

*ElizabethanDrama.org*  
presents  
the Annotated Popular Edition of

## LOVE'S SACRIFICE

by John Ford  
Written c. 1628-1632  
Earliest Extant Edition: 1633

Featuring complete and easy-to-read annotations.

Annotations and notes © Copyright Peter Lukacs and ElizabethanDrama.org, 2023.  
This annotated play may be freely copied and distributed.

# LOVE'S SACRIFICE

by John Ford

Written c. 1628-1632

Earliest Extant Edition: 1633

## DRAMATIS PERSONÆ.

**Philippo Caraffa**, Duke of Pavia.

**Bianca**, the Duchess.

**Fiormonda**, the Duke's Sister.

**Roderico D'Avolos**, Secretary to the Duke.

**Fernando**, favourite to the Duke.

**Ferentes**, a wanton Courtier.

**Roseilli**, a young Nobleman.

**Paulo Baglione**, Abbot of Monaco, and Uncle to the Duchess.

**Petruchio**, Counsellor of State, and uncle to Fernando.

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

**Nibrassa**, Counsellor of State.

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

**Mauruccio**, an old Antic.

**Giacopo**, Servant to Mauruccio.

**Morona**, an Old Lady and Widow.

Courtiers, Officers, Friars, Attendants, &c.

## SCENE:

Pavia.

## INTRODUCTION TO THE PLAY

John Ford's sprawling epic *Love's Sacrifice* features not a love triangle, but a love pentagon. But don't worry, our annotations will help keep things clear regarding who loves (and who hates) who. The play is a strange amalgamation of tragedy and comedy, and sometimes it is difficult to know which is intended. More frustrating is the fact that by the time one finishes reading the play, one reaches the unsettling conclusion that there is not a single character worthy of our admiration.

## NOTES ON THE TEXT

The text of *Love's Sacrifice* was initially adopted from Havelock Ellis's edition of the play (see footnote #3 below), and was then carefully compared to the original 1633 quarto, whose text can be found on the Early English Books Online database. Consequently, much of the original wording and spelling from this earliest printing of the play has been reinstated.

## NOTES ON THE ANNOTATIONS

Mention in the annotations of various editors refers to the notes supplied by these scholars for their editions of this play. Their works are cited fully below.

The most commonly cited sources are listed in the footnotes immediately below. The complete list of footnotes appears at the end of this play.

1. *Oxford English Dictionary* (OED) online.
2. Crystal, David and Ben. *Shakespeare's Words*. London; New York: Penguin, 2002.
3. Ellis, Havelock, ed. *The Best Plays of the Old Dramatists: John Ford*. London: Viztelly & Co., 1888.
4. Moore, A.T., ed. *Love's Sacrifice*. Manchester: Manchester University Press, 2002.
5. Gifford, W., ed. *The Dramatic Works of John Ford*, Vol. I. London: John Murray, 1827,
6. Anonymous. *The Dramatic Works of John Ford*, Vol. I. New York: J. & J. Harper, 1831.
12. Dyce, Alexander. *The Works of John Ford*, Vol. II. London: Robson and Son, 1869.

Some stage directions have been modified and others added to provide clarity to the flow of the play. Asides and scene settings, which are typically not indicated in 16th-17th century publications, have been largely adopted from Ellis.

# LOVE'S SACRIFICE

by JOHN FORD

Written c. 1628-1632

Earliest Extant Edition: 1633

## ACT I.

### SCENE I.

*Pavia: A Room in the Palace of the Duke of Pavia.*

*Enter Roseilli and Roderico D'Avolos.*

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

D'Avolos has just informed Roseilli that the duke has ordered him (Roseilli) to leave Pavia. Roseilli, who has no memory of ever offending the duke, is genuinely stunned at the order.

1: Note how the scene begins in mid-conversation.

1 *Ros.* Depart the court?

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

4 *Ros.* You'ar secretary to the state and him,

6 Great in his counsels, wise, and, I think, honest.

8 Have you, in turning over old recórds,  
10 Read but one name descended of the house  
Of Lesui in his loyalty remiss?

= occasional 17th century abbreviation for "you are",  
pronounced as a single syllable.  
= an important advisor to the duke.

7-9: Roseilli asks if D'Avolos has ever uncovered evidence that any member of his clan has ever been disloyal to the royal family.

*turning over* = reviewing.

*records* = *record* as a noun was frequently stressed on its second syllable, as here.

*Lesui* = Roseilli's family name; pronounced as a disyllable.

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

**13-15 (below):** it is agonizing for Roseilli to realize that, now that the duchy is at peace, and the real fun of being a member of the duke's court is just beginning, he must leave Pavia.

14 *Ros.* Why, then, should I now, now when glorious peace  
Triumphs in change of pleasures, be wiped off,

14: *change of pleasures* = new modes of entertainment: an allusion to the court's changing from a war footing to one of indulgence in the joys of peacetime activities.

*wiped off* = removed, ie. cast off.<sup>1</sup>

16 Like to a useless moth, from courtly ease? –  
And whither must I go?

= ie. like. = suggesting a parasite<sup>1</sup> or idler.<sup>4</sup>  
= to where.

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

20	<b>Ros.</b> Why, then 'tis like I'm banished?	20: Roseilli asks if the duke's order is in the nature of a formal exile.
22	<b>D'Av.</b> Not so: my <u>warrant</u> is only to command you from the court, within five hours to depart after notice	= written authorization to perform some act. <sup>1</sup>
24	<u>taken</u> , and not to live within thirty miles of it, until it be thought <u>meet</u> by <u>his excellence</u> to call you back.	= received (by Roseilli).
26	Now I have warned you, my lord, at your peril be it, if you disobey. I shall inform the duke of your	= appropriate, a fit time. = ie. the duke.
28	discontent.	27-28: <b><i>I shall...discontent</i></b> = a threat: Roseilli should accept his sentence without complaint.
30	[Exit D'Avolos.]	22-28: D'Avolos usually speaks in prose; this suggests a defect in his character, one which will soon become apparent.
32	<b>Ros.</b> Do, <u>politician</u> , do! I scent the plot	32: <b><i>politician</i></b> = schemer. <sup>2</sup>
	Of this disgrace; 'tis <u>Fiormonda</u> , she,	32-33: <b><i>I scent...disgrace</i></b> = Roseilli thinks he knows who is responsible for his exile.
34	That <u>glorious</u> widow, whose <u>commanding check</u>	= ie. the duke's sister.
	Ruins my love: like foolish beasts, thus they	34-35: <b><i>That glorious...love</i></b> = Roseilli has been wooing the recently widowed Fiormonda, and assumes that she, in rejecting his advances, has convinced the duke to exile him.
36	Find danger that prey too near the lions' den.	<b><i>glorious</i></b> = haughty. <sup>1</sup>
38	<i>Enter Fernando and Petruchio.</i>	<b><i>commanding</i></b> = ruling, controlling.
40	<b>Ferna.</b> My noble lord, Roseilli!	<b><i>check</i></b> = rebuff. <sup>1</sup>
42	<b>Ros.</b> Sir, the joy I should have welcomed you with is <u>wrapt up</u>	35-36: <b><i>like foolish...den</i></b> = a nice metaphor for the peril faced by those who seek romance too close to the apex of power.
44	In clouds of my disgrace; yet, honoured sir, Howsoever <u>frowns of great ones</u> cast me down,	36: Dyce <sup>12</sup> believes this line is corrupt (its meter is clearly off), and suggests <b><i>prey</i></b> should be moved to the end of the line: " <i>Find danger that too near the lion's prey</i> ," creating a rhyming couplet with line 35.
46	My service shall pay tribute in my lowness To your uprising virtues.	<b>Entering Characters: <i>Petruchio</i></b> is a Counselor of State, or advisor, to the duke; <b><i>Fernando</i></b> , who is the duke's favourite companion, is Petruchio's nephew.
48	<b>Ferna.</b> Sir, I know	<b>42-51 (below):</b> Roseilli and Fernando exchange lengthy formal courtesies before entering the substance of their conversation.
50	You are so well acquainted with <u>your own</u> ,	= "wound up within", "enclosed", hence "obscured".
52	You need not flatter mine: trust me, my lord, I'll be a <u>suitor</u> for you.	= the displeasure of those in power.
54	<b>Pet.</b> And I'll second My nephew's suit with <u>importunity</u> .	46-47: Roseilli contrasts his own cast-off position at court to Fernando's rising status.
		= ie. "your own virtues".
		52: Fernando promises to try to persuade the duke to reverse his decision to exile Roseilli.
		<b><i>suitor</i></b> = petitioner.
		54-55: Petruchio too will plead on Roseilli's behalf.
		= persistent entreaty.

56	<b>Ros.</b> You are, my Lord Fernando, <u>late</u> returned	= recently.
58	From travels; <u>pray instruct me</u> : – since the voice	= Roseilli asks Fernando to give him advice.
60	Of most supreme authority commands	
60	My absence, I determine to <u>bestow</u>	= employ, spend. <sup>1</sup>
62	Some time in learning languages abroad;	
62	Perhaps the change of air may change in me	62-63: <b>change in me...wrongs</b> = "help me to forget the
64	Remembrance of my wrongs at home: good sir,	wrongs done to me here in Pavia."
64	Inform me; say I meant to live in Spain,	
	What benefit of knowledge might I <u>treasure</u> ?	65: ie. "what information can you give me that will help me
66		there?"
		<b>treasure</b> = cherish. <sup>1,4</sup>
		67-112 (below): Fernando shares with Roseilli the know-
		ledge he has gained from his travels through Europe.
	<b>Ferna.</b> <u>Troth</u> , sir, I'll freely speak as I have found.	= in truth.
68	In Spain you lose experience; 'tis a climate	
		68-69: <b>In Spain...arts</b> = Spain's extreme heat makes it
		difficult for one to develop scholarship ( <b>arts</b> ), and as a result
		time spent trying to gain knowledge is wasted. Fernando's
		disparagement of Spain reflects the unpopularity of that
		country in England in the 1630's. <sup>5</sup>
	Too hot to nourish arts; the nation <u>proud</u> ,	= arrogant.
70	And in their pride <u>unsociable</u> ; the court	= unpleasant to deal with. <sup>1</sup>
	More <u>pliable</u> to glorify itself	= the sense seems to be "likely" or "inclined". <sup>1,4</sup>
72	Than <u>do a stranger grace</u> : if you intend	72: <b>do a stranger grace</b> = "show a foreigner ( <b>stranger</b> )
74	To traffic like a merchant, 'twere a place	favour". <sup>1</sup>
	Might better much your trade; but as for me,	72-74: <b>if you intend...trade</b> = merchant traders can
		do well in Spain.
	I soon took <u>surfeit</u> on it.	75: Fernando quickly had more than enough of Spain.
76		<b>surfeit</b> = excess.
78	<b>Ros.</b> What <u>for</u> France?	= about.
80	<b>Ferna.</b> France I more praise and love. You are, my lord,	
	Yourself for <u>horsemanship</u> much famed; and there	= the first of several references to Roseilli's superior
		equestrian skills. The French themselves were noted
		for their superior riding abilities e.g., <i>Hamlet</i> : "...the
		<i>French...can well on horseback</i> ." <sup>5</sup>
	You shall have many <u>proofs</u> to <u>shew</u> your skill.	81: <b>proofs</b> = ie. opportunities to prove.
		<b>shew</b> = ie. show, a common variant; <b>shew</b> is used for
		<b>show</b> throughout the play.
82	The French are <u>passing courtly</u> , <u>ripe of wit</u> ,	82: <b>passing courtly</b> = exceedingly refined, with manners fit
		for court. <sup>1</sup>
		<b>ripe of wit</b> = with well-developed wit.
	Kind, but extreme <u>dissemblers</u> ; you shall have	= deceivers or hypocrites; <sup>1</sup> the era's authors rarely over-
84	A Frenchman <u>ducking lower than your knee</u> ,	looked an opportunity to disparage the French.
	At th' instant mocking <u>even</u> your very <u>shoe-ties</u> .	= bowing deeply with intended irony.
86	To give the country due, it is on earth	85: <b>even</b> = disyllables containing a medial <b>v</b> were often
		pronounced, as here, in a single syllable, the <b>v</b> elided: <i>e'en</i> .
		<b>shoe-ties</b> = ie. shoe-strings or laces. <sup>1</sup>

88	A paradise; and if you can <u>neglect</u> Your own <u>appropriaments</u> , but praising that In others wherein you excel yourself, You shall be much belovèd there.	= ignore. = ie. Roseilli's own particular skills; this seems to be the only appearance of the word <i>appropriaments</i> in English literature.
92	<b>Ros.</b> Yet methought I heard you and the duchess, two nights <u>since</u> , Discoursing of an island thereabouts, Called – let me think – 'twas –	= ago.
96	<b>Ferna.</b> England?	97ff: the reason for this seemingly superfluous discussion now becomes clear: Ford will take a bit of time to flatter the home-crowd. Such digressions to praise the English to themselves while denigrating other nationalities appear with some frequency in the era's drama.
100	<b>Ros.</b> That: pray, sir – You have been there, methought I heard you praise it.	
102	<b>Ferna.</b> I'll tell you what I found there; men as <u>neat</u> , As courtly as the French, but in <u>condition</u>	= refined, elegant. <sup>2</sup> = disposition. <sup>5</sup>
104	Quite opposite. <u>Put case</u> that you, my lord, Could be more <u>rare</u> on horseback than you are,	104-5: <b>Put case...you are</b> = "suppose ( <i>put case</i> ) that you could be better at horseback-riding than you are." <i>rare</i> = excellent.
106	<u>If there</u> – as there are many – <u>one</u> excelled You in your art as much as you do others, Yet will the English think their own is nothing	= ie. "if there was". = ie. "an Englishman who".
108	Compared with you, a <u>stranger</u> ; in their <u>habits</u>	108-9: <b>Yet will...with you</b> = ie. the English are commend- ably modest. = foreigner. = fashion, dress. <sup>1</sup>
110	They are not more <u>fantastic</u> than <u>uncertain</u> ; In short, their fair <u>abundance</u> , manhood, beauty, No nation can disparage but itself.	110: ie. the English are more fickle ( <i>uncertain</i> ) than foppish ( <i>fantastic</i> ). <sup>1</sup> = affluence, prosperity. <sup>1</sup>
114	<b>Ros.</b> My lord, you have much eased me; I resolve.	
116	<b>Ferna.</b> And <u>whither</u> are you <u>bent</u> ?	= to where. = directed.
118	<b>Ros.</b> My lord, for travel; <u>To speed</u> for England.	= swiftly.
120	<b>Ferna.</b> No, my lord, you must not:	121-5: Fernando advises Roseilli to ignore the duke's command to leave the country within five hours. = communication. <sup>1</sup> = read as <b>T' impart</b> . = ie. which may help Roseilli.
122	I have yet some private <u>conference</u> <u>To impart</u> unto you <u>for your good</u> ; at night I'll meet you at my Lord Petruchio's house: Till then <u>be secret</u> .	= remain hidden.
126	<b>Ros.</b> Dares my <u>cousin</u> trust me?	127: Roseilli does not want Fernando to get in trouble if they are caught together when Roseilli is supposed to be out of the duchy. <i>cousin</i> = Roseilli appears to be a kinsman of Petruchio and Fernando;
128		<b>129-130 (below):</b> Petruchio understands that Roseilli is in trouble only because of a woman's bad temper; if Roseilli had been guilty of a real crime, then his friends would not

130 **Pet.** Dare I, my lord! yes, 'less your fact were greater  
Than a bold woman's spleen.

132 **Ros.** The duke's at hand,  
And I must hence: my service to your lordships.

134 [Exit Roseilli.]

136 **Pet.** Now, nephew, as I told you, since the duke  
138 Hath held the reins of state in his own hand,  
Much altered from the man he was before, –  
140 .....

142 As if he were transformèd in his mind, –  
To soothe him in his pleasures, amongst whom  
Is fond Ferentes; one whose pride takes pride

144 In nothing more than to delight his lust;

146 And he – with grief I speak it – hath, I fear,  
Too much besotted my unhappy daughter,

148 My poor Colona; whom, for kindred's sake,  
As you are noble, as you honour virtue,  
150 Persuade to love herself: a word from you  
May win her more than my entreaties or frowns.

152 **Ferna.** Uncle, I'll do my best: meantime, pray tell me,  
Whose mediation wrought the marriage  
154 Betwixt the duke and duchess? who was agent?

156 **Pet.** His roving eye and her enchanting face,  
The only dower nature had ordained

158 T' advance her to her bride-bed. She was daughter

be so willing to flout the duke's orders!

= unless. = crime.<sup>2</sup>

= hot temper or ill nature;<sup>1</sup> the *spleen* was considered the source of such emotions.

= nearby.

= get away from here.

137-8: *since the...hand* = ever since the duke's rule began.

140: one or more lines have been lost; the sense of the missing line(s) is probably something like "He has fallen in with a bad crowd".

= flatter.

= foolish; in Ford's original cast list, Ferentes is identified as a "wanton courtier", which suggests he is a lecherous member of the duke's court.

144: as the Elizabethan era gave way to the Carolinian and Jacobin eras, more playwrights were moved to include dirty-minded men amongst their stage characters.

146-7: *Too much...Colona* = the wicked Ferentes has caused Petruchio's daughter to fall in love with him.

**147-150 (below):** Petruchio asks his nephew Fernando to try to persuade his (Petruchio's) daughter Colona (Fernando's cousin) to give up her infatuation with Ferentes. Petruchio's request is based on three factors:

(1) they are family (*for kindred's sake*);

(2) Fernando is a nobleman; and

(3) Fernando is virtuous and admires virtue in others.

149: *Persuade to love herself* = convince Colona to act in her own best interests.

149-150: *a word...frowns* = Petruchio expects that Colona will be more willing to listen to her cousin Fernando than her father.

*entreaties* = acts of pleading or begging. Dyce and Moore emend this to *entreats* to correct the line's meter (*entreat* was sometimes used as a noun in this period).

153-4: "who arranged the marriage between the duke and his new wife Bianca?"

*wrought* = brought about, worked out.

156-168: Petruchio is not flattering in his description of the royal couple.

*roving* = appraising or searching.<sup>1</sup>

156-8: *her enchanting...bride-bed* = nature provided the duchess with no dower other than her good looks.

*advance* (line 158) = promote.

158-160: *She was...court* = Bianca, the daughter of a

160	Unto a <u>gentleman</u> of <u>Milan</u> – <u>no better</u> – <u>Preferred</u> to serve <u>in the</u> Duke of Milan's court;	<b>gentleman</b> (that is, she was well-born, but not of noble lineage), was promoted ( <b>preferred</b> ) to serve, perhaps as a lady-in-waiting, in the court of the Duke of Milan. <b>Milan</b> = stressed on its first syllable in this era. <b>no better</b> = an expression of disappointment that the duke married a girl well below his own status. <b>in the</b> = usually emended to <b>i' the</b> to indicate the two words should be pronounced as a single syllable.
	Where for her beauty she was <u>greatly famed</u> :	= rendered famous.
162	And <u>passing late from thence</u> to Monaco	<b>162-6 (below): And passing...deer</b> = the Duke of Pavia, while hunting, came across the beautiful Bianca as she was traveling to Monaco to visit her uncle; geographically, this makes sense, as Pavia is between Milan and Monaco.
164	To visit there her uncle, Paul Baglione The Abbot, <u>Fortune – queen to such blind matches</u> –	= travelling. = recently. = ie. from Milan.  164: <b>Fortune</b> – a frequently personified deity who directs the fates of individuals – delights in causing socially mismatched couples to fall in love. <b>blind matches</b> = arbitrary (suggesting "mismatched") marriages. <b>blind</b> = an allusion to the common expression, <i>love is blind</i> , a nod to the frequency with which people cannot help falling in love with those who would make unsuitable mates.
166	Presents her to the duke's eye, on the way, As he pursues the deer: in short, my lord, He saw her, loved her, <u>wooed her, won her, matched</u> her;	
168	No counsel could divert him.	= a common expression. = married 168: no amount of persistent advice could dissuade the duke from this marriage.
170	<b>Ferna.</b> She is <u>fair</u> .	= attractive.
172	<b>Pet.</b> She is; and, to speak truth, I think <u>right</u> noble In her <u>conditions</u> .	= completely, fully. <sup>1</sup> = disposition. <sup>12</sup>
174	<b>Ferna.</b> If, when I should <u>choose</u> ,	175-7: Fernando would not care what a potential wife's background was, if she were beautiful and virtuous. <b>choose</b> = select a wife. = ie. only dowry offered. = care about her family or ancestry. <sup>3</sup>
176	Beauty and virtue were the <u>fee proposed</u> , I should not <u>pass for parentage</u> .	
178	<b>Pet.</b> The duke	
180	Doth come.	
182	<b>Ferna.</b> Let's break-off talk. – [Aside] If ever, now, <u>Good angel of my soul, protect my truth!</u>	182-3: <b>If ever...my truth</b> = Fernando has some need to build up his courage for the upcoming encounter. <b>Good angel of my soul</b> = an appeal to his guardian angel. <b>protect my truth</b> = the cause of Fernando's prayer is unclear at this point, but he is asking his <b>good angel</b> to guard him from acting in a way disloyal to his friend the duke; the reason for this will soon become clear.
184		
186	<i>Enter the Duke, Bianca, Fiormonda, Nibrassa, Ferentes, Julia, and D'Avolos.</i>	<b>Entering Characters:</b> <b>Bianca</b> is the new wife of the duke, and thus the new duchess; <b>Fiormonda</b> , recently widowed, is the duke's sister. <b>Nibrassa</b> is another Counselor of State, or advisor, and <b>Julia</b> his daughter; Julia serves as Fiormonda's lady-in-waiting, a position of honour. <b>D'Avolos</b> , the secretary to the duke, we have met;



188 **Duke.** Come, my Bianca, revel in mine arms;  
 Whiles I, rapt in my admiration, view  
 190 Lilies and roses growing in thy cheeks. –  
 Fernando! O, thou half myself! no joy  
 192 Could make my pleasures full without thy presence:  
 I am a monarch of felicity,  
 194 Proud in a pair of jewells, rich and beautiful, –  
 A perfect friend, a wife above compare.  
 196  
 198 **Ferna.** Sir, if a man so low in rank may hope,  
 By loyal duty and devoted zeal,  
 To hold a correspondency in friendship  
 200 With one so mighty as the Duke of Pavy,  
 My uttermost ambition is to climb  
 202 To those deserts may give the style of servant.  
 204 **Duke.** *Of partner* in my dukedom, in my heart,  
 As freely as the privilege of blood  
 206 Hath made them mine; Philippo and Fernando  
 Shall be without distinction. – Look, Bianca,  
 208 On this good man; in all respects to him  
 Be as to me: only the name of husband,  
 210 And reverent observance of our bed,  
 Shall differ us in persons, else in soul  
 212 We are all one.  
 214 **Bian.** I shall in best of love  
 Regard the bosom-partner of my lord.  
 216  
 218 **Fiorm.** [*Aside to Ferentes*] Ferentes, –  
 220 **Feren.** [*Aside to Fiormonda*] Madam?  
**Fiorm.** [*Aside to Ferentes*] You are one loves courtship;

**Ferentes** is the slime-ball described at line 143-4 above who seems to have wormed his way into the duke's friendship.

= take pleasure.<sup>1</sup>

= spiritually transported.

190: common allusion to the attractive white and red (pale skin blushing red) of a woman's countenance.

= common expression describing a best or most trusted friend.

= complete.

= "I command happiness (or good fortune)".<sup>6</sup>

= beyond.

199: to maintain an accordance or harmony in friendship.<sup>1</sup>

**correspondency** = emended from the quarto's **correspondence** to fix the line's meter.<sup>12</sup>

= ie. Pavia; **Pavy** appeared occasionally in the 17th century as an alternate name for the duchy, and is the name used regularly throughout the play.

= rise.

202: "to a level where I deserve the name or title (**style**) of your friend."

**deserts** = merit.

204: the duke, praising Fernando, corrects Fernando by replacing the last two words of his sentence (ie. Fernando is his **partner**, not his **servant**).

205-6: **As freely...mine** = the duke would share (at least in spirit) his dukedom with Fernando in much the same way his birth made Pavia his own.

206-7: **Philippo...distinction** = ie. "there shall be no difference recognized between us."

**Philippo** = the duke's full name appears in the character list as *Philippo Caraffa*. Interestingly, this is the only mention of the duke's given name in the entire play.

= in introducing Bianca to his best friend Fernando, the duke further confirms he only just got married.

208-212: **in all respects...all one** = "always treat Fernando as you would treat me – except of course remembering that I am your husband."

**differ...persons** = "distinguish us as individuals".

= intimate friend.

= courtliness of manners.<sup>1</sup>

222	He <u>had some change of words</u> : 'twere no lost labour	222: <b>He had...words</b> = Fernando speaks easily and fluently, using lots of words; <sup>12</sup> <b>change</b> = exchange.
224	To <u>stuff your table-books</u> ; the man speaks wisely!	222-3: <b>'twere no...books</b> = Fiormonda is ironically suggesting that Ferentes could take lessons from Fernando in courtly speech; she is really characterizing Fernando as a "mere man of words" (Gifford, p. 385). <sup>5</sup> <b>stuff your table-books</b> = "write this down in your notebook". <sup>1,5</sup>
	<b>Feren.</b> [Aside to Fiormonda]	
226	I'm glad your highness is so <u>pleasant</u> .	226: "I can appreciate your dry humour." <b>pleasant</b> = droll.
228	<b>Duke.</b> Sister, –	
230	<b>Fiorm.</b> My lord and brother?	
232	<b>Duke.</b> <u>You are</u> too silent,	232-7: the duke encourages Fiormonda to get over her mourning. <b>You are</b> = pronounce as <b>Y'are</b> , a monosyllable.
	<u>Quicken your sad remembrance</u> : though the loss	= "enliven your melancholy memories by admitting pleasanter thoughts" (Gifford, p. 385). <sup>5</sup>
234	Of your dead husband be of more account	234-5: <b>be of more...neglect</b> = is not so trivial an event as to deserve contemptuous indifference ( <b>slight neglect</b> ). <sup>1</sup>
	Than <u>slight neglect</u> , yet 'tis a sin against	
236	The <u>state</u> of princes to exceed a <u>mean</u>	236: <b>state</b> = dignity. <b>mean</b> = moderate level of emotion; a common refrain in the drama of the period was to criticize those who could not keep their emotions in check.
	In mourning for the dead.	
238		
240	<b>Fiorm.</b> Should <u>form</u> , my lord,	239-240: <b>Should form...affection</b> = ie. Fiormonda cannot pretend to be unaffected by the death of her husband. <b>form</b> = outward show.
	Prevail above affection? no, it cannot.	
242	You have yourself here a right noble duchess,	242: <b>at least</b> = at a minimum; Fiormonda is catty.
	Virtuous <u>at least</u> ; and should your grace now pay –	242-3: <b>should your...nature</b> = common euphemism for "were you to suddenly die".
	Which Heaven forbid! – the debt you owe to nature,	
244	I dare presume she'd not so soon forget	244-5: "I bet Bianca would not so quickly forget the husband who raised ( <b>advanced</b> ) her to the title of duchess."
	A prince that thus <u>advanced</u> her. – Madam, could you?	= malicious; D'Avolos recognizes the spite behind Fiormonda's ostensible compliment.
246	<b>D'Av.</b> [Aside] Bitter and <u>shrewd</u> .	
248		
	<b>Bian.</b> [To Fiornonda]	249: <b>Sister</b> = Bianca addresses Fiormonda, who is now her sister-in-law.
	<u>Sister</u> , I should too much <u>bewray</u> my weakness,	<b>bewray</b> = reveal, betray.
250	To <u>give a resolution on a passion</u>	250: <b>give a resolution on</b> = speak decisively about. <sup>5</sup> <b>a passion</b> = an emotion (specifically <i>ingratitude</i> ). <sup>5</sup>
	I never felt nor feared.	
252		
	<b>Nib.</b> A <u>modest</u> answer.	253: Nibrassa is impressed that Bianca has not responded in kind to Fiormonda's gibes. <b>modest</b> = decorous. <sup>2</sup>
254		
	<b>Ferna.</b> If credit may be given to a face,	255-7: Fernando flatteringly assures the others that Bianca should be believed.
256	My lord, I'll <u>undertake on</u> her behalf;	= affirm on, be surety for.
	Her words are trusty heralds to her mind.	257: what she says accurately reflects what she thinks.
258		

260	<b>Fiorm.</b> [ <i>Aside to D'Avolos</i> ] Exceeding good; the man will "undertake"! Observe it, D'Avolos.	= Fiormonda continues to be critical of Fernando's gift for flattering speech, this time to D'Avolos.
262	<b>D'Av.</b> [ <i>Aside to Fiormonda</i> ] <u>I do, lady</u> ;	= some editors emend this to "Lady, I do."
264	'Tis a <u>smooth</u> praise.	= flattering, ingratiating. <sup>1</sup>
266	<b>Duke.</b> Friend, in thy judgment I <u>approve thy love</u> , And love thee better for <u>thy judging mine</u> .	= "find proof of your love". = ie. "your judgment of my love" (Moore, p. 128), <sup>4</sup> ie. for Bianca.
268	Though my <u>gray-headed</u> senate in the laws Of strict opinion and severe dispute	268-272: the duke complains that his advisors wanted to restrict his choice of bride, preferring for him to marry a woman of status equal to his.
270	Would tie the limits of <u>our</u> free <u>affects</u> , –	<b>gray-headed</b> = old, suggesting they are old-fashioned in their views. <b>our</b> = ie. "my"; the duke typically employs the royal "we". <b>affects</b> = affection, desires.
	Like superstitious Jews, – to match with none	271-7: Ford engages in some unpleasant stereotyping of Jews, whom the duke complains marry only amongst themselves.
272	But in a tribe of princes like ourselves, – <u>Gross-nurtured slaves</u> , who force their wretched souls	= the duke describes the Jews as illy-raised and servile.
274	To <u>crouch</u> to profit; nay, for <u>trash</u> and wealth Dote on some crooked or misshapen form;	274: <b>crouch</b> = bow down cringingly. 274-5: <b>for trash...form</b> = Jews, he says, would marry even the most deformed person if it brings them more wealth; <b>trash</b> is a disdainful word for money or possessions.
276	Hugging <u>wise Nature's</u> lame deformity, <u>Begetting</u> creatures ugly as themselves: –	= personified <b>Nature</b> is described as provident; a common collocation. = conceiving, giving birth to.
278	But why should princes do so, that command The storehouse of the earth's hid minerals? –	278-9: since the duke owns all the mining rights for precious metals in Pavia, he has no need to marry for wealth.
280	No, my Bianca, <u>thou art</u> to me as <u>dear</u>	= pronounce as <b>th'art</b> . = valuable.
282	As if thy <u>portion</u> had been Europe's riches; Since in thine eyes lies more than these are worth. –	= dowry. <sup>2</sup>
284	<u>Set on</u> ; <u>they</u> shall be strangers to my heart That <u>envy</u> thee thy <u>fortunes</u> . – Come, Fernando,	= "Let us proceed." <sup>2</sup> = "those individuals". 284: <b>envy</b> = show malice towards. <sup>2</sup> <b>fortunes</b> = good luck (referring to her rise to duchess).
286	<u>My but divided self</u> ; what we have done We are only debtor to Heaven for. – On!	285: <b>My but divided self</b> = at line 191 above, the duke called Fernando "thou half myself". 285-6: <b>what we...for</b> = the duke acknowledges that all his good fortune is due to God's beneficence. <b>line 286</b> : the line's meter is off; a possible emendation is, "We're debtor for to Heaven only – On!" (We're pronounced as a single syllable).
288	<b>Fiorm.</b> [ <i>Aside to D'Avolos</i> ] Now <u>take thy time</u> , or never, D'Avolos;	= "seize this opportunity". <sup>4</sup>
290	Prevail, and I will raise thee high in grace.	290: if D'Avolos can successfully carry out the task Fiormonda has assigned to him, she will make sure he rises in favour at the court. Though D'Avolos is the duke's secretary, he regards Fiormonda as his patroness, and discreetly works to serve her interests.

292	<b>D'Av.</b> [ <i>Aside to Fiormonda</i> ] Madam, I will omit no <u>art</u> .	= skill or cunning.
294	[ <i>Exeunt all but D'Avolos, who <u>stays</u> Fernando.</i> ]	= recalls. <sup>3</sup>
296	My honoured Lord Fernando!	
298	<b>Ferna.</b> To me, sir?	
300	<b>D'Av.</b> Let me beseech your lordship to excuse me,	
302	in the nobleness of your wisdom, if I exceed good	301-2: <i>if I...manners</i> = ie. by speaking on too delicate a
304	manners: I am one, my lord, who in the admiration	subject to one who is his superior.
306	of your perfect virtues do so truly honour and	
308	<u>reverence</u> your <u>deserts</u> , that there is not a creature	= revere. = merits.
310	<u>bears life shall</u> more faithfully <u>study</u> to do you	= ie. "alive who shall". = strive.
312	service in all offices of duty and vows of due respect.	
314	<b>Ferna.</b> Good sir, you bind me to you: is this all?	
316	<b>D'Av.</b> I beseech your ear a little; good my lord, what	
318	I have to speak concerns your reputation and best	
320	fortune.	
322	<b>Ferna.</b> How's that! my reputation? lay aside	314-5: <i>lay aside...ceremony</i> = "let's skip the unnecessary
324	Superfluous ceremony; speak; what is't?	formalities!"
326	<b>D'Av.</b> I do repute myself the blessedest man alive,	
328	that I shall be the first gives your lordship news of	= joy. <sup>1</sup>
330	your perpetual <u>comfort</u> .	
332	<b>Ferna.</b> As how?	
334	<b>D'Av.</b> If singular beauty, <u>unimitable</u> virtues, honour,	323-5: D'Avolos is describing Fiormonda.
336	youth, and absolute goodness be a fortune, all those	<i>unimitable</i> = unmatched. <sup>1</sup>
338	are at once offered to your particular choice.	
340	<b>Ferna.</b> Without delays, <u>which way</u> ?	= "how so?" <sup>4</sup>
342	<b>D'Av.</b> The great and gracious Lady Fiormonda love[s]	
344	you, infinitely loves you. – But, my lord, as ever you	= "favourably regarded one who can minister to your
346	<u>tendered a servant to your pleasures</u> , let me not be	wishes" (Moore, p. 131). <sup>4</sup>
348	revealed that I <u>gave you notice on't</u> .	= "was the one who informed you about this."
350	<b>Ferna.</b> Sure, you are strangely <u>out of tune</u> , sir.	= Fernando wonders if D'Avolos knows what he is saying.
352	<b>D'Av.</b> Please but to speak to her; be but courtly-	<i>out of tune</i> = not in harmony or proper working
354	ceremonious with her, use once but the language of	condition. <sup>1</sup>
356	affection – <u>if I misreport aught besides my knowledge</u> ,	337-8: <i>use but...affection</i> = "engage her just once in lover's
358		talk": D'Avolos is asking Fernando to test out whether his
360		information is false or not.
362		= "if I am telling you anything ( <i>ought</i> ) which is outside of
364		what I know to be true".
366		<b>339-343 (below): <i>these women...chokes them</i></b> = D'Avolos
368		speaks expansively on the theme that women are fragile,
370		fickle, and treacherous, comparing them to glass and
372		quicksand; <sup>22</sup> His reason for doing this, however, is not so
374		clear: perhaps he does this as a way to impress upon
376		Fernando the need for him to reach out to Fiormonda

340 let me never have place in your good opinion. O, these women, my lord, are as brittle metal as your glasses,  
as smooth, as slippery, – their very first substance

342 was quicksands: let 'em look never so demurely, one fillip chokes them. My lord, she loves you; I know

344 it. – But I beseech your lordship not to discover me;  
346 I would not for the world she should know that you know it by me.

348 **Ferna.** I understand you, and to thank your care  
Will study to requite it; and I vow  
350 She never shall have notice of your news  
By me or by my means. And, worthy sir,  
352 Let me alike enjoin you not to speak  
A word of that I understand her love;  
354 And as for me, my word shall be your surety  
I'll not as much as give her cause to think  
356 I ever heard it.

358 **D'Av.** Nay, my lord, whatsoever I infer, you may  
360 break with her in it, if you please; for, rather than  
silence should hinder you one step to such a  
fortune, I will expose myself to any rebuke for  
362 your sake, my good lord.

364 **Ferna.** You shall not indeed, sir; I am still your  
friend, and will prove so. For the present I am  
366 forced to attend the duke: good hours befall ye!  
I must leave you.

368  
370 [Exit Fernando.]

**D'Av.** Gone already? 'sfoot, I ha' marred all! this is

372 worse and worse; he's as cold as hemlock. If her

without delay, before she changes her mind about him.

340: **metal** = both (1) **metal** (the material, such as copper, etc.) and **mettle** (meaning substance or character).  
**glasses** = glass.

341: **slippery** = changeable or deceitful.<sup>1</sup>

341-2: **their very...quicksands** = women, when they were first created, were comprised of quicksand.

342-3: **let 'em...them** = no matter how calm and composed (**demurely**)<sup>1</sup> women appear, they are nonplussed by even the slightest trifle or tap of a finger.<sup>1</sup>

**fillip** = the action of flicking a finger off of the thumb; D'Avolos is summoning an image of a person using a **fillip**, or flick, to tap, and hence distract, women.

**chokes** = literally "silences",<sup>1</sup> interpreted by Moore to mean "disconcerted".

344-6: **But I...me** = D'Avolos again implores Fernando not to expose (**discover**) him (D'Avolos) as the source of this ostensibly good news.

= reward. = diligence, solicitude.<sup>2</sup>

= endeavor. = repay.

= know of.<sup>4</sup>

= guarantee.

355-6: Fernando assures the secretary that he intends *not* to respond to Fiormonda's affection – but this of course misinterprets D'Avolos' point!

**358-362 (below):** D'Avolos' mission would be a failure if Fernando does not actually act on the revelation, so he encourages him to do so.

= imply.<sup>1</sup>

= broach the matter with her.<sup>2</sup>

= ie. risk exposing.

= always, ever.

= a unique expression of best wishes.

**371-380 (below):** D'Avolos is confused by Fernando's cold response to what he expected would be welcome news of Fiormonda's love for him.

371: **'sfoot** = ie. God's foot, a common 17th century oath.  
**I ha' marred all** = ie. "'I have spoiled everything!"

372: **cold as hemlock** = the association of **coldness** with

highness knows how I have gone to work, she'll thank

the ingestion of the poisonous plant **hemlock** was frequently alluded to: Plato wrote that Socrates grew cold as he slowly succumbed to the hemlock which killed him.

372-4: *If her...scurvily* = D'Avolos worries how Fiormonda will respond to the failure of his mission.

*knows* (line 373) = finds out.

*scurvily* (line 374) = socrily, unsatisfactorily.<sup>1</sup>

374 me scurvily: a pox of all dull brains! I took the clean

374: *a pox of* = a curse on.

*dull* = stupid;<sup>1</sup> D'Avolos refers to his own inability to either complete this simple task, or understand what Fernando is thinking.

374-5: *I took...course* = "I used the opposite approach to the one I should have taken;" *clean* = completely.

376 contrary course. There is a mystery in this slight  
carelessness of his; I must sift it, and I will find it.

375-6: *There is...find it* = D'Avolos wonders if there is a hidden reason why Fernando has not responded more enthusiastically to his news.

*slight* = foolish or contemptuous.<sup>1,2</sup>

*carelessness* = indifference.<sup>1</sup>

*sift* = investigate closely.<sup>1</sup>

Ud's me, fool myself out of my wit! well, I'll choose

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

378 some fitter opportunity to inveigle him, and till then

= to trick Fernando (into explaining his unexpected behaviour).<sup>1</sup>

380 smooth her up that he is a man overjoyed with the report.

