

Play: The Duchess of MalfiAuthor: WebsterText used: New York Washington Square Press (Folger Library Edition) 1959 Library ref: \_\_\_\_\_

Key: ↑ ↓	enter from within	↘	↙	enter from without
	exit inwards	↖	↗	Exit outwards

<i>act/sc</i>	<i>door</i> <i>IN</i>	<i>Entering</i> <i>characters</i>	<i>door</i> <i>OUT</i>	<i>Space-time indication</i>	<i>Commentary</i> <i>and notes</i>
I.i		Antonio	↙	DEL. You are welcome to your country, dear Antonio. (1)	Antonio has just returned to the court.
	↘	Bosola		DEL. Here comes Bosola, The only court gall. (24-5)	Bosola enters first from the court, and then accosts the Cardinal coming in the same direction.
	↘	Cardinal		DEL. Here's the Cardinal. BOS. I do haunt you still. (30-1)	
	↖	Cardinal		ANT. He hath denied thee some suit? (52)	The Cardinal, refusing Bosola's suit, returns to the court.
		Bosola	↗	BOS. Fare ye well, sir. (71)	Bosola exits outwards, resentfully.
		Ferdinand	↙	FERD. Who took the ring oftenest? (95)	They arrive from the joust (outwards).
		Castruchio			
		Silvio			
		Roderigo			
		Grisolan			
		Attendants			
	↘	Cardinal		CARD. Are the galleys come about?	Cardinal returns from inwards, accompanying Silvio who is about to leave the court.
		Duchess		FERD. Here's the lord Silvio is come to take his leave. (163-5)	
		Cariola			
		Julia			
		Antonio	↗	CARD. You must attend my lady in the gallery, Some half an hour hence. (234-5)	They exit outwards as instructed.
		Delio			
		Attendant	↗	FERD. Call him hither. (247)	Servant goes out to call Bosola.
		Castruchio	↗	DUCH. Bring the caroches. We'll bring you down to the haven. (255)	Unlike Ferdinand and the Cardinal, the Duchess etc. accompany Silvio to the court.
		Silvio			
		Roderigo			
		Grisolan			
		Duchess			
		Cariola			
		Julia			
	↖	Cardinal		CARD. He comes: I'll leave you. (265)	The Cardinal makes himself scarce as Bosola returns.
		Bosola	↙	BOS. I was lured to you. (266)	He arrives as directed...
		Bosola	↗	FERD. Away! (342)	...and is dismissed.
	↘	Cardinal		CARD. We are to part from you, and your own discretion Must now be your director. (348)	Cardinal re-enters from palace; Duchess must have returned from the haven and now re-enters from inwards.
		Duchess			
		Cariola			
		Cardinal	↗	CARD. Fare ye well. (396)	Cardinal leaves the court en route to Rome.
		Ferdinand	↗	FERD. Farewell, lusty widow. (414)	Ditto.
		Cariola		DUCH. Good dear soul, Leave me, but place thyself behind the arras, Where thou may'st overhear us. (435-6)	First use of arras.
		↑			
		Antonio	↙	DUCH. I sent for you; sit down. (441)	Returning as directed.
		Cariola		DUCH. Be not amazed; this woman's of my counsel. (588)	Cariola returns to the stage.
		↓			
	↖	Duchess		DUCH. I would have you lead your Fortune by the hand Unto your marriage bed. (610-11)	They go in to consummate the marriage.
		Antonio			
	↖	Cariola		CAR. I owe her much of pity. (622)	Maid servant follows.

