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presents

the Annotated Popular Edition of

LOVE'S SACRIFICE

by John Ford

1633

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c. 1633

DRAMATIS PERSONÆ.

Philippo Caraffa, Duke of Pavia.

Bianca, the Duchess.

Fiormonda, the Duke's Sister.

Roderico D'Avolos, Secretary to the Duke.

Fernando, Favourite of the Duke.

Ferentes, a wanton Courtier.

Roseilli, a young Nobleman.

Paulo Baglione, Abbot of Monaco, and Uncle of the duchess.

Petruchio, Counsellor of State, and uncle to Fernando.

Colona, Daughter of Petruchio, and lady-in-waiting to the duchess Bianca.

Nibrassa, Counsellor of State.

Julia, Daughter of Nibrassa, and lady-in-waiting to Fiormonda.

Mauruccio, an old Buffoon.

Giacopo, Servant to Mauruccio.

Morona, a Widow.

Courtiers, Officers, Friars, Attendants, &c.

SCENE:

Pavia.

INTRODUCTION TO THE PLAY

John Ford's sprawling epic *Love's Sacrifice* features not a love triangle, but a love pentagon. But don't worry, our annotations will help keep things clear regarding who loves (and who hates) who. Two things in particular are worthy of the reader's notice: (1) the large number of asides, indicating a good deal of dissembling in the play; and (2) the duke's slow but relentless mental deterioration: Ford's handling of the duke's descent into madness is more subtle than what is normally seen in plays of the period.

NOTES ON THE TEXT

The text of *Love's Sacrifice* is taken from *John Ford*, edited by Havelock Ellis, as part of *The Mermaid Series*, cited at #3 below.

FOOTNOTES

References in the annotations to "Dyce" refer to the notes supplied by editor A. Dyce to *Perkin Warbeck* in his 1869 collection of Ford's work, cited at #12 below.

Footnotes in the text correspond as follows:

1. *Oxford English Dictionary* (OED) online.
2. Crystal, David and Ben. *Shakespeare's Words*. London; New York: Penguin, 2002.
3. Ellis, Havelock, ed. *The Best Plays of the Old Dramatists: John Ford*. London: Viztelly & Co., 1888.
4. Taylor, Gary, and Lavagnino, ed. *Thomas Middleton, The Collected Works*. Oxford: Clarendon Press, 2010.
5. Dorius, R.J., ed. Shakespeare, William. *Henry V*. New Haven: Yale University Press, 1918.
6. *Stagebeauty.net* Website. *Leading Ladies*. Retrieved 7/11/2016: stagebeauty.net/th-women.html#boys.
7. Farmer, J. and Henley, W. *A Dictionary of Slang and Colloquial English*. London: George Routledge & Sons, 1912.
8. Smith, W., ed. *A Dictionary of Greek and Roman Biography and Mythology*. London: John Murray, 1849.
9. Chisholm, Hugh, ed. *Encyclopedia Britannica* (11th ed.). Cambridge University Press, 1911.
10. Murray, Alexander. *Who's Who in Ancient Mythology*. New York: Crescent Books, 1988.
11. *The Encyclopedia Britannica*. 11th edition. New York: 1911.
12. Dyce, Alexander. *The Works of John Ford*, Vol. II. London: Robson and Son, 1869.

ACT I.

SCENE I.

A Room in the Palace.

Enter Roseilli and Roderico D'Avolos.

Entering Characters: Roseilli is a young nobleman. D'Avolos is secretary to the Duke of Pavia.

1 **Ros.** Depart the court?

1: the play opens with Roseilli learning that the duke is sending him into exile.

2
3 **D'Av.** Such was the duke's command.

4
5 **Ros.** You're secretary to the state and him,
6 Great in his counsels, wise, and, I think, honest.
7 Have you, in turning over old records,
8 Read but one name descended of the house
9 Of Lesui in his loyalty remiss?

= Roseilli's family name; confused, Roseilli asks if any member of his family has ever been disloyal to the court.

10 **D'Av.** Never, my lord.

11
12 **Ros.** Why, then, should I now, now when glorious peace
13 Triumphs in change of pleasures, be wiped off,
14 Like to a useless moth, from courtly ease? –
15 And whither must I go?

= exchange.

= suggesting a parasite.¹

16
17 **D'Av.** You have the open world before you.

18
19 **Ros.** Why, then 'tis like I'm banished?

20
21 **D'Av.** Not so: my warrant is only to command you
22 from the court; within five hours to depart after notice
23 taken, and not to live within thirty miles of it, until it
24 be thought meet by his excellence to call you back.
25 Now I have warned you, my lord, at your peril be it,
26 if you disobey. I shall inform the duke of your
27 discontent.

22ff: D'Avolos usually speaks in prose; this suggests a defect in his character, which will become apparent.

= ie. the duke

28
29
30 [Exit.]

31
32 **Ros.** Do, politician, do! I scent the plot
33 Of this disgrace; 'tis Fiormonda, she,
34 That glorious widow, whose commanding check
35 Ruins my love: like foolish beasts, thus they

= schemer.²

= ie. the duke's sister.

= rebuff¹; Roseilli has been wooing the recently widowed Fiormonda, who is the sister of the duke; and assumes that she, in rejecting his advances, has convinced the duke to exile him.

36 Find danger that prey too near the lions' den.

36: Dyce believes this line is corrupt (its meter is clearly off), and suggests it could read, "Find danger that too near the lions prey", creating a rhyming couplet.¹²

37
38 *Enter Fernando and Petruchio.*

Entering Characters: Petruchio is a Counselor of State, or advisor, to the duke; he is also the uncle of Fernando, who is the duke's favorite companion.

39
40 **Ferna.** My noble lord, Roseilli!

41
42 **Ros.** Sir, the joy
43 I should have welcomed you with is wrapt up
44 In clouds of my disgrace; yet, honoured sir,
45 Howsoe'er frowns of great ones cast me down,
46 My service shall pay tribute in my lowness

42-51: Roseilli and Fernando exchange lengthy formal courtesies before entering the substance of their conversation.

48	To your uprising virtues.	
50	Ferna. Sir, I know You are so well acquainted with <u>your own</u> , You need not flatter mine: trust me, my lord,	= ie. "your own virtues"
52	I'll be a <u>suitor</u> for you.	= petitioner; Fernando promises to try to persuade the duke to reverse his decision to exile Roseilli.
54	Pet. And I'll second My nephew's suit with <u>importunity</u> .	= persistent entreaty
56	Ros. You are, my Lord Fernando, late returned	
58	From travels; pray instruct me: – since the voice Of most supreme authority commands	
60	My absence, I determine to bestow Some time in learning languages abroad;	
62	Perhaps the change of air may change in me Remembrance of my wrongs at home: good sir,	62-63: <i>change in me..wrongs</i> = "help me to forget the wrongs done to me"
64	Inform me; say I meant to live in Spain, What benefit of knowledge might I treasure?	
66	Ferna. <u>Troth</u> , sir, I'll freely speak as I have found.	= in truth.
68	In Spain you lose <u>experience</u> ; 'tis a climate	68-69: <i>In Spain...arts</i> : the extreme heat of the Spanish climate makes it difficult for one to maintain knowledge (<i>experience</i>) or develop scholarship (<i>arts</i>), and as a result knowledge is lost. Fernando's disparagement of Spain reflects the unpopularity of that country in England in the 1630's. ³
70	Too hot to nourish <u>arts</u> ; the nation proud, And in their pride unsociable; the court More <u>pliable</u> to glorify itself	= the sense seems to be "likely". = "do a foreigner (<i>stranger</i>) honor".
72	Than <u>do a stranger grace</u> : if you intend To traffic like a merchant, 'twere a place	
74	Might better much your trade; but as for me, I soon took <u>surfeit</u> on it.	= excess, ie. "I soon had more than enough"; but <i>surfeit</i> also suggests "to become ill from excessive consumption". ¹
76	Ros. What <u>for</u> France?	= about
78	Ferna. France I more praise and love. You are, my lord, Yourself for <u>horsemanship</u> much famed; and there	= the first of several references to Roseilli's superior horsemanship. The French themselves were noted for their superior riding skills, e.g. <i>Hamlet</i> : "...the French, / And they can well on horseback." ¹²
80	You shall have many <u>proofs</u> to show your skill.	= ie. opportunities to prove.
82	The French are <u>passing courtly</u> , ripe of wit, Kind, but extreme <u>dissemblers</u> ; you shall have	= exceedingly refined, with manners fit for court. ¹ = deceivers or hypocrites ¹ ; Elizabethan authors rarely overlooked an opportunity to disparage the French.
84	A Frenchman <u>ducking</u> lower than your knee, At the instant mocking even your very shoe-ties.	= bowing deeply with intended irony.
86	To give the country due, it is on earth A paradise; and if you can <u>neglect</u>	= ignore.
88	<u>Your own appropriaménts</u> , but praising that In others wherein you excel yourself,	= ie. Roseilli's own particular skills; this is the only citation of <i>appropriaménts</i> in the OED, suggesting no other author has ever used it!
90	You shall be much belovèd there.	
92	Ros. Yet methought	

94	I heard you and the duchess, two night <u>since</u> ,	= ago
	Discoursing of an island thereabouts,	
	Called – let me think – 'twas –	
96		
98	Ferna. England?	97ff: the reason for this seemingly superfluous discussion now becomes clear: Ford will take a bit of time to flatter the home-crowd. Such digressions to praise the English to themselves while denigrating other nationalities appears with some frequency in Elizabethan drama.
100	Ros. That: pray, sir – You have been there, methought I heard you praise it.	
102	Ferna. I'll tell you what I found there; men as <u>neat</u> ,	= refined, elegant ² ; is there a bit of English insecurity behind Ford's need to point this out?
	As courtly as the French, but in <u>condition</u>	= disposition. ³
104	Quite opposite. <u>Put case</u> that you, my lord,	104-5: <i>Put case...you are</i> = the sense is, "suppose (<i>put case</i>) that you were not as brilliantly skillful (<i>rare</i> = excellent) in horseback-riding as you are".
	Could be more <u>rare</u> on horseback than you are,	
106	<u>If there</u> – as there are many – <u>one</u> excelled	= if there was. = read as "an Englishman who".
	You in your art as much as you do others,	
108	Yet will the English think their own is nothing	108-9: <i>Yet will...with you</i> = Fernando comments on the commendable modesty of the English.
	Compared with you, a <u>stranger</u> ; in their <u>habits</u>	= foreigner. = fashion, dress.
110	They are not more <u>fantastic</u> than <u>uncertain</u> ;	= ie. the English are more fickle (<i>uncertain</i>) than foppish (<i>fantastic</i>). ¹ The English predilection for borrowing the latest fashions from the continent is frequently commented on.
	In short, their fair abundance, manhood, beauty,	
112	No nation can disparage but itself.	
114	Ros. My lord, you have much eased me; I resolve.	
116	Ferna. And <u>whither</u> are you bent?	= to where
118	Ros. My lord, for travel; To <u>speed</u> or England.	= good fortune, success; the line is likely proverbial.
120		
122	Ferna. No, my lord, you must not: I have yet some private <u>conference</u>	= communication ¹
	T' impart unto you for your good; at night	
124	I'll meet you at my Lord Petruchio's house: Till then be <u>secret</u> .	= hidden
126		
	Ros. Dares my <u>cousin</u> trust me?	= Roseilli appears to be a kinsman of Petruchio and Fernando; Roseilli does not want Fernando to get in trouble if he is caught with him when Roseilli is supposed to be out of the duchy.
128		
130	Pet. Dare I, my lord! yes, <u>less</u> your <u>fact</u> were greater Than a bold woman's <u>spleen</u> .	= unless. = crime. ² = hot temper or ill nature ¹ ; the spleen was considered the source of such emotions.
132	Ros. The duke's <u>at hand</u> ,	= nearby.
	And I must <u>hence</u> : my service to your lordships.	= get away from here.
134		
	[Exit.]	
136	Pet. Now, nephew, as I told you, since the duke	

138	Hath held the reins of state in his own hand, Much altered from the man he was before, –	
140	140: one or more lines have been lost; the sense of the missing line(s) is probably something like "He has fallen in with a bad crowd". ⁴
142	As if he were transformèd in his mind, To <u>soothe</u> him in his pleasures, amongst whom	= flatter.
144	Is <u>fond</u> Ferentes; one whose pride takes pride In nothing more than to delight his lust;	= foolish; in the cast list, Ferentes is identified as a "wanton courtier", suggesting a lecherous and low character.
146	And he – with grief I speak it – hath, I fear, Too much besotted my unhappy daughter, My poor Colona; whom, for kindred's sake,	147-150: Petruchio asks his nephew Fernando to try to persuade his (Petruchio's) daughter Colona (Fernando's cousin) to give up her infatuation with Ferentes. Petruchio's request is based on three factors: (1) they are family (<i>for kindred's sake</i>), (2) Fernando is a nobleman, and (3) as Fernando is virtuous and admires virtue in others.
148	As you are noble, as you honour virtue, Persuade to love herself: a word from you	149-150: <i>a word...frowns</i> = Petruchio expects that Colona will be more willing to listen to her cousin Fernando than her father.
150	May win her more than my <u>entreaties</u> or frowns.	= acts of pleading or begging.
152	Ferna. Uncle, I'll do my best: meantime, pray tell me, Whose mediation <u>wrought</u> the marriage	= brought about.
154	Betwixt the duke and duchess, – who was agent.	153-4: Fernando's question reveals that the duke had married Bianca only just before our play began.
156	Pet. His roving eye and her enchanting face, The only dower nature had ordained	156-168: Petruchio is not flattering in his description of the royal couple.
158	T' advance her to her bride-bed. She was daughter Unto a <u>gentleman</u> of Milan – no better –	157: the duchess brought no dowry with her other than her good looks.
160	<u>Preferred</u> to serve i' the Duke of Milan's court;	158-160: <i>She was...court</i> = Bianca, the daughter of a <i>gentleman</i> (that is, she was well-born, but not of noble lineage), was promoted (<i>preferred</i>) to serve, perhaps as a lady-in-waiting, in the court of the Duke of Milan.
162	Where for her beauty she was greatly famed: And passing late from thence to Monaco	162-6: <i>And passing...the deer</i> = the Duke of Pavia, while hunting, came across the beautiful Bianca as she was traveling to Monaco to visit her uncle; geographically, this makes sense, as Pavia is between Milan and Monaco.
164	To visit there her uncle, Paul Baglione The Abbot, <u>Fortune</u> – queen to such <u>blind</u> matches – Presents her to the duke's eye, on the way,	= <i>Fortune</i> is often personified. = arbitrary, suggesting "mismatched".
166	As he pursues the deer: in short, my lord, He saw her, loved her, wooed her, won her, <u>matched</u> her;	= married
168	No counsel could divert him.	= attractive
170	Ferna. She is <u>fair</u> .	= disposition ³
172	Pet. She is; and, to speak truth, I think right noble In her <u>conditions</u> .	175-7: Fernando would not care what a potential wife's background was, if she were beautiful and virtuous.
174	Ferna. If, when I should choose, Beauty and virtue were the fee proposed, I should not <u>pass for</u> parentage.	= care about. ³
178	Pet. The duke	

180	Doth come.	
182	Ferna. Let's break-off talk. – [Aside] If ever, now, Good angel of my soul, protect my truth!	182-3: <i>If ever...my truth</i> = Fernando has some need to build up his courage for the upcoming encounter.
184		
186	<i>Enter the Duke, Bianca, Fiormonda, Nibrassa, Ferentes, Julia, and D'Avolos.</i>	<i>Entering Characters:</i> <i>Bianca</i> is the new wife of the duke, and thus the new duchess; <i>Fiormonda</i> is the duke's sister, and recently widowed. <i>Nibrassa</i> is another Counselor of State, or advisor, and <i>Julia</i> his daughter; Julia serves as a lady-in-waiting for <i>Fiormonda</i> , a position of honour. <i>D'Avolos</i> , the secretary to the duke, we have met; <i>Ferentes</i> is the slime-ball described at line 143 above who seems to have wormed his way into the duke's friendship.
188	Duke. Come, my Bianca, revel in mine arms; Whiles I, wrapt in my admiration, view	
190	Lilies and roses growing in thy cheeks. – Fernando! O, thou <u>half myself!</u> no joy Could make my pleasure full without thy presence: I am a monarch of <u>felicity</u> , Proud in a pair of jewèls, rich and beautiful, – A perfect friend, a wife above compare.	190: note that the long dash is commonly used to indicate a change in the speaker's addressee. = Elizabethan expression describing a best or most trusted friend. = happiness or good fortune. ¹
192		
194		
196		
198	Ferna. Sir, if a man so low in rank may hope, By loyal duty and devoted zeal, To hold a correspondency in friendship	
200	With one so mighty as the Duke of <u>Pavy</u> , My uttermost ambition is to climb	= the name used for Pavia throughout the play
202	To those deserts may give the <u>style</u> of servant.	202: "to a level where I deserve the name or title (<i>style</i>) of your servant"
204	Duke. Of partner in my dukedom, in my heart, As freely as the privilege of blood	204: the duke, praising Fernando, corrects Fernando by replacing the last two words of his sentence. 205-6: <i>As freely...mine</i> = the duke would share (at least in spirit) his dukedom with Fernando in much the same way his birth made Pavia his own.
206	Hath made them mine; Philippo and Fernando Shall be without distinction. – <u>Look, Bianca,</u>	
208	On this good man; in all respects to him Be as to me: only the name of husband, And reverent observance of our bed, Shall differ us in person, else in soul We are all one.	= in introducing Bianca to his best friend Fernando, the duke further confirms he only just got married.
210		
212		
214	Bian. I shall, in best of love, Regard the bosom-partner of my lord.	
216		
218	Fiorm. [Aside to Ferentes] Ferentes, –	
220	Feren. [Aside to Fiormonda] Madam?	
222	Fiorm. [Aside to Ferentes] You are one loves <u>courtship</u> : <u>He hath some change of words</u> , 'twere no lost labour To <u>stuff your table-books</u> ; the man speaks wisely!	= proper behavior of one at court, but also the paying of acts of courtesy. ¹ = ie. Fernando "is a ready talker". ³ = "write this down in your note-book". ⁴ <i>Fiormonda</i> is ironically suggesting that <i>Ferentes</i> could take lessons

224	Feren. [<i>Aside to Fiormonda</i>]	from Fernando in flattering courtly speech; she is really characterizing Fernando as a "mere man of words". ¹²
226	I'm glad your highness is so <u>pleasant</u> .	= droll: "I can appreciate your dry humor."
228	Duke. Sister, –	
230	Fiorm. My lord and brother?	
232	Duke. You are too silent, <u>Quicken</u> your sad remembrance, though the loss	= give life to ⁴ ; the duke encourages Fiormonda to get over her mourning.
234	Of your dead husband be of more account Than slight neglect, yet 'tis a sin against	
236	The state of princes to exceed a <u>mean</u> In mourning for the dead.	= moderate level of emotion; a common refrain in the drama of the period was to criticize those who could not temper their emotions.
238		
240	Fiorm. Should form, my lord, Prevail above affection? no, it cannot.	
242	You have yourself here a right noble duchess, Virtuous at least; and should your grace now pay –	242-3: <i>should...nature</i> = euphemism for "were you to suddenly die"
244	Which Heaven forbid! – the debt you owe to nature, I dare presume she'd not so soon forget	244-5: "I bet the duchess would not so quickly forget the husband to whom she owes so much for promoting her."
246	A prince that thus advanced her. – Madam, could you?	
248	D'Av. [<i>Aside</i>] Bitter and <u>shrewd</u> .	= malicious; D'Avolos recognizes the cattiness behind Fiormonda's speech.
250	Bian. <u>Sister</u> , I should too much <u>bewray</u> my weakness, To <u>give a resolution on a passion</u> I never felt nor feared.	249: <i>Sister</i> = Bianca addresses Fiormonda, who is now her sister-in-law. <i>bewray</i> = reveal, betray. = speak decisively about. ¹² = emotion: Bianca specifically means <i>ingratitude</i> . ⁴
252		
254	Nib. A modest answer.	
256	Ferna. If credit may be given to a face, My lord, I'll <u>undertake</u> on her behalf; Her words are trusty heralds to her mind.	= affirm, be surety for; Fernando flatteringly assures the others that Bianca should be believed.
258		
260	Fiorm. [<i>Aside to D'Avolos</i>] Exceeding good; the man will "undertake"! Observe it, D'Avolos.	= Fiormonda continues to be critical of Fernando's gift for flattering speech, this time to D'Avolos.
262		
264	D'Av. [<i>Aside to Fiormonda</i>] Lady, I do; Tis a <u>smooth</u> praise.	= flattering, a "good show" ²
266	Duke. Friend, in thy judgment I <u>approve thy love</u> , And love thee better for thy judging mine.	= "find proof of your love"
268	Though my gray-headed senate in the laws Of strict opinion and severe dispute	268-270: the duke complains that his advisors wanted to restrict his choice of bride - presumably, they would have liked for him to marry a woman of status equal to his.
270	Would tie the limits of our free <u>affects</u> , – Like superstitious Jews, – to match with none	= affection, desires.
272	But in a tribe of princes like ourselves,	271-7: Ford engages in some particularly unpleasant, but unfortunately typical, stereotyping of Jews.

274	Gross-nurtured slaves, who force their wretched souls To <u>crouch</u> to profit; nay, for <u>trash</u> and wealth Dote on some crooked or misshapen form;	= bow down. ² 274-5: <i>for trash...form</i> = Jews, he says, would marry even the ugliest person if it gained for them more wealth; <i>trash</i> is a disdainful word for money or possessions.
276	Hugging wise nature's lame deformity, Begetting creatures ugly as themselves: –	
278	But why should princes do so, that command The storehouse of the earth's hid minerals? –	
280	No, my Bianca, thou'rt to me as dear As if thy <u>portion</u> had been Europe's riches;	= dowery ²
282	Since in thine eyes lies more than these are worth. <u>Set on</u> ; they shall be strangers to my heart	= "Let us proceed." ²
284	That <u>envy</u> thee thy fortunes. – Come, Fernando, My but divided self; what we have done	= show malice towards. ²
286	We are only debtor to Heaven for. – On!	
288	Fiorm. [<i>Aside to D'Avolos</i>]	
290	Now take thy time, or never, D'Avolos; Prevail, and I will raise thee high in grace.	290: if D'Avolos can successfully carry out the task Fiormonda has assigned to him, she will make sure he rises in favor at the court. Though D'Avolos is the duke's secretary, he regards Fiormonda as his patroness, and discreetly works to serve her interests.
292	D'Av. [<i>Aside to Fiormonda</i>] Madam, I will omit no <u>art</u> .	= skill or cunning
294	[<i>Exeunt all but D'Avolos, who recalls Fernando.</i>]	
296	My honoured Lord Fernando!	
298	Ferna. To me, sir?	
300	D'Av. Let me beseech your lordship to excuse me, in the nobleness of your wisdom, if I exceed good	300ff: prose is easily discernible from verse: in verse, each new line is capitalized; prose is written in paragraphs, without capitalization at the beginning of each line.
302	manners: I am one, my lord, who in the admiration of your perfect virtues do so truly honour and	
304	reverence your <u>deserts</u> , that there is not a creature <u>bears</u> life shall more faithfully <u>study</u> to do you	= merits.
306	service in all offices of duty and vows of due respect.	= ie. who bears. = strive.
308	Ferna. Good sir, you bind me to you: is this all?	
310	D'Av. I beseech your ear a little; good my lord, what I have to speak concerns your reputation and best	
312	fortune.	
314	Ferna. How's that! my reputation? lay aside Superfluous ceremony; speak; what is't?	314-5: <i>lay aside...ceremony</i> = "skip the unnecessary formalities!"
316		
318	D'Av. I do repute myself the blessedest man alive, that I shall be the first gives your lordship news of your perpetual comfort.	
320		
322	Ferna. As how?	
324	D'Av. If singular beauty, unimitable virtues, honour, youth, and absolute goodness be a fortune, all those are at once offered to your particular choice.	323-5: D'Avolos is describing Fiormonda.

326	Ferna. Without delays, <u>which way</u> ?	= "tell me who"
328	D'Av. The great and gracious Lady Fiormonda loves	
330	you, infinitely loves you. – But, my lord, as ever you	
332	tendered a servant to your pleasures, let me not be	
334	revealed that I gave you notice on't.	
336	Ferna. Sure, you are strangely <u>out of tune</u> , sir.	= not in harmony or proper working condition ¹ ; he wonders if D'Avolos knows what he is saying.
338	D'Av. Please but to speak to her; be but courtly- ceremonious with her, use once but the language of affection, if I misreport <u>ought</u> besides my knowledge,	338: <i>if I...knowledge</i> = "if I am telling you anything (<i>ought</i>) which is outside of what I know to be true".
340	let me never have place in your good opinion. O, these women, my lord, are as brittle <u>metal</u> as your <u>glasses</u> ,	340: <i>metal</i> = probably <i>mettle</i> , meaning substance or character. <i>glasses</i> = glass; see the note below at line 342.
342	as smooth, as slippery, – their very first substance was <u>quicksands</u> : let 'em look never so demurely,	= possibly a reference to the discovery of glass by the Phoenicians when they set sand on fire. ⁴
344	<u>one fillip chokes them</u> . My lord, she loves you; I know it. – But I beseech your lordship <u>not to discover me</u> ;	= "one blow deprives them of breath or speech." ¹ = "do not reveal I was the one who told you". D'Avolos is making sure Fernando doesn't think Fiormonda sent him to tell Fernando this, as this would be immodest of Fiormonda.
346	I would not for the world she should know that you know it by me.	
348	Ferna. I understand you, and to thank your care Will <u>study to requite</u> it; and I <u>vow</u>	= endeavor. = repay. = Fernando takes an oath, which was considered more binding than a simple promise.
350	She never shall have notice of your news By me or by my means. And, worthy sir,	
352	Let me alike enjoin you not to speak A word of that I understand her love;	
354	And as for me, my word shall be your surety I'll not as much as give her cause to think	
356	I ever heard it.	355-6: curiously, Fernando seems to suggest he intends not to respond to her affection.
358	D'Av. Nay, my lord, whatsoever I infer, you may break with her in it, if you please; for, rather than	
360	silence should hinder you one step to such a fortune, I will expose myself to any rebuke for	
362	your sake, my good lord.	358-362: D'Avolos' mission would be a failure if Fernando does not actually act on the revelation, so he encourages him to do so.
364	Ferna. You shall not indeed, sir; I am still your friend, and will prove so. For the present I am	
366	forced to attend the duke: good hours befall ye! I must leave you.	
368		
370	[Exit.]	
372	D'Av. Gone already? <u>'sfoot</u> , I ha' marred all! this is worse and worse; he's as <u>cold as hemlock</u> . If her	371-380: D'Avolos is confused by Fernando's cold response to what he expected to be welcome news of Fiormonda's love for him. ' <i>sfoot</i> = God's foot, typical Elizabethan oath. = Plato wrote that Socrates grew cold as he slowly succumbed to the hemlock which killed him. 372-4: <i>If her...scurvily</i> = D'Avolos worries how Fiormonda will respond to the failure of his mission.

374 highness knows how I have gone to work she'll thank
me scurvily: a pox of all dull brains! I took the clean
contrary course. There is a mystery in this slight

376 carelessness of his; I must sift it, and I will find it.
Ud's me, fool myself out of my wit! well, I'll choose

378 some fitter opportunity to inveigle him, and till then
smooth her up that he is a man overjoyed with the
380 report.

