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presents

the Annotated Popular Edition of

THE DUKE OF MILAN

by Philip Massinger

ca. 1621-1623

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DRAMATIS PERSONAE.

The Milanese

Ludovico Sforza, supposed Duke of Milan.

Marcelia, the Duchess, wife to Sforza.

A Gentlewoman, serves the Duchess.

Isabella, mother to Sforza.

Francisco, Sforza's especial favourite.

Mariana, wife to Francisco, and sister of Sforza.

Graccho, a creature of Mariana.

Eugenia, sister to Francisco.

Tiberio, a Lord of Sforza's Council.

Stephano, a Lord of Sforza's Council.

Julio, a Courtier.

Giovanni, a Courtier.

Three Gentlemen. Fiddlers. An Officer. Two Doctors.
Two Couriers.

The Spanish

Charles, the Emperor.

Hernando, a Captain to the Emperor.

Medina, a Captain to the Emperor.

Alphonso, a Captain to the Emperor.

Pescara, serves the Emperor, but a friend to Sforza.

As well as Guards, Servants, Attendants.

SCENE:

*The first and second acts, in Milan;
during part of the third, in the Imperial
Camp near Pavia; the rest of the play,
in Milan, and its neighbourhood.*

INTRODUCTION TO THE PLAY

The *Duke of Milan* is a tragedy, though with some comic elements. The play features one of the great catfights of the Elizabethan era, between the tall duchess on the one hand, and her mother-in-law and short sister-in-law on the other. You may want to note how you initially feel about Sforza (the Duke of Milan), his wife Marcelia, and Francisco; and then see how cleverly Massinger gradually reveals their true characters and motivations.

NOTES ON THE TEXT

The text of *The Duke of Milan* is taken from two sources: William Gifford's *The Plays of Philip Massinger*, published by William Templeton, London, 1840; and *Philip Massinger*, Volume I, edited by Arthur Symonds, as part of *The Mermaid Series*, published by Vizetelly, London, 1887-1889.

THE ANNOTATIONS

Mention in the annotations of "Gifford" refers to the notes supplied by William Gifford to the play in his collection of Massinger's works, cited at #4 below.

The 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. Symonds, Arthur. *Philip Massinger*, Vol. I. London: Vizetelly, 1887-9.
4. Gifford, William. *The Plays of Philip Massinger*. London: William Templeton, 1840.
5. Smith, W., ed. *A Dictionary of Greek and Roman Biography and Mythology*. London: John Murray, 1849.
6. Farmer, J. and Henley, W. *A Dictionary of Slang and Colloquial English*. London: George Routledge & Sons, 1912.

Historical Background

While *The Duke of Milan* cannot be considered in any way a "history" play, it may be worth quickly reviewing the actual historical events leading up to the occurrences of our drama.

The *Sforza* family had been the Dukes of Milan since 1450. Twice in the succeeding years (1499 and 1515), French armies took control of Milan and drove the current dukes into exile.

The Emperors of the Holy Roman Empire also had taken an interest in Italy in the intervening years. Indeed, a rivalry between the young French king *Francis I* and Emperor *Charles V* was said to have begun in 1519, when Charles was elected emperor over Francis I, who had also put himself forward as a candidate for that particular throne. The war between the two sovereigns in Italy began in 1521, and was to trouble Italy for much of the decade.

In 1522, the combined Imperial-Spanish army of Charles defeated the French at the Battle of La Bicocca. Francesco Sforza, who had led a contingent of 6000 Milanese troops on behalf of Charles, was instated as Duke of Milan in that year; the Milanese for their part were thrilled to see the return of one of their own to rule them.

The next 18 months brought a rare respite from war to the duchy. In the fall of 1523 the French laid siege to Milan, but were driven out of the area again by the Imperial army in the spring of 1524.

The duchy's luck turned disastrously bad, however, when Francesco's army brought the plague back to Milan. The disease may have killed up to 100,000 Milanese, permanently weakening the ability of the duchy to defend itself. The French, taking advantage of the situation, marched towards Milan, which Francesco immediately surrendered to Francis. The duke himself went into exile.

Francis then turned his sights to Pavia, and laid siege to that city in the summer of 1524. A tedious blockade continued through the winter into early 1525.

It was at this point that the great Spanish general *Pescara*, who was heading the Imperial troops nearby, decided to force the issue, and he attacked the French at Pavia on February 24, 1525. The battle was a complete rout: the most important French generals were to a man killed or captured, and even more humiliatingly for the French, Francis himself was captured.

Francesco Sforza once again was able to return to Milan as duke. Unfortunately, Charles imposed a heavy financial penalty on the Milanese in return for their sovereignty, so much so that Sforza was said to be duke in name only. The result was that Sforza, along with much of Italy, began to conspire to drive the Imperial-Spanish forces out of Italy, and the desultory wars continued.

This article was adapted from information provided by the *Encyclopedia Britannica* (1911 edition), and *A History of Milan Under the Sforza*, written by Cecilia M. Ady (London: Methuen & Co., 1907).

Massinger Changes History

It is not likely that Massinger's audience had any detailed knowledge of the details of the Italian campaigns of the early

16th century; as a result, Massinger had no compunction about disregarding the facts on the ground in order to make his carefully laid-out plot work to his satisfaction.

Massinger, specifically, made three major changes to the historical facts in writing his play:

(1) he changed the duke's name to Ludovico Sforza from Francesco Sforza; in fact, *Lodovico* was the first name of an earlier Duke of Milan, one who reigned 1494 to 1499;

(2) Emperor Charles V was nowhere near Italy in early 1525, though he plays an important role in our play; and

(3) most importantly, Massinger has the Duke of Milan fighting on behalf of the French, when in fact Sforza had been an active supporter of Charles all along!

ACT I.

SCENE I.

Milan.

An outer Room in the Castle.

Enter Graccho, Julio, and Giovanni, with flaggons.

Entering Characters: Graccho, Julio and Giovanni are courtiers, or members of the duke's court. The play opens with the gentlemen drinking to celebrate the duchess' birthday, which the duke has declared essentially a holiday for the duchy of Milan.

flaggons = large drinking containers with a handle and spout.⁴

1 **Grac.** Take every man his flaggon: give the oath
2 To all you meet; I am this day the state-drunkard,
3 I am sure against my will; and if you find
4 A man at ten that's sober, he's a traitor,
5 And, in my name, arrest him.

= assuredly (drunk)

6 **Jul.** Very good, sir:
7 But, say he be a sexton?

= an officer of a church responsible for digging graves.¹

10 **Grac.** If the bells
11 Ring out of tune, as if the street were burning,
12 And he cry, "'Tis rare music!" bid him sleep:
13 'Tis a sign he has ta'en his liquor; and if you meet
14 An officer preaching of sobriety,
15 Unless he read it in Geneva print,

= in reverse order, the usual signal for a fire alarm.⁴

= excellent; ie. if the sexton, due to drunkenness, thinks the *out-of-tune* bells sound great, let him sleep.

16 Lay him by the heels.

15: *read in Geneva print* means "to be drunk": thus, an officer may get a pass from punishment (see next line) for preaching sobriety if he is drunk himself. The phrase *Geneva print* originally referred to the small roman type used in Puritans' pocket-bibles¹, then became a slang term for gin.⁶

16: put him in prison or the stocks.⁶

18 **Jul.** But think you 'tis a fault
19 To be found sober?

20 **Grac.** It is capital treason:
21 Or, if you mitigate it, let such pay

= treat it (sobriety) as a lesser crime. = ie. those who are sober.

= salary.¹

= musical rounds.

24 Forty crowns to the poor: but give a pension
25 To all the magistrates you find singing catches,
26 Or their wives dancing; for the courtiers reeling,
27 And the duke himself, I dare not say distempered,
28 But kind, and in his tottering chair carousing,

26-27: "we would never dare accuse the duke of being drunk (*distempered*) - rather, let's say he is in a good mood!"

29 They do the country service; if you meet
30 One that eats bread, a child of ignorance,
31 And bred up in the darkness of no drinking,
32 Against his will you may initiate him
33 In the true posture; though he die in the taking
34 His drench, it skills not: what's a private man,
35 For the public honour! We've nought else to think on.
36 And so, dear friends, copartners in my travails,
37 Drink hard; and let the health run through the city,

= ie. because he never learned to drink.

= note the pun of *bred* with *bread* in the previous line.

= bearing.

= drink. = matters.

= nothing.

= work; often puns with "travel".

= pledge of health.

38	Until it reel <u>again</u> , and with me cry, "Long live the duchess!"	= as a result. ¹
40	<i>Enter Tiberio and Stephano.</i>	<i>Entering Characters:</i> the stiffly formal nobles <i>Tiberio</i> and <i>Stephano</i> act much like a Greek chorus throughout the play, filling in details and commenting for audience's benefit.
42	Jul. Here are two lords; – what think you? Shall we give the oath to them?	
44	Grac. Fie! no: I know them,	
46	You need not swear them; your lord, by his <u>patent</u> ,	= privilege. ¹
48	Stands bound to <u>take his rouse</u> . Long live the duchess!	= drink. ¹
50	[<i>Exeunt Graccho, Julio, and Giovanni.</i>]	
52	Steph. The cause of this? but yesterday the court Wore the sad <u>livery</u> of distrust and fear;	= uniform (used metaphorically with <i>wore</i>)
54	No smile, not in a buffoon to be seen, Or common <u>jester</u> : the great duke himself	= one who jokes, or a nobleman's household jester.
56	Had sorrow in his face! <u>which</u> , <u>waited on</u>	= who. = attended.
58	By his mother, sister, and his fairest duchess, Dispersed a silent mourning through all Milan;	
60	As if some great blow had been given the state, Or were at least expected.	
62	Tib. Stephano,	
64	I know as you are noble, you are honest, And capable of secrets of more weight	63-64: <i>And capable...deliver</i> = "you can keep a more important secret than the one I will tell you now."
66	Than now I shall deliver. If that Sforza, The present duke, (though his whole life hath been	
68	But one continued pilgrimage through dangers, Affrights, and horrors, which his <u>fortune</u> , guided	= luck.
70	By his strong judgment, <u>still</u> hath overcome,) Appears now shaken, it deserves no wonder: All that his youth hath laboured for, the harvest	= always.
72	Sown by his industry ready to be reaped too, Being now at stake; and <u>all his hopes confirmed</u> ,	70-72: <i>All that...at stake</i> = "a lifetime of work by Sforza to make the duchy happy and secure is now in danger of being totally lost".
74	Or lost for ever.	= "all of his expectations are now either to be realized"
76	Steph. I know no such <u>hazard</u> :	= danger.
78	His guards are strong and sure, his coffers full; The people well affected; and so wisely	76-80: Stephano describes how well off the dukedom is, and sees no source of anxiety for the duke.
80	His provident care hath wrought, that though war rages In most parts of our western world, there is No enemy near us.	
82	Tib. Dangers that we see	
84	To threaten ruin are with ease prevented; But those strike deadly, that come unexpected:	
86	The lightning is far off, yet, soon as seen, We may behold the terrible effects	
88	That it produceth. But I'll help your knowledge, And make his cause of fear familiar to you.	

90 The wars so long continuéd between
 The Emperor Charles and Francis the French king,
 Have interested, in either's cause, the most
 92 Of the Italian princes; among which, Sforza,
 As one of greatest power, was sought by both;
 94 But with assurance, having one his friend,
 The other lived his enemy.
 96
 98 **Steph.** 'Tis true:
 And 'twas a doubtful choice.
 100 **Tib.** But he, well knowing,
 And hating too, it seems, the Spanish pride,
 102 Lent his assistance to the King of France:
 Which hath so far incensed the emperor,
 104 That all his hopes and honours are embarked

 With his great patron's fortune.
 106
 108 **Steph.** Which stands fair,
 For ought I yet can hear.
 110 **Tib.** But should it change,
 The duke's undone. They have drawn to the field
 112 Two royal armies, full of fiery youth;
 Of equal spirit to dare, and power to do:
 114 So near intrenched, that 'tis beyond all hope
 Of human counsel they can e'er be severed,
 116 Until it be determined by the sword,

 Who hath the better cause: for the success
 118 Concludes the victor innocent, and the vanquished
 Most miserably guilty. How uncertain
 120 The fortune of the war is, children know;
 And, it being in suspense on whose fair tent
 122 Winged Victory will make her glorious stand,
 You cannot blame the duke, though he appear
 124 Perplexed and troubled.
 126 **Steph.** But why, then,
 In such a time, when every knee should bend
 128 For the success and safety of his person,
 Are these loud triumphs? In my weak opinion,
 130 They are unseasonable.

= caused to take part¹

= *power* is pronounced as a one-syllable word for purposes of meter.
 94-95: he had to choose between supporting either the French or the Spanish, but by allying himself with one, he made the other his enemy.

= dreadful

= ie. King Charles of Spain, who was also the Holy Roman Emperor.
 = ie. the duke's; 104-5: *embarked* introduces a brief shipping metaphor; a merchant would risk a large amount of money in sending out a ship full of his wares to trade in foreign ports; if the ship returned successfully, he could make an enormous fortune; but if the ship sank or met some other like misfortune, he could be ruined. This arrangement is the basis of the entire plot of *The Merchant of Venice*. (It may be mentioned here that in reality, merchants were actually and always insured against such losses).
 = ie. the French king's.

= Francis' fortunes in the war.
 = anything.

= ruined

= the French at the time were besieging Pavia.⁴

116-9: *Until it... guilty* = Tiberio alludes to the Medieval custom of "trial by combat": rather than conduct a trial, a defendant would fight a duel with his accuser; if the defendant came out the victor, his innocence was proved.

= proves

= *Victory* (who also sometimes is portrayed as wearing a plumed helmet) is personified.

= ie. in prayer

= public festivities.
 = inappropriate.

132	Tib. I judge so too; But only in the cause to be excused.	
134	It is the duchess' birthday, once a year Solemnized with all pomp and ceremony;	
136	In which the duke is not his own, but hers: Nay, every day, indeed, he is her <u>creature</u> ,	136: he dedicates himself completely to his wife. = servant.
138	For never man so doted; – but to tell The tenth part of his <u>fondness</u> to a stranger,	138-140. <i>but...fiction</i> : "a stranger would think me a liar if I described even just a portion of the duke's foolish doting." <i>fondness</i> = foolishness.
140	Would argue me of fiction.	
142	Steph. She's, indeed, A lady of most exquisite <u>form</u> .	= 1. physical appearance, and 2. behavior.
144		
146	Tib. She knows it, And how to prize it.	
148	Steph. I ne'er heard her tainted In any point of honour.	
150		
152	Tib. On my life, She's constant to his bed, and well deserves His <u>largest favours</u> . But, when beauty is Stamped on great women, great in birth and fortune, And blown by flatterers greater than it is, 'Tis seldom unaccompanied with pride; Nor is she that way free: presuming on The duke's affection, and her own <u>desert</u> , She bears herself with such a majesty, Looking with scorn on <u>all</u> as things beneath her, <u>That Sforza's mother</u> , <u>that</u> would lose no part	151-166: Tiberio lays out one of the driving forces of our plot: the dislike between the duchess Marcelia on the one hand, and the duke's sister Mariana and mother Isabella on the other. = favored treatment, but perhaps also suggestive. = deserving = ie. all other people. = read "That neither Sforza's mother"; before the duke married, Sforza's mother was the preeminent female in the dukedom; <i>that</i> = who. = ie. her status as the highest ranking female in the duchy. = tolerate. = suppressed. = Providence, God
162	Of <u>what was once her own</u> , nor his fair sister, A lady too acquainted with her worth, Will <u>brook</u> it well; and howsoe'er their hate Is <u>smothered</u> for a time, 'tis more than feared It will at length break out.	
164		
166		
168	Steph. <u>He</u> in whose power it is, Turn all to the best!	
170		
172	Tib. Come, let us to the court; We there shall see all <u>bravery</u> and cost, That <u>art</u> can boast of.	= finery. = knowledge, skill.
174		
176	Steph. I'll bear you company.	
	[Exeunt.]	
	ACT I, SCENE II. <i>Another Room in the same.</i> <i>Enter Francisco, Isabella, and Mariana.</i>	<i>Entering Characters: Francisco is the duke's closest advisor. Mariana, the duke's sister, is Francisco's wife, and Isabella</i>

1 **Mari.** I will not go; I scorn to be a spot
2 In her proud train.

4 **Isab.** Shall I, that am his mother,
5 Be so indulgent, as to wait on her
6 That owes me duty?

8 **Fran.** 'Tis done to the duke,
9 And not to her: and, my sweet wife, remember,
10 And, madam, if you please, receive my counsel,
11 As Sforza is your son, you may command him;
12 And, as a sister, you may challenge from him
13 A brother's love and favour: but, this granted,
14 Consider he's the prince, and you his subjects,
15 And not to question or contend with her
16 Whom he is pleased to honour. Private men
17 Prefer their wives; and shall he, being a prince,
18 And blest with one that is the paradise
19 Of sweetness and of beauty, to whose charge
20 The stock of women's goodness is given up,
21 Not use her like herself?

22 **Isab.** You are ever forward
23 To sing her praises.

24 **Mari.** Others are as fair;
25 I am sure, as noble.

26 **Fran.** I detract from none,
27 In giving her what's due: were she deformed,
28 Yet being the duchess, I stand bound to serve her;
29 But, as she is, to admire her. Never wife
30 Met with a purer heat her husband's fervour;
31 A happy pair, one in the other blest!

32 She confident in herself he's wholly hers,
33 And cannot seek for change; and he secure,
34 That 'tis not in the power of man to tempt her.
35 And therefore to contest with her, that is

36 The stronger and the better part of him,
37 Is more than folly: you know him of a nature
38 Not to be played with; and, should you forget
39 To obey him as your prince, he'll not remember
40 The duty that he owes you.

41 **Isab.** 'Tis but truth:
42 Come, clear our brows, and let us to the banquet;

is the mother of Mariana and the duke (and thus Francisco's mother-in-law).

= ie. the duchess'. = retinue.

5-6: "The duchess should be aiming to serve me, rather than the other way around"

8f: Francisco gently tries to pacify his wife and mother-in-law.

= demand as a right

= treat

= eager

= read as "And I am sure".

= ie. as she is fair, and not deformed.
= more unadulterated passion, or perhaps libido.¹
= alternate spelling of *blessed*, indicating it should be pronounced as a one-syllable word.

35: the duchess knows the duke is true to her.

38: *contest with her* = ie. engage in a power struggle with; Francisco is clearly admonishing his wife and mother-in-law.
that is = she who is.

= ie. as his mother and sister

46: *clear our brows* = "let us remove the furrows of anger", ie. let's appear cheerful.
let us to = note the common grammatical construction of this phrase: in the presence of a verb of intent (*let*), the verb of action (*go*) is omitted.

48	But not to serve his idol.	
50	Mari. I shall do What <u>may become</u> the sister of a prince; But will not stoop beneath it.	= is fitting for
52		
54	Fran. Yet, be wise; Soar not too high, to fall; but stoop to rise.	53-54: the scene ends with a rhyming couplet, expressing a typical pithy sentiment.
56	[Exeunt.]	
	ACT I, SCENE III. <i>A State Room in the same.</i>	
	<i>Enter three Gentlemen, setting forth a banquet.</i>	
1	1 Gent. Quick, quick, for love's sake! let the court put on	
2	<u>Her choicest</u> outside: cost and <u>bravery</u>	= its most excellent. = finery.
4	Be only thought of.	
6	2 Gent. All that may be had To please the eye, the ear, taste, touch, or smell, Are carefully provided.	6: an interesting and compact enumeration of the five physical senses.
8		
10	3 Gent. There's a <u>masque</u> : Have you heard what's the <u>invention</u> ?	= a courtly entertainment, featuring music and dancing, and often allegorical characters. = story or subject of the masque.
12	1 Gent. No matter: It is intended for the duchess' honour;	
14	And if it give her glorious attributes, As the most fair, most virtuous, and the rest,	
16	Twill please the duke.	
18	[Loud music.]	
20	They come.	
22	3 Gent. All is in order.	
24	<i>Flourish. Enter Tiberio, Stephano, Francisco,</i>	
26	<i>Sforza, Marcelia, Isabella, Mariana,</i> <i>and Attendants.</i>	
28	Sfor. <u>You</u> are the mistress of the feast – sit here, O my soul's comfort! and when Sforza bows	= Sforza is addressing Marcelia, the duchess.
30	Thus low to do you honour, let none think The meanest service they can pay my love,	
32	But as a fair addition to those titles They stand possessed of. Let me glory in	
34	My happiness, and mighty kings look pale With envy, while I triumph in mine own.	
36	O mother, look on her! sister, admire her! And, since this present age yields not a woman	
38	Worthy to be her second, borrow of Times past, and let imagination help,	
40	Of those canónized ladies Sparta boasts of,	

	And, in her greatness, <u>Rome</u> was proud to <u>owe</u> ,	= Rome had several famous virtuous ladies, such as Lucretia and Cato's wife Portia. <i>owe</i> = own.
42	To fashion one; yet still you must confess,	= epitome. ²
44	The <u>phoenix</u> of perfection ne'er was seen, But in my fair <u>Marcelia</u> .	= <i>Marcelia</i> will usually be pronounced with 3-syllables, but will be written as <i>Marceliá</i> when the last "a" should be stressed separately as a fourth syllable.
46	Fran. She's, indeed, The wonder of all times.	
48		
50	Tib. Your excellence, Though I confess, you give her but <u>her own</u> , Forces her modesty to the defence Of a sweet blush.	= ie. what is due her (as she "owns" it).
52		
54	Sfor. It need not, my Marcelia; When most I strive to praise thee, I appear A poor detractor: for thou art, indeed, So absolute in body and in mind, That, but to <u>speak the least part to the height</u> , <u>Would ask</u> an angel's tongue, and yet then end In silent admiration!	= ie. "sufficiently praise even a portion of her perfection". = ie. would require.
56		
58		
60		
62	Isab. You still court her As if she were a mistress, not your wife.	
64		
66	Sfor. A mistress, mother! she is more to me, And every day deserves more to be sued to. Such as are <u>clayed</u> with those they have embraced, May think their wooing done: no night to me But is a bridal one, where <u>Hymen</u> lights His torches fresh and new; and those delights, Which are not to be <u>clothed in airy sounds</u> , Enjoyed, beget desires as full of heat, And jovial fervour, as when first I tasted Her virgin fruit. – Blest night! and be <u>it</u> numbered Amongst those happy ones, in which a blessing Was, by the full consent of all the stars, Conferred upon mankind.	= sated, satiated = Greek god of marriage, often represented carrying a torch. = the sense is "spoken about"; <i>airy</i> = carried by the wind. ²
68		
70		
72		
74		= ie. his first night with Marcelia
76		
78		
80	Marcel. My worthiest lord! The only object I behold with pleasure, – My pride, my glory, in a word, my all! Bear witness, <u>Heaven</u> , that I esteem myself In nothing worthy of the meanest praise You can bestow, unless it be in this, That in my heart I love and honour you. And, but that it would smell of arrogance, To speak my strong desire and zeal to serve you, I then could say, these eyes yet never saw The rising sun, but that my vows and prayers Were sent to Heaven for the prosperity And safety of my lord: nor have I ever Had other study, but how to appear Worthy your favour; and that my embraces Might yield a fruitful harvest of content For all your noble <u>travail</u> , in the purchase	= <i>Heaven</i> is almost always pronounced as a one-syllable word for purposes of meter. = work.
82		
84		
86		
88		
90		
92		
94		

96	Of <u>her</u> that's still your servant. By these lips,	= meaning herself.
98	Which, pardon me, that I presume to kiss –	
100	<i>Sfor.</i> O swear, forever swear!	
102	<i>Marcel.</i> I ne'er will seek Delight but in your pleasure: and desire, When you are sated with all earthly glories, And age and honours make you fit for Heaven, That one grave may receive us.	
106	<i>Sfor.</i> 'Tis believed,	
108	Believed, my blest one.	
110	<i>Mari.</i> How she winds herself Into his soul!	
112	<i>Sfor.</i> Sit all. – Let others feed	113-115: "let others consume common physical foods; I will feed on, through my eyes, the vision of Marcelia". = vulgar food-stuffs.
114	On those <u>gross</u> <u>cates</u> , while Sforza banquets with Immortal viands ta'en in at his eyes.	
116	I could live ever thus. – Command the eunuch To sing the ditty that I last composed, In praise of my Marcellia.	
120	<i>Enter a Courier.</i>	
122	From whence?	122: "from where do you come?"
124	<i>Cour.</i> From <u>Pavia</u> , my dread lord.	= <i>Pavia</i> was the location where the French and Imperial- Spanish armies were squaring off.
126	<i>Sfor.</i> Speak, is all lost?	
128	<i>Cour.</i> [<i>Delivers a letter.</i>] The letter will inform you.	
130	[<i>Exit.</i>]	
132	<i>Fran.</i> How his hand shakes, As he receives it!	
136	<i>Mari.</i> This <u>is some</u> <u>allay</u> To his hot passion.	= will diminish; Marianna is a bit catty here.
138	<i>Sfor.</i> Though it bring death, I'll read it: "May it please your excellence to understand, that the very hour I wrote this, heard a bold <u>defiance</u> delivered by a herald from the emperor, which was cheerfully received by the King of France. The <u>battailes</u> being ready to join, and the <u>vanguard</u> committed to my charge <u>enforces</u> me to end abruptly. Your Highness's humble servant. <u>GASPERO.</u> "	140-5: Massinger, who can be said to have only written in verse, generally made exceptions for written communications, which, as here, are in prose. = challenge to combat. ¹ = armies. = forces at the front of the army. = compels. = <i>Gaspero</i> is Sforza's general, serving the French king, and perhaps leading Milanese troops.

