

*She only looks honest and innocent.
O, what a show of truth can cover
the cunning sin! Is not that blush
a modest evidence of simple virtue?
Would you not swear, all you
that see her, that she were a maid?
But she is none: she knows the heat
of a luxurious bed. Her blush
is guiltiness, not modesty.*



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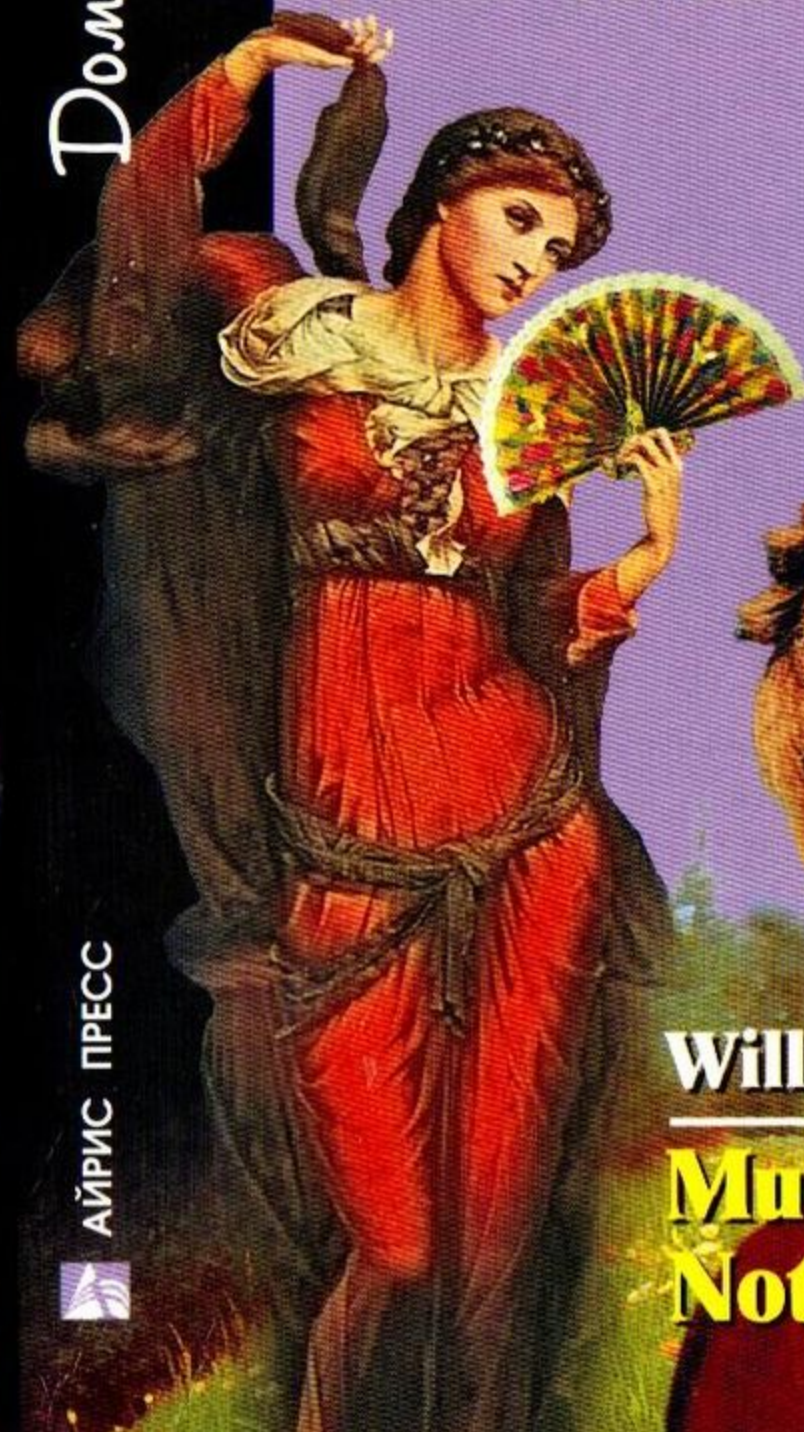
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Домашнее чтение

Уильям Шекспир

Много шума из ничего

*Адаптация текста, предисловие,
комментарий, упражнения, словарь
Е. В. Угаровой*



Москва

АЙРИС ПРЕСС

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Серия «Английский клуб» включает книги и учебные пособия, рассчитанные на пять этапов изучения английского языка: Elementary (для начинающих), Pre-Intermediate (для продолжающих первого уровня), Intermediate (для продолжающих второго уровня), Upper Intermediate (для продолжающих третьего уровня) и Advanced (для совершенствующихся).

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Комедия великого английского драматурга Уильяма Шекспира (1564–1616) «Много шума из ничего» — это удивительная сказка, в которой, как в жизни, соединились драматические коллизии и смешные ситуации, любовь и ненависть, обман и верность, чванливость и благородство, где царят запоминающиеся яркие персонажи и звучат остроты и каламбуры.

Для облегчения понимания текста дается лексико-грамматический комментарий, перевод трудных слов и упражнения на понимание и развитие устной речи.

Книга рассчитана на широкий круг лиц, изучающих английский язык.

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Предисловие

«Много шума из ничего» — одна из лучших комедий великого английского драматурга Уильяма Шекспира (1564–1616), которая пользовалась огромным успехом на сцене во времена Шекспира и продолжает пользоваться им и в наше время. Она появилась на свет между 1598 и 1599 годам, и была впервые напечатана в 1600 году. Комедия «Много шума из ничего» не похожа на более ранние романтические комедии Шекспира: веселый сюжет в ней соединяется с сюжетом драматическим, а порой и трагическим. Как в большинстве шекспировских пьес, в комедии «Много шума из ничего» объединены две сюжетные линии: история Клавдио и Геро, оклеветанной мрачным завистником (этот сюжет был заимствован Шекспиром из произведений итальянских поэтов Возрождения Маттео Банделло и Лудовико Ариосто), и история любви остроумных Бенедикта и Беатриче — одних из самых ярких шекспировских персонажей. Эти сюжеты тесно переплетаются: обе пары влюбленных оказываются жертвой заговора, но, проявляя благородство и твердость в дружбе, решимость и готовность пожертвовать собой, преодолевают ложь и находят дорогу к счастью.

Мы предлагаем вам комедию «Много шума из ничего» на английском языке. В целях облегчения восприятия пьесы текст подвергся адаптации. После каждого акта приводятся комментарии, перевод трудных слов и упражнения, направленные на проверку понимания текста и развитие устной речи.

Characters

DON PEDRO, Prince of Aragon

DON JOHN, his **bastard** brother

CLAUDIO, a young lord of Florence

BENEDICK, a young lord of Padua

LEONATO, governor of Messina

ANTONIO, an old man, his brother

BALTHASAR, a servant to Don Pedro

BORACHIO, a courtier to Don John

CONRADE, a courtier to Don John

FRIAR FRANCIS

DOGBERRY, a constable

VERGES, his assistant

A Sexton

A Boy

HERO, Leonato's daughter

BEATRICE, Leonato's niece

MARGARET, gentlewoman to Hero

URSULA, gentlewoman to Hero

Messengers, Watch, Servants, etc.

SCENE: Messina, Italy



ACT I

Scene I

Before LEONATO's house. Enter LEONATO, HERO, and BEATRICE, with a Messenger

LEONATO I have learned from this letter that Don Pedro of Aragon is coming this night to Messina.

MESSENGER He is very near: he was three miles away when I left him.

LEONATO How many gentlemen have you lost in this battle?

MESSENGER Very few, and none of name.

LEONATO A victory is twice itself when the achiever brings home all his soldiers. I find here that Don Pedro has given much honour to a young Florentine called Claudio.

MESSENGER Much deserved on his part and equally remembered by Don Pedro: he conducted himself beyond the promise of his age, fighting like a lion; he has indeed was much better than you must expect of me to tell you how.

LEONATO He has an uncle here in Messina who will be very much glad to hear it.

MESSENGER I have already delivered him letters, and he was so happy that he broke out in tears.

LEONATO A kind overflow of kindness: there are no faces truer than those that are washed with tears. How much better it is to weep at joy than to joy at weeping!

BEATRICE Has **Signor Montanto** returned from the war?

MESSENGER I don't know anyone of that name, lady: there was no such man in the army.

LEONATO What is he that you ask for, niece?

HERO My cousin means Signor Benedick of Padua.

MESSENGER O, he's returned; and as pleasant as ever he was.

BEATRICE How many did he kill in these war and bring back with him? I promised to eat every man he killed.

LEONATO Honestly, niece, you criticize Signor Benedick too much; but he'll get even with you, you mark my words.

MESSENGER He fought bravely in this war, lady.

BEATRICE You had bad food and he helped to eat it: he is a brave eater, he has an excellent stomach.

MESSENGER And he's a good soldier too, lady.

BEATRICE And a good soldier to a lady: but what is he to a lord?

LEONATO You must not, sir, mistake my niece. There is a kind of merry war between Signor Benedick and her: they never meet but there's a battle of wits between them.

BEATRICE Alas! He never wins. In our last conflict four of his five wits ran off, and now the whole man is governed by one: so that if he has enough wit to keep himself warm, let him have take it for a difference between himself and his horse; for it is all the wealth that he has left to make him recognizable as a reasonable creature. Who is his companion now? He gets a new close friend every month.

MESSENGER Is it possible?

BEATRICE Very easily possible: he wears his loyalty as he wears his hat: it changes according to the latest fashion.

MESSENGER I see, lady, the gentleman is not in your books.

BEATRICE No, if he were, I would burn my study. But, please, tell me, who is his companion now?

MESSENGER He spends most of his time with the right noble Claudio.

BEATRICE O Lord, he will hang upon him like a disease: he is more easily caught than the plague, and the taker eventually will go mad. God help the noble Claudio! If he has caught the Benedick, it will cost him a thousand pounds to be cured.

MESSENGER I will stay friends with you, lady.

BEATRICE Do, good friend.

LEONATO You will never go mad, niece.

BEATRICE No, not till we have heat in January.

MESSENGER Don Pedro has arrived.

Enter DON PEDRO, DON JOHN, CLAUDIO, BENEDICK, and BALTHASAR

DON PEDRO Good Signor Leonato, you have come to meet your trouble. The world tries to avoid costs, and you seek them.

LEONATO Trouble never came to my house in the likeness of your grace: when trouble is gone, comfort should remain, but when you depart from me, sadness stays and happiness leaves.

DON PEDRO You are too kind. I think this is your daughter.

LEONATO Her mother told me this many times.

BENEDICK Were you in doubt, sir, that you asked her?

LEONATO Signor Benedick, no; for then you were only a child.

DON PEDRO You have it full, Benedick: we may guess by this what you are, being a man. Truly, the lady is her father's daughter. Be happy, lady; for you are like an honourable father.

BENEDICK If Signor Leonato is her father, she would not have his head on her shoulders for all Messina, as like him as she is.

BEATRICE I wonder why you are still talking, Signor Benedick: nobody is listening to you.

BENEDICK What, my dear **Lady Disdain!** Are you still alive?

BEATRICE How can disdain die while she has such food as Signor Benedick? Courtesy itself must convert to disdain, when you come.

BENEDICK Then courtesy is a **turncoat**. I am loved by all ladies, except you. And I wish I couldn't be hard-hearted; for, truly, I love none.

BEATRICE A dear happiness to women: they would else be troubled with a worthless admirer. I thank God

and my cold blood that I am of the same opinion: I'd rather hear my dog bark at a crow than a man swear he loves me.

BENEDICK God keep your ladyship still in that mind, so some gentleman or other shall escape a scratched face.

BEATRICE Scratching could not make it worse, if it were such a face as yours.

BENEDICK Well, you are a rare parrot-teacher.

BEATRICE A bird of my tongue is better than a beast of yours.

BENEDICK I wish my horse had the speed of your tongue and your endurance. But keep talking, in the God's name; I have done.

BEATRICE You always end with a **jade's trick**: I know you.

DON PEDRO That is all, Leonato. Signor Claudio and Signor Benedick, my dear friend Leonato has invited you all. I tell him we shall stay here at least a month; and he hopes some occasion may detain us longer. I dare swear he is no hypocrite and speaks from his heart.

LEONATO If you swear, my lord, you shall never regret it. (*To DON JOHN*) Let me welcome you welcome too, my lord: as you are at peace again with the prince your brother, I owe you all duty.

DON JOHN I thank you: I am not of many words, but I thank you.

LEONATO Does it please your grace to lead on?

DON PEDRO Your hand, Leonato; we will go together.

Exit all except BENEDICK and CLAUDIO

CLAUDIO Benedick, did you notice the daughter of Signor Leonato?

BENEDICK I didn't notice her; but I looked at her.

CLAUDIO Is she not a modest young lady?

BENEDICK Do you question me, as an honest man should do, for my simple true judgement; or would you have me speak after my custom as a tyrant to their sex?

CLAUDIO No, please, speak frankly.

BENEDICK Why, honestly I think she's too short for a high praise, too brown for a fair praise and too little for a great praise. If she were other than she is she would be unhandsome, and being no other but as she is, I do not like her.

CLAUDIO You think I am joking. I pray tell me truly what you think about her.

BENEDICK Do you want to buy her, as you ask after her?

CLAUDIO Can anyone buy such a jewel?

BENEDICK Yes, and a case to put it into. Do you say this with a sad look? Are you really serious?

CLAUDIO I think she is the sweetest lady that I ever saw.

BENEDICK I can see yet without spectacles and I see nothing like this: there's her cousin. If she were not possessed with a fury, exceeds her as much in beauty as the first of May does the last of December. But I hope you have no intention to turn husband, do you?

CLAUDIO I wouldn't trust myself, though I had sworn the contrary, if Hero would be my wife.

BENEDICK Has it come to this? Shall I never see an old bachelor? Go, thrust your neck into a **yoke**, stay at home and sigh away Sundays. Look, Don Pedro has come back for you.

Re-enter DON PEDRO

DON PEDRO What secret has kept you here, that you didn't go with us to Leonato's?

BENEDICK I wish your grace would ask me to tell it.

DON PEDRO I charge you **on your allegiance**.

BENEDICK Do you hear, Count Claudio? I can keep secrets as a dumb man; but, on my allegiance... He is in love. With whom? Now that is your grace's part. The answer is short — with Hero, Leonato's short daughter.

CLAUDIO He said it right.

DON PEDRO Amen, if you love her; for the lady is very worthy.

CLAUDIO You say this **to fetch me in**, my lord.

DON PEDRO I say what I think.

CLAUDIO And I say what I feel. That I love her, I feel.

DON PEDRO That she is worthy, I know.

BENEDICK I neither feel how she should be loved nor know how she should be worthy.

DON PEDRO You were always an obstinate heretic who did not value beauty.

BENEDICK I thank a woman who brought me up, but I have no wish to get married and become a **cuckold**, all women shall pardon me. I will live a bachelor.

