

Shakespeare
THE COMPLETE WORKS
SYNOPSIS OF A SELECTION OF PLAYS



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LITERARY WORK OF ALL TIME



ALL'S WELL THAT ENDS WELL

CD 1 • CD 2

The Scene: Roussillon, Paris, Florence, Marseilles

CHARACTERS IN THE PLAY

KING OF FRANCE • DUKE OF FLORENCE • BERTRAM, the young Count of Rousillon • LAFEU, an old Lord
PAROLLES, a follower of Bertram • RINALDO, Steward to the Countess of Rousillon • LAVACHE, Clown to the Countess
Two French gentlemen at Court named DUMAIN, later captains in the Florentine army • A soldier, pretending to be an interpreter
A gentleman, astringer to the French king • A Page • COUNTESS OF ROUSILLON, mother to Bertram
HELENA, a waiting-gentlewoman to the Countess • A Widow of Florence • DIANA, daughter to the widow
MARIANA, neighbour to the widow • Lords, officers, soldiers, etc., French and Florentine

THE ACTION OF THE PLAY

ACT ONE

Scene 1: At the palace of Rousillon in south-western France the widowed Countess is bidding a sorrowful farewell to her son and heir Bertram, who is leaving for Paris to become a ward of the King. He is to travel with the elderly courtier Lafeu, who mentions that the King is suffering from an abscess which his physicians have despaired of curing. The Countess laments the recent death of Gerard de Narbon, the most skilful physician in France, and does her best to comfort his grief-stricken young daughter, Helena, whom she has befriended and taken into her household: Bertram impatiently cuts short these condolences and the Countess gives him her blessing and parting advice. Left to herself, Helena discloses that her grief springs not only from the loss of her father but for her unrequited love for Bertram, whose noble birth places him far above her reach. Her reflections are interrupted by Parolles, a fantastically dressed braggart and a notorious liar and flatterer of Bertram, who is also to travel with him. He delivers an exuberant and outrageous discourse on the disadvantages of virginity, and Helena, for all her dislike of him, cannot help joining in the joke. She prays for Bertram's well-being at the French court and laments that she can do nothing more practical to help him. When Parolles has gone she reminds herself that only her own efforts can win her the man she loves, and reflects that the King's illness may provide her opportunity.

Scene 2: In Paris the King discusses the war which has lately broken out between Florence and Siena. The Emperor of Austria has asked him to deny help to Florence, but he is prepared to allow his subjects to volunteer to fight for either side. He greets Bertram graciously, recalls his warm friendship for the young man's dead father, and declares that he will treat him like a son.

Scene 3: The Countess Rousillon's steward wishes to speak confidentially to his mistress about Helena. He is prevented by the presence of the Clown, who explains his overwhelming urge to marry and launches into a series of ribald jokes on the subject of cuckoldry and wedlock. At last

when the Clown is dismissed to fetch Helena the steward reveals that he has heard her talking to herself of her love for Bertram. The Countess, who has suspected this development, bids him be discreet.

When Helena appears she reminds her that she cares for her as a mother and asks her directly what are her feelings for Bertram. Helena confesses that she loves him. Then she confides that her father has bequeathed her a prescription which she believes can cure the King's disease, and appeals to the Countess for her help in reaching the Court. The Countess is at first sceptical that a mere girl should be allowed to try her skill where the royal physicians have failed, but finally, carried away by Helena's faith and eloquence she promises all the aid in her power.

ACT TWO

Scene 1: A group of young nobles bound for Florence take leave of the King of France who urges them to uphold the honour of their country. Bertram, who is conversing apart with Parolles, is discontented at being kept from the wars because of his youth, and is half inclined to run off and volunteer, an impulse which Parolles encourages. Lafeu enters with news of the arrival of a young woman doctor of astonishing skill: he hints that she can cure the King and begs him to receive her. Helena is admitted and explains her desire to offer the remedy bequeathed by her father. The King is unwilling to have his hopes raised, but Helena is prepared to stake her life upon the cure, and at last convinces him that she is both sincere and qualified to treat him. In return she asks for the right to choose a husband, no matter how noble, and the King accepts her conditions.

Scene 2: The Countess of Rousillon exchanges jokes about the fashionable expression of their time, 'O Lord, Sir', with the Clown, who is sent to the French court to carry a letter to Helena.

Scene 3: Lafeu and Parolles are discussing the miraculous cure of the King's malady, but Parolles continuously interrupts the courtier and tries to cap his remarks with fantastical expressions. The King enters with Helena, whom he seats in a place of honour beside him, and summons a number of young nobles including Bertram from whom she is to choose her husband. Helena, although each of the first four young men is anxious for her hand, pretends that they are too good for her, then announces that Bertram is her choice. Bertram is appalled by the indignity of the match as he sees it, and deeply resents being made the reward for the King's cure. The King reminds him that he can raise Helena to any level of nobility, and sternly reproaches him for his meanness and pride, whereupon Bertram agrees with a bad grace to the betrothal. Left alone with Parolles, Lafeu taunts him about his master's reluctant recantation, and drives him into a rage. Soon after he returns with the news that Bertram and Helena are married and scolds him as a knave and a charlatan. Bertram enters in a mood of rage and despair. He tells Parolles that he has decided to desert Helena immediately, send her to his mother, and go off to the wars. Parolles approves his resolve.

Scene 4: The Clown delivers the Countess's letter to Helena. Parolles enters with the news that Bertram is urgently called away that very night. She will hear more from him, but meanwhile she must at once take her leave of the King. Helena obeys.

Scene 5: Lafeu, who detests Parolles, is astonished to hear that Bertram believes him to be a courageous soldier. Parolles arrives to explain that he has delivered the message to Helena, and Lafeu gives Bertram an outspoken warning against his companion. Helena enters and Bertram

coldly tells her that their sudden marriage has taken him unawares, and he must attend to other urgent matters. He sends her to his mother, undertaking to join her in two days. Helena, hurt at this separation, begs a kiss but Bertram brutally dismisses her and at once confides to Parolles that he intends never to set eyes on her again.

ACT THREE

Scene 1: The Duke of Florence, conversing with two French lords outside his palace, expresses his surprise that the King of France has failed to respond to his appeal for help. The Frenchmen profess their ignorance of the diplomatic reasons for this, but assure the Duke that their country will provide plenty of volunteers of spirit.

Scene 2: At Rousillon the Countess is deeply distressed to receive from the Clown Bertram's letter announcing his forced marriage and his resolve to desert his wife. Helena enters in tears, for she has received a still crueller letter telling her that Bertram will never return until she can get the ring off his finger and show him a child of her own fathered by him. The Countess tries to comfort her and despatches a gentleman to carry an indignant letter to her son. Left alone, Helena reproaches herself for being the cause of Bertram's leaving France, and shows that she is more concerned with his safe return from the wars than with her own sorrow.

Scene 3: The Duke of Florence has been impressed by Bertram's arrival as a volunteer and appoints him commander of the Florentine cavalry. Bertram vows to renounce love and dedicate himself to war.

Scene 4: Helena has left Rousillon and written to the Countess explaining that she is making a pilgrimage to the shrine of St James in Italy, trusting that this act of penitence for having driven Bertram away will keep him safe. The Countess reproaches her steward for not warning her of Helena's intention and orders him to write to Bertram giving him this news in the hope that he will return.

Scene 5: In Florence a widow, her daughter Diana and a neighbour discuss the soldierly achievements of Bertram. The neighbour Mariana warns her against Parolles, who has already approached her to arrange a meeting with Bertram. Helena enters disguised as a pilgrim, accepts the widow's offer of a lodging, and when the conversation turns on Bertram, reveals that she knows he has left his wife. The Florentine army marches past and Diana points out Parolles and Bertram, whose looks she admires.

Scene 6: In the French camp two of Bertram's French brother-officers, who are convinced that Parolles is a coward and a liar, urge Bertram to put him to the test. It is arranged that Parolles shall be challenged to recover a drum which the army have lost, and his comrades will then kidnap him, blindfold him and try his courage. Parolles accepts the challenge. Bertram makes plans with one of the Frenchmen to pursue his intrigue with Diana.

Scene 7: Helena has revealed her identity to the widow. She now gives her money and enlists her help to make use of Bertram's love-affair to entrap him. Diana is to encourage him, demand his ring as the price of her consent, and then allow Helena to take her place, whereupon she will be rewarded with a generous dowry. The widow agrees to the scheme.

ACT FOUR

Scene 1: Near the Florentine camp the Frenchmen lying in wait for Parolles arrange to talk to each other in gibberish in front of their prisoner so that he shall take them for a band of foreign mercenaries. Parolles enters and speculates about what hurts he can pretend to have suffered in attempting to recover the drum. Suddenly a drum beats loudly, the men pounce on Parolles and blindfold him and he immediately promises in his terror to betray the Florentines and his comrades. His captors lead him off.

Scene 2: In the widow's house Bertram declares his love to Diana, and tries to break down her resistance. She reminds him of his duty to his wife, then asks him for his ring. Bertram demurs, but she argues that her chastity is a jewel as valuable as any ring, and at last reluctantly he gives it. Diana tells him to return at midnight; then she will give him a ring as pledge for their future, but he must stay no more than an hour and must not speak to her.

Scene 3: In the Florentine camp. Bertram's brother-officers are discussing his affairs. That very day he has received his mother's letter, he is on the point of seducing Diana, and, to crown all, news has arrived that his wife has died on her pilgrimage. Bertram's newly won renown as a soldier will be more than counterbalanced, his comrades believe, by his disgrace. Bertram arrives exultant at his achievements, and orders Parolles to be brought in. When he is questioned, still blindfolded, the prisoner first reveals the strength of the Florentine army, slanders two of his interrogators, the brothers Dumain, as well as Bertram, and declares his willingness to betray anybody to save his life. Then his eyes are unbandaged and he is confronted with all those he has maligned. Parolles is humiliated, but not crushed: 'Simply the thing I am' he tells himself, 'shall make me live'.

Scene 4: Helena explains to the widow and Diana that her next step must be to appeal to the King of France, and she therefore intends to take them both to Marseilles where he now is. She herself, she adds, has been reported to be dead.

Scene 5: At Rousillon the Countess, Lafeu and the Clown lament the news of Helena's death, Lafeu remarking that Bertram's infamous behaviour owed much to Parolles's influence. Lafeu proposes his own daughter as a match for Bertram, to which the Countess agrees, and he adds that Bertram will reach Rousillon that night and the King the next day. The Clown announces Bertram's arrival.

ACT FIVE

Scene 1: When they arrive in Marseilles, Helena and her companions find that the court has left the day before for Rousillon. She hands her petition to a gentleman of the court to present to the King in advance of her arrival.

Scene 2: Near the palace of Rousillon Parolles, now in rags, begs the Clown to deliver a petition to Lafeu: the Clown refuses in disgust at his beggarly appearance. Parolles then throws himself on Lafeu's mercy, who after telling the parasite what he thinks of him consents to provide him with a livelihood.

Scene 3: At Rousillon the King of France, the Countess and Lafeu mourn the death of Helena, and at the Countess's plea the King agrees to pardon Bertram's treatment of his wife. Bertram enters, begs forgiveness and after he has confessed that he came to love Helena too late, his betrothal to Lafeu's daughter is approved. He then places a ring upon her finger which the King recognises as one that he gave to Helena. Bertram denies that she ever had it, and swears that it was given to him by Diana in Florence. The King's anger is roused and he has Bertram arrested, but at this moment the gentleman arrives bearing Helena's petition. This turns out to be a letter from Diana claiming that Bertram has seduced her, but broken his promise to marry. Next the widow and Diana are brought in, whereupon Bertram tries to make out that she was a common whore, but she produces his ring which she claims that he gave her, and which the Countess at once recognises as Bertram's. When the King questions her as to how she obtained the ring which was placed on Bertram's finger, Diana denies that she either bought it or was given it, but this rouses the King's anger and fearing for her life she sends for Helena. To the amazement of the court Helena now appears, and claims that she is with child by Bertram. Bertram begs forgiveness and vows that he will love Helena, whereupon the King pronounces his blessing and promises to find a husband for Diana.

LOVE'S LABOUR'S LOST

CD 7 • CD 8 • CD 9

The scene: the Royal Park in Navarre

CHARACTERS IN THE PLAY

FERDINAND, King of Navarre • BEROWNE, LONGAVILLE, DUMAINE, young lords, attending on the King
BOYET, an elderly lord, attending on the Princess of France • MERCADE, a messenger
DON ADRIANO DE ARMADO, a fantastical Spaniard • SIR NATHANIEL, a curate • HOLOFERNES, a schoolmaster
DULL, a constable • COSTARD, a clown • MOTH, page to Armado • A Forester • THE PRINCESS OF FRANCE
ROSALINE, KATHARINE, MARIA, ladies, attending on the Princess • JAQUENETTA, a country wench
Officers and others, attendant on the King and Princess

THE ACTION OF THE PLAY

ACT ONE

Scene 1: The young King of Navarre has resolved to follow the fashion of the time and transform his court into a miniature academy dedicated to the pursuit of learning. He has taken a solemn vow that for three years he will fast, study, enjoy no pleasures and see no women, and he presses his young courtiers to keep him company. Dumaine and Longaville consent, but Berowne, the liveliest of the three, asserts the common-sense view that these are impossible conditions and that studies which compel them to turn their backs on women will generate darkness rather than light. Finally he takes the oath but reminds the King that the Princess of France is about to visit them on a diplomatic mission. The King admits that the vow must necessarily be relaxed on this occasion. For their entertainment the devotees will have the exotic discourse of Don Armado, a fantastical Spaniard, who has lately joined the court.

Costard, a clown, enters in the custody of Dull, a rustic constable. The clown, who is also subject to these monastic decrees, has been caught in the company of Jaquenetta, a country wench. Thereupon Armado has charged Dull to bring the miscreant before the King and deliver a letter, which explains Costard's offence in high-flown language that delights the courtiers. The King sentences Costard to fast on bran and water for a week and remands him in Don Armado's custody.

Scene 2: Don Armado confides to his page, Moth, that he has been smitten by love for a base wench. He appeals to Moth to console him by citing great men who have loved beneath their station, and finally reveals that the object of his passion is Jaquenetta. Dull tells Armado of Costard's sentence and adds that Jaquenetta is to serve the monastic community as a dairy woman. Armado declares his love to Jaquenetta and promises to visit her at the lodge of the royal park. Dull conducts her there, while Moth leads off Costard to prison. Left to himself, Armado indulges in a fantastical soliloquy on the power of love, and especially its capacity to subdue the soldier.

ACT TWO

Scene 1: The Princess of France, accompanied by her three ladies-in-waiting, Rosaline, Katharine and Maria, and her over-courtly majordomo, Boyet, arrive at the royal park of Navarre. Boyet provokes the Princess by his flatteries as he reminds her of her diplomatic mission. She cuts short his oratory and, having learned of Navarre's monastic vows, sends Boyet ahead to learn how she will be received, while her ladies-in-waiting discuss the attractions of the three courtiers. Boyet announces that the King has decided to lodge the delegation outside the palace. The King now approaches, the ladies mask, and the Princess shows her displeasure at this inhospitable welcome. She at once presents a request from her sick father for the payment of a debt of a hundred thousand crowns. The King maintains that the debt is in fact owed to him and that he holds the lands of Aquitaine as security; he agrees, however, to reconsider the matter if Boyet can produce documentary proof, and assures the Princess of his hospitality within the limits of his oath. At the same time Berowne loses his heart at sight to Rosaline, and Dumaine and Longaville to Katharine and Maria, while Boyet, after a brief contest of wit with Katharine, remarks to the Princess that she has captivated Navarre.

ACT THREE

Scene 1: Armado despatches Moth to release Costard, who is to carry a love-letter for him to Jaquenetta. Armado gives the clown his instructions and a modest tip. No sooner has the Spaniard departed than Berowne engages Costard to deliver a letter to Rosaline, rewarding him more handsomely. Left to himself, Berowne reflects on the irony of the fact that he, who has always scorned love, has now been singled out by Cupid.

ACT FOUR

Scene 1: The Princess of France and her retinue take their places in the royal park, where a deer-shoot is to be held. The illiterate Costard enters and, instead of delivering Berowne's letter to Rosaline, allows the Princess to snatch Don Armado's to Jaquenetta. Boyet reads the Spaniard's ornate effusion aloud and tries to tease Rosaline into revealing her suitor's name. There follows a contest of wit, heavily charged with the technicalities of archery, in which Rosaline and Maria easily get the better of the courtier.

Scene 2: Holofernes, a pedantic country schoolmaster, whose learning has grown a trifle rusty, and Sir Nathaniel, the timid country curate, discuss the day's hunting with Constable Dull, the schoolmaster seizing every opportunity to show off his education at Dull's expense. When Jaquenetta arrives with Costard and asks the curate to read aloud a letter to her from Don Armado, Holofernes continues to parade his erudition, working in some topical jokes on the scholarly controversies of the time. Sir Nathaniel stumbles through the verses, until Holofernes seizes them and soon discovers that this is Berowne's letter addressed to Rosaline. He despatches Jaquenetta to deliver the missive to the King, then in lordly fashion invites the curate to dine with the father of one of his own pupils.

Scene 3: Berowne enters, reading aloud the draft of some verses he has composed for Rosaline. Hearing someone coming, he climbs into a tree, only to overhear the King reciting a sonnet which proclaims his love for the Princess. The King in turn disappears behind a bush and overhears a similar performance repeated first by Longaville, then by Dumaine. Then each of the eavesdroppers in turn steps forth to accuse his companions of breaking their vows. Berowne is the last, but hardly has he censured the others than he is unmasked by the arrival of Costard

and Jaquenetta, carrying his own letter addressed to Rosaline. After an exchange of raillery between the four on the subject of dark and fair beauties, and the complexions of their sweethearts, Berowne rallies his companions with the argument that the bookish researches they have undertaken are futile; the truly illuminating, the inexhaustible subject for study is woman's beauty, which stimulates the brain and senses alike. The four resolve to woo their loves in earnest, and plan to entertain them with masques and revels.