382 [Exit.]

= on. = stupid¹, referring to his inability to either complete this simple task, or understand what Fernando is thinking.

= "my God". In 1606, Parliament passed a statute banning the blasphemous use of God's name on stage, so that such implied blasphemies became the norm in drama.

= flatter; D'Avolos will lie to Fiormonda about Fernando's reaction.

Our Story So Far: It may be helpful to review the complex and various story lines before continuing to the next scene:

(1) Philippo Caraffa, the Duke of Pavia, has very recently married Bianca, who, while no peasant, is a relative nobody from Milan.

(2) the duke has banished the young nobleman Roseilli from Pavia for some unknown reason; but Roseilli's kinsman Fernando encourages him to ignore his deadline for leaving the duchy so that Fernando can impart to him certain information that evening. Both Fernando and Fernando's uncle Petruchio promise to work on Roseilli's behalf to try to change the duke's mind about his exile.

(3) Roseilli thinks the recently widowed sister of the duke, Fiormonda, whom he has made advances to, is ultimately responsible for recommending his exile.

(4) though Fernando is the duke's best friend, the duke has fallen under the influence of the lecherous Ferentes, who is corrupting the duke's behavior.

(5) Petruchio's daughter Colona is in love with Ferentes; Fernando has agreed to assist Petruchio in trying to talk some sense to the girl, his cousin.

(6) though he is the duke's secretary, D'Avolos actually regards Fiormonda as his patroness, and works behind the scenes primarily to further her interests.

(7) Fiormonda has sent D'Avolos on a mission to inform Fernando that she loves him; strangely, though, Fernando reacts rather passively to the news, to D'Avolos' discomfort and suspicion.

And now, on with the show!

ACT I, SCENE II.

Another Room in the Palace.

Enter Ferentes and Colona.

Entering Characters: Colona, we remember, is Petruchio's daughter; she also serves as a lady-in-waiting, a position of honor, to the duchess Bianca.

1 **Feren.** Madam, by this light I vow myself your servant;

1ff: Ferentes, lecherous and sleazy, speaks only in prose; *servant* = lover, devotee.

2 only yours, inespecially yours. Time, like a turncoat,
3 may order and disorder the outward fashions of our
4 bodies, but shall never enforce a change on the
5 constancy of my mind. Sweet Colona, fair Colona,
6 young and sprightly lady, do not let me in the best
7 of my youth languish in my earnest affections.

= especially.¹ = a reversible coat.¹

8 **Col.** Why should you seek, my lord, to purchase glory

10	By the <u>disgrace</u> of a <u>silly</u> maid.	= ie. the seduction. = defenseless or vulnerable. ²
12	Feren. That I confess too. I am every way so unworthy	
14	of the first-fruits of thy embraces, so far beneath	
16	the riches of thy merit, that it can be no honour to thy	= reputation.
18	<u>fame</u> to rank me in the number of thy servants; yet	= make a trial of. ²
20	<u>prove</u> me how true, how firm I will stand to thy	
22	pleasures, to thy command; and, as time shall serve,	= please
24	be ever thine. Now, <u>prithée</u> , dear Colona, –	
26	Col. Well, well, my lord, I have no heart of flint;	
28	Or if I had, you know by cunning words	
30	How to <u>outwear</u> it: – but –	= overcome or outlast; but also "wear down", used with her <i>heart of flint</i> . ¹
32	Feren. But what? do not pity thy own <u>gentleness</u> ,	= ie. temperament, but also refers to her being born into nobility. ¹
34	lovely Colona. Shall I? Speak, shall I? – say but ay,	
36	and our wishes are made up.	
38	Col. How shall I say <u>ay</u> , when my fears say no?	= ie. aye, yes
40	Feren. You will not fail to meet me two hours hence,	
42	sweet?	
44	Col. No;	
46	Yes, yes, I would have said: how my tongue trips!	
48	Feren. I take that promise and that double "yes" as	
50	an assurance of thy faith. In the grove; good sweet,	
52	remember; in any case alone, – d'ye mark, love? –	
54	not as much as your duchess' little dog; – you'll not	
56	forget? – two hours hence – think on't, and miss	
58	not: till then –	
60	Col. O, if you should prove false, and love another!	
62	Feren. Defy me, then! I'll be all thine, and a servant	
	only to thee, only to thee.	
	[Exit Colona.]	
50	– Very passing good! three <u>honest</u> women in our	= chaste; Ferentes has seduced, or is in the process of seducing, three separate women. 50-55: he does not think highly of the gentler sex in Italy, who are always so easily won over.
52	courts here of Italy are enough to discredit a whole	
54	nation of that sex. He that is not a <u>cuckold</u> or a	= a husband whose wife is cheating on him
56	bastard is a strangely happy man; for a chaste wife,	
58	or a mother that never stepped awry, are wonders,	
60	wonders in Italy. ' <u>Slife!</u> I have got the <u>feat on't</u> , and	= God's life. = knack for it. ¹
62	am every day more <u>active</u> in my trade: 'tis a sweet	= busy. ¹
	sin, this <u>slip</u> of mortality, and I have tasted enough	= moral fault. ¹
	for one passion of my senses. – Here comes more	
	work for me.	
	<i>Enter Julia.</i>	
	And how does my own Julia? <u>Mew upon this sadness!</u>	<i>Entering Character: Julia</i> , we remember, is the daughter of Nibrassa, and she serves as lady-in-waiting for Fiormonda. = expressing derision, as in "curses on this sadness!" ¹

<p>64 what's the matter you are <u>melancholy</u>? – Whither away, <u>wench</u>?</p> <p>66 Jul. Tis well; the time has been when your smooth tongue 68 Would not have mocked my griefs; and had I been 70 More chary of mine honour, you had still 72 Been lowly as you were.</p> <p>74 Feren. Lowly! why, I am sure I cannot be much more lowly than I am to thee; thou bringest me on my bare knees, wench, twice in every four-and-twenty hours, <u>besides half-turns</u> instead of <u>bevers</u>. What must</p> <p>76 we next do, sweetheart?</p> <p>78 Jul. Break vows on your side; I expect no other, But every day look when some newer choice 80 May violate your honour and my trust.</p> <p>82 Feren. Indeed, <u>forsooth!</u> <u>how say ye by that, la?</u> I hope I neglect no opportunity to your <u>nunquam satis</u>,</p> <p>84 to be called in question for. Go, thou art as <u>fretting</u> as an old <u>grogam</u>: <u>by this hand</u>, I love thee for't;</p> <p>86 it becomes thee so prettily to be angry. Well, if thou shouldst die, farewell all love with me for ever! go; 88 I'll meet thee soon in thy lady's back-lobby, I will, wench; look for me.</p> <p>90 Jul. But shall I be <u>resolved</u> you will be mine?</p> <p>92 Feren. All thine; I will reserve my best ability, my 94 heart, my honour only to thee, only to thee. Pity of my 96 blood, away! I hear company coming on: remember, soon I am all thine, I will live perpetually only to thee: away!</p> <p>98</p> <p>100 [Exit Julia.]</p> <p><u>Sfoot!</u> I wonder about what time of the year I was</p> <p>102 begot; sure, it was when the moon was <u>in conjunction</u>,</p> <p>and all the other planets drunk at a <u>morris-dance</u>:</p> <p>104 I am haunted above patience; my mind is not as infinite to do as my <u>occasions</u> are <u>proffered</u> of doing.</p>	<p>= the Elizabethans used the term <i>melancholy</i> to describe what we call depression. = a term of endearment for a lover.¹</p> <p>75: <i>besides</i> = in addition to.¹ <i>half-turns</i> = military metaphor for sex.¹ <i>bevers</i> = midday snacks.¹ Ferentes is commenting on Julia's sexual insatiability.</p> <p>= in truth. = "what do you mean by that".¹² = truly.² = colloquial for lady's genitals¹; from the Latin, meaning <i>never enough</i>. = rubbing, chafing.¹ 85: <i>grogam</i> = a garment made of grogram, a coarse fabric.¹ <i>by this hand</i> = it was common for Elizabethan characters to take vows on body parts.</p> <p>= assured³</p> <p>= God's foot; 101-3: typical Elizabethan astrological imagery; it was believed by some that the arrangement of the heavenly bodies at one's birth affected one's fate in life. = properly speaking, two heavenly bodies were required to be located within the same sign of the zodiac to be described as <i>in conjunction</i>.¹ = traditional English dance, performed on May Day, etc., usually accompanied by one dressed as a foolish character, often in a hobby horse (a figure of a horse worn about the waist).¹ 104-5: <i>my mind...doing</i> = something like "I have more opportunities (<i>occasions</i>) for seduction offered (<i>proffered</i>) to me than my brain is capable of dealing with or comprehending."</p>
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106	Chastity! I am an eunuch if I think there be any	
108	such thing; or if there be, 'tis amongst us men, for I	
110	never found it in a woman thoroughly tempted yet. I	
110	have a shrewd hard task coming on; but let it pass. –	
110	Who comes now? My lord, the duke's friend! I will	
112	strive to be <u>inward</u> with him.	= (more) intimate ¹
114		
	<i>Enter Fernando.</i>	
116	My noble Lord Fernando! –	
116	Ferna. My Lord Ferentes, I should <u>change</u> some words	= exchange
118	Of consequence with you; but since I am,	
120	For this time, busied in more serious thoughts,	
120	I'll pick some fitter opportunity.	
122	Feren. I will wait your pleasure, my lord. Good-day	
124	to your lordship.	
126		
	[Exit.]	
126	Ferna. <u>Traitor to friendship</u> , whither shall I run,	= Fernando is speaking to, and referring to, himself. While the widow Fiormonda is in love with him, he is in love with Bianca, the duke's wife, which causes him agony, as he recognizes how disloyal this is to his friend the duke.
128	That, lost to reason, cannot <u>sway the float</u>	= control the flood or rising tide. ¹
130	Of the unruly faction in my blood?	
130	The duchess, O, the duchess! in her smiles	
132	Are all my joys <u>abstracted</u> . – Death to my thoughts!	= epitomized or embodied ¹
132	My other plague comes to me.	
134		
	<i>Enter Fiormonda and Julia.</i>	
136	Fiorm. My Lord Fernando, what, so hard at <u>study</u> !	= reflection, musing. ² Fiormonda, we remember, was likely informed by D'Avolos that Fernando had a positive reaction to the news that she was in love with him.
138	You are a kind companion to yourself,	
138	That love to be alone so.	
140	Ferna. Madam, no;	140-5: Fernando dreads having to face Fiormonda, whom he is not interested in, and will try to deflect her advances with his clever and smooth talk.
142	I rather chose this leisure to admire	
142	The glories of this little world, the court,	
144	Where, like so many stars, on several thrones	
144	Beauty and greatness shine in proper orbs;	
146	Sweet matter for my meditation.	
146	Fiorm. So, so, sir! – <u>Leave us, Julia</u>	= Julia, we remember, is a lady-in-waiting serving Fiormonda.
148		
	[Exit Julia.]	
150		
	– your own <u>proof</u> ,	= experience ¹
152	By travel and prompt observati6n,	
152	Instructs you how to place the use of speech. –	153: she refers again to Fernando's ability to speak smoothly.
154	But since you are at leisure, pray let's sit:	
154	We'll pass the time a little in discourse.	
156	What have you seen abroad?	
158	Ferna. No wonders, lady,	

160	Like these I see at home.	
162	Fiorm. At home! as how?	
164	Ferna. Your pardon, if my tongue, the voice of truth, Report but what is warranted by sight.	
166	Fiorm. What sight?	
168	Ferna. Look in your <u>glass</u> , and you shall see A miracle.	= mirror
170	Fiorm. What miracle?	
172	Ferna. Your beauty, So far above all beauties else abroad As you are in your own superlative.	175: something like "you even surpass yourself"
176	Fiorm. <u>Fie</u> , fie! your wit hath too much edge.	177: Fiormonda chides Fernando for overdoing the flattery; we must remember that both parties are aware of Fiormonda's love for him, but neither speaks of it; <i>fie!</i> = for shame! ²
178	Ferna. Would <u>that</u> ,	= ie. his wit. 179-182: "I wish my wit were great enough to fully express my desire to serve Fiormonda". = rightly demand as.
180	Or any thing that I could <u>challenge</u> mine, Were but of value to express how much I serve in love the sister of my prince!	182: Fernando is not exactly saying he loves her.
182	Fiorm. Tis for your prince's sake, then, not for mine?	184: Fiormonda recognizes that Fernando is not speaking in quite the manner of a genuine suitor, and so she deliberately misunderstands his comments.
184	Ferna. For you in him, and much for him in you. I must acknowledge, madam, I observe In your <u>affects</u> a thing to me most strange, Which makes me so much honour you the more.	= affections ³
186	Fiorm. Pray, tell it.	
188	Ferna. Gladly, lady: I see how opposite to youth and custom	194-8: Fernando explains how much he admires Fiormonda for properly honoring her deceased husband by observing an appropriate period of mourning, a custom, he says, which few observe any longer. He is desperately trying to avoid an uncomfortable discussion of her love for him.
190	You set before you, in the <u>tablature</u> Of your remembrance, the becoming griefs Of a most loyal lady for the loss Of so renowned a prince as was your lord.	= a tablet on which something is written or engraved.
192	Fiorm. Now, good my lord, no more of him.	
194	Ferna. Of him! I know it is a needless task in me To set him forth in his deserved praise; You better can record it; for you find How much more he exceeded other men	202f: Fernando, perhaps awkwardly, continues to keep the conversation focused on her dead husband.
196		
198		
200		
202		
204		
206		

208 In most heroic virtues of account,
 210 So much more was your loss in losing him.
 212 Of him! his praise should be a field too large,
 214 Too spacious, for so mean an orator
 216 As I to range in.

218 **Fiorm.** Sir, enough: 'tis true
 220 He well deserved your labour. On his deathbed
 222 This ring he gave me, bade me never part
 224 With this but to the man I loved as dearly
 226 As I loved him: yet since you know which way
 228 To blaze his worth so rightly, in return
 230 To your deserts wear this for him and me.

232 [Offers him the ring.]

234 **Ferna.** Madam!

236 **Fiorm.** 'Tis yours,

238 **Ferna.** Methought you said he charged you
 240 Not to impart it but to him you loved
 242 As dearly as you loved him.

244 **Fiorm.** True, I said so,

246 **Ferna.** O, then, far be it my unhallowed hand
 248 With any rude intrusion should annul
 250 A testament enacted by the dead!

252 **Fiorm.** Why, man, that testament is disannulled
 254 And cancelled quite by us that live. Look here,
 256 My blood is not yet frozen; for better instance,
 258 Be judge yourself; experience is no danger –
 260 Cold are my sighs; but, feel, my lips are warm.

[Kisses him.]

262 **Ferna.** What means the virtuous marquess?

264 **Fiorm.** To new-kiss
 248 The oath to thee, which whiles he lived was his:
 250 Hast thou yet power to love?

252 **Ferna.** To love!

254 **Fiorm.** To meet
 256 Sweetness of language in discourse as sweet?

258 **Ferna.** Madam, 'twere dulness past the ignorance
 260 Of common blockheads not to understand
 262 Whereto this favour tends; and 'tis a fortune
 264 So much above my fate, that I could wish
 266 No greater happiness on earth: but know
 268 Long since I vowed to live a single life.

209-211: "I am not a powerful enough speaker to praise your husband to the extent he deserves."
 = roam about in, referring to the *field*.

213-9: Fiormonda cleverly turns the direction of the discussion; since Fernando is not responding to her as she hoped he would, she decides to take the initiative.

= describe or celebrate¹

= congealed¹

= the title of *marquess* places Fiormonda one level below that of duchess.¹

247-8: she transfers the oath she had made to her husband to Fernando by means of a kiss.

262	Fiorm. What was't you said?	
264	Ferna. I said I made a vow –	
266	<i>Enter Bianca, Petruchio, Colona, and D'Avolos.</i>	
268	[<i>Aside</i>] Blessèd deliverance!	269: "I am saved!"
270	Fiorm. [<i>Aside</i>] <u>Prevented?</u> <u>mischief on this</u> interruption!	= "am I thwarted?" = "curses on", similar to "damn this interruption!"
272	Bian. My Lord Fernando, <u>you encounter fitly</u> ;	= "well met!"
274	I have a <u>suit t'ye</u> .	= "request to make to you"; note that Ford was fond of sprinkling <i>ye's</i> in with his <i>you's</i> in his plays.
276	Ferna. 'Tis my duty, madam, To be commanded.	
278	Bian. Since my lord the duke	
280	Is <u>now disposed to mirth</u> , the time serves well	= commenting again on the change in the duke's disposition.
282	For mediation, that he would be pleased To take the Lord Roseilli to his grace.	
284	He is a noble gentleman; I dare Engage my credit, loyal to the state; –	
286	And, <u>sister</u> , one that ever strove, methought, By special service and obsequious care,	= ie. addressing Fiormonda, her sister-in-law
288	To win respect from you: it were a part Of gracious favour, if you pleased to join	
290	With us in being suitors to the duke For his return to court.	
292	Fiorm. <u>To court!</u> indeed,	= Fiormonda puns on <i>court</i> , referring to Roseilli's attempts to woo, or <i>court</i> , her, which she is not interested in.
294	You have some cause to speak; he undertook, Most champion-like, to win the prize <u>at tilt</u> ,	= in a jousting (or similar) competition; Fiormonda's true unpleasant character begins to display itself in this speech. Her revelation here that Roseilli fought in a competition on Bianca's behalf, rather than on hers, suggests the possibility that jealousy of Bianca caused Fiormonda to snippily reject him.
296	In honour of your picture; <u>marry</u> , did he. There's not a groom o' the <u>querry</u> could have matched	= a strong oath, derived from the Virgin Mary. = equerry, ie. the royal stables. ¹
298	The <u>jolly</u> riding-man: pray, get him back; I do not need his service, madam, I.	= gallant ¹ ; she is being sarcastic.
300	Bian. Not need it, sister? why, I hope you think 'Tis no necessity in me to move it,	300-2: "Well, I don't <i>need</i> him either, but this is the right thing to do."
302	More than respect of honour.	
304	Fiorm. Honour! puh! Honour is talked of more than known by some.	
306	Bian. Sister, these words I understand not.	
308	Ferna. [<i>Aside</i>] Swell not, unruly thoughts! –	308: Fernando's love for Bianca is so intense that he must warn himself to be careful how he speaks to her.
310	Madam, the motion you propose proceeds From the true touch of goodness; 'tis a plea	
312	Wherein my tongue and <u>knee</u> shall jointly strive	= ie. by kneeling in supplication

<p>314 To beg his highness for Roseilli's cause. Your judgment rightly speaks him; there is not In any court of Christendom a man 316 For quality or trust more absolute.</p> <p>318 Fiorm. [<i>Aside</i>] How! is't even so?</p> <p>320 Pet. I shall for ever bless <u>Your highness</u> for your gracious kind esteem 322 Of <u>my disheartened kinsman</u>; and to add Encouragement to what you undertake, 324 I dare affirm 'tis no important fault Hath caused the duke's distaste, 326</p> <p>328 Bian. I hope so too.</p> <p>D'Av. Let your highness, and you all, my lords, take 330 advice how you <u>motion</u> his excellency on Roseilli's behalf; there is more danger in that man than is fit to 332 be publicly reported. I could wish things were otherwise for his own sake; but I'll assure ye, you 334 will exceedingly alter his excellency's disposition he now is in, if you but mention the name of Roseilli to 336 his ear; I am so much acquainted in the process of his actions.</p> <p>338 Bian. If it be so, I am the sorrier, sir: 340 I'm loth to move my lord unto offence; Yet I'll <u>adventure</u> chiding.</p> <p>342 Ferna. [<i>Aside</i>] O, had I India's gold, I'd give it all 344 T' exchange one private word, one minute's breath, With this heart-wounding <u>beauty</u>!</p> <p>346 <i>Enter the Duke, Ferentes, and Nibrassa.</i></p> <p>348 Duke. Prithee, no more, Ferentes; by the faith 350 I owe to honour, thou hast made me laugh <u>Beside my spleen</u>. – Fernando, hadst thou heard</p> <p>352 The pleasant humour of Mauruccio's <u>dotage</u> Discoursed, how in the winter of his age 354 He is become a lover, thou wouldst swear A morris-dance were but a tragedy 356 Compared to that: well, <u>we will see the youth</u>. –</p> <p>What council hold you now, <u>sirs</u>?</p> <p>358 Bian. We, my lord, 360 Were talking of the horsemanship in France, Which, as <u>your friend</u> reports, he thinks exceeds</p>	<p>= Fiormonda is suspicious of Fernando's eager willingness to join Bianca.</p> <p>= ie. Bianca.</p> <p>= ie. Roseilli, who previously has been mentioned to be an unspecified relative of Petruchio and Fernando.</p> <p>324-5: "I am sure he didn't do anything so bad as to deserve exile."</p> <p>329ff: As shall soon be clear, D'Avolos is dissembling; he has been scheming all along to keep Roseilli away from the dukedom for as long as possible.</p> <p>= petition.</p> <p>334-5: <i>alter...now is in</i> = "change the duke's mood from good to bad"</p> <p>= risk; she will gladly take a chance in upsetting the duke in petitioning for Roseilli's return.</p> <p>= ie. Bianca</p> <p>= "beyond my normal nature"³; the spleen, among other attributes, was considered the source of any sudden surge of emotion.</p> <p>= senility.</p> <p>= in the next scene, the duke and his entourage will go spy on the ridiculous Mauruccio; this is the sort of undignified activity which the duke has begun to engage in since he began listening to Ferentes.</p> <p>= <i>sir</i> was frequently used to address women as well as men.</p> <p>= ie. Fernando</p>
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362	All other nations.	
364	Duke. How! why, have not we As gallant riders here?	
366	Ferna. None that I know.	
368	Duke. Pish, your <u>affection</u> leads you; I dare <u>wage</u>	= ie. bias in favor of the French. = ie. wager.
370	A thousand ducats, not a man in France Outrides Roseilli.	
372	Fiorm. [Aside] I shall quit this wrong.	372: Fiormonda vows revenge; she is unhappy that everybody is rallying around Roseilli.
374	Bian. I said as much, my lord.	
376	Ferna. I have not seen	
378	His <u>practice</u> since my coming back.	= engaged in the act of, doing ¹ (ie. riding)
380	Duke. Where is he? How is't we see him not?	
382	Pet. [Aside] What's this? what's this?	382: Petruchio is confused; as far as he knows, based on D'Avolos' instruction, the order for Roseilli's exile came from the duke.
384	Ferna. I hear he was commanded from the court.	
386	D'Av. [Aside] O, <u>confusion</u> on this villainous	= ruin; D'Avolos had been hoping the topic of Roseilli would never come up again, or at least not so soon.
388	occasion!	
390	Duke. True; but we meant a day or two at most Should be his furthest term. Not yet returned?	390-1: the duke's comments suggest at least a few days have passed between the previous scene and this one.
392	Where's D'Avolos?	
394	D'Av. [Advancing] My lord?	
396	Duke. You know our mind: How comes it thus to pass we miss Roseilli?	
398	D'Av. My lord, in a sudden discontent I hear he	399-403: D'Avolos is lying. = <i>Benevento</i> is in southern Italy. = perhaps Roseilli would be understood to plan to sail to Seville, which is located in southern Spain.
400	departed towards <u>Benevento</u> , determining, as I	
402	am given to understand, to pass to <u>Seville</u> , minding	
404	to visit his cousin, Don Pedro de Toledo, in the Spanish court.	
406	Duke. The Spanish court! now by the blessed bones Of good <u>Saint Francis</u> , let there <u>posts</u> be sent	= Francis of Assisi (1181-1226). = messengers. = easy pun on <i>post</i> by the duke.
408	To call him back, or I will <u>post</u> thy head Beneath my foot: ha, you! you know my mind;	
410	Look that you get him back: the Spanish court! And without our commission! –	= the duke is annoyed that Roseilli is (allegedly) traveling without his permission; but he is also clearly angry with D'Avolos for not having carried out his actual instruction to Roseilli.
412	Pet. [Aside] Here's fine <u>juggling</u> !	= deception; Petruchio recognizes that Roseilli is the victim of a ruse of some sort.
414	Bian. Good sir, be not so <u>moved</u> .	= ie. to anger

416	Duke.	Fie, fie, Bianca, 'Tis such a gross indignity; I'd rather	
418		Have lost seven years' revenue: – <u>the Spanish court!</u> – How now, what ails our sister?	= the duke's sense is, "of all the places for him to go!" Spain's unpopularity in England at the time this play was written is reflected in the duke's outburst.
420			
422	Fiorm.	On the sudden I fall a-bleeding; 'tis an ominous sign, Pray Heaven it <u>turn to good!</u> – Your highness' leave.	421-2: Fiormonda's dismay at Roseilli's return manifests itself physically with a nose bleed, a sign of bad luck. = "change to an omen of good".
424			
426			
428	Duke.	Look to her. – Come, Fernando, – come, Bianca, – Let's strive to <u>overpass</u> this <u>choleric</u> heat. – [To D'Avolos] <u>Sirrah</u> , see that you <u>trifle</u> not. – How we	= endure. ¹ = hot and dry. ¹ 429: <i>Sirrah</i> = term of address expressing contempt. <i>trifle</i> = delay, waste time. 429-431: <i>How we...agents!</i> = "It is amazing how we who rule (<i>sway</i>) can be misled (<i>abused</i>) by flattering (<i>smooth</i>) deputies (<i>agents</i>) who assert their authority in minor matters in over-zealous or pompous ways (<i>officious</i>)." ¹ The duke is clearly unhappy with D'Avolos.
430		Who <u>sway</u> the manage by authority May be <u>abused</u> by <u>smooth officious agents!</u> –	
432		But look well to our sister.	
434		[<i>Exeunt all but Petruchio and Fernando.</i>]	
436	Pet.	Nephew, please you To see your friend to-night?	436-7: Petruchio reminds Fernando of their planned meeting with Roseilli. Dyce notes the inconsistency in the amount of time which supposedly passed between this scene and the last one: while Petruchio's question here clearly suggests it is the same day as the one the play opened with, the duke's earlier comment (lines 390-1) indicates several days have passed! ¹²
438			
440	Ferna.	Yes, uncle, yes.	
442		[<i>Exit Petruchio.</i>]	
444		Thus bodies walk unsouled! mine eyes but follow My heart entombed in yonder goodly shrine:	443-6: an interesting extended metaphor in which Fernando compares his own body to one that is dead and buried. = Bianca has his heart; in medieval times and even beyond, monarchs' organs, including their hearts, were sometimes buried separately from their bodies. Richard I's heart is buried at Rouen, his body at Fontevraud; most of the Austrian Hapsburgs' bodies are buried in the Capuchin Church in Vienna, but their hearts and internal organs are encased in cylindrical urns at St. Stephen's Cathedral, which one can see during the highly-recommended crypt- tour.
446		Life without her is but death's subtle snares, And I am but a coffin to my cares.	445-6: the ends of scenes are frequently signaled with a rhyming couplet, as here.
448		[<i>Exit.</i>]	
		END OF ACT I.	

ACT II.

SCENE I.

A Room in Mauruccio's House.

*Mauruccio looking in a glass, trimming his beard;
Giacopo brushing him.*

Entering Characters: Mauruccio is the play's stock comic character, a self-loving, older courtier, who does not realize how others perceive and mock him; Giacopo is Mauruccio's servant. glass = mirror

1 **Maur.** Beard, be confined to neatness, that no hair

1ff: Mauruccio, as a comic figure, generally speaks in prose; however, he will frequently, as here, lapse into self-conscious attempts at verse, which are always absurd. = bristle up.¹

2 May stover up to prick my mistress' lip,
3 More rude than bristles of a porcupine. –
4 Giacopo!

6 **Gia.** My lord?

