Shakespeare Translation

ACT I

SCENE 1

[Leila and Edgar stand close in the corridor, their voices low]

LEILA

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| And as the bright sun glorifies the sky, there's darkness from this cloud of darkness. | VENUS AND ADONIS (I.I.485) THE TRAGEDY OF KING LEAR (IV.VI.133) KING HENRY THE EIGHTH (V.IV.48) | The sun grows bright, yet darkness clouds the court. |

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| Here have you seen a mighty king? Doth he still rage? | PERICLES, PRINCE OF TYRE (II.PROLOGUE.1) THE LIFE AND DEATH OF KING JOHN (V.VII.11) | Have you observed the king's most recent rage? |

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| The fire of rage is in him of strange shadows whose shadow shadows doth | CYMBELINE (I.II.8) THE SONNETS (I.53.2) THE SONNETS (I.43.5) | His temper flares at shadows on the wall, |

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| Did whisper often very secretly that he should quietly reign, though usurpers sway the rule awhile. | A MIDSUMMER NIGHT'S DREAM (V.I.161) THE THIRD PART OF KING HENRY THE SIXTH (I.II.15) THE THIRD PART OF KING HENRY THE SIXTH (III.III.76) | At whispers that his rule might someday fade. |

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| His greatness weigh'd, his will is not his own; wherein doth sit the dread and fear of kings; uneasy lies the head that wears a crown. | THE TRAGEDY OF HAMLET, PRINCE OF DENMARK (I.III.20) THE MERCHANT OF VENICE (IV.I.194) THE SECOND PART OF KING HENRY THE FOURTH (III.I.31) | I fear the weight of crown has bent his mind |

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| With thoughts beyond the reaches of our souls, past thought of human reason. | THE TRAGEDY OF HAMLET, PRINCE OF DENMARK (I.IV.59) THE COMEDY OF ERRORS (V.I.191) | Toward thoughts that reason cannot navigate. |

EDGAR

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| I have surely seen him; the eyesight of his look from the search of eyes | CYMBELINE (V.V.106) LOVE'S LABOUR'S LOST (I.I.76) THE TRAGEDY OF ROMEO AND JULIET (III.III.74) | I've seen it too... the way his eyes now search |

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| Thy friends suspect for traitors while thou liv'st in his face | KING RICHARD THE THIRD (I.III.223) THE SECOND PART OF KING HENRY THE SIXTH (III.II.159) | For traitors in the faces of his friends. |

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| Thou call'dst me up at midnight to fetch dew unto his chamber | THE TEMPEST (I.II.266) THE FIRST PART OF HENRY THE SIXTH (II.V.19) | Last night he called me to his chamber late |

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| Rough quarries, rocks, and hills whose heads touch heaven, | THE TRAGEDY OF OTHELLO, THE MOOR OF VENICE (I.III.157) | And spoke of monuments that touch the sky, |

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| Whose chronicle thus writ in his name, his triumphs and his glories. | THE TRAGEDY OF CORIOLANUS (V.III.161) THE LIFE AND DEATH OF KING JOHN (III.I.142) VENUS AND ADONIS (I.I.1014) | Of histories rewritten in his name... |

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| This judgement of the heavens that makes us tremble, as it were doomsday. | THE TRAGEDY OF KING LEAR (V.III.268) THE TRAGEDY OF JULIUS CAESAR (III.I.108) | As if tomorrow's judgment haunts today. |

LEILA

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| And call them pillars that will stand to us about his throne | THE THIRD PART OF KING HENRY THE SIXTH (II.III.51) PERICLES, PRINCE OF TYRE (II.III.41) | We stand as pillars to support his throne, |

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| These ruined pillars, struggling for passage, earth's foundation shakes. | KING HENRY THE EIGHTH (III.II.450) VENUS AND ADONIS (I.I.1047) | Yet pillars crumble when the ground gives way. |

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| His service and his counsel before his father | KING HENRY THE EIGHTH (III.I.73) THE SECOND PART OF KING HENRY THE SIXTH (II.II.18) | Your father served as counselor before— |

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| What wisdom stirs amongst you of these times? | A WINTER'S TALE (II.I.28) THE TRAGEDY OF JULIUS CAESAR (I.II.170) | What wisdom did he share about such times? |

EDGAR

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| Did ever keep your counsels, to die upon the bed my father died, | A MIDSUMMER NIGHT'S DREAM (III.II.317) A WINTER'S TALE (IV.IV.485) | My father kept his counsel close, and died |

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| No, pardon. 'Tis a secret must be locked within the teeth and the lips. | MEASURE FOR MEASURE (III.II.107) | With secrets locked behind his silent lips. |

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| Sometimes I 'll say, "I wonder at it." I would I knew his mind. | THE SECOND PART OF KING HENRY THE SIXTH (II.IV.43) MUCH ADO ABOUT NOTHING (III.III.87) THE TWO GENTLEMEN OF VERONA (I.II.33) | Sometimes I think... I wonder if he knew... |

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| There 's for your silence which we will pay | THE SECOND PART OF KING HENRY THE FOURTH (II.II.121) ALL'S WELL THAT ENDS WELL (V.III.363) | That silence has a price we all must pay. |

LEILA

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| Go we to council within this hour. | TROILUS AND CRESSIDA (II.III.228) THE TRAGEDY OF ANTONY AND CLEOPATRA (IV.IX.1) | The council meeting starts within the hour. |

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| Will you be rul'd by me? I 'll make the motion but rather wishing a more strict restraint | THE TRAGEDY OF HAMLET, PRINCE OF DENMARK (IV.VII.63) TWELFTH NIGHT; OR, WHAT YOU WILL (III.IV.232) MEASURE FOR MEASURE (I.IV.4) | Will you support my motion for restraint? |

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| All the east have cost a mass of public treasury. | THE TRAGEDY OF ANTONY AND CLEOPATRA (I.V.53) THE SECOND PART OF KING HENRY THE SIXTH (I.III.121) | The eastern campaign drains our treasury— |

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| The orphan pines while the oppressor feeds; when we mean to build for his dreams. | THE RAPE OF LUCRECE (I.I.905) THE SECOND PART OF KING HENRY THE FOURTH (I.III.42) KING RICHARD THE THIRD (III.II.26) | The people suffer while we build his dream. |

EDGAR

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| I'll be with you to stand in thy affairs, fall by thy side. | THE MERCHANT OF VENICE (I.III.173) THE SONNETS (I.151.12) | I'll stand with you, though standing feels like falling |

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| When truth kills truth, the sides of loyalty, with truth and loyalty. | A MIDSUMMER NIGHT'S DREAM (III.II.129) KING HENRY THE EIGHTH (I.II.31) AS YOU LIKE IT (II.III.71) | When caught between the truth and loyalty. |

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| Your voice shall be as strong as any man's, makes me with thy strength to communicate: why courage then! | THE TRAGEDY OF JULIUS CAESAR (III.I.191) THE COMEDY OF ERRORS (II.II.163) THE THIRD PART OF KING HENRY THE SIXTH (V.IV.37) | Your voice gives strength to mine when courage fails. |

[He reaches for her hand, their fingers briefly intertwining]

LEILA

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| And this worm-eaten hold of ragged stone, the palace full of tongues, of eyes and ears; | THE SECOND PART OF KING HENRY THE FOURTH (I.PROLOGUE.35) THE TRAGEDY OF TITUS ANDRONICUS (II.I.134) | In this stone fortress where the walls have ears, |

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| How we may steal from hence, like a thief, that touches any of this fruit! | CYMBELINE (III.II.61) THE SECOND PART OF KING HENRY THE SIXTH (IV.X.29) AS YOU LIKE IT (II.VII.100) | We steal these moments like forbidden fruit. |

[Alastor enters; Leila and Edgar step apart quickly]

ALASTOR

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| I am most fortunate thus accidentally to encounter a precious seeing to the eye! | THE TRAGEDY OF CORIOLANUS (IV.III.29) LOVE'S LABOUR'S LOST (IV.III.315) | What fortunate encounter greets my eyes! |

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| All scholars, lawyers, courtiers, gentlemen, of excellent dumb discourse. | THE SECOND PART OF KING HENRY THE SIXTH (IV.IV.35) THE TEMPEST (III.III.48) | The kingdom's brightest minds in deep discourse. |

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| I trust I may have leave to speak in my affairs | THE TAMING OF THE SHREW (IV.III.77) THE SECOND PART OF KING HENRY THE FOURTH (III.I.62) | I trust I'm not intruding on affairs |

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| Interest of territory, cares of state,— Well, the matter? | THE TRAGEDY OF KING LEAR (I.I.43) MEASURE FOR MEASURE (II.II.46) | Of state—or matters somewhat more... personal? |

EDGAR

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| Good morrow to your lordship. | PERICLES, PRINCE OF TYRE (III.II.12) | Just morning pleasantries, Lord Alastor. |

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| Talking of hawking; nothing else, my lord. | THE SECOND PART OF KING HENRY THE SIXTH (II.I.55) | We spoke of... council matters, nothing more. |

ALASTOR

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| Why are we met in council? The minds of all are then in council. | KING HENRY THE EIGHTH (V.II.44) TROILUS AND CRESSIDA (I.III.58) THE TRAGEDY OF JULIUS CAESAR (II.I.67) | Of course. The council weighs on all our minds. |

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| The king's not here. | ALL'S WELL THAT ENDS WELL (V.I.23) | Our king expects solutions, not excuses. |

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| The future in the instant. Look forward on the journey you shall go, bold and resolute. | THE TRAGEDY OF MACBETH (I.V.59) MEASURE FOR MEASURE (IV.III.44) THE SECOND PART OF KING HENRY THE SIXTH (IV.IV.59) | The future calls us forward, bold and bright. |

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| By looking back what I have left behind, Shall ne'er look back, the view of earthly glory. | THE TRAGEDY OF ANTONY AND CLEOPATRA (III.XI.55) THE TRAGEDY OF OTHELLO, THE MOOR OF VENICE (III.III.505) KING HENRY THE EIGHTH (I.I.19) | Why look behind when glory waits ahead? |

LEILA

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| Are merely shadows to the unseen grief of what is past. | KING RICHARD THE SECOND (IV.I.302) THE TRAGEDY OF CORIOLANUS (III.II.87) | Some lessons hide in shadows of the past. |

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| The present wars devour him; our nation's full weak to undertake our wars against | THE TRAGEDY OF CORIOLANUS (I.I.260) THE FIRST PART OF HENRY THE SIXTH (IV.II.16) CYMBELINE (III.VIII.5) | The eastern war consumes our nation's strength |

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| The whilst their own birds famish in their nests in the west upon the sandy plains. | THE TRAGEDY OF TITUS ANDRONICUS (II.III.154) KING RICHARD THE THIRD (IV.IV.502) THE SECOND PART OF KING HENRY THE SIXTH (I.IV.33) | While children hunger in the western plains. |

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| What legacy shall I bequeath to thee if you should be our king? | THE RAPE OF LUCRECE (I.I.1192) KING RICHARD THE THIRD (I.III.148) | Is this the legacy our king should build? |

ALASTOR

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| Lady, vouchsafe to listen what I say. you speak of for the gods know I speak this in hunger | THE FIRST PART OF HENRY THE SIXTH (V.III.105) KING HENRY THE EIGHTH (II.I.69) THE TRAGEDY OF CORIOLANUS (I.I.16) | You speak of hunger? Lady Leila, please— |

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| Barns and garners never empty; their storehouses crammed with grain. | THE TEMPEST (IV.I.121) THE TRAGEDY OF CORIOLANUS (I.I.62) | Our granaries are fuller than before. |