150	[<i>Aside</i>] "Ready to join!" – By this, then, I am nothing. Or my estate secure.	150-1: "By this battle, I am either ruined, or my situation is secure" (depending on the outcome of the battle).
152		
154	Marcel. My lord.	
156	Sfor. [<i>Aside</i>] To doubt, Is worse than to have lost; and to despair, Is but to <u>antedate</u> those miseries	155-6: <i>to doubt...lost</i> = the suspense is worse than not knowing! = anticipate.
158	That must fall on us; all my hopes depending Upon this battle's fortune. In my soul, Methinks, there should be that <u>imperious</u> power,	= majestic ¹
160	By supernatural, not usual means, To inform me <u>what I am</u> . – The cause considered, Why should I fear? The French are bold and strong,	= ie. still securely duke, or not.
162	Their numbers full, and in their councils wise; But then, the haughty Spaniard is all fire, Hot in his executions; fortunate	163-8: <i>The French...shakes me</i> = the alarmed duke's emotions alternate wildly between pessimism and optimism.
164	In his attempts; <u>married to victory</u> : – Ay, there it is that shakes me.	= ie. the Spanish are used to always winning.
166		
168		
170	Fran. Excellent lady, This day was dedicated to your honour; One gale of your sweet breath will easily Disperse these clouds; and, but yourself, there's none That dare speak to him.	170-4: probably spoken as an aside to Marcelia; Sforza, inattentive, is absorbed in his own ominous thoughts.
172		
174		
176	Marcel. I will <u>run the hazard</u> . – My lord!	= "take that risk"
178		
180	Sfor. Ha! – pardon me, Marcelia, I am troubled; And stand uncertain, whether I am master Of <u>ought</u> that's worth the owning.	= anything
182		
184	Marcel. I am yours, sir; And I have heard you swear, <u>I being safe</u> , There was no loss could <u>move</u> you. This day, sir, Is by your gift made mine. Can you revoke A grant made to Marcelia? your Marcelia? – For whose love, nay, whose honour, gentle sir, All deep <u>designs</u> , and state-affairs deferred, Be, as you purposed, merry.	= "so long as I was safe". = upset.
186		
188		
190		= enterprises
192	Sfor. Out of my sight!	[<i>To the letter</i>]
194	[<i>Throws away the letter.</i>]	
196	And all thoughts that may strangle mirth forsake me. Fall what can fall, I dare the worst of fate: Though the foundation of the earth should shrink, The <u>glorious eye of Heaven</u> lose <u>his</u> splendour,	199: <i>the glorious eye of Heaven</i> = the sun; <i>Heaven</i> , usually monosyllabic, is here pronounced with 2 syllables. <i>his</i> = its.
198		
200	Supported thus, I'll stand upon the ruins, And seek for new life here. – Why are you <u>sad</u> ? <u>No other sports</u> ! by Heaven, he's not my friend, that wears one furrow in his face. I was told There was a masque.	= so serious (speaking now to everyone around him). = "don't we have other ways to entertain ourselves here?"
202		
204		

206	Fran. <u>They</u> wait your highness' pleasure, And when you please to have it –	= ie. the performers
208		
210	Sfor. Bid them enter: Come, make me happy once again. I am rapt – 'Tis not to-day, to-morrow, or the next, But all my days, and years, shall be employed To do thee honour.	
214	Marcel. And my life to serve you.	
216		
218	[A horn without.]	
220	Sfor. Another <u>post</u> ! Go hang him, hang him, I say; I will not interrupt my present pleasures, Although his message should <u>import</u> my head: Hang him, I say.	= messenger = "cost me"
222		
224	Marcel. Nay, good sir, I am pleased To grant a little intermission to you; Who knows but he brings news we wish to hear, To heighten our delights.	
226		
228	Sfor. As wise as fair!	
230		
232	<i>Enter another Courier.</i>	
234	From Gaspero?	
236	Cour. <u>That was</u> , my lord.	= "he who <i>was</i> Gasparo"
238	Sfor. How! dead?	
240	Cour. [Delivers a letter.] With the delivery of this, and prayers To guard your excellency from <u>certain</u> dangers, He ceased to be a man.	= assured, guaranteed. 242: he died.
242		
244	[Exit.]	245: At this point, the duke presumably reads the letter, which contains the following news: that on February 24, 1525, Emperor Charles' Imperial-Spanish army destroyed Francis I's French army (and, though not relevant here, captured Francis in the process).
246	Sfor. All that my fears Could fashion to me, or my enemies wish, Is fallen upon me. – Silence that harsh music; Tis now <u>unseasonable</u> : a tolling bell, As a sad harbinger to tell me, that This pampered lump of flesh must feast the worms, Is fitter for me: – I am sick.	= inappropriate
248		
250	Marcel. My lord!	
252	Sfor. Sick to the death, Marcellia. Remove These signs of mirth; they were ominous, and but ushered Sorrow and ruin.	
254		
256		
258		

260	Marcel. Bless us, Heaven!	
262	Isab. My son.	
264	Marcel. What sudden change is this?	
266	Sfor. All leave the room; I'll bear alone the burden of my grief, 268 And must admit no partner. I am yet Your prince, where's your obedience? – Stay, Marcelia; 270 I cannot be so greedy of a sorrow, In which you must not share.	270-1: a confused sentiment: perhaps, "I cannot want all this sorrow for myself alone, but you should not have to bear any either."
272		
274	[<i>Exeunt Tiberio, Stephano, Francisco, Isabella, Mariana, and Attendants.</i>]	
276	Marcel. And cheerfully I will sustain my part. Why look you pale? 278 Where is that <u>wonted</u> constancy and courage, That dared the worst of fortune? where is Sforza, 280 To whom all dangers that fright common men, Appeared but panic terrors? why do you eye me 282 With such <u>fixed</u> looks? Love, counsel, duty, service, May flow from me, not danger.	= customary = Sforza is staring at her.
284	Sfor. O, Marcelia! 286 It is for thee I fear; for thee, thy Sforza Shakes like a coward: for myself, unmoved, 288 <u>I could</u> have heard my troops were cut in pieces, My general slain, and he, on whom my hopes 290 Of rule, of state, of life, had their dependence, The King of France, my greatest friend, made prisoner 292 To so proud enemies.	= ie. "I could without shaking."
294	Marcel. Then you have just cause To <u>shew</u> you are a man.	= Massinger was fond of using <i>shew</i> for <i>show</i> .
296	Sfor. All this <u>were</u> nothing, 298 Though <u>I add to it</u> , that I am assured, For giving aid to this unfortunate king, 300 The emperor, incensed, lays his command On his victorious army, fleshed with spoil, 302 And bold of conquest, <u>to march up against me</u> , And seize on my estates: suppose that done too, 304 The city ta'en, the <u>kennels</u> running blood, The ransacked temples falling on their saints: 306 My mother, in my sight, tossed on their pikes, And sister ravished; and myself bound fast 308 In chains, to grace their triumph; or what else An enemy's insolence could load me with, 310 <u>I would be Sforza still</u> . But, when I think That my Marcelia, to whom all these 312 Are but as atoms to the greatest hill, Must suffer in my cause, and for me suffer!	= would be. = "I may add". = Sforza expects that Charles will invade Milan next, to punish him for supporting the French. = gutters = "I could handle all that misfortune acting like the man that I am"

314	All earthly torments, nay, even those the damned	
316	Howl for in hell, are gentle strokes, compared	
	To what I feel, Marcelia.	
318	Marcel. Good sir, have patience:	
	I can as well partake your adverse fortune,	
320	As I thus long have had an ample share	
	In your prosperity. 'Tis not in the power	
322	Of fate to alter me; for <u>while I am</u> ,	= ie. "while I live".
	In spite of <u>it</u> , I'm yours.	= ie. adverse fortune.
324		
	Sfor. But should that will	325-6: <i>But should...forced</i> = "But what if that will of yours
326	To be so, be forced, Marcelia; and I live	to be mine is forcibly violated by another"
	To see those eyes I prize above my own,	
328	Dart favours, though compelled, upon another;	328-330: Sforza, worked up, continues to list imagined
		horrors.
	Or those sweet lips, yielding immortal <u>nectar</u> ,	= the drink of the Greek and Roman gods.
330	Be gently touched by any but myself;	
	Think, think, Marcelia, what a cursèd thing	
332	I <u>were</u> , beyond expression!	= would be
334	Marcel. Do not feed	
	Those jealous thoughts; the only blessing that	
336	Heaven hath bestowed on us, more than on beasts,	335-7: <i>the only...to die</i> = only human beings are of their
	Is, that 'tis in our pleasure when to die.	own volition able to make a decision to kill themselves.
338	Besides, were I now in another's power,	
	There are so many ways to let out life,	
340	I would not live, for one short minute, his;	
	I was born only yours, and I will die so.	
342		
	Sfor. Angels reward the goodness of this woman!	
344		
	<i>Enter Francisco.</i>	
346		
	All I can pay is nothing. – <u>Why, uncalled for?</u>	= to Francisco: "Why are you here?"
348		
	Fran. It is of weight, sir, that makes me thus <u>press</u>	= puns on <i>weight</i>
350	Upon your privacies. Your constant friend,	
	The Marquis of Pescara, tired with <u>haste</u> ,	= hurrying
352	Hath business that concerns your life and fortunes,	
	And with speed, to impart.	
354		
	Sfor. Wait on him hither. –	
356		
	<i>[Exit Francisco.]</i>	
358		
	And, dearest, <u>to thy closet</u> . Let thy prayers	= "go off to thy private apartment"
360	Assist my councils.	
362	Marcel. To spare <u>imprecations</u>	= invocations of evil
	Against myself, without you I am nothing.	
364		
	<i>[Exit.]</i>	
366		
	Sfor. The Marquis of Pescara! a great soldier;	
368	And, though he served upon the adverse party,	368: <i>he served...party</i> = Pescara fought under Charles.
	Ever my constant friend.	

370			
372		<i>Re-enter Francisco with Pescara.</i>	
374	Fran.	Yonder he walks, Full of sad thoughts.	= spoken to Pescara, of Sforza, as they enter the stage.
376	Pesc.	Blame him not, good Francisco, He hath much cause to grieve; would I might end so, 378 And not add <u>this</u> , – to fear!	= the advice he must give Sforza.
380	Sfor.	My dear Pescara; A miracle in these times! a friend, and <u>happy</u> , 382 <u>Cleaves</u> to a falling fortune!	381-2: "it is a miracle to find a friend who is willing to stick by one whose circumstances have gone sour." <i>happy</i> = fortunate or auspicious. ¹ <i>cleaves</i> = attaches; this meaning of <i>cleave</i> predated its opposite meaning of "to separate" or "split" by two centuries. ¹
384	Pesc.	If it were As well in my weak power, in act, to raise <u>it</u> , 386 As 'tis to <u>bear a part of sorrow</u> with you, You then should have just cause to say, Pescara 388 Looked not upon your <u>state</u> , but on your virtues, When he <u>made suit</u> to be writ in the list 390 Of those you favoured. – But my haste forbids	= ie. your fortune. = "share the burden of your sorrow". = status (as duke). = ie. petitioned, asked. 390-1: <i>But my...compliment</i> = "but there is no time for us to exchange the traditional formal courtesies which usually attend a reunion such as this". Massinger's use of <i>compliment</i> here actually predates its earliest cited use in the OED by twenty years. ¹
392		All compliment; thus, then, sir, to the purpose: The cause that, <u>unattended</u> , brought me <u>hither</u> , Was not to tell you of your loss, or danger; 394 For <u>fame</u> hath many wings to bring ill tidings, And I presume you've heard it; but to give you 396 Such friendly counsel, as, perhaps, may make Your sad disaster less.	= alone. = to here. = ie. news
398	Sfor.	You are all goodness; 400 And I give up myself to be disposed of, As in your wisdom you think fit.	
402	Pesc.	Thus, then, sir: 404 To hope you can <u>hold out</u> against the emperor, <u>Were flattery in yourself</u> , to your <u>undoing</u> : 406 Therefore, the safest course that you can take, Is to give up yourself to his discretion, 408 Before you be compelled; for, rest assured, A voluntary yielding may find grace, 410 And will admit defence, at least, excuse:	= ie. withstand a siege. = "would be to flatter yourself". = ruin.
412		But, should you linger <u>doubtful</u> , till his <u>powers</u> Have seized your person and <u>estates perforce</u> , You must expect extremes.	410: "and will allow you a chance to defend, or at least excuse, your decision (to back the French king)". = suspiciously. = army. = duchy by force.
414	Sfor.	I understand you; 416 And I will put your counsel into act, And speedily. I only will take order	

418	For some domestical affairs, that do	
420	Concern me nearly, and with the next sun	
	Ride with you: in the mean time, my best friend,	
422	Pray take your rest.	
424	Pesc. Indeed, I have travelled hard;	
	And will embrace your counsel.	
426		[Exit.]
428	Sfor. With all care,	428-9: <i>With all...friend</i> = as Marcellia has previously exited,
430	Attend my noble friend. – Stay you, Francisco.	Sforza likely speaks this to a servant who is silently
	You see how things stand with me?	standing by.
432	Fran. To my grief:	
434	And if the loss of my poor life could be	
	A sacrifice to restore <u>them</u> as they were,	= ie. the <i>things</i> of line 430.
436	I willingly would lay it down.	
438	Sfor. <u>I think so</u> ;	= ie. "I believe you"
	For I have ever found you true and thankful,	
440	Which makes me love the building I have raised	
	In your <u>advancement</u> ; and repent no <u>grace</u>	= promotion. = favors. There are a number of references
		throughout the play to Francisco's exceptional rise in status
		in Sforza's court; Francisco appears to have been a person of
		no account before fortune smiled on him.
442	I have conferred upon you. And, believe me,	
444	Though now I should repeat my favours to you,	
	The titles I have given you, and the means	
446	Suitable to your honours; that I thought you	
	Worthy my sister and my family,	
448	And in my dukedom made you <u>next myself</u> ;	= next in line to rule the duchy, ie. by marrying his daughter.
	It is not to upbraid you; but to tell you	
450	I find you are worthy of them, in your love	
	And service to me.	
452	Fran. Sir, I am your creature;	
	And any shape, that you would have me wear,	
454	I gladly will put on.	
456	Sfor. Thus, then, Francisco:	
	I now am to deliver to your trust	
458	A weighty secret; of so strange a nature,	
	And 'twill, I know, appear so monstrous to you,	
460	That you will tremble in the execution,	
	As much as I am tortured to command it;	
462	For 'tis a deed so horrid, that, but to hear it,	= initiated in bloodshed ²
	Would strike into a ruffian <u>fleshed</u> in murders,	
464	Or an obdurate hangman, soft compassion;	
	And yet, Francisco, of all men the dearest,	
466	And from me most deserving, such my state	
	And strange condition is, that thou alone	
	Must know the <u>fatal</u> service, and perform it.	= Sforza is trying to prepare Francisco for what he is about
468	Fran. These <u>preparations</u> , sir, <u>to work a stranger</u> ,	to tell him; <i>fatal</i> here ambiguously means both "necessary"
		and "deadly". ¹
		= forewarnings. ¹ = ie. "to prepare someone who doesn't

470	Or to one unacquainted with your bounties,	know you to hear what you have to say".
472	Might appear useful; but to me they are Needless <u>impertinencies</u> : for I dare do	= irrelevancies ²
474	Whate'er you dare command.	
476	<i>Sfor.</i> But you must swear it; And put into the oath all joys or torments	
478	That fright the wicked, or confirm the good; Not to conceal it only, that is nothing,	478-480: "It's not good enough for you only to keep this instruction secret; you must actually carry it out at the appropriate time, when I say so."
480	But, whensoever my will shall speak, "Strike now!" To fall upon't like thunder.	
482	<i>Fran.</i> Minister	
484	The oath in any way or form you please, I stand resolved to take it.	
486	<i>Sfor.</i> Thou must do, then, What no <u>malevolent star</u> will dare to look on,	= evil star; the position of the stars could influence one's destiny and fortune in either propitious or malicious ways.
488	It is so wicked: for which men will curse thee	
490	For being the <u>instrument</u> ; and the blest angels	= agent, means
492	Forsake me at my need, for being the author: For 'tis a <u>deed of night</u> , of night, Francisco!	= a deed so horrible it can only be done under cover of darkness.
494	In which the memory of all good actions We can <u>pretend</u> to, shall be buried <u>quick</u> :	= claim. = alive.
496	Or, if we be remembered, it shall be	
498	To fright posterity by our example, That have <u>outgone</u> all precedents of villains	= outdone.
500	That were before us; and <u>such as succeed</u> ,	= "those villains who will come after us".
502	Though taught in hell's black school, shall ne'er come <u>near us</u> . –	= ie. in evil.
504	Art thou not shaken yet?	
506	<i>Fran.</i> I grant you move me:	
508	But to a man <u>confirmed</u> –	= resolute
510	<i>Sfor.</i> I'll <u>try</u> your <u>temper</u> :	= test. = disposition.
512	What think you of my wife?	
514	<i>Fran.</i> As a thing sacred;	
516	To whose fair name and memory I pay gladly	
518	These signs of duty.	
520	<i>Sfor.</i> Is she not the <u>abstract</u>	= epitome.
522	Of all that's <u>rare</u> , or to be wished in woman?	= excellent.
524	<i>Fran.</i> It were a kind of blasphemy to dispute it: But to the purpose, sir.	
526	<i>Sfor.</i> Add too, her goodness,	
528	Her tenderness of me, her care to please me.	
530	Her unsuspected chastity, ne'er equaled;	
532	Her innocence, her honour: – O, I am lost	
534	In the ocean of her virtues and her graces,	
536	When I think of them!	
538	<i>Fran.</i> Now I find the end	

526	Of all your <u>conjurations</u> ; there's some service To be done for this sweet lady. If she have enemies, That she would have removed –	= entreaties ²
528		
530	<i>Sfor.</i> Alas! Francisco, Her greatest enemy is her greatest lover; Yet, in that hatred, her idolater.	530-1: meaning himself, though he is still speaking enigmatically.
532	One smile of hers would make a savage tame; One accent of that tongue would calm the seas,	= ie. on the seas
534	Though all the winds at once strove <u>there</u> for empire. Yet I, for whom she thinks all this too little,	
536	Should I miscarry in this present journey, From whence it is all number to a cipher,	536: "should I die on this trip I must take". 537: a <i>cipher</i> usually refers to "nil" or "zero"; the meaning of the line is perhaps "from where (<i>whence</i>) I will return with everything or end up with nothing".
538	I ne'er return with honour, by thy hand Must have her murdered.	
540		
542	<i>Fran.</i> Murdered! – She that loves so, And so deserves to be beloved again! And I, who sometimes you were pleased to favour, Picked out the instrument!	
544		
546	<i>Sfor.</i> Do not <u>fly off</u> : What is decreed can never be recalled; 'Tis more than love to her, that marks her out A wished companion to me in <u>both fortunes</u> : And strong assurance of thy zealous faith, That gives up to thy trust a secret, that 552 <u>Racks</u> should not have forced from me. O, Francisco! There is no Heaven without her; nor a hell, 554 Where she resides. I ask from her but justice.	= as in "fly off the handle". = ie. success or death = the instrument of torture
556	And what I would have paid to her, had sickness, Or any other accident, divorced Her purer soul from her <u>unspotted</u> body. 558 The slavish <u>Indian</u> princes, when they die, Are cheerfully attended to the fire, 560 By the wife and slave that, living, they loved best, To do them service in another world: 562 Nor will I be less honoured, that love more. And therefore <u>trifle not</u> , but, in thy looks, 564 Express a ready purpose to perform What I command; or, by Marcelia's soul, 566 This is thy <u>latest</u> minute.	554-7: <i>I ask...body</i> = Sforza suggests that it would be just for Marcelia to willingly die if he were to be executed by Charles, just as he would do for her if she were to die. = untainted (by sin). = ie. from India.
568	<i>Fran.</i> 'Tis not fear Of death, but love to you, makes me embrace it; 570 But for mine own security, when 'tis done, <u>What warrant have I?</u> If you please to sign one, 572 I shall, though with unwillingness and horror, Perform your dreadful charge.	= an imperative to Francisco: "Don't prevaricate in your response" = last, ie. "promise or die."
574		
576	<i>Sfor.</i> I will, Francisco: But still remember, that a prince's secrets	= "what guarantee do I have for my safety?"

578	Are balm concealed; but poison, if discovered. I may come back; then this is but a trial To purchase thee, if it were possible, 580 A nearer place in my affection: – but I know thee honest.	578-580: "if it turns out I survive, and you thus need not kill Marcelia, we'll consider this a test, that passed, will make me love you more."
582	<i>Fran.</i> 'Tis a character	
584	I will not part with.	
586	<i>Sfor.</i> I <u>may</u> live to reward it.	= "hope I may"
	[<i>Exeunt.</i>]	
	END OF ACT I.	

ACT II.

SCENE I.

The same.

An open space before the Castle.

Enter Tiberio and Stephano.

1 **Steph.** How! left the court?

= "What!?" The lords are stunned that Sforza has gone to voluntarily surrender himself to Charles.

2 **Tib.** Without guard or retinue
4 Fitting a prince.

6 **Steph.** No enemy near, to force him
To leave his own strengths, yet deliver up
8 Himself, as 'twere, in bonds, to the discretion
Of him that hates him! 'tis beyond example.
10 You never heard the motives that induced him
To this strange course?

= ie. Charles. = precedent.

12 **Tib.** No, those are cabinet councils,

= *council* and *counsel* were easily confused; the reference is to secret counsel given in the duke's private apartments.¹

14 And not to be communicated, but
To such as are his own, and sure. Alas!
16 We fill up empty places, and in public
Are taught to give our suffrages to that
18 Which was before determined; and are safe so.
Signior Francisco (upon whom alone
20 His absolute power is, with all strength, conferred,
During his absence) can with ease resolve you:
22 To me they are riddles.

= ie. his closest advisors or confidants.

16-18: Tiberio laments how superfluous they are as attenders of the duke's court.

= approvals, consents.¹

24 **Steph.** Well, he shall not be
My Oedipus; I'll rather dwell in darkness.
26 But, my good lord Tiberio, this Francisco
Is, on the sudden, strangely raised.

= "solve this mystery for you"

= ie. he who famously solved the riddle of the Sphinx.

= promoted in status

28 **Tib.** O sir,
30 He took the thriving course; he had a sister,

= Eugenia, who appears in Act V. Tiberio provides more back-story.

A fair one too, with whom, as it is rumoured,
32 The duke was too familiar; but she, cast off,

32-35: the duke had seduced Eugenia, but dumped her when he met Marcelia; Eugenia subsequently disappeared.

(What promises soever passed between them.)
34 Upon the sight of this, forsook the court,
And since was never seen. To smother this,
36 As honours never fail to purchase silence,
Francisco first was graced, and, step by step,
38 Is raised up to this height.

= ie. Marcelia.

35-38: *To smother...height* = Tiberio suggests the duke has bought Francisco's *silence* regarding the duke's seducing his sister with promotions.

