

THE CHANGELING

THOMAS MIDDLETON & WILLIAM ROWLEY

Directed by DECLAN DONNELLAN and Designed by NICK ORMEROD – 2006



Dramatis Personae

BEATRICE [Joanna]	daughter to Vermandero
DIAPHANTA	her waiting woman
ISABELLA	wife to Alibius
VERMANDERO	father to Beatrice
TOMAZO de Piracquo	a noble lord
ALONZO de Piracquo	his brother, suitor to Beatrice
ALSEMERO	a nobleman, afterwards married to Beatrice
JASPERINO	his friend
ALIBIUS	a jealous doctor
LOLLIO	his man
PEDRO	friend to Antonio
ANTONIO	the changeling
FRANCISCUS	the counterfeit madman
DEFLORES	servant to Vermandero

MADMEN

TWO SERVANTS to Alsemero
A SERVANT to Vermandero

The Scene: Alicant

NOTES

Highlighted links in the footnotes do work if you are viewing this on a computer

The original text may be viewed at: <http://www.tech.org/~cleary/change.html>

Tomazo: Daalder cites William Power, "Middleton's Way with Names," Notes & Queries 205 (1960) regarding the reasoning for certain character names; some of the following interpretations are more convincing than others: e.g., "Tomazo" may allude to a doubting Thomas.

Alibius: "he who is elsewhere"

Franciscus: "Frenchman, a free and thus licentious man"

Deflores: "deflowerer," most editors spell his name "De Flores," but I have retained the quarto spelling.

Beatrice: "she who makes happy" (ironic)

Joanna: "the Lord's grace" (ironic)

Diaphanta: 1) "the diaphanous one," 2) "the red hot one"

Isabella: "God has sworn," "yellowish white," bella = beauty

Alicant: Alicante is a port on the east coast of Spain, 75 miles south of [Valencia](#).

Acts and Scenes

3	1.1	A street near the harbour
14	1.2	A room in Alibius's house
24	2.1	A chamber in the castle
32	2.2	Another chamber
43	3.1	A narrow passage
44	3.2	A vault
46	3.3	A room in Alibius's house
58	3.4	A chamber in the castle
68	4.1	Alsemero's chamber
76	4.2	A chamber in the castle
85	4.3	A room in Alibius's house
93	5.1	A gallery in the castle
102	5.2	A chamber
105	5.3	Alsemero's chamber
116		Epilogue

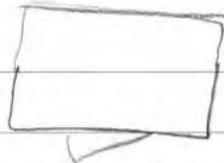
NOTES

The Changeling was licensed for performance by the Lady Elizabeth's Servants at the Phoenix; it was granted by the Master of the Revels, Sir Henry Herbert, on May 7, 1622. One of the elements of its plot may find its source in a translation of Gerardo The Unfortunate Spaniard by Leonard Digges, which was entered for printing less than two months earlier, on March 11. If Digges's book was truly a source, then The Changeling (or at least part of it) was composed very quickly. It was first printed in quarto in 1653. Its numerous editors include Charles Dilke (1814-15), Alexander Dyce (1840), A. H. Bullen (1885), William Neilson (1911), Martin Sampson (1915), Schelling & Black (1948), Hazelton Spencer (1948), N. H. Bawcutt (Revels, 1958), Matthew Black (1966), George Williams (Regents Renaissance Drama, 1966), David Frost (Selected Plays of TM, Cambridge, 1978), Loughrey & Taylor (Five Plays, Penguin, 1988), and Joost Daalder (New Mermaids, 1990). Of these editions, the introductory comments of Loughrey & Taylor and especially Frost offer excellent starting points for critical inquiry into Middleton in general, and those of Daalder for The Changeling in particular. As of this writing, I am reading The Changeling and the Years of Crisis, 1619-1624: A Hieroglyph of Britain by A. A. Bromham and Zara Bruzzi, an intriguing political perspective.

Of all of Middleton's plays, The Changeling is probably the one most often discussed and most highly regarded, and deservedly so. This level of achievement, however, is made more interesting by the simple fact of collaboration; that Middleton and Rowley should produce in collaboration a piece superior to most of their independent works testifies to their close, sympathetic relationship as writers. Deflores and Beatrice are, to my mind, two of the most psychologically intricate characters of this time. And even though the two plots are quite separate until the very end (when Antonio and Franciscus are accused of Alonzo's murder), the play operates as a seamless whole in terms of theme and symbolism. (I will occasionally mention thematic elements in the separate notes below, but the mountain of available criticism will best address the play's thematic unity.) Textual analyses assign Rowley the first act, the final scene, and the Alibius subplot (a little more than half the word-count), and Middleton the remainder.

A changeling is variously defined as: 1) a fairy child, often ugly or mentally deficient, substituted at birth (sometimes applied to the stolen child), 2) any person substituted for another in secret, 3) an inconstant person, one given to change, 4) a fool or simpleton. As the characters at the end of the play begin to delineate for themselves, every one of them has altered him/herself or been involved in some form of substitution. One might approach this play by way of our modern penchant for tales of suspense, by treating its title (as much as it can be) as a gerund: The Changing. Doing so calls attention to not only the various forms of transmutation, but also the ways in which these forms are interrelated (e.g., love and madness) and the psychological motivations at work in the characters and in ourselves.

Ali

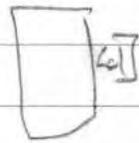


~~Tom~~
Tom

Isa

Ver

Ja



Ida

~~Pada~~ Ped

Alo

Ant

Als

leb

Ben

Almapes

UR - Will, ^{Toby} Toby, ^{John} John, Art
Lance, Olivia

UL -

^{McGraw} Jenny, ^{McGraw} David, ^{McGraw} Chudley
~~Steve~~
Tom

Barcelona

Will, Lawrence, Art
~~Jean~~ Olivia

Adam
~~Adam~~, David, ^{Chad} Chad, Tom

Toby, John

Jodie, Jenn, Jim

Madrid

Will
Toby
John
Jodie
Art
Lawrence
Olivia

Jenn
Jim
Adam
David
Chad
Tom

- again, once more
otra vez

Presets 0.5 and HIL

CCTV playing



Changing Company Call.

Ladies & Gentlemen this is your Act One Beginner Call

This is your call please full Company.

SIBy SIM, technical staff, wardrobe

"Multi + stop"

SIBy HIL + LXQs ^{0.8} ~~0.7~~ - 2

Atencion cue cero punto ocho a cue dos
y sala

Cost - QL - DR

UL - ndr acknowledged

Red @ 20 - Phares.

Hail Mary full of grace, the lord is with thee

Blessed art thou amongst women

And blessed is the fruit of thy womb, Jesus

Hail Mary, mother of God, pray for us sinners

Now and at the hour of our death. Amen

ACT 1 SCENE 1: A STREET NEAR THE HARBOUR

Enter ALSEMERO

ALSEMERO: 'Twas in the temple where I first beheld her,
And now again the same; what omen yet
Follows of that? None but imaginary.
Why should my hopes or fate be timorous?
The place is holy, so is my intent:
I love her beauties to the holy purpose¹,
And that methinks admits comparison
With man's first creation, the place blest²,
The church hath first begun our interview
And that's the place must join us into one,
So there's beginning and perfection³ too.

Enter JASPERINO

JASPERINO: ^{Alsemero} ~~O~~ sir, are you here? Come, the wind's fair with you;
Y'are like to have a swift and pleasant passage.

ALSEMERO: Sure y'are deceived, friend; 'tis contrary
In my best judgment.

JASPERINO: What, for Malta?
If you could buy a gale amongst the witches⁴,
They could not serve you such a lucky pennyworth⁵
As comes a' God's name⁶.

¹ marriage

² the Garden of Eden, Paradise

³ i.e., a perfect circle. This heavenly image is juxtaposed to the barley-break circle of hell which ultimately circumscribes them.

⁴ witches could supposedly influence the weather; cf. The Witch I.ii, Macbeth I.iii, Webster and Rowley's A Cure for a Cuckold IV.ii.

⁵ bargain

⁶ in God's name, freely, as opposed to the witches' bargain

All
UR UL
DR DL

HIL to 1/2 0.7

Sala y cue cero punto ocho top
blo

DR + UL + repeat

Ad + r5 LXQ 1
Cue uno top

Alsemero about to speak LXQ 2
Cue dos top

Chairs

3 secs.

30 secs

30 secs add
backstage

S/By LXQ 2.5
Atencion cue dos punto cinco

LXQ 2.5
Cue dos punto cinco top

1 min
add slow



○
○

Prayer stops.

○ Jasp ↑

ALSEMERO: Even now I observ'd
The temple's vane⁷ to turn full in my face;
I know ^{the winds} ~~'tis~~ against me.

JASPERINO: Against you?
Then you know not where you are.

ALSEMERO: Not well indeed.

JASPERINO: Are you not well, sir?

ALSEMERO: Yes, Jasperino,
Unless there be some hidden malady
Within me that I understand not.

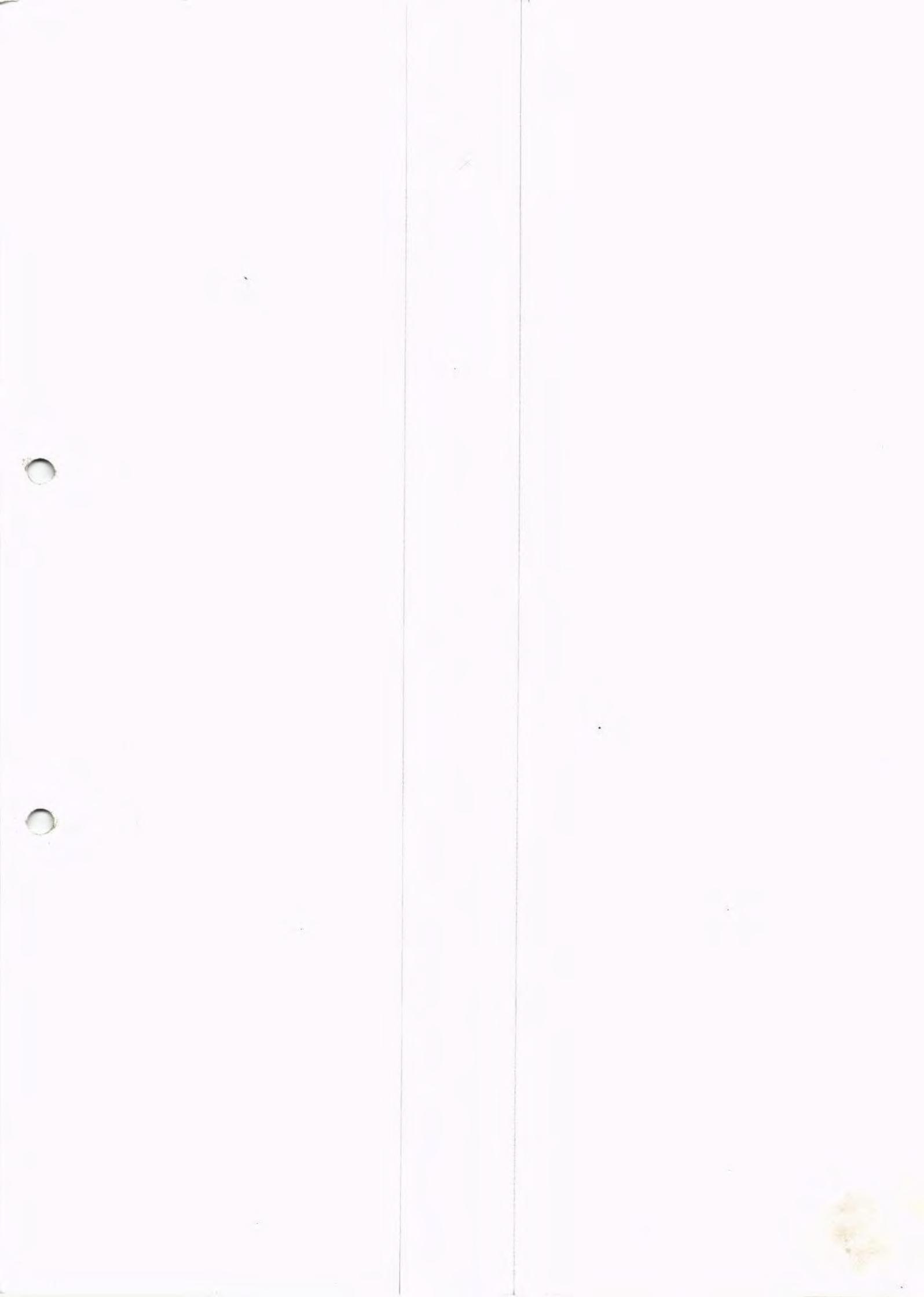
JASPERINO: And that
I begin to doubt⁸, sir; I never knew
Your inclinations to travels at a pause
At sea I have seen you weigh the anchor,
~~Hoist sails for fear to lose the foremost breath,~~
Be in continual prayers for fair winds;
And have you chang'd your orisons⁹?

ALSEMERO: No, friend,
I keep the same church, same devotion.

⁷ weather-vane, a symbol of changeability

⁸ fear

⁹ prayers



JASPERINO: Lover I'm sure y'are none: the stoic¹⁰
Was found in you long ago; your mother
Nor best friends, who have set snares of beauty,
Ay, and choice ones too, could never trap you that way.
What might be the cause?

ALSEMERO: Lord, how violent
Thou art: I was but meditating of
Somewhat I heard within the temple.
SEAMEN: *All aboard!*
JASPERINO: *(C)* The seamen call; shall we board your trunks?

ALSEMERO: No, not today.

JASPERINO: Well, your pleasure.

Enter BEATRICE, DIAPHANTA, and SERVANTS. ALSEMERO greets BEATRICE and kisses her.

JASPERINO: *Alsemero!*
[Aside] How now! He is chang'd sure: salute a woman? He kisses too:
wonderful! Where learnt he this? And does it perfectly too; in my
conscience¹¹ he ne'er rehears'd it before. Nay, go on, this will be
stranger and better news at Valencia than if he had ransom'd half
Greece from the Turk¹²! *(C)*

BEATRICE: *(C)* You are a scholar, sir.

ALSEMERO: A weak one, lady.

BEATRICE: Which of the sciences is this love you speak of?

¹⁰ one who represses passions and emotions, from the ancient philosophical school of Athens founded by Zeno (335?-265? B.C.)

¹¹ Upon my word

¹² Greece was part of the Ottoman Empire from 1460 to 1830.

SIBy LXQ 2.7

Atencion cue dos ponto
si-e-te

P. TO.

Rosary
Glasses
Veil

○ Bea ↑

○ Als acknowledges Bea

○ Als + Bea ↓

○ Dia ↑

○ Dia + Jasp ↓

ALSEMERO: From your tongue I take it to be music.

BEATRICE: You are skillful in't, can sing at first sight¹³.

ALSEMERO: And I have show'd you all my skill at once.
I want more words to express me further
And must be forc'd to repetition:
I love you dearly.

BEATRICE: Be better advis'd, sir:
Our eyes are sentinels unto our judgments,
And should give certain judgment what they see;
But they are rash sometimes, and ^{thus} tell us wonders
Of common things, which when our judgments find,
They can then check the eyes, and call them blind.

ALSEMERO: But I am further, lady; yesterday ^{here today}
Was mine eyes' employment, and ~~hither now~~
They brought my judgment, where are both agreed.
Both houses¹⁴ then consenting, ^{it is done} 'tis agreed,
Only there ^{lacks} ~~wants~~ the confirmation
By the hand royal; that's your part, lady.

BEATRICE: Oh, there's one above me¹⁵, sir, [Aside] For five days past¹⁶

for the last 5 days to
be recalled.

← To be recall'd! Sure, mine eyes were mistaken;
^{when first I gave my pledge to Alonzo de Piracchio}
This, was the man was meant me. That he should come
^{Alsemero}
So near his time, and miss it!

¹³ 1) sight-read music, 2) vow love at the first meeting; cf. Troilus and Cressida V.ii.

¹⁴ an allusion to the Houses of Parliament, Lords and Commons, representing sight and judgment

¹⁵ one above me: If Beatrice is the sovereign (the "hand royal" that makes a Parliamentary bill a law), then the authority above her is her father, or God.

¹⁶ five days past: Beatrice was engaged to Alonzo five days before.

Cue dos ponto si-e-te top 2x02.7

45
~~36~~secs

○ M's L

○ vern ↑, Als ↑

○ Bea ↑

○ Bea S to wall (via Alonzo)

○ Def ↑

~~JASPERINO:~~ ~~[Aside] Yonder's another vessel: I'll board her, if she be lawful prize¹⁷,
down goes her topsail¹⁸!~~

Enter DEFLORES

DEFLORES: Lady, your father--

BEATRICE: Is in health, I hope.

DEFLORES: Your eye shall instantly instruct you, lady.
He's coming hitherward.

BEATRICE: What needed then
Your duteous preface? I had rather
He had come unexpected; you must stall¹⁹
A good presence²⁰ with unnecessary blabbing:
And how welcome for your part you are,
I'm sure you know.

DEFLORES: ~~[Aside] [Will't]²¹ never mend, this scorn,
Madam. One side nor other²²? Must I be enjoin'd
To follow still whilst she flies from me? Well,
Fates do your worst, I'll please myself with sight
Of her, at all opportunities,
If but to spite her anger. I know she had
Rather see me dead than living, and yet
She knows no cause for't but a peevish will.~~

ALSEMERO: You seem'd displeas'd, lady, on the sudden.

¹⁷ lawful prize: a vessel which may legally be captured

¹⁸ down goes her topsail: a sign of a ship's surrender

¹⁹ stall: 1) forestall, 2) make stale

²⁰ good presence: i.e., the impressive bearing of her father

²¹ [Will't]: Wilt (Q)

²² One side nor other: one way or another

○ AIS ↓ , Verm ↓

○ Def ↓

5
BEATRICE: Your pardon, sir, 'tis my infirmity,
Nor can I other reason render you
Than his or hers, [of]²³ some particular thing
They must abandon as a deadly poison,
Which to a thousand other tastes were wholesome;
Such to mine eyes is that same fellow there,
The same that report speaks of the basilisk²⁴.

ALSEMERO: [^] This is a frequent frailty in our nature;
~~There's scarce~~ ^{For eyes} a man amongst a thousand ~~sound~~ ^{found}²⁵
~~But~~ ^{particular taste there's} hath his ~~imperfection~~ ^{despises}; one ~~distastes~~
The scent of roses, which to infinites²⁶
~~Most pleasing is and odoriferous.~~ ^{indeed}
~~One oil~~ ^{flies from}²⁷, the enemy of poison, ^{Another}
~~Another~~ ^{from which all else find} wine, the cheerer of the heart²⁸,
And lively refresher of the countenance.
~~Indeed this fault~~ ^{This infirmity}, if so it be, is general:
There's scarce a thing but is both lov'd and loath'd;
Myself, I must confess, have the same frailty.

7
BEATRICE: And what may be your poison, sir? I am bold with you.

²³ [of]: or (Q)

²⁴ basilisk: in legend, a reptile whose breath and look were thought to be fatal; it was supposed to look somewhat like a lizard, have black and yellow skin and fiery red eyes, and be hatched by a serpent from a cock's egg. Cf. [Cymbeline](#) II.iv, [The Winter's Tale](#) I.ii, [2 Henry VI](#) III.ii, [3 Henry VI](#) III.ii. Illustration from Edward Topsell's *The History of Serpents* (1608); "basilisk" is Greek for "king," hence the crown.

²⁵ sound: Some editors emend to "found" on the argument that Alsemero's statement is self-contradictory, and that the f was mistaken for a long s. The quarto reading, however, makes perfect sense: the men may be healthy, but they're not perfect.

²⁶ infinites: an infinite number of people

²⁷ oil: a medical unction

²⁸ wine, the cheerer...countenance: cf. [Psalm](#) 104:15, "And wine that maketh glad the heart of man, and oil to make his face to shine..."

○ Bea x to Alsemero

○ Als ↑, embraces Bea

P.T.O.

ALSEMERO: What might be your desire perhaps, ~~a cherry~~²⁹.

BEATRICE: I am no enemy to any creature //
My memory has but yon ~~gentleman~~: *sewing man*

ALSEMERO: He does ill to tempt your sight, if he knew it.

BEATRICE: *x* He cannot be ignorant of [↓]that, sir;
I have not spar'd to tell him so, and I want³⁰
To help myself, since he's a gentleman
In good respect with my father and follows him.

ALSEMERO: He's out of his place then now. *o*

S/By LXQ 2.8

Atencion cue dos ponto
o-cho

LXQ 2.8
Cue dos ponto o-cho top

10secs

○ Ver + Def ↑

~~JASPERINO: Poppy! I'll give thee a pop i' th' lips for that first, another time I'll show thee all.~~

Enter VERMANDERO and SERVANTS

BEATRICE: My father, sir.

VERMANDERO: Oh, Joanna, I came to meet thee.
Your devotion's ended?

BEATRICE: For this time, sir.
[Aside] I shall change my saint³⁵, I fear me: I find
A giddy turning in me.--Sir, this while
I am beholding to this gentleman
Who left his own way to keep me company,
And in discourse I find him much desirous
To see your castle: he hath deserv'd it, sir,
If ye please to grant it.

VERMANDERO: With all my heart, sir.
Yet there's an article between³⁶: I must know
Your country. We use not to give survey
Of our chief strengths to strangers; our citadels
Are plac'd conspicuous to outward view
On promonts³⁷ tops, but within are secrets.

ALSEMERO: A Valencian, sir.

³⁵ saint: from the heavenly one of the church to an earthly one in Alsemero; cf. "lips' saint" in V.iii.

³⁶ article between: pre-condition

³⁷ promonts': promontories'

0 Bea x to am char, SL.

0 ven G

1
VERMANDERO: A Valencian?
That's native, sir; of what name, I beseech you?

ALSEMERO: Alsemero, sir.

VERMANDERO: Alsemero? Not the son
Of John de Alsemero?

ALSEMERO: The same, sir.

VERMANDERO: My best love bids you welcome.

6
~~BEATRICE:~~ [~~Aside~~] ~~He was wont~~
~~To call me so, and then he speaks a most~~
~~Unfeigned truth.~~

VERMANDERO: Oh, sir, I knew your father.
Before our chins were worth iulan down³⁸,
And so continued till the stamp of time
Had coin'd us into silver. Well, he's gone;
A good soldier went with him.

ALSEMERO: You went together³⁹ in that, sir.

VERMANDERO: No, by Saint Jaques⁴⁰, I came behind him;
Yet I have done somewhat too. An unhappy day
Swallowed him at last at Gibraltar
In fight with those rebellious Hollanders⁴¹,
Was it not so?

³⁸ iulan down: the first growth of beard, coined from the name of Aeneas's young son, Iulus Ascanius (Aeneid I), itself derived from the Greek ioulos, first growth of beard

³⁹ went together: were his equal

⁴⁰ Saint Jaques: St. James the Greater, the patron saint of Spain

⁴¹ An unhappy day...Hollanders: The Netherlands, under the dominion of Spain at this time, defeated them in the Battle of Gibraltar on April 25, 1607. On April 8, 1609, the Treaty of the Hague ("the late league") began a

○ Verm ↷

○ Revene

ALSEMERO: Whose death I ^{I'd have} had reveng'd,
Or followed him in fate, had not the ~~late~~ league
Prevented me.

VERMANDERO: Ay, ay, 'twas time to breathe.
^{daughter, I have news for thee}
~~Oh, Joanna, I should ha' told thee news:~~
^{Your bridegroom and his brother are arriv'd}
~~I saw Piracquo lately.~~

^{Alsemero}
BEATRICE: [*Aside*] Ha!
[*Aside*] That's ill news.

VERMANDERO: He's hot ^{u-}preparing for this day of triumph;
Thou must be a bride within this sevendnight.

~~ALSEMERO: [*Aside*] Ha!~~

9
BEATRICE: Nay, good sir, be not so violent; with speed
I cannot render satisfaction
Unto the dear companion of my soul,
Virginity, whom I thus long have liv'd with,
And part with it so rude and suddenly,
Can such friends divide never to meet again
Without a solemn farewell?

VERMANDERO: Tush, tush, there's a toy⁴².

ALSEMERO: [*Aside*] I must now part, and never meet again
With any joy on earth.--Sir, your pardon,
My affairs call on me.

twelve-year truce; Spain had been suffering defeats elsewhere, and therefore desired peace ("twas time to breathe").

⁴² toy: trifle; cf. [The Witch](#) II.i, [Anything for a Quiet Life](#) III.i.

○ Tom + Alo move

VERMANDERO: How, sir? By no means;
Not chang'd so soon, I hope? You must see my castle
① And her best entertainment ere we part;
I shall think myself unkindly us'd else.
Come, come, let's on; I had good hope your stay
Had been a while with us in Alicant;
I might have bid you to my daughter's wedding.

ALSEMERO: [Aside] He means to feast me, and poisons me ^{instead} beforehand.--
I should be dearly glad to be there, sir,
Did my occasions suit as I could wish.

BEATRICE: I shall be sorry if you be not there
When it is done, sir, but not so suddenly.

VERMANDERO: I tell you, sir, the ^{bridegroom is a} gentleman's complete,
^{piracy is a courtes} ~~A courtier and a gallant~~, enrich'd
With many fair and noble ornaments; ②
I would not change him for a son-in-law
For any he in Spain, the proudest he,
And we have great ones, that you know.

ALSEMERO: He's much
Bound to you, sir.

VERMANDERO: He shall be bound to me,
As fast as this tie can hold him; I'll want
My will else.

BEATRICE: [Aside] ~~I shall want mine if you do it.~~
And I shall lack mine if you do

VERMANDERO: But come, by the way I'll tell you more of him.

