

### 1: The Duchess of Malfi review – “so bloody you need a blanket” | Stage | The Guardian

*The Duchess of Malfi* (originally published as *The Tragedy of the Dutchesse of Malfy*) is a Jacobean revenge tragedy play written by the English dramatist John Webster in

Survey of English Literature Class First thoughts: Everything after this will be going full tilt into spoilers. The entire story is about a woman who has been recently widowed and her two high ranking brothers. One is a prince, the other a cardinal. And the one brother, Ferdinand, is hell-bent on never letting his sister remarry. THEN, he conveniently goes insane To top it off, in the meanwhile his brother is going murder-happy too! And in the end just about everyone I even have three children! This "tragic" play only made me angry. Nothing interested me about them! And all for what? You can be the most heartless bastard, and still go stark-raving mad watching the absolute shit that these brothers did to their sister! And they did such things to her!! These men, the Cardinal and Ferdinand, are monsters. Just reading this play made me feel dirty, made me sick and disgusted. I feel like I need to take a shower. One, the writing was tedious. Two, it was hard to pick up on meanings and what was going on sometimes. Being written in a more distant time period is no excuse. You can still write and make it so that people can follow along. But maybe in part because it was uninteresting, following along was made that much harder. Three, on the subject of time periods, dude. Mind you, that last comment comes off as a little blunt. He has his skillful moments, and there are some parts where I happily take a quote and say, "This. Was it atrocious and downright incomprehensible or indigestible? You can get through it. But I almost feel like just ushering you away from this play altogether. But for those who want to spare it a cursory glance? Let me save you the time. There are far better things for you to read out there. This was just absolutely pointless.

### 2: Talk:The Duchess of Malfi - Wikipedia

*The Duchess of Malfi takes place in Italy, mostly at the Duchess's palace in Malfi, in the sixteenth century. The Duchess is a young widow whose two brothers, Ferdinand and the Cardinal, are visiting her from Rome at the play's start. Antonio, the manager of her household, has just returned from.*

Bandello[ edit ] "events To include too many modern performances against the wide sweep of the historical background, except where highly notable, seems to go against the WP: Do we need to be still more selective, or is there justification for a "Notable recent productions" section? I know some of these were good, but in the context of the history of the work, not notable. It was initially performed in the indoors Blackfriars theatre, as the opening paragraph of the article clearly says. Fritz Leiber in his novel "The Wanderer" quotes this. See the notes at this file Commons: Coat of Many Colours talk She died ten years before Raphael did, when Giulio Romano was about The caption is just wrong. Paul B talk More polished play articles e. Hamlet, Macbeth feature a "Texts" section; perhaps this could go there? Too bad there is not yet a standard Wiki format for such articles, each has its own section arrangement it seems. Henry chianski talk Please take a moment to review my edit. If you have any questions, or need the bot to ignore the links, or the page altogether, please visit this simple FaQ for additional information. I made the following changes: As of February , "External links modified" talk page sections are no longer generated or monitored by InternetArchiveBot. No special action is required regarding these talk page notices, other than regular verification using the archive tool instructions below. Editors have permission to delete the "External links modified" sections if they want, but see the RfC before doing mass systematic removals. If you have discovered URLs which were erroneously considered dead by the bot, you can report them with this tool. If you found an error with any archives or the URLs themselves, you can fix them with this tool.

### 3: The Duchess of Malfi - Wikipedia

*The Duchess of Malfi is one of the very first tragedies that places a woman at the forefront of the play. Usually, a tragedy focused on a male character because it was generally thought in the seventeenth century, that only men could be heroic ie.*

