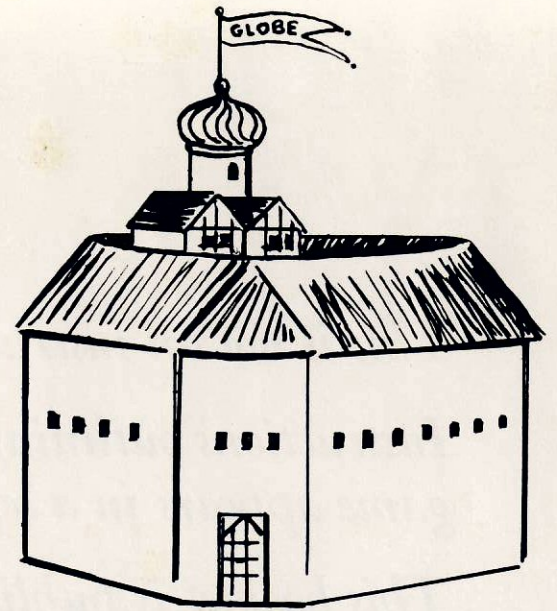


# Shakespeare

- ◆ Synopsis Of All 37 Plays
- ◆ Chronology Of History Plays
- ◆ Sources Of Famous Quotations





# Shakespeare





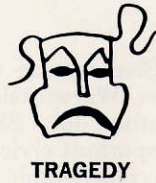
*This is not an instruction booklet.*

*Instructions outlining the play of all three versions of the game appears in a separate folder.*

*This booklet is published by The Avalon Hill Company in concert with their game to provide players with a better understanding of the entire works of Shakespeare.*

*It includes Shakespeare's biography, an historical chronology of the real-life kings who were involved in many of Shakespeare's plays, plus concise summaries of all 37 Shakespearean plays. A wealth of facts are included here to further the enjoyment of those playing the game Shakespeare.*





TRAGEDY



COMEDY



HISTORY

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# Shakespeare

## THE MAN



William Shakespeare was born about April 23, 1564, at Stratford-on-Avon, Warwickshire, England . . . the third of eight children. His father, John Shakespeare, was a glovemaker and tanner, who held important civic offices in town, including that of mayor. He owned a considerable amount of property, but was to encounter financial reverses by the time his son was 13. Mary Shakespeare, William's mother, was from the socially prominent land-owning Arden family.

In 1582, while still in his teens, Shakespeare married Anne Hathaway of Stratford, who was eight years his senior. Their first child, Susanna, was born in 1583; the twins Hamnet and Judith arrived in 1585.

Shakespeare received an excellent classical education at the local Stratford Grammar School. He of course found it invaluable when he began writing. Some of the plots in his plays can be traced to histories or classical works he encountered at that time. The plot variations and the words expressed by the characters in the plays, however, were entirely his own.

The first mention existing about him after his marriage is dated 1592, reference being made scathingly against him for effrontery shown in his early writings. The following year he published the poem *Venus and Adonis*, followed in 1594 by *The Rape of Lucrece*. Both were dedicated to his young patron, the Earl of Southampton.

Shakespeare's earliest association with the stage is believed to have been with a players group sponsored by the Earl of Pembroke, for which Christopher Marlowe was chief writer. In 1594 he changed to the players company of the Lord Chamberlain. With that group he became a "sharer", and stayed with the organization to the end of his career. As a member of the company he both acted and wrote, his play *The Comedy of Errors*, the first one which existing records mention, was known to have been presented in December of that same year.

The popularity of the name Shakespeare was also attracting buyers of books. As the first of numerous attempts by dishonest printers to capitalize on this reputation, a group of poems by minor writers were added to a few poems by Shakespeare, and the entire volume credited to him.

By 1599 the Lord Chamberlain's company had prospered so well that the famous Globe Theatre was erected. Shakespeare was one





of the stockholders. It was to burn to the ground fourteen years later, during the playing of Henry VIII.

When King James came to the throne in 1603, the group came under royal patronage and was then called the King's Majesty's Servants. Shakespeare, along with his fellow actors, were appointed minor court officers, with the title of Grooms of the Chamber. Everyone profited handsomely, receiving special favors at court, and excellent compensation. In time, Shakespeare became so busy creating new material for the company that he gave up acting to devote his full time to writing.

By 1608 the company opened the Blackfriars theatre, which had much greater profit possibilities than the Globe. Shakespeare again was a stockholder.

Having written all, or a major part, of his 37 plays by 1612, William Shakespeare retired to Stratford to spend the rest of his days in "ease, retirement, and the conversation of his friends." He already had the home to which to retire, having acquired a large house there in 1597 known as New Place. He had in the meantime also earned the right to have his own coat of arms and use of the title "gentleman".

His only son Hamnet died in 1596. By 1601 his father, John, also died, as did his mother Mary in 1608.

Meanwhile, the name Shakespeare had been appearing in numerous official and personal papers, which still exist. They are a record of his association with the life of his day. There are documents of some of his investments, and his association with minor law suits. He appeared as witness in a dowry suit, and is shown on records as having received small bequests from two friends.

In March 1616 Shakespeare revised his will. He left New Place and most of his property to Susanna, now married to his physician, John Hall. Some money was bequeathed to Judith, who had recently married, and to his wife Anne he left his "second best bed". Biographers have conjectured for centuries as to the reason for this seeming slight. The likelihood, however, was that his wife, now aged 60, and unable to manage property, as well as being illiterate, was best cared for by having Susanna take charge of her needs. The bed mentioned was probably the one in the guest room, which had been used by her for years anyway, and Shakespeare may have felt it should continue to be solely hers.

On April 23rd, 1616, at the age of 52, William Shakespeare died. His burial was at the parish church in Stratford, where his grave and monument still exist. Thousands of persons visit the site each year. The epitaph on the monument may be read at the end of this book—No. 66 in the Quotations.

At the time of his death, more than half of his plays were as yet unpublished. They were not to appear in print until issuance of the famed First Folio in 1623. At that, *Pericles* was not among them.

There has been much speculation and effort to bestow honor for authorship of the plays upon other men. These claims first began appearing in the 1850's, probably based on the theory that a man from the country could not be sufficiently educated to have created the works attributed to him. The search then was directed for men who might have been in a better position to have had the background and abilities visualized as necessary, with the added explanation that their names did not appear on the plays because they wanted to keep their identities secret.

Francis Bacon is usually the first suspected author, but this is fairly easily put aside by comparing his known writing with the Shakespearean works. The differences in style are readily apparent. Next is Edward de Vere, seventeenth Earl of Oxford, who had the writing capabilities that could have been consistent with Shakespeare's works, and who was also sponsor of a group of players. However, his death in 1604 pre-dated many of the plays which some people claim as his.

Authorship is also attributed to William Stanley, who was the sixth Earl of Derby, and to Sir Edward Dyer as well as Christopher Marlowe, among others. In each instance, there is ample evidence to counteract the claim.

But whatever the viewpoint and the argument about the author, the fact remains that the writings which are known and loved as those of Shakespeare, and which in all probability are his, are among the most remarkable examples of literary expression in history. The succinct phrases, the rousing lines, the philosophic musing, the tender love expressions, the colorful characterizations of men and women, the skillful narrating, the richness of the poetry . . . all are but part of what makes Shakespeare the man of the 1500's and 1600's just as much a man of today's world, as well as tomorrow's.





## ALL'S WELL THAT ENDS WELL

KING of France  
DUKE of Florence  
BERTRAM, Count of Rousillon  
LAFEU, an old Lord  
PAROLLES, a follower of Bertram  
STEWARD and LAVACHE, a clown,  
servants of the Countess of Rousillon  
A Page  
COUNTESS of Rousillon, mother of Bertram

HELENA, a gentlewoman protected by the  
Countess  
A Widow of Florence  
DIANA, daughter of the Widow  
VIOLENTA and MARIANA, Neighbours and Friends  
of the Widow  
Lords, Officers, Soldiers, and others, French and  
Florentine  
SCENE: Rousillon; Paris; Florence; Marseilles



I. Bertram, son of the Countess of Rousillon, leaves for service at the court of France. While living with the countess, Helena, the daughter of a famous physician, who has recently died, has fallen deeply in love with Bertram. Her belief that their difference in rank would make her passion hopeless is overcome by the countess, who, discovering Helena's secret, tenderly encourages her. Helena then gets permission to carry out her plan of going to the court of France with a famous prescription bequeathed to her by her father, which she is sure will cure the king of his serious malady, although physicians have pronounced it incurable.

II. Helena, arriving at court, gains an audience with the king and persuades him to try her remedy. After two days he is pronounced cured, and in his joy he promises Helena anything

she desires. Her request to choose a husband from among his bachelors is granted, and when she chooses Bertram the king orders him, ungracious and unwilling though he is, to submit to the marriage ceremony at once. At its conclusion Bertram leaves abruptly for the wars with his companion Parolles, a "man full of wickedness."

III. Bertram sends Helena home with a letter saying that until she can get his ancestral ring, which he always wears, and become the mother of his child, he will never see her, nor will he return home while she is in France. In order not to prevent his return, Helena, longing for death, leaves France on a pilgrimage.

Bertram, who has won distinction in the wars, is returning to Florence, just as Helena, in pilgrim's garb, enters the city, and learns from a widow with whom she is lodging, that Bertram is making dishonorable advances to her daughter Diana. Helena, seeing here a plan to regain Bertram, tells the widow who she is, and promises Diana a dowry if she will get Bertram's ring for her, and appoint a midnight rendez-vous in which she may, unknown to Bertram, take Diana's place.

IV. Diana gets the ring and with the appointment for that night gets a lightly given promise of marriage from Bertram, as soon as his wife should be dead, while Helena, unrecognized, takes Diana's place with her husband that night, and gives Bertram a ring which the king had given her. Bertram then returns home, to find the countess mourning Helena as dead.

Bertram discovers that Parolles is a villain, and so berates him that he decides to live by villainy alone hereafter.

V. On a visit to the countess of Rousillon, the king is about to give Bertram, who is now in his favor, in marriage to the daughter of Lafeu, an old lord, when he sees on his finger the ring he had given Helena. Bertram is trying to explain his possession of it when Diana appears with her mother, demanding Bertram as her husband, in accordance with his promise, and showing the ring he had given her. Helena then enters, explains the plot, and tells her husband that both conditions are now fulfilled, as she has his ring and is with child by him. Bertram, repenting his past conduct, becomes reconciled to his wife.





## ANTONY AND CLEOPATRA

MARK ANTONY, OCTAVIUS CÆSAR and M. ÆMILIUS  
LEPIDUS, *triumvirs*  
SEXTUS POMPEIUS, *naval leader*  
DOMITIUS ENOBARBUS, VENTIDIUS, EROS, SCARUS,  
DERCETAS, DEMETRIUS and PHILO, *friends of*  
*Antony*  
MECÆNAS, AGRIPPA, DOLABELLA, PROCULEIUS,  
THYREUS, and GALLUS, *friends of Cæsar*  
MENAS, MENECRATES and VARRIUS, *friends of*  
*Pompey*  
TAURUS, *lieutenant-general of Cæsar*  
CANIDIUS, *lieutenant-general of Antony*

SILIUS, *an officer in Ventidius' army*  
EUPHRONIUS, *an ambassador from Antony to*  
*Cæsar*  
ALEXAS, MARDIAN (*a eunuch*), SELEUCUS and  
DIOMEDES, *all attendants of Cleopatra*  
*A Soothsayer*  
*A Clownish Countryman*  
CLEOPATRA, *Queen of Egypt*  
OCTAVIA, *sister of Cæsar, and wife of Antony*  
CHARMIAN and IRAS, *attendants of Cleopatra*  
*Officers, Soldiers, Messengers, and other Attendants*  
SCENE: *In various parts of the Roman Empire*



I. Mark Antony, who is in Alexandria on business of the empire, has become infatuated with Cleopatra, to the utter neglect of everything else. The news of the death of his wife Fulvia, coming at the same time as the news of Pompey's attack upon Italy, brings him to his senses, and ruthlessly breaking away from the wiles of the queen he hastens home.

II. At Rome he composes serious differences between the two other triumvirs, Octavius Caesar and Lepidus, and explains that Pompey's attack is part of Fulvia's plan to lure him home. He cements his peace with Caesar by marrying his

sister, Octavia. The triumvirs come to a peaceful understanding with Pompey.

Meanwhile, a messenger who brings news to the jealous Cleopatra of Antony's marriage so infuriated her that only the intervention of her maid Charmian saves his life.

III. Antony, at Athens, sends his wife Octavia to Caesar, of whom he has complaint, to mediate between them. Arriving at Rome, Octavia learns that her husband has gone back to Cleopatra. Caesar and Lepidus, soon breaking peace with Pompey, conquer him, and Caesar soon after has Lepidus put in prison. Welcoming the excuse of his sister's desertion to put Antony, his only remaining rival, out of the way, Caesar sends a hostile fleet to Actium where it engages Antony in battle. Partly through Cleopatra's well-meaning interference, Antony is defeated, and after trying in vain to make terms with the victor, he becomes defiant and under Cleopatra's influence gives himself up to the revelry of a "gaudy night."

IV. In a continued battle on land, Antony is at first victorious, but later the surrender of the Egyptian fleet leaves him defeated. Realizing suddenly that he has been beguiled into all this by "this false soul of Egypt," his sudden wrath turns against Cleopatra. Hearing of this, she takes refuge in the monument, and sends out the report that she has died, with Antony's name on her lips. Upon hearing this report, Antony, saying it is a disgrace to live with Cleopatra gone, falls on his sword. While yet alive, he learns that Cleopatra has not died. He insists on being taken to her and he dies in her arms.

V. The conquered Cleopatra, learning that Caesar is planning to take her to Rome, to lead her as captive in his triumphal procession, orders her attendants, Charmian and Iris, to dress her as she was when she first met Antony. As the trumpets are proclaiming the arrival of Caesar she takes a deadly asp from a basket of figs brought in by a "rural fellow," and, applying it to her breast, she dies. Her two devoted attendants die in like manner with her. Caesar, entering in triumph, finds the three bodies, and orders the queen to be buried beside Antony, adding that "no grave upon earth shall clip in it a pair so famous."





## AS YOU LIKE IT

DUKE, *living in exile, in forest*  
 FREDERICK, *brother of the Duke, and usurper of his dominions*  
 AMIENS and JAQUES,  
*Lords attending the banished Duke*  
 LE BEAU, *a courtier attending Frederick*  
 CHARLES, *wrestler of Frederick*  
 OLIVER, JAQUES and ORLANDO,  
*sons of Sir Rowland de Boys*  
 ADAM and DENNIS, *servants of Oliver*  
 TOUCHSTONE, *a clown*

SIR OLIVER MARTEXT, *a Vicar*  
 CORIN, *a pastoral philosopher*  
 SILVIUS, *lovesick shepherd*  
 WILLIAM, *a country fellow, in love with Audrey*  
*A person representing Hymen, god of marriage*  
 ROSALIND, *daughter of the banished Duke*  
 CELIA, *daughter of Frederick*  
 PHEBE, *a shepherdess*  
 AUDREY, *a country wench*  
*Lords, Pages, Attendants, and others*  
 SCENE: *Oliver's house; Duke Frederick's court; the Forest of Arden*

I. A French duke, being dispossessed and banished by his younger brother Frederick, has retired with his followers to the forest of Arden, while his daughter Rosalind has remained at court as companion to her beloved cousin, Celia. The girls witness a wrestling match in which an unknown youth, incited to combat by his older brother Oliver, conquers Duke Frederick's wrestler. This unknown man proves to be Orlando, son of an old friend of the banished Duke's; and while this fact wins for him the enmity of the present duke, it increases the interest that Rosalind already has felt in him.

The duke, whose dislike for Rosalind, as her father's daughter, has been growing, banishes her from the court. Celia insists on accompanying her, and together they plan to flee to the banished duke in the forest of Arden, with Rosalind, the taller,

in man's attire, and Touchstone the jester as their companion.

II. The girls, almost exhausted, reach the forest, where, hearing from a shepherd that a farm nearby is for sale, they purchase it and live together as brother and sister. Orlando, meanwhile, returning home, is told by his old servant Adam of a plot Oliver has made to kill him. Accepting Adam's savings, Orlando escapes with him to the forest, where, hungry and almost spent, they come upon the duke at a banquet. Here the forest philosopher, the melancholy Jaques, is prominent with his searching description of human life. The duke recognizes the son of his old friend, and makes the two welcome.

III. When Rosalind, much excited, learns that Orlando is in the forest, and finds his love-verses to her pinned on the trees, she plans to take advantage of her disguise to test his love. So, meeting him in the forest, she leads him on to tell of his passion and offers to impersonate Rosalind, that he may cure himself of his love by wooing her as the youth Ganymede.

IV. This love-making goes on, half farce and half serious. One day Orlando finds his brother, Oliver, who is in the forest searching for him, at Frederick's command, lying asleep under a tree, with a serpent and a lion threatening his life. He saves his brother's life and they are reconciled. Orlando, wounded by the lion, sends a note by Oliver to the impatient Ganymede explaining that his wound prevents him from arriving promptly at their trysting place. When she sees the bloody handkerchief he sends as proof of his wound, Ganymede faints.

V. Oliver no sooner sees Celia than he falls in love with her, and, since she returns his sentiments, they plan to be married. Ganymede promises Orlando that she, being learned in magic, will produce Rosalind as well. The banished duke and his company assemble for the quadruple ceremony, for Phebe, a shepherdess, formerly enamoured of Ganymede, is to be married to her shepherd, and the jester, Touchstone, to a country maid, Audrey, at the same time. Rosalind, appearing in her feminine costume, surprises and rejoices her father and her lover. The news that the usurping duke, on his way to slay his brother, has been influenced by a holy hermit to retire to a monastery and restore his possessions to the rightful duke, adds to the joy of the wedding party.







## THE COMEDY OF ERRORS

SOLINUS, *Duke of Ephesus*  
 ÆGEON, *a merchant of Syracuse*  
 ANTIPHOLUS of Ephesus, and ANTIPHOLUS of  
*Syracuse, twin brothers, and sons of Ægeon*  
*and Æmilia*  
 DROMIO of Ephesus and DROMIO of Syracuse,  
*twin brothers, and attendants of the two*  
*Antipholuses*  
 BALTHAZAR, *a merchant*  
 ANGELO, *a goldsmith*

*First Merchant, friend of Antipholus of Syracuse*  
*Second Merchant, to whom Angelo is a debtor*  
 PINCH, *a schoolmaster*  
 ÆMILIA, *wife of Ægeon, an abbess at Ephesus*  
 ADRIANA, *wife of Antipholus of Ephesus*  
 LUCIANA, *sister of Adriana*  
 LUCE, *servant of Adriana*  
*A courtesan*  
*Jailer, Officers, and other Attendants*  
 SCENE: *Ephesus*

I. Aegeon, a merchant of Syracuse, who has been, in accordance with a recent law, condemned to death, in default of paying a large fine for entering Ephesus, is brought before the Duke of Ephesus. He tells the duke how his wife and their twin sons, with their twin slaves of the same age, were shipwrecked and separated; how, when the son and his slave who were rescued with him became eighteen years old, they set out to find their twin brothers; and how he himself, having heard nothing from them for two years, has been wandering for five years in search of his son. Touched by this story the duke grants Aegeon another day in which to try to get his ransom.

Meanwhile, Antipholus, son of Aegeon, and his servant Dromio arrive in Ephesus, where the counterpart of Dromio, seeing his supposed master, hails Antipholus in the market place and tells him that his wife is waiting dinner for him. Antipholus, thinking his servant is playing a practical joke, gives him a beating.

II. The lost brother, with his servant, the other Dromio,

has spent his life in Ephesus and married there a wealthy woman, Adriana. Dromio of Ephesus, returning home, tells his mistress of the beating he has received. Soon after she meets Antipholus of Syracuse in the market place, and insists that, as her husband, he must come home to dinner, which he, bewildered, finally does.

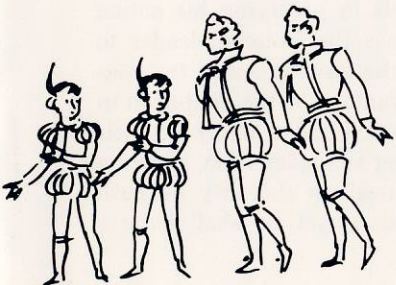
As they dine, the Syracusean Dromio is posted as guard with instructions to admit no one.