8 **Maur.** Am I all sweet behind?

= ie. agreeable, pleasing¹ (referring his clothing)

10 **Gia.** I have no poulterer's nose; but your apparel
11 sits about you most debonairly.

= poultry seller; Giacopo makes an easy pun on sweet behind.

12 **Maur.** But, Giacopo, with what grace do my words
13 proceed out of my mouth? Have I a moving
14 countenance? is there harmony in my voice?
15 canst thou perceive, as it were, a handsomeness
16 of shape in my very breath, as it is formed into
17 syllables, Giacopo?

20 *Enter above Duke, Bianca, Fiormonda, Fernando,
Courtiers, and Attendants.*

= the characters secretly enter onto the balcony at the back of the stage; technically speaking, we may wonder how all these people could enter Mauruccio's house and spy on him unnoticed, but the demands of the plot outweigh Ford's need for realism. Perhaps Ferentes bribed one of Mauruccio's other servants to let them in.

22 **Gia.** Yes, indeed, sir, I do feel a savour as pleasant as –
24 [*Aside*] a glister-pipe – calamus, or civet.

*24: glister-pipe = a tube for administering enemas.³
calamus = an eastern aromatic plant.¹
civet = a musky perfume derived from the civet cat.²
Note that Giacopo's *aside* is spoken for the audience's amusement; he is likely referring back to Mauruccio's *behind*.*

26 **Duke.** Observe him, and be silent.

28 **Maur.** Hold thou the glass, Giacopo, and mark me

28f: Mauruccio indicates that he is interested in the newly-widowed Fiormonda.

28ff: note also that Mauruccio appropriately addresses his servant as "thee", while Giacopo uses the formal and respectful "you" in addressing his master.

30 with what exceeding comeliness I could court the
31 lady marquess, if it come to the push.

= ie. if push comes to shove

32 **Duke.** Sister, you are his aim.

34 **Fiorm.** A subject fit
35 To be the stale of laughter!

= object of ridicule¹

36 **Bian.** That's your music.

38

40 **Maur.** Thus I reverse my pace, and thus stalking in
 42 courtly gait, I advance one, two, and three. – Good!
 44 I kiss my hand, make my congee, settle my
 46 countenance, and thus begin. – Hold up the
 48 glass higher, Giacopo.

50 **Gia.** Thus high, sir?

52 **Maur.** 'Tis well; now mark me.

54 “Most excellent marquess, most fair la-dy,
 56 Let not old age or hairs that are sil-ver
 58 Disparage my desire; for it may be
 60 I am than other green youth nimble-er.
 62 Since I am your gracie's servánt so true,
 64 Great lady, then, love me for my vir-tue.”

66 O, Giacopo, Petrarch was a dunce, Dante a jig-maker,
 68 Sanazzar a goose, and Ariosto a puck-fist to me! I

70 tell thee, Giacopo, I am rapt with fury; and have
 72 been for these six nights together drunk with the
 74 pure liquor of Helicon.

76

78 **Gia.** I think no less, sir; for you look as wild, and
 80 talk as idly, as if you had not slept these nine years.

82 **Duke.** What think you of this language, sister?

84 **Fiorm.** Sir,
 86 I think in princes' courts no age nor greatness
 88 But must admit the fool; in me 'twere folly
 90 To scorn what greater states than I have been.

92 **Bian.** O, but you are too general –

94 **Fiorm.** A fool!
 96 I thank your highness: many a woman's wit
 98 Have thought themselves much better was much worse.

100 **Bian.** You still mistake me.

37: a snide remark from Bianca.

39-40: Mauruccio is practicing his courtly walk.

= formal bow.

= comportment.¹

= pay attention to

49-54: Mauruccio practices some very awkward verse with which he will address Fiormonda; the lines are in iambic pentameter (stress on every second syllable), but note the clunkiness of many of the line-endings: the dashes in the last words indicate Mauruccio is artlessly forcing the final syllables to be stressed.

56: *Petrarch* = 14th century Italian poet and humanist.

Dante = poet and author of *The Divine Comedy*.

jig-maker = composer of jigs.

57: *Sanazzar* = Jacopo Sannazaro (1458-1530), Italian poet.

Ariosto = Ludovico Ariosto (1474-1533), Italian poet.

puck-fist = empty boaster, derived from the term for the puffball fungus.³

to = compared to.

= Mount *Helicon*, located in Boeotia in central Greece, was the traditional home of the nine Muses, the goddesses who acted as the protectors of the arts. The rivers that flowed down from the mountain were thought to have the attribute of inspiration. All the major ancient epics poems - the *Iliad*, *Odyssey*, and *Aeneid* - all begin with an invocation by the authors to the Muse of Poetry to help them tell their stories. Mauruccio's reference to Helicon thus suggests his work on his poetry (Murray, p. 157).¹⁰

= neither.

= has any choice but to consent to keep company with.²

70: "to reject what persons of higher rank (*states*) than I would eagerly accept."³

74: Fiormonda completes Bianca's sentence.

= who have

78: by interrupting Bianca, Fiormonda has misunderstood Bianca's intended meaning.

80	Duke. Silence! note the rest.	
82	Maur. God-a-mercy, brains! Giacomo, I have it.	
84	Gia. What, my lord?	
86	Maur. A <u>conceit</u> , Giacomo, and a fine one – down on thy knees, Giacomo, and worship my wit. Give me	= idea
88	both thy ears. Thus it is; I will have my picture drawn most <u>composituously</u> , in a <u>square table</u> of	= harmoniously. ¹ = canvas. ³
90	some two foot long, from the crown of the head to the waist downward, no further.	
92	Gia. Then you'll look like a dwarf, sir, being cut off by the middle.	
94		
96	Maur. Speak not thou, but wonder at the conceit that follows. In my bosom, on my left side, I will have a	
98	leaf of blood-red crimson velvet – as it were part of my <u>doublet</u> – open; which being opened, Giacomo, –	= the traditional Elizabethan upper garment
100	now mark! – I will have a clear and most transparent crystal in the form of a heart. – Singular-admirable! –	
102	When I have framed this, I will, as some <u>rare</u>	= excellent.
104	<u>outlandish</u> piece of workmanship, bestow it on the most fair and illustrious Lady Fiormonda.	= bizarre or strange, or of foreign origin. ¹
106	Gia. But now, sir, for the conceit.	106: "so tell me the great idea."
108	Maur. Simplicity and ignorance, prate no more! blockhead, dost not understand yet? Why, this being	
110	to her <u>instead of a looking-glass</u> , she shall no oftener	= ie. the <i>crystal</i> of line 101 may be used as, or enclose, a mirror.
112	powder her hair, <u>surfle</u> her cheeks, cleanse her teeth, or conform the hairs of her eyebrows, but having	= to paint with cosmetics. ¹
114	occasion to use this glass – which for the rareness and richness of it she will hourly do – but she shall	
116	as often gaze on my picture, remember me, and behold the excellence of her excellency's beauty in the <u>prospective</u> and mirror, as it were, in my heart.	= a <i>prospective glass</i> was a magic glass in which one could see events that were occurring elsewhere or in the future. ¹
118	Gia. Ay, marry, sir, this is something.	
120		
122	All above except Fiorm. Ha, ha, ha!	
124	[<i>Exit Fiormonda.</i>]	
126	Bian. My sister's gone in anger.	
128	Maur. Who's that laughs? search with thine eyes, Giacomo.	
130	Gia. O, my lord, my lord, you have gotten an everlasting fame! the duke's grace, and the duchess'	
132	grace, and my Lord Fernando's grace, with all the <u>rabble</u> of courtiers, have heard every word; look	= mob or throng ¹
134	where they stand! Now you shall be made a count for your wit, and I lord for my counsel.	
136		

138	Duke. <u>Beshrew the chance!</u> we are discoverèd.	= "curse our (bad) luck!"
140	Maur. Pity – O, my wisdom! I must speak to them. – O, duke most great, and most renownèd duchess! Excuse my <u>apprehension</u> , which not much is;	= understanding ¹
142	'Tis love, my lord, that's all the hurt you see; <u>Angelica</u> herself doth plead for me.	= likely reference to a character in the influential chivalric romance poem <i>Orlando Furioso</i> , written by the Italian Ludovico Ariosto in the early 16th century. <i>Angelica</i> drives her beloved, the great knight Orlando, mad when she elopes with a Moor. The poem, and Angelica herself, are referenced in Cervantes' <i>Don Quixote</i> , which was available in English in 1620. Mauruccio is suggesting that even this famously capricious and hurtful woman pleads for his pardon.
144	Duke. We pardon you, most wise and learnèd lord;	145ff: the duke's tone, which Mauruccio naturally does not recognize, is gently mocking.
146	And, that we may all glorify your wit,	
148	Entreat your wisdom's company to-day To grace our table with your grave discourse: What says your mighty eloquence?	
150	Maur. Giacopo, help me; 'his grace has put me	151-3: Mauruccio is at a loss for words, no doubt surprised by the appearance of the duke in his private chambers!
152	out of my own <u>bias</u> , and I know not what to answer in form.	151-2: <i>put me...bias</i> = "confused or disconcerted me". ¹ The term <i>bias</i> was used in the game of bowls (which was something like bocce) to describe the tendency of the ball to curve as it rolled, due to an asymmetrical weight contained within.
154	Gia. <u>Ud's me</u> , tell him you'll come.	= "my God"
156	Maur. Yes, I will come, my lord the duke, I will.	
158	Duke. We take your word, and wish your honour health. –	
160	Away, then! come, Bianca, we have found A salve for melancholy, – mirth and ease.	
162		
164	<i>[Exit the Duke followed by all but Bianca and Fernando.]</i>	
166	Bian. I'll see the jolly lover and his glass Take leave of one another.	
168	Maur. Are they gone?	
170	Gia. O, my lord, I do now smell news.	171: ie. "I think I know what's going on."
172	Maur. What news, Giacopo?	
174	Gia. The duke has a <u>smackering</u> towards you, and you shall <u>clap-up</u> with his sister the widow suddenly.	= inclination (to show favour). ¹ = settle (a match). ¹
176	Maur. She is mine, Giacopo, she is mine! Advance the glass, Giacopo, that I may practise, as I pass, to walk	
178	a portly grace like a marquis, to which degree I am now a-climbing.	
180	Thus do we march to honour's haven of bliss,	182-3: Mauruccio invented the first line, but borrowed the
182		

<p>184</p> <p>186</p> <p>188</p> <p>190</p> <p>192</p> <p>194</p> <p>196</p> <p>198</p> <p>200</p> <p>202</p> <p>204</p> <p>206</p> <p>208</p> <p>210</p> <p>212</p> <p>214</p> <p>216</p> <p>218</p> <p>220</p> <p>222</p> <p>224</p> <p>226</p> <p>228</p> <p>230</p> <p>232</p> <p>234</p> <p>236</p>	<p>To ride in triumph through Persepolis.</p> <p>[Exit <i>Giacopo</i>, going backward with the glass, followed by <i>Mauruccio</i> <u>complimenting</u>.]</p> <p>Bian. Now, as I live, here's laughter Worthy our presence! I'll not lose him so.</p> <p>[<i>Going</i>.]</p> <p>Ferna. Madam, –</p> <p>Bian. To me, my lord?</p> <p>Ferna. Please but to hear The story of a castaway in love; And, O, let not the passage of a jest Make slight a <u>sadder</u> subject, who hath placed All happiness in your diviner eyes!</p> <p>Bian. My lord, the time –</p> <p>Ferna. The time! yet hear me speak For I must speak or burst: I have a soul So anchored down with cares in seas of woe, That passion and the vows I owe to you Have changed me to a lean <u>anatomy</u>: Sweet princess of my life, –</p> <p>Bian. Forbear, or I shall –</p> <p>Ferna. Yet, as you honour virtue, do not freeze My hopes to more discomfort than as yet My fears suggest; no beauty so adorns The composition of a well-built mind As pity: hear me out.</p> <p>Bian. No more! I spare To tell you what you are, and must confess Do almost hate my judgment, that it once Thought goodness dwelt in you. Remember now, It is the third time since your treacherous tongue Hath pleaded treason to my ear and fame; Yet, <u>for</u> the friendship 'twixt my lord and you, I have not <u>voiced</u> your follies: if you dare To speak a fourth time, you shall rue your lust; Tis all no better: – learn and <u>love yourself</u>.</p> <p>[<i>Exit</i>.]</p> <p>Ferna. Gone! O, my sorrows! how am I undone! Not speak again? no, no, in her chaste breast Virtue and resolution have <u>discharged</u> All female weakness: I have sued and sued,</p>	<p>second line from Christopher Marlowe's <i>Tamburlaine the Great, Part I, Act II, v.</i>¹²</p> <p>= ie. practicing courtly mannerisms</p> <p>= more serious</p> <p>= walking skeleton¹</p> <p>216-8: <i>no beauty...pity</i> = "the capability to feel pity is a better accessory to a superior mind than physical beauty."</p> <p>224-5: the reason for Fernando's anguish earlier in the play becomes clear: he has been with both great longing and great guilt wooing the duchess regularly since she came to Pavia!</p> <p>= in respect of. = ie. told the duke of.</p> <p>= proverbial for "look to your own best interests".</p> <p>= ie. the sense is "removed from her disposition".</p>
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238	Knelt, wept, and begged; but tears and vows and words Move her no more than summer-winds a rock.	
240	I must resolve to <u>check this rage of blood</u> , And will: she is all icy to my fires, Yet even that ice inflames in me desires.	= "restrain this violent passion"
242		
	[Exit.]	
	<u>ACT II, SCENE II.</u> <i>A Room in Petruchio's House.</i>	
	<i>Enter Petruchio and Roseilli.</i>	
1	Ros. Is't possible the duke should be so <u>moved</u> ?	= ie. to anger, against D'Avolos
2		
4	Pet. 'Tis true; you have no enemy at court But <u>her</u> for whom you pine so much in love; Then <u>master your affections</u> : I am sorry You hug your ruin so. – What say you to the project I proposed?	= ie. Fiormonda. = "control or restrain your passion".
6		
8		
10	Ros. I entertain it with a greater joy Than shame can <u>check</u> .	= restrain
12	<i>Enter Fernando.</i>	
14	Pet. You're come as I could wish; My cousin is resolved.	15: "my kinsman (ie. Roseilli) has decided (to go along with our plan)."
16		
18	Ferna. Without delay Prepare yourself, and meet at court <u>anon</u> , Some half-hour hence; and <u>Cupid</u> bless your joy!	= shortly. = the god of love, appropriately enough.
20		
22	Ros. If ever man was bounden to a friend, –	
24	Ferna. No more; away!	
26	[Exeunt Petruchio and Roseilli.]	
28	Love's rage is yet unknown; In his – ay me! – too well I feel my own! – So, now I am alone; now let me think. She is the duchess; say she be; a creature	27-45: Fernando engages in a soliloquy.
30		30: <i>She is...she be</i> = "Let's say Bianca is a duchess; so what?" = ie. covered in a disguise (of a duchess). = called.
32	<u>Sewed-up in painted cloth</u> might so be <u>styled</u> ; That's but a name: she's married too; she is, And therefore better might <u>distinguish love</u> : She's young and fair; why, madam, that's the bait Invites me more to hope: she's the duke's wife; Who knows not this? – she's <u>bosomed</u> to <u>my friend</u> ;	= "discern true love when she sees it"
34		
36		36-38: <i>she's bosomed...speak</i> = having completed his list of reasons for optimism, Fernando now itemizes why his attempts to woo Bianca are doomed to failure. <i>bosomed</i> = intimate. <i>my friend</i> = ie. the duke, to whom she is married.
38	There, there, I am quite lost: will not be won; Still worse and worse: abhors to hear me speak;	

40 Eternal mischief! I must urge no more;
 For, were I not be-lepered in my soul,
 Here were enough to quench the flames of hell.
 42 What then? pish! if I must not speak, I'll write.
 Come, then, sad secretary to my plaints,
 44 Plead thou my faith, for words are turned to sighs.
 What says this paper?
 46
 48 [Takes out a letter, and reads.]
 Enter D'Avolos behind with two pictures.
 50
 52 **D'Av.** [Aside] Now is the time. Alone? reading a
 letter? good; how now! striking his breast! what,
 in the name of policy, should this mean? tearing
 54 his hair! passion; by all the hopes of my life,
 plain passion! now I perceive it. If this be not
 56 a fit of some violent affection, I am an ass in
 understanding; why, 'tis plain, – plainer and
 58 plainer; love in the extremest. O, for the party
 who, now! The greatness of his spirits is too high
 60 cherished to be caught with some ordinary stuff,
 and if it be my Lady Fiormonda, I am strangely
 62 mistook. Well, that I have fit occasion soon to
 understand. I have here two pictures newly drawn,
 64 to be sent for a present to the Abbot of Monaco,
 the duchess' uncle, her own and my lady's: I'll
 66 observe which of these may, perhaps, bewray
 him – he turns about. – My noble lord! –
 68
 70 **Ferna.** You're welcome, sir; I thank you.
 72
 74 **D'Av.** Me, my lord! for what, my lord?
 76
 78 **Ferna.** Who's there? I cry you mercy, D'Avolos,
 I took you for another; pray, excuse me.
 What is't you bear there?
 80
 82 **D'Av.** No secret, my lord, but may be imparted to
 you: a couple of pictures, my good lord, – please
 you see them?
 84
 86 **Ferna.** I care not much for pictures; but whose are they?
 88
 90 **D'Av.** The one is for my lord's sister, the other is the
 duchess.
 92
 94 **Ferna.** Ha, D'Avolos! the duchess's?
 96
 98 **D'Av.** Yes, my lord. – [Aside] Sure, the word startled
 him: observe that.

= ie. "press my suit".
 = one of the great words of Elizabethan literature, and a Ford original.
 43-44: Fernando apostrophizes to a love letter he has written to Bianca. *plaints* = lamentations.
 = portraits; a convention of Elizabethan drama allowed characters to sneak up on and spy on others without being seen, as D'Avolos will do with Fernando here.
 = intrigue.²
 = "this suggests great emotion".
 = intense love
 58-59 *for the party who, now*: "if I could only figure out who he is in love with!"
 59-60: *The greatness...stuff* = Fernando is of too noble a nature to be satisfied with any ordinary woman.
 = opportunity
 = ie. one picture of the duchess and one of Fiormonda.
 = betray.
 = of
 86: perhaps Fernando jumps a bit at the mention of the duchess.

90	Ferna. You told me, Master Secretary, once,	
92	You owed me love.	
94	D'Av. Service, my honoured lord; howsoever you please to term it.	94-95: D'Avolos qualifies the level of obligation he feels he committed himself to Fernando, but allows it is just a matter of semantics anyway.
96		
98	Ferna. 'Twere rudeness to be suitor for a sight; Yet trust me, sir, I'll be all secret.	97: very indirectly, Fernando requests permission to see the portraits: "it would be ignorant or barbarous to beg to see a picture, but I won't tell anyone if you show me."
100	D'Av. I beseech your lordship; – they are, as I am, constant to your pleasure.	
102		
104	<i>[Shows Fiormonda's picture.]</i>	
106	This, my lord, is the widow marquess's, as it now newly came from the picture-drawer's, the oil yet <u>green</u> : a sweet picture; and, in my judgment, art	= noticeably fresh or recent ¹
108	hath not been a niggard in striving to equal the life. <u>Michael Angelo</u> himself needed not blush	= Michelangelo (1475-1564)
110	to own the workmanship.	
112	Ferna. A very pretty picture; but, kind signior, To whose use is it?	
114		
116	D'Av. For the duke's, my lord, who determines to send it with all speed as a present to <u>Paul Baglione</u> ,	= full name of the duchess' uncle, the abbot.
118	uncle to the duchess, that he may see the riches of two such lustres as shine in the court of Pavy.	
120	Ferna. Pray, sir, the other?	
122	D'Av. <i>[Shows Bianca's picture.]</i> This, my lord, is <u>for</u> the duchess Bianca: a wondrous sweet picture,	= of
124	if you well observe with what singularity the artsman hath strove to set forth each limb in	
126	exquisitest <u>proportion</u> , not missing a hair.	= harmony or relation ¹
128	Ferna. A hair!	
130	D'Av. She cannot more formally, or – if it may be lawful to use the word – <u>more really</u> , behold her	= ie. with a greater sense of reality - a more literal interpretation of the adverb <i>really</i> . But why would D'Avolos wonder <i>if it may be lawful to use the word?</i> A clue may be that <i>really</i> was frequently used to describe the real presence of Christ in the Eucharist; and so D'Avolos feels the need to excuse himself for possibly committing some kind of philological blasphemy (See <i>OED def. 1 of really</i>). ¹
132	own <u>symmetry</u> in her <u>glass</u> than in taking a sensible view of this <u>counterfeit</u> . When I first saw it, I verily	= ie. well-proportioned form. ¹ = mirror.
134	almost was of a mind that this was her very lip.	= common term for "portrait".
136	Ferna. Lip!	
138	D'Av. <i>[Aside]</i> How constantly he dwells upon this	138ff: note that D'Avolos switches back and forth between speaking in asides, for the audience's benefit, and speaking to Fernando, to whom he dissembles.

140	portraiture! – Nay, I'll assure your lordship there is no defect of <u>cunning</u> – [<i>Aside</i>] His eye is fixed as if it were <u>incorporated</u> there. – Were not the party	= skill. ³ = united, in one body with. ²
142	herself alive to witness that there is a creature composed of flesh and blood as naturally enriched	
144	with such harmony of admirable beauty as is here artificially counterfeited, a very <u>curious</u> eye might	= attentive ¹
146	repute it as an imaginary rapture of some <u>transported conceit</u> , to aim at an impossibility;	= swept-away conceptualization
148	whose very first gaze is of force almost to persuade a substantial love in a settled heart.	
150	Ferna. Love! heart!	
152	D'Av. My honoured lord, –	
154	Ferna. O Heavens!	
156	D'Av. [<i>Aside</i>] <u>I am confirmed</u> . – What ails your lordship?	= D'Avolos' suspicions are confirmed: he can now inform Fiormonda that Fernando loves the duchess.
158	Ferna. You need not praise it, sir; itself is praise. – [<i>Aside</i>] How near had I forgot myself! – I thank you.	
160	'Tis such a picture as might well become The shrine of some <u>faned</u> Venus; I am dazzled	= enshrined. ¹
162	With looking on't: – <u>pray, sir, convey it hence</u> .	= "please get it out of here!"
164	D'Av. I am all your servant. – [<i>Aside</i>] Blessed, blessed discovery! – Please you to command me?	
166	Ferna. No, gentle sir. – [<i>Aside</i>] I'm lost beyond my senses. –	
168	D'ye hear, sir? good, where dwells the picture-maker?	
170	D'Av. By the castle's farther drawbridge, near <u>Galiazzo's statue</u> ; his name is Alphonso Trinultio. –	= <i>Galiazzo</i> probably refers to Gian Galeazzo Visconti (1351-1402), the great Milanese leader whose father built Visconti Castle in Pavia. ¹¹ The identity of <i>Alphonso Trinultio</i> is unclear; of course, Ford could have made him up.
172	[<i>Aside</i>] Happy above all fate!	
174	Ferna. You say enough; my thanks t'ye!	
176	[<i>Exit D'Avolos.</i>]	
178	– Were that picture	
180	But <u>rated at</u> my lordship, 'twere too cheap.	= valued as high as.
182	I fear I spoke or did I know not what; All sense of providence was in mine eye.	182: Fernando recognizes he may have revealed his feelings to D'Avolos.
184	<i>Enter Ferentes, Mauruccio, and Giacopo.</i>	
186	Feren. [<i>Aside</i>] Youth in threescore years and ten! – Trust me, my Lord Mauruccio, you are now younger	187f: Ferentes is making fun of the elderly Mauruccio, who is acting like a much younger man - that is, foolishly.
188	in the judgment of those that compare your former age with your latter by seven-and-twenty years	
190	than you were three years ago: <u>by all my fidelity</u> ,	= Ferentes swears by his loyalty - which for him is an oath without value.
192	'tis a miracle! the ladies wonder at you.	

194	Maur. Let them wonder; I am wise as I am courtly.	
196	Gia. The ladies, my lord, call him the <u>green</u> broom	= <i>green</i> suggests immature, inexperienced and naïve. ¹
198	of the court, – he sweeps all before him, – and swear he	
	has a stabbing wit: it is a very <u>glisten</u> to laughter.	= enema (usually written as <i>clyster</i>) ¹
200	Maur. Nay, I know I can tickle 'em at my pleasure; I	
	am stiff and strong, Ferentes.	
202		
204	Gia. [<i>Aside</i>] A radish-root is a spear of steel in	203-4: while Mauruccio's last comment may or may not
	comparison of I know what.	have been intended to be dirty, Giacomo certainly has
206	Feren. The marquess doth love you.	interpreted it to be so.
208	Maur. She doth love me.	
210	Feren. And begins to do you infinite grace,	
	Mauruccio, infinite grace.	
212		
214	Ferna. <u>I'll take this time.</u> – [<i>Comes forward</i>] Good	= "I'll do what I have to do now."
	hour, my lords, to both!	
216	Maur. Right princely Fernando, the best of the	216ff: Mauruccio's attempts at high courtly language are
	Fernandos; by the pith of generation, the man I look	humorously ridiculous.
218	for. His highness hath sent to find you out: he is	
	determined to weather his own proper individual	
220	person for two days' space in my Lord Nibrassa's	
	forest, to hunt the deer, the buck, the roe, and <u>eke</u>	= also: an archaic word used by Mauruccio to elevate his
222	the <u>barren</u> doe.	language.
		= ie. not pregnant.
224	Ferna. Is his highness preparing to hunt?	
226	Maur. Yes, my lord, and resolved to lie forth for the	
	<u>breviating</u> the <u>prolixity</u> of some superfluous	= abbreviating. ¹ = protractedness. ¹
228	<u>transmigration</u> of the sun's double <u>cadence</u> to the	= movement. ¹ = perhaps meaning <i>falling</i> . ¹
	western horizon, my most <u>perspicuous</u> good lord.	= distinguished. ¹
230		
232	Ferna. O, sir, let me beseech you to speak in your	
	own mother tongue. – [<i>Aside</i>] Two days' absence,	232-3 <i>Fernando's aside</i> : he is happy to learn the duke will
	well. – My Lord Mauruccio, I have a <u>suit</u> t'ye, –	be away for two days - this will give him a good oppor-
234		tunity to approach Bianca once again.
	Maur. My Lord Fernando, I have a suit to you.	= petition, favor to ask.
236		
238	Ferna. That you will accept from me a very choice	
	token of my love: will you grant it?	
240	Maur. Will you grant mine?	
242	Ferna. What is't?	
244	Maur. Only to know what the suit is you please to	
	prefer to me.	
246		
248	Ferna. Why, 'tis, my lord, a <u>fool</u> .	= while <i>fool</i> could mean a traditional jester, Fernando here
		means an idiot or simpleton.

250 **Maur.** A fool!

252 **Ferna.** As very a fool as your lordship is – hopeful to see in any time of your life.

254 **Gia.** Now, good my lord, part not with the fool on any terms.

256 **Maur.** I beseech you, my lord, has the fool qualities?