II.i	<p>↙ Bosola ↘</p> <p>↙ Castruchio ↘</p> <p>↙ Old Lady ↘</p> <p>↗ Castruchio ↘</p> <p>↙ Old Lady ↘</p> <p>↙ Antonio ↘</p> <p>↙ Delio ↘</p> <p>↙ Duchess ↘</p> <p>↙ Ladies ↘</p> <p>↗ Duchess ↘</p> <p>↙ Ladies ↘</p> <p>↗ Bosola ↘</p> <p>↗ Antonio ↘</p> <p>↙ Delio ↘</p>	<p>BOS. You say you would fain be taken for an eminent courtier? (1)</p> <p>BOS. You come from painting now.</p> <p>OLD. L. It seems you are well acquainted with my closet. (26, 40)</p> <p>DEL. And so long since married? You amaze me. (83-4)</p> <p>DUCH. Your arm, Antonio. (125)</p> <p>DUCH. Lights to my chamber! (201)</p> <p>ANT. I am lost in amazement. (221)</p>	<p>Two minor courtiers enter from outwards.</p> <p>From the closet (inwards)</p> <p>Antonio is now an intimate of the Duchess; Delio is his confidante.</p> <p>He returns inwards , distracted by concerns for his wife.</p>
II.ii	<p>↙ Bosola ↘</p> <p>↙ Old Lady ↘</p> <p>↗ Old Lady ↘</p> <p>↙ Antonio ↘</p> <p>↙ Delio ↘</p> <p>↙ Roderigo ↘</p> <p>↙ Grisolan ↘</p> <p>↙ Grisolan ↘</p> <p>↙ Servants ↘</p> <p>↗ Servants ↘</p> <p>↗ Bosola ↘</p> <p>↗ Roderigo ↘</p> <p>↗ Delio ↘</p> <p>↙ Cariola ↘</p> <p>↙ Cariola ↘</p> <p>↙ Antonio ↘</p>	<p>OLD. L. I am in haste. (5)</p> <p>BOS. Go, go, give your foster-daughters good counsel. (26-7)</p> <p>ANT. Shut up the court gates. (30)</p> <p>ANT. Shut up the posterns presently, and call all the officers o' the court. (32-3)</p> <p>1.SERV. There was taken even now a Switzer in the Duchess' bedchamber. (43-4)</p> <p>ANT. 'Tis the Duchess' pleasure Each officer be locked into his chamber Till the sun rising. (67-9)</p> <p>ANT. You are this night, dear friend, to post to Rome. (85)</p> <p>CAR. Sir, you are the happy father of a son. Your wife commends him to you.(101-2)</p> <p>ANT. Blessed comfort! For heaven's sake tend her well: I'll presently Go set a figure for's nativity. (103-5)</p>	<p>Returns.</p> <p>If Old Lady is midwife, her trajectory is inwards.</p> <p>However this causes congestion with next entering group.</p> <p>They come to seal off the court.</p> <p>Goes outwards to do as commanded.</p> <p>Servants come out with knowledge of private apartments.</p> <p>They go to confine themselves.</p> <p>Delio leaves for Rome.</p> <p>Simultaneous mid-scene entrance and exit</p>
II.iii	<p>↙ Bosola ↘</p> <p>↙ Antonio ↘</p> <p>↙ Antonio ↘</p> <p>↗ Bosola ↘</p>	<p>BOS. Sure I did hear a woman's shriek...From the Duchess' lodgings. (1, 3)</p> <p>ANT. I heard some noise. Who's there? (10)</p> <p>ANT. Sir, this door you pass not. I do not hold it fit that you come near the Duchess' lodgings. (68-70)</p> <p>BOS. Old Castruchio I' the morning posts to Rome: by him I'll send a letter. (95-7)</p>	<p>MINIMAL congestion</p> <p>He goes inwards, forbidding Bosola to follow.</p> <p>He goes out to find Castruchio.</p>
II.iv	<p>↙ Cardinal ↘</p> <p>↙ Julia ↘</p> <p>↙ Servant ↘</p> <p>↙ Cardinal ↘</p> <p>↙ Servant ↘</p> <p>↙ Delio ↘</p>	<p>CARD. What trick did'st thou invent to come to Rome Without thy husband? (3-4)</p> <p>SERV. Madam, a gentleman, That's come post from Malfi desires to see you. (55-6)</p> <p>CARD. Let him enter. I'll withdraw. (57)</p> <p>DEL. I was bold to come and see you.</p>	<p>The Cardinal's palace in Rome, where Julia has arrived with adulterous motives.</p> <p>Cardinal withdraws to the private areas of the palace.</p> <p>Servant exits to introduce Delio.</p>