40 **Steph.** But how is
His absence borne?

= ie. the duke's

42 **Tib.** Sadly, it seems, by the duchess;
44 For since he left the court,
For the most part she hath kept her private chamber,

= ie. to her bedroom or private apartment

46	No visitants admitted. In the church	
48	She hath been seen to pay her pure devotions,	48-49. <i>and sure...counterfeited</i> : her sorrow is genuine, or at least really well faked.
50	Seasoned with tears; and sure her sorrow's true,	= finery.
52	Or deeply counterfeited; pomp, and state,	= ruthless wife of Emperor Nero. = appearance, fashion.
54	And <u>bravery</u> cast off: and she, that lately	= presumably Cleopatra.
56	Rivalled <u>Poppaea</u> in her varied <u>shapes</u> ,	= black. = as if.
58	Or the <u>Egyptian queen</u> , now, widow-like,	= <i>mourns</i> nicely finishes off the <i>widow</i> simile.
60	In <u>sable</u> colours, <u>as</u> her husband's dangers	= befits
62	Strangled in her the use of any pleasure,	
64	<u>Mourns</u> for his absence.	
66	Steph. It <u>becomes</u> her virtue,	
68	And does confirm what was reported of her.	
70	Tib. You take it right: but, on the other side.	
72	The darling of his mother, <u>Mariana</u> ,	= ie. Sforza's sister
74	As there were an antipathy between	
76	Her and the duchess' passions; and as	
78	She'd no dependence on her brother's fortune,	64-65: Mariana, as if her own fortune were not dependent on the duke's, is behaving in a strangely joyful manner.
80	She ne'er appeared so full of mirth.	
82	Steph. 'Tis strange.	
84	<i>Enter Graccho with Fiddlers.</i>	
86	But see! her <u>favourite</u> , and accompanied,	= The courtier Graccho, who we met carousing in the play's opening scene, is Mariana's minion, ie. one who attends and serves her in return for her patronage.
88	To your report.	
90	Grac. You shall <u>scrape</u> , and I will sing	= disparaging Elizabethan use for "playing a fiddle". ¹
92	A <u>scurvy</u> ditty to a scurvy tune,	Graccho is addressing the musicians.
94	<u>Repine</u> who dares.	= contemptible.
96	Ist Fid. But if we should offend,	= complain.
98	The duchess having silenced us; and <u>these lords</u>	
100	Stand by to hear us –	= ie. Tiberio and Stephano
102	Grac. They in name are lords,	
104	But I am one in power: and, for the duchess,	
106	But yesterday we were merry for her pleasure,	
108	We now'll be for <u>my lady's</u> .	= ie. Mariana's
110	Tib. Signior Graccho.	
112	Grac. A poor man, sir, a servant to the princess;	89ff: Graccho speaks haughtily, with false humility and irony, throughout this conversation with the two lords.
114	But you, great lords and counsellors of state,	
116	Whom I stand bound to reverence.	
118	Tib. Come; we know	
120	You are a man in <u>grace</u> .	= favour
122	Grac. Fie! no: I grant,	
124	I bear my fortunes patiently – serve the princess,	= private chamber.
126	And have access at all times to her <u>closet</u> ,	99-102: Graccho seems to suggest that, while he can see Mariana any time, they must wait many hours, or even
128	Such is my impudence! when your grave lordships	
130	Are masters of the <u>modesty</u> to attend	

102	Three hours, nay sometimes four; and then bid wait Upon her the next morning.	until the next morning, to meet with her. <i>modesty</i> = decorum. ¹
104	Steph. He derides us.	
106	Tib. Pray you, what news is stirring? you know all.	
108	Grac. Who, I? alas! I've no intelligence At home nor abroad; I only sometimes guess	
110	The change of the times: I should ask of your lordships, Who are to keep their honours, who to lose them;	110-111: <i>I should...lose them</i> = ie. he should be asking them, not the other way around, who has risen or fallen in favor at court.
112	Who the duchess smiled on last, or on whom frowned, You only can <u>resolve</u> me; we poor <u>waiters</u>	= inform. = those who attend on one who is their superior.
114	Deal, as you see, in mirth, and foolish fiddles: It is our element; and – could you tell me	
116	What point of state 'tis that I am commanded To muster up this music, on mine honesty,	115-8: <i>could you...befriend me</i> = "If you could tell me why I have been asked to arrange this music, you would be doing me a favor."
118	You should much befriend me.	
120	Steph. <u>Sirrah</u> , you grow saucy.	= address used to express contempt.
122	Tib. And <u>would</u> be <u>laid by the heels</u> .	= should. = put in stocks. This is the second time Massinger has used this phrase in the play.
124	Grac. Not by your lordships, Without a special warrant; look to your own stakes;	
126	Were I <u>committed</u> , here come those would bail me: Perhaps, we might change places too.	= so confined (in stocks).
128		127: saucy indeed!
130	<i>Enter Isabella, and Mariana; Graccho whispers the latter.</i>	
132	Tib. The <u>princess</u> !	= ie. Mariana
134	We must be patient.	
136	Steph. There is <u>no contending</u> .	= no point in arguing (with Graccho).
138	Tib. See, the informing rogue!	
140	Steph. That we should stoop To such a <u>mushroom</u> !	= term frequently used to contemptuously describe any person who has suddenly risen in status, especially at court.
142	Mari. Thou dost mistake; they durst not	142-144: <i>Thou...of mine</i> : Graccho has complained to Mariana that Tiberio and Stephano were insulting him. Mariana tells him that the pair would never dare insult any person who serves her (<i>anything of mine</i>).
144	Use the least word of scorn, although provoked, To <u>anything of mine</u> . – Go, get you home,	144-7: <i>Go, get...abroad</i> = spoken to Tiberio and Stephano. Note that a long dash can be used to signify a change in the speaker's addressee.
146	And to your servants, friends, and flatterers, number How many descents you're noble: look to your wives too;	146-7: <i>look...abroad</i> : "you better go check on your wives; young men are about (prowling for women)."
148	The <u>smooth-chinned</u> courtiers are abroad.	= so young as to not even be shaving yet.
150	Tib. No way to be a freeman!	
	[<i>Exeunt Tiberio and Stephano.</i>]	

152	Grac. Your Excellence hath the best <u>gift</u> to dispatch	= ie. skill or ability (of speech).
154	These <u>arras pictures</u> of nobility	= pictures on tapestries ¹ ; he is calling Tiberio and Stephano
156	I ever read of.	mere shadows or images of true nobility.
158	Mari. I can speak sometimes.	157: Mariana puts on a show of modesty.
160	Grac. And cover so <u>your bitter pills</u> with sweetness	= metaphor for Mariana's biting insults
162	Of princely language to forbid reply, They are greedily swallowed.	
164	Isab. But the purpose, daughter, That brings us <u>hither</u> ? Is it to bestow	= to here.
166	A visit on this woman, <u>that</u> , because	= who.
168	She only would be thought truly to grieve The absence and the dangers of my son, Proclaims a general sadness?	166-8: Isabella suggests that Marcelia has proclaimed a period of mourning for the absent Sforza solely for the purpose of enhancing her virtuous reputation.
170	Mari. If to <u>vex</u> her	= annoy
172	May be interpreted to do her honour, She shall have many of them. I'll make use Of <u>my short reign</u> : <u>my lord</u> now governs all;	173: <i>my short reign</i> = ie. as spouse of Francisco, the ruler of Milan during the duke's absence. <i>my lord</i> = Francisco, her husband.
174	And she shall know that her idolater, My <u>brother</u> , being not <u>by</u> now to protect her,	= ie. the duke. = close by.
176	I am her equal.	
178	Grac. [<i>Aside</i>] Of a little thing,	178: a reference to Mariana's shortness. This is the first in a long series of remarks and insults regarding the shortness of Mariana and tallness of Marcelia. Such references usually suggest the parts were written for specific actors who possessed such physical attributes.
180	It is so full of gall! A devil of this size, Should they run for a wager to be spiteful, Gets not a horse-head of her.	179-181: <i>A devil...of her</i> = "Should a devil of the same small size run a race with Mariana, competing as to who is more malicious, he would not win by more than a horse's head." As a side note, this is the OED's first recorded use in the English language of <i>head</i> being used to describe a margin of victory in a race, as in "win by a head". ¹
182	Mari. On her birthday,	
184	We were forced to be merry, and now she's musty, We must be sad, on pain of her displeasure:	= turtledove, lover
186	We will, we will! this is her private chamber, Where, like an hypocrite, not a true <u>turtle</u> ,	
188	She seems to mourn her absent mate; her servants Attending her like mutes: but I'll speak to her,	= referring to the music she now asks the fiddlers to play.
190	And in a <u>high key</u> too. – Play anything	= excellent
192	That's light and loud enough but to torment her, And we will have <u>rare</u> sport.	
194	[<i>Music and a song.</i>]	194: the choice of specific music or songs was usually left to the performers' discretion.
196	<i>Marcelia appears at a window above, in black.</i>	195: Marcelia appears on the balcony at the back of the stage.
	Isab. She frowns as if	197ff: until line 259, Isabella refuses to address Marcelia

198	Her looks could fright us.	directly.
200	Mari. May it please your greatness,	200f: Mariana's speech to Marcelia is filled with mean sarcasm, and she uses an ironically formal "you" form of address.
202	We heard that your late <u>physic</u> hath not worked;	= medicine.
204	And that breeds melancholy, as your doctor tells us:	= ie. "in order to purge your melancholia". = servants.
206	<u>To purge which</u> , we, that are born your highness' <u>vassals</u> ,	204-6: Mariana compares herself and Isabella to jesters assigned to entertain the duchess.
208	And are to play the fool to do you service,	= bizarre or grotesque entertainment or pageant. ²
210	Present you with a fit of mirth. What think you	
212	Of a new <u>antic</u> ?	= excellent
214	Isab. 'Twould shew <u>rare</u> in ladies.	
216	Mari. Being intended for so sweet a creature,	= permit
218	Were she but pleased to <u>grace</u> it.	
220	Isab. Fie! she will,	
222	<u>Be it ne'er so mean</u> ; she's made of courtesy.	= she would never be so base as to not allow it.
224	Mari. The mistress of all hearts. One smile, I pray you,	216-7. <i>One smile...fee</i> : she asks Isabella to toss a smile to them, or money as a reward for their entertainment, or to pay the fiddlers.
226	On your poor servants, or a fiddler's fee;	
228	Coming from those fair hands, though but a ducat,	
230	We will enshrine it as a holy relic.	
232	Isab. 'Tis wormwood, and it works.	221: spoken to Mariana; <i>wormwood</i> = the absinthe plant, known for its bitterness; hence, meaning bitter. ¹
234	Marcel. If I <u>lay by</u>	= set aside.
236	My fears and griefs, in which you should be sharers,	
238	If <u>doting age</u> could let you but remember	= senility of age; a hilarious comment directed at Isabella.
240	You have a son; – or <u>frontless</u> impudence,	226-9: <i>or frontless...</i> : spoken to Mariana; <i>frontless</i> = shameless.
242	You are a sister; and, in making answer	
244	To what was most unfit for you to speak,	
246	Or me to hear, borrow of my just anger –	
248	Isab. A <u>set</u> speech, on my life.	= carefully composed
250	Mari. Penned by her chaplain.	
252	Marcel. Yes, <u>it can speak</u> , without instruction speak,	= she, sarcastically referring to herself.
254	And <u>tell</u> your <u>want</u> of manners, that you are rude,	= relate. = lack.
256	And saucily rude, too.	
258	Grac. Now the game begins.	239: "Now the fun is really starting."
260	Marcel. You <u>durst</u> not, <u>else</u> , on any hire or hope,	= dare. = otherwise.
262	Remembering <u>what I am</u> , and whose I am,	= ie. a duchess.
264	Put on the desperate boldness, to disturb	
266	The least of my <u>retirements</u> .	= seclusion to her private chambers.
268	Mari. Note her, now.	
270	Marcel. For both shall understand, though <u>the one</u> presume	= referring specifically to Isabella.
272	Upon the privilege due to a mother,	
274	The duke stands now on his own legs, and needs	
276	No nurse to lead him.	
278	Isab. How, a nurse!	

254	Marcel.	A dry one,	255: quite an insult; a dry-nurse looks after an infant without suckling it. ¹
256	And useless too: – but I am merciful,		= mockingly pardoning her behavior due to her senility.
258	And <u>dotage</u> signs your pardon.		
260	Isab.	I defy <u>thee</u> ;	= she addresses Marcelia with the scornful "thee": now the claws come out! Line 259 may be accompanied by a rude gesture.
262	Thee, and thy pardons, proud one!		
264	Marcel.	For you, <u>puppet</u> –	= poppet, ie. a small person ¹
266	Mari. What of me, <u>pine-tree</u> ?		= the first of a series of barbs directed at Marcelia's tallness!
268	Marcel.	Little you are, I grant,	
270	And have as little worth, but much less wit;		
272	You durst not else, the duke being wholly mine,		
274	His power and honour mine, and the allegiance,		
276	You owe him as a subject, due to me –		
278	Mari. To you?		
280	Marcel.	To me: and therefore, as a vassal,	
282	From this hour learn to serve me, or you'll feel		
284	I must make use of my authority,		
286	And, as a princess, punish it.		
288	Isab.	A princess!	
290	Mari. I had rather be a slave unto a Moor,		= Mariana too switches over to the disdainful "thee".
292	Than know <u>thee</u> for my equal.		
294	Isab.	Scornful thing!	
296	Proud of a <u>white</u> face.		= pale, which was considered more attractive than was a swarthy complexion (at least in England, if not in Italy).
298	Mari.	Let her but remember	
300	The <u>issue in her leg</u> .		= unclear meaning; Gifford comments it was probably vulgar.
302	Isab.	The <u>charge</u> she puts	= expense
304	The state to, for perfumes.		
306	Mari.	And howsoe'er	
308	She seems, when she's made up, as she's herself,		
310	She stinks above the ground. O that I could reach you!		
312	The little one you scorn so, with her nails		
314	Would tear your <u>painted</u> face, and scratch those eyes out.		= made up
316	Do but come down.		
318	Marcel.	Were there no other way,	
320	But leaping on thy neck, to break my own,		
322	Rather than be <u>outraved</u> thus –		= faced with a show of defiance
324		[<i>She retires.</i>]	304: Marcelia exits the balcony.
326	Grac. [<i>Aside</i>]	Forty ducats	306-8: anticipating or hoping the ladies will fight, Graccho uses a cockfight metaphor, indicating he would put his money on Mariana, who would not run away from the <i>pit</i> .
328	Upon the little hen; she's of the kind,		
330	And will not leave the pit.		
332	Mari.	That it were lawful	310-1: possible reference to dueling, which Queen Elizabeth had banned in 1571.

312	to meet her with a <u>poniard</u> and a pistol. But these weak hands shall shew my <u>spleen</u> –	= dagger. = spirit.
314	<i>Re-enter Marcelia below.</i>	
316	Marcel. Where are you, You <u>modicum</u> , you dwarf!	= literally a small amount of something ¹
318	Mari. Here, giantess, here.	
320	<i>Enter Francisco, Tiberio, Stephano, and Guards.</i>	321: at this point, the two ladies may have their hands on each others' throats!
322	Fran. A tumult in the court!	
324	Mari. Let her come on.	
326	Fran. What wind hath raised this tempest? Sever	
328	Them, I command you. What's the cause? Speak, Mariana.	
330	Mari. I am out of breath;	
332	But we shall meet, we shall – And do you hear, sir!	332-5. <i>And do you...</i> : she promises Francisco (her husband)
334	Or right me on this monster, (she's three feet	he will never have any peace again if he doesn't take her
336	Too high for a woman,) or ne'er look to have	side here.
338	A quiet hour with me.	
340	Isab. If my son were here, And would endure this, may a mother's curse Pursue and overtake him!	
342	Fran. O forbear: In me he's present, both in power and will; – [to Marcelia] And, madam, I much grieve that, in his absence,	
344	There should arise the least distaste to <u>move</u> you;	= provoke
346	It being his principal, nay, only charge, To have you in his absence, served and honoured, As when himself performed the willing office.	
348	Mari. This is fine, i' faith.	
350	Grac. I would I were well off!	351: Graccho wishes he were well away from this uncomfortable scene.
352	Fran. And therefore, I beseech you, <u>madam</u> , frown not,	= still addressing the duchess.
354	Till most unwittingly <u>he</u> hath deserved it,	= meaning himself.
356	On your poor servant; to your Excellence	
358	I ever was and will be such; and lay The duke's authority, trusted to me, With willingness at your feet.	
360	Mari. O base!	
362	Isab. We are like	362-3: sarcastic: "Oh, he's likely to be a fair judge of us!"
364	To have an equal judge!	

366	Fran. But, should I find That you are <u>touched</u> in any point of honour, Or that the least neglect is fall'n upon you, I then stand up a prince.	= tainted, implicated
370	1st Fid. Without reward, Pray you dismiss us.	370-1: the fiddlers, too, wish they were far away.
372		
374	Grac. Would I were five leagues hence!	373: Graccho's arrogance has quickly disappeared.
376	Fran. I will be <u>partial</u> To none, not to myself; Be you but pleased to shew me my offence, Or if you hold me in your good opinion, Name those that have offended you.	= biased
380		
382	Isab. I am one, And I will justify it.	381-2: Isabella confesses her part; she will not wait for Marcelia to point her out.
384	Mari. Thou art a base fellow, To take her part.	384-5: keep in mind, Mariana is addressing her husband!
386		
388	Fran. Remember, she's the duchess.	
390	Marcel. But <u>used</u> with more contempt, than if I were A peasant's daughter; baited, and hooted at, <u>Like to</u> a common strumpet; with loud noises Forced from my prayers; and my private chamber, Which with all willingness, I would make my prison During the absence of my lord, denied me: But if he e'er return –	= ie. "I am treated" = "as if I were"
392		
394		
396		
398	Fran. [to Mariana] Were you an actor In this lewd comedy?	
400	Mari. Ay, <u>marry</u> was I; And will be one again.	= an oath of indignation (derived from the Virgin Mary).
402		
404	Isab. I'll join with her, Though you <u>repine</u> at it.	= complain
406	Fran. Think not, then, I speak, For I stand bound to honour, and to serve you; But that the duke, that lives in this great lady, For the contempt of him in her, commands you To be <u>close</u> prisoners.	406: "pretend it's not me speaking, but the duke". = confined
408		
410		
412	Isab. and Mari. Prisoners!	
414	Fran. Bear them hence; This is your charge, my lord Tiberio, And, Stephano, this is yours.	414-6: he parcels out the two ladies to the two lords, to be responsible for their confinement.
416		
418	Marcel. I am not cruel, But pleased they may have liberty.	418-9: Marcelia graciously pardons Mariana and Isabella.
420		
422	Isab. Pleased, with a mischief!	

424	Mari. I'll rather live in any loathsome dungeon, Than in a paradise at her entreaty: And, for you, upstart –	
426		
428	Steph. There is no contending.	427: the second time Stephano has said this (see line 135).
430	Tib. What shall become of <u>these</u> ?	= ie. the musicians and Graccho
432	Fran. See them well whipped, As you will <u>answer</u> it.	= be held accountable for
434	Tib. Now, Signior Graccho, What think you of your greatness?	
436		
438	Grac. I preach patience, And must endure my fortune.	
440	Ist Fid. I was never yet At such a <u>hunt's-up</u> , nor was so rewarded.	= a tune played on a horn under the windows of sleeping hunters early in the morning, to waken them; hence any disturbance or uproar. ³ Of course, the musicians' disturbing the duchess under her window was in itself a mock <i>hunt's up</i> .
442		
444	[<i>Exeunt all but Francisco and Marcelia.</i>]	
446	Fran. Let <u>them</u> first <u>know themselves</u> , and how you are To be served and honoured; which, when they <u>confess</u> , You may again receive them to your favour: And then it will shew nobly.	= ie. Isabella and Mariana. = "know thyself": Greek axiom carved at the temple of Delphi. = acknowledge their wrongful behavior.
450	Marcel. With my thanks The duke shall pay you his, if he return To bless us with his presence.	
452		
454	Fran. There is nothing That can be added to your fair acceptance; That is the prize, indeed; all else are <u>blanks</u> , And of no value. As, in virtuous actions, The undertaker finds a full reward, Although conferred upon <u>unthankful men</u> ; So, any service done to so much sweetness, However dangerous, and subject to An <u>ill construction</u> , in your favour finds A wished and glorious end.	= promissory notes with the amount not yet filled in. ¹ = humorous: the dead "clients" of the undertaker. = wrong interpretation
456		
458		
460		
462		
464	Marcel. From you, I take this As loyal duty; but, in any other, It would appear gross flattery.	465-7: she starts to be uncomfortable with his praise.
466		
468	Fran. Flattery, madam! You are so rare and excellent in all things, And raised so high upon a rock of goodness, As <u>that vice</u> cannot reach you; who but looks on This temple, built by nature to perfection, But must bow to it; and out of that zeal,	= ie. flattery
470		
472		
474		

476	Not only learn to adore it, but to love it?	
478	Marcel. [<i>Aside</i>] Whither will this fellow?	477: "Where is he going with this?"
480	Fran. Pardon, therefore, madam, If an excess in me of humble duty, Teach me to hope, and though it be not in 482 The power of man to merit such a blessing, My piety, for it is more than love, 484 May find reward.	483-4: Francisco is taking a circuitous route here to get to his point. = ie. your reward
486	Marcel. You have it in my thanks; And, on my hand, I am pleased that you shall take 488 A full possession of it: but, take heed That you fix here, and feed no hope beyond it; 490 If you do, it will prove fatal.	488-90: <i>take heed...fatal</i> : Marcelia warns Francisco not to take his praise into dangerous territory.
492	Fran. Be it death, And death with <u>torments</u> tyrants <u>ne'er found out</u> , 494 Yet I must say, I love you.	= tortures. = have not yet invented.
496	Marcel. As a subject; And 'twill become you.	496-7: she is giving him a chance to back away from his intended message, by deliberately misinterpreting it.
498	Fran. Farewell, <u>circumstance</u> ! – 500 And since you are not pleased to understand me, But by a plain and usual form of speech; 502 All superstitious reverence laid by, I love you as a man, and, as a man, 504 I would enjoy you. Why do you start, and fly me? I am no monster, and you but a woman, 506 A woman made to yield, and by example	= circumlocution
508	Told it is lawful: favours of this nature Are, in our age, no miracles in the greatest; And, therefore, lady –	502: "with all words of excessive devotion set aside"
510	Marcel. Keep off! – O you Powers! – 512 Libidinous beast! and, add to that, unthankful! A crime, which creatures <u>wanting reason</u> fly from! 514 Are all the princely bounties, favours, honours, Which, with some prejudice to his own wisdom, 516 <u>Thy</u> lord and raiser hath conferred upon thee, In three days' absence buried? Hath I made thee, 518 <u>A thing obscure</u> , almost without a name, The envy of great fortunes? Have I graced thee, 520 Beyond thy rank, and entertain thee, as A friend, and not a servant? And is this, 522 This impudent attempt to taint my honour, The fair return of both our ventured favours!	506-7: <i>by example...lawful</i> = "historical precedent suggests it is completely permissible for you to cheat with me on the duke". 507-8: <i>favours...greatest</i> : the most powerful women do this all the time!
524		= without the ability to reason
526	Fran. Hear my excuse.	= mortified, Marcelia switches to the contemptuous "thee".
528	Marcel. The devil may plead mercy, And with as much assurance, as thou yield <u>one</u> .	= an obscure nobody = ie. an excuse