At the beginning she is a widow whose brothers take every precaution to keep from marriage, though later she secretly marries Antonio. Due to the marriage, her brothers arrange to have her strangled. She is described as having a sweet countenance and noble virtue, unlike her brothers. She has three children, two sons and a daughter by Antonio. There is an inconsistency surrounding earlier children by her deceased husband, put down to a careless mistake by Webster. She dies tragically by strangling following the murder of the Duchess and the youngest children. Her name plays on the Italian *carriolo*, meaning "trundle-bed", where personal servants would have slept. Referred to as a "mere stick of sugar candy" by the Duchess, he is yet another interchangeable courtier conveying the sycophantic court. There is also a variety of minor roles including couriers, servants, officers, a mistress, the children, executioners, etc. They further the plot or perform small tasks that cannot be accomplished by the principals. Synopsis[ edit ] The play is set in the court of Malfi Amalfi , Italy, from to The recently widowed Duchess falls in love with Antonio, a lowly steward. Her brothers, Ferdinand and the Cardinal, forbid her from remarrying, seeking to defend their inheritance and desperate to evade a degrading association with their social inferiors. Suspicious of her, they hire Bosola to spy on her. She elopes with Antonio and bears him three children secretly. Bosola eventually discovers that the Duchess is pregnant but does not know who the father is. Ferdinand, who is a lunatic and incestuous brother, threatens and disowns the Duchess. In an attempt to escape, she and Antonio concoct a history that Antonio has swindled her out of her fortune and must flee into exile. She will join them later, while pretending to make a pilgrimage to a nearby town. The Cardinal hears of the plan, instructs Bosola to banish the two lovers, and sends soldiers to capture them. This experience, combined with a long-standing sense of injustice and lacking personal identity, leads Bosola to turn against the brothers, and he decides to take up the cause of "Revenge for the Duchess of Malfi" 5. The Cardinal confesses his part in the killing of the Duchess to his mistress, Julia, then murders her with a poisoned Bible. Bosola overhears the Cardinal plotting to kill him though he accepts that he would earn this punishment for his actions , and so visits the darkened chapel to kill the Cardinal at his prayers. Instead, he mistakenly kills Antonio, who has just returned to Malfi to attempt a reconciliation with the Cardinal. Bosola then stabs the Cardinal, who dies. In the brawl that follows, Ferdinand and Bosola stab each other to death. The play briefly mentions her previous son, who is the product of her previous marriage with her deceased husband, [4] though some scholars believe this is just a textual error. Plot[ edit ] This article may contain an excessive amount of intricate detail that may interest only a particular audience. They are interrupted by the entry of Bosola and the Cardinal. Bosola compares himself to Tantalus, never able to acquire the thing he most desires, like an injured soldier who can only depend on his crutches for support of any kind. When he leaves, Antonio and Delio comment on his past offense, and how he will surely come to no good if he is kept in neglect. Ferdinand comes into the palace, talking to his courtiers about a tournament that Antonio has just won. Only their sister, the Duchess, earns the approval of everyone, a very pleasant and gracious woman. After the two gentlemen leave, Ferdinand petitions his sister to make Bosola the manager of her horses; when everyone else leaves, Ferdinand and the Cardinal reveal that it is because Bosola is to spy on their sister. When Bosola is brought in and made aware of this plan, he at first refuses, but ultimately is given no choice. She refuses to be bullied, and once her brothers are out of sight, she proposes to Antonio by giving him her wedding ring. He also accuses her of being too like a witch; the old lady and Castruchio leave Bosola alone to muse on the mysterious way the Duchess is acting of late. He believes she is pregnant no one but Delio and Cariola know that the Duchess and Antonio are married , and aims to prove it by using apricots both to spark her pregnant appetite and to induce labor, as apricots were believed to do. The Duchess, when she enters, accepts the fruit from Bosola, and quickly starts going into labor. She then retires to her chamber claiming to be ill, with a worried Antonio following in her wake. Scene 2â€™”Same place and time