ACT FIVE

Scene 1: Holofernes and Sir Nathaniel have dined well. They discuss Don Armado, whom the schoolmaster criticises for his exotic affectations both in speech and dress. Armado, Moth and Costard enter, and the page sets himself to bait Holofernes. Armado explains that the King wishes to devise an entertainment for the Princess, and Holofernes proposes a pageant of the Nine Worthies. Dull and Costard are also to be enlisted as actors and all depart to prepare their roles.

Scene 2: Outside their pavilion in the park, the Princess and her ladies-in-waiting show one another the letters and tokens their suitors have sent. Boyet warns them that the King and his courtiers will woo them disguised as Russians, whereupon the Princess resolves that she and her ladies will mask themselves, exchange tokens so as to conceal their identities, turn away their faces and discomfit their lovers by refusing to join in the game. The pretended Russians are heralded by a group of Negro musicians, but Moth's introductory speech is ruined by Boyet's interruptions, and the ladies refuse to dance. Each suitor then pairs off with the girl wearing his token, but the ladies suddenly break away from their partners. The King and his courtiers retire in chagrin and return in their own dress, only to be mocked by their sweethearts with jests against the witless Russians who have tried to woo them. The men try to make the best of their discomfiture by confessing their plot, but are rewarded by reproaches for inconstancy, since each has unknowingly wooed the wrong girl.

Costard announces the pageant of the Worthies. He himself opens the entertainment by representing Pompey, which he does with complete assurance in spite of tripping over his own sword. Sir Nathaniel, as Alexander, suffers from stage fright, and Holofernes, as Judas Maccabeus, is soon put out of countenance by the courtiers' interruptions, while Don Armado succeeds only a little better as Hector.

Suddenly a messenger arrives to announce the death of the King of France. The Princess insists on returning home at once, despite the pleadings of the King and Berowne that she and her retinue should settle in Navarre. For the moment love's labour has been lost and the sunshine of the comedy is clouded with mourning. The Princess tells the King that he has broken too many vows to be believed and demands a penance before she will listen to his suit. He must retire for a year to a hermitage and his courtiers also must undergo the penalties ordained by their sweethearts for the same period. Berowne's mocking spirit is to be cured by visiting the speechless sick and making the dying smile. Don Armado, extreme in all things, undertakes to spend three years at the plough to win Jaquenetta. The play ends with the rustic entertainment promised by Armado, in which the Cuckoo and Owl maintain the delights of Spring and of Winter.

PERICLES

CD 15 • CD 16

The scene: dispersedly in various countries

CHARACTERS IN THE PLAY

ANTIOCHUS, King of Antioch • PERICLES, Prince of Tyre • HELICANUS, ESCANES, two lords of Tyre • SIMONIDES, King of Pentapolis
CLEON, Governor of Tharsus • LYSIMACHUS, Governor of Mytilene • CERIMON, a lord of Ephesus • THALIARD, a lord of Antioch
PHILEMON, servant to Cerimon • LEONINE, servant to Dionyza • Marshal • A Pandar • BOULT, his servant • The daughter of Antiochus
DIONYZA, wife to Cleon • THAISA, daughter to Simonides • MARINA, daughter to Pericles and Thaisa • LYCHORIDA, nurse to Marina
A Bawd • Lords, Knights, Gentlemen, Sailors, Pirates, Fishermen, and Messengers • DIANA • GOWER, as Chorus

THE ACTION OF THE PLAY

ACT ONE

Prologue (Spoken by Gower): The mediaeval poet John Gower, who speaks the prologues throughout the play, describes how Antiochus, King of Antioch, who has committed incest with his daughter, forces all her suitors to guess a riddle. The rows of heads displayed above the palace entrance are a grim reminder of the penalty inflicted on the unsuccessful suitors.

Scene 1: Antiochus greets Pericles, Prince of Tyre, as a suitor to his daughter. When she enters, Pericles is so enchanted by her beauty that not even her father's warning can deter him from risking his life. When he reads the riddle he guesses that it refers to the King's incest and indicates that he has solved it. Thereupon, Antiochus, pretending that Pericles has failed, gives him forty days' grace to unravel it. Left alone, Pericles resolves to escape, and departs. Antiochus returns, and summoning Thaliard, orders him to kill Pericles. When a messenger announces Pericles's flight, Antiochus commands Thaliard to pursue him.

Scene 2: Pericles has returned safely to Tyre, but the experience he has undergone has plunged him into melancholy, and he fears that Antiochus will attack the city. His chief councillor, Helicanus and other lords enter and greet him. Left alone with Helicanus, Pericles describes his adventure and confides his misgivings, whereupon the councillor advises him to travel to Tharsus. Pericles agrees and announces that he will leave at once. He appoints Helicanus to govern as his deputy.

Scene 3: On his arrival in Tyre, Thaliard overhears Helicanus telling various lords that Pericles has left the city. He makes himself known to Helicanus, who invites him to a feast.

Scene 4: Cleon, the Governor of Tharsus, and his wife Dionyza anxiously discuss the famine which has fallen upon their once prosperous city. A lord announces the approach of ships displaying white flags. Pericles enters and tells Cleon that the news of Tharsus's distress had already

reached Tyre and that he has brought with him a whole fleet laden with corn to relieve the famine. Cleon is all gratitude and welcomes him ashore.

ACT TWO

Prologue. Pericles receives a letter from Helicanus explaining that Thaliard has arrived in Tyre with orders to kill him, and that he should leave Tharsus. Pericles sails away but is shipwrecked and washed ashore.

Scene 1: Pericles enters with dripping clothes and prays to God to allow him to die in peace. Three fishermen arrive and describe the shipwreck they have just witnessed. Pericles listens to their talk and makes himself known to them. He learns that he has landed in Pentapolis, a kingdom ruled by Simonides, the father of a beautiful daughter. Princes and knights have arrived from all quarters to joust for her hand on the following day. Two fishermen return with their net which contains a suit of rusty armour. Pericles recognises it as his own and decides to woo the King's daughter. He promises to reward the fishermen if they will help equip him and bring him to the court.

Scene 2: In Pentapolis Simonides and his daughter Thaisa greet the knights, who pass before them, each presenting his shield, followed by Pericles, the sixth and last. Three lords comment on his poverty-stricken appearance, but Simonides remarks that one cannot judge by appearances alone.

Scene 3: At a banquet held after the tilting tournament, Thaisa gives Pericles the wreath of victory. Simonides is greatly impressed by the noble bearing of Pericles, as is Thaisa, although neither father nor daughter will admit this to one another. Simonides orders his daughter to tell the stranger that he has drunk his health, and wishes to know his name and ancestry. Although she feigns reluctance, Thaisa gladly obeys her father's commands, and questions Pericles. Pericles replies that he is a gentleman of Tyre, who has been shipwrecked. Simonides, desiring to console Pericles for his misfortune, commands the knights and ladies to dance. He then orders the pages to escort the knights to their lodgings, and tell Pericles that the best lodgings are for him.

Scene 4: At Tyre Helicanus tells Escanes that the incestuous Antiochus and his daughter have been consumed by fire from heaven. Some lords enter, and try to persuade Helicanus to assume the throne of Tyre, but he agrees to do so only if Pericles has not returned within twelve months.

Scene 5: In Pentapolis the knights enter and find Simonides reading a letter in which, he says, his daughter proclaims her refusal to marry for a year. On the knights' departure, Simonides reveals the true contents of the letter: she means to marry Pericles, who now enters. Simonides, in pretended anger, accuses him of having bewitched Thaisa, a charge hotly denied by Pericles. When Thaisa enters and admits her love for Pericles, her father, after pretending to be furious, commands Pericles and Thaisa to marry, much to their delight.

ACT THREE

Prologue. A message comes from Tyre advising Pericles to return there to save his throne. Pericles, Thaisa, now pregnant, and her nurse Lychorida, sail for Tyre and run into a storm.

Scene 1: Pericles appearing on deck, prays to the god of the Sea that Thaisa may safely bear her child. Lychorida, entering with an infant in her arms, tells Pericles that Thaisa has died in bearing a daughter. Two sailors tell Pericles that Thaisa's body must be cast into the sea, in accordance with their invariable custom, to allay the storm. He orders her body to be thrown overboard in a coffin, and sets sail for Tharsus, meaning to entrust his daughter to Cleon.

Scene 2: Cerimon, a citizen of Ephesus, is trying to help others who have been shipwrecked by the storm and to heal the sick. He is visited by two gentlemen, who pay tribute to his medical skill and to his generosity. Some servants bring in a coffin washed up from the sea; when opened, it is seen to contain a body, which is identified by a scroll of paper as the Queen of King Pericles. With the help of music and the warmth of a fire, Cerimon revives the supposed corpse.

Scene 3: Pericles is obliged to return to Tyre to claim his throne before the time limit of twelve months set by Helicanus has expired. When he sails from Tharsus, he leaves behind the nurse Lychorida and entrusts his infant daughter, whom he has named Marina, to the care of Cleon and Dionyza. He vows not to cut his hair until his daughter is married.

Scene 4: Thaisa has recovered her health in Cerimon's house. When she is shown the scroll of paper which had been enclosed in her coffin, she despairs of seeing Pericles again and resolves to become a priestess of Diana in a temple near Ephesus.

ACT FOUR

Prologue. Many years have passed, and Marina is now a young girl. She has become so accomplished and generally admired that she eclipses Dionyza's daughter Philoten. Lychorida has died. Dionyza, who is jealous of Marina, enters, with Leonine, a murderer.

Scene 1: Dionyza reminds Leonine of his promise to kill Marina, who enters, with a basket of flowers, weeping for Lychorida. Dionyza hypocritically pretends to comfort her, then leaves her alone with Leonine, who tells her that she must die. She is saved by the sudden arrival of some pirates, who carry her off.

Scene 2: In Mytilene, a pandar and a bawd despatch Boulton to recruit some girls for their brothel. He returns with the pirates and Marina, who is bought for a thousand pieces. Boulton is sent out to sing Marina's praises through the town. The bawd horrifies Marina by explaining what is in store for her. Boulton returns with the news that he has whetted a great many appetites, and is sent off again to attract more clients. The bawd ignores Marina's threat to kill herself rather than submit to dishonour.

Scene 3: In Tharsus, Cleon reproaches Dionyza for plotting Marina's death and poisoning her accomplice, Leonine. Dionyza is determined to brazen out her crime, and Cleon reluctantly agrees not to reveal the truth.

Scene 4 (Spoken by Gower): Pericles, accompanied by Helicanus, sails for Tharsus. There he is shown by Cleon and Dionyza a monument which they have erected to Marina, and sails away heartbroken.

Scene 5: Two gentlemen, leaving the brothel where Marina is kept prisoner, are amazed at having heard her preach divinity in such a place.

Scene 6: Inside the brothel, the pandar, the bawd and Boult are furious at Marina's refusal to gratify the customers' desires. Lysimachus, the governor of Mytilene, who enters in disguise, is told of Marina's beauty. Boult fetches her to him. The bawd tells Marina who Lysimachus is, and they are left alone. He is so deeply impressed and moved by her purity that he gives her money and urges her to continue her refusal to be corrupted. When Boult comes in, Lysimachus curses him and the brothel and leaves. Boult threatens to rape Marina and when the bawd and the pandar enter and learn from Boult what has happened, the bawd, in a fury tells Boult to do so. Marina offers Boult money to spare her, and persuades him to find her honest employment.

ACT FIVE

Prologue: Marina has been earning her living as a teacher, and paying her wages to the bawd. Pericles's ship, driven by the winds, is at anchor off Mytilene.

Scene 1: On board Pericles's ship a sailor tells Helicanus that Lysimachus wishes to come aboard. Helicanus sends some gentlemen to escort Lysimachus, who learns from Helicanus that the grief-stricken Pericles has not spoken for three months. Helicanus draws aside a curtain to reveal Pericles, who will not utter a word, whereupon Lysimachus speaks of a girl in Mytilene who might cure Pericles, and sends a lord to fetch her from the shore. Marina enters, accompanied by a maid, and is left alone with Pericles. She sings, and Lysimachus reappears for a moment, only to discover that Pericles has made no response. Although he rebuffs her at first, Marina goes on talking to Pericles, who is struck by her likeness to Thaisa. When she tells him her history, Pericles, scarcely able to believe that she is indeed Marina, calls for Helicanus, who enters with Lysimachus. Only after she says that her mother's name was Thaisa, does Pericles at last accept the truth of her tale. In his ecstasy he declares that he hears the sublime music of the spheres, and presently falls into a deep sleep. Diana, appearing to him in a vision, orders him to go to her temple at Ephesus and to recount, in public, how he lost his wife at sea. Pericles awakens, calls for Helicanus, and says that they must sail for Ephesus. He accepts Lysimachus as a suitor for Marina.

Scene 2 (Spoken by Gower): Pericles and his party are about to enter the temple of Diana at Ephesus. Thaisa is standing near the altar, as high priestess, attended by Cerimon and other Ephesians.

Scene 3: Pericles enters the temple with his party, and recounts the history of himself, Thaisa and Marina. Thaisa faints, and Cerimon, revealing her identity, explains how she came to be a priestess of Diana. When she recovers consciousness, Thaisa proves her identity by showing Pericles a ring given to him by her father. Marina and her mother embrace; Helicanus greets Thaisa, whom he has never seen, as his Queen; Thaisa explains to Pericles how Cerimon saved her life. Pericles tells Thaisa that Lysimachus is to wed Marina and, on learning that Simonides is dead, resolves nonetheless that the wedding shall take place at Pentapolis, after which the young couple shall reign in Tyre, while Pericles and Thaisa rule in Pentapolis. Gower enters, recapitulates the story of the play, and discloses that, when Cleon and Dionyza's attempt to kill Marina became known, the enraged citizens of Tharsus burned their wicked rulers in their palace.

THE COMEDY OF ERRORS

CD 17 • CD 18

The scene: Ephesus

CHARACTERS IN THE PLAY

SOLINUS, Duke of Ephesus • AEGEON, a merchant of Syracuse • ANTIPHOLUS of Ephesus, ANTIPHOLUS of Syracuse, twin brothers and sons to Aegeon and Aemelia • DROMIO of Ephesus, DROMIO of Syracuse, twin brothers and bondmen to the two Antipholuses
BALTHAZAR • ANGELO, a goldsmith • A Merchant, friend to Antipholus of Syracuse • Another Merchant, to whom Angelo is in debt
DOCTOR PINCH, a schoolmaster • AEMILIA, an abbess at Ephesus, wife to Aegeon • ADRIANA, wife to Antipholus of Ephesus
LUCIANA, her sister • LUCE, or NELL, kitchen-maid to Adriana • A Courtesan • Gaoler, officers, and other attendants

THE ACTION OF THE PLAY

ACT ONE

Scene 1: Aegeon, an elderly merchant of Syracuse, has been brought before the Duke of Ephesus to hear his sentence. The cities of Syracuse and Ephesus have quarrelled and each has passed a law forbidding their citizens to set foot on the territory of the other, on pain of death or a fine of one thousand marks. In his defence Aegeon explains that many years before, he and his wife, with their twin boys and two twin slaves had been shipwrecked on their way to Syracuse. Aegeon, one son and one slave were picked up by one ship, while his wife, Aemilia, and the other two boys were saved by a Corinthian vessel, which could not be overtaken, and no news of their fate could ever be discovered. When the surviving twin grew up, he persuaded his father to let him set out together with his slave, Dromio, to find the missing brothers. But they too disappeared and for the past five years Aegeon has been travelling through Greece and Asia searching for his son. Unknown to him, not only have his son, Antipholus of Syracuse, and Dromio just arrived in Ephesus, but the lost twin, who was separated by his Corinthian rescuers from his mother, had long ago settled in Ephesus with his slave and become a married man of substance. The Duke, pitying Aegeon's misfortunes, allows him till sunset of that day to raise the thousand marks ransom: failing this the law must take its course.

Scene 2: Aegeon's son, Antipholus of Syracuse, accompanied by his slave Dromio, enters the market place in conversation with a friendly merchant, who, after handing over a sum of money deposited with him, warns Antipholus to conceal at all costs the fact that he is a Syracusan. Antipholus dispatches Dromio to lodge his money at the Centaur inn, and is presently accosted by his brother's slave, Dromio of Ephesus, who, mistaking him for his master, urges him to return home to dinner, since he is already late. Antipholus questions him in vain about the money which he has just handed over and then, losing his temper, beats him. Antipholus begins to suspect that the Ephesians are not only rogues but possess powers of sorcery.

ACT TWO

Scene 1: Adriana, the wife of Antipholus of Ephesus, is vexed by her husband's late return and complains bitterly to her sister, Luciana, who tries to persuade her to bear her husband's shortcomings with more tolerance. Their slave Dromio reports that his master must be out of his wits, since he seems to know nothing about his wife or his house, but Adriana angrily orders him to go back and fetch his master. She delivers another tirade to Luciana, complaining that it is her husband's bad temper and neglect which have made her less attractive, and voicing the suspicion that his affections are engaged elsewhere. Luciana warns her against allowing herself to grow jealous before she has cause.

Scene 2: Dromio of Syracuse returns from the Centaur inn to his master, who scolds him for having just delivered a cock-and-bull yarn about the wife and the dinner he has kept waiting. The slave is completely mystified but he and his master recover their tempers and joke with one another. Adriana enters with Luciana and catching sight, as she supposes, of her husband, reproaches him for abandoning all his former tenderness and accuses him of unfaithfulness. The confusion mounts when Dromio of Syracuse is questioned and denies ever having seen the two ladies. Antipholus, by now completely bewildered, agrees to accompany Adriana home and resolves to play the part which is expected of him. Dromio is ordered to guard the door and refuse admittance to anybody.

ACT THREE

Scene 1: Antipholus of Ephesus arrives outside his house in conversation with Angelo, a jeweller, and Balthazar, a merchant. He asks Angelo to make excuses to Adriana and say that he has stayed late at the jeweller's to supervise the making of her gold chain, and he invites Balthazar to dine with him. But when he arrives, Dromio of Syracuse, following his instructions, refuses to admit him. Furious at being locked out of his own house, Antipholus of Ephesus orders Dromio to fetch a crowbar and break down the door, but Balthazar advises him to control his rage. Antipholus allows himself to be calmed down, but in revenge decides to dine with a courtesan and give her the chain he had intended for his wife.