III. The Ephesian Antipholus, arriving home for dinner with friends and his servant Dromio, is denied admittance by the Syracusean Dromio. There ensues a stormy scene in which his wife insists that her husband is within, while he insists in vain on entering his home.

The Syracusean Antipholus, meanwhile, is much attracted by Luciana, and, denying that he is her sister's husband, professes his love for her. Thinking because of subsequent events that some witchcraft is at work, he decides to leave the city at once, and orders his servant to arrange for their passage. A merchant enters and insists on giving the mystified brother a gold chain, saying it was promised him.

IV. The confusion between the two Dromios and the two Antipholuses leads to further mystification, in which the goldsmith demands payment from one brother for the chain he delivered to the other, and the Dromios, running errands for both indiscriminately, are constantly getting beaten in the general misunderstanding. Adriana, learning something of these strange actions, feels sure her husband is mad.

V. The Syracusean and his servant are forced to take refuge in the Priory, where the Abbess refuses to deliver him to Adriana, for she plans to cure him first. The wife then plans to beg for his release from the duke, whom she sees just as Aegeon is being led out for execution. Aegeon, seeing Antipholus of Ephesus in the crowd, rejoices to find his son, while the latter, of course, knows not his father. The other son then appears with the Abbess, and Adriana is confronted with two identical husbands. In the general explanations and rejoicings that follow the discovery of the brothers, the Abbess reveals herself as the lost wife of Aegeon, and the two Dromios, not knowing which is the elder, go off hand in hand.







## CORIOLANUS

CAIUS MARCIUS, afterwards CAIUS MARCIUS  
CORIOLANUS, a Roman General  
TITUS LARTIUS and COMINIUS, Generals against  
the Volscians  
MENENIUS AGRIPPA, friend of Coriolanus  
SICINIUS VELUTUS and JUNIUS BRUTUS, Tribunes  
of the People  
Young MARCIUS, son of Coriolanus  
A Roman Herald  
TULLUS AUFIDIUS, General of the Volscians  
Lieutenant of Aufidius

Conspirators with Aufidius  
A Citizen of Antium  
Two Volscian Guards  
VOLUMNIA, mother of Coriolanus  
VIRGILIA, wife of Coriolanus  
VALERIA, friend of Virgilia  
Gentlewoman, attending Virgilia  
Roman and Volscian Senators, Patricians, Ædiles,  
Lictors, Soldiers, Citizens, Messengers, Servants  
of Aufidius, and other Attendants  
SCENE: Rome and its environs; Corioli and  
its environs; Antium



I. As Marcius, a noble but haughty Roman general, is addressing an angry mob which is shouting that the waste of the patricians would keep them in plenty, a messenger hurriedly summons him to war against the Volscians, who are commanded by the brave Aufidius. Before the city of Corioli there is a battle in which the Romans, at first defeated, are so spurred on by the incredibly heroic deeds of Marcius that they finally win the day. In their enthusiasm they hail the modest hero as "Coriolanus."

II. On his return to Rome, Coriolanus is met by his proud mother, Volumnia, and his wife Virgilia. In honor of his services the senate elects him consul. Since this election is conditional on the vote of the people, he is reluctantly obliged to appear before them and humbly beg their favor. His awkward and proud manner of addressing them repels the people, who are further so subtly influenced against him by the jealous tribunes, Sicinius and Brutus, that they decide to go to the Senate to denounce him as their enemy.

III. In the ensuing scene Coriolanus, enraged at the fickle mob, so irritates them that not even the intervention of his friend, the well-liked Menenius, can prevent their demand for his death or banishment. As Coriolanus departs, under penalty of death, he cries that the city is now defenceless.

IV. Taking a fond farewell of his wife and mother and little son, Coriolanus goes to Antium, where his former enemy, Aufidius, is preparing to advance upon Rome. Entering his house in the guise of a beggar, Coriolanus, revenging himself upon his ungrateful city, offers his services to the Volscians. The general is delighted with his new ally, and together they advance upon Rome, to the utter consternation of the Romans.

V. Coriolanus remains obdurate to entreaties from his best friends to spare the city. It is only when his own family come to his tent and plead with him that he relent and raises the siege. Although he at first succeeds in justifying his action to Aufidius, later developments cause the Volscian leader to denounce him as a traitor, and in the ensuing scene the conspirators hired by Aufidius, take advantage of the confusion in the Volscian mob, shouting that he has killed many of their kin, to stab him. Aufidius, promising an explanation, orders a burial with honor, saying that "though in this city he hath widow'd and unchilded many a one . . . yet he shall have a noble memory."





## CYMBELINE

CYMBELINE, *King of Britain*

CLOTEN, *son of the Queen by a former husband*  
POSTHUMUS LEONATUS, *a gentleman, husband*  
*of Imogen*

BELARIUS, *a banished Lord, disguised under the*  
*name of Morgan*

GUIDERIUS and ARVIRAGUS, *sons of Cymbeline,*  
*disguised under the names of Polydore and*  
*Cadwal, supposed sons of Morgan*

PHILARIO, *Italian friend of Posthumus*

IACHIMO, *Italian friend of Philario*

CAIUS LUCIUS, *General of the Roman forces*

PISANIO, *servant of Posthumus*

CORNELIUS, *a physician*

*A Roman Captain*

*Two British Captains*

*A Frenchman, friend of Philario*

*Two Lords of Cymbeline's court*

*Two Gentlemen of the same*

*Two Jailers*

QUEEN, *wife of Cymbeline*

IMOGEN, *daughter of Cymbeline, wife of*  
*Posthumus*

HELEN, *maid of Imogen*

*Lords, Ladies, Roman Senators, Tribunes, Sooth-*  
*sayer, Dutchman, Spaniard, Musicians, Officers,*  
*Soldiers, Apparitions, Messengers, and other At-*  
*tendants*

SCENE: *Britain and Rome*

I. Cymbeline, King of Britain, angered because his daughter Imogen has secretly married Posthumus, a poor but worthy gentleman, instead of Cloten, the queen's son by a former marriage, banishes Posthumus. In Rome, Posthumus meets the evil and crafty Iachimo, who, scoffing at the virtue of all women, leads Posthumus on to wager his diamond ring that his wife would never be inconstant. Armed with a letter of introduction from Posthumus, Iachimo, therefore, seeks an interview with Imogen, in which, seeing at once that she can never be won, he resorts to strategy to get into her room at night.

II. Hidden in a chest which he has asked Imogen to keep for him over night, Iachimo, after she is asleep, steals out of his chest, takes careful notes of her room and her person, and carries away the bracelet which was on her arm, her husband's gift to her. With this he returns to Posthumus, who is frantic over the apparently incontestable evidence of his wife's inconstancy.

III. In despair, Posthumus sends orders to his faithful servant Pisanio to put Imogen to death. Knowing that she

must be innocent, Pisanio, instead, persuades her to leave the court and thus escape from the hatred of the queen and the unwelcome attentions of her stupid son. Disguised as a page, she comes to the cave where lives Belarius, a banished nobleman, who, in the rôle of a peasant, is bringing up as his own the two children of Cymbeline whom he had stolen from their nursery twenty years before. They pity the solitary little page, for whom they feel an unaccountable affection, and entertain her royally.

IV. Recognizing Cloten, who is coming in pursuit of Imogen, clothed like Posthumus, Belarius orders one of the sons to cut off the prince's head. Imogen, meanwhile, resting in the cave, takes some of the medicine which the queen, thinking it was a deadly poison which would soon put an unwelcome servant out of the way, had given to Pisanio, recommending it as a wonderful cordial, and which he had innocently presented to Imogen. Returning to the cave the brothers are horrified to find their beloved page apparently dead. Taking her tenderly to the forest they cover her with fresh flowers, and, remembering Cloten, they lay his body beside hers. Since this drug is a sleeping potion, and not a poison, Imogen soon wakes, and, seeing the headless body of what she believes to be her husband, falls in a faint. The Roman ambassador approaches as she is recovering, and she takes service with him as a page.

Meanwhile, since Cymbeline, who has refused to pay further tribute to Rome, is preparing for war, the noble brothers plan to join the king's forces, accompanied by Belarius, who believes he is now safe from recognition.

V. These three men, in the battle, rescue Cymbeline from the Romans and capture the Roman ambassador and his page. Posthumus, having fought as a Briton, is in despair over Imogen's supposed death, and seeks death for himself, in Roman garb, as a prisoner of war. The king learns of his wife's death and her confession of her treachery. In subsequent interviews before the king the page forces from Iachimo the confession of his treachery to her, and then reveals her identity to her surprised and overjoyed husband, while Belarius reveals the two princes to their father. Belarius and the Roman ambassador are pardoned, and peace with Rome is restored.







## HAMLET

CLAUDIUS, *King of Denmark*  
 HAMLET, *son of the late, and nephew of the present King*  
 HORATIO, *friend of Hamlet*  
 POLONIUS, *Lord Chamberlain*  
 LAERTES, *son of Polonius*  
 VOLTIMAND, CORNELIUS, ROSENCRANTZ,  
 GUILDENSTERN and OSRIC, *courtiers*  
 A Gentleman  
 A Priest  
 MARCELLUS and BERNARDO, *officers*  
 FRANCISCO, *a soldier*

REYNALDO, *servant of Polonius*  
 A Norwegian Captain  
 Ambassadors from England  
 FORTINBRAS, *Prince of Norway*  
 Two Clowns, *grave diggers*  
 GERTRUDE, *Queen of Denmark, and mother of Hamlet*  
 OPHELIA, *daughter of Polonius*  
 Ghost of Hamlet's father  
 Lords, Ladies, Officers, Soldiers, Sailors, Messengers,  
 Strolling Players, and Attendants  
 SCENE: *Elsinore, Denmark*

I. At the sudden death of Hamlet, King of Denmark, his brother Claudius succeeds to the throne and immediately marries the queen. When Horatio tells his friend Hamlet, the young prince, that he has seen a ghost which resembles the late king, Hamlet decides to watch with his friends for the spectre that night. In a night scene between Hamlet and his father, the ghost reveals to his son that he was murdered by his brother, who was madly in love with the queen.

II. Intent on revenging his father's death, Hamlet, feigning madness, distresses by his wild actions Ophelia, the young daughter of Polonius, lord chamberlain, to whom he had previously shown many signs of affection. Polonius tells the king that he fears love for Ophelia, whom he has told to avoid the prince because of the inequality of their positions, is driving the prince mad.

The arrival of a body of strolling players gives Hamlet an idea for testing the truth of his father's story. He arranges with them to insert some pertinent lines which he gives them into the play, which deals with the theme of a king murdered by his brother for the sake of his wife.

III. The king, eavesdropping with Polonius at a prearranged scene between Ophelia and Hamlet, decides his madness is due to some trouble of the mind, not to love.

The play is given before the court. Hamlet, watching the effect of the story on his uncle, has his suspicions confirmed when the king, apparently ill, leaves the hall in distress as the players tell of the potency of the poison. This breaks up the performance. A little later Hamlet, finding his father on his knees bewailing his offense, refrains from killing him then. He goes to his mother's room, where he so reproaches the conscience-stricken queen for her marriage that she, deeming him mad, calls for help. Hearing a sound behind a curtain, Hamlet, thinking it is the king, stabs in error Polonius, who is hidden there. Bidding his mother repent her action, he plans to start for England with his comrades, Rosencrantz and Guildenstern, of whom, however, he is suspicious.

IV. These friends are carrying orders from the king to have the dangerous Hamlet killed in England. Hamlet, finding these orders during the voyage, substitutes their own names for his.

Ophelia, meanwhile, has lost her reason as a result of her father's death and her distress over Hamlet. In an interview with the queen she vacantly strews flowers and sings snatches of songs, while her horrified brother, who has just arrived at court, is longing for revenge against the one who caused her sad condition. She finally goes out and is drowned.

V. Hamlet, who has escaped from the ship carrying him to England, is walking with Horatio, and talks with gravediggers who are working on a new grave. He comments solemnly on the skull of Yorick, which they dig up, a jester whom Hamlet had known in his childhood. As Hamlet watches the funeral procession, which is Ophelia's, Laertes, beside himself with grief, jumps into the grave, while Hamlet, equally distracted, joins him, and they fiercely attack each other. At the king's suggestion, Laertes challenges Hamlet to a fencing match, which is held before the court. Laertes slightly wounds Hamlet with a poisoned foil, and Hamlet with the same foil wounds Laertes. The queen drinks the poisoned cup which the king had prepared for Hamlet to insure his death. As they are all three dying, Laertes confesses his guilt, and Hamlet, after succeeding in stabbing the king, appoints Fortinbras, prince of Norway as his successor to the kingship.







## JULIUS CAESAR

*JULIUS CÆSAR, a Roman general*

OCTAVIUS CÆSAR, MARK ANTONY and M. ÆMILIUS

LEPIDUS, *triumvirs after death of Julius Cæsar*

CICERO, PUBLIUS and POPILIUS LENA, *senators*

MARCUS BRUTUS, CASSIUS, CASCA, TREBONIUS,

LIGARIUS, DECIVS BRUTUS, METELLUS CIMBER  
and CINNA, *conspirators against Julius Cæsar*

FLAVIUS, MARULLUS, *tribunes*

ARTEMIDORUS, of Cnidos, *a teacher of rhetoric*

*A Soothsayer*

CINNA, *a poet*

*Another poet*

LUCILIUS, TITINIUS, MESSALA, *Young CATO and*

VOLUMNIUS, *friends of Brutus and Cassius*

VARRO, CLITUS, CLAUDIUS, STRATO, LUCIUS and

DARDANIUS, *servants of Brutus*

PINDARUS, *servant of Cassius*

CALPURNIA, *wife of Cæsar*

PORTIA, *wife of Brutus*

*Senators, Citizens, Guards, Attendants, and others*  
SCENE: Rome; the neighborhood of Sardis; the  
neighborhood of Philippi



I. Julius Caesar, returning victorious to Rome from foreign wars, is escorted to the Capitol by enthusiastic citizens who offer him, through Mark Antony, the crown. Three times he refuses. But a group of conspirators headed by Cassius is even now plotting against him, and they succeed in persuading Brutus, good friend to Caesar, that the welfare of Rome demands Caesar's death.

II. On entering Rome, Caesar has been warned by a soothsayer to "beware the Ides of March," and is therefore urged by his wife this morning to remain at home. The conspirators, however, come to his house in friendly guise and succeed in inducing him to accompany them to the Capitol.

III. At the Senate-house the conspirators group themselves around Caesar on a pretext, and stab him. Seeing Brutus's thrust, Caesar exclaims, "Et tu, Brute," and dies. In a speech justifying their action, Brutus says that love of Rome alone made the murder necessary, a sentiment which is hailed with enthusiasm by the populace. Mark Antony, friend of Caesar, follows with another speech praising Caesar, and while calling Brutus and the conspirators "honorable men" he so cleverly twists the argument that the crowd, a moment before cheering Brutus, turns in anger against the conspirators, who are forced to flee from the city.

IV. A battle is about to be fought between the forces of Brutus and Cassius, and the triumvirate formed at Caesar's death, Mark Antony, Octavius Caesar, and Lepidus. One night, while sleeping in his tent on the plains of Philippi, the ghost of Caesar appears to Brutus with the words "Thou shalt see me at Philippi."

V. In the battle at Philippi the forebodings of their leaders take the heart out of the troops of Cassius and Brutus. Cassius orders his servant Pindarus to kill him with the sword with which he killed Caesar, and later Brutus falls on his own sword. The triumvirs win the day. Antony, appearing with Octavius, solemnly calls Brutus "the noblest Roman of them all," since he was the only conspirator whose motive was not envy of the powerful Caesar.





## HENRY IV, PART I

KING HENRY *the Fourth, of England*  
HENRY (Prince of Wales) and JOHN (of Lancaster), sons of the King  
EARL OF WESTMORELAND and SIR WALTER BLUNT,  
*noblemen who lead the King's army*  
THOMAS PERCY, *Earl of Worcester*  
HENRY PERCY, *Earl of Northumberland*  
HENRY PERCY, (HOTSPUR), *his son*  
EDMUND MORTIMER, *Earl of March*  
RICHARD SCROOP, *Archbishop of York*  
ARCHIBALD, *Earl of Douglas*  
OWEN GLENDOWER, *a Welsh warrior*  
SIR RICHARD VERNON, *a rebel nobleman*

SIR JOHN FALSTAFF, *companion of Prince Henry*  
SIR MICHAEL, *friend of the Archbishop of York*  
POINS, *friend of Prince Henry*  
PETO, GADSHILL and BARDOLPH, *companions of Falstaff*  
LADY PERCY, *wife of Hotspur, sister of Mortimer*  
LADY MORTIMER, *daughter of Glendower, wife of Mortimer*  
MISTRESS QUICKLY, *hostess of a tavern in Eastcheap*  
Lords, Officers, Sheriff, Vintner, Chamberlain,  
Drawers, two Carriers, Travellers, and  
Attendants  
SCENE: *England and Wales*

I. Henry IV's proposed crusade to the Holy Land is delayed by news of the fighting in Scotland, where Hotspur, son of his former friend Northumberland, is victorious over Douglas and the Scots; and in Wales, where Glendower, in rebellion against the royal forces under Mortimer, has taken captive Mortimer, who is brother to Hotspur's wife. Hotspur refuses to deliver to the king his prisoners unless the king will ransom Mortimer. Henry's angry refusal to do this is explained by the fact that Mortimer is Richard II's heir, and therefore the rightful occupant of the throne which Bolingbroke usurped. Incensed by the king's refusal, Hotspur returns his prisoners without ransom, and in great excitement plots with the Scots and the Welsh to overthrow the king.

II. Prince Hal, son of the king, passes his days with his boon companion, Sir John Falstaff, a corpulent, dissolute old warrior, and his friends, who, treating the prince as one of



themselves, indulge in many practical jokes. Hearing that Falstaff is planning to rob some travelers on the highway, the prince and one friend, in disguise, surprise the thieves as they are dividing the booty, and easily frighten them off. In the incomparable tavern scene in which they plan to expose the cowardice of Falstaff he turns the tables with superb cleverness and they act out a burlesque scene between Hal and the king. In the midst of this scene news of imminent war breaks in, and Hal declares that the lazy Falstaff shall lead a company of troops.

III. Being gravely reproved by the king for his careless and dissolute ways, and warned that Hotspur's popularity is a disgrace and challenge to him, Prince Hal promises to be equal to his responsibilities, a promise he fulfils. In a meeting at the tavern of which Mistress Quickly is hostess, he explains the joke he played on Falstaff (of rifling his pockets while he slept) and gives him command of a small body of infantry in the wing of the army which he is commanding.

IV. Hotspur, in camp near Shrewsbury, is hampered because, owing to his father's illness, his troops are not arriving, and the Welsh troops are delayed. The Archbishop of York is allied with Hotspur to get revenge for the murder of his brother by Bolingbroke. A message arrives from the king demanding Hotspur's grievances, to which Hotspur replies by sending his uncle to the king to speak for him.

V. At a parley the next day Worcester, the rebel emissary, reminding Henry of the help his family has given in making him king, accuses him of being ungrateful and overbearing. A challenge from Prince Hal to Hotspur to settle their trouble in a personal combat is not delivered; nor is the news of the king's offer of pardon since Worcester has no faith in the king's promise. A battle follows, in which Hotspur, jealous of the praise his friends are giving Prince Hal, seeks him out and is killed by the Prince. Falstaff, feigning death to avoid being killed, boasts that he killed Hotspur. Proud of the valor of the Prince and of his younger brother John, Henry sends John, with troops to punish the Archbishop and Northumberland for their rebellion, while he and Prince Hal plan to go to war against Glendower in Wales.