as the previous scene: Bosola, alone, realizes that the Duchess is indeed pregnant. Scene 3â€”Same place and time as the previous scene: Bosola re-enters the now empty room, having heard a woman the Duchess shriek. Antonio discovers him and questions his purpose in being there, since everyone had been commanded to keep to their rooms. The Cardinal and his mistress, Julia, are discussing their rendezvous when a messenger calls the Cardinal away with an important message. Delio enters to find Julia alone. He was once a suitor of hers and offers her money. An enraged Ferdinand, with the letter from Bosola, and his brother the Cardinal, meet to discuss what they think is an awful treachery by their sister. Ferdinand resolves to discover the man his sister is seeing, threatening all and sundry. Antonio greets the returning Delio, who has come from Rome with Ferdinand. Antonio reveals that the Duchess has had two more children in the time Delio was gone. Antonio fears the wrath of the recently arrived Ferdinand, and Delio tells him the ordinary people think the Duchess is a whore. While they talk, the Duchess and Ferdinand enter. He tells her that he has found a husband for her, the Count Malateste. She disregards this, as she is already married still secretly of course to Antonio. Antonio and Cariola leave to allow the Duchess to complete her night-time preparations, but she is not alone; Ferdinand sneaks in and startles her. He gives her a knife, intending her to kill herself, and his fury increases when she tells him she is married without his knowledge. Ferdinand leaves, declaring he will never see her again. He exits just in time, for Antonio bursts in brandishing a pistol, but the Duchess forces him to leave again when Bosola knocks at the door. This is, of course, a trick to get Antonio out of Malfi; she calls Antonio back in once Bosola exits to tell him to flee to Ancona, where she will send him all her treasure and valuables. The couple puts on a show argument for the benefit of the returning Bosola and officers, where she criticises his faulty record keeping and banishes him. Bosola does not believe the Duchess was justified in banishing Antonio, and tells her that Antonio is a good, honest man. This speech prompts the Duchess to confide the secret marriage to Bosola. He is then left on stage to lament his role as a spy, for now he must reveal all to Ferdinand. Scene 3â€”A room in a palace at Rome: Ferdinand and his men, leaving the Cardinal and Malateste to speak privately, are very harsh in their critique of Malateste, considering him too cowardly to fight in an upcoming battle. Ferdinand goes to find Antonio. Two pilgrims are visiting the shrine in Ancona, and witness the Cardinal being symbolically prepared for war. The newly banished family, and the maid Coriola, enter Loreto. Shortly after their arrival, Bosola comes and presents the Duchess with a letter from Ferdinand, which indirectly states that Ferdinand wants Antonio dead. Antonio tells Bosola that he will not go to Ferdinand, and the Duchess urges him to take the oldest child and go to Milan to find safety, which he promptly does. Bosola and masked guards then take the Duchess and her remaining children captive, on the orders of her brothers. Ferdinand comes in with Bosola, who is describing to him how the Duchess is dealing with her imprisonment. Bosola greets the Duchess, telling her that her brother wishes to speak with her, but will not do so where he can see her. She agrees to meet with her brother in the darkness. Once the lights are out, Ferdinand returns. He then exits, leaving Bosola to show the Duchess lifelike figures of her husband and children, made to appear as though her family was dead. The Duchess believes them to be the genuine articles, and resolves to dieâ€”her despair is so deep it affects Bosola. When she leaves, Ferdinand re-enters; Bosola pleads with him to send his sister to a convent, refusing to be a part of the plot any more. Ferdinand is beyond reason at this point, and tells Bosola to go to Milan to find the real Antonio. The Duchess and her maid, Cariola, come back, distracted by the noises being made by a group of madmen Ferdinand brought them in to terrorise her. A servant tells her that they were brought for sport, and lets in several of the madmen. Bosola, too, sneaks in with them, disguised as an old man, and tells the Duchess that he is there to make her tomb. When she tries to pull rank on him, executioners with cords and a coffin come in. Cariola is removed from the room, leaving Bosola and the executioners with the Duchess. The Duchess makes a brave show, telling the executioners to "pull, and pull strongly", welcoming her strangulation. Cariola is brought back, and after struggling fiercely, she too is strangled. Ferdinand reveals that he and the Duchess were twins, and that he had hoped, if she had remained a widow, to inherit all her wealth. Bosola, sensing that Ferdinand is ready to turn on him next, demands payment for his atrocities. Ferdinand, distracted, leaves him alone with the bodies. Astonishingly, the Duchess is not dead. A shocked Bosola has no time to call for medicine; he manages to tell the Duchess that Antonio is not really dead; that the figures she saw were fake, before she finally dies. Bosola, remorseful at last, takes her

body to the care of some good women, planning to leave immediately thereafter for Milan. Antonio returns to see if he can reconcile with Ferdinand and the Cardinal, but Delio is dubious as to the wisdom of this. This statement impresses the hidden Antonio. When Pescara leaves to visit an ill Ferdinand, Antonio decides to pay a night-time visit to the Cardinal. Scene 2â€™Inside the same palace: Pescara, come to visit Ferdinand, is discussing his condition with the doctor, who believes Ferdinand may have lycanthropia:

### 4: Duchess of Malfi Jewelry

*Directed by Dominic Dromgoole. With Gemma Arterton, Archie Bradfield, Giles Cooper, David Dawson. From the Globe theatre in London, Andrew Marr presents a unique television premiere - a new production of John Webster's bloody revenge tragedy The Duchess of Malfi performed in a perfect recreation of an early Jacobean theatre.*

Delio asks what Antonio thought about his time in France, and Antonio responds that the French king is ruling well by ridding himself of flatterers and by treating his court like a fountain; good flows throughout the land when it is properly functioning, but if the fountain is poisoned near the head, death and disease flow to the country. The king is also surrounded by council and people who are unafraid to warn him and speak their minds. An ideal court, he says, should spread goodness throughout a country, but the structure of government is such that by nature it is susceptible to poisoning by way of corruption or abuse of power. From the very start of the play, we are told that death and suffering have the potential to cascade downward from the head of a government. Active Themes Related Quotes with Explanations Antonio changes the subject as he sees Bosola, a former employee of the Cardinal and known murderer, entering the room. Antonio then describes Bosola as a man who satirizes and speaks against the court, but only because he lacks the wealth and power to truly participate. After a few moments the Cardinal enters, and Delio and Antonio stand aside while the Cardinal and Bosola talk. Bosola apparently takes a critical position in respect to government and courtly affairs, but Antonio believes this is only the case because Bosola lacks the money to be a courtier or a noble. Active Themes Bosola tries to talk to the Cardinal, but the Cardinal is extremely dismissive. Bosola believes he deserves better treatment, as he was formerly employed by the Cardinal and ended up serving a sentence in the galleys forced labor whose severity is second only to the death sentence while in his employment. The Cardinal dismisses Bosola and exits, and then Antonio and Delio approach. The implication here one that is reinforced later is that the Cardinal ordered Bosola to commit the murder that landed him in the galleys. This is an early indication that the Cardinal is corrupt, though he tries to preserve his image by ignoring and not associating with Bosola. Active Themes Related Quotes with Explanations Antonio asks Bosola what happened in the conversation, to which Bosola replies that the Cardinal and his brother are like plum trees rich with fruit, but only fed on by crows, magpies, and caterpillars. He says that he hopes to be one of their flatterers so that he can reap the benefits, advance his social status, and then leave. Bosola remarks that dogs and hawks get rewards after battle, but soldiers only get slings and crutches. He compares places in court to hospital beds and then exits. Always melancholy and contemplative, Bosola laments the way he is being treated for his service to the Cardinal, which he compares to that of a soldier. Delio makes explicit the rumor that the Cardinal ordered the murder for which Bosola was convicted. Retrieved November 14,

### 5: The Duchess of Malfi Act 1, Scene 1 Summary & Analysis from LitCharts | The creators of SparkNotes

*The Duchess of Malfi was first performed by the King's Men, the theatre company to which Shakespeare belonged that performed all of his work. Though Shakespeare himself might not have acted in the first production of The Duchess of Malfi, the production was filled with his friends and peers.*

