

~~To make her heavenly comforts of despair
When it is least expected.~~

Enter ISABELLA

ISABELLA Ho, by your leave.

DUKE Good morning to you, fair and gracious daughter.

ISABELLA The better given me by so holy a man.

Hath yet the deputy sent my brother's pardon?

DUKE He hath released him, Isabel, from the world:

His head is off, and sent to Angelo.

ISABELLA Nay, but it is not so!

DUKE It is no other.

Show your wisdom, daughter, in your close patience.

ISABELLA Oh, I will to him and pluck out his eyes!

DUKE You shall not be admitted to his sight.

ISABELLA Unhappy Claudio, wretched Isabel,

Injurious world, most damnèd Angelo!

DUKE This nor hurts him nor profits you a jot.

Forbear it therefore, give your cause to heaven.

Mark what I say, which you shall find

By every syllable a faithful verity:

The Duke comes home tomorrow – nay, dry your eyes –

One of our covent, and his confessor,

Gives me this instance. Already he hath carried

Notice to Escalus and Angelo,

Who do prepare to meet him at the gates,

There to give up their power. If you can pace your wisdom

In that good path that I would wish it go,

And you shall have your bosom on this wretch,

Grace of the Duke, revenges to your heart,

102–3] F: *as one line*, Dyce 109–10] *As Stevens* 3; *Isa*. Nay . . . so. / *Duke*. It . . . other, / *Shew* . . . patience. F 120 covent] F

103 F gives Isabella a short line to announce herself at 97 and so it seems appropriate that her repetition at 103 should also interrupt the verse.

105 Isabella's simple trust in the 'Friar' ironically contrasts with his calculating speech at 98–102.

108 *His head is off* Hart (1905) notes that the Duke 'spurs on' Isabella's vengeance with this cruelly direct statement.

110 *close* uncommunicative.

111 Lever notes parallels to Cinthio's play *Epitia*, 3.2 and 3.5.

112 *shall* will.

120 *covent* An earlier form of 'convent'.

121 *instance* proof.

124 *pace* train to pace (as of a horse), proceed with measured pace (*OED* sv v 4).

126 *bosom* heart's desire.

And general honour.

ISABELLA I am directed by you.

DUKE This letter then to Friar Peter give,

'Tis that he sent me of the Duke's return.

Say by this token I desire his company

At Mariana's house tonight. Her cause and yours

I'll perfect him withal, and he shall bring you

Before the Duke; and to the head of Angelo

Accuse him home and home. For my poor self,

I am combinèd by a sacred vow

And shall be absent. Wend you with this letter:

Command these fretting waters from your eyes

With a light heart; trust not my holy order

If I pervert your course. ~~Who's here?~~

Enter LUCIO

~~LUCIO Good even, friar, where's the provost?~~

~~DUKE Not within, sir.~~

~~LUCIO Oh pretty Isabella, I am pale at mine heart to see mine eyes so~~

~~red: thou must be patient. I am fain to dine and sup with water~~

~~and bran; I dare not for my head fill my belly, one fruitful meal~~

~~would set me to't. But they say the Duke will be here tomorrow.~~

~~By my troth Isabel, I loved thy brother; if the old fantastical~~

~~Duke of dark corners had been at home, he had lived.~~

~~[Exit Isabella]~~

141] *As prose*, Hudson; *as verse*, F: Good'even; / Friar . . . Prouost? 148 sd] *Theobald*; not in F

130 of about.

133 *perfect* fully inform.

134 to . . . Angelo without any reserve or fear of Angelo's person or power (see *Ado* 5.1.62); directly to his face (*OED* Head sb 38).

135 *home and home* The repetition acts as an intensifier: 'up to the hilt', 'right to the heart'.

136 *combinèd* bound by oath (see 3.1.211). The language is slightly strange – perhaps Shakespeare fuses 'combine' and 'bind' – possibly representing the 'Friar's' idiolect, or calling attention to the element of blurring or obscuring inherent in the Duke-as-Friar's role.

137 *Wend* Go.

138 *fretting* corroding (figurative, as in *Lear* 1.4.285: 'tears fret channels in her cheeks').

141 *Good even* This conflicts with the Duke's 'morning' at 104. See the Textual Analysis, pp. 210–12 below.

144 *fain* compelled.

144–5 *water and bran* Thirlby compares *LLL* 1.1.301 where this is the punishment for lechery.

145 *for* to save.

146 *set . . . to't* prompt me to commit lechery.

147–8 *old fantastical . . . corners* (1) 'old' implies familiarity rather than age. (2) Lever thinks the phrase might have been suggested by Whetstone, *A Mirror for Magistrates of Cities* (1584), sig. A3', 'visible Lightes in obscure Corners'. Eccles compares Jonson, *Discoveries* 59: 'making a little winter-love in a darke corner'.

148 *had lived* would have lived.