DON PEDRO I shall see you pale with love before I die.

BENEDICK With anger, with sickness, or with hunger, my lord, not with love. If I ever lose more blood with love than I will get again with drinking, hang me up at the door in a bottle like a cat and shoot at me; and he that hits me, let him be praised and called **Adam**.

DON PEDRO We'll see. In the meantime, good Signor Benedick, go to Leonato and tell him I will be there for supper; for indeed he has made great preparations.

BENEDICK With pleasure. So I leave you.

Exit

CLAUDIO My lord, your highness now may do me good.

DON PEDRO My love is yours to teach. Only teach it how, and you shall see how easy it is to learn any hard lesson that may do you good.

CLAUDIO Has Leonato any sons, my lord?

DON PEDRO No child but Hero; she's his only heir. Do you love her, Claudio?

CLAUDIO O, my lord, before the war I looked upon her with a soldier's eye, that liked her, but had a rougher task in hand than to drive liking to the name of love. But now that war-thoughts have left me, in their place have come soft and delicate desires, all telling me how beautiful young Hero is, saying that I liked her before I went to war.

DON PEDRO You speak like a lover ready to tire the hearer with a book of words. If you love Hero, love her. I will talk with her and with her father, and you shall have her. Wasn't that the reason you began this fine story?

CLAUDIO How quickly you recognize my feelings. I was afraid that my love would seem too sudden and I would have to tell a longer tale.

DON PEDRO Why have a bridge much broader than the flood? You are in love and I will find you the remedy. I know we shall have a ball tonight. I will assume your part in some disguise and tell fair Hero I am Claudio, and in her bosom I'll open my heart and take her hearing prisoner with the force of my amorous tale. Then I will talk with her father; and the conclusion is, she shall be yours. Let us put it in practice now.

Exit

Scene II

A room in LEONATO's house. Enter LEONATO and ANTONIO, meeting

LEONATO How now, brother! Where is my cousin, your son? Has he provided this music?

ANTONIO He is very busy about it. But, brother, I can tell you strange news that you could not imagine.

LEONATO Is it good?

ANTONIO It has a good cover and may show well. A man of mine overheard the prince and Count Claudio, talking as they walked in an alley in my garden. The prince told Claudio that he loved my niece your daughter and meant to acknowledge it this night in a dance: and if she found him suitable, he wanted to request her hand from you without delay.

LEONATO Has the fellow any wit that told you this?

ANTONIO A good sharp fellow. I will send for him, and question him yourself.

LEONATO No, no; we will consider it a dream till it really happens, but I will tell my daughter about it, that she may be better prepared for an answer, if this is true. Go and tell her of it.

Enter Servants

Friends, you know what you have to do. And you, my brother, go with me, and I will use your skill. Have a care this busy time.

Exit

Scene III

The same. Enter DON JOHN and CONRADE

CONRADE Is anything wrong, my lord? Why are you so sad, out of all measure?

DON JOHN I am sad because my sadness is without limit.

CONRADE You should hear reason.

DON JOHN And when I have heard it, what blessing will it bring?

CONRADE If not a remedy, at least a **patient sufferance**.
DON JOHN I wonder why you apply a moral medicine to a **mortal disease**. I cannot hide what I am: I must be sad when I have a reason and smile at no man's jokes, eat when I am hungry, sleep when I am drowsy and take care of no man's business, laugh when I am merry and not just to please someone.
CONRADE Yes, but you must not show this till you may have more power. You have recently stood out against your brother, and **he has taken you newly into his good graces**, and you should conform to his expectations.
DON JOHN I'd rather be a **canker** in a hedge than a rose in his grace, and it better fits my blood to be hated by all of them than to pretend to rob love from anyone: in this, though I cannot be said to be a flattering honest man, it must not be denied that I am an honest villain. I am trusted with a **muzzle**; therefore I have decided not to sing in my cage. If I had my mouth, I would bite; if I had my liberty, I would do what I like. In the meantime let me be that I am and don't try to change me. Who comes here?

(Enter BORACHIO)

What's the news, Borachio?
BORACHIO I've come here from a great supper. The prince your brother is royally entertained by Leonato, and I can tell you about an intended marriage.
DON JOHN Will it serve to **build mischief** on? Who is the fool that engages himself to unquietness?
BORACHIO It is your brother's right hand.
DON JOHN Who? The most exquisite Claudio?
BORACHIO Even he.
DON JOHN A proper squire! And who, and who? Which way does he look?

BORACHIO On Hero, the daughter and heir of Leonato.
DON JOHN A **very forward March chick!** Who told you this?
BORACHIO Being hired as a perfumer, I was smoking a room, when the prince and Claudio appeared hand in hand talking. I hid behind the tapestry, and there I heard them agree that the prince would court Hero, and having obtained her, give her to Count Claudio.
DON JOHN Come, come, let us join them. This may prove food to my displeasure. That young **upstart** has all the glory of my overthrow. If I can cross him any way, I will be happy. Are you both sure and ready to assist me?
CONRADE To the death, my lord.
DON JOHN Let us go to the great supper. Their cheer is the greater that I am defeated. I wish the cook were of my mind! We'll go and see what's to be done.
BORACHIO At your service, my lord.

Exit

Helpful Words & Notes

bastard *a* — незаконнорожденный, побочный
FRIAR — монах; брат (*в обращении к монаху*)
Sexton *n* — зд. протоколист
Signor Montanto — ирон. синьор Фехтовальщик
Lady Disdain — госпожа Насмешница
turncoat *n* — предательница
jade's trick — лошадиная острота
yoke *n* — ярмо
on your allegiance — во имя присяги на верность
to fetch me in — чтобы заставить меня проговориться
cuckold *n* — обманутый муж, рогоносец

Adam — Адам Белл; знаменитый английский стрелок, воспетый в балладах
patient sufferance — способность терпеливо сносить удары судьбы
mortal disease — смертельный недуг (Дон Хуан имеет в виду военное поражение, которое нанес ему его брат Дон Педро)
he has taken you newly into his good graces — он вернул вам свою благосклонность
canker *n* — *зд.* репейник
muzzle *n* — намордник
to build mischief — устроить какую-нибудь каверзу
A very forward March chick! — Шустрая пташка!
upstart *n* — выскочка

Activities

1 Answer the questions.

- 1) Who won the battle that precedes the opening of the play?
- 2) Who are Claudio and Benedick?
- 3) How did they fight in the war?
- 4) Who was happy to get the letters from Claudio?
- 5) What does Beatrice say about Benedick?
- 6) What does their style of talking tell us about their characters?
- 7) What happens when Claudio sees Hero?
- 8) What does Benedick think about his choice?
- 9) Why doesn't Benedick approve of marriage?
- 10) How does Don Pedro decide to help Claudio?
- 11) Who overheard the conversation between Claudio and Don Pedro, and where did he hear it?
- 12) What is the misinformation given to Leonato?

- 13) How does Leonato prefer to treat the information?
- 14) Why is Don John in a bad mood?
- 15) What advice does Conrade give to Don John?
- 16) How does Don John respond to his advice?
- 17) What news does Borachio bring to Don John?
- 18) What is Don John's reaction to the news?
- 19) What does he call Claudio?
- 20) Where does Don John go at the end of the act?

2 Say whether the statement is true or false. If it is false, give the right answer.

- 1) Don Pedro plans to stay in Messina for at least a month.
- 2) Claudio has never met Hero before.
- 3) Beatrice is Antonio's daughter.
- 4) Benedick tells Don Pedro Claudio's secret.

3 Agree or disagree.

- 1) Beatrice mocks (высмеивает) at Benedick to hide her concern for him.
- 2) Claudio is too shy to declare his love to Hero.
- 3) Conrade and Borachio are willing to help Don John with his plans.
- 4) Don John lacks the skill to change his face to suit other people.

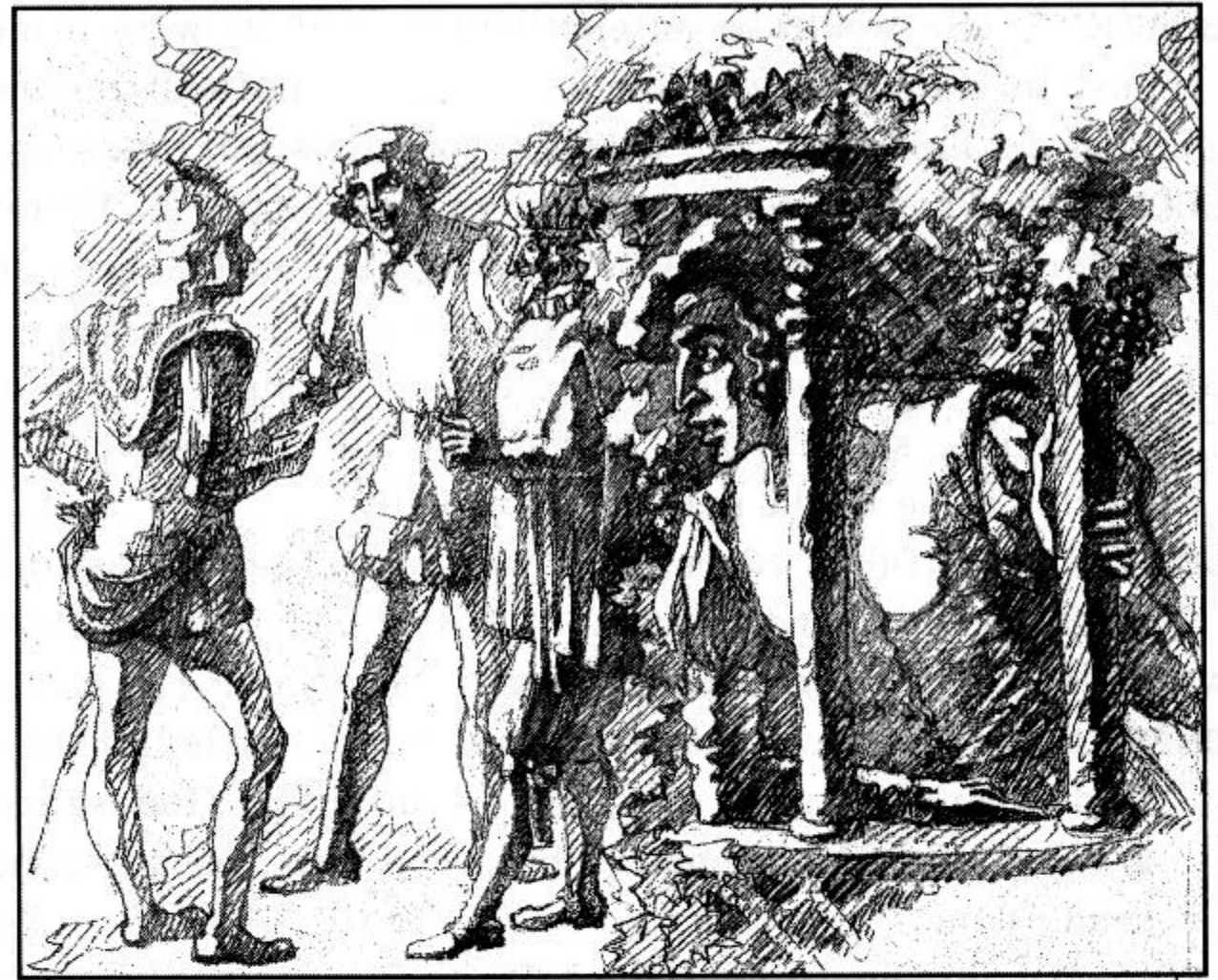
4 Put the sentences in the right order.

- 1) Antonio tells his brother the news his servant overheard in the garden.
- 2) Don John decides to make trouble for Claudio.
- 3) Beatrice and Benedick insult one another's looks, intelligence, and personality.

- 4) Don Pedro approves Claudio's choice.
- 5) Leonato welcomes some friends returning from a war.
- 6) Leonato decides to tell Hero the misheard news about Don Pedro's plans.
- 7) Beatrice and Benedick take up their war of wits.

5 What do you think?

- 1) Why does Don Pedro agree to help Claudio to win Hero?
- 2) In what manner does news travel in Messina? Do you believe rumours are a good source of information?
- 3) Think of a reason why Don John wants to make trouble for Claudio. What can you say of these suggestions?
 - He is a villain by nature.
 - He wants to use Claudio to revenge his powerful and rich brother.
 - He hates Claudio for his part in his own defeat.
 - He simply hates anyone happy and well liked.



ACT II

Scene I

A hall in LEONATO's house. Enter LEONATO, ANTONIO, HERO, BEATRICE, and others

LEONATO Wasn't Count John here at supper?

ANTONIO I didn't see him.

BEATRICE What a sour face that gentleman has! When I see him I always have a **heartburn** an hour after.

HERO He is a very melancholy man.

BEATRICE He would be an excellent man if he were made just in the midway between him and Benedick: the one says nothing, and the other never stops talking.

LEONATO Then half Signor Benedick's tongue in Count John's mouth, and half Count John's melancholy in Signor Benedick's face, —

BEATRICE With good legs, uncle, and enough money in his purse, such a man would win any woman in the world, if he could get her good will.

LEONATO In faith, niece, you will never get a husband with such a sharp tongue.

ANTONIO I agree, she's too curst.

BEATRICE Too curst is more than curst. I shall lessen God's sending that way; for it is said, '**God sends a curst cow short horns;**' but to a cow too curst he sends none.

LEONATO So, by being too curst, God will send you no horns.

BEATRICE Yes, if he sends me no husband, and for this blessing I will stand on my knees every morning and evening. Lord, I could not endure a husband with a beard on his face.

LEONATO You may find a husband that has no beard.

BEATRICE What should I do with him? Dress him in my clothes and make him my waiting gentlewoman? He that has a beard is more than a youth, and he that has no beard is less than a man: and he that is more than a youth is not for me, and he that is less than a man, I am not for him. Therefore, I will not marry at all.

ANTONIO (*To HERO*) Well, niece, I hope you will be ruled by your father.

BEATRICE Yes. It is my cousin's duty **to make a curtsy** and say 'Father, as you please.' But yet for all that,

cousin, let him be a handsome fellow, or else make another curtsy and say 'Father, as I please.'

LEONATO Well, niece, I hope to see you married one day. (*To HERO*) Daughter, remember what I told you: if the prince proposes to you, you know your answer. The guests are entering, brother: make room.

All put on their masks. Enter DON PEDRO, CLAUDIO, BENEDICK, BALTHASAR, DON JOHN, BORACHIO, MARGARET, URSULA and others, masked

DON PEDRO Lady, will you walk about with your friend?

HERO If you walk softly and look sweetly and say nothing, I am yours for the walk; and especially when I walk away.

DON PEDRO With me in your company?

HERO I may say so, when I please.

DON PEDRO And when may it please you to say so?

HERO When I like your face. I hope the lute is not like its case.