	<p>Silvio Delio Bosola ↙</p> <p>↖ Ferdinand Cardinal ↗ Malateste Pescara Silvio Delio Bosola</p>	<p>PES. Bosola arrived? What should be the business? (40)</p> <p>FERD. I shall not be at your ceremony; fare you well...Go, go presently, Draw me out an hundred and fifty of our horse, And meet me at the fort-bridge. (78, 86-88)</p>	<p>Dialogue suggests split exit with bulk of characters going outwards to war.</p>
III.iv	<p>Two Pilgrims ↙</p> <p>↘ Cardinal Clergy</p> <p>Antonio ↙ Duchess Children ↗ Antonio ↗ Duchess Children</p> <p>↖ Cardinal ↗ Clergy ↗ Two Pilgrims ↗</p>	<p>1. PIL. I have not seen a goodlier shrine than this. (1)</p> <p><i>Here the ceremony of the Cardinal's installment in the habit of a soldier, performed in delivering up his cross, hat, robes, and ring, at the shrine, and investing him with sword, helmet, shield, and spurs;</i></p> <p><i>Then Antonio, the Duchess, and their children, having presented themselves at the shrine, are, by a form of banishment in dumb show expressed towards them by the Cardinal and the state of Ancona, banished.</i></p> <p>1. PIL. Come, let's hence. (54)</p>	<p>MARKED congestion, minimised since presumably the shrine has to be discovered or brought on by stage hands before the pilgrims enter.</p> <p>If the shrine is upstage centre, this entry can be from inwards to differentiate it from the pilgrims etc. However it could well be from outwards, with the shrine discovered at the inwards door. Such an arrangement might well be necessary if the upstage centre concealment space is occupied by Antonio's and his children's artificial figures.</p> <p>Enter from outwards.</p> <p>And banished outwards.</p> <p>Clergy return inwards, Cardinal goes out as soldier. Pilgrims too exit outwards.</p>
III.v	<p>↘ Duchess Antonio Children Cariola Servants</p> <p>↗↘ Bosola ↗↘ Bosola</p> <p>↗ Antonio ↗ Son</p> <p>↘ Bosola ↗ Guard ↗ Bosola ↗ Guard ↗ Duchess Cariola Servants Children</p>	<p>DUCH. Banished Ancona? (1)</p> <p>BOS. You are happily o'ertaken. (29)</p> <p>BOS. Fare you well, sir; you shall shortly hear from's. (70-71)</p> <p>ANT. Fare you well. (112)</p> <p>CAR. Look, madam, what a troop of armed men make toward us. (114-5)</p> <p>DUCH. Whither, then?</p> <p>BOS. To your palace. (134-5)</p>	<p>MARKED congestion, but minimised due to need for shrine to be struck. Ancona represented by inwards door; coming outwards, banished.</p> <p>Following her from Ancona. Returning to Ancona.</p> <p>Escapes before Bosola's return.</p> <p>Bosola now returns.</p> <p>They exit outwards, away from Ancona, and towards the Duchess' palace.</p>
IV.i	<p>Ferdinand ↙ Bosola</p> <p>Ferdinand ↗</p>	<p>FERD. How doth our sister Duchess bear herself In her imprisonment? (1)</p> <p>FERD. Curse upon her! I will no longer study in the book Of another's heart. Inform her what I told you. (18-20)</p>	<p>MARKED congestion, beginning of new section. Rhyming couplet ends previous scene, and Ferdinand's opening line clearly indicates time-lapse: Duchess is now imprisoned. Directing Bosola to act as go-between, he leaves the Duchess' vicinity.</p>

	↘ Duchess Attendants			Simultaneous mid-scene entrance and exit: validation of inwards-outwards pattern.
	Ferdinand ↙	DUCH. At his pleasure. Take hence the lights. He's come. (33)		The lighting having been suitably adjusted, Ferdinand now returns.
	Ferdinand ↗ ↓	FERD. Let her have lights enough. (68) <i>Here is discovered, behind a traverse, the artificial figures of Antonio and his Children, appearing as if they were dead.</i>		There seems no reason why these figures could not have been preset before the start of the performance, requiring no access from tiring house to upstage centre discovery space (Bosola draws the curtain).
	↖ Servant Duchess Attendants ↙	BOS. Look you, here's the piece from which 'twas ta'en. (73) DUCH. What are you? (118) DUCH. Go howl them this, and say I long to bleed: It is some mercy when men kill with speed. (144-6)		
	Ferdinand ↙	FERD. Excellent, as I would wish; she's plagued in art: These presentations are but framed in wax. (148-9)		Simultaneous mid-scene entrance and exit: validation of inwards-outwards pattern.
	Ferdinand ↗ Bosola ↗	FERD. Antonio Lurks about Milan: thou shalt shortly thither. (181-2)		They return outwards, plotting Antonio's demise.
IV.ii	↘ Duchess Cariola	DUCH. What hideous noise was that? CAR. 'Tis the wild consort Of madmen, lady, which your tyrant brother Hath placed about your lodging. (1-4)		Returning from inwards, clear inwards-outwards polarity (madmen surrounding her lodging).
	Servant ↙	SERV. I am come to tell you Your brother hath intended you some sport. (47-8)		
	Bosola ↙ Madmen ↙ Servant ↗ Madmen ↗	<i>Bosola, like an old man, enters.</i> SERV. I'll leave you. (131)		They now enter from outwards. Returning outwards.
	Executioners ↙	BOS. Here is a present from your princely brothers; And may it arrive welcome. (185-6)		
	↖ Cariola	BOS. Remove that noise. DUCH. Farewell, Cariola... CAR. I will die with her. DUCH. I pray thee, look thou givest my little boy Some syrup for his cold, and let the girl Say her prayers ere she sleep. (223, 224, 228-31)		Cariola is dragged off inwards to where presumably the children are.
	↖ Executioners	BOS. Where's the waiting woman? Fetch her. Some other strangle the children. (273-4)		They go inwards...
	↘ Executioners Cariola	BOS. Look you, there sleeps your mistress. (275)		...and bring Cariola back.
	Executioners ↗ Cariola ↗	BOS. Bear her into the next room; let this lie still. (297)		They take her away.
	Ferdinand ↙ Children ↙	FERD. Is she dead? (299) BOS. She is what you'd have her. But here begin your pity. <i>Shows the Children strangled.</i> (300-301)		Possible cross with exiting group. Children discovered at inwards door.
	Ferdinand ↗	FERD. I'll go hunt the badger by owl-light. (397)		
	Bosola ↗ Duchess ↗	BOS. Come, I'll bear thee hence And execute thy last will: that's deliver Thy body to the reverend dispose Of some good women. (436-9)		Takes the body out.
	↖ Children			Curtain closed on discovery.
V.i	Antonio ↙ Delio ↙	DEL. Here comes the Marquis. I will make myself Petitioner for some part		MARKED congestion, but minimised if Bosola clears