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| Peace and prosperity of benefit proceeding from our king | MEASURE FOR MEASURE (I.IV.16) THE FIRST PART OF HENRY THE SIXTH (V.IV.152) | The people prosper under royal rule. |

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| You hold too heinous a respect of grief; in that hit you miss. | THE LIFE AND DEATH OF KING JOHN (III.IV.92) THE TRAGEDY OF ROMEO AND JULIET (I.I.198) | Your sentiments, though touching, miss the mark. |

LEILA

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| Tell me whereon the likelihood depends. Make up no factious numbers for the matter, being counted falsehood. | AS YOU LIKE IT (I.III.50) THE SECOND PART OF KING HENRY THE SIXTH (II.I.41) A WINTER'S TALE (III.II.25) | Statistics without context tell false tales. |

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| For my part, I have walk'd about the streets, to the common people, and I have seen | THE TRAGEDY OF JULIUS CAESAR (I.III.49) KING RICHARD THE SECOND (I.IV.24) THE TRAGEDY OF JULIUS CAESAR (I.III.6) | I've walked among the common folk and seen |

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| With those that I saw suffer, not in revenues, from lender's book | THE TEMPEST (I.II.6) KING RICHARD THE SECOND (II.I.229) THE TRAGEDY OF KING LEAR (III.IV.91) | Their struggles firsthand, not through ledger books. |

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| Must kings neglect poor wasting monuments of lasting moans when majesty falls to folly? | THE LIFE OF KING HENRY THE FIFTH (IV.I.200) THE RAPE OF LUCRECE (I.I.798) THE TRAGEDY OF KING LEAR (I.I.147) | The king builds monuments while bridges fall. |

ALASTOR

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| 'Our heir apparent is a king! Successively from age to age, he built it?' nor the gilded monuments | PERICLES, PRINCE OF TYRE (III.PROLOGUE.37) KING RICHARD THE THIRD (III.I.73) THE SONNETS (I.55.1) | Our king builds future, not mere monuments! |

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| His will is most malignant, and it stretches beyond the infinite and boundless reach from our sight. | KING HENRY THE EIGHTH (I.II.157) THE LIFE AND DEATH OF KING JOHN (IV.III.122) THE SECOND PART OF KING HENRY THE SIXTH (II.III.91) | His vision stretches far beyond our sight. |

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| By bleeding must be cured. Have by some surgeon deep scars to save thy life; even for the blood. | THE TWO NOBLE KINSMEN (III.I.126) THE MERCHANT OF VENICE (IV.I.263) THE COMEDY OF ERRORS (V.I.195) | Sometimes a surgeon's cut must first draw blood |

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| Before his legs be firm to bear his body, which to his former strength may be restored. | THE SECOND PART OF KING HENRY THE SIXTH (III.I.190) THE SECOND PART OF KING HENRY THE FOURTH (III.I.42) | Before the body heals to greater strength. |

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| Begins his golden progress in the east, to give the enemy way, and to secure us | THE FIRST PART OF KING HENRY THE FOURTH (III.I.220) THE SECOND PART OF KING HENRY THE SIXTH (V.II.76) | The eastern campaign secures trade routes vital |

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| To all fair prosperity! Many years of happy days befall. | A MIDSUMMER NIGHT'S DREAM (IV.I.87) KING RICHARD THE SECOND (I.I.20) | To decades of prosperity ahead. |

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| Only you do lack No scope of nature to see the world | THE LIFE AND DEATH OF KING JOHN (IV.I.128) THE LIFE AND DEATH OF KING JOHN (III.IV.156) THE TAMING OF THE SHREW (I.II.52) | You lack the scope to see beyond today. |

EDGAR

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| Two truths are told; there is truth in them. Both full of truth. | THE TRAGEDY OF MACBETH (I.III.136) THE MERRY WIVES OF WINDSOR (II.I.129) THE THIRD PART OF KING HENRY THE SIXTH (III.III.161) | Perhaps there's truth in both perspectives here... |

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| The king's the people's And the desire of the nobles | ALL'S WELL THAT ENDS WELL (I.I.196) THE TRAGEDY OF TITUS ANDRONICUS (I.I.54) THE TRAGEDY OF CORIOLANUS (II.I.214) | The king's ambitions and the people's needs |

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| For better might we atone together. | THE TRAGEDY OF ANTONY AND CLEOPATRA (III.II.34) AS YOU LIKE IT (V.IV.90) | Might find some balance if we work as one. |

ALASTOR

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| What are his words? As I have heard my father speak himself, thy boisterous chamberlain. | THE LIFE OF KING HENRY THE FIFTH (IV.IV.40) THE LIFE AND DEATH OF KING JOHN (I.I.108) THE LIFE OF TIMON OF ATHENS (IV.III.236) | Balance? A curious word from Chamberlain's son. |

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| You know your father's temper: at this time if our father carry authority | A WINTER'S TALE (IV.IV.499) THE TRAGEDY OF KING LEAR (I.I.314) | Your father understood that power demands |

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| Let's fight it out and not stand cavilling thus. | THE THIRD PART OF KING HENRY THE SIXTH (I.I.118) | Decisive action, not hesitant compromise. |

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| I think he will stand very strong with us, thus boldly for his king. | THE TRAGEDY OF JULIUS CAESAR (II.I.147) KING RICHARD THE SECOND (IV.I.135) | He'd stand beside our king without question. |

EDGAR

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| I served my king with all my heart | KING HENRY THE EIGHTH (III.II.531) THE TRAGEDY OF OTHELLO, THE MOOR OF VENICE (I.III.212) | My father served the crown with all his heart, |

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| Direct not him whose way himself will choose by what by-paths and indirect crook'd ways that leadeth on to danger | KING RICHARD THE SECOND (II.I.29) THE SECOND PART OF KING HENRY THE FOURTH (IV.V.185) VENUS AND ADONIS (I.I.788) | But even he would question paths that lead |

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| Against the unseen secrecy of night, but darkness and the gloomy shade of death. | THE RAPE OF LUCRECE (I.I.763) THE FIRST PART OF HENRY THE SIXTH (V.IV.89) | Through darkness without promise of the dawn. |

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| He wondered that your lordship Would you speak with me | THE TWO GENTLEMEN OF VERONA (I.III.5) THE TRAGEDY OF JULIUS CAESAR (I.II.221) | I wonder, Lord Alastor, would you speak |

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| of the king, for if a king | ALL'S WELL THAT ENDS WELL (II.III.168) PERICLES, PRINCE OF TYRE (I.III.5) | So boldly of the king's design if he |

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| Here stand we both in this place with me in your company? | THE THIRD PART OF KING HENRY THE SIXTH (III.I.8) TWELFTH NIGHT; OR, WHAT YOU WILL (III.III.38) MUCH ADO ABOUT NOTHING (II.I.65) | Were standing in this corridor with us? |

ALASTOR

[with a sharp laugh]

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| Unlike all others not here in presence, I have a king's oath to the contrary. | CYMBELINE (I.VII.201) THE LIFE OF KING HENRY THE FIFTH (I.II.2) THE LIFE AND DEATH OF KING JOHN (III.I.10) | Unlike some present, I've the king's full trust. |

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| For all in vain comes counsel to his ear. | KING RICHARD THE SECOND (II.I.4) | My counsel reaches his receptive ear |

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| Untainted, unexamined, free, at liberty. | KING RICHARD THE THIRD (III.VI.9) | Without the filter of excessive caution. |

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| Our king and all his company eye to eye | PERICLES, PRINCE OF TYRE (V.I.312) TROILUS AND CRESSIDA (III.III.112) | The king and I see eye to eye on matters |

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| That rounds the mortal temples of a king Upon this kingdom. | KING RICHARD THE SECOND (III.II.161) THE TWO NOBLE KINSMEN (II.II.303) | That shape the kingdom's place in history. |

LEILA

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| Here lies our way. | TROILUS AND CRESSIDA (IV.I.86) | And there it lies—the core of our concern. |

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| That will with due decision make us know although to day and the time | THE TRAGEDY OF MACBETH (V.IV.23) THE SONNETS (I.56.5) TWELFTH NIGHT; OR, WHAT YOU WILL (III.I.51) | Not just today's decisions, but how time |

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| Judge. It shall be said, his judgement rul'd our hands; And in our name | MEASURE FOR MEASURE (I.II.36) THE TRAGEDY OF JULIUS CAESAR (II.I.153) THE TRAGEDY OF ANTONY AND CLEOPATRA (III.XII.33) | Will judge the actions taken in our name. |

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| The King in this perceives him how he coasts | KING HENRY THE EIGHTH (III.II.49) | The king obsesses over how he'll be |

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| Though written in our flesh, we shall remember his mortal hurt. | THE TRAGEDY OF ANTONY AND CLEOPATRA (V.II.144) THE TRAGEDY OF ROMEO AND JULIET (III.I.100) | Remembered when his mortal frame has failed. |

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| Dark cloudy death o'ershades his beams of life, | THE THIRD PART OF KING HENRY THE SIXTH (II.VI.62) | Death haunts him like a shadow at midday, |

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| Drives him beyond the bounds of patience. | THE FIRST PART OF KING HENRY THE FOURTH (I.III.203) | And drives him toward increasingly desperate acts. |

ALASTOR

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| Lives in death with glorious fame. | MUCH ADO ABOUT NOTHING (V.III.8) | Death haunts us all, but great men rise above |

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| That fears his fellowship to die with us. Immortal longings in me. | THE LIFE OF KING HENRY THE FIFTH (IV.III.41) THE TRAGEDY OF ANTONY AND CLEOPATRA (V.II.321) | Such common fear to grasp immortality. |

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| But will the King | KING HENRY THE EIGHTH (III.II.68) | Our king will carve his name in history's stone. |

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| To ease the anguish of a torturing hour? | A MIDSUMMER NIGHT'S DREAM (V.I.38) | Is that not worth some temporary strain? |

LEILA

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| Well then, I pray, your price o' th' consulship? Tell me that | THE TRAGEDY OF CORIOLANUS (II.III.65) THE MERCHANT OF VENICE (IV.I.185) | At what price, Alastor? Tell me that. |

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| divorce not wisdom from your honour, Divided from herself and her fair judgement, Love hath reason, reason none | THE SECOND PART OF KING HENRY THE FOURTH (I.I.174) THE TRAGEDY OF HAMLET, PRINCE OF DENMARK (IV.V.80) THE PHOENIX AND THE TURTLE (I.I.47) | When logic stands divorced from wisdom's heart, |

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| A false conclusion; 'tis false. | TWELFTH NIGHT; OR, WHAT YOU WILL (II.III.5) MEASURE FOR MEASURE (V.I.308) | The calculations yield a false result. |

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| I have a king here to my flatterer. Now my sovereign speaketh like himself. | KING RICHARD THE SECOND (IV.I.314) THE THIRD PART OF KING HENRY THE SIXTH (IV.VII.67) | I've watched our king dismiss all voices save |

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| Those whose great power must try him—even this, with their echoes. For he is set so only to himself. | THE TRAGEDY OF CORIOLANUS (III.III.100) THE TWO NOBLE KINSMEN (II.II.51) THE LIFE OF TIMON OF ATHENS (V.II.2) | Those echoing his own. Power isolates— |

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| And for dissension, this is the first truth that e'er thine own tongue was, and then myself. | THE FIRST PART OF HENRY THE SIXTH (III.I.33) ALL'S WELL THAT ENDS WELL (IV.I.24) CYMBELINE (I.VI.80) | First from dissent, then truth, then finally self. |

EDGAR

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| Shall be a wall sufficient to defend our inland from the pilfering borderers through our security | THE LIFE OF KING HENRY THE FIFTH (I.II.143) THE LIFE OF KING HENRY THE FIFTH (I.II.144) KING RICHARD THE SECOND (III.II.34) | The eastern border could be secured through |