Their spy in her household is Bosola, her master of horse. The duchess falls in love with her steward, Antonio, and marries him secretly. Later, she secretly bears a son. He dispatches a letter immediately to Rome to inform the brothers. The years pass and the duchess bears Antonio two more children, a second son and a daughter. Duke Ferdinand comes to the court to propose Count Malateste as a second husband for the duchess. Impatient with his informer, the duke decides on a bolder course of action. That night, using a key Bosola gives him, the duke goes to her bedroom. After the duke leaves, she calls Antonio and her loyal servant Cariola to her chamber. The duchess calls Bosola and tells him that Antonio falsified some accounts. As soon as Bosola leaves, she recalls Antonio and tells him of the feigned crime of which she accused him to shield both their honors, and then bids him flee to the town of Ancona, where they will meet later. In the presence of Bosola and the officers of her guard she accuses Antonio of stealing money and banishes him from Malfi. With feigned indignation, Antonio replies that such is the treatment of thankless masters, and he leaves for Ancona. When the duped Bosola upholds Antonio in an argument with the duchess, she feels she can trust him with the secret of her marriage and asks him to take jewels and money to her husband at Ancona. Bosola, in return, advises her to make her own departure from the court more seemly by going to Ancona by way of the shrine of Loretto, so that the flight might look like a religious pilgrimage. Bosola immediately travels to Rome, where he betrays the plans of Antonio and the duchess to Duke Ferdinand and the cardinal. They thereupon promptly have the lovers banished from Ancona. Antonio refuses and flees with his older son toward Milan. At Malfi, the duke again visits her in her chamber. Finally Bosola comes and strangles the duchess. Cariola and the children are also strangled, though not with the quiet dignity with which the duchess accepted her fate. When Bosola asks Duke Ferdinand for his reward, the hypocritical duke laughs and replies that the only reward for such a crime is its pardon. He demands his reward. That night, all plans miscarry. In the dark, Bosola accidentally murders Antonio, the man he hoped to make an ally in his revenge on Duke Ferdinand and the cardinal. A few minutes later, Bosola stabs the cardinal and is in turn stabbed by the mad Duke Ferdinand, who rushes into the room. Bosola, with his last strength, stabs the duke and they both die. Alarmed, the guards break into the apartments to discover the bodies. Into the welter of blood, a courtier leads the younger son of the Duchess of Malfi and Antonio, whom Antonio took to Milan. He is proclaimed ruler of the lands held by his mother and his uncles.

### 6: The Duchess of Malfi by John Webster

*The Duchess of Malfi is a young widow whose two brothers, a cardinal and Ferdinand, the duke of Calabria, are desperately anxious lest she marry again, for they want to inherit her title and her.*

### 7: The Dutchesse Of Malfeiy - John Webster : Free Download, Borrow, and Streaming : Internet Archive

*John Webster's play, The Dutchesse of Malfeiy.*

### 8: About the play | The Duchess of Malfi | Royal Shakespeare Company

*The Project Gutenberg eBook of The Duchess of Malfi, by John Webster This eBook is for the use of anyone anywhere at no cost and with almost no restrictions whatsoever.*

### 9: German addresses are blocked - [www.enganchecubano.com](http://www.enganchecubano.com)

## THE DUTCHESSE OF MALFEY pdf

*The widowed Duchess of Malfi longs to marry her lover, the steward Antonio. But her rancorous brothers, Ferdinand and the Cardinal, are implacably opposed to the match. When their spy, Bosola, discovers that the Duchess has secretly married and carries Antonio's child, they exact a terrible and horrific revenge.*

*Life isnt fair : get over it Pio Nono and the Jews : from / Phonology an introduction to basic concepts 4. The Chaebol Regime and the developmental coalition of domination Thoughts on parliamentary reform Pistols of the world Emerging role of finance manager Dr seuss beginner book collection Strategies that influence cost containment in animal research facilities Czechoslovakian pottery This Way to the Losers Lounge The Kingfisher young peoples book of living worlds A World of Art and Museums The can man book Cuisine of East Timor The jossey bass er on educational leadership 3rd edition The Chakra Workbook Voices from the silent land; or. Leaves of consolation for the afflicted. By Mrs. H. Dwight Williams . Fluid mechanics by ds kumar The winds of unsung foresters of yore Wiring equipments for motor testing Difference and Cultures in Europe (Education and Culture) To xml conversion projects Mrs. Strongitharms report. Life and times of Baron Haussmann Introduction to mathematical programming hillier 2014 chrysler 300 owners manual Life After Deployment Philosophy of Psychology (Critical Assessments of Contemporary Psychology) How to Use Adobe Photoshop 7 (How To Use) Coaching swimming successfully Asthma in childhood Elaine M. Gustafson, Mikki Meadows-Oliver, and Nancy Cantey Banasiak Editing Eighteenth Century Novels Teyber e interpersonal process in therapy an integrative model Chapter VIII.Family Chronicle 1917-1993 109 The paternal, generative source Learn to say no without explaining yourself S5 the art of street fighter Interview with Aleksandr Solzhenitsyn by Janis Sapiets. A Bull-Terrier Notebook*