Scene 2: Luciana appeals to Antipholus of Syracuse not to cause his wife pain by showing his lack of feeling for her, even if he has transferred his affections elsewhere. Antipholus responds by telling Luciana that she is the woman with whom he has fallen in love. She scarcely has time to express her dismay when Dromio of Syracuse bursts in; he is running away from Luce, the lumpish kitchen-maid, who is determined to marry him. Antipholus decides that it is high time he and Dromio quitted this sinister town where 'everyone knows us and we know none'; but before he can leave, Angelo the jeweller enters with the necklace which he has finished for the wife of Antipholus of Ephesus. The Syracusan denies that he ever ordered any such thing, but Angelo refuses to take him seriously and departs leaving the chain with his customer.

ACT FOUR

Scene 1: Angelo is being dunned by a merchant, who intends to have him arrested unless he can settle his debts at once. Angelo pleads that he in his turn is owed money by Antipholus of Ephesus, who at this moment enters with his servant in search of a rope's end to beat his wife and servants for locking him out of doors. Angelo appeals to Antipholus, who since he does not have the money about him sends the jeweller to his house and tells him to ask his wife to settle the account. The question then arises as to who has the chain, Angelo claiming that he has handed

it over, and Antipholus protesting with equal vigour that he has never seen it and that he owes nothing until it is handed over. The merchant calls upon an officer to arrest Angelo, who in turn also has Antipholus arrested. The Ephesian obeys, but declares that he will quickly raise bail. Dromio of Syracuse now enters to tell his supposed master that a ship is waiting for them and that he has put all their goods aboard. Antipholus of Ephesus tells him that he is drunk, since his mission was to buy a rope's end, but orders him to go to his house at once and arrange for his wife Adriana to bail him out. Dromio recognises that this is the house where his unwelcome suitor, the kitchen-maid, will be waiting for him, but still obeys the order.

Scene 2: In Antipholus of Ephesus's house Adriana anxiously questions her sister about her husband's feelings towards her. Luciana admits that Antipholus declared his love for her, whereupon Adriana reviles him as an ugly and perverse old man, but confesses that she really thinks him better than she says. Dromio of Syracuse bursts in breathlessly to announce that Antipholus of Ephesus has been arrested and must have money for bail: Adriana gives it him and urges him to bring his master home at once.

Scene 3: Antipholus of Syracuse, as he walks about Ephesus, is bewildered by the number of citizens who greet him, invite him out, and are anxious to do business with him. He is more than ever convinced that the place must be bewitched. Dromio of Syracuse greets him with the money he has brought for his bail, and they talk at cross-purposes about the ship which Dromio has previously mentioned to Antipholus of Ephesus. The courtesan with whom Antipholus of Ephesus had dined that day now enters and, mistaking Antipholus of Syracuse for his twin, asks him to give her the chain he had promised, or at least to return a ring he had taken from her. More mystified than ever, the Syracusan and his servant make their escape: the courtesan concludes that Antipholus must have lost his wits and decides to tell his wife about the ring he has taken from her.

Scene 4: In another street Antipholus assures the officer of the law that his bail will arrive soon, but when Dromio of Ephesus appears, all he brings is the rope's end he was sent to buy. Antipholus vents his rage by beating him. Adriana, Luciana, and the courtesan enter with Pinch, a conjuror, who they hope will cure Antipholus of his madness. Antipholus and his wife begin to bandy accusations about their grievances, real and imaginary, tempers rise and Pinch, declaring that both master and servant must be imprisoned in a dark room, calls in his helpers to bind them and carry them away. The officer demurs at losing his prisoner, but Adriana promises to pay the debt. Just as she has learned that Angelo is the creditor, Antipholus and Dromio of Syracuse enter with drawn swords: Adriana, Luciana, the courtesan and the officer fly in terror, believing that the prisoners have broken free. Antipholus of Syracuse resolves to board the waiting ship without a moment's delay.

ACT FIVE

Scene 1: In a street in front of an abbey Angelo assures the merchant that Antipholus of Ephesus is a citizen of solid credit. At this moment they catch sight of Antipholus of Syracuse wearing the disputed gold chain, and accuse him of having denied that he ever received it. Antipholus indignantly contradicts the charge, but as he and the merchant draw their swords, Adriana enters, cries out that her husband is insane and calls for help to secure Antipholus and Dromio, whereupon the two take refuge in the abbey. The abbess appears, tries to calm the excited Adriana, and questions her closely concerning her husband's mental state: she refuses however to give up Antipholus and Dromio who have

taken sanctuary with her. Luciana advises her sister to appeal to the Duke, and at this moment his approach is announced. He has come to make a final appeal for Aegeon's ransom: if this is not forthcoming the old man must die. Adriana explains the circumstances of her husband's madness and entreats the Duke that the abbess should be compelled to deliver him up. The Duke has just sent for the abbess when Antipholus of Ephesus and Dromio, who have broken out of their bonds, appear, and in their turn appeal to the Duke claiming that they have been wrongfully imprisoned. The Duke can extract no sense from this host of conflicting witnesses and Aegeon adds to the general bewilderment by greeting Antipholus of Ephesus, who cannot recognise his father, as his Syracusan son. Then the abbess appears with Antipholus and Dromio of Syracuse, the resemblances between the twins are apparent to all and the tangled skein of events is unravelled, with the final revelation that the abbess is Aegeon's long-lost wife Aemilia. Amid general rejoicing the abbess invites the Duke and the rest of the company into the abbey to celebrate the reunion of her family.

THE TAMING OF THE SHREW

CD 23 • CD 24

Scene: Padua, and Petruchio's house in the country

CHARACTERS IN THE PLAY

(a) The Induction

A Lord • CHRISTOPHER SLY, a drunken tinker • A Hostess • Page, players, huntsmen, and servants attending on the Lord

(b) The Taming of the Shrew

BAPTISTA, a rich gentleman of Padua • VINCENTIO, an old gentleman of Pisa • LUCENTIO, son to Vincentio, in love with Bianca
PETRUCHIO, a gentleman of Verona, suitor to Katharina • GREMIO, HORTENSIO, suitors to Bianca • TRANIO, BLONDELLO, a boy,
servants to Lucentio • GRUMIO, a man of small stature, Petruchio's lackey • CURTIS, an aged serving-man, in charge of Petruchio's
house in the country • NATHANIEL, PHILIP, JOSEPH, NICHOLAS, PETER, other servants to Petruchio • A Pedant of Mantua
KATHARINA, the Shrew, BIANCA, daughters to Baptista • A Widow • Tailor, haberdasher, and servants attending on Baptista and Petruchio

THE ACTION OF THE PLAY

THE INDUCTION

Scene 1: Christopher Sly, a tinker, staggers out of an alehouse and, after a brief argument with the Hostess, falls into a drunken sleep. A lord, returning from the hunt, finds Sly, and commands his servants to carry the drunkard to his house and to treat him as if he were a nobleman recovering from lunacy. The lord arranges for a troupe of actors to perform in his house, warning them to take no notice if a nobleman watching their play should behave oddly. He also gives orders that his page shall pretend to be Sly's wife, weeping with joy at her husband's recovery.

Scene 2: When Sly, awakening in a richly furnished bedroom, calls for a pot of ale, the servants, addressing him as 'Your lordship', offer him sack, conserves and fine clothes. Utterly bewildered, he protests that he is Christopher Sly, a tinker, and is reassured by a pot of ale. The servants continue to assert that he is a great lord, with a beautiful wife who weeps over his brain-sick fancies, and when the page, disguised as a lady, enters with attendants, Sly, convinced that he is indeed a lord, commands the servants to withdraw and his supposed wife to come to bed. She excuses herself on the grounds that to sleep with her would bring back his fits of lunacy. A servant enters to announce that the actors are about to perform a comedy.

THE TAMING OF THE SHREW

ACT ONE

Scene 1: Lucentio, son of Vincentio and a rich merchant, has come to Padua to study philosophy. While he is talking to his servant Tranio in a public square a door opens and Baptista, with his daughters Katharina and Bianca, followed by Gremio and Hortensio, comes into the square. Baptista tells Gremio and Hortensio, who both want to marry Bianca, that he will not permit her to marry until her elder sister Katharina has found a husband. Tranio and Lucentio overhear their conversation: Tranio is amazed when Katharina exchanges insults with Gremio and Hortensio, but Lucentio has eyes and ears only for the meek and modest Bianca. Baptista goes indoors with his daughters, having asked Gremio and Hortensio if they can recommend suitable tutors for Bianca. Left alone, the rival suitors go off together, after agreeing that a husband must be found for Katharina. Lucentio resolves to disguise himself as a schoolmaster to gain admittance to Baptista's house, and changes clothes with Tranio. Biondello, another of Lucentio's servants, is astonished to see Tranio in his master's clothes, but Lucentio pretends that he has disguised himself in order to escape arrest for having killed a man. As they go, Lucentio orders Tranio to become a suitor for Bianca's hand, and to carry this out in the name of Lucentio.

At this moment Christopher Sly, who has fallen asleep, wakes up, asks hopefully if the play is over, and is told that it has only just begun.

Scene 2: Petruchio, a gentleman of Verona, accompanied by his servant Grumio, has come to Padua to visit various friends, including Hortensio. As he and Grumio stand quarrelling outside Hortensio's house, Hortensio comes out to welcome them. When he learns that Petruchio wants to marry a rich wife he tells him about Baptista's daughters. Petruchio swears that he will marry Katharina no matter how fiercely she may scold, and Grumio prophesies that his master will tame the shrew. Since it appears that Petruchio's dead father knew Baptista, Hortensio asks Petruchio to introduce him to Baptista as a music-master for Bianca.

Lucentio, disguised as Cambio, a schoolmaster, now enters with Gremio. After showing Gremio a list of books which he is taking to Baptista's house, Lucentio promises that he will plead with Bianca on Gremio's behalf. Hortensio, coming forward, introduces Petruchio to Gremio as a possible husband for Katharina. Tranio, disguised as Lucentio and accompanied by Biondello, joins the group, announcing himself as a suitor for Bianca. On discovering that Petruchio intends to marry Katharina, he wishes him good luck, and the suitors go off to feast together.

ACT TWO

Scene 1: In a room in Baptista's house, Katharina holding a whip, stands over Bianca, who crouches by the wall, her hands tied behind her. Despite Bianca's efforts to appease her sister, Katharina strikes her, and Bianca is saved from further punishment only by the entry of Baptista, who unties her hands. After the girls have gone, Gremio and Petruchio enter, together with Lucentio disguised as Cambio, Hortensio disguised as Lucio, a musician, and Tranio disguised as Lucentio. Petruchio, after introducing the disguised Hortensio to Baptista, asks if he may meet Katharina. Gremio, intervening, presents the disguised Lucentio to Baptista, who welcomes both him and Tranio. The latter, announcing himself as a suitor to Bianca, offers Baptista a lute and a set of books, which are then handed to the supposed tutors, who go off to meet their pupils. While Petruchio is boldly asking Baptista for Katharina's hand, Hortensio returns with a broken head, a memento of his

music-lesson with Katharina who, on being corrected by Hortensio, banged his head with the lute. Baptista consoles him and everybody departs except Petruchio, who asks Baptista to send Katharina to him. She and Petruchio spar verbally until Petruchio takes her in his arms, despite her struggles. While he is proclaiming his intention to marry her, Baptista, Gremio and Tranio return. Petruchio pretends that Katharina has behaved mildly, that she has fallen madly in love with him, and that they have agreed to be married on Sunday. Ignoring her protests, Baptista agrees to the marriage, whereupon Petruchio seizes Katharina and kisses her. Breaking from his grasp, she rushes from the room and Petruchio leaves by another door.

Baptista, left alone with Gremio and Tranio, promises Bianca's hand to whichever of them offers the bigger dowry. Both lie about their wealth and Baptista provisionally accepts Tranio, the more convincing liar, as his son-in-law. When Baptista and Gremio have gone off, Tranio decides that he must find someone to play the part of his supposed father Vincentio.

ACT THREE

Scene 1: Bianca and Hortensio, disguised as Lucio, are seated in Bianca's room. When Hortensio takes her hand to teach her how to play the lute, Lucentio, in his disguise as Cambio the schoolmaster, interrupts and starts a quarrel. Bianca, enjoying the dispute, asks Hortensio to tune the lute and sits down with Lucentio who, pretending to give her a Latin lesson, reveals his true identity and says that he loves her. Hortensio, suspicious of what is happening, steals up behind them and Bianca stops the lesson. Hortensio in his turn, while pretending to teach Bianca the lute, reveals his love for her. The lesson ends when a servant sent by Baptista comes in to fetch Bianca, whose help is needed with the preparations for Katharina's wedding on the next day. Lucentio also departs and Hortensio is left alone. He does not trust the supposed schoolmaster, and determines to watch Bianca closely and renounce her if she flirts with other men.

Scene 2: Although the wedding guests have assembled in the square there is no sign of Petruchio. Katharina goes off in tears, just before Biondello enters to say that Petruchio is approaching, dressed in an outrageously shabby costume and mounted on a broken-down horse. In swaggers Petruchio, proclaiming that he has come to marry Katharina nor, despite Baptista's pleas, will he change his clothes. Tranio and Lucentio, left alone when the rest go to the wedding, discuss Lucentio's plans for marrying Bianca. Gremio returns with a tale of Petruchio's extraordinary behaviour at the marriage, and the wedding procession enters the square. Petruchio startles everybody by announcing his immediate departure; Katharina at first pleads with him to stay, then angrily directs everyone to the bridal feast. Petruchio declares that the feast shall indeed take place but that neither he nor Katharina will be there and, seizing her by the waist, he carries her off, leaving Baptista and the chief guests laughing in amazement at his audacity.

ACT FOUR

Scene 1: Grumio, covered in mud and snow, enters the hall of Petruchio's house in the country. He orders Curtis, a steward, to light a fire and to summon the other servants in preparation for their master's return. Petruchio arrives, followed by Katharina, weary, bedraggled and famished but still unsubdued. Petruchio at once begins to abuse his servants and to apply his shrew-taming tactics in earnest. When water is brought to wash off the mud of the journey he spills it, and when at last the meal is served he throws it at the servants, pretending that it is

burnt. He leads Katharina to the bridal chamber, and reappears a few moments later to explain that he means to treat his wife as a falconer does an untrained hawk; he will keep her without food or sleep until he has subdued her will.

Scene 2: Tranio, still disguised as Lucentio, and Hortensio watch Lucentio, disguised as Cambio, sitting with Bianca, and kissing her. Hortensio reveals his identity to Tranio, and they both swear not to marry Bianca. When Hortensio goes off to console himself with a wealthy widow, Tranio tells the lovers what has happened. Biondello runs in to say that he has seen an old man who might well impersonate Vincentio. The lovers go into Baptista's house, and Tranio, discovering that this old pedant is from Mantua, convinces him that he is in danger of death if caught in Padua, thus persuading him to pose as Vincentio, as a way of saving his life.

Scene 3: Katharina begs some food from Grumio, who pretends to sympathise but ends by offering her only mustard. Petruchio and Hortensio come in with meat, but when Katharina begins to eat without a word of thanks, Petruchio snatches it from her. She then thanks him and again starts to eat, only for Grumio, at a sign from Petruchio, to bear away the food. Pretending to believe that she has dined, Petruchio sends for a haberdasher and a tailor, who bring in a cap and a gown. Under the pretext that the cap is too small and the gown ill cut, Petruchio dismisses the tradesmen and orders Katharina to go with him to her father's house. When she argues with him about what time it is, Petruchio refuses to proceed, on the grounds that she is always contradicting him.

Scene 4: Tranio, disguised as Lucentio, the old pedant disguised as Vincentio, and Biondello approach the house of Baptista, who comes out with Lucentio, disguised as Cambio. The false Vincentio assures Baptista that he will give Bianca the promised dowry and Baptista sends Lucentio off to Bianca to prepare for the wedding. Lucentio moves away, but at a sign from Tranio lingers among the trees, where he is joined by Biondello, who urges him to take advantage of this situation and marry Bianca at once.

Scene 5: Petruchio, Katharina and Hortensio are on their way to Padua. When Petruchio admires the moon and Katharina points out that it is the sun, he threatens to go no further. In despair, Katharina agrees that it is the moon if he says so, and the sun if he says so. When the real Vincentio appears Petruchio orders Katharina to greet this beautiful young girl; she obeys and, on being told by Petruchio that Vincentio is an old man, she explains that the sun had dazzled her. Vincentio reveals his identity, and Petruchio informs him that his son by now should have married Bianca. They go together towards Padua.

ACT FIVE

Scene 1: Lucentio now in his own person and Bianca, accompanied by Biondello, slip away from Baptista's house to be married in church. Petruchio and his party, entering the square, knock on Tranio's house and are greeted from within by the old pedant who claims to be Vincentio. When Biondello, returning from church in the middle of the dispute between the false and the true Vincentio, backs the claims of the imposter, Vincentio beats him and, as he runs away, his cries for help bring in Baptista and Tranio. The latter denies all knowledge of Vincentio and persuades Baptista to commit him to prison as a mad rascal. At this point Lucentio, returning with Bianca and Biondello, confesses to his father and to Baptista the truth about the impersonations. Everybody departs, leaving Petruchio and Katharina alone. He

demands a kiss which she is too shy to give, until he threatens to leave her, whereupon she gladly kisses him.

Scene 2: At a feast in Lucentio's house there is much laughter and quarrelling among the guests, especially between Katharina, Bianca and the rich widow, now married to Hortensio. When the three ladies have withdrawn, their husbands wager on their wives' obedience. Lucentio tells Biondello to fetch Bianca, who sends back the message that she is too busy to come. Hortensio orders Biondello to entreat the widow to come, but receives the answer that she will not and that he must come to her. Petruchio despatches Grumio to command Katharina's presence. To everyone's astonishment she immediately appears and docilely obeys when ordered by Petruchio to bring in the two recalcitrant wives. She causes even more amazement when, at Petruchio's bidding, she tramples her cap underfoot and, in words that prove her love for her tamer, describes the proper behaviour of wives towards their husbands. Delighted at having won his wager, Petruchio goes off to bed with Katharina, and Hortensio and Lucentio lead off their brides.