379-380: D'Avolos will lie to Fiormonda about Fernando's reaction.

*smooth* = flatter.

382 [Exit.]

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

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

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

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

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

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

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

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

## ACT I, SCENE II.

*Another Room in the Palace.*

*Enter Ferentes and Colona.*

- 1 **Feren.** Madam, by this light I vow myself your servant,  
2 only yours, inespecially yours. Time, like a turncoat,  
may order and disorder the outward fashions of our  
4 bodies, but shall never enforce a change on the  
constancy of my mind. Sweet Colona, fair Colona,  
6 young and sprightful lady, do not let me, in the best  
of my youth, languish in my earnest affections.  
8  
10 **Col.** Why should you seek, my lord, to purchase glory  
By the disgrace of a silly maid?  
12 **Feren.** That I confess too. I am every way so unworthy  
of the first-fruits of thy embraces, so far beneath  
14 the riches of thy merit, that it can be no honour to thy  
fame to rank me in the number of thy servants; yet  
16 prove me how true, how firm I will stand to thy  
pleasures, to thy command; and, as time shall serve,  
18 be ever thine. Now, prithce, dear Colona, –  
20 **Col.** Well, well, my lord, I have no heart of flint;  
Or if I had, you know by cunning words  
22 How to outwear it: – but –  
24 **Feren.** But what? do not pity thy own gentleness,  
lovely Colona. Shall I speak? shall I? – say but "ay",  
26 and our wishes are made up.  
28 **Col.** How shall I say "ay", when my fears say "no"?

**Entering Characters:** *Colona*, we remember, is Petruchio's daughter; she also serves as a lady-in-waiting, a position of honour, to the duchess Bianca. Colona is in love with the lustful *Ferentes*, who is turning on all his persuasive powers to seduce her.

1ff: Ferentes, debauched and sleazy, speaks only in prose.  
*by this light* = a common oath.  
*servant* = lover, devotee.

2: *inespecially* = especially.<sup>1</sup>  
*a turncoat* = meaning both (1) a reversible coat, and  
(2) one who changes his or her principles.<sup>1</sup>

3-4: *may order...bodies* = metaphorically, "may change the way we look"; hence, *outward fashions* = ie. external appearance.  
= force, ie. cause.<sup>1</sup>  
= ie. Ferentes' unwavering fidelity to Colona.

6: *sprightful* = spirited.<sup>1</sup>  
6-7: *do not let...affections* = ie. "do not keep your love from me when I am in the prime of my life."

= obtain, win.  
= ie. seduction. = defenseless or vulnerable.<sup>2</sup>

= ie. of being the first man to whom Colona would give her body.

15: *fame* = reputation.  
*rank me...servants* = "count me among the number of your admirers."

16: *prove* = test, make a trial of.  
16-17: *how firm...pleasures* = ie. "how steadily I will remain in your favour"; *stand to one's pleasure* = "to be allowed or approved (by a person)" (OED).

= "should circumstances become favourable",<sup>1</sup> a common expression.  
= ie. forever. = please.

'= "overcome" or "outlast"; but also "wear down", used metaphorically with her *heart of flint*.<sup>1</sup>

= Moore suggests, "do not regret your susceptibility to my advances" (p. 134).<sup>4</sup>  
= "say yes".  
= "our desires shall be fulfilled."

30 **Feren.** You will not fail to meet [me] two hours  
hence, sweet?

32

34 **Col.** No; –  
Yes, yes, I would have said: how my tongue trips!

36 **Feren.** I take that promise and that double "yes" as  
an assurance of thy faith. In the grove; good sweet,  
38 remember; in any case alone, – d'ee mark, love? –  
not as much as your duchess' little dog; – you'll not  
40 forget? – two hours hence – think on't, and miss  
not: till then –

42

44 **Col.** O, if you should prove false, and love another!

46 **Feren.** Defy me, then! I'll be all thine, and a servant  
only to thee, only to thee.

48 [Exit Colona.]

50 – Very passing good! three honest women in our  
courts here of Italy are enough to discredit a whole

52 nation of that sex. He that is not a cuckold or a  
bastard is a strangely happy man; for a chaste wife,

54 or a mother that never stepped awry, are wonders,

wonders in Italy. 'Slife! I have got the feat on't, and  
56 am every day more active in my trade: 'tis a sweet  
sin, this slip of mortality, and I have tasted enough  
58 for one passion of my senses. – Here comes more  
work for me.

60

62 *Enter Julia.*

64 And how does my own Julia? Mew upon this sadness!  
what's the matter, you are melancholy? – Whither away,  
wench?

66

68 **Jul.** 'Tis well; the time has been when your smooth tongue  
Would not have mocked my griefs; and had I been

More chary of mine honour, you had still

= from now.

= should.

= fidelity. = ie. "let us meet in".

= "do ye hear me"; Ford frequently used **ye** for **you**.

= ie. Colona should meet Ferentes absolutely alone!

= ie. about it.

= unfaithful.

= despise.<sup>1</sup>

50: **Very passing** = exceedingly.

50-52: **three honest...sex** = "should three chaste (**honest**) women exist in the courts of Italy, it would bring dispute to the entire sex!" Ferentes, who has seduced, or is in the process of seducing, three separate women, does not think highly of his country's gentler sex, who are always so easily won over.

= husband whose wife is cheating on him.

= "is an unusually or exceptionally lucky man" – because so few of such men exist!

54: **a mother...awry** = ie. a woman who has never conceived a child through an adulterous relationship. Moore unnecessarily emends **stepped awry** (a common expression) to **slept awry** (one not seen elsewhere in the literature).  
**wonders** = miracles.

= God's life, an oath. = knack for it.<sup>1</sup>

= busier.<sup>1</sup>

= moral fault of humanity.<sup>1</sup> = experienced.<sup>1</sup>

= ie. just one emotion.

= Ferentes concludes his commercial metaphor, describing his unceasing seduction of women as a business.

**Entering Character: Julia** is the daughter of the counselor Nibrassa, and serves as lady-in-waiting for Fiormonda. Julia appeared in the first act, but has not spoken yet.

= expressing derision, as in "curses on your sadness!"<sup>1</sup>

= depressed. = "where are you going".

= a term of endearment for a lover.<sup>1</sup>

= "this is fine" – Julia is bitter. = flattering.

68-69: **had I...honour** = Julia reveals that Ferentes has already seduced her!

**chary of** (line 69) = careful regarding, ie. protective of.

69-70: **you had...were** = "you would still be as obsequious



70	Been lowly as you were.	to me as you had been" (before he seduced her).
72	<b>Feren.</b> Lowly! why, I am sure I cannot be much more	72-76: Ferentes foully portrays himself as having to work
74	lowly than I am to thee; thou bring'st me on my	full-time to satisfy Julia's sexual desires.
76	bare knees, wench, twice in every four-and-twenty	75: <i>besides</i> = in addition to. <sup>1</sup>
	hours, <u>besides half-turns</u> instead of <u>bevers</u> . What must	<i>half-turns</i> = military metaphor for sex. <sup>1</sup>
	we next do, sweetheart?	<i>bevers</i> = midday snacks. <sup>1</sup>
78	<b>Jul.</b> Break vows on your side; I expect no other,	78: Julia expects Ferentes will not remain faithful to her.
80	But every day <u>look</u> when <u>some newer choice</u>	= ie. "I must look to the moment". = ie. a different woman.
82	May violate your honour and my trust.	
	<b>Feren.</b> Indeed, <u>forsooth!</u> <u>how shay by that, la?</u> I hope	82: <i>forsooth</i> = in truth.
		<i>how shay by that, la?</i> = "what do you mean by that, huh?" <sup>5</sup>
		<i>shay</i> = it is likely that <i>shay</i> is a variant of <i>say</i> . Except for
		Moore, editors emend <i>shay</i> to <i>say</i> , but we find <i>how shay by</i>
		<i>that</i> in George Chapman's 1606 <i>The Gentleman Usher</i> .
		<i>la</i> = an exclamation used to call attention to a conven-
		tional statement. <sup>1</sup>
	I neglect no opportunity <u>to your nunquam satis</u> , to	= ie. "to satisfy your sexual insatiability". <sup>4</sup>
		<i>nunquam satis</i> = Latin for "never enough", used as
		a colloquialism for lady's genitals. <sup>1</sup>
84	be called in question for. Go, thou art as <u>fretting</u>	= rubbing, chafing. <sup>1</sup>
	as an old <u>grogam</u> : <u>by this hand</u> , I love thee for't;	85: <i>grogam</i> = a garment made of <i>grogam</i> , a coarse fabric. <sup>1</sup>
86	it <u>becomes</u> thee so prettily to be angry. Well, if thou	<i>by this hand</i> = a vow on a body part.
	shouldst die, <u>farewell all love with me forever!</u> go;	= fits.
88	I'll meet thee soon in <u>thy lady's back-lobby</u> , I will,	= ie. "I'll never love another woman again!"
	wench; look for me.	= corridor or waiting room in the rear of Fiormonda's house. <sup>1</sup>
90		
92	<b>Jul.</b> But shall I be <u>resolved</u> you will be mine?	= assured. <sup>12</sup>
94	<b>Feren.</b> All thine; I will reserve my best ability, my	
	heart, my honour only to thee, only to thee. – <u>Pity of</u>	94-95: <i>Pity of my blood</i> = expression of disappointment,
	my blood, away! I hear company coming on: remember,	ie. "darn it!"
96	soon I am all thine, I will live perpetually only to thee:	<i>pity of</i> = mercy on.
98	away!	
	[Exit Julia.]	
100	<u>S'foot!</u> I wonder about what time of the year I was	101: <i>S'foot</i> = God's foot, an oath.
102	<u>begot</u> ; <u>sure</u> , it was when <u>the moon was in conjunction</u> ,	101-3: <i>I wonder...morris-dance</i> = reflecting a common
	and all the other planets drunk at a <u>morris-dance</u> :	16th and 17th century superstition, Ferentes believes he was
		born under an unlucky arrangement of the heavenly bodies,
		to be cursed with so many women.
		<i>begot</i> (line 102) = conceived or born.
		<i>sure</i> = no doubt.
		<i>the moon was in conjunction</i> = properly speaking, two
		heavenly bodies were required to be located within the same
		sign of the zodiac to be described as <i>in conjunction</i> ; <sup>1</sup>
		however, the latter expression, when mentioned exclusively
		in connection with the <i>moon</i> , simply signified a new moon. <sup>1</sup>
		<i>morris-dance</i> = traditional English dance, performed on
		May Day, etc., usually accompanied by one dressed as a
		foolish character, typically wearing a hobby horse (a figure

104 I am haunted above patience; my mind is not as  
infinite to do as my occasions are proffered of doing.

106 – "Chastity"! I am an eunuch if I think there be any  
such thing; or if there be, 'tis amongst us men, for I  
108 never found it in a woman thoroughly tempted yet. I  
have a shrewd hard task coming on; but let it pass. –

110 Who comes now? My lord, the duke's friend! I will  
strive to be inward with him.

112

114 *Enter Fernando.*

116 My noble Lord Fernando! –

118 **Ferna.** My Lord Ferentes, I should change some words  
Of consequence with you; but since I am,  
For this time, busied in more serious thoughts,  
120 I'll pick some fitter opportunity.

122 **Feren.** I will wait your pleasure, my lord. Good-day  
to your lordship.

124

126 *[Exit Ferentes.]*

**Ferna.** Traitor to friendship! – whither shall I run,

128 That, lost to reason, cannot sway the float

Of the unruly faction in my blood?  
130 The duchess, Oh, the duchess! in her smiles

Are all my joys abstracted. – Death to my thoughts!  
132 My other plague comes to me.

134 *Enter Fiormonda and Julia.*

136 **Fiorm.** My Lord Fernando, what, so hard at study!

You are a kind companion to yourself,  
138 That love to be alone so.

of a horse worn about the waist).<sup>1</sup>

104-5: ***I am haunted...patience*** = "I am tormented more  
than I can endure", ie. "this is all too much for me."

104-5 ***my mind...doing*** = "I have more opportunities  
(*occasions*) for seduction offered (*proffered*) to me than my  
brain is capable of dealing with or comprehending."

= it was standard in this era to precede *eunuch* with *an*  
instead of *a*.

= common alternate form for *thoroughly*.

109: *shrewd* = difficult, an intensifier.

***let it pass*** = ie. "let it go for now:" a common expression.

= (more) intimate.<sup>1</sup>

= would exchange.

127: ***Traitor to friendship*** = Fernando is speaking to, and  
referring to, himself. While the widow Fiormonda is in love  
with him, he is in love with Bianca, the duke's wife, which  
causes him agony, as he recognizes how disloyal his feelings  
are to his friend the duke.

***whither*** = to where.

128: ***That*** = ie. "I, who".

***lost to reason*** = logic or rationality is of no help when  
one is controlled by one's emotions.

***sway the float*** = control the flood or rising tide.<sup>1</sup>

= untamed or unrestrained behaviour.<sup>1</sup> = ie. sex drive.

= the quarto sometimes prints *O*, and sometimes *Oh*, for  
this still-common interjection. We will follow the quarto  
in each case.

= epitomized or embodied.<sup>1</sup>

= tormentor (referring to Fiormonda).

= reflection, musing.<sup>2</sup> Fiormonda has by now likely been  
informed by D'Avolos that Fernando had a positive  
reaction to the news that she was in love with him.

137-8: ironic.

**140-5 (below):** Fernando dreads having to face Fiormonda,  
whom he is not interested in, and will try to deflect her ad-

140 **Ferna.** Madam, no;  
 I rather chose this leisure to admire  
 142 The glories of this little world, the court,  
 Where, like so many stars, on several thrones  
 144 Beauty and greatness shine in proper orbs;  
 Sweet matter for my meditation.

146

148 **Fiorm.** So, so, sir! – Leave us, Julia,  
 [Exit Julia.]

150 – your own proof,  
 152 By travel and prompt observation,  
 Instruct you how to place the use of speech. –

154 But since you are at leisure, pray let's sit:  
 We'll pass the time a little in discourse.  
 156 What have you seen abroad?

158 **Ferna.** No wonders, lady,  
 Like these I see at home.

160 **Fiorm.** "At home!" as how?

162 **Ferna.** Your pardon, if my tongue, the voice of truth,  
 164 Report but what is warranted by sight.

166 **Fiorm.** What sight?

168 **Ferna.** Look in your glass, and you shall see  
 A miracle.

170 **Fiorm.** What miracle?

172 **Ferna.** Your beauty,  
 174 So far above all beauties else abroad  
 As you are in your own superlative.

176 **Fiorm.** Fie, fie! your wit hath too much edge.

178 **Ferna.** Would that,  
 180 Or any thing that I could challenge mine,  
 Were but of value to express how much  
 182 I serve in love the sister of my prince!

vances with his clever and smooth talk.

= opportunity, free moment.<sup>1</sup>

143-4: Fernando alludes to the Ptolemaic view of the universe, in which the earth was imagined to sit in the center, surrounded by a series of rotating concentric spheres (*orbs*), each containing a planet (the sun and moon were accounted amongst the known planets), with an additional outer sphere incorporating all the stars.

*several* = ie. "their individual".

*proper* = their own or particular.<sup>1</sup>

= Julia, we remember, is a lady-in-waiting serving Fiormonda.

= experience.<sup>1</sup>

= ready and willing.<sup>2</sup>

153: "has taught you how to adorn and manipulate language;" Fiormonda refers again to Fernando's ability to speak smoothly.

= please.

164: "describes that which is confirmed to be true because I saw it."

= object that is seen.

= mirror.

175: something like "you even surpass yourself."

177: Fiormonda chides Fernando for overdoing the flattery; we must remember that both parties are aware of Fiormonda's love for him, but neither speaks of it;

*fie* = for shame.<sup>2</sup>

*wit* = cleverness, ie. skill with words.

*hath too much edge* = is too sharp or biting.

179-182: "if only my wit (*that*) were great enough to fully express my desire to serve Fiormonda".  
 = rightly demand as.

182: Fernando is not exactly saying he loves her.

184	<b>Fiorm.</b> 'Tis for your prince's sake, then, not for mine?	184: ie. "you would serve me only because I am the sister of the duke, and not for my own sake?" Fiormonda recognizes that Fernando is not speaking in quite the manner of a genuine suitor, and so she deliberately misunderstands his comments.
186	<b>Ferna.</b> For you in him, and much for him in you. I must acknowledge, madam, I observe	= affections. <sup>5</sup>
188	In your <u>affects</u> a thing to me most strange, Which makes me so much honour you the more.	
190	<b>Fiorm.</b> Pray, tell it.	191: "please, tell me what that <i>strange thing</i> is."
192		<b>193-8 (below):</b> Fernando explains how much he admires Fiormonda for properly honouring her deceased husband by observing an appropriate period of mourning – a custom, he says, which few observe any longer. He is desperately trying to avoid an uncomfortable discussion of her love for him.
194	<b>Ferna.</b> Gladly, lady: I see how, <u>opposite to youth and custom</u> ,	= contrary to both (1) how young widows usually behave, and (2) tradition.
	You set before you, in <u>the tablature</u>	195: <i>the</i> = the quarto prints <i>your</i> , emended by all the editors to <i>the</i> . <i>tablature</i> = a tablet on which something is written or engraved.
196	Of your remembrance, the <u>becoming griefs</u>	= befitting or appropriate mourning.
198	Of a most loyal lady, for the loss Of so renowned a prince as was your lord.	
200	<b>Fiorm.</b> Now, <u>good my lord</u> , no more of him.	200: Fiormonda does not want to talk about her dead husband anymore: she wants to move on to her new relationship with Fernando! <i>good my lord</i> = common poetic reordering, for the sake of the meter, of <i>my good lord</i> .
202	<b>Ferna.</b> "Of him"! I know it is a needless task in me	202f: Fernando, awkwardly, keeps the conversation focused on her dead husband.
204	To set him forth in his deserved praise; You better can <u>record</u> it; for you find	= relate. <sup>1</sup>
206	How much more he exceeded other men In most heroic virtues <u>of account</u> ,	207: ie. which are considered most important.
208	So much more was your loss in losing him. "Of him"! his praise should be a field too large,	209-211: "I am not a powerful enough speaker to praise your husband to the extent he deserves."
210	Too spacious, for so mean an orator As I to <u>range</u> in.	= roam about in, referring metaphorically to the <i>field</i> .
212		<b>213-9 (below):</b> Fiormonda cleverly turns the direction of the discussion; since Fernando is not responding to her as she hoped he would, she decides to take the initiative.
214	<b>Fiorm.</b> Sir, enough: 'tis true He well deserved your <u>labour</u> . On his deathbed	= ie. efforts to praise him. = instructed.
216	This ring he gave me, <u>bade</u> me never part With this but to the man I loved as dearly	
218	As I loved him: yet since you know which way To <u>blaze</u> his worth so rightly, in return To your deserts, wear this for him and me.	218: <i>blaze</i> = describe or celebrate. <sup>1</sup> 218-9: <i>in return...deserts</i> = "as a way to pay you

220		back for your great merit".
222	[Offers him the ring.]	
224	<b>Ferna.</b> Madam!	
226	<b>Fiorm.</b> 'Tis yours,	
228	<b>Ferna.</b> Methought you said he <u>charged</u> you	= enjoined, directed.
230	Not to impart it but to him you loved	
232	As dearly as you loved him.	
234	<b>Fiorm.</b> True, I said so,	
236		<b>233-5 (below):</b> Fernando, desperate, claims that if Fiormonda gives him her deceased husband's ring, she would be ignoring his wish that she only bestow it on a man she loves!
238	<b>Ferna.</b> O, then, far be it <u>my unhallowed</u> hand	= ie "that my". = "unsacred". <sup>1</sup>
240	With any rude intrusion should <u>annul</u>	= the quarto prints <i>vnsaile</i> here, emended by all the editors to <b>annul</b> , which connects to <b>disannuled</b> in the next speech (line 237).
242	A testament enacted by the dead!	
244	<b>Fiorm.</b> Why, man, that testament is <u>disannulled</u>	= invalidated, voided. <sup>1</sup>
246	And cancelled quite by us that live. Look here,	
248	<u>My blood is not yet freezed</u> ; for better <u>instance</u> ,	239: <b>My blood...freezed</b> = Fiormonda means that just because she is a widow, it does not mean she is incapable of feeling the burning passions of love. <b>freezed</b> = congealed; <sup>1</sup> <b>freezed</b> was used occasionally for <b>froze</b> and <b>frozen</b> throughout the 16th and 17th centuries. <b>instance</b> = example.
250	Be judge yourself; <u>experience is no danger</u> –	= ie. Fernando should not fear to love her! Fiormonda, we may note, has reversed the common proverbial sentiment which observes that <b>experience</b> teaches one how to avoid <b>danger</b> !
252	Cold are my sighs; but, feel, my lips are warm.	
254		
256	[Kisses him.]	
258	<b>Ferna.</b> What means the virtuous <u>marquess</u> ?	= the title of <b>marquess</b> places Fiormonda one level below that of duchess. <sup>1</sup>
260	<b>Fiorm.</b> To new-kiss	247-8: Fiormonda transfers the oath she had made to her husband – presumably to love him faithfully – to Fernando by means of a kiss.
262	The oath to thee, which whiles he lived was his:	
264	Hast thou yet power to love?	
266	<b>Ferna.</b> "To love!"	
268	<b>Fiorm.</b> To meet	253-4: ie. "to speak in the same lover's language as is spoken to you?"
270	Sweetness of language in discourse as sweet?	
272	<b>Ferna.</b> Madam, 'twere dulness past the ignorance	256-8: <b>'twere dulness...tends</b> = "only a stupid person would not understand where this all heading (ie. what you want)."
274	Of common blockheads not to understand	
276	Whereto this favour tends; and 'tis a fortune	
278	So much above my fate, that I could wish	
280	No greater happiness on earth: but know,	
282	<u>Long since</u> I vowed to live a <u>single</u> life.	= long ago. = celibate. <sup>1</sup>
284	<b>Fiorm.</b> What was't you said?	

266	<b>Ferna.</b> I said I made a vow –	
268	<i>Enter Bianca, Petruchio, Colona, and D'Avolos.</i>	
270	[ <i>Aside</i> ] Blessèd deliverance!	269: ie. "I am saved!"
272	<b>Fiorm.</b> [ <i>Aside</i> ] <u>Prevented?</u> <u>mischief on</u> this interruption!	= "am I thwarted?" = "curses on".
274	<b>Bian.</b> My Lord Fernando, <u>you encounter fitly</u> ; I have a <u>suit t'ee</u> .	= "well met!" = "request to make to you;" <i>t'ee</i> = ie. "to ye".
276	<b>Ferna.</b> 'Tis my duty, madam, To be commanded.	
280	<b>Bian.</b> Since my lord the duke Is now <u>disposed to mirth</u> , the time serves well For mediation, that he would be pleased To take the Lord Roseilli to his grace.	280: <i>disposed to mirth</i> = in a playful mood. 280-2: <i>the time...grace</i> = ie. this will be the perfect opportunity to ask the duke to rescind Roseilli's banish- ment.
284	<u>He</u> is a noble gentleman; I dare <u>Engage my credit</u> , loyal to the state; –	= ie. Roseilli. = "stake my reputation"; <i>engage</i> = secure by a pledge. <sup>1</sup>
286	[ <i>To Fiormonda</i> ] And, <u>sister</u> , one that ever strove, methought, By special service and obsequious care, To win respect from you: it were a part Of gracious favour, if you pleased to join With us in being suitors to the duke For his return to court.	285: <i>sister</i> = Bianca addresses Fiormonda as her sister-in- law. 285-7: <i>one that...from you</i> = Roseilli also took care to earn Fiormonda's respect.
292	<b>Fiorm.</b> " <u>To court!</u> " indeed,	= Fiormonda puns on <i>court</i> , referring to Roseilli's attempts to woo, or <i>court</i> , her, which she is not interested in.
294	You have some cause to speak; he undertook, Most <u>champion-like</u> , to win the prize <u>at tilt</u> ,	293-5: <i>he undertook...picture</i> = Fiormonda, perhaps revealing the source of her hostility to Roseilli, recalls that Roseilli fought in a tournament, or jousting competition ( <i>at tilt</i> ), on Bianca's behalf, rather than on hers, suggesting the possibility that jealousy of Bianca caused Fiormonda to snippily recommended Roseilli's ejection from the duchy. <i>champion-like</i> = like one who competes on behalf of another (a <i>champion</i> ). <i>picture</i> (line 295) = portrait.
296	In honour of your picture; <u>marry</u> , did he. There's not a groom o' the <u>querry</u> could have <u>matched</u>	= a strong oath, derived from the Virgin Mary. 296: <i>querry</i> = equerry, ie. the royal stables. <sup>1</sup> <i>matched</i> = ie. ridden as well as; Roseilli's riding skills were first praised back at Scene I.80.
298	The <u>jolly riding-man</u> : pray, get him back; I do not need his service, madam, I.	297: <i>jolly</i> = gallant; <sup>1</sup> Fiormonda is sarcastic. <i>riding-man</i> = Perry <sup>22</sup> sees a double-entendre here, alluding to Roseilli's <i>riding</i> the duchess.
300	<b>Bian.</b> Not need it, sister? why, I hope you think 'Tis no necessity in me to <u>move it</u> , More than respect of honour.	300-2: briefly, "Well, I don't <i>need</i> him either, but this is the right thing to do." = ie. urge Roseilli's recall.
304	<b>Fiorm.</b> Honour! puh!	

306	Honour is talked of more than <u>known</u> by some.	= understood, possessed.
308	<b>Bian.</b> Sister, these words I understand not.	
	<b>Ferna.</b> [ <i>Aside</i> ] Swell not, unruly thoughts! –	308: Fernando's love for Bianca is so intense that he must warn himself to be careful how he speaks to her.
310	[ <i>To Bianca</i> ] Madam, the <u>motion</u> you propose <u>proceeds</u>	= suggestion. = emanates.
312	From the true touch of goodness; 'tis a plea	= ie. "my kneeling in supplication".
314	Wherein my tongue and <u>knee</u> shall jointly strive	= correctly describes. <sup>1</sup>
316	To beg his highness for Roseilli's cause.	= perfect or complete. <sup>1</sup>
	Your judgment <u>rightly speaks</u> him; there is not	
	In any court of Christendom a man	
	For quality or trust more <u>absolute</u> .	
318	<b>Fiorm.</b> [ <i>Aside</i> ] How! is't even so?	318: Fiormonda is suspicious of Fernando's eager willingness to join Bianca.
320	<b>Pet.</b> I shall forever bless	= ie. Bianca.
322	<u>Your highness</u> for your gracious kind esteem	= ie. Roseilli, who previously has been mentioned to be an unspecified relative of Petruchio and Fernando.
	Of <u>my disheartened kinsman</u> ; and to add	
324	Encouragement to what you undertake,	324-5: "I dare swear he did not do anything so bad as to deserve the duke's displeasure."
	I dare affirm 'tis no important fault	
	Hath caused the duke's distaste.	
326		= expect.
328	<b>Bian.</b> I <u>hope</u> so too.	
		<b>329-337 (below):</b> D'Avolos dissembles; he has been scheming all along to keep Roseilli away from the dukedom for as long as possible, probably following the instructions of Fiormonda to do so.
330	<b>D'Av.</b> Let your highness, and you all, my lords, take	= petition.
332	advice how you <u>motion</u> his excellency on Roseilli's	= ie. Roseilli.
334	behalf; there is more danger in <u>that man</u> than is fit	= ie. "you all", plural form of <i>you</i> .
336	to be publicly reported. I could wish things were	334-5: <b>alter...now is in</b> = ie. "change the duke's mood from good to bad".
338	otherwise for his own sake; but I'll assure <u>ye</u> , you	
	will exceedingly alter his excellency's disposition he	
	now is in, if you but mention the name of Roseilli to	
	his ear; I am so much acquainted in the process of	
	his actions.	
340	<b>Bian.</b> If it be so, I am the sorrier, sir:	340: "I dislike to distress the duke."
	I'm loth to move my lord unto offence;	341: Bianca will gladly risk ( <b>adventure</b> ) upsetting the duke by petitioning for Roseilli's return.
	Yet I'll <u>adventure</u> chiding.	= it had been common since the early 16th century for writers to allude to the mineral wealth of <b>India</b> , referring either to the West or East Indies. <sup>17</sup>
342		345: ie. with Bianca.
	<b>Ferna.</b> [ <i>Aside</i> ] Oh, had I <u>India's gold</u> , I'd give it all	
344	T' exchange one private word, one minute's breath,	
346	With this heart-wounding beauty!	
348	<i>Enter the Duke, Ferentes, and Nibrassa.</i>	
350	<b>Duke.</b> <u>Prithee</u> , no more, Ferentes; by the faith	= please.
	I owe to honour, thou hast made me laugh	= "beyond my normal nature", <sup>3</sup> ie. a burst of laughing.
	<u>Beside my spleen</u> . – Fernando, hadst thou heard	= amusing behaviour. = senility.
352	The <u>pleasant humour</u> of Mauruccio's <u>dotage</u>	= described. = his old age; a common expression.
	<u>Discoursed</u> , how in <u>the winter of his age</u>	

354	He is become a lover, thou wouldst swear A <u>morris-dance</u> were but a tragedy	= the play's second reference to the traditional English dance performed at various festivals.
356	Compared to that: well, <u>we will see the youth</u> . –	= the duke ironically refers to the foolishly youthful behaviour of Mauruccio; in the next scene, the duke and his entourage will spy on the ridiculous old man. This is the sort of undignified activity which the duke has begun to engage in since he began chumming with Ferentes.
358	What council hold you now, <u>sirs</u> ?	= <i>sir</i> was frequently used to address women as well as men.
	<b>Bian.</b> We, my lord, Were talking of the horsemanship in France, Which, as <u>your friend</u> reports, he thinks exceeds All other nations.	<b>359-362 (below):</b> note how cleverly Bianca uses national pride as a means by which to draw the duke to be the one to introduce the topic of Roseilli into the conversation.
360		= ie. Fernando.
362		
364	<b>Duke.</b> How! why, have not we As gallant riders here?	
366		
368	<b>Ferna.</b> None that I know.	
370	<b>Duke.</b> Pish, your <u>affection</u> leads you; I dare <u>wage</u> A thousand <u>ducats</u> , not a man in France Outrides Roseilli.	= ie. bias in favour of the French. = ie. wager. = widely-employed gold coins of Europe.
372	<b>Fiorm.</b> [Aside] I shall <u>quit</u> this <u>wrong</u> .	372: Fiormonda vows revenge; she is unhappy that everybody is rallying around Roseilli. <i>quit</i> = repay. <i>wrong</i> = affront.
374		
376	<b>Bian.</b> I said as much, my lord.	
378	<b>Ferna.</b> I have not seen His <u>practice</u> since my coming back.	= "his being engaged in the act of" <sup>1</sup> (ie. riding).
380	<b>Duke.</b> Where is he? How is't <u>we</u> see him not?	= ie. "I".
382		
384	<b>Pet.</b> [Aside] What's this? what's this?	382: Petruchio is confused; as far as he knows, based on D'Avolos' earlier conversation in Act I.i, the order for Roseilli's exile came from the duke.
386	<b>Ferna.</b> I hear he was commanded from the court.	
388	<b>D'Av.</b> [Aside] O, <u>confusion</u> on this villainous occasion!	= ruin: an imprecation; D'Avolos had been hoping the topic of Roseilli would never come up again, or at least not so soon.
390	<b>Duke.</b> True; but we meant a day or two at most Should be his furthest <u>term</u> . Not yet returned? –	390-1: the duke's comments suggest at least a few days have passed between the previous scene and this one. <i>term</i> = period of exile.
392	Where's D'Avolos?	
394	<b>D'Av.</b> [Advancing] My lord?	
396	<b>Duke.</b> You know <u>our mind</u> : How comes it thus to pass we miss Roseilli?	= ie. "what I was thinking."
398		



400	<b>D'Av.</b> My lord, in a sudden discontent I hear he departed towards <u>Benevento</u> , determining, as I	399-403: D'Avolos is lying. = city in southern Italy.
402	am given to understand, to pass <u>to Seville</u> , <u>minding</u> to visit his cousin, Don Pedro de Toledo, in the Spanish court.	401: <i>to Seville</i> = perhaps Roseilli would be understood to plan to sail to Seville, which is located in southern Spain. <i>minding</i> = intending. <sup>1</sup>
404		
406	<b>Duke.</b> The Spanish court! now by the blessed bones Of good <u>Saint Francis</u> , let there <u>posts</u> be sent To call him back, or I will <u>post</u> thy head Beneath my foot: – ha, you! you know my mind; Look that you get him back: the Spanish court! And without <u>our commission</u> ! – <u>Say</u> !	= Francis of Assisi (1181-1226). = messengers. = easy pun on <i>post</i> by the duke.
412	<b>Pet.</b> [ <i>Aside</i> ] Here's fine <u>juggling</u> !	410: the duke is annoyed that Roseilli is (allegedly) traveling without his permission; but he is also clearly angry with D'Avolos for not having carried out his actual instruction to Roseilli. <i>our commission</i> = "my authority", ie. permission. <i>Say</i> = this superfluous and unmetrical syllable is omitted by early editors.
414	<b>Bian.</b> Good sir, be not so <u>moved</u> .	= deception; Petruchio recognizes that Roseilli is the victim of a ruse of some sort.
416	<b>Duke.</b> Fie, fie, Bianca, Tis such a <u>gross indignity</u> ; I'd rather Have lost seven years' revenue: – the Spanish court! – How now, what ails our sister?	= ie. stirred to anger.
418		
420	<b>Fiorm.</b> On the sudden I fall a-bleeding; 'tis an ominous sign, Pray Heaven it <u>turn to good</u> ! – Your highness' <u>leave</u> .	= an open and flagrant act of insolence. <sup>1</sup>
422		
424	[ <i>Exit Fiormonda.</i> ]	421-2: Fiormonda's dismay at the turn of events manifests itself physically with a nose bleed, a sign of bad luck. = "change to an omen of good". = permission.
426	<b>Duke.</b> Look to her. – Come, Fernando; – come, Bianca, – Let's strive to <u>overpass this choleric heat</u> . –	= "move beyond this anger" (Moore, p. 148). <sup>4</sup>
428	[ <i>To D'Avolos</i> ] <u>Sirrah</u> , see that you <u>trifle</u> not. – How we Who <u>sway</u> the manage by authority May be <u>abused</u> by <u>smooth officious agents</u> ! – But look well to our sister.	429: <i>Sirrah</i> = term of address expressing contempt. <i>trifle</i> = delay, waste time. 429-431: <i>How we...agents!</i> = "It is amazing how we who rule ( <i>sway</i> ) can be misled ( <i>abused</i> ) by flattering ( <i>smooth</i> ) deputies ( <i>agents</i> ) who assert their authority in minor matters in over-zealous or pompous ways ( <i>officious</i> )." <sup>1</sup> The duke is clearly unhappy with D'Avolos.
430		
432		
434	[ <i>Exeunt all but Petruchio and Fernando.</i> ]	436-7: Petruchio reminds Fernando of their planned meeting with Roseilli. Gifford notes the inconsistency in the amount of time which supposedly passed between this scene and the last one: while Petruchio's question here clearly suggests it is the same day on with which the play opened, the duke's earlier speech (lines 390-1) indicates several days have passed! <sup>3</sup>
436	<b>Pet.</b> Nephew, please you To see your friend to-night?	
438		
440	<b>Ferna.</b> Yes, uncle, yes.	
442	[ <i>Exit Petruchio.</i> ]	<b>443-6 (below):</b> an interesting extended metaphor in which

Thus bodies walk unsouled! mine eyes but follows

444 My heart entombed in yonder goodly shrine:

446 Life without her is but death's subtle snares,  
And I am but a coffin to my cares.

448 [Exit.]

END OF ACT I.

Fernando compares his own living body to one that is dead and buried; his futile love for Bianca is so intense that he feels like a dead man walking.

= note the lack of agreement between subject (*eyes*) and verb (*follows*), a common feature of 16th-17th century writing.

= Bianca (the *goodly shrine*) has his heart; in medieval times and even beyond, monarchs' organs, including their hearts, were sometimes buried separately from their bodies.

445: *but death's subtle snares* = "like being entrapped by death"; allusion to Psalms 18:5: "*The sorrows of hell compassed me about: the snares of death prevented me*" (King James Version).

445-6: the ends of scenes are frequently signaled with a rhyming couplet, as here.

## ACT II.

### SCENE I.

*A Room in Mauruccio's House.*

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

- 1 **Maur.** Beard, be confined to neatness, that no hair  
2 May stover up to prick my mistress' lip,  
4 More rude than bristles of a porcupine. –  
Giacopo!  
6 **Gia.** My lord?  
8 **Maur.** Am I all sweet behind?  
10 **Gia.** I have no poulterer's nose; but your apparel sits  
12 about you most debonairly.  
  
14 **Maur.** But, Giacopo, with what grace do my words  
16 proceed out of my mouth? Have I a moving  
18 countenance? is there harmony in my voice?  
canst thou perceive, as it were, a handsomeness  
of shape in my very breath, as it is formed into  
syllable[s], Giacopo?  
20 *Enter above Duke, Bianca, Fiormonda, Fernando,  
Courtiers, and Attendants.*  
22 **Gia.** Yes, indeed, sir, I do feel a savour as pleasant as –  
24 [Aside] a glisten-pipe – calamus, or civet.  
26 **Duke.** Observe him, and be silent.

**Entering Characters:** *Mauruccio* is the play's stock comic character, a vainglorious, older courtier, who does not realize how others perceive and mock him; *Giacopo* is Mauruccio's wiser-than-his-master servant.

*glass* = mirror.

Mauruccio, as the play's buffoon, generally speaks in prose; however, he will frequently, as in his opening speech, lapse into self-conscious attempts at verse, which are always laughably absurd. Please note that we will indent Mauruccio's verse lines throughout the play, to allow the reader to instantly recognize what is intended to be preposterously bad poetry.

1-3: Mauruccio begins the scene with an apostrophe to his facial hair.

= bristle up.<sup>1,5</sup> = ie. when he kisses her.

= rougher.

8: Mauruccio asks if his dress appears pleasing (*sweet*)<sup>1</sup> from all sides.

= poultry seller's nose; Giacopo puns easily on *sweet behind*.

Note that Mauruccio will appropriately address his servant as *thee*, while Giacopo uses the formal and respectful *you* when speaking to his master.

= an emotionally stirring.

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

= notice a smell.

24: the words *a glisten-pipe* are spoken for the audience's amusement as an aside – perhaps a droll reference to Mauruccio's *behind*. The succeeding dash indicates a return to Giacopo's speech to his master.

*glisten-pipe* = a tube for administering enemas.<sup>3</sup>

*calamus* = an eastern aromatic plant.<sup>1</sup>

*civet* = a musky perfume derived from the civet cat.<sup>2</sup>

28 **Maur.** Hold thou the glass, Giacopo, and mark me  
 30 with what exceeding comeliness I could court the lady  
 marquess, if it come to the push.

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

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

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

38  
 40 **Maur.** Thus I reverse my pace, and thus stalkingly  
 in courtly gait, I advance one, two, and three. –

Good! I kiss my hand, make my congee, settle my  
 42 countenance, and thus begin. – Hold up the glass  
 44 higher, Giacopo.

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

48 **Maur.** 'Tis well; now mark me:

50 Most excellent marquess, most fair la-dý,  
 Let not old age or hairs that are sil-vér  
Disparage my desire; for it may be

52 I am than other green youth nimble-ér.

54 Since I am your gra-cé's servánt so true,  
 Great lady, then, love me for my vir-túe."

56 O, Giacopo, Petrarch was a dunce, Dante a jig-maker,

Sanazzar a goose, and Ariosto a puck-fist to me! I

28: **mark me** = observe.