## HENRY IV, PART II

RUMOUR, *the Presenter*

KING HENRY, *the Fourth, of England*

Sons of King Henry: HENRY, *Prince of Wales*  
and afterward King Henry V; THOMAS, *Duke*  
of Clarence; PRINCE JOHN, *of Lancaster*, and  
PRINCE HUMPHREY, *of Gloucester*

EARL OF WARWICK, EARL OF SURREY, *counsellors*  
of the King

EARL OF WESTMORELAND, *leader of royal forces*  
GOWER, HARCOURT and BLUNT, *officers in royal*  
*army*

Lord Chief Justice of the King's Bench

A servant of the Chief Justice

EARL OF NORTHUMBERLAND, LORD MOWBRAY,

LORD HASTINGS, LORD BARDOLPH, SIR JOHN

COLEVILLE, and SCROOP (*Archbishop of York*)

TRAVERS, MORTON, *retainers of Northumberland*

SIR JOHN FALSTAFF, *friend of Prince Henry*

Page of Falstaff

BARDOLPH, PISTOL and PETO, *companions of*  
*Falstaff*

POINS, *drinking companion of Prince Henry*

SHALLOW and SILENCE, *country justices*

DAVY, *servant of Shallow*

MOULDY, SHADOW, WART, FEEBLE and BULLCalf,  
*recruits*

FANG and SNARE, *sheriff's officers*

LADY NORTHUMBERLAND, *wife of the Earl*

LADY PERCY, *widow of Hotspur*

MISTRESS QUICKLY, *tavern hostess*

DOLL TEARSHEET, *prostitute*

SCENE: *England*

I. After hearing contradictory rumors of the battle of Shrewsbury, the old Earl of Northumberland learns of the death of his son in the battle. News that Prince John is advancing against him causes the old man to remark that old and weak as he is, he must put aside personal grief and arm in self-defense.

II. Falstaff, arrested for debt to Mistress Quickly, who says he owes her both money and marriage, is sentenced to pay her and makes amends. As a messenger appears just then with news of the approach of the king and the Prince of Wales, Falstaff takes advantage of the interruption to cajole the hostess into forgiving him everything and inviting him to dinner. As Prince Hal and Poins, one of Falstaff's friends, reach the city, they jocosely plan to disguise themselves as waiters and surprise Sir John at the tavern. After witnessing a comical love scene between Falstaff and Doll Tearsheet, they reveal their identity. The prince, suddenly remembering his serious business, hastily resumes his own clothes and leaves.



III. The king, in ill health, becomes despondent, and in spite of Warwick's reassurances that the rebels cannot win, is uneasy and longs for the end of these wars, so that he may undertake his pilgrimage to the Holy Land.

Meanwhile, at the house of Justice Shallow, Falstaff, who has come to choose recruits for his force, is accepting payment for release from the able-bodied, and is choosing the weakest and thinnest recruits, saying that they offer less surface for bullets.

IV. Prince John and his army are facing the troops of the Archbishop of York, who has just received the disconcerting word that Northumberland, unable to levy the necessary troops, has gone to Scotland to pray for success for his side. Inviting the rebel leaders to a conference, John offers them peace and redress of their grievances. Although mistrusting this offer, they consent to it, believing that the serious illness of the king causes the desire for general peace; and they order their troops to disband. Prince John, thereupon, having already given orders to have the scattered rebel bands slaughtered, arrests Hastings, Mowbray and the archbishop on the charge of high treason, and has them executed.

The Prince of Wales, summoned from the tavern to the sick bed of the king, finds his father sinking. Left alone with him, Prince Hal, seeing his father's heavy crown lying on the pillow, and believing his father dead, solemnly takes it into the next room, where he is overcome by grief for his father and by the importance of his position. Recovering from a stupor, Henry misses the crown, and bitterly reproaches his son with being in unfilial haste to succeed him. As he predicts an era of lawlessness under a reckless Henry V, Prince Hal, in great grief, reveals to his father his love for him, and his earnest desire to be a worthy successor. Greatly reassured by this confession, Henry IV dies, praying forgiveness for his usurpation of the crown.

V. Prince Hal being crowned Henry V, forsakes the society of Falstaff and his companions, and, to their discomfiture, banishes them to within ten miles of his person until they shall reform, while he resolves to prove worthy of his high position.



KING HENRY, *the Fifth, of England*  
 DUKE OF GLOUCESTER and DUKE OF BEDFORD,  
*brothers of the King*  
 DUKE OF EXETER, *uncle of the King*  
 DUKE OF YORK, *cousin of the King*  
 EARL OF SALISBURY, EARL OF WARWICK and EARL  
 OF WESTMORELAND, *English leaders in France*  
 ARCHBISHOP OF CANTERBURY and BISHOP OF  
 ELY, *prove Henry's claims to English crown*  
 LORD SCROOP, EARL OF CAMBRIDGE and SIR  
 THOMAS GREY, *English traitors and conspirators*  
*against Henry V*  
 SIR THOMAS ERPINGHAM, GOWER, FLUELLEN,  
 MACMORRIS and JAMY, *officers in King Henry's*  
*army*  
 BATES, COURT and WILLIAMS, *soldiers in English*  
*army*  
 PISTOL, NYM and BARDOLPH, *camp followers*  
 CHARLES VI, *King of France*

LEWIS, *the Dauphin*  
 DUKE OF BURGUNDY, *peacemaker between France*  
*and England*  
 DUKE OF ORLEANS, DUKE OF BOURBON, and *The*  
*Constable of France, French leaders at*  
*Agincourt*  
 RAMBURES and GRANDPRE, *French noblemen*  
*Governor of Harfleur*  
 MONTJOY, *a French Herald*  
*Ambassadors of the Dauphin to Henry V*  
 ISABEL, *Queen of France*  
 KATHARINE, *daughter of Charles and Isabel*  
 ALICE, *a Lady attending Princess Katharine*  
*Hostess (the former Mistress Quickly), now*  
*married to Pistol*  
*Also Lords, Ladies, Officers, Soldiers, an English*  
*Herald, Messengers, a Boy, Chorus, Citizens, and*  
*Attendants*  
 SCENE: *England and France*



I. Soon after his accession to the throne, Henry V decides to increase his popularity and keep his nobles occupied by foreign conquest. Having assurance that under the old Salic law he is the rightful heir to the throne of France, the king, after providing for England's defence against any attack by Scotland, starts his campaign against France by demanding certain French domains. To this request the Dauphin, believing he is dealing with a young and reckless monarch, responds by sending Henry a gift of a cask of tennis balls. The king dismisses the French ambassadors with the grim remark that the Dauphin shall soon see his tennis balls turned into "gun-stones."

II. Ancient Pistol, friend of Falstaff, has married Mistress

Quickly. Falstaff dies broken-hearted because Prince Hal, now king, his old friend and comrade, has deserted him.

With great enthusiasm for their king and his cause, the English prepare for the expedition to France. Henry, learning of a plot to murder him as he embarks, has the three conspirators put to death. With his army he hastens to France, where he has already sent an ambassador to the Dauphin demanding his crown, under penalty of war.

III. The Dauphin answers Henry's demand with the offer of his daughter Katherine's hand and a dowry so small as to be insulting. Arriving in France, the English, forcing Harfleur to surrender, spend the night there before pressing on the Calais.

Princess Katherine, in her apartment, is trying to learn some English words from her maid, who has lived in England.

Weakened by sickness and privations, and outnumbered five to one, the English army is encamped at Agincourt, ready for battle. Henry, insisting that his soldiers respect property and the French people, orders Bardolph, a friend of Falstaff's, hanged for robbing a church. The French, confident of success, are already boasting of the victory that is to be theirs on the morrow.

IV. Realizing the serious position of the English, Henry disguised in a long cloak, goes among his soldiers to learn their attitude, the night before the battle. The next morning the courageous English king, by his example and his contagious enthusiasm, has so enheartened his troops that in the battle with the overconfident and mismanaged French troops the English gain an overwhelming victory, with almost no loss of life.

V. After returning home and giving thanks for his victory, Henry goes to the French court, where he is kindly welcomed. In an interview with Katherine, he manages to convey to her, despite their difficulties with each other's language, the plain fact that he loves her, to which she responds so satisfactorily that he insists on sealing their compact with a kiss, even though that is contrary to French custom. His terms, which include the throne of France and the hand of Katherine, are granted, and all look forward to a peaceful union of France and England.





## HENRY VI, PART I

KING HENRY, *the Sixth, of England*  
 HUMPHREY, *Duke of Gloucester, uncle of the King, and Protector*  
 DUKE OF BEDFORD, *uncle of the King, and Regent of France*  
 THOMAS BEAUFORT, *Duke of Exeter, great-uncle of the King*  
 HENRY BEAUFORT, *great-uncle of the King, Bishop of Winchester and afterwards Cardinal*  
 JOHN BEAUFORT, *Earl, afterwards Duke, of Somerset (Lancastrian)*  
 RICHARD PLANTAGENET, *son of Richard, late Earl of Cambridge, afterwards Duke of York*  
 RICHARD NEVILLE, *Earl of Warwick*  
 EARL OF SALISBURY, *English general in France*  
 WILLIAM DE LA POLE, *Earl of Suffolk, of Red Rose (Lancaster) faction*  
 LORD TALBOT, *afterwards Earl of Shrewsbury*  
 JOHN TALBOT, *son of Lord Talbot*

EDMUND MORTIMER, *Earl of March*  
 SIR JOHN FASTOLFE, *cowardly English captain*  
 SIR WILLIAM LUCY, SIR WILLIAM GLANSDALE and SIR THOMAS GARGRAVE, *English army leaders in France*  
 WOODVILLE, *Lieutenant of the Tower*  
 VERNON, *of the White Rose (York) faction*  
 BASSET, *of the Red Rose (Lancaster) faction*  
 CHARLES, *Dauphin, afterwards King of France*  
 REIGNIER, *Duke of Anjou, titular King of Naples*  
 DUKE OF BURGUNDY, *kinsman of Henry VI*  
 DUKE OF ALENCON, *of French royal family*  
 BASTARD OF ORLEANS, *member of French royal family*  
 MARGARET, *daughter of Reignier, afterwards married to King Henry VI*  
 COUNTESS OF AUVERGNE, *French noblewoman*  
 JOAN LA PUCELLE, *commonly called Joan of Arc*  
 SCENE: *England and France*

I. In the midst of the funeral ceremony for Henry V, when the English are mourning that "England ne'er lost a King of so much worth," a king who could "ne'er lift up his hand but conquered," a messenger arriving at Westminster Abbey, have lost most of their conquests.

The French, taking advantage of the weakness of the English forces to attempt raising the siege of Orleans, are being defeated by their courageous foe when unexpected aid comes in the person of Joan de Pucelle, who, proclaiming herself inspired, rallies the French forces and rescues Orleans.

In England, meanwhile, the child king, Henry VI, is surrounded by nobles who take advantage of his youth to advance their own interests.

II. The English take advantage of the celebration going on within Orleans to mount the walls and retake the city.

Meanwhile, in England, Richard Plantagenet, heir of Mortimer and York, in a quarrel with Beaufort, later Duke of Somerset, bids all who are present to pluck red or white roses, according to the side they take, suggesting that the majority will settle the quarrel. The bitter taunts that accompany this end is a brawl which is the beginning of a long civil war.

Plantagenet, visiting his old uncle, Mortimer, on his death-bed, learns that he is the true heir to the throne, since his father, who was beheaded, was Richard II's heir. As soon as his uncle expires, Plantagenet hastens to Parliament to demand his father's title and estates.

III. The little Henry VI is distressed by the quarrels among his nobles. Meanwhile, aided by Joan of Arc, the French take Rouen, only to have it retaken by the English, who, leaving a garrison there, march to Paris for the second coronation of Henry VI. Here the king makes Talbot Earl of Shrewsbury in reward for his services. The Duke of Burgundy, who has been serving on the English side, is won back to the French by the Maid, who persuades him that the English are making merely a tool of him.

IV. The quarrel of the roses continues in spite of the pleading of the little king for peace. Talbot, meanwhile, is trying to take Bordeaux. In a battle between his forces and the Dauphin's, in which his son takes a valiant part, the English, lacking reinforcements because of the civil strife at home, are defeated, and Talbot dies, broken-hearted, with his dead son in his arms.

V. The king, though very young, has consented to marry the daughter of the Earl of Armagnac, who offers a large dowry.

Meanwhile, in a battle at Angiers, Joan of Arc is taken prisoner by York, and raving and cursing, is burned at the stake for witchcraft. Suffolk, who takes captive Margaret of Anjou, daughter of Reignier, King of Naples, is so impressed by her beauty that he wants her as the English queen. His eloquent description of her so fires the young king that he rescinds his contract with the daughter of Armagnac and promises, if Margaret will have him, to make her his queen. Peace is declared between the English and the French.







## HENRY VI, PART II

KING HENRY, *the Sixth, of England*  
 HUMPHREY, *Duke of Gloucester, uncle of the King*  
 CARDINAL BEAUFORT, *Bishop of Winchester, great-uncle of the King*  
 RICHARD PLANTAGENET, *Duke of York*  
 EDWARD and RICHARD, *sons of York*  
 DUKE OF SOMERSET, DUKE OF SUFFOLK, DUKE OF BUCKINGHAM, LORD CLIFFORD, and young CLIFFORD (*son of Lord Clifford*), *members of the King's party, and Lancaster faction*  
 EARL OF SALISBURY and EARL OF WARWICK, *of the York faction*  
 LORD SCALES, *governor of the Tower*  
 LORD SAY, *favorite of Queen Margaret*  
 SIR HUMPHREY STAFFORD and WILLIAM STAFFORD, *fighters against Jack Cade*  
 SIR JOHN STANLEY, *Eleanor's escort into exile*  
 VAUX, *a messenger*  
 WALTER WHITMORE, *murderer of Duke of Suffolk*  
 A Sea-Captain, A Master, and A Master's-mate  
 Two Gentlemen, *prisoners with Suffolk*

JOHN HUME and JOHN SOUTHWELL, *priests*  
 ROGER BOLINGBROKE, *a conjurer*  
 THOMAS HORNER, *an armorer*  
 PETER, *servant of the armorer*  
 Clerk of Cbatbam  
 Mayor of Saint Alban's  
 SIMPCOX, *an imposter*  
 ALEXANDER IDEN, *Kentish gentleman who kills Cade*  
 JACK CADE, *a rebel*  
 GEORGE BEVIS, JOHN HOLLAND, DICK *the butcher*, SMITH *the weaver*, MICHAEL, MATTHEW GOFFE, *two Murderers, and others, all followers of Cade*  
 MARGARET OF ANJOU, *Queen of King Henry*  
 ELEANOR, *Duchess of Gloucester*  
 MARGARET JOURDAIN, *a witch*  
 Wife of Simpcox  
 Lords, Ladies, Attendants, Petitioners, Aldermen, Herald, Beadle, Sheriff, Officers, Citizens, Apprentices, Falconers, Guards, Soldiers, Messengers and a Spirit  
 SCENE: *Various parts of England*



I. Margaret arrives in England to become Henry's wife, but, to the dismay of Gloucester, the king's uncle and counselor, she brings no dowry. The other nobles, however, taking the queen's part, unite for the time being in an attempt to oust from his responsible post the faithful Gloucester, whose place they hope may go to one of them. Gloucester has already expressed his willingness to resign at any time the king may desire. Aided by the queen, who is anxious to get unlimited control of her weak husband, they undermine Gloucester through his ambitious wife, Eleanor. Playing on her ambition to be queen they involve her with sorcerers, and York and Buckingham, breaking into her garden in the midst of their incantations, arrest them all as traitors, in accordance with the law.

II. York, telling his lineage to Warwick and Salisbury, convinces them that he is the rightful heir to the throne, and gains their support in trying to dethrone the present occupant.

Meanwhile, the Duchess of Gloucester is tried and condemned to banishment. Her grief-stricken husband, knowing it is the law, refuses to intercede for her, and, a broken old man, he resigns his post, leaving the king his own protector. He is surprised to receive a summons to Parliament.

III. As ordered, Gloucester appears before Parliament, where Suffolk, incited by the queen, accuses him of high treason. He is sent to prison, where, since no charges can be proved against him, he is cruelly murdered under orders from Suffolk. As Warwick brings in the corpse, declaring murder has been done, Suffolk is accused, and sentenced to banishment. He bids a despairing farewell to the queen, whom he loves, and who, on her side, confesses that it is harder to part with him than to die.

The nobles, meanwhile, are reviving the old quarrel. The king sends York to Ireland in response to an appeal for help in quelling a rebellion, hoping thereby to get rid of a dangerous rival. York, delighted at this chance to assemble an armed force, departs, leaving Jack Cade, a laborer, to stir up trouble in England, in order to give him an opening for returning to England and usurping the throne.

IV. Suffolk, taken prisoner by pirates off the coast of Kent, is killed and his head sent back to the Queen, who mourns him grievously. Cade, with a small force, is making trouble in London, under pretence that he is heir to the throne. The fickle crowd is finally turned against him by the eloquence of Lord Clifford, and Cade, after hiding for some days, is slain. York seizes this occasion to return to England with an army, with the intent of removing Somerset, who has taken Gloucester's place. The fearful king, to satisfy York, plans to send Somerset to the Tower.

V. In a parley between the king and York, the latter is openly defiant. In the subsequent battle between the houses of York and Lancaster at St. Albans, York is victorious, and hastens on to London in order to reach there before the king arrives for Parliament.





## HENRY VI, PART III

KING HENRY, *the Sixth, of England*  
EDWARD, *Prince of Wales*

LEWIS, *the Eleventh, King of France*  
RICHARD PLANTAGENET, *Duke of York,*  
*pretender to throne*

EDWARD, *(Earl of March, afterwards King*  
*Edward IV), EDMUND (Earl of Rutland),*  
GEORGE *(afterwards Duke of Clarence) and*  
RICHARD *(afterwards Duke of Gloucester),*  
*sons of York*

DUKE OF SOMERSET, DUKE OF EXETER, EARL OF  
OXFORD, EARL OF NORTHUMBERLAND, EARL  
OF WESTMORELAND, LORD CLIFFORD and  
MARQUESS OF MONTAGUE, *all of the Red Rose*  
*(Lancaster) faction*

DUKE OF NORFOLK, EARL OF WARWICK, EARL OF  
PEMBROKE, LORD HASTINGS, LORD STAFFORD,  
SIR JOHN MORTIMER, SIR HUGH MORTIMER,  
SIR WILLIAM STANLEY, SIR JOHN MONTGOMERY  
and SIR JOHN SOMERVILLE, *all of the White*  
*Rose (York) faction*

HENRY, *Earl of Richmond, a youth*  
LORD RIVERS, *brother of Lady Grey*  
MARGARET, *Queen to King Henry VI*  
LADY ELIZABETH GREY, *afterwards Queen to*  
*Edward IV*

BONA, *sister of the French Queen*  
*Also the Mayor of York, Tutor of Rutland,*  
*Lieutenant of the Tower, a Nobleman, two*  
*Keepers, a Huntsman, a Son that has killed*  
*his father, and a Father that has killed his son*  
*Also Soldiers, Attendants, Messengers, Watchmen*  
*and others*

SCENE: *Various parts of England and France*



I. When the king reaches the house of Parliament, he finds York seated on the throne, from which he refuses to move until the king promises him the succession after his death. This agreement is not long in force, however, for York, yielding to the advice of his sons, plans to win the throne at once, while Margaret, furious at his presumption in dethroning her lord, assembles an army against him. In the battle his young son is tortured and slain, and York himself cruelly killed.

II. Edward and Richard, York's sons, aided by the powerful Warwick, carry on the fight. At Towton there is a fierce battle, in which the queen's forces are defeated, and Edward,

Duke of York, becomes Edward IV. Warwick hastens off to France to secure Bona, daughter of Louis XI, as queen.

III. Henry, who is in hiding, meets some gamekeepers, to whom he reveals his identity. They take him to a magistrate; he is then brought before the king and imprisoned.

Edward, now king, is visited by Lady Elizabeth Grey on business regarding the restoration of her estates. The king, falling in love with her, offers to make her his queen, and the ceremony takes place at once. The news of this marriage reaches Warwick at the French court just as he has obtained the French king's consent to his daughter's alliance with Edward. It so happens that Warwick had just met Margaret, wife of the dethroned Henry, who was at the French court entreating aid. When he learns of the king's marriage, he is so incensed at this breach of faith, and at the insult offered to himself, that he becomes reconciled with Margaret, and sets about obtaining forces from France to overthrow Edward. While these plans are being carried out he binds his bargain with Margaret by offering his eldest daughter to her son, Prince Edward, in marriage.