THE TEMPEST

CD 25 • CD 26

The Scene: An uninhabited island.

CHARACTERS IN THE PLAY

ALONSO, King of Naples • SEBASTIAN, his brother • PROSPERO, the rightful Duke of Milan

ANTONIO, his brother, the usurping Duke of Milan • FERDINAND, son to the King of Naples • GONZALO, an honest old Councillor

ADRIAN and FRANCISCO, Lords • CALIBAN, a savage and deformed slave • TRINCULO, a Jester • STEPHANO, a drunken Butler

SHIPMASTER • BOATSWAIN • Mariners • MIRANDA, daughter to Prospero • ARIEL, an airy Spirit

IRIS, CERES, JUNO, Nymphs, Reapers, all of them Spirits

THE ACTION OF THE PLAY

ACT ONE

Scene 1: Amid a tempestuous noise of thunder and lightning a ship is seen nearly aground upon the coast. In their efforts to save her, the Master and boatswain are hindered by the anxious questioning of a group of courtiers of the King of Naples. Despite the bawled orders of the boatswain the ship begins to founder.

Scene 2: On the island where the ship has run aground, a beautiful young girl, Miranda, disturbed by the sight of the sinking ship and the sufferings of the sailors, implores her father Prospero to allay the storm which his magic art has brought about. He lays aside his magician's coat and comforts her. All in the ship are safe; now he will explain to her his purpose in calling up the storm and will tell her the story of her past life, hitherto concealed from her. Twelve years before, he had been Duke of Milan, but in his devotion to learning he had neglected the government of his Dukedom and left it in the hands of his brother Antonio. Growing ambitious, Antonio enlisted the support of the King of Naples to overthrow Prospero. He and Miranda were cast away on a wretched raft, but by the kindness of one of the Neapolitan courtiers, Gonzalo, were given food, fresh water, clothes, and some of the precious books from Prospero's library. They landed in safety on this island where they had lived unmolested until now. Now fate has brought all Prospero's enemies in this ship within his power. As she listens, Miranda begins to fall asleep. Once she is asleep Prospero calls to his servant Ariel, an *airy spirit*. It is he who at Prospero's commands has brought confusion to the sinking ship, and dispersed the King and his courtiers, and the King's son, Ferdinand, in different parts of the island. Now Ariel fretfully demands to be set free. Prospero reminds him of the bondage of the witch Sycorax from which he had rescued him, of the witch's strange offspring, Caliban, and threatens to imprison him again. Ariel cowers and Prospero relents: let him transform himself into a water nymph, visible only to Prospero, and in two days he shall be free forever.

When Ariel goes about his occasions, Prospero wakens Miranda and calls to Caliban. Ariel suddenly reappears disguised as a nymph and Prospero whispers to him. When Caliban comes out of his cave, he snarls at Prospero who has dispossessed him of this island, his rightful inheritance from Sycorax. Prospero reminds him of his initial kindness, until by his lust for Miranda, Caliban showed himself too bestial to become civilised. Caliban, afraid of Prospero's magic powers, grumbling, slinks away. Miranda and Prospero withdraw, as Ariel, *playing and singing, invisible* to Ferdinand, lures him by his music. As the music ceases, Prospero draws Miranda forward to see Ferdinand. She is amazed by the beauty and nobility of his person, and he, mistaking her for the goddess of the island, entreats her to enlighten him. He believes his father to be drowned and himself now to be King of Naples. Prospero, with feigned harshness, accuses Ferdinand of wishing to usurp the island, and threatens to imprison him. Ferdinand *draws his sword and is charmed from moving*. Miranda intercedes for him, but Prospero is adamant. Ferdinand, whose will has been weakened by Prospero's power, is content to follow the magician if he can still behold Miranda. Prospero, praising Ariel for his good work, orders Ferdinand to follow him.

ACT TWO

Scene 1: In another part of the island, King Alonso of Naples has been cast ashore with his courtiers, his brother Sebastian, and the usurping Duke of Milan, Antonio. As the kindly old courtier Gonzalo tries unsuccessfully to cheer the King, Sebastian and Antonio, standing apart, make fun of him and of Adrian, a young courtier. The King is silent until he bitterly comments on his daughter's marriage which has brought about the death of his son and their own banishment. In an effort to distract the King, Gonzalo envisages an imaginary and Utopian commonwealth which he would set up on the island. Again he is mocked by the ill-natured pair. Suddenly Ariel appears *playing solemn music*. Sleep overcomes Gonzalo and the other courtiers. Alonso momentarily envies them, then falls asleep himself, leaving only Sebastian and Antonio awake. Ariel vanishes.

As the others sleep, Antonio by hints and gradual rehearsal of the facts, insinuates to Sebastian that he might become King of Naples as he himself had become Duke of Milan. If Sebastian will dispose of Gonzalo, he will kill Alonso. They draw their swords, but as Sebastian, perhaps still uncertain, hesitates, Ariel appears, unseen to them, and *sings in Gonzalo's ear*. The old courtier suddenly awakes, shakes the King. They see the two guilty conspirators, their swords drawn. When questioned, they pretend to have heard a great roaring and to be afraid for the safety of the King. Gonzalo suggests they should go in search of Ferdinand. As they move away, Ariel resolves to tell Prospero of what he has done.

Scene 2: Elsewhere on the island, *Caliban, with a burden of wood. A noise of thunder heard*. As he curses Prospero, Trinculo, the King's jester, comes into sight. Mistaking him for one of Prospero's spirits, Caliban falls on the ground until he is hidden by his gabardine. Trinculo cursing the weather stumbles against the monster, then as the thunder continues, hides himself under Caliban's gabardine. Stephano, a drunken butler, comes reeling and singing with a bottle in his hand. As Caliban cries out from under the gabardine, Stephano catches sight of what seems to him a four-legged monster. Taking Caliban by the shoulder, he thrusts the bottle of wine upon him and forces him to drink. Then he turns his attention to the monster's other mouth and recognises Trinculo. As they embrace in the happiness of their reunion, Caliban determines to be the servant of this brave new god and tipsily kneels to kiss his feet. Then with Caliban drunkenly singing, they reel off together.

ACT THREE

Scene 1: Ferdinand, at work on the task of carrying logs imposed upon him by Prospero, muses on his love which transmutes the labour to pleasure. Watched by Prospero, Miranda sympathises with this noble creature set to so lowly a task. Unwittingly forgetting her father's precepts, she discloses her name, and then with a growing gentleness, her love to Ferdinand. Prospero, standing apart, gives his benison to their love.

Scene 2: Caliban and his two new masters have consumed the butt of wine which Stephano rescued from the ship. Caliban kneels and puts forward his plot to murder the tyrant Prospero and give Miranda as consort to Stephano, the new king of the island. Ariel, watching them unseen, imitates Trinculo's voice, and interposes 'thou liest'. This angers Caliban and Stephano, who strikes the puzzled Trinculo. But in approval of Caliban's scheme they are reconciled. Stephano tunelessly begins to sing a catch, then *Ariel plays the tune on a tabor and pipe*. Trinculo and Stephano are terrified by this disembodied music, but Caliban reassures them that such music is part of this brave kingdom which shall soon be Stephano's.

Scene 3: The King and his courtiers have reached a lime grove near Prospero's cave. The old Gonzalo is weary, the King despondent, Antonio and Sebastian are still plotting his overthrow. As they throw themselves down, they hear *solemn and strange music: and Prospero on the top, invisible*. Then *there enter several strange shapes, bringing in a banquet; and dance about it with gentle actions of salutation; and inviting the King, etc. to eat, they depart*. The travellers' tales which they have hitherto disbelieved, now seem to them to be true. Alonso, Sebastian and Antonio, but not Gonzalo, seat themselves at the banquet. As they do so, there is *thunder and lightning*. Enter Ariel like a harpy, *claps his wings upon the table, and with a quaint device the banquet vanishes*. Ariel addresses the three guilty men, reminds them of their crime towards Prospero, and the fate which now awaits them. As he ceases, *he vanishes in thunder*: then, to soft music, *enter the shapes again, and dance, with mocks and mows, and carrying out the table*. Prospero, still invisible to the King and courtiers, commends Ariel; now that his charms are all working, he may safely leave them while he goes to find Miranda and Ferdinand. Gonzalo, the innocent, who has not heard Ariel's words, is amazed by the King's guilty distraction at hearing the name of Prospero. As the guilty men rush towards the sea, the old courtier entreats Adrian and the younger courtiers to follow and restrain them.

ACT FOUR

Scene 1: Prospero has returned to the two young lovers and tells Ferdinand that his labours were imposed upon him as a testing of his love: now the hand of Miranda is his. Then bidding Ariel call his attendant spirits, Prospero presents a Masque. First, as soft music plays, the goddess Iris appears with an invocation to Ceres on the behalf of Juno. The goddess of fertility appears and soon Juno descends and calls upon Ceres to bless the two young lovers. The two goddesses sing their blessings, then at Iris's invocations, there *enter certain Nymphs*, followed by *certain Reapers, properly habited: they join with the Nymphs in a graceful dance; towards the end whereof Prospero starts suddenly, and speaks; after which, to a strange, hollow and confused noise, they heavily vanish*. Prospero, suddenly remembering Caliban's conspiracy, brings the Masque to a sudden end, then turns to reassure Ferdinand. If the lovers will go into his cell, he will soon regain his equanimity. Summoning Ariel, he questions him about the fate of Caliban and his companions. Pleased by Ariel's account of their trials, he sends him to fetch garments from his house, and reiterates his

earlier anger with the savage Caliban. When Ariel returns *loaden with glistering apparel, etc.*, they hang them up and withdraw as they see Caliban, Stephano, and Trinculo *all wet*. Despite Caliban's entreaties that they should be silent as they approach Prospero's cell, Trinculo and Stephano loudly complain, then seeing the garments start to put them on, then to quarrel over them. As they decide to carry them back to the hogshead of wine which is awaiting them, there is *a noise of hunters heard. Enter divers spirits, in shape of dogs and hounds, hunting them about; Prospero and Ariel setting them on*. The three drunken conspirators are driven away, roaring as they go.

ACT FIVE

Scene 1: Prospero, *in his magic robes*, is satisfied with the success of his plans. Ariel, though a spirit, has been moved to pity by the distress of the courtiers; Prospero concurs: his actions henceforth will be governed by compassion, not by vengeance. Ariel goes to fetch the King and his followers. Left alone, Prospero traces a magic circle upon the ground, and invokes and finally abjures the unsubtle devices he has hitherto used. Now he will conjure music from the air and when the charm is complete, will break his magic staff and drown his book. As *solemn music* is heard, *re-enter Ariel before: then Alonso, with a frantic gesture, attended by Gonzalo; Sebastian and Antonio in like manner, attended by Adrian and Francisco: they all enter the circle which Prospero had made, and there stand charmed; which Prospero observing, speaks*. He welcomes the good Gonzalo, sternly reproaches and then forgives Alonso and Sebastian. Ariel fetches his hat and rapier from his cell, and singing, *helps to attire him*. When he is once more dressed as Duke of Milan, he lifts the charm. The King and the courtiers are still bewildered, but Prospero gradually enlightens them, and finally *discovers Ferdinand and Miranda playing at chess*. Ferdinand and the King are overjoyed, but Miranda is full of wonder at the sight of so many noble creatures. Gonzalo blesses the young lovers, the King takes their hands and wishes them joy. Ariel appears *with the Master and Boatswain amazedly following*. As they relate their adventures to the King, Prospero sends Ariel to fetch Caliban and his companions. Soon he returns, *driving in Caliban, Stephano and Trinculo in their stolen apparel*. Prospero reiterates his anger with Caliban, the King greets his drunken butler and jester with amusement, and the strange beast Caliban with amazement. Prospero orders all three to his cell, and invites the King and the courtiers to spend the night there before setting out on a calm sea for Naples, where the nuptials shall take place. Giving his last command to Ariel, he gives him his freedom and bids him farewell.

EPILOGUE

In an Epilogue, Prospero takes leave of the audience.

THE TWO GENTLEMEN OF VERONA

CD 27 • CD 28

The Scene: Verona, Milan and a forest near Milan

CHARACTERS IN THE PLAY

DUKE OF MILAN, father to Sylvia • VALENTINE, PROTEUS, the two gentlemen • ANTONIO, father to Proteus
THURIO, a foolish rival to Valentine • EGLAMOUR, agent for Sylvia in her escape • SPEED, a clownish servant to Valentine
LAUNCE, the like to Proteus • PANTHINO, servant to Antonio • Host, where Julia lodges • Outlaws, with Valentine
JULIA, beloved of Proteus • SYLVIA, beloved of Valentine • LUCETTA, waiting-woman to Julia • Servants, musicians

THE ACTION OF THE PLAY

ACT ONE

Scene 1: The youthful Valentine, intent on setting out on his grand tour, cannot be dissuaded by his friend Proteus. For love of the lady Julia, Proteus will stay in Verona. Valentine sets out for Milan. Speed, Valentine's foolish servant, has taken a letter from Proteus to Julia. With forced badinage he parries Proteus's questions, until money elicits the information that the lady said nothing.

Scene 2: Julia and her maid Lucetta discuss the suitors for her hand. Lucetta teases Julia about Proteus and tells her of his letter. Feigning disdain, Julia refuses to look at the letter, but when Lucetta takes her at her word, she calls her back on a pretext, tries to get the letter from her, and then pettishly tears it up. Dismissing Lucetta, she picks up the fragments of the letter and tries to make out the words written upon them. Lucetta returning to announce dinner, surprises her at it.

Scene 3: Antonio, Proteus's father, is advised by his servant Panthino to send his son to join Valentine at the emperor's court. Proteus comes in reading a letter from Julia. Questioned by his father, he pretends that the letter is from Valentine. Antonio tells him of his decision to send him to Milan to join his friend, and will brook no delay in his setting off.

ACT TWO

Scene 1: In Milan, Valentine has fallen in love with Sylvia, the daughter of the Duke. As he exchanges mannered conceits on the nature of love with his servant Speed, Sylvia approaches. She asks Valentine for the letter which she has set him as an amorous exercise. When he protests that it is ill-written, she gives it to him for he is the recipient and she the sender.

Scene 2: Proteus and Julia mournfully part, exchanging rings and vows of eternal love.

Scene 3: Launce, Proteus's droll servant, in clowning pantomime with his dog Crab, describes his tearful departure from his home and family. Panthino comes to fetch him.

Scene 4: In the Duke's Palace in Milan, Valentine and Sylvia are sitting together, jealously watched by Sylvia's foppish suitor, Sir Thurio. A quick and insulting exchange between the two men is interrupted by the Duke, come to announce the arrival of Proteus. Valentine warmly greets his friend and presents him to Sylvia. Called by Sir Thurio to her father's presence, Sylvia leaves the two friends together. Valentine, now deeply in love and brimming with amorous conceits, tells Proteus of his plan to elope with Sylvia. Left alone, Proteus reveals that the sight of Sylvia has driven the image of Julia from his mind.

Scene 5: The two servants, Speed and Launce, jest together and retire to an alehouse.

Scene 6: Overcome by his passion for Sylvia, Proteus abjures his love for Julia and his friendship for Valentine. He will warn the Duke of the intended elopement.

Scene 7: In Verona, Julia still faithful to her love for Proteus, plans to set out disguised in men's clothes for Milan. Lucetta is sceptical of Proteus's constancy to their love.

ACT THREE

Scene 1: The unctuous and treacherous Proteus warns the Duke of the intended elopement, and vanishes as Valentine appears. The Duke pretends to seek the advice of Valentine on the proposed marriage between his daughter and Sir Thurio. In order to force his daughter's hand, he proposes to marry, but the lady will not have him and is immured in an inaccessible chamber. Unsuspectingly, the innocent Valentine advises the Duke to get a rope ladder and a cloak similar to his to conceal it. The Duke takes hold of Valentine's cloak. As he does so, a ladder of cords and an incriminating rhymed letter addressed to Sylvia fall to the ground. The Duke reads the letter and angrily banishes Valentine from the court. In a paroxysm of despair, Valentine can hardly speak to Proteus when he and Launce come in search of him. Proteus tells him that Sylvia's tears have not succeeded in softening her father's obdurate heart. Valentine must be banished and she herself committed to prison. Advising his friend to be patient and to cease lamenting, Proteus offers himself as a go-between. The two friends leave Launce to find Speed. Launce too is in love. He reads to Speed a catalogue of the virtues and attributes of his mistress.

Scene 2: The Duke cannot convince the doubtful Sir Thurio that Valentine's banishment will advance his cause. Proteus, returning from bidding farewell to Valentine, undertakes to denigrate his one-time friend, and to impress the virtues of Sir Thurio upon the still imprisoned Sylvia. Sir Thurio must plead his case with 'wailful sonnets'. Fired by this advice, Thurio determines to have a sonnet of his own composition set to music and played to Sylvia.

ACT FOUR

Scene 1: In a forest between Milan and Verona, Valentine and Speed are captured by a band of outlaws. They invite Valentine to become their captain.

Scene 2: Proteus is in the garden under Sylvia's window at night. Sylvia has proved unamenable to his own suit of love. Sir Thurio and his serenading musicians join him and start to tune their instruments. Julia, now disguised as a boy, comes up accompanied by the landlord of the inn where she is lodging. He has undertaken to find Proteus for her. The two stand apart listening while a musician serenades Sylvia on Thurio's behalf. The host tells Julia of Proteus's love for Sylvia. When Proteus promises to plead eloquently with Sylvia on his behalf, Thurio goes off with the musicians. Sylvia comes to her window and Proteus protests his own love. But Sylvia disdains him for his treachery to his friend and to his own vows. Julia, who has been listening and bitterly commenting on Proteus's faithlessness, arouses the sleeping host as Proteus goes off into the night.

Scene 3: It is now dawn. Summoned by Sylvia, the valiant and chaste Sir Eglamour promises to help her to fly to Valentine in Mantua.