28-29: Mauruccio may be interested in the newly-widowed  
 Fiormonda.

**comeliness** = grace.

**if it...push** = if a critical point is reached,<sup>1</sup> ie. if it  
 becomes necessary.

= object of ridicule.<sup>1</sup>

37: Bianca sneeringly comments on the ability of Fior-  
 monda, whom Gifford calls a "captious, jealous and  
 malevolent woman", to turn "everything to poison" (p. 403).<sup>5</sup>

39-40: Mauruccio is practicing his courtly walk.

**stalkingly** = moving about gently or with stiff and  
 measured steps, like a long-legged wading bird.<sup>1</sup>

41: **I kiss my hand** = a gentleman kissed his own hand as  
 part of a formal introduction upon meeting a lady.

**congee** = formal bow.

= comportment or facial expression.<sup>1,4</sup>

= listen.

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

To further the absurdity, Mauruccio attempts desperately  
 to get his lines to rhyme according to the following pattern:  
*ababcc*.

= bring discredit to.<sup>1</sup>

52: ie. "I am more spry than younger and less experienced  
 (**green**) men than I;" note the ungainly manner by which  
 Mauruccio has rearranged the words of this clause in order  
 to have the line fit the iambic meter.

= devotee.

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

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

**jig-maker** = composer of scurrilous ballads.<sup>1</sup>

57: **Sanazzar** = Jacopo Sannazaro (1458-1530), Italian poet.  
**goose** = simpleton.<sup>1</sup>

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

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

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

64

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

68 **Fiorm.** Sir,  
I think, in princes' courts, no age nor greatness

But must admit the fool; in me 'twere folly  
70 To scorn what greater states than I have been.

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

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

78 **Bian.** You still mistake me.

80 **Duke.** Silence! note the rest.

82 **Maur.** God-a-mercy, brains! – Giacopo, I have it!

84 **Gia.** What, my lord?

86 **Maur.** A conceit, Giacopo, and a fine one – down on  
thy knees, Giacopo, and worship my wit. Give me  
88 both thy ears. Thus it is: I will have my picture  
drawn most compositously, in a square table of  
90 some two foot long, from the crown of the head to  
the waist downward, no further.

92

94 **Gia.** Then you'll look like a dwarf, sir, being cut off  
by the middle.

96 **Maur.** Speak not thou, but wonder at the conceit that  
follows: in my bosom, on my left side, I will have a  
98 leaf of blood-red crimson velvet – as it were part of  
my douplet – open; which being opened, Giacopo, –  
100 now mark! – I will have a clear and most transparent

famous in England for his epic poem, *Orlando Furioso*.

**puck-fist** = empty boaster, derived from the term for the puffball fungus.<sup>5</sup>

**to** = ie. compared to.

= carried away with frenzied passion.<sup>1</sup>

58-60: **have been...Helicon** = Mauruccio has for the past week been inspired by the Muses, meaning that he feels he has been successful in creating sublime verse.

**Helicon** = mountain located in Boeotia in central Greece, and the traditional home of the nine Muses, the goddesses who acted as the protectors of the arts. The rivers that flowed down from the mountain were thought to have the attribute of inspiration (Murray, p. 157).<sup>10</sup>

62-63: Giacopo's compliment is backhanded!  
= foolishly.

67-70: Fiormonda's response is surprisingly good-natured.

68-69: **no age...fool** = no matter how old or how high-ranking an individual is, he or she would be pleased to keep company with Mauruccio (the **fool** of line 69).<sup>2</sup>  
**no** = neither.

69-70: **in me...have been** = "it would be foolish of me to reject what persons of higher status (**states**)<sup>3</sup> than I would eagerly accept."

74: Fiormonda, assuming Bianca was going to insult her, cattily completes Bianca's sentence.

75-76: **many a...worse** = ie. many women who have thought themselves clever are actually not.

78: by interrupting Bianca, Fiormonda has misunderstood what the duchess intended to say.

= exclamation of gratitude.<sup>1</sup>

= an idea.

87-88: **Give me...ears** = ie. "listen closely."

= portrait.

= harmoniously.<sup>1</sup> = canvas.<sup>3</sup>

= two foot by two foot.

= admire, be amazed at. = idea.

= flap or petal (Moore, p. 153).<sup>4</sup> = ie. as if.

= traditional tight-fitting upper garment.

= "listen closely!"

102	crystal in the form of a heart. – <u>Singular</u> -admirable! –	= extraordinary. <sup>1</sup>
104	When I have <u>framed</u> this, I will, <u>as</u> some <u>rare</u>	= created. = like. = excellent.
106	<u>outlandish</u> piece of workmanship, bestow it on the	= bizarre or strange, or of foreign origin. <sup>1</sup>
108	most fair and illustrious Lady Fiormonda.	
110	<b>Gia.</b> But now, sir, for the conceit.	106: "so tell me the great idea."
112	<b>Maur.</b> Simplicity and ignorance, <u>prate</u> no more!	= speak idly or foolishly.
114	blockhead, dost not understand yet? Why, this being	109-110: <b>this being...looking-glass</b> = "because Fiormonda
116	to her instead of a looking-glass, she shall no oftener	may use the <b>crystal</b> (of line 101) as a mirror".
118	powder her hair, <u>surfle</u> her cheeks, cleanse her teeth,	= paint with cosmetics, <sup>1</sup> a reference to the abrasive applica-
120	or <u>conform</u> the hairs of her eyebrows, but having	tion of toxic mercurial or sulphur water to one's cheeks. <sup>5</sup>
122	<u>occasion</u> to use this glass – which for the <u>rareness</u>	= shape or fashion. <sup>1</sup>
124	and richness of it she will hourly do – but she shall	= opportunity. = fineness.
126	as often gaze on my picture, remember me, and	
128	behold the excellence of her excellency's beauty	= Mauruccio uses <b>prospective</b> as a synonym for mirror; a
130	in the <u>prospective</u> and mirror, as it were, in my heart.	<b>prospective glass</b> properly was a magic glass in which one
132		could see events that were occurring elsewhere or in the
134		future. <sup>1</sup>
136		= a common oath.
138	<b>Gia.</b> Ay, <u>marry</u> , sir, this is something.	
140	<b>All above except Fiorm.</b> Ha, ha, ha!	
142		
144	[Exit Fiormonda.]	
146	<b>Bian.</b> My sister's <u>gone</u> in anger.	= left.
148	<b>Maur.</b> Who's that laughs? search with thine eyes,	
150	Giacopo.	
152	<b>Gia.</b> O, my lord, my lord, you have <u>gotten</u> an	= achieved.
154	everlasting fame! <u>the duke's grace</u> , and the duchess'	= ie. the duke.
156	grace, and my Lord Fernando's grace, with all the	
158	<u>rabble</u> of courtiers, have heard every word; look	= mob or throng. <sup>1</sup>
160	where they stand! Now you shall be <u>made a count</u>	= promoted to a higher title, such as that of count.
162	for your wit, and I lord for my counsel.	
164	<b>Duke.</b> <u>Beshrew the chance!</u> we are discoverèd.	= "curse our (bad) luck!"
166	<b>Maur.</b> Pity – O, my wisdom! I must speak to them. –	140-3: another pathetic attempt at verse from Mauruccio,
168	O, duke most great, and most <u>renowèd</u> duchess!	with a strained rhyming scheme of <i>aabb</i> .
170	Excuse my <u>apprehensiõn</u> , which not much is;	= ie. renowned, a common alternate form.
172	'Tis love, my lord, <u>that's all the hurt you see;</u>	= capability for understanding. <sup>1</sup>
174	<u>Angelica</u> herself shall plead for me.	= ie. "I am not doing anything injurious or insulting."
176		= reference to a character in the influential chivalric romance
178		poem <i>Orlando Furioso</i> , written by the Italian Ludovico
180		Ariosto in the early 16th century. <b>Angelica</b> drives her
182		beloved, the great knight Orlando, mad when she elopes
184		with a Moor.
186		Moore sees a specific allusion to a line from Robert
188		Greene's 1590 play <i>The History of Orlando Furioso</i> , in
190		which the title character concludes a lengthy speech with
192		the line, " <i>Angelica herself shall speak for me.</i> "

**Duke.** We pardon you, most wise and learned lord;  
 146 And, that we may all glorify your wit,  
Entreat your wisdom's company to-day  
 148 To grace our talk with your grave discourse:  
 What says your mighty eloquence?  
 150  
**Maur.** Giacopo, help me; his grace has put me  
 152 out of my own bias, and I know not what to answer  
 in form.  
 154  
**Gia.** Ud's me, tell him you'll come.  
 156  
**Maur.** Yes, I will come, my lord the duke, I will.  
 158  
**Duke.** We take your word, and wish your honour health. –  
 160 Away, then! come, Bianca, we have found  
A salve for melancholy, – mirth and ease.  
 162  

[Exit the Duke followed by all  
 164 but Bianca and Fernando.]

 166 **Bian.** I'll see the jolly lover and his glass  
 Take leave of one another.  
 168  
**Maur.** Are they gone?  
 170  
**Gia.** O, my lord, I do now smell news.  
 172  
**Maur.** What news, Giacopo?  
 174  
**Gia.** The duke has a smackering towards you, and  
 176 you shall clap-up with his sister the widow suddenly.  
 178 **Maur.** She is mine, Giacopo, she is mine! Advance  
 the glass, Giacopo, that I may practise, as I pass, to  
 180 walk a portly grace like a marquesse, to which degree  
 I am now a-climbing.  
 182 Thus do we march to honour's haven of bliss,  
 To ride in triumph through Persepolis.  
 184  

[Exit Giacopo, going backward with the glass,  
 186 followed by Mauruccio complimenting.]

 188 **Bian.** Now, as I live, here's laughter worthy our  
 presence! I will not lose him so.  
 190  

[Going.]

 192 **Ferna.** Madam, –

145ff: the duke's tone, which Mauruccio naturally does not recognize, is gently mocking.  
 = exalt.  
 = invite.  
 148: *talk* = usually emended to *table*.  
*grave discourse* = weighty and respected conversation.  
 151-3: Mauruccio, disconcerted by the appearance and invitation of the duke, is at a loss for words!  
 151-2: *put me...bias* = "confused or disconcerted me".<sup>1</sup>  
 The term *bias* was used in the game of bowls (which was something like bocce) to describe the tendency of the ball to curve as it rolled, due to the asymmetrical distribution of weight contained within.  
 152-3: *what to...form* = "the proper way to respond."<sup>1</sup>  
 = "God save me"; see the note at Act I.i.377.  
 = a remedy for depression.<sup>1</sup>  
 166-7: an unclear line: perhaps Bianca, mischievously, plans to ensure that Mauruccio's gift will find its way to Fiormonda.  
*jolly lover* = ie. Mauruccio, described as merry as a youth.<sup>1</sup>  
 171: ie. "I think I know what's going on."  
 = inclination (to show favour).<sup>1</sup>  
 = settle (a match), ie. marry.<sup>1</sup>  
 = bring forward.  
 = "with a dignified".<sup>1</sup> = equivalent to *marquis*. = rank, title.  
 182-3: Mauruccio invented the first line, but borrowed the second line from Christopher Marlowe's *Tamburlaine the Great, Part I, Act II.v.55*.<sup>12</sup>  
*haven* = a monosyllable, the *v* elided: *ha'en*.  
 = holding up the mirror.  
 = ie. practicing courtly mannerisms.<sup>5</sup>  
 188: *laughter* = comical matter, a laughing stock.<sup>1</sup>  
 188-9: *worthy our presence* = ie. "worth seeing!"  
*I will not...so*: Bianca intends to follow Mauruccio.





## ACT II, SCENE II.

*A Room in Petruchio's House.*

*Enter Petruchio and Roseilli.*

**Ros.** Is't possible the duke should be so moved?

**Pet.** 'Tis true; you have no enemy at court  
But her for whom you pine so much in love;  
Then master your affections: I am sorry  
You hug your ruin so. –  
What say you to the project I proposed?

**Ros.** I entertain it with a greater joy  
Than shame can check.

*Enter Fernando.*

**Pet.** You are come as I could wish;  
My cousin is resolved.

**Ferna.** Without delay  
Prepare yourself, and meet at court anon,  
Some half-hour hence; and Cupid bless your joy!

**Ros.** If ever man was bounden to a friend, –

**Ferna.** No more; away!

*[Exeunt Petruchio and Roseilli.]*

Love's rage is yet unknown;

In his – ay me! – too well I feel my own! –

So, now I am alone; now let me think:  
She is the duchess; say she be; a creature  
Sewed-up in painted cloth might so be styled;

That's but a name: she's married too; she is,  
And therefore better might distinguish love:

She's young and fair; – why, madam, that's the bait

**Entering Characters:** In the play's opening scene, the counselor **Petruchio** and Fernando had convinced **Roseilli** to defy the duke's order to leave Pavia, at least until the group could meet to discuss a countermove. The meeting takes place now.

= ie. stirred to anger (against D'Avolos).

= ie. Fiormonda.

= "control or restrain your passion."

= embrace, persistently seek.

= plan, idea.<sup>1</sup>

= welcome.

= restrain; why Roseilli might be a bit embarrassed by Petruchio's idea will soon become apparent.

= pronounced as *y'are*.

15: ie. "my kinsman (ie. Roseilli) has decided to go along with our plan."

= shortly.

= the god of love, appropriately enough.

= pronounce as *e'er*.

**27-45 (below):** Fernando engages in a soliloquy.

27: literally, the full extent of fury (ie. the height of intensity) that personified **Love** (usually understood to be Cupid) can attain is unknowable.

28: with **In his**, Fernando begins a thought (**his** = Love's), but he is too overwhelmed with ardent desire to finish it.

30-31: ie. "Let's say Bianca is a duchess; so what? any woman dressed in the appropriate costume might be so-called (**termed**)."

**painted cloth** = a piece of hung fabric on which has been painted a moral scene, a series of mottoes, etc. Used in lesser homes as a cheap substitute for a proper tapestry.<sup>13,14</sup>

= "discern true love when she sees it."

34: **fair** = beautiful.

	Invites me more to hope; she's the duke's wife:	34-35: <i>why, madam...hope</i> = Fernando briefly apostrophizes to Bianca.
36	Who knows not this? – she's <u>bosomed to my friend</u> ;	36-38: <i>she's bosomed...speak</i> = having completed his list of reasons for optimism, Fernando now itemizes why his attempts to woo Bianca are doomed to failure. <i>bosomed to</i> = endeared to, intimate with. <sup>1,2</sup> <i>my friend</i> = ie. the duke, to whom she is married.
	<u>There, there</u> , I am quite lost: <u>will</u> not be won;	37: <i>there, there</i> = an interjection used to express dismay. <sup>1</sup> <i>will</i> = ie. "she will".
38	Still worse and worse: <u>abhors</u> to hear me speak;	= ie. "she abhors".
	<u>Eternal mischief</u> ! I must <u>urge</u> no more;	39: <i>Eternal mischief</i> = a curse, equivalent to "damn it all"; <i>mischief</i> = misfortune, evil or harm. <sup>1</sup> <i>urge</i> = ie. "press my suit".
40	For, were I not <u>be-lepered</u> in my soul, Here were enough to quench the flames of hell.	40-41: Fernando feels his soul to be so morally stained ( <i>be-lepered</i> ) by his irresponsibly extreme degree of love for Bianca, that the factors that run against him, which are powerful enough to put out the flames of hell, cannot extinguish his flames of love.
42	What then? pish! [ <u>if</u> ] I must not speak, I'll write. –	43-44: Fernando apostrophizes to a love letter he has previously prepared for Bianca. <i>plaints</i> = lamentations.
44	Come, then, sad secretary to my <u>plaints</u> , Plead thou my faith, for words are turned to sighs.	
	What says this paper?	
46		
48	[ <i>Takes out a letter, and reads.</i> ]	
50	<i>Enter D'Avolos behind with two <u>pictures</u>.</i>	<b>Entering Characters:</b> <i>D'Avolos</i> enters with a pair of portraits ( <i>pictures</i> ) of Fiormonda and Bianca (Moore suggests the portraits may be miniatures). A convention of the period's drama allowed characters to sneak up on and spy on others without being seen, as D'Avolos will do with Fernando here.
52	<b>D'Av.</b> [ <i>Aside</i> ] Now is the time. – Alone? reading a letter? good; how now! <u>striking his breast</u> ! what, in the name of <u>policy</u> , should this mean? tearing	52-54: <i>striking...hair</i> = Fernando is acting out the conventional gestures of a despairing lover. <i>policy</i> = intrigue. <sup>2</sup>
54	his hair! – <u>passion</u> ! by all the hopes of my life,	= D'Avolos has hit on it: Fernando is in love ( <i>passion</i> )! = obvious love! = intense love.
56	<u>plain passion</u> ! now I perceive it. If this be not a fit of some <u>violent affection</u> , I am an ass in understanding; why, 'tis plain, – plainer and	
58	plainer; love in the extremest. Oh, for the party!	58-59: <i>for the party! who, now?</i> = "if I could only figure out who he is in love with!"
60	who, now? The greatness of his spirits is too high cherished to be caught with some ordinary stuff, and if it be my Lady Fiormonda, I am strangely	59-60: <i>The greatness...stuff</i> = Fernando is too proud to be satisfied with any ordinary woman.
62	mistook. Well, that I have fit <u>occasion</u> soon to understand. I have here two pictures newly drawn, to be sent for a present to the Abbot of Monaco, the duchess' uncle, <u>her own and my lady's</u> : I'll observe which of these may, perhaps, <u>bewray</u> him – <u>a</u> turns about. – My noble lord! –	61-62: <i>and if...mistook</i> = D'Avolos is certain it is not Fiormonda with whom Fernando is smitten. = opportunity.
64		= ie. portraits of Bianca and Fiormonda. = betray. = he.
66		
68	<b>Ferna.</b> <u>Y'are welcome</u> , sir; I thank you.	= this expression, used in modern times as a polite response

70		to "thank you", was originally used in a literal sense, to let someone newly-arrived know that his or her coming is agreeable.
72	<b>D'Av.</b> Me, my lord! for what, my lord?	
74	<b>Ferna.</b> Who's there? <u>I cry you mercy</u> , D'Avolos, <u>I took you for another</u> ; pray, excuse me. What is't you bear there?	= "I beg your pardon", a common phrase. = Fernando is surprised to find D'Avolos approaching him; but whom he was expecting is unclear.
76		
78	<b>D'Av.</b> No secret, my lord, but may be imparted to you: a couple of <u>pictures</u> , my good lord, – please you see them?	= portraits.
80		
82	<b>Ferna.</b> I care not much for pictures; but whose are they?	
84	<b>D'Av.</b> The one is <u>for</u> my lord's sister, the other is the duchess.	= of.
86	<b>Ferna.</b> Ha, D'Avolos! the duchess's?	86: perhaps Fernando jumps a bit at the mention of the duchess.
88	<b>D'Av.</b> Yes, my lord. – [ <i>Aside</i> ] Sure, the word startled him: observe that.	
90		
92	<b>Ferna.</b> You told me, <u>Master Secretary</u> , once, You owed me love.	= common late-16th and early-17th century title. 92: as D'Avolos immediately notes, Fernando is misquoting the secretary: see the latter's speech at Act I.i.300-6.
94	<b>D'Av.</b> Service, my honoured lord; howsoever you please to term it.	94-95: D'Avolos qualifies the level of obligation he feels he committed himself to Fernando, but allows it is just a matter of semantics anyway.
96		
98	<b>Ferna.</b> 'Twere rudeness to be suitor for a <u>sight</u> ; Yet trust me, sir, I'll be all secret.	97-98: very indirectly, Fernando requests permission to see the portraits: "it would be ignorant or barbarous to beg to see a picture, but I won't tell anyone if you show me." <b>sight</b> = ie. an act of viewing.
100	<b>D'Av.</b> I beseech your lordship; – they are, as I am, <u>constant to your pleasure</u> .	= ie. "always available to serve you."
102		
104	[Shows <i>Fiormonda's</i> picture.]	
106	This, my lord, is the widow marquess's, as it now newly came from the <u>picture-drawer's</u> , the oil yet <u>green</u> : a sweet picture; and, in my judgment, art hath not been a <u>niggard</u> in striving to equal the	= artist's, portraitist's. 107: <b>green</b> = noticeably fresh or recent. <sup>1</sup> 107-9: <b>art hath...life</b> = a compliment: the portrait is true to life; <b>a niggard</b> = a miser, ie. stingy. <sup>1</sup>
108	life. <u>Michael Angelo</u> himself needed not blush	= Michelangelo (1475-1564); his name was written almost exclusively as two words through the 16th and 17th centuries. = to claim responsibility for this work.
110	<u>to own the workmanship</u> .	
112	<b>Ferna.</b> A very pretty picture; but, kind signior, To whose use is it?	113: ie. who commissioned the portrait?
114		
116	<b>D'Av.</b> For the duke's, my lord, who <u>determines</u> to send it with all speed as a present to <u>Paul Baglione</u> , uncle to the duchess, that he may see the riches of two such <u>lustres</u> as shine in the court of <u>Pavy</u> .	= intends. = full name of the duchess' uncle, the abbot. = radiant beauties. <sup>1</sup> = ie. Pavia.
118		

120 **Ferna.** Pray, sir, the other?

122 **D'Av.** [*Shows Bianca's picture.*] This, my lord, is  
 124 for the duchess Bianca: a wondrous sweet picture,  
 126 if you well observe with what singularity the  
artsman hath strove to set forth each limb in  
 128 exquisitest proportion, not missing a hair.

128 **Ferna.** A hair!

130 **D'Av.** She cannot more formally, or – if it may be  
 lawful to use the word more really, – behold her

132 own symmetry in her glass than in taking a sensible

134 view of this counterfeit. When I first saw it, I verily  
 almost was of a mind that this was her very lip.

136 **Ferna.** Lip!

138 **D'Av.** [*Aside*] How constantly he dwells upon this

140 portraiture! – Nay, I'll assure your lordship there is  
 no defect of cunning – [*Aside*] His eye is fixed as if

142 it were incorporated there. – Were not the party  
 herself alive to witness that there is a creature  
 composed of flesh and blood as naturally enriched  
 144 with such harmony of admiral beauty as is here

146 artificially counterfeited, a very curious eye might  
 repute it as an imaginary rapture of some  
 transported conceit, to aim at an impossibility;

148 whose very first gaze is of force almost to persuade  
 a substantial love in a settled heart.

150

= of.  
 = exceptional excellence.<sup>1</sup>  
 = artist, a term in use occasionally since the 1590's.  
 = harmony or relation.<sup>1</sup>

130-3: *She cannot...counterfeit* = briefly, Fiormonda's reflection in the mirror would be no more real to life than is the portrait.

*formally* = "in outward appearance, seemingly" (OED, def. 1c).

130-1: *if it may...really* = by *more really*, D'Avolos means "more authentically", "with a greater sense of reality" – a literal interpretation of the adverb *really*. But why would D'Avolos wonder *if it may be lawful to use the word*? Moore suggests that D'Avolos is alluding to the era's conventional belief that a portrait was a deception. On the other hand, *really* was also frequently used to describe the real presence of Christ in the Eucharist; perhaps, then, D'Avolos feels the need to excuse himself for possibly committing some kind of philological blasphemy (See OED def. 1 of *really*).<sup>1</sup>

132: *symmetry* = ie. well-proportioned form.<sup>1</sup>

*glass* = mirror.

132-3: *taking a sensible view* = perhaps, "viewing with consciousness of her visceral response".<sup>1</sup>

= common term for "portrait". = genuinely.  
 = believed. = ie. actual.

138ff: note that D'Avolos switches back and forth between speaking in asides, for the audience's benefit, and speaking to Fernando, to whom he dissembles.

= skill.<sup>3</sup> = unmoving, ie. fixed on Bianca's image.

141: *it were incorporated here* = it were united or embodied in the portrait, ie. the portrait in some way included his actual eye.<sup>1</sup>

141-5: *Were not the...counterfeited* = "if the subject of the painting herself were not alive to prove that there really is a woman as beautiful as the one painted here."

*admiral* (line 144) = ie. admirable, a rarely-appearing alternate form.

145-7: *a very...impossibility* = a subtly inquisitive (*curious*)<sup>1</sup> person would believe that such beauty could only be the product of some rapture of the artist's imagination, since what he has reproduced on the canvas could not possibly exist in reality.

148-9: even a man with a heart faithful to another would find himself falling in genuine (*substantial*)<sup>1</sup> love at the first sight of the picture.

152 **Ferna.** Love! heart!

154 **D'Av.** My honoured lord, –

156 **Ferna.** Oh Heavens!

158 **D'Av.** [*Aside*] I am confirmed. – What ails your lordship?

160 **Ferna.** You need not praise it, sir; itself is praise. – [*Aside*] How near had I forgot myself! – I thank you.

162 'Tis such a picture as might well become  
The shrine of some faded Venus; I am dazzled  
164 With looking on't: – pray, sir, convey it hence.

166 **D'Av.** I am all your servant. – [*Aside*] Blessed, blessed discovery! – Please you to command me?

168 **Ferna.** No, gentle sir. –  
[*Aside*] I'm lost beyond my senses. –

170 **D'ee** hear, sir? good, where dwells the picture-maker?

172 **D'Av.** By the castle's farther drawbridge, near Galiazzo's statue; his name is Alphonso Trinultio. –

174 [*Aside*] Happy above all fate!

176 **Ferna.** You say enough; my thanks t'ee!

178 [Exit D'Avolos.]

180 – Were that picture  
But rated at my lordship, 'twere too cheap.

182 I fear I spoke or did I know not what;  
All sense of providence was in mine eye.

184

186 *Enter Ferentes, Mauruccio, and Giacopo.*

188 **Feren.** [*Aside*] Youth in threescore years and ten! – Trust me, my Lord Mauruccio, you are now younger in the judgment of those that compare your former age with your latter by seven-and-twenty years

190 than you were three years ago: by all my fidelity,

192 tis a miracle! the ladies wonder at you.

= D'Avolos' suspicions are **confirmed**: he can now inform Fiormonda that Fernando loves the duchess.

= the portrait's high quality is self-evident.  
= Fernando recognizes how closely (**near**) he came to giving himself away, without realizing that D'Avolos has indeed detected his secret.

= grace.<sup>1</sup>  
= enshrined.<sup>1</sup>  
= "please get it out of here!"

= "is there anything else I can do for you?"

= ie. "do ye". = ie. good sir. = artist.

173: **Galiazzo's statue** = probable reference to Gian Galeazzo Visconti (1351-1402), the great Milanese leader whose father built Visconti Castle in Pavia.<sup>11</sup>

**Alphonso Trinultio** = Ford seems to have invented this name.

= ie. "to ye."

180-1: "had Bianca's portrait been appraised to be worth as much as my title, it would still be undervalued."

182-3: Fernando recognizes he may have revealed his feelings to D'Avolos.

**line 183:** Fernando's sense of foresight – his innate ability which should protect him from saying anything which might harm him (his **providence**)<sup>1</sup> – had momentarily lapsed when he saw Bianca's picture!

**187-192 (below):** Ferentes make fun of the elderly Mauruccio, who is foolishly acting like a much younger man.

187: Ferentes suggests Mauruccio is 70 years old.

188-191: **you are...ago** = "people think you are 27 years younger than you looked three years ago", or some such nonsense.

= Ferentes swears by his loyalty – which for him is an oath without value.

= marvel.

194 **Maur.** Let them wonder; I am wise as I am courtly.

196 **Gia.** The ladies, my lord, call him the green broom  
of the court, – he sweeps all before him, – and swear he  
198 has a stabbing wit: it is a very glister to laughter.

200 **Maur.** Nay, I know I can tickle 'em at my pleasure; I  
am stiff and strong, Ferentes.

202 **Gia.** [*Aside*] A radish-root is a spear of steel in  
204 comparison of I know what.

206 **Feren.** The marquess doth love you.

208 **Maur.** She doth love me.

210 **Feren.** And begins to do you infinite grace,  
Mauruccio, infinite grace.

212 **Ferna.** I'll take this time. –  
[*Comes forward*] Good hour, my lords, to both!

214

216 **Maur.** Right princely Fernando, the best of the  
Fernandos; by the pith of generation, the man I look  
for. His highness hath sent to find you out: he is  
determined to weather his own proper individual  
218 person for two days' space in my Lord Nibrassa's  
220 forest, to hunt the deer, the buck, the roe, and eke  
the barren doe.

222 **Ferna.** Is his highness preparing to hunt?

224

226 **Feren.** Yes, my lord, and resolved to lie forth for  
the breviating the proximity of some superfluous  
transmigration of the sun's double cadence to the  
228 western horizon, my most perspicuous good lord.

= skilled in courtly behaviour.

= **green** suggests immature, inexperienced and naïve.<sup>1</sup>

198: **stabbing** = biting.

**it is...laughter** = Mauruccio's wit is humorously compared to an enema (**glister**, usually written as *clyster*),<sup>1</sup> in that it easily draws out effusive laughter.

= "amuse them".<sup>1</sup>

= see the next note below.

203-4: while Mauruccio may or may not have intended his last comment to be bawdy, Giacopo certainly has interpreted it to be so.

= to show Mauruccio abundant favour.<sup>1</sup>

211: Moore wonders if this line actually should be a separate speech by the old courtier, ie.,

**"Maur.** Infinite grace."

In other words, Ford may have intended for Mauruccio to be simply repeating the words just spoken to him by Ferentes, exactly as the old courtier did immediately before at line 208.

= "I'll seize this opportunity to do what I have to do."

**215-221 (below):** Mauruccio's attempts at high courtly language are ludicrously ridiculous.

= an oath: "by the spirit of humanity",<sup>1</sup> or "by the essence of procreation" (Moore, p. 166).<sup>4</sup>

217-221: **His highness...doe** = the duke is planning to go hunting in the company of Nibrassa for two days.

= expose himself.<sup>1</sup> = common collocation meaning "own".

= also: an archaic word used by Mauruccio to elevate his language.

= ie. not pregnant.

**225-8 (below):** Ferentes humorously parodies Mauruccio's style of speaking;<sup>4</sup> we must note, however, that most editors – Moore excluded – reassign these lines to Mauruccio, assuming the quarto has erroneously given them to Ferentes.

= briefly reside away from home.<sup>1,4</sup>

= abbreviating.<sup>1</sup> = protractedness.<sup>1</sup>

= movement.<sup>1</sup> = perhaps meaning *setting*.<sup>1</sup>

= distinguished.<sup>1</sup>

230	<b>Ferna.</b> O, sir, let me beseech you to speak in your own mother tongue. – [ <i>Aside</i> ] Two days' absence,	230-1: <b>O, sir...tongue</b> = Fernando plays along with Ferentes' teasing, asking him to speak in understandable language.
232	well. – My Lord Mauruccio, I have a <u>suit t'ee</u> , –	231-2 <b>Fernando's aside</b> : Fernando is happy to learn the duke will be away for two days – this will give him a good opportunity to approach Bianca once again. = favour to ask of him.
234	<b>Maur.</b> My Lord Fernando, I have a suit to you.	234: Mauruccio playfully suggests he also has a favour to ask of Fernando. The two will briefly talk at cross-purposes.
236	<b>Ferna.</b> That you will accept from me a very choice <u>token</u> of my love: will you grant it?	= symbol.
238	<b>Maur.</b> Will you grant mine?	
240	<b>Ferna.</b> What is't?	241: ie. "what is the favour you want from me?"
242	<b>Maur.</b> Only to know what the suit is you please to <u>prefer</u> to me.	= submit, present. <sup>1</sup>
244	<b>Ferna.</b> Why, 'tis, my lord, a <u>fool</u> .	= idiot or simpleton.
246	<b>Maur.</b> A fool?	
248	<b>Ferna.</b> As <u>very</u> a fool as your lordship is – hopeful to see in any time of your life.	250-1: the dash (which appears in the quarto) represents a pause in the delivery of the line, so that Fernando's insult can sink in for the audience's benefit; Fernando then concludes the sentence so as to obscure the insult, which Mauruccio of course does not catch.
250		<b>very</b> (line 251) = ie. great.
252	<b>Gia.</b> Now, good my lord, part not with the fool on any terms.	
254	<b>Maur.</b> I beseech you, my lord, has the fool <u>qualities</u> ?	= ie. any skills or useful characteristics. <sup>1</sup>
256	<b>Ferna.</b> Very <u>rare</u> ones: you shall not hear him	258-267: Fernando's humorous double-talk impresses the credulous Mauruccio.
258	speaking one wise word in a month's <u>converse</u> ; <u>passing temperate</u> of diet, for, keep him from <u>meat</u> four-and-twenty hours, and he will fast a whole day and a	<b>rare</b> = excellent.
260	night together; unless you urge him to swear, there seldom comes an oath from his mouth; and <u>of</u> a fool, my lord, to tell ye the plain truth, had 'a but half as much wit as you, my lord, he would be in short time three-quarters as <u>arrant</u> -wise as your lordship.	= discourse. = exceedingly. 260: <b>temperate</b> = moderate. 260-1: <b>keep him...hours</b> = ie. do not feed the fool for 24 hours; <b>meat</b> = food.
262		= for, as.
264	<b>Maur.</b> Giacopo, these are very rare <u>elements</u> in a creature of little understanding. Oh, that I long to see him!	= ie. he.
266	<b>Ferna.</b> A very harmless idiot; – and, as you could wish, look where he comes.	= downright, absolutely. <sup>2</sup>
268		= components, parts. <sup>1</sup>
270		
272		
274		
276	<i>Enter Petruchio, and Roseilli dressed like a Fool.</i>	<b>Entering Characters: Roseilli</b> wears the outfit of an idiot, specifically referring to a long petticoat worn by the mentally defective. <sup>5</sup> It was a convention of the era's drama

		that disguises such as this were absolutely impenetrable to other characters.
278	<b>Pet.</b> Nephew, here is the thing you sent for. – Come hither, fool; come: 'tis a good fool.	
280	<b>Ferna.</b> Here, my lord, I freely <u>give you the fool</u> ; pray	= according to Moore, a 17th century audience would understand that Fernando has once again insulted Mauruccio, using an expression with a secondary meaning of "call you the fool"; the on-stage characters (excepting the old courtier) would of course also get the joke.
282	<u>use</u> him well for my sake.	= treat.
284	<b>Maur.</b> I take the fool most thankfully <u>at</u> your hands, my lord. – Hast any qualities, my pretty fool? wilt dwell with me?	= from.
286		
288	<b>Ros.</b> A, a, a, a, ay.	288ff: a 16th-17th century audience would have been more entertained by Roseilli's impersonation of a retarded man than would a more sensitive modern one.
290	<b>Pet.</b> I never <u>beheld</u> a more <u>natural</u> creature in my life.	290-1: once again, a veiled insult directed at Mauruccio: Petruchio may even knowingly nod, for the audience's benefit, at the older man.
292		<b>beheld</b> = saw. <b>natural</b> = imbecilic.
294	<b>Ferna.</b> Uncle, – the duke, I hear, prepares to hunt; Let's <u>in</u> and wait. – Farewell, Mauruccio.	= go in.
296	[ <i>Exeunt Fernando and Petruchio.</i> ]	296: Mauruccio, Ferentes and Roseilli remain on-stage.
298	<b>Maur.</b> Beast that I am, not to ask the fool's name! 'tis no matter; "fool" is a sufficient title to call the greatest lord in the court by, if he be no wiser than <u>he</u> .	= ie. "this fellow."
300		
302	<b>Gia.</b> O, my lord, what an <u>arrant</u> excellent pretty creature 'tis! – Come, <u>honey</u> , honey, honey, come!	= downright, an intensifier. <sup>1</sup> = an old term of endearment. <sup>1</sup>
304		
306	<b>Feren.</b> You are <u>beholding</u> to my Lord Fernando for this gift.	= beholden, obliged.
308	<b>Maur.</b> True. Oh, that he could but speak <u>methodically</u> ! – Canst speak, fool?	= ie. in an understandable manner: not really the right word.
310		
312	<b>Ros.</b> Can speak; de e e e –	
314	<b>Feren.</b> 'Tis a present <u>for</u> an emperor. What an excellent <u>instrument</u> were this to purchase a suit or a <u>monopoly</u> from the duke's ear!	313-5: if Mauruccio were to gift the fool to the duke, he might be able to get something of value in return. <b>for</b> = ie. fit for. = means.  = in England, <b>monopolies</b> had been traditionally handed out to favourites or sold by the crown, and were universally resented; the Statute of Monopolies (1624) revoked most monopolies, with an important exception for new ideas – making it the first patent law. As our play takes place in Italy, Ford could suggest, without impugning the English monarchy, that an individual could "buy" a monopoly from the duke.
316	<b>Maur.</b> I have <u>it</u> , I am wise and fortunate. – Giacopo,	= ie. a great idea.