IV. Warwick hastens home with his French forces, where he succeeds in wresting the crown from Edward, and replacing the passive Henry on the throne, after releasing him from the Tower. Henry, bidding Warwick, aided by his son-in-law Clarence, assume charge of the government, plans to lead a peaceful life. Edward, on his way to Flanders, escapes, and after remaining in Burgundy long enough to recruit some troops, returns to York, recovers his estates, and soon is strong enough to march upon London. He removes Henry to the Tower again, and resumes the crown.

V. Edward and Warwick meet in a battle in which the latter is slain. Margaret, returning with French forces, is defeated and taken prisoner. Gloucester, the king's brother, after killing Margaret's son, seeks out Henry, whom he finds reading in the Tower, and stabs him to death. Edward and his queen, with their infant son, become rulers of a kingdom which for the time being is at peace. Margaret is ransomed by her father and returns to France.





## HENRY VIII

KING HENRY, *the Eighth, of England*  
 CARDINAL THOMAS WOLSEY  
 CARDINAL CAMPEIUS  
 CAPUCIUS, *ambassador from Emperor Charles V*  
 CRAMMER, *Archbishop of Canterbury*  
 DUKE OF NORFOLK, DUKE OF SUFFOLK, EARL OF  
 SURREY, LORD CHAMBERLAIN, GARDINER  
 (*Bishop of Winchester*), CROMWELL  
 (*secretary of Wolsey, later Council Secretary*),  
 Lord Chancellor (*Sir Thomas More, successor*  
*to Wolsey*) all members of the King's Council  
 LORD ABERGAVENNY and DUKE OF BUCKINGHAM,  
*later arrested, executed*  
 LORD SANDS, SIR HENRY GUILFORD, SIR THOMAS  
 LOVELL, SIR ANTHONY DENNY, SIR NICHOLAS  
 VAUX, and Bishop of Lincoln—all court  
 members  
 GRIFFITH, *gentleman-usher of Queen Katharine*  
 DOCTOR BUTTS, *physician of the King*  
 BRANDON

*Secretaries to Wolsey*  
*Three gentlemen*  
*Garter King-at-arms*  
*Surveyor of the Duke of Buckingham*  
*Sergeant-at-arms*  
*Doorkeeper of the Council-chamber*  
*Porter, and his man*  
*Page of Gardiner*  
*A Crier*  
 QUEEN KATHARINE, *wife of King Henry,*  
*afterwards divorced*  
 ANNE BULLEN, *her Maid of Honor, afterwards*  
*Queen*  
 PATIENCE, *servant of Queen Katharine*  
*Old Lady, friend of Anne Bullen*  
*Spirits*  
*Several lords and ladies in the Dumb Shows,*  
*women attending the Queen, scribes, officers,*  
*guards, and other attendants*  
 SCENE: *London, Westminster and Kimbolton*

I. Soon after the return of the English court from the Field of the Cloth of Gold, Cardinal Wolsey, who exerts a great influence over Henry VIII, succeeds in having arrested on a charge of treason the Duke of Buckingham, of whom he is jealous. The honorable duke, rightly judging that Wolsey is behind this, sees the futility of fighting the charge.

At a masked ball given by the Cardinal, the king meets Anne Bullen, a maid of honor to the queen, and is greatly attracted by her beauty.

II. Buckingham is brought to trial, condemned to death for high treason, and executed.

Wolsey, hoping for an alliance between the king and a French princess, persuades the king that his marriage to Katherine, his brother's widow, twenty years before, was

illegal. Henry, secretly seeing here his chance to obtain Anne Bullen, resolves to divorce his wife. A legate arrives from the Pope, and Katherine is brought to trial before the Cardinal. Protesting her innocence of any wrong, Katherine suddenly accuses Wolsey of fomenting trouble between her and her husband, and leaving the court, she refuses to accept the Cardinal as judge, and decides to appeal directly to the Pope.

The king shows his favor to Anne Bullen by creating her Marchioness of Pembroke.

III. When he sees the king's purpose in seeking the divorce, the Cardinal, dismayed at the prospect of the king's union with a protestant, now takes Katherine's side, and, although still suspected by her, succeeds in delaying her divorce proceedings at Rome. The king, impatient at this delay, marries Anne Bullen secretly. Getting possession by chance of some papers belonging to the Cardinal, Henry learns of Wolsey's attempt to delay his divorce, and also finds out the exact amount of his vast wealth, which had been extorted in taxes from the people. Confronted with this discovery, the Cardinal realizes that his day is done. Delivering his possessions to the king, he bids farewell to his faithful servant Cromwell, and leaving the court forever, he dies soon after, "full of repentance."

IV. Anne Bullen is crowned queen. The worthy Cranmer, now Archbishop of Canterbury, pronounces an eloquent eulogy of Wolsey, enumerating the good deeds he had done with his wealth. Katherine, after seeing in a vision a prophecy of her arrival in heaven, sends an entreaty to the king to bring up well their daughter Mary, gives directions for her funeral, and dies.

V. Cranmer exerts such an influence over the king that some of the powerful nobles, jealous of his power, conspire against him. He is brought to trial, and saved from imprisonment in the Tower by the arrival of the king, who has been an unseen witness of the disgraceful trial. Angrily berating the apprehensive nobles, he shows his favor to Cranmer by asking him to be god-father to the little princess Elizabeth, whose birth has just been announced. The christening takes place at once, and the Archbishop is eloquent in prophecy of all that "Queen Bess" may some day mean to England.





# KING JOHN

KING JOHN of England  
 PRINCE HENRY, son of the King  
 ARTHUR, Duke of Bretagne, nephew of the King  
 WILLIAM MARESHALL, Earl of Pembroke  
 GEFREY FITZ-PETER, Earl of Essex  
 WILLIAM LONGSWORD, Earl of Salisbury  
 ROBERT BIGOT, Earl of Norfolk  
 HUBERT DE BURGH, Chamberlain  
 ROBERT FAULCONBRIDGE, son of Sir Robert  
   Faulconbridge  
 PHILIP, natural half-brother of Robert  
   Faulconbridge  
 JAMES GURNEY, servant of Lady Faulconbridge  
 PETER of Pomfret, a prophet

PHILIP, King of France  
 LEWIS, the Dauphin  
 LYMOGES, Duke of Austria  
 CARDINAL PANDULPH, the Pope's Legate  
 MELUN, a French Lord  
 CHATILLON, Ambassador from France to  
   King John  
 QUEEN ELINOR, mother of King John  
 CONSTANCE, mother of Arthur  
 BLANCH, of Spain, niece of King John  
 LADY FAULCONBRIDGE, seduced by the late  
   King Richard  
 Lords, Ladies, Citizens of Angiers, Sheriff,  
   Heralds, Officers, Soldiers, Messengers, and  
   other Attendants  
 SCENE: England and France



I. At the death of Richard Coeur-de-Lion, his brother John has seized the throne from the rightful heir, their small nephew Arthur. King Philip of France, upholds Arthur's claim under threat of war, to which John retorts by invading France, with Faulconbridge, the natural son of Coeur-de-Lion, as one of his generals.

II. The Austrian and French forces, drawn up before the city of Angiers, have pledged themselves to forget their former enmity and join forces in Arthur's cause against England, when

the English forces appear. A hot quarrel between Eleanor, mother of John, and Constance, Arthur's mother, lends zest to the interview between the English and the French king. Incensed at the refusal of Angiers to open its gates until it knows which is the rightful English king, both sides are about to attack when the citizens suggest that a marriage between Blanch of Spain, John's niece, and the Dauphin will make a peaceful settlement. After liberal dowries have been bestowed upon the couple, they all enter Angiers for the wedding.

III. A legate, Cardinal Pandulph, arriving from Rome to investigate John's refusal to bow to the Pope's commands, excommunicates him. Whereupon Philip breaks their treaty. War is resumed, in which John takes Arthur prisoner, and secretly orders his chamberlain, Hubert, to have him put to death.

IV. Hubert, preparing to obey orders to have Arthur's eyes burned out, is so touched by the trusting dependence of the boy and by his entreaties that he leaves him unharmed. Soon after, Arthur jumps from his high window in an attempt to escape, and his mangled body is found by Faulconbridge, Salisbury and Pembroke, nobles who, in common with many English, have been aroused by the cruel treatment of a child. Believing him murdered, Salisbury and his companions hasten off to the camp of the Dauphin, who, with the Pope's sanction, is invading England.

V. John surrenders his crown to the Pope, hoping thereby to ward off the French invasion, but the papal legate is unable to sway the Dauphin, who is claiming the throne in his wife's name. In the ensuing battle neither side wins a decisive victory. The English nobles who have joined the Dauphin return to the support of their king. Both sides, weakened, are ready for peace. Meanwhile, John, feeling ill, has taken refuge in Swinstead Abbey, where he is poisoned by one of the monks, and dies, surrounded by his faithful nobles and his son Henry. The legate arrives with honorable terms of peace, and the Dauphin returns to France, leaving the details of peace to the legate. Faulconbridge, swearing loyalty to the new king Henry III, says that England shall have nothing to fear "if England to itself do rest but true."





## KING LEAR

LEAR, *King of Britain*  
 KING OF FRANCE, *suitor of Cordelia*  
 DUKE OF BURGUNDY, *suitor of Cordelia*  
 DUKE OF CORNWALL, *husband of Regan*  
 DUKE OF ALBANY, *husband of Goneril*  
 EARL OF KENT, *true friend of Lear*  
 EARL OF GLOUCESTER, *rash old man*  
 EDGAR, *son of Gloucester*  
 EDMUND, *natural son of Gloucester*  
 CURAN, *a courtier*  
 Old Man, *tenant of Gloucester*

Doctor  
 Fool  
 OSWALD, *steward of Goneril*  
 A Captain employed by Edmund  
 Gentlemen attendant of Cordelia  
 A Herald  
 Servants of Cornwall  
 GONERIL, REGAN and CORDELIA, *daughters of Lear*  
 Knights of Lear's train, Captains, Messengers,  
 Soldiers, and Attendants  
 SCENE: *Britain*



I. Lear, King of Britain, wearying of many years of rule, proposes to divide his kingdom among his three daughters. The two oldest, Goneril, wife of the Duke of Albany, and Regan, wife of the Duke of Cornwall, are over-extravagant in their protestations of affection, while Cordelia, his favorite, who loves him dearly, is so repelled by her sisters' false endearments that she expresses her affection in equivocal fashion. Angered by her apparent lack of affection, he divides her portion between the other two sisters, and makes arrangements with them to retain his train and live with them each in turn. When the Earl of Kent interposes in Cordelia's behalf, he is

banished. The King of France, who loves Cordelia, takes her, dowerless as she is, for his wife. Kent, who has returned in disguise to serve his master, arrives just as Goneril is making life miserable for her father, reducing his retinue and having him treated with disrespect.

At the castle of the Earl of Gloucester, Edmund, crafty natural half-brother of the earl's son Edgar, as part of a plot to supplant his brother, causes the earl to think that Edgar is plotting his murder.

II. Lear, with his attendant Kent, arrives at Gloucester's castle, and meets Regan there. After a stormy scene, in which she refuses to receive him, the homeless old man staggers out into the storm, followed by Gloucester and Kent.

III. Lear, Kent, and the fool, taking refuge in a hovel, meet Edgar, who, in the disguise of a mad beggar, is escaping from home. Gloucester, arriving with offers of shelter, finally succeeds in persuading Lear, whose mind has become unbalanced, to take refuge in a farm house. Here, learning of a plot to kill the king, Gloucester has him taken hurriedly on a litter to Dover, where Kent has already sent news to Cordelia, just arriving with an invading army, of her father's plight. Edmund, learning of Gloucester's kindness to Lear, precipitates a scene in which Gloucester's eyes are put out by Cornwall.

IV. Edgar finds the blind Gloucester led by an old tenant. Without revealing his identity he becomes his father's guide, and, humoring him in his desire to reach the Dover cliffs in order to end his life, succeeds by a ruse in curing his desire for suicide.

Cordelia, in camp at Dover, finds her mad father in a pitiful condition and cares for him so gently that he thinks he is in heaven.

V. In a battle between the English, commanded by Edmund, and the French, the French army is defeated, and Cordelia and Lear taken prisoners. Jealous of her sister's love for Edmund, Goneril poisons her and then stabs herself. Edgar reveals himself to his father and kills Edmund in formal single combat. Cordelia, at an order of Edmund's, countermanded too late, is killed, and Lear, broken-hearted, dies while trying to revive his daughter.





## KING RICHARD II

KING RICHARD, *the Second, of England*  
 JOHN OF GAUNT (*Duke of Lancaster*), and  
 EDMUND OF LANGLEY (*Duke of York*), *uncles*  
*of the King*  
 HENRY (*surnamed BOLLINGBROKE*), *Duke of*  
*Hereford and son of John of Gaunt, later*  
*King Henry IV*  
 DUKE OF AUMERLE, *son of the Duke of York*  
 THOMAS MOWBRAY, *Duke of Norfolk*  
 DUKE OF SURREY, *friend of Aumerle*  
 LORD BERKELEY, *messenger of Duke of York*  
 EARL OF NORTHUMBERLAND, *follower of*  
*Bollingbroke's party*  
 HENRY PERCY (*surnamed HOTSPUR*), *his son*  
 LORD FITZWATER, *opponent of Aumerle*

LORD ROSS and LORD WILLOUGHBY, *member of*  
*Bollingbroke's party*  
 EARL OF SALISBURY, BISHOP OF CARLISLE, ABBOT  
 OF WESTMINSTER and SIR STEPHEN SCROOP,  
*members of Richard II's party*  
 BUSHY, BAGOT and GREEN, *servants of King*  
*Richard*  
 SIR PIERCE, *of Exton, murderer of Richard*  
*QUEEN, to King Richard*  
 DUCHESS OF YORK, *mother of Aumerle*  
 DUCHESS OF GLOUCESTER, *aunt of Richard*  
 Also LORD MARSHAL, *Captain of Band of*  
*Welshmen, Lady attending the Queen, Lords,*  
*Heralds, Officers, Soldiers, two Gardeners,*  
*Keeper, Messenger, Groom and other*  
*Attendants*  
 SCENE: *England and Wales*



I. Henry Bolingbroke, son of John of Gaunt, Duke of Lancaster, accuses the Duke of Norfolk, in the presence of Richard II of England, nephew to Lancaster, of taking for his own use money intended for soldiers' pay, and of plotting treason. Norfolk, protesting innocence, takes up the gage thrown down by Bolingbroke. At the time appointed for their meeting in the lists, the king calls off the combat and sentences the two men to exile, Bolingbroke for six years and Norfolk for life.

As the king is being reminded that matters in Ireland are pressing, he hears of the serious illness of his uncle, John of Gaunt, and as he hastens to him, he hopes for his speedy death, so that he may confiscate the estate to defray the expenses of his Irish campaign.

II. On his deathbed Gaunt reproaches Richard for his wayward conduct, reminding him that he is merely "Landlord of England" for a time. At his death Richard, to the sorrow of York, orders the confiscation of his estate.

While the king is in Ireland, leaving the kingdom in the hands of York, Bolingbroke takes advantage of his absence to land an armed force on the English coast. When York demands of him the meaning of this treasonable conduct his nephew states that he comes to claim nothing but his own inheritance. York, unable to object to this, remains neutral. Meanwhile, Welsh forces waiting for Richard decide he is dead and disband.

III. Returning home at the news of Bolingbroke's invasion, Richard finds his forces so depleted that he is forced to an interview with him, in which Bolingbroke states that all he demands is the return of his estates and the repeal of his sentence of banishment. The king, though warned by Aumerle, son of York, of his cousin's popularity and ambition for power, is obliged to comply with these demands, and accompanies Bolingbroke to London.

IV. At London Bolingbroke confronts the king with many charges, and after forcing him through his spokesman, Northumberland, to make a public and voluntary abdication of his throne in his favor, has the deposed king imprisoned in the Tower.

V. Bolingbroke takes the throne as Henry IV. He transfers Richard to Pomfret, and, forbidding the queen to accompany him, orders her to France. The Duke of York, learning by chance of a plot, in which his son and a dozen other lords are implicated, to slay the deposed king, hastens to the king demanding punishment for his son for his part in the plot. His mother, arriving in haste, gains pardon from the king for Aumerle. Exton, understanding from a remark of the king's that he would be relieved if the former monarch were dead, visits Richard on a pretext, and after trying without success to poison him through his food, finally kills him with an ax. When he learns of this murder, Bolingbroke, though glad, vows he must abhor the murderer, and, to do penance, promises to undertake a voyage to the Holy Land.





## RICHARD III

KING EDWARD, *the Fourth, of England*  
 EDWARD (*Prince of Wales, afterwards King Edward V*), and RICHARD (*Duke of York*),  
*sons of King Edward IV*  
 GEORGE (*Duke of Clarence*), and RICHARD  
 (*Duke of Gloucester, afterwards King Richard III*), *brothers of King Edward V*  
 A young son of Clarence  
 HENRY TUDOR, *Earl of Richmond, afterwards King Henry VII*  
 CARDINAL BOURCHIER, *Archbishop of Canterbury*  
 THOMAS ROTHERHAM, *Archbishop of York*  
 DUKE OF BUCKINGHAM, *Richard III's counsel*  
 EARL RIVERS, *brother of Queen Elizabeth*  
 MARQUIS OF DORSET and LORD GREY, *sons of Queen Elizabeth*  
 DUKE OF NORFOLK, EARL OF SURREY (*son of Norfolk*), LORD LOVEL, SIR RICHARD RATCLIFF,  
 SIR WILLIAM CATESBY and SIR JAMES TYRREL,  
*supporters of King Richard*  
 LORD STANLEY (*also called EARL OF DERBY*),  
 LORD HASTINGS and SIR THOMAS VAUGHN,  
*supporters of the Queen*

EARL OF OXFORD, JOHN MORTON (*Bishop of Ely*),  
 SIR WALTER HERBERT and SIR JAMES BLOUNT,  
*followers of the Earl of Richmond*  
 SIR WILLIAM BRANDON, *Keeper of the Tower*  
 SIR ROBERT BRACKENBURY, *Lieutenant of the Tower*  
 CHRISTOPHER URSWICK, *a priest*  
 Another Priest  
 TRESSEL and BERKELEY, *gentlemen attending the Lady Anne*  
 Lord Mayor of London  
 Sheriff of Wiltshire  
 ELIZABETH, *Queen to King Edward IV*  
 MARGARET, *widow of King Henry VI*  
 DUCHESS OF YORK, *mother of King Edward IV*  
 LADY ANNE, *widow of Edward, Prince of Wales, son of King Henry VI; afterwards married to Richard of Gloucester*  
 MARGARET PLANTAGENET, *a younger daughter of Clarence*  
*Ghosts of those murdered by Richard III*  
*Lords, Attendants, Pursuivant, Scrivener, Citizens, Murderers, Messengers, Soldiers and others*  
 SCENE: *England*



I. Richard, Duke of Gloucester, who has resolved to wrest the throne from his brother, Edward IV, begins his plot by having his brother George, Duke of Clarence, arrested on a pretext and imprisoned in the Tower, where he is later killed under Gloucester's orders. He next meets Lady Anne following the funeral procession of her father-in-law, the late King Henry VI, and, despite the fact that he had murdered her father and husband, he so fascinates her by his protests that it was done for love of her that she finally, bewildered by his protestations, agrees to his suit for her hand.

II. Edward IV, whose health is failing, thinks he is succeeding in bringing peace among his hostile nobles. At the death of the king, which soon occurs, Queen Elizabeth joins with her mother-in-law, the Duchess of York, in lamenting his loss. The young Prince Edward of Wales is sent for to be crowned king. Before he arrives, three nobles of the Queen's kindred are arrested by order of Gloucester and Buckingham, a move which so terrifies the queen that she hastens with her younger son to a sanctuary.

III. Meeting the prince with pretended affection and courtesy, Gloucester ushers him and his little brother, who has been brought from his mother, into lodgings in the Tower, where he has them held prisoners. He then brings about the death of Lord Hastings, a strong adherent of the king. Aided by his ally, the Duke of Buckingham, the crafty Richard so manipulates public opinion that he is finally acclaimed as king, and arrangements are made for the coronation.