DON PEDRO Speak low, if you speak love. (*Drawing her aside*)

BALTHASAR Well, I wish you liked me.

MARGARET I don't wish that, for your own sake; for I have many bad qualities.

BALTHASAR Which is one?

MARGARET I say my prayers aloud.

BALTHASAR I love you the better: the hearers may cry amen.

MARGARET God, send me a good dancer!

BALTHASAR Amen.

MARGARET And God, keep him out of my sight when the dance is done!

BALTHASAR No more words. (*They move aside*)

URSULA I know you well enough. You are Signor Antonio.

ANTONIO No, I am not.

URSULA I know you by the waggling of your head.

ANTONIO To tell you the truth, I am trying to mimic him.

URSULA You could never do it so well, unless you were the very man. Here's his dry hand. You are he, you are he.

ANTONIO No, I am not.

URSULA Come, come, do you think I do not know you by your excellent wit? Can virtue hide itself? I'm sure you are he. There's an end. *(They move aside)*

BEATRICE Will you not tell me who told you this?

BENEDICK No, you must pardon me.

BEATRICE Nor will you not tell me who you are?

BENEDICK Not now.

BEATRICE That I had my good wit out of the '**Hundred Merry Tales:**' — well, this was Signor Benedick that said so.

BENEDICK Who's he?

BEATRICE I am sure you know him well enough.

BENEDICK Not I, believe me.

BEATRICE Did he never make you laugh?

BENEDICK Please tell me, who is he?

BEATRICE Why, he is the prince's fool. A very dull fool. His only gift is in inventing impossible lies. He both pleases men and angers them, and then they laugh at him and beat him. I am sure he is somewhere here.

BENEDICK When I meet the gentleman, I'll tell him what you say.

BEATRICE Do, do: he'll make a couple of comments on me. None will laugh at them, and he'll become melancholy; and then the fool will eat no supper that night.

Music

We must follow the leaders.

BENEDICK In every good thing, I hope.

BEATRICE Yes, if they lead to something bad, I will leave them at the next turning.

Dance. Then exit all except DON JOHN, BORACHIO, and CLAUDIO

DON JOHN I'm sure my brother is courting Hero and has gone to talk to her father about it. The ladies follow her and but one mask remains.

BORACHIO And that is Claudio. I know him **by his bearing.**

DON JOHN Are you not Signor Benedick?

CLAUDIO You know me well. I am he.

DON JOHN Signor, you are my brother's close friend. He is in love with Hero. Please, tell him that she is no equal for his birth. You will do the part of an honest man in it.

CLAUDIO How do you know he loves her?

DON JOHN I heard him talk about his love.

BORACHIO So did I too; and he swore he would marry her tonight.

DON JOHN Come, let us go to the banquet.

Exit DON JOHN and BORACHIO

CLAUDIO I answered in the name of Benedick, but heard these terrible news with the ears of Claudio. It is certainly so; the prince courts Hero for himself. Friendship is constant in all other things **save in the office and affairs of love.** Therefore all hearts in love use their own tongues. Let every eye negotiate for itself and trust no agent; for beauty is a witch against

whose charms faith melts into blood. I forgot that this is quite common. Farewell, therefore, Hero!

Re-enter BENEDICK

BENEDICK Count Claudio?

CLAUDIO Yes, it's I.

BENEDICK Will you go with me?

CLAUDIO Where?

BENEDICK To the nearest willow to talk about your own business. What fashion will you wear the garland? About your neck, like a money-lender's chain? Or under your arm, like a lieutenant's scarf? You must wear it one way, for the prince has got your Hero.

CLAUDIO I wish him joy of her.

BENEDICK Did you think that the prince would do that for you?

CLAUDIO I pray you, leave me.

BENEDICK Ho! Now you strike like the blind man. It was the boy that stole your meat, and you beat the post.

CLAUDIO If you don't go away, I'll leave you.

Exit

BENEDICK Alas, poor hurt bird! Now will he hide in high grass. — But that my Lady Beatrice should know me, and not know me! The prince's fool! Ha? It may be I go under that title because I am merry. Yes, but I am not like that. It is the bitter tongue of Beatrice that says so and pretends all others think the same. Well, I'll be revenged as I may.

Re-enter DON PEDRO

DON PEDRO Now, signor, where's the count? Did you see him?

BENEDICK To speak the truth, my lord, I found him here melancholy. I told him, and I think I told him true, that your grace had got the good will of this young lady; and I offered him my company to a willow-tree, either to make him a garland, as being forsaken, or to make a rod, as being worthy to be whipped.

DON PEDRO To be whipped! What's his fault?

BENEDICK He behaved like a schoolboy, who, being overjoyed with finding a birds' nest, shows it his companion, and he steals it.

DON PEDRO It's the fault of the companion. He's the stealer.

BENEDICK Then he might have worn the garland himself, and he might have used the rod on you, who, as I take it, have stolen his birds' nest.

DON PEDRO I will only teach them to sing, and return them to the owner.

BENEDICK If their singing proves your words, you say honestly.

DON PEDRO The Lady Beatrice is angry with you. The gentleman that danced with her told her you treated her badly.

BENEDICK O, she treated me so badly that an oak with one green leaf on it would have answered her. Even my mask began to argue with her. She told me, not thinking I had been myself, that I was the prince's fool, throwing jest upon jest so quickly that I stood like a man at a mark, with a whole army shooting at me. I would not marry her, even if she possessed all the riches of the world. Come, don't talk about her, for certainly, while she is here, a man may live as quiet in hell as in heaven and people sin on purpose to go there.

DON PEDRO Look, here she comes.

Enter CLAUDIO, BEATRICE, HERO, and LEONATO

BENEDICK Will your grace send me on any service to the world's end? I will fetch you a toothpick from Asia or go as your messenger to the Pigmies rather than say three words to this **harpy**. You have no employment for me?

DON PEDRO None, but to desire your good company.

BENEDICK O God, sir, here's a dish I don't love. I cannot endure my Lady Tongue.

Exit

BEATRICE My lord, I have brought Count Claudio, whom you sent me to seek.

DON PEDRO Why, count, are you sad?

CLAUDIO Not sad, my lord.

DON PEDRO What then? Sick?

CLAUDIO Neither, my lord.

BEATRICE The count is neither sad, nor sick, nor merry, nor well, but somewhat jealous.

DON PEDRO I think you may be right, my lady. If he is so, he has no reason. Here, Claudio, I have requested Hero's hand in your name, and fair Hero is won. I have spoken with her father, and obtained his good will. Name the day of marriage, and God give you joy!

LEONATO Count, take my daughter, and with her my fortune. His grace has made the match, and may God say amen to it.

BEATRICE Speak, count, it's your turn.

CLAUDIO Silence is the best herald of joy. If I were less happy, I could say how much. Lady, as you are mine, I am yours.

BEATRICE Speak, cousin; or, if you cannot, stop his mouth with a kiss, and let not him speak neither.

DON PEDRO In faith, lady, you have a merry heart.

BEATRICE Yes, my lord. I thank it, poor fool, **it keeps on the windy side of care**. My cousin tells him in his ear that he is in her heart.

CLAUDIO And so she does, cousin.

BEATRICE Good Lord, thank you for a new relative! I am the only one now without a husband. I may sit in a corner and cry heigh-ho for a husband!

DON PEDRO Lady Beatrice, I will get you one.

BEATRICE I'd rather have one of your father's sons. Does your grace have a brother like you?

DON PEDRO Will you have me, lady?

BEATRICE No, my lord, unless I might have another for working days: your grace is too expensive to wear every day. I beg your pardon, your grace: I was born **to speak all merriment and no matter**.

DON PEDRO Your silence offends me, and to be merry suits you better; for, out of question, you were born in a merry hour.

BEATRICE No, sure, my lord, my mother cried; but then there was a star dancing, and under that was I born. Cousins, God give you joy!

LEONATO Niece, will you look to those things I told you of?

BEATRICE Yes, uncle. By your grace's pardon.

Exit

DON PEDRO What a pleasant-spirited lady.

LEONATO There's little of the melancholy element in her, my lord: she is never serious except when she sleeps, and not ever sad then. I have heard my daughter say that she has often dreamed of unhappiness and woken laughing.

DON PEDRO She does not like to talk of a husband.
LEONATO O, by no means: she mocks all her admirers.
DON PEDRO She would make an excellent wife for Benedick.
LEONATO O Lord, my lord, if they were married only a week, they would talk themselves mad.
DON PEDRO Count Claudio, when do you want to go to church?
CLAUDIO Tomorrow, my lord: time goes on slowly till we are married.
LEONATO Not till Monday, my dear son, which is only a week; and too little time to make all preparations.
DON PEDRO You shake your head, Claudio. I assure you we will enjoy ourselves this week. I will undertake one of **Hercules' labours**, which is, to bring Signor Benedick and the Lady Beatrice together. I will make another match, if you three give me such assistance as I shall give you direction.
LEONATO My lord, I am for you, though I will have to stay awake many nights.
CLAUDIO And I, my lord.
DON PEDRO And you too, gentle Hero?
HERO I will do what I can, my lord, to help my cousin get a good husband.
DON PEDRO And Benedick is not the worst husband that I know. I can praise him; he is of a noble family, a brave and honest man. I will teach you how to make your cousin fall in love with Benedick; and I, with your help, will do the same with Benedick that, in spite of his quick wit and his views, he will fall in love with Beatrice. Go in with me, and I will tell you what I have in mind.

Exit

Scene II

The same. Enter DON JOHN and BORACHIO

DON JOHN It is so; the Count Claudio shall marry the daughter of Leonato.
BORACHIO Yes, my lord; but I can prevent it.
DON JOHN Any obstacle will be medicine to me. I am sick with displeasure to him, and anything that disrupts his happiness will bring satisfaction to me. How can you stop this marriage?
BORACHIO Not honestly, my lord; but so smartly that no dishonesty will appear in me.
DON JOHN Tell me briefly how.
BORACHIO I think I told your lordship a year ago, how much I am in the favour of Margaret, the waiting gentlewoman to Hero.
DON JOHN I remember.
BORACHIO I can, at any inappropriate instant of the night, ask her to look out at her lady's room window.
DON JOHN How can it help to put an end to this marriage?
BORACHIO It's up to you to make a poison of that. Go to the prince your brother and tell him that he has dishonoured himself in arranging the brave Claudio — whom you deeply respect — to a dishonest woman, such as Hero.
DON JOHN What proof shall I offer of that?
BORACHIO Proof enough to insult the prince, to hurt Claudio, to ruin Hero's reputation and kill Leonato. Do you need more proof?
DON JOHN I will do anything to make them unhappy.
BORACHIO Go, then. Find a suitable hour to draw Don Pedro and the Count Claudio alone. Tell them that

you know that Hero loves me. Pretend that you are a friend to both the prince and Claudio, and you do it in love of your brother's honour, who has made this match, and his friend's reputation, that can be ruined by a marriage with a dishonest woman. They won't believe this without proof. They will see me at her room window, hear me call Margaret Hero, hear Margaret call me Claudio. Bring them to see this the very night before the planned wedding, for in the meantime I shall arrange that Hero will be absent. And there will appear such credible proof of Hero's disloyalty that jealousy will be called assurance and all the preparation overthrown.

DON JOHN Whatever the result can be, I will put it in practice. Be **cunning** in working this, and your reward is a thousand ducats.

BORACHIO Be firm in your accusations, and my **cunning** will not shame me.

DON JOHN I will go at once to find out the day of their marriage.

Exit

Scene III

LEONATO's garden. Enter BENEDICK

BENEDICK Boy!

Enter Boy

BOY Signor?

BENEDICK In my room there lies a book. Bring it to me here.

BOY I am here already, sir.

BENEDICK I know that, but I ask you to go there and come back here again. (*Exit Boy*) I do much wonder that one man, seeing how much another man is a fool when he dedicates himself to love, after he has laughed at such foolishness in others, becomes the **object of scorn** by falling in love himself: and such a man is Claudio. I have known when he would walk ten miles on foot to see good armour; and now he will lie nights awake, thinking over the design of a new suit. He used to speak plainly and to the purpose, like an honest man and a soldier; and now his words are a very fantastical banquet, full of so many strange dishes. Can I change like that? I cannot tell; I think not. I will not swear that love will not transform me to an oyster; but I'll take my oath on it, that until it has made an oyster of me, it shall never make me such a fool. One woman is fair, yet I am well; another is wise, yet I am well; another **virtuous**, yet I am well; but till all graces are in one woman, one woman will not come in my grace. She shall be rich, that's certain; wise, or none at all; virtuous, or I'll never take her; fair, or I'll never look at her; mild, or don't come near me; noble, of good conversation, an excellent musician, and her hair shall be of what colour it please God. — Ha! The prince and Monsieur Love! I will hide in the summerhouse.

Withdraws. Enter DON PEDRO, CLAUDIO, and LEONATO

DON PEDRO Do you want to hear this music?

CLAUDIO Yes, my good lord.

DON PEDRO (*Aside*) Do you see where Benedick has hidden himself?

CLAUDIO (*Aside*) O, very well, my lord. He'll hear what is meant for him.

Enter BALTHASAR

DON PEDRO Come, Balthasar, I pray you, get us some excellent music; for tomorrow night we would like to have it at the Lady Hero's window.

BALTHASAR The best I can, my lord.

DON PEDRO Do so: farewell.

Exit BALTHASAR

Come here, Leonato. What was it you told me today, that your niece Beatrice was in love with Signor Benedick?

CLAUDIO O, yes! I didn't think that this lady would have loved any man.

LEONATO No, nor I neither, but it is most wonderful that she should be in love with Signor Benedick, whom she always seemed to hate.

BENEDICK Is it possible?

LEONATO Frankly speaking, my lord, I cannot tell what to think of it but that she loves him with with an unbelievable passion.

DON PEDRO Maybe she just pretends.

CLAUDIO Very likely.

LEONATO O God, she pretends! There was never a pretence of passion that came so near the life of passion as she shows it.

DON PEDRO Why, what signs of passion does she show?

CLAUDIO (*Aside*) Bait the hook well; this fish will bite.

LEONATO What signs, my lord? You heard my daughter tell you how.

CLAUDIO She did, indeed.

DON PEDRO How, how? You amaze me. I thought her spirit was invincible against love.

LEONATO I would have sworn it was, my lord; especially against Benedick.

BENEDICK I would consider it a trick, but the white-bearded fellow says. I am sure deception cannot hide himself in such reverence.

CLAUDIO (*Aside*) He has taken the infection: hold it up.

DON PEDRO Has she made her love known to Benedick?

LEONATO No, and swears she never will. That's why she is suffering.

CLAUDIO It is true, indeed. So your daughter says: 'Shall I,' says she, 'that have so often treated him with scorn, write to him that I love him?'

LEONATO She said it when she began to write to him, for she was up twenty times a night. She's written a sheet of paper. My daughter tells us all.