318	I will <u>leave all conceits</u> , and, instead of my <u>picture</u> ,	= ie. "forget all my previous ideas". = portrait.
320	offer <u>the lady marquess</u> this mortal man of weak brain.	= ie. Fiormonda.
322	<b>Gia.</b> My lord, you have <u>most rarely</u> bethought you;	<b>322-5 (below):</b> as always, Giacopo is able to insult his master without the latter being aware of it.
324	for so shall she no oftener see the fool, but she shall remember you better than by a thousand looking-glasses.	= ie. come up with a most excellent ( <i>rare</i> ) idea.
326	<b>Feren.</b> She will most graciously <u>entertain</u> it.	323-5: ie. every time Fiormonda sees the fool, she will be reminded of Mauruccio. This will be a more effective means of getting Fiormonda to think of Mauruccio than would a thousand of the mirrors the old man was originally going to give her.
328	<b>Maur.</b> I may tell you, Ferentes, there's not a great woman amongst forty but knows how to make sport	= welcome.
330	with a fool. – Dost know how old thou art, <u>sirrah</u> ?	229-331: <i>there's not...fool</i> = very few women know how to make good use of a fool to entertain herself.
332	<b>Ros.</b> Dud – a <u>clap</u> cheek for <u>noun</u> sake, <u>gaffer</u> ;	= common form of address to an inferior.
334	hee e e e e.	333-4: we need not assume Roseilli intends any rational ideas with his speech. <i>clap</i> = slap, often used as a verb to describe striking a <i>cheek</i> . <i>noun</i> = word used to mean "own", indicating possession. <sup>1</sup> <i>gaffer</i> = a modest title of address, similar to "my good fellow." <sup>1</sup>
336	<b>Feren.</b> Alas, you must ask him no questions, but <u>clap</u>	333-4: we need not assume Roseilli intends any rational ideas with his speech.
338	him on the cheek; I understand his language: your fool is the tender-hearted'st creature that is.	<i>clap</i> = slap, often used as a verb to describe striking a <i>cheek</i> . <i>noun</i> = word used to mean "own", indicating possession. <sup>1</sup> <i>gaffer</i> = a modest title of address, similar to "my good fellow." <sup>1</sup>
340	<i>Enter Fiormonda and D'Avolos in close conversation.</i>	336-7: <i>clap...cheek</i> = Ferentes interprets Roseilli's request. <i>clap</i> = pat affectionately. <sup>2</sup>
342	<b>Fiorm.</b> No more; thou hast in this <u>discovery</u>	<b>Entering Characters:</b> <i>D'Avolos</i> has wasted no time in informing <i>Fiormonda</i> of Fernando's infatuation with Bianca.
344	Exceeded all my favours, D'Avolos. Is't Mistress Madam Duchess? brave revenge!	= revelation.
346	<b>D'Av.</b> But had your grace seen the infinite <u>appetite</u>	344: ie. "so, it is Bianca he loves? I will get some sweet revenge!"
348	of lust in the piercing adultery of his eye, you would –	= desire, used frequently to describe sexual yearning.
350	<b>Fiorm.</b> <u>Or</u> change him, or <u>confound</u> him: prompt dissembler!	350: "either ( <i>Or</i> ) exchange him for another, or destroy ( <i>confound</i> ) him; what a liar!" <i>prompt dissembler</i> = Fiormonda describes Fernando as one who deceives with ease.
	Is here the <u>bond</u> of his religious vow?	351: Fernando, we remember, had told Fiormonda that he had taken a vow of celibacy; <i>bond</i> = binding force.
352	And that, "now when the duke is rid abroad,	352-3: it appears Fernando has (off-stage) excused himself from accompanying the duke on his hunting trip by claiming his valet was ill. Fiormonda asks if these were not Fernando's exact words to the duke.
354	My gentleman will stay behind, is sick" – or so?	
	<b>D'Av.</b> "Not altogether in health;" it was the excuse	

356	he made.	
358	<b>Maur.</b> [ <i>Seeing them</i> ] Most fit opportunity! her grace comes just i' the <u>nick</u> ; let me <u>study</u> .	= right time; but <b>nick</b> was also used during this period as slang for a woman's genitals. <sup>1</sup>
360		<b>study</b> = ie. meditate as to how to approach her. <sup>1</sup>
	<b>Feren.</b> Lose no time, my lord.	
362		
	<b>Gia.</b> To her, sir.	
364		
	<b>Maur.</b> [ <i>To Fiormonda</i> ]	366-9: more absurd verse from Mauruccio; note the <i>abab</i> rhyming scheme.
366	Vouchsafe to stay thy foot, most <u>Cynthian</u> hue,	366: "deign to not step away from me, you who are as pale as the moon"; <b>Cynthia</b> was the poetic name of the moon, personified as a goddess.
	And, from a <u>creature</u> ever vowed thy <u>servant</u> ,	= ie. Mauruccio himself. = devotee.
368	Accept this gift, most rare, most fine, most new;	
	The <u>earnest penny</u> of a love so fervent.	= pledge or foretaste. <sup>1</sup>
370		
	<b>Fiorm.</b> What means the jolly <u>youth</u> ?	= referring to Mauruccio, teasing.
372		
	<b>Maur.</b> Nothing, sweet princess, but only to present your grace with this sweet-faced fool; please you to accept him to make you merry: I'll assure your grace he is a very <u>wholesome</u> fool.	= free from disease or moral corruption. <sup>1</sup>
376		
378	<b>Fiorm.</b> A fool! you might as well ha' given yourself. <u>Whence</u> is he?	= from where.
380		
	<b>Maur.</b> Now, just very now, given me out of special favour by the Lord Fernando, madam.	
382		
384	<b>Fiorm.</b> By him? well, I accept him; thank you for't: And, in <u>requital</u> , take that <u>toothpicker</u> ;	= repayment. = toothpick, a common alternate form.
386	'Tis yours.	
388	<b>Maur.</b> A toothpicker! I kiss your <u>bounty</u> : no <u>quibble</u> now? – And, madam,	388: <b>bounty</b> = generosity.
		388-9: <b>no quibble now?</b> = Mauruccio may be humorously wondering if the toothpick is meant to suggest something unflattering about his "manhood".
		<b>quibble</b> = wordplay or equivocation.
390	If I grow sick, to <u>make my spirits quicker</u> ,	= "pick up my spirits"; <b>quicker</b> = more alive.
	I will revive them with this sweet toothpicker.	
392		
	<b>Fiorm.</b> Make use on't as you <u>list</u> . – Here D'Avolos,	= desire.
394	Take in the fool.	
396	<b>D'Av.</b> Come, sweetheart, wilt along with me?	396-402: Roseilli deliberately declines D'Avolos' invitation to go along with him, but accepts that of Fiormonda.
398	<b>Ros.</b> U u umh, – u u mh, – <u>wonnot</u> , wonnot – u u umh.	= "will not", a direct predecessor to "won't". <sup>1</sup>
400	<b>Fiorm.</b> Wilt go with me, <u>chick</u> ?	= child (term of endearment). <sup>1</sup>
402	<b>Ros.</b> Will go, te e e – go will go –	
404	<b>Fiorm.</b> Come D'Avolos, <u>observe to-night</u> ; 'tis late:	= Fiormonda has a plan to capture Fernando this evening.
	<u>Or</u> I will win <u>my choice</u> , or curse my fate.	405: <b>Or</b> = either.
		<b>my choice</b> = ie. Fernando.

406

[*Exeunt Fiormonda, Roseilli, and D'Avolos.*]

408

**Feren.** This was wisely done, now. 'Sfoot, you purchase a favour from a creature, my lord, the greatest king of the earth would be proud of.

412

**Maur.** Giacopo! –

414

**Gia.** My lord?

416

**Maur.** Come behind me, Giacopo: I am big with

418

conceit, and must be delivered of poetry in the eternal commendation of this gracious toothpicker:

420

– but, first, I hold it a most healthy policy to make a slight supper –

422

For meat's the food that must preserve our lives,

424

And now's the time when mortals whet their knives –

426

on thresholds, shoe-soles, cart-wheels, &c. – Away, Giacopo!

428

[*Exeunt.*]

## ACT II, SCENE III.

*The Palace: Bianca's Apartment.*

*Enter Colona with Lights, Bianca, Fiormonda, Julia,*

404-5: Fiormonda's rhyming couplet here signals to the audience the end of her part in the scene.

**Roseilli's Gambit:** we may note here the complete absence of any necessity for Roseilli to proceed in the plan to dress as an idiot, since the duke has already indicated that he desired Roseilli to end his exile and return to the court.

409: '*Sfoot*' = God's foot, a common oath.

409-410: *you purchase...creature* = ie. Ferentes suggests Fiormonda (*a creature*) is now in Mauruccio's debt.

417-8: *big with conceit* = swelling with mental genius, but also, perhaps unintentionally, suggestive.

418-9: *and must...toothpicker* = Mauruccio feels a need to commend the toothpick in verse.

420-1: but first he must eat something!

= sharpen.

= etcetera, used to give permission to the actor to extemporize.

**Gifford I:** Here we present the first of several extended passages of commentary written by William Gifford, the earliest editor of *Love's Sacrifice*, for his 1827 edition of John Ford's plays. Gifford clearly valued England's old dramas, but at the same time had no qualms about inserting acidic (and as such hilarious) commentary whenever he thought it necessary, reflecting the more delicate sensibilities of his times. Here are Gifford's thoughts about the sub-plot revolving around Roseilli's adaptation of the part of an imbecile for this play:

"The passion of our ancestors for retaining these mortifying and disgusting spectacles about them, can only be accounted for from the superstitious belief, then widely spread, that [idiots] brought a blessing to the house that cherished them. It is not easy to surmise why Roseilli took upon himself this repulsive character. He could scarcely expect to win his mistress by inarticulate driveling; yet he assigns no other motive for his gratuitous degradation; at all events he contributes nothing to the perfection of the story, nor do his discoveries, in his disguise, advance or retard the fortunes of his friend, or facilitate the progress of the action, in a single instance" (p. 417).<sup>5</sup>

**Entering Characters:** *Colona* (Petruchio's daughter)

	<i>Fernando, and D'Avolos; Colona places the lights on a table, and sets down a chess-board.</i>	serves as a lady-in-waiting for the duchess <b>Bianca</b> ; we witnessed Ferentes trying to seduce her at the beginning of Act I.ii. <b>Julia</b> (Nibrassa's daughter) similarly serves <b>Fiormonda</b> , but we learned in the last scene that Ferentes has already impregnated her. <b>lights</b> = ie. candles, indicating the scene takes place at night.
1	<b>Bian.</b> 'Tis yet but early night, too soon to sleep:	
2	Sister, shall's <u>have a mate at chess</u> ?	= ie. play a game of chess; a 17th century expression which seems to have originated in this play.
4	<b>Fiorm.</b> "A mate"! –	4: Fiormonda suspiciously takes <b>mate</b> in its sense of marital partner or companion. <sup>1</sup>
	No, madam, you are grown too hard for me;	5-6: Fiormonda protests that Bianca is too difficult an opponent to play against, but her demurral is really a veiled and bitter comment on Fernando's attraction to the duchess.
6	My Lord Fernando is a fitter match.	
8	<b>Bian.</b> He's a well-practised <u>gamester</u> : well, I care not	= frequenter of games, but also meaning a promiscuous person. <sup>1</sup> Bianca would not know that Fiormonda has made a gibe at her, but she of course has her own reasons to make one at Fernando herself.
	How <u>cunning</u> soe'er he be. – To pass an hour,	= skillful (at chess).
10	I'll <u>try</u> your skill, my lord: <u>reach</u> here the chess-board.	= test. = pass, hand over.
12	<b>D'Av.</b> [ <i>Aside</i> ] Are you so <u>apt</u> to "try his skill", madam duchess? Very good!	= willing. <sup>1</sup>
14	<b>Ferna.</b> I shall <u>bewray</u> too much my <u>ignorance</u>	= reveal. = ie. lack of skill at chess.
16	In <u>striving</u> with your highness; 'tis a game	= contending.
	I lose at <u>still</u> by <u>oversight</u> .	= always. = ie. making a mistake. <sup>1</sup>
18	<b>Bian.</b> Well, well,	
20	I fear you not; let's to't.	
22	<b>Fiorm.</b> You <u>need not</u> , madam.	= ie. "need not fear Fernando" (ironic). <sup>4</sup>
24	<b>D'Av.</b> [ <i>Aside to Fiormonda</i> ] <u>Marry, needs she not;</u>	= common oath. = ie. "she certainly needs not fear him!"
	<u>how gladly will she to't!</u> 'tis a rook to a queen she	25: <b>how gladly...to't</b> = D'Avolos notes how eagerly Bianca jumps at the chance to "play" with Fernando.
26	heaves a pawn to a knight's place; <u>by'r lady</u> , if all be	<b>'tis a rook to a queen</b> = ie. "I'll wager", suggesting a high-probability bet, though, as Moore points out, the <b>queen</b> is more valuable than a <b>rook</b> . 25-27: <b>she heaves...duke's place</b> = literally, that Bianca will promote ( <b>heave</b> ) <sup>1</sup> a low-value pawn into a knight's position, but the metaphor is obvious, viz. that the duchess will promote Fernando into the duke's rightful position as her lover! <b>by'r lady</b> = by our lady, an oath.
	truly noted, to a duke's place; and that's beside the	27-28: <b>and that's...the play</b> = ie. "and I am not even talking about the game of chess they are playing." Gifford, however, suggests, "and there is no piece called <i>the duke</i> in a chess game" (p. 422). <sup>5</sup>
28	play, I can tell ye.	
30	[ <i>Fernando and Bianca play.</i> ]	
32	<b>Fiorm.</b> Madam, I must <u>entreat excuse</u> ; I feel	= ie. "ask that you excuse me."
	The temper of my body not <u>in case</u>	= in good (enough) condition. <sup>1</sup>

34	To judge the <u>strife</u> .	= contest, competition. <sup>1</sup>
36	<b>Bian.</b> Lights for our sister, sirs! – Good rest t'ee; <u>I'll but end my game</u> and follow.	36: "get Fiormonda a candle!" = ie. "I'll first finish this game".
38	<b>Fiorm.</b> [ <i>Aside to D'Avolos</i> ]	
40	Let 'em have <u>time enough</u> ; and, as thou canst, Be near to hear their courtship, D'Avolos.	= ie. an opportunity to get intimate.
42	<b>D'Av.</b> [ <i>Aside to Fiormonda</i> ] Madam, I shall observe	
44	'em with all cunning secrecy.	
46	<b>Bian.</b> Colona, attend <u>our sister</u> to her chamber.	= ie. Fiormonda, as Bianca's sister-in-law.
48	<b>Col.</b> I shall, madam.	
50	[ <i>Exit Fiormonda, followed by Colona,</i>	50-51: only Bianca and Fernando remain on-stage, conti-
52	<i>Julia, and D'Avolos.</i> ]	nuing their chess-play.
54	<b>Bian.</b> Play.	
56	<b>Ferna.</b> I must not lose th' advantage of the game: Madam, your queen is lost.	
58	<b>Bian.</b> My <u>clergy</u> help me!	= bishops (chess). Having first explained the meaning of <b>clergy</b> , our 19th century editor Gifford writes, with almost gratuitous sarcasm, "those who understand the game do not need these modicums of information, and upon all others they are thrown away."
	My <u>queen</u> ! and nothing for it but a <u>pawn</u> ?	59: Fernando has captured Bianca's valuable <b>queen</b> at the cost of only a <b>pawn</b> .
60	Why, then, the game's lost too: but <u>play</u> .	= ie. "let's play on."
62	<b>Ferna.</b> What, madam?	62: Fernando is distracted.
64	[ <i>Fernando often looks about.</i> ]	
66	<b>Bian.</b> You must <u>needs</u> play well, you are so studious. –	66: there is probably a long pause after this line, as Fernando continues to appear detached from the game. <b>needs</b> = necessarily.
	<u>Fie upon't</u> ! you <u>study</u> past patience: –	67: Bianca is annoyed that Fernando is taking too long between turns. <b>Fie upon't</b> = exclamation of impatience. <b>study</b> = meditate.
68	What <u>d'ee</u> dream on? here's <u>demurring</u>	= ie. "do ye". = pausing, delaying. <sup>1</sup>
70	Would weary out a statue! – <u>Good</u> , now, play.	= ie. "good sir".
72	<b>Ferna.</b> [ <i>Kneeling</i> ] Forgive me; let my knees forever stick Nailed to the ground, as <u>earthy</u> as my <u>fears</u> ,	72-73: Fernando suggests he is willing to remain in a kneeling position until his knees become one with the earth ( <b>earthy</b> ); Moore suggests, however, that <b>earthy</b> means "grave" or "oppressive" when applied to Fernando's <b>fears</b> .
74	<u>Ere</u> I arise, to <u>part away</u> so cursed	= before. = ie. "depart from you".
76	In my unbounded anguish as the rage Of flames beyond all utterance of words Devour me, <u>lightened</u> by your sacred eyes.	75-76: <b>the rage...words</b> = ie. "my ineffable and acutely-felt passions". = kindled. <sup>4</sup>

78			
80	<b>Bian.</b>	What means the man?	
82	<b>Ferna.</b>	To lay before your feet <u>In lowest vassalage</u> the <u>bleeding heart</u>	82: <b><i>In lowest vassalage</i></b> = in the meanest position of subservience, as would a vassal. <b><i>bleeding heart</i></b> = a heart in anguish. <sup>1</sup> = offer. = ie. the petition of a wooer or suitor.
84		That sighs the <u>tender</u> of <u>a suit</u> disdained. Great lady, pity me, my youth, my wounds; And do not think that I have <u>culled</u> this time	85-87: <b><i>And do...lust</i></b> = Fernando denies that his motives are carnal. <b><i>culled</i></b> = selected.
86		<u>From motion's swiftest measure</u> to unclasp	86: <b><i>From motion's swiftest measure</i></b> = an obscure clause: Moore proposes "time's brief duration" or "from a brief or sudden impulse or desire" (p. 175). <sup>4</sup> <b><i>to unclasp...lust</i></b> (lines 86-87) = literally, to remove the fastener by which a cover of a book is attached, so as to release lecherous intent into action; metaphorically, to try to seduce Bianca: <b><i>book of lust</i></b> (line 87) = perhaps a humorous parody of the ubiquitous expression "the book of life"; Moore, however, believes the joke alludes to "the book of love", but this latter expression was a rare one in the 16th-17th centuries (though it does appear in <i>Romeo and Juliet</i> ).
		The book of lust: if purity of love	
88		Have residence in virtue's quest, <u>lo</u> here, Bent lower in my heart than on my knee,	87-89: <b><i>if purity...breast</i></b> = "if pure love (untainted by lust) has a place in the quest for virtue" (Moore, p. 175). <sup>4</sup> = "look", ie. "direct your attention" <sup>1</sup>
90		I beg compassion to a love as chaste As <u>softness</u> of desire can intimate.	89: Fernando, begging, submits his heart to a level of submission below even that of his knees. 90-91: Fernando restates his claim that his love for Bianca is genuine and pure, not sullied by any bodily lust. <b><i>softness</i></b> = tenderness. <sup>1</sup>
92			
94		<i>Re-enter D'Avolos behind.</i>	93ff: D'Avolos, while hidden, is able to watch the scene between Fernando and Fiormonda, but, as his responses will suggest, he cannot hear them. <b>Stage direction of line 93:</b> the quarto prints "Enter D'Avolos, jeering and listening", but it is clear from his ensuing speeches that he can only see the interaction between Fernando and the duchess.
96	<b>D'Av.</b>	[Aside] At it already! admirable haste!	
	<b>Bian.</b>	Am I again betrayed? bad man! –	97: Bianca means that her expectations for Fernando's behaviour have been disappointed, and not that she suddenly sees D'Avolos.
98	<b>Ferna.</b>	Keep in	99-102: Fernando's extreme emotional state is revealed in his dense and intense mixing of metaphors. = ie. her harsh words. = controls. <sup>2</sup> = propose, argue.
100		Bright angel, <u>that severer breath</u> , to cool That heat of cruelty which <u>sways</u> the temple	
102		Of your too stony breast: you cannot <u>urge</u> One reason to rebuke my trembling plea,	
104		Which I have not with many nights' expense Examined; but, O, madam, still I find	104-5: <b><i>Which I...Examined</i></b> = Fernando has not lost many nights' sleep in deciding to approach Bianca once again, ie. he admits he is being hasty.
106		No <u>physic</u> strong to cure a tortured mind, But freedom from the torture it sustains.	= medicine.



128	Take this for answer: if thou henceforth ope	= tainted, repulsive. <sup>1</sup>
130	Thy <u>leprous</u> mouth to tempt our ear again,	= inform the duke.
132	We shall not only <u>certify our lord</u>	= <b>disease</b> continues the ailment-related metaphor begun with <b>leprous</b> .
134	Of thy <u>disease</u> in friendship, but revenge	
	Thy boldness with the forfeit of thy life.	
	Think on't.	
136	<b>D'Av.</b> [ <i>Aside</i> ] Now, now, now <u>the game is a-foot!</u>	= famous expression originating with Shakespeare, who used it both in <i>Henry IV, Part I</i> and <i>Henry V</i> .
	<u>your gray jennet</u> with the <u>white</u> face is <u>curried</u> ,	136-8: <b>your gray...forsooth</b> = an apostrophe to Fernando.
	<u>forsooth</u> ; – please your lordship leap up into the	<b>your gray jennet</b> = ie. Bianca; a <b>jennet</b> is a small Spanish horse. <sup>2</sup>
		<b>white</b> = pale, hence attractive.
		<b>curried</b> = rubbed down or combed, applied normally to a horse. <sup>1</sup>
		<b>forsooth</b> = truly, indeed.
		<b>please your...saddle</b> (lines 137-8) = coarsely bawdy.
138	saddle, forsooth. – Poor duke, how does thy head	139-140: <b>how does...ache now</b> = the first of what will be numerous humorous allusions to the horns traditionally said to grow from the forehead of a cuckold.
140	ache now!	= "do not leave in anger".
	<b>Ferna.</b> Stay; <u>go not hence in choler</u> , blessèd woman!	
142	You've <u>schooled</u> me; lend me hearing: though the <u>float</u>	142: <b>schooled me</b> = "instructed me", ie. "taught me a lesson."
144	Of infinite desires swell to a tide	142-4: <b>though the...ebb</b> = using an intense and extensive "rising tide" metaphor, Fernando explains that his ardour is too great to be cooled so rapidly.
	Too high so soon to ebb, yet, <u>by this hand</u> ,	<b>by this hand</b> = ie. by Bianca's hand, an oath.
146	[ <i>Kisses her hand.</i> ]	
148	This glorious, gracious hand of yours, –	
150	<b>D'Av.</b> [ <i>Aside</i> ] Ay, marry, the match is made;	= clasp hands. <sup>15,23</sup>
	<u>clap hands</u> and to't, ho!	The OED still suggests <b>clap hands</b> refers to a kind of Elizabethan-era high-five. <sup>1</sup> Modern editors of Shakespeare's <i>Henry V</i> , however (" <i>Give me your answer...and so clap hands and a bargain</i> "), more reasonably understand <b>clap</b> to mean "clasp".
152		153: poetically speaking, this line concludes the pentameter begun with line 148.
154	<b>Ferna.</b> I swear,	= ie. tear open.
156	Henceforth I never will as much in word,	= ie. Fernando's breast.
158	In letter, or in syllable, presume	
	To make a repetition of my griefs.	
	Good-night t'ee! If, when I am dead, you <u>rip</u>	= fixed, unmoving. = describes, specifies. <sup>1</sup>
	<u>This coffin of my heart</u> , there shall you read	
160	With <u>constant</u> eyes, what now my tongue <u>defines</u> , –	
162	Bianca's name carved out in bloody lines.	
	Forever, lady, now good-night!	
164	<b>Bian.</b> Good-night!	= a surprisingly affectionate line, certainly spoken out of Fernando's hearing; Bianca may have warmer feelings toward Fernando than she is letting on.
	<u>Rest in your goodness</u> . – Lights there! –	
166	<i>Enter Attendants with lights.</i>	



168	Sir, good-night!	
170	[ <i>Exeunt Bianca and Fernando <u>sundry ways</u>, with Attendants.</i> ]	= through separate doors.
172		<b>173-186 (below):</b> having only seen, but not heard, the scene between Fernando and Bianca, D'Avolos assumes they are actually involved in a torrid affair.
174	<b>D'Av.</b> So, <u>via</u> ! – To be cuckold – mercy and providence – is as natural to a married man as to eat,	173: <i>via</i> = be gone, away. <sup>1</sup> 173-4: <i>mercy and providence</i> = D'Avolos acknowledges or thanks God for his wisdom and guidance.
176	sleep, or wear a nightcap. <u>Friends</u> ! – I will rather trust mine arm in the throat of a lion, my purse with a	= ie. "they are lovers!"
178	<u>courtesan</u> , my neck with the <u>chance on a die</u> , or my religion in a synagogue of Jews, than my wife with	= prostitute, a euphemism. <sup>1</sup> = ie. roll of a die.
180	a friend. <u>Wherein</u> do princes exceed the poorest peasant that ever was yoked to a <u>sixpenny strumpet</u> ,	<b>179-182 (below):</b> <i>Wherein do...other</i> = in at least one respect, there is no difference between rulers and peasants – both must endure cheating wives (adding that the horns grow higher on the forehead of a high-ranked husband than on that of a baser one).  = in what way or manner. = cheap harlot. <sup>1</sup>
182	but that the horns of the one are mounted some two inches higher by a <u>choppine</u> than the other?	<b>181-6 (below):</b> D'Avolos alludes in multiple ways to the horns said to grow on the foreheads of cuckolded husbands.  = high clogs, especially fashionable in Venice, where they could reach absurd heights of 6 inches or more. <sup>5</sup>
184	O <u>Actaeon</u> ! the <u>goodliest</u> -headed beast of the forest amongst wild <u>cattle</u> is a <u>stag</u> ; and the	183: <i>Actaeon</i> = mythological youth who accidentally stumbled across the naked goddess Diana while she was bathing; she turned him into a stag, and he was torn to death by his own dogs. 183-4: <i>the goodliest...stag</i> = ie. the <i>stag</i> has the most impressive ( <i>goodliest</i> ) head because of its great horns, which D'Avolos cleverly ties to both Actaeon and to the cuckolded, and therefore behorned, duke. <i>cattle</i> = animals. <sup>4</sup>
186	goodliest beast among tame fools in a <u>corporation</u> is a cuckold.	186-7: the man with the most impressive head is the one possessing the spreading horns of a cuckold. <i>corporation</i> = a united collection of persons. <sup>1</sup>
188	<i>Re-enter Fiormonda.</i>	
190	<b>Fiorm.</b> Speak, D'Avolos, <u>how</u> <u>thrives intelligence</u> ?	= ie. "how goes the spying game?"
192	<b>D'Av.</b> <u>Above the prevention of Fate</u> , madam. I saw	= "beyond (ie. even better) than what <i>Fate</i> could have anticipated" ( <i>prevention</i> = anticipation); a strong statement, since personified Fate determines everything that will happen to an individual.
194	<u>him</u> kneel, make pitiful faces, kiss hands and forefingers, rise, – and by this time <u>he is up, up</u> ,	= ie. Fernando. = punning on Fernando's rising (1) from his knees, (2) in status, and (3) in a suggestive way.
196	madam. Doubtless the youth aims to be duke, for he is gotten into <u>the duke's seat</u> an hour ago.	= ie. the duke's place with the duchess: bawdy.

198	<b>Fiorm.</b> Is't true?	
200	<b>D'Av.</b> <u>Oracle, oracle!</u> Siege was laid, <u>parley</u> admitted, <u>composition</u> offered, and the fort entered; there's no	200: <b>Oracle, oracle</b> = ie. as true as if it had been a prediction propounded by an ancient <b>oracle</b> , whose forecasts were frequently alluded to in 16th-17th century drama for their accuracy. 200-1: <b>Siege...entered</b> =D'Avolos uses a common military metaphor for breaking down a woman's resistance. <b>parley</b> = discussion of terms for peace. <b>composition</b> = a truce. <sup>1</sup>
202	interruption. The duke will <u>be at home</u> to-morrow, gentle animal! – <u>what d'ee resolve?</u>	= ie. return from his hunting trip. = "what are you going to do?"
204		
206	<b>Fiorm.</b> To stir-up tragedies as black <u>as brave</u> , And <u>send</u> the lecher panting to his grave.	= "as they will be excellent" = the quarto reads <b>sending</b> , generally emended as shown for the sake of the meter.
208	[ <i>Exeunt.</i> ]	
 <b><u>ACT II, SCENE IV.</u></b>  		
	<i>Fernando's Bedchamber in the Palace.</i>	<b>Scene IV:</b> the scene takes place in Fernando's assigned bedroom in the duke's palace.
	<i>Enter Bianca, her hair <u>about her ears</u>, in her <u>night-mantle</u>. She draws a curtain, and Fernando is <u>discovered</u> in bed, sleeping; she sets down the candle before the bed, and goes to the bedside.</i>	= down, loose. <sup>12</sup> = a loose cloak, like a robe. <sup>1</sup> = revealed.
1	<b>Bian.</b> <u>Resolve, and do</u> ; 'tis done. – What! are those eyes,	= proverbial: <b>Resolve</b> = decide.
2	Which lately were so overdrowned in tears,	
4	So easy to take rest? Oh happy man!	
4	How sweetly sleep hath <u>sealed up</u> sorrows <u>here</u> !	4: note the intense alliteration in this line. <b>sealed up</b> = allusion to the practice of sewing shut the eyes of hawks during training.
6	But I will call him. – What, my lord, my lord,	<b>here</b> = ie. within Fernando's eyes.
6	My Lord Fernando!	
8	<b>Ferna.</b> Who calls me?	
10	<b>Bian.</b> My lord,	
12	<u>Sleeping or waking?</u>	= ie. "are you asleep or awake?"
14	<b>Ferna.</b> Ha! who is't?	
16	<b>Bian.</b> 'Tis I:	
16	Have you forgot my voice? or is your ear	
18	<u>But</u> useful to your eye?	= ie. only.
20	<b>Ferna.</b> Madam, the duchess!	
22	<b>Bian.</b> She, 'tis she; sit up,	
24	Sit up and wonder, whiles my sorrows <u>swell</u> :	= grow, but also perhaps used to indicate a welling up of tears.
26	The nights are short, and I have much to say.	
	<b>Ferna.</b> Is't possible 'tis you?	
	<b>Bian.</b> 'Tis possible:	

28	Why do you think I come?	
30	<b>Ferna.</b> Why! to crown joys, And make me master of my best desires.	30-31: ie. what else, but to give herself to him!
32		
34	<b>Bian.</b> 'Tis true, you guess aright; sit up and listen. With shame and passion now I must confess, Since first mine eyes beheld you, in my heart You have been <u>only</u> king; if there can be A violence in love, then I have felt That tyranny: be <u>record</u> to my soul The justice which I for <u>this folly</u> fear!	= ie. "my only".  38-39: <b>be record...fear</b> = Bianca fears the punishment to be administered for this foolish act; <b>record</b> = witness. <sup>4</sup> <b>this folly</b> = ie. her visit to Fernando's bedroom, or perhaps her falling in love with him.
40	Fernando, in <u>short</u> words, howe'er my tongue Did often chide <u>thy</u> love, each word thou spak'st	= few. = Bianca again switches to "thee" to address Fernando, but this time it is used to signal affection and intimacy.
42	Was music to my ear; <u>was never</u> poor, Poor wretched woman lived that loved like me, 44 So truly, so <u>unfeignèdly</u> .	= ie. "there has never been such a".
46	<b>Ferna.</b> O, madam!	= sincerely.
48	<b>Bian.</b> To witness that I speak is truth, <u>look here</u> !  Thus <u>singly</u> I adventure to thy bed,	= ie. at how she is dressed.  49: Gifford interprets <b>singly</b> to mean "lightly clad", in what Bianca herself describes below at line 81 as "a robe of shame" (p. 428). <sup>5</sup> Moore, however, believes <b>singly</b> means "alone", or "by herself". <sup>4</sup>
50	And do confess my weakness: if thou tempt'st My bosom to thy pleasures, I will yield.	
52		
54	<b>Ferna.</b> Perpetual happiness!	
56	<b>Bian.</b> Now hear me out. When first <u>Caraffa</u> , Pavy's duke, my lord, Saw me, he loved me; and, without respect 58 Of dower, took me to his bed and bosom;  <u>Advanced</u> me to the titles I possess, 60 Not moved by counsel or removed by greatness;  Which to <u>requite</u> , <u>betwixt</u> my soul and Heaven, 62 I vowed a vow to live a <u>constant</u> wife: <u>I have done so</u> ; nor was there in the world  A man created could have broke that <u>truth</u> 64 For all the glories of the earth but thou, – 66 But thou, Fernando! Do I love thee now?  68 <b>Ferna.</b> Beyond imagination.	= ie. the duke's surname. 57-58: <b>without...dower</b> = without her bringing any dowry to the marriage.  = promoted. 60: neither heeding advice ( <b>counsel</b> ) not to marry Bianca, nor willing to abandon his intention to marry her due to his comparatively high status. = repay. = between. = faithful. = this is a bit disingenuous, as it cannot be for more than a month or so that Bianca and the duke have been married. = vow.
70	<b>Bian.</b> True, I do, Beyond imagination: if no pledge 72 Of love can <u>instance</u> what I speak is true <u>But loss of my best joys</u> , here, here, Fernando, 74 Be satisfied and ruin me.	68: ie. "beyond what I ever imagined."  = illustrate <sup>1</sup> or prove. <sup>4</sup> = "except by losing everything I have".

76	<b>Ferna.</b> What d'ee mean?	87: Bianca's sudden change in tone confuses Fernando.
78	<b>Bian.</b> To give my body up to thy embraces, A pleasure that I never wished to thrive in	
80	Before <u>this fatal minute</u> . <u>Mark</u> me now; If thou dost spoil me of this robe of shame,	= ie. this ruinous moment. = "pay close attention to" 81: "if you strip me of my decency" (Moore, p. 183). <sup>4</sup>
82	By my best comforts, here I vow again, To thee, to Heaven, to the world, to time,	
84	<u>Ere yet</u> the morning shall new-christen day, I'll kill myself!	= before.
86		
88	<b>Ferna.</b> <u>How</u> , madam, how!	= an expression of surprise, similar to "what!?" <sup>2</sup>
90	<b>Bian.</b> I will: Do what thou wilt, 'tis in thy choice: what say ye?	
92	<b>Ferna.</b> <u>Pish!</u> do you come to <u>try</u> me? tell me, first, Will you but grant a kiss?	= an expression of impatience. <sup>1</sup> = test.
94		
96	<b>Bian.</b> Yes, take it; that, Or what thy heart can wish: I am all thine.	
98	[ <i>Fernando kisses her.</i> ]	
100	<b>Ferna.</b> Oh, me! – Come, come; how many women, pray, Were ever heard or read of, <u>granted love</u> ,	100-2: Fernando is tossing out for consideration the idea that Bianca's threat to kill herself is nothing more than the typical protestations of dissembling women.
102	And did as you <u>protest</u> you will?	<b>granted love</b> = ie. who gave a man their love. <b>protest</b> = vow, swear.
104	<b>Bian.</b> Fernando, Jest not at my calamity. I kneel:	
106		
108	[ <i>Kneels.</i> ]	
110	By these dishevelled hairs, these wretched tears, By all that's good, if what I speak my heart Vows not eternally, then think, my lord, Was never man sued to me I denied, – Think me a common and most cunning whore; And let my sins be written on my grave, My name <u>rest</u> in reproof!	109: typical dramatic swearing on body-parts.  110-2: <b>if what...denied</b> = "if my words do not correlate with what I feel in my heart, then you may believe that I have thrown myself at every man who ever pursued me."  = "and my reputation remain ( <b>rest</b> ) forever in shame!"
112		
114		
116	[ <i>Rises.</i> ]	
118	Do as you <u>list</u> .	= wish.
120		
122	<b>Ferna.</b> I must believe ye, – yet I <u>hope anon</u> , When you are parted from me, you will say I was a <u>good, cold, easy-spirited</u> man, Nay, laugh at my <u>simplicity</u> : say, will ye?	121-4: Fernando, still confused, wonders if Bianca will laugh at him after she leaves his room, having been mani- pulating him the whole time. <b>hope anon</b> (line 121) = "expect that shortly". <b>good, cold, easy-spirited</b> = the general sense is "emo- tionally or sensually cold and unaffected"; <sup>1,4</sup> by <b>easy- spirited</b> , Fernando may also be implying that Bianca will consider him a pushover. <b>simplicity</b> = naïveté.
124		

126	<b>Bian.</b> No, by the faith I owe my bridal vows!	126: Bianca vows for now the third time that she means everything she is telling him; see lines 82-83 and 109 above.
	But ever hold thee much, much dearer far	127: ie. "but I will forever feel passion for you which is far more valuable to me".
128	Than all my joys on earth, by this chaste kiss.	
130	[Kisses him.]	
132	<b>Ferna.</b> You have prevailed; and Heaven forbid that I Should by a <u>wanton appetite</u> profane	132-5: Fernando relents. = lascivious desire.
134	This sacred <u>temple</u> ! 'tis enough for me You'll please to call me servant.	134: <b>temple</b> = Fernando repeats the <b>temple</b> metaphor to describe Bianca; see Act II.iii.101-2. <b>'tis enough...servant</b> (lines 134-5) = ie. Fernando will be satisfied if Bianca will regard him as her devotee ( <b>servant</b> ).
136	<b>Bian.</b> Nay, <u>be thine</u> :	= "be your own servant", ie. "do what is best for yourself"; but Moore suggests "and I will be you servant"; either way, Bianca grants Fernando the power to do with her as he wishes.
138	Command my power, my bosom; and I'll write This love within the <u>tables</u> of my heart.	= tablet; the line alludes to 2 Corinthians 3:3, in which Paul tells the Corinthians they themselves are an " <i>epistle of Christ ...written ...in fleshy tables of the heart</i> " (King James Bible).
140	<b>Ferna.</b> Enough: I'll <u>master passion</u> , and triumph	= ie. "take control of my emotions".
142	In being conquered; adding to it this,	
144	In you my love as it begun shall end.	143: ie. Fernando will never love another woman.
146	<b>Bian.</b> The latter I new-vow. But day comes on; What now we leave unfinished of <u>content</u> ,	146: "though we leave this meeting without physical satisfaction ( <b>content</b> ) of our love". = consummate, complete. <sup>1</sup>
	Each hour shall <u>pérfect up</u> : sweet, let [u]s part.	<b>pérfect</b> = like the adjective, <b>perfect</b> as a verb was stressed on its first syllable.
148	<b>Ferna.</b> This kiss, – <u>best life</u> , good rest!	= a vocative, ie. "my best life". <sup>4</sup>
150	[Kisses her.]	
152	<b>Bian.</b> All mine to thee!	
154	Remember this, and think I speak thy words; "When I am dead, rip up my heart, and read	154-7: Bianca, recalling (with minor modifications) Fernando's speech of Act II.iii.157-160, tells him that those same words apply to herself.
156	With constant eyes, what now my tongue defines, Fernando's name carved out in bloody lines."	
158	Once more, good rest, sweet!	
160	<b>Ferna.</b> Your most faithful servant!	
162	[Exit Bianca – <u>Scene</u> closes.]	= ie. the curtain, and with it the scene.
END OF ACT II.		

## ACT III.

### SCENE I.

*An Apartment in the Palace.*

*Enter Nibrassa chafing, after him Julia weeping.*

1 **Nib.** Get from me, strumpet, infamous whore,  
2 leprosy of my blood! make thy moan to  
3 ballad-singers and rhymers; they'll jig-out thy  
4 wretchedness and abominations to new tunes:  
5 as for me, I renounce thee; th'art no daughter  
6 of mine; I disclaim the legitimation of thy birth,  
7 and curse the hour of thy nativity.

8 **Jul.** Pray, sir, vouchsafe me hearing.

10 **Nib.** With child! shame to my grave! O, whore,  
12 wretched beyond utterance or reformation, what  
13 wouldst say?

14 **Jul.** Sir, by the honour of my mother's hearse,

16 He has protested marriage, pledged his faith;  
17 If vows have any force, I am his wife.

18 **Nib.** His faith! Why, thou fool, thou wickedly-  
19 credulous fool, canst thou imagine luxury is  
20 observant of religion? no, no; it is with a

22 frequent lecher as usual to forswear as to swear;

23 their piety is in making idolatry a worship; their  
24 hearts and their tongues are as different as thou,  
(thou whore!) and a virgin.

26 **Jul.** You are too violent; his truth will prove

**Scene I:** the harsh and angry recriminations that begin Act III contrast sharply with the tenderness that ended the previous one.

**Entering Characters:** **Nibrassa**, whom we have met before, is an advisor to the duke. He has just returned from the hunting trip described earlier in the play to learn some tragic news regarding his daughter **Julia** (who was being pursued by the lecherous Ferentes in Act I.ii).

**chafing** = obviously raging.<sup>1</sup>

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

= "acute moral taint of my bloodline".<sup>1</sup> = lamentations.<sup>2</sup>

= verse-makers (disparaging).<sup>2</sup> = sing.<sup>1</sup>

= ie. "thou art".

= legitimacy.

= birth.<sup>2</sup>

= grant.

= Julia is pregnant.

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

16-17: ie. Ferentes had vowed to marry her; such a promise was considered as binding as the actual wedding ceremony itself.

19-21: **thou fool...religion** = Julia is deluding herself if she thinks that Ferentes' promises are to be believed, as would be the case if he were a pious man.

**luxury** = lust.<sup>3</sup>

20-21: **is observant of religion** = observes the protocols of Christianity.

= break a vow. = make a vow.

23: **their piety...worship** = a difficult line; perhaps, "a lecher's religion is in making excessive reverence to women itself something to revere."