Scene 4: Launce, sent by Proteus to present a dog to Sylvia, has lost it and has offered her his own mongrel cur Crab. Proteus meeting Julia in disguise at his lodging, has taken her for a boy and promises to employ her under the name of Sebastian. He asks her to take to Sylvia the very ring that she herself had given him in Verona.

Proteus goes off. Julia is broken-hearted, but will not refuse to be his messenger. When she meets her rival, Sylvia gives her the portrait, but tears up Proteus's letter unread. Nor will she take the ring belonging to his former love. When Julia admits to having known the unfortunate lady, Sylvia compassionately questions her. Left alone, the mournful Julia contemplates the portrait of her rival whose kindness has mitigated her jealousy.

ACT FIVE

Scene 1: As the sun goes down, Sir Eglamour meets Sylvia at an abbey outside Milan.

Scene 2: In three-part antiphon, Thurio, Proteus and Julia talk of Sylvia. The Duke arrives in haste. He has discovered his daughter's escape. He goes in pursuit, followed by Thurio, Proteus and Julia.

Scene 3: In the forest Sylvia has fallen into the hands of three outlaws of Valentine's band. Eglamour has escaped.

Scene 4: Valentine solitarily meditating upon Sylvia, hears his followers hallooing in the forest. He hides as Sylvia, accompanied by Proteus and Julia, still in men's dress, comes into sight. Though Proteus has rescued her from the hands of the outlaws, Sylvia is still obdurate. When Proteus attempts to force her, Valentine leaps out of hiding, and reproaches his erstwhile friend. So great is Proteus's contrition that the generous Valentine forgives him and even relinquishes his own claim to Sylvia. At this Julia swoons and in her confusion gives to Proteus the ring which he had himself given her before leaving Verona. Proteus now recognises her and moved by her constancy, renounces Sylvia in favour of his faithful love. The outlaws, who have also captured the Duke and Thurio, bring them to their captain Valentine. Thurio, seeing Sylvia, claims her as his, but is so daunted by Valentine's determination that he relinquishes his claim. The Duke, dismayed by Thurio's cowardice and impressed by Valentine's determination, gives his daughter to him.

A LOVER'S COMPLAINT

The poem was first printed with Shakespeare's Sonnets in the Quarto of 1609. It is a perfect period piece, and in that respect comparable with Pope's *Rape of the Lock* and Tennyson's *Idylls of the King*. All three are examples of applied art; sophisticated, Hellenistic, exquisite. Here Shakespeare is a slave to Ovidius Naso. 'And why, indeed, Naso, but for smelling out the odoriferous flowers of fancy, the jerks of invention'? So says Holofernes, the schoolmaster, endowed with 'a foolish extravagant spirit, full of forms, figures, shapes, ideas, apprehensions, motions, revolutions', with a taste for the elegance, facility, and golden cadence of poesy. Perhaps such a schoolmaster first made Shakespeare word-conscious, a stylist. In the same play, *Love's Labour's Lost*, we have the Frenchified honey-tongued Boyet, wit's pedlar, 'the flower that smiles on every one'. We have Armado, the refined traveller of Spain, fashion's own knight, a man of fire-new words,

One who the music of his own vain tongue
Doth ravish like enchanting harmony.

And if these, together with Navarre and the Princess of France, and their attendant Lords and Ladies, would have sipped and savoured *A Lover's Complaint*, must it not have been composed by Berowne, conceit's expositor, who is so gallantly clad in

Taffeta phrases, silken terms precise,
Three piled hyperboles, spruce affectation ...
Aged ears play truant at his tales
And younger hearings are quite ravished;
So sweet and voluble is his discourse.

No true lover of this court comedy should neglect *A Lover's Complaint* or, more unforgivably, assign it to another hand. The word-play has all the fascination which intricacy, delicacy, and fancifulness can give. Here is another expression of the Mannerism which bewilders and enchants us in the twisted chimneys, plaster work, knot gardens, strange comfits, misshapen pearls, filigree ruffs, jewelled farthingales, tapestries and painted cloths, masques and progresses, of Floriana's latter days. But we can no longer appreciate the secret significances and double meanings of the emblematic imagery. The Elizabethans inherited from the Middle Ages a hieroglyphic language and an allegorical vision. All the symbols of gems, beasts, flowers, devices, numbers — the hierarchical and the heraldic, the cosmic and the physiological — were revitalised in the Renaissance by the neo-platonism which flowed from the Florentine Academy of Marsilio Ficino, master of Botticelli and Pico della Mirandola. A few pages of Lyly's *Euphues* and Sidney's *Arcadia* suffice. *A Lover's Complaint* is complete in itself and just the right length. How startlingly Shakespeare crystallises the profusion of imagery and conceit into a climax which competes with Donne:

O father, what a hell of witchcraft lies
In the small orb of one particular tear!

And with the irony of a dramatist he surprises us by a sting in the tail, when the betrayed maiden suddenly reveals that, were all to do again, the sad breath and false fire and irresistible eloquence of the handsome deceiver, forerunner of Lothario and Lovelace, whose portrait must have been painted by Nicholas Hilliard,

Would yet again betray the fore-betray'd,
And new pervert a reconciled maid!

HENRY VI PART II

CD 35 • CD 36 • CD 38

The scene: England

CHARACTERS IN THE PLAY

*KING HENRY the Sixth • *HUMPHREY, DUKE OF GLOUCESTER, uncle to the King, and Protector

*CARDINAL BEAUFORT, BISHOP OF WINCHESTER, great-uncle to the King • *RICHARD PLANTAGENET, DUKE OF YORK

*EDWARD and RICHARD, his sons • *DUKE OF SOMERSET • WILLIAM DE LA POLE, DUKE OF SUFFOLK

*HUMPHREY, DUKE OF BUCKINGHAM • LORD CLIFFORD • Young CLIFFORD, his son • *EARL OF SALISBURY

*EARL OF WARWICK • LORD SCALES • LORD SAY • SIR HUMPHREY STAFFORD, and WILLIAM STAFFORD, his brother

SIR JOHN STANLEY • VAUX • SIR MATTHEW GOUGH • A Lieutenant, Master, and Master's-Mate, and WALTER WHITMORE

Two Gentlemen, prisoners with Suffolk • JOHN HUM and JOHN SOUTHWELL, priests • BOLINGBROKE, a conjuror • A Spirit
THOMAS HORNER, an armourer. PETER, his man • Clerk of Chatham. Mayor of Saint Albans • SIMPCOX, an impostor

ALEXANDER IDEN, a Kentish gentleman • JACK CADE, a rebel

GEORGE BEVIS, JOHN HOLLAND, DICK the butcher, SMITH the weaver, MICHAEL, etc. followers of Cade • Two Murderers

*MARGARET, Queen to King Henry • *ELEANOR, Duchess of Gloucester • MARGERY JOURDAIN, a witch • Wife to Simpcox

Lords, Ladies, and Attendants, Petitioners, Aldermen, a Herald, a Beadle, Sheriff,

and Officers, Citizens, Prentices, Falconers, Guards, Soldiers, Messengers, etc.

For the characters starred see the Genealogical Table in the synopsis of *Henry VI, Part III*

THE ACTION OF THE PLAY

ACT ONE

Scene I: At the royal palace in London Henry VI welcomes his bride, Margaret of Anjou. She enters escorted by Suffolk, who has married her on the King's behalf and who also brings back the peace treaty with France. As Lord Protector, Gloucester begins to read out the settlement, but when he sees its terms, he becomes too indignant to continue. The Bishop of Winchester completes the task, whereupon the King, oblivious of the bitter resentment felt by many of the nobles, creates Suffolk a Duke as a reward for his diplomacy, and relieves York of his post as Regent of France. When the King has departed with his Queen, Gloucester breaks out into fury at the spineless surrender of the glorious conquests of Henry V. Salisbury, Warwick and York share these sentiments, but Winchester does not. He considers that Gloucester is moved not by concern for his country's good, but by personal ambition. Buckingham and Somerset are agreed in wishing to rid themselves of Gloucester, but have no wish that the Cardinal should succeed him, since each of them has ambitions to become Protector. Salisbury appeals to Warwick and York to join him in subordinating personal ambition to the country's good. Left alone, York broods over his claim to the throne and

over the French treaty which he considers has robbed him of his rightful inheritance. He decides to cultivate the friendship of Warwick and Gloucester until he can openly press his claim and force Henry to yield the crown.

Scene 2: Gloucester's ambitious wife, Eleanor, encourages him to aim at the crown. Gloucester is angry with her and disturbed by a dream, in which he saw his own wand of office broken by Winchester and the heads of Somerset and Suffolk impaled on the broken pieces. Eleanor interprets this to mean that any opponent of Gloucester is liable to lose his head: her own dreams, she says, are of being Queen. Gloucester chides her for her presumption, but before going with him to hawk with the King and Queen at St Albans, she gives a priest, Hum, money to consult Margery Jourdain, a witch, and Bolingbroke, a conjuror, to further her designs for herself and her husband. But Hum has also been bribed by the Cardinal and Suffolk to spy on the Duchess of whose aspirations they are well aware.

Scene 3: Commoners present petitions to the Queen and Suffolk, whom they mistake for Gloucester. The Queen is angry when one Peter accuses his master, an Armourer, of treasonably saying that the Duke of York is the rightful king. She understands the great power of the nobles and resents the willingness of her husband, whose saintly meekness she despises, to be led by the Lord Protector, but even more intolerable to her than Gloucester's influence is the arrogance of Eleanor, his wife. Suffolk explains that he is laying a trap for Eleanor and that the Queen must ally herself with the Cardinal if she wants to destroy Gloucester and rule herself. The King enters with his nobles. Somerset and York are now bitter rivals for the regency of France. Gloucester's attempt to intervene is the signal for an open attack by Somerset, the Cardinal, Buckingham and the Queen who accuse him of incompetence. As Gloucester is leaving, the Queen drops her fan, commands Eleanor to pick it up, and when she demurs, boxes her ears: Buckingham, seeing that the Duchess in her fury will play into the Cardinal's hands, follows her. Gloucester challenges the lords to prove their accusations and advises the King to make York Regent of France. Suffolk flatly disagrees. York bitterly points out that he will be prevented from discharging his duties properly by Somerset in any case. The Armourer and his accuser Peter are brought in. York indignantly disassociates himself from the Armourer's treason, but Gloucester shows his integrity by advising the King to make Somerset regent, since York's name is tainted. The Armourer and Peter are condemned to settle their differences by single combat.

Scene 4: At Gloucester's house Hum and his disreputable associates have organised a ceremony to raise spirits, as he had promised the Duchess. A spirit is conjured up, which prophesies Henry VI's deposition by a duke, who will perish violently: Suffolk will die 'by water', and Somerset must avoid castles. At this point York and Buckingham break in and arrest the Duchess, Hum and the others. York reads out the spirit's prophecies, but pays little attention to them.

ACT TWO

Scene 1: The King is hawking with the nobles at St Albans. Gloucester again defends himself against Somerset's accusations, but the Cardinal accuses the Protector of wanting to be king. The King strives ineffectually to pacify his lords, but Gloucester and the Cardinal challenge each other to fight. The Mayor and citizens of St Albans now enter, proclaiming the miraculous healing of a blind man, Simpcox. The pious King is deeply impressed, but Gloucester proceeds to unmask Simpcox as a fraud, and when Suffolk and the Cardinal mockingly praise him for

performing the miracle, Gloucester says bitterly that Suffolk, who lost by his peace treaty so much of France, is the real miracle-worker. When Buckingham arrives to announce the Duchess of Gloucester's arrest, the Protector is horrified at the news, but stoutly protests his own loyalty to the King.

Scene 2: In his garden the Duke of York convinces his supporters, Salisbury and Warwick, of his title to the throne. Both hail him as rightful King of England, but York warns them that they must be patient, for Suffolk, the Cardinal, Somerset and Buckingham will themselves be destroyed in achieving the downfall of Gloucester.

Scene 3: Eleanor is brought before the King for trial. He condemns her to perpetual exile in the Isle of Man, and, encouraged by the Queen, dismisses Gloucester from his post as Protector. Suffolk and the Queen rejoice in Gloucester's fall from power. The Armourer and his servant are brought in to fight before the court: both have been drinking heavily to keep their spirits up, but when they fall to blows the Armourer is vanquished and dies confessing his treason.

Scene 4: Gloucester, grief-stricken, watches his wife walking barefoot through the streets in penance. Eleanor warns her husband of the designs of Suffolk, York and the Cardinal, but Gloucester cannot see his own peril, even when a peremptory summons to appear in Parliament is delivered to him. Eleanor leaves with Stanley, welcoming her exile.

ACT THREE

Scene 1: As the King, the Queen and the nobles assemble for the meeting of Parliament at Bury St Edmunds, the Queen attacks the Lord Protector, making out that he has ingratiated himself with the people and is only awaiting his opportunity to usurp the King's authority. Suffolk alleges that he encouraged the Duchess in her witchcraft, and York accuses him of misappropriating the pay of the English army in France. The King is weakly attempting to defend his uncle when Somerset brings news that all the French territories have been lost. York greets the news gloomily, since it means that half the kingdom he aspires to rule has been torn from him: but the other nobles now have the weapon which they need against Gloucester, who on his arrival is arrested for treason by Suffolk. The King begs Gloucester to clear himself, but Gloucester at last realises that the nobles are determined to break his power, and as he is led away under guard, laments the helplessness of his sovereign. Blind to the realities of the situation, the King can do no more than declare his belief in Gloucester's innocence: but he leaves the lords to decide the Protector's fate, and as soon as the King has gone, the Queen and nobles discuss how best to bring about Gloucester's death. News of a revolt in Ireland sets York and Somerset quarrelling and finally the Cardinal appoints York to quell it. Left to himself, York reveals his plan to use the men he will be given for this campaign to stir up a rebellion of his own against Henry. He has also enlisted the help of Jack Cade, a born rebel, to masquerade as the heir of the Mortimer family and therefore as a claimant to the throne. From the support he receives York will be able to gauge the strength of his own cause.

Scene 2: The murderers whom Suffolk has hired announce that they have killed Gloucester. Suffolk, feigning surprise, announces his death to the King, who has begged leniency for his uncle. The King now shrinks from Suffolk and the Queen, though the latter eloquently pleads her

innocence and reproaches her husband for his lack of affection for her. The common people, hearing rumours of Gloucester's death, clamour for revenge, and when Warwick detects the signs of violence on Gloucester's body, he accuses Suffolk. Salisbury forestalls a fight between them by reporting that the commons, whose shouts can be heard outside, insist that Suffolk should be executed or exiled. The King agrees to banish him, and refuses to hear the Queen's pleas on his behalf. The Queen and Suffolk, left alone, declare their love for each other, and the Queen promises to do what she can for him. Vaux enters on his way to the King with news that the Cardinal has been taken ill, and Suffolk and Margaret exchange a passionate leave-taking, the Queen still hoping that he will find safety in France.

Scene 3: The King, Salisbury and Warwick are at the bedside of the dying Cardinal. The Cardinal is terrified by the approach of death and by his own guilt in Gloucester's murder, but he dies unrepentant.

ACT FOUR

Scene 1: The banished and disguised Suffolk and others have been captured off the Kentish coast by pirates. One of these, Walter Whitmore, having lost an eye in the sea-fight, determines to revenge himself on Suffolk by refusing to allow him to ransom himself. Suffolk hears his name and is frightened, for he remembers the prophecy that he would die 'by water'. In a desperate attempt to save his life, Suffolk reveals his identity, only to find that the Lieutenant of the ship detests him as the man who has brought disaster to his country and degraded its Queen. Suffolk defies his captors to the last and Whitmore cuts off his head.

Scene 2: At Blackheath York's protégé Jack Cade has put himself at the head of a revolt of the poor. Preceded by a drum he arrives, addresses his followers and claiming to be a Mortimer explains his title to the throne, while Dick the Butcher and Smith the Weaver utter irreverent asides. Cade promises to provide food and drink for all and abolish privilege, and his excited followers lead off the Clerk of Chatham to execution because he can read and write. Sir Humphrey Stafford and his brother appear with a loyal force and vainly appeal to Cade's followers to lay down their arms and return home in peril of being outlawed and proclaimed as traitors.

Scene 3: In the fight which follows Dick the Butcher distinguishes himself and the Staffords are killed. Cade dons Sir Humphrey's armour and presses on towards London.

Scene 4: Suffolk's head has been brought to Queen Margaret who laments over it bitterly. Cade's rebellion is now threatening the centre of London, and the King decides to take refuge at Kenilworth. Lord Say, whom the rebels wish to punish for having sold some towns in France, is invited to accompany him, but chooses to stay in London.

Scene 5: Cade has captured the bridge at Southwark and Lord Scales, left to defend the Tower, prepares to send help to the City of London.

Scene 6: Cade has advanced into the city as far as London Stone, and flushed with triumph proclaims himself Lord Mortimer: a soldier who addresses him as Jack Cade is killed on the spot.

Scene 7: The hated Lord Say is captured and brought before Cade. The prisoner's eloquent defence of himself makes an impression on the rebel leader, but he orders Say to be executed to please his followers.

Scene 8: Buckingham and the elder Clifford announce that all who lay down their arms will receive a royal pardon. The mob is growing fickle, and Cade seeing that he is about to be deserted makes his escape.

Scene 9: Buckingham and Clifford return to the King at Kenilworth to report that the revolt has collapsed. At the same time news arrives that York has returned with his army from Ireland to remove Somerset from power. The King is ready to give way to York and despatches Buckingham to learn what are his terms.

Scene 10: Hungry and on the run for the past five days, Cade has taken refuge in the garden of Walter Iden, a Kentish squire. Iden disdains to seek help, fights Cade, kills him and carries off his head to the King.