CLAUDIO Now you talk of a sheet of paper, I remember something your daughter told us.

LEONATO O, when she had written it and was reading it over, **she found Benedick and Beatrice between the sheet?**

CLAUDIO That.

LEONATO O, she tore the letter into a thousand pieces and got angry at herself, that she should be so immodest to write to one that she knew would mock her; 'I measure him,' says she, 'by my own spirit; for I would mock him, if he wrote to me. Yes, though I love him, I would.'

CLAUDIO Then she falls down upon her knees, weeps, sobs, tears her hair, prays, curses, 'O sweet Benedick! God give me patience!'

LEONATO She does indeed; my daughter says so. And the love has so much overborne her that my daughter is sometimes afraid that she will do something terrible to herself. It is true.

DON PEDRO It were good that Benedick were told of this.

CLAUDIO For what purpose? He would make fun of her and poor lady would suffer more.

DON PEDRO He should be hanged for that. She's an excellent sweet lady; and, no doubt, she is virtuous.

CLAUDIO And she is very wise.

DON PEDRO In everything but in loving Benedick.

LEONATO O, my lord, when wisdom and passion fight in such a tender body, that passion wins. I am sorry for her, being her uncle and her guardian.

DON PEDRO I wish she were in love with me. I would have married her myself. Please, tell Benedick of it, and hear what he will say.

LEONATO Are you sure we should do this?

CLAUDIO Hero thinks Beatrice will die. She says she will die, if he doesn't love her, and she will rather die than make her love known to him, and if he courts her, she will rather die than stop teasing him as usually.

DON PEDRO It is possible, that he'll scorn her love; for the man, as you know all, has a mocking personality.

CLAUDIO He is a good and, in my mind, a very wise man.

DON PEDRO He does indeed show some sparks that are like wit.

CLAUDIO And he is a brave soldier.

DON PEDRO I am sorry for your niece. Well, we will hear further of it from your daughter. I love Benedick well; and I wish he would modestly examine himself, to see how unworthy he is towards such a good lady.

LEONATO My lord, let's go now. Dinner is ready.

CLAUDIO (*Aside*) If he does not fall in love with her after this, I will never trust my expectation.

DON PEDRO Now it's time to spread the same net for her; and that your daughter and her gentlewomen must do. Let us send her to call him in to dinner.

Exit DON PEDRO, CLAUDIO, and LEONATO

BENEDICK (*Coming forward*) This can be no trick: they were very serious. They have learnt the truth from Hero. They seem to pity the lady: it seems she is madly in love with me. Love me! Why, it must be rewarded. I hear what they think of me. They say I will behave proudly, if I find out about her love; they say too that she will rather die than show any sign of passion. I never thought to marry. I must not seem proud. Happy are people that hear about their faults and correct them. They say the lady is fair and virtuous. It is true. And wise in everything but loving me. I think it is no addition to her wit, nor no confirmation of her foolishness, for I will be horribly in love with her. I may hear jokes about me, because I have spoken against marriage for so long, but an appetite can change! In his youth a man loves the meat that he can hate later. When I said I would die a bachelor, I did not think I should live till I was married. Here comes Beatrice. I can swear, she's a fair lady: I do spy some marks of love in her.

Enter BEATRICE

BEATRICE Against my will I have been sent to ask you to come in to dinner.

BENEDICK Fair Beatrice, I thank you for your **pains**.

BEATRICE I took no more pains for those thanks than you took pains to thank me: if it had been painful, I would not have come.

BENEDICK Do you take pleasure then in the message?

BEATRICE Very little. Are you not hungry, signor? Farewell then.

Exit

BENEDICK Ha! 'Against my will I have been sent to ask you to come in to dinner;' there's a double meaning in that 'I took no more pains for those thanks than you took pains to thank me.' That's as much as to say, 'Any pains that I take for you are as easy as thanks.' If I do not take pity of her, I am a villain; if I do not love her, I am a not gentleman. I will go and get her picture.

Exit

Helpful Words & Notes

heartburn *n* — изжога

curst *a* — *зд.* резкий, задиристый

God sends a curst cow short horns — Бодливой корове бог рог не дает

to make a curtsy — сделать реверанс, присесть

Hundred Merry Tales — «Сто веселых рассказов»; популярный во времена Шекспира сборник анекдотов (Беатриче возмущает мысль о том, что ее остроумие заимствовано из этого сборника)

by his bearing — по его осанке

save in the office and affairs of love — за исключением любовных дел

willow *n* — ива (часто символизирует безответную любовь)

to make him a garland, as being forsaken — сплести ему гирлянду, как отвергнутому ухажеру

jest *n* — насмешка

harpy *n* — гарпия; мифологическая крылатая женщина-чудовище отвратительного вида; *перен.* злобная женщина

it keeps on the windy side of care — оно никогда не печалится

to speak all merriment and no matter — веселиться и болтать о пустяках

Hercules' labours — подвиги Геракла (Геракл, или Геркулес — мифологический герой, совершивший 12 подвигов; подвигом Геракла называют трудную, неподъемную работу)

cunning *a* — ловкий, хитроумный; *n* — хитрость

object of scorn — предмет насмешек

virtuous *a* — добродетельный

she found Benedick and Beatrice between the sheet — она заметила, что имена Бенедикта и Беатриче в складках письма ложились одно на другое

pains *n pl* — труды, заботы

Activities

1 Answer the questions.

- 1) What is Beatrice's idea of a perfect man?
- 2) Whom does Margaret dance with?
- 3) Who is Ursula's dancing partner?
- 4) How does Ursula recognize Antonio?
- 5) What does Beatrice call Benedick during the dance?
- 6) What is Benedick's reaction?
- 7) What does Don John tell Claudio?
- 8) Does Claudio believe him?
- 9) How does Benedick explain Claudio's bad mood to Don Pedro?
- 10) What Beatrice's remark hurts Benedick? Why?
- 11) Was Don Pedro able to win Hero for Claudio?

- 12) What was Claudio's reaction to Don Pedro's words?
- 13) When will the wedding of Hero and Claudio take place?
- 14) What does Don Pedro suggest doing in the week before the wedding?
- 15) What does Borachio plan to do to prevent the wedding?
- 16) What is Don John's part in this plan?
- 17) What is the purpose of Don John's dark schemes?
- 18) How much will Don John pay Borachio for his deceit?
- 19) What is an ideal woman for Benedick?
- 20) Where does Benedick hide?
- 21) What does Don Pedro want from Balthasar?
- 22) What does Benedick learn from the conversation between Don Pedro, Claudio and Leonato?
- 23) What conclusion does he make?
- 24) Does he see any proof of love in Beatrice?

2 Say whether the statement is true or false. If it is false, give the right answer.

- 1) Benedict compares Beatrice to a witch.
- 2) Don John purposefully mistakes Claudio for Benedick.
- 3) Benedick is sure that the story about Beatrice's love is a trick.
- 4) Beatrice calls Benedick in to dinner on her own initiative.

3 Agree or disagree.

- 1) Benedick hates Beatrice when she calls him 'the prince's fool'.

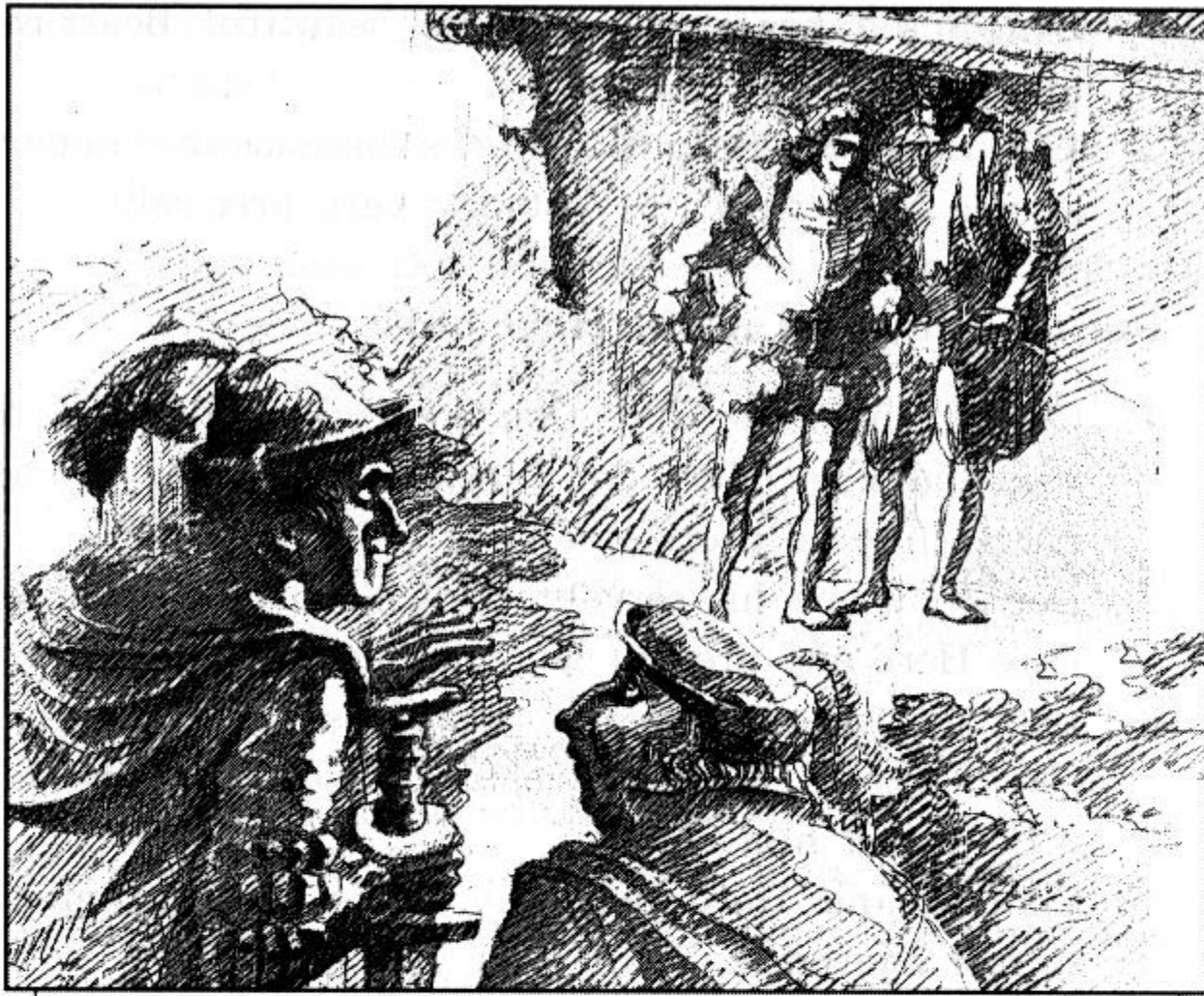
- 2) Benedick takes pity upon the beautiful Beatrice, by loving her in return.
- 3) The trick on Benedick works because he understands his friend's psychology very precisely.

4 Put the sentences in the right order.

- 1) Claudio believes that Don Pedro has decided to win and keep Hero for himself instead of giving her to him as promised.
- 2) Don John and his servant Borachio plan to compromise Hero and prevent her marriage to Claudio.
- 3) Beatrice, pretending that she does not know that she is speaking with Benedick, uses the opportunity to call him a fool.
- 4) Claudio and Hero privately make their promises to one another.
- 5) Don Pedro wins Hero for Claudio.
- 6) The conversation between Leonato, Claudio, and Don Pedro convinces Benedick that Beatrice is in love with him.
- 7) Don Pedro designs a plan to get Beatrice and Benedick to stop arguing and fall in love with one another.

5 What do you think?

- 1) Beatrice dances at the costume ball with Benedick. Does she recognize him or pretend she doesn't? Prove your suggestion.
- 2) Why do you think Benedick so easily believes the story about Beatrice's mad love to her? Is the opinion of others important to him?
- 3) Do you agree that Benedick and Beatrice are meant for each other? Give your reasons.



ACT III

Scene I

LEONATO's garden. Enter HERO, MARGARET, and URSULA

HERO Good Margaret, run to the drawing-room. There you shall find my cousin Beatrice talking to the prince and Claudio. Whisper in her ear that I and Ursula are walking in the garden and discussing her. Ask her to hide in the summerhouse and listen to our conversation.

MARGARET I'll make her come at once.

Exit

HERO Now, Ursula, when Beatrice comes, we will walk up and down this alley, and our talk must only be of Benedick. When I name him, let it be your part to praise him more than ever man did merit. I will tell you how Benedick is sick with love for Beatrice.

Enter BEATRICE, behind

Now begin. Look how Beatrice runs close to the ground, to hear our talk.

URSULA How most pleasant it is to see the fish cut with her golden oars the silver stream and greedily eat the treacherous bait. So we will fish for Beatrice, who now is hiding in the summerhouse. Don't fear my part of the dialogue.

HERO Then let's go near her, that her ears lose nothing of the false sweet bait that we lay for them. (*Approaching Beatrice*) No, truly, Ursula, she is too disdainful.

URSULA But are you sure that Benedick loves Beatrice so much?

HERO So says the prince and Claudio.

URSULA And did they ask you to tell her of it, madam?

HERO They asked me to acquaint her of it, but I persuaded them, if they loved Benedick, to wish him overcome his love and never let Beatrice know it.

URSULA Why did you so? Doesn't the gentleman deserve such a good wife as Beatrice?

HERO O god of love! I know he deserves as much as may be given to a man, but Nature never made a woman's heart of prouder stuff than that of Beatrice. Disdain and scorn sparkle in her eyes, mocking what they look

at, and her wit values itself so highly that all other things seem to her weak: she can love no one but herself.

URSULA Sure, I think so too, and therefore certainly she should not know about his love, because she will make fun of him.

HERO Why, you speak the truth. I have yet saw a man, how wise, how noble, or young, but she would dispraise him. She turns every man the wrong side out and sees no merits.

URSULA Sure, sure, such disdain is bad.

HERO Yes, but who would dare to tell her this? If I spoke she would mock me into air. O, she would laugh me out of myself, press me to death with wit. Therefore let Benedick die from love. It would be better than die from mockery.

URSULA Yet tell her of it. Hear what she will say.

HERO No, I'd rather go to Benedick and recommend him to fight against his passion. And, truly, I'll make some honest lies to stain my cousin with.

URSULA O, don't do your cousin wrong. Having such a swift and excellent a wit as she is prized to have she is unlikely to refuse such a rare gentleman as Signor Benedick.

HERO He is the only worthy man in Italy, except my dear Claudio. He has an excellent reputation.

URSULA His reputation is earned. When are you married, madam?

HERO Why, tomorrow. Come, go in: I'll show you some dresses and have your advice, which is the best to wear tomorrow.

URSULA (*Aside*) We have caught her, madam.

HERO (*Aside*) If it proves so, then loving goes by haps: some Cupid kills with arrows, some with traps.