① verm hugs Ben ↵

② verm embraces Alonzo

ALSEMERO: [Aside] How shall I dare to venture in his castle
When he ^{denies what my heart most desires?} discharges murderers⁴³ at the gate?

But I must on, for back I cannot go.

DEFLORES: I shall be ready to attend your lordship.

BEATRICE: [Aside] Not this serpent⁴⁴ gone yet? [drops a glove]

VERMANDERO: Look, girl, thy glove's fall'n⁴⁵;

~~Stay, stay~~, Deflores, help a little. *Come Alsemero*

ALSEMERO: I will follow you, sir.

Exeunt VERMANDERO, ALSEMERO, JASPERINO and SERVANTS

DEFLORES: Here, lady.

[He hands Beatrice her glove]

BEATRICE: Mischief on your officious forwardness;

Who bade you stoop? They touch my hand no more:

There, for t'other's sake I part with this;

[takes off other glove and throws it down]

Take 'em and draw thine own skin off with 'em.

Exeunt. [Manet DEFLORES.]

DEFLORES: *Will she ever find the man
she will love? Must I be content
to follow all women as far as I can
to get the good man I love myself
at all opportunities
to spite her anger.* Here's a favour⁴⁶ come with a mischief: now

I know she had rather wear my pelt tann'd

In a pair of dancing pumps than I should

Thrust my fingers into her sockets⁴⁷ here.

I know she hates me, yet cannot choose but love her;

Exit.

⁴³ murderers: small cannon loaded with grapeshot; the word is ironically foreshadowing

⁴⁴ serpent: Deflores, continuing the Garden of Eden imagery

⁴⁵ thy glove's fall'n: probably dropped as a token of love for Alsemero, although Daalder sees it as Beatrice's unconscious sexual invitation to Deflores. The blocking possibilities revealing whatever motive she has are numerous.

⁴⁶ favour: 1) kindness, 2) love-token

⁴⁷ sockets: finger-holes of the glove, with the sexual innuendo

Glove

○ Als gestures to pick up glove

○ Ver. Als ↓

Del. v to pick up glove

JASPERINO: My master seems to hold your mistress dear
How obedient were we then to serve the other well.

DIAPHANTA: This is the strangest sense of duty, sir.
(I must do my mistress)

JASPERINO: I am a mad wag, wench.

DIAPHANTA: A little poppy, sir, were good to cause you sleep.

JASPERINO: Poppy? I'll give you a pop i' th' lips for that first, another time I'll show thee all. I could show thee such a thing that ~~we two could compound~~^{could}⁴⁰ together, and if it did not tame the maddest blood i' th' town, I'll ne'er profess physic⁴¹ again.)

DIAPHANTA: For your comfort I can tell you we have a doctor in the city. ^{That keeps} He runs a madhouse, the wonder of all Spain.

JASPERINO: Tush, I know what physic is best for the state of mine own body.

DIAPHANTA: ^{well then} 'Tis scarce a well-govern'd state, ^{state} I believe.

ALIBIUS: ^{Some Lollis} ^{is true} Some Lollis ^{our patients} have need of us

⁴⁰ compound: with sexual innuendo; cf. "pounded" in III.iii.

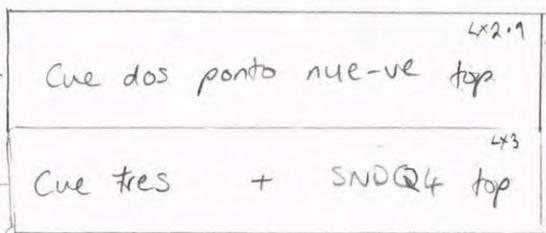
⁴¹ physic: medical science

S/By LXQ2.9 - 3.1

SNDQ4

Atencion cue dos ponto nue-ve
y cue tres

well-govern'd ~~body~~ state



P.T.O.

Coats
Stethoscope
Hammer
Clipboard + pencil
The men
Pulse

snaf

snaf

○ Dia x to Bea - fhts veils.

Dra x DS.

○ Dia + Jasp ↑, Del ↓

○ Alibus ↑ x to desk
into white coats

○ Jasp x to Dia

Dia x to Jasp chair

○ Jasp + Dia ↓ - swapped
chairs

I ii

ACT 1 SCENE 2: A ROOM IN ALIBIUS'S HOUSE

Enter Albius and Lollo.

ALIBIUS:

*Come Lollo, 'tis time, our patients
have need of us* 
~~Lollo~~, I must trust thee with a secret,

LOLLIO:

I was ever close to a secret, sir.

ALIBIUS:

The diligence that I have found in thee,
Assures me of thy good loyalty.
~~Lollo~~, I have a wife.

LOLLIO:

Fie, sir, 'tis too late to keep her a secret. 

ALIBIUS:

Thou goest too fast, ~~my Lollo~~: that knowledge
I allow no man can be [barr'd]¹ it;
~~Lollo~~, My wife is young and I am old and there's the fear,
man.
I would keep my ring on my own finger²;
If it be borrowed it is none of mine,
But his that useth it.

LOLLIO:

You must keep it on sir, should you neglect ^{your ring} it, someone
else may be thrusting into't.

ALIBIUS:

Thou understand'st me, Lollo; here thy watchful eye
Must have employment. I cannot always be at home.

LOLLIO:

I dare ^{say} swear you cannot.

ALIBIUS:

I must go out.

¹ [barr'd]: bar'd (Q)

² I would wear my ring on my own finger: with the sexual puns on vagina and penis; cf. [Your Five Gallants](#) II.iv, [The Family of Love](#) II.iv, [The Merchant of Venice](#) V.i. This is a comic version of an issue treated seriously later regarding Alonzo's ring.

Albino examines patient - wrist, elbow,
eyes, mouth, head
Lolita makes notes back, reflexes

Albino at Tom

Lolita ↑ x puts on coat

x to Lawrence

As Lisa sets at

~~Cue tres puntos uno top~~

Lxas.1

5 sec

Lolita to Olivia

LOLLIO: I know't, you must go out, 'tis like for every man.

ALIBIUS: And this must now thy new employment be.
To watch her treadings, and in my absence
Supply my place³.

LOLLIO: I'll do my best, sir; yet surely I cannot see who
you should have cause to be jealous of.

ALIBIUS: Thy reason for that, Lollio? 'Tis a comforting
question.

LOLLIO: We have but two sorts of people in the house⁴, and
both under our rule, that's fools and madmen;

ALIBIUS: Ay, those are all my patients, Lollio.
I do profess the cure of either sort:
My trade, my living 'tis, I grow by it.
But here's the gall that poisons our good care:
The daily visitants⁵ that come to see
My brainsick patients I would not have
To see my wife. Gallants I do observe
Of quick, enticing eyes, rich in habits,
Of stature and proportion very comely;

Antonio: Half thou my
attire, Siccardus

Pedro: Here it is sir.

Antonio: Then get thee to the
madhouse and present me to the master.

LOLLIO: Your fears may be easily ^{assuaged} ~~assuaged~~, sir. If the gallants
come to see the fools and madmen, you and I may serve
the turn ~~and let my mistress alone.~~ ~~and let my mistress alone.~~

³ Supply my place: with the unintended sexual implication, which later Lollio attempts to realize

⁴ two sorts of people in the house: fools were born simple-minded, madmen went insane later in life

⁵ daily visitants: Citizens often visited madhouses for entertainment.

⁶ shrewd: wicked, mischievous; cf. *The Old Law V.i.*

S/By LXQ 3.2
Atencion cue tres puntos dos

Cue tres puntos dos ~~top~~ LX3-2

S/By LXQ 3.3 + 3.5

Atencion cue tres puntos tres ^{Box} y
cue tres puntos cinco
Arts & Pecks away from pose

Cue tres puntos tres ~~top~~ LX3-3

5 sec

P.T.O.

S/By BOX

Lidia to Will

Allie to Will
Lidia to Tom

○ Arts + Peck * x DR pose

Lidia to Will

ALIBIUS: 'Tis a good answer. Indeed, come they to see
Our madmen or our fools; let 'em see no more
Than what they come for. I'll keep her under lock and
key. ^{As for my wife} By that consequent⁷ they must not see her.

LOLLIO: ~~And I'm sure she's no fool.~~

Enter Pedro and Antonio like an idiot.

PEDRO: Save you, sir, my business speaks itself;
This sight takes off the labour of my tongue.

ALIBIUS: Ay, ay, sir,
'Tis plain enough, you mean him for my patient.

PEDRO: [Giving Alibius money]
 This is the costs of diet, washing, and other necessaries
fully defrayed.

ALIBIUS: Believe it, sir, there shall no care be wanting.

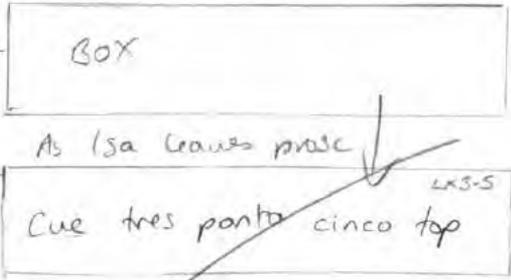
LOLLIO: Sir, an officer in this place may deserve something;
the trouble will pass through my hands.

PEDRO: [Giving Lollio money]
'Tis fit something should come to your hands then,
sir.

LOLLIO: Yes, sir, 'tis I must keep him sweet⁸, and read to
him; what is his name?

⁷ consequent: conclusion

⁸ sweet: clean, sweet-smelling



5500
 Ped + Ant X
 SIDE
 Ped + Ant
 MAIN
 Isa X
 DL

- Antonio into jumper
- Ped + Ant ent.
~~Alfred ↑ x ch Alib chair~~
 Ant x ↑ on Clifford's chair

○ Ali x C

Money in
~~wallet~~
 envelope

○ Red x C to Ali

○ Carlo leads Pedro to desk

Money
 in wallet

PEDRO: His name is Antonio; marry, we use but half to him, only Tony⁹.

LOLLIO: ^{MAD MEN: Hello Tony} ^{He'll} Tony, Tony, 'tis enough, ^{'tis enough, fear them and see they are just fools and mad men} ~~and a very good name for a fool.~~ What's your name, Tony?

ANTONIO: He, he, he; well, I thank you, cousin, he, he, he.

LOLLIO: Good boy, hold up your head. He can laugh; I perceive by that he is no beast¹⁰.

PEDRO: Well, sir,
If you can raise him but to any degree of wit
A great family might pray for you,
~~To which he should be heir had he discretion~~
~~He is a gentleman.~~

LOLLIO: Nay, there's nobody doubted that. At first sight I knew him for a gentleman.¹¹

PEDRO: Let him have good attendance and sweet lodging.

LOLLIO: ~~(As good as my mistress lies in, sir, and)~~ as you allow us time and means, we can raise him to the higher degree of discretion.

PEDRO: Nay, there shall no cost want¹², sir.

⁹ Tony: This name became synonymous with "fool," due in part to the popularity of The Changeling.

¹⁰ He can laugh; I perceive by that he is no beast: Aristotle believed that man's ability to laugh distinguished him from other animals.

¹¹ At first sight I knew him for a gentleman: Lollio is commenting not on his politeness, but on his social standing; he is undoubtedly poking fun at the gentry, but he may also be aware of Antonio's disguise from the start.

¹² no cost want: all expenses paid

S/By ~~LXG 3-6~~

→ SNDG 4A + 4B

Atencion cue ~~tres~~ punto seis

○ Lalia + Pedro x DSL

○ Andr x C, Ali follows.

Money

○ Pedro paid money in Lall's pocket

Fran x ↓ on Ali's lap

~~LOLLIO:~~ ~~He will hardly be stretch'd up to the wit of a magnifico¹³.~~

PEDRO: ~~Oh, no, that's not to be expected; far lower will be enough.~~

LOLLIO: I warrant you ^{say} [I'll]¹⁴ make him as wise as myself.

PEDRO: Why, there I would have it and so leave you: your best cares, I beseech you.

ALIBIUS: Take you none with you; leave 'em all with us.

Exit Pedro.

ANTONIO: Oh, my cousin's gone; cousin, cousin, oh!

LOLLIO: Peace, peace, Tony: you must not cry, child; you must be whipp'd if you do. Your cousin is here still; I am your ^{new found} cousin, Tony.

ANTONIO: He, he, then I'll not cry, if thou beest my cousin, he, he, he.

ALIBIUS: You were best try his wit a little, that we may know what form¹⁵ to place him in.

LOLLIO: I will sir.

ALIBIUS: You must ask him easy questions at first.

LOLLIO: Tony, how many fingers have I on my right hand?

¹³ magnifico: a Venetian magistrate, and by extension any high-ranking person

¹⁴ I warrant you [I'll]: I'll warrant you (Q)

¹⁵ form: class

As Ped + Loll leave SLbann

Cue tres pontos seis top
LX0306

Alibans at desk

SND 4A // Round off "Tony"
SND 4B

Ped X

MAIN/L/UL.

○ Ped exit thro' door

Will x to door

- brought back

○ Riot

Skipped by Lollis withypping

○ Lollis x to collect clipboard
from desk

x DC

ANTONIO: As many as on your left, cousin.

ALIBIUS: This was too deep a question for the fool, Lollio.

LOLLIO: *A* Once more and you shall go play, Tony.

ANTONIO: Ay, play at push-pin¹⁶ cousin, ha, he.

LOLLIO: So thou shalt; say how many fools are here.

ANTONIO: Two, cousin, thou and I.

LOLLIO: Nay, y'are too forward there, Tony; mark my question: how many fools and knaves are here? A fool before a knave, a fool behind a knave, between every two fools a knave, how many fools, how many knaves?

ANTONIO: I never learnt so far, cousin. *O*

ALIBIUS: Thou putt'st too hard questions to him, Lollio.
~~Make him understand it easily.~~
Ease his understanding

LOLLIO: *Yes sir* *O* Cousin, stand there.

ANTONIO: Ay, cousin.

LOLLIO: Master, stand you next the fool.

ALIBIUS: Well, Lollio.

LOLLIO: Here's my place. Mark now, Tony: there a fool before

¹⁶ push-pin: 1) a child's game, in which each player pushes his pin with the object of crossing that of another player, 2) slang for sexual intercourse

○ Antio → to ^{audience} ~~to~~ to leave
Leticia brings him back

○ Leticia brings Ant C

a knave.

ANTONIO: That's I, cousin.

LOLLIO: Here's a fool behind a knave, that's I, and between us two fools there is a knave, that's my master; 'tis but we three¹⁷, that's all.

ANTONIO: We three, we three, cousin. *O, we three.*

Madmen shout from within.

1st MADMAN: Put's head i' th' pillory, the bread's too little¹⁸!

2nd MADMAN: Fly, fly, and he catches the swallow¹⁹!

3rd MADMAN: Give her more onion, or the devil put the rope about her crag²⁰!

LOLLIO: You may hear what time of day it is: the chimes of Bedlam²¹ goes.

ALIBIUS: Peace, peace!

1st MADMAN: *O* Cat whore, cat whore, her parmasant, her parmasant²²!

¹⁷ we three: Dilke notes the allusion to the sign of two idiots' heads with the legend "We three," implying that the viewer is the third.

¹⁸ the bread's too little: possibly a complaint that they are not fed well enough

¹⁹ Fly, fly, and he catches the swallow: "Fly and you will catch the sparrow" was proverbial.

²⁰ crag: neck

²¹ Bedlam: St. Mary of Bethlehem Hospital, the lunatic asylum just outside London (for its location, consult the map in the notes for [A Chaste Maid in Cheapside](#)). Strictly speaking, Lollio is not saying that Bedlam and Alibius's asylum are one in the same; but here Alicant is a thinly veiled representation of London (as are the scenes of many Elizabethan and Jacobean plays), and audiences were meant to think of Bedlam in particular. Bedlam in its modern sense (i.e., chaos) was actually in use in the early sixteenth century, which is why at its second mention ("the pleasures of your bedlam," III.iii) I have made it lower-case. The definition at its third mention ("You bedlam!" IV.iii) is "lunatic."

S/By LXQ 4

SND&S

Atencion cue cua-tro

○ Ant 

○ Julia ↑ x C,
pulled back by Lillo + Alib.
Ant jumps on chair

ALIBIUS: Peace, I say! Their hour's come, they must be fed, Lollio.
Go to your charge, ^{and} ~~Lollio~~, I'll to mine.

LOLLIO: Go you to your madmen's ward, let me alone with your
fools.

ALIBIUS: And remember my last charge, Lollio. ☹

LOLLIO: Of which your patients do you think I am? ☹

Exit Alibius.



Alib X

MAN/UC/UR

○ Ali exit thro' door
Ldl x to desk ↓

SNDG S // cue ^{lxol} cwa-to top

snaf

ACT 2 SCENE 1: A CHAMBER IN THE CASTLE

Enter Beatrice and Jasperino severally⁷⁶.

18 21
BEATRICE: Oh, sir, I'm ready now for that fair service
Which makes the name of friend sit glorious on you.
Good angels and this conduct⁷⁷ be your guide;
Fitness of time and place is there set down, sir.
[She hands him a paper.]

JASPERINO: The joy I shall return rewards my service.

Exit.

22
BEATRICE: How wise is Alsemero in his friend!
It is a sign he makes his choice with judgment.
Then I appear in nothing more approv'd⁷⁸
Than making choice of him;
~~For 'tis a principle, he that can choose~~
~~That besom well, who of his thoughts partakes,~~
~~Proves most discreet⁷⁹ in every choice he makes.~~
Methinks I love now with the eyes of judgment
And see the way to merit, clearly see it.
A true deserver like a diamond sparkles:
In darkness you may see him, that's in absence,
Which is the greatest darkness falls on love;
Yet is he best discern'd then
With intellectual eyesight. What's Piracquo
X My father spends his breath for? And his blessing //
Is only mine as I regard his name⁸⁰,
obey his will.

⁷⁶ severally: separately, i.e., from different entrances

⁷⁷ conduct: a pass with directions

⁷⁸ approv'd: proven; cf. [A Trick to Catch the Old One](#) III.i, [The Phoenix](#) IV.ii, [A Chaste Maid in Cheapside](#) II.i.

⁷⁹ discreet: judicious

⁸⁰ regard his name: obey his (Vermandero's) will

S1By LXQ 4.1

Atencion cue cua-tro ponto
uno

As Alonzo ↑

Cue cua-tro ponto uno top LXQ 4.1

S1By LXQ 5 + 6

SNDQs 7

Atencion cue cinco y
cua seis

Pass
Paper
(coin)

- Bea ↑ - collecte props from desks
- Jasp ↑
- Meck C - Bea give = money, pass + paper to Jasp
- Jasp give = money to Bea
- Jasp ↓
- Bea × C

- Dem ↑ × Def! char
- Def ↑ readjusts char function

? Next

my father's
has blessing

Else ~~it~~ goes from me, and turns head⁸¹ against me,

Transform'd into a curse. ~~Some speedy way~~

~~Must be remembered~~⁸²; he's so forward too,

some small delay must be discovered to allow

So urgent that way, ~~scarce~~ allows me breath

To speak to my new comforts.

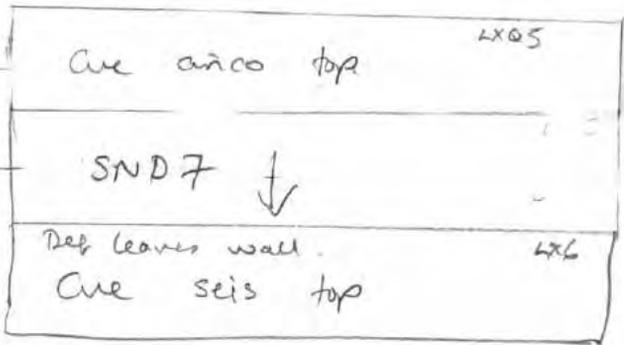
DEFLORES

Yonders she

23

25

23



Punctuate
snap

Madmen X

UR UL

DR DR

DR + DL
Tan + Jan DL

Madme exit all directions

- LSURD ↑ ~~cracks strip~~
- Madmen ↑, exit ~~side~~ side
UR

except

Deb + Lea also hide

Enter Deflores.

DEFLORES: [Aside] Yonder's she.

What ever ails me? Now alate especially
I can as well be hang'd as refrain seeing her;
Some twenty times a day, nay, not so little,
Do I force errands, frame ways and excuses
To come into her sight, and I have small reason for't,
And less encouragement; for she baits⁸³ me still
Every time worse than other, does profess herself
The cruelest enemy to my face in town,
At no hand⁸⁴ can abide the sight of me,
As if danger, or ill luck, hung in my looks.

I must confess my face is bad enough,
But I know far worse has better fortune,

~~And not endur'd alone, but doted on;~~

I've seen ~~And yet~~ such pick-hair'd⁸⁵ faces, chins like witches',

Here and there five hairs whispering in a corner,
As if they grew in fear one of another,

Wrinkles like troughs, where swine deformity swills
The tears of perjury that lie there like wash⁸⁶,

Fallen from the slimy and dishonest eye.

Yet such a one ~~Yet such a one~~ [plucks]⁸⁷ sweets without restraint,

⁸¹ turn head: oppose an enemy

⁸² Some speedy way/Must be remembered: I must think of a way out of this quickly

⁸³ baits: taunts

⁸⁴ At no hand: on no account

⁸⁵ pick-hair'd: with a bristly but thin beard

⁸⁶ wash: watery discharge

⁸⁷ [plucks]: pluckt (Q)

As Del Lewis US



3
12 sec

25
~~And has the grace of beauty to his sweet⁸⁸.~~
Though my hard fate has thrust me out to servitude,
I tumbled into th' world a gentleman.
She turns her blessed eye upon me now,
And I'll endure all storms before I part with 't.

BEATRICE: ~~Again!~~ [Aside] This ominous ill-fac'd fellow more disturbs me
Than all my other passions!
~~-Again!~~

DEFLORES: [Aside] Now 't begins again;
I'll stand this storm of hail though the stones pelt me.

BEATRICE: Thy business? What's thy business?

~~DEFLORES: [Aside] Soft and fair,
I cannot part so soon now.~~

BEATRICE: (A) [Aside] The villain's ^{mute} fix'd--
Thou standing toad-pool⁸⁹!

DEFLORES: [Aside] The shower falls amain now. //

BEATRICE: Who sent thee? What's thy errand? Leave my sight!

DEFLORES: My lord your father charg'd me to deliver
A message to you.

BEATRICE: What, another since?
Do't and be hang'd then, let me be rid of thee!

DEFLORES: True service merits mercy.

⁸⁸ the grace of beauty to his sweet: the blessing (i.e., that said before a meal) of her being beautiful for his desert

⁸⁹ standing toad-pool: stagnant and foul water in which the sun supposedly bred toads and other loathsome, venomous creatures. Deflores probably has a skin disease.

SIBy DR
LX 6-3

Atencion em seis ponto tres

P.T.O.

BEATRICE: What's thy message?

26/

DEFLORES: Let beauty settle but in patience,
You shall hear all.

BEATRICE: A dallying, trifling torment!

DEFLORES: Signior Alonzo de Piracquo, lady,
Sole brother to Tomazo de Piracquo--

BEATRICE: Slave, when wilt make an end?

DEFLORES: Too soon I shall.

BEATRICE: What all this while of him?

DEFLORES: The said Alonzo,
With the foresaid Tomazo--

BEATRICE: Yet again!

DEFLORES: ~~Is now alighted.~~ *Awaits your presence in the
company of your father.*

BEATRICE: Vengeance strike the news!
Thou thing most loath'd, what cause was there in this
To bring thee to my sight?

DEFLORES: My lord your father
Charg'd me to seek you out.

BEATRICE: Is there no other
To send his errand by?

Cue seis ponto tres top ^{LX6-3}

3 secs

DR

Alto, Tom
New →
R box

Man, Tom, ven

S/By LX6-4

UR

○ Atencion cue seis ponto
cuatro

AU 3 in box

Cue seis ponto cuatro top ^{LX6-4}

7 secs

DEFLORES: It seems 'tis my luck
To be i' th' way still.

BEATRICE: Get thee from me.

DEFLORES: So.
[Aside] Why, am not I an ass to devise ways
Thus to be rail'd at? I must see her still;
I shall have a mad qualm within this hour again,
I know't, and like a common Garden bull⁹⁰,
I do but take breath to be lugg'd⁹¹ again.
What this may bode I know not; I'll despair the less
Because there's daily precedents of bad faces
Belov'd beyond all reason. These foul chops⁹²
May come into favour one day 'mongst his fellows:
(Wrangling has prov'd the mistress of good pastime;
As children cry themselves asleep, I ha' seen
Women have chid themselves abed to men.)

Exit Deflores.

BEATRICE: I never see this fellow but I ^{hear} think
Of some harm towards me: danger's in my mind still;
I scarce leave trembling of⁹³ an hour after.
The next good mood I find my father in
I'll get him quite discarded. Oh, I was
Lost in this small disturbance and forgot
Affliction's fiercer torrent that now comes,
To bear down all my comforts!

⁹⁰ Garden bull: Bull-baiting was held at the Paris Garden, an arena near the Globe Theater in Southwark.

⁹¹ lugg'd: pulled by the ear or hair, baited

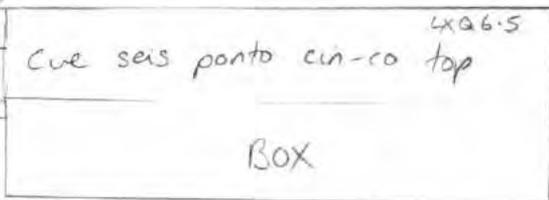
⁹² chops: cheeks

⁹³ of: for

S/By BOX

LXQ6.5

Atencion cue seis ponto
cin-co



10 sees
Vern, Alo, Tom

MAIN

Plus
piller
light

○ Def < towards door + freeze

○ ~~Def~~ Alo, Tom, Vern out the ~~door~~
main
Def. repetitive scan

○ Enter Vermandero, Alonzo, Tomazo.