258 **Ferna.** Very rare ones: you shall not hear him

260 speak one wise word in a month's converse; passing

262 temperate of diet, for, keep him from meat four-and-

264 twenty hours, and he will fast a whole day and a

266 night together; unless you urge him to swear, there

268 seldom comes an oath from his mouth; and of a

270 fool, my lord, to tell ye the plain truth, had he but

272 half as much wit as you, my lord, he would be in

274 short time three-quarters as arrant wise as your

276 lordship.

Maur. Giacopo, these are very rare elements in a creature of little understanding. O, that I long to see him!

Ferna. A very harmless idiot; – and, as you could wish, look where he comes.

Enter Petruchio, and Roseilli dressed like a Fool.

278 **Pet.** Nephew, here is the thing you sent for. – Come hither, fool; come, 'tis a good fool.

282 **Ferna.** Here, my lord, I freely give you the fool; pray use him well for my sake.

284 **Maur.** I take the fool most thankfully at your hands, my lord. – Hast any qualities, my pretty fool? wilt dwell with me?

288 **Ros.** A, a, a, a, ay.

290 **Pet.** I never beheld a more natural creature in my life.

292 **Ferna.** Uncle, the duke, I hear, prepares to hunt; Let's in and wait. – Farewell, Mauruccio.

296 [*Exeunt Fernando and Petruchio.*]

298 **Maur.** Beast that I am, not to ask the fool's name! 'tis

300 no matter; fool is a sufficient title to call the greatest

251-2: Fernando likely pauses at the dash to let the insult sink in for the audience's benefit; but then continues the sentence so as to remove the insult.

259f: Fernando's humorous double-talk impresses the credulous Mauruccio; *rare* = excellent.

= downright, absolutely²

= ie. in the outfit of an idiot, specifically referring to a long petticoat worn by the mentally defective.¹² It was a convention of the Elizabethan stage that disguises such as this were absolutely impenetrable to other characters.

289ff: an Elizabethan audience would have been more entertained by Roseilli's impersonation of a retarded man than would a more sensitive modern one.

= idiotic

302	lord in the court by, if he be no wiser than he.	
304	Gia. O, my lord, what an arrant excellent pretty creature 'tis! – Come, honey, honey, honey, come!	304: Giacopo talks to the fool as if he were a dog.
306	Feren. You are beholding to my Lord Fernando for this gift.	
308	Maur. True. O, that he could but speak methodically!	
310	– Canst speak, fool?	
312	Ros. Can speak; de e e e –	
314	Feren. Tis a present for an emperor. What an excellent instrument were this to purchase a	
316	suit or a <u>monopoly</u> from the duke's ear!	= in England, monopolies had been traditionally handed out to favorites or sold by the crown, and were equally traditionally resented; the Statute of Monopolies (1624) revoked most monopolies, with an important exception for new ideas – making it the first patent law. As our play takes place in Italy, Ford could suggest that an individual could "buy" a monopoly from the duke.
318	Maur. I have <u>it</u> , I am wise and fortunate. – Giacopo,	= ie. a great idea
320	I will leave all conceits, and instead of my picture,	
322	offer the lady marquess this mortal man of weak brain.	
324	Gia. My lord, you have most rarely bethought you;	323-6: Giacopo is also able to insult Mauruccio without the latter being aware of it.
326	for so shall she no oftener see the fool but she shall remember you better than by a thousand looking-glasses.	
328	Feren. She will most graciously entertain it.	
330	Maur. I may tell you, Ferentes, there's not a great woman amongst forty but knows how to make sport	
332	with a fool. – Dost know how old thou art, sirrah?	
334	Ros. Dud – a clap cheek for nown sake, <u>gaffer</u> ;	= a modest title of address: OED suggests it is equal to "my good fellow."
336	hee e e e e.	
338	Feren. Alas, you must ask him no questions, but <u>clap</u>	= pat affectionately ²
340	him on the cheek; I understand his language: your fool is the tender-heartedest creature that is.	
342	<i>Enter Fiormonda and D'Avolos in close conversation.</i>	
344	Fiorm. No more; thou hast in this <u>discovery</u>	= revelation (of Fernando's infatuation with Bianca)
346	Exceeded all my favours, D'Avolos. Is't Mistress Madam Duchess? <u>brave</u> revenge!	= excellent
348	D'Av. But had your grace seen the infinite appetite of lust in the piercing adultery of his eye, you would –	
350	Fiorm. <u>Or</u> change him, or <u>confound</u> him: prompt dissembler!	= either. = ruin.

352	Is here the bond of <u>his religious vow</u> ?	= Fernando, we remember, had told her he had taken a vow of celibacy.
354	And that, "now when the duke is rid abroad, My gentleman will stay behind, is sick – or so"?	353-4: it appears Fernando has (off-stage) excused himself from accompanying the duke on his hunting trip by claiming his valet was ill.
356	D'Av. "Not altogether in health;" it was the excuse he made.	
358		
360	Maur. [<i>Seeing them</i>] Most fit opportunity! her grace comes just i' the <u>nick</u> ; let me <u>study</u> .	= right time; but <i>nick</i> was also used during this period as slang for a woman's genitals. ¹ <i>study</i> = undertake to do something. ¹
362	Feren. Lose no time, my lord.	
364	Gia. To her, sir.	
366	Maur. Vouchsafe to stay thy foot, most <u>Cynthian hue</u> ,	366-9: more absurd verse from Mauruccio; note the <i>a-b-a-b</i> rhyming scheme. <i>Cynthian hue</i> = pale as the moon; <i>Cynthia</i> was the poetic name of the moon, personified as a goddess.
368	And from a creature ever vowed thy servant Accept this gift, most rare, most fine, most new; The earnest <u>penny</u> of a love so fervent.	= ie. small sample or token
370		
372	Fiorm. What means the jolly <u>youth</u> ?	= referring to Mauruccio, teasing
374	Maur. Nothing, sweet princess, but only to present your grace with this sweet-faced fool; please you to accept him to make you merry: I'll assure your grace he is a very wholesome fool.	
376		
378	Fiorm. A fool! you might as well ha' given yourself. <u>Whence</u> is he?	= from where
380		
382	Maur. Now, just very now, given me out of special favour by the Lord Fernando, madam.	
384	Fiorm. By him? well, I accept him; thank you for't: And, in requital, take that <u>toothpicker</u> ;	= toothpick; the most recent citation in the OED with the word <i>toothpicker</i> in it was in 1707.
386	'Tis yours.	
388	Maur. A toothpicker! I kiss your bounty: no quibble now? – And, madam,	388-9: <i>no quibble now?</i> = Mauruccio may be humorously wondering if the toothpick is meant to suggest something unflattering about his "manhood".
390	If I grow sick, to make my spirits <u>quicker</u> , I will revive them with this sweet toothpicker.	= more alive.
392		
394	Fiorm. Make use on't as you <u>list</u> . – Here D'Avolos, Take in the fool.	= desire
396	D'Av. Come, sweetheart, wilt along with me?	
398	Ros. U u umh, – u u mh, – wonnot, wonnot – u u umh.	
400	Fiorm. Wilt go with me, <u>chick</u> ?	= child (term of endearment) ¹
402	Ros. Will go, te e e – go will go –	
404	Fiorm. Come D'Avolos, observe to-night; 'tis late: Or I will win <u>my choice</u> , or curse my fate.	= either. = ie. Fernando.

406		
	[<i>Exeunt Fiormonda, Roseilli, and D'Avolos.</i>]	
408		
410	Feren. This was wisely done, now. 'Sfoot, you purchase a favour from a creature, my lord, the greatest king of the earth would be proud of.	
412		
414	Maur. Giacopo! –	
416	Gia. My lord?	
418	Maur. Come behind me, Giacopo: I am <u>big</u> with conceit, and must be delivered of poetry in the eternal commendation of this gracious toothpicker: – but, first, I hold it a most healthy policy to make a slight supper –	= ie. swelling, but perhaps also suggestive
420	For meat's the food that must preserve our lives,	
422	And now's the time when mortals <u>whet</u> their knives –	= sharpen
424	on thresholds, shoe-soles, cart-wheels, &c. – Away, Giacopo!	
426		
	[<i>Exeunt.</i>]	
	ACT II, SCENE III.	
	<i>The Palace.</i>	
	<i>Bianca's Apartment.</i>	
	<i>Enter Colona with <u>Lights</u>, Bianca, Fiormonda, Julia, Fernando, and D'Avolos; Colona places the lights on a table, and sets down a chess-board.</i>	= ie. candles, indicating the scene takes place at night.
1	Bian. Tis yet but early night, too soon to sleep:	
2	Sister, shall's <u>have a mate</u> at chess?	= ie. play a game
4	Fiorm. A mate!	
	No, madam, you are grown too hard for me;	
6	My Lord Fernando is a fitter match.	6: a snide comment on Fernando's attraction to the duchess.
8	Bian. He's a well-practised <u>gamester</u> : well, I care not	= frequenter of games, but also meaning a promiscuous person. ¹ Bianca would not know that Fiormonda has made a gibe at her, but she has her own reasons to make one at Fernando herself.
	How cunning soe'er he be. – To pass an hour	
10	I'll try your skill, my lord: reach here the chess-board.	
12	D'Av. [<i>Aside</i>] Are you so apt to try his skill, madam duchess? Very good!	
14		
16	Ferna. I shall <u>bewray</u> too much my ignorance	= reveal
	In striving with your highness; 'tis a game	
	I lose at still by <u>oversight</u> .	= ie. making a mistake
18		
20	Bian. Well, well,	
	I fear you not; let's to't.	
22	Fiorm. You need not, madam.	
24	D'Av. [<i>Aside to Fiormonda</i>] Marry, needs she not;	

26	how gladly will she to't! <u>'tis a rook to a queen she</u> <u>heaves</u> a pawn to a knight's place; by'r lady, if all be truly noted, to a duke's place; and that's beside the play, I can tell ye.	= ie. "I'll wager", suggesting a high-probability bet. D'Avolos' double-meaning in this speech is obvious. = raises. ² 27-28: <i>that's beside the play</i> = ie. "and I am not even talking about the game of chess they are playing."
30	[<i>Fernando and Bianca play.</i>]	
32	Fiorm. Madam, I must entreat excuse; I feel The temper of my body not <u>in case</u> To judge the strife.	= good (enough) condition ¹
34		
36	Bian. Lights for our sister, sirs! – Good rest t'ye; I'll but end my game and follow.	36: "get Fiormonda a candle!"
38		
40	Fiorm. [<i>Aside to D'Avolos</i>] Let 'em have time enough; and, as thou canst, Be near to hear their courtship, D'Avolos.	
42		
44	D'Av. [<i>Aside to Fiormonda</i>] Madam, I shall observe 'em with all cunning secrecy.	
46	Bian. <u>Colona</u> , attend our sister to her chamber.	= Petruccio's daughter Colona, we remember, is a lady-in- waiting of Bianca's.
48	Col. I shall, madam.	
50	[<i>Exit Fiormonda, followed by Colona, Julia, and D'Avolos.</i>]	
52		
54	Bian. Play.	
56	Ferna. I must not lose th' advantage of the game: Madam, your queen is lost.	
58	Bian. My <u>clergy</u> help me!	= bishops (chess). Having first explained the meaning of <i>clergy</i> , the 19th century editor Alexander Dyce writes here in his edition of the play, with his usual entertaining sarcasm, "those who understand the game do not need these modicums of information, and upon all others they are thrown away."
60	My queen! and nothing for it but a pawn? Why, then, the game's lost too: but play.	
62	Ferna. What, madam?	62: Fernando is distracted.
64	[<i>Fernando often looks about.</i>]	
66	Bian. You must needs play well, you are so studious. – Fie upon't! you study past patience: – What do you dream on? here is <u>demurring</u> Would weary out a statue! – <u>Good, now</u> , play.	66: there is probably a long pause after this line, as Fernando continues to appear detached from the game. = pausing, delaying. ¹ = be so good as to. ²
68		
70		
72	Ferna. Forgive me; let my knees for ever stick [<i>Kneels.</i>]	
74		
76	Nailed to the ground, as earthy as my fears, <u>Ere</u> I arise, to part away so cursed In my unbounded anguish as the rage	= before

78	Of flames beyond all utterance of words	
	Devour me, lightened by your sacred eyes.	
80		
	Bian. What means the man?	
82		
	Ferna. To lay before your feet	
84	In lowest vassalage the <u>bleeding heart</u>	= <i>bleeding heart</i> describes a heart in anguish; the more typical phrase used by early writers to portray feelings of agony was the adjective <i>heart-bleeding</i> . ¹
	That sighs the <u>tender</u> of a <u>suit</u> disdained.	= offer. = ie. the petition of a wooer or suitor.
86	Great lady, pity me, my youth, my wounds;	
	And do not think that I have culled this time	
88	From <u>motion's</u> swiftest <u>measure</u> to unclasp	= desire's. ² = <i>swiftest</i> suggests <i>measure</i> means music or dance.
	The book of lust: if purity of love	
90	Have residence in virtue's breast, <u>lo</u> here,	= look, as in "direct your attention" ¹
	Bent lower in my heart than on my knee,	
92	I beg compassion to a love as chaste	
	As softness of desire can intimate.	
94		
	<i>Re-enter D'Avolos behind.</i>	95ff: D'Avolos, while hidden, is able to watch the scene between Fernando and Fiormonda, but, as his responses will suggest, he cannot hear them.
96		
	D'Av. [<i>Aside</i>] At it already! admirable haste!	
98		
	Bian. Am I again betrayed? bad man! –	
100		
	Ferna. Keep in	101-4: Fernando's extreme emotional state is revealed in his dense and intense mixing of metaphors.
102	Bright angel, that severer breath, to cool	= controls. ²
	That heat of cruèlty which <u>sways</u> the temple	
104	Of your too stony breast: you cannot urge	
	One reason to rebuke my trembling plea,	
106	Which I have not with many nights' expense	
	Examined; but, O, madam, still I find	
108	No <u>physic</u> strong to cure a tortured mind,	= medicine
	But freedom from the torture it sustains.	
110		
	D'Av. [<i>Aside</i>] Not kissing yet? still on your	
112	knees? O, for a plump bed and clean sheets,	
	to comfort the aching of his shins! We shall	
114	have 'em <u>clip anon</u> and <u>lisp</u> kisses; here's	= embrace. ³ = soon. = probably suggesting the childish language sometimes used by lovers. ¹
	<u>ceremony</u> with a vengeance!	= perhaps slighting the formal courting Fernando appears to be engaged in.
116		
	Bian. Rise up; we charge you, rise!	
118		
	[<i>He rises.</i>]	
120		
	Look on our face:	
122	What see you there that may persuade a hope	
	Of <u>lawless love</u> ? Know, most unworthy man,	= ie. adultery.
124	So much we hate the baseness of <u>thy</u> lust,	= Fiormonda, angered, switches her form of address to the contemptuous "thee".
	As, were none living of thy sex but thee,	
126	We had much rather prostitute our blood	
	To some envenomed serpent than admit	
128	Thy bestial dalliance. Couldst thou dare to speak	

<p>130 Again, when <u>we</u> forbade? no, wretched thing, Take this for answer: if thou henceforth ope Thy leprous mouth to tempt our ear again, 132 We shall not only <u>certify</u> our lord Of thy <u>disease</u> in friendship, but revenge 134 Thy boldness with the forfeit of thy life. Think on't.</p> <p>136 D'Av. [<i>Aside</i>] Now, now, now <u>the game is a-foot!</u> 138 your gray <u>jennet</u> with the white face is <u>curried</u>, forsooth; – please your lordship leap up into the 140 saddle, forsooth. – Poor duke, how does thy head ache now!</p> <p>142 Ferna. Stay; go not hence in choler, blessèd woman! 144 You've schooled me; lend me hearing: though the <u>float</u> Of infinite desires swell to a tide 146 Too high so soon to ebb, yet, by this hand,</p> <p>148 [<i>Kisses her hand.</i>]</p> <p>150 This glorious, gracious hand of yours, –</p> <p>152 D'Av. [<i>Aside</i>] Ay, marry, the match is made; <u>clap hands</u> and to't, ho!</p> <p>154 Ferna. I swear, 156 Henceforth I never will as much in word, In letter, or in syllable, presume 158 To make a repetition of my griefs. Good-night t'ye! If, when I am dead, you rip 160 This coffin of my heart, there shall you read With constant eyes, what now my tongue defines, 162 Bianca's name carved out in bloody lines. For ever, lady, now good-night!</p> <p>164 Bian. Good-night! 166 <u>Rest in your goodness.</u> – Lights there! –</p> <p>168 <i>Enter Attendants with lights.</i></p> <p>170 Sir, good-night!</p> <p>172 [<i>Exeunt Bianca and Fernando <u>sundry</u> ways,</i> <i>with Attendants.</i>]</p> <p>174 D'Av. So, via! – To be cuckold – mercy and</p> <p>176 providence – is as natural to a married man as to eat, sleep, or wear a nightcap. <u>Friends!</u> – I will rather trust 178 mine arm in the throat of a lion, my purse with a</p>	<p>= the "royal we", ie. I</p> <p>= inform.² = she continues the metaphor of <i>leprous</i>.</p> <p>= cf. <i>Henry IV, Part I</i>: I, iii: "Before the game is afoot..." = small Spanish horse.² = rubbed down or combed, applied normally to a horse.¹ 140-1: <i>how does...head ache</i> = ie. from growing the traditional horns ascribed to a cuckold.</p> <p>= the rise of the tide; note the extended and intense "rising tide" metaphor of lines 144-6.</p> <p>= clasp hands.⁵ The OED, incorrectly I think, suggests <i>clap hands</i> here refers to a kind of Elizabethan-era high-five.¹ Henry V, while wooing Katherine in Shakespeare's <i>Henry V</i>, says to her, "Give me your answer, i' faith, do, and so <i>clap hands</i> and a bargain." It seems unlikely he wants to slap hands with her.</p> <p>161-2: a rhyming couplet is sometimes used to end a character's appearance in a scene.</p> <p>= a surprisingly affectionate line, certainly spoken out of Fernando's hearing; Bianca may have warmer feelings toward Fernando than she is letting on.</p> <p>= separate</p> <p>175ff: having only seen, but not heard, the scene between Fernando and Bianca, D'Avolos assumes they are actually involved in a torrid affair.</p> <p>= <i>friends</i> was frequently used to mean "lovers".</p>
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<p>180 <u>courtesan</u>, my neck with the chance on a die, or my religion in a synagogue of Jews, than my wife with a friend. <u>Wherein</u> do princes exceed the poorest</p> <p>182 peasant that ever was yoked to a <u>sixpenny strumpet</u> but that the horns of the one are mounted some</p> <p>184 two inches higher by a <u>choppine</u> than the other?</p> <p>O <u>Actæon</u>! the goodliest-headed beast of the</p> <p>186 forest amongst wild cattle is a <u>stag</u>; and the</p> <p>goodliest beast among tame fools in a <u>corporation</u> is a cuckold.</p> <p>188</p> <p>190 <i>Re-enter Fiormonda.</i></p> <p>192 Fiorm. Speak, D'Avolos, how thrives <u>intelligence</u>?</p> <p>194 D'Av. Above the <u>prevention</u> of fate, madam. I saw him kneel, make pitiful faces, kiss hands and forefingers, rise, – and by this time <u>he is up, up</u>, madam. Doubtless the youth aims to be duke, for he is gotten into the duke's seat an hour ago.</p> <p>196</p> <p>198</p> <p>200 Fiorm. Is't true?</p> <p>202 D'Av. Oracle, oracle! Siege was laid, <u>parley</u> admitted,</p> <p><u>composition</u> offered, and the fort entered; there's no interruption. The duke will be <u>at home to-morrow</u>, gentle animal! – <u>what d'ye resolve</u>?</p> <p>204</p> <p>206 Fiorm. To stir-up tragedies as black <u>as brave</u>, And send the lecher panting to his grave.</p> <p>208</p> <p>210 <i>[Exeunt.]</i></p> <p>ACT II, SCENE IV. <i>A Bedchamber in the Palace.</i></p> <p><i>Enter Bianca, her hair loose, in her <u>night-mantle</u>. She draws a curtain, and Fernando is <u>discovered</u> in bed, sleeping; she sets down the candle, and goes to the bedside.</i></p> <p>1 Bian. <u>Resolve</u>, and do; 'tis done. – What! are those eyes,</p> <p>2 Which lately were so overdrowned in tears, So easy to take rest? O happy man!</p> <p>4 How sweetly sleep hath sealed up sorrows here! But I will call him. – What, my lord, my lord,</p> <p>6 My Lord Fernando!</p> <p>8 Ferna. Who calls me?</p> <p>10 Bian. My lord,</p>	<p>= euphemism for prostitute¹</p> <p>= in what way or manner.</p> <p>= cheap harlot.¹</p> <p>= high clogs, especially fashionable in Venice, where they could reach absurd heights of 6 inches or more.³</p> <p>= a mythological youth who accidentally stumbled across the goddess Diana while she was naked and bathing; she turned him into a stag, and he was torn to death by his own dogs.</p> <p>= ie. the stag has the most impressive head because of its great horns, which D'Avolos cleverly ties to both Actæon and to the cuckolded, and therefore horned, duke.</p> <p>= a united collection of persons.¹</p> <p>= ie. "your spying"</p> <p>= "beyond the anticipation"</p> <p>= punning on Fernando's rising (1) from his knees, (2) in status, and (3) in a suggestive way.</p> <p>202-3: D'Avolos uses a common military metaphor for breaking down a woman's resistance. <i>parley</i> = discussion of terms for peace. = a truce.¹</p> <p>= ie. from his hunting trip.</p> <p>= "what are you going to do?"</p> <p>= "as they will be excellent"</p> <p>= a loose cloak, like a robe.¹</p> <p>= revealed.</p> <p>= decide</p> <p>4: note the intense alliteration in this line.</p>
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12	Sleeping or waking?	
14	Ferna. Ha! who is't?	
16	Bian. 'Tis I: Have you forgot my voice? or is your ear <u>But</u> useful to your eye?	= ie. only
18	Ferna. Madam, the duchess!	
20	Bian. She, 'tis she; sit up, Sit up and wonder, whiles my sorrows swell: The nights are short, and I have much to say.	
24	Ferna. Is't possible 'tis you?	
26	Bian. 'Tis possible: Why do you think I come?	
30	Ferna. Why! to crown joys, And make me master of my best desires.	
32	Bian. 'Tis true, you guess aright; sit up and listen. With shame and passion now I must confess, Since first mine eyes beheld you, in my heart You have been only king; if there can be A violence in love, then I have felt That tyranny: be record to my soul The justice which I for <u>this folly</u> fear! Fernando, in short words, howe'er my tongue Did often chide <u>thy</u> love, each word thou spak'st Was music to my ear; was never poor, Poor wretched woman lived that loved like me, So truly, so unfeignèdly.	= ie. her visit to his bedroom = Bianca again switches to "thee" to address Fernando, but this time it is used to signal affection and intimacy.
46	Ferna. O, madam!	
48	Bian. To witness that I speak is truth, look here! Thus <u>singly</u> I adventure to thy bed, And do confess my weakness: if thou tempt'st My bosom to thy pleasures, I will yield.	= ie. wearing only a single, indiscreet garment. ⁴ Her state of undress is what Bianca refers to in line 48, when she says, "look here!" ¹²
52	Ferna. Perpetual happiness!	
54	Bian. Now hear me out. When first <u>Caraffa</u> , Pavy's duke, my lord, Saw me, he loved me; and without respect Of dower took me to his bed and bosom; <u>Advanced</u> me to the titles I possess, Not moved by counsel or removed by greatness;	= ie. the duke's surname. 57-58: <i>without...dower</i> = without any dowry.
60	Which to requite, betwixt my soul and Heaven I vowed a vow to live a <u>constant</u> wife: <u>I have done so</u> ; nor was there in the world A man created could have broke that truth For all the glories of the earth but thou,	= promoted. 60: neither heeding advice (<i>counsel</i>) not to marry Bianca, nor willing to abandon his intention to marry her due to his comparatively high status. = loyal. = this is a bit disingenuous, as it cannot be for more than a few months that Bianca and the duke have been married.

66	But thou, Fernando! Do I love thee now?	
68	Ferna. Beyond imagination.	
70	Bian. True, I do, <u>Beyond imagination</u> : if no pledge	= when Fernando said "Beyond imagination", he meant, "Wow, this is unbelievable!"; when Bianca said it, she was answering her own question: "yes, this is how much I love you, beyond imagination." = illustrate ¹
72	Of love can <u>instance</u> what I speak is true	
74	But loss of my best joys, here, here, Fernando, Be satisfied and ruin me.	
76	Ferna. What d'ye mean?	87: Bianca's sudden change in tone confuses Fernando.
78	Bian. To give my body up to thy embraces, A pleasure that I never wished to thrive in	
80	Before this fatal minute. <u>Mark</u> me now; If thou dost spoil me of this robe of shame,	= "pay close attention to"
82	By my best comforts, here I vow again, To thee, to <u>Heavèn</u> , to the world, to time,	= <i>Heaven</i> is usually pronounced as a one-syllable word for purposes of fitting the meter, but in this case it is di-syllabic.
84	Ere yet the morning shall new-christen day, I'll kill myself!	
86	Ferna. How, madam, how!	
88	Bian. I will:	
90	Do what thou wilt, 'tis in thy choice: what say ye?	
92	Ferna. <u>Pish!</u> do you come to <u>try</u> me? tell me, first, Will you but grant a kiss?	= an expression of impatience. ¹ = test.
94	Bian. Yes, take it; that,	
96	Or what thy heart can wish: I am all thine.	
98	[<i>Fernando kisses her.</i>]	
100	Ferna. O, me! – Come, come; how many women, pray, Were ever heard or read of, granted love,	100-2: Fernando is tossing out for consideration the idea that Bianca's threat to kill herself is nothing more than the typical protestations of dissembling women.
102	And did as you protest you will?	
104	Bian. Fernando, Jest not at my calamity. I kneel:	
106	[<i>Kneels.</i>]	
108	By these dishevelled hairs, these wretched tears, By all that's good, if what I speak my heart	109: typical Elizabethan swearing on body-parts
110	Vows not eternally, then think, my lord, Was never man sued to me I denied, –	
112	Think me a common and most cunning whore; And let my sins be written on my grave,	
114	My name rest in reproof!	
116	[<i>Rises.</i>]	
118	Do as you <u>list</u> .	= wish, desire
120		

122 **Ferna.** I must believe ye, – yet I hope anon,
 When you are parted from me, you will say
 I was a good, cold, easy-spirited man,
 124 Nay, laugh at my simplicity: say, will ye?

126 **Bian.** No, by the faith I owe my bridal vows!
 But ever hold thee much, much dearer far
 128 Than all my joys on earth, by this chaste kiss.

130 [Kisses him.]

132 **Ferna.** You have prevailed; and Heaven forbid that I
 Should by a wanton appetite profane
 134 This sacred temple! 'tis enough for me
 You'll please to call me servant.

136

138 **Bian.** Nay, be thine:
 Command my power, my bosom; and I'll write
 This love within the tables of my heart.

140

142 **Ferna.** Enough: I'll master passion, and triumph
 In being conquered; adding to it this,
 In you my love as it begun shall end.

144

146 **Bian.** The latter I new-vow. But day comes on;
 What now we leave unfinished of contént,
 Each hour shall pèrfect up: sweet, let us part.

148

150 **Ferna.** This kiss, – best life, good rest!

152 [Kisses her.]