Exit HERO and URSULA

BEATRICE (*Coming forward*) What fire is in my ears? Can this be true? Am I blamed for pride and scorn so much? Farewell, contempt! And maiden pride, adieu! There's no glory in such scorn. Love on, Benedick. I will reward you with my love. If you love me, I shall be happy to marry you. Others say you deserve it, and I believe my heart.

Exit

Scene II

A room in LEONATO's house. Enter DON PEDRO, CLAUDIO, BENEDICK, and LEONATO

DON PEDRO I'll stay here until you are married, and then I go to Aragon.

CLAUDIO I'll accompany you, my lord, if you give your permission.

DON PEDRO No, that would be as bad for your marriage as to show a child his new coat and forbid him to wear it. I will ask only Benedick for his company; for, from the top of his head to the sole of his foot, he is all merriment: he has a heart as sound as a bell and his tongue is the **clapper**, for what his heart thinks his tongue says.

BENEDICK No, I am not as I was.

LEONATO I agree. I think you are sadder.

CLAUDIO I hope he is in love.

DON PEDRO There's no true drop of blood in him, to be truly touched with love: if he is sad, it means that he needs money.

BENEDICK I have a toothache.

DON PEDRO Pull it out.

BENEDICK Hang it!

DON PEDRO What! Sigh for the toothache?

CLAUDIO Yet I say, he is in love.

DON PEDRO There is no appearance of love in him, unless it is love for strange costumes; as, to be a Dutchman today, a Frenchman tomorrow, or in the shape of two countries at once, as, a German from the waist downward, and a Spaniard from the hip upward.

CLAUDIO If he is not in love with some woman, **then there is no believing old signs:** he brushes his hat every mornings. What can that mean?

DON PEDRO Has anyone seen him at the barber's?

CLAUDIO No, but the barber's man has been seen with him, and he's lost his beard.

LEONATO Indeed, he looks younger than he did, by the loss of a beard.

DON PEDRO And he smells of perfume too.

CLAUDIO That's as much as to say, the sweet youth's in love.

DON PEDRO The greatest sign of it is his melancholy.

CLAUDIO And when did he ever wash his face?

DON PEDRO Indeed, that tells a heavy tale for him: he is in love.

CLAUDIO I want to know who loves him.

DON PEDRO I would like to know it too. I bet that is one who does not know him.

CLAUDIO I think she knows his bad character; and, in spite of all, dies for him.

DON PEDRO She shall be buried with her face upwards.

BENEDICK Yet this is no remedy for the toothache. Old signor, have a walk with me. I need to tell you eight or nine wise words, which these jokers must not hear.

Exit BENEDICK and LEONATO

DON PEDRO I swear, he wants to talk to him about Beatrice.

CLAUDIO Even more so. Hero and Margaret have by now played their parts with Beatrice; and then the two bears will not bite one another when they meet.

Enter DON JOHN

DON JOHN My lord and brother, God save you!

DON PEDRO Good evening, brother.

DON JOHN If you have time, I would like to speak with you.

DON PEDRO In private?

DON JOHN If it pleases you. Yet Count Claudio may hear, for what I would speak of concerns him.

DON PEDRO What's the matter?

DON JOHN (*To CLAUDIO*) Do you mean to be married tomorrow, my lord?

DON PEDRO You know he does.

DON JOHN I am not sure that he will, when he knows what I know.

CLAUDIO If there is any obstacle, please let me know it.

DON JOHN You may think I don't love you. Judge me by that I will show you. For my brother, I think, he loves you, and has helped with good intentions to arrange your wedding — unfortunately it was not right.

DON PEDRO Why, what's the matter?

DON JOHN I came here to tell you that the lady is disloyal.

CLAUDIO Who, Hero?

DON PEDRO Even she; Leonato's Hero, your Hero, every man's Hero.

CLAUDIO Disloyal?

DON JOHN The word is too good to describe her wickedness; I could say she were worse. Do not wonder at my words until you have enough proof. Come with me tonight, you shall see her window entered, even the night before her wedding-day. If you love her then, marry her tomorrow; but it would be best for your honour to change your mind.

CLAUDIO May this be so?

DON PEDRO I doubt it.

DON JOHN If you dare not trust your eyes, deny what you know. If you follow me, I shall show you enough, and when you have seen more and heard more, proceed accordingly.

CLAUDIO If I see anything tonight why I should not marry her tomorrow in the church, where I should take her to wife, there I will shame her.

DON PEDRO And, as I assisted you to obtain her, I will join with you to disgrace her.

DON JOHN I will say no more about her till you are my witnesses. Wait until midnight, and you'll see everything with your own eyes.

DON PEDRO O day unhappily turned!

CLAUDIO O mischief thwarting!

DON JOHN O disgrace well prevented! So you will say when you have seen the rest.

Exit

Scene III

A street. Enter DOGBERRY and VERGES with the Watch

DOGBERRY Are you good men and true?

VERGES Yes, or else they would suffer **salvation**, body and soul.

DOGBERRY No, that would be a punishment too good for them, being chosen for the prince's watch.

VERGES Well, give them the order, neighbour Dogberry.

DOGBERRY First, who do you think is the most **desertless** man to be constable?

FIRST WATCHMAN Hugh Oatcake, sir, or George Seacoal; for they can write and read.

DOGBERRY Come here, neighbour Seacoal. God has blessed you with a good name. To be a good-looking man is the gift of fortune; but to write and read comes by nature.

SECOND WATCHMAN Both which, master constable, —

DOGBERRY You have. I knew it would be your answer. Well, for your favour, sir, give God thanks, and make no boast of it. You are thought here to be the most **senseless** and suitable man for the constable of the watch; therefore take the lantern. This is your duty: you shall arrest all **vagrant** men; you are to stop any man, in the prince's name.

SECOND WATCHMAN And if he will not stand?

DOGBERRY Why, then, take no notice of him, but let him go, and immediately call the rest of the watch together and thank God you have got rid of a **knave**.

VERGES If he will not stand when he is ordered, he is none of the prince's subjects.

DOGBERRY True, and you should deal only with prince's subjects. You should also make no noise in the streets; for, for the watch to talk is most **tolerable**.

WATCHMAN We will rather sleep than talk. We know what the watch should do.

DOGBERRY Why, you speak like an experienced and most quiet watchman; for I cannot see how sleeping should offend. Only take care that your **bills** are not stolen.

Well, you are to call at all the **alehouses**, and order those that are drunk to go to bed.

WATCHMAN And if they will not?

DOGBERRY Why, then, leave them alone till they are sober. If they don't give you then a better answer, you may say they are not the men you took them for.

WATCHMAN Well, sir.

DOGBERRY If you meet a thief, you may suspect him to be no true man; and, for such kind of men, the less you deal with them, the more is your honesty.

WATCHMAN If we know him to be a thief, shall we arrest him?

DOGBERRY Truly, you may; but I think that most peaceable way for you, if you do take a thief, is to let him show himself what he is and steal out of your company.

VERGES You have been always called a merciful man, partner.

DOGBERRY Truly, I would not hang a dog by my will, much less a man who has any honesty in him.

VERGES If you hear a child cry in the night, you must call the nurse and order her to quiet it.

WATCHMAN And if the nurse is asleep and cannot hear us?

DOGBERRY Why, then, go in peace, and let the child wake her with crying.

VERGES It is very true.

DOGBERRY That is all. — You, constable, are to present the prince's own person. If you meet the prince in the night, you may stop him.

VERGES No, I think he cannot.

DOGBERRY Five shillings to one on it, with any man that knows the laws, he may stop him: but only if the prince is willing; for, indeed, the watch ought to

offend no man; and it is an **offence** to stop a man against his will.

VERGES I think so too.

DOGBERRY Ha, ha, ha! Well, masters, good night. If there is any matter of great importance, call me up. (*To Verges*) Come, neighbour.

WATCHMAN Well, masters, we know our duties. Let us go sit here upon the church bench till two, and then all go to bed.

DOGBERRY One word more, honest neighbours. I pray you watch about Signor Leonato's door. With the wedding there tomorrow, there will be much activity tonight.

Exit DOGBERRY and VERGES. Enter BORACHIO and CONRADE

BORACHIO What, Conrade!

WATCHMAN (*Aside*) Peace, don't stir.

BORACHIO Conrade, I say!

CONRADE Here, man; I am at your elbow.

BORACHIO Stand close, then, under this roof, for it drizzles rain; and I will, like a true drunkard, tell you everything.

WATCHMAN (*Aside*) Some treason, masters. Yet stand close.

BORACHIO Therefore know I have got from Don John a thousand ducats.

CONRADE Is it possible that any villainy should be so dear?

BORACHIO You should ask if it were possible any villainy should be so rich; for when rich villains need something from poor ones, poor ones may ask any price they want.

CONRADE I wonder at it.

BORACHIO That shows you have no experience.

WATCHMAN (*Aside*) I know this man. He has been a thief these seven years. He goes like a gentleman. I remember his name.

BORACHIO Did you hear somebody?

CONRADE No, it was the rain.

BORACHIO Well, know that I have tonight courted Margaret, the Lady Hero's gentlewoman, by the name of Hero. She leans out at her mistress's room-window, tells me a thousand times good night. — No, I should first tell you how the prince, Claudio and my master, placed in the garden by my master Don John, saw two lovers meet.

CONRADE Did they think Margaret was Hero?

BORACHIO Two of them did, the prince and Claudio; but the devil my master knew she was Margaret. Partly by his words, partly by the dark night, which deceived them, but mainly by my villany, which confirmed any lie that Don John had made, away went Claudio enraged. He swore he would meet her the next morning at the church, and there, before the family and all the guests, shame her with what he saw tonight before and send her home again without a husband.

FIRST WATCHMAN In the prince's name, stand!

SECOND WATCHMAN Call up the right master constable. We have here discovered the most dangerous crime that was ever known in the commonwealth.

FIRST WATCHMAN And I know one of them.

CONRADE Masters, masters, —

FIRST WATCHMAN Don't speak. Go with us.

CONRADE Come, we'll obey you.

Exit

Scene IV

HERO's room. Enter HERO, MARGARET, and URSULA

HERO Good Ursula, wake my cousin Beatrice, and ask her to get up.

URSULA I will, lady.

HERO And tell her to come here.

URSULA Well.

Exit

MARGARET I think your other collar will be better.

HERO No, good Meg, I'll wear this.

MARGARET I'm afraid it is not so good, and I am sure your cousin will say so.

HERO My cousin's a fool, and you are another. I'll wear none but this. God give me joy to wear it, for my heart is very heavy.

MARGARET Here comes Lady Beatrice.

Enter BEATRICE

HERO Good morning, cousin.

BEATRICE Good morning, sweet Hero. It is almost five o'clock, cousin. It is time you were ready. To tell the truth, I am exceedingly ill.

HERO The count's sent me these gloves. They smell of an excellent perfume.

BEATRICE **My nose is stuffed up**, cousin. I cannot smell. And I am sick.

MARGARET Get you some of distilled *carduus benedictus* and lay it to your heart: it is the only thing for faintness.

BEATRICE *Benedictus!* Why *benedictus*? Is there some moral in this benedictus?

MARGARET Moral! No, I have no moral meaning. I meant plain thistle. You may think perhaps that I think you are in love. No, I am not such a fool to think that you are in love or that you will be in love or that you can be in love. Yet Benedick was such another, and now he has become a man. He swore he would never marry, and yet now he is in love. I don't know how you may have changed, but I think you look with your eyes as other women do.

BEATRICE What pace is this that your tongue keeps?

MARGARET Not a false gallop.

Re-enter URSULA

URSULA (*To Hero*) Madam, the prince, the count, Signor Benedick, Don John, and all the gentlemen of the town have come to fetch you to church.

HERO Help me to dress, good cousin, good Meg, good Ursula.

Exit

Scene V

Another room in LEONATO's house. Enter LEONATO, with DOGBERRY and VERGES

LEONATO How can I help you, honest neighbour?

DOGBERRY Sir, I would like to discuss with you that concerns you closely.

LEONATO Please be brief, for you see it is a busy time with me.

DOGBERRY This it is, sir.

VERGES Yes, in truth it is, sir.

LEONATO What is it, my good friends?

DOGBERRY Goodman Verges, sir, speaks a little off the point — he's an old man, sir, and his wits are not so **blunt** as, God help, I would desire they were; but, in faith, he's honest as the skin between his brows.

VERGES Yes, I thank God I am as honest as any man living that is an old man and no honester than I.

LEONATO Neighbours, you are boring.

DOGBERRY It pleases your worship to say so, but we are the duke's officers; but truly, for my own part, if I were as boring as a king, I could find it in my heart to give it all to your worship.

LEONATO I would like to know what you have to say.

VERGES Sir, our watch tonight has taken a couple of the worst knaves in Messina.

DOGBERRY A good old man, sir; he will be talking: as they say, when the age is in, the wit is out: God help us! It is a world to see. Well said, neighbour Verges. When two men ride a horse, one must sit behind. An honest soul, in faith, sir, good neighbour!

LEONATO I must leave you.

DOGBERRY One word, sir: our watch, sir, have indeed caught two suspicious persons, and we would have them this morning examined before your worship.

LEONATO Take their examination yourself and bring it me. I am now in great haste, as you may see.

DOGBERRY It shall be enough.

LEONATO Drink some wine before you go. Farewell.

Enter a MESSENGER

MESSENGER My lord, they are waiting for you to give your daughter to her husband.

LEONATO I am ready.

Exit LEONATO and MESSENGER

DOGBERRY Go, good partner, to neighbour Seacoal. Ask him to bring his pen and ink to the jail. We must examine these men.

VERGES And we must do it wisely.

DOGBERRY We will spare no wit, I assure you. Meet me at the jail.

Exit

Helpful Words & Notes

treacherous bait — коварная приманка

disdainful a — высокомерный

clapper n — язык колокола

Hang it! — К черту его!

then there is no believing old signs — так после этого нельзя верить старым приметам

O mischief thwarting! — Какое ужасное злополучие!

Watch n — *зд.* стража из числа горожан; *v* — караулить, сторожить

salvation n — *рел.* спасение; здесь и далее полицейский употребляет слова неправильно; в данном случае имеется в виду слово *damnation* — погибель, проклятие, муки

desertless — имеется в виду *deserving*

senseless — имеется в виду *sensible*

vagrant a — *зд.* праздношатающийся

knave n — негодяй, мошенник

tolerable — имеется в виду *intolerable*

bills n pl — алебарды

alehouses = pubs

offence n — проступок, преступление

My nose is stuffed up — У меня нос заложило
carduus benedictus — *лат.* чертополох лечебный; разновидность чертополоха (thistle); считалось, что он помогает при сердечных заболеваниях

blunt — имеется в виду *sharp*

Activities

1 Answer the questions.

- 1) What makes Beatrice come to the garden?
- 2) What kind of trick do Hero and Ursula play on Beatrice?
- 3) Where does Beatrice hide?
- 4) Who told Hero that Benedick was in love with Beatrice?
- 5) Why does Hero say it is useless to mention Beatrice's defects of character to her?
- 6) What advice does Hero intend to give to Benedick?
- 7) Which faults does Beatrice willingly give up after Hero and Ursula leave?
- 8) What changes do Don Pedro and Claudio notice in Benedick?
- 9) Why does Benedick take Leonato aside?
- 10) What does Don John tell Don Pedro and Claudio?
- 11) Where does he invite them at midnight?
- 12) How does Don John's accusation change the mood of Don Pedro and Claudio?
- 13) What can you say about Dogberry?
- 14) What orders does he give to the watch?
- 15) What do the watch prepare to do after Dogberry and Verges leave?