530	Burns lust so hot in thee? or is thy pride, Grown up to such a height, that, <u>but</u> a princess, No woman can content thee; and, add to it,	= except for
532	<u>His wife and princess</u> , to whom thou art tied In all the bonds of duty? – <u>Read my life</u> ,	= ie. Francisco's wife, Mariana. = "examine the story of my life".
534	And find one act of mine so loosely carried, That could invite a most self-loving fool,	
536	<u>Set off</u> with all that fortune could throw on him, To the least hope to find way to my favour;	= the sense is "adorned with"
538	And, what's the worst mine enemies wish me, I'll be thy strumpet.	
540	Fran. 'Tis acknowledged, madam,	
542	That your whole course of life hath been a <u>pattern</u> For chaste and virtuous women. In your beauty,	= example to be followed.
544	Which I first saw and loved, as a fair <u>crystal</u> , I <u>read</u> your heavenly mind, clear and untainted;	= the mineral, but perhaps also "crystal ball". = "can make out or observe".
546	And while the duke did prize you to your value, Could it have been in man to <u>pay that duty</u> ,	= continuing the commercial metaphor, with <i>prize</i> and <i>value</i> ; <i>duty</i> = due respect, but also "tax" or "custom".
548	I well might envy him, but durst not hope To stop you in your full career of goodness:	549: "to do anything to prevent you from continuing to live a chaste and virtuous life." = ie. the duke.
550	But now I find that <u>he's</u> fall'n from his fortune, And, howsoever he would appear doting,	
552	<u>Grown cold in his affection</u> ; I presume, From his most barbarous neglect of you,	= Francisco speaks cryptically here; Marcelia would not understand why Francisco would say this about Sforza.
554	To offer my true service. Nor stand I bound, To look back on the courtesies of him,	
556	That, of all living men, is most unthankful.	
558	Marcel. Unheard-of impudence!	
560	Fran. You'll say I am modest, When I have told the story. Can he tax me,	
562	<u>That</u> have received some worldly <u>trifles</u> from him, For being ungrateful; when he, that first tasted,	561-8: <i>Can he...felicity</i> = Francisco's point in this long and complex sentence is that the duke should not complain of Francisco's overtures to the duchess when Sforza himself is now rejecting the gift of her love. = who. = Francisco understates the value of the honors he has received.
564	And hath so long enjoyed, your sweet embraces, In which all blessings that our frail condition	
566	Is capable of are wholly <u>comprehended</u> , As <u>cloyed</u> with happiness, <u>contemns</u> the <u>give</u>	= incorporated, united. ¹ = he who has been satiated. = scorns. = gift.
568	Of his <u>felicity</u> ; and, as he reached not The <u>masterpiece of mischief</u> which he aims at,	= happiness. = reference to his commission to kill her, which she still does not know about...yet.
570	Unless he pay those favours he stands bound to, With <u>fell</u> and deadly hate! – You think he loves you	571: <i>fell</i> = terrible. 571f. <i>You think...</i> : Francisco finally, and completely, abandons his indirect and cryptic approach, and speaks plainly.
572	With unexampled fervour; nay, dotes on you, As there were something in you more than woman:	
574	When, on my knowledge, he long since hath wished You were among the dead; – and I, you scorn so,	

576	Perhaps, am your preserver.	
578	Marcel. Bless me, good angels, Or I am <u>blasted</u> ! Lies so false and wicked,	= ruined
580	And fashioned to so damnable a purpose, Cannot be spoken by a human tongue.	
582	My husband hate me! <u>give thyself the lie</u> , False and accursed! Thy soul, if thou hast any,	= "admit you are lying"
584	Can witness, never lady stood so bound To the unfeigned affection of her lord,	
586	As I do to my Sforza. If thou wouldst work Upon my weak credulity, tell me, rather,	
588	That the earth moves; the sun and stars stand still;	588: our play ostensibly takes place in the 1520's, while Copernicus' theory that the earth revolved around the sun was not published until 1543; hence, Marcelia's ignorance as to the heliocentricity of the solar system is forgivable. As a side note, Galileo would be convicted of heresy for promoting Copernican theory a decade <i>after</i> this play (1633) was written.
590	The ocean keeps nor floods nor ebbs; or that There's peace between the lion and the lamb;	
592	Or that the ravenous eagle and the dove Keep in one <u>aerie</u> , and bring up their young;	= nest
594	Or anything that is averse to nature: And I will sooner credit it, than that	
596	My lord can think of me, but as a jewel He loves more than himself, and all the world.	
598	Fran. O innocence abused! simplicity <u>cozened</u> !	= deceived
600	It were a sin, for which we have no name, To keep you longer in this wilful error.	
602	Read his affection here;	
604	[Gives her a paper.]	
606	and then observe How dear he holds you! 'Tis his <u>character</u> ,	= handwriting
608	Which cunning yet could never counterfeit.	
610	Marcel. 'Tis his hand, I'm <u>resolved of it</u> . I'll <u>try</u> What the inscription is.	= satisfied, convinced. = see.
612	Fran. Pray you, do so.	
614	Marcel. [Reads] You know my pleasure, and the hour of Marcelia's death, which fail not to execute,	614-9: in prose.
616	as you will answer the contrary, not with your head alone, but with the ruin of your whole family.	
618	And this, written with mine own hand, and signed with my privy signet, shall be your sufficient <u>warrant</u> .	= guarantee of safety
620	LODOVICO SFORZA.	
622	I do obey it! every word's a <u>poniard</u> ,	= dagger
624	And reaches to my heart.	
626	[Swoons.]	

628	Fran. What have I done? Madam! for Heaven's sake, madam! – O my fate!	
630	I'll <u>bend her body</u> : this is yet some pleasure: I'll kiss her into a new life. Dear lady! –	= Francisco presumably crouches or kneels down here and supports Marcelia's upper body.
632	She stirs. For the duke's sake, for Sforza's sake –	
634	Marcel. Sforza's! stand off; though dead, I will be his, And even my ashes shall abhor the touch	
636	Of any other. – O <u>unkind</u> , and cruel! Learn, women, learn to trust in one another;	= unnatural
638	There is no faith in man: Sforza is false, False to Marceliá!	
640		
642	Fran. But I am true, And live to make you happy. All the pomp, State, and observance you had, being his,	
644	Compared to what you shall enjoy, when mine, Shall be no more remembered. Lose his memory,	
646	And look with cheerful beams on your new <u>creature</u> ; And know, what he hath plotted for your good,	= servant
648	Fate cannot alter. If the emperór Take not his life, <u>at his return he dies</u> ,	= ie. "then when Sforza returns he will die"
650	And by my hand: my wife, that is his heir, Shall quickly follow: – then we reign alone!	
652	For with this arm I'll swim through seas of blood, Or make a bridge, arched with the bones of men,	
654	But I will grasp my aims in you, my dearest, Dearest, and best of women!	
656		
658	Marcel. Thou art a villain! All attributes of <u>arch-villains</u> made into one, Cannot express thee. I prefer the hate	= Shakespeare appears to have been the first to use this phrase. ¹
660	Of Sforza, though it mark me for the grave, Before thy base affection. I am yet	
662	Pure and unspotted in my true love to him; Nor shall it be corrupted, though he's tainted:	
664	Nor will I part with innocence, because He is found guilty. For thyself, thou art	
666	A thing that, equal with the devil himself, I do detest and scorn.	
668		
670	Fran. <u>Thou</u> , then, art nothing: Thy life is in my power, disdainful woman! Think on't, and tremble.	= thoroughly irritated, Francisco also switches to the scornful "thee".
672		
674	Marcel. No, though thou wert now To play thy hangman's part. – Thou well may'st be My executioner, and art only fit	
676	For such employment; but ne'er hope to have The least grace from me. I will never see thee,	
678	But as the shame of men: so, with my curses Of horror to thy conscience in this life,	
680	And pains in hell hereafter, I spit at thee; And, making haste to make my peace with Heaven,	
682	Expect thee as my hangman.	

684		[Exit.]	
686	Fran. I am lost In <u>the discovery of</u> this fatal secret.		686-694: a soliloquy. = "having revealed"; Francisco's hope, that Marcelia would open her arms to him when she learned that Sforza has ordered her death, is dashed.
688	Cursed hope, that flattered me, that wrongs could make her A stranger to her goodness! all my plots		
690	Turn back upon myself; but <u>I am in</u> ,		= committed to this path
692	And must go on: and, since I have put off From the shore of innocence, guilt be now my pilot!		
694	Revenge first <u>wrought</u> me; <u>Murder</u> 's his twin brother:		= worked on; = <i>Murder</i> , like <i>Revenge</i> , is personified.
696	One deadly sin, then, help to cure another!	[Exit.]	
	END OF ACT II.		

ACT III.

SCENE I.

The Imperial Camp, before Pavia.

Enter Medina, Hernando, and Alphonso.

Entering Characters: Medina, Hernando and Alphonso are listed as Captains, which in Elizabethan parlance means each is a commander over a body of troops. These Spaniards have fought, of course, on behalf their king, Charles, also Holy Roman Emperor. Having defeated the French, the commanders expect that Charles will turn his attention to punishing the Milanese, who, as we have seen, backed the French.

In the first part of this scene, the commanders discuss how their victories so far have brought them no spoils: they hope that Milan will not surrender, but instead force the Imperial-Spanish army to besiege them; this is because when a city is taken by force, the soldiers are rewarded by being granted license to plunder; whereas if a city surrenders, the soldiers are dependent on the caprice of the leader (here Charles) as to how much of the spoils they will get, if any.

1 **Med.** The spoil, the spoil! 'tis that the soldier fights for.
2 Our victory, as yet, affords us nothing
3 But wounds and empty honour. We have passed
4 The hazard of a dreadful day, and forced
5 A passage with our swords through all the dangers
6 That, page-like, wait on the success of war;
7 And now expect reward.

= dangers

8
9
10 **Hern.** Hell put it in
The enemy's mind to be desperate, and hold out!

9-10: Hernando hopes the Milanese will not surrender to Charles, but instead fall back within the defenses of Milan, and force the Imperial-Spanish army to besiege them.

= truces². = ruin.

11 Yieldings and compositions will undo us;
12 And what is that way given, for the most part,
13 Comes to the emperor's coffers to defray
14 The charge of the great action, as 'tis rumoured:
15 When, usually, some thing in grace, that ne'er heard
16 The cannon's roaring tongue, but at a triumph,
17 Puts in, and for his intercession shares
18 All that we fought for; the poor soldier left
To starve, or fill up hospitals.

= ie. the cost of the campaign.

= someone in the king or emperor's favor. = who.

= "except at a ceremonial procession".

= applies for (a share of the booty).

15-19: Hernando complains how a king's or emperor's favorites, who have stayed home and thus avoided taking part in the fighting, usually receive the spoils that the soldiers actually earned.

20
21 **Alph.** But, when
22 We enter towns by force, and carve ourselves
23 Pleasure with pillage. and the richest wines
24 Open our shrunk-up veins, and pour into them
25 New blood and fervour –

26 **Med.** I long to be at it;

27-36: in this speech, Medina describes how he eagerly awaits the opportunity to take away the accumulated wealth of Milan's privileged citizens.

= rustics, peasants (ironic).

28 To see these chuffs, that every day may spend

30	A soldier's <u>entertainment</u> for a year, Yet make a <u>third meal</u> of a bunch of raisins;	= annual pay. ¹ = Elizabethans only ate two meals a day; Gifford believes the point here is to mock the frugal citizens who actually live within their means, that they "starve" themselves amidst abundance.
32	These sponges, that suck up a kingdom's fat, <u>Battening</u> like <u>scarabs</u> in the <u>dung of peace</u> , To be <u>squeezed out</u> by the rough hand of war;	= growing fat. = beetles. = a memorable metaphor indeed, alluding to the dung beetle! = completing the <i>sponge</i> metaphor. In this line, Medina's image is of the soldiers <i>squeezing</i> the wealth out of the city's citizens.
34	And all that their whole lives have heaped together, By <u>cozenage</u> , perjury, or sordid thrift, 36 With one <u>gripe</u> to be <u>ravished</u> .	= deceit; <i>to cozen</i> is to deceive. = grasp. = torn away from.
38	Hern. I would be tousing Their fair madonnas, that in little dogs, 40 Monkeys, and <u>paraquittos</u> , consume thousands;	38-51: Hernando scorns the sexual hypocrisy of the upper class ladies. 39-40: <i>that in little...thousands</i> = Hernando mocks the outrageous amounts of money fashionable women spend on their pets. Of course, he is really describing the ladies of Elizabethan England, not Italy. <i>paraquittos</i> = parrots.
42	Yet, for the <u>advancement</u> of a noble <u>action</u> , <u>Repine</u> to part with a poor piece of <u>eight</u> : War's plagues upon them! I have seen them stop 44 Their scornful noses first, then seem to swoon, At sight of a <u>buff jerkin</u> , if it were not 46 Perfumed, and hid with gold: yet these nice <u>wantons</u> , Spurred on by lust, covered in some disguise, 48 To meet some rough court-stallion, and be <u>leaped</u> , <u>Durst</u> enter into any common brothel, 50 Though all varieties of stink contend there; Yet praise the entertainment.	= altruistic support. = act. = complain. = old Spanish dollar. ¹
52	Med. I may live 54 To see the <u>tattered'st</u> rascals of my troop Drag them out of their <u>closets</u> , with a vengeance! 56 When neither threatening, flattering, kneeling, howling, Can ransom one poor jewel, or redeem 58 Themselves, from their <u>blunt wooing</u> .	= close-fitting military jacket made of ox-hide. ¹ = libertines, whores.
60	Hern. My main hope is, To begin the <u>sport</u> at Milan: there's enough, 62 And of all kinds of pleasure we can wish for, To satisfy the most covetous.	= continuing the horse metaphor - and quite suggestive! = dares.
64	Alph. Every day 66 We look for a <u>remove</u> .	= most tattered. = private rooms.
68	Med. For Lodowick Sforza, The Duke of Milan, I, on mine own knowledge, 70 Can say thus much: he is too much a soldier, Too confident of his own worth, too rich too, 72 And understands too well the emperor hates him, To hope for <u>composition</u> .	= euphemism for rape. = again, referring to rape.
74	Alph. On my life,	= change of the camp's location (to Milan). = settlement with the emperor ²

76	We need not fear his <u>coming in</u> .	= surrendering
78	Hern. On mine, I do not wish it: I had rather that, 80 To shew his valour, he'd put us to the trouble To <u>fetch him in by the ears</u> .	= bring him in by force
82	Med. The emperor!	
84	<i>Flourish. Enter Charles, Pescara, and Attendants.</i>	
86	Charl. You make me wonder: nay, it is no <u>counsel</u> , 88 You may partake it, gentlemen: who'd have thought, That he, that scorned our <u>proffered amity</u> 90 When he was <u>sued to</u> , should, ere he be summoned, (Whether persuaded to it by base fear, 92 Or flattered by false hope, which, 'tis <u>uncertain</u> ,) First kneel for mercy?	= secret = offer of league or friendship. = asked. = ie. it is <i>uncertain</i> as to which reason (fear or hope of generous treatment) is driving Sforza to see Charles.
94	Med. When your majesty 96 Shall please to instruct us <u>who it is</u> , we may <u>Admire it</u> with you.	= ie. "who it is you are talking about". = wonder at. ² = him.
98	Charl. Who, but the Duke of Milan, 100 The right hand of the French! of all that stand In our displeasure, whom necessity 102 Compels to seek our favour, I would have sworn Sforza had been the last.	
104	Hern. And should be writ so, 106 In the list of those you pardon. Would his city Had rather held us out a siege, <u>like Troy</u> , 108 Than, by a <u>feigned</u> submission, he should cheat you Of a just revenge; or us, of those fair glories 110 We have sweat blood to purchase!	= Troy withstood the siege of the Greeks for 10 years. = faked.
112	Med. With your honour You cannot hear him.	
114	Alph. The sack alone of Milan 116 Will pay the army.	105-116: in these last three speeches, the Captains are clearly worried that they will not get the spoils (and the women) of Milan that they have been counting on.
118	Charl. I am not so weak, To be <u>wrought on</u> , as you fear! nor ignorant 120 That money is the sinew of the war; And on what terms soever he seek peace, 122 'Tis in our power to grant it, or deny it: Yet, for our glory, and to shew him that 124 We've brought him on his knees, <u>it is resolved</u> To hear him as a <u>suppliant</u> . Bring him in; 126 But let him see the effects of our just anger, In the guard that you make for him.	= worked on, ie. easily manipulated (by Sforza). 120: a commonly quoted aphorism ascribed to Cicero. = "I have decided". = ie. he will make Sforza beg for mercy.
128	[Exit Pescara.]	

130	Hern. [<i>Aside to Medina</i>] I am now	131ff: the three soldiers speak outside Charles' hearing throughout, like a chorus commenting on the action. 130-1: <i>I am now...issue</i> = "I already know what will happen"; Hernando is disgusted. <i>issue</i> = outcome.
132	Familiar with the <u>issue</u> ; all plagues on it!	
134	<u>He</u> will appear in some <u>dejected habit</u> , His <u>countenance</u> suitable, and, for his order, A rope about his neck: then kneel and tell Old stories, what a worthy thing it is To have the power, and not to use it; then add to that A tale of King Tigranes and great Pompey, Who said, forsooth, and wisely! 'twas more honour To make a king than kill one; which, applied To the emperor, and himself, a pardon's granted To him an enemy; and we, his servants, Condemned to beggary.	= ie. Sforza. = shabby outfit. ¹ = appearance. 138: Tigranes the Great, powerful leader of Armenia, surrendered to Pompey of Rome in 66 BC; Pompey treated his defeated foe with famous magnanimity.
144	Med. Yonder he comes; But not as you expected.	
148	<i>Re-enter Pescara with Sforza, strongly guarded.</i>	
150	Alph. [<i>Aside to Medina</i>] He looks as if He would <u>outface</u> his dangers.	= confront; they are surprised Sforza appears defiant (and gloriously dressed, even wearing his crown) rather than humble and prepared to grovel.
152	Hern. I am <u>cozened</u> :	= deceived.
154	A suitor, in the devil's name!	154: "yeah, right, a supplicant!"
156	Med. Hear him speak.	
158	Sfor. I come not, emperor, to invade thy mercy, By fawning on thy fortune; nor bring with me Excuses, or denials. I profess, And with a good man's confidence, even this instant <u>That</u> I am in thy power, I was thine enemy; Thy deadly and vowed enemy: one that wished <u>Confusion</u> to thy person and estates; And with my utmost powers, and deepest <u>counsels</u> , Had they been truly followed, furthered it. Nor will I now, although my neck were under The hangman's axe, with one poor syllable Confess, but that I honoured the French king, More than myself, and all men.	= in which = ruin. = recommendations, direction.
172	Med. By Saint Jacques, This is no flattery.	
174	Hern. There is fire and spirit in't; But not long-lived, I hope,	
178	Sfor. Now give me leave, My hate against thyself, and love to <u>him</u> Freely acknowledged, to <u>give up</u> the reasons That make me so affected: in my wants I ever found him faithful; had supplies	= ie. the King of France. = "provide you with".

184	Of men and monies from him; and my hopes, Quite sunk, were, by his grace, buoyed up again; He was, indeed, to me, as my <u>good angel</u>	= guardian spirit. ¹
186	To guard me from all dangers. I dare speak, Nay, must and will, his praise now, in as high	
188	And loud a key, as when he was thy equal. – The benefits he sowed in me, met not	
190	Unthankful ground, but yielded him his own With <u>fair increase</u> , and I still glory in it.	= a fair crop, continuing the "planting" metaphor of 189-190. = wealth.
192	And though my <u>fortunes</u> poor, compared to his, And Milan, weighed with France, appear as nothing,	
194	Are in thy fury burnt, let it be mentioned, They served but as small tapers to attend	194-6: using "burning" as a metaphor for the ruin of the Milan and France; and specifically, how small is the fire that consumes Milan, compared to that which incinerates France.
196	The solemn flame at this great funeral; And with them I will gladly waste myself,	
198	Rather than undergo the imputation Of being base, or <u>unthankful</u> .	= Sforza will not turn his back on Francis, just because he was beaten.
200		
202	Alph. Nobly spoken!	
204	Hern. I do begin, I know not why, to hate him Less than I did.	
206	Sfor. If that, then, to be grateful For courtesies received, or not to leave	
208	A friend in his necessities, be a crime Amongst you Spaniards, which other nations	
210	That, like <u>you</u> , aimed at empire, loved, and cherished Where'er they found <u>it</u> , Sforza brings his head	= ie. Spain. = ie. such honorable behavior.
212	To pay the forfeit. Nor come I as a slave, Pinioned and fettered, in a <u>squalid weed</u> ,	= foul outfit, like a humble suppliant.
214	Falling before thy feet, kneeling and howling, For a forestalled <u>remission</u> : <u>that were poor</u> ,	= pardon. = "that would be base behavior".
216	And would but shame thy victory; for conquest Over base foes is a captivity,	
218	And not a triumph. I ne'er feared to die, More than I wished to live. When I had reached	
220	My ends in being a duke, I wore these robes, This crown upon my head, and to my side	
222	This sword was girt; and witness truth that now 'Tis in another's power, when I shall part	
224	With <u>them</u> and life together, I'm the same: My veins then did not swell with pride; nor now	= ie. his crown and sword
226	Shrink they for fear. Know, sir, that Sforza stands Prepared for either fortune.	
228		
230	Hern. As I live, I do begin strangely to love this fellow;	
232	And could part with three-quarters of my share in The promised spoil, to save him.	
234	Sfor. But, if example Of my fidelity to the French, whose honours,	
236	Titles, and glories, are now mixed with yours,	

238	As brooks, devoured by rivers, lose their names, Has power to invite you to make him a friend, That hath given evident proof he knows <u>to</u> love,	= ie. how to
240	And to be thankful: this my crown, now yours, You may restore me, and in me instruct	
242	These brave <u>commanders</u> , should your fortune change, Which now I wish not, what they may expect	= ie. Charles' commanders
244	From noble enemies, for being faithful; The charges of the war I will defray,	
246	And, what you may, not without hazard, force, Bring freely to you: I'll prevent the cries	246-7: <i>And...to you</i> = "I will freely give to you what you would otherwise have to fight for, at great risk."
248	Of murdered infants, and of ravished maids, <u>Which</u> in a city sacked, call on Heaven's justice,	= who
250	And stop the course of glorious victories: And, when I know the captains and the soldiers,	
252	That have in the late battle done best service, And are to be rewarded, I myself,	
254	According to their quality and merits, Will see them largely recompensed. – I have said,	
256	And now expect my sentence.	
258	Alph. By this light, – 'Tis a brave gentleman.	
260		
262	Med. How <u>like a block</u> The emperor sits!	= ie. speechless
264	Hern. He hath delivered reasons, Especially in his purpose to enrich	264-6: Hernando feels Sforza has spoken well, especially in his wish to pay off Charles' soldiers!
266	Such as fought bravely, (I myself am one, I care not who knows it,) as I wonder that	
268	He can be so <u>stupid</u> . Now he begins to stir: Mercy, <u>an't</u> be thy will!	= stunned into a stupor. ¹ = if it.
270		
272	Charl. Thou hast so far Outgone my expectation, noble Sforza, –	
274	For such I hold thee, – and true constancy, Raised on a brave foundation, bears such <u>palm</u>	= honour ¹
276	And privilege with it, that where we behold it, Though in an enemy, it does command us	
278	To love and honour it. By my future hopes, I am glad for thy sake that in seeking favour	278-280: <i>I am glad...means</i> = "I am glad you did not try to gain my favor by disreputable means, e.g. flattery, bribery, etc." = <i>Vice</i> is personified.
280	Thou did'st not borrow of <u>Vice</u> her indirect, Crooked, and abject means; and for mine own,	
282	That, since my purposes must now be changed Touching thy life and fortunes, the world cannot	282-3: <i>the world...counsels</i> = "I cannot be accused of being capricious or frivolous for changing my mind." = lack of serious reflection. = ie. "since I was influenced neither by".
284	Tax me of <u>levity</u> in my settled counsels; <u>I being neither wrought by</u> tempting bribes,	
286	Nor servile flattery, but forced into it By a fair war of virtue.	
288	Hern. This sounds well.	
290	Char. All former passages of hate be buried:	

292	For thus with open arms I meet thy love,	
294	And as a friend embrace it; and so far	
296	I am from robbing thee of the least honour,	
298	That with my hands, to make it sit the faster,	
300	I set thy crown once more upon thy head;	
302	And do not only style thee Duke of Milan,	
304	But vow to keep thee so. Yet, not to take	
306	From others to give only to myself,	
308	I will not hinder your <u>magnificence</u>	= generosity
310	To my commanders, neither will I urge it;	
312	But in that, as in all things else, I leave you	
314	To be your own disposer.	
316	[<i>Flourish. Exit with Attendants.</i>]	
318	Sfor. May I live.	
320	To seal my loyalty, though with loss of life,	
322	In some brave service worthy <u>Caesar's</u> favour,	= ie. the emperor's
324	I shall die most happy! Gentlemen,	
326	Receive me to your loves; and, if henceforth	310-4: <i>if henceforth</i> ...= "going forward, if we are going to
328	There can arise a difference between us,	have a disagreement, let it be over something so
330	It shall be in a noble emulation	honorable as who will fight the hardest on behalf of
332	Who hath the fairest sword, or dare go farthest,	Charles."
334	To fight for Charles the emperor.	
336	Hern. We embrace you,	
338	As one well read in all the points of honour:	
340	And there we are your scholars.	
342	Sfor. True; but such	
344	As far outstrip <u>the master</u> . We'll contend	= ie. himself
346	In love hereafter: in the meantime, pray you,	
348	Let me discharge my debt, and, as an <u>earnest</u>	= down-payment.
350	Of what's to come, divide this <u>cabinet</u> :	= chest of valuables; he instructs the soldiers to divide its
352	In the small body of it there are jewels	contents.
354	Will yield a hundred thousand <u>pistoles</u> ,	= pistoles, Spanish gold coins. ¹
356	Which honour me to receive.	
358	Med. You bind us to you.	
360	Sfor. And when great Charles commands me to his	
362	presence,	
364	If you will please to excuse my abrupt departure,	
366	Designs that most concern me, next this mercy,	
368	Calling me home, I shall hereafter meet you,	
370	And <u>gratify</u> the favour.	= return or reward
372	Hern. In this, and all things,	
374	We are your servants.	
376	Sfor. A name I ever owe you.	
378	[<i>Exeunt Medina, Hernando, and Alphonso.</i>]	
380	Pesc. So, sir; this tempest is well overblown,	
382	And all things fall out to our wishes: but,	
384	In my opinión, this quick return,	346-350: Pescara strongly suggests to Sforza that he stay
386		a bit longer to cement his new relations with Charles.