154 **Bian.** All mine to thee!
 Remember this, and think I speak thy words;
 "When I am dead, rip up my heart, and read
 156 With constant eyes, what now my tongue defines,
 Fernando's name carved out in bloody lines."
 158 Once more, good rest, sweet!

160 **Ferna.** Your most faithful servant!

162 [Exit Bianca – Scene closes.]

END OF ACT II.

= expect.³ 121-4: Fernando, still confused, wonders if she will laugh at him after she leaves his room, having been manipulating him the whole time.

126: Bianca vows for now the third time that she means everything she is telling him; cf. lines 82-83 and 109.

= lust.

= for the second time, Fernando uses a *temple* metaphor while describing Bianca; cf. Act II, iii, 103.

= suggests both a devotee and lover.

= tablet; the line alludes to 2 Corinthians 3:3, in which Paul tells the Corinthians they themselves are a "epistle of Christ ... written ... in fleshy tables of the heart" (*King James version*).¹²

= ie. "take control of my emotions"

146: "though we leave this meeting without physical satisfaction (*content*) of our love"

ACT III.

SCENE I.

An Apartment in the Palace.

Enter Nibrassa chafing, followed by Julia weeping.

1 **Nib.** Get from me, strumpet, infamous whore,
2 leprosy of my blood! make thy moan to
ballad-singers and rhymers; they'll jig-out thy
4 wretchedness and abominations to new tunes:
as for me, I renounce thee; thou'rt no daughter
6 of mine; I disclaim the legitimation of thy birth,
and curse the hour of thy nativity.
8
Jul. Pray, sir, vouchsafe me hearing.
10
Nib. With child! shame to my grave! O, whore,
12 wretched beyond utterance or reformation, what
wouldst say?
14
Jul. Sir, by the honour of my mother's hearse,
16 **He** has protested marriage, pledged his faith;
If vows have any force, I am his wife.
18
Nib. His faith! Why, thou fool, thou wickedly-
20 credulous fool, canst thou imagine luxury is
observant of religion? no, no; it is with a
22 frequent lecher as usual to forswear as to swear;
their piety is in making idolatry a worship; their
24 hearts and their tongues are as different as thou,
thou whore! and a virgin.
26
Jul. You are too violent; his truth will prove
28 His constancy, and so excuse my fault.
30
Nib. Shameless woman! this belief will damn thee.
How will thy lady marquess justly reprove me for
32 preferring to her service a monster of so lewd and
impudent a life! Look to't; if thy smooth devil
34 leave thee to thy infamy, I will never pity thy
mortal pangs, never lodge thee under my roof,
36 never own thee for my child; mercy be my witness!
38
Enter Petruchio, leading Colona.

Scene I: the harsh and angry recriminations that begin Act III contrast sharply with the tenderness that ended the previous one; *Julia* is *Nibrassa's* daughter.

chafing = obviously raging.¹

1ff: Nibrassa, whose emotions are largely out of control, speaks mainly in prose.

= lamentations.²

= verse-makers (disparaging).² = sing.¹ In Shakespeare's *Love's Labour's Lost*, a character speaks the line "jig off a tune at the tongue's end" (Act III, i).

= birth²

= grant

= *hearse* referred to a framework built over and around the bier at a funeral, which was used to hold candles, decorations, and momentos of the achievements of the deceased; but it could also refer to the shroud, the bier, the tomb, or even the corpse itself. The modern sense of *hearse*, meaning a vehicle used to carry a coffin, did not enter the language until around the mid-17th century.¹

= ie. *Ferentes*. = vowed to marry her; such a promise was considered more binding than it is today.

= lust³

= break a vow.

23-25: *their hearts... virgin* = "what they feel and what they say are as different from each other as you (you whore!) and a virgin are."

= extreme in emotions. = troth, vow to marry.

= offering.

= ie. *Ferentes*.

= ie. of childbirth

40	Pet. Hide not thy folly by unwise excuse,	40ff: interestingly, Petruchio, whose speech is not as unrestrained as Nibrassa's, speaks in verse, though his daughter Colona is similarly situated to Nibrassa's daughter Julia.
42	Thou art <u>undone</u> , Colona; no entreaties,	= ruined.
44	No warning, no persuasion, could put off The habit of thy dotage on that man	= before
46	Of much deceit, Ferentes. Would thine eyes Had seen me in my grave, <u>ere</u> I had known The stain of this thine honour!	= restrain or recall. ¹ = disbelief or lack of faith. ¹ = contract.
48	Col. Good my lord,	
50	<u>Reclaim</u> your <u>incredulity</u> : my fault	
52	Proceeds from lawful <u>compositión</u> Of wedlock; he hath sealed his oath to mine To be my husband.	
54	Nib. Husband! hey-day! is't even so? nay, then, we have partners in affliction: if my jolly gallant's long	55-56: <i>if my...all is well</i> = Nibrassa employs an unusual bell metaphor; the reference to Ferentes' <i>long clapper</i> is obviously suggestive, and <i>both sides</i> refers to his impregnating both Julia and Colona. Additionally, <i>clapper</i> may suggest one who passes venereal disease (<i>the clap</i>) on to his partners.
56	clapper have struck on <u>both sides</u> , all is well. – Petruchio, thou art not wise enough to be a <u>paritor</u> :	= an officer who summoned delinquents, including prostitutes, to ecclesiastical court. ³
58	come hither, man, come hither; speak softly; is thy daughter with child?	
60	Pet. With child, Nibrassa!	
62	Nib. Foh! do not <u>trick me off</u> ; I overheard your	= "trifle with me" or "try to fool me by pretending you don't know what I am talking about." ¹ = chattering. ¹ = "listen (<i>hark</i>) to me".
64	<u>gabbling</u> . <u>Hark in thine ear</u> , so is mine too.	
66	Pet. Alas, my lord, by whom?	
68	Nib. <u>Innocent!</u> by whom? what an idle question is that! One <u>cock</u> hath trod both our hens: Ferentes, Ferentes; who else? How dost take it? methinks thou art wondrous patient: why, I am mad, stark mad.	= "stop playing dumb!" = obvious double-entendre (<i>cock</i> was indeed used in the vulgar sense in the early 17th century). ¹
70		
72		
74	Pet. How like you this, Colona? 'tis too true: Did not this man <u>protest</u> to be your husband?	= profess
76		
78	Col. Ay me! to me he did.	
80	Nib. What else, what else, Petruchio? – and, madam, my <u>quondam</u> daughter, I hope <u>h'ave</u> passed some huge words of matrimony to you too.	= former. = he have (has).
82		
84	Jul. Alas! to me he did.	
86	Nib. And how many more the great <u>incubus</u> of hell knows best. – Petruchio, give me your hand; mine own daughter in this arm, – and yours, Colona, in	= evil male spirit who descends on women in the night
88		

<p>90 this: – there, there, sit ye down together.</p> <p>92</p> <p>94 Never rise, as you hope to inherit our blessings,</p> <p>96 till you have plotted some <u>brave</u> revenge; think</p> <p>98 upon it to purpose, and you shall <u>want no seconds</u></p> <p>100 to further it; be secret one to another. – Come,</p> <p>102 Petruchio, let 'em alone: the <u>wenches</u> will <u>demur</u></p> <p>104 on't, and for the process we'll give 'em <u>courage</u>.</p> <p>106 Pet. You counsel wisely; I approve your plot. – Think</p> <p>108 on your shames, and who it was that <u>wrought</u> 'em.</p> <p>110 Nib. Ay, ay, ay, leave them alone. – To work,</p> <p>112 wenches, to work!</p> <p>114</p> <p>116 [Exeunt Nibrassa and Petruchio.]</p> <p>118 Col. We are quite ruined.</p> <p>120 Jul. True, Colona,</p> <p>122 Betrayed to infamy, deceived, and mocked,</p> <p>124 By an <u>unconstant</u> villain: what shall's do?</p> <p>126 I am with child.</p> <p>128 Col. Heigh-ho! and so am I:</p> <p>130 But what shall's do now?</p> <p>132 Jul. This: with cunning words</p> <p>134 First <u>prove</u> his love; he knows I am with child.</p> <p>136 Col. And so he knows I am; I told him on't</p> <p>138 Last meeting in the <u>lobby</u>, and, in troth,</p> <p>140 The false deceiver laughed.</p> <p>142 Jul. Now, by the stars,</p> <p>144 He did the like to me, and said 'twas well</p> <p>146 I was so happily <u>sped</u>.</p> <p>148 Col. Those very words</p> <p>150 He used to me: it fretted me to the heart:</p> <p>152 I'll be revenged.</p> <p>154 Jul. Peace! <u>here's a noise</u>, methinks.</p> <p>156 Let's rise; we'll take a time to talk of this.</p> <p>158</p> <p>160 [They rise, and walk aside.]</p> <p>162 <i>Enter Ferentes and Morona.</i></p> <p>164 Feren. <u>Will ye hold?</u> death of my delights, have ye</p> <p>166 lost all sense of shame? <u>You're best</u> <u>roar</u> about the</p> <p>168 court that I have been your woman's-barber and</p> <p>170 <u>trimmed</u> ye, kind Morona.</p> <p>172 Mor. Defiance to thy kindness! thou'st robbed me of</p> <p>174 my good name; didst promise to love none but me,</p>	<p>= worthy.</p> <p>= "lack no support (from us)"</p> <p>= young ladies.¹ = ruminant.¹</p> <p>= Dyce suggests <i>courage</i> here means "support" or "aid".¹²</p> <p>= worked or brought²</p> <p>= unfaithful¹</p> <p>= test; the girls will first see how Ferentes will respond when they confront him.</p> <p>= passage or waiting-room</p> <p>= brought to a prosperous end (past tense of <i>speed</i>).¹</p> <p>= ie. they hear someone approaching.</p> <p>134: note the nice alliteration in this line.</p> <p>= Morona, a widow, makes her first appearance in the play.</p> <p>= ie. "get a hold of yourself".</p> <p>= "it would be best if you" (sarcastic). = shout.</p> <p>= beat or thrash¹, with obvious pun with <i>barber</i>.</p>
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148 me, only me; swore like an unconscionable villain,
to marry me the twelfth day of the month two months
150 since; didst make my bed thine own, mine house
thine own, mine all and everything thine own. I will
152 exclaim to the world on thee, and beg justice of the
duke himself, villain! I will.

154 **Feren.** Yet again? nay, an if you be in that mood,
shut up your fore-shop, I'll be your journeyman no
156 longer. Why, wise Madam Dryfist, could your mouldy
brain be so addle to imagine I would marry a stale
158 widow at six-and-forty? Marry gip! are there not
varieties enough of thirteen? come, stop your
160 clap-dish, or I'll purchase a carting for you. – By this

162 light, I have toiled more with this tough carrion
hen than with ten quails scarce grown into their
164 first feathers.

166 **Mor.** O, treason to all honesty or religion! – Speak,
thou perjured, damnable, ungracious defiler of
168 women, who shall father my child which thou
hast begotten?

170 **Feren.** Why, thee, countrywoman; thou'st a larger
purse to pay for the nursing. Nay, if you'll needs
172 have the world know how you, reputed a grave,
matron-like, motherly madam, kicked up your
174 heels like a jennet whose mark is new come into

176 her mouth, e'en do, do! the worst can be said of
me is, that I was ill advised to dig for gold in a
178 coal-pit. Are you answered?

180 **Mor.** Answered!

182 **Jul.** Let's fall amongst 'em.

[Comes forward with Colona]

184 – Love, how is't, chick? ha?

186 **Col.** My dear Ferentes, my betrothèd lord!

188 **Feren.** [Aside] Excellent! O, for three Barbary

= ago

151-2: *beg justice...himself* = she will ask the duke to
punish Ferentes.

= if.

= shop in the front. = hired worker, no longer an
apprentice.¹

= a stingy person.¹

= past marrying age, but also "worn out".¹

= an exclamation expressing contempt.¹

= yikes - a bit young, no?

160: *clap-dish* = a wooden alms dish with a lid that a leper
could *clap* together to warn others of his or her
approach³; used humorously for a chattering mouth.¹

carting = transportation of prostitutes in carts to or
from prison, exposing them to public ridicule.

161-3: *I have...feathers* = "this old woman (she is 46)
requires more effort from me than would 10 young girls."

= raise as a father¹

= "thou hast"

173-4: *kicked up your heels* = clearly suggestive.

174: *jennet* = small Spanish horse. D'Avolos has previously
also compared a woman (Bianca) to a *jennet* (Act II,
iii, 138).

174-5: *mark...mouth* = *mark* refers to the depression in
a horse's incisor; the degree to which the mark,
through use, has worn away can give an observer
a sense of the horse's age.¹ D'Avolos' suggestion that
Morona *kicked up her heels* like a horse whose mark
was *new come to her mouth* implies she was behaving
like a younger woman than she is.

176-7: *I was...coal-pit* = a horrid insult from a despicable
man.

= term of endearment, addressed to Ferentes

190 stone-horses to top three Flanders mares! – Why,
 how now, wench! what means this?
 192 **Mor.** Out upon me! here's more of his trulls.
 194 **Jul.** Love, you must go with me.
 196 **Col.** Good love, let's walk.
 198 **Feren.** [*Aside*] I must rid my hands of 'em, or they'll
 200 ride on my shoulders. – By your leave, ladies; here's
 202 none but is of common counsel one with another; in
 short, there are three of ye with child, you tell me,
 204 by me. All of you I cannot satisfy, nor, indeed,
 handsomely any of ye. You all hope I should marry
 you; which, for that it is impossible to be done, I
 206 am content to have neither of ye: for your looking
big on the matter, keep your own counsels, I'll not
 208 bewray ye! but for marriage, – Heaven bless ye, and
 me from ye! This is my resolution.
 210 **Col.** How, not me!
 212 **Jul.** Not me!
 214 **Mor.** Not me!
 216 **Feren.** Nor you, nor you, nor you: and to give you
 218 some satisfaction, I'll yield ye reasons. – You, Colona,
 had a pretty art in your dalliance; but your fault was,
 220 you were too suddenly won. – You, Madam Morona,
 could have pleased well enough some three or four-
 222 and-thirty years ago; but you are too old. – You, Julia,
 were young enough, but your fault is, you have a
 224 scurvy face. – Now, everyone knowing her proper
 defect, thank me that I ever vouchsafed you the
 226 honour of my bed once in your lives. If you want
clouts, all I'll promise is to rip up an old shirt or
 228 two. So, wishing a speedy deliverance to all your
burdens, I commend you to your patience.
 230
 [Exit.]
 232 **Mor.** Excellent!
 234 **Jul.** Notable!
 236 **Col.** Unmatchèd villain!
 238 **Jul.** Madam, though strangers, yet we understand
 240 Your wrongs do equal ours; which to revenge,
 Please but to join with us, and we'll redeem

190: *stones* refer to testicles, so *stone-horses* are uncastrated horses¹; Ferentes continues with the insulting horse comparisons.

top = cover, ie. have sex with.¹

= damn. = whores.

195, 197: each girl addresses Ferentes.

= ie. grown larger with child. = keep it a secret.
 = betray, expose.

= "skill in your flirtation"¹

221-2: *three...years ago* = Ferentes again expresses his preference for young teenagers; Morona has been previously identified as being 46 years old.

= contemptible, pitiful.

= granted, deigned.

= swaddling clothes (restrictive clothing worn by babies).¹

= successful.

= ie. the babies they are carrying.

242	Our loss of honour by a brave exploit.	
244	Mor. I embrace your motion, ladies, with gladness, and will strive by any action to <u>rank</u> with you in	= form ranks with, ie. stand together
246	any danger.	
248	Col. Come, gentlewomen, let's together, then. – Thrice happy maids that never trusted men!	
250		
	[<i>Exeunt.</i>]	
	ACT III, SCENE II.	
	<i>The State-room in the Palace.</i>	
	<i>Enter the Duke, Bianca supported by Fernando, Fiormonda, Petruchio, Nibrassa, Ferentes, and D'Avolos.</i>	
1	Duke. Roseilli will not come, then! will not? well;	
2	His pride shall ruin him. – Our letters speak	
	The <u>duchess' uncle</u> will be here to-morrow, –	= ie. Paulo Baglione, the Abbot of Monaco
4	To-morrow, D'Avolos.	
6	D'Av. To-morrow night, my lord, but not to make	
	more than one day's abode here; for <u>his Holiness</u>	= ie. the pope
8	has commanded him to be at Rome the tenth of	
	this month, the conclave of cardinals not being	
10	resolved to sit till his coming.	
12	Duke. Your uncle, sweetheart, at his next return	
	Must be saluted <u>cardinal</u> . – Ferentes,	= the abbot is expected to be promoted.
14	Be it your charge to think on some <u>device</u>	= show, performance. ²
	To entertain <u>the present</u> with delight.	= ie. (the abbot's) presence. ¹
16		
	Ferna. My lord, in honour to the court of Pavy	
18	I'll join with you. – Ferentes, not long since	
	I saw in Brussels, at my being there,	
20	The Duke of <u>Brabant</u> welcome the Archbishop	= the duchy of <i>Brabant</i> comprised of lands which now mostly lie in Belgium, and included, along with Brussels, the city of Antwerp. ¹¹
		= modern Mainz. = an excellent idea.
	Of <u>Mentz</u> with <u>rare conceit</u> , even on a sudden,	
22	Performed by knights and ladies of his court,	
	In nature of an <u>antic</u> ; which methought –	= a humorous parody of a masque, in which the characters were particularly grotesque. ³
24	For that I ne'er before saw <u>women-antics</u> –	= female performers; in England, it was illegal for women to perform on stage until after the theaters were reopened around 1660; at which time, King Charles granted a charter to what became called the King's Own Company, in which women were actually required to play women's parts. ⁶
	Was for the newness strange, and much commended.	
26		
	Bian. Now, good my Lord Fernando, further this	
28	In <u>any wise</u> ; it cannot but content.	= "any way (you can)" ¹
30	Fiorm. [<i>Aside</i>] If she entreat, 'tis ten to one the man	30-31: a catty remark: anything Bianca asks, Fernando
32	Is won beforehand.	will do.

34	Duke. Friend, thou honour'st me: But can it be so speedily performed?	
36	Ferna. I'll undertake it, if the ladies please, To exercise in person only that:	
38	And we must have a fool, or such an one As can with art well act him.	
40		
42	Fiorm. I shall fit ye; I have a <u>natural</u> .	= idiot ³
44	Ferna. Best of all, madam: Then nothing <u>wants</u> . – You must <u>make one</u> , Ferentes.	= is lacking. = play a part in the show.
46		
48	Feren. With my best service and dexterity, My lord.	
50	Pet. [<i>Aside to Nibrassa</i>] This falls out happily, Nibrassa.	51-54: a bit of foreshadowing: that Ferentes will play a part helps their daughters with their plans of revenge.
52		
54	Nib. [<i>Aside to Petruchio</i>] We could not wish it better: Heaven is an unbribed justice.	54: Heaven is always just (it cannot be <i>bribed</i>).
56	Duke. We'll meet <u>our uncle</u> in a solemn grace Of <u>zealous</u> presence, as becomes the church:	= ie. his wife's uncle, the abbot. = specifically religious zeal.
58	See all the choir be ready, D'Avolos.	
60	D'Av. I have already made your highness' pleasure known to them.	
62		
64	Bian. Your lip, my lord!	
66	Ferna. Madam?	
68	Bian. Perhaps your teeth have bled: wipe't with my <u>handkercher</u> : give me, I'll do't myself. – [<i>Aside to Fernando</i>] Speak, shall I steal a kiss? believe me, my lord, I long.	= alternative term for <i>handkerchief</i> , both words entering the language in the early 16th century.
70		
72	Ferna. Not for the world.	
74	Fiorm. [<i>Aside</i>] Apparent impudence!	
76	D'Av. <u>Beshrew</u> my heart, but that's not so good.	= curse; D'Avolos' speech is not quite an aside, as the duke hears him - it is more like he is muttering to himself.
78	Duke. Ha, what's that thou mislikest, D'Avolos?	
80	D'Av. Nothing, my lord; – but I was hammering a conceit of my own, which cannot, I find, in so short a time thrive as a day's practice.	80-81: <i>hammering a conceit</i> = trying to work out an idea.
82		
84	Fiorm. [<i>Aside</i>] Well put off, secretary.	
86	Duke. We are too <u>sad</u> ; methinks the life of mirth Should still be fed where we are: where's Mauruccio?	= serious
88		
90	Feren. <u>An't</u> please your highness, he's of late grown so affectionately <u>inward</u> with my lady marquess's fool, that I presume he is confident there are few wise men worthy of his society, who are not as	= if it. = close, intimate. ¹
92		

94	innocently harmless as that creature. It is almost impossible to separate them, and 'tis a question which of the two is the wiser man.	
96	Duke. 'Would he were here! I have a kind of <u>dulness</u>	= sluggishness ¹
98	Hangs on me since my hunting, that I feel	
100	As 'twere a disposition to be sick; My head is ever aching.	
102	D'Av. A <u>shrewd ominous token</u> ; I like not that neither.	= "malicious and ominous sign"; D'Avolos is referring to the duke's headache - a sign that he is already wearing the horns of the cuckold!
104	Duke. Again! what is't you like not?	
106	D'Av. I beseech your highness excuse me; I am so busy with this frivolous project, and can bring it to	
108	no shape, that it almost <u>confounds my capacity</u> .	= "strains or exceeds my mental abilities"
110	Bian. My lord, you were best to try a <u>set at maw</u> .	= ie. game of <i>maw</i> , a card game played in Ireland and Scotland. ¹
	I and <u>your friend</u> , to pass away the time,	= ie. Fernando; he is repeatedly referred to as the "duke's friend" to indicate his intimacy with the duke.
112	Will <u>undertake</u> your highness and your sister.	= take on; Bianca suggests she and Fernando should play together on one side against the duke and Fiormonda.
114	Duke. The game's too <u>tedious</u> .	= wearisome or disagreeable ¹
116	Fiorm. 'Tis a <u>peevish play</u> ; Your <u>knave</u> will heave the queen out or your king;	= silly game. ¹
118	Besides, 'tis all <u>on fortune</u> .	= jack (face card) ¹ , with perhaps a glancing reference to Fernando as a scoundrel.
120	<i>Enter Mauruccio with Roseilli disguised as before, and Giacopo.</i>	= based on luck.
122	Maur. Bless thee, most excellent duke! I here present thee as worthy and learned a gentleman as ever I – and yet I have lived threescore years – conversed with.	
124	Take it from me, I have <u>tried</u> him, and he is worthy	= tested
126	to be privy-counsellor to the greatest Turk in	
128	Christendom; of a most apparent and deep understanding, slow of speech, but speaks to the	
130	purpose. – Come forward, sir, and appear before his highness in your own proper elements.	
132	Ros. Will – tye – to da new toate sure la now.	
134	Gia. A very senseless gentleman, and, please your highness, one that has a great deal of little wit, as they say.	
136		
138	Maur. O, sir, had you heard him, as I did, deliver whole histories in the Tangay tongue, you would swear there were not such a linguist <u>breathed</u> again;	= spoke.
140	and <u>did I but</u> perfectly understand his language, I would be confident in less than two hours to	= "if I could only".
142	distinguish the meaning of bird, beast, or fish	
144	naturally as I myself speak Italian, my lord. Well,	

146	he has <u>rare</u> qualities!	= excellent
148	Duke. Now, prithee, question him, Mauruccio.	
150	Maur. I will, my lord. – Tell me, rare scholar, which, in thy opinion,	
152	Doth cause the strongest breath, garlíc or onion.	
154	Gia. Answer him, brother-fool; do, do; speak thy mind, <u>chuck</u> , do.	= term of endearment
156	Ros. Have bid seen all da fine knack, and de, e,	
158	naghtye tat-tle of da kna-ve, dad la have so.	
160	Duke. We understand him not.	
162	Maur. Admirable, I <u>protest</u> , duke; <u>mark</u> , O, duke, mark! – What did I ask him, Giacopo?	= assert. ¹ = pay attention.
164	Gia. What caused the strongest breath, garlic or	
166	onions, I take it, sir.	
168	Maur. Right, right, <u>by Helicon!</u> and his answer is,	= this is the second time Mauruccio has invoked the legendary Greek river.
170	that a <u>knave</u> has a stronger breath than any of 'em: <u>wisdom</u> – or I am an ass – in the highest; a direct	= disreputable man. ¹ 170: <i>wisdom</i> = "this is wisdom". 170-1: <i>direct figure</i> = something like a "logical piece of rhetoric". ¹
172	figure; put it down, Giacopo.	
174	Duke. How happy is that idiot whose ambition Is but to eat and sleep, and <u>shun the rod!</u>	= avoid punishment.
176	Men that have more of wit, and use it <u>ill</u> , Are fools in proof.	= ie. illy.
178	Bian. True, my lord, there's many Who think themselves most wise that are most fools.	
180	D'Av. <u>Bitter girds</u> , if all were known; – but –	= biting comments ¹
182	Duke. But what? speak out; plague on your muttering, grumbling!	
184	I hear you, sir; what is't?	
186	D'Av. Nothing, I protest, to your highness pertinent to any moment.	186-7: "I'm saying nothing relevant to this conversation."
188	Duke. Well, sir, remember. – <u>Friend</u> , you promised <u>study</u> . –	= to Fernando. = to take pains ¹ (to put on a good show).
190	I am not well in temper. – Come, Bianca. – Attend our friend, Ferentes.	
192		
194	[<i>Exeunt all but Fernando, Roseilli, Ferentes and Mauruccio.</i>]	
196	Ferna. Ferentes, take Mauruccio in with you; He must be <u>one in action</u> .	= ie. one of the performers
198	Feren. Come, my lord,	
200	I shall entreat your help.	
202	Ferna. I'll <u>stay</u> the fool,	= remain behind with

204	And follow instantly.	
206	Maur. Yes, pray, my lord.	
208	[<i>Exeunt Ferentes and Mauruccio.</i>]	
210	Ferna. How thrive your hopes now, cousin?	
212	Ros. Are we safe? Then let me cast myself beneath thy foot, True, virtuous lord. Know, then, sir, her proud heart	211ff: Roseilli, we remember, has been given as a gift to Fiormonda, who, believing Roseilli to be a retarded person, does not hesitate to speak her plans in front of him; an Elizabethan character's disguise was always impenetrable to the other characters.
214	Is only fixed on you, in such extremes Of violence and passion, that I fear, Or she'll enjoy you, or she'll <u>ruin</u> you.	= either. = destroy.
216	Ferna. Me, <u>coz</u> ? by all the joys I wish to taste, She is as far beneath my thought as I In soul above her malice.	= term of address for any kinsman
222	Ros. I observed Even now a kind of dangerous <u>pretence</u> In an <u>unjointed</u> phrase from D'Avolos.	= design. ³ = incoherent, referring to D'Avolos' mutterings that Roseilli overheard.
224	I know not his intent; but this I know, He has a working brain, is minister	225-230: Roseilli has not been able to discern exactly what D'Avolos and Fiormonda are plotting, but he senses Fernando is in danger.
226	To all my lady's <u>counsels</u> ; and, my lord, Pray Heaven there have not anything befall'n Within the knowledge of his subtle art To do you mischief!	= secrets.
228	Ferna. Pish! should he or hell Affront me in the passage of my fate, I'd crush them into <u>atomies</u> .	= atoms
230	Ros. I do admit you could: meantime, my lord, <u>Be nearest to yourself</u> ; what I can learn, You shall be soon informed of: here is all We fools can catch the wise in, – to unknot, By <u>privilege of coxcombs</u> , what they plot.	= proverbial: "be most concerned for you own well-being." = those whom jesters and fools serve often speak carelessly in front of them, allowing them to learn what is going on - and in Roseilli's case, to frustrate their plans. <i>coxcombs</i> = fool's caps. ³
232		
234		
236		
238		
240		
242	[<i>Exeunt.</i>]	
	ACT III, SCENE III. <i>Another Room in the Palace.</i>	
	<i>Enter Duke and D'Avolos.</i>	
1	Duke. Thou art a traitor: do not think the gloss	1ff: the duke has been suspicious of D'Avolos since he learned his instructions for Roseilli's exile were mishandled.
2	Of smooth evasion, by your cunning jests And <u>coinage</u> of your <u>politician's</u> brain,	= fabrications. ² = schemer's. ²
4	Shall <u>jig me off</u> ; I'll know't, I vow I will. Did not I note your dark abrupted ends	= "fool me" or "put me off". ¹
6	Of words half-spoke? your "wells, if all were known"? Your short "I like not that"? your <u>girds</u> and "buts"?	= biting comments ¹