		of your land. (18-19)	outwards door before curtains drawn and children's bodies cleared. Antonio and Delio have come to visit Pescara. Mantua option Pescara comes out. Julia too arrives to petition Pescara. She returns outwards to the Cardinal. They return outwards.
	<p>↘ Pescara Julia ↙</p> <p>Julia ↗</p> <p>Pescara ↗</p> <p>Antonio ↗ Delio</p>	<p>DEL. Sir, I have a suit to you. (22)</p> <p>JUL. My lord, I am grown your poor petitioner. (33)</p> <p>JUL. Sir, I thank you; and he shall know How doubly I am engaged. (43-44)</p> <p>PES. Prince Ferdinand's come to Milan, Sick, as they give out, of an apoplexy, But some say 'tis a frenzy. I am going To visit him. (71-74)</p> <p>DEL. I'll second you in all danger. (90)</p>	
V.ii	<p>Pescara ↙ Doctor</p> <p>↘ Ferdinand Malateste Cardinal Bosola</p> <p>↗ Ferdinand Pescara ↗ Malateste Doctor</p> <p>↘ Julia</p> <p>↗ Julia Cardinal</p> <p>↘ Julia</p> <p>Bosola ↑</p> <p>↘ Cardinal Servants ↙ Servants</p> <p>Bosola ↓ ↗ Cardinal</p> <p>↗ Bosola Julia</p>	<p>PES. Now, doctor, may I visit your patient? (1)</p> <p>DOC. He's instantly To take the air here in the gallery...Stand aside; he comes. (2-3, 27)</p> <p>FERD. Hence, hence! (82)</p> <p>PES. We'll leave your grace. (106)</p> <p>JUL. Sir, will you come in to supper? (127)</p> <p>CARD. I am busy; leave me. (128)</p> <p>CARD. Set eye upon that fellow. (139)</p> <p>JUL. So, sir, you are well met. (162)</p> <p>BOS. The Cardinal is grown wondrous melancholy. Demand the cause...tomorrow I'll expect the intelligence. (222-4, 244)</p> <p>JUL. Tomorrow? Get you into my cabinet: you shall have it with you. (243-4)</p> <p>CARD. Where are you? (250)</p> <p>CARD. Let none, upon your lives, Have conference with the Prince Ferdinand, Unless I know it. (252-4)</p> <p>BOS. For pity sake, hold! (326)</p> <p>CARD. Take up that body. (367)</p> <p>CARD. Come to me after midnight, to help to remove that body to her own lodging. (378-9)</p> <p>CARD. Fail not to come. There is the master key of our lodgings, and by that you may conceive what trust I plant in you. (387-9)</p> <p>CARD. The reason why I would not suffer these About my brother is</p>	<p>MARKED congestion, time-lapse, re-entrance of Pescara. They enter mid-conversation. Arrives from inwards.</p> <p>Returns inwards.</p> <p>From inwards...</p> <p>...and returns there. After giving Bosola instructions to follow Delio, he returns inwards. She comes back out to consort with Bosola. She secretes Bosola so he can overhear the ensuing conversation. Though the artificial figures of Antonio and his children might still be occupying the concealment space, it would not be impractical for Bosola to hide there, particularly since an exit via the inwards door would cause a congestion with the entering Cardinal. He re-enters, calling for servants... ...who come as summonsed. Presumably they return outwards.</p> <p>He comes out, attempting to stop the Cardinal's murder plot. After giving directions to Bosola about the disposal of the body, Cardinal returns inwards.</p> <p>Cardinal's dialogue in a later scene clearly indicates that Bosola does</p>