VERMANDERO: Y'are both welcome,
But an especial one belongs to you, sir,
To whose most noble name our love presents
The addition of a son, our son Alonzo. ○

ALONZO: The treasury of honour⁹⁴ cannot bring forth
A title I should more rejoice in, sir.

VERMANDERO: You have *reerved* improv'd it well. Daughter, prepare;
The day will steal upon thee suddenly. ○

~~BEATRICE: [Aside] Howe'er, I will be sure to keep the night⁹⁵,
If it should come so near me.~~

[Vermandero and Beatrice talk apart.]

TOMAZO: [^] Alonzo.

ALONZO: Brother.

TOMAZO: In troth I see small welcome in her eye.

ALONZO: Fie, you are too severe a censurer⁹⁶
Of love in all points; there's no bringing on⁹⁷ you. ○
If lovers should mark everything a fault,
Affection would be like an ill-set book,
Whose faults⁹⁸ might prove as big as half the volume.

⁹⁴ treasury of honour: list of honorific titles

⁹⁵ keep the night: i.e., not allow Alonzo to consummate the marriage. Frost cites various biblical allusions; Daalder remarks on the irony that Beatrice proceeds to deny herself to Alsemero.

⁹⁶ censurer: judge; cf. [A Chaste Maid in Cheapside](#) V.iv, [The Family of Love](#) Preface, [Anything for a Quiet Life](#) Epilogue, [Your Five Gallants](#) II.i, [A Trick to Catch the Old One](#) III.i.

⁹⁷ bringing on: persuading, with the possible overtone of sexually exciting

⁹⁸ faults: printing errors

BEATRICE: That's all I do entreat.

VERMANDERO: It is but reasonable;
I'll see what my son says to't. Son Alonzo,
Here's a motion⁹⁹ made but to relieve
A maidenhead three days longer;

ALONZO: Though my joys
Be set back so much time as I could wish
They had been forward, yet since she desires it,
I find no gladness wanting.

VERMANDERO: *X* Y'are nobly welcome, sirs. *from Joanna*
Gentlemen I'll wait upon you, Joanna
Exeunt Vermandero and Beatrice. *O*

TOMAZO: *brother*
So, did you mark the dullness of her parting now?

ALONZO: What dullness? Thou art so exceptional¹⁰⁰ still.

TOMAZO: Why, let it go then; I am but a fool
To mark your harms so heedfully.

ALONZO: Where's the oversight?

TOMAZO; Come, your faith's cozened¹⁰¹ in her, strongly cozened;
Unsettle your affection with all speed
Wisdom can bring it to, your peace is ruin'd else.
Think what a torment 'tis to marry one
Whose heart is leapt into another's bosom:

⁹⁹ motion: proposal, specifically a formal legal appeal; cf. *A Fair Quarrel* l.i.

¹⁰⁰ exceptional: prone to making objections

¹⁰¹ cozened: cheated

51By LXG6-6

Atencion cue seis ponto seis

Cue seis ponto seis top LXG6.6

Bea
~~Ver~~, Ver, Def X

UL

10secs

○ Ver x towards Alo

○

Alo ↑, Tom ↑

○ Alo x to SR char ↓

Ver + Bea + Def exit

Tom x to desk

If ever pleasure she receive from thee,
It comes not in thy name, or of thy gift.
She lies but with another in thine arms,
He the half-father unto all thy children
In the conception¹⁰²; if he get 'em not,
She helps to get 'em for him in his passions,
How dangerous and shameful her restraint may go in time¹⁰³,
Is not to be thought on without sufferings.

ALONZO: You speak as if she lov'd some other then.

TOMAZO: Do you apprehend so slowly?

ALONZO: Nay, and that
Be your fear only, I am safe enough;
Preserve your friendship and your counsel, brother,
For times of more distress, I should depart
An enemy, a dangerous, deadly one
To any but thyself that should but think
She knew the meaning of inconstancy,
Much less the use and practice; yet w'are friends.
Pray let no more be urg'd; I can endure
Much till I meet an injury to her,
Then I am not myself. Farewell, sweet brother;
~~How much w'are bound to heaven to depart lovingly!~~
[Exit.]

TOMAZO: Why, here is love's tame madness! Thus a man
Quickly steals into his vexation.
[Exit.]

¹⁰² conception: The double nature of this word, impregnation vs. idea/concept, explains this passage, that although the lover is not actually begetting the children, they are partly his because the woman is thinking of his love for her, and not her husband's, in the act of procreation. "In his passions" has been variously explained; Williams drops this phrase, but it provides the necessary clarification of conception,

¹⁰³ how dangerous...in time to: how dangerous and shameful her behavior will eventually become if she is continually restrained

Atencion cue nweh-veh
y nweh-veh ponto cinco
SIBy LXQs 9 + 9.5

~~Mañana for
Practica call~~

DR
~~UL~~ DC
CALLS

DR + DC

CALLS
Cue nueve top LXQ9

P.T.O.

Del
UL / wait

Alon

UL

10secs

Tom x

UL

Als + Dia

UR

○ Del ent UL
Alon x exit UL

○ Tom x exit UL

ACT 2 SCENE 2: ANOTHER CHAMBER

Enter Diaphanta and Alsemero.

DIAPHANTA: The place is my charge; ^{only} you have kept your hour,
And the reward of ^{an innocent} a ~~just~~ meeting bless you.
I hear my lady coming; complete gentleman,
I dare not be too busy with my praises,
Th'are dangerous things to deal with¹⁰⁴.

○ [Exit.]

ALSEMERO: This goes well.
These women are the ladies' cabinets;
Things of most precious trust are [lock'd¹⁰⁵] ⁱⁿ into 'em.

Enter Beatrice.

BEATRICE: I have within mine eye all my desires;
Requests that holy prayers ascend heaven for
And brings 'em down to furnish our defects¹⁰⁶
Come not more sweet to our necessities
Than thou unto my wishes.

ALSEMERO: W'are so like
In our expressions, lady, that unless I borrow
The same words, I shall never find their equals.

BEATRICE: How happy were this meeting, this embrace,
If it were free from envy¹⁰⁷! This poor kiss,
It has an enemy, a hateful one

¹⁰⁴ Th'are dangerous things to deal with: probably because of Beatrice's jealousy, possibly because of her own attraction to Alsemero

¹⁰⁵ [lock'd]: lock (Q)

¹⁰⁶ brings 'em down to furnish our defects: gifts from heaven that supply us with what we lack

¹⁰⁷ envy: enmity

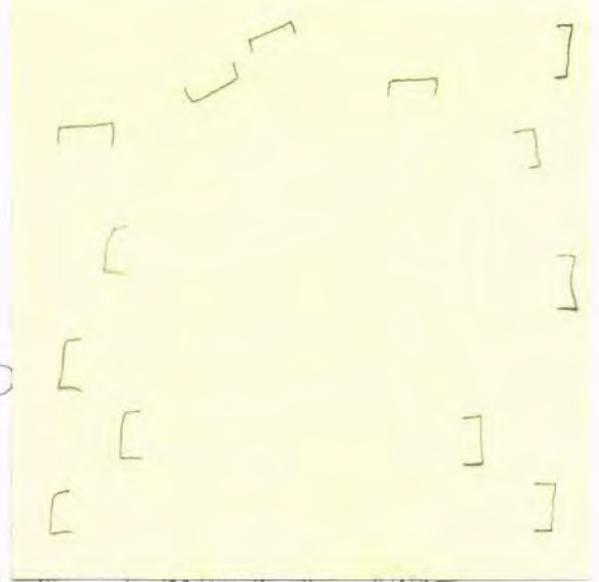
SI By DR (~~Alto~~)

build side light
Bea
10 secs

UL

As Als x to chair

DR // cue nueve punto cinco ^{LX95} for



○ Dia x behind SL chair
 Bea cut UL x Prosc
 Dia x to door
 Bea x SL chair ↓

Dia X

MAIN

○ Dia exit main
 Als + Bea x meet C, kiss
 + separate to chairs

That wishes poison to't. How well were I now
If there were none such name known as Piracquo,
Nor no such tie as the command of parents!
~~I should be but too much blessed.~~

22
34
ALSEMERO: One good service
Would strike off¹⁰⁸ both your fears, and I'll go near it too,
Since you are so distress'd: remove the cause,
The command ceases¹⁰⁹; so there's two fears blown out
With one and the same blast.

BEATRICE: Pray let me find¹¹⁰ you, sir.
What might that service be so strangely happy?

ALSEMERO: The honourablest peace 'bout man, valour.
I'll send a challenge to Piracquo instantly.

BEATRICE: How? Call you that extinguishing of fear
When 'tis the only way to keep it flaming?
~~Do not you then venture in the action.~~
~~All my joys and comforts? Pray no more, sir.~~
Say you prevail'd, [you're]¹¹¹ danger's and not mine:
The law would claim you from me, or obscurity¹¹²
Be made the grave to bury you alive.
I'm glad these thoughts come forth; oh, keep not one
Of this condition¹¹³, sir! Here was a course
Found to bring sorrow on her way to death:
The tears would ne'er 'a' dried till dust had chok'd 'em.
Blood-guiltiness becomes a fouler visage,

¹⁰⁸ strike off: remove the fetters caused by

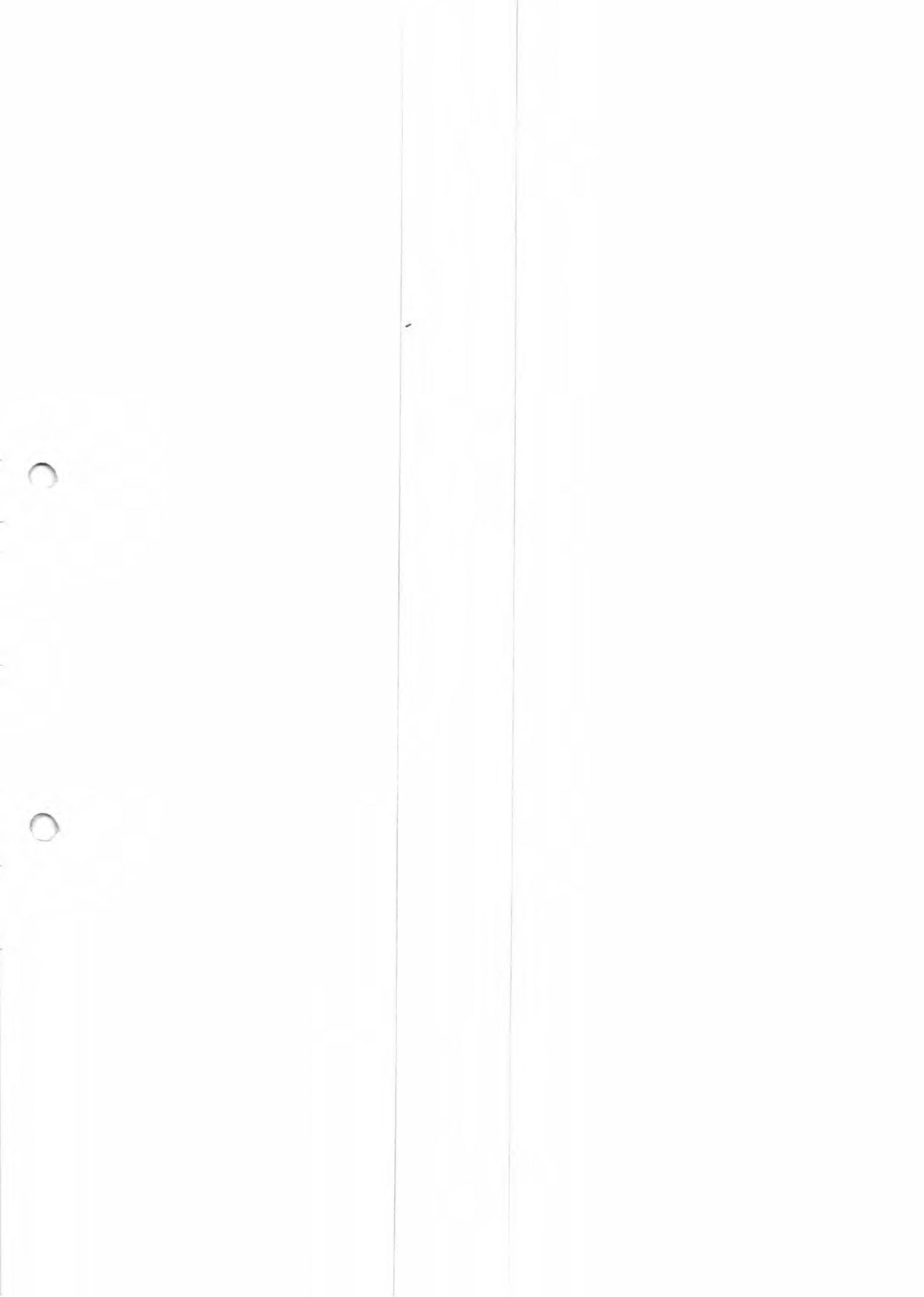
¹⁰⁹ remove the cause./The command ceases: from the scholastic commonplace, "Remove the cause and the effect ceases"

¹¹⁰ find: understand

¹¹¹ [you're]: your (Q)

¹¹² obscurity: i.e., as a fugitive from the law

¹¹³ one/Of this condition: one thought of this (dangerous) kind



28
And now I think on one— [Aside] I was too blame¹¹⁴:
I ha' marr'd ^{Deflores favour} so good a market¹¹⁵ with my scorn.

'T had been done questionless. The ugliest creature
Creation fram'd for some use¹¹⁶, yet to see
I could not mark so much where it should be.

ALSEMERO: Lady.

BEATRICE: [Aside] Why, men of art make much of poison,
Keep one to expel another; where was my art?

ALSEMERO: Lady, you hear not me.

BEATRICE: I do especially, sir;
The present times are not so sure of our side
As those hereafter may be; we must use 'em then
As thrifty folks their wealth, sparingly now
Till the time opens¹¹⁷.

ALSEMERO: You teach wisdom, lady.

BEATRICE: Within there, Diaphanta!

Enter Diaphanta.

DIAPHANTA: Do you call, madam?

BEATRICE: Perfect your service, and conduct this gentleman
The private way you brought him.

¹¹⁴ blame: blameworthy; cf. [The Witch](#) II.ii, [A Trick to Catch the Old One](#) II.i.

¹¹⁵ marr'd so good a market: spoiled a good opportunity; proverbial

¹¹⁶ The ugliest creature/Creation fram'd for some use: from the traditional doctrine that everything in nature served some purpose; cf. [Women Beware Women](#) I.ii.

¹¹⁷ opens: becomes more favorable

S1By LXQ 10 - #13

BOX + WILK
SND 8

Atencion cue diez, doce
y cue tre-ce

LXQ 9.6

BOX + WILK

P.T.O.

○ MS seducido Bea ↓

○ Pro 13 El cha
Ma x la EF chaar

○ Dia ent de main

Dia

MAIN

DIAPHANTA: I shall, madam.

ALSEMERO: My love's as firm as love e'er built upon.

○ Exeunt Diaphanta and Alsemero. Enter Deflores.

37
not noted

29

DEFLORES: [Aside] I have watch'd this meeting, and do wonder much
What shall become of t'other; I'm sure both ^{masters}
Cannot be serv'd¹¹⁸ unless she transgress. Happily
Then I'll put in for ^{my share} ~~one~~: for if a woman
Fly from one point¹¹⁹, from him she makes a husband,
She spreads and mounts then like arithmetic,
One, ten, one hundred, one thousand, ten thousand,
Proves in time ^{suckler} strumpet¹²⁰ to an army royal¹²¹.
Now do I look to be most richly rail'd at,
Yet I must see her.

38

BEATRICE: ^{Deflores.} [Aside] Why, put case¹²² I loath'd him
○ As much as youth and beauty hates a sepulcher,
Must I needs show it? Cannot I keep that secret,
And serve my turn upon him¹²³? ~~See, he's here--~~
○ Deflores.

DEFLORES: [Aside] ~~Ha, I shall run mad with joy!~~
She call'd me fairly by my name, Deflores,
~~And neither rogue nor rascal.~~

¹¹⁸ serv'd: with the sexual innuendo, frequent in this play; in fact, Beatrice has just asked Diaphanta to "perfect her service" (complete her duties), but ironically Diaphanta will later do so with Alsemero on Beatrice's wedding night

¹¹⁹ point: 1) decimal point, 2) penis

¹²⁰ sutler: 1) a camp-follower who sells supplies to an army, 2) whore

¹²¹ army royal: a very large military force

¹²² put case: suppose, with a possible sexual pun (case = vagina); cf. [A Chaste Maid in Cheapside](#) II.i, [Your Five Gallants](#) III.ii.

¹²³ serve my turn upon him: use him for my own purposes

Cue di-ez top LXG10



Cue on-ce + SND8 top LXG11

Ref. out dr special LXG12
Cue do-ce top

"royal"
Cue tre-ce top LXG13

snaf - wall

Dia, Als X

UR

Def

WALL (unk)

5 secs
-BJ closeup

15/30
Build prose
Lose wall

X
30 secs
lose prose

○ Dia + Als exit main door

Def exit audit.

X to Bea

○ Ref x SR

○ Bea ↑ G Ref

○ Bea x SR

BEATRICE: What ha' you done
To your face alate? Y'ave met with some good physician;
Y'ave prun'd¹²⁴ yourself, methinks: you were not wont
To look so amorously¹²⁵.

DEFLORES: [Aside] Not I;
~~'Tis the same physnomy¹²⁶ to a hair and pimple~~
~~Which she call'd scurvy scarce an hour ago:~~
~~How is this?~~

BEATRICE: Come hither, nearer, man.

DEFLORES: [Aside] I'm up to the chin in heaven!

BEATRICE: Turn, let me see.
Fah! 'Tis but the heat of the liver¹²⁷, I perceive 't.
I thought it had been worse.

DEFLORES: [Aside] Her fingers touch'd me;
She smells all amber¹²⁸.

BEATRICE: I'll make a water, for you shall cleanse this
Within a fortnight.

DEFLORES: With your own hands, lady?

BEATRICE: Yes, mine own, sir; in a work of cure,
I'll trust no other.

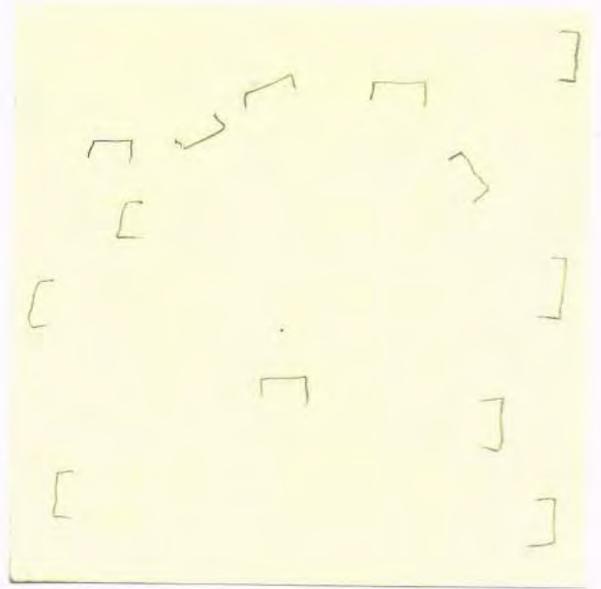
¹²⁴ prun'd: preened

¹²⁵ amorously: attractive, like a lover

¹²⁶ physnomy: physiognomy

¹²⁷ liver: traditionally the seat of violent passions

¹²⁸ all amber: of ambergris, perfumed



- Def x towards Bea
- Def x 2 steps closer
- Def turns @
- Bea x to fridge, collect trays
places on desk

Bea's 1st
lotian

~~DEFLORES:~~ ~~[Aside] 'Tis half an act of pleasure~~
~~To hear her talk thus to me.~~

BEATRICE: ○ When w'are us'd
To a ^{lead} hard face, 'tis not so unpleasing;
It mends still in opinion, hourly mends:
I see it by experience.

DEFLORES: [Aside] I was blest
~~To light upon this minute; I'll make use on't.~~

BEATRICE: Hardness becomes the visage of a man well;
It argues service, resolution, manhood,
If cause were of employment¹²⁹.

DEFLORES: 'Twould be soon seen,
If e'er your ladyship had cause to use it.
I would but wish the honour of a service
So happy as that mounts to.

BEATRICE: ○ ~~[Aside] We shall try you.~~
Oh, my Deflores!

DEFLORES: [Aside] ~~How's that?~~
She calls me hers already, my Deflores!—
You were about to sigh out somewhat, madam.

BEATRICE No, was I? I forgot. Oh!

DEFLORES: There 'tis again,
~~The very fellow on't!~~

¹²⁹ employment: with the sexual innuendo, also frequent in this play

○ Bea x C, places chair for
Det

○ Bea x to desk
clears tray and loham to fridge

BEATRICE: You are too quick¹³⁰, sir.

DEFLORES: There's no excuse for't, now I heard it twice, madam:
That sigh would fain have utterance. Take pity on't
And lend it a free word; 'las, how it labours
For liberty! I hear the murmur yet
Beat at your bosom.

BEATRICE: Would creation--

DEFLORES: Ay, well said, that's it. //

BEATRICE: Had form'd me man¹³¹.

DEFLORES: Nay, that's not it.

BEATRICE: Oh, 'tis the soul of freedom!
I should not then be forc'd to marry one
I hate beyond all depths; I should have power
 Then to oppose my loathings, nay, remove 'em
Forever from my sight.

DEFLORES: ~~Oh, blest occasion!~~
[Kneeling] Without change to your sex, you have your wishes.
 Claim so much man in me.

BEATRICE; In thee, Deflores?
 There's small cause for that.

DEFLORES: Put it not from me;
It's a service that I kneel for to you.

¹³⁰ quick: perceptive

¹³¹ Had form'd me man: cf. the remarks of another Beatrice, in Much Ado about Nothing IV.i.

This is your call

Mr Spellman

Miss McNeer

Mr Hooper

SIBy LX613.1

Atencion cue tre-ce
ponto cinco

Cue tre-ce ponto cinco top LX613.1

○ Bea x C to Deflones

○ Def back of DSK chair
Jakes at towel.

○ Bea ↓ SL chair

○ Def x G at Bea

42
BEATRICE: You are too violent to mean faithfully¹³²;
There's horror in my service, blood and danger:
Can those be things to sue for?

DEFLORES: If you knew
How sweet it were to me to be employed
In any act of yours, you would say then
I fail'd and us'd not reverence enough
When I receive the charge on't.

BEATRICE: ~~[Aside] This is much,
Methinks; belike his wants are greedy, and
To such gold tastes like angels' food¹³³...--Rise.~~

DEFLORES: I'll have the work first.

43
BEATRICE: ~~[Aside] Possible his need
is strong upon him. [Offering him money] There's to encourage thee;
 As thou art forward¹³⁴ and thy service dangerous,
Thy reward shall be precious.~~

DEFLORES: That I have thought on;
I have assur'd myself of that beforehand,
And know it will be precious: the thought ravishes!

BEATRICE: Then take him to thy fury.

DEFLORES: I thirst for him.

BEATRICE: Alonzo de Piracquo.

¹³² to mean faithfully: to intend honest service

¹³³ angels' food: manna

¹³⁴ forward: committed, courageous

○ Del head in Bea lap

cheque

○ Bea pushes Del off

○ Bea ↑

○ Bea x to desk

Del x behind SL chair

○ Bea x URs C with cheque

DEFLORES : [Rises.] His end's upon him; he shall be seen no more.

BEATRICE: How lovely now dost thou appear to me!
Never was man dearlier rewarded.

DEFLORES: X I do think ^{an} of that.

BEATRICE: Be wondrous careful in the execution.

DEFLORES: Why, are not both our lives upon the cast¹³⁵?

BEATRICE: Then I throw all my fears upon thy service.

DEFLORES: They ne'er shall rise to hurt you.

BEATRICE: When the deed's done,
I'll furnish thee with all things for thy flight;
Thou may'st live bravely¹³⁶ in another country.

DEFLORES: Ay, ay, we'll talk of that hereafter.

BEATRICE: [Aside] I shall rid myself of two inveterate loathings
At one time: Piracquo and his dog-face. //

Exit.

DEFLORES: Oh, my blood¹³⁷! Methinks I feel her in mine arms already,
Her wanton fingers combing out this beard,
And being pleased, praising this bad face!
Hunger and pleasure, they'll commend sometimes

¹³⁵ cast: throw of the dice; cf. [Your Five Gallants](#) II.iv, [The Witch](#) I.ii, III.ii.

¹³⁶ bravely: splendidly; cf. [The Old Law](#) II.i, [The Witch](#) II.i, [Anything for a Quiet Life](#) I.i.

¹³⁷ blood: sexual desire; cf. [The Old Law](#) IV.ii, [The Phoenix](#) II.i, [A Trick to Catch the Old One](#) III.i, [A Chaste Maid in Cheapside](#) I.i & II.i, [A Yorkshire Tragedy](#) ii & iv.

34
44

40

Atencion cue cat-or-ce
a cue ^{keen} quin-ce ponto uno

S1By LXQ14-15.1

UC

DC

SND9

○ Bea x DC
x shakes Def hand

Slovenly¹³⁸ dishes and feed heartily on 'em,
Nay, which is stranger, refuse daintier for 'em.

~~Some women are odd feeders. I'm too loud.~~

~~Here comes the man goes supperless¹³⁹ to bed,~~

~~Yet shall not rise tomorrow to his dinner.~~

Enter Alonzo.

ALONZO:

Deflores.

DEFLORES:

My kind, honorable lord.

ALONZO:

I am glad I ha' met with thee.

DEFLORES:

Sir.

ALONZO:

Thou canst show me the full strength of the castle?