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

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

28	His <u>constancy</u> , and so excuse my <u>fault</u> .	= faithfulness. = transgression, sin.
30	<b>Nib.</b> Shameless woman! this belief will damn thee.	
32	How will <u>thy lady marquess</u> <u>justly reprove</u> me for	= ie. Fiormonda, whom Julia serves. = justifiably censure.
34	<u>preferring</u> to her service a monster of so lewd and	= offering.
	impudent a life! Look to't; if <u>thy smooth devil</u>	= ie. Ferentes.
	<u>leave</u> thee to thy <u>infamy</u> , I will never pity thy	= abandons (by failing to marry). = shame, disgrace.
	<u>mortal pangs</u> , never lodge thee under my roof,	= <b>pangs</b> was used to refer to the pain associated with death or childbirth, but the collocation <b>mortal pangs</b> was typically used to describe the agony of death alone. The meaning of <b>mortal</b> here, then, is unclear. Perhaps <b>mortal pangs</b> here refers to the "fatal or extreme agony of childbirth". <sup>1,4</sup>
36	never <u>own</u> thee for my child; mercy be my witness!	= acknowledge.
38	<i>Enter Petruchio, leading Colona.</i>	
40	<b>Pet.</b> Hide not thy folly by unwise excuse,	<b>40ff (below):</b> interestingly, Petruchio, whose speech is not as unrestrained as Nibrassa's, speaks in verse, though his daughter Colona is similarly situated to Nibrassa's daughter Julia.
42	Thou art <u>undone</u> , Colona; no entreaties,	
	No warning, no persuasion, could put off	41: <b>undone</b> = ruined.
	The habit of thy dotage on that man	41-44: <b>no entreaties...Ferentes</b> = "no amount of begging, admonishing and arguing could put an end to your infatuation with Ferentes."
44	Of much deceit, Ferentes. <u>Would</u> thine eyes	= if only.
46	Had seen me in my grave, <u>ere</u> I had known	= before.
	The stain of this thine honour!	
48	<b>Col.</b> Good my lord,	
50	<u>Reclaim your incredulity</u> : my fault	49: <b>Reclaim your incredulity</b> = "recall your disbelief", ie. "believe me."
52	Proceeds from lawful <u>composition</u>	49-52: <b>my fault...husband</b> = Colona, like Julia before her, claims that Ferentes had vowed to marry her.
	Of wedlock; he hath sealed his oath to mine	<b>composition</b> = contract.
	To be my husband.	
54	<b>Nib.</b> Husband! <u>hey-da!</u> is't even so? nay, then, we	= an expression of wonder, perhaps used here ironically or with mockery; <sup>1</sup> a common 17th century alternate version of <b>hey-day</b> .
56	have partners in affliction: if my jolly gallant's long clapper have struck on <u>both sides</u> , <u>all is well</u> . –	55-56: <b>if my...all is well</b> = Nibrassa employs an unusual implied bell metaphor; the reference to Ferentes' <b>long clapper</b> is obviously suggestive, and <b>both sides</b> refers to his impregnating both Julia and Colona. Additionally, <b>clapper</b> may suggest one who passes venereal disease ( <b>the clap</b> ) on to his partners.
		<b>all is well</b> = sarcastic.
58	Petruchio, thou art not wise enough to be a <u>paritor</u> :	= ie. apparitor: an officer who summoned delinquents, including prostitutes, to ecclesiastical court. <sup>3</sup>
60	come hither, man, come hither; speak softly; is thy daughter with child?	
62	<b>Pet.</b> With child, Nibrassa!	
	<b>Nib.</b> Foh! do not <u>trick me off</u> ; I overheard your	= "trifle with me", ie. "try to fool me by pretending you don't know what I am talking about." <sup>1</sup>

64	<u>gabbling</u> . <u>Hark in thine ear</u> : so is mine too.	= chattering. <sup>1</sup> = "listen ( <b>hark</b> ) to me".
66	<b>Pet.</b> Alas, my lord, by whom?	
68	<b>Nib.</b> <u>Innocent!</u> by whom? what <u>an idle</u> question is that! <u>One cock hath trod both our hens</u> : Ferentes,	= "stop playing dumb!" = a foolish. <sup>1</sup> = a bawdy metaphor: <b>trod</b> = copulated with; <b>to tread</b> was specifically used to refer to the rooster mating with a hen. <sup>1</sup>
70	Ferentes; who else? <u>How dost take it?</u> methinks	= "how are you handling this?"
72	thou art wondrous patient: why, I am mad, stark mad.	
74	<b>Pet.</b> How like you this, Colona? 'tis too true:	
76	Did not this man <u>protest</u> to be your husband?	= profess.
78	<b>Col.</b> Ay me! to me he did.	
80	<b>Nib.</b> What else, what else, Petruchio? – and,	
82	madam, my <u>quondam</u> daughter, I <u>hope h'ave</u>	= former. = expect. = "he have (has)".
84	passed some huge words of matrimony to you too.	
86	<b>Jul.</b> Alas! to me he did.	
88	<b>Nib.</b> And how many more, the great <u>incubus</u> of hell	= evil male spirit who descends on women in the night.
90	knows best. – Petruchio, give me your hand; mine	
92	own daughter in this arm, – and yours, Colona, in	88-89: <b>in this</b> = ie. "in this arm."
94	this: – there, there, sit ye down together.	
96	[ <i>Julia and Colona sit down.</i> ]	
98	Never rise, as you hope to inherit our blessings,	
100	till you have plotted some <u>brave</u> revenge; think	= worthy.
102	upon it to purpose, and you shall <u>want no seconds</u>	= "lack no support (from us)".
104	to further it; be secret one to another. – Come,	
106	Petruchio, let 'em alone: the <u>wenches</u> will <u>demur</u>	= young ladies. <sup>1</sup> = ruminant. <sup>1</sup>
108	on't, and for the process <u>we'll give 'em courage</u> .	= the fathers' support for whatever enterprise the women concoct will give them courage to follow through. <sup>12</sup>
110	<b>Pet.</b> You counsel wisely; I approve your plot. –	
112	Think on your shames, and who it was that <u>wrought</u> 'em.	= worked or brought. <sup>2</sup>
114	<b>Nib.</b> Ay, ay, ay, leave them alone. – To work,	
116	wenches, to work!	
118	[ <i>Exeunt Nibrassa and Petruchio.</i> ]	
120	<b>Col.</b> We are quite ruined.	
122	<b>Jul.</b> True, Colona,	
124	Betrayed to infamy, deceived, and mocked,	
126	By an <u>unconstant</u> villain: what shall's do?	= unfaithful. <sup>1</sup>
128	I am with child.	
130	<b>Col.</b> <u>Hey-ho!</u> and so am I:	= an exclamation of weariness: <sup>1</sup> Colona acts unsurprised
132	But what shall's do now?	to learn that Ferentes has conquered yet another victim. <b>Hey-ho</b> is a common variant of <i>heigh-ho</i> .
134	<b>Jul.</b> This: with cunning words	
136	First <u>prove</u> his love; he knows I am with child.	= test; the girls will first see how Ferentes will respond when they confront him.



120	<b>Col.</b> And so he knows I am; I told him <u>on't</u>	= ie. about it.
122	Last meeting in the <u>lobby</u> , and, <u>in troth</u> ,	= passage or waiting-room. = ie. in truth.
124	The false deceiver laughed.	
126	<b>Jul.</b> Now, by the stars,	
128	He did the like to me, and said 'twas well	= fortunately brought to a prosperous end. <sup>1</sup>
	I was so <u>haply sped</u> .	
130	<b>Col.</b> Those very words	
132	He used to me: it <u>fretted me to th' heart</u> :	= "tormented me", a common expression.
	I'll be revenged.	
134	<b>Jul.</b> <u>Peace!</u> <u>here's a noise</u> , methinks.	= quiet! = ie. they hear someone approaching.
	Let's rise; we'll <u>take a</u> time to talk of this.	134: note the nice alliteration in this line. <b>take a</b> = ie. find another.
136	[ <i>They rise, and walk aside.</i> ]	136: Colona and Julia step aside: they will be able to hear the entering characters converse, while remaining unnoticed themselves.
138	<i>Enter Ferentes and <u>Morona, an old lady</u>.</i>	= <b>Morona</b> , a widow, makes her first appearance in the play. We later learn that Morona is aged 46; in an era when the expected lifespan of a woman was around 40, Morona may be expected to be called <b>old!</b>
140	<b>Feren.</b> Will ye? <u>hold</u> . <u>Death of my delights</u> , have ye	= stop. = a vocative: "you who have killed my life's joys".
142	lost all sense of shame? <u>Y'are best</u> <u>roar</u> about the	= "it would be best if you" (sarcastic). = shout.
144	court that I have been your woman's-barber and	
	<u>trimmed</u> ye, kind Morona.	= had sex with, <sup>1</sup> with obvious pun with <b>barber</b> . According to Partridge, <sup>20</sup> <b>trim</b> was a common term for copulation.
146	<b>Mor.</b> <u>Defiance to thy kindness!</u> th'ast robbed me of	= the sense is, "to hell with", an expression of contempt. <sup>1</sup>
148	my good name; didst promise to love none but me,	
150	me, only me; swor'st like an unconscionable villain,	= ago.
152	to marry me the twelfth day of the month two months	
	<u>since</u> ; didst make my bed thine own, mine house	151: <b>exclaim to the world on thee</b> = publicly accuse him.
	<u>exclaim to the world on thee</u> , and beg justice of the	151-2: <b>beg justice...himself</b> = she will ask the duke to punish Ferentes.
	duke himself, villain! I will.	= ie. "still yapping away?" = if.
154	<b>Feren.</b> <u>Yet again?</u> nay, <u>and if</u> you be in that mood,	
	shut up your <u>fore-shop</u> , I'll be your <u>journeyman</u> no	155-6: <b>shut up...longer</b> = Ferentes will no longer carry on his relationship with Morona; an unusual and crude commercial metaphor. <b>fore-shop</b> = shop facing the street, ie. in the front, with obvious bawdy sense. <b>journeyman</b> = hired worker, no longer an apprentice. <sup>1</sup>
156	longer. Why, wise Madam <u>Dryfist</u> , could your <u>mouldy</u>	156: <b>Dryfist</b> = term usually associated with one who is stingy; but Moore observes the reference to <b>dryness</b> is likely meant to be a stinging allusion to Morona's being past her sexual prime. <b>mouldy</b> = decayed, decrepit (with age). <sup>1</sup>
	brain be so <u>addle</u> to imagine I would marry a <u>stale</u>	= confused. <sup>1</sup> = past marrying age, but also "worn out". <sup>1</sup>
158	widow at six-and-forty? <u>Marry gip!</u> are there not	158: <b>Marry gip</b> = an exclamation expressing contempt. <sup>1</sup> ' 158-9: <b>are there...thirteen</b> = Ferentes shockingly seems

	varieties enough of thirteen? come, <u>stop</u> your	to be expressing an interest in young teenaged girls (we may note, though, that there are occasional references in the era's literature to children getting married at the age of 12 or 13).
160	clap-dish, or I'll <u>purchase</u> a <u>carting</u> for you. – By this	159-160: <b>stop your clap-dish</b> = a metaphorical instruction to Morona to be quiet. <b>clap-dish</b> (line 160) = a wooden alms dish with a lid that a leper could <b>clap</b> together to warn others of his or her approach; <sup>12</sup> used humorously for a chattering mouth. <sup>1</sup>
162	light, I have toiled more with this tough carrion hen than with ten <u>quails</u> scarce grown into their first feathers.	160: <b>purchase</b> = obtain. <b>carting</b> = transportation of prostitutes in carts to or from prison, exposing them to public ridicule.
164		161-3: <b>I have...feathers</b> = "this old woman (she is 46) demands more work from me than would 10 young girls." <b>carrion hen</b> (lines 161-2) = woman with a body like a putrefying carcass. <sup>1</sup> <b>quails</b> = common metaphoric name for whores. <sup>1</sup>
166	<b>Mor.</b> O, treason to all honesty or religion! – Speak, thou perjured, damnable, ungracious defiler of women: who shall <u>father</u> my child which thou hast begotten?	= raise as a father. <sup>1</sup>
170	<b>Feren.</b> Why, thee, <u>countrywoman</u> ; <u>th'ast</u> a larger	170: <b>countrywoman</b> = implying she is a simpleton or unsophisticated. 170-1: <b>th'ast...nursing</b> = literally, Morona has more money than does Ferentes to rear a child, or, because her supply of milk may be expected to be depleted because of her age, to pay another to nurse it; but the image may be a vulgar one, as Williams <sup>21</sup> (cited by Moore) sees <b>larger purse</b> as a reference to a woman's private organs "stretched from childbirth".
172	purse to pay for the nursing. Nay, if <u>you'll needs</u> have the world know how you, reputed a grave, matron-like, motherly madam, kicked up your	= ie. "you must".
174	heels like a <u>jennet</u> whose mark is new come into her mouth, e'en do, do! the worst can be said of	173-4: <b>kicked up your heels</b> = clearly suggestive. 174-5: <b>like a...mouth</b> = an implication that Morona has been behaving like a younger woman that she is. <b>jennet</b> = small Spanish horse. D'Avolos has previously also compared a woman (Bianca) to a <b>jennet</b> (Act II.iii.135-6). 174-5: <b>mark...mouth</b> = <b>mark</b> refers to the depression in a horse's incisor; the degree to which the mark, through use, has worn away can give an observer a sense of the horse's age. <sup>1</sup>
176	me is, that I was ill-advised to dig for gold in a coal-pit. Are you answered?	176-7: <b>I was...coal-pit</b> = a horrid insult from a despicable man.
178	<b>Mor.</b> Answered!	
180	<b>Jul.</b> Let's <u>fall amongst 'em</u> .	= "join them."
182		
184	[ <i>Julia comes forward with Colona</i> ]	
186	[ <i>To Ferentes</i> ] – Love, how is't, <u>chick</u> ? ha?	= term of endearment.

Col. My dear Ferentes, my betrothèd lord!

**Feren.** [Aside] Excellent! O, for three Barbary stone-horses to top three Flanders mares! – Why, how now, wenches! what means this?

**Mor.** Out upon me! here's more of his trulls.

**Jul.** [To Ferentes] Love, you must go with me.

**Col.** [To Ferentes] Good love, let's walk.

**Feren.** [Aside] I must rid my hands of 'em, or they'll

ride on my shoulders. – By your leave, ladies; here's none but is of common counsel one with another; in

short, there are three of ye with child, you tell me by me. All of you I cannot satisfy, nor, indeed, handsomely any of ye. You all hope I should marry you; which, for that it is impossible to be done, I

am content to have neither of ye: for your looking

big on the matter, keep your own counsels, I'll not bewray ye! but for marriage, – Heaven bless ye, and me from ye! This is my resolution.

**Col.** How, not me!

**Jul.** Not me!

**Mor.** Not me!

**Feren.** Nor you, nor you, nor you: and to give you some satisfaction, I'll yield you reasons. – You, Colona, had a pretty art in your dalliance; but your fault was, you were too suddenly won. – You, Madam Morona,

could have pleased well enough some three or four-and-thirty years ago; but you are too old. – You, Julia,

were young enough, but your fault is, you have a scurvy face. – Now, everyone knowing her proper

defect, thank me that I ever vouchsafed you the honour of my bed once in your lives. If you want clouds, all I'll promise is to rip up an old shirt or

two. So, wishing a speedy deliverance to all your

189-190: **for three...mares** = "if only we had three stallions to mount (sexually) these three mares!" Ferentes continues with the insulting horse comparisons.

**stone horses** = uncastrated horses;<sup>1</sup> **stones** are testicles. **top** = cover, ie. have sex with.<sup>1</sup>

**Flanders mares** = commonly alluded-to large breed of horses, frequently employed as a disparaging term for women.<sup>1</sup>

= damn. = whores.

199-200: **or they'll...shoulders** = metaphorically, "or they will always control or torment me"; the image seems to be of the women riding Ferentes as if he were a horse.

200: **By your leave** = "with your permission".

200-1: **here's none...another** = ie. "all of you are in the same situation;" **common counsel** = a shared or similar secret.<sup>1</sup>

= "am I able to properly or readily satisfy any one of you." = because.

206: **neither** = none.

**looking big** (lines 206-7) = ie. grown larger with child.

= keep it a secret.

= betray, expose. = as.

= "keep me away or safe from all of you!" = decision.

= "skill in your flirtation".<sup>1</sup>

= Colona gave herself over too easily for Ferentes' taste.

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

224: **scurvy** = contemptible or pitiful, hence "unattractive".

**proper** = own, peculiar.<sup>1</sup>

= granted, deigned.

= lack.

= swaddling clothes (restrictive clothing worn by babies).<sup>1</sup>

228-9: **speedy...burdens** = successful (**speedy**) (1) relief from their troubles, and (2) literal delivery of their babies.

230	burdens, <u>I commend you to your patience.</u>	= "I suggest you all be patient." <sup>4</sup>
	[Exit Ferentes.]	
232		
234	<b>Mor.</b> Excellent!	
236	<b>Jul.</b> Notable!	
238	<b>Col.</b> Unmatchèd villain!	
240	<b>Jul.</b> [To Morona] Madam, though strangers, yet we understand Your <u>wrongs</u> do equal ours; which to revenge,	= injuries, insults.
242	Please but to join with us, and we'll <u>redeem</u> Our loss of honour by a <u>brave exploit</u> .	= repay, revenge. = an excellent undertaking or scheme.
244		
246	<b>Mor.</b> I embrace your <u>motion</u> , ladies, with gladness, and will strive by any action to <u>rank</u> with you in any danger.	= suggestion. <sup>1</sup> = form ranks with, ie. stand together.
248		
250	<b>Col.</b> Come, gentlewomen, let's together, then. – <u>Thrice happy maids</u> that never trusted men!	= "extremely fortunate are those virgins". <b>Thrice</b> = an intensifier.
252	[Exeunt.]	
	 <u>ACT III, SCENE II.</u>  <i>The State-room in the Palace.</i>  <i>Enter the Duke, Bianca supported by Fernando, Fiormonda, Petruchio, Nibrassa, Ferentes, and D'Avolos.</i>	
1	<b>Duke.</b> Roseilli will not come, then! will not? well;	1-2: <b>Roseilli...ruin him</b> = it appears that someone has informed the duke that Roseilli either cannot, or has chosen not to, "return" to Pavia immediately, as the duke had commanded. The duke assumes that Roseilli, offended by his exile, is deliberately rebuffing him.
2	His pride shall ruin him. – <u>Our letters speak</u>	= ie. "my letters tell me".
4	The <u>duchess' uncle</u> will be here to-morrow, – To-morrow, D'Avolos.	= ie. Paulo Baglione, the Abbot of Monaco.
6	<b>D'Av.</b> To-morrow night, my lord, but not to make more than one day's abode here; for <u>his Holiness</u>	= ie. the pope.
8	has commanded him to be at Rome the tenth of this month, the conclave of cardinals not being	
10	resolved to sit till his <u>coming</u> .	= arrival.
12	<b>Duke.</b> Your uncle, sweetheart, at his next return Must be <u>saluted</u> "cardinal". – Ferentes,	12-13: <b>Your uncle...cardinal</b> = the duke expects the abbot to be promoted to cardinal, so that the Pavians will greet ( <b>salute</b> ) him by his new title when he visits them after his trip to Rome.
14	Be it your <u>charge</u> to think <u>on</u> some <u>device</u> To <u>entertain</u> <u>the present</u> with delight.	= responsibility. = of. = show, performance. <sup>2</sup> 15: <b>entertain</b> = welcome.

16		<i>the present</i> = ie. the abbot's presence, <sup>1</sup> or "the present time". <sup>5</sup>
18	<b>Ferna.</b> My lord, in honour to the court of Pavy, I'll join with you. – Ferentes, not long <u>since</u> I saw in <u>Bruxils</u> , at my being there,	= ago. = ie. Brussels; <b>Bruxils</b> was the more common spelling throughout the 16-17th centuries. = the duchy of <b>Brabant</b> comprised of lands which now mostly lie in Belgium, and included the cities of Brussels and Antwerp. <sup>11</sup>
20	The Duke of <u>Brabant</u> welcome the Archbishop  Of <u>Mentz</u> with <u>rare conceit</u> , even <u>on a sudden</u> ,	21: <b>Mentz</b> = modern Mainz. <b>rare conceit</b> = an excellent and fanciful idea. <sup>1</sup> <b>on a sudden</b> = invented on the spot. <sup>1</sup>
22	Performed by knights and ladies of his court, In nature of an <u>antic</u> ; which methought –	= a humorous parody of a masque. <sup>5</sup>
24	For that I ne'er before saw <u>women-antics</u> –   Was for the <u>newness</u> strange, and much <u>commended</u> .	24: <b>women-antics</b> = female performers; in England, it was illegal for women to perform on stage until after the theaters were reopened around 1660; at which time, King Charles granted a charter to what came to be called the King's Own Company, in which women were actually required to play women's parts. <sup>24</sup>
26		= novelty. = praised.
28	<b>Bian.</b> Now, good my Lord Fernando, <u>further this</u> In <u>any wise</u> ; it cannot <u>but content</u> .	20-25: Sugden <sup>17</sup> suggests that there is an allusion here to a masque performed at the palace of Whitehall in 1632, in which Queen Consort Henrietta Maria (wife of Charles I) and her ladies took part.
30	<b>Fiorm.</b> [ <i>Aside</i> ] If she entreat, 'tis ten to one the man Is won beforehand.	= "push this idea". = "any way (you can)". <sup>1</sup> = help but be entertaining.
32		30-31: a snide remark: anything Bianca asks, Fernando will do.
34	<b>Duke.</b> Friend, thou honour'st me: But can it be so speedily performed?	34: ie. "can such a masque be composed and prepared in so short a time?"
36	<b>Ferna.</b> I'll undertake it, if the ladies please To exercise in person only that:	37: to play roles in the performance themselves. <sup>4</sup>
38	And we must have a fool, or such an one As can with <u>art</u> well act him.	= skill.
40		41: "I have someone for the role".
42	<b>Fiorm.</b> I shall fit ye; I have <u>a natural</u> .	= an idiot. <sup>3</sup>
44	<b>Ferna.</b> Best of all, madam: Then nothing <u>wants</u> . – You must <u>make one</u> , Ferentes.	= is lacking. = play a part in the show.
46		
48	<b>Feren.</b> With my best service and dexterity, My lord.	
50	<b>Pet.</b> [ <i>Aside to Nibrassa</i> ] This falls out happily, Nibrassa.	51-54: a bit of foreshadowing: Ferentes' playing a part helps the pregnant girls with their plans of revenge.
52		
54	<b>Nib.</b> [ <i>Aside to Petruchio</i> ] We could not wish it better: Heaven is an unbribed justice.	54: Heaven is always just (it cannot be <b>bribed</b> to act corruptly). Gifford notes that the men (Fernando, Nibrassa, and Petruchio) have implicitly adopted the girls' plan for revenge on Ferentes, whom Fernando has cleverly roped into taking a

56 **Duke.** We'll meet our uncle in a solemn grace  
58 Of zealous presence, as becomes the church: –  
See all the choir be ready, D'Avolos.

60 **D'Av.** I have already made your highness' pleasure  
62 known to them.

64 **Bian.** [To Fernando] Your lip, my lord!

66 **Ferna.** Madam?

68 **Bian.** Perhaps your teeth have bled: wipe't with my  
handkercher: give me, I'll do't myself. –  
70 [Aside to Fernando] Speak, shall I steal a kiss?  
believe me, my lord, I long.

72 **Ferna.** Not for the world.

74 **Fiorm.** [Aside] Apparent impudence!

76 **D'Av.** Beshrew my heart, but that's not so good.

78 **Duke.** Ha, what's that thou mislik[e]st, D'Avolos?

80 **D'Av.** Nothing, my lord; – but I was hammering a  
82 conceit of my own, which cannot, I find, in so  
short a time thrive as a day's practice.

84 **Fiorm.** [Aside] Well put off, secretary.

86 **Duke.** We are too sad; methinks the life of mirth  
Should still be fed where we are: where's Mauruccio?

88 **Feren.** And't please your highness, he's of late grown  
90 so affectionately inward with my lady marquess's  
92 fool, that I presume he is confident there are few  
94 wise men worthy of his society, who are not as  
innocently harmless as that creature. It is almost  
96 impossible to separate them, and 'tis a question  
which of the two is the wiser man.

98 **Duke.** Would 'a were here! I have a kind of dulness  
Hangs on me since my hunting, that I feel  
100 As 'twere a disposition to be sick;  
My head is ever aching.

102 **D'Av.** A shrewd ominous token; I like not that neither.

104 **Duke.** Again! what is't you like not?

role in the production. Gifford wryly comments, "It must be confessed ... that [Fernando] has fallen upon a very extraordinary mode of entertaining the Abbot of Monaco."

= ie. his wife's uncle, the abbot.  
= "in a pious ceremony" (Moore, p. 198).<sup>4</sup> = befits.

= desire.

= common alternative term for *handkerchief*.  
= ie. "tell me".  
= ie. yearn to do so.

74: "unconcealed or obvious shamelessness!"

= curse; D'Avolos' speech is not quite an aside, as the duke hears him – it comes across as if he is muttering to himself.

80-81: **hammering a conceit** = working out an idea.  
81-82: **which cannot...practice** = D'Avolos' ostensible idea is too complex to work out and be practiced to be successfully presented by the time the abbot arrives.

84: Fiormonda admires D'Avolos' quick thinking.

86: the duke, admitting to depression of his spirits, desires continuous humorous entertainment for relief.  
**We are** = ie. "I am".  
**sad** = melancholy.  
**still** = continuously.

= if it. = recently.  
= close, intimate.<sup>1</sup>

= if only. = he. = sluggishness.<sup>1</sup>

97-100: a foreshadowing of the duke's approaching mental illness.

= "malicious and ominous sign;" D'Avolos is referring to the duke's headache – a sign (**token**) that he is already wearing the horns of the cuckold!

106	<b>D'Av.</b> I beseech your highness excuse me; I am so busy with [t]his frivolous project, and can bring it to	
108	no shape, that it almost <u>confounds my capacity</u> .	= "strains or exceeds my abilities"
110	<b>Bian.</b> My lord, you were best to try a <u>set at maw</u> .	= ie. game of <b>maw</b> , a card game played in Ireland and Scotland. <sup>1</sup>
	I and <u>your friend</u> , to pass away the time,	= ie. Fernando; he is repeatedly referred to as the "duke's friend" to indicate his intimacy with the duke.
112	Will <u>undertake</u> your highness and your sister.	= take on; Bianca suggests she and Fernando should play together on one side against the duke and Fiormonda.
114	<b>Duke.</b> The game's too <u>tedious</u> .	= wearisome or disagreeable. <sup>1</sup>
116	<b>Fiorm.</b> 'Tis a <u>peevisish play</u> ; Your <u>knave</u> will <u>heave the queen out, or your king</u> ;	= silly game. <sup>1</sup> 117: <b>knave</b> = jack (face card), <sup>1</sup> with perhaps a glancing reference to Fernando as a scoundrel. <b>heave out</b> = trump the queen or king. <sup>12</sup>
118	Besides, 'tis all <u>on fortune</u> .	= based on luck.
120	<i>Enter Mauruccio with Roseilli disguised as before, and Giacopo.</i>	
122	<b>Maur.</b> Bless thee, most excellent duke! I here present	
124	thee as worthy and learned a gentleman as ever I – and	= Mauruccio has subtracted a decade from his age.
126	yet <u>I have lived threescore years</u> – conversed with.	= tested.
128	Take it from me, I have <u>tried</u> him, and he is worthy	= member of a monarch's council of advisors. <sup>1</sup>
130	to be <u>privy-counsellor</u> to the greatest Turk in	= obvious.
132	Christendom; of a most <u>apparent</u> and deep	
134	understanding, slow of speech, but speaks to the	
136	purpose. – Come forward, sir, and appear before his	
138	highness <u>in your own proper elements</u> .	= "in your natural state or manner", <sup>1</sup> or "as your true self" (Moore, p. 200). <sup>4</sup>
140	<b>Ros.</b> Will – tye – to da new toate sure la now.	
142	<b>Gia.</b> A very <u>senseless</u> gentleman, and, please your	= without sense, foolish. <sup>1</sup>
144	highness, one that has a great deal of little wit, as	
146	they say.	
148	<b>Maur.</b> O, sir, had you heard him, as I did, deliver	
150	whole histories in the <u>Tangay</u> tongue, you would	= a unique word in the literature; perhaps meaning "Tangier".
152	swear there were not such a linguist <u>breathed again</u> ;	= ie. "who ever spoke (so well) before."
154	and <u>did I but</u> perfectly understand his language, I	= "if I could only".
156	would be confident in less than two hours to	
158	distinguish the meaning of bird, beast, or fish	= excellent skills or attributes. <sup>1</sup>
	naturally as I myself speak Italian, my lord. Well,	
	he has <u>rare qualities</u> !	= please.
	<b>Duke.</b> Now, <u>prithe</u> , question him, Mauruccio.	
	<b>Maur.</b> I will, my lord. –	
	Tell me, rare scholar, which, in thy opinion,	
	Doth cause the <u>strongest</u> breath, garlic or onion?	= most offensive. <sup>1</sup>
	<b>Gia.</b> Answer him, brother-fool; do, do; speak thy	
	mind, <u>chuck</u> , do.	= term of endearment.
	<b>Ros.</b> Have bid seen all da fine <u>knack</u> , and d'ee,	
	<u>naughtye tat-tle</u> of <u>da kna-ve</u> , dad la have so.	157-8: Moore sees a possible covert warning to Fernando in this ostensible bit of nonsense: "I have seen all the fine

		tricks ( <i>knack</i> ) and wicked gossip ( <i>naughty tattletale</i> ) from D'Avolos ( <i>da knave</i> )" (p. 201). <sup>4</sup>
160	<b>Duke.</b> We understand him not.	
162	<b>Maur.</b> Admirable, I <u>protest</u> , duke; <u>mark</u> , O, duke, mark! – What did I ask him, Giacopo?	= assert. <sup>1</sup> = pay attention.
164		
166	<b>Gia.</b> What caused the strongest breath, garlic or onions, I take it, sir.	
168	<b>Maur.</b> Right, right, <u>by Helicon</u> ! and his answer is, that a <u>knave</u> has a stronger breath than any of 'em:	= this is the second time Mauruccio has invoked the legendary Greek river. = disreputable man. <sup>1</sup>
170	<u>wisdom</u> – or I am an ass – in the highest; a direct figure: <u>put it down</u> , Giacopo.	170: <i>wisdom</i> = "this is wisdom". 170-1: <i>a direct figure</i> = something like a "a straightforward piece of rhetoric". <sup>1</sup> = write.
172		
174	<b>Duke.</b> How happy is that idiot whose <u>ambition</u> Is but to eat and sleep, and <u>shun the rod</u> !	= ie. sole ambition in life. = avoid punishment.
176	Men that <u>have more of wit</u> , and use it <u>ill</u> , Are <u>fools in proof</u> .	= are more intelligent. = unwisely. = proven fools.
178	<b>Bian.</b> True, my lord, there's many Who think themselves most wise that are most fools.	
180		
182	<b>D'Av.</b> <u>Bitter girds</u> , <u>if all were known</u> ; – but –	181: <i>Bitter girds</i> = biting comments, sarcasms. <sup>1</sup> <i>if all were known</i> = ie. if all the facts were out in the open.
	<b>Duke.</b> But what? speak out; plague on your muttering, grumbling!	
184	I hear you, sir; what is't?	
186	<b>D'Av.</b> Nothing, I <u>protest</u> , to your highness pertinent to any moment.	186-7: "I swear ( <i>protest</i> ) I am saying nothing relevant to this conversation."
188		
	<b>Duke.</b> Well, sir, remember. – [To Fernando] Friend, you promised <u>study</u> . –	= to take pains <sup>1</sup> (to put on a good show).
190	I am not well in temper. – Come, Bianca. –	
	Attend our friend, Ferentes.	
192		
194	[Exeunt all but Fernando, Roseilli, Ferentes and Mauruccio.]	<b>Gifford on D'Avolos:</b> "D'Avolos, in short, is a mere spy, a pandar to the bad passions of others, without one supportable quality to redeem the baseness of his sycophancy, or relieve the dull uniformity of his malice." (p. 445). <sup>5</sup>
196	<b>Ferna.</b> Ferentes, take Mauruccio in with you; He must be <u>one in action</u> .	= ie. one of the performers.
198		
200	<b>Feren.</b> Come, my lord, I shall entreat your help.	
202	<b>Ferna.</b> I'll stay the fool, And follow <u>instantly</u> .	202: "I'll keep the fool behind with me." = in a moment. <sup>1</sup>
204		
206	<b>Maur.</b> Yes, pray, my lord.	
208	[Exeunt Ferentes and Mauruccio.]	



210	<b>Ferna.</b> How thrive your hopes now, cousin?	
212	<b>Ros.</b> Are we safe? Then let me cast myself beneath thy foot, True, virtuous lord. Know, then, sir, her proud heart Is only fixed on you, in such extremes Of <u>violence</u> and passion, that I fear, Or she'll <u>enjoy</u> you, or she'll <u>ruin</u> you.	<b>211ff (below):</b> Roseilli, we remember, has been given as a gift to Fiormonda, who, believing Roseilli to be a retarded person, does not hesitate to speak her plans in front of him; a 16th-17th century character's disguise was always impenetrable to the other characters.  212: Roseilli seems to be suggesting that he is at Fernando's mercy.  = intensity or vehemence. <sup>4</sup> = either. = ie. have. = destroy.  = familiar term of address for any kinsman. = experience.  219-220: "the degree to which she is absent from my thoughts is equal to that which my honour is beyond the reach of her ill-will." <b>my</b> (line 219) = printed as <b>thy</b> in the quarto, first emended as shown by Gifford.  = design. <sup>5</sup> = incoherent, referring to D'Avolos' mutterings that Roseilli overheard.
218	<b>Ferna.</b> Me, <u>coz</u> ? by all the joys I wish to <u>taste</u> ,  She is as far beneath <u>my</u> thought as I In soul above her malice.	
222	<b>Ros.</b> I observed Even now a kind of dangerous <u>pretence</u> In an <u>unjointed</u> phrase from D'Avolos.	
224		
	I know not <u>his</u> intent; but this I know,	<b>225-230 (below):</b> Roseilli has not been able to discern exactly what D'Avolos and Fiormonda are plotting, but he senses Fernando is in danger.  = the quarto prints an ambiguous <b>hir</b> here; Moore and Dyce go with <b>her</b> , Gifford and your editor with <b>his</b> . We may note, however, that in Middle English, <b>hir</b> could be used for "their", <sup>9</sup> which would be perfectly appropriate here.  = secrets.  = crafty ability. <sup>2</sup>
226	He has a working brain, is minister To all my lady's <u>counsels</u> ; and, my lord, Pray Heaven there have not anything befall'n Within the knowledge of his <u>subtle art</u> To do you mischief!	
232	<b>Ferna.</b> Pish! should he or hell Affront me in the passage of my fate, I'd crush them into <u>atomies</u> .	233: "oppose me in the furtherance of my destiny". = atoms.
236	<b>Ros.</b> I do admit you could: meantime, my lord, <u>Be nearest to yourself</u> ; what I can learn, You shall be soon informed of: here is all We fools can catch the wise in, – to <u>unknot</u> , By <u>privilege of coxcombs</u> , what they plot.	= proverbial: "be solicitous of your own well-being."  239-240: those whom jesters and fools serve often speak carelessly in front of them, allowing them to learn what is going on – and in Roseilli's case, to frustrate their plans. <b>unknot</b> = unravel. <b>privilege of coxcombs</b> = the advantage fools have to be present and hear the conversation of their superiors. <b>coxcombs</b> = literally, fool's caps. <sup>5</sup>
242	[ <i>Exeunt.</i> ]	

### ACT III, SCENE III.

*Another Room in the Palace.*

*Enter Duke and D'Avolos.*

1 **Duke.** Thou art a traitor: do not think the gloss  
2 Of smooth evasion, by your cunning jests

4 And coinage of your politician's brain,  
Shall jig me off; I'll know't, I vow I will.  
6 Did not I note your dark abrupted ends  
Of words half-spoke? your "wells, if all were known"?  
Your short "I like not that"? your girds and "buts"?

8 Yes, sir, I did; such broken language argues  
More matter than your subtlety shall hide:  
10 Tell me, what is't? by honour's self, I'll know.

12 **D'Av.** What would you know, my lord? I confess  
I owe my life and service to you, as to my prince;  
14 the one you have, the other you may take from  
me at your pleasure. Should I devise matter to  
16 feed your distrust, or suggest likelihoods without  
appearance? what would you have me say? I  
18 know nothing.

20 **Duke.** Thou liest, dissembler! on thy brow I read  
Distracted horrors figured in thy looks.  
22 On thy allegiance, D'Avolos, as e'er  
Thou hop'st to live in grace with us, unfold  
24 What by the parti-halting of thy speech

Thy knowledge can discover. By the faith  
26 We bear to sacred justice, we protest,

Be it or good or evil, thy reward  
28 Shall be our special thanks and love unterm'd:  
Speak, on thy duty; we, thy prince, command.

30 **D'Av.** O, my disaster! my lord, I am so charmed  
32 by those powerful repetitions of love and duty,  
that I cannot conceal what I know of your  
34 dishonour.

36 **Duke.** Dishonour! then my soul is cleft with fear;  
I half presage my misery: say on,

**Entering Characters:** the **Duke** has been suspicious of **D'Avolos** since he learned his instructions for Roseilli's exile were mishandled. Note how, in the duke's first speech (lines 1-10), the duke's anxiety begins to approach paranoia, signaling the acceleration of his mental decline.

1-2: **the gloss...evasion** = allusion to D'Avolos' ability to talk himself out of any situation.

**gloss** = deceptive appearance.<sup>1</sup>

**smooth** = plausible but actually insincere.<sup>1</sup>

= fabrications.<sup>2</sup> = schemer's.<sup>2</sup>

= "fool me" or "put me off".<sup>1</sup>

5-7: the duke reminds D'Avolos that he heard the latter's ill-considered mumblings of the last scene.

= biting comments.<sup>1</sup>

8-9: **such broken...hide** = "your speaking in words and phrases rather than in complete sentences suggests there is more to what you are saying than your wiliness can conceal."

The common 17th century expression **broken language** was used to describe both halting speech and speech incorporating a mixture of languages.

= ie. D'Avolos' service. = ie. D'Avolos' life.

15-17: **Should I...appearance** = "Do you want me to make something up to feed your suspicions, or assert the probability (**likelihoods**)<sup>1</sup> that something is amiss?"

= forehead, ie. countenance.

= deranged, mad. = expressed.

= "my favour". = reveal.

24: **the** = the quarto prints **thy**, emended universally to **the**.  
**parti-halting** = hesitation, mixture of clipped words and phrases.

= reveal.

26: **We...we** = "I"... "I".