IV. Anne sadly obeys Richard's orders to be crowned as his queen. Buckingham's allegiance to the new king wavers when he so cruelly orders the death of the two innocent princes in the Tower, and the estrangement is increased by the king's refusal to grant him the earldom which he had been promised. He hastens to join Richmond, who is preparing to take up arms against Richard. Richard, meanwhile, after secretly arranging for his wife's death, is causing the former Queen Elizabeth great distress by wooing her daughter Elizabeth, heiress of York, and daughter of Henry IV, whom Richmond wants to marry. A messenger announces to the king the arrival of Richmond, who comes to claim the throne.

V. At Bosworth Field the night before the battle, Richard is visited by terrifying visions in which his murdered victims pass before him, while Richmond passes a night full of "fairest-boding dreams." In the ensuing battle the king's forces are routed, and the king himself slain by Richmond. Richmond is crowned Henry VII, and proposes to be married to Elizabeth, thus uniting the factions of the red and the white rose, and insuring a "smooth-faced peace, with smiling plenty, and fair prosperous days."





## LOVE'S LABOUR'S LOST

FERDINAND, *King of Navarre*  
 BIRON, and LONGAVILLE, and DUMAIN, *Lords*  
*of the King*  
 BOYET and MERCADE, *Lords of the Princess*  
*of France*  
 DON ADRIANO DE ARMADO, *a Spaniard*  
 SIR NATHANIEL, *a curate*  
 HOLOFERNES, *a schoolmaster*

DULL, *a constable*  
 COSTARD, *a clown*  
 MOTH, *page of Armado*  
*A Forester*  
*The PRINCESS of France*  
 ROSALINE, MARIA, and KATHERINE, *Ladies*  
*accompanying the Princess*  
 JAQUENETTA, *a country wench*  
*Lords, Attendants, and others*  
 SCENE: *Navarre*



I. Ferdinand, King of Navarre, with three friends, Longaville, Dumain, and Biron, have sworn an oath to devote three years to a life of study and contemplation, fasting often, sleeping three hours a night, and speaking to no woman, with the exception of the Princess of France, who is already on her way to Navarre on a diplomatic mission. In accordance with an

edict barring women from the court, Costard, a clown, is imprisoned for a week because he was seen speaking to a country-wench, Jaquenetta.

II. When the princess and her ladies, Rosaline, Maria, and Katherine, with their attendants, reach Navarre, the king, unable because of his oath to admit them, makes them comfortable outside the gates. In their subsequent interview he is much attracted by the princess, while each of his lords conceives an attachment for one of her ladies.

III. Armado, a fantastic Spaniard, has freed Costard, in order to send by him a love letter to Jaquenetta. Biron also intrusts him with a letter to Rosaline.

IV. Costard, by mistake, delivers Armado's pedantic letter to Rosaline's camp, where it affords great amusement to the ladies, and gives Biron's flowery epistle to Jaquenetta, who, being unable to understand it, asks help of a schoolmaster, Holofernes. When he discovers that it was written by Biron he bids her deliver it to the king.

Biron overhears the king composing love verses to the princess; he and the king hear Longaville declaring his love for "sweet Maria"; and the three of them hear Dumain sighing about the "most divine Kate." As Biron is virtuously ridiculing his three companions, the return of his missent love letter makes him confess that he is no better than they. All being forsworn, they conclude that the only study worth while is woman, and, deciding to lay siege to their ladies' hearts, they plan masques and dances for their entertainment.

V. In the guise of Russian mummers the lovers dance before the ladies, who, learning of their plan, merrily mask themselves, and exchange tokens, so that the lovers, recognizing the tokens, woo the wrong ladies. When the king and his courtiers return in their proper garb, the joke is revealed. A masque is then presented, during which a messenger arrives from France with the news of the king's death. When Ferdinand learns that the princess is obliged to return home at once because of her father's death, he asks openly for her hand, and also for the hands of her three ladies for his courtiers. They promise to give a favorable answer at the end of the year of mourning.





# MACBETH

DUNCAN, *King of Scotland*  
 MALCOLM and DONALBAIN, *sons of Duncan*  
 MACBETH and BANQUO, *generals of the King's army*  
 MACDUFF, LENNOX, ROSS, MENTEITH, ANGUS, and CAITHNESS, *noblemen of Scotland*  
 FLEANCE, *son of Banquo*  
 SIWARD, *Earl of Northumberland, general of the English forces*  
 Young SIWARD, *son of Siward*  
 SEYTON, *one of Macbeth's officers*  
 BOY, *son of Macduff*  
 An English Doctor

A Scotch Doctor  
 A Sergeant  
 A Porter  
 An Old Man  
 LADY MACBETH, *wife of Macbeth*  
 LADY MACDUFF, *wife of Macduff*  
 Gentlewoman attending Lady Macbeth  
 HECATE  
 Three Witches  
 Apparitions  
 Lords, Gentlemen, Officers, Soldiers, Murderers, Attendants and Messengers  
 SCENE: Scotland and England



I. Returning from a victory, Macbeth and Banquo meet three witches, who hail Macbeth as Thane of Glamis, Thane of Cawdor, and King of Scotland, and prophesy that Banquo's sons shall sit upon the throne. Already being Thane of Glamis, and having this prophecy recalled by receiving soon afterwards the appointment of Thane of Cawdor from the king, Macbeth begins to plot how to fulfil the rest of the prophecy. When Duncan, the king, is honoring Macbeth by visiting his castle, he plots with his unscrupulous and ambitious wife to kill his guest.

II. Urged on by his wife, Macbeth stabs the king in the night. The king's sons, Malcolm and Donalbain, fearing for their own lives, flee from the country, and thus bring suspicion on themselves. Macbeth, as the next heir, is crowned king.

III. Not yet satisfied, remembering that the throne was prophesied for Banquo's sons, Macbeth gives orders to have Banquo and his son Fleance waylaid and murdered. While the king is giving a banquet he receives news of Banquo's death, but learns that Fleance has escaped. As Macbeth, to avert suspicion, remarks he wishes Banquo were present, Banquo's ghost, visible only to Macbeth, appears and takes the empty seat. Macbeth's wild words and actions at the sight of the ghost,—his illness, as his wife calls it,—break up the party. These two tragedies, so close together, are beginning to bring suspicion on Macbeth.

IV. In a further interview with the witches, Macbeth is told by a series of visions that he must "beware Macduff," a nobleman of Scotland; that "none of woman born" shall harm him; and that he shall have nothing to fear till Birnam wood shall come to Dunsinane. The long succession of Banquo's descendants on the throne appears before him.

Hearing that Macduff has escaped to England, Macbeth in his wrath orders his enemy's wife and child slain, an order that is carried out.

V. The queen's part in these crimes has preyed on her mind. As she walks in her sleep she tries to wash blood-stains from her hands. Not long afterward she finally dies.

Meanwhile, Macduff, Malcolm, and their large army, screened by boughs of the trees of Birnam wood, are marching against Macbeth's castle. Unnerved by this fulfilment of the prophecy of Birnam wood, he nevertheless goes into battle against them, fighting desperately under the belief that he is invulnerable. The castle finally surrenders, and Macbeth, meeting Macduff, hesitates to fight him, until, cornered, he exclaims "I bear a charmed life, which must not yield to one of woman born," to which Macduff retorts that he "was from his mother's womb untimely ripped," and in the duel which follows he slays him. Malcolm is pronounced King of Scotland.





## MEASURE FOR MEASURE

VINCENTIO, *Duke of Vienna*  
 ANGELO, *Deputy of the Duke*  
 ESCALUS, *a venerable lord, and counsellor*  
 CLAUDIO, *a young gentleman*  
 LUCIO, *a foolish gentleman*  
*Provost of the prison*  
 THOMAS and PETER, *friars*  
*A Justice*  
 VARRIUS, *attending the Duke*  
 ELBOW, *a simple constable*  
 FROTH, *a foolish gentleman*

POMPEY, *servant of Mistress Overdone*  
 ABHORSON, *an executioner*  
 BARNARDINE, *a dissolute prisoner*  
 ISABELLA, *sister of Claudio*  
 MARIANA, *betrothed of Angelo*  
 JULIET, *beloved of Claudio*  
 FRANCISCA, *a nun*  
 MISTRESS OVERDONE, *a prostitute*  
*Lords, Gentlemen, Officers, Guards, Citizens,*  
*and Attendants*  
 SCENE: *Vienna*

I. Vincentio, Duke of Vienna, arranges to leave the care of the state in the hands of Lord Angelo, a man of "grace and honour" and of Escalus, his counselor, during his absence.

While talking with friends on the street, Lucio is told by Mistress Overdone, keeper of a house of ill-fame, that the obsolete law condemning seducers to death has just been revived by Angelo, who has arrested Claudio, and is making an example of him for the crime of seducing his fiancée, Juliet. As he is being taken to prison Claudio begs Lucio to get help from his sister, now a novice in a convent, in getting a pardon from the governor. As soon as Isabella hears Lucio's news she hastens back with him to her brother.

The duke, meanwhile, in the disguise of a friar, is going



about the city, watching the way his deputy rules, and hoping that he can bring the city, which under his own too kindly rule has been given over to crime, back to ways of virtue.

II. Isabella, obtaining audience with Angelo, pleads for her brother, at first to no avail, but later, as her beauty rouses in Angelo a passion for her, he appoints a second interview, in which he suggests she might purchase her brother's life with her honor.

The duke, in his friar's disguise, visits Claudio and learns his story, and his real love for Juliet.

III. Hastening to Claudio, his sister announces the conditions under which his life can be saved, but tells him that though she would pray for him dead she will not sin for him living. After a stormy scene Claudio is led away. Then the friar, who has been eavesdropping, tells Isabella that she can save her brother without compromising herself if she will follow his plan, make a midnight rendez-vous with Angelo, and send to it in her stead Mariana, whose former solemn betrothal to Angelo amounted to a marriage, but whom he had deserted.

IV. The friar, with Isabella and Mariana, complete their plans, which are carried out successfully. But Angelo orders Claudio's head to be sent to him at once. Aided by the resemblance of a man who had just died, the friar has the dead man's head substituted for Claudio's, and Claudio hidden. He thinks it best now to let Isabella think the execution has taken place, and counsels her to seek redress from the duke, who is returning on the morrow.

V. According to directions, Angelo and other officials meet the duke outside the gates, where Isabella accuses Angelo of seduction and of murder. The duke, meanwhile, coming back in his friar's robes, acts as witness for the women and the whole story comes out. The friar's cowl is jerked off, revealing the duke's head. He then severely sentences Angelo to death, but first orders Friar Peter to marry him to Mariana. After the ceremony he yields to the pleading of Mariana, aided by Isabella, to spare Angelo's life. Claudio is brought forth, and gravely told to wed Juliet and make up to her for what she has suffered. The Duke himself sues for Isabella's hand, saying "what's mine is yours, what's yours is mine."





## THE MERCHANT OF VENICE

ANTONIO, *a merchant of Venice*  
 BASSANIO, *friend of Antonio, and suitor of Portia*  
 SALANIO, SALARINO, GRATIANO and SALERIO,  
*friends of Antonio and Bassanio*  
 The DUKE of Venice  
 The PRINCE of Morocco and The PRINCE of  
 Arragon, *suitors of Portia*  
 LORENZO, *in love with Jessica*  
 SHYLOCK, *a rich Jew*  
 TUBAL, *a Jew, friend of Shylock*

LAUNCELOT GOBBO, *a clown, servant of Shylock*  
 OLD GOBBO, *father of Launcelot*  
 LEONARDO, *servant of Bassanio*  
 BALTHASAR and STEPHANO, *servants of Portia*  
 PORTIA, *a rich heiress*  
 NERISSA, *waiting-maid of Portia*  
 JESSICA, *daughter of Shylock*  
 Magnificoes of Venice, *Officers of the Court of*  
*Justice, Jailor, Servants of Portia, and other*  
*Attendants*  
 SCENE: *Venice and Portia's estate at Belmont*  
*on the mainland*



I. In order to lend his dear friend, Bassanio, 3,000 ducats to enable him to press his suit for Portia, Antonio, a Venetian merchant, borrows the money from a Jewish money-lender, Shylock, agreeing casually to the Jew's strange condition that if the money is not forthcoming on the day the bond should be due, he would forfeit a pound of flesh. Knowing that several of his ships are on their way home he feels no uneasiness about paying the note on time.

II. Jessica, Shylock's daughter, elopes with Lorenzo, a Christian, and also a friend of Antonio's, an act which intensifies Shylock's hatred of all Christians and especially of Antonio; and he gloats over the possibility of extracting this pound of flesh.

Portia, a beautiful and wealthy lady, is bound by her father's will to give her hand in marriage to the man who chooses rightly from the three caskets,—of gold, silver, and lead. So far, though many have chosen, none has opened the correct one.

III. Bassanio, by means of Antonio's money, arrives at Portia's house, where, to the joy of both of them, he draws her picture from the leaden casket and wins his lady. A letter from Antonio comes in the midst of their joy, bringing the dreadful news that his ships are lost at sea, and that he will therefore have to submit to Shylock's horrible penalty in default of repaying the loan. Bassanio hastens back to Venice to his friend's aid. Portia, alone with her maid Nerissa, conceives a daring plan to help her lover's friend.

IV. Just as matters are going badly for Antonio in the court, Portia, in the costume of a doctor of laws, with an introduction to the court from the learned Bellario of Padua (her kinsman), enters, and after considering the case in dignified legal style, agrees with the justice of the penalty, but forbids the shedding of a single drop of blood with the extraction of the flesh, since no blood was named in the bond. With this advice the court decides against Shylock, and decrees that, for conspiring against the life of a Venetian, he must forfeit his property and turn Christian. A further sentence permits him to keep his property on condition that he will it to his daughter Jessica, whom he has previously renounced. As the disconsolate old Jew leaves the court, Bassanio is so overjoyed at Portia's success in saving his friend's life that he gives her the only reward she will accept, the ring she had previously given him at their betrothal and a present he had sworn always to keep. Nerissa, in the guise of a lawyer's clerk, likewise obtains from Gratiano, Bassanio's friend, whom she had just married, a similar ring.

V. Bassanio and Gratiano, hastening back with Antonio to Portia's house, are met by Portia and Nerissa, who at first pretend great anger because their rings are gone. After enjoying the distress of the men in trying to explain about the wonderful lawyer at the court, they confess their part in the trial, and general explanations and congratulations make a happy ending.





## MERRY WIVES OF WINDSOR

SIR JOHN FALSTAFF, *an old lecher*  
FENTON, *a gentleman*  
SHALLOW, *a country justice*  
SLENDER, *cousin of Shallow*  
FORD and PAGE, *two gentlemen of Windsor*  
WILLIAM PAGE, *a boy, son of Page*  
SIR HUGH EVANS, *a Welsh parson*  
DOCTOR CAIUS, *a French physician*

*Host of the Garter Inn*  
BARDOLPH, PISTOL, and NYM, *followers of Falstaff*  
ROBIN, *page of Falstaff*  
SIMPLE, *servant of Slender*  
RUGBY, *servant of Doctor Caius*  
MISTRESS FORD, *wife of Ford*  
MISTRESS PAGE, *wife of Page*  
ANNE PAGE, *daughter of Page*  
MISTRESS QUICKLY, *servant of Doctor Caius*  
*Servants of Page, Ford, and others*  
SCENE: *Windsor, and its environs*



I. Sir John Falstaff tells his friends, as they are drinking at an inn, that he is going to make love to Mistress Page and to Mistress Ford, both of whom he thinks favor him.

Anne, daughter of Mistress Page, has several suitors, Slender, Sir Hugh Evans, Doctor Caius, and Fenton.

II. Mistress Page and Mistress Ford compare the love letters they have received from Falstaff, and are amused to find them almost identical. They form a plan to humiliate him, and begin by having Mistress Ford make an appointment with him, in which they are aided by Mistress Quickly, servant to Dr. Caius. Meanwhile, Ford, calling himself Brook, learns from Falstaff of this appointment.

III. The women have prepared a basket of soiled linen, in which they are planning at this rendez-vous, to have Falstaff hidden, taken away, and dumped into the river, on the pretense that it is the only way he can escape from the house. When Ford unexpectedly arrives this method proves a really necessary mode of getting Falstaff away without Ford's knowledge. Though wet and bedraggled by the drenching, he makes a second appointment with Mistress Ford. He also tells his companion Brook of the rendez-vous and its climax.

IV. At their second appointment, when Ford again surprises them. Falstaff refuses to get into the basket, which is again ready. Mistress Ford then has him disguised as an old woman, and while the irate husband is searching the basket he escapes, though not without getting some blows from Ford as he passes out. The women then tell their husbands of the plot they had conceived against Falstaff, and the men, rejoicing to find their wives faithful, join them in a final plot to confound him, at a night meeting in Windsor Park.

Meanwhile, Anne Page, while her parents are planning to marry her off to Caius or Slender, takes matters into her own hands and makes her plans to marry Fenton, whom she loves.

V. At Windsor Park, Falstaff, wearing a buck's head, is surrounded and prodded with their tapers by Anne Page and her friends as fairies. Ford, Page, and their wives, reveal their identity to Falstaff, reproach him, make fun of him, and pardon him.

It is revealed that Anne has married Fenton. Everyone at last goes home to laugh over the events of the evening.





## A MIDSUMMER-NIGHT'S DREAM

THESEUS, *Duke of Athens*  
 EGEUS, *father of Hermia*  
 LYSANDER and DEMETRIUS, *in love with Hermia*  
 PHILOSTRATE, *Master of the Revels for Theseus*  
 QUINCE, *a carpenter*  
 SNUG, *a joiner*  
 BOTTOM, *a weaver*  
 FLUTE, *a bellows-mender*  
 SNOUT, *a tinker*  
 STARVELING, *a tailor*

HIPPOLYTA, *Queen of the Amazons, betrothed to Theseus*  
 HERMIA, *daughter of Egeus, in love with Lysander*  
 HELENA, *in love with Demetrius*  
 OBERON, *King of the Fairies*  
 TITANIA, *Queen of the Fairies*  
 PUCK, *or Robin Goodfellow*  
 PEASEBLOSSOM, COBWEB, MOTH and MUSTARDSEED,  
*Fairies*  
*Other fairies attending their King and Queen*  
*Attendants to Theseus and Hippolyta*  
 SCENE: *Athens, and a wood near it*

I. As part of the festivities preceding the wedding of the Duke of Athens to Hippolyta, queen of the Amazons, the duke has ordered the Athenian youth to prepare some entertainment.

Egeus, an Athenian, brings his daughter Hermia before the duke with the complaint that she refuses to obey her father's command to marry Demetrius, choosing instead Lysander, whom she loves. The duke, though sympathizing with her, is forced by the law to command her to obey her father or pay the penalty of death or of a convent life. In desperation the lovers plan to flee beyond the jurisdiction of the law. They confide in Helena, Hermia's friend, and she at once informs

Demetrius, her former lover, of the plan, hoping thereby to win back his love.

II. In the fairy kingdom in the woods King Oberon, piqued by a disagreement with his Queen Titania, orders Puck to procure a love juice which, when put on her eyelids as she sleeps, will insure her love for the first person she sees on waking. Just then, seeing that Demetrius, who is in the woods expecting to meet Lysander and Hermia, is much upset to find only the unhappy Helena, he orders Puck to anoint his eyelids with the juice, so that Helena's love for him may be returned. Puck, in error, afoints the eyes of Lysander, who is also in the forest, so that Lysander, seeing Helena nrst as he wakes, loves her instead of Hermia.

III. Bottom, the weaver, and his friends appear to rehearse the play they are to present before Egeus. Puck, in fun, puts an ass's head on Bottom, which frightens his friends away. Titania, waking, sees the human ass and at once makes love to him.

Meantime Oberon finds out Puck's error in administering the love juice and corrects it by touching Demetrius' eyes himself, so that Demetrius, waking, and seeing Lysander making love to Helena, becomes jealous and wants to fight him. Helena, in distress, thinks they are mocking her, and Hermia is in despair. Puck then, as they finally sleep again, removes the spell from Lysander's eyes.

IV. Oberon, finding Titania making love to Bottom, removes the spell from her eyes, and restores his normal shape to Bottom, who at once returns home with his mind full of the wonders he has seen.

Theseus and Hippolyta, hunting in the forest, find the lovers, Helena and Demetrius, and Hermia and Lysander. He is delighted with the settlement of their love affairs and invites them all to a feast at Athens with him.