348	Before you've made a <u>party</u> in the court Among <u>the great ones</u> , (for these needy captains	= the sense may be "alliances". = ie. the nobility, as contrasted to the soldiers, who have little influence in times of peace.
350	Have little power in peace,) may beget danger, At least suspicion.	
352	Sfor. Where true honour lives, Doubt hath no being: I desire no pawn	
354	Beyond an emperor's word, for my assurance. Besides, Pescara, to thyself, of all men,	
356	I will confess my weakness: – though my state And crown's restored me, though I am <u>in grace</u> ,	= ie. in favor with the emperor.
358	And that a little <u>stay</u> might be a step To greater honours, I must <u>hence</u> . Alas	= delay. = "leave here".
360	I live not here; my wife, my wife, Pescara, Being absent, I am dead. Prithce, excuse,	
362	And do not chide, for friendship's sake, my <u>fondness</u> ; But ride along with me: I'll give you reasons,	= foolishness
364	And strong ones, to plead for me.	
366	Pesc. Use your own pleasure; I'll bear you company,	
368		
370	Sfor. Farewell, grief! I am stored with Two blessings most desired in human life, A constant friend, an unsuspected wife.	
372		
	[<i>Exeunt.</i>]	<i>Scene I</i> , filled with such honorable comportment and language, especially on the part of the duke, is particularly pleasing to read; unfortunately, this is the high-water mark for Sforza's behavior.
	ACT III, SCENE II. <i>Milan.</i> <i>A Room in the Castle.</i>	
	<i>Enter an Officer with Graccho.</i>	<i>Scene II</i> : in this very funny scene, poor Graccho has already received his whipping (thanks to Francisco) for his part in the teasing of the duchess. Graccho now has to put up with the garrulous flogger (the "officer"), who prattles happily away about the great benefits he brings to Milan's court life.
1	Offic. What I did, I had warrant for; you have tasted	
2	My office gently, and for those soft strokes, Flea-bitings to the jerks I could have lent you,	
4	There does belong a <u>feeing</u> .	= Graccho is expected to pay the fee for his own whipping!
6	Grac. Must I pay For being tormented and dishonoured?	
8		
	Offic. Fie! no,	9-16: The officer compares himself to a doctor who "cures" offenders of the court; and he lists some of the "crimes" that require punishment.
10	Your honour's not impaired in't. What's the <u>letting out</u> Of a little corrupt blood, and the next way too?	= reference to the cure of blood-letting.
12	There is no surgeon like me, to take off A courtier's itch that's rampant at great ladies,	13: this line is full of double-entendre; a <i>courtier</i> is both one who frequents the court, and a wooer; <i>itch</i> refers to

14 Or turns knave for preferment, or grows proud
Of his rich cloaks and suits, though got by brokage,
16 And so forgets his betters.

18 **Grac.** Very good, sir:
But am I the first man of quality
20 That e'er came under your fingers?

22 **Offic.** Not by a thousand;
And they have said I have a lucky hand too:
24 Both men and women of all sorts have bowed
Under this sceptre. I have had a fellow
26 That could indite, forsooth, and make fine metres
To tinkle in the ears of ignorant madams,
28 That, for defaming of great men, was sent me
Threadbare and lousy, and in three days after,
30 Discharged by another that set him on. I have seen him
Cap à pié gallant, and his stripes washed off
32 With oil of angels.

34 **Grac.** 'Twas a sovereign cure.

36 **Offic.** There was a sectary too, that would not be
Conformable to the orders of the church,
38 Nor yield to any argument of reason,
But still rail at authority, brought to me,
40 When I had wormed his tongue, and trussed his haunches,

Grew a fine pulpit man, and was beneficed:
42 Had he not cause to thank me?

44 **Grac.** There was physic
Was to the purpose.

46 **Offic.** Now, for women, sir,
48 For your more consolation, I could tell you
Twenty fine stories, but I'll end in one,
50 And 'tis the last that's memorable.

52 **Grac.** Prithee, do;
For I grow weary of thee.

54 **Offic.** There was lately
56 A fine she-waiter in the court, that doted
Extremely of a gentleman, that had

desire, but may suggest venereal disease; *rampant* describes unrestrained and undesirable action, but is also the heraldic term for a rearing animal.

14. *turns...preferment*: performs inappropriate, even sinful, actions in return for advancement at court.
= perhaps "corruption" or "bribery", though the OED admits the exact meaning of the word is unclear.¹

18-20: Graccho is resigned to talk to this man.

25-28: *I have had...sent me* = the officer describes one of his victims, an amateur poet who had committed slander.
= compose.² = verses.²
= derisive term for affected or pretentious ladies.¹

= filthy or covered with lice (pronounced with a hissing "s").¹

30. *discharged...him on*: the one who incited him to commit the infraction pays for his release.
= armed head-to-foot (*cap à pié*) like a gentleman (*gallant*).
stripes = the marks left by the whip.
= bribes; *angels* were old English gold coins, and often the subject of obvious puns; *oil* puns with *washed off*.
= Graccho dryly adds his own pun: a *sovereign* was an old English gold coin, but also meant "excelling".¹
= follower of a heretical sect.¹

= always.

40: *When* = ie. "who when".
wormed = reference to the removing of a parasitic worm from a dog's tongue, to prevent madness.¹
trussed his haunches = tied up his hip area.¹
= preacher. = endowed with a living by the church.¹

= medicine

= female attender of the court.
= on. = who.

58	His main dependence on a signior's favour	58: ie. the gentleman was dependent on a certain other <i>signior</i> (Italian term for a gentleman) for support.
60	I will not name, but could not <u>compass him</u>	= ie. she could not get the gentleman in her ""grasp". ¹
62	On any terms. This <u>wanton</u> , at dead midnight,	= whore.
64	Was found at the <u>exercise</u> behind the <u>arras</u> ,	= ie. procreation. = tapestry.
66	With the 'foresaid signior: he got clear off,	62-66: she was captured, but the signor escaped unrecog-
68	But she was seized on, and, to save his honour,	nized; she refused, even under torture, to expose him.
70	Endured the lash; and, though I made her often	
72	<u>Curvet and caper</u> , she would never tell	= leap and prance (terms used for horses), indicating the effects of his torture on her.
74	Who played at <u>pushpin</u> with her.	= a children's game, with obvious double entendre. ¹
76	Grac. But what followed?	68-69: Graccho wants to get away from his torturer, yet is curious enough (or simply resigned) to hear the end of the story!
78	Prithee be brief.	
80	Offic. Why this, sir: she, <u>delivered</u> ,	= released.
82	Had store of crowns assigned her by her patron,	72: was rewarded with money by the signor for her silence.
84	Who forced the gentleman, to save her credit,	73-75: the signor then forced the gentleman whom she doted on to marry her, and admit it was he who had been with her behind the arras.
86	To marry her, and say he was the party	
88	Found in <u>Lob's pound</u> : so she, <u>that</u> before gladly	= prison, but here used figuratively for "difficulty". ³ = who.
90	Would have been his whore, reigns o'er him as his wife;	
92	Nor dares he grumble at it. Speak but truth, then,	
94	Is not my office lucky?	
96	Grac. Go, there's for thee;	80: Graccho gives the officer his fee.
98	But what will be my fortune?	
100	Offic. If you thrive not	
102	After that <u>soft correction</u> , come again.	= gentle punishment
104	Grac. I thank you, <u>knave</u> .	= scoundrel, rascal
106	Offic. And then, knave, I will fit you.	88: probably spoken out of Graccho's hearing: "And when you do come again, I will supply you with what is fit (another whipping)."
108	[Exit.]	
110	Grac. Whipt like a rogue! no lighter punishment serve	
112	To balance with a little mirth! 'Tis well;	
114	My <u>credit</u> sunk for ever, I am now	= reputation
116	Fit company only for pages and for footboys,	
118	That have perused the <u>porter's lodge</u> .	= the gate of a castle or park, where domestics were usually punished. ¹
120	<i>Enter Julio and Giovanni.</i>	
122	Giov. See, Julio,	
124	Yonder the proud slave is. How he looks now,	
126	After his castigation!	
128	Jul. <u>As</u> he came	= as if.
130	From a close fight at sea under the <u>hatches</u> ,	= moveable planks on a ship's deck. ²
132	With a <u>she-Dunkirk</u> , that was <u>shot</u> before	= female privateers, or prostitutes. ¹ = shot at, creating a hole. ²
134	<u>Between wind and water</u> ; and he had sprung a leak too,	= ie. received a shot that caused a significant leak. ¹
136	Or I am <u>cozened</u> .	= deceived.

110	Giov. Let's be merry with him.	110: they will have some fun at Graccho's expense.
112	Grac. How they stare at me! am I turned to an <u>owl</u> ? – The wonder, gentlemen?	= perhaps because he appears wise, but is actually stupid. ¹
114		
116	Jul. I read, this morning, Strange stories of the passive fortitude Of men in former ages, which I thought Impossible, and not to be believed: But now I look on you, my wonder ceases.	
120		
122	Grac. The reason, sir?	
124	Jul. Why, sir, you have been whipt, Whipt, Signior Graccho; and the whip, I take it, Is to a gentleman, the greatest trial That may be of his patience.	
128	Grac. Sir, I'll call you To a strict account for this.	128-9: suggesting a challenge to a duel, for the insult.
130		
132	Giov. I'll not <u>deal</u> with you, Unless I have a <u>beadle</u> for my <u>second</u> : And then I'll answer you.	= have such dealings. = parish constable. = one who typically attends a duelist. 132-3: the <i>beadle</i> is meant as a metaphorical <i>second</i> : he really means that he only will deal with Graccho by having him arrested!
134		
136	Jul. Farewell, poor Graccho. [<i>Exeunt Julio and Giovanni.</i>]	
138		
140	Grac. Better and better still. If ever wrongs Could teach a wretch to find the way to vengeance, Hell now inspire me!	
142		
144	<i>Enter Francisco and a Servant.</i>	
146	How, the <u>lord protector</u> ! My judge; I thank him! <u>Whither</u> thus in private? I will not see him.	= <i>protector</i> of the realm during the duke's absence. = "where is he going". 147: "I'll hide."
148		
	[<i>Stands Aside.</i>]	149: Graccho will secretly listen in on Francisco's conversations; a convention of Elizabethan drama allowed any character to spy on another with a full expectation that he or she would not be discovered.
150		
152	Fran. If I am sought for, Say I am <u>indisposed</u> , and will not hear <u>Or</u> suits, or suitors.	[<i>To Servant</i>]. = ill. ¹ = either.
154		
156	Serv. But, sir, if the <u>princess</u> Enquire, what shall I answer?	= ie. Francisco's wife, Mariana
158	Fran. Say, I <u>am rid</u> Abroad to take the air; but by no means Let her know I'm in court.	= have gone riding.
160		

162	Serv. So I shall tell her.	
164		[Exit.]
166	Fran. Within there, ladies!	166: [Calling off-stage]
168	<i>Enter a <u>Gentlewoman</u>.</i>	= the <i>Gentlewoman</i> would be a noble lady-in-waiting of the duchess'.
170	Gentlew. My good lord, your pleasure?	
172	Fran. Prithee, let me beg thy favour for access To the duchess.	
174		
176	Gentlew. In good sooth, my lord, I dare not; She's very <u>private</u> .	= secluded
178	Fran. Come, there's gold to buy thee A new gown, and a rich one.	178-9: Francisco bribes her for access to Marcelia.
180		
182	Gentlew. I once swore <u>If e'er I lost my maidenhead</u> , it should be	= it is doubtful anyone would believe she still had it.
184	With a great lord, as you are; and, I know not how, I feel a yielding inclination in me, If you have appetite.	184-5: the Gentlewoman is not shy about her desires.
186		
188	Fran. Pox on thy maidenhead! Where is thy lady?	
190	Gentlew. If you <u>venture on</u> her, She's walking in the gallery; perhaps,	= dare risk approach
192	You will find her <u>less tractable</u> .	= "less compliant (than I am)"
194	Fran. Bring me to her.	
196	Gentlew. I fear, you'll have cold entertainment, when You are at your journey's end; and 'twere <u>discretion</u> To take a <u>snatch</u> by the way.	196-8: the Gentlewoman indirectly warns Francisco not to expect a warm welcome from the duchess. = sound judgment. = snack ¹ ; but the intent could be suggestive, ie. she may mean herself!
200	Fran. Prithee, leave fooling: My page waits in the lobby; give him <u>sweetmeats</u> ;	= candy or pastries ¹
202	He is trained up for his master's ease, And he will <u>cool thee</u> .	= quench her passion
204		
206	<i>[Exeunt Francisco and Gentlewoman.]</i>	
208	Grac. A <u>brave</u> discovery beyond my hope, A plot even offered to my hand to work on! If I am <u>dull</u> now, may I live and die	= excellent = ie. so dull as to be unable to take advantage of the info.
210	The scorn of <u>worms</u> and slaves! – Let me consider: <u>My lady</u> and her mother first <u>committed</u> ,	= figurative for contemptible people. ¹ = ie. Mariana. = ie. to confinement.
212	In the favour of the duchess; and I whipt! That, with an iron pen, is <u>writ</u> in brass	= engraved ¹
214	On my tough heart, now grown a harder metal. – And all his bribed approaches to the duchess	
216	To be concealed! good, good. This to my lady	216-7: <i>This to...mad</i> = Graccho expects that by reporting Francisco's visit with the duchess to his patroness, Mariana, he will both get revenge on Francisco for

218	Delivered, as I'll order it, runs her mad. – But this may prove but courtship! let it be, I care not, so it feed her jealousy.	ordering his whipping, and give ammunition to Mariana in her war with Marcelia. = reported. = manage. = will make her crazy. 213: Graccho considers Francisco's visit may be nothing more than a showing of proper court manners.
220	[Exit.]	
	ACT III, SCENE III. <i>Another Room in the same.</i>	
	<i>Enter Marcelia and Francisco.</i>	
1	Marcel. Believe thy tears or oaths! Can it be hoped,	
2	After a <u>practice</u> so abhorred and horrid,	= undertaking ¹
4	Repentance e'er can find thee?	
6	Fran. Dearest lady,	
8	Great in your fortune, greater in your goodness,	
10	Make a superlative of excellence,	
12	In being greatest in your saving mercy.	
14	I do confess, humbly confess my fault,	
16	To be beyond all pity; my attempt	
18	So barbarously rude, that it would turn	
20	A saint-like patience into savage fury.	
22	But you, that are all innocence and virtue,	14: she does not possess those unseemly characteristics of women, temper (<i>spleen</i>) and <i>anger</i> .
24	No spleen or anger in you of a woman,	
26	But when a holy zeal to piety fires you,	
28	May, if you please, impute <u>the fault</u> to love,	= "my crude behavior"
30	Or call it beastly lust, for 'tis no better:	
32	A sin, a monstrous sin! yet with it many	
34	That did prove good men after, have been tempted;	
36	And, though I'm crooked now, 'tis in your power	
38	To make me <u>straight</u> again.	= possibly suggestive
40	Marcel. [Aside] Is't possible	23-24: Marcelia cannot decide if Francisco's humility is genuine or not.
42	This can be cunning!	
44	Fran. But, if no submission	
46	Nor prayers can appease you, that you may know	
48	'Tis not the fear of death that makes me <u>sue</u> thus	= beg
50	But a loathed detestation of my madness	
52	Which makes me wish to live to have your pardon.	
54	I will not wait the sentence of the duke,	
56	Since his return is doubtful, but I myself	
58	Will do a fearful justice on myself,	33: will carry out the ultimate punishment on himself.
60	No witness by but you, there being <u>no more</u>	= ie. no other witnesses to his offense.
62	When I offended. Yet, before I do it,	
64	For I perceive in you no signs of mercy,	
66	I will disclose a secret, which dying with me,	
68	May prove your ruin.	
70	Marcel. Speak it; it will take from	
72	The <u>burthen</u> of thy conscience.	= burden

44	Fran. Thus, then, madam: The warrant by my lord signed for your death Was but conditional; but you must swear	
46	By your <u>unspotted truth</u> , not to reveal it, Or I end here abruptly.	= unstained virtue
48		
50	Marcel. By my hopes Of joys hereafter! On.	
52	Fran. Nor was it hate That forced him to it, but excess of love.	
54	"And, if I ne'er return," (so said great Sforza,) "No living man deserving to enjoy My best Marcelia, with the first news That I am dead, (for no man after me Must e'er enjoy her,) fail not to kill her; but Till certain proof assure thee I am lost," (These were his words,) "Observe and honour her, as if the soul Of woman's goodness only dwelt in hers." This trust I have abused, and basely wronged; And, if the excelling pity of your mind Cannot forgive it, as I dare not hope it, Rather than look on my offended lord, I stand resolved to punish it.	64-67: "If you cannot forgive me (and I dare not expect you will), then, rather than face the duke again, I will kill myself".
68		
70	[<i>Draws his sword.</i>]	
72	Marcel. Hold! 'tis forgiven, And by me freely pardoned. In thy fair life Hereafter, <u>study</u> to deserve this bounty, Which thy true penitence, such I believe it, Against my resolution hath forced from me. – But that my lord, my Sforza, should <u>esteem</u> My life <u>fit only as a page</u> , to wait on The various course of his uncertain fortunes, Or cherish in himself that sensual hope, In death to know me as a wife, <u>afflicts me</u> ;	= strive = rate or value. = ie. as worth no more than a page's (life). = Marcelia is actually annoyed that Sforza is so casual in dispensing with <i>her</i> life.
82	Nor does his <u>envy</u> less deserve mine anger, Which, though, such is my love, I would not <u>nourish</u> , Will slack the ardour that I had to see him Return in safety.	81-82: his ill-will (<i>envy</i>) deserves her anger, but she loves him enough to not stoke (<i>nourish</i>) it. 83-84: but her eagerness to see him return is lessened.
86	Fran. But if your <u>entertainment</u> Should give the least ground to his jealousy, To raise up an opinion I am false, You then destroy your mercy. Therefore, madam, (Though I shall ever look on you as on My life's preserver, and the miracle Of human pity,) would you but <u>vouchsafe</u> , <u>In company</u> , to do me those fair graces And favours, which your innocence and honour May safely warrant, it would to the duke, I being to your best self alone known guilty,	86-89: "But if your coolness towards him (<i>entertainment</i> = treatment) causes him to suspect I am fooling around with you, then you are not showing true kindness to me." = deign. = in court, in front of the duke.

	Make me appear most innocent.	92-97: <i>would you...innocent</i> = Francisco has asked Marcelia to treat him as graciously and normally as she can in the duke's presence at the court; this would eliminate any possibility that the duke would suspect him of fooling around with her (an idea he might get if she both treated the duke coldly on his return, and acted toward Francisco in any way outside of what would be the usual and proper way).
98		
100	Marcel. Have your wishes: And something I may do to <u>try</u> his temper,	= test
102	At least, to make him know a constant wife Is not so slaved to her husband's doting <u>humours</u> ,	= eccentricities, moods ²
104	But that she may deserve to live a widow, Her fate appointing it.	
106	Fran. [Aside] It is enough;	106-109: Francisco is pleased that Marcelia plans to treat the duke so coldly.
108	Nay, all I could desire, and will make way To my revenge, which shall <u>disperse</u> itself	= scatter.
110	On him, on her, and all.	
112	[Francisco exits.]	
114	Shout and flourish.	
116	Marcel. What shout is that?	
118	Enter Tiberio and Stephano.	
120	Tib. All happiness to the duchess, that may flow From the duke's new and wished return!	
122	Marcel. He's welcome.	122: spoken standoffishly.
124	Steph. How coldly she receives <u>it</u> !	= ie. the news of Sfroza's return
126	Tib. Observe the encounter.	126: "let's watch what happens"
128	Flourish. Enter Sforza, Pescara, Isabella, Mariana, Graccho, and Attendants.	
130		
132	Mari. What you have told me, Graccho, is believed, And I'll find time to stir in't.	131: Graccho has told Mariana of Francisco's bribe and visit to the duchess.
134	Grac. As you see cause; I will not do ill offices.	
136		
138	Sfor. I have stood Silent thus long, Marcelia, expecting When, with more than a greedy haste, thou wouldst Have flown into my arms, and on my lips Have printed a deep welcome. My desires To <u>glass myself</u> in these fair eyes, have borne me With more than human speed: nor <u>durst</u> I stay In any temple, or to any saint To pay my vows and thanks for my return, Till I had seen thee.	= "see myself mirrored". = dared.
142		
144		
146		
148	Marcel. Sir, I am most happy To look upon you safe, and would express	

150	My love and duty in a modest fashion,	
152	Such as might suit with the behaviour	
154	Of one that knows herself a wife, and how	
154	To temper her desires, not like a wanton	
154	Fired with hot <u>appetite</u> ; nor can it wrong me	= desire or sexual passion
156	To love discreetly.	
156	Sfor. How! why, can there be	
158	A <u>mean</u> in your affections to Sforza?	= moderation
158	Or any act, though ne'er so loose, that may	
160	Invite or heighten appetite, appear	
160	Immodest or uncomely? Do not <u>move</u> me;	= ie. to anger
162	My passions to you are in extremes,	
162	And know no bounds: – come; kiss me.	
164	Marcel. I obey you.	165: Marcelia presumably offers the duke a modest buss here.
166	Sfor. By all the joys of love, she does salute me	
168	As if I were her grandfather! What witch,	
168	With cursèd spells, hath quenched the amorous heat	
170	That lived upon these lips? Tell me, Marcelia,	
170	And truly tell me, is't a fault of mine	
172	That hath begot this coldness? or neglect	
172	Of others, in my absence?	
174	Marcel. Neither, sir:	
176	I stand indebted to your substitute,	
176	Noble and good Francisco, for his care	
178	And fair observance of me: there was nothing	
178	With which you, being present, could supply me	
180	That I dare say I <u>wanted</u> .	= lacked
182	Sfor. How!	182: Sforza is stunned by her deliberately suggestive account.
184	Marcel. The pleasures	184-5: ie. excepting sex, of course
184	That sacred Hymen warrants us, excepted,	
186	Of which, in <u>troth</u> , you are too great a doter;	= truth. = "you are too obsessed with sex".
186	And there is more of beast in it than man.	
188	Let us love temperately; things violent last not,	
188	And too much <u>dotage</u> rather argues folly	= infatuation
190	Than true affection.	
192	Grac. Observe but this,	192-7: Graccho speaks aside with Mariana.
192	And how she praised <u>my lord's</u> care and observance;	= ie. Francisco's.
194	And then judge, madam, if my <u>intelligence</u>	= ie. information, report (of Francisco's shenanigans).
194	Have any ground of truth.	
196	Mari. No more; I mark it.	
198	Steph. How the duke stands!	
200	Tib. <u>As</u> he were rooted there,	= as if
202	And had no moti6n.	
204	Pesc. My lord, from whence	

206	Grows this amazement?	
208	<i>Sfor.</i> It is more, dear my friend; For I am doubtful whether I've a being, But certain that my life's a burden to me.	
210	Take me back, good Pescara, shew me to <u>Caesar</u>	= ie. Emperor Charles
212	In all his rage and fury; I disclaim His mercy: to live now, which is his gift, Is worse than death, and with all studied torments.	
214	Marcelia is unkind, nay, worse, grown cold In her affection; my excess of fervour, Which yet was never equalled, grown distasteful!	
216	– But have thy wishes, woman; thou shalt know That I can be myself, and thus shake off The <u>fetters</u> of <u>fond dotage</u> . <u>From my sight</u> ,	= chains. = foolish infatuation. = an imperative: "begone from my sight!", spoken to Marcelia.
220	Without reply; for I am apt to do Something I may repent. –	
222		
224	[Exit Marcelia.]	
226	– Oh! who would place His happiness in most accursèd woman, In whom obsequiousness engenders pride, And harshness deadly hatred! From this hour	
228	I'll labour to forget there are such creatures; True friends be now my mistresses. <u>Clear your brows</u> ,	227-8: <i>In whom...hatred</i> = essentially, you can't win with women: "too much fawning makes them proud; but if you fail to treat them well enough, they will hate you".
230	And, though my heart-strings crack for't, I will be To all a free example of delight. We will have <u>sports</u> of all kinds, and propound Rewards to such as can produce us <u>new</u> ; Unsatisfied, though we surfeit in their store; – And never think of cursed Marcelia more.	230: <i>True friends</i> = ie. his male friends are his true friends. <i>Clear your brows</i> = "let us no more be serious or angry".
232		= entertainment.
234		= ie. new entertainments.
236		
238	[Exeunt.]	
	END OF ACT III.	