DEFLORES:

That I can, sir.

ALONZO:

I much desire it.

DEFLORES:

And if the ways and straits of some of the passages

× Be not too tedious¹⁴⁰ for you, I will assure

You worth your time and sight, my lord.

ALONZO:

Puh, that

Shall be no hinderance.

¹³⁸ Slovenly: lewd

¹³⁹ supperless: i.e., he will be killed very soon, before the evening meal (it is now time for dinner, the afternoon meal)

¹⁴⁰ tedious: troublesome

Ali + Isa

UL → Box

Bea X

UR

Punchmark

Ala

UR

10 sec

Ala enter door with glass
Def ↑

UC
Keen Cue cat-or-ce top



Keen
Cue quin-ce + SNOQ9 top

As Alonzo reaches tower

Keen Cue quin-ce pants uno top
DC + Door Close - Dougie

This is last call

Mr Beer

Mr McGonley

35
45
DEFLORES: I'm your servant then.

'Tis now near dinner-time; 'gainst your lordship's rising¹⁴¹

(2) I'll have the keys about me.

ALONZO: Thanks, kind Deflores.

~~DEFLORES: [Aside] He's safely thrust upon me beyond hopes.~~

Exeunt. In the act-time¹⁴² Deflores hides a naked rapier.

¹⁴¹ 'gainst your lordship's rising: before your lordship rises from the dinner table

¹⁴² act-time: the interval between the acts, during which music was often played

p. 70

○ Def picks up scissars

III

ACT 3 SCENE 1: A NARROW PASSAGE

Enter Alonzo and Deflores.

DEFLORES: Yes, here are all the keys; I was afraid, my lord,
I'd wanted for the postern¹⁴³: this is it.
I've all, I've all, my lord: this for the ^{canon} sconce¹⁴⁴.

ALONZO: 'Tis a most spacious and impregnable fort.

DEFLORES: You'll tell me more, my lord. This descent
Is somewhat narrow: we shall never pass
~~Well with our weapons; they'll but trouble us.~~

ALONZO: Thou sayst true.

DEFLORES: *This castle shall be your eye long my lord*
Pray let me help your lordship.

ALONZO: 'Tis done. Thanks, kind Deflores.

DEFLORES: ~~Here are hooks, my lord,
To hang such things on purpose.~~

ALONZO: Lead, I'll follow thee.

Exit at one door and enter at the other.

¹⁴³ postern: side or back door

¹⁴⁴ sconce: small fort or earthwork

S/By LX16 - 16.5
Atencion cue di-e-ci-seis
y cue di-e-ci-seis ponto cinco

Del thro' door

Cue di-e-ci-seis top LX16

7 sees

Del + Alo X

MAIN

○ Del collect keys

III

○ Del + Alo x Main, exit

No put glass down on ridge

As side door open

Cue di-e-ci-seis ponto cinco top LX16.5

5 sees

Del + Alo

SIDE

○ Del + Alo ent side

S/By SND10

ACT 3 SCENE 2: A VAULT

26
DEFLORES: All this is nothing; you shall see anon
A place you little dream on¹⁴⁵.

ALONZO: I am glad
I have this leisure: all your master's house
Imagine I ha' taken a gondola.

DEFLORES: All but myself, sir, [~~aside~~] which makes up my safety.
My lord, I'll place you at a casement¹⁴⁶ here,
Will show you the full strength of all the castle.
~~Look, spend your eye a while upon that object.~~

ALONZO: Here's rich variety, Deflores.

DEFLORES: Yes, sir.

ALONZO: Goodly munition.

DEFLORES: Ay, there's ordnance¹⁴⁷, sir;
No bastard metal¹⁴⁸ will ring you a peal like bells
At great men's funerals. Keep your eye straight, my lord;
Take special notice of that ^{mighty cannon} ~~scene~~ before you,
There you may dwell¹⁴⁹ awhile.

ALONZO: I am upon't.

47
DEFLORES: And so am I. [Stabs him.]

¹⁴⁵ A place you little dream on: i.e., the grave

¹⁴⁶ casement: window

¹⁴⁷ ordnance: artillery. Illustration from Robert Ward's *Animadversions of War*, 1639: A petard. Its head was filled with gunpowder and set against the defensive structure; the device was then anchored (A), and the fuse lit. The fellow running away is avoiding being "hoist on his own petard" (*Hamlet* III.iv).

¹⁴⁸ bastard metal: metal with impurities

¹⁴⁹ dwell: 1) rest your eyes upon, 2) remain in, after your murder

As Deb Leads Alo DS

SNDQ 10

SIBy SNDQ 11 + 12

On slab

SNDQ 11

knife out of back
~~Deb knife out A~~ ~~Deb ↓~~

SNDQ 12

ALONZO: Deflores, oh, Deflores,
Whose malice hast thou put on?

DEFLORES: Do you question
A work of secrecy? ^{all} ~~I must silence you.~~ [Stabs him.]

ALONZO: Oh, oh, oh!

DEFLORES: ~~I must silence you.~~ [Stabs him; Alonzo dies.]
So, here's an undertaking well accomplish'd.
This vault serves to good use now. Ha! What's that
Threw sparkles in my eye? Oh, 'tis a diamond
He wears upon his finger: it was well found,
This will approve¹⁵⁰ the work.
[He tries to take the ring off.]
What, so fast on?
Not part in death¹⁵¹? I'll take a speedy course then:
Finger and all shall off. [Cuts off his finger.] So, now I'll clear
The passages from all suspect¹⁵² or fear.

Exit with body. (O)

luther

And... ah... will be with you shall

¹⁵⁰ approve: provide proof of

¹⁵¹ What, so fast on?/Not part in death?: "This emblematic detail was added by Middleton [to the original principal source, The Triumphs of God's Revenge against the Crying and Execrable Sin of Murder by John Reynolds]. The cleaving of ring to finger attests the binding nature of the betrothal contract, which only unnatural murder can cut through; even then, the contract cannot be annulled" (Frost). As Daalder notes, Deflores briefly refers to the wedding ceremony.

¹⁵² suspect: suspicion

Siby Box
~~UL~~

Siby LXQ 17-19

SND 13-13A

Atencion cue di-e-ci-si-e-te
a cue di-e-ci-nue-ve

standerchiel back in pocket

BOX + Cue di-e-ci-si-e-te top (knock) ^{LXQ17}

snap

(Boots out of light) ^{LXQ18}

UL + Cue di-e-ci-o-cho top

snap

Body near door

Walter opens door ^{LXQ19} Isa @ CD
Cue di-e-ci-nue-ve top // SND 13

5 secs

As Isa speaks

SND 13A

○ Isabella knocks at door

○ Deftares pulls wrapped body
exits - side

19

Don't hang

ACT 3 SCENE 3: A ROOM IN ALIBIUS'S HOUSE

Enter Isabella and Lollio.

ISABELLA: Why, sirrah? Whence have you commission
To fetter the doors against me? If you
Keep me in a cage,
Let me be doing¹⁵³ something.

LOLLIO: ~~You shall be doing, if it please you;~~

ISABELLA: Is it ~~your~~ ^{my husband's} master's pleasure, or your own,
To keep me in this compound¹⁵⁴?

LOLLIO: 'Tis for my masters pleasure, lest you might be pounded¹⁵⁵ in another
place.

ISABELLA: ^{He's a wise} 'Tis very well, and he'll prove very wise.

LOLLIO: He says you have company enough in the house, if you please to be
sociable, of all sorts of people.

ISABELLA: Of all sorts? Why, here's none but fools and madmen.

LOLLIO: Very well: ~~and where will you find any other, if you should go~~
~~abroad¹⁵⁶?~~ There's my master, and I to boot too.

ISABELLA: Of either sort one, a madman and a fool.

LOLLIO: I would ev'n participate¹⁵⁷ of both then if I were as you. I know y[']are
half mad already; be half foolish too.

¹⁵³ doing: with the bawdy innuendo

¹⁵⁴ pinfeld: a place for confining stray livestock; cf. Anything for a Quiet Life V.ii.

¹⁵⁵ pounded: with the sexual innuendo

¹⁵⁶ abroad: out of the house

Chances + mag

Lollo

DL

Def + Aho X

UR

Isa

MAIN

Isabella bags on door
Lollo ent from SL

○ Lollo $\frac{1}{2}$ X, opens door
Isabella enters

x ↓ SR chaw eat + read

Lollo x ↓ ab dade

This is your call
Mr Cheadle

ISABELLA: Y'are a brave, saucy rascal! Come on, sir,
 Afford me then the pleasure of your bedlam;
 You were commending once today to me
 Your last come lunatic: what a proper¹⁵⁸ handsome
 Body there was without brains to guide it,
~~And what a pitiful delight appear'd~~
~~In that defect, as if your wisdom had found~~
~~A mirth in madness. Pray, sir, let me partake~~
 If there be such a pleasure.

LOLLIO: If I do not show you the handsomest, discreetest madman, one that I
 may call the understanding madman, then say I am a fool.

ISABELLA: Well, a match, I will say so.

LOLLIO: ~~When you have a taste of the madman, you shall, if you please, see~~
~~the Fools' College o' th' side. I seldom lock there, 'tis but shooting a bolt¹⁵⁹~~
~~or two, and you are amongst 'em.~~

[Exit.]

[Within] Come on, sir, let me see how handsomely you'll behave
 yourself now.

Enter Lollo, Franciscus.

FRANCISCUS: How sweetly she looks! Oh, but there's a wrinkle in her brow as deep
 as philosophy. Anacreon, drink to my mistress' health; I'll pledge it.
 Stay, stay, there's a spider in the cup! No, 'tis but a grape-stone:
~~swallow it, fear nothing, poet; so, so, lift higher¹⁶⁰.~~

¹⁵⁷ participate: share in the nature of

¹⁵⁸ proper: handsome

¹⁵⁹ shooting a bolt: alluding to the proverb, "A fool's bolt is soon shot". Illustration: Woodcut from Samuel Rowland's satiric pamphlet *A Fool's Bolt Is Soon Shot* (1614).

¹⁶⁰ Anacreon, drink...lift higher: The Greek poet Anacreon supposedly died by choking on a grape-stone while drinking wine. Spiders were believed to be poisonous.

S1By SND 14 + 14A
UL

Lollo @ CD Player

SND 14

come [] Lollo @ Player "handsomely"

UL // SND 14A

Fran

DL

○ Fran ent SL - led by Loll

x to desk

- ISABELLA: Alack, alack, 'tis too full of pity
To be laugh'd at! How fell he mad? Canst thou tell?
- LOLLIO: For love, mistress. ^{loved him} ~~He was a pretty poet too, and that set him forwards~~
~~first, the Muses then forsook him, ^{and} he ran mad for a chambermaid.~~
- FRANCISCUS: Hail bright Titania¹⁶¹!
Why stand'st thou idle on these flowery banks?
Oberon is dancing with his dryads¹⁶².
~~It gather daisies, primrose, violets,~~
* ~~And bind them in a verse of poesy.~~
- LOLLIO [Showing him a whip] Not too near, you see your danger.
- FRANCISCUS: Oh, hold thy hand, great Diomed!
Thou feed'st thy horses well, they shall obey thee¹⁶³.
~~Get up¹⁶⁴, Bucephalus¹⁶⁵ kneels. [Gets down on all fours.]~~
- LOLLIO: You see how I awe my flock? A shepherd has not his dog at more obedience.
- ISABELLA: His conscience is unquiet; sure that was
The cause of this. A ~~proper~~ ^{pretty} gentleman.
- FRANCISCUS: ~~Come hither, Aesculapius¹⁶⁶, hide the poison.~~
- LOLLIO ~~[Hiding his whip] Well, 'tis hid.~~
- FRANCISCUS: [Rising] Didst thou never hear of one Tiresias¹⁶⁷, a famous poet?

¹⁶¹ Titania: Titania and Oberon were queen and king of the fairies; cf. *A Midsummer Night's Dream*.

¹⁶² dryads: wood nymphs

¹⁶³ great Diomed!/Thou feed'st thy horses well, they shall obey thee: The Thracian king Diomed feed his horses on human flesh.

¹⁶⁴ Get up: mount

¹⁶⁵ Bucephalus: the horse of Alexander the Great, which only he could ride

¹⁶⁶ Aesculapius: the Greek god of medicine

○ Lotta flashes whip under road

○ Franc ↑ chain, DSL

LOLLIO: Yes, one that became a wench¹⁶⁸.

FRANCISCUS: That's he; I am the man.

LOLLIO: No.

FRANCISCUS: Yes, but make no words on't; I was a man seven years ago,
Now I'm a woman, all feminine.

LOLLIO: I would I might see that.

FRANCISCUS: Juno struck me blind.

~~LOLLIO: I'll ne'er believe that, for a woman, they say, has eye¹⁶⁹ more than a
man.~~

~~FRANCISCUS: I say she struck me blind.~~

LOLLIO: And Luna made you mad¹⁷⁰; ~~you have two trades¹⁷¹ to beg with.~~

FRANCISCUS: X Luna is now big-bellied¹⁷², and there's room
For both of us to ride with Hecate¹⁷³;
I'll drag thee up into her silver sphere,
~~And there we'll kick the dog, and beat the bush¹⁷⁴~~
~~That barks against the witches of the night.~~

¹⁶⁷ Tiresias: the Theban soothsayer (not the poet) who was changed into a woman and then back to a man seven years; he was blinded by Juno for saying that women derived more enjoyment from sex.

¹⁶⁸ tame wild-geese: prostitutes

¹⁶⁹ eye: pudendum

¹⁷⁰ Luna made you mad: lunatics were made mad by Luna, the moon; cf. [The Witch](#) IV.i, [The Phoenix](#) IV.i ("privileg'd by the moon").

¹⁷¹ two trades: blindness and madness; cf. Edgar posing as Tom in [King Lear](#)

¹⁷² big-bellied: 1) full, 2) pregnant; cf. [A Midsummer Night's Dream](#) II.i.

¹⁷³ Hecate: the goddess of witchcraft and magic, also the goddess of the moon; cf. Hecate, the title character of [The Witch](#)

¹⁷⁴ kick the dog, and beat the bush: the Man in the Moon was represented as having a lantern, a thornbush and a dog; cf. [Anything for a Quiet Life](#) III.ii, [Blurt, Master Constable](#) IV.iii, [A Midsummer Night's Dream](#) V.i.

○ Fran ↓ USL deca to 1sa

S/By SNOQ 15-17
BOX

P.T.O.

○ Col ↑ x to deca

Fran x ↓ USL d 1sa

The swift lycanthropi¹⁷⁵ ~~that walks the round,~~
We'll tear their wolvisk skins, and save the sheep.

[Beats Lollo.] ○

Isabella screams ○

~~LOLLIO: Is't come to this? Nay, then, my poison comes forth again! Mad slave,
indeed, abuse your keeper? [Shows him the whip.]~~

~~ISABELLA: I prithee hence with him, now he grows dangerous.~~

Enough, enough
LOLLIO: x ~~I would you would~~ get into your hole, ○ *mistress*

Franciscus
Exit Franciscus. *I go, I go.*

54
LOLLIO x Now, *show* mistress, I will bring you another sort; you shall be fool'd another while. Tony, come hither, Tony, look who's yonder, Tony.

○ Enter Antonio.

ANTONIO: *other cousin*
Cousin, is it not my aunt¹⁷⁶?

LOLLIO: Yes, 'tis one of 'em, Tony.

ANTONIO: He, he, how do you, ~~uncle~~?

this one's but a fool
LOLLIO: Fear him not, mistress, ~~'tis a gentle fool~~¹⁷⁷; you may play with him, as safely with him as with his bauble¹⁷⁸. ○

ISABELLA: How long hast thou been a fool?

ANTONIO: Ever since I came hither, ~~cousin~~. *aunt*

Isabella
Aunt! I am none of your aunts. fool

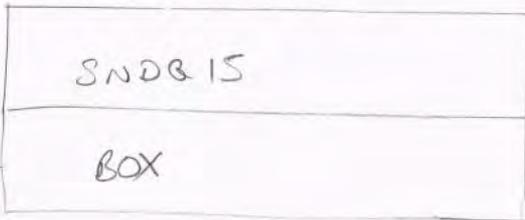
¹⁷⁵ lycanthropi: madmen who believe they are wolves

¹⁷⁶ aunt: bawd, prostitute

¹⁷⁷ nidget: fool

¹⁷⁸ bauble: 1) the baton of the court jester, 2) penis; cf. Romeo and Juliet II.iv.

Lolita at CD Player



Fran X

DL

Anr

DR

○ Fran puts hand up / sa skirk

○ Louso ↑ cracks whip

○ Franc exit SL

○ Anr exit SR - lead by Lolita
Isabella ↓ SR chair, reads map

○ Lolita sits Anr ↓ SL chair

SNDQ 16

Lolita at monitor

SNDQ 17 OR FORWARD

ISABELLA: ^{Must} Cousin? I'm none of thy ^{Must's} cousins, fool¹⁷⁹.

^{Tom} MADMAN: [within] Bounce, bounce, he falls, he falls!

ISABELLA: Hark you, your scholars in the upper room are out of order.

LOLLIO: Must I come amongst you there? Keep you the fool, mistress;
[Exit.]

ISABELLA: Well, sir.
You may prattle now, and pass the time if you have wit enough.

ANTONIO: 'Tis opportuneful now, sweet lady! Nay,
Cast no amazing¹⁸⁰ eye upon this change.

ISABELLA: Ha! *What's this*

ANTONIO: This shape of folly shrouds your dearest love,
The truest servant to your powerful beauties,
Whose magic had this force thus to transform me.

ISABELLA: You are a fine fool indeed.

ANTONIO: Oh, 'tis not strange. *Love has an intellect. Poets say that it is the secret science! and like a raving poet catches a quantity of every knowledge yet being! all home into one secret, and mystery.*

ISABELLA: Y'are a parlous fool.

ANTONIO: No danger in me: I bring naught but love
And his soft, wounding shafts to strike you with.
Try but one arrow¹⁸¹; if it hurt you,
I'll stand you twenty back in recompense.

¹⁷⁹ Cousin? I'm none of thy cousins, fool: Isabella is offended because cousin was slang for whore.

¹⁸⁰ amazing: amazed

¹⁸¹ arrow: i.e., kiss

Lolita X

main / u

○ Lolita exit - main

○ Ants relaxes sitting position
Isabella fences

○ Ant ↑ × behind Isa

○ Ant goes to kiss her neck

56
ISABELLA: ○ A forward fool, too.

ANTONIO: This was love's teaching;
A thousand ways he¹⁸² fashion'd out my way¹⁸³.

ISABELLA: Profound withal. Certain you dream'd of this;
Love never taught it waking.

ANTONIO: Take no acquaintance
Of these outward follies; there is within
A gentleman that loves you.

ISABELLA: When I see ^{a gentleman} him,
~~I'll speak with him; so in the meantime~~
Keep your habit¹⁸⁴, it becomes you well enough.
~~As you are a gentleman, I'll not discover you;~~
~~That's all the favour that you must expect.~~

Enter Lollo.

ANTONIO: ~~(He, he, I thank you, cousin;
I'll be your valentine tomorrow morning.)~~

LOLLIO: How do you like the fool, mistress?

ISABELLA: Passing well, sir.

^{Tony, Tony, Tony} LOLLIO: ^{Antonio: ~~left~~ Here, cousin}
Is he not witty, ~~pretty well~~ for a fool?

ISABELLA: ^{continue}
If he ~~hold on~~ as he begins, he is like to come to something!

¹⁸² he: she (Q)

¹⁸³ fashion'd out my way: taught me, prompted me

¹⁸⁴ habit: clothes

Siby UL
BOX



This is your call
Mrs Kidd
Miss Williams
Mr Annan
Mr Collings
Mr Hiddleston
Mr Keen

Lolita

UL/L/MAIN

○ Isa ↑ , moves away

○ Lolli enter SL
Ank sits as fool
Ank ↑ hugs Lolli

LOLLIO: Ay, thank a good tutor. You may put him to't; he begins to answer pretty hard questions. Tony, how many is five times six?

ANTONIO: Five times six is six times five.

LOLLIO: What arithmetician could have answer'd better? How many is one hundred and seven?

ANTONIO: One hundred and seven is seven hundred and one, cousin.

LOLLIO: *Good boy I come at you again how many is 96x9*
ANTONIO: *96x9 is 864.*

LOLLIO: ~~This is no wit to speak on.~~ Will you be rid of the fool now?

ISABELLA: By no means; let him stay a little. *I hear your madman will speak*

Child
MADMAN: ~~[within] Catch there, catch the last couple in hell!~~¹⁸⁵

LOLLIO: *o* Again? Must I come amongst you? Would my master were come home! I am not able to govern both these wards *on the little he pays me* together.
[Exit.]

ANTONIO: Why should a minute of love's hour be lost?

ISABELLA: Fie, out again! I had rather you ~~kept~~ *played*
Your other posture: *percentage*

ANTONIO: How can he freeze *who*
Lives near so sweet a warmth? *o*

Enter Lollio above.

¹⁸⁵ Catch there, catch the last couple in hell! an allusion to the children's game barley-break, in which a couple occupy a middle ground called "hell" and try to catch two other couples as they run through it to change partners (or "break"); if caught, players remained in "hell" until the last couple remained. This exclamation has thematic implications, as we'll see later.

S/By BOX

Ant by Isa

BOX

LSUOX

MAIN

Lollo

SIDE

○ LSU ↑ , Ant falls C

○ Lollo exit SR
Ant crawls to Isa feet

○ Lollo ent main
- stays by door, overhasty

~~LOLLIO:~~

~~How now, fool, are you good at that? I believe I must put harder questions to him, I perceive that.~~

ISABELLA:

You are bold without fear, too.

ANTONIO:

What should I fear,
Having all joys about me? Do you smile,
And love shall play the wanton on your lip,
Look you but cheerfully, and in your eyes
I shall behold mine own deformity,
And dress myself up fairer; I know this shape
Becomes me not, but in those bright mirrors
I shall array me handsomely.

~~LOLLIO:~~

~~[Aside] Cuckoo, cuckoo¹⁸⁶~~

In amongst them now

~~Exit. Enter Madmen above, some as birds, others as beasts¹⁸⁷. Exit Madmen.~~

ANTONIO:

~~What are these?~~

ISABELLA:

~~Of fear enough to part us,~~

Antonio: These are the fools

~~Yet are they but our schools of lunatics,~~

~~That act their fantasies in any shapes~~

~~Suited their present thoughts: if sad, they cry;~~

~~If mirth be their conceit¹⁸⁸, they laugh again.~~

~~Sometimes they imitate the beasts and birds,~~

~~Singing or howling, braying, barking; all~~

~~As their wild fancies prompt 'em.~~

Enter Lollio.

¹⁸⁶ Cuckoo, cuckoo: indicating Alibius is about to be cuckolded

¹⁸⁷ some as birds, others as beasts: "There is no reason to suppose that the madmen are clothed as animals (they are certainly not wearing their costumes for the masque which Alibius has not yet announced); they 'imitate the beasts and birds' by 'singing or howling, braying, barking'" (Williams).

¹⁸⁸ conceit: fancy

LdLio
Note book
+ pencil

Siby
BOX

LdLio X

SIDE



Mad rise

Siby Martha to page
don for remainder

LdLio

MAIN

ANTONIO: ~~These are no fears.~~

ISABELLA: ~~But here's a large one, my man:~~
My husband's man

ANTONIO: ~~Ha, he, that's fine sport indeed, cousin.~~
*Thank you cousin.
I'll be your valentine tomorrow morning.*

LOLLIO: ~~I would my master were come home; 'tis too much for one shepherd to govern two of these flocks.~~ Come, Tony.

ANTONIO: Prithee, cousin, let me stay here still.

LOLLIO: No, you have play'd sufficiently.

ISABELLA: Your fool is grown wondrous witty.

LOLLIO: ~~Well, I'll say nothing; but I do not think but he will put you down¹⁸⁹ one of these days.~~
for the nonce

Exeunt Lollio and Antonio.

ISABELLA: Would a woman stray,
She need not gad abroad to seek her sin;
It would be brought home one ways or other:

Enter Lollio.

LOLLIO: How dost thou, sweet rogue?

ISABELLA: How now?

LOLLIO: Come, there are degrees; one fool may be better than another.

¹⁸⁹ put you down: 1) outwit you, 2) overcome you sexually

○ Ldlo slans dow (Mein)

Ant X

DR

○

Ant exits SR

ISABELLA: What's the matter?

LOLLIO: Nay, if thou giv'st thy mind to fools, flesh, have at thee!
[Tries to kiss her.]

ISABELLA: You bold slave, you!

LOLLIO: I could follow now as t'other fool did:
[Imitating Antonio] "What should I fear,
Having all joys about me? ~~Do you smile,~~
~~And love shall play the wanton on your lip,~~
~~Look you but cheerfully, and in your eyes~~
~~I shall behold mine own deformity,~~
~~And dress myself up fairer;~~ I know this shape
Becomes me not—"
Come, sweet rogue, kiss me, let me feel how thy pulses
beat; thou hast a thing about thee would do a man pleasure,
I'll lay¹⁹⁰ my hand on't. //

ISABELLA: Sirrah, no more! I see you have discovered
This love's knight-errant, who hath made adventure
For purchase¹⁹¹ of my love; be silent, mute,
Mute as a statue, or his injunction
For me enjoying shall be to cut thy throat. ~~✗~~
I'll do it, though for no other purpose.
And be sure he'll not refuse it.

LOLLIO: My share, that's all; I'll have my fool's part with you.

ISABELLA: No more: ^{my husband,} your master!

LOLLIO: ^{Go to, go to}

¹⁹⁰ lay: 1) place, 2) wager
¹⁹¹ purchase: reward

SIBy

BOX

Lx20

S5000

BOX

Alibus

MAIN

SIBy UL

UC

LXQ20

Atencion cue ve-in-te

P.T.O

Enter Alibius.