		because at midnight I may with better privacy convey Julia's body to her own lodging. (V.iv, 31-4)	not remove the body at this point, but hides it within the Cardinal's lodging, ie. inwards.
V.iii	<p style="text-align: center;">Antonio ↙ Delio ↙ ↖ Antonio Delio ↗</p>	<p>DEL. Yond's the Cardinal's window. (1) ANT. I will not henceforth save myself by halves: Lose all or nothing. DEL. I'll fetch your eldest son and second you...Fare you well. (69, 70, 72, 76)</p>	<p>They arrive from outwards at the Cardinal's lodging. They part, Antonio going inwards towards the Cardinal's and Delio returning outwards to fetch Antonio's son.</p>
V.iv	<p>↘ Cardinal Pescara Malateste Roderigo Grisolan</p> <p style="text-align: right;">↗ Pescara Malateste Roderigo Grisolan Cardinal</p> <p>↖ Bosola ↙</p> <p>↗↘ Ferdinand ↗↘ Ferdinand ↙ Antonio ↙ Servant ↗ Servant</p> <p>↙ Servant ↙ Servant ↗ Antonio ↗ Bosola</p>	<p>CARD. You shall not watch tonight by the sick prince; His grace is very well recovered. (1-2)</p> <p>CARD. About this hour I appointed Bosola To fetch the body. When he hath served my turn, He dies. (38-40) BOS. Ha! 'Twas the Cardinal's voice; I heard him name Bosola and my death. (42-3) BOS. Listen! I hear one's footing. (43) BOS. My death is plotted. (51) SERV. Here stay, sir, and be confident, I pray. (56) SERV. I'll fetch you a dark lantern. (57)</p> <p>SERV. Where are you, sir? (68) BOS. Take him up, if thou tender thine own life, And bear him where the lady Julia Was wont to lodge...On, on...(101-3, 109)</p>	<p>MINIMAL congestion, and possible staggered exit in previous scene (Delio has the final rhyming couplet). These characters enter from inwards as Cardinal dismisses the others. They exit as directed (see Cardinal's lines quoted above at end of V.ii)</p> <p>Returns inwards...</p> <p>...as Bosola arrives. Simultaneous entrance-exit.</p> <p>Ferdinand from inwards... ...and returns there. Antonio now arrives within the Cardinal's lodging. Servant goes back outwards for a lantern... ...and returns with it. They exit outwards with Antonio's body.</p>
V.v	<p>↘ Cardinal ↙ Servant Antonio Bosola</p> <p style="text-align: center;">G ↘ Pescara Malateste Roderigo Grisolan</p> <p style="text-align: center;">G ↗ Pescara Malateste Roderigo Grisolan</p> <p>↘ Ferdinand</p> <p style="text-align: right;">↙ Pescara Malateste Roderigo Grisolan Delio Son ↗ Pescara Malateste Roderigo Grisolan Delio</p>	<p><i>Cardinal, with a book..</i> CARD. Now, art thou come? (8) BOS. I have confined your flight: I'll suffer your retreat to Julia's chamber, But no further. (21-3) MAL. Why, 'tis not the Cardinal. ROD. Yes, yes, 'tis he, but I'll see him hanged ere I'll go down to him. (28-30) PES. I'll down to him, howsoever, and with engines force ope the doors. (42-3)</p> <p>FERD. The alarum? Give me a fresh horse. (65) PES. How now, my lord? (108)</p> <p>MAL. O, sir, you come too late! (143)</p>	<p>In his study. Bosola has clearly entered from outwards and Cardinal's only escape is inwards (Julia's chamber).</p> <p>They enter in the gallery.</p> <p>They leave the gallery, dialogue indicating they will re-enter from outwards, having forced the doors that Bosola has locked. From inwards.</p> <p>Probable split exit, as forces for good leave and bodies removed by inwards door.</p>

	↖ Bosola Ferdinand Cardinal Antonio Servant	Son	