**protest** = affirm.

= "whether what you have to tell me is good or bad news".  
= unbounded.<sup>1</sup>

= calamity.<sup>1</sup>

= split in two, divided.<sup>1</sup>

= predict.<sup>2</sup>

38	Speak it at once, for I am great with grief.	
40	<b>D'Av.</b> I trust your highness will pardon me; yet I will	= the sense is, "is less true".
42	not deliver a syllable which <u>shall be less innocent</u> than	
	truth itself.	
44	<b>Duke.</b> By all our wish of joys, we pardon thee.	44: the duke promises that D'Avolos will suffer no harm or punishment for reporting what is on his mind.
46	<b>D'Av.</b> <u>Get from me, cowardly servility!</u> – my service	= with this apostrophe, D'Avolos pumps up his courage to tell the duke what he knows; of course, he could be dissembling his anxiety, and may be actually very eager to cause trouble for the duke.
	is noble, and <u>my loyalty an armour of brass</u> : in short,	= D'Avolos' proven faithfulness to the duke will protect him from any punishment or guilt that might result from his telling the duke the bad news.
48	my lord, and <u>plain discovery</u> , you are a cuckold.	= to put it plainly, to reveal all.
50	<b>Duke.</b> <u>Keep in</u> the word, – a “cuckold!”	= ie. "do not speak".
52	<b>D'Av.</b> Fernando is your rival, has stolen your	
54	duchess' heart, <u>murthered</u> friendship, horns your	= ie. murdered; <b>murther</b> was a common variant of <b>murder</b> .
	head, and laughs at your horns.	
56	<b>Duke.</b> My heart is split!	56: compare the duke's similar exclamation at line 36 above.
58	<b>D'Av.</b> Take courage, <u>be a prince in resolution</u> : I	= "act like a duke and be decisive"; but <b>resolution</b> , with its secondary meaning of "disintegration", or "separation into component parts", <sup>1</sup> also touches back to the duke's confession that he is divided in two (lines 36-37 above).
	knew it would <u>nettle</u> you in the fire of your	= vex.
60	<u>composition</u> , and was loth to have given the first	= mental condition. <sup>1</sup>
62	report of this more than <u>ridiculous blemish</u> to all	= preposterous moral stain. <sup>1</sup>
	patience or moderation: but, Oh, my lord, what	
64	would not a subject do to <u>approve</u> his loyalty to	= prove.
	his sovereign? Yet, good sir, take it as quietly as	
	you can: I must needs say, 'tis a <u>foul fault</u> ; but	= revolting transgression. <sup>1</sup>
66	what man is he under the sun that is free from	66-67: <b>what man...destiny</b> = typical allusion to man's inability to escape his fate.
	the <u>career</u> of his destiny? Maybe she will in time	<b>career</b> = ie. path.
68	<u>reclaim</u> the errors of her youth; or 'twere a great	68: <b>reclaim</b> = call back; often used, as here, to suggest a moral regeneration.
70	happiness in you, if you could not believe it;	68-69: <b>'twere...believe it</b> = "it would be better for you if you did not believe it."
	that's the surest way, my lord, in my poor counsel.	
72	<b>Duke.</b> The icy current of my frozen blood	72-74: Ford's second use of an <b>ice</b> and <b>heat</b> metaphor to indicate a contrast of emotions; see Act II.i.240-1.
74	Is kindled up in agonies as hot	= used frequently in connection with the "fires of hell" (OED, def. 1a).
	As flames of burning <u>sulphur</u> . O, my fate!	
	A cuckold! had my dukedom's whole inheritance	75-78: <b>had my...sport</b> = if the duke had never inherited his duchy, and his reputation had lain in shambles, he could have handled it with good humour, so long as Bianca had remained faithful.
76	Been <u>rent</u> , mine honours levelled in the dust,	<b>rent</b> (line 76) = torn away. <sup>1</sup>
78	So she, that wicked woman, might have slept	
	Chaste in my bosom, 't had been all a <u>sport</u> .	

	And he, that villain, <u>viper to my heart</u> ,	<i>sport</i> (line 78)= diversion or amusement.
80	That he should be the man!	= ie. traitor, one who has betrayed him; the allusion is to Aesop's fable in which a merciful farmer revives a near-frozen snake he has found on his land by warming it on his breast, only to suffer a fatal bite from the serpent upon its coming to life. <sup>1</sup>
82	That he should be the man; death above utterance!	
82	Take heed you prove this true.	80-81: Dyce omits the redundant line 80, believing it to have been printed in error, but Moore preserves it.
84	<b>D'Av.</b> My lord, –	
86	<b>Duke.</b> If not,	
86	I'll tear thee joint by joint. – <u>P[h]lew!</u> methinks	= expression of impatience. <sup>1</sup>
88	It should not be: – Bianca! why, I took her	
88	From <u>lower</u> than <u>a bondage</u> : – hell of hells! –	= ie. a lower rank. = slavery.
90	See that you <u>make it good</u> .	= ie. "prove your accusation."
92	<b>D'Av.</b> As for that, would it were as good as I would	
92	make it! I can, if you will <u>temper</u> your <u>distractions</u> ,	= moderate. = mental agitation. <sup>1</sup>
94	but bring you where you shall see it; no more.	
96	<b>Duke.</b> See it!	
98	<b>D'Av.</b> Ay, see it, if that be proof sufficient. I, for	
98	my part, will slack no service that may testify my	
100	<u>simplicity</u> .	= sincerity. <sup>1</sup>
102	<b>Duke.</b> Enough.	
104	<i>Enter Fernando.</i>	
106	What news, Fernando?	
108	<b>Ferna.</b> Sir, the abbot	
108	<u>Is now upon arrival</u> ; all your servants	= ie. "is almost here."
110	Attend your presence.	
112	<b>Duke.</b> We will give him welcome	
112	As shall befit our love and his <u>respect</u> .	= eminence. <sup>4</sup>
114	Come, mine own best Fernando, my dear friend.	
116	<i>[The Duke exits with Fernando.]</i>	
118	<b>D'Av.</b> Excellent! now for a <u>horned moon</u> .	= the steady diet of jokes about the <b>horns</b> of the cuckold continues.
120	<i>[Sound of music within.]</i>	119: music plays from off-stage.
122	But I hear the preparation for the <u>entertainment</u>	= welcome.
122	of this great abbot. Let him come and go, that	
124	matters nothing to this; whiles he rides abroad	
124	in hope to <u>purchase a purple hat</u> , our duke shall	= a swipe at the Catholic practice of simony – the sale of religious offices. The <b>purple hat</b> refers to the red hats worn by cardinals.
126	as earnestly heat the <u>pericranion</u> of his <u>noddle</u>	126: <b>pericranion</b> = brain (humorous usage), <sup>1</sup> a common alternate form of <i>pericranium</i> . <sup>1</sup>

with a yellow hood at home. I hear 'em coming.

*Loud music.*

*Enter Servants with torches; after the Duke,  
followed by Fernando, Bianca, Fiormonda,*

*Petruchio, and Nibrassa, at one door;*

*enter at another door two Friars,*

*the Abbot and Attendants at the other.*

*The Duke and Abbot meet and salute;*

*Bianca and the rest salute, and are saluted;  
they rank themselves, and pass over the stage,*

*and go out. The Choir singing.*

*D'Avolos only stays.*

On to your vitailles; some of ye, I know, feed  
upon wormwood.

[Exit.]

### ACT III, SCENE IV.

*Another Apartment in the Palace.*

*Enter Petruchio and Nibrassa with napkins,  
as from supper.*

**Pet.** The duke's on rising: – are you ready? ho!

[Within] All ready.

**Nib.** Then, Petruchio, arm thyself with courage and  
resolution; and do not shrink from being stayed on  
thy own virtue.

**Pet.** I am resolved. – Fresh lights! – I hear 'em coming.

*Enter Attendants with lights; after, the Duke, Abbot,  
Bianca, Flormonda, Fernando, and D'Avolos.*

**Duke.** Right reverend uncle, though our minds be scanted  
In giving welcome as our hearts would wish,

Yet we will strive to shew how much we joy  
Your presence with a courtly shew of mirth.  
Please you to sit.

**Abbot.** Great duke, your worthy honours  
To me shall still have place in my best thanks:  
Since you in me so much respect the church,  
Thus much I'll promise, – at my next return  
His holiness shall grant you an indulgence  
Both large and general.

**noddle** = head (also humorous).<sup>1</sup>

= **yellow** was the color signifying jealousy.

= exchange greetings.

= greet or welcome the abbot.

= arrange.

= Moore's stage direction.

139: all but D'Avolos exit the stage.

= victuals; a rarely used alternate form from Middle English.

= a plant used in medicine, known for its bitter taste; hence,  
anything that is bitter.

1: the duke appearing ready to retire from the dinner table,  
Petruchio calls out to the women, who are off-stage.

3: Colona, perhaps with Julia and Morona, call out from  
off-stage.

= supported by; Nibrassa tries to build up Petruchio's  
courage to face what is about to happen.

= torches.

14-15: the duke is appropriately modest, claiming an inabi-  
lity to provide the abbot with as magnificent a ceremonial  
welcome as his heart desires.

**scanted** = deficient.<sup>1</sup>

= show (as always). = take pleasure in.

= comic performance.

= always.

24-25: the abbot promises the duke that the pope will grant  
him an **indulgence** that will forgive him for all his sins.

26			We see here another slight on the Catholic church, referring to its liberal granting of <i>indulgences</i> , ie. a reduction of the expected after-life penalties for sins in return for cash or gifts to the church.
			<i>large and general</i> (line 25) = all-encompassing and including many people. <sup>4</sup>
	<b>Duke.</b>	Our humble duty! –	
28		Seat you, my lords. – Now let the masquers enter.	
30		<i>Enter, in an antic fashion, Ferentes, Roseilli, and</i>	= dressed in absurd or grotesque costumes; the performers, it is important to note, are all wearing masks.
		<i>Mauruccio at several doors; they dance a little.</i>	= short time.
32		<i>Suddenly enter to them Colona, Julia, and Morona</i>	
		<i>in odd shapes, and dance: the men gaze at them,</i>	= costumes.
34		<i>and are at a stand. The men are invited</i>	= at a standstill, <sup>1</sup> ie. the men stop dancing.
		<i>by the women to dance. They dance together</i>	
36		<i>sundry changes; at last Ferentes is closed in, –</i>	= various rounds of dancing. <sup>1</sup> = surrounded (by the women).
		<i>Mauruccio and Roseilli being shook off, stand at</i>	= shunted to the side, forced out of the group.
38		<i>different ends of the stage gazing. The women join</i>	
		<i>hands and dance about Ferentes with divers</i>	= around. = various.
40		<i>complimental offers of courtship; at length they</i>	= a suggestion that the dancers playfully interact with Ferentes.
		<i>suddenly fall upon him and stab him; he falls down,</i>	
42		<i>and they run out at several doors. The music ceases.</i>	= different.
44	<b>Feren.</b>	<u>Uncase</u> me; I am slain <u>in</u> jest. A pox upon	44: <i>Uncase me</i> = "remove my costume" ( <i>uncase</i> = undress). <sup>2</sup>
			<i>in jest</i> = a puzzling comment: Moore glosses, "as if it were a joke" (p. 211), <sup>4</sup> which is about the best we may be able to do, since D'Avolos was slain in reality.
			43-44: <i>a pox...antics</i> = "a curse on foreign (line 45's <i>outlandish</i> ) female performers!" Ferentes execrates the entertainment's unusual use of female performers, which idea, we remember, had been raised and promoted by Fernando.
		your outlandish feminine antics! pull off my visor;	= mask.
46		I shall bleed to death ere I have time to feel where	= before.
		I am hurt. – Duke, I am slain: off with my visor; for	
48		Heaven's sake, off with my visor!	
50	<b>Duke.</b>	Slain! – Take <u>his</u> visor off –	= the quarto prints <i>this</i> , generally emended to <i>his</i> .
52		[ <i>They unmask Ferentes</i> ]	
54		we are betrayed:	
		Seize on them! two are yonder: – <u>hold</u> , Ferentes. –	= "hold on", or "bear up". <sup>4</sup>
56		Follow the rest: <u>apparent</u> treachery!	= evident, obvious. <sup>1</sup>
58	<b>Abbot.</b>	Holy <u>Saint Bennet</u> , what a sight is this!	= Bennet or Benedict of Nursia (c. 480-c. 543), founder of the Benedictine rule, a set of instructions for how monks should live communally.
60		<i>Re-enter Julia, Colona, and Morona unmasked,</i>	<b>Entering Characters:</b> the realistic timeline of the play is shattered. No more than a day or so ago, the three women were newly-pregnant, but now they suddenly appear with their already-born infants, all fathered by Ferentes!
		<i>every one with a child in her arms.</i>	<i>every one</i> = each.
62			
	<b>Jul.</b>	Be not amazed, great princes, but <u>vouchsafe</u>	= "grant us".
64		Your audience: we are they have done this deed.	

	Look here, the <u>pledges</u> of this <u>false</u> man's lust,	64: Julia describes the women's babies as consequences of the unfaithful ( <b>false</b> ) Ferentes' perverted vows or promises of lust, rather than of marriage. <b>pledges</b> = means both (1) children, especially as "evidence of the mutual love of parents" (OED, def. 4b), and (2) vows. <sup>1,4</sup>
66	<u>Betrayed in our simplicities</u> : he swore,	= Ferentes took advantage of the girls' ignorance and naïve -té (their <b>simplicities</b> ). <sup>1</sup>
	And <u>pawned his truth</u> , to marry each of us;	= promised to marry <sup>1</sup> ( <b>truth</b> = troth).
68	<u>Abused</u> us all; unable to revenge	= mistreated.
	Our public shames but by his public <u>fall</u> ,	= ruin.
70	Which thus we have contrived: <u>nor do we blush</u>	= "nor are we embarrassed".
	To call the glory of this murder ours;	
72	We did it, and we'll justify the deed;	
	For when in sad complaints we <u>claimed his vows</u> ,	= ie. demanded Ferentes fulfill his promises to marry them.
74	His answer was reproach: – Villain, isn't true?	
76	<b>Col.</b> I was "too quickly won," you slave!	
78	<b>Mor.</b> I was "too old," you dog!	
80	<b>Jul.</b> I, – and I never shall forget the <u>wrong</u> , –	= insult.
	I was "not fair enough"; not fair enough	
82	For thee, thou monster! – let me <u>cut his gall</u> –	= Moore suggests, "crush his spirit" (p. 213). <sup>4</sup>
	"Not fair enough"! O, scorn! "not fair enough"!	
84		
	[Stabs him.]	
86	<b>Feren.</b> O, O, Oh! –	
88	<b>Duke.</b> <u>Forbear</u> , you monstrous women! do not add	89: <b>Forbear</b> = stop. 89-90: <b>do not...lust</b> = ie. "do not add murder to lust in the catalogue of your sins or crimes;" the duke implies that the women bear some responsibility for their own individual situations, since they did, after all, permit Ferentes to seduce them <i>before</i> he had married them.
90	Murder to lust: your lives shall pay <u>this forfeit</u> .	= ie. "for this crime." <sup>1</sup>
92	<b>Feren.</b> Pox upon all <u>cod-piece extravagancy</u> ! I am	= ie. sexual excess; <sup>4</sup> the <b>cod-piece</b> was the well-known fashion appendage to the male frontal-area; Ferentes may be cursing his own abnormal or immoral sexual behavior.
	<u>peppered</u> – Oh, Oh, Oh! – Duke, forgive me! – Had	= punished. <sup>7</sup>
94	I <u>rid</u> any tame beasts but <u>Barbary wild colts</u> , I had	94: <b>rid</b> = ridden (bawdy). 94-98: Ferentes returns to his horse metaphors for the women; for <b>Barbary wild colts</b> , see Act III.i.189-190.
	not been thus <u>jerked out of the saddle</u> . My forfeit	= thrown off (by those horses), ie. slain; Ferentes belabours the horse metaphor.
96	was in my <u>blood</u> ; and my life hath <u>answered</u> it.	= lust. = paid the price for. <sup>1</sup>
	Vengeance on all wild <u>whores</u> , I say! – Oh, 'tis true –	= pun on "horse", which would sound the same.
98	farewell, generation of <u>hackneys</u> ! – Ooh!	= both (1) simple riding horses, and (2) whores. <sup>1</sup>
100		<b>89-98 (above):</b> a common convention of English drama granted even the most evil characters a chance to repent their sinful ways before they die, as Ferentes – to some degree – did here in his last speech.
102	<b>Duke.</b> He is dead.	

104	To prison with those monstrous strumpets!	
	<b>Pet.</b>	<b>Stay;</b>
106	I'll <u>answer</u> for my daughter.	= "wait a moment". = assume responsibility for; the girls will be kept in private house-arrest rather than be forced to endure prison.
108	<b>Nib.</b> And I for mine. – O, well done, girls!	
110	<b>Ferna.</b> I for yon gentlewoman, sir.	110: Fernando will take responsibility for Morona.
112	<b>Maur.</b> Good my lord, I am an innocent in the business.	
114	<b>Duke.</b> To prison with <u>him</u> ! Bear the body hence.	= ie. Mauruccio; for some unknown reason, the duke, perhaps out of general peevishness and confusion, has Mauruccio arrested. Gifford writes, "the good prince seems determined...to have someone to punish" (p. 454). <sup>5</sup>
116	<b>Abbot.</b> Here's fatal sad <u>presages</u> , but 'tis just:	= omens.
118	He dies by murther that hath lived in lust.	
	[ <i>Exeunt.</i> ].	<b>Gifford II:</b> William Gifford, showing his prudish side, writes at the end of this scene, "Few third acts can be found so uniformly reprehensible and disgusting as this: the only thing to praise in it is the promptitude with which the author has freed himself, in part, from the loathsome encumbrance of such a worthless rabble" (p. 454). <sup>5</sup>
	END OF ACT III.	



## ACT IV.

### SCENE I.

*An Apartment in the Palace.*

*Enter Duke, Fiormonda, and D'Avolos.*

**Entering Characters:** the *Duke* has been informed (by *Fiormonda* and *D'Avolos*) of Fernando's supposed seduction of Bianca. Fiormonda begins the scene by berating her brother over his apparent unwillingness to punish his wife.

= "are you not the Duke of Pavia?" ie. why is he so weak?  
Note how Fiormonda addresses her brother with the disrespectful *thou* to demonstrate her disdain.

= throne.<sup>4</sup>  
= "are you not ashamed".

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

= "and you call yourself an Italian!" Italians were supposed to be more passionate.  
= made a fool of.<sup>1</sup>  
= ie. patiently enduring.

14-18: perhaps feeling he is protected by Fiormonda's presence, D'Avolos recklessly taunts the duke.  
= Bianca is obviously (*apparently*) proud of her adulterous conquests.

16: *potting-stick* = "a slender rod of bone or steel, for setting the plaits of ruffs, cuffs, &c. after starching" (Gifford, p. 455);<sup>5</sup> clearly suggestive.  
*unsatiate* = insatiable.

= *goats* were proverbial for their insatiable sexuality.  
18: "sleepy (ie. inattentive), even over-confident, security in your marriage."<sup>1</sup>

= sickly yellow.<sup>1</sup>  
= possessing no real property.  
= spirited and reckless youths.<sup>1,2</sup>  
= snares.<sup>2</sup> = brothel.  
= excellent woman (with connotation of Bianca as a sexual object).<sup>1</sup>

26-27: *More base...infect* = the sense is something like "Bianca's lust is so great that it cannot be further polluted by any additional depravity."

*corruption* (line 27) = depravity or dissolution.<sup>1</sup>

= embrace or grasp.<sup>1</sup> = seduce.<sup>1</sup>  
= ie. Fernando.  
= unlucky.

1 *Fiorm.* Art thou Caraffa? is there in thy veins  
2 One drop of blood that issued from the loins

Of Pavy's ancient dukes? or dost thou sit  
4 On great Lorenzo's seat, our glorious father,  
And canst not blush to be so far beneath  
6 The spirit of heroic ancestors?  
Canst thou engross a slavish shame, which men  
8 Far, far below the region of thy state  
Not more abhor than study to revenge?

10 Thou an Italian! I could burst with rage  
To think I have a brother so befooled  
12 In giving patience to a harlot's lust.

14 *D'Av.* One, my lord, that doth so palpably, so  
apparently make her adulteries a trophy, whiles

16 the potting-stick to her unsatiate and more than

goatish abomination jeers at and flouts your  
18 sleepish, and more than sleepish, security.

20 *Fiorm.* What is she but the sallow-coloured brat  
Of some unlanded bankrupt, taught to catch  
22 The easy fancies of young prodigal bloods  
In springes of her stew-instructed art?  
24 Here's your most virtuous duchess! your rare piece!

26 *D'Av.* More base in the infiniteness of her sensuality

28 than corruption can infect: – to clip and inveigle  
your friend too! O, unsufferable! – a friend! how  
of all men are you most unfortunate! – to pour out

30	your soul into the bosom of such a <u>creature</u> as	= person, despicable person, or one who owes his or her position to a patron, <sup>1</sup> ie. Fernando.
32	holds it religion to make your own trust a key to	
34	open the passage to your own wife's womb, to be drunk in the privacies of <u>your</u> bed! – think upon that, sir.	= note that D'Avolos, even as he is mocking the duke, still uses the formal <b>you</b> in addressing him, because for him to use <b>thee</b> would be too explicitly insulting.
36	<b>Duke.</b> Be gentle in your tortures, e'en for pity; For pity's cause I beg it.	36-37: the duke's response is timid and weak.
38		
40	<b>Fiorm.</b> Be a prince! <u>Th'adst better</u> , duke, thou hadst been born a peasant.	39: "act like a duke!" = "thou had'st better", ie. "it would have been better for you if".
42	Now boys will sing thy scandal in the streets, <u>Tune</u> ballads to thy infamy, <u>get</u> money	= sing. <sup>1</sup> = earn.
44	By making <u>pageants</u> of thee, and invent Some strangely-shaped man-beast, that may for horns Resemble thee, and call it "Pavy's Duke".	43: <b>pageants</b> = plays or shows. 43-45: <b>invent...Duke</b> = dress in costumes made to resemble the duke – complete with horns, of course.
46		
48	<b>Duke.</b> Endless immortal plague!	
50	<b>D'Av.</b> There's the mischief, <u>sir</u> : in the meantime you shall be sure to have a bastard – of whom you did not so much as beget a little toe, a left ear, or half the further side of an upper lip – inherit both your throne and name: this would kill the soul of very patience itself.	= with <b>sir</b> , D'Avolos hangs on to a thread of formality, even as he twists the knife deeper.
52		
54		53-54: <b>kill the...itself</b> = "exhaust the patience of any normal man": D'Avolos is trying to spur the duke to act.
56	<b>Duke.</b> <u>Forbear</u> ; the <u>ashy</u> paleness of my cheek Is <u>scarleted</u> in <u>ruddy</u> flakes of wrath;	= stop! = ashen, deadly pale. <sup>1</sup> = turned crimson. = reddish.
58	And like some <u>bearded</u> <u>meteor</u> shall suck up, With swiftest terror, all those dusky mists	58-60: the duke compares his now all-consuming fury, which will brush away any mercy left in his heart, to a comet ( <b>meteor</b> ) which similarly sweeps away all lesser objects before it. <b>bearded</b> = with a tail.
60	That overcloud compassion in our breast.	
62	<u>You have</u> roused a sleeping lion, whom no <u>art</u> , No fawning <u>smoothness</u> shall <u>reclaim</u> , but blood. – And sister thou, – thou, <u>Roderico</u> , thou, –	= read as <b>You've</b> . = skill (with words). = flattery. = restrain. <sup>1</sup> = this is the first time in the play that D'Avolos is addressed by his first name. = this excessive dose of poison.
64	From whom I take <u>the surfeit of my bane</u> ,	
66	Henceforth no more so eagerly pursue To <u>whet my dulness</u> : you shall see Caraffa	65-66: <b>Henceforth...dulness</b> = the duke warns D'Avolos and Fiormonda to cease their taunting. <b>whet my dulness</b> = "render more painfully acute to me my inactivity ( <b>dulness</b> ) <sup>1</sup> in this matter."
68	<u>Equal his birth</u> , and <u>matchless</u> in revenge.	= ie. behave the way a duke should. = unequaled.
70	<b>Fiorm.</b> Why, now I hear <u>you</u> speak in majesty.	= Fiormonda reverts to "you", indicating a more respectful tone.
72	<b>D'Av.</b> And it becomes my lord most princely.	
74	<b>Duke.</b> Does it? – Come hither, sister. Thou art near In nature, and as near to me in love: I love thee, yes, <u>by yon bright firmament</u> ,	73-74: <b>Thou art...nature</b> = as the duke's sister, Fiormonda is close to him in kinship. = an oath: <b>firmament</b> = sky or heavens.

76	I love thee dearly. But <u>observe me well</u> :	= "heed me well", "pay close attention to what I say." <sup>1</sup>
78	If any private grudge or female <u>spleen</u> , Malice or envy, or such woman's <u>frailty</u> , Have spurred thee on to set my soul on fire	77-80: <i>If any...certainty</i> = a warning: "if you are driving me to fury by making baseless allegations as a way to revenge a private grudge, or just to satisfy a female whim or caprice ( <i>spleen</i> ) or ill-will without manifest certitude". <sup>1</sup>
80	Without apparent certainty, – I vow,  And vow again, by all our princely blood, Hadst thou a double soul, or were the lives Of fathers, mothers, children, or the hearts Of all our <u>tribe in</u> thine, I would <u>unrip</u> That womb of bloody mischief with these nails Where such a cursèd plot as this was hatched. – But, D'Avolos, for thee – no more; to work A yet more strong impression in my brain, You must produce an <u>instance</u> to mine eye Both present and <u>apparent</u> – nay, you shall – or –	<i>frailty</i> (line 78) = ie. character defect. <sup>1</sup>  = family, ancestors. = incorporated within. = rip open.  87-88: <i>to work...brain</i> = ie. "to more firmly convince me".  89-90: <i>You must...apparent</i> = the duke wants to see clear and convincing proof of Bianca's cheating. <i>instance</i> = example. <i>apparent</i> = plain, evident.
92	<i>Fiorm.</i> Or what? you will be mad? be rather wise; Think <u>on</u> Ferentes first, and think by whom	= about. = ie. Ferentes.
94	<u>The harmless youth</u> was slaughtered: had he lived,  He would have told you tales: Fernando feared it;	95-97: <i>Fernando...him off</i> = Fiormonda's revenge on Fernando takes an unexpected turn: she blames him for arranging Ferentes' murder.
96	And to <u>prevent</u> him, – under shew, forsooth, Of <u>rare device</u> , – most <u>trimly cut him off</u> .	96-97: and to keep Ferentes from telling the duke what he (Fernando) has been doing with Bianca, Fernando, under the pretext or guise of putting on a show with an unusual idea (ie. using female performers), had him killed ( <i>cut him off</i> ). <i>prevent</i> = anticipate. <i>rare device</i> = excellent idea. <i>trimly</i> = smartly or effectively. <sup>1</sup>
98	Have you yet eyes, duke?	98: ie. "can't you see what is going on?"
100	<i>Duke.</i> <u>Shrewdly</u> urged, – 'tis piercing.	= maliciously, or sharply <sup>1</sup> (punning with <i>piercing</i> ).
102	<i>Fiorm.</i> For looking on a sight <u>shall</u> split your soul, You shall not care: I'll undertake myself	= which shall.
104	To <u>do't</u> some two days <u>hence</u> ; <u>for need, to-night</u> ,  <u>But</u> that you are in court.	104: <i>do't</i> = ie. "present you with evidence". <i>hence</i> = from now. <i>for need, to-night</i> = "if necessary, we could have done this tonight".  = except.
106	<i>D'Av.</i> Right. Would you desire, my lord, to see them exchange kisses, sucking one another's lips, nay, begetting an heir to the dukedom, or practising more than the very act of adultery itself? Give but a little way by a feigned absence, and you shall	110-2: <i>Give but...what</i> = the duke should pretend to leave town; he could then expect Bianca and Fernando will take advantage of his absence to get together.
112	find 'em – I blush to speak doing what: I am <u>mad</u> to think on't; you are most shamefully, most	= ie. driven mad.
114	sinfully, most scornfully <u>cornuted</u> .	= behorned, ie. cuckolded.

116	<b>Duke.</b> D'ee <u>play upon</u> me? as I am your prince,	= "take advantage of", but <b>play</b> also can mean to "ridicule". <sup>1</sup>
118	<u>There's some</u> shall <u>roar</u> for this! Why, what was I,	= some people. = weep, or cry out in pain. <sup>1</sup>
120	Both to be thought or made <u>so vild a thing</u> ? –	= such an object of scorn; <b>vild</b> = vile, a common variant.
122	Stay, madam marquess, – ho, Roderico, you, sir, –	
124	Bear witness that if ever I neglect	120-135: the duke makes a long and intense vow of revenge.
126	One day, one hour, one minute, to wear out	122: <b>toil of plot</b> = labour in the creation of schemes. <sup>1</sup>
128	With <u>toil of plot</u> or <u>practice of conceit</u>	<b>practice of conceit</b> = planning of ingenious plots; <sup>1</sup> the parallel phrases essentially mean the same thing.
130	My busy skull, till I have found a death	
132	More horrid than the <u>bull of Phalaris</u> ,	= <b>Phalaris</b> , a ruler of Sicily during the 6th century B.C., was famous for his cruelty. History remembers him for his alleged employment of a hollow bronze statue of a <b>bull</b> , in which victims were locked and roasted over a fire; the screams of the victims were intended to simulate the bellowing of the bull. <sup>8</sup>
134	Or all the <u>fabling</u> poets, <u>dreaming whips</u> ;	125: <b>fabling</b> = inventive.
136		<b>dreaming whips</b> = an obscure clause. Moore suggests the <b>whips</b> are those comprised of scorpions or snakes and employed by the Furies; <b>dreaming</b> = imagining (Moore, p. 220). <sup>4</sup>
138	If ever I take rest, or force a smile	127: "which is not brought about by my acting out revenge".
140	Which is not borrowed from a royal vengeance,	= insult or injury.
142	Before I know which way to satisfy	
144	Fury and <u>wrong</u> , – nay, kneel down, –	= by kneeling, Fiormonda and D'Avolos participate in the duke's vow as solemn witnesses.
146	[ <i>They kneel.</i> ]	
148	let me die	= ie. derisive laughter.
150	More wretched than despair, reproach, contempt,	
152	<u>Laughter</u> , and poverty itself can make me!	
154	Let's rise on all sides friends: –	
156	[ <i>They rise.</i> ]	
158	now all's agreed:	
160	If the moon <u>serve</u> , <u>some that are safe</u> shall bleed.	141: the duke alludes to the belief that medical <b>bleeding</b> of patients was more efficacious if performed when the moon was in certain phases. <sup>5</sup>
162		<b>serve</b> = is favourable. <sup>1</sup>
164		<b>some that are safe</b> = ie. "certain people who believe they are safe from harm".
166	<i>Enter Bianca, Fernando, and Morona.</i>	<b>Entering Characters: Fernando</b> , we remember, has taken responsibility for Morona's person until her punishment for participating in Ferentes' murder is worked out.
168	<b>Bian.</b> My lord the duke, –	
170		
172	<b>Duke.</b> Bianca! ha, how is't?	= sometimes used, as here, for both sexes.
174	How is't, Bianca? – What, Fernando! – come,	150: ie. the three are so closely bound as to be a single entity.
176	Shall's shake hands, <u>sirs</u> ? – 'faith, this is kindly done.	
178	<u>Here's three as one</u> : welcome, dear wife, sweet friend!	152-3: D'Avolos is concerned that the duke, who just so mightily swore vengeance, is treating Bianca and Fernando so kindly.
180		<b>scurvily</b> = unsatisfactorily. <sup>1</sup>
182	<b>D'Av.</b> [ <i>Aside to Fiormonda</i> ] I do not like this now;	
184	it shows <u>scurvily</u> to me.	

154	<b>Bian.</b> My lord, we have a <u>suit</u> ; your friend and I –	= petition.
156	<b>Duke.</b> [ <i>Aside</i> ]	
158	She puts my "friend" before, most kindly still.	158: "I notice that Bianca said <i>your friend and I</i> , instead of <i>me and your friend</i> ."
160	<b>Bian.</b> Must join –	
162	<b>Duke.</b> What, "must"?	
164	<b>Bian.</b> My lord! –	
166	<b>Duke.</b> "Must join", you say –	
168	<b>Bian.</b> That you will please to set Mauruccio	= ie. Morona.
170	At liberty; this <u>gentlewoman</u> here	= ie. between Morona and Mauruccio.
172	Hath, by agreement made <u>betwixt them two</u> ,	
174	Obtained him for her husband: good my lord,	= pledge, stake.
176	Let me entreat; I dare <u>engage</u> mine honour,	
178	He's innocent in any wilful fault.	= curse.
180	<b>Duke.</b> Your honour, madam! now <u>beshrew</u> you for't,	176: "to stake your honour on such a trivial matter."
182	T'engage your honour on so slight a ground:	
184	Honour's a precious jewël, I can tell you;	= "get out of here", a common expression.
186	Nay, 'tis, Bianca; – <u>go to</u> , D'Avolos,	
188	Bring us Mauruccio hither.	
190	<b>D'Av.</b> I shall, my lord.	
192		
194	[ <i>Exit D'Avolos.</i> ]	
196	<b>Mor.</b> I humbly thank your grace,	
200	<b>Ferna.</b> And, royal sir, since Julia and Colona,	187-190: <i>since Julia...pardon</i> = Julia and Colona were granted a pardon for the murder by the duke, thanks to the intercession of the women they serve, Fiormonda and Bianca respectively.
202	Chief actors in Ferentes' tragic end,	
204	Were, through their ladies' mediatiön,	= offered to care for. <sup>1</sup>
206	Freed by your gracious pardon; I, in pity,	192-3: Fernando asks in similar fashion a pardon for Morona, for whom he has taken responsibility.
208	<u>Tendered</u> this widow's friendless misery;	<b>Entering Characters:</b> Mauruccio has just been released from jail. His rags indicate that his possessions, which include his good clothes, have been confiscated <sup>4</sup> (see the note at line 202 below).
210	For whose reprieve I shall, in humblest duty,	
212	Be ever thankful.	
214		
216	<i>Re-enter D'Avolos with Mauruccio in poor rags,</i>	
218	<i>and Giacopo weeping.</i>	
220		<b>198-203 (below):</b> even in his impoverished condition, Mauruccio, to his credit, strives to speak in rhyming couplets.
222	<b>Maur.</b> Come you, <u>my learnèd counsel</u> , do not <u>roar</u> ;	= ie. Giacopo. = weep. <sup>1</sup>
224	If I must hang, why, then, lament therefore:	
226	You may rejoice, and both, no doubt, be great	200-1: <i>be great...worms'-meat</i> = "be willing to work for the duke when I am dead."
228	To serve your prince, when I am turn[è]d worms'-	
230	meat.	
232	I fear my lands and all I have is <u>beggèd</u> ;	202: as a condemned criminal, Mauruccio has had his property, including his good clothing, appropriated by the state, and distributed to others ( <i>begged</i> ). <sup>3,4</sup>
234	Else, woe is me, why should I be so ragged?	

204	<b>D'Av.</b> Come on, sir; the duke <u>stays</u> for you.	= is waiting.
206		
208	<b>Maur.</b> O, how my stomach doth begin to <u>puke</u> , When I do hear that only word, the duke!	207-8: one of the great rhyming couplets in all of literature. <b>puke</b> = originally used as a hawking term, referring to the passing of food from the gullet to the stomach (first recorded use in 1586); by 1607, <b>puke</b> had gained its present meaning. <sup>1</sup>
210	<b>Duke.</b> You, sir, look on <u>that woman</u> : are you pleased, If <u>we remit your body</u> from the jail,	= ie. Morona. = ie. "I release you".
212	To take her for your wife?	
214	<b>Maur.</b> On that condition, prince, with all my heart.	
216	<b>Mor.</b> Yes, I <u>warrant</u> your grace he is <u>content</u> .	= assure. = ie. satisfied to do so.
218	<b>Duke.</b> Why, foolish man, hast thou so soon forgot The public shame of her abus[è]d womb,	
220	Her being mother to a bastard's birth?	
222	Or canst thou but imagine she will be True to thy bed who to herself was false?	
224	<b>Gia.</b> [To Mauruccio] Phew, sir, do not stand upon that; that's a matter of nothing, you know.	224-5: Giacopo urges his master Mauruccio to overlook Morona's episode with Ferentes, and her resulting pregnancy, as minor matters. 224-5: <b>stand upon that</b> = use this fact as a pretext for refusing to come to an agreement.
226		
228	<b>Maur.</b> Nay, <u>and</u> shall please your good grace, <u>and</u> it come to that, I care not; as good men as I have lain in foul sheets, I am sure; the linen has not been	= if it. = if.
230	much the worse for the wearing a little: I will have her with all my heart.	228-9: <b>as good...sheets</b> = ie. "many men as honourable as I have had wives who have been morally stained."
232		
234	<b>Duke.</b> And shalt. – Fernando, thou shalt have the <u>grace</u> To join their hands; put 'em together, friend.	= honour.
236	<b>Bian.</b> Yes, do, my lord; bring you the bridegroom hither; I'll give the bride myself.	<b>235-250 (below):</b> within these lines Moore identifies the duke as implementing the ceremonial practice known as <b>handfasting</b> , by which a couple becomes formally engaged. The OED comments, "records of handfasting ceremonies in England in the 16th and 17th centuries show that these typically involved the joining of hands, the swearing of oaths, kissing, and the exchange of rings."
238		
240	<b>D'Av.</b> [Aside] Here's <u>argument to</u> jealousy as good as drink to the dropsy; <u>she</u> will share any disgrace with him: I could not wish it better.	239-240: <b>Here's argument...dropsy</b> = D'Avolos comments on the overwhelming evidence of a special relationship between the duchess ( <b>she</b> of line 240) and Fernando. <b>argument</b> = good cause or reason for. <sup>2</sup> <b>as good...dropsy</b> (lines 239-240) = additional liquid ( <b>drink</b> ) would be superfluous to one already suffering from <b>dropsy</b> (a condition marked by the build-up of excess fluid);
242		
244	<b>Duke.</b> Even so: well, do it.	
246	<b>Ferna.</b> Here, Mauruccio; Long live a happy couple!	



302 **D'Av.** Will ye go, sir?

304 **Maur.** Yes, I will go; – and I humbly thank your  
 lordship and ladyship. – Pavy, sweet Pavy,  
 306 farewell! – Come, wife, – come, Giacompo: –

Now is the time that we away must lag,  
 308 And march in pomp with baggage and with bag.

O poor Mauruccio! what hast thou misdona,  
 310 To end thy life when life was new begun? –  
 Adieu to all; for lords and ladies see  
 312 My woeful plight, and squires of low degree!

314 **D'Av.** Away, away, sirs!

316 [Exeunt all but Fiormonda and Fernando.]

318 **Fiorm.** My Lord Fernando, –

320 **Ferna.** Madam?

322 **Fiorm.** Do you note  
 My brother's odd distractions? – You were wont  
 324 To bosom in his counsels: I am sure

You know the ground on [i]t.

326 **Ferna.** Not I, in troth.

328 **Fiorm.** Is't possible? What would you say, my lord,  
 330 If he, out of some melancholy spleen,

Edged-on by some thank-picking parasite,

332 Should now prove jealous? I mistrust it shrewdly.

334 **Ferna.** What, madam! jealous?

336 **Fiorm.** Yes; for but observe,  
 A prince whose eye is chooser to his heart  
 338 Is seldom steady in the lists of love,  
 Unless the party he affects do match  
 340 His rank in equal portion or in friends:

**307-312 (below):** a final flourish of verse comprised of three successive rhyming couplets signals the end of Mauruccio's part in the play.

= move along slowly.<sup>1</sup>

= **bag and baggage** is an old military phrase, referring to the entirety of an army's property;<sup>1</sup> note that Mauruccio's military metaphor began with **march in pomp**.

= "how have you transgressed".<sup>1</sup>

= followers or attendants.<sup>2</sup>

= observe.

= mental disturbance. = accustomed.

= ie. suggestive of the intimate relationship between Fernando and the duke.

= ie. reason for the duke's distractions; **on it** = of it.

= truth.

= depression; the **spleen** was believed to be the source of feelings of sorrow.<sup>1</sup>

331: **Edged-on** = encouraged, spurred.

**thank-picking parasite** = one who collects (**picks**)<sup>1</sup> gratitude any way he can, an allusion to a sycophant of the duke.

= suspicious.<sup>1</sup> = keenly, cuttingly,<sup>1</sup> ie. greatly.

337-340: a king who falls in love based on a woman's looks (so that it may be said that his **eye**, or what he sees, leads him to fall in love) is rarely loyal to his wife unless she is equal to him in rank.