ALIBIUS: Sweet, how dost thou?

ISABELLA: Your bounden¹⁹² servant, sir.

ALIBIUS: Fie, fie, sweetheart,
No more of that.

ISABELLA: You were best lock me up.

ALIBIUS: In my arms and bosom, my sweet Isabella,
I'll lock thee up most nearly¹⁹³. Lollo, O
We have employment, we have task in hand;

*At noble Vermanderos citadel
There is a nuptial to be solemnized
The fair Beatrice-Joanna is to wed
Vermanderos doth commend a wedding masque
And hath enjoined us to provide a dance
Of all our antic madmen and our fools
To entertain his noble wedding guests
And Lollo, the Master of the revels shall
be you.*

~~At noble Vermandero's, our castle-captain,
There is a nuptial to be solemnis'd,
Beatrice Joanna his fair daughter, bride,
For which the gentleman hath bespoke¹⁹⁴ our pains:
A mixture of our madmen and our fools
To finish, as it were, all the revels,
To make a frightful pleasure-
and then Lollo shall be the dancing master
master of all~~

ISABELLA: Y'ave a fine trade on't;
~~Madmen and fools are a staple¹⁹⁵ commodity.~~

ALIBIUS: ~~Oh, wife, we must eat, wear clothes, and live.~~

*That is all, but not the all I aim at
For seeing our patients in their wild, distracted measure
The world might come to kinder judgement
'Should be healed again in one eye or an other
if not in this*

Exeunt.

Valencia

¹⁹² bounden: 1) bound by duty, 2) imprisoned
¹⁹³ nearly: 1) intimately, 2) closely (like a lock)
¹⁹⁴ bespoke: commissioned
¹⁹⁵ staple: basic

Valencia speaks so nobly of you sir!

Atención
Invitation

- Alm ent main
collects CD from desk
X ↓ SL chair
Lolita ↓ desk

Lx20
Cue ve-in-te ~~top~~ // UL + UC

Atención cue ve-in-te punto uno
y cue ve-in-te uno

S/By LxG 20=1 + 21
SND 20
BOX
DR

3200
Verm, Del
UL
Bea + Dia
UR

- Alm, verm + ~~top~~ ent dow
Día (side)

DR
BOX
SND 20 // cue ve-in-te punto uno top ^{Lx20=1}
~~Alto leona dor~~ Als mist ^{Lx21}
Cue ve-in-te uno top

snap
Als = Sant
UR
Snap

ACT3 SCENE 4: A CHAMBER IN THE CASTLE

Enter Vermandero, Alsemero, Jasperino, and Beatrice.

VERMANDERO: Valencia speaks so nobly of you, sir,
I wish I had a daughter now for you.

ALSEMERO: The fellow of this creature were a partner
For a king's love.

VERMANDERO: I had her fellow once, sir,
But heaven has married her to joys eternal;
'Twere sin to wish her in this vale¹⁹⁶ again.
Come, sir, your friend and you shall see the pleasures
Which my health chiefly joys in.

ALSEMERO: I hear the beauty of this seat¹⁹⁷ largely¹⁹⁸.

VERMANDERO: It falls much short of that.

Exeunt. Manet Beatrice.

BEATRICE: So, here's one step
Into my father's favour; time will fix him.
I have got him now the liberty of the house;
So wisdom by degrees works out her freedom.
And if ^{divagates} ~~that~~ eye¹⁹⁹ be darkened ~~that offends me~~
I wait but that eclipse--this gentleman
Shall soon shine glorious in my father's liking,
Through the refulgent²⁰⁰ virtue of my love.

DEFLORES

My thoughts are at a banquet for me deed

¹⁹⁶ vale: i.e., vale of tears

¹⁹⁷ seat: residence

¹⁹⁸ largely: 1) enthusiastically praised, 2) everywhere I go

¹⁹⁹ that eye: Alonzo's, with the scriptural allusion, "And if thine eye offend thee, pluck it out" ([Matthew 18.9](#)).

²⁰⁰ refulgent: resplendent

Als, Jany

UR

Penelvaite
Ali + Ldt X

UR

Isa X

UC

○ Is, Ali + Ldt exit

S/By LXQ 21.5

Atencion cue ve-in-te uno
ponto cin-ro

Cue ve-in-te uno ponto cin-ro top
LXQ 21.5

~~stop~~
32000

S/By LXQ 22 - 23

SND 21

Atencion cue ve-in-te dos
y cue ve-in-te tres

Cue ve-in-te dos + SND 21 top
LXQ 22

As Det awas fan prose

Cue ve-in-te tres top
LXQ 23

Penelvaite
snap

Vel, Dia X

UL

Als, Jany X

uc/UR

stop

○ Jany, Als, Jany exit

Enter Deflores. ^o

DEFLORES: [Aside] My thoughts are at a banquet for the deed:
I feel no weight in't; 'tis but light and cheap
For the sweet recompense that I set down for't.

BEATRICE: Deflores.

DEFLORES: Lady.

BEATRICE: Thy looks promise cheerfully.

DEFLORES: All things are answerable²⁰¹: time, circumstance,
Your wishes and my service.

BEATRICE: Is it done then?

DEFLORES: Piracquo is no more.

BEATRICE: My joys start at mine eyes; our sweet'st delights
Are evermore born weeping.

DEFLORES: ^o I've a token²⁰² for you.

BEATRICE: For me?

DEFLORES: ^o ~~But it was sent somewhat unwillingly;~~
I could not get the ring without the finger.

BEATRICE: Bless me! What hast thou done?

²⁰¹ answerable: in agreement

²⁰² token: 1) proof of the murder, 2) love-token (cf. the "token" in Deflores's last lines)

LXG 22.5

2110

○ Def ent SL

○ Def x as if to leave

As Def leaves prose

LXG 23

3
X
low down

○ Bea v ↓ char

○ Def gives paper to Bea

49
1-05
DEFLORES: Why, is that more
Than killing the whole man? I cut his heart strings.
~~A greedy hand thrust in a dish at court~~
~~In a mistake hath had as much as this²⁰³.~~

BEATRICE: 'Tis the first token my father made me send him.

DEFLORES: And I made him send it back again
~~(For his last token.) I was loathe to leave it,~~
~~And I'm ^{sure} dead men have no use of jewels;~~
I was loath to leave it, He was as loath to part with't, for it stuck
As if the flesh and it were both one substance.

1-06
BEATRICE: ~~At the stag's fall the keeper has his fees²⁰⁴;~~
~~'Tis soon apply'd. ^{Well} all dead men's fees are yours.)~~ ~~sir.~~
I pray bury the finger, but the stone
You may make use on shortly // the true value,
Take't of my truth, is near three hundred ducats.

DEFLORES: 'Twill hardly buy a capcase²⁰⁵ for one's conscience, though,
To keep it from the worm²⁰⁶, as fine as 'tis.
~~Well, being my fees I'll take it;~~
~~Great men have taught me that, or else my merit~~
~~Would scorn the way on't.~~

50
BEATRICE: ~~It might justly, sir.~~
Why, thou mistak'st, Deflores: 'tis not given
~~In state²⁰⁷ of recompense.~~
By way

²⁰³ A greedy hand...as much as this: i.e., sticking a hand in the way of the carving knife and having a finger accidentally cut off

²⁰⁴ At the stag's fall the keeper has his fees: the keeper (warden of a game park) could claim as his right certain parts of a killed deer (head, skin, etc.); cf. [3 Henry VI III.i.](#)

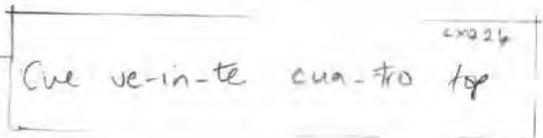
²⁰⁵ capcase: a case or bag for traveling; cf. [A Yorkshire Tragedy i.](#), [The Old Law III.i.](#)

²⁰⁶ worm: remorse

²⁰⁷ state: way

S/By LX024

Atencion Cve ve-in-te cua-to



1 más
-open for
chassis

DEFLORES: No, I hope so, lady;
You should soon witness my contempt to't then.

BEATRICE: Prithee, thou look'st as if thou wert offended.

DEFLORES: That were strange, lady; 'tis not possible
My service ^cshould draw such a cause from you.
Offended? Could you think so? That were much
For one of my performance, and so warm
Yet in my service.

BEATRICE: 'Twere misery in me to give you cause, sir.

DEFLORES: I know so much; it were so, misery
In her most sharp condition.

BEATRICE: 'Tis resolv'd then.)
Look you, sir, here's three thousand ~~golden~~ florins;
I have not meanly thought upon thy merit.

DEFLORES: What, salary? Now you move me!

BEATRICE: How, Deflores?

DEFLORES: Do you place me in the rank of verminous fellows
To destroy things for wages? Offer gold?
The lifeblood of man! Is anything
Valued too precious for my recompense?

BEATRICE: I understand thee not.

End of
florin

O Boat x desk

- collect: ends of rows
gives to Del DC

51

DEFLORES: I could ha' hir'd
A journeyman²⁰⁸ in murder at this rate,
And mine own conscience might have [slept at ease]²⁰⁹
And have had the work brought home!

1709

BEATRICE: ○ [Aside] I'm in a labyrinth;
What will content him? I would fain be rid of him.--
I'll double the sum, sir.

DEFLORES: You take a course
To double my vexation, that's the good you do.

BEATRICE: [Aside] Bless me! I am now in worse plight than I was;
I know not what will please him. For my fear's sake,
I prithee make away with all speed possible.
And if thou be'st so modest not to name
The sum that will content thee, paper blushes not:
Send thy demand in writing, it shall follow thee;
○ But prithee take thy flight.

DEFLORES: You must fly too then.

BEATRICE: I?

DEFLORES: I'll not stir a foot else.

BEATRICE: What's your meaning?

1710

DEFLORES: Why, are not you as guilty, in, I'm sure,
As deep as I? And we should stick together.
Come, your fears counsel you but ill: my absence

²⁰⁸ journeyman: a professional laborer; here, a hired assassin

²⁰⁹ [slept at ease]: added by Dilke

S/By LXQ25
Atencion cue ve-in-te cin-ro

Cue ve-in-te cin-ro ^{LXQ25} top

²
Xmens
build

○ Bea x DSL ↓

○ Bea ↑

○ Bea x do dow + opens it

Would draw suspect upon you instantly;
There were no rescue for you.

BEATRICE: [Aside] He speaks home.

DEFLORES: Nor is it fit we two engag'd so jointly
Should part and live asunder.
[He tries to kiss her.]

BEATRICE: How now, sir?
This shows not well.

DEFLORES: What makes your lip so strange?
This must not be 'twixt us.

BEATRICE: [Aside] The man talks wildly.

DEFLORES: Come, kiss me with a zeal now!

BEATRICE: [Aside] Heaven, I doubt²¹⁰ him!

DEFLORES: I will not stand so long to beg 'em shortly.

BEATRICE: Take heed, Deflores, of forgetfulness;
'Twill soon betray us.

DEFLORES: Take you heed first;
Faith, ^{you are} y'are grown much forgetful: ^{you are} y'are too blame in't.

BEATRICE: [Aside] He's bold, and I am blam'd for't.

²¹⁰ doubt: fear

○ Del moves in to Bea

○ Bea breaks away to SL proc

○ Bea x SR ↓

DEFLORES: I have eas'd
You of your trouble; think on't: I'm in pain
And must be eas'd of you; 'tis a charity.
Justice invites your blood to understand me.

BEATRICE: I dare not.

DEFLORES: Quickly.

BEATRICE: Oh, I never shall!
Speak it yet further off that I may lose
What has been spoken, and no sound remain on't!
I would not hear so much offence again
For such another deed.

DEFLORES: Soft, lady, soft;
The last is not yet paid for. Oh, this act
Has put me into spirit²¹¹; I was as greedy on't
As the parch'd earth of moisture when the clouds weep.
Did you not mark I wrought myself into't²¹²?
Nay, sued and kneel'd for't? Why was all that pains took?
You see I have thrown contempt upon your gold;
Not that I want it [not], for I do piteously:
In order I will come unto't and make use on't.
But 'twas not held so precious to begin with,
For I place wealth after the heels of pleasure,
And were I not resolv'd in my belief
That thy virginity were perfect in thee,
I should but take my recompense with grudging,
As if I had but half my hopes I agreed for.

²¹¹ spirit: 1) courage, 2) sexual desire

²¹² I wrought myself into't: worked to be given the task

○ Bea ↑ , bades SR

○ Des loctes dor

1-14
BEATRICE: Why, 'tis impossible thou canst be so wicked,
Or shelter such a cunning cruelty,
To make his death the murderer of my honour!
Thy language is so bold and vicious,
I cannot see which way I can forgive it
With any modesty.

DEFLORES: Push, you forget yourself:
A woman dipp'd in blood and talk of modesty!

BEATRICE: Oh, misery of sin! Would I had been bound
Perpetually unto my living hate
In that Piracquo than to hear these words!
Think but upon the distance that creation
Set 'twixt thy blood and mine²¹³, and keep thee there.

1-15
DEFLORES: Look but into your conscience, read me there: ○
'Tis a true book; you'll find me there your equal.
Push, fly not to your birth, but settle you
In what the act has made you; y'are no more²¹⁴ now.
You must forget your parentage to me;
Y'are the deeds creature: by that name
You lost your first condition²¹⁵, and I ^{claim} challenge²¹⁶ you,
As peace and innocency has turn'd you out
And made you one with me.

BEATRICE: With thee, foul villain? ○

DEFLORES: Yes, my fair murderess. Do you urge²¹⁷ me?
Though thou writ'st maid, thou whore in thy affection,

213 distance that creation/Set 'twixt thy blood and mine: i.e., the difference in their social ranks

214 no more: i.e., no more than a murderess

215 first condition: original innocence

216 challenge: claim

217 urge: provoke

5 mins to Interval

Check chair
throw

○ Ref throws chair

○ Bea throws at shoe

12 'Twas chang'd from thy first love, and that's a kind
13 Of whoredom in thy heart; and he's chang'd²¹⁸ now
To bring thy second on, thy Alsemero,
Whom, by all sweets that ever darkness tasted,
If I enjoy thee not, thou ne'er enjoy'st.
I'll blast the hopes and joys of marriage;
O I'll confess all, my life I rate at nothing.

BEATRICE: Deflores. *14*

DEFLORES: I shall rest from all lovers' plagues then;
I live in pain now: that shooting eye
Will burn my heart to cinders. *15*

BEATRICE: Oh, sir, hear me!

~~DEFLORES: She that in life and love refuses me,
In death and shame my partner she shall be.~~

17
BEATRICE: ~~Stay, hear me once for all:~~ I make thee master
Of all the wealth I have in gold and jewels;
Let me go poor unto my bed with honour
And I am rich in all things.

DEFLORES: Let this silence thee: *18*
The wealth of all Valencia shall not buy
My pleasure from me.
Can you weep fate from its determin'd purpose?
So soon may [you] weep me. *19*

BEATRICE: Vengeance begins;
Murder, I see, is followed by more sins.

²¹⁸ he's chang'd: i.e., Alonzo has been changed from living to dead

Check chair
puro

S/By LXQ 25.5

Atencion cue ve-in-te cinco ponto
cin-co

Cue ve-in-te cin-co ponto ^{LXQ25.5} cin-co
tr

○ Del Anous chair

○ Del x do dow

○ Book x ↓ at Del

7115

Atencion cue ve-in-te seis
a cue ~~ve-in-te nue-ve~~ y sala
treinta

S/By LXQs 26-29 + HIL

CCTV

~~UL - Book~~

SND 23-24

Was my creation in the womb so curs'd
It must engender with a viper first²¹⁹?

DEFLORES: Come, rise and shroud your blushes in my bosom;
Silence is one of pleasure's best receipts²²⁰.
Thy peace is wrought forever in this yielding.
'Las, how the turtle²²¹ pants! Thou'lt love anon
What thou so fear'st and faint'st to venture on.

Exeunt.

[Dumb Show]

Enter Gentlemen, Vermandero meeting them with action of wonderment at the flight of [Alonzo de] Piracquo. Enter Alsemero with Jasperino and Gallants; Vermandero points to him, the Gentlemen seeming to applaud the choice. [Exeunt Vermandero.] Alsemero, Jasperino, and Gentlemen [and Gallants]; [enter] Beatrice the bride, following in great state, accompanied with Diaphanta, Isabella, and other Gentlewomen. [Enter] Deflores after all, smiling at the accident; Alonzo's Ghost appears to Deflores in the midst of his smile, startles him, showing him the hand whose finger he had cut off. They pass over in great solemnity.

²¹⁹ Was my creation...a viper first?: "Was a curse laid on me in my mother's womb, condemning me to make love with a hideous, unnatural being before I could do so with a normal man?" (Frost), more of the Fall of Man imagery predominant in this section.

²²⁰ receipts: recipes

²²¹ turtle: turtledove

20/30 secs

Cue ve-in-te seis top LX26

Deb + Bea X

Own out

UL

LX27
CCTV, Cue ve-in-te si-ete SND23 top // Cue ve-in-te si-ete ponto uno top LX27-1, vidios

Snap 7/10

Cast off - as door closes LX28
Cue ve-in-te o-cho + SND24 top

7 secs

End noise + shadows set LX28-1
Sala top

2 secs

Fill up LX28-5
~~Cue ve-in-te o-cho ponto cin-co top~~

1 min

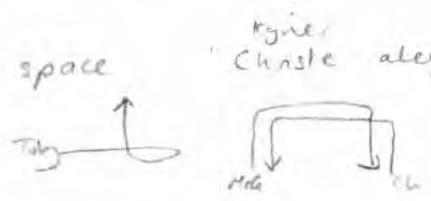
As audience leave LX29
Cue ve-in-te nue-ve top

(Interval preset change)
LX230

2mins/2mins
12min wait.

3 priest prepare the space "Christe aleyson"

Priest x US
Priest turns



Men enter SR priest DR, UC, DL "Sancta Maria uirginis"

Men sub, Alt to

Ladies enter

All ~~way~~ to

Bea C

Alt ↑ ceremony, Girls to

A + B face front

"Breathis"

Alt enter main door - between couple, circle DC
exit side door

Priest start "sancta maria uirginis"

Bea + Def make organ noise, Def ↑, Bea ↓

Changeling Company Call

Ladies & Gentlemen this is your Post Two Beginners Call

This is your call please Full Company

S/By SM, Tech Staff + Wardrobe.

Atencion

Sala y cue tre-in-ta uno a
cue tre-in-ta cui-ro

S/By HIL, LXQ 31-35

DR

~~XX~~

BOX + CALLS

UC

DC

S/By Martha to page door

Dougie with Phil's FOH

SNOQ 25-29

DMND
WONG

[Dumb Show]

Enter Gentlemen, Vermandero meeting them with action of wonderment at the flight of [Alonzo de] Piracquo. Enter Alsemero with Jasperino and Gallants; Vermandero points to him, the Gentlemen seeming to applaud the choice. [Exeunt Vermandero,] Alsemero, Jasperino, and Gentlemen [and Gallants]; [enter] Beatrice the bride, following in great state, accompanied with Diaphanta, Isabella, and other Gentlewomen. [Enter] Deflores after all, smiling at the accident; Alonzo's Ghost appears to Deflores in the midst of his smile, startles him, showing him the hand whose finger he had cut off. They pass over in great solemnity.

Stance
TOMAZO:

My noble lord
I claim a brother of you. 

VERMANDERO:

Y'are too hot;
Seek him not here.

3
TOMAZO:

Yes, 'mongst your dearest bloods;

This is the place must yield account for him,

For here I left ~~him~~ *my brother in your keeping* and the hasty tie

And vanished now he is as were to desk
And in his rightful place beside your daughter
Rears up another groom, your Alsemero
The hasty tie of this low snatched marriage
Gives strongest testimony of my brother's certain ruin.
~~Of this snatch'd marriage gives strong testimony~~

~~Of his most certain ruin.~~

VERMANDERO:

Certain falsehood!

your brother's
This is the place indeed; ~~his~~ breach of faith

Has too much marr'd both my abused love,

The honourable love I reserv'd for him,

And mock'd my daughter's joy. This prepar'd morning //

Blushes at his infidelity; oh, 'tis most ignoble

To take his flight so unexpectedly

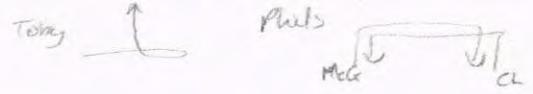
And throw such public wrongs on those that lov'd him!

TOMAZO:

Then this is all your answer?

Clearance - Light candles

Censer x 2
Sprinkler x 1
Candles x 9
Toby + Phil MCG



Priests go //

DR / AUD L

Phil x me LXQ3 media sala MLE"
Cue tre-in-ta uno y sala a mitad UC
+ SND 25 top

Phil ch

AUD R

Men + Alo

UR + MR

Women

UL

Alo 10secs

US Box

Alo X

US Box

Toby by tone
Cue treinta uno punto cinco top DC // Toby x UC
+ SND 25A

2 Priests on stage ALL out + LXQ 32
Cue tre-in-ta dos y sala top

Sancta Maria // As last person on LXQ 32.5
DR + CALLS // Cue tre-in-ta dos punto cinco top // BOX CALLS

Ghost visible LXQ 33 Alo x 35
Cue tre-in-ta tres top // MUTE CH2

Ghost leaves light - LXQ 34
Cue tre-in-ta cuatro top // UNMUTE CH2

Tomazo ↑ 2x Sancta
SND 28

I claim a brother of you □ LXQ 35
Cue tre-in-ta cinco + SND 29 top

snaf -

Priest ent thro' audit
-prepare space - "kyrie/ Areyson"
Cante

20/25 Toby x US turns
"Sancta Maria Virgine"
Men ent SR + sek (Alo, Def, Ali, Jap, Uen)
+ Tom

~~Alo~~

Ladies ent main (Bea Dio, Isa)

~~All men~~

Bea x C

~~Alo~~ - ceremony

All ↓

7secs Alo + Bea face front

Alo ent main door

x between couple

5secs C Alo

Watched by Bea + Def only

Alo exit side door

Priest starts "Sancta Maria Virgine"

Atencion cue tre-in-ta seis
y cue tre-in-ta seis punto cinco

SIBy LXQs 36 - 36.5

SND 30

VERMANDERO: 'Tis too fair
For one of his alliance¹⁹¹,

TOMAZO There is more ground to meet a man's
revenge on 

"Sancha"
ALONSO ent as ghost - main door
X between couple
X circles Alsemero
watched by Def + Bea only
exit side door

PRIEST start "Sancha Maria Virginne"

ky
BEATRICE + DEFLORES orgasm, Def ↑, Bea ↓

All stop on BEATRICE slap on ground

¹⁹¹ alliance: family

Cue tre-in-ta seis +SND 30 top

LX036

3 seep

Tom X

DL

Bea Pitts veil

Cue tre-in-ta seis ponto cin-ro top

LX036.5

5 seep

VI

ACT 4 SCENE 1: ALSEMERO'S CHAMBER

Enter Beatrice.

BEATRICE: This fellow has undone me endlessly²²²;
Never was bride so fearfully distress'd.
The more I think upon th' ensuing night,
And whom I am to cope with in embraces--
One ^{Alsemero's} [who's]²²³ ennobled both in blood and mind,
So ^{quick} clear in understanding, that's my plague now,
Before whose judgment will my fault appear
Like malefactors' crimes before tribunals,
There is no hiding on't--the more I dive
Into my own distress. ~~How a wise man~~
~~Stands for~~²²⁴ a great calamity! There's no venturing
Into his bed, what course soe'er I light upon,
Without my shame, which may grow up to danger.
He cannot but in justice strangle me
As I lie by him²²⁵, as a cheater use me;
~~'Tis a precious~~²²⁶ craft to play with a false die
~~Before a cunning gamester~~²²⁷. Here's ^{my husband's} his closet,
The key left in't, and he abroad i' th' park.
~~Sure 'twas forgot;~~ I'll be so bold as look in't.
Bless me! A right physician's closet 'tis,
Set round with vials, every one her mark too.
Sure he does practice physic for his own use,
~~Which may be safely call'd your great man's wisdom~~²²⁸.

²²² undone me endlessly: 1) ravished me again and again, 2) condemned my soul eternally

²²³ [who's]: both (Q)

²²⁴ Stands for: represents, brings about: the sense is, "Alsemero's acute perception (by which he will discover my shame) will bring about/presents me with a great calamity."

²²⁵ by him: by by him (Q)

²²⁶ precious: delicate, risky

²²⁷ gamester: gambler and/or lecher; cf. [The Witch](#) II.i, [A Chaste Maid in Cheapside](#) V.i, [Your Five Gallants](#) II.iv, [Wit at Several Weapons](#) II.i, [No Wit, No Help like a Woman's](#) II.iii, [Anything for a Quiet Life](#) I.i.

²²⁸ your great man's wisdom: i.e., because it protects great men from being poisoned

Atencion cue tre-in-ta si-e-te

SIBy LX037

CCTV

SND31

LX037
CCTV, Cuetre-in-ta si-e-te + SND31
top

Watch
shots.

○ Det ↓

○ Bea ↑ x to All

7 out X

UL + UR

○ All exit except Bea

All, Var, Det X

BOX

10/20
Substrate /
20000

Bea X and return

MAIN

○ Bea opens closed (main)

What manuscript lies here? The Book of Experiment²²⁹,
Call'd Secrets in Nature: so 'tis, 'tis so.

[Reading] "How to know whether a woman be with child or no."

I hope I am not yet; if he should try, though--
Let me see, folio²³⁰ forty-five. Here 'tis,
The leaf tuck'd down upon't, the place suspicious.