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| By guileful fair words peace may be obtain'd rather than bloody war shall cut them short. | THE FIRST PART OF HENRY THE SIXTH (I.I.77) THE SECOND PART OF KING HENRY THE SIXTH (IV.IV.11) | Diplomacy instead of costly war. |

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| The part my father meant to act upon your father might have kept | KING HENRY THE EIGHTH (I.II.223) THE LIFE AND DEATH OF KING JOHN (I.I.124) | My father's papers show alternative paths... |

ALASTOR

[interrupting]

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| Ah, thy father had been so resolved! | THE THIRD PART OF KING HENRY THE SIXTH (V.V.22) | Your father's papers! Ancient history! |

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| Fie, brother, how the world is chang'd with you since he 's gone with his pen. | THE COMEDY OF ERRORS (II.II.139) PERICLES, PRINCE OF TYRE (I.III.26) THE SECOND PART OF KING HENRY THE SIXTH (IV.II.81) | The world has changed since he laid down his pen. |

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| The enemy increaseth every day; the stronger grows our foe. | THE TRAGEDY OF JULIUS CAESAR (IV.III.242) THE THIRD PART OF KING HENRY THE SIXTH (III.III.40) | Our enemies grow stronger by the day. |

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| The King in this perceives him how he coasts | KING HENRY THE EIGHTH (III.II.49) | The king sees clearly what you two cannot: |

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| Or else my kingdom stands on brittle glass. | KING RICHARD THE THIRD (IV.II.64) | A kingdom standing still soon falls behind. |

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| Let us be sacrificers, somewhat we must do. Good reasons must of force give place to better. | THE TRAGEDY OF JULIUS CAESAR (II.I.173) KING RICHARD THE SECOND (II.II.118) THE TRAGEDY OF JULIUS CAESAR (IV.III.228) | Progress demands we sometimes sacrifice |

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| For present comfort, and for future good. | A WINTER'S TALE (V.I.38) | The comfort of today for future's gain. |

LEILA

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| In all the progress, it boots thee not to be compassionate. | KING HENRY THE EIGHTH (V.II.81) KING RICHARD THE SECOND (I.III.174) | Progress without compassion is no progress. |

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| 'Tis in motion; Words, words, mere words, no matter from the heart; Uncapable of pity void and empty | THE TWO NOBLE KINSMEN (I.II.120) TROILUS AND CRESSIDA (V.III.117) THE MERCHANT OF VENICE (IV.I.5) | It's merely motion, heartless and unmoored. |

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| the king very lately spoke of him of his remembrance | ALL'S WELL THAT ENDS WELL (I.I.21) ALL'S WELL THAT ENDS WELL (IV.III.82) | The king speaks often of his legacy, |

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| What legacy shall I bequeath to thee? | THE RAPE OF LUCRECE (I.I.1192) | But what is legacy if not the lives |

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| How to live better from our choice be chosen with proclamations today, | KING HENRY THE EIGHTH (III.II.410) TROILUS AND CRESSIDA (I.III.352) THE TRAGEDY OF TITUS ANDRONICUS (I.I.190) | Improved by choices we make here today? |

ALASTOR

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| Most pretty things to say upon thy tasteful lips. | CYMBELINE (I.IV.32) THE TWO NOBLE KINSMEN (I.I.199) | Such pretty sentiments from pretty lips. |

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| Which he not dreams of. | A WINTER'S TALE (IV.IV.207) | The council chamber is no place for dreams. |

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| Real necessities and give way the while. There is no virtue like necessity. My reasonable part produces reason. | THE TRAGEDY OF CORIOLANUS (III.I.179) KING RICHARD THE SECOND (I.III.278) THE LIFE AND DEATH OF KING JOHN (III.IV.55) | Reality demands pragmatic minds. |

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| A king perhaps with words till action might become the man of action | KING RICHARD THE THIRD (IV.II.101) THE RAPE OF LUCRECE (I.I.1323) THE SECOND PART OF KING HENRY THE FOURTH (II.IV.293) | The king has chosen action over words— |

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| Let those who are in favour with their stars as it must be so maintain'd. | THE SONNETS (I.25.1) MUCH ADO ABOUT NOTHING (IV.I.218) | As those who wish to keep their influence should. |

[He looks meaningfully at Edgar]

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| Bequeathed down from many ancestors, in a silken thread their thread of life is spun | ALL'S WELL THAT ENDS WELL (IV.II.56) MUCH ADO ABOUT NOTHING (V.I.26) THE SECOND PART OF KING HENRY THE SIXTH (IV.II.22) | Some family legacies hang by fragile threads. |

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| The world esteemed thy father honourable, | AS YOU LIKE IT (I.II.168) | Your father's name still carries weight, for now. |

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| Can the son's eye behold his father bleed? Is my dear son with such sour company. | THE TRAGEDY OF TITUS ANDRONICUS (V.III.65) THE TRAGEDY OF ROMEO AND JULIET (III.III.8) | How would he view his son's... associations? |

EDGAR

[stiffening]

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| Plainly spoken, if thou dar'st. | THE TWO NOBLE KINSMEN (III.I.114) A MIDSUMMER NIGHT'S DREAM (III.II.349) | Speak plainly, Lord Alastor, if you dare. |

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| Meantime let this defend my loyalty: so long as I am loyal, true, and crimeless. | KING RICHARD THE SECOND (I.I.67) THE SECOND PART OF KING HENRY THE SIXTH (II.IV.64) | My loyalty remains beyond reproach. |

ALASTOR

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| Of many faces eyes and hearts, loyalty, something fears me to think of, my young man. | AS YOU LIKE IT (III.II.128) THE TRAGEDY OF KING LEAR (III.V.3) THE MERRY WIVES OF WINDSOR (IV.I.5) | Loyalty wears many faces, my young friend. |

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| The presence of a king engenders love Amongst his subjects and his loyal friends, to stand firm by honour | THE FIRST PART OF HENRY THE SIXTH (III.I.185) THE FIRST PART OF HENRY THE SIXTH (III.I.186) TROILUS AND CRESSIDA (II.II.69) | The king values those who stand firmly with him, |

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| I speak not this as doubting any here; Foul whisp'rings are abroad; all shadow and silence in it | THE THIRD PART OF KING HENRY THE SIXTH (V.IV.43) THE TRAGEDY OF MACBETH (V.I.55) MEASURE FOR MEASURE (III.I.242) | Not those who whisper doubts in shadowed halls. |

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| I come to observe; I give thee warning on't. No, truly, but in friendly recompense. | THE LIFE OF TIMON OF ATHENS (I.II.36) MUCH ADO ABOUT NOTHING (V.IV.87) | I merely offer friendly observation |

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| For I must think of that which company so stain our judgment | KING HENRY THE EIGHTH (V.I.87) ALL'S WELL THAT ENDS WELL (II.I.128) | That certain company might cloud one's judgment. |

[Bells sound in the distance]

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| The curfew bell. The king's coming. | THE TRAGEDY OF ROMEO AND JULIET (IV.IV.4) ALL'S WELL THAT ENDS WELL (V.II.38) | The council bell. Our king awaits our presence. |

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| Before we enter his forbidden gates, come not within these doors | LOVE'S LABOUR'S LOST (II.I.26) AS YOU LIKE IT (II.III.18) | Remember as we enter those grand doors: |

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| There is a history in all men's lives, whereof the world takes note. But we in it shall be remembered. | THE SECOND PART OF KING HENRY THE FOURTH (III.I.80) ALL'S WELL THAT ENDS WELL (I.III.167) THE LIFE OF KING HENRY THE FIFTH (IV.III.61) | History remembers those who shape events, |

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| Or those that be not who overcome by doubt and bloodless fear | THE TRAGEDY OF OTHELLO, THE MOOR OF VENICE (III.III.145) VENUS AND ADONIS (I.I.891) | Not those who stand aside in fear or doubt. |

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| Mark how the tyrant writes with thy kingly hand with these strokes | AS YOU LIKE IT (IV.III.39) ALL'S WELL THAT ENDS WELL (II.I.204) MEASURE FOR MEASURE (IV.II.80) | The king writes our tomorrow with bold strokes— |

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| We may sir if we will to hold his hands with him we may. | THE TRAGEDY OF CORIOLANUS (II.III.2) THE COMEDY OF ERRORS (IV.IV.21) THE SECOND PART OF KING HENRY THE FOURTH (I.III.18) | We merely choose if we'll hold the pen with him |

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| Or be inferior to the proudest peer by his reign | THE FIRST PART OF HENRY THE SIXTH (V.I.57) KING RICHARD THE THIRD (III.VII.169) | Or be forgotten footnotes to his reign. |

[Alastor bows slightly and exits toward the council chamber]

LEILA

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| With words more sweet, and yet more dangerous, he draweth out the thread of his verbosity finer than the staple of his. | THE TRAGEDY OF TITUS ANDRONICUS (IV.IV.88) LOVE'S LABOUR'S LOST (V.I.14) | He weaves his threats like silk into his words. |

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| Which oft the ear of greatness needs must hear by his voice | THE FIRST PART OF KING HENRY THE FOURTH (III.II.25) THE TRAGEDY OF ROMEO AND JULIET (I.V.53) | The king's ear bends too often to his voice. |

EDGAR

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| So we must. | THE TWO NOBLE KINSMEN (I.II.117) | What choice remains for us but to proceed |

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| Take heed, be wary how you place your words; bear a wary eye | THE FIRST PART OF HENRY THE SIXTH (III.II.3) THE TRAGEDY OF HAMLET, PRINCE OF DENMARK (V.II.257) | With caution, knowing watchful eyes observe? |

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| I cannot delve him to the root; his father | CYMBELINE (I.I.33) | I cannot break the chain of father's name, |

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| Yet who so bold but says he sees it not? Though what I am I can not avoid To what I shall unfold. | KING RICHARD THE THIRD (III.VI.12) THE MERRY WIVES OF WINDSOR (III.V.108) THE TRAGEDY OF HAMLET, PRINCE OF DENMARK (I.V.9) | Yet cannot blind myself to what unfolds. |

LEILA

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| Besides, they are our outward consciences, Rebellious to oppose; therefore we must | THE LIFE OF KING HENRY THE FIFTH (IV.I.8) THE TWO NOBLE KINSMEN (I.II.114) | Then we must be the conscience they ignore— |

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| Of others voices that swells with silence in the tortured soul. | THE SONNETS (I.112.10) KING RICHARD THE SECOND (IV.I.303) | The voice of those whose suffering goes unheard. |

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| Should we be silent and not speak, our raiment we will write | THE TRAGEDY OF CORIOLANUS (V.III.107) THE TRAGEDY OF CORIOLANUS (I.IX.80) | If we stay silent now, we write ourselves |

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| Into the blind cave of eternal night this hellish tale. | KING RICHARD THE THIRD (V.III.65) THE TRAGEDY OF TITUS ANDRONICUS (II.III.105) | Into the darkest chapters of this tale. |

EDGAR

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| This is my father's choice to his grave | THE MERRY WIVES OF WINDSOR (III.IV.30) THE LIFE OF KING HENRY THE FIFTH (IV.I.240) | My father chose his silence, to his grave. |

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| You have often what he might which I would have stopp'd | THE TEMPEST (I.II.39) THE TRAGEDY OF OTHELLO, THE MOOR OF VENICE (IV.I.279) THE LIFE OF KING HENRY THE FIFTH (IV.VI.29) | I've often wondered what he might have stopped |