**steady** = settled, ie. faithful.<sup>1</sup>

**lists** = arenas for jousting tournaments.

**affects** = loves.



	I never yet, <u>out of report</u> , or else	341-4: <i>I never yet...in him</i> = "if the duke is not suspicious now, then I don't know what suspicion is." <i>out of report</i> = "from anything I ever heard". = reliable report. = fanciful, imagined.
342	By <u>warranted description</u> , have observed	
	The nature of <u>fantastic</u> jealousy,	
344	If not in him; yet, on my conscience now,	
	He has no cause.	345: the duke has no reason to be jealous: Fiormonda dis- sembles, or is sarcastic.
346	<i>Ferna.</i> Cause, madam! <u>by this light</u> ,	= a common oath.
348	I'll <u>pledge</u> my soul against a useless <u>rush</u> .	348: Fernando guarantees there is no reason for the duke to be suspicious, in the form of an overwhelmingly favourable wager. <i>pledge</i> = literally, "offer as surety", ie. stake. <sup>1</sup> <i>rush</i> = the marsh plant, often used to cover the floor in a home.
350	<i>Fiorm.</i> I never thought <u>her less</u> ; yet, trust me, sir,	= ie. "any less of her;" Fiormonda, hoping one more time to win Fernando for herself, attempts to be chivalrous.
	No merit can be greater than your praise:	351: there is no greater honour that can be bestowed on Bianca's character than for it to receive Fernando's praise. = ""at which" (referring to Fernando's praise of the duchess).
352	<u>Whereat</u> I strangely wonder, how a man	
	Vowed, as you told me, to a single life,	
354	Should so much <u>deify the saints</u> from whom	= metaphorically, "worship women".
	You have <u>disclaimed devotion</u> .	= renounced love.
356	<i>Ferna.</i> Madam, 'tis true;	
358	From them I have, but from their virtues never.	358: Fernando has renounced pursuing relationships with women, but this does not mean he cannot praise them when they deserve it.
360	<i>Fiorm.</i> <u>You are too wise</u> , Fernando. To be plain,	359-363: Fiormonda's indirect approach is not getting to Fernando, so she has no choice but to be blunt. <i>You are too wise</i> = Fernando is never at a loss for words or without a snappy comeback. = draw back, as from fear or shame.
	You are in love; – nay, <u>shrink not</u> , man, you are;	
362	Bianca is your aim: why do you blush?	
	She is, I know she is.	
364	<i>Ferna.</i> My aim!	
366	<i>Fiorm.</i> Yes, yours;	
368	<u>I hope I talk no news</u> . Fernando, know	= "I expect I am not telling you something you don't know."
	<u>Thou runn'st to thy confusion</u> , if in time	369: "you are heading toward your own ruin ( <i>confusion</i> )." Note how Fiormonda, in switching to <i>thou</i> , signals her attempt at a more intimate conversation; she will try one more time to win Fernando over.
370	Thou dost not wisely shun <u>that Circe's</u> charm.	= ie. Bianca's. <i>Circe</i> was an enchantress who, in Book X of the <i>Odyssey</i> , turned Odysseus' men into swine after feeding them food laced with magic potions. She changed them back to men only when Odysseus agreed to remain with her for a year.
372	Unkindest man! I have too long concealed <u>My hidden flames</u> , when <u>still in silent signs</u>	372: <i>My hidden flames</i> = Fiormonda's concealed passion for Fernando – though we may note that she should not be able to say this with a straight face. <i>still</i> = continuously, repeatedly.

	I courted thee for love, without <u>respect</u>	<i>in silent signs</i> = through gestures, ie. indirectly.
374	To <u>youth or state</u> ; and yet thou art <u>unkind</u> .	= consideration.
	Fernando, leave <u>that sorceress</u> , if not	374: <i>youth or state</i> = Fiormonda refers to the differences in their ages and ranks.
376	For love of me, for pity of thyself.	<i>unkind</i> = ie. he is <i>unkind</i> to her because he fails to respond to her advances.
378	<b>Ferna.</b> [ <i>Walks aside</i> ].	= ie. alluding to Bianca again as <i>Circe</i> .
	Injurious woman, I defy thy lust.	378-385: Fernando's soliloquy is not heard by Fiormonda.
380	'Tis not your <u>subtle sifting</u> [that] shall creep	= shrewd or cunning scrutinizing or searching. <sup>1</sup>
	Into the secrets of <u>a heart unsoiled</u> . –	= referring to his own innocent heart.
382	You are my prince's sister, else your malice	
	<u>Had railed</u> itself to death; but as for me,	= would have ranted.
384	<u>Be record all my fate</u> , I do detest	384: <i>Be record...fate</i> = something like, "may my fate be evidence of what I say now".
		384-5: Fernando's imminent departure from the stage is signaled by a rhyming couplet.
	Your <u>fury or affection</u> : – judge the rest.	= Fernando has no interest in what Fiormonda thinks of him – whether she feels anger or love.
386		
388		
	<b>Fiorm.</b> What, gone! well, go thy ways: I see the more	389-391: <i>What, gone...and me</i> = from Fiormonda's perspective, Fernando simply walked out on her without responding to her last speech.
390	I humble my firm love, the more he shuns	<i>So plain</i> = Fernando's feelings – for both her and Bianca – are obvious.
	Both it and me. <u>So plain</u> ! then 'tis too late	
392	To hope; – <u>change, peevish passion, to contempt</u> !	= in an apostrophe, Fiormonda commands her foolish or obstinate love for Fernando ( <i>peevish passion</i> ) <sup>1</sup> to convert itself into <i>contempt</i> .
	Whatever rages in my blood I feel,	
394	Fool, he shall know I was not born <u>to kneel</u> .	= ie. to beg; Fiormonda, a woman scorned, will get her revenge!
396		
	[ <i>Exit.</i> ]	
	<u>ACT IV, SCENE II.</u>	
	<i>Another Room in the Palace.</i>	
	<i>Enter D'Avolos and Julia.</i>	
1	<b>D'Av.</b> Julia, mine own, speak softly. What, hast	
2	thou learned out any thing of this pale <u>widgeon</u> ?	= fool or simpleton; a <i>widgeon</i> is a species of duck, thought to be stupid. <sup>1</sup>
	speak soft; <u>what does she say</u> ?	= while it is not explicitly stated who Julia is supposed to be spying on for D'Avolos, Colona is the likely target. D'Avolos hopes to learn what plans Bianca has to meet with Fernando during the duke's recommended "absence", and naturally assumes Colona, who serves Bianca, will gladly share her gossip with Julia – after all, they did team up to commit a
4		

6 **Jul.** Foh, more than all; there's not an hour shall pass  
 But I shall have intelligence, she swears.  
 8 Whole nights – you know my mind; I hope you'll give  
 The gown you promised me.

10 **D'Av.** Honest Julia, peace; th'art a woman worth a  
 kingdom. Let me never be believed now but I think  
 12 it will be my destiny to be thy husband at last: what  
 though thou have a child, – or perhaps two?

14 **Jul.** Never but one, I swear.

16 **D'Av.** Well, one; is that such a matter? I like thee  
 18 the better for't! it shews thou hast a good tenantable  
 and fertile womb, worth twenty of your barren, dry,  
 20 bloodless devourers of youth. – But come, I will

talk with thee more privately; the duke has a  
 22 journey in hand, and will not be long absent:  
 see, 'a is come already – let's pass away easily.

24 [Exeunt D'Avolos and Julia.]

26 Enter Duke and Bianca.

28 **Duke.** Troubled? yes, I have cause. – O, Bianca!  
 30 Here was my fate engraven in thy brow,  
 This smooth, fair, polished table; in thy cheeks  
 32 Nature summed up thy dower: 'twas not wealth,  
 The miser's god, or royalty of blood,  
 34 Advanced thee to my bed; but love, and hope  
 Of virtue that might equal those sweet looks:  
 36 If, then, thou shouldst betray my trust, thy faith,  
 To the pollution of a base desire,  
 38 Thou wert a wretched woman.

40 **Bian.** Speaks your love  
 Or fear, my lord?

42 **Duke.** Both, both. Bianca, know,  
 44 The nightly languish of my dull unrest  
 Hath stamped a strong opinion; for, methought, –

46 Mark what I say, – as I in glorious pomp  
 Was sitting on my throne, whiles I had hemmed  
 48 My best-beloved Bianca in mine arms,  
 She reached my cap of state, and cast it down

murder together!

Gifford, amused, notes how D'Avolos has found "an easy simpleton in Julia" to do his dirty for him (p. 467).<sup>5</sup>

= news.

= the meaning of this, as Dyce suggests, is unclear.

= hush.

= in the end. = ie. even.

= affectionately humorous, if a bit disrespectful, description of Julia's womb as capable of inhabitation.<sup>1</sup>

= insulting description of older women who, unable to conceive, capture and marry young men, wasting the lives of their husbands who have lost the opportunity to father children.

= ie. in which he is engaged.<sup>1</sup>

= he. = quietly slip away.<sup>1</sup>

30-31: **Here was...table** = Bianca's **brow** is a tablet (**table**)<sup>1</sup> on which the duke's **fate** was engraved.

= Bianca's dowry was comprised solely of her countenance, ie. her beauty.

= ie. "which helped you to become my wife."  
**Advanced** = promoted.

37: to the corruption of low lust.

40-41: "are you telling me this out of love or fear?"

44-45: **The nightly...opinion** = the duke describes his disturbed sleep as leading him to develop strong beliefs regarding Bianca's cheating on him.

46-54: **as I...horns** = the duke describes an alleged dream he had.

= note the nice alliteration.

= also called a "cap of maintenance", a red velvet cap that is worn as a sign of authority or royalty. The king of England wears one enroute to his coronation.<sup>11</sup>

50 Beneath her foot, and spurned it in the dust;  
 Whiles I – O, 'twas a dream too full of fate! –  
 52 Was stooping down to reach it, on my head  
 Fernando, like a traitor to his vows,  
 54 Clapt, in disgrace, a coronet of horns. –

But, by the honour of anointed kings,

56 Were both of you hid in a rock of fire,

Guarded by ministers of flaming hell,  
 58 I have a sword – 'tis here – should make my way  
 Through fire, through darkness, death, and all,

60 To hew your lust-engendered flesh to shreds,  
 Pound you to mortar, cut your throats, and mince

62 Your flesh to mites: I will, – start not, – I will.

64 **Bian.** Mercy protect me, will ye murder me?

66 **Duke.** Yes. – O, I cry thee mercy! – How the rage

Of my undreamt-of wrongs made me forget

68 All sense of sufferance! – Blame me not, Bianca;  
 One such another dream would quite distract  
 70 Reason and self-humanity: yet tell me,  
 Was't not an ominous vision?

72 **Bian.** 'Twas, my lord,  
 74 Yet but a vision: for did such a guilt  
Hang on mine honour, 'twere no blame in you,  
 76 If you did stab me to the heart.

78 **Duke.** The heart?  
 Nay, strumpet, to the soul; and tear it off  
 80 From life, to damn it in immortal death.

82 **Bian.** Alas! what do you mean, sir?

84 **Duke.** I am mad. –  
 Forgive me, good Bianca; still methinks  
 86 I dream and dream anew: now, prithce, chide me.  
 Sickness and these divisions so distract

88 My senses, that I take things possible

As if they were; which to remove, I mean

= kicked.  
 = ie. his dream was ominous.

53-54: Fernando symbolically cuckolded him; another reference to the horns worn on the forehead of the shamed husband.

**coronet** = small crown.

55f: the duke returns to the present.

**by the...kings** = an oath.

56: **Were both of you** = ie. "even if both of you were to be".  
**a rock of fire** = brimstone or sulphur, both flammable materials associated with hell.

= early editors filled out the line by emending its ending to "death, *and hell*, and all".

= slash, hack.<sup>1</sup> = begotten by lust.

= a paste made of lime, sand and water, used to cement stones, bricks, etc. together.<sup>1</sup>

= tiny pieces.<sup>1</sup> = Bianca noticeably jumps a bit.

66f: the duke returns to his senses; his breakdowns are becoming more palpable.

= those unimaginable injuries done to him; the problem is that the duke *did* in fact **dream** of the affront done to him. For this reason, Gifford emends the line to "Of my own dreamed-of wrongs made me forget".

= endurance.

= ie. "one more such". = bewilder.<sup>1</sup>

= "human sensibility" or "very humanity".<sup>4</sup>

71: "did not this dream, like an omen, reflect reality?"

= ie. only a dream.

= attach to.

= ie. he would wound her soul itself.

= eternal.

84f: the duke admits having difficulty discerning between reality and his mind's imaginings.

= "I repeatedly feel as if".

= "I pray" (polite).<sup>1</sup>

= ie. discord in the court.<sup>1</sup>

88-89: **that I take...were** = "that I find myself believing that these visions which only might be true have in fact transpired."

= alleviate.<sup>1</sup> = intend.

90	To <u>speed me</u> straight to <u>Lucca</u> , where, perhaps,	90: <i>speed me</i> = hurry. <i>Lucca</i> = a city in Tuscany, about 120 miles from Pavia as the crow flies, known for its healing mineral springs. <sup>17</sup>
	Absence and bathing in those healthful springs	= cure. <sup>1</sup>
92	May soon <u>recover</u> me; meantime, dear sweet,	
	Pity my troubled heart; griefs are extreme:	
94	Yet, sweet, when I am gone, <u>think on my dream</u> . –	= a veiled threat: "carefully consider the significance of my dream."
	Who waits without? ho!	
96		
98	<i>Enter Petruchio, Nibrassa, Fiormonda, D'Avolos, Roseilli disguised as before, and Fernando.</i>	
100	Is <u>provision</u> ready,	= preparation.
	To <u>pass</u> to Lucca?	= travel.
102		
104	<b>Pet.</b> It <u>attends</u> your highness,	= awaits.
106	<b>Duke.</b> Friend, <u>hold</u> ; take here from me this jewël, this:	= expression used when giving money or other item of value to another.
	[ <i>Gives Bianca to Fernando.</i> ]	
108		
110	Be she your care till my return from Lucca,	
	Honest Fernando. – Wife, respect my friend. –	
112	Let's go: – but hear ye, wife, think on my dream.	
	[ <i>Exeunt all but Roseilli and Petruchio.</i> ]	
114		
116	<b>Pet.</b> Cousin, one word with you: doth not this <u>cloud</u> Acquaint you with strange novelties? The duke	115-6: <i>doth not...novelties</i> = the sense is "don't you find these troubling and previously unseen circumstances ( <i>cloud</i> ) <sup>1</sup> to be unusual?"
	Is lately much <u>distempered</u> : what he means	= vexed, troubled. <sup>1</sup>
118	By journeying now to Lucca, is to me	
	A riddle; can you clear my <u>doubt</u> ?	= uncertainty.
120		
122	<b>Ros.</b> O, sir,	= ie. Roseilli does not know the answer.
	<u>My fears exceed my knowledge</u> , yet I note	= relate. <sup>1</sup>
124	No less than you <u>infer</u> ; all is not well;	= "regardless of whoever else comes out of all this success-fully".
	Would 'twere! <u>whosoever thrive</u> , I shall be sure	= desires (to marry Fiormonda) which he expects to never be fulfilled.
	Never to rise to my <u>unhoped desires</u> .	= shortly.
126	But, cousin, I shall tell you more <u>anon</u> :	
	Meantime, pray send my Lord Fernando to me;	
128	I covet much to speak with him.	
130	<b>Pet.</b> And see,	
	He comes himself; I'll leave you both together.	
132		
	[ <i>Exit Petruchio.</i> ]	
134		
	<i>Re-enter Fernando.</i>	
136		
	<b>Ferna.</b> The duke is horsed for Lucca.	
	[ <i>To Roseilli</i> ] How now, coz,	
138	How prosper you in love?	
140	<b>Ros.</b> <u>As still I hoped</u> . –	= "as I always expected" <sup>3</sup> – that is, poorly.

142	My lord, you are <u>undone</u> .	= (in the process of being) destroyed. <sup>1</sup>
144	<b>Ferna.</b> Undone! in what?	
146	<b>Ros.</b> Lost; and I fear <u>your life is bought and sold</u> ; I'll tell you how. <u>Late in my lady's chamber</u> , As I by chance lay slumbering on the <u>mats</u> ,	= Fernando has been betrayed, a common expression. = recently. = ie. Fiormonda's bedroom. = a rough woven material, sometimes made from rushes, laid on the floor.
148	In comes the lady marquess, and with her Julia and D'Avolos; where sitting down,	
150	Not <u>doubting</u> me, "Madam," quoth D'Avolos, "We have discovered now the nest of shame."	= suspecting.
152	In short, my lord, – for you already know As much as they reported, – <u>there was told</u>	= ie. D'Avolos told Fiormonda.
154	The <u>circumstance</u> of all your <u>private</u> love And meeting with the duchess; when, <u>at last</u> ,	= details. = secret, concealed. <sup>1</sup> = in conclusion.
156	False D'Avolos concluded with an oath, "We'll make," quoth he, "his <u>heart-strings</u> crack for this."	= the anatomical seat of intense love. <sup>1</sup>
158	<b>Ferna.</b> Speaking of me?	
160	<b>Ros.</b> Of you; "Ay," quoth the marquess, "Were not the duke a <u>baby</u> , he would seek Swift vengeance; for he knew it long ago."	= 159: Fernando has no idea of Fiormonda's scheming to bring him down.  = a reference to the duke's timidity. <sup>1</sup>
164	<b>Ferna.</b> Let him know it; – yet I vow <u>She</u> is as <u>loyal in her plighted faith</u> As is the sun in Heaven: but <u>put case</u> She were not, and the duke did know she were not: This sword <u>lift</u> up, and guided by this arm, Shall guard her from an armèd troop of <u>fiends</u> , And <u>all the earth</u> beside.	= ie. Bianca. = ie. faithful to her wedding vows. = suppose.  169-171: Fernando, indicating or gripping his sword, swears to protect Bianca from all harm. <i>lift</i> = ie. lifted. <i>fiends</i> = demons. <i>all the earth</i> = ie. all of humanity. <sup>4</sup>
172	<b>Ros.</b> You are <u>too safe</u>	
174	In your destruction.	173-4: "you are over-confident ( <i>too safe</i> ) in your feeling safe from ruin."
176	<b>Ferna.</b> Damn him! – he shall feel – But <u>peace</u> ! who comes?	= be quiet.
178		
180	<i>Enter Colona.</i>	
182	<b>Col.</b> My lord, the duchess craves A word with you.	
184	<b>Ferna.</b> Where is she?	
186	<b>Col.</b> In her chamber.	
188	<b>Ros.</b> Here, have a plum for ie'ee –	
190	<b>Col.</b> Come, fool, I'll give thee plums <u>enow</u> ; come, fool.	= plural form of <i>enough</i> . <sup>1</sup>
192	<b>Ferna.</b> Let slaves in mind be servile to their fears; <u>Our heart is high instarred in brighter spheres</u> .	192-3: fearful individuals live their lives beholden to their cowardice; Fernando, metaphorically high-minded, thinks and acts with honour, always doing the right thing, regard- less of the consequences. <i>Our</i> = ie. "my".
194		

		<p><i>instarred</i> = made into a star.</p> <p><i>spheres</i> = second allusion to the Ptolemaic view of the universe, in which the stars and heavens are encased in concentric <i>spheres</i>, each revolving around the earth.</p>
	[ <i>Exeunt Fernando and Colona.</i> ]	
196	<b>Ros.</b> I see him lost already.	197: Roseilli recognizes that Fernando is doomed, since he refuses to take steps to protect himself.
198	If all prevail not, we shall know too late,	
	No toil can <u>shun</u> the violence of Fate.	199: no amount of effort can help us avoid ( <i>shun</i> ) the destructive endings Fate has in store for us.
		Note the pair of rhyming couplets that end Act IV (192-3, 198-9).
		<b>Gifford III:</b> Gifford is unimpressed with Fernando's bravado (lines 165-193):
		"Fernando is a poor wretched creature. He boasts and blusters incessantly of his prowess, and the reader is led to expect that...he can upon occasion ' <i>control whole armies</i> ;' yet he is taken like a rat in a trap, and with as little effort as Mauruccio. The duke too roars and bellows in a similar key, and just as little to the purpose: but his starts are the impotency of dotage, raised to frenzy by the machinations of others."
	END OF ACT IV.	

## ACT V.

### SCENE I.

*The Palace: the Duchess's Bedchamber.*

*The curtain is drawn.*

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

*Enter above Fiormonda.*

= revealed.

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

**Fiorm.** [Aside]

Now fly, Revenge, and wound the lower earth,  
That I, insphered above, may cross the race

2-4: *Now fly...despised* = reflecting a common trope of the era, Fiormonda, addressing personified Revenge, metaphorically describes herself as a star, directing the fortunes of those on earth below her. Note how the metaphor is implied, as *star* is not explicitly mentioned.

*lower earth* = ie. the earth which lies below the firmament.

*insphered* = third allusion to what were believed to be the revolving, concentric crystalline *spheres* of the universe containing all the heavenly bodies.

3-4: *may cross...despised* = "may thwart (*cross*) that course (*race*)<sup>1</sup> of love (between Fernando and Bianca) which I condemn".

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

= ie. "the graves of those"

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

**Bian.** Why shouldst thou not be mine? why should  
the laws,  
The iron laws of ceremony, bar

8: *the iron...ceremony* = the inviolable vows of marriage, referring to her marriage to the duke (*ceremony* = a sacred religious rite).<sup>1</sup>  
*bar* = prevent, ie. "be an obstacle to our".

Mutual embraces? what's a vow? a vow?  
Can there be sin in unity? could I

10: *unity* = two people becoming one, or being of a single mind.<sup>1</sup>  
*could I* = ie. "if I could".

As well dispense with conscience as renounce  
The outside of my titles, the poor style  
Of duchess, I had rather change my life  
With any waiting-woman in the land  
To purchase one night's rest with thee, Fernando,  
Than be Caraffa's spouse a thousand years.

= ie. as easily.  
= highest.<sup>1</sup> = name or title.  
= exchange.

= obtain. = repose.

**Fiorm.** [Aside]

Treason to wedlock! this would make you sweat.

= ie. anxiously perspire; Fiormonda addresses the audience.

**Ferna.** Lady of all.....as before,  
.....what I am,....  
To survive you, or I will see you first

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

23-28: Fernando vows to have himself buried alive with Bianca, should she predecease him, unless the duke dies first.

= either. = latter.

25-26: *By all...eyes* = a powerful vow; *taste* = experience.

Or widowed or buried: if the last,  
By all the comfort I can wish to taste,



26	By your fair eyes, that sepulchre that holds Your coffin shall <u>incoffin</u> me alive;	= place into a coffin, <sup>1</sup> ie. bury.
28	I sign it with this seal.	
30	[Kisses her.]	
32	<b>Fiorm.</b> [Aside] Ignoble strumpet!	
34	<b>Bian.</b> You shall not swear; <u>take off</u> that oath again, Or thus I will <u>enforce</u> it.	= cancel or recall; <sup>1</sup> Bianca is responding playfully. = ie. "force you to recall the oath."
36	[Kisses him.]	
38	<b>Ferna.</b> Use that force,	
40	And make me <u>perjur[è]d</u> ; for whiles your lips Are made the <u>book</u> , it is a <u>sport</u> to swear,	40: <b>perjured</b> = describes one who breaks a vow. 40-42: <b>for whiles...forswear</b> = "it is fun to make vows and then break ( <b>forswear</b> ) them on the Bible ( <b>book</b> ) that is your lips."
42	And glory to <u>forswear</u> .	<b>a sport</b> = a diversion or amusement.
44	<b>Fiorm.</b> [Aside] Here's <u>fast and loose</u> !	= shifty and immoral behaviour; <sup>1</sup> <b>fast and loose</b> was also "a gambling and cheating game in which players must try to guess whether or not a folded belt will be held fast by a stick when pulled" (OED, def. 3).
	Which, for a <u>ducat</u> , now <u>the game's on foot</u> ?	45: <b>ducat</b> = a gold coin of Venice. <b>the game's on foot</b> = the game is in motion or on; <sup>1</sup> occa- sionally appearing alternate version to Shakespeare's more famous <i>the game's afoot</i> .
46	[Whilst they are kissing, <u>enter the Duke</u> and D'Avolos, with their swords drawn, followed by Petruchio, Nibrassa, and a Guard.]	= the duke, remember, was supposed to be visiting the spa at Lucco; of course, this was a ruse, as he expected to catch Bianca and Fernando taking advantage of his presumed absence.
50	<b>Col.</b> [Within] Help, help! <u>madam</u> , you are betrayed,	= offstage. = to Bianca.
52	madam; help, help!	
54	<b>D'Av.</b> [Aside to Duke] Is there <u>confidence</u> in <u>credit</u> ,	54: ie. "do you believe me now?" <b>confidence</b> = trust, faith. <b>credit</b> = belief or reputation. <sup>1</sup>
56	now, sir? belief in your own eyes? do you see? do you see, sir? can you behold it without <u>lightning</u> ?	= striking with a weapon. <sup>1</sup>
58	<b>Col.</b> [Within] Help, madam, help!	
60	<b>Ferna.</b> What noise is that? I heard <u>one cry</u> .	= someone. = ie. cry out.
62	<b>Duke.</b> [Comes forward] Ha, did you? Know you who I am?	
64	<b>Ferna.</b> Yes; th'art Pavy's duke,	
66	<u>Dressed like a hangman</u> : see, I am unarmed,	= metaphorically, the duke has arrived to kill either Fer- nando or Bianca, or perhaps both.
68	<u>Yet</u> do not fear <u>thee</u> ; though the coward <u>doubt</u> Of what I could have done hath made thee steal Th' advantage of this time, yet, duke, I dare	67: <b>Yet</b> = ie. "yet I". <b>thee</b> = though outwardly formal, Fernando uses <b>thee</b> in addressing the duke to signify his lack of respect for the man whose wife he is kissing. 67-69: <b>though the...time</b> = "your cowardly suspicion ( <b>doubt</b> ) of my affair with Bianca has led you to come at me

		with a sword when you knew I would be unarmed."
		68-69: <i>steal...this time</i> = "take advantage of this opportune moment".
70	Thy worst, for murder sits upon thy cheeks:	
	<u>To't</u> , man!	= ie. "get to it".
72		
	<b>Duke.</b> I am too angry in my rage	
74	To <u>scourge</u> thee <u>unprovided</u> . – Take him hence;	74: <i>scourge</i> = punish, implying divine judgment. <sup>1</sup>
	Away with him!	<i>unprovided</i> = unprepared, because Fernando is unarmed.
76		
	[ <i>The Guard seize Fernando.</i> ]	
78		
	<b>Ferna.</b> Unhand me!	
80		
	<b>D'Av.</b> You must go, sir.	
82		
	<b>Ferna.</b> Duke, do not shame thy manhood to lay hands	
84	On that most innocent lady.	84: Gifford is brutal in his assessment of Bianca's ostensibly <i>innocent</i> character: "Our author seems to have very loose notions of female honour. He certainly goes much beyond his age, which was far enough from squeamish on this point, in terming Bianca <i>innocent</i> . She is, in fact, a gross and profligate adulteress, and her ridiculous reservations, while they mark her lubricity (ed: ie. slipperiness), only enhance her shame" (p. 475). <sup>5</sup>
86	<b>Duke.</b> Yet again! –	
	Confine him to his chamber.	
88		
	[ <i>Exeunt D'Avolos and the Guard with Fernando.</i> ]	
90		
	Leave us all;	
92	None stay, not one; shut up the doors.	
94		94: only the duke and Bianca remain onstage; Fiormonda is still on the balcony.
	[ <i>Exeunt Petruchio and Nibrassa.</i> ]	
96	<b>Fiorm.</b> Now shew thyself my brother, brave Caraffa.	96: "now prove you are man enough to be my brother", ie. by killing the duchess.
98	<b>Duke.</b> Woman, stand forth before me; – wretched whore,	
	What canst thou hope for?	99: ie. "what can you expect from me (except the worst)?"
100		
	<b>Bian.</b> Death; I wish no less.	
102	You told me you had dreamt; and, gentle duke,	
	Unless you be <u>mistook</u> , <u>you are now awaked</u> .	103: <i>mistook</i> = mistaken. <i>you are now awaked</i> = ie. the duke can see that the adultery before his eyes is real after all; Bianca alludes to the duke's dream of the previous scene. <i>you are</i> = read as <i>y'are</i> .
		= ie. "I hold up".
104		
	<b>Duke.</b> Strumpet, I am; and in my hand <u>hold up</u>	
106	<u>The edge</u> that must <u>uncut</u> thy <u>twist</u> of life:	106: <i>The edge</i> = ie. his sword. <i>uncut</i> = ie. sever, cut. <i>twist of life</i> = thread or cord of life; the three Fates of Greek mythology spun and then cut the thread of every person's life.
	Dost thou not <u>shake</u> ?	= ie. from fear or terror.
108		
	<b>Bian.</b> For what? to see a weak,	

110	Faint, trembling arm advance a <u>leaden</u> blade?	= heavy, suggesting the duke's inability to effectively wield his sword.
	Alas, good man! <u>put up</u> , put up; thine eyes	= "resheathe your sword".
112	Are likelier much to weep than arms to strike:	
	What would you do now, <u>pray</u> ?	= "please tell me."
114	<b>Duke.</b> What! shameless harlot!	
116	Rip up the cradle of thy cursèd womb,	116-8: a graphic description of Fernando's impregnating of Bianca.
	In which the <u>mixture</u> of that traitor's lust	= usually refers to sexual intercourse; Moore suggests "seed".
118	<u>Imposthumes</u> for a birth of bastardy.	= swells (like a tumor). <sup>1</sup>
	Yet come, and if thou think'st thou canst deserve	
120	One mite of mercy, <u>ere the boundless spleen</u>	= before the unlimited ill-humour. <sup>1</sup>
	Of <u>just</u> -consuming wrath <u>o'erswell</u> my reason,	121: <b>just</b> = justifiably. <sup>1</sup> <b>o'erswell</b> = spills over, as a liquid, <sup>1</sup> suggesting "over-takes" or "subsumes".
122	Tell me, bad woman, tell me what could move	122-3: <b>tell me...youth</b> = "tell me what reason you could possibly have to seek variety in love by sporting with another man, as is commonly done by young people?"
	Thy heart to crave variety of youth?	
124	<b>Bian.</b> I'll tell ye, if you <u>needs would be resolved</u> ;	= must have it explained or clarified. <sup>1</sup>
126	I held Fernando much the <u>properer</u> man.	= better looking.
128	<b>Duke.</b> Shameless, intolerable whore!	
130	<b>Bian.</b> What ails you?	
	Can you imagine, sir, the <u>name</u> of duke	= title.
132	Could make a crooked leg, a <u>scambling foot</u> ,	= a sprawling way of walking. <sup>1,3</sup>
	A <u>tolerable</u> face, a <u>wearish</u> hand,	= an endurable, or of middling quality. <sup>1</sup> = withered. <sup>3</sup>
134	A <u>bloodless</u> lip, or such an untrimmed beard	= pale, suggesting lack of health.
	As yours, fit for a lady's pleasure? no:	132-5: there has been no indication in the play to this point that the duke was deformed in any way.
136	I wonder you could think 'twere possible,	
	When I had once but looked on your Fernando,	
138	I ever could love you again; <u>fie, fie</u> !	= "for shame!"
	Now, by my life, I thought that long ago	
140	Y' had known it, and been glad you had a friend	
	Your wife did think so well of.	
142		<b>143-7 (below):</b> the duke blusters, but his inability to act only serves to increase both his humiliation and the scorn of those around him.
	<b>Duke.</b> O my stars!	
144	Here's impudence <u>above all history</u> .	= never before witnessed on earth.
	Why, thou detested <u>reprobate in virtue</u> ,	= unredeemed sinner, one who has rejected honourable behaviour.
146	Durst thou, without a blush, before mine eyes	
	Speak such immodest language?	
148	<b>Bian.</b> Dare! yes, 'faith,	
150	You see I dare: I know what you would say now;	= gladly. <sup>1</sup>
	You would <u>fain</u> tell me how exceeding much	= beholden. = "you who". = deigned (to raise).
152	I am <u>beholding</u> to you, <u>that vouchsafed</u>	= ie. rank of gentry.
	Me, from a simple gentlewoman's place,	= to the.
154	<u>The</u> honour of your bed: 'tis true, you did;	
	But why? 'twas but because you thought I had	

156	A spark of beauty more than you had seen. To answer this, <u>my reason is the like</u> ;	= Bianca's reason for falling in love with Fernando is an identical one. = ie. sexual appetite, lust.
158	The self-same <u>appetite</u> which led you on To marry me led me to love your friend:	
160	O, he's a gallant man! if ever yet Mine eyes beheld a miracle composed	
162	Of flesh and blood, Fernando has my <u>voice</u> . I must confess, my lord, that, for a prince,	= ie. vote.
164	Handsome enough you are, and [- and] no more; But to compare yourself with him! trust me,	164: Bianca implicitly takes back what she said about the duke's deformed physical appearance.
166	You are too much in fault. Shall I advise you? <u>Hark in your ear</u> ; thank Heaven he was so slow	= "listen ( <i>hark</i> ) closely".
168	As not to wrong your sheets; for, as I live, The <u>fault was his</u> , not mine.	= Bianca is not passing moral blame on Fernando, but quite the opposite: "the only reason I have not yet slept with Fernando is that he was being too hesitant to do so.
170		
172	<b>Fiorm.</b> Take this, take all.	171: "if you can accept this from her, then you will endure everything that is happening;" Fiormonda chides the duke.
	<b>Duke.</b> Excellent, excellent! the pangs of death Are music <u>to</u> this. –	= ie. compared to. <sup>4</sup> = guardian spirit. <sup>1</sup> = married. <sup>1</sup>
174	Forgive me, my <u>good genius</u> ; I had thought I <u>matched</u> a woman, but I find she is	
176	A devil, worsen than the worst in hell. – Nay, nay, since <u>we are in, e'en come, say on</u> ;	= ie. "we have come this far". = "go on, tell me everything." = ie. "I am listening carefully."
178	<u>I mark you to a syllable</u> : you say The fault was his, not yours; why, virtuous mistress,	= craftiness, ability to deceive. = secret. = ie. marksman, meaning victim or target. <sup>1</sup>
180	Can you imagine you have so much <u>art</u> Which may persuade me you and your <u>close markman</u>	
182	Did not a little <u>traffic</u> in <u>my right</u> ?	183: <b>traffic</b> = trade, a commercial metaphor for sex. <b>my right</b> = ie. the duke's exclusive right, as husband, to enjoy Bianca.
184		
	<b>Bian.</b> Look what I said, 'tis true; for, know it now, – I must confess <u>I missed no means</u> , no time,	186f: Bianca twists the facts to protect Fernando. <b>I missed no means</b> = Bianca tried everything.
186	To win him to my bosom; but so much, So holily, with such <u>religion</u> ,	= reverence, devotion. <sup>1</sup> = Fernando rejected her advances, out of respect for his friendship with the duke. = "he considered".
188	<u>He kept the laws of friendship</u> , that my suit <u>Was held but</u> , in comparison, a jest;	= ie. more often. = extremity.
190	Nor did I <u>offer</u> urge the <u>violence</u> Of my affection, but as oft he urged	192-3: <b>he urged...and friend</b> = Fernando refused her advances, citing his deep friendship with the duke.
192	The sacred vows of faith 'twixt friend and friend:  Yet be assured, my lord, if ever language Of cunning servile flatteries, entreaties,	194-7: "yet be assured, I tried every tactic and entreaty I could think of to seduce Fernando." Bianca is exaggerating a bit here, both to protect Fernando and hurt the duke.
194	Or what in me is, could procure his love, I would not blush to speak it.	
196		
198	<b>Duke.</b> Such another As thou art, miserable creature, would <u>Sink</u> the whole sex of women: yet confess,	= lead to the destruction of, with possible added sense of "send to hell". <sup>1</sup>
200		
202	What witchcraft used <u>the wretch</u> to <u>charm the [he]art</u>	202-4: a common dramatic motif, suggesting the aggressor

204	Of the once <u>spotless temple</u> of thy mind? For without witchcraft it could ne'er be done.	in love (here, Fernando, <i>the wretch</i> ) used supernatural means to seduce his or her victim. <i>charm the heart</i> = the quarto prints <i>charme the art</i> , which the older editors emend to <i>charm the heart</i> , a common expression; Moore keeps <i>charm the art</i> , which he glosses as "gain control by magic art" (p. 244), <sup>4</sup> even though <i>charm the art</i> appears nowhere else in contemporary literature. Dyce wonders if <i>art</i> should be <i>altar</i> , (to tie in with the <i>temple</i> metaphor), while the anonymous editor of an 1831 set of selected scenes from Ford's plays <sup>6</sup> proposes <i>ark</i> for <i>art</i> ! <i>spotless</i> = morally pure. <i>temple</i> = yet another comparison of Bianca to a <i>temple</i> .
206	<b>Bian.</b> <u>Phew!</u> – <u>and you be in these tunes</u> , sir, I'll <u>leave</u> ;	206: <i>Phew!</i> = expresses disgust. <sup>1</sup> <i>an you...tunes</i> = ie. "if this is your frame of mind". <i>leave</i> = cease, ie. say no more. <sup>12</sup> 207: ie. "now you know everything."
208	You know the best and worst and all.	
210	<b>Duke.</b> Nay, then, Thou tempt'st me to thy ruin. Come, black angel, Fair devil, in thy prayers <u>reckon up</u> 212 The <u>sum in gross</u> of all thy <u>veinèd</u> follies; There, amongst others, weep in tears of blood 214 For <u>one</u> above the rest, adultery! Adultery, Bianca! such a guilt 216 As, were the <u>sluices</u> of thine eyes <u>let up</u> ,	210-1: <i>black...devil</i> = an interesting pair of oxymorons. = count up, beginning a brief accounting metaphor. = full number. = running in the blood, ie. ingrained. <sup>6</sup>  = ie. the one folly.  216: metaphorically, "which, even if you were to weep uncontrollably, releasing a lake-full of tears". <i>sluices</i> = gates of a dam, <sup>1</sup> which could be raised ( <i>let up</i> ) to release water.  217-8: <i>'tis not...to youth</i> = the duke isn't blaming the natural and ordinary ( <i>trivial</i> ) <sup>1</sup> instincts which attract young people to each other. <i>tide</i> = natural ebb and flow.
218	Tears cannot wash it off: 'tis not the <u>tide</u> Of <u>trivial</u> wantonness from youth to youth,	
220	But thy abusing of thy lawful bed, Thy husband's bed; his in whose breast thou sleep'st, His that did prize thee more than all the <u>trash</u> 222 Which hoarding <u>worldlings</u> make an idol of.	221-2: the duke values Bianca more than misers do money. <i>trash</i> = contemptuous term for money. <i>worldlings</i> = those people who are devoted to the pleasures of the world. <sup>1</sup>
224	When thou shalt find the catalogue enrolled Of thy misdeeds, there shall be writ in <u>text</u> Thy bastarding the <u>issues</u> of a prince.	223-4: <i>catalogue...misdeeds</i> = an allusion to the "books" of Revelation 20:12, which record all the good and bad works of those about to be judged. = ie. text-hand, ie. a fine, large handwriting appropriate for books. <sup>1</sup> 225: the duke vocalizes the greatest fear of a ruler, that his heirs won't actually be his own flesh and blood. <i>issues</i> = off-spring.
226	Now turn thine eyes into thy hovering soul, And do not hope for life; <u>would angels</u> sing 228 A requiem at my <u>hearse</u> but to dispense With my revenge on thee, 'twere all in vain: 230 Prepare to die!	227-9: <i>would angels...vain</i> = perhaps, "were the angels themselves to sing a requiem at my funeral bier or tomb ( <i>hearse</i> ) <sup>1</sup> as a means to persuade me not to take revenge on thee, it would all be in vain (ie. they would be wasting their time)." Moore suggests, "could I secure a happy immortality by sparing thy life, I would not forgo my revenge" (p. 246). <sup>4</sup>
232	<b>Bian.</b> [ <i>Opens her bosom</i> ] <u>I do</u> ; and to the point	= the quarto prints <i>I, doe</i> here, which Moore notes could be interpreted as "Ay, do."