V. There is a wedding feast for the three couples at the palace of Theseus, after which the crude and amusing play of Bottom and his companions, entitled "Pyramus and Thisbe," is presented.

In the night the fairies dance through the house singing songs of blessing on its occupants.







## MUCH ADO ABOUT NOTHING

DON PEDRO, *Prince of Arragon*  
 DON JOHN, *natural brother of the Prince*  
 CLAUDIO, *a young lord of Florence*  
 BENEDICK, *a young lord of Padua*  
 LEONATO, *Governor of Messina*  
 ANTONIO, *brother of Leonato*  
 BALTHASAR, *attendant of Don Pedro*  
 CONRADE and BORACHIO, *followers of Don John*  
 FRIAR FRANCIS  
 DOGBERRY, *a constable*

VERGES, *a headborough*  
 A Sexton  
 A Boy  
 HERO, *daughter of Leonato*  
 BEATRICE, *niece of Leonato*  
 MARGARET and URSULA, *gentlewomen servants of Hero*  
*Messengers, Watch, Attendants, and others*  
 SCENE: *Messina*



I. Leonato, governor of Messina, his daughter Hero and his witty and sprightly niece Beatrice, receive a visit from Don Pedro, Prince of Arragon, his evil-minded natural brother John, and Claudio and Benedick, two young lords, who are returning victorious from the wars. Beatrice and Benedick begin at once the skirmish of wit and the saucy and scornful repartee which always characterizes their meetings. Learning that Claudio is much attracted to the quieter Hero, Don Pedro kindly offers to aid him in winning her hand. Don John, who hates Claudio, hears of this through a servant and plans to thwart the scheme.

II. At a masked ball that evening Claudio's suspicion that Don Pedro is wooing Hero for himself, an idea given him by the malicious Don John, is dispelled by the kindly Don Pedro, who tells him he has won Hero's and her father's consent to

Claudio's suit. At Don Pedro's suggestion that Beatrice is well suited to Benedick, they conspire to bring them together, and begin this plan by letting Benedick overhear Don Pedro and Leonato discussing for his benefit how much in love with him Beatrice really is, in spite of her actions to the contrary, and wondering whether he should be told of her attitude.

III. In a similar way Beatrice is made to believe that Benedick loves her deeply. She thereupon ceases jibing, and decides to reward Benedick for his love. Meanwhile Don John's villainous plot to have Claudio think Hero unfaithful by letting him overhear what he may suppose is a secret meeting between Hero and a lover, but which is really a conversation between Borachio, follower of Don John's, and a waiting-maid whom he addresses as Hero, is carried out. The watchmen, Dogberry and Verges, hear Don John's men telling how the plan worked out and what the reward is for them. They arrest the men and bring them before Leonato for examination. Leonato, too busy to hear Dogberry's involved story, tells him to examine the prisoners himself.

IV. At the church Claudio startles everyone by denouncing Hero, and telling of the meeting he witnessed the previous night at her window, at which revelation the innocent Hero swoons. At the friar's suggestion the report is given out that she is dead. Beatrice, trusting her cousin, demands Claudio's life at the hands of Benedick, who, under the stress of the moment, has confessed his love for her.

Dogberry, in the meantime, is importantly and fussily getting the whole story from his prisoners.

V. Leonato is in despair, and Benedick has challenged Claudio, when Dogberry, appearing with the prisoners, who are Don John's men, explains, with their help, the whole story. Claudio begs forgiveness for misrepresenting the case, and is forgiven by Leonato on condition that he shall marry his niece, who, he says, resembles Hero, and whose face he is not to see until after the wedding. At the church after the ceremony he is rejoiced to find in his bride Hero herself, whose death has been a false report. Beatrice and Benedick, though they learn of the ruse to bring them together, decide to seal their love with a kiss. Don John is captured and brought back for punishment.





# OTHELLO

DUKE OF VENICE  
BRABANTIO, a senator  
Other Senators  
GRATIANO, brother of Brabantio  
LODOVICO, kinsman of Brabantio  
OTHELLO, a noble Moor, in the service of the  
Venetian state  
CASSIO, lieutenant of Othello  
IAGO, ensign of Othello

Clown, servant of Othello  
RODERIGO, a Venetian gentleman  
MONTANO, Othello's predecessor in the  
government of Cyprus  
DESDEMONA, daughter of Brabantio, and wife of  
Othello  
EMILIA, wife of Iago  
BIANCA, mistress of Cassio  
Sailor, Messenger, Herald Officers, Gentlemen,  
Musicians, and Attendants  
SCENE: Venice and a Seaport in Cyprus



I. Othello, a Moorish general, loves and wins Desdemona, daughter of Brabantio, a senator of Venice. Her father, on learning of this marriage, goes before the Duke of Venice in a rage, only to hear from his daughter's own lips that she was fairly won, and loves her husband. Othello, who is ordered at once to Cyprus to fight against the Turkish fleet, agrees to

have his wife conveyed thither by Iago and his wife Emilia.

II. Iago, jealous because Othello preferred Cassio to him for his chief lieutenant, is plotting to injure Othello through his wife. As they arrive at Cyprus, a storm wrecks the Turkish fleet. In the general festivities which follow this news Iago gets Cassio so drunk that he engages in a street brawl. The confusion brings Othello to the scene, where, after the situation is misrepresented by Iago, he deprives Cassio of his office.

III. Poisoning Othello's mind with insinuations against Desdemona and Cassio, he arranges to have Othello overhear an interview in which the innocent Cassio asks Desdemona for her help in getting him reinstated. Her intercession with her husband in his behalf only increases Othello's suspicion of their relations, a jealousy which Iago by his insinuations is constantly increasing. Othello's changed attitude toward his wife troubles her greatly. She is also worried over the disappearance of a handkerchief which her husband charged her always to keep. Emilia has stolen this for her husband, who drops it in Cassio's rooms.

IV. When Othello secretly witnesses Cassio giving Desdemona's handkerchief to a prostitute, he is convinced of his wife's guilt, even though she and Emilia both protest her complete innocence, and he plans to kill her. After a feast at which her uncle, just arrived from Venice, is present, Othello tells his wife to retire to her room, so that he may find her there presently, an order she cheerfully follows.

V. On a street at night Cassio, attacked by Roderigo, wounds him mortally, and is himself stabbed in the leg by Iago, who has orders from Othello to dispose of him.

Meanwhile, Othello, entering Desdemona's chamber, puts out the candle and then strangles his wife, even as she protests her innocence and her constant love for her husband alone. Emilia, entering, proves to Othello's satisfaction his wife's innocence, but too late. When Emilia exposes her husband's villainy, Iago stabs her. Othello wounds him, and then kills himself, protesting he "loved not wisely, but too well." Cassio is made governor of Cyprus, while Iago is committed to torture and death.



ANTIOCHUS, *King of Antioch*  
 PERICLES, *Prince of Tyre*  
 HELICANUS and ESCANES, *two lords of Tyre*  
 SIMONIDES, *King of Pentapolis, father of Thaisa*  
 CLEON, *Governor of Tarsus*  
 LYSIMACHUS, *Governor of Mytilene*  
 CERIMON, *a physician of Ephesus*  
 THALIARD, *a lord of Antioch*  
 PHILEMON, *servant of Cerimon*  
 LEONINE, *servant of Dionyza*  
*Marshal*  
*A Pander*

BOULT, *servant of Pander*  
*The Daughter of Antiochus*  
 DIONYZA, *wife of Cleon*  
 THAISA, *daughter of Simonides, wife of Pericles*  
 MARINA, *daughter of Pericles and Thaisa*  
 Lychorida, *nurse of Mariana*  
*A Bawd, wife of the Pander*  
*Lords, Ladies, Knights, Gentlemen, Sailors,*  
*Pirates, Fishermen, and Messengers*  
 DIANA, *goddess of the Ephesians*  
 GOWER, *Chorus and Presenter*  
 SCENE: *Antioch, Tyre, Tarsus, Pentapolis,*  
*Ephesus, and Mytilene*



I. Pericles, prince of Tyre, is one of the suitors for the hand of the beautiful daughter of Antiochus, king of Antioch. The condition that her suitors guess a riddle propounded to them under penalty of death does not deter Pericles, who, when the riddle is propounded, guesses its horrible import, and so answers that only the guilty father and his daughter may know that he has learned their shameful relation. Fearing for his life, now that he knows the king's guilty secret, Pericles hastens home. Still fearing Antiochus' wrath will follow him, he puts to sea just before a messenger from Antioch appears with orders to kill him. Learning that Tarsus is famine-stricken, he touches there with a shipload of provisions.

II. In a storm, Pericles, the only survivor of his wrecked ship, is cast on the shore of Pentapolis, the kingdom of the good king Simonides. Hearing that the king is about to give a tournament in honor of his beautiful daughter Thaisa, he is

regretting that the loss of his armour will prevent him from entering, when the fishermen who rescued him pull up his armour entangled in their fish nets. Exchanging a jewel for a horse, he enters the tourney last of all the knights. The princess falls deeply in love with him and swears that she will marry no one else. Her father approves her choice, gains the unknown knight's joyous consent, and the wedding is formally announced.

III. After Pericles and his bride have been living quietly at the palace for some time, Helicanus, who has been ruling wisely in Tyre in the absence of Pericles, finds out where he is and sends word to him that as Antiochus is now dead, he is needed at home unless he is going to forfeit his crown. Revealing at last his identity to his delighted wife and her father, he plans to start for home at once. His wife insists on accompanying him, and on the stormy voyage to Tyre she dies in giving birth to a daughter. Yielding to the sailors' superstitions, her grieving husband has her body at once placed in a box and put overboard, where it is soon cast ashore on the coast of Ephesus. A physician who opens it brings to life the woman, who had only swooned. With his help she becomes a priestess of Diana. Meanwhile Pericles leaves his daughter, Marina, with the governor of Tarsus, Cleon, to be reared by him and his wife, and continues on to Tyre.

IV. After living with Cleon fourteen years Marina has grown so beautiful that jealousy of her own daughter causes Cleon's wife to arrange for the murder of Marina. She is at the last moment captured by pirates who bear her to Mytilene, where she preserves her innocence in a house of ill-fame. Her father, meantime, visits Tarsus, and is so grief-stricken at news of her death that he refuses to speak for months.

V. The sorrowing Pericles, sailing for Tyre, is blown by the wind to Mytilene, where the beautiful Marina, who is now delighting the city with her dancing and singing, is produced to cheer this dejected king. With surprise and great joy he recognizes in her his lost daughter, and soon after, in obedience to a vision, he visits Diana's shrine at Ephesus, where he is reunited to his long lost wife. His daughter's hand he bestows upon Lysimachus, the good governor of Mytilene.





## ROMEO AND JULIET

ESCALUS, *Prince of Verona*  
 PARIS, *a young nobleman, kinsman of the Prince*  
 MONTAGUE and CAPULET, *heads of two houses*  
*at variance with each other*  
 An old man, *cousin of Capulet*  
 ROMEO, *son of Montague*  
 MERCUTIO, *kinsman of the Prince, and friend of*  
*Romeo*  
 BENVOLIO, *nephew of Montague, and friend of*  
*Romeo*  
 TYBALT, *nephew of Lady Capulet*  
 FRIAR LAURENCE, *Franciscan, confidant of Romeo*  
 FRIAR JOHN, *Franciscan, messenger of Friar John*

BALTHASAR, *servant of Romeo*  
 SAMPSON and GREGORY, *servants of Capulet*  
 PETER, *servant of Juliet's nurse*  
 ABRAHAM, *servant of Montague*  
 An Apothecary  
 Three Musicians  
 Page to Paris; another Page; an Officer  
 LADY MONTAGUE, *wife of Montague*  
 LADY CAPULET, *wife of Capulet*  
 JULIET, *daughter of Capulet*  
 Nurse of Juliet  
 Citizens of Verona; Relations of both houses;  
 Maskers, Guards, Watchmen, and Attendants  
 Chorus  
 SCENE: *Verona and Mantua*

I. In Verona there existed an old and bitter feud between the Capulets and Montagues. Old lord Capulet is giving a ball, to which Romeo, heir to the Montagues, is persuaded to go masked in order to see the disdainful Rosaline, with whom he thinks himself deeply in love. He talks there with a young girl

whose grace and beauty at once overshadow everyone else for him, and is dismayed to find she is Juliet, heiress of the Capulets. His identity is discovered by Tybalt, kinsman of the Capulets, who is about to draw the sword on him, when deterred by Capulet. Juliet, though learning Romeo's name, confesses to herself that she cannot help loving him.

II. Sadly, Juliet, at her balcony over the garden, confesses to the night her love for Romeo, whereupon, watching her window from below, and hearing her speak his name, he reveals his presence. In an ardent love scene, realizing the family difficulties, they resolve on a secret marriage. This is performed the next day in the cell of Friar Laurence, a friend of Romeo's.

III. Tybalt is seeking an encounter with Romeo because of his presence at the recent ball. Romeo, returning from his wedding, comes upon Tybalt talking to his friends Benvolio and Mercutio. Seeing Romeo, Tybalt insists upon a fight, which Romeo, feeling just then charitable toward all Capulets, refuses. Mercutio, not understanding Romeo's softened mood, fights in his place and is killed. Roused to anger by his friend's death, Romeo turns on Tybalt and kills him, for which deed he is banished. Juliet's father, knowing nothing of her secret marriage to Romeo, is insisting that she marry Paris, her kinsman, at once.

IV. Friar Laurence, whom Juliet in despair consults, advises her to appear to acquiesce in the marriage, and on the day of the wedding to take a potion, which he gives her, to effect in her the appearance of death for a time. After she is in the burial vault, he says, she will awake, and Romeo can come from Mantua to take her away.

V. Before the friar can notify Romeo of this plan, he hears of Juliet's death. In despair he procures a deadly poison, enters her tomb, and seeing her lying there, drinks the poison and dies by her side. Soon after Juliet awakes, sees Romeo, and realizing what he has done, she seizes his dagger and kills herself.

This double tragedy so shocks the houses of Capulet and Montague that they consider the lovers as sacrifices to their enmity and are reconciled.



# THE TAMING OF THE SHREW

A LORD

CHRISTOPHER SLY, *a drunken tinker*

Hostess, Page, Players, Huntsmen, and Servants

IN THE PLAY

BAPTISTA MINOLA, *a rich gentleman of Padua*

VINCENTIO, *an old gentleman of Pisa*

LUCENTIO, *son of Vincentio, in love with Bianca*

PETRUCHIO, *a gentleman of Verona, a suitor of Katharina*

GREMIO and HORTENSIO, *suitors of Bianca*

TRANIO and BIONDELLO, *servants of Lucentio*

GRUMIO and CURTIS, *servants of Petruchio*

*A Pedant*

KATHARINA (*the Shrew*) and BIANCA, *daughters of Baptista*

*Widow*

*Tailor, Haberdasher, and Servants of Baptista and Petruchio*

SCENE: *Padua; and Petruchio's country house*



**Induction.** A lord, happening upon a drunken tinker, amuses himself by having his servants clothe him richly and take him to a luxurious bed, where, on waking, he is welcomed by a page masquerading as his wife, who tearfully rejoices that the fit of insanity in her noble husband has passed. Pretending to prevent another lapse into melancholy by providing amusement for him, they have the following play presented.

I. Lucentio, in Padua as a student, with Tranio as his adviser and servant, meets in the public square Baptista, a rich

gentleman of Padua, and his daughters, Katherine, known for her shrewish temper, and the gentle Bianca. Her father insists on marrying off Katherine before considering the question of Bianca's marriage. Bianca's two suitors, Gremio and Hortensio, therefore, hurry away to find a husband for Katherine. Lucentio, falling in love with Bianca, plans to disguise himself and get a position as her tutor. Petruchio, a gentleman of Verona, hearing of Katherine's wealth and also her temper, decides to woo her.

II. Lucentio becomes Bianca's tutor, while Tranio, masquerading as Lucentio, woos her openly. Baptista consents to Petruchio's suit for Katherine, and he, calmly ignoring her violent, termagant attitude and remarks, sets the wedding for the following Sunday.

III. The bridegroom is late for the wedding, but finally appears in a disreputable costume, which he insists on wearing. During the ceremony his uncouth behavior is unaccountable, and immediately afterwards he rushes his wife away, without even waiting for the wedding feast.

Meanwhile, Lucentio, as Bianca's tutor, is winning her favor.

IV. At his home Petruchio, while pretending it is all on his wife's account, scolds the servants, refuses to have her served with food on the pretense that it is ill cooked, and disdainfully rejects the fine clothes that were ordered, as unworthy of her. This treatment succeeds, as it was intended to, in making his wife more even-tempered and submissive.

In Padua, meanwhile, Baptista has bestowed Bianca upon the false Lucentio, while the real Lucentio has won Bianca for himself. Needing to have a father's consent, they find an aged schoolmaster who consents to act as the false father.

V. Vincentio, Lucentio's real father, arrives to visit his son, and meets Tranio, clothed as Lucentio. Suspecting that his son has met with foul play, he stirs up a commotion, and is about to be arrested when Lucentio appears with Bianca, whom he has just married. Hortensio, losing Bianca, marries a rich widow. With Katherine and Petruchio, who have just arrived on a visit, they all attend a banquet at Lucentio's home in Padua, where, after the feast, Katherine shows herself to be the most submissive and gentle and obedient of the three brides.





## THE TEMPEST

ALONSO, *King of Naples*  
 SEBASTIAN, *brother of Alonso*  
 PROSPERO, *the rightful Duke of Milan*  
 ANTONIO, *brother of Prospero, and usurping*  
     *Duke of Milan*  
 FERDINAND, *son of the King of Naples*  
 GONZALO, *an honest old Counsellor*  
 ADRIAN and FRANCISCO, *Lords*

CALIBAN, *a savage and deformed slave*  
 TRINCULO, *a jester*  
 STEPHANO, *a drunken butler*  
 MIRANDA, *daughter of Prospero*  
 ARIEL, *an airy Spirit*  
 IRIS, CERES, JUNO, NYMPHS, and REAPERS, *Spirits*  
*Other Spirits attending Prospero, Master of a*  
     *ship, boatswain, mariners*  
 SCENE: *A ship at sea; an island*



I. On an island of enchantment live Prospero and his daughter Miranda, alone save for a misshapen half-human monster called Caliban and a sprite Ariel, whom Prospero had freed from the spell of the old witch Sycorax, the former occupant of the island.

During a storm in which a vessel is shipwrecked on the island, Prospero tells his daughter, who has never known any life but this, that twelve years ago he was the Duke of Milan. His trusted younger brother had conspired with the King of

Naples to deprive him of his kingdom. Not daring to kill him outright they had put him adrift with his three-year-old daughter in a small boat in which Gonzalo, a kind friend, had thoughtfully put food and water and some books. Thanks to this forethought they reached this island safely, and here he had educated Miranda. Now the storm is wrecking on his island a vessel containing his former enemies.

Ariel comes to report that all from the vessel are saved. He entices Ferdinand, the king's son, to Prospero's cave by invisible music, where Miranda, seeing a young man for the first time, falls in love with him.

II. Alonso, King of Naples, Sebastian, Antonio, Gonzalo and the rest are put to sleep by Ariel's soft music, with the exception of Sebastian and Antonio, who plot together to kill the king. Stephano and Trinculo, drunken sailors, in another part of the island, meet and make merry with Caliban.

III. To test Ferdinand and Miranda's love for him, Prospero sets him the heavy task of hauling and piling logs, and watches with satisfaction the will with which he works and the interest his daughter takes in him.

Ariel overhears Caliban plotting with Stephano and Trinculo to seize the island for themselves, and after mystifying them by his words and music, decides to report this plot to his master.

Ariel then tantalizes the king and his companions, who are wandering around the island, weary and hungry, with visions of a banquet which disappears as they touch it.

IV. Prospero, complimenting Ferdinand, gives him his daughter's hand, and to entertain the lovers, conjures up for them the spirits of Iris, Juno and Ceres. Suddenly recollecting Caliban's plot, he confers with Ariel, and has the three intruders met by spirits in the shape of hounds, who "hunt them about" and punish them severely.