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| Had he done so? Put fear to valour, courage to the coward when it serves. | KING RICHARD THE THIRD (III.V.40) VENUS AND ADONIS (I.I.1158) THE TRAGEDY OF JULIUS CAESAR (IV.III.249) | Had he found courage when it mattered most. |

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| I would not, though 'tis my familiar sin | MEASURE FOR MEASURE (I.IV.33) | I'll not repeat his error, though it means |

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| Might breed the ruin of my name with the crown | THE TWO NOBLE KINSMEN (III.VI.296) THE THIRD PART OF KING HENRY THE SIXTH (I.IV.108) | My name may fall from favor with the crown. |

LEILA

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| As truth and beauty shall together thrive, and dare speak the truth to every power | THE SONNETS (I.14.11) THE SECOND PART OF KING HENRY THE FOURTH (I.I.200) LOVE'S LABOUR'S LOST (IV.III.313) | Together then, we'll speak truth to this power, |

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| Though in our lives a separable spite, although my body pay the price of it. | THE SONNETS (I.36.6) THE LIFE OF KING HENRY THE FIFTH (II.II.155) | Though isolation be the price we pay. |

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| That this great king may kindly say history report or his own proof that he desires | THE TRAGEDY OF MACBETH (IV.I.142) CYMBELINE (I.VII.78) THE TRAGEDY OF OTHELLO, THE MOOR OF VENICE (III.I.11) | The king may write the history he desires, |

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| Truth hath a quiet breast; longer than he sees reason, I'll stay with patience, but the time is long. | KING RICHARD THE SECOND (I.III.96) THE FIRST PART OF KING HENRY THE FOURTH (I.II.138) LOVE'S LABOUR'S LOST (V.II.833) | But truth has patience longer than his reign. |

EDGAR

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| Wait else at door, a fellow councillor, let us sway on and face them in the field. | KING HENRY THE EIGHTH (V.II.21) THE SECOND PART OF KING HENRY THE FOURTH (IV.I.26) | The council waits. Let's face what comes ahead. |

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| Now are they but one lamp, one light, one sun. | THE THIRD PART OF KING HENRY THE SIXTH (II.I.31) | Not separate shadows, but as one light— |

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| Let her awhile be secretly kept in, more free from peril than the envious court. | MUCH ADO ABOUT NOTHING (IV.I.207) AS YOU LIKE IT (II.I.4) | Though hidden from the watchful eyes at court. |

[Edgar offers his arm formally to Leila]

LEILA

[taking his arm]

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| We talk here in the public haunt of men. Share the advice betwixt you. Speak freely what you think. | THE TRAGEDY OF ROMEO AND JULIET (III.I.41) ALL'S WELL THAT ENDS WELL (II.I.3) THE THIRD PART OF KING HENRY THE SIXTH (IV.I.28) | In public, just advisors sharing thoughts. |

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| Encamp'd in hearts, but fighting outwardly, and we are for the dark. | A LOVER'S COMPLAINT (I.I.203) THE TRAGEDY OF ANTONY AND CLEOPATRA (V.II.227) | In private, hearts aligned against the dark. |

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| The sullen passage of thy weary steps to the marbled mansion | KING RICHARD THE SECOND (I.III.265) THE LIFE OF TIMON OF ATHENS (IV.III.205) | The marble halls may echo with our steps, |

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| Our hearts you see not; they are pitiful; we cannot hear it. | THE TRAGEDY OF JULIUS CAESAR (III.I.183) THE MERCHANT OF VENICE (V.I.70) | But cannot hear the beating of our hearts. |

[They exit toward the council chamber]

ACT I

SCENE 2

[Bashir stands apart from the group as council members exchange whispers.]

EDGAR

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| He is of a very melancholy disposition. The day frowns more and more; he grows worse and worse. | MUCH ADO ABOUT NOTHING (II.I.5) A WINTER'S TALE (III.III.58) THE TRAGEDY OF MACBETH (III.IV.140) | His mood grows darker with each passing day. |

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| The fearful difference of incensed kings: in rage, deaf as the sea, hasty as fire. | THE LIFE AND DEATH OF KING JOHN (III.I.244) KING RICHARD THE SECOND (I.I.19) | The king's temper flares like wildfire now— |

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| With fire malevolent, darted a spark, and all of us ourselves or all will fall in broil. | THE TWO NOBLE KINSMEN (V.IV.75) THE TEMPEST (V.I.244) THE TRAGEDY OF CORIOLANUS (III.I.41) | One spark, one word misspoken, and we all |

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| Burneth more hotly replete with wrathful fire | VENUS AND ADONIS (I.I.332) THE FIRST PART OF HENRY THE SIXTH (I.I.12) | May burn beneath his wrath. |

ALASTOR

[leaning forward]

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| Speak less than thou knowest | THE TRAGEDY OF KING LEAR (I.IV.101) | Then speak with care, |

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| Is not to stir without great argument, but say nothing. | THE TRAGEDY OF HAMLET, PRINCE OF DENMARK (IV.IV.56) THE TWO NOBLE KINSMEN (IV.I.171) | Or better yet, say nothing that might stir |

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| The royal disposition of that beast in those princely eyes of thine. | AS YOU LIKE IT (IV.III.116) THE TRAGEDY OF TITUS ANDRONICUS (I.I.434) | The beast that prowls behind his royal eyes. |

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| No question of that; for I have seen him whipped three. Trust me, he beat him most pitifully. | THE SECOND PART OF KING HENRY THE SIXTH (IV.II.43) THE MERRY WIVES OF WINDSOR (IV.II.147) | I've seen him break a man for less than sighs. |

LEILA

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| O heavy burden! The burden of my sorrows fall upon ye upon the crown. | THE TRAGEDY OF HAMLET, PRINCE OF DENMARK (III.I.60) KING HENRY THE EIGHTH (III.I.123) THE THIRD PART OF KING HENRY THE SIXTH (III.II.170) | The burden of the crown weighs heavily. |

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| We must be patient in these times. | THE TRAGEDY OF HAMLET, PRINCE OF DENMARK (IV.V.66) THE MERRY WIVES OF WINDSOR (II.I.164) | We must remember patience in these times. |

BASHIR

[calmly]

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| Foretell new storms to those already spent. | THE RAPE OF LUCRECE (I.I.1589) | A storm announces itself before it strikes. |

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| Not fearing death nor shrinking for distress, who neither beg nor fear | THE FIRST PART OF HENRY THE SIXTH (IV.I.37) THE TRAGEDY OF MACBETH (I.III.61) | The wise observer neither flees nor fights, |

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| Against this coming end you should prepare, to bear a greater storm. | THE SONNETS (I.13.3) THE SECOND PART OF KING HENRY THE SIXTH (V.I.198) | But prepares to weather what must come. |

ALASTOR

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| Words are easy, I stand aloof | THE PASSIONATE PILGRIM (I.I.386) THE TRAGEDY OF HAMLET, PRINCE OF DENMARK (V.II.221) | Easy words from one who stands apart. |

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| My counsel is my shield from his rage | KING RICHARD THE THIRD (IV.III.59) THE TWO NOBLE KINSMEN (V.I.84) | Your cryptic counsel shields you from his rage, |

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| while our scene must play upon the stage | PERICLES, PRINCE OF TYRE (IV.III.104) THE TRAGEDY OF MACBETH (V.V.27) | While we must dance upon his shifting stage. |

[Enter Mortimer, his movements erratic and forceful.]

MORTIMER

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| After a thousand victories once foiled, the victor has the loss; yet in the passage, and make time's spoils despised everywhere. | THE SONNETS (I.25.10) THE TWO NOBLE KINSMEN (V.IV.132) THE SONNETS (I.100.12) | What worth are victories that time erases? |

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| Have I in conquest stretch'd mine arm so far, that I did pluck allegiance from men's hearts to my will | THE TRAGEDY OF JULIUS CAESAR (II.II.70) THE FIRST PART OF KING HENRY THE FOURTH (III.II.52) THE LIFE AND DEATH OF KING JOHN (II.I.522) | I've conquered nations, bent kings to my will, |

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| The cloud-capp'd towers, the gorgeous palaces, whose towers bore heads so high they kiss'd the clouds, | THE TEMPEST (IV.I.167) PERICLES, PRINCE OF TYRE (I.IV.24) | Built palaces that scrape the very sky— |

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| What then remains when I am gone? And leave me here in wretchedness behind ye? | THE THIRD PART OF KING HENRY THE SIXTH (IV.VII.7) THE SECOND PART OF KING HENRY THE SIXTH (I.I.141) KING HENRY THE EIGHTH (IV.II.104) | Yet what remains when I am gone? Tell me! |

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| A name that in my thoughts becomes me best, melted as breath into the wind. | THE LIFE OF KING HENRY THE FIFTH (III.III.7) THE TRAGEDY OF MACBETH (I.III.83) | My name, a whisper fading in the wind, |

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| His glorious deeds for my indignities in thy tale. | THE FIRST PART OF KING HENRY THE FOURTH (III.II.147) THE TWO GENTLEMEN OF VERONA (II.III.38) | My deeds, footnotes in someone else's tale. |

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| Is this the way? Shall for my legacy be sanctified? | ALL'S WELL THAT ENDS WELL (III.V.30) ALL'S WELL THAT ENDS WELL (I.III.229) | Is this the legacy I'm meant to leave? |

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| Kingdoms are clay, even as men wreck'd upon a sand, that look to be wash'd off the next. | THE TRAGEDY OF ANTONY AND CLEOPATRA (I.I.38) THE LIFE OF KING HENRY THE FIFTH (IV.I.92) | A kingdom built on sand, washing away |

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| As through an arch the violent roaring tide, who marks the waxing tide grow wave by wave, more than with ruthless waves? | THE RAPE OF LUCRECE (I.I.1667) THE TRAGEDY OF TITUS ANDRONICUS (III.I.96) THE THIRD PART OF KING HENRY THE SIXTH (V.IV.36) | With each new tide of history's cruel waves? |

LEILA

[stepping forward]

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| My lord— Our peace shall stand as firm as rocky mountains with your high and worthy deeds | KING RICHARD THE SECOND (IV.I.257) THE SECOND PART OF KING HENRY THE FOURTH (IV.I.193) MUCH ADO ABOUT NOTHING (V.I.246) | My lord, your achievements stand like mountains— |

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| And like a mountain, not to be removed, there, constant to eternity, it lives. | THE FIRST PART OF HENRY THE SIXTH (II.V.103) THE TWO NOBLE KINSMEN (I.PROLOGUE.14) | Immovable, eternal in their strength. |

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| The world hath noted, and your name is great, His name with zealous fervour sanctify. | THE TRAGEDY OF OTHELLO, THE MOOR OF VENICE (II.III.176) ALL'S WELL THAT ENDS WELL (III.IV.11) | The people speak your name with reverence. |

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| Are brought to the correction of your law. And prosperous be thy life in peace and war! | THE SECOND PART OF KING HENRY THE FOURTH (IV.IV.88) THE FIRST PART OF HENRY THE SIXTH (II.V.114) | Your laws have brought prosperity and peace. |

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| Am I not king for a king? | KING RICHARD THE SECOND (III.II.83) KING HENRY THE EIGHTH (II.II.83) | Is this not legacy enough for kings? |

[She turns to Edgar]

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| y'have passed a hell of time through our host into our territories | THE SONNETS (I.120.6) THE LIFE OF KING HENRY THE FIFTH (IV.VIII.102) THE FIRST PART OF HENRY THE SIXTH (V.III.153) | Edgar, you've traveled through our borderlands. |

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| Have you observed him and tell him what miracle of his great verse. | THE TWO NOBLE KINSMEN (I.III.39) THE SECOND PART OF KING HENRY THE SIXTH (II.I.68) THE SONNETS (I.86.1) | Tell him what you've witnessed of his works. |