[Reading] "If you would know whether a woman be with child or not,
give her two spoonfuls of the white water in glass C."

Where's that glass C? ^{That it is} Oh, yonder I see't now.

[Reading] "And if she be with child, she sleeps full twelve hours after; if
not, not."

None of that water comes into my belly.
I'll know you from a hundred; I could break you now
Or ^{replace with} turn you into milk, and so beguile
The master of the mystery, but I'll look to²³¹ you,
Ha! That which is next, is ten times worse.

[Reading] "How to know whether a woman be a maid or not."

If that should be apply'd, what would become of me?
Belike he has a strong faith of my purity,
That never yet made proof; but this he calls

²²⁹ The Book of Experiment, /Call'd Secrets in Nature: De Arcanis Naturae by Antonius Mizaldus (1520-78) does not mention the following experiments; similar experiments appear in his Centuriae IX. Memorabilium.

²³⁰ folio: a book having pages made by folding large sheets of paper once; this is the largest size, usually more than eleven inches in height; here, indicating the page number. Cf. Your Five Gallants l.i.

²³¹ look to: watch out for

Bea X + return

MAIN

Body

○ Bea exit + enter (main)

Bea X + return

MAIN

"C"

○ Bea exit + enter (main)

11
[Reading] "A merry slight²³² but true experiment, The author, Antonius Mizaldus, Give the party you suspect the quantity of a spoonful of the water in the glass M, which upon her that is a maid makes three several²³³ effects: 'twill make her incontinently²³⁴ gape, then fall into a sudden sneezing, last into a violent laughing; else²³⁵ dull, heavy, and lumpish."

4
Where had I been²³⁶?

~~I~~ I fear it, yet 'tis seven hours to bedtime.

12
○ Enter Diaphanta.

DIAPHANTA: ~~Cuds~~²³⁷, madam, are you here?

BEATRICE: [Aside] Seeing that wench now,
A trick comes in my mind; 'tis a nice piece²³⁸
Gold cannot purchase.--I come hither, ^{Diaphanta} ~~wench~~,
To look my lord.

DIAPHANTA: ~~[Aside] Would I had such a cause--
To look him too.--Why, he's i' th' park, madam.~~

BEATRICE: There let him be.

DIAPHANTA: Ay, madam, let him compass
Whole parks and forests, as great rangers do;

²³² slight: Most editors emend this Q reading to "sleight" ("trick"), although slight = trifle, which fits the context as well.

²³³ several: distinct

²³⁴ incontinently: immediately and uncontrollably

²³⁵ else: afterwards

²³⁶ Where had I been?: i.e., had I not discovered this

²³⁷ Cuds: a corruption of "God;" for this oath and variations, cf. [The Old Law](#) IV.i, "Cuds foot," [A Chaste Maid in Cheapside](#) II.i; "Cuds my life," [Your Five Gallants](#) IV.vii; and "Cuds me," [The Phoenix](#) V.i, [A Trick to Catch the Old One](#) II.i.

²³⁸ nice piece: scrupulous girl

Atencion cue tre-in-ta si-e-te
ponto uno y cue tre-in-ta si-e-te
ponto dos

S/By ~~HE~~

LX 37.1 + 37.2

"Lumpish" CALLS

LX 37.1
Cue tre-in-ta si-e-te ponto uno top

"yes"
HE CALLS

As Dia misma	LX 37.2
Cue tre-in-ta si-e-te ponto dos	bp

Gras X+return

MAIN

Dia

DR

Glass of
champagne

○ Bea exit + entours (main)
stake. work + "C"

○ Dia ent SL
- clea - veil + shoes

At roosting time a little lodge can hold 'em.
Earth-conquering Alexander²³⁹, that thought the world
Too narrow for him, in the end had but his pit-hole²⁴⁰.

BEATRICE: I fear thou art not modest²⁴¹, Diaphanta.

DIAPHANTA: Your thoughts are so unwilling to be known, madam;
'Tis ever the bride's fashion towards bedtime
To set light by her joys, as if she ow'd²⁴² 'em not.

BEATRICE: Her joys? Her fears, thou wouldst say.

DIAPHANTA: Fear of what?

BEATRICE: Art thou a maid, and talk'st so to a maid?
~~You leave a blushing business behind,~~
Beshrew your heart for't.

DIAPHANTA: Do you mean good sooth, madam?

BEATRICE: Well, if I'd thought upon the fear at first,
Man should have been unknown.

DIAPHANTA: Is't possible?

BEATRICE: I will give a thousand ducats to that woman
Would try what my fear were, and tell me true
Tomorrow when she gets from 't: as she likes
I might perhaps be drawn to 't.

²³⁹ Alexander: Alexander the Great; cf. Juvenal's Satire X 168-72, *Hamlet* V.i.

²⁴⁰ pit-hole: Daalder, whose edition best highlights the sexual innuendo in this play, explains Diaphanta's response: "Pit-hole means 'grave', but there is also a definite bawdy innuendo in this context..., so Beatrice's reaction is logical. Further bawdy possibilities are parks = female bodies, rangers [gamekeepers, but also rakes, those who range for sexual conquest] = penises, lodge = vagina, end = vagina...but the effect is more subtle if the only clear pun is at the end with ["roosting time"] providing a hint."

²⁴¹ modest: chaste

²⁴² ow'd: owned

Kettle

○ Shows back on

○ Dia wipes mascara

DIAPHANTA: Are you in earnest?

BEATRICE: Do you get the woman, then challenge me,
And see if I'll fly from 't; ~~but I must tell you~~
~~This by the way, she must be a true maid,~~
~~Else there's no trial, my fears are not hers else.~~

DIAPHANTA: *I do not know how the world goes nowadays*
~~Nay, she that I would put into your hands, madam,~~
~~Shall be a maid:~~
for faith or honesty

BEATRICE: *She must be a true maid*
You know I should be sham'd else,
Because she lies²⁴³ for me.

DIAPHANTA: 'Tis a strange humour²⁴⁴.
But are you serious still? Would you resign
Your first night's pleasure and give money too?

BEATRICE: As willingly as live. [Aside] Alas, the gold
Is but a by-bet to wedge in the honour²⁴⁵.

DIAPHANTA: ~~I do not know how the world goes abroad~~
~~For faith or honesty²⁴⁶, there's both requir'd in this.~~
Madam, what say you to me, and stray no further?
I've a good mind, in troth, to earn your money.

BEATRICE: Y'are too quick²⁴⁷, I fear, to be a maid.

²⁴³ lies: 1) deceives, 2) lies in bed

²⁴⁴ humour: whim

²⁴⁵ by-bet to wedge in the honour: side-bet to get her to stake her honor

²⁴⁶ how the world goes abroad/For faith or honesty: "how much faith or honesty can be found in the world nowadays" (Bawcutt); Diaphanta is shocked by Beatrice's lack of both.

²⁴⁷ quick: 1) eager, 2) wanton, 3) with a pun on pregnant

This is Your call please

Mr Samuel

6
DIAPHANTA: How? Not a maid? Nay, then, you urge me, madam,
Your honourable self is not a truer
With all your fears upon you--

~~BEATRICE: [Aside] Bad enough then.~~

DIAPHANTA: Then I with all my lightsome joys about me.

BEATRICE: I'm glad to hear 't; then you dare put your honesty
Upon an easy trial.

DIAPHANTA: Easy? Anything.

BEATRICE: ^a [Going to the closet] I'll come to you straight. ^o

What practise she will put on me I know not

DIAPHANTA: ^a [Aside] She will not search me, will she,
Like the forewoman of a female jury²⁴⁸? //

BEATRICE: ^o ~~Glass M. Ay, this is it.~~ Look, Diaphanta,
You take no worse than I do.
[She drinks and hands Diaphanta the glass.]

DIAPHANTA: And in so doing
I will not question what 'tis, but take it.
[She drinks.] ^o

BEATRICE: *You dissappoint me, Diaphanta.*
[Aside] Now if the experiment be true, 'twill praise itself,
~~And give me noble ease.~~ [Diaphanta gapes.] Begins already,
There's the first symptom. [Diaphanta sneezes.] And what haste it
makes
To fall into the second, there by this time:

²⁴⁸ She will not search me, will she,/Like the forewoman of a female jury?: an allusion to the divorce trial of the Countess of Essex in 1613, who alleged that her marriage had not been consummated and was examined by a group of matrons; cf. the second chapter of Bromham and Bruzzi's *The Changeling and the Years of Crisis*.

Siby LX637.5

Atencion cue tre-inta
siete ponto cinco

Cue tre-inta siete ponto cinco ^{LX637.5} _{top}

This is your call please

Mr Annan

Mr Hiddleston

Bea X's return

MAIN

"M"

3 sets

Bea
Sett chair e, Dia
Bea X to main, exits

Bea ent mai with "M"
prep's at fridge
X OS to Dia

~~Most admirable secret! On the contrary,
It stirs not me a whit, which most concerns it.~~

DIAPHANTA: Ha, ha, ha!

BEATRICE: [Aside] Just in all things and in order,
As if 'twere circumscrib'd²⁴⁹, ~~one accident~~²⁵⁰
~~Gives way unto another.~~

DIAPHANTA: Ha, ha, ha!

BEATRICE: How now, ^{madam} wench?

DIAPHANTA: Ha, ha, ha, I am so, so light
At heart, ha, ha, ha. so pleasurable!
But one swig more, sweet madam.

BEATRICE: Ay, tomorrow; ^O
We shall have time to sit by't.//

DIAPHANTA: Now I'm sad again.

BEATRICE: ^{Sad oye sad oye} [Aside] It lays itself²⁵¹ so gently too.-(Come, wench)
Most honest Diaphanta I dare call thee now.

DIAPHANTA: Pray tell me, madam, what trick call you this?

BEATRICE: I'll tell thee all hereafter; we must study
The carriage of this business.

²⁴⁹ circumscrib'd: written down for her to follow

²⁵⁰ accident: symptom

²⁵¹ lays itself: subsides



SlBy LXG 38-39

SNDG 32-33

BOX

Atencion que tre-in-ta o-cho
y que tre-in-ta nue-ve

As Dia/Bea x to desde

Cue tre-in-ta o-cho top LX38

45 sees
build date
Bea X+enter

MAIN

O. Bea put M away

5 see
do

DIAPHANTA: I shall carry²⁵² 't well
Because I love the burthen ^{burthen as much as the} reward.

BEATRICE: About midnight
You must not fail to steal forth gently
That I may ^{take your} use the place.

DIAPHANTA: Oh, fear not, madam;
I shall be cool by that time. The bride's place,
And with a thousand ducats!

Veron
Exeunt.
Beatrice
Veron

I tell thee know my honour is in question.
Come your ways
A things now free from suspicion,
Now over was there cause.

²⁵² carry: perform, with the bawdy innuendo

Olivia opens door

"time" SND 32
"picks" BOX // 1,000 tuca's <input type="checkbox"/> Cue tre-inta nueve to
"know is in question" <input type="checkbox"/> LXQ39
Door closes SND 33

Bea + Dia X

BOX

ven + Delr

MAIN

3/7

○ Bea writes a cheque

○ Dia + Bea exit

ii VI

Sound closed

ACT 4 SCENE 2: A CHAMBER IN THE CASTLE

↑↓

○ Enter Vermandero and Servant. *Defores*

VERMANDERO: I tell thee, knave, mine honour is in question,
A thing till now free from suspicion,
Nor ever was there cause: Who of my gentlemen are absent?
Tell me and truly how many and who //

Deflores

~~SERVANT:~~ Antonio, sir, and Franciscus.

VERMANDERO: When did they leave the castle?

10 2

Deflores

~~SERVANT:~~ Some ~~ten~~ *four* days since, sir, the one intending to Briamata²⁵³, th'other for Valencia.

VERMANDERO: The time accuses 'um: a charge of murder
Is brought within my castle gate, Piracquo's murder;
Provide me winged warrants for the purpose.

○ Enter Tomazo.

See, I am set on again. *I want no, sir*
That this place no more see you

↑↓

○ *Vermandero*
Exit Servant.

TOMAZO: I claim a brother of you.

VERMANDERO: Y'are too hot;
Seek him not here.

²⁵³ Briamata: the location of Vermandero's house in the Reynolds source

SIBy DR
SND 34-35

DR

Doas - Verman

SND 34 // SND 35

fragal
glaues
etc
with

o Verm + Defloer ent main
Deb

Tomazo

DR

o Tom et SR
Defloer x desk, unles
ont warrant

Hawand's
per
Verm X

MAIN/UL

o Verm exit

with temple

TOMAZO: Yes, 'mongst your dearest bloods;
This is the place must yield account for him,
For here I left him, and the hasty tie
Of this snatch'd marriage gives strong testimony
Of his most certain ruin.

VERMANDERO: Certain falsehood!
This is the place indeed; his breach of faith
Has too much marr'd both my abused love,
The honourable love I reserv'd for him,
And mock'd my daughter's joy. The prepar'd morning
Blush'd at his infidelity; oh, 'twas most ignoble
To take his flight so unexpectedly
And throw such public wrongs on those that lov'd him!

TOMAZO: Then this is all your answer?

VERMANDERO: 'Tis too fair
For one of his alliance²⁵⁴, and I warn you
That this place no more see you.

Exit. Enter Deflores.

TOMAZO: ~~There is more ground to meet a man's revenge on.~~
Honest Deflores.

DEFLORES: That's my name indeed.
Saw you the bride? Good sweet sir, which way took she?

TOMAZO: I have blest mine eyes from seeing such a false one.

²⁵⁴ alliance: family

○ Del x gr̄ies glasi to Tom

DEFLORES: ~~[Aside] I'd fain get off; this man's not for my company:~~

~~I smell his brother's blood when I come near him.~~

(Def: I smell his brother's blood as I come near him)

TOMAZO: [^] Come hither, kind and true one; I remember
My brother lov'd thee well.

DEFLORES: Oh, purely, dear sir!

~~[Aside] Methinks I am now again a-killing on him,
He brings it so fresh to me.~~

TOMAZO: Thou canst guess, sirrah,
^{My} ~~One honest friend has an instinct of jealousy~~²⁵⁵
~~At some foul guilty person.~~

DEFLORES: 'Las, sir,
^{You are too} ~~I am so charitable, I think none~~
Worse than myself. You did not see the bride then?

TOMAZO: I prithee name her not. Is she not wicked?

DEFLORES: No, no, a pretty, easy, round-pack'd sinner²⁵⁶,
As your most ladies are, else you might think
I flatter'd her; but, sir, at no hand wicked.
~~Till th'are so old their sins and vices~~²⁵⁷ meet,

²⁵⁵ jealousy: suspicion

²⁵⁶ easy, round-pack'd sinner: a vessel of insignificant sins in a curvaceous form

²⁵⁷ sins and vices: Most editors follow Dyce and print "chins and noses," which is consistent with Deflores's sarcasm, but the quarto reading can nonetheless be explained a couple of ways. First, one might distinguish between vice and sin as the concept of an evil and its realization—a subtlety, for example, that Angelo refuses Isabella in [Measure for Measure](#) II.ii ("Why, every fault's condemn'd ere it be done")—so Deflores may be saying that women are by no means wicked until vices they have had all their lives manifest themselves as sins. But I prefer another interpretation, one that builds on the mention of "easy sin" three lines earlier: women are by no means wicked until their easy (i.e., slight or insignificant) sins of the flesh (the peccadilloes of their youth) begin to include or turn into vices, the malevolence associated with witches. The particular vice is probably their continued, if not intensified, libidinal appetite (cf. [The Witch](#) I.ii); for Deflores, the sin has become wicked only because the women are no longer youthful and the hunted have become the hunters.

S/By ~~HE~~ DC
BOX

Atencion que treinta nueve
~~porta uno~~

S/By ~~LAS 39-1~~
SND 36-37

~~HE~~ DC

P.T.O.

ALS.

UR → box

○ Tom put glass back on tray

~~And they salute witches. I am call'd, I think, sir.~~
~~[Aside] His company ev'n o'erlays²⁵⁸ my conscience.~~
~~[Exit.]~~

TOMAZO: *You have, good sir,*
~~That Deflores~~ has a wondrous honest heart.

~~He'll bring it out in time, I'm assur'd on't.~~
You will uncover all in time, I'm sure.

Exit Deflores
Enter Alsemero.

[Aside] Oh, here's the glorious master of the day's joy.
[Twill]²⁵⁹ not be long till he and I do reckon.--Sir.

ALSEMERO: You are most welcome.

TOMAZO: You may call that word back;
I do not think I am, nor wish to be.

ALSEMERO: 'Tis strange you found the way to this house then.

TOMAZO: Would I'd ne'er known the cause. I'm none of those,
That come to give you joy and swill your wine;
'Tis a more precious liquor that must lay²⁶⁰
The fiery thirst I bring.

~~sir,~~

ALSEMERO: Your words and you
Appear to me great strangers.

TOMAZO: *talks*
Time and our ~~swords~~
May make us more acquainted; *this* the business:
I should have a brother in your place;
How treachery and malice have dispos'd of him,

²⁵⁸ o'erlays: oppresses

²⁵⁹ [Twill]: I will (Q)

²⁶⁰ lay: allay

Doc! ALS + ~~Deftones~~

BOX + SND36 / SND37

AS ~~Tomato leaves pit~~

~~Cue tre-in-ta nueve punto uno top.~~ LX39.1

Def X

~~MAFF~~/UL

ALS

MAIN

Bottle
+ key

○ Enter ALS with bottle
takes glass of drink from
Deftones tray

○ Tom punches Alsemero

I'm bound to enquire of him which holds his right,
Which never could come fairly.

ALSEMERO: You must look
To answer for that word, sir.

TOMAZO: Fear you not;
I'll have it ready drawn²⁶¹ at our next meeting.
Keep your day solemn. Farewell, I disturb it not;
I'll bear the smart with patience for a time.
[Exit.]

ALSEMERO: 'Tis somewhat ominous, this, a quarrel entered
Upon this day; my innocence relieves me,
I should be wondrous sad else.

Enter Jasperino.

Jasperino,
I have news to tell thee, strange news.

JASPERINO: I ha' some too,
I think as strange as yours;

ALSEMERO: This puts me on²⁶²,
And blames thee for thy slowness.

JASPERINO: All may prove nothing,
Only a friendly fear that leapt from me, sir.

ALSEMERO: No question it may prove nothing; let's partake it, though.

²⁶¹ I'll have it ready drawn: his sword, with the continued imagery of legal documents

²⁶² puts me on: makes me curious

31 By ~~the~~ DC

LXQ40

BOX

SND 38-39

Atencion cue kwa-ren-ta

~~the~~ DC

Doos!

Jasp

BOX + SND 38 / SND 39

Cue kwa-ren-ta top LXQ40

This Is Your Call Please
Miss McNea
Mr Beer
Mr Hooper
Mr McGinley

Jasp

UL → BOX

Tom X

○ Tom exit ma

DR

Jacket

○ Jasp exit side
with Al's jacket

Jasp

MAIN

Set chair to C
collect

1 min

12 22
JASPERINO: 'Twas Diaphanta's chance—~~for to that wench~~
~~I pretend²⁶³ honest love, and she deserves it—~~
To leave me in a back part of the house,
~~A place we chose for private conference;—~~
She was no sooner gone, but instantly
I heard your bride's voice in the next room to me
And, lending more attention, found Deflores
Louder then she.

ALSEMERO: Deflores? Thou art out²⁶⁴ now.

JASPERINO: O You'll tell me more anon.

ALSEMERO: Still I'll prevent thee:
The very sight of him is poison to her.

JASPERINO: That made me stagger too, but Diaphanta
At her return confirm'd it.

ALSEMERO: Diaphanta! O

JASPERINO: Then fell we both to listen, and words pass'd
Like those that ~~challenge~~^{claim} interest²⁶⁵ in a woman.

ALSEMERO: Peace, quench thy zeal; 'tis dangerous to thy bosom

JASPERINO: O Then truth is full of peril.

ALSEMERO: Such truths are.
Oh, were she the sole glory of the earth,
Had eyes that could shoot fire into kings' breasts,

²⁶³ pretend: proffer

²⁶⁴ out: mistaken

²⁶⁵ challenge interest: claim a right

check no slap

This is your call
Mr Cheadle

○ Jasp hands bottle to Als

○ Jasp slaps Als.

○ Als pushes Jasp off

○ Jasp ↑

And touch'd²⁶⁶, she sleeps not here; yet I have time,
Though night be near, to be resolv'd hereof,
And prithee do not weigh me by my passions.

JASPERINO: I never weigh'd friend so.

ALSEMERO: Done charitably.
[Giving him a key] That key will lead thee to a pretty secret
~~By a Chaldean²⁶⁷ taught me, and I've [made]~~
~~My study upon some; bring from my closet~~
A glass inscrib'd there with the letter M,
And question not my purpose.

JASPERINO: It shall be done, sir.

Exit.

ALSEMERO: How can this hang together? Not an hour since
~~Her woman came pleading her lady's fears,~~
~~Deliver'd her for the most timorous virgin~~
~~That ever shrunk at man's name, and so modest~~
~~She charg'd her weep out her request to me~~
~~That she might come obscurely²⁶⁸ to my bosom.~~)

Enter Beatrice.

BEATRICE: ~~[Aside] All things go well, my woman's preparing yonder~~
~~For her sweet voyage, which grieves me to lose:~~
Necessity compels it; I lose all else.

²⁶⁶ touch'd: tainted

²⁶⁷ Chaldean: an astrologer; the term derives from the Chaldeans, a tribe of wizards in the Bible (Daniel 2.2)

²⁶⁸ obscurely: in darkness

SIBy BOX

SND40 + 41

Icay

Jasy X

DR

○ Jasy exit SR

BOX + SND40 / SND41

SIBy DR

Bea

MAIN

○ Bea ent main

ALSEMERO: [Aside] Push, modesty's shrine is set in yonder forehead.

^{But} I cannot be too sure ~~though~~.--My Joanna.

BEATRICE: ^o ~~Sir, I was bold to weep a message to you;~~

^o Pardon my modest fears.

24
ALSEMERO: [Aside] The dove's not meeker.

She's abus'd, questionless.

^o Enter Jasperino.

Oh, are you come, sir?

BEATRICE: [Aside] The glass, upon my life! I see the letter.

JASPERINO: Sir, this is M.

ALSEMERO: 'Tis it.

BEATRICE: [Aside] I am suspected.

ALSEMERO: ^o How fitly our bride comes to partake with us!

BEATRICE: What is't, my lord?

ALSEMERO: No hurt.

BEATRICE: Sir, pardon me,
I seldom taste of any composition²⁶⁹.

25
ALSEMERO: ^o But this upon my warrant you shall venture on.

²⁶⁹ composition: mixture

DR

Martha S/By Isabellas
Quick change

Jasp

DR

"M"

○ kiss
Bea breaks MR

○ Jasp enters SR with "M"
↳ to fridge

Jasp sets chair

Bea ↓

○ As Jasp forces Bea to ↓

BEATRICE: I fear 'twill make me ill.

ALSEMERO: Heaven forbid that.

~~BEATRICE: [Aside] I'm put now to my cunning; th' effects I know,
If I can now but feign 'em handsomely.~~

~~ALSEMERO: [Aside to Jasperino] It has that secret virtue ^{ne'er} it miss'd, sir,
Upon a virgin.~~

~~JASPERINO: [Aside to Alsemero] Treble qualified.~~

[Beatrice gapes, then sneezes.]

~~ALSEMERO: [Aside to Jasperino] By all that's virtuous, it takes there, proceeds!~~

~~JASPERINO: [Aside to Alsemero] This is the strangest trick to know a maid by.~~

BEATRICE: Ha, ha, ha!
You have given me joy of heart to drink, my lord.

ALSEMERO: No, thou hast given me such joy of heart
That never can be blasted.

BEATRICE: What's the matter, sir?

ALSEMERO: [Aside to Jasperino] See, now 'tis settled in a melancholy,
Keeps both the time and method.--My Joanna,
Chaste as the breath of heaven or morning's womb //
That brings the day forth, thus my love encloses thee.

[He embraces her.]

BEATRICE:

*May sir, my maiden fears shrink from embraces
My lord, may I entreat a favour from you*

Exeunt. ALSEMERO.

Command it lady.

BEATRICE:

I beg you let me veil my fears in darkness

ALSEMERO:

That I may come obscurely to your chamber
It shall be done, Joanna

Your honesty does break my heart with joy

○ Bea drinks

Atencion cue kwa-ren-ta uno
~~y cue kwa ren-ta uno ponto uno~~

SIBy LX041
DC
UL
BOX
SND42

Atu + Lolli + Fran
do BOX.

Als, Jasp X
MAIN/UL (54)

Beat X

DL (12)

S/20

Don't ask
1 sec

○ Bea exit SL
Als + Jasp exit man

○ kiss

UL + DC	(uni)
heart with jay □	LX041
Cue kwa-ren-ta uno + SND42 + BOX	top LX041
A As Bea leaves	
Cue kwa ren-ta uno ponto uno top	

iii VI

ACT 4 SCENE 3: A ROOM IN ALIBIUS'S HOUSE

○ Enter Lollio and Alibius.

ALIBIUS: Lollio! Art there

LOLLIO: I'm here, sir.

ALIBIUS: Will all be perfect, think'st thou?
ALSEMERO: *My Beatrice!*
ALIBIUS: 'Tis almost night, and Vermandero expects us.

(LOLLIO: a 5,6,7,8)

ALIBIUS: The citadel is furnished for the revels
And ill it were to seal his daughter's nuptial
With lunacy untamed.

LOLLIO: I have taken pains, sir

ALIBIUS: But will they pass before the gentlemen, Lollio?

LOLLIO: The fools will do well enough sir, but I ^{mistake} ~~see no hope~~ for the madmen. ^{it's} ~~not~~

ALIBIUS: I will see them caper once before they go.

