

The Revengers Tragedy: 2.1 and 4.4

LANGUAGE: What role does eloquence play in the state? In the family?
Relative to the self?

Consider:

- What is the relationship between the Duke's "impotent" language and the Duchess's pleading in 1.2 and Vindici's "potent" language in 2.1 and 4.4?
- Gratiana speaks more half-lines than any other character in the play. Compare to the Duchess's half-lines in 1.2.67-80. What is the significance of this quality of her speech?
- What do we make of Gratiana's assertion that no one can "Plead better *for* and '*gainst* the devil, than you [Vindici]" (4.4.35, my emphasis)?

REVELATION: What is the purpose of Vindici's testing of Castiza and Gratiana? How does this testing relate to Vindici's role as a "bone-setter" (a surgeon and a pander)?

Consider: The Divine Comedy (Temptation, Fall, Recognition, Repentance, Redemption), and the concept of GRACE: Is Gratiana's repentance true? What does this DRAMATIC CRUX reveal about the nature of this particular tragic universe and Vindici's role in it?

LOSS OF SELF: What is the relationship among Vindici's command of language, the virtue of his sister and mother, and his sense of self?

Consider: When Gratiana capitulates to Piato's/Vindici's seduction, he says: "O suffering heaven, with thy invisible finger / E'en at this instant turn the precious side / Of both mine eyeballs inward, not to see myself" (2.1.128-30). In 4.4 he responds to her protestations of innocence saying: "Oh, I'm in doubt / Whether I'm myself or no! /.../ Who shall be saved when mothers have no grace?" (4.4.25-6).