EDGAR

[hesitantly]

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| Under your good correction, I have seen for the better increasing of the commonweal | MEASURE FOR MEASURE (II.II.14) TWELFTH NIGHT; OR, WHAT YOU WILL (I.V.62) THE FIRST PART OF HENRY THE SIXTH (III.I.101) | I've seen... improvements in the common life. |

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| Making a famine where abundance lies, poor market folks that come to sell their corn, rather than lack it where there is such abundance. | THE SONNETS (I.1.7) THE FIRST PART OF HENRY THE SIXTH (III.II.15) ALL'S WELL THAT ENDS WELL (I.I.8) | Markets flourish where once there was just want. |

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| Now civil wounds are stopped, peace lives again; was I a child to fear I know not what. | KING RICHARD THE THIRD (V.V.40) THE TRAGEDY OF TITUS ANDRONICUS (II.III.221) | Children play in streets once ruled by fear. |

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| All that you speak shows fair of your office. | A WINTER'S TALE (IV.IV.678) MEASURE FOR MEASURE (V.I.487) | These things... they speak well of your governance. |

MORTIMER

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| Speak plainly your opinions of our hopes, and weigh'st thy words before thou giv'st them breath. | THE SECOND PART OF KING HENRY THE FOURTH (I.III.3) THE TRAGEDY OF OTHELLO, THE MOOR OF VENICE (III.III.135) | Speak plainly, Edgar! Your measured words |

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| Doth, like a miser, spoil his coat with scanting, as unrelenting flint to drops of rain. | THE LIFE OF KING HENRY THE FIFTH (II.IV.49) THE TRAGEDY OF TITUS ANDRONICUS (II.III.141) | Drip slowly like a miser counting coins. |

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| Myself your loyal servant, or endure | THE TRAGEDY OF CORIOLANUS (V.VI.165) | Are you my loyal servant or my judge? |

EDGAR

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| I shall serve you, sir, truly, however else. My heart is ever at your service, my lord. | THE TRAGEDY OF KING LEAR (II.I.126) THE LIFE OF TIMON OF ATHENS (I.II.73) | I serve you faithfully, my king, always. |

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| I can keep honest counsel, but do me true service. | THE TRAGEDY OF KING LEAR (I.IV.30) CYMBELINE (III.V.133) | But service true demands honest counsel. |

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| So now prosperity begins to mellow, doth move the murmuring lips of discontent, thick, and unwholesome in their thoughts and whispers | KING RICHARD THE THIRD (IV.IV.1) THE LIFE AND DEATH OF KING JOHN (IV.II.53) THE TRAGEDY OF HAMLET, PRINCE OF DENMARK (IV.V.77) | The people prosper, yes, but whispers grow |

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| The cost of princes on unworthy shoulders? We can afford no more at such a price, for the plainest harmless creature. | AS YOU LIKE IT (II.VII.77) LOVE'S LABOUR'S LOST (V.II.230) KING RICHARD THE THIRD (III.V.25) | Of costs too high for simple folk to bear. |

MORTIMER

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| Whisper the spirits of thine enemies! Mark how they whisper! At least the whisper goes so. | KING RICHARD THE THIRD (IV.IV.196) THE LIFE AND DEATH OF KING JOHN (II.I.484) THE TRAGEDY OF HAMLET, PRINCE OF DENMARK (I.I.90) | Whispers! Always whispers at my back! |

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| Prosperity be thy page! Whereas no glory's got to overcome. | THE TRAGEDY OF CORIOLANUS (I.V.26) PERICLES, PRINCE OF TYRE (I.IV.70) | What good is prosperity without glory? |

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| In peace there's nothing so becomes a man, repose in fame; none basely slain in brawls. | THE LIFE OF KING HENRY THE FIFTH (III.I.3) THE TRAGEDY OF TITUS ANDRONICUS (I.I.357) | What use is peace without eternal fame? |

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| Your name from hence immortal life shall have upon a stone. | THE SONNETS (I.81.5) AS YOU LIKE IT (II.IV.40) | I want my name carved deep in history's stone, |

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| Nor from the dust of old oblivion rak'd, though written in our flesh, in the tide of times. | THE LIFE OF KING HENRY THE FIFTH (II.IV.91) THE TRAGEDY OF ANTONY AND CLEOPATRA (V.II.144) THE TRAGEDY OF JULIUS CAESAR (III.I.277) | Not written in the sand of passing time! |

[Edgar steps forward with an ornate crown on a cushion.]

EDGAR

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| If this may please you that offer service to your lordship. | THE SECOND PART OF KING HENRY THE FOURTH (IV.II.62) THE TAMING OF THE SHREW (INDUCTION.I.76) | Perhaps this offering might please you, sire. |

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| The well skilled workman in the finest wits of all, where it was forged. | THE RAPE OF LUCRECE (I.I.1520) THE TWO GENTLEMEN OF VERONA (I.I.45) KING RICHARD THE SECOND (IV.I.41) | The finest craftsmen worked for months to forge |

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| The nonpareil of beauty and set a precious crown upon thy head | TWELFTH NIGHT; OR, WHAT YOU WILL (I.V.197) THE FIRST PART OF HENRY THE SIXTH (V.III.122) | This crown of unmatched beauty and design. |

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| Yet have I gold flies from another coast, and they shall fetch thee jewels from the deep, with th' annexions of fair gems enrich'd. | THE SECOND PART OF KING HENRY THE SIXTH (I.II.93) A MIDSUMMER NIGHT'S DREAM (III.I.128) A LOVER'S COMPLAINT (I.I.208) | Gold from the western mountains, gems from seas |

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| Beyond you to your friends, above the border of this horizon, the greatness of your powers. | KING HENRY THE EIGHTH (I.II.158) THE THIRD PART OF KING HENRY THE SIXTH (IV.VII.80) PERICLES, PRINCE OF TYRE (II.I.8) | Beyond our maps—a symbol of your reach. |

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| And in that chair where kings and queens are crowned, which they 'll know, your children shall be kings. | THE SECOND PART OF KING HENRY THE SIXTH (I.II.38) LOVE'S LABOUR'S LOST (V.II.127) THE TRAGEDY OF MACBETH (I.III.88) | When future kings are crowned, they'll know your name |

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| Thou mighty one, that with thy power hast turned the face of heaven. | THE TWO NOBLE KINSMEN (V.I.55) THE TRAGEDY OF ROMEO AND JULIET (III.II.23) | As one who changed the very face of power. |

MORTIMER

[examining the crown before pushing it away]

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| Off with that bauble, throw it underfoot. 'Tis but a gaudy shadow, a bauble a silken pie. | THE TAMING OF THE SHREW (V.II.134) THE TWO NOBLE KINSMEN (II.II.111) THE TAMING OF THE SHREW (IV.III.86) | A trinket! Gaudy bauble, nothing more! |

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| A crown it is that seldom kings enjoy in the dust. | THE THIRD PART OF KING HENRY THE SIXTH (III.I.65) THE TRAGEDY OF TITUS ANDRONICUS (III.I.12) | Another crown to gather dust with time. |

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| That ever living man of memory which often leaves the history unspoke | THE FIRST PART OF HENRY THE SIXTH (IV.III.51) THE TRAGEDY OF KING LEAR (I.I.247) | Do you think history remembers men |

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| With twenty mortal murders on their crowns, wearing on their heads garlands of bays | THE TRAGEDY OF MACBETH (III.IV.95) KING HENRY THE EIGHTH (IV.II.92) | For what they wore upon their mortal heads? |

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| Is by a newer object quite forgotten, vain pomp and glory of this world, thy violent vanities can never last. | THE TWO GENTLEMEN OF VERONA (II.IV.194) KING HENRY THE EIGHTH (III.II.429) THE RAPE OF LUCRECE (I.I.894) | The world forgets such shallow vanities. |

[Edgar steps back, visibly wounded.]

EDGAR

[aside]

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| Then gave I her, so tutored by my art, from my heart | THE TRAGEDY OF ROMEO AND JULIET (V.III.251) CYMBELINE (III.V.154) | I gave him beauty, crafted from my heart, |

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| But now he throws that shallow habit by, with lusty sinews, throwing it aside as toss'd it upon shore. | THE RAPE OF LUCRECE (I.I.1814) THE TRAGEDY OF JULIUS CAESAR (I.II.114) PERICLES, PRINCE OF TYRE (III.II.66) | And he discards it like a broken shard. |

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| How many times Beaten for loyalty The scars upon your honour | THE TRAGEDY OF JULIUS CAESAR (III.I.125) CYMBELINE (V.V.412) THE TRAGEDY OF ANTONY AND CLEOPATRA (III.XIII.68) | How many times must loyalty be scarred? |

ALASTOR

[unrolling a large map]

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| Of your king's sorrow. As to your soul seems good. | PERICLES, PRINCE OF TYRE (V.I.65) MEASURE FOR MEASURE (I.I.71) | My king, perhaps this speaks more to your soul— |

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| If you see this in the map of my microcosm, I 'll draw it as apparent to the crown of your kingdoms. | THE TRAGEDY OF CORIOLANUS (II.I.47) THE THIRD PART OF KING HENRY THE SIXTH (II.II.64) A WINTER'S TALE (V.III.7) | A map I've drawn myself of your domain. |

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| See here in bloody lines I have set down; Like a proud river peering o'er his bounds Beyond the mark of others | THE TRAGEDY OF TITUS ANDRONICUS (V.II.15) THE LIFE AND DEATH OF KING JOHN (III.I.23) THE TRAGEDY OF CORIOLANUS (II.II.91) | See how the borders push beyond old lines, |

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| It was thought all your interest in those territories lost, and recover'd in a day again! | A WINTER'S TALE (IV.IV.285) THE SECOND PART OF KING HENRY THE SIXTH (III.I.84) THE FIRST PART OF HENRY THE SIXTH (III.II.118) | How territories once thought lost are claimed. |

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| Though he divide the realm and give thee half | KING RICHARD THE SECOND (V.I.60) | Your father's kingdom was but half this size. |

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| Your grace's title shall be multiplied, and sets up your fame for ever, shall be eternized in all age to come. | THE SECOND PART OF KING HENRY THE SIXTH (I.II.73) PERICLES, PRINCE OF TYRE (III.II.106) THE SECOND PART OF KING HENRY THE SIXTH (V.III.32) | Your name will grace these lands for centuries. |

MORTIMER

[snatching and crumpling the map]

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| Looking on the lines shifting every place, like far-off mountains turnèd into clouds. | A WINTER'S TALE (I.II.184) A MIDSUMMER NIGHT'S DREAM (III.II.439) A MIDSUMMER NIGHT'S DREAM (IV.I.189) | Lines on paper! Borders shift like clouds! |

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| But if your title to the crown be weak, lose those he hath won. | THE THIRD PART OF KING HENRY THE SIXTH (III.III.147) THE TRAGEDY OF CORIOLANUS (II.I.198) | The next weak king will lose what I have gained, |

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| What do we then but draw anew the model | THE SECOND PART OF KING HENRY THE FOURTH (I.III.47) | And mapmakers will simply draw anew. |

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| Is this a vision? Eternity was in our lips and eyes. | THE MERRY WIVES OF WINDSOR (III.V.101) THE TRAGEDY OF ANTONY AND CLEOPATRA (I.III.43) | Is this your vision of eternity? |

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| With inky blots and rotten parchment bonds to stamp the seal of time in aged things. | KING RICHARD THE SECOND (II.I.64) THE RAPE OF LUCRECE (I.I.941) | Ink fading on a parchment torn by time? |

ALASTOR

[retrieving the crumpled map, aside]