LOLLIO: I'll instruct them and you may see the whole measure.

ALIBIUS: Do so.

LOLLIO: a 5,6,7,8.

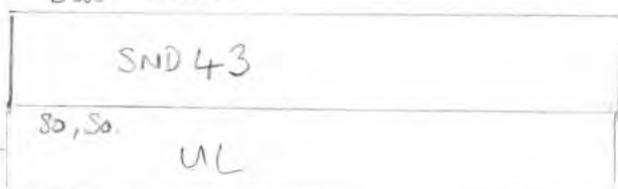
ALIBIUS: But, Lollio, by the way, how does my wife brook her restraint?
Does she not grudge at it?

ag

○ Mils x chair ↓
Lollo at door

S/By UL
SND 43 - 45

Door shut



Isabella

P.T.O.

LOLLIO

So, so.

She takes some pleasure in the house²²³; she would
abroad else. You must allow her a little more length; she's
kept too short. But here she is, sir.

Exit Lollio Enter Isabella.

ISABELLA: My husband.

ALIBIUS: Dear wife, thou lookst kinder than thou was wont.

ISABELLA: Indeed I do, husband.

ALIBIUS: Will you along to Vermandero's with us;
To see the bridal pair applaud the revels.
That will serve you for a month's liberty.

ISABELLA: Thanks, gentle husband.

ALIBIUS: I must to the rehearsal. Stay, sweet and think on my kisses.

ISABELLA: I will be waiting husband.

Exit Alibius

ISABELLA: *Would a woman stray she need ndr gad abroad to seek her*
- [Asise] What is in a jealous husband's eye? A world of nothing

- Of shapes or shadows that his fancy bodies forth
sir, it would be brought home one way's or another

Enter Franciscus.

FRANCISCUS: [Throwing off his disguise] Sweet Lady.

²²³ She takes some pleasure in the house: with the sexual innuendo

Lollo opens door

Isa / Loll

SND 44 / SND 45

Isa

MAIN

Lollo X

MAIN.

S/By BOX

SND 46-49

Door! Ati exit (Fran ent)

SND 46 // SND 47 // "stray" BOX

Fran

SIDE

Ati X

MAIN

Loll.

SIDE

Fran grabs Isa

Lollo

BOX + SND 48 / SND 49

P.T.O.

O Fran grabs Isa from behind
Isa screams
Isa throws at Fran

Sweet lady, having now cast off this
counterfeit cover of a madman, I appear to your best
judgment a true and faithful lover of your beauty.

ISABELLA: *Art thou changed too.*
Begone sirrah!

LOLLIO: *Back to your measure, (5,6,7,8)*

Exit Franciscus

ISABELLA: How now, Lollio!

LOLLIO: I see Madam, my master and I may give over our professions; You can
cure fools and madmen faster than we. ~~5,6,7,8.~~

ISABELLA: 'Tis none of my doing, Lollio. Oh, Lollio, how may this fadge? //

LOLLIO: I'll abuse the madman: Fear no ^{more} of him. *'Tis done already.*

ISABELLA: I am ever grateful, gentle Lollio.

LOLLIO: ~~5,6,7,8.~~ One thing I must tell you, mistress: you perceive that I am
privy to your secret.

ISABELLA: Gentle Lollio.

LOLLIO: If I find you stray once, and fall upon the madmen...

ISABELLA; Believe it Lollio.

LOLLIO: I will fall upon you first.

ALIBIUS:
Enter Alibius and Antonio

So this be the first, Lollio, you say needs your attention

opened by Lollo

Door! Fran exit

SND49A / SND49B

Fran X

MAIN

SIBy BOX
SND 50-55

Ali + Ank

Ali + Ank

BOX + SND50

MAIN

SND53

P.T.O.

*Then her the fool, you say
needs you etc*

ALIBIUS: Look to't, Lollo. Prithee wife, stay and see our rehearsal,
'twill ease thy care.

ISABELLA: I will obey thee, husband, but 'tis a mean distraction to
see fools disport.

ALIBIUS: Now, Lollo, put them to their measure once more.

[They dance]

LOLLIO: *the foolishness I taught you*
Here sirrah. Here, *Be brave at it and* here's a measure! *and 1, 2* 5, 6, 7, 8. *and 1 - 8* 1, 2, 3, 4, 5, 6, 7, 8 (etc). No
sirrah! *M, NO, NO* You lose your way. Do you want the gentlemen to take you for
a fool? *Lead*

ALIBIUS: It is us that will be fools 'ere long.

ISABELLA: [⊙] His habit will not serve neither.
Give me the key to thy wardrobe, husband, to shape better the fool.
[Aside] And with the bitter mask of lunacy
I'll put this antic lover to the proof.

ALIBIUS: *Come Lollo, cast thy righted colour off.*
[Exit] *And mend, my wife, to keep it ever safe.*

ALIBIUS: ~~Look to the madmen, Lollo let the fool be.~~ *We'll go to the rehearsal and try once more, leave ~~you the fool~~ that fool alone*

Lollo
I'll follow you, sir *May it pass the limits of my possession*
LOLLIO: I'll be with you straight.

Exit Lollo and Alibius

ANTONIO: *(Do they take me for a fool? I have tasted enough of this antic disposition. How much longer must I wander on the*
~~Shall I alone walk through the orchard of the Hesperaides and~~
~~eowardly dare not to pull an apple.~~
orchard of Hesperaides before I pluck the apple

Enter Isabella dressed as a madwoman. *This with the red cheeks I permit venture for*

ANTONIO: ^{mad} What thing art thou?

Lollo @ CD

SND 54

Lollo @ CD

SND 55

SIBy DR

DR

Isabella Isabella
Lollo @ CD

O Lollo x DSR

Isa X

DR

Ali + Lollo X

BOX

Isa

DR

O Isa exit

~~ANTONIO:~~ ~~Here, cousin.~~

LOLLIO: Come, Tony, the footmanship I taught you.

ANTONIO: I had rather ride², cousin.

LOLLIO: Look you, Tony: [dancing] fa, la la la la. *Lift higher.*

ANTONIO: [Dancing] Fa, la la la la.

ALIBIUS: Look to the madmen, Lollo let the fool be.

LOLLIO:

ANTONIO:

I'll be with you straight

Shall I alone walk through the orchard of the

Exit Lollo and Albius

Hesperides and cowardly dare not to pull an apple

Enter Isabella dressed as a madwoman.

ANTONIO:

What ^{thing} art thou?

ISABELLA: Let us tread the lower labyrinth³:

ANTONIO: Prithee, ~~eez~~, let me alone.

ISABELLA: Let me suck out those billows in thy belly⁴;
[Attempts to kiss him.]

ANTONIO:

Pox upon you, ^{madwomen} let me alone! *What is this?*

I'll kick thee if again thou touch me,

Thou wild unshapen antic⁵; I am no fool,

You ~~bedlam~~! *where*

ISABELLA:

But you are as sure as I am, Antonio, mad.

Have I put on this habit of a frantic⁶ //

² ride: with the sexual innuendo

³ lower labyrinth: with the sexual innuendo

⁴ suck out those billows in thy belly: with the sexual innuendo

⁵ antic: clown, grotesque figure

⁶ frantic: lunatic

Antonio, Isabella

This is Your Call Please
FULL COMPANY

Siby Box

With love as full of fury to beguile
The nimble eye of watchful jealousy,
And am I thus rewarded?

ANTONIO: Ha, dearest beauty!

ISABELLA: No, I have no beauty now,
You a quick-sighted lover? Come not near me.
[Exit.]

LOLLIO: *How now, Tony? Do you leave your measure?*

ANTONIO: Stay, or I shall change condition
And become as you are.

Enter Lollio.

LOLLIO: ~~How now, Tony? Do you leave your measure?~~
Why, Tony, whither now?

ANTONIO: You coxcomb! I have fool'd too much.
I am, stark mad.
And will beat thee like a fury.

LOLLIO: Do not, do not!
Come, I can give you comfort: my mistress loves you. I
know all the secrets of this ^{mad} house, there is a madman
within, your rival, whom she abhors. But he, sir, is a
tedious pursuer. If you can rid her of him, you earn her
love, she says.

ANTONIO: May I believe thee?

LOLLIO: Yes.

ANTONIO: Tell her I will deserve her love.

○ 1sa noche dressing gown

BOX

1sa X

-DR -o

○ Lollu deans 2 chair DR

Loll

MAIN

S/By BOX

~~LX 41.2~~

~~Atencion que kwa-rea-ta uno
ponto das~~

BOX
Anchura x la pas LX 41.2
~~Cue kwa-rea-ta uno ponto das top~~

Fran

SIDE

LOLLIO: And you are like to have your desire.

Franciscus

Sweet mistress.

Enter Franciscus.

LOLLIO

Here is the madman

FRANCISCUS:

Down, down, down a-down a-down. // ~~then with a horse tail to kick Lollio's forehead and break his back~~

LOLLIO:

The poor mad poet ne'er wrote so well as your earlier speech. "Sweet lady, having now cast off this counterfeit cover (of a madman), I appear to your best judgment a true and faithful lover (of your beauty)." ~~I saw you~~. This was pretty well for a madman.

~~FRANCISCUS:~~

~~What dost thou mean, sirrah?~~

~~LOLLIO:~~

~~I saw through your fox-skin before now.~~

FRANCISCUS:

Give me thy hand.

[Giving him money] Take for thy pains past.

Art thou of counsel with thy mistress?

LOLLIO:

Next her apron strings.

So, if you love my mistress so well, you are like to be cur'd of your mad~~ness~~ *itch*.

FRANCISCUS:

And none but she can cure it.

LOLLIO:

I shall deserve more, sir, I hope.

FRANCISCUS:

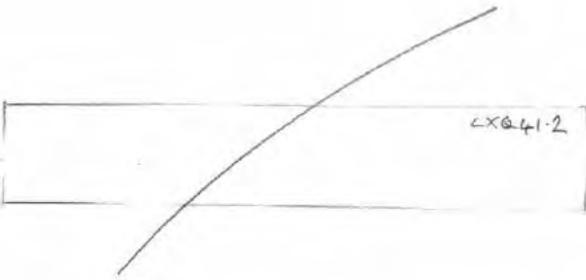
[Giving him money] Soundly, soundly.

LOLLIO:

My mistress loves ^{none but} you, but must have some proof of your love to her.

Iran

SIDE



Add dau
| sec

○ Watch swap

FRANCISCUS: There I meet my wishes.

LOLLIO: That will not serve; you must meet her enemy and yours.

FRANCISCUS: He's dead already. Show me the man.

LOLLIO: Ay, that's a right course now: see him before you kill him, 'tis but the fool that haunts my mistress in the shape of an idiot. She'll none of him, but he will be always at her. *Tony*

FRANCISCUS: Bring the villain forth.

LOLLIO: *Resume thy former disposition.*
Soft, soft sir. 'Tis but the simple fool, *Tony, Tony!*

ANTONIO: *Where's my enemy?*
Here cousin, ~~What would you have me do?~~

LOLLIO: *Ant: The man!*
This is the man. *Gentlemen, to your footwork*

[Franciscus and Antonio fight]

Enter Alibius and Isabella and the other madmen. A dance.

One struck and yet she lies lost

Atencion cue kwa-ren-ta dos
a cue kwa-ren-ta cua-tro

S/By LXQ 42-44

SNDQ 56

DC

BOX

Lolito @ CD

DC // SND 56

8+3 - Udoni LXQ 42

Cue kwa-ren-ta dos top

8 LXQ 43

Cue kwa-ren-ta tres + BOX top

Door shut LXQ 44

Cue kwa-ren-ta cua-tro top

on circle

LXQ 44.1 - 44.6

Atencion cue kwa-ren-ta cua-to
ponto uno
a cue kwa-ren-ta cua-to
ponto seis

SND 57-59

~~UL DOOR~~

Atiloino at door LXQ 44.1

Cue kwa-ren-ta cua-to ponto uno top

AIS closed door (~~UL DOOR~~) LXQ 44.2

Cue kwa-ren-ta cua-to ponto dos top

End of slug

LXQ 44.6 // Board in

Cue kwa-ren-ta cua-to ponto seis top // SND 57

SND 58

Full Co

ULTUR / MAIN

2secs

2secs

slug

Clock

7112

10 - Backlight

Full Co X

MAIN / UR

Alis + Dia X

MAIN

Intro (4)

- 1 Forward
- 2 Away
- 3 Knives

Skaww

Fans Ant - dance tamatella

1. Intro
2. Forward
3. Turn + Away - knives out
4. Turn + interrupted.

All enter as madmen - over 8

Tour Def
 Alisa Alo Ben Vern
 Dia Alis Jasp Loll Fran Ant



Tavanella - forward 4 (face front, close arms)

- back 4
- forward 4
- back 4 - face partner
- Away 4
- Together 4

360° Round Rt 8
(360° Round Lt 8)

Intro circle around Alo - face in hands up
in 6

Circle break when Ben Vern
Vern lead out G

Alis grabs Bea + dancer on d/s circle
us - Bea + Dia in blindfold swap - Bea to desk
Alis + Dia dance on d/s circle
Lolito leads circle out of door

P.T.O.

36
ACT 5 SCENE 1: A GALLERY IN THE CASTLE

Enter Beatrice. A clock strikes one.

BEATRICE: One struck, and yet she lies by't. Oh, my fears,
This strumpet serves her own ends, 'tis apparent now,
Devours the pleasure with a greedy appetite,
And never minds my honour or my peace,
Makes havoc of my right; but she pays dearly for't:
No trusting of her life with such a secret,
That cannot rule her blood to keep her promise.
Beside, I have some suspicion of her faith to me,
Because I was suspected of my lord,
And it must come from her. Hark, by my horrors,
Another clock strike[s] two.

A clock strikes two. Enter Deflores.

DEFLORES: Pist, where are you?

BEATRICE: Deflores?

DEFLORES: Ay. Is she not come from him yet?

BEATRICE: As I am a living soul, not.

DEFLORES: Sure the devil
Hath sow'd his itch within her; who'd trust
A waiting-woman?

BEATRICE: I must trust somebody.

SND 59

Sex out

S/By DR
SND60-65

LXQ 44.7 - 45

Atencion cue kwa-rena cuatro punto
si-e-te a cue kwa-rena cu-ro

Def Zmi

SNDQ 60

DR

DR

Imi

"De flores" LXG 44.7
Cue kwa-rena cuatro punto si-e-te
top

○ Bea x to door

P.T.O.

DEFLORES: Push, they are termagants²⁹⁶.
Especially when they fall upon their masters
And have their ladies' first fruits, th'are mad whelps;
You cannot stave 'em off²⁹⁷ from game royal²⁹⁸ then.
You are so harsh and hardy, ask no counsel;
And I could have help'd you to a[n] ^{the} apothecary's daughter
Would have ^{= fall'n off} fall'n off before eleven, and thank['d] you too.

BEATRICE: Oh me, not yet? This whore forgets herself.

DEFLORES: The rascal fares so well. Look, y'are undone:
The day-star, by this hand; see [Phosphorus]²⁹⁹ plain yonder.

BEATRICE: Advise me now to fall upon some rui³⁰⁰n;
There is no counsel safe else.

DEFLORES: Peace, ~~ha't~~ now:
For we must force a rising³⁰¹; there's no remedy.

BEATRICE: How? Take heed of that.

DEFLORES: Tush, be you quiet
Or else give over all.

BEATRICE: Prithee, I ha' done then.

DEFLORES: This is my reach³⁰²: ~~I'll set some part afire~~
~~of~~ Diaphanta's chamber.

²⁹⁶ termagants: fierce, shrewish women, from the name of god the Muslims were believed to have worshipped

²⁹⁷ stave 'em off: a term to describe the method of holding dogs back at bear- and bull-baitings

²⁹⁸ game royal: the game in royal parks, the hunting of which was forbidden to commoners

²⁹⁹ [Phosphorus]: the Morning-star; Bosphorus (Q)

³⁰⁰ to fall upon some ruin: i.e., to devise a plot for Diaphanta's death

³⁰¹ force a rising: wake the entire household

³⁰² reach: plan

As Del moves from prose

Cue kwa-ren-ta cu-atro panto o-cho ^{LX 44-8}
top

SND 61

SA ^{LX 045}
Cue kwa-ren-ta cin-co
top

"yam tro"

SND 62

"forget herself"
SND 63

"by his hand"
SND 64

SND 65

Seen
lost prose

Sex II

1 min

○ Del x DSL

This is Yam Call

Mr Collings

Mr Samuel

Mr Annan

BEATRICE: How? Fire, sir?
That ~~may~~^{will} endanger the whole house.

DEFLORES: You talk of danger when your fame's³⁰³ on fire?

24
40/

BEATRICE: That's true. Do what thou wilt now. I'm forc'd to love thee now,
'Cause thou provid'st so carefully for my honour.

DEFLORES: 'Slid³⁰⁴, it concerns the safety of us both,
Our pleasure and continuance.

BEATRICE: ~~One word now,~~
Prithee: how for the servants?

DEFLORES: ○ I'll dispatch them,
Some one way, some another, in the hurry
For buckets, hooks, ladders, Fear not you;
The deed shall find its time, and I've thought since
Upon a safe conveyance for the body too.
How this fire purifies wit! ~~Watch you your minute.~~ ○

BEATRICE: ~~Fear keeps my soul upon't; I cannot stray from't.~~

○ Enter Alonzo's Ghost.

DEFLORES: Ha! What art thou that tak'st away the light
'Twixt that star and me? I dread thee hot!
'Twas but a mist of conscience. All's clear again.
Watch you your minute.

Exit Deflores.

BEATRICE

fear keeps my soul upon't, I cannot stray from't

³⁰³ fame: reputation; cf. [Your Five Gallants](#) II.i, [The Witch](#) III.ii, [The Family of Love](#) Prologue, [Blurt, Master Constable](#) V.iii.

³⁰⁴ 'Slid: by God's (eye)lid; cf. [A Trick to Catch the Old One](#) I.iii.

SLBy
BOX + CALLS
SNDQ66 - 66B

Ghost visible
BOX+CALLS // SNDQ66

SND 66A

SND66B

Atencion cue kwa-rea-ta seis
a cue kwa-rea-ta o-cho
SLBy LXQ46 - 48

DR
SND67-72

○ Del + Bea x to dow

Sex U. dow

○ Bea embraces Del

○ Del x DSR as to leave

○ Alonso ent SL

Alto

Behind Box

S sex

Del X

DR

42
BEATRICE: Who's that, Deflores? (Bless me! It slides by.)

Exit Ghost.:

Some ill thing haunts the house; 't has left behind it
A shivering sweat upon me: I'm afraid now.
This night hath been so tedious. Oh, this strumpet!
Had she a thousand lives, he should not leave her
Till he had destroy'd the last.
[Strikes]³⁰⁵ three a' clock.
List! Oh, my terrors,
Three struck by St. Sebastian's!

25
Ding, ding, ding

WITHIN: Fire, fire, fire!

BEATRICE: Already! How rare is that man's speed!
How heartily he serves me! His face loathes³⁰⁶ one,
But look upon his care, who would not love him?
~~The east is not more beautiful than his service.~~

WITHIN: Fire, fire, fire!

Enter Deflores. Servants pass over, ring a bell.

DEFLORES: ~~Away, dispatch!~~
Hooks, buckets, ladders; that's well said!
The fire bell rings, the chimney works, my charge:
The piece is ready.

Exit.

BEATRICE *Already, how rare is this man's speed*
How heartily he serves me.

³⁰⁵ [Strikes]: Struck (Q)
³⁰⁶ loathes: disgusts

96

Already! How rare is that mans speed
How heartily he serves me, tis face loathes me
But look upon his core, who would not love him

BEATRICE:

Here's a man worth loving!

~~Oh, y'are a jewel!~~

ALSEMERO
Enter Diaphanta.

What noise is this?

DIAPHANTA:

Pardon frailty, madam;
In troth, I was so well, I ev'n forgot myself.

BEATRICE:

Y'have made trim work.

DIAPHANTA:

What?

BEATRICE:

Hie quickly to your chamber;
~~Your reward follows you.~~

DIAPHANTA:

I never made
So sweet a bargain.
[Exit.]

BEATRICE:
Enter Alsemero.

Your reward follows you
Yonder comes my husband.

ALSEMERO:
BEATRICE
ALSEMERO

Oh, my dear Joanna! ^{there was no need}
My husband
Alas, art thou risen too? I was coming,
My absolute treasure.

BEATRICE:

When I miss'd you,
I could not choose but follow.

ALSEMERO:

Th'art all sweetness.
The fire is not so dangerous.

BEATRICE:

Think you so, sir?

ALSEMERO:

I prithee, tremble not: believe me, 'tis not.

Enter Vermandero, Jasperino.

VERMANDERO: Oh, bless my house and me!

ALSEMERO: My lord your father. O

Enter Deflores with a piece.

VERMANDERO: Knave, whither goes that piece?

DEFLORES: To scour the chimney,
[Exit.]

VERMANDERO: Oh, well said, well said;
That fellow's good on all occasions.

BEATRICE: A wondrous necessary man, my lord.

VERMANDERO: He hath a ready wit; he's worth 'em all sir.
[The piece goes off.]
Ha, there he goes!

VERMANDERO:

~~BEATRICE:~~

~~VERMANDERO:~~

ALSEMERO: Come, sweet, to bed now;
Thou³⁰⁷ wilt get cold.

BEATRICE: ~~Alas, the fear keeps that out:~~
My heart will find no quiet till I hear //
How Diaphanta, my poor woman, fares;
It is her chamber, sir, her lodging chamber.

³⁰⁷ Thou: Alas, thou (Q)

○ Ven → ent SL

Gun

Det X

DR

SND 73

SND 73A

Siby DR

○

led's Jump back

VERMANDERO: How should the fire come there?

BEATRICE: As good a soul as ever lady countenanc'd³⁰⁸,
But in her chamber negligent and heavy³⁰⁹,
She scap'd a ~~mine~~^{fire}³¹⁰ twice.

VERMANDERO: Twice?

BEATRICE: Strangely³¹¹ twice, sir.

VERMANDERO: Those sleepy sluts are dangerous in a house,
And³¹² they be ne'er so good.

Enter Deflores.

~~DEFLORES: Oh, poor virginity!
Thou hast paid dearly for't.~~

VERMANDERO: ~~Bless us! What's that?~~

DEFLORES: A thing you all knew once: Diaphanta's burnt.

BEATRICE: My woman, oh, my woman!

DEFLORES: Now the flames are
~~Greedy of her; burnt, burnt, burnt to death, sir.~~

BEATRICE: Oh, my presaging soul!

³⁰⁸ countenanc'd: employed

³⁰⁹ heavy: slovenly, sluggish

³¹⁰ mine: a buried explosive, e.g. a contact mine, therefore an unspecified hidden danger

³¹¹ Strangely: miraculously

³¹² And: even if

DR

Debr

DR

○ Bea + AIS make Jang ↓

○ Def ent DSR

Bea x DSL

AIS + Venn x cang Def to
dele

ALSEMERO: Not a tear more,
I charge you by the last embrace I gave you
In bed (before this rais'd us)

46
BEATRICE: ~~Now you tie me;~~
Were it my sister now she gets no more.

VERMANDERO: How now?

ALSEMERO: *How goes the fire?*

DE FLORES: All danger's past; you may now take
Your rests, my lords: the fire is throughly quench'd.
Ah, poor gentlewoman, how soon was she stifled!

28
BEATRICE: Deflores, what is left of her inter,
And we as mourners all will follow her:
I will entreat that honour to my servant,
Ev'n of my lord himself.

ALSEMERO: Command it, sweetness.

BEATRICE: Which of ^{the servant} you spied the fire first?

DEFLORES: 'Twas I, madam.

BEATRICE: And took such pains in't too? A double goodness!

Father 'Twere well he were rewarded.

VERMANDERO: He shall be.
Deflores, call upon me.

ALSEMERO: And upon me, sir.

Rewarded? Precious here's a trick beyond me

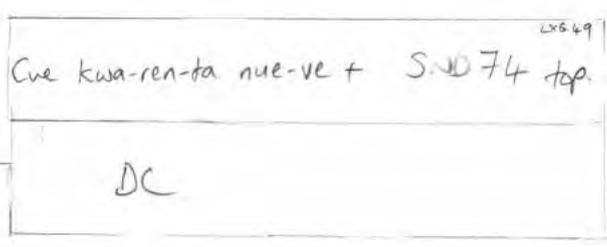
Exeunt. [Manet Deflores.]

Atencion cue kwa-ren-ta nue-ve
a cue cin-cuen-ta uno

SIBy LXG 49-51
DC x2

SND 74-75

○ Verir + No x to Res
to Inane hand.



15000

Tom

UR

P.T.O.

101
102

DEFLORES:

Rewarded? Precious, here's a trick beyond me;
I see in all bouts both of sport and wit
Always a woman strives for the last hit.

Exit.

I cannot taste the benefits of life
With the same relish I was wont to do

Cue cin-cuen-ta ^{LX 50} top

snayp

Cue cin-cuen-ta uno + SND ^{LX 5} 75 + DC top

5/7
Johann

○ Det → ven, Abs + Cam

Tom ent man
Abs + Verm + towards

ii 1/1

ACT 5 SCENE 2: A CHAMBER

Enter Tomazo.

1/18/81

TOMAZO: I cannot taste the benefits of life
With the same relish I was wont to do.
Man I grow weary of, and hold his fellowship
A treacherous, bloody friendship, and because
I am ignorant in whom my wrath should settle,
I must think all men villains; and the ~~next~~
I meet, whoe'er he be, the murderer
Of my most worthy brother.

Enter Deflores, passes over the stage.

1/18

Ha! What's he?
Oh, the fellow that some call honest Deflores;
But methinks honesty was hard bested³¹³
To come there for a lodging, as if a queen
Should make her palace of a pest-house³¹⁴.