ACT FIVE

Scene 1: York has advanced unopposed to St Albans near London, where he is greeted by Buckingham who asks on the King's behalf why he has taken up arms. Concealing his intention to depose the King whom he despises, York explains that his object was to remove the threat of the excessively powerful Somerset and when he is assured that Somerset is in the Tower, he agrees to dismiss his army. The King meets him by the royal tent, where he knights Iden for his services. The Queen is seen approaching with Somerset, and York is furious to see that he has been tricked. Somerset arrests him for treason, whereupon York offers his sons Edward and Richard to stand bail for him. York's patience is now exhausted and summoning his supporters Salisbury and Warwick he orders the King's henchmen, the Cliffords of Cumberland, to pay him homage, and openly claims to be rightful King. The gage has now been thrown down and both sides make ready to fight.

Scene 2: In the battle which follows York singles out the older Clifford and kills him. The younger Clifford swears revenge over his father's body. York's son, the future Richard III, kills Somerset near an alehouse named *The Castle in St Albans*, thus bringing to pass the prophecy uttered in Act II, scene 4. The army of the House of Lancaster is in rout, and the Queen and young Clifford urge the King to flee to London.

Scene 3: York and his son Richard pay tribute to the valour of Salisbury. Together with Salisbury and Warwick they resolve to pursue the King before he can summon Parliament and impeach them for treason.

HENRY VI PART III

CD 47 • CD 48 • CD49

The scene: England and (at III.3 only) France

CHARACTERS IN THE PLAY

*KING HENRY the Sixth • *EDWARD, PRINCE OF WALES, his son • LEWIS XI, King of France • *DUKE OF SOMERSET
DUKE OF EXETER • EARL OF OXFORD • EARL OF NORTHUMBERLAND • EARL OF WESTMORELAND

LORD CLIFFORD (Young Clifford in *Part II*)

*RICHARD PLANTAGENET, Duke of York • *EDWARD, Earl of March, afterwards King Edward IV, *EDMUND, Earl of Rutland,

*GEORGE, afterwards Duke of Clarence, *RICHARD, afterwards Duke of Gloucester, his sons

DUKE OF NORFOLK • *EARL OF WARWICK • *MARQUESS OF MONTAGUE, his brother • EARL OF PEMBROKE • LORD HASTINGS

LORD STAFFORD, SIR JOHN MORTIMER, SIR HUGH MORTIMER, uncles to the Duke of York • *HENRY, Earl of Richmond, a youth

*LORD RIVERS, brother to Lady Grey • SIR WILLIAM STANLEY • SIR JOHN MONTGOMERY • SOMERVILLE

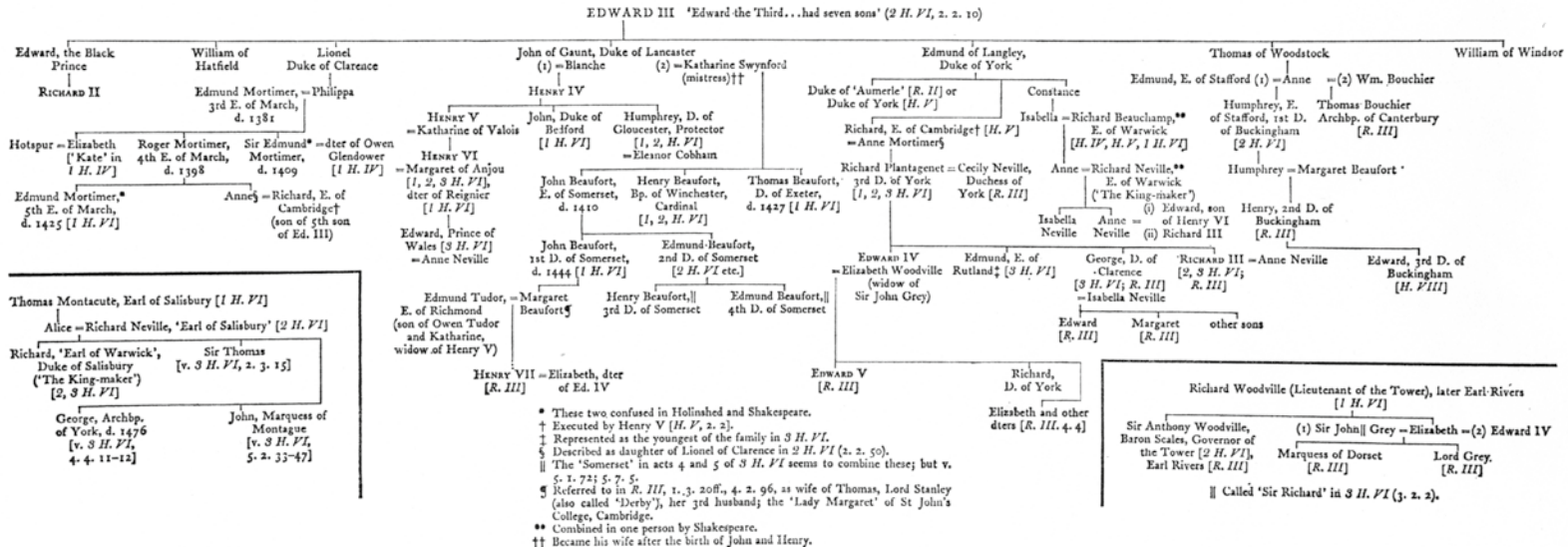
Tutor to Rutland • Mayor of York • Lieutenant of the Tower • A Nobleman • Two keepers • A Huntsman

A Son that has killed his father • A Father that has killed his son

*QUEEN MARGARET • *LADY ELIZABETH GREY, afterwards Queen to Edward IV • BONA, sister to the French Queen

Soldiers, Attendants, Messengers, Watchmen, etc.

For the characters starred see the Genealogical Table below



THE ACTION OF THE PLAY

ACT ONE

Scene 1: In the Parliament house in London, York and his sons and supporters discuss their success at the battle of St Albans, from which King Henry has fled. Warwick vows that he will not rest until York has been crowned king and he seats him on the throne. When the King and his supporters enter, York refuses to yield his place, and asserts his right to the crown, which his sons encourage him to take by force. King Henry disputes his claim, but vacillates between timidity and defiance, for he knows at heart that his grandfather Henry IV was a usurper. Finally he is bullied by York and Warwick into a compromise whereby he will reign for his own lifetime, and at his death the crown will pass to the House of York: in return the Yorkists will cease hostilities. The King's supporters, Northumberland, Westmoreland and the Cliffords are disgusted at his weakness, and the Queen bitterly upbraids Henry for depriving his own son Edward of his birthright. She swears that she will leave him unless he revokes these concessions, and finally after repudiating the King's promises, she departs to raise an army.

Scene 2: York's sons, Edward and Richard, persuade him to break his oath and take up arms against King Henry as soon as a suitable occasion arises. News arrives that the Queen has rallied the nobles of the North and has arrived near Wakefield with an army of twenty thousand. York is reinforced by the Mortimer brothers: he is heavily outnumbered, but his hopes are still high.

Scene 3: York's youngest son, Rutland, is caught by Clifford, who is seeking revenge for the death of his own father, killed by York at St Albans. Clifford ignores the boy's pleas for mercy and brutally kills him.

Scene 4: York has been outmanoeuvred, and although his sons have fought bravely, the battle is lost, and his pursuers have surrounded him. He is seized by Clifford and Northumberland, who lead him to a hillock. There he is cruelly taunted by Queen Margaret, who places a paper crown on his head and smears his face with a napkin dipped in his son Rutland's blood. Northumberland feels pity for him, but Margaret and Clifford stab him to death. As he dies, York prays for vengeance to fall upon the inhuman Queen.

ACT TWO

Scene 1: York's sons have retired to Herefordshire and anxiously await news of their father; Richard recalls with pride how he last saw him holding out against overwhelming odds. Three suns appear in the sky, a prodigy which Edward interprets as an order to the three sons of Plantagenet to take the field, and he declares that he will henceforth bear this device on his shield. Richard's sour reply indicates his jealousy of his elder brother. A messenger enters and describes York's cruel death: the two sons are appalled and Richard swears to avenge his father. Warwick arrives with news of his own defeat by the Queen's army at St Albans. Nevertheless he pledges his support to Edward and announces the arrival of York's third son George with reinforcements. He is disgusted with the action of King Henry, who has yielded to the Queen and revoked his oath to allow the succession to pass to York, and reiterates his intention to make Edward king. A messenger reports the approach of the Queen with a strong army.

Scene 2: King Henry is still remorseful at the oath he has revoked. Outside the city of York, Queen Margaret and Clifford strive to raise the King's spirits and urge him to defend his son's birthright. Henry is sickened by the death of York, has no desire for revenge, and shrinks from the ruthlessness of his supporters, but he gives way to the extent of dubbing his young son Edward a knight. Warwick and the sons of York now arrive to parley. Edward uses King Henry's broken oath as a pretext to renew his own claim to the throne. Each of York's sons declares his bitter hatred for the Queen, the landless French princess whose ambition is tearing England apart. Richard swears to be revenged on Clifford, who has murdered both his father, York, and his young brother Rutland. The two factions prepare for battle.

Scene 3: At the battle of Towton, the Queen's army has gained the upper hand. Warwick, whose brother has been killed by Clifford, and York's sons Edward, Richard and George meet and refuse to admit defeat. They depart to rally their forces.

Scene 4: Richard has singled out Clifford. They fight and Clifford is forced to flee.

Scene 5: King Henry, hovering passively on the fringe of the battle, sees its outcome as God's will. He longs for death or for the humble life of a shepherd, far removed from the cares of state. These feelings are intensified when he witnesses the spectacle of a son who has killed his father and a father who has killed his son, each lamenting bitterly over the blood that he has unwittingly shed. The King's sorrowful reflections are interrupted by the arrival of the Queen, the Prince and Exeter, whose troops are in flight. The Yorkists have snatched victory from the jaws of defeat, and when the Queen orders King Henry to flee to Scotland, he meekly obeys.

Scene 6: Clifford, mortally wounded by Richard, prophesies the fate of the House of Lancaster, for which he blames Henry's weak rule. Edward, Richard and Warwick revile their enemy's dead body, and give orders that his head shall replace York's above the gates of York. Warwick urges Edward to go to London and seize the crown, while he will seek the hand of Bona, the French Queen's sister, for Edward. Allied with France, the House of York will be irresistible. Edward confers the dukedoms of Gloucester and Clarence upon his brothers Richard and George respectively.

ACT THREE

Scene 1: King Henry, unable to keep away from his kingdom, although he knows he has little claim on his subjects' loyalty, has left Scotland in disguise, while the Queen has gone to seek aid in France. He has learnt of Warwick's mission to the French court and believes Margaret will stand little chance against him. He is recognised by two forest keepers, who are loyal to Edward of York and arrest him.

Scene 2: In London the Lady Elizabeth Grey petitions Edward to restore the confiscated lands of her husband, a Yorkist, who has been killed at St Albans. Edward tries to exploit his advantage to seduce her, while his brothers keep up a derisive and disapproving commentary. When the widow proves obstinately virtuous, Edward is so much attracted by her that despite her undistinguished birth he proposes marriage. He is told of Henry's capture and orders the deposed King to be imprisoned in the Tower.

Gloucester is left alone. In a passionate and revealing soliloquy he reflects how the prospect of peace leaves him deprived of any outlet for his ambition and tormented by his deformity: his heart is set upon the crown and he resolves to employ any means to win it.

Scene 3: At the French court Queen Margaret begs aid for her deposed husband. Warwick arrives to ask for an alliance with France and the Lady Bona's hand for Edward. Margaret at once disputes Edward's claim, but Warwick pledges its legitimacy and his master's sincerity in wooing Bona, whereupon King Lewis consents to the match. Hardly has he done so when a messenger arrives announcing Edward's marriage to Lady Elizabeth Grey. Warwick, furious at this betrayal, transfers his allegiance to Margaret and King Lewis, equally resentful at the insult, promises to give them troops. Warwick and Oxford are to invade England, and Warwick's daughter is to be betrothed to Margaret's son Prince Henry.

ACT FOUR

Scene 1: In London King Edward asks his brothers Clarence and Gloucester their opinion of his marriage. Seeing that the King is irrevocably set on the match, Gloucester pretends to approve, but Clarence cannot conceal his displeasure, and both warn their brother that he has probably alienated Warwick and King Lewis. Hastings argues that England does not need the French alliance, whereat Gloucester and Clarence both reproach Edward for arranging important marriages for the Grey family and their friends, but neglecting his own kin. Elizabeth pleads for friendship with her brothers-in-law, but the King arrogantly demands obedience from them. News arrives of the alliance of King Lewis, Warwick and Queen Margaret and the betrothal of Prince Henry to Warwick's daughter. Clarence declares his intention of joining Warwick and marrying his other daughter, and he is joined by Somerset. Edward gives orders to prepare for war and appeals to his friends to declare themselves: Montague and Hastings pledge their loyalty, as does Gloucester, though he secretly intends to pursue his own ends.

Scene 2: Warwick welcomes the defecting Clarence and Somerset, and promises his daughter to Clarence. He proposes to Clarence a surprise attack by night to capture Edward.

Scene 3: Warwick, Clarence and their supporters approach Edward's camp by night, surprise his bodyguard and capture him. Warwick reproaches the King for his disloyalty to his own supporters and his brothers, removes his crown and sends him as a prisoner to Yorkshire. He declares that he will march on London and restore King Henry to the throne.

Scene 4: At the palace in London the new Queen Elizabeth, who now bears Edward's child, learns of her husband's capture. For her child's sake she decides to seek sanctuary at Westminster.

Scene 5: In Yorkshire Edward is carelessly guarded, and his brother Gloucester, Hastings and Stanley are able to surprise his captors and rescue him.

Scene 6: In London Henry VI, now released from the Tower, forgives his gaolers, and though restored to the throne by Warwick, has no desire to exercise power. He designates Warwick and Clarence Protectors of the Realm and intends to retire into private life. He sends for Margaret and his son Henry to return from France, and meeting the young Richmond, prophesies that he may prove the future King of England.

News arrives of Edward's escape to Burgundy, and Somerset arranges for Richmond to be sent out of harm's way to Brittany.

Scene 7: Edward, returning with an army from Burgundy, appears before York. The Mayor, who professes allegiance to Henry, has shut the gates, but Edward persuades him to open them. Once inside he is reinforced by Sir John Montgomery, who urges him, as does Gloucester, to claim the throne at once. Edward would prefer to wait until he has gathered strength, but seeing that his followers expect a bold initiative he allows himself to be proclaimed king.

Scene 8: In London Warwick tells King Henry that Edward has invaded the country with a foreign army. Warwick and Clarence agree that they and their supporters must leave at once for the provinces and raise troops while Henry stays in London.

Scene 9: At the Bishop of London's palace King Henry discusses with the Bishop of Exeter his prospects of success against the invader. The Bishop fears that Henry's supporters may be won over. The King is in the midst of explaining how his gentle rule should ensure his people's loyalty when Edward, Gloucester and their troops enter and take him prisoner. Edward then marches to engage Warwick at Coventry before he can gather strength.

ACT FIVE

Scene 1: Inside the city of Coventry Warwick is anxiously waiting for his various supporters to join forces with him. Without warning, Edward and Gloucester appear with their army outside the walls and call upon him to surrender. He refuses, in spite of the news that King Henry has been captured. Oxford, Montague and Somerset arrive with their troops and succeed in reinforcing Warwick inside the city. But when Clarence arrives, he deserts Warwick and joins his brothers, who welcome him gladly. The opposing armies march away towards Barnet.

Scene 2: On the battlefield of Barnet Warwick has been struck down by Edward and mortally wounded. He lives just long enough to hear that Queen Margaret has arrived bringing a powerful army from France, but that Montague his brother is dead.

Scene 3: Edward, Gloucester and Clarence are masters of the field at Barnet. They hear that Somerset and Oxford have fled and joined the Queen's army and prepare to meet them at Tewkesbury.

Scene 4: On the plain near Tewkesbury Queen Margaret makes a spirited address to her followers. Despite the death of Warwick and Montague she is confident of the valour of Oxford and Somerset. She urges her army to fight resolutely reminding them that their enemies will show no mercy. Oxford, Somerset and the young Prince Henry echo her words. Edward, Gloucester and Clarence draw up their forces against them.

Scene 5: Queen Margaret is taken prisoner, together with Somerset and Oxford, who are led off to execution. The young Prince Edward bravely defies his captors, and is mercilessly stabbed by Edward and Richard. Queen Margaret utters a bitter lament over her son, and begs his murderers to kill her. She is taken away to the Tower where Gloucester has already hurried to find the captive King Henry.

Scene 6: Gloucester enters King Henry's cell and brutally tells him that he has killed his son. The King prophesies Gloucester's evil destiny and the bloodshed that he will bring about; Gloucester cuts him short by stabbing him. Remorseless and utterly impenitent of his crime, Gloucester reflects that it is Clarence who stands in his way and must be his next victim.

Scene 7: At the palace King Edward, now secure on the throne, reflects on the massacre of the English nobility which he and his family have carried out to gain the crown, and believes that at least his son will enjoy an undisputed title. Gloucester, brooding over his own ambitions, casts an envious eye upon the new-born prince. Edward appeals to his brothers to cherish his wife and son. Queen Margaret is sentenced to be banished, and the King looks forward to a future of peace, prosperity and pleasure.

CYMBELINE

CD 68 • CD 69 • CD 70

The scene: Britain and Rome

CHARACTERS IN THE PLAY

CYMBELINE, king of Britain • CLOTEN, son to the Queen by a former husband • POSTHUMUS LEONATUS, a gentleman, husband to Imogen • BELARIUS, a banished lord, disguised under the name of Morgan • GUIDERIUS, ARVIRAGUS, sons to Cymbeline, disguised under the names of Polydore and Cadwal, supposed sons to Morgan • PHILARIO, friend to Posthumus JACHIMO, friend to Philario • CAIUS LUCIUS, general of the Roman forces • PISANIO, servant to Posthumus CORNELIUS, a physician • A Roman Captain • Two British Captains • A Frenchman, friend to Philario • Two Lords of Cymbeline's court Two Gentlemen of the same • Two Gaolers • QUEEN, wife to Cymbeline • IMOGEN, daughter to Cymbeline by a former Queen HELEN, a lady attending on Imogen • Lords, Ladies, Roman Senators, Tribunes, a Soothsayer, a Dutchman, a Spaniard, Musicians, Officers, Captains, Soldiers, Messengers, and other Attendants, Apparitions.