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| When he hath power to crush the iron bit he crusheth tween his teeth | THE TRAGEDY OF CORIOLANUS (II.III.193) VENUS AND ADONIS (I.I.269) | He crushes more than paper in his grip. |

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| I shall remember this bold language. The blemish that will never be forgot. This in the public eye. | KING HENRY THE EIGHTH (V.II.138) THE RAPE OF LUCRECE (I.I.536) THE TRAGEDY OF ANTONY AND CLEOPATRA (III.VI.12) | I'll not forget this public humbling's sting. |

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| When time is ripe, I will be patient; outwardly I will. | THE FIRST PART OF KING HENRY THE FOURTH (I.III.301) TROILUS AND CRESSIDA (V.II.76) | When time is right, I'll show what patience brings. |

BASHIR

[stepping forward with a simple brass lamp]

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| You are too much mistaken in this king; you have power enough. | THE LIFE OF KING HENRY THE FIFTH (II.IV.32) THE LIFE OF KING HENRY THE FIFTH (III.V.53) | Perhaps, my king, you seek the wrong power. |

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| Bequeathing it as a rich legacy, the throned monarch better than his crown. | THE TRAGEDY OF JULIUS CAESAR (III.II.136) THE MERCHANT OF VENICE (IV.I.191) | True legacy transcends both maps and crowns. |

MORTIMER

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| What fool is this? A lamp of her? Thou foolish thing! | AS YOU LIKE IT (II.VII.35) THE COMEDY OF ERRORS (III.II.91) CYMBELINE (I.II.99) | What foolishness is this? A common lamp? |

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| You mock me, sir. To bait me with this foul derision? like a peasant | THE TRAGEDY OF HAMLET, PRINCE OF DENMARK (V.II.234) A MIDSUMMER NIGHT'S DREAM (III.II.198) AS YOU LIKE IT (I.I.50) | You mock me, Bashir, with this peasant's tool? |

BASHIR

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| All that glisters is not gold; there is some of worth would come aboard, although not valued to the money's worth. | THE MERCHANT OF VENICE (II.VII.66) PERICLES, PRINCE OF TYRE (V.I.9) LOVE'S LABOUR'S LOST (II.I.139) | Not all vessels reveal their worth at glance. |

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| My oil-dried lamp and time-bewasted light shall shine from far, some dark deep desert seated from the way. | KING RICHARD THE SECOND (I.III.221) A MIDSUMMER NIGHT'S DREAM (I.II.28) THE RAPE OF LUCRECE (I.I.1144) | This lamp has traveled far, from desert sands |

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| Cave keeping evils that obscurely sleep out of the powerful regions under earth, stand in their ancient strength. | THE RAPE OF LUCRECE (I.I.1250) THE FIRST PART OF HENRY THE SIXTH (V.III.11) THE TRAGEDY OF CORIOLANUS (IV.II.9) | Where ancient powers slumber, waiting still. |

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| Let fame, that all hunt after in their lives, gives her fame which never dies. | LOVE'S LABOUR'S LOST (I.I.1) MUCH ADO ABOUT NOTHING (V.III.6) | They say it holds the key to timeless fame, |

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| That shall make answer to such questions Is yet unanswer'd | THE SECOND PART OF KING HENRY THE SIXTH (I.II.80) A WINTER'S TALE (V.I.275) | A voice that answers questions yet unasked. |

LEILA

[concerned]

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| O, beware, my lord, of jealousy; with traitorous gifts the mystery of things | THE TRAGEDY OF OTHELLO, THE MOOR OF VENICE (III.III.187) THE TRAGEDY OF HAMLET, PRINCE OF DENMARK (I.V.49) THE TRAGEDY OF KING LEAR (V.III.17) | My lord, beware gifts wrapped in mystery. |

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| Better to leave undone than by our deed truths would be tales, as an ancient tale new told. | THE TRAGEDY OF ANTONY AND CLEOPATRA (III.I.16) THE TRAGEDY OF ANTONY AND CLEOPATRA (II.II.158) THE LIFE AND DEATH OF KING JOHN (IV.II.18) | Some legends are best left as stories told. |

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| wake not a sleeping wolf, lest, being suffered in that harmful slumber, excess and overflow of power, an 't might be | THE SECOND PART OF KING HENRY THE FOURTH (I.II.118) THE SECOND PART OF KING HENRY THE SIXTH (III.II.261) THE TWO NOBLE KINSMEN (I.III.5) | Not every power should be wakened, lest |

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| We, ignorant of ourselves, we are unable to resist | THE TRAGEDY OF ANTONY AND CLEOPATRA (II.I.7) PERICLES, PRINCE OF TYRE (I.IV.84) | We find ourselves unable to control |

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| With such a careless force and forceless care, however these disturbers of our peace. | TROILUS AND CRESSIDA (V.V.41) THE TRAGEDY OF TITUS ANDRONICUS (IV.IV.6) | The forces we so carelessly disturb. |

ALASTOR

[eagerly]

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| What I can do can do no hurt to try, if the learned should speak truth | ALL'S WELL THAT ENDS WELL (II.I.142) ALL'S WELL THAT ENDS WELL (II.II.25) | What harm in trying? If the sage speaks true, |

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| What win I if I gain the thing I seek? Thou seek'st the greatness that will overwhelm thee. | THE RAPE OF LUCRECE (I.I.211) THE SECOND PART OF KING HENRY THE FOURTH (IV.V.98) | You stand to gain what kings have sought for ages. |

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| It is not lost, but what and if it were? Nothing but this a little moment. | THE TRAGEDY OF OTHELLO, THE MOOR OF VENICE (III.IV.86) LOVE'S LABOUR'S LOST (III.I.108) THE SONNETS (I.15.2) | If false, we've lost nothing but moments brief. |

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| To prove him false and prove you true | A MIDSUMMER NIGHT'S DREAM (III.II.255) KING RICHARD THE SECOND (V.III.149) | Rub the lamp and prove his words or lies. |

MORTIMER

[taking the lamp]

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| To kings that fear their subjects treachery, what dar'st thou not when once thou art a king? | THE THIRD PART OF KING HENRY THE SIXTH (II.V.45) THE RAPE OF LUCRECE (I.I.606) | A king who fears to grasp at power's hand |

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| Hath not deserv'd my service nor your loves, nor deserve a crown. | CYMBELINE (IV.IV.31) THE LIFE AND DEATH OF KING JOHN (III.I.50) | Deserves no kingdom, deserves no command. |

[Mortimer rubs the lamp. A strange light fills the chamber.]

MORTIMER

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| I feel not; I am left out; for me nothing remains. Nothing of that wonderful promise. | THE TEMPEST (II.I.291) THE FIRST PART OF HENRY THE SIXTH (I.I.174) TWELFTH NIGHT; OR, WHAT YOU WILL (III.IV.215) | I feel... nothing. Another empty promise, |

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| another. | TWELFTH NIGHT; OR, WHAT YOU WILL (V.I.22) | Another— |

[A child's voice speaks from offstage.]

DJINN

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| Who's there? | THE TRAGEDY OF HAMLET, PRINCE OF DENMARK (I.I.1) | Who's there? |

[The council members gasp and back away, leaving Mortimer alone center stage as a small figure enters.]

DJINN

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| Who's that which calls, having call'd them from the deep? | MEASURE FOR MEASURE (I.IV.7) PERICLES, PRINCE OF TYRE (III.PROLOGUE.64) | Who calls me from my slumber deep? |

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| Whose passions and whose plots have broke their sleep, when will this fearful slumber have an end? | THE TRAGEDY OF CORIOLANUS (IV.IV.23) THE TRAGEDY OF TITUS ANDRONICUS (III.I.254) | Who breaks the chains of centuries' sleep? |

MORTIMER

[stunned into silence]

DJINN

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| With threefold love I wish you all these three, to wake thee, I grant your wish. | LOVE'S LABOUR'S LOST (V.II.822) THE TRAGEDY OF JULIUS CAESAR (IV.III.306) THE TWO NOBLE KINSMEN (III.VI.225) | Three wishes I grant to the one who wakes me, |

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| Three themes in one, which wondrous scope affords, Think what a chance thou changest on to that destiny. | THE SONNETS (I.105.12) CYMBELINE (I.VI.76) THE TWO NOBLE KINSMEN (II.II.7) | Three chances to shape what destiny makes thee. |

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| Be warn'd by me then: O, then, beware: for fame 's sake | THE LIFE OF KING HENRY THE FIFTH (III.VII.44) TROILUS AND CRESSIDA (III.III.238) LOVE'S LABOUR'S LOST (IV.I.33) | But heed my warning, seeker of fame: |

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| make what price they will. And wishes fall out as they're will'd. | MUCH ADO ABOUT NOTHING (III.III.86) PERICLES, PRINCE OF TYRE (V.I.310) | The price of each wish is never the same. |

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| But love is blind, and lovers cannot see; That tend on mortal thoughts; Doth falsely blind the eyesight of his look. | THE MERCHANT OF VENICE (II.VI.37) THE TRAGEDY OF MACBETH (I.V.41) LOVE'S LABOUR'S LOST (I.I.76) | What mortals desire often blinds their sight— |

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| The shadow of your sorrow hath destroyed your light grows dark by losing of your eyes. | KING RICHARD THE SECOND (IV.I.296) LOVE'S LABOUR'S LOST (I.I.79) | Legacy's shadow may darken your light. |

LEILA

[whispering]

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| A spirit raised from depth of underground, these are strange conjurings. | THE SECOND PART OF KING HENRY THE SIXTH (I.II.79) THE TWO NOBLE KINSMEN (III.VI.250) | The legends speak truth—a djinn from the void! |

EDGAR

[aside]

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| Wisdom and fortune combating together, for want of wisdom. | THE TRAGEDY OF ANTONY AND CLEOPATRA (III.XIII.95) THE TRAGEDY OF KING LEAR (I.IV.327) | Now comes the test of wisdom versus want. |

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| If he have power, what he will do | THE TRAGEDY OF CORIOLANUS (III.I.123) THE FIRST PART OF KING HENRY THE FOURTH (V.I.111) | Will he reach for power or show restraint? |

ALASTOR

[aside, eagerly]

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| Your hopes and friends are infinite, thrice more wished, all made of wishes. | KING HENRY THE EIGHTH (III.I.89) THE SONNETS (I.56.14) AS YOU LIKE IT (V.II.75) | Three wishes! Infinite possibilities! |

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| Were I king, What 's best to ask | THE TRAGEDY OF MACBETH (IV.III.87) CYMBELINE (V.V.128) | If I were king, I'd know just what to ask. |

BASHIR

[calmly]

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| Then comes the time when they do choose; here comes the man. | THE TRAGEDY OF KING LEAR (III.II.93) THE MERCHANT OF VENICE (II.IX.81) TWELFTH NIGHT; OR, WHAT YOU WILL (V.I.38) | The moment arrives when choice reveals the man. |

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| And power, unto itself most commendable, if power change purpose, what our seemers be. | THE TRAGEDY OF CORIOLANUS (IV.VII.53) MEASURE FOR MEASURE (I.III.57) | Not power itself, but its purpose shows |

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| Weigh you the worth and honour of a king, upon the maiden virtue of the crown. | TROILUS AND CRESSIDA (II.II.27) THE LIFE AND DEATH OF KING JOHN (II.I.98) | The measure of one worthy of the crown. |

MORTIMER

[finding his voice]

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| I am a king, my masters, know you that. Mortimer. | THE TRAGEDY OF KING LEAR (IV.VI.203) THE SECOND PART OF KING HENRY THE SIXTH (IV.VI.5) | I am Mortimer, king of these lands. |