Enter Deflores.

He walks a' purpose by, sure, to choke me up,
To infect my blood.

DEFLORES: My worthy noble lord.

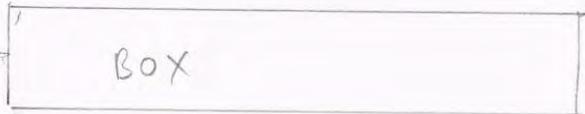
TOMAZO: Dost offer to come near and breath upon me?
[Strikes him.]

DEFLORES: ~~A blow.~~

³¹³ hard bested: hard put to it

³¹⁴ pest-house: a house of pestilence, i.e., hospital for infectious diseases, especially plague

SIBy BOX



- Jos
- UL → ~~DL~~
Box
- vel x
- UL
- Dea X
- Box
- ~~Jump~~ Def X
- Box
- Als X
- BOX
- Del
- R box

○ wear + base exit DSL
~~Jump exit DR~~
 Def exit DSR
 Als exit Main

○ Def exit DSR will tool box
 x to sink, washes hands

○ Def x to desk

○ Def x to Tom

○ Tom punches Def

Atencion que cin-cuenta uno ponto
 cin-ro
 a que cin-cuenta cin-ro ponto cin-ro

SIBy LXQ 51.5 - 55.5

SND 76 - 80

[Deflores draws his weapon.]

TOMAZO: Yea, are you so prepar'd?
I'll rather like a soldier die by th' sword
Then like a politician³¹⁵ by thy ~~poison~~. *lies*

DEFLORES: Hold, my lord, as you are honourable.

TOMAZO: All slaves that kill by poison are still cowards.

DEFLORES: [Aside] I cannot strike: I see his brother's wounds
Fresh bleeding in his eye, as in a crystal³¹⁶.--
~~I will not question this; I know y'are noble.~~
~~I take my injury with thanks given, sir,~~
[Aside] Why this from him that yesterday appear'd
So strangely loving to me? ~~Oh, but instinct~~
~~is of a subtler strain;~~ guilt must not walk
So near his lodge again: he came [near]³¹⁷ me now.

Exit.

TOMAZO: All league with mankind I renounce forever
~~Till I find this murderer.~~ For in ^{this} ~~the~~ state of ignorance I live,
~~I may embrace~~ my brother's murderer,

Enter Vermandero, Alibius and Isabella.

VERMANDERO: Noble Piracquo.

³¹⁵ politician: schemer

³¹⁶ crystal: crystal ball

³¹⁷ [near]: ne're (Q)

On lenth gesture forward

Cue cin-cuen-ta uno punto cin-co .SND76 top

LX515

1 sec

SIBy BOX CALLS

BOX // Cue cin-cuen-ta uno punto si-e-te + SND78 top

LX517

1 sec

Cue cin-cuen-ta dos top
As Jolham opens door ↓
Cue cin-cuen-ta tres + SND79 top

LX521

LX53

Del X
BOX
Bea
BOX
Del
BOX
Jas
BOX 2
Als
BOX
Tom X
UR

Del ↑

Del walks away from Tom

Del exits SL

Bea + Del in box

3 secs

Jasy ent
Als ent

2 secs



ACT 5 SCENE 3: ALSEMERO'S CHAMBER

Enter Alsemero and Jasperino.

JASPERINO: Your confidence³¹⁹, I'm sure, is now of proof³²⁰ 'tis not a shallow probe
Can search this ulcer soundly: I fear you'll find it
Full of corruption. 'Tis fit I leave you.

*The prospect from the garden has shew'd
Enough of deep suspicion
To wit hand*

○ Exit Jasperino.

ALSEMERO: Did my fate wait for this unhappy stroke
At my first sight of woman?

Enter Beatrice.

She's here

BEATRICE: Alsemero!

ALSEMERO: How do you?

BEATRICE: How do I?
Alas! How do you? You look not well.

ALSEMERO: You read me well enough; I am not well.

BEATRICE: Not well, sir? Is't in my power to better you?

ALSEMERO: Yes.

BEATRICE: Nay, then y'are cur'd again.

³¹⁹ confidence: i.e., in Jasperino's allegations against Beatrice
³²⁰ of proof: 1) able to withstand attack, 2) supported by irrefutable evidence

As Jasp closes dow

Cue cin-cuen-ta cua-tro + SND 79A
top

LX54

3 secs

Jasp X

UR

○ Jasp exit UR

As Als gets its dow (before open)

Cue cin-cuen-ta cin-co + SND 80
top

LX55

snop

Daf X

UR

Almero shuts dow

Cue cin-cuen-ta cinco panto cinco
top

LX55.5

7

8 secs

ALSEMERO: Pray resolve me one question, lady.

BEATRICE: If I can.

ALSEMERO: None can so sure. Are you honest³²¹?

BEATRICE: Ha, ha, ha, that's a broad³²² question, my lord.

ALSEMERO: But that's not a modest answer, my lady:
Do you laugh? My doubts are strong upon me

BEATRICE: 'Tis innocence that smiles, and no rough brow
can take away that dimple from her cheek
Say I should strain a tear to fill the vault³²³,
Which would you give the better faith to?

ALSEMERO: Neither your smiles nor tears
Shall move or flatter me from my belief:
You are a whore.

BEATRICE: What a horrid sound it hath!
It blasts a beauty to deformity;
Upon what face soever that breath falls,
It strikes it ugly: oh, you have ruin'd
What you can ne'er repair again!

ALSEMERO: I'll all demolish and seek out truth within you,
If there be any left: let your sweet tongue
Prevent³²⁴ your heart's rifling; there I'll ransack
And tear out my suspicion.

³²¹ honest: chaste

³²² broad: 1) wide, 2) coarse

³²³ vault: heavens

³²⁴ Prevent: anticipate

This is your call

Mr Keen

Checks push

○ Beatrice into Mrs, giving Mrs.
- had yanked, slap behind
shoulder blade.

Mrs gets hand under neck +
with left hand onto her wrist
Eve lift arm hand to her face
Bea arches back

○ Mrs pushes Bea down

51
BEATRICE: You may, sir,
O 'Tis an easy passage; yet if you please,
Show me the ground whereon you lost your love.
My spotless virtue may but tread on that
Before I perish.

ALSEMERO: O Unanswerable;
A ground you cannot stand on: you fall down
Beneath all grace and goodness when you set
Your ticklish³²⁵ heel on't. There was a visor³²⁶
O'er that cunning face, and that became you;
Now impudence³²⁷ in triumph rides upon't.
How comes this tender reconcilment else
'Twixt you and your despite, your rancourous loathing,
Deflores? He that your eye was sore at sight of,
He's now become your arms' supporter³²⁸, your
Lips' saint.

BEATRICE: Is there the cause?

54
ALSEMERO: Worse: your lust's devil,
Your adultery.

BEATRICE: ~~Would any but yourself say that,~~
~~'Twould turn him to a villain.~~

ALSEMERO: 'Twas witness'd
By the counsel of your bosom, Diaphanta.

BEATRICE: Is your witness dead then?

³²⁵ ticklish: lascivious

³²⁶ visor: mask

³²⁷ impudence: immodesty

³²⁸ arms' supporter: 1) i.e., holding her in an embrace, 2) an allusion to the figures who supported the family crest on a coat of arms, 3) possibly an ironic reference to Deflores being Beatrice's henchman

Check stop

S/By LXQ 56

Atencion que cin-cuen-ta seis

P TO.

- Bea bends up
- Bea E to face AL
- ~~AL stops Bea~~
Bea crawls to DSL
~~AL grabs her US ankle~~
~~Bea thrusts arm~~
- Bea wiggles feet, rolls US
AL try SR of Bea to handle ^{her}
Bea kicks him to ground

ALSEMERO: 'Tis to be fear'd
It was the wages of her knowledge, poor soul;
She liv'd not long after the discovery.

BEATRICE: Then hear a story of not much less horror
Than this your false suspicion is beguil'd with.
To your bed's scandal I stand up innocence³²⁹,
Which even the guilt of one black other deed
Will stand for proof of: your love has made me
A cruel murderess.

ALSEMERO: Ha!

BEATRICE: A bloody one.
I have kiss'd poison for't, strok'd a serpent,
That thing of hate, worthy in my esteem
Of no better employment, and him most worthy
To be so employ'd I caus'd to murder
That innocent Piracquo, having no
Better means than that worst, to assure
Yourself to me.

ALSEMERO: 'Twas in my fears at first: 'twill have it now³³⁰.
Oh, thou art all deform'd!

BEATRICE: Forget not, sir, it for your sake was done.

ALSEMERO: Oh, thou shouldst have gone
A thousand leagues about to have avoided
This dangerous bridge of blood; here we are lost.

³²⁹ stand up innocence: plead innocence, as in a court of law; some editors emend to "innocent," but cf. *Antony and Cleopatra* I.i.

³³⁰ 'twill have it now: i.e., the temple will have its vengeance

Cue cin-cuen-ta seis for

LX56

1 min

This is your call

Miss McNea

~~Mr Beer~~

Mr Cheadle

Mr Collings

Mr Hooper

Mr McGinley

Mr Samuel

Atencion cue cin-cuen-ta si-e-te

S/By LXQ57

DR

BEATRICE: Remember I am true unto your bed.

ALSEMERO: The bed itself's a charnel³³¹, the sheets shrouds
For murdered carcasses; it must ask pause³³²
What I must do in this. Meantime you shall
Be my prisoner only; enter my closet³³³.

Exit Beatrice.

I'll be your keeper yet. Oh, in what part
Of this sad story shall I first begin?

Enter Deflores.

Ha! This same fellow has put me in³³⁴.
Deflores.

DEFLORES: Noble Alsemero!

ALSEMERO: I can tell you
News, sir: my wife has her commended to you.

DEFLORES: That's news indeed, my lord; I think she would
Commend me to the gallows if she could,
She ever lov'd me so well. I thank her.

ALSEMERO: What's this blood upon your band³³⁵, Deflores?

DEFLORES: Blood? No, sure 'twas wash'd since.

³³¹ charnel: a vault for the remains of the dead

³³² pause: time to consider a course of action

³³³ closet: small private room

³³⁴ put me in: given me the idea (where to begin)

³³⁵ band: collar

DR

As Alsm X to chair - 1st step

Cue cin-cuen-ta si-e-te top ^{4x57}

This is Your Cell
FULL COMPANY

Bea X

MAIN

Del

DR

~~15~~ 15
Tool box

○ Als pushes Bea away by shoulder

○ Als lifts Bea by shoulder (to protect face) + wait

○ Bea exit man

○ Del end DSR + to desk with tool box

○ Als sets up chair at desk for Deflora

ALSEMERO: Since when, man?

DEFLORES: Since t'other day I got a knock
In a ~~sword and dagger~~ ^{fencing} school; I think 'tis out.

ALSEMERO: Yes, 'tis almost out, but 'tis perceiv'd, though.
I had forgot my message; this it is:
What price goes murder?

DEFLORES: How, sir?

ALSEMERO: I ask you, sir:
My wife's ~~behindhand~~ ^{sure - you much gold} ³³⁶ with you, she tells me,
For a brave, bloody blow you gave for her sake
Upon Piracquo. //

DEFLORES: Upon? 'Twas quite through him, sure.
Has she confess'd it?

ALSEMERO: As sure as death to both of you,
And much more than that.

DEFLORES: It could not be much more;
② 'Twas but one thing, and that she's a whore.

BEATRICE: [within] He lies, the villain does belie me!

DEFLORES: ^{is she within?}
~~Let me go to her, sir.~~

³³⁶ behindhand: indebted to

Atencion

Cue cin-cuen-ta si-e-te ponto tres
y cue cin-cuen-ta si-e-te ponto cin-ro

SIBy LXQ 57.3 + 57.5

Box

As Deb ↑ (a), anti talen's chq

Cue cin-cuen-ta si-e-te ponto tres
LX57.3
top

15 sec

BOX

As loaves desk

Cue cin-cuen-ta si-e-te ponto cin-ro
LX57.5
top

16

SIBy DR

LXQ 58

Atencion cue cin-cuen-ta o-cho

ALSEMERO: Nay, you shall to her.
Peace, crying crocodile³³⁷, your sounds are heard;
Take your prey to you! Get you into her, sir.

DEFFLORES:
ALSEMERO:

Let me go to her Nay
Nay you shall all to her

Exit Deflores.

I'll be your pander now; rehearse again
Your scene of lust, that you may be perfect
When you shall come to act it to the black audience³³⁸
Where howls and gnashings shall be music to you.
Clip³³⁹ your adulteress freely, 'tis the pilot
Will guide you to the Mare Mortuum³⁴⁰,
Where you shall sink to fathoms bottomless.

Enter Vermandero, Alibius, Isabella, Tomazo, Franciscus, and Antonio.

VERMANDERO: Oh, Alsemero. I have a wonder for you.

ALSEMERO: No, sir, 'tis I have a wonder for you.

VERMANDERO: I have suspicion near as proof itself
For Piracquo's murder.

ALSEMERO: Sir, I have proof
Beyond suspicion for Piracquo's murder.

VERMANDERO: Beseech you hear me: these two have been disguis'd
E'er since the deed was done.

³³⁷ crying crocodile: an image of hypocrisy, from the belief that a crocodile shed tears as it ate its victim

³³⁸ black audience: devils; Daalder cites Matthew 13.42, "wailing and gnashing of teeth"

³³⁹ Clip: embrace

³⁴⁰ Mare Mortuum: the Dead Sea, thought to be bottomless; Beatrice would take the place of Charon, the pilot who ferried souls across the River Styx to Hades.

Cue cin-cuen-ta o-cho top // DR

Deb X

MAIN

○ Deb exit main

10 sec

Ver, At, Iso, Ball, Fran, Ant

UR

○ Ver, At, Iso, ~~Ball~~, Fran + Ant + Jany ent SR.

○ At, Gado Ver D.L

Atencion cue cin-cuen-ta o-cho
ponto cuatro
a cue cin-cuen-ta nue-ve

Siby LXQ 58-4-59

DR.

BOX

SND 81-82

ALSEMERO: I have two other
That were more close disguis'd then your two could be,
E'er since the deed was done.

VERMANDERO: You'll hear me: these mine own servants--

ALSEMERO: Hear me: those nearer than your servants
That shall acquit them and prove them guiltless.

FRANCISCUS: That may be done with easy truth, sir.

VERMANDERO: Noble Prasco, comfort: bless you

O TOMAZO: How is my cause bandied³⁴¹ through your delays!
'Tis urgent in blood, and calls for haste;
Give me a brother alive or dead:
A recompense for murder and adultery³⁴².

BEATRICE: [within] Oh, oh, oh!

ALSEMERO: Hark, 'tis coming to you.

DEFLORES: [within] ~~Nay, I'll along for company:~~ *Oh, oh!*

BEATRICE: [within] Oh, oh!

VERMANDERO: What horrid sounds are these?

ALSEMERO: Come forth, you twins of mischief. J

Enter Deflores bringing in Beatrice [wounded].

³⁴¹ bandied: tossed back and forth

³⁴² adultery: Tomazo regards Beatrice's marriage to Alsemero as adultery because she was betrothed to Alonzo first. (He is not referring to her adultery with Deflores against Alsemero, which Tomazo could not know about.)

DR

Tom

DR

○ Macman move in to plead

○ Tom ent SR
walks around all

Cue cin-cuen-ta o-cho ponto cinco + SND 81 + BOX
top

LX 58.4

3 Secs

15 Secs
less under
drip delay

As Als opens door

Cue cin-cuen-ta o-cho ponto seis
top

LX 58.6

5 Secs

Del + Lea

MAIN

S/O

Joanna Barbara Swank

LX 59

Cue cin-cuen-ta nue-ve + SND 82 top

30 Secs
build DC
drip MS + load

DEFLORES: Here we are; if you have any more
To say to us, speak quickly.

VERMANDERO: Joanna, Beatrice Joanna!

BEATRICE: Oh, come not near me, sir; I shall defile you.
I am that of your blood was taken from you
For your better health³⁴³, look no more upon't,
But cast it to the ground regardlessly:
Let the common sewer³⁴⁴ take it from distinction³⁴⁵.
Beneath the stars, upon yon meteor
Ever [hung]³⁴⁶ my fate, 'mongst things corruptible³⁴⁷;
I ne'er could pluck it from him. My loathing
Was prophet to the rest but ne'er believ'd;
Mine honour fell with him, and now my life.
Alsemero, I am a stranger to your bed;
Your bed was coz'ned on the nuptial night,
For which your false bride died.

ALSEMERO: Diaphanta!

DEFLORES: Yes, and the while I coupled with your mate
At barley-break; now we are left in hell.

VERMANDERO: We are all there; it circumscribes [us] here³⁴⁸.

³⁴³ I am that of your blood was taken from you/For your better health: i.e., Vermandero has undergone blood-letting, Beatrice being the infected blood. It could also mean "I am one of your own blood that was taken from you", i.e. that Beatrice is regarding herself as a 'changeling', a child stolen from its parents by fairies, i.e. Deflores or the Devil" (Loughrey).

³⁴⁴ sewer: shewer (Q)

³⁴⁵ distinction: state of being distinct, i.e., let it become mixed with the sewage

³⁴⁶ [hung]: hang (Q)

³⁴⁷ Beneath the stars...corruptible: The meteor she refers to is Deflores. According to medieval astrology, the stars that controlled men's fate (cf. "[star-crossed lovers](#)") were fixed and incorruptible; on the other hand, meteors, which are sublunary, were corruptible and subject to change, and heralded or were provoked by evil events on earth. Cf. [Julius Caesar](#) I.iii & II.i.

³⁴⁸ We are all there; it circumscribes [us] here: Cf. the note above on barley-break; there is an echo of Marlowe's Dr. Faustus II.i.

O Boa crants SL

O Bel G

DEFLORES : I lov'd this woman in spite of her heart;
Her love I earn'd out of Piracquo's murder.

TOMAZO: Ha, my brother's murderer!

DEFLORES: Yes, and her honour's prize
Was my reward; I thank life for nothing
But that pleasure: it was so sweet to me
That I have drunk up all, left none behind
For any man to pledge me.

VERMANDERO: Horrid villain!
Keep life in him for further tortures.

DEFLORES: No,
I can prevent you; here's my penknife still.
It is but one thread more, [stabbing himself] and now 'tis cut.
Make haste, Joanna, I would not go to leave thee far behind.
[Dies.]

BEATRICE: Forgive me, Alsemero, all forgive;
'Tis time to die when 'tis a shame to live.
[Dies.]

ALSEMERO: Sir, you are sensible of what truth hath done;
'Tis the best comfort that your grief can find.

TOMAZO: Sir, I am satisfied; my injuries
Lie dead before me. I can exact no more,
Unless my soul were loose and could o'ertake
Those black fugitives³⁴⁹.

What an opaque body

³⁴⁹ black fugitives: the souls of Beatrice and Deflores on their way to hell

SIBy SND 83 - 85

SND 83 / - ↑ 5+8
Knife in grain SND 84
Bea dies SND 85

SIBy CCTV

LXQ 60

DR + DC

SND 86

Atencion cue se-sen-ta

SND 86
CCTV + Cue se-sen-ta top <small>LX60</small>
DR + DC

○ Stabs to upper leg and
cut up rt thigh

○ Cell dis-assembly

106
ALSEMERO:

What an opacous³⁵⁰ body had that moon
That last chang'd on us! Here's beauty chang'd
To ugly whoredom, here servant obedience
To a master sin, imperious murder.
I, a suppos'd husband, chang'd embraces
With wantonness, but that was paid before³⁵¹;
Your change is come too, from an ignorant wrath
To knowing friendship. Are there any more on's?

ANTONIO:

Yes, sir, I was chang'd too, from a little ass as I was to a great fool as I am.

FRANCISCUS:

I was chang'd from a little wit to be stark mad, almost for the same purpose.

107
ISABELLA:

[To Alibius] Your change is still behind³⁵²,
But deserve best your transformation.
You are a jealous coxcomb. //

ALIBIUS:

I see all apparent, wife, and will change now
Into a better husband.

ALSEMERO:

~~Sir, you have yet a son's duty living;
Please you accept it. Let that your sorrow,
As it goes from your eye, go from your heart;
Man and his sorrow at the grave must part.~~

ALSEMERO:

All we can do to comfort one another

³⁵⁰ opacous: opaque, darkened, and therefore ominous
³⁵¹ that was paid before: i.e., Diaphanta paid with her life
³⁵² still behind: still to come

Jen, Tony, Lawrence
~~All for show~~

SL + SR

20/30

Chairs

Law + Jean

○ Collect chairs ↓

Atencion cue se-sen-ta uno
a cue se-sen-ta tres y sala

○ S/By LXQ61-63 + H/L

Calls.

Curtain call

EPILOGUE

ALSEMERO:

All we can do to comfort one another,
Is to no purpose; ^{the sorrow} it ~~rather~~ multiplies.
Your only smiles³⁵³ have power to cause relive
The dead again, or in their ^{place} ~~rooms~~ to give
Brother a new brother, father a child:
If these appear, all griefs are reconcil'd.

Exeunt omnes.

³⁵³ Your only smiles: only your smiles

LX61
 a) Cue se-sen-ta uno top
 LX62
 b) Cue se-sen-ta dos top.
 Au def
~~DL~~ Calls
 LX63+HL
 End call
 Cue se-sen-ta tres y sala top

4secs
B/O

Calls
 5 secs
 plus with
 (1+3+4)

7/10

○ Ldt into SL with chair
x desk ↓

Call. Au ↑, face front
 1 bow
 Strike chair to side + exc
 UL + UR ent to diamnd

① x 1 bows
 ② x 1 bows

② x 1 bows
 ① x 1 bow

② with Dia knee in front x 1
 ② x 1

④ x 2 } x ?

②

Ant	Ldt	Frn	
Tom	Alb	Jasp	
Ali	Isa	Dia	Vern
Rel	Bea	Als	

①

		Boa	
	Def	Als	
Alb	Isa	Dia	Vern
Tom	Als	Jasp	
Ant	<u>Ldt</u>	Frn	

④

Frn, Jasp, Ant, Als, Tom, Als, Bea, Def, Vern, Isa, Alb, Ldt, Dia

THE CHANGELING

SOUND STARTUP AND RUNNING INSTRUCTIONS

START UP AND TEST THE SOUND SYSTEM AS SOON AS YOU POSSIBLY CAN!

- 1 Ensure all amplifiers are powered up and that the power supply to the desk and rack is turned on.
- 2 Turn on the computer (rocker switch behind the right hand flap). It will start up.
- 3 Turn on the sampler.
- 4 When the sampler has started up and is displaying its' available disks (the floppy and hard drive icons), press **LOAD** on the bottom row of buttons.
- 5 The screen will now display the available folders.
- 6 Use the black data scroll wheel to select the CHANGELING RUN PT 1 folder.
- 7 Press **LOAD FOLDER** (f14)
- 8 Ensure the MULTIS, PROGRAMS and SAMPLES dialog boxes are ticked (they should be by default)
- 9 Press **CLEAR MEMORY** (f15)
- 10 The machine asks for confirmation. Press **YES** (f16)
- 11 CHECK THAT THE FOLDER NAME IS CORRECT then press **EXECUTE** (f16). The loading process will take several minutes. Watch the screen for a few seconds to ensure the load is progressing.
If the folder name is not correct press **CANCEL LOAD**, select the correct folder and repeat the process.
- 12 Ensure the computer has loaded the windows desktop.
- 13 Load the show control program by double clicking the G-Type icon (CHANGELING TOUR 06) on the desktop.
- 15 The show cue list should appear.
- 14 Use the NEXT and PREVIOUS keys on the remote control to check that it is working.
- 15 When the sampler has loaded press the MULTI key on the bottom row of buttons.

- 16 IT IS IMPERATIVE THAT THE SAMPLER IS IN MULTI MODE FOR RUNNING SHOWS. CHECK, CHECK AND CHECK AGAIN. CHECK AGAIN BEFORE YOU RUN THE FIRST CUE. If the sampler is not run in this mode then peculiar and irrelevant noises may result!
- 17 The AKAI screen should now display CHANGELING PART 1 on the top line of information.
- 18 Run the test sequence using the remote control. Check each speaker in turn and confirm they are working with a third party.
- 19 Run as many cues of the show as you can bear. Note that as part one is loaded, only cues in the first part of the show will run correctly.
- 20 When you have satisfied yourself that all is well, press stop on the remote control to stop any cues running.
- 21 Run the FREE PARKING DESK MUTE cue on the computer. The desk should go into its' mute state.
- 22 BEFORE YOU RUN ANY CUES IN THE SHOW, perhaps just before beginners, run the DESK OPEN FOR SHOW cue on the computer and check that the faders fly open. Then press the stop button on the remote control and check that the green MULTI light on the sampler face panel flashes for a few seconds. If either of these things does not happen then do not start the show, and seek help.

RELOADING

- 1 Reload the sampler immediately the interval starts by re-running the load sequence i.e....
- 2 **LOAD** (bottom button on the right), select CHANGELING RUN PT 2 folder using the data wheel, **LOAD FOLDER** (f14), **CLEAR MEMORY** (f15), confirm **YES** (f16), **EXECUTE** (f16).
- 3 Wait for the sampler to load (again a few minutes) and then press **MULTI** on the bottom row of buttons. CHANGELING PART 2 should be displayed. *Check this very carefully.*
- 4 You are now ready to run again.
- 5 Press the stop button and run the DESK OPEN FOR PART 2 cue, checking the **MULTI** light flashes and the desk faders fly open, as before.

NOTE

In the unlikely event of remote control failure the F3 button on the computer keyboard fires cues and the F12 key is the equivalent of the stop button. Alternatively, use the mouse to activate the icons on the top of the G-type screen.