8	Yes, sir, I did; such broken language argues More matter than your subtlety shall hide:	
10	Tell me, what is't? by honour's self I'll know.	1-10: the duke's worrying here begins to approach paranoia, and perhaps signals the beginning of his mental decline.
12	D'Av. What would you know, my lord? I confess	
14	I owe my life and service to you, as to my prince;	
16	the one you have, the other you may take from me at your pleasure. Should I devise matter to	
18	feed your distrust, or suggest likelihoods without appearance? what would you have me say? I know nothing.	15-17: <i>Should I...appearance</i> = "Do you want me to make something up to feed your suspicions, or suggest goings-on without evidence?"
20	Duke. Thou liest, dissembler! on thy brow I read	
22	Distracted horrors <u>figured</u> in thy looks.	= expressed
24	On thy allegiance, D'Avolos, as e'er	
26	Thou hop'st to live in <u>grace with us</u> , unfold	= my favor.
28	What by the <u>parti-halting</u> of thy speech	= hesitation.
30	Thy knowledge can <u>discover</u> . By the faith	= reveal.
32	We bear to sacred justice, we protest,	
34	Be it or good or evil, thy reward	
36	Shall be our special thanks and love <u>untermed</u> :	= unbounded ¹
38	Speak, on thy duty; we, thy prince, command.	
40	D'Av. O, my disaster! my lord, I am so charmed	
42	by those powerful repetitions of love and duty,	
44	that I cannot conceal what I know of your dishonour.	
46	Duke. Dishonour! then my soul is <u>cleft</u> with fear;	= split in two, divided ¹ : used with <i>half</i> in the next line.
48	I half <u>presage</u> my misery: say on,	= predict. ²
50	Speak it at once, for I am great with grief.	
52	D'Av. I trust your highness will pardon me; yet I	
54	will not deliver a syllable which shall be less innocent than truth itself.	
56	Duke. By all our wish of joys, we pardon thee.	
58	D'Av. <u>Get from me, cowardly servility!</u> – my service	= with this apostrophe, D'Avolos tries to pump up his
60	is noble, and my loyalty an armour of brass: in short,	courage to tell the duke what he knows; of course, he
62	my lord, and plain discovery, you are a cuckold.	could be dissembling his anxiety, and may be actually
64	Duke. Keep in the word, – a “cuckold!”	very eager to cause trouble for the duke.
66	D'Av. Fernando is your rival, has stolen your duchess' heart, murdered friendship, horns your head, and laughs at your horns.	
68	Duke. My heart is split!	
70	D'Av. Take courage, be a prince in resolution: I	
72	knew it would nettle you in the fire of your	
74	<u>composition</u> , and was loth to have given the first	= mental condition ¹
76	report of this more than ridiculous blemish to all	
78	patience or moderation: but, O, my lord, what	
80	would not a subject do to <u>approve</u> his loyalty to	= prove
82	his sovereign? Yet, good sir, take it as quietly as	

66	you can: I must needs say 'tis a foul fault; but	
67	what man is he under the sun that is free from	
68	the <u>career</u> of his destiny? May be she will in time	= ie. path; typical allusion to man's life being predetermined by fate.
69	reclaim the errors of her youth; or 'twere a great	
70	happiness in you, if you could not believe it;	
71	that's the surest way, my lord, in my poor counsel.	
72	Duke. The icy current of my frozen blood	72-74: Ford's second use of an <i>ice</i> and <i>heat</i> metaphor to indicate a contrast of emotions; cf. Act II, i, 240-1.
73	Is kindled up in agonies as hot	
74	As flames of burning sulphur. O, my fate!	
75	A cuckold! had my dukedom's whole inheritance	
76	Been <u>rent</u> , mine honours levelled in the dust,	= torn apart ¹
77	So she, that wicked woman, might have slept	
78	Chaste in my bosom, 't had been all a sport.	
79	And he, that villain, viper to my heart,	
80	That he should be the man! death above utterance!	80: the meter is imperfect here, suggesting an error in the printing of the line. ¹²
81	Take heed you prove this true.	
82		
83	D'Av. My lord, –	
84		
85	Duke. If not,	
86	I'll tear thee joint by joint. – Phew! methinks	
87	It should not be: – Bianca! why, I took her	
88	From lower than a <u>bondage</u> : – hell of hells! –	= slavery; the duke, in his emotion, exaggerates a bit.
89	See that you make it good.	
90		
91	D'Av. As for that, 'would it were as good as I would	
92	make it! I can, if you will temper your <u>distractions</u> ,	= mental agitation ¹
93	but bring you where you shall see it; no more.	
94		
95	Duke. See it!	
96		
97	D'Av. Ay, see it, if that be proof sufficient. I, for	
98	my part, will slack no service that may testify my	
99	<u>simplicity</u> .	= sincerity ¹
100		
101	Duke. Enough.	
102		
103	<i>Enter Fernando.</i>	
104		
105	What news, Fernando?	
106		
107	Ferna. Sir, the abbot	
108	Is now upon arrival; all your servants	
109	Attend your presence.	
110		
111	Duke. We will give him welcome	
112	As shall befit our love and his respect.	
113	Come, mine own best Fernando, my dear friend.	
114		
115	<i>[Exit with Fernando.]</i>	
116		
117	D'Av. Excellent! now for a <u>horned moon</u> .	= the steady diet of jokes about the <i>horns</i> of the cuckold continues.
118		
	<i>[Music within.]</i>	

<p>120 But I hear the preparation for the entertainment 122 of this great abbot. Let him come and go, that 124 matters nothing to this; whiles he rides abroad in hope to <u>purchase a purple hat</u>, our duke shall</p> <p>as earnestly heat the <u>pericranion</u> of his <u>noddle</u> 126 with a <u>yellow hood</u> at home. I hear 'em coming.</p> <p>128 <i>Loud music.</i> <i>Enter Servants with torches; then the Duke,</i> 130 <i>followed by Fernando, Bianca, Fiormonda,</i> 132 <i>Petruchio, and Nibrassa, at one side; two Friars,</i> 134 <i>the Abbot and Attendants at the other. The Duke and</i> <i>Abbot meet and salute; Bianca and the rest salute,</i> <i>and are saluted; they rank themselves, and pass</i> 136 <i>over the stage; the Choir singing.</i></p> <p>138 On to your victuals; some of ye, I know, feed upon <u>wormwood</u>.</p> <p>140 <i>[Exit.]</i></p> <p><u>ACT III, SCENE IV.</u> <i>Another Apartment in the Palace.</i></p> <p><i>Enter Petruchio and Nibrassa with napkins,</i> <i>as from supper.</i></p> <p>1 <i>Pet.</i> The duke's on rising: are you ready? ho! 2 3 4 5 6 <i>Nib.</i> Then, Petruchio, arm thyself with courage and resolution; and do not shrink from being <u>stayed on</u> thy own virtue.</p> <p>8 <i>Pet.</i> I am resolved. – Fresh lights! –I hear 'em coming.</p> <p>10 11 12 <i>Enter Attendants with lights, before the Duke, Abbot,</i> <i>Bianca, Flormonda, Fernando, and D'Avolos.</i></p> <p>14 <i>Duke.</i> Right reverend uncle, though our minds be <u>scanted</u> In giving welcome as our hearts would wish, 16 Yet we will strive to show how much we joy Your presence with a courtly <u>show of mirth</u>. 18 Please you to sit.</p> <p>20 <i>Abbot.</i> Great duke, your worthy honours To me shall still have place in my best thanks: 22 Since you in me so much respect the church, Thus much I'll promise, – at my next return 24 His holiness shall grant you an <u>indulgence</u></p>	<p>= a swipe at the Catholic practice of simony - the sale of religious offices. The <i>purple hat</i> refers to the red hats worn by cardinals. = brain (humorous usage).¹ = head.¹ = <i>yellow</i> was the color signifying jealousy.</p> <p>= a plant used in medicine, known for its bitter taste; hence, anything that is bitter.</p> <p>3: Colona, perhaps with Julia and Morona, call out from off-stage.</p> <p>= supported by; Nibrassa tries to build up Petruchio's courage to face what is about to happen.</p> <p>= deficient¹; ie. the duke is being appropriately modest, claiming an inability to provide the abbot with as magnificent a ceremonial welcome as his heart desires. = comic performance.</p> <p>= another slight on the Catholic church, referring to its</p>
--	--

Both large and general.

liberal granting of *indulgences*, ie. the reduction of the expected after-life penalties for sins in return for cash or gifts to the church.

26

Duke. Our humble duty! –

28

Seat you, my lords. – Now let the masquers enter.

30

Enter, in an antic fashion, Ferentes, Roseilli, and Mauruccio at several doors; they dance a short time.

30ff: it is important to note that the performers all wore masks.

32

Suddenly enter to them Colona, Julia, and Morona in odd shapes, and dance: the men gaze at them, and are invited by the women to dance. They dance together

= costumes

34

sundry changes; at last Ferentes is closed in, –

= various rounds of dancing¹

36

Mauruccio and Roseilli being shook off, stand at different ends of the stage gazing. The women join

38

hands and dance round Ferentes with divers complimentary offers of courtship; at length

40

they suddenly fall upon him and stab him; he falls, and they run out at several doors. The music ceases.

42

Feren. Uncase me; I am slain in jest. A pox upon your outlandish feminine antics! pull off my visor;

= "remove my costume" (*uncase* = undress²).

44

I shall bleed to death ere I have time to feel where I am hurt. – Duke, I am slain: off with my visor; for Heaven's sake, off with my visor!

= foreign female performers: Ferentes curses their unusual use of female performers, which idea Fernando, we remember, had discovered originally in Brussels.

48

Duke. Slain! – Take his visor off –

= mask

50

[*They unmask Ferentes*]

52

we are betrayed:

54

Seize on them! two are yonder: hold Ferentes:

56

Follow the rest: apparent treachery!

58

Abbot. Holy Saint Bennet, what a sight is this!

= Bennet of Nusria (c. 480-c. 543), founder of the Benedictine rule, a set of instructions for how monks should live communally.

60

Re-enter Julia, Colona, and Morona unmasked, each with a child in her arms.

62

Jul. Be not amazed, great princes, but vouchsafe Your audience: we are they have done this deed.

= "grant us"

64

Look here, the pledges of this false man's lust,

66

Betrayed in our simplicities: he swore,

68

And pawned his truth, to marry each of us;

= promised to marry¹ (*truth* = troth)

70

Abused us all; unable to revenge

72

Our public shames but by his public fall,

74

Which thus we have contrived: nor do we blush

76

To call the glory of this murder ours;

78

We did it, and we'll justify the deed;

80

For when in sad complaints we claimed his vows,

82

His answer was reproach: – Villain, is't true?

84

Col. I was "too quickly won," you slave!

76	Mor. I was "too old," you dog!	
78	Jul. I, – and I never shall forget the wrong, –	
80	I was "not fair enough"; not fair enough	
82	For thee, thou monster! – let me <u>cut his gall</u> – Not fair enough! O, scorn! not fair enough!	= perhaps meaning to cut out his liver, which produced a secretion called <i>gall</i> , which was believed to be the source of bitterness. ¹
84		[<i>Stabs him.</i>]
86	Feren. O, O, O! –	
88	Duke. Forbear, you monstrous women! do not add Murder to lust: your lives shall pay this forfeit.	
90	Feren. Pox upon all <u>cod-piece</u> extravagancy! I am	= the well-known fashion appendage to the male frontal- area; Ferentes may be cursing his own abnormal or immoral sexual behavior.
92	<u>peppered</u> – O, O, O! – Duke, forgive me! – Had I rid any tame beasts but <u>Barbary wild colts</u> , I had	= punished. ⁷ 93-97: Ferentes returns to his horse metaphors for the women.
94	not been thus jerked out of the saddle. My forfeit was in my <u>blood</u> ; and my life hath answered it.	= lust.
96	Vengeance on all wild <u>whores</u> , I say! – O, 'tis true – farewell, generation of <u>hackneys</u> ! – O!	= pun on "horse", which would sound the same. = simple riding horses. ¹
98		[<i>Dies.</i>]
100	Duke. He is dead.	88-99: a common, but not universally observed, convention of Elizabethan drama granted even the most evil characters a chance to repent their sinful ways before they die, as Ferentes - to some degree - did here in his last speech.
102	To prison with those monstrous strumpets!	
104	Pet. Stay; I'll <u>answer</u> for my daughter.	= assume responsibility for; the girls will be kept in private house-arrest rather than be forced to endure prison.
106	Nib. And I for mine. –	
108	O, well done, girls!	
110	Ferna. I for yon gentlewoman, sir.	110: Fernando will take responsibility for Morona.
112	Maur. Good my lord, I am an innocent in the business.	
114	Duke. To prison with <u>him</u> ! Bear the body hence.	= ie. Mauruccio; for some unknown reason, the duke has Mauruccio arrested; it may be a manifestation of his peevishness since he learned Bianca was cheating on him.
116	Abbot. Here's fatal sad presages: but 'tis just He dies by murder that hath lived in lust.	
118		[<i>Exeunt.</i>]. <i>End of Act III</i> : the bitter comments provided at the end of Act III by the prudish editor Alexander Dyce are worth quoting here: "Few third acts can be found so uniformly reprehensible and disgusting as this: the only thing to praise in it is the promptitude with which the author has freed himself, in part, from the loathsome encumbrance of such a worthless rabble." ¹²

| END OF ACT III.

|

|

ACT IV.

SCENE I.

An Apartment in the Palace.

Enter Duke, Fiormonda, and D'Avolos.

1 **Fiorm.** Art thou Caraffa? is there in thy veins
2 One drop of blood that issued from the loins
4 Of Pavy's ancient dukes? or dost thou sit
4 On great Lorenzo's seat, our glorious father,
And canst not blush to be so far beneath
6 The spirit of heroic ancestors?
6 Canst thou engross a slavish shame, which men
8 Far, far below the region of thy state

Not more abhor than study to revenge?
10 Thou an Italian! I could burst with rage
To think I have a brother so befooled
12 In giving patience to a harlot's lust.
14 **D'Av.** One, my lord, that doth so palpably, so
apparently make her adulteries a trophy, whiles
16 the potting-stick to her unsatiate and more than

goatish abomination jeers at and flouts your
18 sleepish, and more than sleepish, security.
20 **Fiorm.** What is she but the sallow-coloured brat
Of some unlanded bankrupt, taught to catch
22 The easy fancies of young prodigal bloods
In springes of her stew-instructed art?
24 Here's your most virtuous duchess! your rare piece!
26 **D'Av.** More base in the infiniteness of her sensuality
than corruption can infect: – to clip and inveigle

28 your friend too! O, unsufferable! – a friend! how
of all men are you most unfortunate! – to pour out
30 your soul into the bosom of such a creature as
holds it religion to make your own trust a key to
32 open the passage to your own wife's womb, to
be drunk in the privacies of your bed! – think
34 upon that, sir.
36 **Duke.** Be gentle in your tortures, e'en for pity;
For pity's cause I beg it.
38 **Fiorm.** Be a prince!
40 Th'adst better, duke, thou hadst, been born a peasant.

1ff: Fiormonda berates the duke for not being man enough to punish those who have disgraced him. Note that she addresses him with the scornful "thou".

7-9: "is it possible for you tolerate this disgrace, which even men of lower status (*region*) would take pains to revenge with a passion that matches their level of loathing of the shame?" *engross* = possess.³

= "and you call yourself an Italian!"
= made a fool of.¹

14ff: perhaps feeling he is protected by Fiormonda's presence, D'Avolos recklessly taunts the duke.

16: *potting-stick* = "a slender rod of bone or steel, for setting the plaits of rum, cuffs, &c. after starching" (Dyce, p.74)¹²; clearly suggestive.
unsatiate = insatiable.

= sleepy, ie. inattentive. = complacency or over-confidence.¹

= sickly yellow.¹
= having no lands.
= spirited or lustful youths.²
= snares.² = brothel.

26-27: *More base...infect* = the sense is something like "Bianca's lust is so great that it cannot be tainted (*infected*) any worse by any further depravity".
corruption = depravity or dissolution.¹
clip = embrace or grasp.¹
inveigle = seduce.¹

= ie. Fernando.

= person, despicable person, or one who owes his or her position to a patron¹, ie. Fernando.

= note that D'Avolos, even as he is mocking the duke, still uses the formal "you" in addressing him, because for him to use "thee" would be too explicitly insulting.

36-37: the duke's response is timid and weak.

= "it would have been better for you"

42	Now boys will sing thy scandal in the streets, Tune ballads to thy infamy, get money	
44	By making <u>pageants</u> of thee, and invent Some strangely-shaped man-beast, that may for horns Resemble thee, and call it Pavy's Duke.	= plays or shows
46		
48	Duke. Endless immortal plague!	
50	D'Av. There's the mischief, <u>sir</u> : in the meantime you shall be sure to have a bastard – of whom you did not so much as beget a little toe, a left ear, or half the further side of an upper lip – inherit both your throne and name: this would kill the soul of very patience itself.	= with <i>sir</i> , D'Avolos hangs on to a thread of formality, even as he twists the knife deeper.
56	Duke. Forbear; the <u>ashy</u> paleness of my cheek Is scarleted in ruddy flakes of wrath;	= ashen, deadly pale ¹
58	And like some <u>bearded meteor</u> shall suck up, With swiftest terror, all those dusky mists That overcloud compassion in our breast.	= ie. comet (<i>bearded</i> = with a tail)
60	You've roused a sleeping lion, whom no art, No fawning <u>smoothness</u> shall <u>reclaim</u> , but blood.	= flattery. = call back.
62	And sister thou, thou, <u>Roderico</u> , thou,	= this is the first time in the play that D'Avolos is addressed by his first name.
64	From whom I take the <u>surfeit of my bane</u> ,	= excessive dose of poison.
66	Henceforth no more so eagerly pursue To <u>whet my dulness</u> : you shall see Caraffa	= "render more painfully acute to me my inactivity (<i>dulness</i> ¹) in this matter"; the duke warns D'Avolos to cease his taunting.
68	<u>Equal his birth</u> , and matchless in revenge.	= ie. behave the way a duke should.
70	Fiorm. Why, now I hear <u>you</u> speak in majesty.	= Fiormonda reverts to "you", indicating a more respectful tone.
72	D'Av. And it becomes my lord most princely.	
74	Duke. Does it? – Come hither, sister. Thou art near In nature, and as near to me in love: I love thee, yes, by yon bright <u>firmament</u> ,	= sky or heavens
76	I love thee dearly. But observe me well: If any private grudge or female spleen, Malice or envy, or such woman's frailty, Have spurred thee on to set my soul on fire	
80	Without apparent certainty, – I vow, And vow again, by all our princely blood, Hadst thou a double soul, or were the lives Of fathers, mothers, children, or the hearts Of all our tribe in thine, I would unrip That womb of bloody mischief with these nails	
86	Where such a cursèd plot as this was hatched. – But, D'Avolos, for thee – no more; to work A yet more strong impression in my brain You must produce an <u>instance</u> to mine eye	= example; the duke wants to see proof of Bianca's cheating.
90	Both present and apparent – nay, you shall – or –	
92	Fiorm. Or what? you will be mad? be rather wise; Think on Ferentes first, and think by whom	

94	The harmless youth was slaughtered: had he lived, He would have told you tales: Fernando feared it;	95-97: <i>Fernando...him off</i> = Fiormonda's revenge on Fernando takes an unexpected turn: she blames him for arranging Ferentes' murder. = anticipate Ferentes telling the duke <i>tales</i> (ie. keep Ferentes from telling the duke what he (Fernando) has been doing).
96	And to <u>prevent him</u> , – under show, forsooth, Of <u>rare device</u> , – most trimly cut him off.	96-97: <i>under show...device</i> = under the pretense or guise of putting on a show with an unusual idea, ie. using female performers. <i>rare device</i> = excellent idea.
98	Have you yet eyes, duke?	
100	Duke. <u>Shrewdly</u> urged, – 'tis piercing.	= maliciously, or sharply ¹ (punning with <i>piercing</i>)
102	Fiorm. For looking on a sight <u>shall</u> split your soul, You shall not care: I'll undertake myself	= which shall
104	To <u>do't</u> some two days hence; for need, to-night, But that you are in court.	= ie. "present you with evidence"
106	D'Av. Right. Would you desire, my lord, to see them exchange kisses, sucking one another's lips, nay, begetting an heir to the dukedom, or practising more than the very act of adultery itself? Give but a little way by a <u>feigned absence</u> , and you shall find 'em – I blush to speak doing what: I am mad	= the duke should pretend to leave town; the duke could then expect Bianca and Fernando will take advantage of his absence to come together.
108	to think on't; you are most shamefully, most sinfully, most scornfully <u>cornuted</u> .	= horned, ie. cuckolded
110	Duke. D'ye <u>play upon</u> me? as I am your prince, There's some shall <u>roar</u> for this! Why, what was I, Both to be thought or made so vile a thing? – Stay, madam marquess, – ho, Roderico, you, sir, – Bear witness that if ever I neglect One day, one hour, one minute, to wear out With <u>toil of plot</u> or <u>practice of conceit</u>	= take advantage of, but <i>play</i> also can mean to "ridicule". ¹ = weep, or cry out in pain. ¹
112	My busy skull, till I have found a death More horrid than the <u>bull of Phalaris</u> ,	120-135: the duke makes a long and intense vow of revenge. = labor in the creation of schemes. ¹ = planning of ingenious plots ¹ ; the parallel phrases essentially mean the same thing.
114	Or all the fabling poets' dreaming whips; If ever I take rest, or force a smile Which is not borrowed from a royal vengeance, Before I know which way to satisfy Fury and wrong, – nay, <u>kneel down</u> , –	= <i>Phalaris</i> , a ruler of Sicily during the 6th century B.C., was famous for his cruelty. History remembers him for his alleged use of a hollow bronze statue of a <i>bull</i> , in which victims were locked and roasted over a fire; the scream of the victims were intended to simulate the bellowing of the bull. ⁸
116		
118		
120		
122		
124		
126		
128		
130		
132	[<i>They kneel.</i>]	
134	let me die More wretched than despair, reproach, contempt, Laughter, and poverty itself can make me!	= by kneeling, Fiormonda and D'Avolos participate in the duke's vow as solemn witnesses.
136	Let's rise on all sides friends: –	

138	[<i>They rise.</i>]	
140	now all's agreed: If the moon serve, some that are safe shall bleed.	141: medical bleeding of patients was believed to be more efficacious if performed when the moon was in certain phases. ³
142	<i>Enter Bianca, Fernando, and Morona.</i>	= Fernando, we remember, took responsibility for Morona's person until her punishment for participating in Ferentes' murder is worked out.
144	Bian. My lord the duke, –	
146	Duke. Bianca! ha, how is't?	
148	How is't, Bianca? – What, Fernando! – come, Shall's shake hands, sirs? – 'faith, this is kindly done.	
150	Here's three as one: welcome, dear wife, sweet friend!	
152	D'Av. [<i>Aside to Fiormonda</i>] I do not like this now; it shows scurvily to me.	152-3: D'Avolos is concerned that the duke, who just so mightily swore vengeance, is treating Bianca and Fernando so kindly.
154	Bian. My lord, we have a <u>suit</u> ; your friend and I –	= petition
156	Duke. [<i>Aside</i>]	
158	She puts my friend before, most kindly still.	158: "I notice that Bianca said 'your friend and I', instead of 'me and your friend'."
160	Bian. Must join –	
162	Duke. What, "must"?	
164	Bian. My lord! –	
166	Duke. Must join, you say –	
168	Bian. That you will please to set Mauruccio At liberty; this <u>gentlewoman</u> here	= ie. Morona
170	Hath, by agreement made betwixt them two, Obtained him for her husband: good my lord,	
172	Let me entreat; I dare engage mine honour He's innocent in any wilful fault.	
174	Duke. Your honour, madam! now <u>beshrew</u> you for't,	= curse
176	T'engage your honour on so slight a ground: Honour's a precious jewèl, I can tell you;	
178	Nay, 'tis, Bianca; go to! – D'Avolos, Bring us Mauruccio hither.	
180	D'Av. I shall, my lord.	
182	[<i>Exit.</i>]	
184	Mor. I humbly thank your grace,	
186	Ferna. And, royal sir, since Julia and Colona, Chief actors in Ferentes' tragic end,	
188	Were, through <u>their ladies' mediación</u> ,	= Julia and Colona were granted a pardon for the murder by the duke, thanks to the intercession of the women they
190	Freed by your gracious pardon; I, in pity,	

192 Tendered this widow's friendless misery;
For whose reprieve I shall, in humblest duty,
194 Be ever thankful.

196 *Re-enter D'Avolos with Mauruccio in rags,
and Giacopo weeping.*

198 **Maur.** Come you, my learnèd counsel, do not roar;
If I must hang, why, then, lament therefore:
200 You may rejoice, and both, no doubt, be great
To serve your prince, when I am turnèd worms'-meat.
202 I fear my lands and all I have is begged;

serve, Fiormonda and Bianca respectively.

= weep¹

= Mauruccio fears his property has been taken possession of by a formally appointed ward (a process known as *begging*) due to his status as a condemned man.³ Set up by Henry VIII, the Court of Wards was a special administrative office to which a person could apply to take wardship of an orphan or a mental incompetent, and thus control the ward's property; though the guardian was supposed to do nothing with the property to harm the ward's interests, abuse of the responsibility was likely common enough to be referred to regularly in the literature of the period. Successive Tudor governments took advantage of the law to sell wardships, or give them as gifts to favorites. The Court was finally abolished by Charles II in 1660.¹

204 Else, woe is me, why should I be so ragged?

206 **D'Av.** Come on, sir; the duke stays for you.

= is waiting

208 **Maur.** O, how my stomach doth begin to puke,
When I do hear that only word, the duke!

206-7: one of the great rhyming couplets in all of literature.

puke = *puke* was originally used as a hawking term, referring to the passing of food from the gullet to the stomach (first recorded use in 1586); by 1607, *puke* had gained its present meaning.¹

210 **Duke.** You, sir, look on that woman: are you pleased,
If we remit your body from the gaol,
212 To take her for your wife?

= jail

214 **Maur.** On that condition, prince, with all my heart.

216 **Mor.** Yes, I warrant your grace he is content.

218 **Duke.** Why, foolish man, hast thou so soon forgot
The public shame of her abusèd womb,
220 Her being mother to a bastard's birth?
Or canst thou but imagine she will be
222 True to thy bed who to herself was false?

224 **Gia.** [To Mauruccio] Phew, sir, do not stand upon
that; that's a matter of nothing, you know.