V. Ariel brings the king and his company to Prospero, who reveals himself to them, and, touched by their sufferings, pardons them. The king and Antonio beg his forgiveness, restore his dukedom, and he, renouncing magic, plans to return with them to Naples to celebrate the marriage of his daughter. He charges Ariel to insure them calm seas, and then, with affection, sets the faithful sprite free.





## TIMON OF ATHENS

*TIMON, of Athens*

LUCIUS, LUCULLUS, SEMPRONIUS and VENTIDIUS,  
*lords and false friends of Timon*

ALCIBIADES, *an Athenian captain*

APEMANTUS, *a churlish philosopher*

FLAVIUS, *steward of Timon*

FLAMINIUS, LUCILIUS and SERVILIUS, *servants of Timon*

CAPHIS, PHILOTUS, TITUS, LUCIUS and HORTENSIVS,  
*servants of Timon's creditors*

*A Poet, Painter, Jeweller, Merchant, Page, Fool,  
Three Strangers and an old Athenian*

PHRYNIA and TIMANDRA, *mistresses of Alcibiades*  
*Cupid and Amazons in the mask*

*Other Lords, Senators, Officers, Soldiers, Banditti  
and Attendants*

SCENE: *Athens, and the neighboring woods*



I. Timon, a nobleman of Athens, has gathered about him a crowd of so-called friends upon whom he, flattered by their attention, lavishes extravagant gifts and generous hospitality. His steward, Flavius, almost beside himself with worry because of the reckless manner in which his master is throwing his wealth away, tries to warn Timon of his impending financial ruin, but Timon, obsessed with the joy of giving, refuses to listen.

II. Wealthy men of the city from whom Timon has borrowed money, beginning to get suspicious of his solvency, send servants to him with requests for payment of their loans.

Their insistence finally forces Timon to listen to his steward, who tells him that he is completely ruined. Confident of being able to borrow from the friends upon whom he has squandered so much, he sends his servants to them, but they one and all refuse to aid him.

III. With his eyes opened at last to the unworthiness of his false friends, Timon, who is now beset by his creditors, invites his former guests to a feast, at which, after serving them nothing but warm water in covered dishes, he dashes the water in their faces and drives them from the hall.

Meanwhile Alcibiades, an Athenian captain and firm friend of Timon's, pleads so persistently at the Senate House against the sentence of death of a brave soldier that he is finally banished by an angry senate. Cursing them, he threatens to collect all the discontented men of Athens and with them besiege the city.

IV. Timon, refusing Flavius' company, is living in a cave outside the city. While digging for roots to gnaw he uncovers a hidden treasure of gold. He gives part of it to Alcibiades who happens to pass by with his band of the discontented, to help in what he calls the worthy cause of ruining Athens. Some more he gives to two bandits whom he almost disgusts with their calling by his extravagant praise of stealing. To Flavius, who seeks him out and begs to be allowed to serve him for love, he gives a large sum, with the admonition not to come to him again. He finally recognizes in him the one honest man of his acquaintance.

V. To the poet and the painter, former hangers-on at his house, who come asking for money, he gives nothing but curses, and to senators who come appealing for protection against Alcibiades, with promise of his restoration to dignity, he replies that he is utterly indifferent to whatever harm Athens may suffer. As Alcibiades, in wrath, demands entrance to Athens, the senators placate him, and they come to an agreement in which Alcibiades is allowed peaceful entrance on the understanding that he is seeking only his own and Timon's enemies. Just then comes the news of the death of Timon in his cave.





## TITUS ANDRONICUS

SATURNINUS, son of the late Emperor of Rome,  
and afterwards declared Emperor  
BASSIANUS, brother of Saturninus, in love with  
Lavinia

TITUS ANDRONICUS, a noble Roman, general  
against the Goths

MARCUS ANDRONICUS, tribune of the people, and  
brother of Titus Andronicus

LUCIUS, QUINTUS, MARTIUS, and MUTIUS, sons of  
Titus Andronicus

Young LUCIUS, a boy, son of Lucius

PUBLIUS, son of Marcus the Tribune

SEMPRONIUS, CAIUS, and VALENTINE, kinsmen of  
Titus

ÆMILIUS, a noble Roman

ALARBUS, DEMETRIUS, and CHIRON, sons of  
Tamora

AARON, a Moor, beloved by Tamora

TAMORA, Queen of the Goths

LAVINIA, daughter of Titus Andronicus

A Nurse, and child of Aaron and Tamora

Captain, Tribune, Messenger, Clown, Goths,  
Romans, Senators, Tribunes, Officers, Soldiers,  
and Attendants

SCENE: Rome, and its environs



I. Returning home to Rome as victor in a war against the Goths, Titus Andronicus refuses the throne for himself, and supports the claim of Saturninus, elder son of the deceased emperor. He also consents to give him his daughter Lavinia in marriage. Bassianus, younger brother of Saturninus, here announces that Lavinia is betrothed to him. It happens that there has just been a sacrifice to the gods of which the eldest son of Tamora, captive queen of the Goths, was the victim. Saturninus has noticed Tamora with great favor, and with alacrity he chooses her as his wife, instead. Jealous of Titus' power, he plans his downfall, and is aided by the ruthless

Tamora, who is anxious to avenge her son's death.

II. At a hunt Aaron, the Moorish lover of Tamora, incites her two sons, who are both in love with Lavinia, to ravish her in turn, and then insure her silence by tearing out her tongue. Lavinia and Bassianus, coming upon the empress and her lover, reproach her for her infidelity, whereupon her sons, who arrive just then, kill Bassianus and throw him into a pit. The two sons bear off Lavinia, and she is found later with hands cut off and tongue torn out. Two sons of Titus, who are out hunting, find Bassianus' body in the pit, into which they both, in their horror, tumble. The emperor, finding them there, fastens on them the murder of his brother.

III. The emperor, yielding to Titus' pleas, offers to spare the lives of his sons, who are sentenced to death, if their father will sacrifice one of his own hands for them. As he does so gladly, the heads of his two sons are sent back to him. Angered at this treachery, Titus swears to spend his life avenging this deed.

IV. By indicating the story of Philomel and writing with a stick on the sand, Lavinia succeeds in informing her father, who her betrayers are. Feigning madness, he then sends strange messages to the emperor and strange gifts to Tamora's sons.

Meanwhile, Tamora gives birth to a black son, whose paternity is unquestionable. Aaron, defending it, decides to carry it back to the Goths to be raised, and after killing the nurse and midwife to insure their silence, he arranges for a substitute white baby to be presented to the emperor as his.

Word comes that a son of Titus, Lucius, who has been banished from Rome, is advancing with a huge army of Goths against the city. The emperor, knowing the people will favor Lucius, is so dejected and dismayed, that Tamora arranges an interview with Titus, hoping to separate Lucius from the Goths.

V. With her two sons she goes to his house. Titus, feigning insanity, kills the sons, and offers them to the empress at a feast, baked in a pie. In the general slaughter that follows, Titus, Saturninus, Tamora, and Lavinia are all killed. Lucius tells the people the truth of his father's persecution, and is proclaimed emperor, while Aaron is condemned to a lingering death.





## TROILUS AND CRESSIDA

PRIAM, *King of Troy*  
 HECTOR, TROILUS, PARIS, DEIPHOBUS, and  
 HELENUS, *sons of Priam*  
 MARGARELON, *a natural son of Priam*  
 ÆNEAS and ANTENOR, *Trojan commanders*  
 CALCHAS, *a Trojan priest, taking part with the  
 Greeks*  
 PANDARUS, *uncle of Cressida*  
 AGAMEMNON, *the Grecian general*  
 MENELAUS, *his brother, husband of Helen*

ACHILLES, AJAX, ULYSSES, NESTOR, DIOMEDES,  
 and PATROCLUS, *Grecian commanders*  
 THERSITES, *a deformed and scurrilous Grecian*  
 ALEXANDER, *servant of Cressida*  
 Servant of Paris  
 Servant of Troilus  
 Servant of Diomedes  
 HELEN, *former wife of Menelaus, now Paris' wife*  
 ANDROMACHE, *wife of Hector*  
 CASSANDRA, *daughter of Priam, a prophetess*  
 CRESSIDA, *daughter of Calchas*  
*Trojan and Greek Soldiers, and Attendants*  
 SCENE: *Troy, and the Grecian camp before it*



I. It is the eighth year of the siege of Troy by the Greeks. Troilus, son of Priam, king of Troy, who has fallen in love with Cressida, a beautiful Trojan girl, gets her uncle, Pandarus, to bring them together. Aeneas, with a deputation from Troy, arrives at the Greek camp with a challenge from Hector, son of Priam, to any Greek who will meet him in single combat, evidently hoping the Greeks will send Achilles, their chief warrior.

II. The Greeks again propose peace, based on a return of Helen and a war indemnity. As they discuss this in Priam's palace, Hector admits he had always thought it wrong for them to detain Helen, but, in spite of his sister Cassandra's prophetic utterances that "Troy burns, or else let Helen go," they decide not to be forced into a truce.

At the Greek camp, the general, piqued because Achilles remains in his tent under pretext of illness, arranges to send Ajax to fight in his stead with Hector.

III. Pandarus has arranged a rendez-vous for Troilus and Cressida, who, in the night they spend together, swear eternal fidelity to each other. Calchas, Cressida's father, who has been serving the Greek army, claims for his services the exchange of his daughter for their prisoner Antenor.

IV. The Greeks, consenting to this arrangement, send Diomedes to fetch Cressida to their camp on the next morning. The lovers, bemoaning the cruelty of war, separate, Diomedes, who is openly admiring Cressida, promising to take good care of her, and Troilus promising to bribe the Greek sentries some night in order to come to her. As she is leaving, the fight between Ajax and Hector begins. Shortly after the opening of the fight, Hector refuses to continue, on the ground that Ajax is his kinsman, whereupon a truce is declared, in which Ajax brings Hector to a feast in Achilles' tent.

V. Troilus, who had learned the location of Calchas' tent, goes there to seek Cressida, and is a secret witness there of a meeting between his beloved and Diomedes which plainly shows that she has turned her affection to the Greek, to whom she gives the love token bestowed upon her by Troilus himself.

In the battle the following day, Troilus meets Diomedes and Menelaus meets Paris, but with no serious results. Hector, scorning his sister's warnings, is also in the fight, and kills Patroclus, an intimate friend of Achilles. This so enrages Achilles that he shakes off his lethargy and, plunging into the battle, kills Hector, whose body he drags about the city at his horse's heels. Aeneas sadly leads his forces away. The final note of the play is the weary despair of Troilus and the obscene cynicism of Pandarus.



ORSINO, *Duke of Illyria*  
 SEBASTIAN, *brother of Viola*  
 ANTONIO, *a sea captain, friend of Sebastian*  
*A Sea Captain, friend of Viola*  
 VALENTINE and CURIO, *gentlemen attending the Duke*  
 SIR TOBY BELCH, *uncle of Olivia*  
 SIR ANDREW AGUECHEEK, *suitor of Olivia*

MALVOLIO, *steward of Olivia*  
 FABIAN and FESTE, *a clown, servants of Olivia*  
 OLIVIA, *a wealthy Countess*  
 VIOLA, *sister of Sebastian, "page" of Orsino*  
 MARIA, *servant of Olivia*  
 Lords, Priests, Sailors, Officers, Musicians, and  
 other Attendants  
 SCENE: *A city in Illyria, and the sea-coast near it*



I. In a shipwreck the twins, Sebastian and Viola, are separated. Viola is cast upon the coast of Illyria, where, in boy's attire, she becomes page to the Duke of Orsino. He sends her to Olivia, a wealthy lady, with whom he is in love, to urge his suit. Olivia, caring little for the duke, falls in love with the page.

II. Olivia's actions and favors show Viola plainly that she is in love with her, while Viola, in turn, is obliged to hide her growing love for Orsino. Maria, Olivia's maid, plots with the comic characters, Sir Toby Belch, Olivia's uncle, and Sir Andrew Aguecheek, to deliver to the haughty and arrogant steward, Malvolio, a veiled love letter which he shall think comes from Olivia, and which shall involve him in absurdities.

III. Malvolio, reading what he thinks is a declaration of love from Olivia, follows the ridiculous directions in the letter, which include such items as wearing crossed yellow garters, so literally that Olivia, thinking him mad, has him confined.

Olivia's attentions to Viola are so marked that they are becoming embarrassing to the disguised page. Sir Andrew is persuaded to challenge Viola to a duel, which, though both of them are afraid of a sword, they are forced to begin. The entrance of officers with a prisoner halts the fight. This prisoner is Antonio, a sea captain, who has made his way with Sebastian to Illyria.

IV. Sebastian, who is taken for Viola, continues the fight in man fashion, and routs the frightened Sir Andrew. Olivia meets Sebastian, takes him for his sister, and to his surprise urges him to an immediate marriage. Though he has never seen her before, Sebastian is delighted at her favor, and goes off with her to a secret marriage.

V. Olivia, meeting Viola with the duke, calls the page "husband." Viola, in great distress, protests against this, and while she is trying to explain matters to the duke, Sebastian arrives, is rejoiced to recognize in the page his sister, whom he had thought drowned. Mutual explanations follow, and the duke, finding that his beloved page is a woman, discovers that his former affection for his servant turns to love. Malvolio's unfortunate predicament is explained and he is released.



## TWO GENTLEMEN OF VERONA

DUKE OF MILAN, *father of Silvia*  
 VALENTINE and PROTEUS, *the two Gentlemen of Verona*  
 ANTONIO, *father of Proteus*  
 THURIO, *a foolish rival of Valentine*  
 EGLAMOUR, *agent for Silvia in her escape*  
 Host, *where Julia lodges*

*Outlaws, with Valentine*  
 SPEED, *a clownish servant of Valentine*  
 LAUNCE, *servant of Proteus*  
 PANTHINO, *servant of Antonio*  
 JULIA, *beloved of Proteus*  
 SYLVIA, *beloved of Valentine*  
 LUCETTA, *waiting-woman of Julia*  
 Servants, Musicians and Attendants  
 SCENE: Verona; Milan; the frontiers of Mantua



I. Valentine, a gentleman of Verona, who is about to depart on a voyage to Milan, is unable to persuade his intimate friend Proteus to leave his beloved Julia to accompany him. Proteus' father, however, ignorant of his love affair, insists on completing his son's education by travel, and sends him off, after he has exchanged rings with Julia, to join Valentine.

II. Valentine has fallen in love with Sylvia, daughter of the Duke of Milan, who returns his affection. Proteus, arriving at

court, meets Sylvia, and instantly forgetting Julia, falls madly in love with her. To escape from Sir Thurio, her father's choice for her, Sylvia plans to elope with Valentine. When they tell their plans to Proteus he immediately decides to inform the duke of the plot, hoping thereby to have Valentine banished, and thus to have a better chance at winning Sylvia for himself later.

Julia, left at home, arranges to go to Milan to join her lover.

III. After Proteus tells the duke how the lovers are going to make use of a rope ladder to escape that very night, the duke, through a ruse, catches Valentine with the ladder, and banishes him. Proteus is then asked to aid Sir Thurio in obtaining favor with Sylvia, and accepts this chance to press his own suit.

IV. The banished Valentine is captured in a forest on the borders of Mantua by outlaws, who make him their chief.

In Milan, Sylvia, knowing of Proteus' former love, scorns his attentions. His vows that Julia is dead are overheard by Julia, who enters the garden dressed as a page, and who exclaims *sotto voce* that while she may be dead, she is not yet buried! As page to Proteus she is sent to Sylvia with her own betrothal ring and a letter to claim Sylvia's picture in exchange. Sylvia scorns the offerings, and learning that the page knows Julia, demands a detailed description of her.

V. With the aid of the faithful Sir Eglamour, Sylvia escapes from Milan in search of Valentine. In the forest they are captured by the outlaws. She is overtaken by Proteus who takes advantage of the situation to press his unwelcome attentions on her once more. Valentine, who is thinking over his present situation and dreaming of his lady love, hears her voice, and, rescuing her from Proteus, reviles his former friend for his conduct. Proteus, suddenly realizing his contemptible actions, repents, and is forgiven. The page reveals her identity to Proteus, who, repenting his inconstancy, returns to his first love.

The duke and Sir Thurio, in search of Sylvia, are captured and brought to Valentine by the outlaws. In a general reconciliation Valentine pardons the duke, and the duke sanctions his suit for Sylvia, whom Sir Thurio gives up. The outlaws are pardoned, and they all return to Milan.



## THE WINTER'S TALE

LEONTES, *King of Sicilia*  
 MAMILLIUS, *son of Leontes, and Prince of Sicilia*  
 CAMILLO, ANTIGONUS, CLEOMENES and DION,  
     *Lords of Sicilia*  
 POLIXENES, *King of Bohemia*  
 FLORIZEL, *son of Polixenes, and Prince of Bohemia*  
 ARCHIDAMUS, *a lord of Bohemia*  
 An Old Shepherd, *reputed father of Perdita*  
 A Clown, *son of the Shepherd*  
 AUTOLYCUS, *a rogue*

A Mariner  
 A Jailor  
 HERMIONE, *Queen to Leontes*  
 PERDITA, *daughter of Leontes and Hermione*  
 PAULINA, *wife of Antigonus*  
 EMILIA, *a lady attending Hermione*  
 MOPSA and DORCAS, *shepherdesses*  
 TIME, *as Chorus*  
 Lords, Gentlemen, Ladies, Officers, Satyrs, Guards,  
     *Servants, Shepherds and Shepherdesses*  
 SCENE: *Sicilia and Bohemia*



I. Polixenes, King of Bohemia, has been visiting his childhood friend Leontes, King of Sicilia. After Leontes has been unable to persuade his friend to prolong his visit, his good and hospitable wife Hermione, adding her tactful entreaties to her husband's, succeeds in making Polixenes agree to remain somewhat longer. Her success somehow makes Leontes unreasonably jealous of Hermione and Polixenes, and, sending for his courtier, Camillo, he orders him to poison his former friend. Camillo, knowing Polixenes' innocence of any wrongdoing, tells him of his danger, and offers to flee at once with him to Bohemia.

II. The flight of Polixenes confirms Leontes' suspicions of Hermione, and he has his wife, though protesting her inno-

cence, put in prison. A daughter is soon born to her, and her friend, Paulina, thinking that the sight of the child may soften the king, takes it to him. He, however, disowns it, and orders it taken away to some desert place.

III. Hermione is brought to public trial, at which the messengers Leontes had sent to Delphi appear with the sealed oracle: "Hermione is chaste, Polixenes blameless, Camillo a true subject, Leontes a jealous tyrant; his innocent babe truly begotten; and the king shall live without an heir, if that which is lost be not found." The further news that Leontes' son, Mamillius, has just died of grief over his mother's lamentable plight, added to the news of Hermione's death at the shock of hearing of her son's death, makes Leontes suddenly realize the enormity of his acts.

The babe, called Perdita, meanwhile, has been left on the isolated shore of Bohemia, where she is found and reared by a kind shepherd. Since the courtier who left her is killed on his return to Sicilia, no news of the babe reaches Leontes.

IV. Sixteen years later, in Bohemia, Polixenes is discussing with Camillo the report that his son, Florizel, is paying serious court to a shepherd girl. In the sheep-shearing scene the incomparable gay rogue, Autolycus, animates the action. Visiting the shepherd's cottage in disguise to see this girl, Camillo and Polixenes find Florizel there, on the point of formally betrothing Perdita. Revealing himself, the king stops the betrothal. But Camillo, charmed by the girl's beauty and dignity, secretly offers to take them on a visit to Sicilia which he is planning to make at once.

V. Florizel and Perdita are welcomed at Leontes' court, whither they are followed immediately by Polixenes. The shepherd brings forth Perdita's baby clothes and jewels, and thus establishes her identity as Hermione's lost daughter. Leontes' joy at her recovery and her subsequent betrothal to the son of his old friend is marred only by the remembrance of his lost wife. Paulina then asks the company to visit a perfect statue of her. As they gaze at it in admiration it moves and turns into the real Hermione who has been living in seclusion all this time, refusing to be known as alive until her daughter should be restored.