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| In cruelty will I seek out my fame, or seek for rule, supremacy, and sway, His honour and the greatness of his name | THE SECOND PART OF KING HENRY THE SIXTH (V.II.60) THE TAMING OF THE SHREW (V.II.175) KING HENRY THE EIGHTH (V.IV.55) | I seek what all great rulers crave—a name |

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| But time hath nothing blurr'd those lines of favour even in the eyes of all posterity | CYMBELINE (IV.II.135) THE SONNETS (I.55.11) | That time cannot erase, a legacy |

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| That it may stand till the perpetual doom 'gainst death, and all-oblivious enmity. | THE MERRY WIVES OF WINDSOR (V.V.50) THE SONNETS (I.55.9) | That stands eternal against death's dark tide. |

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| Dost grant me what I seek that I have sought | KING RICHARD THE THIRD (I.II.105) THE MERRY WIVES OF WINDSOR (IV.II.118) THE TWO GENTLEMEN OF VERONA (III.I.61) | Can you grant what has eluded my grasp? |

DJINN

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| May offer, but not hold. | THE SECOND PART OF KING HENRY THE FOURTH (IV.I.224) | I offer possibility, not promise. |

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| What is't you seek? Thou know'st we work by wit, and not by witchcraft, nor no witchcraft charm thee. | THE TRAGEDY OF KING LEAR (III.IV.115) THE TRAGEDY OF OTHELLO, THE MOOR OF VENICE (II.III.340) CYMBELINE (IV.II.342) | What you seek lies not in magic's realm |

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| And choice, being mutual act of all our souls, without th' assistance of a mortal hand. | TROILUS AND CRESSIDA (I.III.353) THE LIFE AND DEATH OF KING JOHN (III.I.160) | But in the choices made by mortal hands. |

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| Take I your wish, to grant one boon that I shall ask of you, as you will. | PERICLES, PRINCE OF TYRE (II.IV.44) THE TWO GENTLEMEN OF VERONA (V.IV.156) A MIDSUMMER NIGHT'S DREAM (I.II.40) | Three wishes I grant—use them as you will. |

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| Know thus far forth. Consider what you first did swear unto: | THE TEMPEST (I.II.207) LOVE'S LABOUR'S LOST (IV.III.295) | But know this truth before your first command: |

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| The greatest monarch now alive may glory not for that | KING HENRY THE EIGHTH (V.II.233) THE SONNETS (I.79.13) | The greatest kings are remembered not for what |

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| Both take and give. What we took from them they will give. | TROILUS AND CRESSIDA (IV.V.41) TWELFTH NIGHT; OR, WHAT YOU WILL (III.III.36) THE LIFE OF KING HENRY THE FIFTH (III.V.29) | They took from life, but what they gave instead. |

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| Purpose is but the slave to memory, it is a kind of history. | THE TRAGEDY OF HAMLET, PRINCE OF DENMARK (III.II.171) THE TAMING OF THE SHREW (INDUCTION.II.138) | History's memory is fickle, yes, |

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| But kindness, nobler ever than revenge, last longer telling than thy kindness' date. | AS YOU LIKE IT (IV.III.128) KING RICHARD THE THIRD (IV.IV.258) | But kindness echoes longer than conquest. |

MORTIMER

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| You speak not like yourself; for thou speak'st well of fools, Tis such fools as you! | KING HENRY THE EIGHTH (II.IV.92) TWELFTH NIGHT; OR, WHAT YOU WILL (I.V.77) AS YOU LIKE IT (III.V.54) | You speak in riddles like all of these fools! |

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| Come, sir, leave me your snatches, and yield me a direct answer. That I require a clearness! | MEASURE FOR MEASURE (IV.II.4) THE TRAGEDY OF MACBETH (III.I.146) | I want clear answers, not philosophy! |

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| This was my wish | KING RICHARD THE THIRD (IV.I.73) | My first wish— |

LEILA

[interrupting]

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| My lord lend ear | PERICLES, PRINCE OF TYRE (V.I.89) | My lord! Consider carefully! |

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| What 's done can not be undone. Scorns to unsay what once it hath delivered. | THE TRAGEDY OF MACBETH (V.I.51) KING RICHARD THE SECOND (IV.I.9) | Some words, once spoken, cannot be undone. |

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| Be not afraid of greatness, though sometimes it show greatness. | TWELFTH NIGHT; OR, WHAT YOU WILL (III.IV.33) THE FIRST PART OF KING HENRY THE FOURTH (III.I.180) | The path to greatness may not be what seems. |

MORTIMER

[hesitating]

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| And why not death, rather than living torment? The present pow'r of life, but in short time if it end. | THE TWO GENTLEMEN OF VERONA (III.I.171) CYMBELINE (V.V.297) ALL'S WELL THAT ENDS WELL (V.III.359) | What good is power if it ends with death? |

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| Why, what is pomp, rule, reign, but earth and dust? | THE THIRD PART OF KING HENRY THE SIXTH (V.II.27) | What purpose served by kingdoms turned to dust? |

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| Thus have I politicly begun my reign, and I have built Which I to conquer sought with all my might. | THE TAMING OF THE SHREW (IV.I.155) THE LIFE OF KING HENRY THE FIFTH (IV.I.265) THE RAPE OF LUCRECE (I.I.488) | I've built and conquered, ruled with iron will, |

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| For now hath time made me his numb'ring clock, and the hand of time at thy throat. | KING RICHARD THE SECOND (V.V.51) THE LIFE AND DEATH OF KING JOHN (II.I.102) THE LIFE OF KING HENRY THE FIFTH (IV.IV.14) | Yet still I feel time's fingers at my throat. |

DJINN

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| Hear nothing but the clock that tells our woes, beats and takes no rest. | THE TWO NOBLE KINSMEN (II.II.46) VENUS AND ADONIS (I.I.647) | The clock that counts your heartbeats never stops. |

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| Then can no horse with my desire keep pace, nor my wish March all one way, and be no more opposed | THE SONNETS (I.51.9) THE TRAGEDY OF OTHELLO, THE MOOR OF VENICE (III.IV.209) THE FIRST PART OF KING HENRY THE FOURTH (I.I.15) | No wish can halt its steady forward march. |

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| But thus conditioned: thou shalt build from men; enshrines thee in his heart, and there erects. | THE LIFE OF TIMON OF ATHENS (IV.III.535) THE FIRST PART OF HENRY THE SIXTH (III.II.122) | But what you build in hearts instead of stone— |

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| Of princes shall outlive this powerful rhyme, these sovereign thrones. | THE SONNETS (I.55.2) TWELFTH NIGHT; OR, WHAT YOU WILL (I.I.39) | This is the legacy that outlasts thrones. |

[The light shifts, casting long shadows across the chamber.]

MORTIMER

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| Then tell me, what counsel give you in this weighty cause? | TROILUS AND CRESSIDA (II.III.33) THE SECOND PART OF KING HENRY THE SIXTH (III.I.289) | Then tell me, spirit, what would you advise? |

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| Yet let me obtain my wish, Fame, at the which he aims. | PERICLES, PRINCE OF TYRE (V.I.35) THE TRAGEDY OF CORIOLANUS (I.I.267) | What wish would grant the fame that I desire? |

DJINN

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| I cannot choose; do you choose for me. | THE TWO GENTLEMEN OF VERONA (IV.IV.65) THE SECOND PART OF KING HENRY THE FOURTH (III.II.195) | I cannot choose for you—that is the test. |

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| He comes upon a wish, the wisher's no gift to him. | THE TRAGEDY OF JULIUS CAESAR (III.II.265) A MIDSUMMER NIGHT'S DREAM (II.II.64) THE LIFE OF TIMON OF ATHENS (I.I.298) | Each wish reveals the wisher, not the gift. |

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| Some in their wealth, some in their body's force, at high wish, the kings and the princes | THE SONNETS (I.91.2) THE LIFE OF TIMON OF ATHENS (IV.III.265) A WINTER'S TALE (V.II.135) | Some kings wish power, others endless wealth, |

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| If lusty love should go in quest of beauty, wishes and tears, poor fancy's followers. | THE LIFE AND DEATH OF KING JOHN (II.I.434) A MIDSUMMER NIGHT'S DREAM (I.I.157) | Some wish for love or beauty beyond compare. |

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| But wise men look unto them all a greater than themselves | TWELFTH NIGHT; OR, WHAT YOU WILL (III.I.56) THE TAMING OF THE SHREW (INDUCTION.I.24) THE TRAGEDY OF JULIUS CAESAR (I.II.215) | But wisest are those who look beyond themselves |

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| To see this age as time shall try the course of time. | TWELFTH NIGHT; OR, WHAT YOU WILL (III.I.9) MUCH ADO ABOUT NOTHING (I.I.188) THE LIFE AND DEATH OF KING JOHN (I.I.114) | To see what truly stands the test of time. |

ALASTOR

[urgently]

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| Great king, Command the conquest in thy conquest. | PERICLES, PRINCE OF TYRE (I.I.91) THE FIRST PART OF HENRY THE SIXTH (V.II.19) THE LIFE OF TIMON OF ATHENS (IV.III.113) | My king, wish for conquest without end! |

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| Tis a brave army of an invincible unconquer'd spirit. | THE TRAGEDY OF ANTONY AND CLEOPATRA (IV.III.12) THE FIRST PART OF HENRY THE SIXTH (IV.II.32) | An army that can never know defeat! |

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| Hath such force and blessed power, thy name in arms were now as great as mine! | A MIDSUMMER NIGHT'S DREAM (IV.I.69) THE FIRST PART OF KING HENRY THE FOURTH (V.IV.71) | With such a force, your name would live forever! |

EDGAR

[softly]

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| Your wisdom best shall think that best know how to rule and how to reign. | THE TRAGEDY OF HAMLET, PRINCE OF DENMARK (III.I.187) PERICLES, PRINCE OF TYRE (II.IV.39) | Perhaps instead, the wisdom to rule well? |

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| As fits a king's remembrance. Yet he shall have a noble memory. | THE TRAGEDY OF HAMLET, PRINCE OF DENMARK (II.II.26) THE TRAGEDY OF CORIOLANUS (V.VI.181) | A just king's name outlives his mortal frame. |

BASHIR

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| Be prodigal: the lamp that burns by night at a common price | VENUS AND ADONIS (I.I.755) ALL'S WELL THAT ENDS WELL (V.III.209) | Remember, sire, the lamp came with no price— |

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| The wish would make else an unquiet house. | THE MERCHANT OF VENICE (IV.I.300) | But wishes always carry hidden cost. |

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| Think well what that deserves, and weigh thy value with an even hand. | THE TWO NOBLE KINSMEN (III.VI.182) THE MERCHANT OF VENICE (II.VII.25) | Consider well what value you assign |

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| Shall seem a dream and fruitless vision; to hollow falsehood change if dreams prove true. | A MIDSUMMER NIGHT'S DREAM (III.II.385) THE LIFE AND DEATH OF KING JOHN (III.I.96) THE SECOND PART OF KING HENRY THE SIXTH (V.I.195) | To dreams that may prove hollow when fulfilled. |

MORTIMER

[contemplative]

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| I' th' name of fame and honour, which dies i' th' search, for no less spoil than glory. | CYMBELINE (III.III.55) THE TRAGEDY OF CORIOLANUS (V.VI.51) | A lifetime seeking glory, chasing fame... |

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| To be but nam'd of thee in some antique book, in the dust | CYMBELINE (II.III.140) THE SONNETS (I.59.7) PERICLES, PRINCE OF TYRE (II.II.67) | For what? To be a name in dusty books? |

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| For now I stand as one upon a rock, with my power | THE TRAGEDY OF TITUS ANDRONICUS (III.I.94) THE TRAGEDY OF KING LEAR (I.I.127) | I stand here now, with power in my grasp, |