223-4: Giacopo urges his master Mauruccio to overlook Morona's episode with Ferentes, and her resulting pregnancy, as minor matters.

226 **Maur.** Nay, an't shall please your good grace, an it
228 come to that, I care not; as good men as I have lain
in foul sheets, I am sure; the linen has not been
230 much the worse for the wearing a little: I will have
her with all my heart.

= if it. = if.

232 **Duke.** And shalt. – Fernando, thou shalt have the grace

234 To join their hands; put 'em together, friend.

236 **Bian.** Yes, do, my lord; bring you the bridegroom hither;
I'll give the bride myself.

238

240 **D'Av.** [*Aside*] Here's argument to jealousy as good
as drink to the dropsy; she will share any disgrace with
him: I could not wish it better.

242

244 **Duke.** Even so: well, do it.

246 **Ferna.** Here, Mauruccio;
Long live a happy couple!

248 [*Fernando and Bianca join their hands.*]

250 **Duke.** 'Tis enough;
Now know our pleasure henceforth. 'Tis our will,
252 If ever thou, Mauruccio, or thy wife,
Be seen within a dozen miles o' the court,
254 We will recall our mercy; no entreat
Shall warrant thee a minute of thy life:
256 We'll have no servile slavery of lust
Shall breathe near us; dispatch, and get ye hence. –
258 Bianca, come with me. – [*Aside*] O, my cleft soul!

260 [*Exeunt Duke and Bianca.*]

262 **Maur.** How's that? must I come no more near the court?

264 **Gia.** O, pitiful! not near the court, sir!

266 **D'Av.** Not by a dozen miles, indeed, sir. Your only
course, I can advise you, is to pass to Naples, and set
268 up a house of carnality: there are very fair and
frequent suburbs, and you need not fear the
270 contagion of any pestilent disease, for the worst
is very proper to the place.

272 **Ferna.** 'Tis a strange sentence.

274

276 **Fiorm.** 'Tis, and sudden too,
And not without some mystery.

278 **D'Av.** Will you go, sir?

280 **Maur.** Not near the court!

282 **Mor.** What matter is it, sweetheart? fear nothing,
love; you shall have new change of apparel, good
284 diet, wholesome attendance; – and we will live
like pigeons, my lord.

238-9: *as good as drink to the dropsy* = additional liquid (*drink*) would be superfluous to one already suffering from *dropsy* (a condition marked by the build-up of excess fluid); D'Avolos is commenting on the seemingly endless evidence of a special relationship between the duchess and Fernando.

= ie. "begging on your part or behalf".
= "get you an extra minute".

= Naples seems to have been associated with syphilis (Taylor, p. 139).⁴
= D'Avolos recommends Mauruccio set up a brothel.
= area outside the city walls, the traditional location of the
whorehouses in a traditional Renaissance city.

= fitting¹

273: the exile of Mauruccio confuses the other characters, but the duke is likely using this episode as an indirect warning to Bianca and Fernando regarding how he feels about those who give in to their lust.

= attention.²
= lovebirds, sweethearts.

286	Maur. Wilt thou forsake me, Giacopo?	
288		
290	Gia. I forsake ye! no, not as long as I have a whole ear on my head, come what will come.	
292	Fiorm. Mauruccio, you did once proffer true love To me, but since you are more <u>thriftier sped</u> ,	= prosperous or successful, referring to Mauruccio's success in finding a wife in Morona.
294	For old affection's sake here take this gold; Spend it for my sake.	294-5: Fiormonda finally shows a bit of human kindness.
296		
298	Ferna. Madam, you do nobly, – And that's for me, Mauruccio.	
300		
	[<i>They give him money.</i>]	
302	D'Av. Will ye go, sir?	
304	Maur. Yes, I will go; – and I humbly thank your lordship and ladyship. – Pavy, sweet Pavy, farewell! – Come, wife, – come, Giacopo:	
306	Now is the time that we away must lag,	
308	And march in pomp <u>with baggage and with bag</u> .	= <i>bag and baggage</i> is an old military phrase, referring to the entirety of an army's property ¹ ; note that Mauruccio's military metaphor began with <i>march in pomp</i> .
310	O poor Mauruccio! what hast thou misdome, To end thy life when life was new begun? Adieu to all; for lords and ladies see	
312	My woeful plight and <u>squires</u> of low degree!	= followers or attendants ²
314	D'Av. Away, away, sirs!	
316	[<i>Exeunt all but Fiormonda and Fernando.</i>]	
318	Fiorm. My Lord Fernando, –	
320	Ferna. Madam?	
322	Fiorm. Do you note My brother's odd <u>distractions</u> ? – You were <u>wont</u>	= mental disturbance. = accustomed.
324	To bosom in his counsels: I am sure You know the ground of <u>it</u> .	= ie. the duke's distractions
326		
328	Ferna. Not I, in <u>troth</u> .	= truth
330	Fiorm. Is't possible? What would you say, my lord If he, out of some <u>melancholy spleen</u> ,	= the spleen was believed to be the source of melancholy feelings. ¹
	Edged-on by some <u>thank-picking</u> parasite,	= with <i>parasite</i> , referring to a sycophant of the duke, one who gathers (<i>picks</i> ¹) gratitude any way he can.
332	Should now prove <u>jealous</u> ? I mistrust it shrewdly.	= suspicious. ¹
334	Ferna. What, madam! jealous?	
336	Fiorm. Yes; for but observe, A prince whose eye is chooser to his heart	337-340: a king who falls in love based on a woman's looks is rarely loyal to his wife unless she is equal to him in rank.
338	Is seldom steady in the <u>lists</u> of love,	= arenas or stages for jousting tournaments.

340	Unless the party he <u>affects</u> do match His rank in equal portion or in friends: I never yet, out of report, or else	= loves.
342	By warranted description, have observed The nature of <u>fantastic</u> jealousy, If not in him; yet, on my conscience now, He has no cause.	341-4: <i>I never yet...in him</i> = "if the duke is not suspicious now, then I don't know what suspicion is." = fanciful, imagined.
346	Ferna. Cause, madam! by this light, I'll pledge my soul against a useless <u>rush</u> .	345: Fiormonda dissembles. = the marsh plant, often used to cover the floor in a home.
350	Fiorm. I never thought her less; yet, trust me, sir, No merit can be greater than your praise: Whereat I strangely wonder, how a man Vowed, as you told me, to a single life, Should so much deify the saints from whom You have <u>disclaimed devotion</u> .	= renounced love
356	Ferna. Madam, 'tis true; From them I have, but from their virtues never.	
360	Fiorm. You are too wise, Fernando. To be plain, You are in love; nay, shrink not, man, you are; Bianca is your aim: why do you blush? She is, I know she is.	359ff: Fiormonda's indirect approach is not getting to Fernando, so she has no choice but to be blunt.
364	Ferna. My aim!	
366	Fiorm. Yes, yours; I hope I talk no news. Fernando, know <u>Thou</u> runn'st to thy <u>confusion</u> , if in time	369: <i>thou</i> = Fiormonda, in switching to "thou", signals her attempt at a more intimate conversation; she will try one more time to win Fernando over. <i>confusion</i> = ruin.
370	Thou dost not wisely shun that <u>Circe's</u> charm. Unkindest man! I have too long concealed My hidden flames, when still in silent signs I courted thee for love, without <u>respect</u> To <u>youth or state</u> ; and yet thou art <u>unkind</u> .	= <i>Circe</i> was an enchantress who in Book X of the <i>Odyssey</i> turned Odysseus' men into swine after feeding them food laced with magic potions. She changed them back to men only when Odysseus agreed to remain with her for a year.
372		= consideration.
374		374: <i>youth or state</i> = Fiormonda refers to the differences in their ages and ranks. <i>unkind</i> = ie. he is unkind to her, because he fails to respond to her advances. = ie. alluding to Bianca again as <i>Circe</i> .
376	Fernando, leave that <u>sorceress</u> , if not For love of me, for pity of thyself.	
378	Ferna. [<i>Walks aside</i>]. Injurious woman, I defy thy lust. Tis not your subtle <u>sifting</u> that shall creep Into the secrets of a <u>heart unsoiled</u> . – You are my prince's sister, else your malice <u>Had railed</u> itself to death: but as for me, Be record all my fate, I do detest	378-385: Fernando's speech is not heard by Fiormonda. = scrutinizing or searching. ¹ = referring to his own innocent heart. = would have ranted
380		
382		
384		

<p>Your <u>fury or affection</u>: – judge the rest.</p> <p>386</p> <p style="text-align: right;">[Exit.]</p>	<p>= Fernando has no interest in what Fiormonda thinks of him - whether she feels anger or love.</p>
<p>388</p> <p>Fiorm. What, gone! well, go thy ways: I see the more</p> <p>390 I humble my firm love, the more he shuns</p> <p>Both it and me. So plain! then 'tis too late</p> <p>392 To hope; <u>change, peevish passion, to contempt!</u></p> <p>Whatever rages in my blood I feel,</p> <p>394 Fool, he shall know I was not born <u>to kneel.</u></p> <p>396</p> <p style="text-align: right;">[Exit.]</p>	<p>389f: from Fiormonda's perspective, Fernando simply walked out on her without responding to her last speech.</p> <p>= in an apostrophe, Fiormonda asks <i>peevish passion</i> (foolish or obstinate love¹) to convert itself into <i>contempt</i>.</p> <p>= ie. to beg or to signify submission; a woman scorned, Fiormonda will get her revenge!</p>
<p>ACT IV, SCENE II. <i>Another Room in the Palace.</i></p>	
<p><i>Enter D'Avolos and Julia.</i></p>	
<p>1 D'Av. Julia, mine own, speak softly. What, hast</p> <p>2 thou learned out any thing of this pale <u>widgeon?</u></p> <p> speak soft; <u>what does she say?</u></p>	<p>= fool or simpleton.</p> <p>= while it is not explicitly stated who Julia is supposed to be spying on for D'Avolos, Colona is the likely target. D'Avolos hopes to learn what plans Bianca has to meet with Fernando during the duke's "absence", and naturally assumes Colona, who serves Bianca, will gladly share her gossip with Julia - after all, they did team up to commit a murder together!</p>
<p>4</p> <p>Jul. Foh, more than all; there's not an hour shall pass</p> <p>6 But I shall have intelligence, she swears.</p> <p><u>Whole nights</u> – you know my mind; I hope you'll give</p> <p>8 The gown you promised me.</p>	<p>= the meaning of this, as Dyce suggests, is unclear.</p>
<p>10 D'Av. Honest Julia, peace; thou'rt a woman worth a</p> <p>12 kingdom. Let me never be believed now but I think</p> <p>14 it will be my destiny to be thy husband at last: what</p> <p> though thou have a child, – or perhaps two?</p>	
<p>16 Jul. Never but one, I swear.</p>	
<p>18 D'Av. Well, one; is that such a matter? I like thee</p> <p>20 the better for't! it shows thou hast a good <u>tenantable</u></p> <p>22 and fertile womb, worth twenty of your barren, dry,</p> <p>24 bloodless devourers of youth. – But come, I will</p> <p> talk with thee more privately; the duke has a</p> <p> journey in hand, and will not be long absent:</p> <p> see, he has come already – let's <u>pass away easily.</u></p>	<p>= affectionately humorous, if a bit disrespectful, description of Julia's womb as capable of inhabitation.¹</p> <p>= quietly slip away¹</p>
<p>[Exeunt.]</p>	
<p><i>Enter Duke and Bianca.</i></p>	
<p>28 Duke. Troubled? yes, I have cause. – O, Bianca!</p> <p>30 Here was my fate engraven in thy brow,</p>	

86 Forgive me, good Bianca; still methinks
I dream and dream anew: now, prithe, chide me.
Sickness and these divisions so distract
88 My senses, that I take things possible
As if they were; which to remove, I mean
90 To speed me straight to Lucca, where, perhaps,
Absence and bathing in those healthful springs
92 May soon recover me; meantime, dear sweet,
Pity my troubled heart; griefs are extreme:
94 Yet, sweet, when I am gone, think on my dream. –
Who waits without, ho!

96 *Enter Petruchio, Nibrassa, Fiormonda, D'Avolos,
98 Roseilli disguised as before, and Fernando.*

100 Is provision ready,
To pass to Lucca?

102 **Pet.** It attends your highness,

104 **Duke.** Friend, hold; take here from me this jewèl, this:

106 [Gives Bianca to Fernando.]

108 Be she your care till my return from Lucca,
110 Honest Fernando. – Wife, respect my friend. –
Let's go: – but hear ye, wife, think on my dream.

112 [Exeunt all but Roseilli and Petruchio.]

114 **Pet.** Cousin, one word with you: doth not this cloud
116 Acquaint you with strange novelties? The duke
Is lately much distempered: what he means
118 By journeying now to Lucca, is to me
A riddle; can you clear my doubt?

120 **Ros.** O, sir,
122 My fears exceed my knowledge, yet I note
No less than you infer; all is not well;
124 Would 'twere! whosoe'er thrive, I shall be sure
Never to rise to my unhoped desires.

126 But, cousin, I shall tell you more anon:
Meantime, pray send my Lord Fernando to me;
128 I covet much to speak with him.

130 **Pet.** And see,
He comes himself; I'll leave you both together.

132 [Exit.]

134 *Re-enter Fernando.*

136 **Ferna.** The duke is horsed for Lucca. How now, coz,
138 How prosper you in love?

= "I pray" (polite).¹
= ie. discord in the court.¹

= ie. were real.

= a city in Tuscany, about 120 miles from Pavia as the crow
flies.

115-6: *doth not...novelties* = the sense is "don't you have
any knowledge as to the nature or cause of these
unusual and previously unseen goings-on?"

= desires (to marry Fiormonda) which he expects to
never be fulfilled.
= shortly.

= Roseilli, we remember, is in love with Fiormonda, but is
currently serving her in disguise as a fool.

140	Ros. As still I <u>hoped</u> . My lord, you are <u>undone</u> .	= expected. ³ = (in the process of being) destroyed. ¹
142		
144	Ferna. Undone! in what?	
146	Ros. Lost; and I fear your life is bought and sold; I'll tell you how. Late in my lady's chamber As I by chance lay slumbering on the mats, 148 In comes the lady marquess, and with her Julia and D'Avolos; where sitting down, 150 Not <u>doubting</u> me, "Madam," quoth D'Avolos, "We have discovered now the nest of shame." 152 In short, my lord, – for you already know As much as they reported, – there was told 154 The circumstance of all your private love And meeting with the duchess; when, at last, 156 False D'Avolos concluded with an oath, "We'll make," quoth he, "his <u>heart-strings</u> crack for this." 158	= suspecting = the anatomical seat of intense love ¹
160	Ferna. Speaking of me?	= 159: Fernando has no idea of Fiormonda's scheming to bring him down.
162	Ros. Of you; "Ay," quoth the marquess, "Were not the duke a <u>baby</u> , he would seek Swift vengeance; for he knew it long ago." 164	= a reference to the duke's timidity. ¹
166	Ferna. Let him know it; yet I vow She is as <u>loyal in her plighted faith</u> As is the sun in Heaven: but <u>put case</u> 168 She were not, and the duke did know she were not; This sword lifted up, and guided by this arm, 170 Shall guard her from an armèd troop of fiends And all the earth beside. 172	= ie. faithful to her wedding vows. = suppose.
174	Ros. You are <u>too safe</u> In your destruction.	173-4: "you are over-confident (<i>too safe</i>) in your feeling safe from destruction"
176	Ferna. Damn him! – he shall feel – But peace! who comes? 178	
180	<i>Enter Colona.</i>	
182	Col. My lord, the duchess craves A word with you.	
184	Ferna. Where is she?	
186	Col. In her chamber.	
188	Ros. Here, have a plum for ie'ee –	
190	Col. Come, fool, I'll give thee plums <u>enow</u> ; come, fool.	= plural form of <i>enough</i> ¹
192	Ferna. Let slaves in mind be servile to their fears; Our heart is high <u>instarred</u> in brighter <u>spheres</u> .	192-3 and 198-9: note the pair of rhyming couplets that end Act IV. = made into a star. = an allusion to the Ptolemaic view of the universe, in which the stars and heavens are encased in concentric <i>spheres</i> , each revolving around the earth.
194		

[*Exeunt Fernando and Colona.*]

196

Ros. I see him lost already.

198

If all prevail not, we shall know too late

200

No toil can shun the violence of fate.

END OF ACT IV.

197: Roseilli recognizes that Fernando is doomed, since he refuses to take steps to protect himself.
= avoid or evade.¹

ACT V.

SCENE I.

The Palace.

The Duchess's Bedchamber.

*Bianca discovered in her night-attire, leaning on
a cushion at a table, holding Fernando by the hand.*

Enter above Fiormonda.

= once again, a character is able to enter the private room of another to secretly observe what is happening.

1 **Fiorm.** [*Aside*]
2 Now fly, Revenge, and wound the lower earth,
That I, insphered above, may cross the race

= Fiormonda addresses personified *Revenge*.

3: *insphered* = a second allusion to what were believed to be the revolving, concentric spheres of the universe containing all the heavenly bodies.

cross = thwart.

4 Of love despised, and triumph o'er their graves
Who scorn the low-bent thraldom of my heart!

5: *low-bent* = suggesting a humbling or subservient position.
thraldom = captivity.

6 **Bian.** Why shouldst thou not be mine? why should the
laws,

7ff: Bianca and Fernando have no idea Fiormonda is spying on them.

8 The iron laws of ceremony, bar
Mutual embraces? what's a vow? a vow?

= the inviolable vows of marriage (*ceremony* = a religious rite held sacred¹).

10 Can there be sin in unity? could I
As well dispense with conscience as renounce

= "if I could".

12 The outside of my titles, the poor style
Of duchess, I had rather change my life

= highest.¹ = name or title.

14 With any waiting-woman in the land
To purchase one night's rest with thee, Fernando,
16 Than be Caraffa's spouse a thousand years.

18 **Fiorm.** [*Aside*]
Treason to wedlock! this would make you sweat.

20 **Ferna.** Lady of all.....as before,
22what I am,....
To survive you, or I will see you first
24 Or widowéd or buried: if the last,
By all the comfort I can wish to taste,
26 By your fair eyes, that sepulchre that holds
Your coffin shall incoffin me alive;
28 I sign it with this seal.

21-22: the ellipses (...) represent missing fragments, known as *lacuna*, of an author's work.

23-28: Fernando vows to have himself buried alive with Bianca, should she predecease him.

30 [Kisses her.]

32 **Fiorm.** [*Aside*] Ignoble strumpet!

34 **Bian.** You shall not swear; take off that oath again,
Or thus I will enforce it.

= cancel or recall¹; Bianca is responding playfully.

36 [Kisses him.]

38 **Ferna.** Use that force,
40 And make me perjuréd; for whiles your lips
Are made the book, it is a sport to swear,

40: *perjured* = describes one who breaks a vow.

40-42: *for whiles...for swear* = "it is fun (*sport*) to take vows and then break them on the Bible (*book*) that is

42	And glory to forswear.	your lips."
44	Fiorm. [<i>Aside</i>] Here's fast and loose! Which, for a <u>ducat</u> , now the <u>game's on foot</u> ?	= a gold coin of Venice. = the game is on or in motion. ¹
46		
48	[<i>Whilst they are kissing, the Duke and D'Avolos, with their swords drawn, appear at the door, followed by Petruchio, Nibrassa, and a Guard.</i>]	= the duke, remember, was supposed to be visiting the spa at Lucco; of course, this was a ruse, as he expected to catch Bianca and Fernando taking advantage of his presumed absence.
50		
52	Col. [<i>Within</i>] Help, help! madam, you are betrayed, madam; help, help!	= offstage
54	D'Av. [<i>Aside to Duke</i>] Is there <u>confidence</u> in credit, now, sir? belief in your own eyes? do you see? do you see, sir? can you behold it without <u>lightning</u> ?	54: "do you believe me now?" <i>confidence</i> = trust, faith.
56		= striking with a weapon ¹
58	Col. [<i>Within</i>] Help, madam, help!	
60	Ferna. What noise is that? I heard one cry.	
62	Duke. [<i>Comes forward</i>] Ha, did you? Know you who I am?	
64		
66	Ferna. Yes; thou'rt Pavy's duke, Dressed like a hangman: see, I am unarmed, Yet do not fear <u>thee</u> ; though the coward doubt	= though outwardly formal, Fernando's use of "thee" in addressing the duke signifies his lack of respect for him in this situation. 67-69: <i>though the...time</i> = "your cowardly suspicion of what I have been doing with Bianca has led you to come at me with a sword when you knew I would be unarmed."
68	Of what I could have done hath made thee steal Th' advantage of this time, yet, duke, I dare Thy worst, for murder sits upon thy cheeks: To't, man!	
70		
72	Duke. I am too angry in my rage To <u>scourge</u> thee <u>unprovided</u> . – Take him hence; Away with him!	= punish, implying divine judgment. ¹ = unprepared to enter the afterlife by means of making confession.
74		
76		
78	[<i>The Guard seize Fernando.</i>]	
80	Ferna. Unhand me!	
82	D'Av. You must go, sir.	
84	Ferna. Duke, do not shame thy manhood to lay hands On that most innocent lady.	
86	Duke. Yet again! – Confine him to his chamber.	
88		
90	[<i>Exeunt D'Avolos and the Guard with Fernando.</i>]	
92	Leave us all; None stay, not one; shut up the doors.	
94	[<i>Exeunt Petruchio and Nibrassa.</i>]	

96	Fiorm. Now show thyself my brother, brave Caraffa.	96: "now prove you are man enough to be my brother", ie. by killing the duchess.
98	Duke. Woman, stand forth before me; – wretched whore, What canst thou hope for?	
100	Bian. Death; I wish no less.	
102	You told me you had dreamt; and, gentle duke, Unless you be mistook, you're now awaked.	
104	Duke. Strumpet, I am; and in my hand hold up	
106	The <u>edge</u> that must uncut thy <u>twist</u> of life: Dost thou not shake?	= ie. his sword. = thread or cord; the three Fates of Greek mythology spun and then cut the thread of every person's life.
108	Bian. For what? to see a weak,	
110	Faint, trembling arm advance a <u>leaden</u> blade?	= heavy, suggesting the duke's inability to effectively wield his sword. = "resheathe your sword".
112	Alas, good man! <u>put up</u> , put up; thine eyes Are likelier much to weep than arms to strike: What would you do now, pray?	
114	Duke. What! shameless harlot!	
116	Rip up the cradle of thy cursèd womb, In which the mixture of that traitor's lust	116-8: a graphic description of Fernando's impregnating of Bianca.
118	<u>Imposthumes</u> for a birth of bastardy. Yet come, and if thou think'st thou canst deserve	= swells (like a tumor). ¹
120	One mite of mercy, ere the boundless spleen Of <u>just</u> -consuming wrath <u>o'erswell</u> my reason,	= justifiably. ¹ = spills over, as a liquid ¹ , suggesting "overtakes" or "subsumes".
122	Tell me, bad woman, tell me what could move Thy heart to crave variety of youth.	
124	Bian. I'll tell ye, if you needs would be <u>resolved</u> ;	= explained or clarified. ¹
126	I held Fernando much the <u>properer</u> man.	= better looking.
128	Duke. Shameless, intolerable whore!	
130	Bian. What ails you?	
132	Can you imagine, sir, the name of duke Could make a crooked leg, a <u>scambling foot</u> ,	= a sprawling way of walking. ^{1,3}
134	A <u>tolerable</u> face, a <u>wearish</u> hand, A <u>bloodless</u> lip, or such an untrimmed beard	= endurable, or of middling quality. ¹ = withered. ³
136	As yours, fit for a lady's pleasure? no: I wonder you could think 'twere possible,	= pale, suggesting lack of health.
138	When I had once but looked on your Fernando, I ever could love you again; fie, fie!	132-5: there has been no indication in the play to this point that the duke was deformed in any way.
140	Now, by my life, I thought that long ago Y' had known it, and been glad you had a friend Your wife did think so well of.	
142	Duke. O my stars!	
144	Here's impudence above all history. Why, thou detested reprobate in virtue,	143ff: the duke blusters, but his inability to act only serves to increase both his humiliation and the scorn of those around him.
146	Dar'st thou, without a blush, before mine eyes Speak such immodest language?	
148		

150	Bian. Dare! yes, 'faith, You see I dare: I know what you would say now; You would <u>faïn</u> tell me how exceeding much	= like to. = beholden. = deigned (to raise).
152	I am <u>beholding</u> to you, that <u>vouchsafed</u> Me, from a simple gentlewoman's place,	
154	<u>The</u> honour of your bed: 'tis true, you did; But why? 'twas but because you thought I had	= to the
156	A spark of beauty more than you had seen. To answer this, my reason is the like;	
158	The self-same appetite which led you on To marry me led me to love your friend:	
160	O, he's a gallant man! if ever yet Mine eyes beheld a miracle composed	
162	Of flesh and blood, Fernando has my voice. I must confess, my lord, that for a prince	
164	Handsome enough you are, and – and no more; But to compare yourself with him! trust me,	164: Bianca implicitly takes back what she said about the duke's deformed physical appearance.
166	You are too much in fault. Shall I advise you? <u>Hark in your ear</u> ; thank Heaven he was so slow	= "listen (<i>hark</i>) closely;"
168	As not to wrong your sheets; for, as I live, The <u>fault was his</u> , not mine.	= Fiormonda is not passing moral blame on Fernando; it is quite the opposite: "the only reason I have not slept with Fernando yet is that he was being was too deliberate."
170		
172	Fiorm. Take this, take all.	
174	Duke. Excellent, excellent! the pangs of death Are music to this. –	
176	Forgive me, my <u>good genius</u> ; I had thought I <u>matched</u> a woman, but I find she is	= guardian spirit. ¹ = married. ¹
178	A devil, worsen than the worst in hell. – Nay, nay, since <u>we are in</u> , e'en come, say on;	= ie. "we have come this far"
180	I mark you to a syllable: you say The fault was his, not yours; why, virtuous mistress,	
182	Can you imagine you have so much <u>art</u> Which may persuade me you and your <u>close markman</u> Did not a little traffic in <u>my right</u> ?	= artifice, ability to deceive. = secret. = ie. marksman, meaning victim or target. ¹ = ie. his exclusive right, as husband, to enjoy Bianca.
184		
186	Bian. Look, what I said, 'tis true; for, know it now, – I must confess I missed no means, no time, To win him to my bosom; but so much,	186f: Bianca twists the facts to protect Fernando.
188	So holily, with such religi3n, <u>He kept the laws of friendship</u> , that my suit	= Fernando rejected her advances, out of respect for his friendship with the duke.
190	Was held but, in comparison, a jest; Nor did I offer urge the <u>violence</u>	= extremity.
192	Of my affection, but as oft he urged The sacred vows of faith 'twixt friend and friend:	
194	Yet be assured, my lord, if ever language Of cunning servile flatteries, entreaties,	194-7: "be assured I tried every tactic and entreaty I could think of to seduce Fernando." Bianca is exaggerating a bit here, both to protect Fernando and hurt the duke.
196	Or what in me is, could procure his love, I would not blush to speak it.	
198		
200	Duke. Such another As thou art, miserable creature, would Sink the whole sex of women: yet confess	