ACT IV.

SCENE I.

The same.

A Room in the Castle.

Enter Francisco and Graccho.

1 **Fran.** And is it possible thou shouldst forget
2 A wrong of such a nature, and then study

My safety and content?

4 **Grac.** Sir, but allow me
6 Only to have read the elements of courtship,
Not the abstruse and hidden arts to thrive there;
8 And you may please to grant me so much knowledge,
That injuries from one in grace, like you,
10 Are noble favours. Is it not grown common,

In every sect, for those that want, to suffer
12 From such as have to give? Your captain cast,
If poor, though not thought daring, but approved so,
14 To raise a coward into name, that's rich,
Suffers disgraces publicly; but receives
16 Rewards for them in private.

18 **Fran.** Well observed.
Put on; we'll be familiar, and discourse

20 A little of this argument. That day,
In which it was first rumoured, then confirmed,
22 Great Sforza thought me worthy of his favour,
I found myself to be another thing;

24 Not what I was before. I passèd then
For a pretty fellow, and of pretty parts too,
26 And was perhaps received so; but, once raised,
The liberal courtiers made me master of
28 Those virtues which I ne'er knew in myself:
If I pretended to a jest, 'twas made one
30 By their interpretation; if I offered
To reason of philosophy, though absurdly,
32 They had helps to save me, and without a blush
Would swear that I, by nature, had more knowledge,
34 Than others could acquire by any labour:
Nay, all I did, indeed, which in another
36 Was not remarkable, in me shewed rarely.

38 **Grac.** But then they tasted of your bounty.

40 **Fran.** True:
They gave me those good parts I was not born to,
42 And, by my intercession, they got that

2: *wrong* = ie. Francisco's sentencing Graccho to his whipping.

study = work diligently for.

5-6: "Please credit me with having at least read the rule book (*elements* = book of knowledge²) about court etiquette (*courtship*)".

10f. *Is it not...*: Graccho remembers the verbal lessons of the flogging officer!

= ie. are poor.

= military commander. = dismissed from service.

= "not just thought to be". = proved.

= ie. raise a son with a reputation for cowardice. = who is.

= "please put your hat on": one took one's hat off in the presence of one's superiors, until given permission to replace it.

= theme.

= promoted to a higher position; but also referring to how people treated him differently after his promotion, ie. as if he were a different person from who he was before.

= ie. before his promotion.

= clever.¹ = qualities.

= promoted.

27-36: Francisco gently mocks the transparent flattery of courtiers, who take his every utterance to be hilarious or the utmost wisdom.

= excellently

= generosity

= "ascribed to me".

= ie. with the duke. = those favors.

44	Which, had I <u>crossed</u> them, they durst not have hoped for.	= gone up against.
46	Grac. All this is <u>oracle</u> : and shall I, then, For a foolish whipping, <u>leave</u> to honour <u>him</u> , That holds the <u>wheel of fortune</u> ? no; that savours	= a discourse of great wisdom. ¹ = cease. = ie. meaning Francisco. = <i>Fortune</i> is usually portrayed as turning a <i>wheel</i> , whose spinning raises and lowers one's luck and circumstances.
48	Too much of the ancient freedom. Since great men Receive disgraces and give thanks, poor knaves	48-50. <i>Since...anger</i> : because great men must act gratefully when they are disgraced or insulted, so must men of lower station.
50	Must have <u>nor spleen</u> , nor anger. Though I love My limbs as well as any man, if you had now	= neither temper.
52	A <u>humour</u> to kick me lame into an office, Where I might sit in state and <u>undo</u> others, Stood I not bound to kiss the foot that did it? Though it seem strange, there have been such things seen In the memory of man.	52: he, perhaps, indirectly and humorously asks for a sinecure. <i>humour</i> = inclination. = ruin.
58	Fran. But to the purpose, And then, <u>that service done</u> , make thine own fortunes.	= "once you do that which I will ask you to do"
60	My wife, thou say'st, is jealous I am too Familiar with the duchess.	
62	Grac. And incensed	
64	For <u>her commitment</u> in her brother's absence; And by her mother's anger is spurred on	= ie. Mariana's confinement.
66	To make discovery of it. This her purpose Was trusted to my charge, which I declined As much as in me lay; but, finding her Determinately bent to undertake it, Though breaking my faith to her may destroy My credit with your lordship, I yet thought, Though at my peril, I stood bound to <u>reveal it</u> .	65-66: <i>And by...of it</i> = Isabella is encouraging Mariana to tell her brother the duke that Francisco has been familiar with the duchess.
74	Fran. I thank thy care, and will <u>deserve</u> this secret, In making thee acquainted with a <u>greater</u> ,	= ie. "tell you of her plan to reveal all to the duke"
76	And of more moment. Come into my bosom, And take it from me: Canst thou think, dull Graccho,	= repay, requite.
78	My power and honours were conferred upon me, And, add to them, this <u>form</u> , to have my pleasures	= ie. an even greater secret.
80	Confined and limited? I delight in change, And sweet variety; that's my Heaven on earth,	= status, or physical appearance
82	For which I love life only. I confess, My wife pleased me a day, the duchess, two, (And yet I must not say I have enjoyed her,) But now I care for neither: therefore, Graccho,	84: "although I must say I did not sleep with her"
84	So far I am from stopping Mariana In making her complaint, that I desire thee	86-88: this unexpected reversal on Francisco's part no doubt surprises Graccho.
86	To urge her to it.	
88	Grac. That may prove your ruin; The duke already being, as 'tis reported, <u>Doubtful</u> she hath played false.	= suspicious
90	Fran. There thou art <u>cozened</u> ;	= deceived.
92		
94		

96	His <u>dotage</u> , like an ague, keeps <u>his</u> course, And now 'tis strongly on him. But I lose time, And therefore know, whether thou wilt or no,	= infatuation. = its.
98	Thou art to be my instrument; and, in spite Of the old saw, that says, "It is not safe On any terms to trust a man that's wronged", I dare thee to be false.	98-101: Francisco lets Graccho know that he, Francisco, will use Graccho to further his own ends, and not, as Graccho hoped, the other way around.
102	Grac. This is a language, My lord, I understand not.	103-104: is Graccho only pretending to not understand?
104		
106	Fran. You thought, <u>sirrah</u> , To put a trick on me for the <u>relation</u> Of what I knew before, and, having won Some weighty secret from me, in revenge To play the traitor. Know, thou wretched thing, By my command thou wert whipt; and every day I'll have thee freshly tortured, if thou miss In the least charge that I impose upon thee. Though what I speak, for the most part, is true: Nay, grant thou hadst a thousand witnesses To be deposed they heard it, 'tis in me With one word, such is Sforza's confidence Of my fidelity not to be shaken, To make all void, and ruin my accusers. Therefore look to't; bring my wife hotly on To accuse me to the duke – I have <u>an end</u> in't, Or think what 'tis makes man most miserable, And that shall fall upon thee. Thou wert a fool To hope, by being acquainted with my <u>courses</u> , To curb and awe me; or that I should live Thy slave, as thou didst saucily <u>divine</u> : For prying in my <u>counsels</u> , still live <u>mine</u> .	106f: Francisco now finally bares his fangs to Graccho. <i>sirrah</i> = a form of <i>sir</i> used to signify contempt. = relating, telling.
108		
110		
112		112-3: <i>if thou...upon thee</i> = "if you fail to complete even the smallest part of what I will instruct you to do"
114		
116		115-9: "the duke trusts me so much that he would believe me in my denial of having any relations with the duchess no matter how many witnesses you could produce".
118		
120		
122		= a reason or <i>end</i> in mind for this course of action.
124		= plans
126		= conjecture. ¹
128		= secrets. = ie. "to serve me".
130		
132	Grac. I am caught on both sides. <u>This 'tis for a puisne</u> In policy's <u>Protean</u> school, to <u>try conclusions</u>	= this is what happens to an inferior person (<i>puisne</i>) ¹ . 132: <i>Protean</i> = <i>Proteus</i> was a mythological old man of the sea, capable of changing himself into any shape; hence, by extension, <i>Protean</i> means "ever- changing". <i>try conclusions</i> = try experiments. Note as well the nice alliteration in lines 131-2 with <i>puisne</i> , <i>policy's</i> and <i>Protean</i> . = graduated. = ie. with the highest degree ¹ , concluding the "school" metaphor. = reveal.
	With one that hath <u>commenced</u> , and gone out <u>doctor</u> .	
134	If I <u>discover</u> what but now he bragged of, I shall not be believed: if I fall off From him, his threats and actions go together, And there's no hope of safety. Till I get	137-140: Graccho realizes that no matter what he does, he will lose. = weighted line used to test the depth of water. ² = secrets. = lack.
136		
138	A <u>plummet</u> that may sound his deepest <u>counsels</u> , I must obey and serve him: <u>Want</u> of skill Now makes me play the rogue against my will.	
140		

Graccho's Options: to summarize, Graccho's options are as follows:

(1) do as Francisco instructs him, which is to convince Mariana to accuse him to the duke of having an affair with Marcelia;

(2) refuse to do as Francisco desires, in which case Francisco will have him further whipped; or

(3) himself reveal Francisco's designs on the duchess; but no one will believe him, and his reputation will be ruined.

For now, to avoid punishment, Graccho will have to do as Francisco requires!

ACT IV, SCENE II.

Another Room in the same.

Enter Marcelia, Tiberio, Stephano, and Gentlewoman.

1 **Marcel.** Command me from his sight, and with such scorn

2 As he would rate his slave!

4 **Tib.** 'Twas in his fury.

6 **Steph.** And he repents it, madam.

8 **Marcel.** Was I born
To observe his humours? or, because he dotes,
10 Must I run mad?

12 **Tib.** If that your Excellence
Would please but to receive a feeling knowledge
14 Of what he suffers, and how deep the least
Unkindness wounds from you, you would excuse
16 His hasty language.

18 **Steph.** He hath paid the forfeit
Of his offence, I'm sure, with such a sorrow,
20 As, if it had been greater, would deserve
A full remission.

22 **Marcel.** Why, perhaps, he hath it;
24 And I stand more afflicted for his absence,
Than he can be for mine: – so, pray you, tell him.
26 But, till I have digested some sad thoughts,
And reconciled passions that are at war
28 Within myself, I purpose to be private: –
And have you care, unless it be Francisco,
30 That no man be admitted.

32 [Exit Gentlewoman.]

34 **Tib.** How! Francisco?

36 **Steph.** He, that at every stage keeps livery mistresses;
The stallion of the state!

38

1: A typical Massinger opening line, in which a character is already in the middle of expressing a thought: "I can't believe the duke commanded me from his sight etc." = berate.

4ff: the two lords try to excuse the duke's harshness to her.

= indulge his moods

= deeply felt²

= pardon

= serious.

27: she needs time to resolve her conflicting emotions.

= secluded.

29-30: [To Gentlewoman].

34-44: the two lords speak aside; Marcelia likely steps away.

37-37: Stephano compares Francisco to a *stallion*, in the very modern and suggestive way; *stage* = stage coach stop; *livery* refers to stabled horses, or horses for hire¹; thus, *mistresses* may refer to women he keeps "stabled" everywhere he goes, or to prostitutes.¹

40	Tib. <u>They</u> are things above us, And so no way concern us.	= ie. "people such as the duke and duchess"
42	Steph. If I were The duke, (I freely must confess my weakness,) 44 I should wear <u>yellow breeches</u> .	= <i>yellow</i> is the color of jealousy.
46	<i>Enter Francisco.</i>	
48	Here he comes.	
50	Tib. Nay, spare your labour, lady, we know our duty, And quit the room.	
52	Steph. Is this her privacy! 54 Though with the <u>hazard</u> of a <u>check</u> , perhaps, This may <u>go</u> to the duke.	53: "Is this what she calls seclusion!?" = risk. = rebuke. = ie. be reported.
56	<i>[Exeunt Tiberio and Stephano.]</i>	
58	Marcel. Your face is full Of fears and doubts: the reason?	
62	Fran. O, best madam, They are not counterfeit. I, your poor convert, 64 That only wish to live in sad repentance, To mourn my desperáte attempt <u>of</u> you, 66 That have no ends nor aims, but that your goodness Might be a witness of my penitence, 68 <u>Which seen</u> , would teach you how to love your mercy, Am robbed of that last hope. The duke, the duke, 70 I more than fear, hath found that I am guilty.	= ie. to seduce = "which if you could see it"
72	Marcel. By my unspotted honour, not from me; Nor have I with him <u>changed</u> one syllable, 74 Since his return, but what you heard.	= "he didn't hear it from me". = exchanged.
76	Fran. Yet malice Is eagle-eyed, and would see that which is not; 78 And jealousy's too apt to build upon Unsure foundations.	
80	Marcel. Jealousy!	
82	Fran. <i>[Aside]</i> It takes.	83: "She's taking the bait!"
84	Marcel. Who dares but only think I can be tainted? 86 But for him, though almost on certain proof, To give it hearing, not belief, deserves 88 My hate for ever.	86-88: "As for the duke, even if there was clear evidence of my bad behavior, for him to even listen to it, never mind believe it, would deserve my hatred forever."
90	Fran. Whether grounded on Your noble, yet <u>chaste favours</u> shewn unto me; 92 Or her imprisonment, for her contempt To you, by my command, my frantic wife 94 Hath put it in his head.	= innocent gestures of her regard
96	Marcel. Have I then lived So long, now to be <u>doubted</u> ? Are my favours	= suspected

98	The themes of her discourse? or what I do,	
100	That never trod in a suspected path,	= interpretation
	Subject to base <u>construction</u> ? Be undaunted;	
102	For now, as of a creature that is mine,	
	I rise up your protectress: all the grace	
104	I hitherto have done you, was bestowed	= without enthusiasm
	<u>With a shut hand</u> ; it shall be now more free,	
106	Open, and liberal. But let it not,	= feigned, but with perfect realism
	Though <u>counterfeited to the life</u> , teach you	
108	To nourish saucy hopes.	
	Fran. May I be <u>blasted</u> ,	= ruined
110	When I prove such a monster!	
112	Marcel. I will stand then	
	Between you and all danger. He shall know,	
114	Suspicion overturns what confidence builds;	
	And he that dares but doubt when there's no ground,	115-6: Marcelia's last speech in this scene concludes with
116	Is neither to himself nor others sound.	a rhyming couplet, expressing a typical pithy sentiment.
118	[Exit.]	
120	Fran. So, let it work! Her goodness, that <u>denied</u>	= rejected.
	My <u>service</u> , branded with the name of lust,	= euphemism for love.
122	Shall now destroy itself; and she shall find,	
	When <u>he's</u> a suitor, <u>that</u> brings cunning armed	= he is, meaning himself. = who.
124	With power to be his advocates, <u>the denial</u>	= that rejection (of him).
	Is a disease as killing as the plague,	
126	And chastity a <u>clue</u> that leads to death.	= thread ¹
	Hold but thy nature, duke, and be but rash	
128	And violent enough, and then at leisure	
	Repent; I care not.	
130	And let my plots produce this longed-for birth,	130-1: the scene as a whole also concludes with a rhyming
132	In my revenge I have my Heaven on earth.	couplet.
	[Exit.]	<i>Francisco's Scheme</i> is a bit complicated, requiring as it does
		three threads of thought to work on the duchess: (1) he had
		to convince Marcelia his contrition for his behavior is
		genuine; (2) Francisco has told Marcelia that Mariana has
		reported their inappropriate behavior together to the duke;
		and (3) he had to persuade the duchess to protect him from
		Sforza's wrath. The duke, he explains, will be likely unable
		to control his fury at him.
		The key to Francisco's manipulations is that he must
		figure out a way to get the duke so furious that he will lose
		any ability to restrain his behavior.
	ACT IV, SCENE III.	
	<i>Another Room in the same.</i>	
	<i>Enter Sforza, Pescara, and three Gentlemen.</i>	
1	Pesc. You promised to be merry.	1: [To Sforza]
2		
	1 Gent. There are pleasures,	
4	And of all kinds, to entertain the time.	
6	2 Gent. Your Excellence vouchsafing to make choice	

8	Of that which best affects you.	
10	<i>Sfor.</i> Hold your prating. Learn manners too; you are rude.	
12	<i>3 Gent. [Aside]</i> I have my answer, Before I ask the question.	12-13: "Seeing how the duke has so harshly answered the others, I'll keep my mouth shut!"
14	<i>Pesc.</i> I must borrow	
16	The <u>privilege of a friend</u> , and will; or else	= ie. "to speak my mind freely"
18	I am like these, a servant, or, what's worse, A parasite to the sorrow Sforza worships In spite of reason.	
20	<i>Sfor.</i> Pray you, use your freedom; And so far, if you please, allow me mine, To hear you only; not to be compelled To take your moral potions. I am a man, And, though philosophy, your mistress, rage for't, Now I have cause to grieve I must be sad; And I dare shew it.	
28	<i>Pesc.</i> Would it were bestowed Upon a worthier subject!	30: ie. than on the duchess' coldness to Sforza.
30	<i>Sfor.</i> Take heed, friend. You rub a sore, whose pain will make me mad; And I shall then forget myself and you. Lance it no further.	
32	<i>Pesc.</i> Have you stood the shock Of thousand enemies, and <u>outfaced</u> the anger Of a great emperor, that vowed your ruin, Though by a desperate, a glorious way, That had no precedent? are you returned with honour, Loved by your subjects? does your fortune court you, Or rather say, your courage does command it? Have you given proof, <u>to this hour of your life</u> , <u>Prosperity</u> , that searches the best temper, Could never puff you up, nor adverse fate Deject your valour? Shall, I say, these virtues, So many and so various trials of Your constant mind, be buried in the frown (To please you, I will say so) of a fair woman? – Yet I have seen her equals.	= defied, overcome ²
36	<i>Sfor.</i> Good Pescara, This language in another were profane; In you it is unmannerly. – Her equal! I tell you as a friend, and tell you plainly, (To all men else my sword should make reply,) Her goodness does disdain comparison, And, but herself, admits no parallel. But you will say she's cross; 'tis fit she should be, When I am foolish; for she's wise, Pescara, And knows how far she may dispose her bounties,	= "for your whole life, including up to this moment". = that prosperity.
38		
40		
42		
44		
46		
48		
50		
52		
54		
56		
58		58: "no one can be compared to her in virtuousness"
60		
62		

64	Her honour safe; or, if she were averse, Twas a <u>prevention</u> of a greater sin	= to prevent or anticipate
66	Ready to fall upon me; for she's not ignorant, But truly understands how much I love her,	
68	And that her <u>rare parts</u> do deserve all honour.	= excellent qualities
70	Her excellence increasing with her years too, I might have fallen into idolatry,	
72	And, from the admiration of her worth, Been taught to think there is no Power <u>above</u> her;	= ie. superior to
74	And yet I do believe, had angels sexes, The most would be such women, and assume	
76	No other shape, when they were to appear In their full glory.	
78	Pesc. Well, sir, I'll not cross you, Nor labour to diminish your esteem,	
80	Hereafter, of her. Since your happiness, As you will have it, has alone dependence	
82	Upon her favour, from my soul I wish you A fair <u>atonement</u> .	= reconciliation ¹
84	Sfor. Time, and my submission, May work her to it.	
86	<i>Enter Tiberio and Stephano.</i>	87: Tiberio and Stephano return from their mission, on the duke's behalf, to persuade the duchess to forgive him, whatever he did.
88		
90	O! you are well returned; Say, am I blest? <u>hath she vouchsafed</u> to hear you?	= "was she willing", or "did she deign"
92	Is there hope left that she may be appeased? Let her <u>propound</u> , and gladly I'll subscribe	= propose conditions for reconciliation ¹
94	To her conditions.	
96	Tib. She, sir, yet is <u>froward</u> , And desires <u>respice</u> , and some privacy.	= obstinate. ² = some time.
98	Steph. She was harsh at first; but, ere we parted, seemed not Implacable.	
100		
102	Sfor. There's comfort yet: I'll ply her Each hour with new ambassadors of more honours,	
104	Titles, and eminence: my second self, Francisco, shall solicit her.	103-4: <i>my second...her</i> = despite Francisco's assertion to Marcellia in the last Act that Mariana told the duke of her alleged dalliance, it appears Francisco was lying - as evidenced by Sforza's willingness to let Francisco talk to her on his behalf.
106	Steph. That a wise man, And what is more, a prince that may <u>command</u> ,	106-111: Stephano is speaking in a partial aside here.
108	Should <u>sue</u> thus poorly, and <u>treat</u> with his wife, <u>As</u> she were a victorious enemy,	= ie. order everyone, including his wife, to do as he wishes.
110	At whose proud feet, himself, his state, and country, Basely begged mercy!	= entreat. = negotiate.
112		= as if.
114	Sfor. What is that you mutter? I'll have thy thoughts.	