- 16) What conversation do the watch overhear?
- 17) What did Claudio swear to do and why?
- 18) What is Hero's mood before the wedding ceremony?
- 19) What are the symptoms of Beatrice's illness?
- 20) What medicine does Margaret recommend?
- 21) Who visits Leonato in the morning?
- 22) Why doesn't Leonato listen to them carefully?
- 23) What is his response when he hears about two suspicious persons?
- 24) What instructions does Dogberry give to Verges?

2 Say whether the statement is true or false. If it is false, give the right answer.

- 1) Beatrice overhears the talk between Hero and Ursula while she is walking in the garden.
- 2) Benedick claims to have a headache.
- 3) Don John invites Don Pedro and Claudio to go with him to witness Hero's unfaithfulness.
- 4) The watchmen are supposed to order drunkards to go home and catch thieves.
- 5) Margaret suggests to Beatrice that she should stay home.

3 Agree or disagree.

- 1) The friends of Benedick and Beatrice know them well.
- 2) Benedick and Beatrice realize that they already love each other.
- 3) Dogberry and Verges take their jobs very seriously.
- 4) Hero has a foreboding (плохое предчувствие) of a disaster.

- 5) Dogberry and Verges are so stupid that they don't realize how important it is to hear Borachio and Conrade out now.

4 Put the sentences in the right order.

- 1) The watch arrest Borachio and Conrade.
- 2) Don John tells Don Pedro and Claudio of Hero's supposed disloyalty.
- 3) Margaret lures (заманивает) Beatrice into the garden.
- 4) Leonato orders Dogberry and Verges to question the criminals themselves and tell him about it later.
- 5) Hero sends Ursula to wake up Beatrice.
- 6) Benedick invites Leonato to walk aside with him.
- 7) The watchmen gather together to discuss their duties for the night.
- 8) Beatrice resolves to reward Benedick's love.
- 9) Hero and Ursula talk about Benedick's love to Beatrice.

5 What do you think?

- 1) What makes Beatrice change her attitude towards Benedick? What can you say of these suggestions:
 - She is flattered to hear that her supposed enemy is in fact dying from love to her.
 - Her pride is wounded when she hears people say she's heartless.
 - She is not heartless enough to make him suffer.
 - She realizes that Benedick is a man she already loves.

- 2) Why do you think Claudio is so quick to accept Don John words of Hero's unfaithfulness and ready to humiliate Hero? Is he jealous, suspicious, hot-tempered, too young or cruel? Give your ideas.
- 3) What do you think makes Margaret to take part in the deception? What shows that she enjoyed it?



ACT IV

Scene I

A church. Enter DON PEDRO, DON JOHN, LEONATO, FRIAR FRANCIS, CLAUDIO, BENEDICK, HERO, BEATRICE, and Attendants

LEONATO Come, Friar Francis, be brief. Keep to the plain form of marriage, and you can explain them their duties later.

FRIAR FRANCIS *(To CLAUDIO)* Have you come here, my lord, to marry this lady?

CLAUDIO No.

LEONATO He has come to be married to her, friar. It's up to you to marry her.

FRIAR FRANCIS (*To HERO*) Lady, have you come here to be married to this count?

HERO I have.

FRIAR FRANCIS If either of you know any obstacle why you should not be joined in marriage, I charge you on your souls to say.

CLAUDIO Do you know any, Hero?

HERO None, my lord.

FRIAR FRANCIS Do you know any, count?

LEONATO I dare make his answer, none.

CLAUDIO O, what men dare do! What men may do! What men daily do, not knowing what they do!

BENEDICK How now! Exclamations? Why not then use some of laughing, as 'ah, ha, he!'

CLAUDIO Stand aside, friar. (*To LEONATO*) Father, will you give me your daughter with free soul?

LEONATO As freely, son, as God gave her to me.

CLAUDIO And what have I to give you in return for this rich and precious gift?

DON PEDRO Nothing, unless you give her back again.

CLAUDIO Sweet prince, you teach me noble thankfulness. There, Leonato, take her back again. Don't give this rotten orange to your friend. She only looks honest and innocent. O, what a show of truth can cover the cunning sin! Is not that **blush** a modest evidence of simple virtue? Would you not swear, all you that see her, that she were a **maid**? But she is none: **she knows the heat of a luxurious bed**. Her blush is guiltiness, not modesty.

LEONATO What do you mean, my lord?

CLAUDIO Not to be married, not to unite my soul to a woman of low morals.

LEONATO My dear lord, if you, in your own proof, have overcome the resistance of her youth and taken her virginity, —

CLAUDIO I know what you would say. If I have known her, you will say she embraced me as a husband, and that would be no real sin. No, Leonato, I never tempted her with sweet words and treated her with sincerity and brotherly love.

HERO And did I seem otherwise to you?

CLAUDIO Seeming! You seem to me as **Diana**, as pure a flower before it opens; but you are more immoderate in your blood than Venus, or animals that **rage in savage sensuality**.

HERO Is my lord well, that he speaks so strangely?

LEONATO Sweet prince, why do you not speak?

DON PEDRO What should I say? I stand dishonoured that I have tried to link my dear friend to an unworthy woman.

LEONATO Have these things been said, or am I dreaming?

DON JOHN Sir, they are have been said, and these things are true.

BENEDICK This does not look like a wedding.

HERO True! O God!

CLAUDIO Leonato, do I stand here? Is this the prince? Is this the prince's brother? Is this face Hero's? Are our eyes our own?

LEONATO All this is so: but what of this, my lord?

CLAUDIO Let me ask your daughter one question; and, by that fatherly and kindly power that you have in her, tell her answer truly.

LEONATO (*To HERO*) I order you to do so, as you are my child.

HERO O, God defend me! What kind of interrogation do you call this?

CLAUDIO To make you answer truly to your name.
HERO Is it not Hero? Who can reproach that name?
CLAUDIO Hero herself can dishonour Hero. What man was that talked with you last night out at your window between twelve and one? Now, if you are a maid, answer to this.
HERO I talked with no man at that hour, my lord.
DON PEDRO Why, then are you no maiden. Leonato, I am sorry you must hear. Upon my honour, I myself, my brother and this unhappy count saw her, heard her, at that hour last night talk with a man at her window, who has indeed, like a villain, confessed to having had in secret **encounters** with her thousand times before.
DON JOHN Shame! Their words are not to be named, my lord, not to be spoken of. Pretty lady, I am sorry for your misconduct.
CLAUDIO O Hero, what a Hero you would have been, if your thoughts and heart had been as pretty as your face! Farewell, unfaithful Hero! I'll lock up all the gates of love to turn all beauty into thoughts of harm.
LEONATO Has any man a dagger here to point at me?

HERO faints

BEATRICE Why, cousin! Why do you fall?
DON JOHN Come, let us go. **These things, come thus to light, have smothered her spirits up.**

Exit DON PEDRO, DON JOHN, and CLAUDIO

BENEDICK How is the lady?
BEATRICE Dead, I think. Help, uncle! Hero! Why, Hero! Uncle! Signor Benedick! Friar!
LEONATO O Fate! Don't take away your heavy hand. Death is the fairest cover for her shame that may be wished for.

BEATRICE How now, cousin Hero!
FRIAR FRANCIS Calm down, lady.
LEONATO Are you alive?
FRIAR FRANCIS Yes, why shouldn't she be?
LEONATO Why? Doesn't every earthly thing cry shame upon her? Could she here deny the story that is printed in her blood? Do not live, Hero; do not open your eyes. I thought that if your spirits were stronger than your shame and if you did not quickly die, I would take your life myself. Why had I one daughter? Why were you lovely in my eyes? I loved and praised you. Oh, she has fallen into a pit of ink, that the wide sea has too few drops to wash her clean again!
BENEDICK Sir, sir, be patient. For my part, I am greatly surprised and don't know what to say.
BEATRICE Oh, on my soul, **my cousin is slandered!**
BENEDICK Lady, did you share the room last night?
BEATRICE No, truly not; although, until last night, I shared the room with her for a year.
LEONATO Confirmed, confirmed! Would the two princes lie, and Claudio lie, who loved her so, that, speaking of her unfaithfulness, washed it with tears? Leave her! Let her die.
FRIAR FRANCIS Hear me a little. I observed the lady and noticed a thousand blushes appear on her face, a thousand innocent shames in angel whiteness beat away those blushes, and in her eye I saw a fire to burn the errors that these princes hold against her maiden truth. Call me a fool, don't trust my observations, don't trust my age and my **reverence**, if this sweet lady does not lie guiltless here under some terrible error.
LEONATO Friar, it cannot be. She does not deny her sins. Why are you trying to cover with excuse that which is absolutely clear?

FRIAR FRANCIS Lady, what man is he you are accused of seeing?

HERO They that accuse me know; I know none. O my father, prove that any man talked with me last night, and then hate me, torture me to death!

FRIAR FRANCIS The princes seem strangely mistaken.

BENEDICK Two of them are truly honourable, and if their wisdom has been misled, it must have been done by John the bastard, who loves villanies.

LEONATO I don't know. If they speak the truth of her, these hands will tear her. If they wrong her honour, the proudest of them shall hear of it. Time has not yet dried up my blood, nor age has eaten up my mind, nor fortune has exhausted my means, nor my bad life has left me with no friends, that I am not able to settle with them.

FRIAR FRANCIS Pause a while, listen to my advice. The princes left your daughter here for dead. Let her be secretly kept in for a while. Declare that she is dead indeed and do all **rites of a burial**.

LEONATO What shall become of this? What will this do?

FRIAR FRANCIS This will change slander to remorse. She dying, on the instant that she was accused, shall be pitied and excused. It so happens that what we have we don't prize, but when we lose it, we find the virtue that possession would not show us while it was ours. So when Claudio hears that she died upon his words, the idea of her life shall sweetly creep into his study of imagination. She will seem to him more beautiful, than when she lived indeed. Then he shall mourn, if he ever loved her, and wish he had not so accused her, though he thought his accusation true. The news of the lady's death will also put a stop to the talk of her disgrace. If things don't go well, you

may hide her in a convent, out of all eyes, tongues, minds and injuries, as is best for her wounded reputation.

BENEDICK Signor Leonato, let the Friar advise you, and though you know my love for the prince and Claudio, yet, by my honour, I will deal in this secretly and justly.

LEONATO My grief is so great that I am ready for anything.

FRIAR FRANCIS It is a wise decision, for strange wounds need strange cure. (*To HERO*) Come, lady, die to live. Perhaps this wedding-day has only been postponed. Have patience and endure.

Exit all but BENEDICK and BEATRICE

BENEDICK Lady Beatrice, have you wept all this time?

BEATRICE Yes, and I will weep longer.

BENEDICK I don't desire that.

BEATRICE You have no reason; I do it freely.

BENEDICK Surely I believe your fair cousin has been wronged.

BEATRICE Ah, how much I would reward the man who would **right** her!

BENEDICK Is there any way to show such friendship?

BEATRICE A very simple way, but no such friend.

BENEDICK May a man do it?

BEATRICE It is a man's duty, but not yours.

BENEDICK I love nothing in the world so well as you. Is that not strange?

BEATRICE As strange as the thing I don't know. It would be as possible for me to say I loved nothing so well as you, but don't believe me. And yet I don't lie. I confess nothing, nor I deny anything. I am sorry for my cousin.

BENEDICK By my sword, Beatrice, you love me.

BEATRICE Don't swear, and eat it.

BENEDICK I will swear by it that you love me, and I will make him eat it that says I don't love you.

BEATRICE Will you not eat your words?

BENEDICK Not for the world. I insist I love you.

BEATRICE Why, then, God forgive me!

BENEDICK For what, sweet Beatrice?

BEATRICE I was about to swear that I loved you.

BENEDICK And do it with all your heart.

BEATRICE I love you with so much of my heart that none is left to swear with.

BENEDICK Come, tell me to do anything for you.

BEATRICE Kill Claudio.

BENEDICK Ha! Not for the wide world.

BEATRICE You kill me to deny it. Farewell.

BENEDICK Wait, sweet Beatrice.

BEATRICE I am gone, though I am here. There is no love in you. No, I pray you, let me go.

BENEDICK Beatrice, —

BEATRICE In faith, I will go.

BENEDICK We'll be friends first.

BEATRICE It is easier for you to be friends with me than fight with my enemy.

BENEDICK Is Claudio your enemy?

BEATRICE Has he not slandered, scorned, dishonoured my cousin? O if only I were a man! I would eat his heart in the market place.

BENEDICK Listen to me, Beatrice, —

BEATRICE Talk with a man out at a window! What a story!

BENEDICK But, Beatrice, —

BEATRICE Sweet Hero! She has been wronged, slandered, dishonoured.

BENEDICK Beat —

BEATRICE Princes and counts! Surely, a testimony of the princes, a sweet gallant count! O of only I were

a man for his sake! Or if I had any friend that would be a man for my sake! But manhood has melted into courtesies, courage into compliments, and men have only turned into tongues. A man is now as brave as Hercules that only tells a lie and swears it.

BENEDICK Wait, good Beatrice. By this hand, I love you.

BEATRICE Use it for my love some other way than swearing by it.

BENEDICK Do you think in your soul the Count Claudio has wronged Hero?

BEATRICE Yes, as sure as I have a thought or a soul.

BENEDICK Enough, I am engaged. I will challenge him. I will kiss your hand, and so I leave you. By this hand, Claudio shall pay dearly. As you hear of me, think of me. Go, comfort your cousin. I must say she is dead. And so, farewell.

Exit

Scene II

A prison. Enter DOGBERRY, VERGES, and Sexton; and the Watch, with CONRADE and BORACHIO

DOGBERRY Is everyone present?

VERGES O, a stool and a cushion for the sexton.

SEXTON Who are the offenders that are to be examined? Let them come before master constable.

DOGBERRY Yes, let them come before me. What is your name, friend?

BORACHIO Borachio.

DOGBERRY Please, write down 'Borachio'. Yours, **sirrah**?

CONRADE I am a gentleman, sir, and my name is Conrade.

DOGBERRY Write down 'master gentleman Conrade'. Masters, do you **serve** God?

CONRADE BORACHIO Yes, sir, we hope.