234	Of thy sharp sword with open breast I'll run Half way thus naked; – do not <u>shrink</u> , Caraffa; This daunts not me: but in the <u>latter</u> act	= recoil, draw back. <sup>1</sup> = last.
236	Of thy revenge, 'tis all the <u>suit</u> I ask At my last gasp, to spare <u>thy noble friend</u> ;	= request. = ie. Fernando.
238	For life to me without him were a death.	
240	<b>Duke.</b> Not this; I'll none of this; 'tis not so fit –	
242	[ <i>Casts away his sword.</i> ]	
244	Why should I kill her? she may live and change, Or –	
246	<b>Fiorm.</b> Dost thou <u>halt</u> ? faint coward, dost thou wish To blemish all thy glorious ancestors? Is this thy courage?	= vacillate; <sup>1</sup> Fiormonda is frustrated by the duke's continued inability to act.
250	<b>Duke.</b> Ha! say you so too? –	
252	Give me thy hand, Bianca.	
254	<b>Bian.</b> Here.	
256	<b>Duke.</b> Farewell; Thus go in everlasting sleep to dwell!	
258	[ <i>The Duke draws his <u>poniard</u> and stabs her.</i> ]	= dagger.
260	Here's blood <u>for</u> lust, and <u>sacrifice</u> for wrong.	261: <b>for</b> = in exchange for. <b>sacrifice for wrong</b> = a sacrifice in return for an injury, ie. the <i>love's sacrifice</i> of the play's title.
262	<b>Bian.</b> Tis <u>bravely</u> done; <u>thou hast struck home at once</u> :	= excellently. = the duke has killed her with a single blow.
264	Live to repent too late. Commend my love To thy true friend, my love to him that <u>owes</u> it;	= owns.
266	<u>My tragedy to thee</u> ; my heart to – to – Fernando. Oo – Oh!	= Bianca could be directing this line either to Fiormonda (who urged her murder from the balcony) or the duke. <sup>5</sup>
268	[ <i>Bianca dies.</i> ]	
270	<b>Duke.</b> Sister, she's dead.	
272	<b>Fiorm.</b> Then, whiles thy rage is warm,	
274	Pursue <u>the causer</u> of her <u>trespasses</u> .	274: <b>the causer</b> = ie. Fernando. <b>trespasses</b> = offenses, sins; <sup>1</sup> usually emended to <b>trespass</b> to repair the line's meter.
276	<b>Duke.</b> Good: I'll <u>slake no time</u> whiles I am hot in blood.	= not neglect the time; probably an error for the common expression <b>slack no time</b> , meaning "lose or waste no time".
278	[ <i>Takes up his sword and exit.</i> ]	
280	<b>Fiorm.</b> Here's royal vengeance! this <u>becomes</u> the state	= is fitting for.
282	Of his disgrace and my <u>unbounded fate</u> .	= Moore interprets this to mean "endless suffering", but Gifford, commenting that <b>unbounded fate</b> "conveys no meaning", emends <b>fate</b> to <b>hate</b> , which Dyce too accepts.
284	[ <i>Exit above.</i> ]	

## ACT V, SCENE II.

*An Apartment in the Palace.*

*Enter Fernando, Nibrassa, and Petruchio.*

**Pet.** [To Fernando]

May we give credit to your words, my lord?  
Speak, on your honour.

**Ferna.** Let me die accursed,  
If ever, through the progress of my life,  
I did as much as reap the benefit  
Of any favour from her save a kiss:  
A better woman never blessed the earth.

**Nib.** Beshrew my heart, young lord, but I believe

thee: alas, kind lady, 'tis a lordship to a dozen  
points but the jealous madman will in his fury

offer her some violence.

**Pet.** If it be thus, 'twere fit you rather kept  
A guard about you for your own defence  
Than to be guarded for security

Of his revenge; he is extremely moved.

**Nib.** Passion of my body, my lord, if 'a come in  
his odd fits to you, in the case you are, he might

cut your throat ere you could provide a weapon  
of defence: nay, rather than it shall be so, hold,

take my sword in your hand; 'tis none of the

sprucest, but 'tis a tough fox will not fail his  
master, come what will come. Take it: I'll  
answer't, I; in the mean time, Petruchio and I  
will back to the duchess' lodging.

[Nibrassa gives Fernando his sword.]

**Pet.** Well thought on; – and, in despite of all his rage,  
Rescue the virtuous lady.

**Nib.** Look to yourself, my lord! the duke comes.

*Enter the Duke, his sword in one hand,  
and a bloody dagger in the other.*

**Duke.** Stand, and behold thy executioner,  
Thou glorious traitor! I will keep no form  
Of ceremonious law to try thy guilt:

1: "can we believe you?"

= except, other than.

= curse.

12-13: *'tis a lordship...points* = "it's a safe bet", as in "I'll  
bet 10 to 1."

*points* = tagged laces used to tie clothes together.

= ie. "inflict on Bianca"; the men are ignorant of the duchess'  
slaying.

16-19: *'twere fit...security* = "you should be prepared to  
defend yourself rather than rely on your confidence (or  
overconfidence, both definitions of *security*) in your safety."

= ie. to anger.

= an oath: an allusion to the suffering of Christ. = he.

22: *odd fits* = peculiar or singular paroxysm of insanity.<sup>1,2</sup>  
*case you are* = "situation you are in".

= ie. "before you could get your hands on".

= ie. "here", term used when handing something to another.

25-26: *'tis none...sprucest* = Nibrassa admits his sword  
is not the finest example around.

= old-fashioned type of sword.<sup>1</sup> = which will.

= be accountable or take responsibility for it.

33: *Well thought on* = ie. "a good idea."

*in despite* = "in the face of"; *in* may be omitted to  
repair the line's meter.

42: *glorious* = haughty.<sup>1</sup>

42-43: *I will...guilt* = ie. Fernando will not get the  
benefit of a formal trial, especially a jury trial.

		<i>try</i> = test, weigh.
44	Look here, 'tis written on my <u>poniard's</u> point,	= dagger's.
46	The bloody evidence of thy <u>untruth</u> , Wherein thy conscience and the wrathful rod	= disloyalty.
	Of Heaven's scourge for lust at once give up	46-47: <i>rod...scourge</i> = the rod of correction or punishment of Proverbs 22:15.
48	The verdict of thy <u>crying</u> villainies.	47-48: <i>give up...verdict of</i> = declare guilty, condemn.
50	I see th'art armed: prepare, I <u>crave no odds</u>	= notorious. <sup>1</sup>
	Greater than is the justice of my cause; Fight, or I'll kill thee.	= seek no unfair advantage.
52	<b>Ferna.</b> Duke, I fear <u>thee</u> not:	= Fernando continues to contemptuously address the duke with <i>thee</i> .
54	But first I <u>charge</u> thee, as thou art a prince,	= command, exhort. <sup>1</sup>
56	Tell me how hast thou <u>used</u> thy duchess?	55: ie. "what have you done with Bianca?" <i>used</i> = treated.
	<b>Duke.</b> How!	
58	To add <u>affliction</u> to thy <u>trembling ghost</u> ,	= misery. <sup>1</sup> = fearful soul.
60	Look on my dagger's <u>crimson dye</u> , and <u>judge</u> .	= ie. blood, metaphorically. = ie. "figure it out for yourself."
62	<b>Ferna.</b> Not dead?	
64	<b>Duke.</b> Not dead! yes, by my honour's truth: why, fool,	
66	Dost think I'll <u>hug my injuries</u> ? no, traitor!	= "embrace or welcome the affronts inflicted on me".
68	I'll mix your souls together in your deaths, As you did both your bodies in her life. – <u>Have at thee!</u>	= common expression used to signal the commencement of an attack.
70	<b>Ferna.</b> <u>Stay</u> ; I yield my weapon up.	= stop!
72	[ <i>Fernando drops his sword and kneels.</i> ]	
74	Here, here's my bosom: as thou art a duke, <u>Dost honour goodness</u> , if the chaste Bianca Be murdered, murder me.	= ie. "and you honour virtue".
76	<b>Duke.</b> Faint-hearted coward,	
78	<u>Art thou so poor in spirit!</u> Rise and fight;	= ie. "are you too cowardly to fight?"
80	Or, by the glories of my house and name, I'll kill thee <u>basely</u> .	= ie. because Fernando refuses to defend himself.
82	<b>Ferna.</b> Do but hear me first:	
84	Unfortunate Caraffa, thou hast butchered An innocent, a wife as free from lust As any terms of art can deify.	85: literally, "as any cunning words can make godlike", ie. as words could possibly express.
86	<b>Duke.</b> Pish, this is <u>stale</u> dissimulation;	= hackneyed, old.
88	I'll hear no more.	
90	<b>Ferna.</b> If ever I unshrined The altar of her purity, or tasted	90-91: <i>If ever...purity</i> = metaphorically, "if ever I did anything to defile her chastity"; the image is of a desecrated altar dedicated to Bianca's untarnished existence.
92	More of her love than what without <u>control</u> Or blame a brother from a sister might,	= restriction.



94	<u>Rack</u> me to <u>atomies</u> . I must confess	94: <b>Rack</b> = tear, as by the instrument of torture. <b>atomies</b> = atoms, ie. tiny pieces.
96	I have too much <u>abused</u> thee; did exceed In lawless courtship; 'tis too true, I did: But, by the honour which I owe to goodness, 98 For any actual <u>folly</u> I am free.	95-98: though confessing to having <i>tried</i> to seduce Bianca, Fernando is free from the sin of <i>actually</i> and successfully doing so. <b>abused</b> (line 95) = taken advantage of, mistreated. <b>folly</b> (line 98) = transgression. <sup>1</sup>
100	<b>Duke.</b> 'Tis false: <u>as much in death for thee she spake</u> .	= ie. Bianca said the same thing about Fernando. <b>spake</b> = more common alternate version of <i>spoke</i> , the latter finally prevailing in the late 17th century.
102	<b>Ferna.</b> <u>By yonder starry roof</u> , 'tis true. O duke!  Couldst thou rear up another world like this, 104 Another like to that, and more, or more, Herein thou art most wretched; all the wealth  106 Of all those worlds could not redeem the loss Of such a <u>spotless</u> wife. – Glorious Bianca, 108 Reign in the triumph of thy martyrdom; Earth was unworthy of thee!  110 <b>Nib. and Pet.</b> Now, <u>on our lives</u> , we both believe him.	= Fernando swears on the firmament.  103-5: <b>Couldst thou...wretched</b> = even if the duke could relive his life on numerous worlds equal to this one, he would never be as miserable as he should feel at this moment.  107: <b>spotless</b> = free from taint or sin. 107-9: <b>Glorious...of thee</b> = an apostrophe to Bianca.
112	<b>Duke.</b> Fernando, dar'st thou swear upon my sword 114 To <u>justify</u> thy words?	= the two men stake their lives in support of Fernando's attestation.  = affirm, attest to. <sup>1</sup>
116	<b>Ferna.</b> I dare; look here.	
118	[ <i>Fernando kisses the sword.</i> ]	118: because a sword, with its hilt or handle, resembles a cross, it was thought to be an appropriate object upon which to make a binding and creditable vow.
120	'Tis not the fear of death <u>doth prompt my tongue</u> , For I would wish to die; and thou shalt know, 122 Poor miserable duke, since she is dead, I'll <u>hold</u> all life a hell.	= "that makes me say what I am saying" (ie. to save his life).  = regard. <sup>1</sup>
124	<b>Duke.</b> Bianca chaste!	
126	<b>Ferna.</b> As <u>virtue's self</u> is good.	= ie. "virtue itself"
128	<b>Duke.</b> Chaste, chaste, and killed by me! to her 130 I offer up this remnant of my –	
132	[ <i>The Duke <u>offers</u> to stab himself, and is <u>stayed</u> by Fernando.</i> ]	= tries. = stopped or prevented.
134	<b>Ferna.</b> Hold!	
136	Be gentler to thyself.	
138	<b>Pet.</b> [ <i>To the Duke</i> ] Alas, my lord, Is this a wise man's <u>carriage</u> ?	= manner of behavior or conduct. <sup>1</sup>
140	<b>Duke.</b> <u>Whither</u> now	= to where.
142	Shall I run from the day, where never man, <u>Nor eye, nor eye of Heaven</u> , may see a <u>dog</u>	143: <b>Nor eye...Heaven</b> = ie. "neither human eye, nor the sun".

144 So hateful as I am? Bianca chaste!  
 Had not the fury of some hellish rage  
 146 Blinded all reason's sight, I must have seen  
 Her clearness in her confidence to die.

148 Your leave –

150 [Kneels, holds up his hands, and,  
 after speaking to himself a little, rises.]

152 'Tis done: come, friend, now for her love,  
 154 Her love that praised thee in the pangs of death,  
 I'll hold thee dear. – Lords, do not care for me,  
 156 I am too wise to die yet. – O, Bianca!

158 Enter D'Avolos.

160 **D'Av.** The Lord Abbot of Monaco, sir, is, in his  
 return from Rome, lodged last night late in the city,  
 162 very privately; and hearing the report of your  
 journey, only intends to visit your duchess to-morrow.

164 **Duke.** Slave, torture me no more! – note him, my lords;  
 166 If you would choose a devil in the shape  
 Of man, an arch-arch-devil, there stands one. –

168 We'll meet our uncle. – Order straight, Petruchio,

Our duchess may be coffined; 'tis our will  
 170 She forthwith be interred, with all the speed  
 And privacy you may, i' the college-church

172 Amongst Caraffa's ancient monuments:

Some three days hence we'll keep her funeral. –  
 174 Damned villain! bloody villain! – O, Bianca! –  
 No counsel from our cruël wills can win us;  
 176 But ills once done, we bear our guilt within us.

178 [Exeunt all but D'Avolos.]

180 **D'Av.** God boyee! "Arch-arch-devil!" why, I am  
paid. Here's bounty for good service! beshrew my  
 182 heart, it is a right princely reward. Now must I say

**dog** = in comparing himself to an animal, the duke reveals how basely he views himself.

= ie. "prevented me from thinking rationally". = would.

147: **clearness** = innocence.<sup>1</sup>

**her confidence to die** = ie. if Bianca had actually sinned, she would fear to die, as she could expect to be punished in the afterlife.

148: "with your permission".

150-1: the duke makes a private vow.

= consider. = "don't worry anymore about me".

162: **very privately** = in private lodgings.

162-3: **hearing...journey** = the abbot was in receipt of the official story that the duke had gone to visit the spas at Lucca.

= ie. D'Avolos.

= chief of the chiefs, ie. worst of the worst. A unique variation in the literature of the use of **arch** as an adjective.

168: **We'll meet our** = ie. "I will go meet my".

**uncle** = ie. uncle through marriage to Bianca.

**straight** = ie. straight away.

= ie. placed in a coffin.

= ie. **collegiate church**, a self-governing church managed by a *college* of non-monastic priests.<sup>1</sup>

172: in the ancient cemetery or mausoleum of the duke's family.

**monuments** = tombs.

= hold.

175-6: "we can't talk ourselves out of our feelings of guilt, which unalterably remain once we have performed a sinful deed." Note that the duke's part in the scene concludes with a rhyming couplet.

= ie. "God boy ye" or "God buy ye", an archaic way of saying *good-bye*.<sup>1</sup>

= ie. rewarded (sarcastic). = "a gift" or "generosity".<sup>1</sup>

182: **it is...reward** = "this is repayment worthy of a duke" (sarcastic).

184 my prayers, that I have lived to so ripe an age to  
 186 have my head stricken off. I cannot tell; 't may be  
 188 my Lady Fiormonda will stand on my behalf to  
 190 the duke: that's but a single hope; a disgraced  
 courtier oftener finds enemies to sink him when  
 he is falling than friends to relieve him. I must  
 resolve to stand to the hazard of all brunts now.  
 Come what may, I will not die like a cow[ard];  
 and the world shall know it.

[Exit.]

### ACT V, SCENE III.

*Another Apartment in the Palace.*

*Enter Fiormonda, and Roseilli discovered.*

1 **Ros.** Wonder not, madam; here behold the man  
 2 Whom your disdain hath metamorphosèd.  
 Thus long have I been clouded in this shape,  
 4 Led on by love; and in that love, despair:  
 If not the sight of our distracted court,  
 6 Nor pity of my bondage, can reclaim

The greatness of your scorn, yet let me know  
 8 My latest doom from you.

10 **Fiorm.** Strange miracle!  
 Roseilli, I must honour thee: thy truth,

12 Like a transparent mirror, represents  
 My reason with my errors. Noble lord,

14 That better dost deserve a better fate,  
 Forgive me: if my heart can entertain  
 16 Another thought of love, it shall be thine.

18 **Ros.** Blessèd, forever blessèd be the words!  
 In death you have revived me.

*Enter D'Avolos.*

22  
 24 **D'Av.** [Aside] Whom have we here? Roseilli,  
 the supposed fool? 'tis he; nay, then, help me

182-3: *say my prayers* = "give thanks to God"  
 (ironic).<sup>4</sup>

= "I don't know what to think"<sup>5</sup>

= defend D'Avolos.

= feeble.<sup>5</sup>

= destroy.

= save.

189: "be determined to risk or face all attacks or charges."<sup>1</sup>

190: it is worth pointing out that the quarto prints, "I will  
 not die lie a cow;" **cow** is usually emended to **coward**.

= Roseilli has finally removed, at least in part, his idiot's  
 disguise.

= ie. caused to change his appearance.

= obscured, ie. disguised, as by a cloud.<sup>1</sup>

= ie. for Fiormonda.

= ie. the troubled or deranged duke.

6: **my bondage** = perhaps, "the binding force of my circum-  
 stances".

**reclaim** = call back, retract.

= magnitude.

= final judgment.

10-16: Fiormonda, contrite, behaves sympathetically for  
 only the second time in the play (the first was when she  
 gave the exiled Maurizio some money).

**truth** = faithfulness.

12: **Like...mirror** = ie. like a mirror which shows one as  
 he or she really is.

12-13: **represents...errors** = "reveals my mistakes to  
 me."

= ie. "ever welcome or feel".

**Entering Character:** D'Avolos, who had been responsible  
 for giving Roseilli the impression he had been exiled perma-  
 nently, realizes his chickens have come home to roost; he  
 must also reckon that Roseilli, in his imbecile's disguise, has  
 heard all of D'Avolos' scheming conversations with Fior-  
 monda.

24-25: **help me...face** = D'Avolos calls on his dissembling

a brazen face! – My honourable lord! –

**Ros.** Bear off, bloodthirsty man! come not near me.

**D'Av.** Madam, I trust the service –

**Fiorm.** Fellow, learn to new-live: the way to thrift  
For thee in grace is a repentant shrif.

**Ros.** Ill has thy life been, worse will be thy end:  
Men fleshed in blood know seldom to amend.

*Enter Servant.*

**Serv.** [To *Fiormonda*] His highness commends his  
love to you, and expects your presence; he is ready to  
pass to the church, only staying for my lord abbot to  
associate him. – Withal, his pleasure is, that you,

D'Avolos, forbear to rank in this solemnity in the  
place of secretary, else to be there as a private man. –  
Pleaseth you to go?

*[Exeunt all but D'Avolos.]*

**D'Av.** As a private man! what remedy? This way  
they must come; and here I will stand, to fall  
amongst 'em in the rear,

*[A sad sound of soft music.  
The tomb is discovered.]*

*Enter four with torches, after them two Friars;  
after, the Duke in mourning manner;  
after him the Abbot, Flormonda, Colona, Julia,  
Roseilli, Petruchio, Nibrassa, and a Guard. –  
D'Avolos following behind. Coming near the tomb,  
they all kneel, making shew of ceremony.  
The Duke goes to the tomb, and lays his hand on it.  
The music ceases.*

**Duke.** Peace and sweet rest sleep here! Let not the touch  
Of this my impious hand profane the shrine  
Of fairest purity, which hovers yet  
About those blessed bones enhearsed within. –  
If in the bosom of this sacred tomb,  
Bianca, thy disturbèd ghost doth range,  
Behold, I offer up the sacrifice

abilities to help him once again.

**brazen** = made of bronze, suggesting a hard mask,  
but also meaning "shameless".<sup>1</sup>

= "away with thee", an unusual usage of **bear**.

29: D'Avolos hopes to hang on to Fiormonda's goodwill  
by reminding her of his faithful service to her.

**31-32 and 34-35 (below):** Fiormonda and Roseilli deliver a  
pair of pithy and adage-like warnings to D'Avolos by means  
of successive rhyming couplets.

31: **new-live** = live anew, ie. "change your habits".

31-32: **the way...shrif** = "the way for you to prosper  
(**thrift**) and to return into our favour (or God's favour)<sup>4</sup> is  
through confession (**shrif**) of your transgressions."

= ie. who have been responsible for murder.

= ie. the duke.

= ie. for Bianca's funeral. = waiting.

42: **associate** = join.<sup>1</sup>

**Withal** = additionally.

42-44: **his pleasure...private man** = D'Avolos is  
relieved of his position as secretary, but may attend the  
funeral as a private citizen.

**pleasure** (line 42) = desire.

**forbear to rank** = "abstain from formally taking part".  
**else** = other than.<sup>4</sup>

= "what can I do?"

50-51: **to fall...rear** = now without standing, D'Avolos is  
denied a formal place within the procession.

= solemn strain.<sup>5</sup>

54: the curtain is drawn to reveal a tomb.

= somberly,<sup>1</sup> but perhaps also "in mourning clothes".<sup>4</sup>

= miming the rituals of a funeral.

= wicked.<sup>1</sup>

= entombed.<sup>1</sup>

= disquieted or agitated soul.<sup>1</sup> = wander about.

72	Of <u>bleeding tears</u> , shed from a faithful spring, <u>Roaring oblations</u> of a mourning heart	= Moore suggests, "tears of anguish". = weeping. <sup>1</sup> = offerings. <sup>1</sup>
74	To thee, offended spirit! I confess I am Caraffa, he, that wretched man,	
76	That butcher, who, in my enraged <u>spleen</u> , Slaughtered the life of innocence and beauty.	= fit of temper. <sup>1</sup>
78	Now come I to pay tribute to those wounds Which I <u>digged up</u> , and reconcile the wrongs	= ie. carved out.
80	My fury wrought and my contrition mourns. So chaste, so dear a wife, was never man	
82	But I enjoyed; yet in the bloom and pride Of all her years <u>untimely</u> took her life. –	= prematurely.
84	Enough: set ope the tomb, that I may take My last farewell, and bury griefs with her.	
86		
88	<i>[The tomb is opened, out of which arises Fernando in his <u>winding-sheet</u>, only his face <u>discovered</u>;</i>	88: <b>winding-sheet</b> = shroud, or sheet in which a body is wrapped for burial. <sup>1</sup> <b>discovered</b> = uncovered, showing. = ie. physically pushes the duke back.
90	<i>as the Duke is going in, Fernando <u>puts him back</u>.]</i>	
92	<b>Ferna.</b> Forbear! <u>what</u> art thou that dost rudely press Into the confines of <u>forsaken</u> graves?	= who. = desolate. <sup>1</sup>
94	Has death no <u>privilege</u> ? Com'st thou, Caraffa, To <u>practise</u> yet a rape upon the dead?	= immunity (from the duke's intrusion). = inflict.
96	Inhuman tyrant! – Whats'ever thou intend[e]st, know this place Is pointed out for my inheritance;	97: ie. "is my appointed destination."
98	Here lies the monument of all my hopes:	98: because it contains the corpse of Bianca.
100	Had eager lust <u>intrunked</u> my conquered soul, <u>I had not</u> buried living joys in death.	99-100: = "if lust had not taken control of my soul, then I would not have ( <b>I had not</b> ) lost my life's joy (ie. Bianca) to death". <b>intrunked</b> = another great word, and likely Ford original; the OED defines it as "enclosed in a trunk", but that is not particularly helpful.
102	Go, revel in thy palace, and be proud To boast thy <u>famous</u> murders; let thy <u>smooth</u> , <u>Low-fawning parasites</u> <u>renown</u> thy act:	101-3: Fernando's sarcasm is palpable. = notorious. <sup>1</sup> = flattering. 103: <b>Low-fawning</b> = obsequiously bowing deeply. <b>parasites</b> = ie. sycophants of the court. <b>renown</b> = make famous. <sup>1</sup> = near the tomb.
104	Thou com'st not <u>here</u> .	
106	<b>Duke.</b> Fernando, man of darkness, Never till now, <u>before</u> these dreadful sights,	= ie. standing in front of. <sup>4</sup>
108	Did I <u>abhor</u> thy friendship: thou hast robbed My <u>resolution</u> of a glorious name.	= recoil from. <sup>1</sup> = intention. <sup>4</sup>
110	Come out, or, by the thunder of my rage, Thou die'st a death more fearful than the scourge	
112	Of death can whip thee with.	111-2: <b>scourge of death</b> = lash for inflicting capital punish- ment. A unique expression.
114	<b>Ferna.</b> Of death? – poor duke!	114-5: the duke misunderstands: Fernando wants the duke to kill him!
116	Why, <u>that's the aim I shoot at</u> ; 'tis not threats – <u>Maugre</u> thy power, or the spite of hell –	= a metaphor from archery. = notwithstanding. <sup>1</sup>
	Shall <u>rent that honour</u> : let <u>life-hugging slaves</u> ,	117: <b>rent that honour</b> = "tear away that honour I seek". <b>life-hugging slaves</b> = those despicable persons who

		love their lives above all else.
118	Whose hands <u>imbrued</u> in butcheries like thine, Shake terror to their souls, be loth to die!	= defiled or stained with blood. <sup>1</sup> 119: ie. fear death, and the concomitant punishments they can expect. 120: Fernando already has his winding-sheet about him.
120	See, I am clothed in robes that fit the grave: I pity thy defiance.	
122	<b>Duke.</b> Guard, <u>lay hands</u> ,	= ie. "grab him".
124	And drag him out.	
126	<b>Ferna.</b> Yes, let 'em; here's my <u>shield</u> ;	= protection, referring to something small he suddenly holds up in his hand.
128	<i>[Fernando holds up a vial of poison.]</i>	
130	Here's <u>health</u> to victory!	= a toast.
132	<i>[As the Guards go to seize him, he drinks-off the vial.]</i>	
134	Now do thy worst. –	
136	Farewell, duke! <u>once</u> I have <u>outstripped</u> thy plots; Not all the cunning antidotes of <u>art</u>	= for once, finally. <sup>5</sup> = outrun, anticipated. = knowledge or skill, ie. medicine.
138	Can <u>warrant</u> me <u>twelve</u> minutes of my life: – It works, it works already, <u>bravely</u> ! bravely!	= guarantee, ie. grant. = ie. twelve more. = excellently.
140	Now, now I feel it tear each <u>several</u> joint. O royal poison! trusty friend! split, split	= individual.
142	Both heart and gall asunder, excellent <u>bane</u> ! – Roseilli, love my memory. – Well searched out,	= poison, or causer of death generally. <sup>1</sup>
144	Swift, nimble venom! torture every vein. – I come, Bianca – cruël torment, <u>feast</u> ,	= ie. "feast on me", an imperative.
146	Feast on, do – Duke, farewell. – Thus I – hot flames! – Conclude my love, – and seal it in my bosom!	
148	Oh!	
150	<i>[Fernando dies.]</i>	
152	<b>Abbot.</b> Most <u>desperate</u> end!	= despairing, irreclaimable. <sup>1</sup>
154	<b>Duke.</b> <u>None stir</u> ; Who steps a foot steps to his utter ruin. –	= "nobody move."
156	And art thou gone, Fernando? art thou gone? Thou wert a friend unmatched; rest in thy <u>fame</u> . –	= good reputation, general renown.
158	Sister, when I have finished my last days, Lodge me, my wife, and this unequalled friend,	
160	All in one monument. – <u>Now to my vows</u> .  Never henceforth let any <u>passionate</u> tongue Mention Bianca's and Caraffa's name, <u>But let</u> each letter in that tragic sound	= ie. those made silently by the duke in lines 150-1 of the previous scene. = sorrowful. <sup>3</sup> = "unless you permit".
164	Beget a sigh, and every sigh a tear; Children unborn, and widows whose lean cheeks	
166	Are furrowed up by age, shall weep whole nights, Repeating but the story of our fates;	
168	Whiles in the <u>period</u> , <u>closing up</u> their tale, They must conclude how for Bianca's love	= end (of the story). = finishing.
170	Caraffa, in revenge of wrongs to her, Thus on her altar sacrificed his life.	
172		

		[Stabs himself.]	
174	<b>Abbot.</b>	O, hold the duke's hand!	
176	<b>Fiorm.</b>	Save my brother, save him!	
178	<b>Duke.</b>	<u>Do, do</u> ; I was too willing to strike home	= (sarcastic).
180		To be <u>prevented</u> . – Fools, why, could you dream	= thwarted.
		I would <u>outlive</u> my <u>outrage</u> ? – <u>Sprightful</u> flood,	181: <b>outlive</b> = live beyond. <b>outrage</b> = violent affront or wrong. <sup>1</sup>
			181-6: <b>Sprightful flood...unvessel life</b> = note the duke's extended metaphor comparing his blood to a stream of water.
182		Run out in rivers! O, that these thick streams	
		Could <u>gather head</u> , and make a standing pool,	= gain strength, collect. <sup>1</sup>
184		That jealous husbands here might bathe in blood!	
		So! I grow sweetly empty; all the pipes	185-6: <b>pipes of life</b> = ie. his veins.
186		Of life <u>unvessel life</u> . – Now heavens, wipe out	= drain life from the <b>vessel</b> which is his body. <sup>1</sup>
		<u>The writing of my sin</u> ! – Bianca, thus	= ie. the record from his book of life (Revelation 20:12), which registers his every act.
188		<u>I creep to thee</u> – to thee – to thee, Bi-an-ca.	= the duke, on his hands and knees, crawls towards the tomb.
190		[Dies.]	
192	<b>Ros.</b>	He's dead already, madam.	
194	<b>D'Av.</b>	[Aside] <u>Above hope</u> ! here's labour saved; I	194-5: D'Avolos realizes the duke's death might save him yet.
196		could bless <u>the Destinies</u> .	<b>Above hope!</b> = "this development is better than any I could have expected!" <b>the Destinies</b> = ie. the Fates, the three deities responsible for directing the course of individuals' lives.
	<b>Abbot.</b>	Would I had never seen it!	
198	<b>Fiorm.</b>	<u>Since 'tis thus</u> ,	199: "but since this all did happen".
200		My Lord Roseilli, in the true <u>requital</u>	= repayment.
		Of your continued love, I here possess	201-2: <b>possess you</b> = "grant you possession".
202		You of the dukedom, and with it of me.	
		In presence of this holy abbot.	
204	<b>Abbot.</b>	Lady, then,	
206		From my hand take your husband; long enjoy	
208		[Joins their hands.]	208: as previously, this act creates a formal engagement.
210		Each to each other's comfort and content!	
212	<b>All.</b>	Long live Roseilli!	
214	<b>Ros.</b>	First, thank[s] to Heaven; next, lady, to your love;	
		Lastly, my lords, to all: and that the entrance	215-7: <b>that the...place</b> = "so that my promotion to prince ( <b>principality</b> ) <sup>1</sup> may provide you all with the expectation that I will be worthy of this position".
216		Into this <u>principality</u> may give	
		Fair hopes of being worthy of our place,	
218		Our first work shall be justice. – D'Avolos,	
		Stand forth.	
220	<b>D'Av.</b>	My gracious lord! –	
222	<b>Ros.</b>	No, graceless villain!	

224	I am no lord of thine. – Guard, take him hence, Convey him to the prison's <u>top</u> ; in chains	= ie. top floor.
226	<u>Hang him alive</u> ; – whosoe'er lends a bit	= this expression was usually used to describe a victim who was to die by hanging; but Roseilli's warning in the next line against feeding D'Avolos suggests that the wicked counselor was to be suspended, as by his feet, and starved to death, rather than killed immediately by the strangulation that accompanies a hanging by the neck.
228	Of bread to feed him dies. – Speak not against it, I will be deaf to mercy. – Bear him hence!	
230	<b>D'Av.</b> Mercy, new duke; – <u>here's my comfort</u> , I make but one in the number of the tragedy of princes.	230: <i>here's my comfort</i> = ie. "at least I can take comfort in in this".
232		230-1: <i>I make...princes</i> = at the very least, D'Avolos is, in dying, in the company of Pavia's leading nobles who have also met their ends.
234	[D'Avolos is led off.]	
236	<b>Ros.</b> Madam, a second <u>charge</u> is to perform <u>Your brother's testament</u> ; we'll <u>rear</u> a tomb	= command. = the duke's dying wish. = raise.
238	To those unhappy lovers, which shall tell Their fatal loves to all posterity. –	
240	<u>Thus, then, for you</u> ; henceforth I here dismiss The mutual comforts of our marriage-bed:	239: <i>Thus, then, for you</i> = "and now my instructions for you." 239-240: <i>henceforth...marriage-bed</i> = Roseilli will not consummate his relationship with Fiormonda.
242	Learn to <u>new-live</u> , my vows unmoved shall stand;	= ie. live anew, "mend your ways"; this is a re-used word.
244	And since your life hath been so much <u>uneven</u> , Bethink in time to make your peace <u>with Heaven</u> .	242: <i>uneven</i> = lived unjustly. 239-40: while this couplet does not rhyme in modern English, the pronunciations of the stressed syllables of <i>uneven</i> and <i>Heaven</i> would have been more similar in the 17th century, perhaps sounding halfway between the <i>ai</i> of <i>bait</i> and the <i>e</i> of <i>bet</i> .
246	<b>Fiorm.</b> O, me! is this your love?	
248	<b>Ros.</b> <u>'Tis your desert</u> ; Which no persuasion shall <u>remove</u> .	= "this is what you deserve". = reverse.
250	<b>Abbot.</b> <u>'Tis fit</u> ; Purge <u>frailty</u> with repentance.	= human weakness.
252	<b>Fiorm.</b> I embrace it:	253: Fiormonda, genuinely (if rather suddenly) repentant, accepts Roseilli's judgment.
254	Happy too late, since lust hath made me <u>foul</u> , Henceforth I'll <u>dress my bride-bed in my soul</u> .	= Moore suggests "prepare or adorn my spiritual marriage-bed" (p. 264). <sup>4</sup> 254-5: another rhyming couplet: while in modern English <i>foul</i> and <i>soul</i> don't sound anything alike, in the early 17th century, the <i>ou</i> vowel combination would have been a true diphthong, pronounced as a sliding <i>oh-oo</i> sound: <i>foh-ool</i> , <i>soh-ool</i> .
258	<b>Ros.</b> Please you to walk, Lord Abbot?	
260	<b>Abbot.</b> Yes, set on. No age hath heard, nor <u>chronicle</u> can say, That ever here befell a sadder day.	260-1: "there has never been a sadder story related or written down in any history book ( <i>chronicle</i> ) before."
262		



FINIS

[*Exeunt.*]

**Gifford IV:** in order to provide the reader with a lighter note with which to end the play, let us conclude with Gifford's complete commentary as it appears at the end of his edition of *Love's Sacrifice*:

"The catastrophe of this drama does not shame its progress. Enough, indeed, are left to bury the dead, but the mortality is nearly as widely spread as in *'Tis Pity She's a Whore*; and, to confess the truth, had all the survivors, with the exception of the Abbot, been involved in the same fate, no one would have "*raised the waters*" for them. Roseilli had hitherto preserved some of our esteem; but his treatment of Fiormonda, who had done nothing to excite his displeasure, except giving him the dukedom, with herself, since he exclaimed, upon her promise of kindness,

*"Blessed, for ever blessed be the words!  
In death you have reviv'd me."*

reduces him to a level with the rest. It is useless to observe on the other characters; the duchess dying in *odour of chastity*, after confessing and triumphing in her lascivious passion; the poor duke, in defiance of it, affirming that "*no man was ever blest with so good and loving a wife,*" and falling upon his sword, that he may the sooner share her tomb, together with "*his unequalled friend,*" who so zealously had laboured to dishonour him; with other anomalies of a similar kind, render this one of the least attractive of Ford's pieces.

It is not, however, without its beauties; – many scenes are charmingly written for the greater part, and few of our author's works contain more striking examples of his characteristic merits and defects. It was received, the title-page says, *generally well*; an expression of which it would be hazardous to fix the precise import; but the author and his friends appear to have regarded it with complacency" (p. 495).<sup>4</sup>

## FOOTNOTES

Footnotes in the text correspond as follows:

1. *Oxford English Dictionary* (OED) online.
2. Crystal, David and Ben. *Shakespeare's Words*. London; New York: Penguin, 2002.
3. Ellis, Havelock, ed. *The Best Plays of the Old Dramatists: John Ford*. London: Viztelly & Co., 1888.
4. Moore, A.T., ed. *Love's Sacrifice*. Manchester: Manchester University Press, 2002.
5. Gifford, W., ed. *The Dramatic Works of John Ford*, Vol. I. London: John Murray, 1827.
6. Anonymous. *The Dramatic Works of John Ford*, Vol. I. New York: J. & J. Harper, 1831.
7. Farmer, J. and Henley, W. *A Dictionary of Slang and Colloquial English*. London: George Routledge & Sons, 1912.
8. Smith, W., ed. *A Dictionary of Greek and Roman Biography and Mythology*. London: John Murray, 1849.
9. Skeat, Walter W., ed. *The Student's Chaucer*. Oxford: Clarendon Press, c. 1897, See Glossorial Index, p. 55, def. 4 of *hir*.
10. Murray, Alexander. *Who's Who in Ancient Mythology*. New York: Crescent Books, 1988.
11. *The Encyclopedia Britannica*. 11th edition. New York: 1911.
12. Dyce, Alexander. *The Works of John Ford*, Vol. II. London: Robson and Son, 1869.
13. Skeat, Walter W. *A Glossary of Tudor and Stuart Words*. Oxford: Clarendon Press, 1914.
14. Halliwell, James O. *A Dictionary of Archaic and Provincial Words*. London: John Russell Smith, 1878.
15. Loughnane, Rory, ed. *The Life of Henry the Fifth. The New Oxford Shakespeare, Complete Works*, edited by Gary Taylor *et al.* Oxford: Oxford University Press, 2016.
16. Taylor, Gary, and Lavagnino, John, ed. *Thomas Middleton, The Collected Works*. Oxford: Clarendon Press, 2010.
17. Sugden, Edward. *A Topographical Dictionary to the Works of Shakespeare and His Fellow Dramatists*. Manchester: The University Press, 1925.
18. *My Shakespeare* website. "Plantain leaf", "broken shin". Retrieved 9/07/2022: <https://myshakespeare.com/romeo-and-juliet/act-1-scene-2-popup-note-index-item-plantain-leaf-broken-shin>.
19. *Tower Notes* website. *Romeo and Juliet by William Shakespeare*. Retrieved 9/07/2022: [https://www.townnotes.co.uk/literature-notes-63\\_Shakespeare\\_Romeo-and-Juliet\\_17.php](https://www.townnotes.co.uk/literature-notes-63_Shakespeare_Romeo-and-Juliet_17.php).
20. Partridge, Eric. *Shakespeare's Bawdy*. London: Routledge Classics, 2001.
21. Williams, Gordon. *A Dictionary of Sexual Language and Imagery in Shakespeare and Stuart Literature*. London: Athlone, 1994.
22. Perry, Curtis. *Eros and Power in English Renaissance Drama*. Jefferson, NC: McFarland and Company, Inc.: 2008.
23. Dorijs, R.J., ed. Shakespeare, William. *Henry V*. New Haven: Yale University Press, 1918.
24. *Stagebeauty.net* website. *Leading Ladies*. Retrieved 7/11/2016: [stagebeauty.net/ th-women.html#boys](http://stagebeauty.net/th-women.html#boys).