116	Steph. You shall. You are too <u>fond</u> ,	= foolish.
118	And feed a <u>pride</u> that's swollen too big already,	= ie. Marcelia's pride.
120	And <u>surfeits</u> with <u>observance</u> .	= feeds to excess. = being deferred to.
122	Sfor. O my patience!	
124	My vassal speak thus?	
126	Steph. Let my head answer it,	123: ie. by being beheaded
128	If I offend. She, that you think a saint,	
130	I fear, may play the devil.	
132	Pesc. [Aside] Well said, old fellow.	
134	Steph. And he that hath so long engrossed your favours,	
136	Though to be named with reverence, lord Francisco,	
138	Who, as you purpose, shall solicit for you,	
140	I think's too near her.	
142	[Sforza lays his hand on his sword.]	
144	Pesc. Hold, sir! this is madness.	
146	Steph. It may be they confer of joining lordships;	= secluded
148	I'm sure he's <u>private</u> with her.	
150	Sfor. Let me go,	
152	I scorn to touch <u>him</u> ; he deserves my pity,	= ie. Stephano.
154	And not my anger. – <u>Dotard</u> ! and to be one	= senile old man.
156	Is <u>thy</u> protection, else thou durst not think	= Sforza addresses Stephano with the contemptuous "thee".
158	That love to my Marcelia hath left room	
160	In my full heart for any <u>jealous</u> thought: –	= suspicious.
162	<u>That idle passion</u> dwell with thick-skinned <u>tradesmen</u> ,	147: <i>that idle passion</i> = "let that foolish emotion", ie. suspicion or jealousy. <i>tradesmen</i> = ie. those skilled in a trade: he means presumably less-sensitive persons of lower class.
164	The undeserving lord, or the <u>unable</u> !	= impotent.
166	Lock up thy own wife, fool, that must take physic	
168	From her young doctor, <u>physic upon her back</u> ,	= ie. have sex with her.
170	Because thou hast the palsy in that part	151-152. <i>Because...active</i> : a cruel suggestion that Stephano is impotent.
172	That makes her active. I could smile to think	= who.
174	What wretched things they are <u>that</u> dare be jealous	= Messallina, cruel wife of Emperor Claudius, and notorious adulteress.
176	Were I matched to another <u>Messaline</u> ,	
178	While I found merit in myself to please her,	
180	I should believe her chaste, and would not seek	
182	To find out my own torment; but, alas!	
184	Enjoying one that, but to me, 's a <u>Dian</u> ,	= Diana, the virgin goddess of the hunt.
186	I am <u>too secure</u> .	= "in any case, very confident" - he is <i>not</i> expressing doubt.
188	Tib. This is a confidence	
190	Beyond example.	
192	<i>Enter Graccho, Isabella, and Mariana.</i>	
194	Grac. There he is – now speak,	166-7: [To Mariana]
196	Or be forever silent.	
198	Sfor. If you come	

170	To bring me comfort, say that you have made My peace with my Marcelia.	
172		
174	<i>Isab.</i> I had rather Wait on you to your funeral.	
176	<i>Sfor.</i> You are my mother; Or, by her life, you <u>were</u> dead else.	= would be
178		
180	<i>Mari.</i> <u>Would</u> you were, To your dishonour! and, since <u>dotage</u> makes you	= "it would be better if". = excessive love.
182	Wilfully blind, borrow of me my eyes, Or some part of my spirit. Are you all flesh?	
184	A lump of patience only? no fire in you? But do your pleasure: – here your mother was	
186	Committed by <u>your servant</u> , (for I scorn To call him husband,) and myself, your sister,	= ie. Francisco
188	If that you dare remember such a name, <u>Mewed up</u> , to make the way open and free	= confined
190	For the adultress, I am unwilling To say, a part of Sforza.	
192	<i>Sfor.</i> Take her head off! She hath blasphemed, and by our law must die!	
194		
196	<i>Isab.</i> Blasphemed! for calling of a whore, a whore?	
198	<i>Sfor.</i> O hell, what do I suffer!	
200	<i>Mari.</i> Or is it treason For me, that am a subject, to endeavour To save the honour of the duke, and that	
202	He should not be a <u>wittol</u> on record? For by posterity 'twill be believed,	= a husband who accepts his wife's cuckolding him.
204	As certainly as now it can be proved, Francisco, the great <u>minion</u> , that <u>sways</u> all,	= ie. favorite of the duke. = has influence over.
206	To meet the chaste embraces of the duchess, Hath leaped into her bed.	
208		
210	<i>Sfor.</i> Some proof, vile creature! Or thou hast spoke thy last.	
212	<i>Mari.</i> The public <u>fame</u> , Their hourly private meetings; and, e'en now,	212-217: she lists the evidence; <i>fame</i> = rumors.
214	When, under a <u>pretence</u> of grief or anger, You are denied the joys due to a husband,	= ie. Marcelia's false show
216	And made a stranger to her, at all times The door stands open to him; to a Dutchman	
218	This were enough, but to a right Italian A hundred thousand witnesses.	218-9. <i>to a right Italian...witnesses</i> : to the more excitable Italians, this evidence is as strong as if there had been a multitude of witnesses.
220		
222	<i>Isab.</i> Would you have us To be her <u>bawds</u> ?	= panders or pimps ¹
224	<i>Sfor.</i> O the malice And envy of base women, that, with horror,	

226	Knowing their own defects and inward guilt,	
228	Dare lie, and swear, and damn, for what's most false,	
	To cast aspersions upon one untainted!	
230	Ye are in your natures devils, and your ends, –	
	Knowing your reputation sunk for ever,	
232	And not to be recovered, – to have all	
	<u>Wear your black livery</u> . Wretches! you have raised	232: <i>Wear your black livery</i> = this clause modifies "your ends", ie. "it is your goal (<i>ends</i>) to have everyone appear to be as depraved as you are"; <i>black livery</i> suggests an outfit of black, symbolizing depravity.
		232-4: <i>you have...deprave her</i> = in trying to portray Marcellia as wanton, they only increase her reputation for virtuousness.
	A monumental trophy to her pureness,	
234	In truth your studied purpose to deprave her:	
	And all the <u>shot</u> made by your foul detraction,	= cannon-fire, or similar ballistic metaphor. ¹
236	Falling upon her sure-armed innocence,	
	<u>Returns upon yourselves</u> ; and, if my love	= ie. "your attempts to cast aspersions on Marcellia only rebound with effect onto you".
		= grow ever greater.
238	Could <u>suffer an addition</u> , I'm so far	
	From giving credit to you, this would teach me	
240	More to admire and serve her. You are not worthy	
	To fall as sacrifices to appease her;	
242	And therefore live till your own <u>envy</u> burst you.	= malice
244	Isab. All is in vain; he is not to be moved.	
246	Mari. She has bewitched him.	
248	Pesc. 'Tis so past belief,	
	To me it <u>shews</u> a fable.	= is like
250		
	<i>Enter Francisco, speaking to a Servant <u>within</u>.</i>	= the servant is off-stage.
252		
	Fran. On thy life,	
254	<u>Provide</u> my horses, and <u>without the port</u>	= prepare, equip. ² = outside the city gate. ²
	With care attend me.	
256		
	Serv. [<i>Within</i>] I shall, my lord.	
258		
	Grac. He's come.	
260	What <u>gimcrack</u> have we next?	= fop, a pretentious or showy person ¹
262	Fran. Great sir.	
264	Sfor. Francisco,	
	Though all the joys in women are fled from me,	
266	In thee I do embrace the full delight	
	That I can hope from man.	
268		
	Fran. I would impart,	
270	Please you to lend your ear, a weighty secret,	
	I am in labour to deliver to you.	
272		
	Sfor. All leave the room.	
274		
	[<i>Exeunt Isabella, Mariana, and Graccho.</i>]	
276		

278	Excuse me, good Pescara, Ere long I will wait on you.	
280	Pesc. You speak, sir, The language I should use.	280-1: "You speak to me with a deference that I should be using to you."
282		
284		
286	Sfor. Be within call, Perhaps we may have use of you.	
288	Tib. We shall, sir.	
290	[<i>Exeunt Tiberio and Stephano.</i>]	
292	Sfor. Say on, my comfort.	
294	Fran. Comfort! no, your torment, For so my fate appoints me. I could curse The hour that gave me being.	
298	Sfor. What new monsters Of misery stand ready to devour me? Let them at once dispatch me.	
302	Fran. Draw your sword then, And, as you wish your own peace, quickly kill me; Consider not, but do it.	
306	Sfor. Art thou mad?	
308	Fran. Or, if to take my life be too much mercy, As death, indeed, concludes all human sorrows, Cut off my nose and ears; pull out an eye, The other only left to lend me light To see my own deformities. Why was I born Without some <u>mulct</u> imposed on me by nature? Would from my youth a loathsome leprosy Had run upon this face, or that my breath Had been infectious, and so made me shunned Of all societies! Cursed be he that taught me Discourse or manners, or lent any grace That makes the <u>owner</u> pleasing in the eye Of wanton women! since those <u>parts</u> , which others Value as blessings, are to me afflictions, Such my condition is.	= penalty ¹
314		
316		
318		= ie. himself.
320		= referring to his own attractive physical qualities.
322		
324	Sfor. I am on the <u>rack</u> : <u>Dissolve</u> this doubtful riddle.	= ie. the instrument of torture. = "solve (for me)".
326		
328	Fran. That I alone, Of all mankind, that stand most bound to love you, And study your content, should be appointed, Not by my will, but forced by cruèl fate, To be your greatest enemy! – not to hold you In this <u>amazement</u> longer, in a word, Your duchess loves me.	
332		= astonishment
334	Sfor. Loves thee!	

336	Fran.	Is mad for me,	
338		Pursues me hourly.	
340	Sfor.	Oh!	
342	Fran.	And from hence grew	
344		Her late neglect of you.	
346	Sfor.	O women! women!	
348	Fran.	I laboured to divert her by persuasion,	
350		Then urged your much love to her, and the danger;	
352		Denied her, and with scorn.	
354	Sfor.	'Twas like thyself.	
356	Fran.	But when I saw her smile, then heard her say,	
358		Your love and extreme dotage, as a cloak,	= shield
360		Should <u>cover</u> our embraces, and your power	
362		Fright others from suspicion; and all favours	
364		That should preserve her in her innocence,	
366		By lust inverted to be used as bawds;	
368		I could not but in duty (though I know	= telling.
370		That the <u>relation</u> kills in you all hope	= ie. peace of mind.
372		Of <u>peace</u> hereafter, and in me 'twill shew	
374		Both base and poor to rise up her accuser)	
376		Freely <u>discover</u> it.	= reveal
378	Sfor.	Eternal plagues	
380		Pursue and overtake her! for her sake,	
382		To all posterity may <u>he</u> prove a cuckold,	= ie. any man
384		And, like to me, a thing so miserable	
386		As words may not express him, <u>that</u> gives trust	= who
388		To all-deceiving women! Or, since it is	
390		The will of Heavèn to preserve mankind,	
392		That we must know and couple with these serpents,	
394		No wise man ever, taught by my example,	
396		Hereafter <u>use</u> his wife with more respect	= treat
398		Than he would do his horse that does him service,	
400		Base woman being in her creation made	
402		A slave to man. But, like a village nurse,	
404		Stand I now cursing and considering, when	378-9: <i>Stand I...would do</i> = "I stand here talking instead
406		The tamest fool would do – Within there! Stephano,	of acting, as even the most subservient fool would do."
408		Tiberio, and the rest! I will be sudden,	
410		And she shall know and feel, love in extremes	
412		Abused, knows no <u>degree</u> in hate.	= intervals or steps; ie. there are no intermediate levels of
414			hate when one's love is abused – it's all or nothing.
416		<i>Enter Tiberio and Stephano.</i>	
418	Tib.	My lord.	
420	Sfor.	Go to the chamber of that wicked woman –	
422	Steph.	What wicked woman, sir?	
424	Sfor.	The devil, my wife.	

394	Force a rude entry, and, if she refuse To follow you, drag her hither by the hair, And know no pity; any gentle <u>usage</u>	= treatment
396	To her will call on cruèlty from me, To such as shew it. – Stand you staring? Go,	
398	And put my will in act.	
400	Steph. There's no disputing.	400: a variation on his earlier twice-repeated sentiment, "There's no contending."
402	Tib. But 'tis a tempest, on the sudden raised, Who durst have dreamed of?	
404		
406	<i>[Exeunt Tiberio and Stephano.]</i>	
408	Sfor. Nay, since she dares damnation, I'll be a <u>Fury</u> to her.	= one of the Greek spirits of vengeance, who torment the sinful.
410	Fran. Yet, great sir, Exceed not in your fury; she's yet guilty	
412	Only in her <u>intent</u> .	= ie. she hasn't actually been able to follow through on her desire for him.
414	Sfor. Intent, Francisco! <u>It does include all fact</u> ; and I might sooner	= " <i>intent</i> is equal to action or deed (<i>fact</i>)"
416	Be won to pardon treason to my crown, Or one that killed my father.	
418		
420	Fran. You are wise, And know what's best to do: – yet, if you please, To prove her temper to the height, say only	421: "to test her in order to confirm that what I am accusing her of is true, tell her etc."
422	That I am dead, and then observe how far She'll be <u>transported</u> . I'll remove a little,	= emotionally moved ¹
424	But be within your call. – [<i>Aside</i>] Now to the upshot! Howe'er, I'll <u>shift</u> for one.	= escape now: ie. he won't stick around to see the result of his diabolical plot.
426		
428	<i>[Exit.]</i>	
430	<i>Re-enter Tiberio, Stephano, and Guard with Marcelia.</i>	
432	Marcel. Where is this monster, This walking tree of jealousy, this dreamer,	
434	This <u>horned beast</u> that would be? Oh! are you here, sir?	= referring to the horns traditionally ascribed to a cuckolded husband.
436	Is it by your commandment or <u>allowance</u> , I am thus basely <u>used</u> ? Which of my virtues, My labours, services, and cares to please you, –	= permission. = treated.
438	For, to a man suspicious and unthankful, Without a blush <u>I may be mine own trumpet</u> , –	= as in, "I'll toot my own horn."
440	Invites this barbarous course? dare you look on me Without a seal of shame?	
442		
444	Sfor. Impudence, How ugly thou appear'st now! Thy intent	

446	To be a whore, leaves thee not blood enough To make the honest blush: what had the act done?	
448	Marcel. Returned <u>thee</u> the dishonour thou deserv'st; Though willingly I had given up myself	= when their relationship was loving, Marcelia always addressed the duke as "you", in respect for him as her husband and sovereign, and he always address her with the loving "thee"; but now, disgusted and angered, she changes to the insulting "thee", whereas he switches to a stiffly standoffish and formal "you".
450	To every common letcher.	
452	Sfor. Your chief minion, Your chosen favourite, your wooed Francisco,	
454	Has dearly paid for't; for, wretch! know, he's dead, And by my hand.	
456	Marcel. The bloodier villain thou	
458	But 'tis not to be wondered at, thy love Does know no other object: – thou hast killed then,	
460	<u>A man I do profess I loved</u> ; a man	= Marcelia makes this assertion only to upset Sforza. In her next speech, she allows that she was fibbing.
	For whom a thousand queens might well be rivals. But he, I speak it to thy <u>teeth</u> , that dares be	= face
462	A jealous fool, dares be a murderer, And knows no end in mischief.	
464	Sfor. I begin now In this my justice.	
466		
468	[Stabs her.]	
470	Marcel. Oh! I have fooled myself Into my grave, and only grieve for that	
472	Which, when you know you've slain an innocent, You needs must suffer.	
474	Sfor. An innocent! Let one Call in Francisco;	
476		
478	[Exit Stephano.]	
480	for he lives, vile creature, To <u>justify</u> thy falsehood, and how often,	= affirm
482	With whorish flatteries, thou hast tempted him; I being only fit to live a <u>stale</u> ,	= dupe ¹
484	A bawd and property to your wantonness.	
486	Re-enter Stephano.	
488	Steph. Signior Francisco, sir, but evèn now Took horse <u>without the ports</u> .	= ie. "and exited the city gates (ports)"
490	Marcel. We are both abused, And both by him <u>undone</u> . – <u>Stay</u> , <u>Death</u> , a little,	= ruined. = wait. = she addresses personified <i>Death</i> .
492	Till I have cleared me to my lord, and then I willingly obey thee. – O, my Sforza!	
494	Francisco was not tempted, but the tempter; And, as he thought to win me, shewed the warrant	
496		

498	That you signed for my death.	
500	<i>Sfor.</i> Then I believe <u>thee</u> ; Believe thee innocent too.	= realizing they have been tricked, the duke and duchess both revert to their usual pronouns.
502		
504	<i>Marcel.</i> But, being contemned, Upon his knees with tears he did beseech me Not to reveal it; I, soft-hearted fool, Judging his penitence true, was won unto it: Indeed, the unkindness to be sentenced by you, Before that I was guilty in a thought, Made me put on a <u>seeming</u> anger towards you, And now – behold the <u>issue</u> ! As I do, May Heaven forgive you!	= rejected or spurned ¹ = pretended. = outcome.
512		
514		[Dies.]
516	<i>Tib.</i> Her sweet soul has left Her beauteous prison.	
518	<i>Steph.</i> Look to the duke; he stands As if he <u>wanted motion</u> .	= lacked the ability to move
520		
522	<i>Tib.</i> Grief hath stopped the organ of his speech.	522: ie. his tongue
524	<i>Steph.</i> Take up this body, And call for his physicians.	
526		
528	<i>Sfor.</i> O, my heart-strings!	
		[Exeunt.]
	END OF ACT IV.	

ACT V.

SCENE I.

The Milanese.

A Room in Eugenia's House.

Enter Francisco, and Eugenia in male attire.

Entering Characters: Eugenia is Francisco's sister. We were informed in Act II that the duke had seduced Eugenia after promising to marry her, then unceremoniously dumped her for Marcelia. She has been in hiding ever since.

Eugenia is dressed in male attire, specifically the outfit of a page. Such a disguise appears frequently on young female characters in Elizabethan drama.

1 **Fran.** Why, could'st thou think, Eugenia, that rewards,
2 Graces, or favours, though strewed thick upon me,
3 Could ever bribe me to forget mine honour?
4 Or that I tamely would sit down, before
5 I had dried these eyes, still wet with showers of tears,
6 By the fire of my revenge? look up, my dearest!
7 For that proud fair, that, thief-like, stepped between
8 Thy promised hopes, and robbed thee of a fortune
9 Almost in thy possession, hath found,
10 With horrid proof, his love, she thought her glory,
11 And an assurance of all happiness,
12 But hastened her sad ruin.

= ie. his family's honor, disgraced when the duke dumped Eugenia for Marcelia.

= used as a noun, meaning a beautiful woman, ie. Marcelia.

= has

14 **Eug.** Do not flatter
15 A grief that is beneath it; for, however
16 The credulous duke to me proved false and cruel,
17 It is impossible he could be wrought
18 To look on her, but with the eyes of dotage,
19 And so to serve her.

= worked, manipulated

20 **Fran.** Such, indeed, I grant,
21 The stream of his affection was, and ran
22 A constant course, till I, with cunning malice –
23 And yet I wrong my act, for it was justice, –
24 Made it turn backwards; and hate, in extremes,
25 (Love banished from his heart,) to fill the room:
26 In a word, know the fair Marcelia's dead.

= flow or path, nicely concluding the *stream* metaphor, along with *ran*.

= ie. Sforza's affection for the duchess.

28 **Eug.** Dead!

30 **Fran.** And by Sforza's hand. Does it not move you?
31 How coldly you receive it! I expected
32 The mere relation of so great a blessing,
33 Borne proudly on the wings of sweet revenge,
34 Would have called on a sacrifice of thanks,
35 And joy not to be bounded or concealed.
36 You entertain it with a look, as if
37 You wished it were undone.

40 **Eug.** Indeed I do:
41 For, if my sorrows could receive addition,
42 Her sad fate would increase, not lessen them.

= could possibly become greater

44	She never injured me, but entertained A fortune humbly offered to her hand, Which a wise lady gladly would have kneeled for.	
46	Unless you would impute it as a crime, She was more fair than I, and had discretion	
48	Not to deliver up her virgin fort, Though strait besieged with flatteries, vows, and tears, Until the church had made it safe and lawful.	48-49: note the common metaphor comparing a woman's virginity to a fortress that must be captured.
50	 And had I been the mistress of her judgment And constant temper, <u>skilful</u> in the knowledge Of man's malicious falsehood, I had never, Upon <u>his</u> hell-deep oaths to marry me, Given up my fair name, and my maiden honour, To his foul lust; nor lived now, being branded In the forehead for his whore, the scorn and shame Of all good women.	50: Eugenia gives Marcelia credit for not giving herself over to the duke until he married her. = expert, or not ignorant. ¹ = ie. the duke's.
52		55: Eugenia reveals that she had, unlike Marcelia, given herself to the duke before marriage.
54		
56		
58		
60	Fran. Have you then no <u>gall</u> , Anger, or spleen, familiar to your sex? Or is it possible, that you could see Another to possess what was your due, And not grow pale with envy?	= mettle, spirit ²
62		
64		
66	Eug. Yes, of him That did deceive me. There's no <u>passion</u> , that A maid so injured ever could partake of, But I have dearly suffered. These three years, In my desire and labour of revenge, Trusted to you, I have endured the throes Of teeming women; and will hazard all	= powerful emotion
68		
70		71-72: <i>throes...women</i> = pains of childbirth; she is not saying she herself has had a child, but rather simply comparing her three years of agony to that of childbirth.
72		
74	Fate can inflict on me, but I will reach Thy heart, false Sforza! – <u>You</u> have trifled with me, And not proceeded with that fiery zeal, I looked for from a brother of your spirit. Sorrow forsake me, and all signs of grief Farewell for ever! Vengeance, armed with fury, Possess me wholly now!	= ie. she addresses Francisco.
76		
78		
80		
82	Fran. The reason, sister, Of this strange metamorphosis?	
84	Eug. Ask <u>thy</u> fears, Thy base, unmanly fears, thy poor delays, Thy dull forgetfulness equal with death;	= Eugenia, contemptuous, switches to "thee": she is letting Francisco know how disappointed she is in him, that he has gone three years without apparently doing anything to avenge the wrong done to her by the duke.
86		
88	My wrong, else, and the scandal which can never Be washed off from our house, but in <u>his blood</u> , Would have stirred up a coward to a deed In which, though he had <u>fallen</u> , the brave intent Had crowned itself with a fair monument Of noble resolution. In this <u>shape</u> I hope to get access; and, then, with shame, Hearing my sudden execution, judge	= ie. the duke's = been killed in the commission of = disguise (as a page). 93-96: Francisco should expect to be ashamed of himself when he sees how his sister, a mere girl, was able to so
90		
92		
94		

96	What honour thou hast lost, in being transcended By a weak woman.	efficiently get her revenge on the duke, while he sat around all this time doing nothing. Her use of <i>execution</i> is ambiguous: it could refer simply to her implementation of her plan for revenge, but it could also suggest she will kill the duke. ¹
98	Fran. Still mine own, and dearer! And yet in this you but pour oil on fire, 100 And offer your assistance where it needs not, And, that you may perceive I lay not fallow, 102 But had your wrongs stamped deeply on my heart By the iron pen of vengeance, I attempted, 104 By whoring her, to <u>cuckold</u> him: that failing, I did begin his tragedy in her death, 106 To which it served as <u>prologue</u> , and will make A memorable story of your fortunes 108 In my assured revenge: Only, best sister, Let us not <u>lose ourselves</u> in the performance 110 By your rash undertaking: we will be As sudden as you could wish. 112	98: Francisco is impressed! = ie. make the duke the victim of a cheating wife = <i>prologue</i> , with <i>tragedy</i> , provides a delightfully ironic metaphor for their actions as being part of a play. = ie. "lose our own lives (unnecessarily)"
114	Eug. Upon those terms I yield myself and cause to be disposed of As you think fit. 116	113-115: she is satisfied he will indeed go through with their revenge.
118	<i>Enter a Servant.</i>	
120	Fran. Thy purpose?	119: [To Servant]
122	Serv. There's one Graccho, That followed you, it seems, upon <u>the track</u> , 124 Since you left Milan, that's <u>importunate</u> To have access, and will not be denied: His haste, he says, concerns you. 126	= ie. a metaphorical path left by Francisco. = persistent.
128	Fran. Bring him to me. [Exit Servant.]	
130	Though he hath laid an ambush for my life, 132 Or <u>apprehension</u> , yet I will <u>prevent</u> him, And work mine own ends out. 134	= come to arrest him. ¹ = thwart.
136	<i>Enter Graccho.</i>	
138	Grac. [Aside] Now for my whipping! And if I now outstrip him not, and catch him, And by a new and strange way too, hereafter 140 I'll swear there are worms in my brains.	137: "Now I'll get revenge for my whipping!"
142	Fran. Now, my good Graccho! We meet as 'twere by miracle. 144	142ff: note how Francisco and Graccho dissimulate pleasantly to each other.
146	Grac. Love, and duty, And vigilance in me for <u>my lord's</u> safety, First taught me to <u>imagine</u> you were here,	= ie. Francisco's. = guess.