DOGBERRY Write down, that they hope they serve God: and write God first; for God should go before such villains! Masters, it has been proved already that you are little better than knaves; and it will be thought so shortly. How do you answer for yourselves?

CONRADE Sir, we say we have none.

DOGBERRY A marvellous witty fellow, I assure you: but I will deal with him. Come here, sirrah. A word in your ear. I say to you, it is thought that you are knaves.

BORACHIO Sir, I say to you we are not.

DOGBERRY Well, stand aside. Before God, they are both in it. Have you written down that they are not?

SEXTON Master constable, this is not the way to examine. You must call forth the watch that are their accusers.

DOGBERRY Yes, that's the best way. Let the watch come forth. Masters, in the prince's name, accuse these men.

FIRST WATCHMAN This man said, sir, that Don John, the prince's brother, was a villain.

DOGBERRY Write down 'Prince John a villain'. Why, this is **perjury** to call a prince's brother villain.

BORACHIO Master constable, —

DOGBERRY Peace, fellow. I do not like your look.

SEXTON What else did you hear him say?

SECOND WATCHMAN That he had received a thousand ducats from Don John for accusing the Lady Hero wrongfully.

DOGBERRY Worst **burglary** as ever was committed.

VERGES Yes, that it is.

SEXTON What else, fellow?

FIRST WATCHMAN And Count Claudio, upon his words, decided to disgrace Hero before the whole assembly and not marry her.

DOGBERRY O villain! You will be condemned into everlasting **redemption** for this.

SEXTON What else?

WATCHMAN This is all.

SEXTON And this is more, masters, than you can deny. Prince John has this morning secretly stolen away. Hero was in this manner accused, in this very manner refused, and upon the grief of this suddenly died. Master constable, let these men be tied up and brought to Leonato's. I will go before and show him their examination.

Exit

DOGBERRY Come, let them be tied up.

VERGES Let them be in the hands —

CONRADE Off, **coxcomb!**

DOGBERRY God's my life, where's the sexton? Let him write down 'the prince's officer coxcomb'. Come, tie them up. You wicked knave!

CONRADE Away! You are an ass, you are an ass.

DOGBERRY Do you not **suspect** my place? Do you not suspect my years? O if only he were here to write me down an ass! But, masters, remember that I am an ass. Though it has not been written down, yet don't forget that I am an ass. No, you villain, I am a wise fellow, and, which is more, an officer, and, which is more, a householder, and, which is more, a man that knows the law, and a rich fellow that has two gowns and everything handsome about him. Take him away. O I wish I had been written down an ass!

Exit

Helpful Words & Notes

blush *n* — румянец, краска смущения

maid (или maiden) *n* — девушка

she knows the heat of a luxurious bed — ей знаком жар
ложа сладострастный

Diana ... Venus — Диана, или Артемида — богиня Луны, покровительница женского целомудрия; Венера, или Афродита — богиня любви и красоты

rage in savage sensuality — беснуются в животном сладострастие

encounters = meetings, dates

These things, come thus to light, have smothered her spirits up. — Разоблачение этих дел сразило дух ее.

my cousin is slandered — мою кузину оклеветали

reverence *n* — *зд.* сан

rites of a burial — похоронный обряд

right *v* — *зд.* оправдать

for his sake — *зд.* чтобы проучить его

sirrah *n* — *уст.* эй ты, как тебя там (*обращение к мужчине, выражающее презрение, неуважение; как правило, по отношению к человеку ниже по положению*)

serve = *зд.* believe (in)

perjury *n* — лжесвидетельство

burglary *n* — кража со взломом

redemption — имеется в виду *damnation*

coxcomb *n* — самодовольный болван

suspect — имеется в виду *respect*

Activities

1 Answer the questions.

1) What happens at the wedding ceremony?

- 2) Why does Claudio reject Hero?
- 3) What does Don Pedro call Hero?
- 4) How does Leonato react when his daughter is accused of misconduct?
- 5) Who is sure that Hero is innocent?
- 6) Did Beatrice sleep in Hero's room the night before?
- 7) Who is in Benedick's opinion the author of the slander?
- 8) What does Friar Francis suggest doing?
- 9) What makes Leonato go along with the plan?
- 10) What happens to Beatrice and Benedick when they are left alone together?
- 11) What does Beatrice ask Benedick to do?
- 12) Who examines the prisoners?
- 13) Who moves the examination?
- 14) What accusation does Dogberry whisper in Borachio's ear?
- 15) What does Dogberry think of the crime?
- 16) What do the watch say?
- 17) Who and how confirms the testimony of the watch?
- 18) Where does the sexton suggest doing with Borachio and Conrade?
- 19) What does Conrade call Dogberry?

2 Say whether the statement is true or false. If it is false, give the right answer.

- 1) Hero denies talking to a man the previous night and leaves the church in anger.
- 2) Benedick suspects John is behind the problem.
- 3) The news of Hero's death upon wrongful accusation has no effect on Dogberry.

3 Agree or disagree.

- 1) Claudio sees Hero's reactions of horror as the evidence of her guilt.
- 2) The Friar Francis suggests announcing Hero's death in order to change the slander to remorse by the guilty person and restore Claudio's love.
- 3) Benedick converts himself to Beatrice's way of thinking.
- 4) The trick that the friar plans plays upon human nature.

4 Put the sentences in the right order.

- 1) Hero faints.
- 2) Don John confirms Claudio's accusations.
- 3) Claudio, Don Pedro, and Don John leave the church without looking back.
- 4) Benedick agrees to challenge Claudio to a fight.
- 5) Claudio interrogates Hero about the man he saw at her window.
- 6) The sexton informs them that Don John has secretly stolen away and Hero has died.
- 7) Claudio rejects Hero as a woman of low morals.
- 8) Benedick and Beatrice declare their love to each other.
- 9) Borachio confesses that he received money from Don John for disgracing Hero.

5 What do you think?

- 1) Why do you think Claudio uses deliberately theatrical language to hurt Hero publicly? Does he want to inflict (причинить боль) as much pain as possible to Hero or to ruin Leonato's reputation? Why is he angry with Leonato?

2) Why do you think Leonato believes the testimony of the princes and is not able to believe his own daughter?

3) What makes Benedick promise Beatrice to challenge Claudio? What can you say about these suggestions?

- He is spurred (его побуждает) by his own conscience.
- He makes it for Beatrice's sake.
- He trusts Beatrice's judgement.



ACT V

Scene I

Before LEONATO'S house. Enter LEONATO and ANTONIO

ANTONIO If you go on like this, you will kill yourself.
And it is not wise to grieve against yourself.

LEONATO I pray you, don't give me advice, which falls into my ears as water in a sieve. Bring me a father that so loved his child, whose joy of her has been crushed like mine, and ask him to speak of patience,

and I will gather patience of him. But there is no such man, brother. Men can advise and speak comfort to that grief which they themselves don't feel; but, tasting it, their advice turns to passion. No, no, all men speak patience to those that suffer under the load of sorrow, but no man is so moral when he endures the same himself. Therefore give me no advice: my grief cries louder than advertisement.

ANTONIO Men are no different from children.

LEONATO I pray you, peace. I will be flesh and blood, for there was never yet a philosopher that could endure the toothache patiently, though they **in the style of gods made a push at chance and sufferance.**

ANTONIO Yet don't take all the harm upon yourself, make the offenders suffer too.

LEONATO There you are right: I will do so. My soul tells me Hero has been slandered, and Claudio shall know that; so shall the prince and all of them that have dishonoured her.

ANTONIO Here come the prince and Claudio hastily.

Enter DON PEDRO and CLAUDIO

DON PEDRO Good day, good day.

CLAUDIO Good day to both of you.

LEONATO My lords, —

DON PEDRO We have some haste, Leonato.

LEONATO Some haste, my lord! Well, farewell, my lord.

Are you so hasty now? Well, it doesn't matter now.

DON PEDRO Do not quarrel with us, good old man.

ANTONIO If he could right himself with quarreling, some of us here would be dead.

CLAUDIO Who wrongs him?

LEONATO You wrong me. — No, don't lay your hand upon your sword. I don't fear you.

CLAUDIO A curse on my hand, if it should give your age such cause of fear. In faith, I meant nothing by touching my sword.

LEONATO Tush, tush, man, don't never **fleer** and jest at me. I am neither a madman nor a fool to boast under privilege of age what I did being young, or what would do if I were not old. Know, Claudio, that you have wronged my innocent child and me that I am forced to challenge you to a duel. I say you have slandered my innocent child. Your slander has gone through and through her heart, and she lies buried with her ancestors. — Oh, in a tomb where never scandal slept, save this of hers, provoked by your villany!

CLAUDIO My villany?

LEONATO Yours, Claudio, yours, I say.

DON PEDRO What you say is not right, old man.

LEONATO My lord, my lord, I'll prove it on his body, if he dare, in spite of his youth and his active practice.

CLAUDIO Away! I will not fight with you.

LEONATO You won't put me off! You have killed my child. If you kill me, boy, you will kill a man.

ANTONIO He shall kill two of us, and men indeed. Come, follow me, boy. Come, sir boy, come, follow me: I'll whip you. I swear, as I am a gentleman, I will.

LEONATO Brother, —

ANTONIO God knows I loved my niece, and she is dead, slandered to death by villains. I know these boys. I know what they weigh, how they lie, and slander, and say half a dozen dangerous words to hurt their enemies; and this is all.

LEONATO Brother Antony, —

ANTONIO Don't interfere. Let me deal with it.

DON PEDRO Gentlemen, we shall not try your patience. My heart is sorry for your daughter's death. But, on my honour, she was charged with nothing but what was true and very full of proof.

LEONATO My lord, my lord, —

DON PEDRO I will not hear you.

LEONATO No? Come, brother, away! I will be heard.

ANTONIO And you will be, or some of us will pay for it.

Exit LEONATO and ANTONIO

DON PEDRO See, see; here comes the man we went to seek.

Enter BENEDICK

CLAUDIO Now, signor, what news?

BENEDICK Good day, my lord.

DON PEDRO Welcome, signor. You've almost missed a fight.

CLAUDIO We almost have had our two noses snapped off by two old men without teeth.

DON PEDRO Leonato and his brother. What do you think? If we had fought, I doubt we should have been too young for them.

BENEDICK In a false quarrel there is no true courage. I came to seek you both.

CLAUDIO We have been up and down to seek you; for we are in a melancholy mood and would like to have it beaten away. Will you use your wit?

BENEDICK It is in my **scabbard**. Shall I draw it?

DON PEDRO Do you wear your wit by your side?

CLAUDIO Never anyone did so, though very many have been beside their wit. Draw it, as we ask the minstrels; draw, to entertain us.

DON PEDRO As I am an honest man, he looks pale. Are you sick or angry?

CLAUDIO What, courage, man! If he is angry, he knows how to control himself.

BENEDICK Shall I speak a word in your ear?

CLAUDIO God bless me from a challenge!

BENEDICK (*Aside to CLAUDIO*) You are a villain. I'm not joking. I will prove it how you dare, with what you dare, and when you dare. Do me right, or I will declare your cowardice. You have killed a sweet lady, and her death will fall heavy on you. Let me hear from you.

CLAUDIO Well, I will meet you, so I may have a good dinner.

DON PEDRO What, a feast, a feast?

CLAUDIO In faith, I thank him. He has offered me a calf's head. Shall I not find a woodcock too?

BENEDICK Sir, your wit goes easily. Farewell, boy. You know my mind. I will leave you now to your gossip-like humour. You tell jokes as boasters use their blades, which God be thanked, don't hurt anyone. My lord, I thank you for your many courtesies, but I must leave you. Your brother the bastard has fled from Messina. You have between you have killed a sweet and innocent lady. For my **Lord Lackbeard** there, he and I shall meet: and, till then, peace be with him.

Exit

DON PEDRO He is serious.

CLAUDIO Very serious; and, I am sure, for the love of Beatrice.

DON PEDRO He has challenged you.

CLAUDIO Most sincerely.

DON PEDRO What a pretty thing man is when he dresses elegantly and leaves off his wit! But didn't he say that my brother has fled?

Enter DOGBERRY, VERGES, and the Watch, with CONRADE and BORACHIO

DOGBERRY (*To a prisoner*) Come, sir, the justice will calm you down. Once you are a hypocrite, you must be looked to.

DON PEDRO How now? Two of my brother's men tied up! And one is Borachio!

CLAUDIO Ask what is their offence, my lord.

DON PEDRO Officers, what offence have these men done?

DOGBERRY Sir, **they have committed false report**. Moreover, they have told lies; secondarily, they are slanderers; sixth and lastly, they have slandered a lady; thirdly, they have verified unjust things; and, to conclude, they are lying knaves.

DON PEDRO First, I ask you what they have done; thirdly, I ask you what's their offence; sixth and lastly, why they are under arrest; and, to conclude, what you have against them.

CLAUDIO Rightly reasoned, and there's one meaning well suited.

DON PEDRO Who have you offended, masters, that you are under arrest? This learned constable is too cunning to be understood. What's your offence?

BORACHIO Sweet prince, let me go no farther in my answer. Hear me, and let this count kill me. I have deceived even your very eyes. What your wisdom could not discover, these shallow fools have brought to light. Last night they overheard me confessing to this man how Don John your brother encouraged me to slander the Lady Hero, how you were brought into the garden and saw me court Margaret in Hero's clothes, how you disgraced her, when you should marry her. They have my villainy upon record; which I had rather seal with

my death than repeat to my shame. The lady is dead because of my and my master's false accusation; and, briefly, I desire nothing but the reward of a villain.

DON PEDRO (*To CLAUDIO*) Does this speech not run like iron through your blood?

CLAUDIO I have drunk poison while listening to him.

DON PEDRO But did my brother ask you to do this?

BORACHIO Yes, and paid me richly for it.

DON PEDRO He is made of treachery, and now he has fled upon this villany.

CLAUDIO Sweet Hero! Now your image appears as beautiful that I loved it first.

DOGBERRY By this time our sexton has reformed Signor Leonato of the matter. And, masters, do not forget to specify, when time and place are right, that I am an ass.

VERGES Here, here comes master Signor Leonato, and the Sexton too.

Re-enter LEONATO and ANTONIO, with the Sexton

LEONATO Which is the villain? Let me see his eyes, that, when I notice another man like him, I may avoid him. Which of these is he?

BORACHIO Look at me.

LEONATO Are you the slave that with your words killed my innocent child?

BORACHIO Yes, I alone.

LEONATO No, not so, villain, you slander yourself. Here stand a pair of honourable men, and a third has fled, that had a hand in it. I thank you, princes, for my daughter's death. Add it to your high and worthy deeds. It was bravely done, if you think of it.

CLAUDIO I don't know how to pray your patience, yet I must speak. Choose your revenge yourself. Name

a punishment your invention can impose upon my sin. Yet my only sin was in mistaking.