202	What <u>witchcraft</u> used the wretch to charm the heart	= a common Elizabethan motif, suggesting the aggressor in love used supernatural means to seduce the victim. = yet another comparison of Bianca to a <i>temple</i> .
	Of the once spotless <u>temple</u> of thy mind?	
204	For without witchcraft it could ne'er be done.	
206	Bian. Phew! – <u>an</u> you be in these tunes, sir, I'll <u>leave</u> ; You know the best and worst and all.	= expressing disgust. ¹ = if. = say no more. ³
208		
	Duke. Nay, then,	
210	Thou tempt'st me to thy ruin. Come, black angel, Fair devil, in thy prayers reckon up	210-1: <i>black angel, fair devil</i> = an interesting pair of oxymorons. = full number of. = in the blood ¹ , ie. innate.
212	The <u>sum in gross</u> of all thy <u>veinèd</u> follies; There, amongst others, weep in tears of blood	= ie. the one folly
214	For <u>one</u> above the rest, adultery! Adultery, Bianca! such a guilt	= gates of a dam ¹ , which could be raised to release water.
216	As, were the <u>sluices</u> of thine eyes let up, Tears cannot wash it off: 'tis not the tide	
218	Of trivial wantonness from youth to youth, But thy abusing of thy lawful bed,	
220	Thy husband's bed; his in whose breast thou sleep'st, His that did prize thee more than all the <u>trash</u>	= contemptuous term for money. ¹ = those people who are devoted to the pleasures of the world. ¹
222	Which hoarding <u>worldlings</u> make an idol of. When thou shalt find the catalogue enrolled	223-4: <i>catalogue...misdeeds</i> = an allusion to the "books" of Revelation 20:12, which record all the good and bad works of those about to be judged. = ie. <i>text-hand</i> : fine, large handwriting appropriate for books. ¹
224	Of thy misdeeds, there shall be writ in <u>text</u> Thy bastarding the <u>issues</u> of a prince.	225: the duke vocalizes the greatest fear of a ruler, that his heirs won't actually be his own flesh and blood. <i>issues</i> = off-spring.
226	Now turn thine eyes into thy hovering soul, And do not hope for life; <u>would angels</u> sing	= ie. if angels were to.
228	A requiem at my hearse but to dispense With my revenge on thee, 'twere all in vain:	228-9: <i>but to...on thee</i> = "in exchange for my promise not to take revenge on thee".
230	Prepare to die!	
232	Bian. [<i>Opens her bosom</i>] I do; and to the point Of thy sharp sword with open breast I'll run	
234	Half way thus naked; do not shrink, Caraffa; This daunts not me: but in the <u>latter</u> act	= last.
236	Of thy revenge, 'tis all the <u>suit</u> I ask At my last gasp, to spare <u>thy noble friend</u> ;	= request.
238	For life to me without him were a death.	= ie. Fernando.
240	Duke. Not this; I'll none of this; 'tis not so fit – Why should I kill her? she may live and change,	
242	Or –	
244	[<i>Throws down his sword.</i>]	
246	Fiorm. Dost thou <u>halt</u> ? faint coward, dost thou wish To blemish all thy glorious ancestors?	= vacillate ¹ ; Fiormonda is frustrated by the duke's continued inability to act.
248	Is this thy courage?	
250	Duke. Ha! say you so too? –	

252	Give me thy hand, Bianca.	
254	Bian. Here.	
256	Duke. Farewell; Thus go in everlasting sleep to dwell!	
258	[Draws his dagger and stabs her.]	
260	Here's blood <u>for</u> lust, and sacrifice for wrong.	= ie. in exchange for
262	Bian. Tis bravely done; thou hast struck home at once: Live to repent too late. Commend my love	
264	To thy true friend, my love to him that <u>owes</u> it; My tragedy to thee; my heart to – to – Fernando.	= owns
266	O – O!	
268	[Dies.]	
270	Duke. Sister, she's dead.	
272	Fiorm. Then, whiles thy rage is warm Pursue the causer of her trespass.	
274		
276	Duke. Good: I'll slack no time whiles I am hot in blood.	
278	[Takes up his sword and exit.]	
280	Fiorm. Here's royal vengeance! this <u>becomes</u> the state Of his disgrace and my unbounded hate.	= is fitting for
282	[Exit above.]	
<u>ACT V, SCENE II.</u>		
<i>An Apartment in the Palace.</i>		
<i>Enter Fernando, Nibrassa, and Petruchio.</i>		
1	Pet. May we give credit to your words, my lord?	1: "can we believe you?" Petruchio addresses Fernando.
2	Speak, on your honour.	
4	Ferna. Let me die accursed, If ever, through the progress of my life,	
6	I did as much as reap the benefit Of any favour from her save a kiss:	
8	A better woman never blessed the earth.	
10	Nib. Beshrew my heart, young lord, but I believe thee: alas, kind lady, 'tis a lordship to a dozen	11-12: <i>tis a lordship...points</i> = "it's a safe bet", as in "I'll bet 10 to 1."
12	<u>points</u> but the jealous madman will in his fury offer her some violence.	= tagged laces used to tie clothes together.
14		
16	Pet. If it be thus, 'twere fit you rather kept A guard about you for your own defence Than to be guarded for security	15-18 <i>'twere fit...revenge</i> : a bit unclear speech, but perhaps something like, "you would be better off being prepared to defend yourself than to rely on your confidence (or overconfidence, both definitions of <i>security</i>) in your safety."

18	Of his revenge; he is extremely <u>moved</u> .	= ie. to anger
20	Nib. Passion of my body, my lord, if he come in	
22	his odd fits to you, in the case you are, he might	
24	cut your throat <u>ere you could provide</u> a weapon	= ie. "before you could get your hands on"
26	of defence: nay, rather than it shall be so, hold,	
28	take my sword in your hand; 'tis none of the	
30	sprucest, but 'tis a tough <u>fox will</u> not fail his	= old word for a sword. = which will.
32	master, come what will come. Take it; I'll	
34	<u>answer't</u> , I: in the mean time Petruchio and I	= be accountable for it, take responsibility for it
36	will back to the duchess' lodging.	
38	<i>[Gives Fernando his sword.]</i>	
40	Pet. Well thought on; – and, despite of all his rage,	
42	Rescue the virtuous lady.	
44	Nib. Look to yourself, my lord! the duke comes.	
46	<i>Enter the Duke, a sword in one hand,</i>	
48	<i>and a bloody dagger in the other.</i>	
50	Duke. Stand, and behold thy executioner,	
52	Thou glorious traitor! I will keep no form	
54	Of ceremonious law to try thy guilt:	
56	Look here, 'tis written on my <u>poniard's</u> point,	= dagger's
58	The bloody evidence of thy untruth,	
60	Wherein thy conscience and the wrathful rod	
62	Of Heaven's scourge for lust at once give up	46-47: <i>give up / The verdict of</i> = pass judgment on or
64	The verdict of thy crying villainies.	condemn
66	I see thou'rt armed: prepare, I crave no odds	
68	Greater than is the justice of my cause;	
70	Fight, or I'll kill thee.	
72	Ferna. Duke, I fear <u>thee</u> not:	= Fernando continues to address the duke with the
74	But first I charge thee, as thou art a prince,	contemptuous "thee".
76	Tell me how hast thou <u>used</u> thy duchess?	= treated.
78	Duke. How!	
80	To add affliction to thy trembling ghost,	
82	Look on my dagger's crimson dye, and judge.	
84	Ferna. Not dead?	
86	Duke. Not dead! yes, by my honour's truth: why, fool,	
88	Dost think I'll hug my injuries? no, traitor!	
90	I'll mix your souls together in your deaths,	
92	As you did both your bodies in her life. –	
94	Have at thee!	
96	Ferna. Stay; I yield my weapon up.	
98	<i>[He drops his sword.]</i>	
100	Here, here's my bosom: as thou art a duke,	
102	Dost honour goodness, if the chaste Bianca	
104	Be murdered, murder me.	
106	Duke. Faint-hearted coward,	

78	Art thou so poor in spirit! Rise and fight; Or, by the glories of my house and name, I'll kill thee basely.	
80	Ferna. Do but hear me first:	
82	Unfortunate Caraffa, thou hast butchered An innocent, a wife as free from lust	
84	As any terms of art can deify.	
86	Duke. Pish, this is <u>stale</u> dissimulation; I'll hear no more.	= hackneyed, old
88	Ferna. If ever I unshrined The altar of her purity, or tasted More of her love than what without control Or blame a brother from a sister might,	
90	<u>Rack</u> me to <u>atomies</u> . I must confess	= tear, as by the instrument of torture. = atoms, ie. tiny pieces.
92	I have too much abused thee; did exceed In lawless courtship; 'tis too true, I did:	
94	But, by the honour which I owe to goodness, For any actual folly I am free.	97: though he did try to seduce Bianca, Fernando is free from the sin of <i>actually</i> and successfully doing so.
96	Duke. 'Tis false: as much in death for thee she spake.	
98	Ferna. By yonder starry roof, 'tis true. O duke! Couldst thou rear up another world like this, Another like to that, and more, or more, Herein thou art most wretched; all the wealth Of all those worlds could not redeem the loss Of such a <u>spotless</u> wife. Glorious Bianca, Reign in the triumph of thy martyrdom; Earth was unworthy of thee!	= free from stain, ie. sin
100	Nib. and Pet. Now, on our lives, we both believe him.	
102	Duke. Fernando, dar'st thou swear upon my sword To <u>justify</u> thy words?	= affirm, attest to ¹
104	Ferna. I dare; look here.	
106	[<i>Kisses the sword.</i>]	= as a sword, with its hilt or handle, resembles a cross, it was thought to be an appropriate object upon which to make a binding vow.
108	'Tis not the fear of death doth prompt my tongue, For I would wish to die; and thou shalt know, Poor miserable duke, since she is dead, I'll hold all life a hell.	
110	Duke. Bianca chaste!	
112	Ferna. As virtue's self is good.	
114	Duke. Chaste, chaste, and killed by me! to her I offer up this remnant of my –	
116	[<i>Offers to stab himself, and is stayed by Fernando.</i>]	= tries. = stopped or prevented.
118		
120		
122		
124		
126		
128		
130		
132		

134	Ferna. Hold! Be gentler to thyself.	
136	Pet. Alas, my lord, Is this a wise man's <u>carriage</u> ?	= manner of behavior or conduct ¹
138	Duke. <u>Whither</u> now	= to where
140	Shall I run from the day, where never man, Nor eye, nor eye of Heaven may see a <u>dog</u>	= in comparing himself to an animal, the duke reveals how basely he views himself.
142	So hateful as I am? Bianca chaste! Had not the fury of some hellish rage	
144	Blinded all reason's sight, I must have seen Her <u>clearness</u> in her confidence to die.	= innocence ¹
146	Your leave –	
148	[<i>Kneels, holds up his hands, and, after speaking to himself a little, rises.</i>]	148-9: the duke makes a private vow.
150	"Tis done: come, friend, now for her love,	
152	Her love that praised thee in the pangs of death, I'll hold thee dear. – Lords, <u>do not care for me</u> ,	= "don't worry anymore about me"
154	I am too wise to die yet. – O, Bianca!	
156	<i>Enter D'Avolos.</i>	
158	D'Av. The Lord Abbot of Monaco, sir, is, in his return from Rome, lodged last night late in the city,	
160	very privately; and hearing the report of your journey, only intends to visit your duchess to-morrow.	160-1: <i>hearing...journey</i> = the abbot was in receipt of the official story that the duke had gone to visit the spas at Lucca.
162	Duke. Slave, torture me no more! – note <u>him</u> , my lords;	= ie. D'Avolos
164	If you would choose a devil in the shape Of man, an arch-arch-devil, there stands one. –	
166	We'll meet our uncle. – Order straight, Petruccio, Our duchess may be coffined; 'tis our will	
168	She forthwith be interred, with all the speed And privacy you may, i' the <u>college-church</u>	= ie. <i>collegiate church</i> : a self-governing church managed by a <i>college</i> of non-monastic priests.
170	Amongst Caraffa's ancient monuments: Some three days hence we'll keep her funeral. –	
172	Damned villain! bloody villain! – O, Bianca! – No counsel from our cruèl wills can win us;	
174	But ills once done, we bear our guilt within us.	
176	[<i>Exeunt all but D'Avolos.</i>]	
178	D'Av. <u>Good b'wi'ye!</u> "Arch-arch-devil!" why, I am	= the phrase captures an altered form of the common parting wish <i>God be with ye</i> , in which <i>God</i> was at some point replaced with <i>good</i> , eventually mutating into the modern <i>good-bye</i> .
180	<u>paid</u> . Here's <u>bounty</u> for good service! beshrew my heart, it is a right princely reward. Now must I say my prayers, that I have lived to so ripe an age to	= ie. rewarded (sarcastic). = a gift or generosity. ¹
182	have my head stricken off. <u>I cannot tell</u> ; 't may be my Lady Fiormonda will stand on my behalf to	= "I don't know what to think" ¹²
184	the duke: that's but a <u>single</u> hope; a disgraced courtier oftener finds enemies to sink him when	= feeble ¹²
186	he is falling than friends to relieve him. I must	

188	resolve to stand to the hazard of all brunts now. Come what may, I will not die like a coward; and the world shall know it.	187: "be determined to risk or face all attacks or charges." ¹
190	[Exit.]	
	ACT V, SCENE III. <i>Another Apartment in the Palace.</i>	
	<i>Enter Fiormonda, and <u>Roseilli discovering himself.</u></i>	= Roseilli removes his disguise.
1	Ros. Wonder not, madam; here behold the man	
2	Whom your disdain hath metamorphoséd.	
4	Thus long have I been <u>clouded</u> in this shape,	= obscured, ie. disguised, as by a cloud ¹
6	Led on by love; and in that love, despair: If not the sight of our distracted court, Nor pity of my bondage, can <u>reclaim</u>	= restrain or subdue ¹
8	The greatness of your scorn, yet let me know My latest <u>doom</u> from you.	= judgment
10	Fiorm. Strange miracle!	
12	Roseilli, I must honour thee: thy truth, Like a transparent mirror, represents My reason with my errors. Noble lord, That better dost deserve a better fate, Forgive me: if my heart can entertain Another thought of love, it shall be thine.	10-16: Fiormonda, contrite, behaves sympathetically for only the second time in the play (the first was when she gave some money to Mauruccio when he was exiled).
18	Ros. Blessed, for ever blessèd be the words! In death you have revived me.	
20		
22	<i>Enter D'Avolos.</i>	
24	D'Av. [<i>Aside</i>] Whom have we here? <u>Roseilli</u> ,	= D'Avolos, who had been responsible for giving Roseilli the impression he had been exiled permanently, realizes his chickens have come home to roost; he must also reckon that Roseilli, in his disguise, has heard all of D'Avolos' scheming conversations with Fiormonda.
26	the supposed fool? 'tis he; nay, then, help me <u>a brazen face!</u> – My honourable lord! –	= D'Avolos calls on his dissembling abilities to help him once again; <i>brazen</i> = made of bronze, suggesting a mask of hardness, but also meaning shameless. ¹
28	Ros. Bear off, bloodthirsty man! come not near me,	
30	D'Av. Madam, I trust the service –	
32	Fiorm. Fellow, learn to new-live: the way to <u>thrift</u>	31-32 and 34-35: Fiormonda and Roseilli deliver a pair of pithy and adage-like warnings to D'Avolos by means of successive rhyming couplets; <i>thrift</i> = prosper. = ie. "for you to thrive in grace". ¹² = confession.
34	<u>For thee in grace</u> is a repentant <u>shrift</u> .	
36	Ros. Ill has thy life been, worse will be thy end: Men fleshed in blood know seldom to amend.	
38	<i>Enter Servant.</i>	
	Serv. His highness commends his love to <u>you</u> , and	= Fiormonda

40	expects your presence; he is ready to pass to the church, only staying for my lord abbot to associate	
42	him. – <u>Withal</u> , his pleasure is, that you, D'Avolos,	= additionally.
44	forbear to rank in this solemnity in the place of secretary; else to be there as a private man. – Pleaseth you to go?	42-44: <i>his pleasure...private man</i> = D'Avolos is relieved of his position as secretary, but may attend the funeral as a private citizen.
46		
48	[<i>Exeunt all but D'Avolos.</i>]	
50	D'Av. As a private man! <u>what remedy</u> ? This way they must come; and here I will stand, to fall amongst 'em in the rear,	= "what can I do?"
52		
54	[<i>A solemn strain of soft music. The Scene opens, and discovers the Church, with a tomb in the background.</i>]	= reveals
56	<i>Enter Attendants with torches, after them two Friars; then the Duke in mourning manner; after him the Abbot, Flormonda, Colona, Julia, Roseilli, Petruchio, Nibrassa, and a Guard. – D'Avolos follows. When the procession approaches the tomb they all kneel. The Duke goes to the tomb, and lays his hand on it. The music ceases.</i>	
58		
60		
62		
64		
66	Duke. Peace and sweet rest sleep here! Let not the touch Of this my impious hand profane the shrine Of fairest purity, which hovers yet About those blessèd bones <u>enhearsed</u> within. If in the bosom of this sacred tomb, Bianca, thy disturbèd ghost doth <u>range</u> , Behold, I offer up the sacrifice Of <u>bleeding tears</u> , shed from a faithful spring,	= entombed ¹ ; one of the great Elizabethan words.
68		
70		= wander about
72		= used to suggest the heart is weeping, though it weeps blood for tears. ¹
74	Pouring <u>oblations</u> of a mourning heart To thee, offended spirit! I confess I am Caraffa, he, that wretched man, That butcher, who, in my enragèd spleen, Slaughtered the life of innocence and beauty. Now come I to pay tribute to those wounds Which I digged up, and reconcile the wrongs My fury wrought and my contrition mourns. So chaste, so dear a wife was never man But I enjoyed; yet in the bloom and pride Of all her years untimely took her life. – Enough: set ope the tomb, that I may take My last farewell, and bury griefs with her.	= offerings. ¹
76		
78		
80		
82		
84		
86		
88	[<i>The tomb is opened, out of which rises Fernando in his <u>winding-sheet</u>, his face only uncovered; as the Duke is going in <u>he puts him back.</u></i>]	= shroud, or sheet in which a body is wrapped for burial. ¹ = ie. Fernando physically pushes the duke back.
90		
92	Ferna. Forbear! what art thou that dost rudely press Into the confines of <u>forsaken graves</u> ?	= "what should be desolate ¹ (or left alone) graves"

<p>94 Has death no privilege? Com'st thou, Caraffa, To practise yet a rape upon the dead? Inhuman tyrant! –</p> <p>96 Whats'ever thou intendest, know this place Is pointed out for my inheritance;</p> <p>98 Here lies the monument of all my hopes: Had eager lust <u>intrunked</u> my conquered soul,</p> <p>100 I had not buried living joys in death. Go, revel in thy palace, and be proud</p> <p>102 To boast thy famous murders; let thy <u>smooth</u>, Low-fawning <u>parasites</u> <u>renown</u> thy act: 104 Thou com'st not here.</p> <p>106 Duke. Fernando, man of darkness, Never till now, before these dreadful sights, 108 Did I abhor thy friendship: thou hast robbed My resolution of a glorious name. 110 Come out, or, by the thunder of my rage, Thou diest a death more fearful than the scourge 112 Of death can whip thee with.</p> <p>114 Ferna. Of death! – poor duke! Why, <u>that's the aim I shoot at</u>; 'tis not threats – 116 <u>Maugre</u> thy power, or the spite of hell – Shall <u>rend that honour</u>: let <u>life-hugging slaves</u>,</p> <p>118 Whose hands imbrued in butcheries like thine Shake terror to their souls, be loth to die! 120 See, I am clothed in robes that fit the grave: I pity thy defiance.</p> <p>122 Duke. Guard, lay hands, 124 And drag him out.</p> <p>126 Ferna. Yes, let 'em; here's my <u>shield</u>; Here's <u>health</u> to victory!</p> <p>128 [As the Guard go to seize him, 130 he drinks-off a <u>phial</u> of poison.]</p> <p>132 Now do thy worst. – Farewell, duke! <u>once</u> I have <u>outstripped</u> thy plots; 134 Not all the cunning antidotes of <u>art</u> Can <u>warrant</u> me <u>twelve</u> minutes of my life: 136 It works, it works already, <u>bravely</u>! bravely! Now, now I feel it tear each several joint. 138 O royal poison! trusty friend! split, split Both heart and gall asunder, excellent <u>bane</u>! 140 Roseilli, love my memory. – Well searched out, Swift, nimble venom! torture every vein. –</p>	<p>99-100: <i>Had eager...death</i> = "if lust had not taken control of my soul, than I would not have lost my joys in life (ie. Bianca) to death". <i>intrunked</i> = another great word, and likely Ford original; the OED defines it as "enclosed in a trunk", but that is not particularly helpful.</p> <p>= flattering. = ie. sycophants of the court. = make famous¹; Fernando's sarcasm is extreme.</p> <p>= a metaphor from archery. = notwithstanding.¹ 117: <i>rend that honour</i> = "tear away that honour I seek". <i>life-hugging slaves</i> = those persons who love their lives above all else.</p> <p>120: Fernando already has his winding-sheet about him.</p> <p>= protection, referring to something small he suddenly holds up in his hand. = a toast.</p> <p>= ie. vial</p> <p>= for once. = run ahead of. = knowledge or skill, ie. medicine. = guarantee, ie. grant. = ie. twelve more. = excellently.¹</p> <p>= poison, or causer of death generally¹</p>
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142	I come, Bianca – cruel torment, feast, Feast on, do – Duke, farewell. – Thus I – hot flames! –	
144	Conclude my love, – and seal it in my bosom! O!	
146		[Dies.]
148	Abbot. Most desperate end!	
150	Duke. None stir;	
152	Who steps a foot steps to his utter ruin. – And art thou gone, Fernando? art thou gone?	
154	Thou wert a friend unmatched; rest in thy fame. – Sister, when I have finished my last days,	
156	Lodge me, my wife, and this unequalled friend, All in one monument. – <u>Now to my vows.</u>	= made by the duke in lines 148-9 of the previous scene. = sorrowful. ³
158	Never henceforth let any <u>passionate</u> tongue Mention Bianca's and Caraffa's name,	
160	<u>But</u> let each letter in that tragic sound Beget a sigh, and every sigh a tear;	= unless
162	Children unborn, and widows whose lean cheeks Are furrowed up by age, shall weep whole nights,	
164	Repeating but the story of our fates; Whiles in the <u>period</u> , closing up their tale,	= end (of the story)
166	They must conclude how for Bianca's love Caraffa, in revenge of wrongs to her,	
168	Thus on her altar sacrificed his life.	
170		[Stabs himself.]
172	Abbot. O, hold the duke's hand!	
174	Fiorm. Save my brother, save him!	
176	Duke. Do, do; I was too willing to strike home To be <u>prevented</u> . – Fools, why, could you dream	= thwarted.
178	I would outlive my <u>outrage</u> ? – Sprightful flood,	178: <i>outrage</i> = mental confusion or anger, instigated by his disgrace. ¹ 178-183: <i>Sprightful flood...unvessel life</i> = note the duke's extended metaphor comparing his blood to a stream of water.
180	Run out in rivers! O, that these thick streams Could gather head, and make a standing pool, That jealous husbands here might bathe in blood!	
182	So! I grow sweetly empty; all the pipes Of life <u>unvessel</u> life. – Now heavens, wipe out	= remove liquid from a vessel ¹ , his life being the liquid. = ie. from his book of life (Revelation 20:12), which registers his every act.
184	The <u>writing</u> of my sin! – Bianca, thus I creep to thee – to thee – to thee, Bi-an-ca.	
186		[Dies.]
188	Ros. He's dead already, madam.	
190	D'Av. [Aside] Above hope! here's labour saved; I could bless the destinies.	191-2: D'Avolos realizes the duke's death might save him yet.
192		
194	Abbot. 'Would I had never seen it!	

196 **Fiorm.** Since 'tis thus,
 My Lord Roseilli, in the true requital
 198 Of your continued love, I here possess
 You of the dukedom, and with it of me.
 200 In presence of this holy abbot.

202 **Abbot.** Lady, then,
 From my hand take your husband; long enjoy
 204
 [Joins their hands.]
 206
 Each to each other's comfort and content!
 208
All. Long live Roseilli!

210 **Ros.** First, thanks to Heaven; next, lady, to your love;
 212 Lastly, my lords, to all: and that the entrance
 Into this principality may give
 214 Fair hopes of being worthy of our place,
 Our first work shall be justice. – D'Avolos,
 216 Stand forth.

218 **D'Av.** My gracious lord! –

220 **Ros.** No, graceless villain!
 I am no lord of thine. – Guard, take him hence,
 222 Convey him to the prison's top; in chains
 Hang him alive; – whosoe'er lends a bit
 224 Of bread to feed him dies. – Speak not against it,
 I will be deaf to mercy. – Bear him hence!
 226

D'Av. Mercy, new duke; here's my comfort, I make
 228 but one in the number of the tragedy of princes.
 230 [He is led off.]

232 **Ros.** Madam, a second charge is to perform
 Your brother's testament; we'll rear a tomb
 234 To those unhappy lovers, which shall tell
 Their fatal loves to all posterity. –
 236 Thus, then, for you; henceforth I here dismiss
 The mutual comforts of our marriage-bed:
 238 Learn to new-live, my vows unmoved shall stand;
 And since your life hath been so much uneven,
 240 Bethink in time to make your peace with Heaven.

242 **Fiorm.** O, me! is this your love?

244 **Ros.** 'Tis your desert;
 Which no persuasion shall remove.
 246

Abbot. 'Tis fit;
 248 Purge frailty with repentance.

250 **Fiorm.** I embrace it:

'= ie. "at least I can take comfort in the fact that"

239-40: while this rhyming couplet does not rhyme in modern English, the pronunciations of the stressed syllables of *uneven* and *Heaven* would have been more similar in the 17th century, perhaps sounding halfway between the *ai* of *bait* and the *e* of *bet*.

= "what you deserve"

250: Fiormonda, genuinely (if rather suddenly) repentant, accepts Roseilli's judgment.

252 Happy too late, since lust hath made me foul,
Henceforth I'll dress my bride-bed in my soul.

254 **Ros.** Please you to walk, lord abbot?

256 **Abbot.** Yes, set on.

No age hath heard, nor chronicle can say,

258 That ever here befell a sadder day.

260 [Exeunt.]

FINIS

Ford's Invented Words

Like Shakespeare, John Ford used his artistic license to invent words when necessary, either by adding prefixes or suffixes to known words, using known words in new ways, or creating new compound words. *Love's Sacrifice* contains the following words which the OED cites Ford as either the first or only user:

appropriament

bastarding (meaning begetting a bastard)

be-lepered

bosom (meaning to engage in social contact)

bosom-partner

breviating (as a noun)

champion-like

composituously

dry-fist

easy-spirited

faned

fore-shop

grogram (meaning a garment made of grogram)

intrunked

jig (meaning to fool)

jig off

just-consuming

low-fawning

lust-engendered

man-beast

nunquam satis (as a euphemism for a lady's genitals)

parti- or party-halting

scamble (as a description of a way of walking) and

scambling (as an adjective)

shape (as used in phrases such *bring to shape*, *take shape*,
and *put into shape*)

stew-instructed

stover (as a verb)

strangely-shaped

surfle (meaning to paint with cosmetics)

thank-picking

unvessel

veined (meaning innate)

Finally, if Act V, ii, line 78, some editions have *nome* instead of *house*; *nome*, meaning "social class", would be

251-2: the rhyming couplet: while in modern English *foul* and *soul* don't sound anything alike, in the Elizabethan era the *ou* vowel combination would have been a true diphthong, pronounced as a sliding *oh-oo* sound: *foh-ool*, *soh-ool*. The result is surprisingly unforeign sounding!

another word cited by the OED as having been first used in the English language by Ford,