148	And then to follow you. All's come forth, my lord, That you could wish concealed. The duchess' wound, 150 In the duke's rage put home, yet gave her leave To acquaint him with your practices, which your flight 152 Did easily confirm.	
154	Fran. This I expected; But sure you come provided of good counsel, 156 To help in my extremes.	
158	Grac. I would not hurt you.	
160	Fran. How! hurt me? such another word's <u>thy</u> death; Why, dar'st thou think it can fall in thy will 162 To outlive what I determine?	= scornful, he switches to "thee".
164	Grac. [Aside] How he awes me!	
166	Fran. Be brief; what brought thee hither?	
168	Grac. Care to inform you You are a condemned man, pursued and sought for, 170 And your head rated at ten thousand ducats To him that brings it.	
172	Fran. Very good.	
174	Grac. All <u>passages</u> 176 Are intercepted, and choice troops of horse Scour o'er the neighbour plains; your picture sent 178 To every state confederate with Milan: That, though I grieve to speak it, in my judgment, 180 So thick your dangers meet, and run upon you, It is impossible you should escape 182 Their <u>curious</u> search.	= roads, traffic ¹ 178-182: note the compression of time, which dramatically speeds up the action; all this activity has taken place while Francisco was journeying to his sister's residence. = careful or thorough
184	Eug. Why, let us then turn Romans, And, <u>falling by our own hands</u> , mock their threats, 186 And dreadful preparations.	= "let's kill ourselves"
188	Fran. 'Twould show nobly; But that the honour of our full revenge 190 Were lost in the rash action. No, Eugenia, Graccho is wise, my friend too, not my servant, 192 And I dare trust him with my latest secret. We would, and thou must help us to perform it, 194 First kill the duke – then, fall what can upon us! For injuries are writ in brass, kind Graccho, 196 And not to be forgotten.	188f: it is unclear if Francisco takes Eugenia's suggestion to kill themselves as seriously intended, or if he and Eugenia are toying with Graccho's credulity; the actors could play it either way. 190f: Francisco suddenly switches back to addressing Graccho with dissimulating, bosom-friend warmth.
198	Grac. [Aside] He instructs me What I should do.	198-9: Graccho is commenting on the irony of Francisco instructing him on how past insults should not be forgotten - as if Graccho could forgive and forget Francisco's sentencing him to a flogging!
200		

202	Fran. What's that?	
204	Grac. I labour with A strong desire to assist you with my service; And now I am delivered of 't.	
206	Fran. I told you.	
208	Speak, my <u>oraculous</u> Graccho.	= speaking like an oracle: divine or infallible. ¹
210	Grac. I have heard, sir,	
212	Of men in debt that, <u>layed for</u> by their creditors,	= ie. laid in wait for
214	In all such places where it could be thought They would take shelter, chose for sanctuary Their lodgings underneath their creditors' noses,	
216	Or near that prison to which they were <u>designed</u> , If apprehended; confident that there They never should be sought for.	= destined for
218	Eug. Tis a strange one!	
220	Fran. But what infer you from it?	
222	Grac. This, my lord;	
224	That, since all ways of your escape are stopped, In Milan only, or, what's more, in the court,	
226	<u>Whither</u> it is presumed you dare not come, Concealed in some disguise, you may live safe.	= to where
228	Fran. And not to be discovered?	
230	Grac. But by myself.	231: ie. only Graccho would know of Francisco's presence.
232	Fran. By thee! Alas! I know thee honest, Graccho, And I will put thy counsel into act, And suddenly. Yet, not to be ungrateful For all thy loving <u>travail</u> to preserve me, What bloody end soe'er <u>my stars appoint</u> , Thou shalt be safe, good Graccho. – Who's within there?	= work, effort. = the astrological superstition of the time assumed the alignment of the <i>stars</i> (which included planets) affected one's fate.
236		
238	Grac. In the devil's name, what means he!	
240		
242	<i>Enter Servants.</i>	
244	Fran. Take my friend Into your custody, and bind him fast: I would not part with him.	
246		
248	Grac. My good lord.	
250	Fran. <u>Dispatch</u> :	= "Quickly!"
252	'Tis for your good, to keep you honest, Graccho! I would not have ten thousand ducats tempt you, Being of a soft and <u>wax-like</u> disposition,	= moldable, ie. easily changeable
254	To play the traitor; nor a foolish itch To be revenged for your late excellent whipping Give you the opportunity to offer My head for satisfaction. Why, <u>thou</u> fool!	= after a brief fling with formal "you", Francisco returns to
256		

258	I can look through and through thee; thy intents	using the contemptuous "thee".
260	Appear to me as written in thy forehead, In plain and easy <u>characters</u> : and but that	= letters
262	I scorn a slave's base blood should <u>rust</u> that sword	= turn rust-colored ¹ (ie. from being soaked in Graccho's blood).
264	That from a prince expects a scarlet dye, Thou now wert dead; but live, only to pray	
266	For good success to crown my undertakings; And then, at my return, perhaps, I'll free thee,	
268	To make me further sport. Away with him! I will not hear a syllable.	
270	[<i>Exeunt Servants with Graccho.</i>]	
272	We must trust Ourselves, Eugenia; and though we make use of The counsel of our servants, <u>that oil spent</u> ,	= Francisco compares the advice received from servants that has been exhausted to the oil used in an oil lamp that has been used up, the resulting foul-smelling burning to be snuffed or stamped out.
274	Like snuffs that do offend, we tread them out. – But now to <u>our last scene</u> , which we'll so carry,	= Francisco again engages in a bit of self-reference: the next scene will indeed be the last scene!
276	That few shall understand how 'twas begun, Till all, with half an eye, may see 'tis done.	277: "till it will be obvious to all".
278	[<i>Exeunt.</i>]	
<u>ACT V, SCENE II.</u>		
<i>Milan.</i>		
<i>A Room in the Castle.</i>		
<i>Enter Pescara, Tiberio, and Stephano.</i>		
1	Pesc. The like was never read of.	
2		
4	Steph. In my judgment, To all that shall but hear it, 'twill appear A most impossible fable.	
6		
8	Tib. For Francisco, My wonder is the less, because there are Too many precedents of unthankful men	
10	Raised up to greatness, which have after <u>studied</u> The ruin of their makers.	= strove for
12		
14	Steph. But that melancholy, Though ending in <u>distraction</u> , should work So far upon a <u>man</u> as to compel him	= derangement, madness. = ie. the duke.
16	To <u>court</u> a thing that has <u>nor</u> sense nor being, Is unto me a miracle.	16: this mysterious line will be explained in Sforza's speech at line 67f. <i>court</i> = woo. <i>nor</i> = neither.
18		
20	Pesc. 'Troth, I'll tell you, And briefly as I can, by what degrees He fell into this madness. When, by the care	
22	Of his physicians, he was <u>brought to life</u> , <u>As</u> he had only passed a fearful dream,	= ie. returned to consciousness after having fainted. = as if.
24	And had not acted what I grieve to think on,	

26	He called for fair Marcelia, and being told	
28	That she was dead, he broke forth in extremes,	
30	(I would not say blasphemed,) and cried that Heaven,	
32	For all the offences that mankind could do,	
34	Would never be so cruèl as to rob it	
36	Of so much sweetness, and of so much goodness,	
38	That not alone was sacred in herself,	
40	But did preserve all others innocent	
42	That had but converse with her. Then it came	33-34: <i>it came / Into his fancy</i> = ie. he remembered.
44	Into his fancy that she <u>was accused</u>	= had been accused (of adultery).
46	By his mother and his sister; thrice he cursed them,	
48	And thrice his desperate hand was on his sword	
50	To have killed them both; but he restrained, and they	
52	Shunning his fury, <u>spite of all prevention</u>	= despite everyone's efforts to stop him
54	He would have turned his rage upon himself;	
56	When wisely his physicians, looking on	
58	The duchess' wound, to stay his ready hand,	
60	Cried out, it was not mortal.	42: the doctors told Sforza that Marcelia was not dead.
62	Tib. 'Twas well thought on.	
64	Pesc. He easily believing what he wished,	
66	More than a perpetuity of pleasure	
68	In any object else, flattered by hope,	
70	<u>Forgetting his own greatness</u> , he fell prostrate	= forgetting to behave with the propriety required of his station, ie. a duke.
72	At the doctors' feet, implored their aid, and swore,	
74	Provided they recovered her, he would live	
76	A private man, and they should share his dukedom.	51-52: <i>Provided...private man</i> = if the doctors can save Marcelia, he will retire.
78	They seemed to promise fair, and every hour	
80	Vary their judgments, as they find his fit	
82	To suffer intermission or extremes:	
84	For his behaviour since –	
86	Sfor. [<i>within</i>] As you have pity	
88	Support her gently.	
90	Pesc. Now, be your own witnesses;	
92	I am <u>prevented</u> .	= anticipated (by their arrival)
94	<i>Enter Sforza, Isabella, Mariana, Doctors,</i>	
96	<i>and Servants with the body of Marcelia.</i>	
98	Sfor. Carefully, I beseech you,	
100	The gentlest touch torments her; and then think	
102	What I shall suffer. O you earthly <u>gods</u> ,	= ie. the doctors.
104	You second natures, that from your great master,	70-72: <i>Hippolytus</i> was the son of the Greek hero Theseus,
106	Who joined the limbs of torn Hippolytus,	who, mistakenly thinking Hippolytus had tried to
108	And drew upon himself the Thunderer's envy,	seduce his stepmother (Phaedra, Theseus' wife),
110		successfully entreated Poseidon to kill him. The <i>great</i>
112		<i>master</i> (line 70) is Asclepius, a son of Apollo who had
114		been educated in the art of medicine, who brought
116		Hippolytus back to life; for which act Zeus killed him
118		with a thunderbolt. Asclepius became the Greek god of
120		medicine.
122	Are taught those hidden secrets that restore	
124	To life death-wounded men! you have a patient,	

76	On whom to express the excellence of art, Will bind even Heaven your debtor, though it pleases To make your hands the organs of a work	
78	The saints will smile to look on, and good angels Clap their celestial wings to give it plaudits.	
80	How pale and wan she looks! O pardon me, That I presume (dyed o'er with bloody guilt, Which makes me, I confess, far, far unworthy) To touch this snow-white hand. How cold it is!	
82	This once was <u>Cupid's fire-brand</u> , and still	= the torch of, appropriately enough, the god of love.
84	'Tis so to me. How slow her pulses beat too!	
86	Yet in this temper she is all perfection, And mistress of a heat so full of sweetness, The blood of virgins in their pride of youth Are balls of snow or ice compared unto her.	
90		
92	Mari. Is not this strange?	
94	Isab. Oh! <u>cross</u> him not, dear daughter; Our conscience tells us we have been <u>abused</u> , Wrought to accuse the innocent, and with him Are guilty of a <u>fact</u> –	= contradict. = deceived, misled.
96		= evil deed
98	<i>Enter a Servant, and whispers Pescara.</i>	
100	Mari. 'Tis now past help.	
102	Pesc. With me? <u>What</u> is he?	= who
104	Serv. He has a strange aspect; A Jew by birth, and a physicián By his profession, as he says, who, hearing Of the duke's frenzy, on the forfeit of His life will undertake to render him Perfect in every part: – provided that Your lordship's favour gain him free access, And your power with the duke a safe protection, Till the great work be ended.	
110		
112		
114	Pesc. Bring me to him; As I find cause, I'll do.	
116		
118	<i>[Exeunt Pescara and Servant.]</i>	
120	Sfor. How sound she sleeps! Heaven keep her from a lethargy! – How long (But answer me with comfort, I beseech you) Does your sure judgment tell you that these lids, That cover richer jewels than themselves, Like envious night, will bar these glorious <u>suns</u> From shining on me?	122-3: <i>these lids...themselves</i> = the eyes are even more valuable than the eyelids that cover them.
122		
124		= ie. again, the eyes
126		
128	I Doct. We have given her, sir, A sleepy potion, that will hold her long, That she may be less sensible of the torment The searching of her wound will put her to.	
130		

132	2 Doct. She now feels little; but, if we should wake her, To hear her speak would fright both us and you, 134 And therefore dare not hasten it.	
136	Sfor. I am patient. You see I do not rage, but wait your pleasure. 138 What do you think she dreams of now? for sure, Although her body's organs are bound fast, 140 Her <u>fancy</u> cannot slumber.	= imagination, thoughts, mind ²
142	1 Doct. That, sir, looks on Your sorrow for your late rash act, with pity 144 Of what you suffer for it, and prepares To meet the free confession of your guilt 146 With a glad pardon.	142-6: the doctor describes what he imagines Marcelia is dreaming.
148	Sfor. She was ever kind, And her displeasure, though called on, short-lived 150 Upon the least submission. – O you Powers, That can convey our thoughts to one another 152 Without the aid of eyes or ears, assist me! Let her behold me in a pleasing dream 154	
156		
158	Thus, on my knees before her; (yet that duty In me is not sufficient;) let her see me Compel my mother, from whom I <u>took</u> life, 160 And this my sister, partner of my being, To bow thus low unto her; let her hear us 162 In my acknowledgment freely confess That we in a degree as high are guilty 164 As she is innocent. – Bite your tongues, vile creatures, And let your inward horror fright your souls, 166 For having belied that pureness to come near which, All women that posterity can bring forth 168 Must be, though striving to be good, poor rivals.	= received
170	And for that dog Francisco, that seduced me, In wounding her, to raise a temple built To chastity and sweetness, let her know 172 I'll follow him to hell, but I will find him, And there <u>live</u> a fourth <u>Fury</u> to torment him. 174 Then, for this cursèd hand and arm that guided The wicked steel, I'll have them, joint by joint, 176 With burning irons seared off, which I will eat, I being a vulture fit to taste such carrion; 178 Lastly –	161: <i>Bite...creatures</i> : perhaps at this point Mariana and Isabella have begun to interrupt the duke. 167-8: ie. no matter how much other women strive to be virtuous, they can never approach the goodness of Marcelia.
180	1 Doct. You are too loud, sir; you disturb Her sweet repose.	
182		
184	Sfor. I am hushed. Yet give <u>us</u> leave, Thus prostrate at her feet, our eyes bent downwards, Unworthy and ashamed to look upon her, 186 To expect her gracious sentence.	= read as "I will live as". = there were three Furies in Greek mythology. 174: his frenzy crescendoes = me

188	2 Doct. He's past hope.	
190	1 Doct. The body too will putrify, and then We can no longer cover the imposture.	190-1: the doctor worries that Marcelia's unpreserved and lifeless corpse will begin to noticeably decompose.
192		
194	Tib. Which, in his death, will quickly be discovered. I can but weep his fortune.	
196	Steph. Yet be careful You lose no minute to preserve him; time	
198	May lessen his <u>distraction</u> .	= madness
200	<i>Re-enter Pescara, with Francisco, as a <u>Jew doctor</u>, and <u>Eugenia disguised as before</u>.</i>	= doctoring was a common profession for Jews in the Renaissance. = Eugenia, still in her page outfit, comes now as the assistant to the "doctor".
202		
204	Fran. I am no god, sir, To give a new life to her; yet I'll hazard My head, I'll work the <u>senseless</u> trunk to appear	= without senses or feeling.
206	To him <u>as</u> it had got a second being, Or that the soul that's fled from't were called back	= as if.
208	To govern it again. I will preserve it In the first sweetness, and by a strange vapour,	
210	Which I'll infuse into her mouth, create A seeming breath; I'll make her veins run high too,	
212	As if they had true motion.	
214	Pesc. Do but this, Till we use means to win upon his passions	
216	To endure to hear she's dead with some small patience, And make thy own reward.	
218		
220	Fran. The art I use Admits no looker on: I only ask The fourth part of an hour, to perfect that	
222	I boldly undertake.	
224	Pesc. I will procure it.	
226	2 Doct. What stranger's this?	
228	Pesc. <u>Sooth me</u> in all I say; There's a main end in it.	= "back me up" ¹
230		
232	Fran. Beware!	231-3: Francisco and Eugenia speak aside to each other.
234	Eug. I am warned.	
236	Pesc. Look up, sir, cheerfully; comfort in me Flows strongly to you.	
238	Sfor. From whence came that sound? Was it from my Marcelia? If it were,	238-9: since line 186, Sforza has been kneeling quietly by Marcelia, his head bowed in meditation or prayer.
240		
242	[<i>Rises.</i>] I rise, and joy will give me wings to meet it.	

244	Pesc. Nor shall your expectation be deferred But a few minutes. Your physicians are	
246	<u>Mere</u> voice, and no performance; I have found A man that can do wonders. Do not hinder	= all, nothing but
248	The duchess' wished recovery, to enquire <u>Or what</u> he is, or to give thanks, but leave him	= either who
250	To work this miracle.	
252	Sfor. Sure, 'tis my <u>good angel</u> .	= guardian spirit
254	I do obey in all things: be it death For any to disturb him, or come near,	
256	Till he be pleased to call us. O, be prosperous, And make a duke thy <u>bondman</u> !	= slave ¹
258	[<i>Exeunt all but Francisco and Eugenia.</i>]	258: of course, Marcelia's body also remains on-stage.
260	Fran. 'Tis my purpose; If that to fall a long-wished sacrifice	260: ie. to make the duke his slave
262	To my revenge can be a benefit. I'll first make fast the doors; – so!	
264		
266	Eug. You amaze me: What follows now?	
268	Fran. A full conclusion Of all thy wishes. Look on this, Eugenia,	
270	Even such a thing the proudest fair on earth, For whose delight the <u>elements</u> are <u>ransacked</u> , And <u>art</u> with nature <u>studied</u> to <u>preserve her</u> , Must be, when she is summoned to appear In the court of Death. But I lose time.	270-4: <i>Even...Death</i> = "Even one as beautiful as the duchess will die, no matter what one does to try to put it off." = elements of nature. ² = plundered. ² = human skill. = strove. = keep her from dying.
276	Eug. What mean you?	
278	Fran. Disturb me not. – <u>Your ladyship</u> looks pale; But I, your doctor, have a <u>ceruse</u> for you. –	= humorously, to Marcelia. = cosmetic. ¹
280	See, my Eugenia, how many faces, That are adorned in court, borrow these helps,	280-6: <i>See...to this</i> = something like, "Note how many ladies of the court also use such cosmetics to make themselves beautiful, when they mostly don't look any better than this dead woman."
282	[<i>Paints the cheeks.</i>]	= applies make-up to
284	And pass for excellence, when the better part Of them are <u>like</u> to this. – Your mouth smells sour too, But here is that shall take away the scent; A precious antidote old ladies use, When they would kiss, knowing <u>their gums are rotten</u> .	= similar = dental hygiene and care were unknown in the Renaissance, limited to pulling painful teeth. It was not that the people of the time were not self-conscious about their teeth, it was just that they did not know what to do to keep them healthy.
290	[<i>Paints the lips.</i>]	
292	These hands, too, that disdained to take a touch	

294	From any lip, whose owner <u>writ not lord</u> ,	= was not of noble rank; <i>writ</i> = wrote.
296	Are now but as the coarsest earth; but I <u>Am at the charge</u> , my bill not to be paid too,	= bear the expense ¹
298	To give them seeming beauty.	
300	<i>[Paints the hands.]</i>	
302	So! 'tis done.	
304	How do you like my workmanship?	
304	Eug. I tremble:	
306	And thus to tyrannize upon the dead, Is most inhuman.	
308	Fran. Come we for revenge,	
310	And can we think on pity! Now to the upshot, And, as it proves, applaud it. – <u>My lord the duke!</u>	= he calls out to Sforza.
312	Enter with joy, and see the sudden change Your <u>servant's hand</u> hath wrought.	= ie. Francisco's own skillful hand
314	<i>Re-enter Sforza and the rest.</i>	
316	Sfor. I live again	
318	In my full confidence that Marcelia may Pronounce my pardon. Can she speak yet?	
320	Fran. No:	
322	You must not look for all your joys at once; That will ask longer time.	
324	Pesc. 'Tis wondrous strange!	
326	Sfor. By all the dues of love I have had from her, This hand seems as it was when first I kissed it.	
328	These lips invite too: I could ever feed Upon these roses, they still keep their colour	328-9: somewhere here Sforza kisses Marcelia's lips.
330	And native sweetness: only the nectar's wanting, That, like the morning dew in flowery May,	
332	Preserved them in their beauty.	
334	<i>Enter Graccho hastily.</i>	334: Graccho has somehow escaped his imprisonment!
336	Grac. Treason, treason!	
338	Tib. Call up the guard.	
340	Fran. <i>[Aside]</i> Graccho! then we are lost.	
342	<i>Enter Guard.</i>	
344	Grac. I am got off, sir Jew; a bribe hath done it, <u>For</u> all your serious <u>charge</u> ; there's no disguise	= despite. = "instructions (to your servants to watch me)".
346	Can keep you from my knowledge.	
348	Sfor. Speak.	
350	Grac. I am out of breath, But this is –	
352	Fran. Spare thy labour, fool, – Francisco.	
354		

356	<i>All.</i> Monster of men!	
358	<i>Fran.</i> Give me all attributes	
360	Of all you can imagine, yet I glory	
362	To be the thing I was born. I AM Francisco;	= promoted.
364	Francisco, that was <u>raised</u> by you, and made	= favorite.
366	The <u>minion</u> of the time; the same Francisco,	
368	That would have whored this trunk, when it had life;	
370	And, after, breathed a jealousy upon thee,	
372	As killing as those <u>damps</u> that belch out plagues	= mists. 364-5: a reference to the presumed belief that earthquakes caused the release of poisonous fumes.
374	When the foundation of the earth is shaken:	
376	I made thee do a deed Heaven will not pardon,	
378	Which was – to kill an innocent.	
380	<i>Sfor.</i> Call forth the tortures	
382	For all that flesh can feel.	
384	<i>Fran.</i> I dare the worst.	
386	Only, to yield some reason to the world	
388	Why I pursued this course, look on this face,	
390	Made old by thy base falsehood: 'tis Eugenia.	
392	<i>Sfor.</i> Eugenia!	
394	<i>Fran.</i> Does it start you, sir? my sister,	
396	Seduced and fooled by thee: but thou must pay	
398	The <u>forfeit</u> of thy falsehood. Does it not work yet! –	= penalty
400	Whate'er becomes of me, which I esteem not,	
402	THOU art marked for the grave: I've given thee poison	
404	<u>In this cup</u> , now observe me, which (thy lust	= "from this cup", ie. the cup of cosmetic that Francisco applied to Marcelia's lips; the cosmetic was poisonous, and when the duke kissed her, he received the poison.
406	Carousing deeply of) made thee forget	
408	Thy vowed faith to Eugenia.	
410	<i>Pesc.</i> O damnèd villain!	
412	<i>Isab.</i> How do you, sir?	
414	<i>Sfor.</i> Like one	
416	That learns to know in death what punishment	
418	Waits on the breach of faith. Oh! now I feel	
420	An <u>Ætna</u> in my entrails. – I have lived	= the great volcano
422	A prince, and my last breath shall be command.	
424	– I burn, I burn! yet ere life be consumed,	
426	Let me pronounce upon this wretch all torture	= cunning used for evil purpose ¹
428	That <u>witty</u> cruelty can invent.	
430	<i>Pesc.</i> Away with <u>him</u> !	= ie. Francisco
432	<i>Tib.</i> In all things we will serve you.	
434	<i>Fran.</i> Farewell, sister!	
436	Now I have kept my word, torments I scorn:	
438	I leave the world with glory. They are men,	
440	And leave behind them name and memory,	
442	That, wronged, do right themselves before they die.	
444	[Exeunt Guard with Francisco.]	

412 *Steph.* A desperate wretch!

414

416 *Sfor.* I come: Death! I obey thee.
Yet I will not die raging; for, alas!

418 My whole life was a frenzy. – Good Eugenia,
In death forgive me. – As you love me, bear her
To some religious house, there let her spend
420 The remnant of her life: when I am ashes,
Perhaps she'll be appeased, and spare a prayer
422 For my poor soul. Bury me with Marcelia,
And let our epitaph be –

424

[Dies.]

426

428 *Tib.* His speech is stopped.

430 *Steph.* Already dead!

432 *Pesc.* It is in vain to labour
To call him back. We'll give him funeral,
And then determine of the state affairs:
434 And learn, from this example, There's no trust
In a foundation that is built on lust.

436

[Exeunt.]

FINIS

Massinger's Invented Words

Like all of the writers of the era, Philip Massinger made up words when he felt like it, usually by adding prefixes and suffixes to known words, combining words, or using a word in a way not yet used before. The following is a list of words and phrases from *The Duke of Milan* that are indicated by the OED as being either the first or only use of a given word, or, as noted, the first use with a given meaning:

fix (applied to a mental state)
get off (meaning escape punishment)
gimcrack (applied to a person, meaning a fop)
horse-head (meaning the length of a horse's head)
interest (meaning cause to take part)
the phrase **stand on one's own legs** (and its variants, such as
"stand on his own two legs")
livery mistress, and similar terms starting with livery.
puppet (meaning poppet, a small person)
she-Dunkirk
the phrase **shot between wind and water**
smooth-chinned

= madness.

418f: to the end, the duke believes Marcelia to be alive.