DON PEDRO I was mistaken too. To satisfy this good old man, I would also bend under any heavy weight that he'll put on me.

LEONATO I cannot tell you make my daughter live; that would be impossible. But, I pray you both, announce here in Messina that she died innocent, and if your love can invent a sad **epitaph**, sing it to her bones upon her tomb, and, sing it tonight. Tomorrow morning come to my house, and since you could not be my son-in-law, be yet my nephew. My brother has a daughter, almost the copy of my child that's dead. She alone is heir to both of us. Give her the right you should have given her cousin, and so dies my revenge.

CLAUDIO O noble sir, your over-kindness brings tears to my eyes! I accept your offer. Poor Claudio is forever at your service.

LEONATO Tomorrow then I will expect your coming. Tonight I take my leave. This villain will be brought face to face to Margaret, who I believe was involved in all this wrong, hired to do it by your brother.

BORACHIO No, by my soul, she was not. She did not know what she did when she spoke to me, but has always been just and virtuous in everything that I know of her.

DOGBERRY (*To LEONATO*) Moreover, sir, which indeed is not **under white and black**, the offender called me ass. I beg you, let it be remembered in his punishment.

LEONATO I thank you for your care and honest pains.

DOGBERRY Your worship speaks like a most thankful and respectful youth; and I praise God for you.

LEONATO There's for your pains. Leave your prisoners with me, and I thank you.

DOGBERRY I leave a knave with your worship, and I beg your worship to punish him for the example of others. God keep your worship! Come, neighbour.

Exit DOGBERRY and VERGES

LEONATO Until tomorrow morning, lords, farewell.

ANTONIO Farewell, my lords. We'll look for you tomorrow.

DON PEDRO We will not fail.

CLAUDIO Tonight I'll mourn with Hero.

LEONATO (*To the Watch*) Bring these fellows on. We'll talk with Margaret and find out how she got to know this fellow.

Exit, separately

Scene II

LEONATO's garden. Enter BENEDICK and MARGARET, meeting

BENEDICK Please, sweet Mistress Margaret, help me to compose a speech to Beatrice.

MARGARET Will you then write me a sonnet in praise of my beauty?

BENEDICK In such a high style, Margaret, that no man living shall **come over**; for, to tell the truth, you deserve it.

MARGARET To have no man come over me! Why, shall I always stay **below stairs**?

BENEDICK Your wit is as quick as the greyhound's mouth; it catches.

MARGARET And yours as blunt as your rapier, which hits but does not hurt.

BENEDICK A most manly wit, Margaret; it will not hurt a woman. And so I pray you, call Beatrice.

MARGARET Well, I will call Beatrice to you.

BENEDICK And therefore she will come.

Exit MARGARET

(Sings)

The god of love,

That sits above,

And knows me, and knows me,

How pitiful I deserve, —

I mean in singing. I cannot show love in rhyme. I have tried. I can find no rhyme to 'lady' but 'baby,' 'school' to 'fool.' No, I was not born under a rhyming planet.

Enter BEATRICE

Sweet Beatrice, would you come if I called you?

BEATRICE Yes, signor, and will leave when you ask me.

BENEDICK O, stay until then!

BEATRICE 'Then' has been said. Farewell now, and yet, before I go, let me know what I have come for; which is what has passed between you and Claudio.

BENEDICK Only **foul** words; and thereupon I will kiss you.

BEATRICE Foul words are nothing but foul wind, and foul wind is foul breath, and foul breath is unpleasant; therefore I will leave un-kissed.

BENEDICK Your wit is very strong, but I must tell you plainly that I have challenged Claudio, and either I will hear from him shortly, or I will call him a coward. And, I pray you now, tell me for which of my bad parts did you first fall in love with me?

BEATRICE For all of them together, that maintain such a state of evil that they will not admit any good part to mix with them. But for which of my good parts did you first suffer love for me?

BENEDICK Suffer love! A good epithet! I do suffer love indeed, for I love you against my will.

BEATRICE In spite of your heart, I think. Alas, poor heart! If you **spite** it for my sake, I will spite it for yours; for I will never love that which my friend hates.

BENEDICK You and I are too wise to **woo** peaceably.

BEATRICE Probably. There's not one wise man among twenty that will praise himself.

BENEDICK An old, an old instance, Beatrice, that lived in the time of good neighbours. If a man does not erect in this age his own tomb before he dies, he shall live no longer in monument than the bell rings and the widow weeps.

BEATRICE And how long is that?

BENEDICK Question. I think, an hour. Therefore is best for the wise, if Don Worm, his conscience, finds no arguments to the contrary, to declare his own virtues, as I do myself. But enough of praising myself, who, I myself will bear witness, is praiseworthy. And now tell me, how is your cousin?

BEATRICE Very ill.

BENEDICK And are you?

BEATRICE Very ill too.

BENEDICK Serve God, love me and get better. There I will leave you, for here comes one in haste.

Enter URSULA

URSULA Madam, you must come to your uncle. It has been proved my Lady Hero was falsely accused, the

prince and Claudio mistaken; and Don John is the author of all, and he has fled. Will you come now?

BEATRICE Will you come to hear this news, signor?

BENEDICK I will live in your heart, die in your lap, and be buried in your eyes; and moreover I will go with you to your uncle's.

Exit

Scene III

A church. Enter DON PEDRO, CLAUDIO, and three or four Attendants with torches

CLAUDIO Is this the tomb?

LORD It is, my lord.

CLAUDIO (*Reading out of a scroll*)

Done to death by slanderous tongues

Was the Hero that here lies:

Death, in **guerdon** of her wrongs,

Gives her fame which never dies.

So the life that died with shame

Lives in death with glorious fame.

Hang you there upon the tomb,

Praising her when I am dumb.

Now, music, sound, and sing your solemn hymn.

Attendants sing a hymn

CLAUDIO Now, good night to your bones! I will perform this ritual every year.

DON PEDRO Good-bye, masters. Put your torches out. Thanks to you all, and leave us. Farewell.

CLAUDIO Good-bye, masters. Go each your own way.

DON PEDRO Come, let us change clothes, and then we will go to Leonato's.

CLAUDIO I hope **Hymen** will be kinder to me this time.

Exit

Scene IV

A room in LEONATO's house. Enter LEONATO, ANTONIO, BENEDICK, BEATRICE, MARGARET, URSULA, FRIAR FRANCIS, and HERO

FRIAR FRANCIS Did I not tell you she was innocent?

LEONATO So are the prince and Claudio, who accused her mistakenly. But Margaret was in some fault for this, although against her will, as it appears.

ANTONIO Well, I am glad that everything has been sorted out so well.

BENEDICK And so am I, as I don't need to fight young Claudio.

LEONATO Well, daughter, and you ladies, go to your rooms, and when I send for you, come here wearing masks.

Exit Ladies

The prince and Claudio promised by this hour to visit me. You know your role, brother: you must be father to your brother's daughter and give her to young Claudio.

ANTONIO Which I will play my role.

BENEDICK Friar, I must ask for your help, I think.

FRIAR FRANCIS To do what, signor?

BENEDICK **To bind me or undo me;** one of them. Signor

Leonato, your niece regards me with a favourable eye.

LEONATO That eye my daughter lent her: it is most true.

BENEDICK And I pay her with an eye of love.

LEONATO I think you have had it from me, from Claudio and the prince. But what's your will?

BENEDICK Your answer, sir, is not clear to me. As for my will, my will is that you be with us today as we join in honourable marriage, in which, good friar, I ask your help.

LEONATO My heart is with your decision.

FRIAR FRANCIS And my help. Here come the prince and Claudio.

Enter DON PEDRO and CLAUDIO, and two or three courtiers

DON PEDRO Good morning to this fair assembly.

LEONATO Good morning, prince. Good morning, Claudio.

We have been waiting for you. Are you yet determined to marry my brother's daughter today?

CLAUDIO I would do it, even if she were an Ethiopian.

LEONATO Call her forth, brother. The friar's ready.

Exit ANTONIO and returns with the Ladies in masks

CLAUDIO Which is the lady I must take?

ANTONIO Here she is, and I give her to you.

CLAUDIO Why, then she's mine. Sweet, let me see your face.

LEONATO No, you shall not see her till you take her hand before this friar and swear to marry her.

CLAUDIO Give me your hand before this holy friar. I am your husband, if you take me.

HERO (*Unmasking*) And when I lived, I was your other wife. And when you loved, you were my other husband.

CLAUDIO Another Hero!

HERO You are right: one Hero died disgraced, but I live, and surely as I live, I am a maid.

DON PEDRO The former Hero! Hero that is dead!

LEONATO She was dead, my lord, while her slander lived.

FRIAR FRANCIS I can explain all this amazement. When the holy rites have been over, I'll tell you of fair Hero's death. Meantime let us go to the church.

BENEDICK Please wait, friar. Which is Beatrice?

BEATRICE (*Unmasking*) I answer to that name. What is your will?

BENEDICK Do you not love me?

BEATRICE Why, no more than reason.

BENEDICK Then your uncle and the prince and Claudio have been deceived. They swore you did.

BEATRICE Do you not love me?

BENEDICK Why, no more than reason.

BEATRICE Then my cousin Margaret and Ursula are much deceived; for they swore you did.

BENEDICK They swore that you were almost sick for me.

BEATRICE They swore that you were almost dead for me.

BENEDICK That's not true. Then you do not love me?

BEATRICE No, truly, but **in friendly recompense**.

LEONATO Come, niece, I am sure you love the gentleman.

CLAUDIO And I swear that he loves her, for here's a paper written in his hand, his own sonnet to Beatrice.

HERO And here's another written in my cousin's hand, stolen from her pocket, about her love to Benedick.

BENEDICK A miracle! Here are our own hands against our hearts. Come, I will take you, but I swear, I take you for pity.

BEATRICE I would not deny you, but I swear, I yield upon great persuasion and partly to save your life, for I was told you were sick.

BENEDICK Peace! I will stop your mouth.
(Kissing her)

DON PEDRO How are you, Benedick, an almost married man?

BENEDICK I'll tell you what, prince. Do you think I am afraid of a joke or an epigram? No. In brief, since I want to marry, I don't care what the world can say against it. Therefore never mock at me for what I have said against it, for man is a **giddy** thing, and this is my conclusion. For your part, Claudio, I planned to beat you, but as you are to be my relative, live and love my cousin.

CLAUDIO I had hoped you would have denied to marry Beatrice, so that I could have beaten you out of your single life to make you a **double-dealer**, which, no doubt, you will be, if my cousin does not keep an eye on you.

BENEDICK Come, come, we are friends. Let's have a dance before we are married, that we may lighten our own hearts and our wives' heels.

LEONATO We'll have dancing afterwards.

BENEDICK First, by my word. Therefore play, music. Prince, you look sad. Get yourself a wife.

Enter a MESSENGER

MESSENGER My lord, your brother John has been taken and brought with armed men back to Messina.

BENEDICK Do not think about him till tomorrow. I'll make up good punishment for him. Strike up, pipers.

Dance and exit

Helpful Words & Notes

in the style of gods made a push at chance and sufferance — подобно богам презирали рок и страдания

flee *v* — презрительно улыбаться, усмехаться

scabbard *n* — ножны

Lord Lackbeard — господин молокосос

they have committed false report — они сделали ложный донос
reformed — имеется в виду *informed*
epitaph *n* — эпитафия, надпись на надгробном памятнике
under white and black = written down
come over — *зд.* дотянуться, добраться
below stairs — помещение для прислуги
foul *a* — нечистый, бранный (*о словах*)
spite *v* — досаждать, делать назло
woo *v* — ухаживать, *зд.* любезничать
guerdon = reward
Hymen — Гименей; в античной мифологии бог брака
To bind me or undo me — Связать меня или развязать
in friendly recompense — в благодарность
giddy *a* — *зд.* изменчивый, непостоянный
double-dealer *n* — обманщик, лицемер

Activities

1 Answer the questions.

- 1) What Antonio's advice does not Leonato like and why?
- 2) What characters challenge Claudio?
- 3) How does Claudio explain Benedick's challenge?
- 4) What happens when Don Pedro and Claudio meet Borachio together with Dogberry and the watch?
- 5) What does Borachio say about his offence?
- 6) Does Leonato accept Borachio's claim to be solely responsible for Hero's death?
- 7) What does Claudio feel when he learns that he falsely accused Hero?

- 8) What do Claudio and Don Pedro say about their fault?
- 9) What punishment does Leonato invent for Claudio and Don Pedro?
- 10) Why does Benedick need Margaret's help?
- 11) What makes Benedick think that he was not made for rhyming?
- 12) Does Beatrice come when she is called by Benedick?
- 13) What does Benedick tell Beatrice about his meeting with Claudio?
- 14) What does Benedick say about his love to her?
- 15) Who is Don Worm?
- 16) Why can't Benedick and Beatrice woo peaceably?
- 17) What news does Ursula bring?
- 18) Who reads the epitaph to Hero in the church?
- 19) How often does Claudio promise to perform the rite at the tomb?
- 20) When does Benedick ask Leonato for Beatrice's hand?
- 21) Who is the masked bride?
- 22) What is Benedick's conclusion?
- 23) Who suggests dancing before the double wedding?
- 24) What news does the messenger bring?

2 Say whether the statement is true or false. If it is false, give the right answer.

- 1) Borachio repents (раскаивается) his villainy.
- 2) Margaret did not take part in the slander.
- 3) Claudio promises to marry the daughter of Leonato's old Ethiopian friend.
- 4) Benedick proposes to marry Beatrice on the way to the church.

3 Agree or disagree.

- 1) Don John fled from Messina to avoid the just anger of his brother.
- 2) Claudio's reaction to the news about Hero's false accusation mirrors what the wise friar predicted before.
- 3) Benedick's love for Beatrice motivates him to challenge his dearest friend to a fight to the death.

4 Put the sentences in the right order.

- 1) Benedick asks Leonato for his permission to marry his niece.
- 2) Borachio informs Don Pedro and Claudio of the slander.
- 3) Leonato angrily accuses Claudio and Don Pedro of slander and false accusation.
- 4) Claudio produces Benedick's love sonnet and Hero produces a sonnet written by Beatrice.
- 5) Claudio begs forgiveness of Leonato for the injury done to his daughter.
- 6) Claudio sadly reads and hangs a poem honouring Hero her in death.
- 7) Leonato directs his brother to play the father of the bride.
- 8) Antonio also offers to fight Claudio.
- 9) Leonato pays a reward to Dogberry.

5 What do you think?

- 1) What do you think about Leonato's anger at Claudio for ruining his daughter? Why do you think he is so overwhelmed with despair and pain?
- 2) Do Beatrice and Benedick realize that they were tricked into a belief of love, that did not exist

then? Do you think that their love will grow into a deep, mature relationship?

- 3) Do you think Hero loves Claudio? Will she be happy with Claudio? Is Claudio a good or a bad character?
- 4) What is your favourite character in this play? Why?

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