THE ACTION OF THE PLAY

ACT ONE

Scene 1: Cymbeline, King of Britain, had planned to secure his succession by marrying his only daughter, Imogen, to Cloten, the son of the widow who has become his second Queen. Imogen has, in secret, married Posthumus Leonatus, 'a poor but worthy gentleman', who was brought up with her in the King's court. In the gardens of Cymbeline's palace, two gentlemen speak of the King's anger at this marriage, and reveal that Posthumus has been banished and Imogen kept a prisoner. We also learn that, some twenty years before, the King's two sons were stolen from their nursery.

The Queen enters with Posthumus and Imogen. Craftily pretending to sympathise with their plight, she promises to intercede on behalf of Posthumus, and then goes off to betray the lovers' meeting to the King. Posthumus and Imogen take their farewells, and exchange tokens: Imogen gives Posthumus the ring she received from her mother, he gives her his bracelet. Cymbeline enters, enraged and, bidding Posthumus depart, heaps reproaches on his daughter, condemning her to imprisonment at the court.

Pisanio, the servant of Posthumus, comes to tell how Cloten has drawn his sword on Posthumus, but that Posthumus merely played with him until they were parted. Pisanio has been sent by his master to serve Imogen.

Scene 2: Cloten makes much of his encounter with Posthumus, maintaining that he is a coward. While one of the attendant lords flatters Cloten, the other can scarcely contain his scorn.

Scene 3: Pisanio describes to Imogen how Posthumus sailed away from Britain, and Imogen laments his departure.

Scene 4: In Rome, Philario welcomes Posthumus to his house. A Frenchman and Jachimo, two friends of Philario, draw him into conversation, and Posthumus proclaims the virtue and chastity of his lady. Jachimo takes him up, and boasts that he could easily win the lady whom Posthumus rates so highly. A wager is made between them: Jachimo lays ten thousand ducats against the ring which Posthumus has from Imogen that he will seduce her.

Scene 5: In Cymbeline's palace, the Queen receives Cornelius, a doctor, who has brought, at her request, a deadly poison. At least, this is what the Queen believes, but Cornelius, suspecting her motives, has given her merely a powerful sleeping potion.

The Queen urges Pisanio to do his utmost to turn Imogen's affections towards her son Cloten. She gives him the box the doctor has brought her, saying that it is a powerful healing medicine. She hopes that by poisoning Pisanio she will deprive Imogen of all contact with Posthumus. Left alone, Pisanio affirms his loyalty to his master, Posthumus.

Scene 6: Jachimo, arriving at the court of Cymbeline, with letters from Posthumus, is brought by Pisanio to Imogen. Jachimo tells her that Posthumus is in high spirits and leading a life of pleasure and dissipation in Rome; when Imogen shows her fears that Posthumus has forgotten Britain, Jachimo suggests a means of revenge. He offers himself as her lover, but is immediately repulsed. Seeing that this assault on Imogen's virtue will not succeed, Jachimo protests that his advances were offered merely to test Imogen's fidelity to her husband. Reassured, Imogen bids him welcome, and at his request promises to keep safe a trunk which, he tells her, contains a valuable present for the Emperor.

ACT TWO

Scene 1: Cloten enters in a rage from losing a game of bowls. The two lords pay him lip-service, but one lord mocks him under his breath. Cloten learns of Jachimo's arrival and goes to meet him. One of the lords affirms his sympathy for Imogen, beset by such a repulsive wooer as Cloten, a scheming stepmother and a father quite dominated by his wife.

Scene 2: Imogen retires to her bedchamber, where Jachimo's trunk has been placed for safekeeping, and while she sleeps Jachimo comes from his hiding place within the trunk and notes carefully the features of her bedchamber. He steals her bracelet from her arm, and observes a mole on her left breast. All these will serve as proof to Posthumus that he has enjoyed Imogen. He conceals himself in the trunk again to await the dawn.

Scene 3: Cloten comes to the antechamber of Imogen's room and summons musicians to serenade her with an aubade.

Cymbeline and the Queen appear, and advise Cloten to show more patience and persistence in his courtship. They are called away to receive Caius Lucius and the ambassadors from Rome.

Cloten offers gold to one of Imogen's ladies to make a good report of him to her mistress. Imogen appears, and spurns Cloten's advances. Infuriated, Cloten vows revenge. Meanwhile Imogen urges Pisanio to hurry to her waiting gentlewoman and search for the bracelet which Posthumus gave her.

Scenes 4 & 5: In Rome, Posthumus assures Philario of his faith in Imogen's virtue. Philario speaks of the embassy of Caius Lucius to Britain to exact the tribute now overdue to Caesar, and Posthumus conjectures that this may mean war between Britain and Rome.

Jachimo returns from Britain and claims the ring from Posthumus in settlement of their wager. Jachimo's description of Imogen's bedchamber is not admitted as proof by Posthumus, but the production of the bracelet shakes his faith. Philario suggests it could have been stolen, but Jachimo swears he had it from Imogen's arm. The final, damning evidence is Jachimo's description of the mole on Imogen's breast, which convinces Posthumus that Imogen has been false to him. He loses all self-control and vows revenge upon his wife. Posthumus proclaims his hatred of womankind.

ACT THREE

Scene 1: In his palace in Britain, Cymbeline, with the Queen and Cloten, receives the ambassadors from Rome. Caius Lucius reminds Cymbeline that when Julius Caesar was in Britain, Cymbeline's uncle, Cassibelan, promised to pay to Rome an annual tribute of three thousand pounds: Lucius has been sent to Britain by Augustus Caesar to enforce its payment, which Cymbeline has allowed to lapse. Cloten, scornfully arrogant, exclaims that no more tribute will be paid to Rome. Encouraged by the Queen, Cymbeline, with dignity, tells Lucius that Britain will now shake off the yoke of Caesar, even though this should bring the wrath of Rome upon them. Regretfully, Lucius pronounces Augustus Caesar's declaration of war against Britain. Cymbeline, still courteous, bids the ambassadors welcome.

Scene 2: Pisanio receives a letter from Posthumus telling of Imogen's supposed adultery, and ordering him to murder her. A letter from Posthumus to Imogen will provide the opportunity for her death. Pisanio cannot believe Imogen to be unfaithful. He gives Imogen a letter from Posthumus which tells her that he is in Wales, at Milford Haven, and she urges Pisanio to make ready to ride there immediately.

Scene 3: In a mountainous part of Wales, Belarius and the two young men who take him for their father prepare to go hunting. Belarius tells them how he was falsely represented as a traitor to Cymbeline, whom he had loved and served, and how, banished from the kingdom, he has lived in his cave in Wales for twenty years. Left alone, Belarius reveals that Guiderius, whom he calls Polydore, is the eldest son and heir of Cymbeline, and Arviragus, now called Cadwal, his younger brother, and that he himself, once Belarius but now known as Morgan, stole them from Cymbeline when they were babies as an act of revenge for his unjust banishment.

Scene 4: Near Milford Haven, Pisanio shows Imogen the letter from Posthumus in which he accuses her of infidelity and commands her death. Imogen, overcome with grief and shame at this unjust charge, urges Pisanio to carry out his master's bidding and kill her. Instead, Pisanio persuades her to don man's attire, which he has with him and, as a boy, offer her services to the Roman, Lucius. Pisanio gives her the drug he had from the Queen.

Scene 5: At his palace, Cymbeline bids farewell to Caius Lucius and prepares for war with Rome. When he enquires after Imogen, who has not been seen lately, Cloten brings the news that she has disappeared. Pisanio comes to Cloten and, in order to put him on a false scent, shows him the letter in which Posthumus tells Imogen that he is at Milford Haven. Cloten orders Pisanio to bring some clothes belonging to Posthumus. Dressed in these garments, Cloten plans to ravish Imogen and, having killed Posthumus, to bring her back to the court.

Scene 6: Dressed as a boy, Imogen meets Belarius, Guiderius and Arviragus at their cave. She tells them her name is Fidele. They offer their hospitality.

Scene 7: In Rome it is announced that Lucius has been made commander of the campaign against Britain, and that the Roman gentry are to be called for service in this war.

ACT FOUR

Scene 1: Cloten, in the garments of Posthumus, arrives at the cave of Belarius, which he takes to be the meeting place for Imogen and Posthumus, and where he intends to kill Posthumus, ravish Imogen and return her to Cymbeline's palace.

Scene 2: Imogen, as the boy Fidele, has won the affections of Guiderius and Arviragus. She is sick, and they leave her by the cave while they go hunting. She swallows some of the drug which Pisanio has left her and retires into the cave.

Cloten appears; Belarius recognises him and, fearing a trap, takes Arviragus to search the neighbourhood, leaving Guiderius to deal with him. Cloten is enraged that Guiderius shows such scant respect for him, and they fight. Guiderius lops off Cloten's head.

Belarius is fearful of the consequences of killing the Queen's son. Arviragus comes from the cave with the seemingly lifeless body of Imogen. Deeply moved by the death of their beloved Fidele, they speak the obsequies in the words of a dirge.

They lay Cloten's headless corpse by Imogen's body, and depart.

Imogen awakes and, seeing the trunk of Cloten clad in her husband's clothes, takes it to be the body of Posthumus. She believes Pisanio to have conspired with Cloten to this end, and the evidence of the drug, which had plunged her into a deep stupor, seems to confirm her belief. Caius Lucius appears with some Roman officers, and they suppose Imogen to be the page of his fallen master. Lucius takes Imogen into his service, and the soldiers bury Cloten's body.

Scene 3: Cymbeline is alarmed by the sickness of his Queen, brought on by the absence of her son, Cloten, and sorrows at the disappearance of his child Imogen. Pisanio offers his devoted service to Cymbeline. News comes that the Roman legions have landed.

Scene 4: In Wales, Guiderius and Arviragus are anxious to fight with the British army against the Roman invaders. Belarius, who is still banished

from Cymbeline's kingdom on pain of death, hesitates to join them, but the boys' courageous example finally persuades him to risk his life.

ACT FIVE

Scene 1: In the Roman camp, Posthumus, mourning the death of Imogen, whom he believes to have been killed by Pisanio at his command, determines to don the clothes of a British peasant and fight against the Romans.

Scene 2: On the battlefield, Posthumus in his disguise overcomes and disarms Jachimo, who is fighting with the Roman army.

Cymbeline is taken by the enemy, but is rescued by Belarius, Guiderius and Arviragus, aided by Posthumus. Lucius tells Imogen to flee.

Scene 3: Posthumus tells an English lord how Belarius, Guiderius and Arviragus in a narrow lane turned the fortunes of the battle and inspired the retreating British forces to overcome superior numbers. Posthumus, unable to find the death he desires, puts off his British clothes and yields himself to the British forces as a Roman. Lucius is captured by the British.

Scene 4: Posthumus, in prison, repents and offers to the gods his life in payment for Imogen's. While he sleeps, the apparitions of his father, his mother and his two brothers appear to him. Jupiter descends and announces that Posthumus shall be restored and shall be lord of Imogen again.

Posthumus awakes, and discovers a book containing a mysterious prophecy concerning a lion's whelp and the lopped branches of a stately cedar. As the gaolers lead Posthumus to death, a messenger comes with the King's command that Posthumus be brought before him.

Scene 5: In his tent, Cymbeline bestows knighthoods on Belarius, Guiderius and Arviragus for their valour in battle, but laments that he cannot discover the poor soldier who fought at their side.

Cornelius, the physician, tells Cymbeline the Queen is dead, and that she confessed she loved neither Cymbeline nor his daughter Imogen, but was planning to poison the King and set her son Cloten upon the throne. The Roman prisoners are brought in, among them Lucius, Jachimo, Posthumus and Imogen. Lucius accepts defeat with equanimity, but pleads for the life of the boy who served him. This Cymbeline grants, and tells the boy, in reality Imogen, that he may beg what favour he will. Belarius and the two boys marvel to see their Fidele alive.

Imogen asks that Jachimo be made to explain how he obtained the ring he is wearing, and when Jachimo confesses all his villainy, Posthumus comes forward and reveals his identity. Crying out for his wife, Posthumus is interrupted by Imogen, whom he strikes to the ground as a scornful page. Pisanio discloses that this is Imogen, and the mystery of the drug she swallowed is explained by Cornelius. Pisanio is interrupted in his tale by Guiderius, who tells how he killed Cloten. For this deed Cymbeline, with sorrow, condemns him to death, but then Belarius intervenes to reveal his true identity, and goes on to tell how the two boys are Cymbeline's sons, whom he stole when he was banished.

Posthumus and Imogen, Cymbeline and his two sons, Imogen and her brothers — all are re-united in a moment. Jachimo begs and receives pardon of Posthumus. The soothsayer expounds the prophecy that was given to Posthumus, and explains that the lion's whelp is Posthumus, from his name Leonatus, the tender air his wife Imogen, and the lopped branches are the sons of the lofty cedar, Cymbeline. Cymbeline tells Lucius that he will once more pay his tribute to Caesar, and peace and friendship shall be restored between Britain and Rome.

TIMON OF ATHENS

CD 88 • CD 89

The scene: Athens and neighbourhood

CHARACTERS IN THE PLAY

TIMON, a noble Athenian • SEMPRONIUS, LUCULLUS, LUCIUS, flattering Lords • VENTIDIUS, one of Timon's false friends

ALCIBIADES, an Athenian captain • APEMANTUS, a churlish philosopher • FLAVIUS, steward to Timon

Poet, Painter, Jeweller, and Merchant • An old Athenian • FLAMINIUS, LUCILIUS, SERVILIUS, servants to Timon

CAPHIS, PHILOTUS, TITUS, HORTENSIVS, and others, servants to Timon's creditors and to the Lords

A Page. A Fool. Three Strangers • PHRYNIA, TIMANDRA, mistresses to Alcibiades • Cupid and Amazons in the masque

Other Lords, Senators, Officers, Banditti, and Attendants

THE ACTION OF THE PLAY

ACT ONE

Scene 1: Amongst the crowd of lords and merchants thronging the anteroom of the Lord Timon in Athens are a poet and a painter.

With a jeweller they discuss the bounty and generosity of Timon. Trumpets sound as Timon himself enters *addressing himself courteously to every suitor* and followed by Lucilius and his other servants. He promises to redeem Ventidius's debts and to provide a dowry for Lucilius to marry the daughter of an old Athenian. As Timon talks affably with the poet, the painter and the jeweller, Apemantus approaches. He is cynical, misanthropic and insulting. A trumpet sounds and Alcibiades is announced. Timon greets him warmly despite the sneers of Apemantus, and draws the whole throng into the house, leaving Apemantus alone. Two Lords on their way to Timon's feast, exchange badinage with the misanthrope, then blessing the bounty of Timon and his ten-fold requital of every gift, themselves enter the house.

Scene 2: With *hautboys playing loud music, a great banquet is being served* in Timon's house. Timon leads in his guests, among them Alcibiades, Ventidius and a large number of lords and senators. *Then comes, dropping after all, Apemantus, discontentedly like himself.* Ventidius, now enriched by the sudden death of his father, wishes to repay Timon. Timon refuses, he dislikes requital. Turning to his guests, he bids them sit and share his fortunes with him, however uncertain these may be. As the banquet proceeds with the cynical comments of Apemantus, the flattery of the lords, the soldierly brevity of Alcibiades, Timon emotionally addresses his friends, and is moved to tears as he defines his ideal of friendship. Suddenly a tucket sounds, a servant announces the arrival of a group of ladies preceded by Cupid.

Cupid hails Timon and 'all that of his bounties taste.' As music sounds, Cupid re-enters with *a masque of Ladies dressed as Amazons, with lutes in their hands, dancing and playing. The Lords rise from table, with much adoring of Timon, and to show their loves, each singles out an Amazon, and all dance, men with women, a lofty strain or two to the hautboys, and cease.* Timon thanks them, invites them to a banquet in an adjoining room, and summons

his steward Flavius to fetch a casket of jewels. Lamenting his master's prodigality, — *'tis pity bounty had not eyes behind* — Flavius fetches the casket. Timon distributes the jewels and in an orgy of giving and receiving, commented on mournfully by the honest Flavius and caustically by Apemantus, the banquet ends.

ACT TWO

Scene 1: The reckoning which Flavius has dreaded is imminent. One of the Athenian senators sends his servant Caphis to Timon to importune him for the repayment of his debts.

Scene 2: In Timon's house, *Flavius with many bills in hand* is beset by Caphis and by the servants of the money-lenders Isidore and Varro. Timon, high-spirited after a morning's hunting with Alcibiades, tries to brush aside their importunities, then asking Alcibiades to continue on his way, orders Flavius to protect him from their demands at least until he and his friends have dined. He follows Alcibiades into the house. While they are dining, Apemantus, a Fool and a Page exchange pleasantries with the usurers' men. As Timon and Flavius re-enter, Apemantus and the Fool leave, and the servants withdraw. Timon is angry that Flavius had not revealed to him long ere this the extent of his debts. Flavius reminds him that all attempts to curb his prodigal generosity had been thrust aside. Still Timon will not acknowledge his own folly — *unwisely, not ignobly, have I given*. Now is his chance to rely upon his many friends. Calling his servants, he sends some of them to Lucius and Lucullus, but is restrained by Flavius from sending them to the senators whom the steward has already fruitlessly approached. *Then let Flavius go to Ventidius: he will not fail him*. Though Timon has regained confidence, Flavius is still sceptical: *bounty ... Being free itself, it thinks all others so*.

ACT THREE

Scene 1: Flavius's scepticism is justified. Timon's servant Flaminius, come to borrow money from Lucullus, is met at first with flattery, but then with contempt and prevarication when he reveals his true errand. He curses Lucullus and departs.

Scene 2: Already news of Timon's difficulties are current in Athens. Three men, strangers to the town, tell Lucius, another of Timon's one-time toadies, what they hear. Lucius declares himself ready to help Timon, but when he is asked by Timon's servant, Servilius, he too prevaricates, and professes himself short of ready money. The strangers comment upon this: it is those to whom Timon has been most generous who now are least ready to help him.