# CHRONOLOGY OF THE ENGLISH KINGS



## 1154 TO 1603

This list of English rulers can help you recognize more easily the period into which each of the Shakespeare history plays fit. All names of reigning monarchs of the Plantagenet, Lancaster, York and Tudor families are given

Family Group and King	Reigned	Period Covered by Play	Related to	Important Chief Ministers	Period in Power
<b>THE PLANTAGENETS</b>					
HENRY II	1154-1189	-	Son of Geoffrey Plantagenet	Thomas a Becket, (Archbishop of Canterbury)	1155-1162
RICHARD I, the Lionhearted	1189-1199	-	Eldest surviving son of Henry II		
JOHN	1199-1216	1199-1216	Youngest son of Henry II		
HENRY III	1216-1272	-	Eldest son of John	William Marshal (Pembroke) Hubert de Burgh (Kent) Simon de Montfort (Leicester)	1214-1219 1219-1232 1263-1265
EDWARD I	1272-1307	-	Eldest son of Henry III	Robert Burnell (Bishop of Bath)	1274-1292
EDWARD II	1307-1327	-	Eldest surviving son of Edward I		
EDWARD III	1327-1377	-	Eldest son of Edward II	John de Stratford (Archbishop of Canterbury) William of Wykeham (Bishop of Winchester)	1330-1340 1367-1371
RICHARD II	1377-1399	1398-1400	Son of Black Prince, eldest son of Edward III	William of Wykeham	1389-1391

## HOUSE OF LANCASTER (The Red Rose)

HENRY IV	1399-1413	(Part 1) 1402-1403 (Part 2) 1403-1413	Son of John of Gaunt, fourth son of Edward III		
HENRY V	1413-1422	1414-1420	Eldest son of Henry IV	Henry Beaufort (Bishop-Cardinal of Winchester)	1413-1417
HENRY VI	1422-1461 1470-1471	(Part 1) 1422-1453 (Part 2) 1445-1455 (Part 3) 1455-1471	Only son of Henry V	Henry Beaufort William de la Pole (Suffolk)	1424-1427 1432-1447 1447-1450

## HOUSE OF YORK (The White Rose)

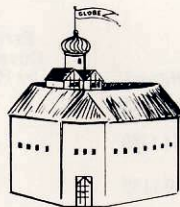
EDWARD IV	1461-1470 1471-1483	-	Grandson of fifth son of Edward III	Richard Neville (Warwick)	1461-1467 1470-1471
EDWARD V	1483-1483	-	Eldest son of Edward IV	Thomas Rotherham (Archbishop of York)	1475-1483
RICHARD III	1483-1485	1471-1485	Youngest brother of Edward IV		

## HOUSE OF TUDOR

HENRY VII	1485-1509	-	Related through mother to Henry V, John of Gaunt	John Morton (Archbishop of Canterbury)	1486-1500
HENRY VIII	1509-1547	1520-1547	Only surviving son of Henry VII	Thomas Wolsey (Archbishop of York) Sir Thomas More (Saint) Thomas Cromwell (Essex) Thomas Wriothesley (Southampton)	1514-1529 1529-1532 1532-1540 1544-1547
EDWARD VI	1547-1553	-	Son of Henry VIII and Jane Seymour	Edward Seymour (Somerset) John Dudley (Warwick, Northumberland)	1547-1550 1550-1553
MARY I (Mary Tudor)	1553-1558	-	Daughter of Henry VIII and Catharine of Aragon	William Paulet (Winchester)	1553-1572
ELIZABETH I	1558-1603	-	Daughter of Henry VIII and Anne Boleyn	William Cecil (Burghley) Robert Cecil (Salisbury)	1572-1596 1596-1612



# QUOTATIONS



1. There is a tide in the affairs of men,  
Which, taken at the flood, leads on to fortune;  
Omitted, all the voyage of their life  
Is bound in shallows and in miseries.  
  
JULIUS CAESAR  
*Act IV, Scene 3, Line 217*
2. My words fly up, my thoughts remain below:  
Words without thoughts never to heaven go.  
  
HAMLET  
*Act III, Scene 3, Line 97*
3. Glory is like a circle in the water,  
Which never ceaseth to enlarge itself,  
Till by broad spreading it disperse to nought.  
  
KING HENRY VI, PART 1  
*Act I, Scene 2, Line 133*
4. Every one can master a grief but he that has it.  
  
MUCH ADO ABOUT NOTHING  
*Act III, Scene 2, Line 28*
5. What is past is prologue.  
  
THE TEMPEST  
*Act II, Scene 1, Line 261*
6. Fortune brings in some boats that are not steer'd.  
  
CYMBELINE  
*Act IV, Scene 3, Line 46*
7. Heat not a furnace for your foe so hot  
That it do singe yourself.  
  
KING HENRY VIII  
*Act I, Scene 1, Line 140*
8. We must take the current when it serves,  
Or lose our ventures.  
  
JULIUS CAESAR  
*Act IV, Scene 3, Line 222*
9. What's gone and what's past help  
Should be past grief.  
  
THE WINTER'S TALE  
*Act III, Scene 2, Line 223*
10. So our virtues  
Lie in the interpretation of the time.  
  
CORIOLANUS  
*Act IV, Scene 7, Line 49*
11. There is something in the wind.  
  
THE COMEDY OF ERRORS  
*Act III, Scene 1, Line 69*
12. The kiss you take is better than you give.  
  
TROILUS AND CRESSIDA  
*Act IV, Scene 5, Line 38*
13. The purest treasure mortal times afford  
Is spotless reputation.  
  
KING RICHARD II  
*Act I, Scene 1, Line 177*
14. I have no other but a woman's reason:  
I think him so, because I think him so.  
  
TWO GENTLEMEN OF VERONA  
*Act I, Scene 2, Line 23*
15. Could I come near your beauty with my nails  
I'd set my ten commandments in your face.  
  
KING HENRY VI, PART 2  
*Act I, Scene 3, Line 144*
16. When my love swears that she is made of truth,  
I do believe her, though I know she lies.  
  
THE PASSIONATE PILGRIM  
*Sonnet 1, Line 1*
17. I do desire we may be better strangers.  
  
AS YOU LIKE IT  
*Act III, Scene 2, Line 276*
18. If all the year were playing holidays,  
To sport would be as tedious as to work.  
  
KING HENRY IV, PART 1  
*Act I, Scene 2, Line 226*
19. Blow, blow, thou winter wind.  
Thou art not so unkind  
As man's ingratitude.  
  
AS YOU LIKE IT  
*Act II, Scene 7, Line 174*
20. There is nothing either good or bad,  
But thinking makes it so.  
  
HAMLET  
*Act II, Scene 2, Line 259*
21. How far that little candle throws his beams!  
So shines a good deed in a naughty world.  
  
THE MERCHANT OF VENICE  
*Act V, Scene 1, Line 90*
22. Macbeth shall never vanquish'd be until  
Great Birnam wood to high Dunsinane hill  
Shall come against him.  
  
MACBETH  
*Act IV, Scene 1, Line 92*
23. Brevity is the soul of wit.  
  
HAMLET *Act II, Scene 2, Line 90*





24. I can get no remedy against this consumption of the  
purse: borrowing only lingers and lingers it out,  
but the disease is incurable.  
KING HENRY IV, PART 2  
*Act I, Scene 2, Line 267*
25. For thy sweet love remember'd such wealth brings  
That then I scorn to change my state with kings.  
SONNET 29  
*Lines 13, 14*
26. A little fire is quickly trodden out;  
Which, being suffered, rivers cannot quench.  
KING HENRY VI, PART 3  
*Act IV, Scene 8, Line 7*
27. *Third Fisherman:* Master, I marvel how the fishes  
live in the sea.  
*First Fisherman:* Why, as men do aland; the great  
ones eat up the little ones.  
PERICLES  
*Act II, Scene 1, Line 29*
28. There's hope a great man's memory may outlive his  
life half a year.  
HAMLET  
*Act III, Scene 2, Line 141*
29. O, what may man within him hide,  
Though angel on the outward side!  
MEASURE FOR MEASURE  
*Act III, Scene 2, Line 293*
30. Let the end try the man.  
KING HENRY IV, PART 2  
*Act II, Scene 2, Line 52*
31. To me, fair friend, you never can be old,  
For as you were when first your eye I ey'd  
Such seems your beauty still.  
SONNET 104  
*Lines 1, 2, 3*
32. *Glendower:* I can call spirits from the vasty deep.  
*Hotspur:* Why, so can I, or so can any man;  
But will they come when you do call for them?  
KING HENRY IV, PART 1  
*Act III, Scene 1, Line 53*
33. The path is smooth that leadeth on to danger.  
VENUS AND ADONIS  
*Line 788*
34. Truth is truth  
To the end of reckoning.  
MEASURE FOR MEASURE  
*Act V, Scene 1, Line 45*
35. And many strokes, though with a little axe,  
Hew down and fell the hardest-timbered oak.  
KING HENRY VI, PART 3  
*Act II, Scene 1, Line 54*
36. A man may fish with the worm that hath eat of a  
king, and eat of the fish that hath fed of that worm.  
HAMLET  
*Act IV, Scene 3, Line 29*
37. Some rise by sin, some by virtue fall.  
MEASURE FOR MEASURE  
*Act II, Scene 1, Line 38*
38. Nothing emboldens sin so much as mercy.  
TIMON OF ATHENS  
*Act III, Scene 5, Line 3*
39. Thus we play the fools with the time, and the spirits  
of the wise sit in the clouds and mock us.  
KING HENRY IV, PART 2  
*Act II, Scene 2, Line 155*
40. I would my horse had the speed of your tongue.  
MUCH ADO ABOUT NOTHING  
*Act I, Scene 1, Line 151*
41. I charge thee, fling away ambition: By that sin fell  
the angels.  
KING HENRY VIII  
*Act III, Scene 2, Line 441*
42. You may as well say that's a valiant flea that dare eat  
his breakfast on the lip of a lion.  
KING HENRY V  
*Act III, Scene 7, Line 160*
43. Our remedies oft in ourselves do lie,  
Which we ascribe to Heaven.  
ALL'S WELL THAT ENDS WELL  
*Act I, Scene 1, Line 235*
44. Double, double toil and trouble;  
Fire burn and cauldron bubble.  
MACBETH  
*Act IV, Scene 1, Line 10*
45. One for all, or all for one . . .  
THE RAPE OF LUCRECE  
*Line 144*
46. O! beware, my lord, of jealousy;  
It is the green-eyed monster which doth mock  
The meat it feeds on.  
OTHELLO  
*Act III, Scene 3, Line 165*





47. I were better to be eaten to death with rust than to  
be scoured to nothing with perpetual motion.

KING HENRY IV, PART 2  
*Act I, Scene 2, Line 247*

48. Tomorrow, and tomorrow, and tomorrow,  
Creeps in this petty pace from day to day,  
To the last syllable of recorded time . . .

MACBETH  
*Act V, Scene 5, Line 19*

49. A jest's prosperity lies in the ear  
Of him that hears it, never in the tongue  
Of him that makes it.

LOVE'S LABOUR'S LOST  
*Act V, Scene 2, Line 869*

50. She is a woman, therefore may be woo'd;  
She is a woman, therefore may be won.

TITUS ANDRONICUS  
*Act II, Scene 1, Line 82*

51. Better three hours too soon than a minute too late.

MERRY WIVES OF WINDSOR  
*Act II, Scene 2, Line 332*

52. Who steals my purse steals trash . . .  
But he that filches from me my good name  
Robs me of that which not enriches him,  
And makes me poor indeed.

OTHELLO  
*Act III, Scene 3, Line 155*

53. Unbidden guests are often welcomest when they are  
gone.

KING HENRY VI, PART 1  
*Act II, Scene 2, Line 55*

54. The smallest worm will turn, being trodden on.

KING HENRY VI, PART 3  
*Act II, Scene 2, Line 17*

55. Neither a borrower, nor a lender be;  
For loan oft loses both itself and friend.

HAMLET  
*Act I, Scene 3, Line 75*

56. Of all base passions, fear is most accurs'd.

KING HENRY VI, PART 1  
*Act V, Scene 2, Line 18*

57. There are more things in heaven and earth, Horatio,  
Than are dreamt of in your philosophy.

HAMLET  
*Act I, Scene 5, Line 166*

58. The better part of valor is discretion.

KING HENRY IV, PART 1  
*Act V, Scene 4, Line 120*

59. . . . It is a custom  
More honored in the breach than the observance.

HAMLET  
*Act I, Scene 4, Line 15*

60. Like as the waves make towards the pebbled shore,  
So do our minutes hasten to their end.

SONNET 60  
*Lines 1, 2*

61. What's in a name? That which we call a rose  
By any other name would smell as sweet.

ROMEO AND JULIET  
*Act II, Scene 2, Line 43*

62. Had I but served my God with half the zeal  
I served my king, he would not in mine age  
Have left me naked to mine enemies.

KING HENRY VIII  
*Act III, Scene 2, Line 456*

63. O, call back yesterday, bid time return!

KING RICHARD II  
*Act III, Scene 2, Line 69*

64. And so from hour to hour we ripe and ripe  
And then from hour to hour we rot and rot;  
And there by hangs a tale.

AS YOU LIKE IT  
*Act II, Scene 7, Line 26*

65. To gild refined gold, to paint the lily,  
To throw a perfume on the violet . . .  
Is wasteful and ridiculous excess.

KING JOHN  
*Act IV, Scene 2, Line 11*

66. Good friend, for Jesus' sake forbear  
To dig the dust enclosed here.  
Blest be the man that spares these stones,  
Curst be he that moves my bones.

SHAKESPEARE'S EPITAPH  
STRATFORD, ENGLAND

67. Every cloud engenders not a storm

KING HENRY VI, PART 3  
*Act V, Scene 3, Line 13*

68. Let Hercules himself do what he may,  
The cat will mew and dog will have his day.

HAMLET  
*Act V, Scene 1, Line 313*





69. How bitter a thing it is to look into happiness through  
another man's eyes!

AS YOU LIKE IT  
*Act V, Scene 2, Line 48*

70. The quality of mercy is not strain'd  
It droppeth as the gentle rain from heaven  
Upon the place beneath. It is twice bless'd:  
It blesseth him that gives and him that takes.

THE MERCHANT OF VENICE  
*Act IV, Scene 1, Line 184*

71. The saying is true, "The empty vessel makes the  
greatest sound."

KING HENRY V  
*Act IV, Scene 4, Line 72*

72. To be or not to be: that is the question:  
Whether 'tis nobler in the mind to suffer  
The slings and arrows of outrageous fortune,  
Or to take arms against a sea of troubles,  
And by opposing end them?

HAMLET  
*Act III, Scene 1, Line 56*

73. The devil can cite Scripture for his purpose.

MERCHANT OF VENICE  
*Act I, Scene 3, Line 99*

74. He that is giddy thinks the world turns round.

TAMING OF THE SHREW  
*Act V, Scene 2, Line 20*

75. Though this be madness, yet there is method in't.

HAMLET  
*Act II, Scene 2, Line 211*

76. Our doubts are traitors,  
And make us lose the good we oft might win  
By fearing to attempt.

MEASURE FOR MEASURE  
*Act I, Scene 4, Line 78*

77. Some are born great, some achieve greatness, and some  
have greatness thrust upon them.

TWELFTH-NIGHT  
*Act II, Scene 5, Line 159*

78. For there was never yet philosopher  
That could endure the toothache patiently.

MUCH ADO ABOUT NOTHING  
*Act V, Scene 1, Line 35*

79. Something is rotten in the state of Denmark

HAMLET  
*Act I, Scene 4, Line 90*

80. Talkers are not good doers.

KING RICHARD III  
*Act I, Scene 3, Line 351*

81. All the world's a stage,  
And all the men and women merely players.  
They have their exits and their entrances;  
And one man in his time plays many parts.

AS YOU LIKE IT  
*Act II, Scene 7, Line 139*

82. Have more than thou showest,  
Speak less than thou knowest,  
Lend less than thou owest.

KING LEAR  
*Act I, Scene 4, Line 133*

83. We are such stuff  
As dreams are made of, and our little life  
Is rounded with a sleep.

THE TEMPEST  
*Act IV, Scene 1, Line 156*

84. But love is blind, and lovers cannot see  
The petty follies that themselves commit.

THE MERCHANT OF VENICE  
*Act II, Scene 6, Line 36*

85. See, how she leans her cheek upon her hand.  
O! that I were a glove upon that hand,  
That I might touch that cheek.

ROMEO AND JULIET  
*Act II, Scene 2, Line 23*

86. Uneasy lies the head that wears a crown.

KING HENRY IV, PART 2  
*Act III, Scene 1, Line 31*

87. Friends, Romans, countrymen, lend me your ears;  
I come to bury Caesar, not to praise him.  
The evil that men do lives after them,  
The good is oft interred with their bones.

JULIUS CAESAR  
*Act III, Scene 2, Line 79*

88. Good-night, sweet prince,  
And flights of angels sing thee to thy rest!

HAMLET  
*Act V, Scene 2, Line 373*

89. How sharper than a serpent's tooth it is  
To have a thankless child.

KING LEAR  
*Act I, Scene 4, Line 312*





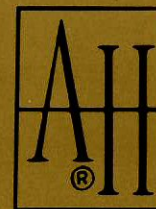
90. . . . Then must you speak  
Of one that loved not wisely but too well.  
OTHELLO  
*Act V, Scene 2, Line 342*
91. Why, then the world's mine oyster,  
Which I with sword will open.  
MERRY WIVES OF WINDSOR  
*Act II, Scene 2, Line 2*
92. Misery acquaints a man with strange bedfellows.  
THE TEMPEST  
*Act II, Scene 2, Line 42*
93. A horse! a horse! my kingdom for a horse!  
KING RICHARD III  
*Act V, Scene 4, Line 7*
94. Lord, what fools these mortals be!  
A MIDSUMMER NIGHT'S DREAM  
*Act III, Scene 2, Line 115*
95. This above all: to thine own self be true,  
And it must follow, as the night the day,  
Thou canst not then be false to any man.  
HAMLET  
*Act I, Scene 3, Line 78*
96. There is a history in all men's lives.  
KING HENRY IV, PART 2  
*Act III, Scene 1, Line 80*
97. The course of true love never did run smooth.  
A MIDSUMMER NIGHT'S DREAM  
*Act I, Scene 1, Line 132*
98. The lady doth protest too much, methinks.  
HAMLET  
*Act III, Scene 2, Line 242*
99. Et tu, Brute!  
JULIUS CAESAR  
*Act III, Scene 1, Line 77*
100. I am a man  
More sinn'd against than sinning.  
KING LEAR  
*Act III, Scene 2, Line 59*
101. Beware the ides of March.  
JULIUS CAESAR  
*Act I, Scene 2, Line 18*
102. If music be the food of love, play on.  
TWELFTH-NIGHT  
*Act I, Scene 1, Line 1*
103. Love looks not with the eyes, but with the mind,  
And therefore is wing'd Cupid painted blind.  
A MIDSUMMER NIGHT'S DREAM  
*Act I, Scene 1, Line 234*
104. If you prick us, do we not bleed? if you tickle us, do  
we not laugh? if you poison us, do we not die? and  
if you wrong us, shall we not revenge?  
THE MERCHANT OF VENICE  
*Act III, Scene 1, Line 65*
105. Cowards die many times before their deaths;  
The valiant never taste of death but once.  
JULIUS CAESAR  
*Act II, Scene 2, Line 32*
106. It is a wise father that knows his own child.  
THE MERCHANT OF VENICE  
*Act II, Scene 2, Line 83*
107. R: Courage, man; the hurt cannot be much.  
M: No.-'tis not so deep as a well, nor so wide as a  
church-door; but 'tis enough, 'twill serve.  
ROMEO AND JULIET  
*Act III, Scene 1, Line 100*
108. But when I tell him he hates flatterers,  
He says he does, being then most flattered.  
JULIUS CAESAR  
*Act II, Scene 1, Line 207*
109. J: What stature is she of?  
O: Just as high as my heart.  
AS YOU LIKE IT  
*Act III, Scene 2, Line 286*
110. He jests at scars, that never felt a wound.  
ROMEO AND JULIET  
*Act II, Scene 2, Line 1*
111. My salad days  
When I was green in judgment.  
ANTONY AND CLEOPATRA  
*Act I, Scene 5, Line 73*
112. Speak low, if you speak love.  
MUCH ADO ABOUT NOTHING  
*Act II, Scene 1, Line 104*

These are but a few of the quotations from the wonderful works of Shakespeare. Line numbers may vary slightly in various editions, but should be close to locations cited here.









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