Scene 3: Another of Timon's servants appeals to Sempronius to come to his master's rescue. Sempronius pretends to take offence that Timon should only approach him after being denied by his other friends, and likewise refuses his help.

Scene 4: All is changed in the hall of Timon's house. It is now thronged with the servants of his creditors. They shrewdly comment on the change in his fortunes. Flavius, entering *in a cloak, muffled*, refuses to answer their importunities; Servilius entreats them to leave his master in peace, but it is too late. Timon *enters in a rage* and wildly curses them as they press upon him waving their bills in their hands. Cowed by his threats, they jostle each other out. Timon sends Flavius to bid all his friends to a last feast.

Scene 5: Alcibiades has come to the Senate to plead for the life of one of his friends, a brave soldier, condemned to death for killing a man in defence of his reputation. But neither this man's service nor that of Alcibiades himself weigh with the Senators, who pronounce a sentence of banishment upon Alcibiades. He wrathfully comments upon their ingratitude and devotion to usury: he will use his banishment to plot the downfall of Athens.

Scene 6: Again the tables are being set out for a feast in the banqueting-room at Timon's house. The Lords and Senators bidden to the feast are reassured about the state of Timon's fortunes. He greets them, brushing aside their protestations of regret at their inability to lend him money. They are seated, the dishes are placed before them, Timon says a grace which deteriorates into an invective against the usurious Lords, ending *Uncover, dogs, and lap*. The dishes are uncovered and seen to be full of warm water and stones. In a mounting rage of curses, Timon throws the water at his guests and as they jostle out rains them with stones and curses.

ACT FOUR

Scene 1: Outside the walls of Athens, Timon pronounces a curse upon the town. He will take to the woods *where he shall find The unkindest beast more kinder than mankind*.

Scene 2: Left behind in Athens, Timon's servants mourn his departure. Distributing his remaining money amongst them, Flavius leaves to join his master.

Scene 3: Alone in the woods, Timon considers the nature of fortune and his hatred of all men, even of himself. Digging for roots, he comes upon gold and sardonically praises it as the strongest influence in men's lives. He begins to return it to the earth, but hearing a drum, he keeps some of it out. It is Alcibiades who appears *with drum and fife, in warlike manner*. With him are his mistresses, Phrynia and Timandra. His concern about Timon angers his one-time friend. He thrusts gold upon the soldier so that he may more bloodily prosecute the war against Athens, and more gold upon the whores for the furthering of their disease-ridden trade. Alcibiades, failing to renew their friendship, marches away with his army and camp-followers. Timon returns to his digging. Apemantus arrives, to argue with Timon on the nature of true misanthropy. For him Timon is not a real misanthrope, but only one made so by ill-fortune which he would reverse if he could. But for Timon, Apemantus, who has never known flattery or good fortune, and thus never tasted the true bitterness of their reversal, has no reason to hate men. Apemantus congratulates himself on not being a prodigal, and sums up Timon's character: *The middle of humanity thou never knewest, but the extremity of both ends*. Both men break down into senseless cursing against each other. Timon is now so weary of the falsity of the world that he intends to prepare his grave. Addressing the gold, he implores it to set men at odds so that the animals shall inherit the earth. Apemantus threatens to go to Athens to tell men of the gold so that Timon's solitude shall again be violated. With a final curse, he leaves. Still Timon has no peace. Three bandits have come to rob him. He dumbfounds them by praising their trade, the most common and commendable in the world. Even natural things — the sun, the moon, the sea — are thieves. He presses the gold upon them. Flavius, watching Timon, is shocked by the change in his master. Timon grudges the necessity of admitting that Flavius could be an exception to his hatred of mankind: his kindness is merely a more subtle form of covetousness. Then, when Flavius's honesty is plainly sincere, Timon begs him to leave him.

ACT FIVE

Scene 1: Word of Timon's gold has reached Athens. The poet and the painter have come to seek him out. Crouching in his cave, Timon listens to them, then emerging greets them with feigned affability as *honest men*. Unable to assess his mood, they improvise, until openly cursing them, he gives them the gold and drives them away. Flavius is still in hiding nearby and waylays two senators from Athens who have come to seek Timon's aid against Alcibiades. Timon rejoices to hear of Alcibiades's plans to sack Athens: let every Athenian leave the city and hang himself upon a nearby tree. He himself will build his grave upon the shore where the sea will daily wash his gravestone. He retires into his cave again, and the senators return to Athens.

Scene 2: Outside the city walls, news is brought of Alcibiades's advance, and Timon's refusal of aid.

Scene 3: A soldier sent by Alcibiades finds Timon's tomb in the woods with an epitaph carved upon it. He cannot read, but takes a wax impression to give to his General.

Scene 4: Alcibiades appears before the walls of Athens with his army. On his orders the trumpet *sounds a parley* and *the Senators appear upon the walls*. Alcibiades threatens to revenge himself upon the *coward and lascivious town*. The Senators promise that if he will abjure wholesale revenge, and punish only those who have deserved it, he shall freely enter the town. Alcibiades agrees, and the gates are flung open. The soldier brings him the wax impression of Timon's epitaph. Reading it, Alcibiades adds his own tribute to the noble Timon, and enters the city in peace.

TITUS ANDRONICUS

CD 90 • CD 91

The scene: Rome, and the country near by

CHARACTERS IN THE PLAY

SATURNINUS, son to the late Emperor of Rome, afterwards Emperor • BASSIANUS, brother to Saturninus
TITUS ANDRONICUS, a noble Roman • MARCUS ANDRONICUS, tribune of the people, and brother to Titus
LUCIUS, QUINTUS, MARTIUS, MUTIUS, sons to Titus Andronicus • Young LUCIUS, a boy son to Lucius
PUBLIUS, son to Marcus Andronicus • AEMILIUS, a noble Roman • ALARBUS, DEMETRIUS, CHIRON, sons to Tamora
AARON, a Moor, beloved by Tamora • A Captain, Tribune, Messenger, and Clown; Romans and Goths
TAMORA, Queen of the Goths • LAVINIA, daughter to Titus Andronicus • Nurse, and a blackamoor Child
Kinsmen of Titus, Senators, Tribunes, Officers, Soldiers, and Attendants

THE ACTION OF THE PLAY

ACT ONE

Scene 1: Saturninus and Bassianus, the sons of the recently dead emperor, are contending for the imperial throne. They enter in turn, attended by their followers and each calls upon the citizens to uphold his claim. The tribune, Marcus Andronicus, announces that the people's choice has fallen upon his brother Titus, for many years the defender of Rome, and now returning victorious from his campaigns against the Goths, and he appeals to each of the claimants to refrain from violence. To the sound of drums and trumpets Titus enters in a solemn procession, preceded by a coffin bearing the remains of his dead sons, and followed by the four survivors, Lucius, Quintus, Martius and Mutius and by his captives, Tamora, Queen of the Goths, and her sons, Alarbus, Chiron and Demetrius. Titus delivers a funeral oration over the coffin and the ancestral tomb of the Andronici is opened to receive it. In revenge for his fallen brothers Lucius proposes that Alarbus must be put to death. The Queen begs for mercy for her first-born, but Titus is inexorable and Alarbus is dragged to execution. Lucius returns to report his death, the dead Andronici are laid to rest, and Lavinia, Titus's daughter, appears to welcome her father. Marcus Andronicus invites his brother to accept the people's choice of him as candidate for the throne. Titus declares that he has no desire to rule but merely to be allowed to pass an honourable old age, and despite Bassianus's appeal for his support, grants it to Saturninus, who expresses his gratitude and promises to make Lavinia his consort. In the same instant he finds himself powerfully attracted to Tamora. Bassianus now claims Lavinia for his bride, reveals that he has been secretly betrothed to her, and with the help of her brothers, Lucius, Quintus, Martius and Mutius, bears her away by force. Titus is outraged, orders them to return, and when his son Mutius bars his way, Titus kills him. Saturninus, whose pride has been wounded by his need of Titus's support, seizes upon Bassianus's action as an excuse to humiliate Titus and make Tamora his Empress. Marcus, Lucius, Quintus and Martius return, and after imploring Titus to allow Mutius to be buried with his ancestors, prevail upon him grudgingly to consent. Saturninus

and Bassianus return, and the latter pleads for Titus to be restored to the imperial favour. Tamora persuades her consort to agree, while promising that she will find a way to revenge herself. On her advice the Andronici beg for forgiveness and are granted it: Titus, to celebrate his pardon, offers to give a hunting party the next day in honour of the emperor.

ACT TWO

Scene 1: Aaron, a Moor captured with Tamora, whom nobody yet knows to be her lover, soliloquises on his sudden change of fortune. It has been brought about by his mistress's meteoric rise to the imperial throne, but despite her marriage he is confident that her heart remains securely his own. Her sons Demetrius and Chiron enter quarrelling furiously, since both have been smitten with a passion for Lavinia. Aaron orders them to stop their quarrel, and warns them that their position is perilous should they become known as rivals to Bassianus. He tells them of the hunting party and propounds a plot which will enable both of them to satisfy their lust for Lavinia by raping her.

Scene 2: In a forest near Rome Titus with his three sons and his brother Marcus enter with their huntsmen and hounds. They greet Saturninus, Tamora and their train and welcome them to a day of sport. Chiron and Demetrius slink away from the hunting to pursue their plot.

Scene 3: In a secluded part of the forest Aaron, as the first move in his plan, hides a bag of gold under a tree. Tamora, who has stolen away from the emperor, greets him amorously and invites him to take advantage of the solitude of the forest to make love. Aaron is in no tender mood, however, and reminds her that he is here to pursue his revenge against Andronicus and his family, and that their unsuspecting victims are approaching. Hearing the voices of Bassianus and Lavinia, he hurries off to find Chiron and Demetrius. Tamora is as vexed at this intrusion on her privacy as Bassianus and Lavinia are surprised to find her by herself in this lonely glade, and they are quick to suggest that she has left the emperor to pursue her intrigue with Aaron. Their quarrel is interrupted by the Moor's arrival with Tamora's sons. She then accuses Bassianus and Lavinia of having lured her to this lonely part of the forest and threatened to bind her to a tree and leave her there to die. She calls upon her sons to avenge their mother. They stab Bassianus and announce their intention of raping Lavinia. She begs in vain for mercy or at least for death rather than dishonour, but her persecutors are remorseless, and after throwing Bassianus's body into a pit they drag her away. Aaron now guides Andronicus's sons to the edge of the pit, so that Martius falls in and Quintus, after a vain effort to rescue his brother, is dragged down after him. Aaron now returns with Saturninus, while Tamora enters with a forged letter which purports to plot the murder of Bassianus. Aaron completes the chain of false evidence by finding the gold which he had previously hidden; thereupon Saturninus accuses Martius and Quintus Andronicus of having murdered Bassianus and orders their arrest. Tamora deceitfully promises to intercede for them with the emperor.

Scene 4: Chiron and Demetrius enter with Lavinia. After raping her, they have cut off her hands and cut out her tongue to prevent her from bearing witness against them. Marcus Andronicus finds her, sees her condition with horror and leads her away to her father.

ACT THREE

Scene 1: Titus's sons Quintus and Martius have been sentenced to death, and following the judges and senators in procession, they are led bound to the place of execution. Titus pleads in vain with the judges and tribunes for mercy in recognition of his services to Rome, but

they disregard him and pass by. His son Lucius, who has entered with drawn sword in the hope of rescuing his brothers, tells Titus that he is appealing to the empty air. Marcus Andronicus now leads in Lavinia, and Titus and Lucius express their horror at the outrage she has suffered. Aaron arrives with the proposal that if Titus will cut off his right hand, his sons will be pardoned. Marcus and Lucius are both eager to make this sacrifice in his place. Titus pretends to accept their offer, but while they go to fetch an axe, he invites Aaron to cut off his hand. The Moor does so. Then, after Aaron has gone, he kneels with Lavinia to pour out his grief and despair to heaven. A messenger enters carrying the heads of Quintus and Martius and Titus's hand, which is contemptuously returned as a useless sacrifice. Lavinia kisses Titus to console him, but Marcus counsels his brother that death is now the only refuge remaining to him. Titus tells him that he has not another tear left to shed and is resolved to seek revenge for his own and his children's wrongs. He pronounces a solemn oath, then takes leave of Lucius, advising him to quit Rome, raise an army among the Goths and return to help his father. Lucius vows that he will live to requite their injuries.

Scene 2: Titus is dining in his house with Marcus, Lavinia and his grandson Lucius. Sunk in despair, the old man encourages his daughter to take her life. Marcus reproaches him for urging her to lay hands on herself, but the mention of hands provokes Titus into a tirade on the mutilation which he and Lavinia have suffered. He scolds Marcus for killing a harmless fly on his plate, but when Marcus explains that this was a black fly which reminded him of Aaron the Moor, Titus joins in and crushes it.

ACT FOUR

Scene 1: Outside Titus's house his grandson is frightened because Lavinia persistently follows him. Titus guesses that she wishes to communicate a message, and when she turns over with her stumps the pages of Ovid's story of the rape of Philomel, he understands that she is trying to name her ravishers. Finally Marcus shows her how to guide her staff with her stumps and mouth, and she writes in the sand the names of Chiron and Demetrius. Marcus appeals to the others to join him in an oath to avenge his niece, while Titus warns his brother to leave the plotting to him, since they must use cunning. He appeals to the boy to help him.

Scene 2: The boy Lucius, Titus's grandson, arrives at the emperor's palace with a gift of weapons to Chiron and Demetrius from his grandfather, and an inscription taken from Horace. The two are fatuously pleased at the present, but Aaron instantly recognises that their guilty secret has been discovered. Demetrius proposes that they should pray for the empress, who is about to give birth to a child. Trumpets sound, and a nurse enters in dismay. The new-born babe is black and unmistakably the son of Aaron. Demetrius and Chiron are furious and the nurse proposes to do away with the baby at once, but Aaron, full of the pride of fatherhood, protects it, vows to kill anyone who touches it, and upbraids the pair for the shallowness and lack of feeling of the whole white race compared with the black. Chastened, Demetrius and Chiron agree to accept Aaron's orders. When he discovers that only the nurse to the empress and the midwife have seen the child, he kills the nurse and proposes to substitute the fair-skinned, newly born infant of a Moorish friend and pretend it as the emperor's. Demetrius and Chiron, knowing that their safety depends on the preservation of the empress's good name, even show themselves grateful to Aaron for his resolution and quick thinking. Fondling his infant tenderly, Aaron departs to seek the army of the Goths.

Scene 3: Titus, accompanied by his brother, his son Publius, the boy Lucius and a number of friends, approaches the emperor's palace armed with bows and arrows with messages attached to them. Titus, seemingly distracted, complains that justice has left the world and urges some to look for her at sea, others below the earth. Publius to humour him replies that justice has taken refuge with Jove in heaven, whereupon Titus exclaims that since she is nowhere on earth, they must send their arrows up to the gods; at his order they shoot the arrows addressed to the various gods so as to fall in the emperor's courtyard. A clown enters with a basket of pigeons and Titus, greeting him as a messenger from the gods, asks what news he has brought from heaven: then he sends him to carry a letter to the emperor.

Scene 4: Saturninus has found the arrows and is furious at this protest to the gods, which he regards as an incitement to the people to believe that there is no justice under his rule. Tamora pretends to beg sympathy for Titus, pleading that his sufferings have unsettled his wits. The clown enters with Titus's letter and Saturninus immediately orders him to be hanged. A messenger reports that Lucius, Andronicus's son, is marching on Rome with an army of Goths, and this news seriously alarms the emperor who knows that Lucius is beloved by the people. Tamora reassures him by promising that she will beguile Titus and persuade him to pacify Lucius. The emperor arranges for a meeting with Lucius at Titus's house.

ACT FIVE

Scene 1: Lucius, now nearing Rome, tells his Gothic allies that he has news that the Roman people will welcome them, such is their hatred of Saturninus. A Gothic soldier leads in Aaron as a prisoner carrying his infant son. Lucius proposes to hang them both, but when Aaron pleads for the babe, he promises to spare its life if the Moor will confess his crimes. Aaron then admits that the boy is his and Tamora's, and reveals that Chiron and Demetrius murdered Lavinia and that he himself had Martius and Quintus falsely condemned and Titus cheated of his hand. His only regret is that he cannot now commit any more misdeeds. Lucius stops Aaron's mouth and vows that he will suffer a crueller death than hanging. Aemilius arrives bearing Saturninus's proposal for a parley, which Lucius accepts.

Scene 2: Tamora and her two sons, disguised as the goddess Revenge attended by Rape and Murder, appear outside Titus's window. He recognises them, but pretends to be mad, comes out of his house and begs them to go to the emperor's court and take revenge on Tamora and Aaron. Tamora proposes that he should invite Lucius to his house to meet the emperor and empress and her sons, and promises to deliver them into his hands. Titus accepts and sends Marcus to summon Lucius, but when Tamora takes her leave he insists that Chiron and Demetrius remain, and she, suspecting nothing, agrees. Titus at once has them seized and bound: he summons Lavinia from the house, and while she holds the bowl he cuts their throats, vowing that their heads shall be served in a pasty at the banquet to which the emperor and empress are invited.

Scene 3: Lucius accepts the invitation conveyed by Marcus to visit his father. A flourish of trumpets announces the approach of the emperor and empress, and Titus welcomes his guests dressed as a cook, with Lavinia veiled in the background. A table is set before them and he invites them to eat. Titus then asks the emperor whether the celebrated Appius Virginius did well to kill his daughter after she had been raped, and when the emperor answers yes, Titus stabs his daughter. He then reveals that Chiron and Demetrius were her ravishers, and when Saturninus

orders their arrest, points out that he and Tamora have already eaten their flesh. Thereupon he stabs the empress and is himself killed by Saturninus who in turn is stabbed by Lucius. There is a general uproar and Marcus and Lucius address the people. Lucius reveals his identity and is acclaimed as emperor. He sentences Aaron to be buried alive breast deep until he dies of hunger, while Tamora's body is to be thrown out to be devoured by birds of prey. Saturninus shall be given an honourable grave, while Titus and Lavinia are to be buried in the tombs of the Andronici.