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| And weigh thee down to ruin, the error of her choice, and he the burden of a guilty mind. | KING RICHARD THE THIRD (V.III.157) THE TRAGEDY OF OTHELLO, THE MOOR OF VENICE (I.III.363) THE RAPE OF LUCRECE (I.I.735) | Yet feel the weight of choices poorly made. |

[To the Djinn]

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| Yet, ere thou go, but answer me one doubt: Before I speak | THE THIRD PART OF KING HENRY THE SIXTH (III.III.241) ALL'S WELL THAT ENDS WELL (II.III.77) | Before I speak my wish, answer me this: |

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| Dreaming on both; for all thy blessed youth, even to a mortal, for dreams and slumbers | MEASURE FOR MEASURE (III.I.34) TWELFTH NIGHT; OR, WHAT YOU WILL (III.IV.212) TROILUS AND CRESSIDA (II.II.38) | In all your years of granting mortal dreams, |

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| For this one wish, to see inherited my very wishes, a noble wish. | THE LIFE OF TIMON OF ATHENS (IV.III.530) THE TRAGEDY OF CORIOLANUS (II.I.166) THE TRAGEDY OF CORIOLANUS (III.III.48) | What wish has brought the legacy most true? |

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| Who scapes the lurking serpent's mortal sting that ever lived in the tide of times? | THE THIRD PART OF KING HENRY THE SIXTH (II.II.15) THE TRAGEDY OF JULIUS CAESAR (III.I.277) | What mortal choice has stood against time's tide? |

DJINN

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| There 's the question in question more; thus wisdom wishes to appear most bright. | THE TRAGEDY OF JULIUS CAESAR (II.I.13) THE TRAGEDY OF ROMEO AND JULIET (I.I.220) MEASURE FOR MEASURE (II.IV.85) | The question shows more wisdom than the wish. |

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| To ask the question! There lies your way, the first truth | LOVE'S LABOUR'S LOST (II.I.119) THE TAMING OF THE SHREW (III.II.202) ALL'S WELL THAT ENDS WELL (IV.I.24) | Perhaps in asking lies your first true step |

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| What legacy shall I bequeath to nothing of him that doth fade | THE RAPE OF LUCRECE (I.I.1192) THE TEMPEST (I.II.465) | Toward legacy that neither fades nor fails. |

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| Exceeding those that I can wish upon thee, and all made of wishes, and fertile every wish, a million. | KING RICHARD THE THIRD (I.III.218) AS YOU LIKE IT (V.II.75) THE TRAGEDY OF ANTONY AND CLEOPATRA (I.II.36) | I've granted wishes countless as the stars, |

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| Only for praise' sake, when they strive to be that sought it | LOVE'S LABOUR'S LOST (IV.I.38) KING HENRY THE EIGHTH (II.I.80) | Yet those remembered best sought not themselves |

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| And for they looked but with divining eyes, not their own, that ever turned their eyes to mortal views. | THE SONNETS (I.106.11) THE SECOND PART OF KING HENRY THE SIXTH (I.I.217) LOVE'S LABOUR'S LOST (V.II.166) | But turned their gaze toward futures not their own. |

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| Still live they, and for ever let them last! | KING RICHARD THE THIRD (IV.II.8) | Their names live on in lives they helped to shape, |

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| Ay, hand from hand, my love, and heart from heart, which with a bounteous hand was kindly lent. | KING RICHARD THE SECOND (V.I.82) KING RICHARD THE THIRD (II.II.93) | In kindness passed from hand to waiting hand. |

MORTIMER

[deeply affected]

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| Had they been ruled by me! I have seen the day of wrong these many years. | THE SECOND PART OF KING HENRY THE FOURTH (IV.III.53) LOVE'S LABOUR'S LOST (V.II.723) THE FIRST PART OF HENRY THE SIXTH (II.III.41) | Then I have ruled all wrong these many years... |

[The light changes as Mortimer stands at a crossroads of decision.]

ACT I

SCENE 3

[Bashir stands alone in his study, surrounded by ancient texts and artifacts. He moves between the shelves, touching volumes with reverent fingers.]

BASHIR

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| Is as a whisper in the ears of death, the spirits of the dead | PERICLES, PRINCE OF TYRE (III.PROLOGUE.69) A WINTER'S TALE (III.III.20) | These pages hold the whispers of the dead, |

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| The knowledge of themselves, it had froze them up, of his timeless end. | THE TRAGEDY OF KING LEAR (IV.VI.291) THE SECOND PART OF KING HENRY THE FOURTH (I.I.211) KING RICHARD THE SECOND (IV.I.5) | Their knowledge frozen in a timeless state. |

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| What can man's wisdom in the keeping of wise, to cipher what is writ in learned books? | THE TRAGEDY OF KING LEAR (IV.IV.9) THE TRAGEDY OF ANTONY AND CLEOPATRA (V.II.307) THE RAPE OF LUCRECE (I.I.811) | What good is wisdom locked in dusty tomes |

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| Here could I breathe my soul into the air with these words | THE SECOND PART OF KING HENRY THE SIXTH (III.II.390) THE THIRD PART OF KING HENRY THE SIXTH (IV.I.109) | When I could breathe new life into these words? |

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| When holy and devout religious men that were the authors of sacred writ | KING RICHARD THE THIRD (III.VII.91) KING HENRY THE EIGHTH (II.I.156) THE SECOND PART OF KING HENRY THE SIXTH (I.III.48) | The ancient ones who penned these sacred texts |

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| Speak thou for me, and tell them what I did in this world. | THE THIRD PART OF KING HENRY THE SIXTH (I.I.16) THE TRAGEDY OF HAMLET, PRINCE OF DENMARK (V.I.22) | Now speak through me, their vessel in this world. |

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| Am I myself one that speaks thus their voice? Then do they spend their mouths: echo replies. | THE COMEDY OF ERRORS (III.II.75) THE TRAGEDY OF CORIOLANUS (III.I.148) VENUS AND ADONIS (I.I.695) | But am I merely echo, or their voice? |

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| When I am dead and gone, leaving no tract behind, leaving thee living in posterity? | THE SECOND PART OF KING HENRY THE SIXTH (II.III.37) THE LIFE OF TIMON OF ATHENS (I.I.59) THE SONNETS (I.6.12) | When I am gone, what trace will I have left? |

[He picks up a scroll, unrolling it carefully.]

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| Those that we bury back, our monuments, were likened oft to kingly sepulchres, and see the holy edifice of stone. | THE TRAGEDY OF MACBETH (III.IV.84) THE THIRD PART OF KING HENRY THE SIXTH (V.II.20) THE MERCHANT OF VENICE (I.I.31) | The kings of old built monuments of stone |

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| That hast so long walk'd hand in hand with time, and bow this feeble ruin to the earth. | TROILUS AND CRESSIDA (IV.V.224) THE TRAGEDY OF TITUS ANDRONICUS (III.I.209) | That crumble now beneath time's patient hand. |

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| Out of a fortitude of soul I feel, in these thoughts, the fortress of it | KING HENRY THE EIGHTH (III.II.456) THE SONNETS (I.29.9) THE TRAGEDY OF ANTONY AND CLEOPATRA (III.II.34) | I build my fortress out of fragile thoughts, |

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| When rocks impregnable are not so stout, will ne'er wear out the everlasting flint. | THE SONNETS (I.65.7) THE TRAGEDY OF ROMEO AND JULIET (II.VI.17) | Ideas that might outlast the hardest rock. |

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| Nay, what hope, and that is but a kind of bastard hope, desperate of their bones. | CYMBELINE (IV.IV.5) THE MERCHANT OF VENICE (III.V.5) THE LIFE OF KING HENRY THE FIFTH (IV.II.39) | Yet what is legacy but desperate hope |

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| Ere death dare come to us, in thy despite shall scape mortality. | THE TRAGEDY OF ANTONY AND CLEOPATRA (IV.XV.97) THE FIRST PART OF HENRY THE SIXTH (IV.VII.22) | That we might cheat the grave's finality? |

[Moving to a large map spread across his desk]

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| The heavens themselves, the planets, and this centre, that without covering, save yon field of stars, a world of figures here | TROILUS AND CRESSIDA (I.III.86) PERICLES, PRINCE OF TYRE (I.I.37) THE FIRST PART OF KING HENRY THE FOURTH (I.III.212) | This map of stars, this chart of distant worlds, |

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| Though our lives—Small lights are soon blown out | THE TRAGEDY OF MACBETH (III.I.140) THE RAPE OF LUCRECE (I.I.647) | Reminds me how our lives are pinpoint lights |

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| Rise and fade even in the aim and very flash of it in solemn shades of endless night. | CYMBELINE (V.IV.115) THE TRAGEDY OF JULIUS CAESAR (I.III.55) KING RICHARD THE SECOND (I.III.177) | That flash and fade against the endless dark. |

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| For nothing this wide universe I call, as the indifferent children of the earth, of no mark nor likelihood. | THE SONNETS (I.109.13) THE TRAGEDY OF HAMLET, PRINCE OF DENMARK (II.II.229) THE FIRST PART OF KING HENRY THE FOURTH (III.II.45) | The universe indifferent to our mark. |

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| Seeing that death, a necessary end, death 's the end of all | THE TRAGEDY OF JULIUS CAESAR (II.II.37) THE TRAGEDY OF ROMEO AND JULIET (III.III.94) | Logic tells me death erases all, |

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| And what's to come of my despised time, although in me each part will be forgotten. | THE TRAGEDY OF OTHELLO, THE MOOR OF VENICE (I.I.171) THE SONNETS (I.81.4) | That time will sweep away my every deed. |

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| However, but a folly bought with wit, Cold wisdom waiting on superfluous folly. | THE TWO GENTLEMEN OF VERONA (I.I.35) ALL'S WELL THAT ENDS WELL (I.I.91) | But logic without wisdom is a trap, |

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| This is as strange a maze as e'er men trod; that makes me reasonless to reason thus? | THE TEMPEST (V.I.279) THE TWO GENTLEMEN OF VERONA (II.IV.197) | A maze of reason leading nowhere fast. |

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| This can not save you from thy hollow hell; nothing may give us aid. | KING HENRY THE EIGHTH (III.II.362) THE TRAGEDY OF OTHELLO, THE MOOR OF VENICE (III.III.493) A WINTER'S TALE (IV.IV.681) | The facts alone won't save us from the void— |

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| The greater therefore should our courage be to tell you what it means. | THE LIFE OF KING HENRY THE FIFTH (IV.I.2) THE TRAGEDY OF HAMLET, PRINCE OF DENMARK (III.II.129) | We need the courage to face what they mean. |

[He lights another candle, watching the flame intently.]

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| That flame through water which their hue encloses, the thing I seek. | A LOVER'S COMPLAINT (I.I.287) THE RAPE OF LUCRECE (I.I.211) | This flame contains the secret I pursue: |

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| There is a change upon you. I am transformed, master, am I not? | THE TRAGEDY OF ANTONY AND CLEOPATRA (II.VI.67) THE COMEDY OF ERRORS (II.II.182) | Transformation. Change. Becoming new. |

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| the lamp that burns by night in his hand | VENUS AND ADONIS (I.I.755) THE TRAGEDY OF OTHELLO, THE MOOR OF VENICE (V.II.247) | The lamp the king now holds within his grasp |

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| A greater power than we can contradict | THE TRAGEDY OF ROMEO AND JULIET (V.III.161) | Contains a power greater than us all. |

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| What black magician conjures up this fiend, and knows all qualities, with a learned spirit, | KING RICHARD THE THIRD (I.II.34) THE TRAGEDY OF OTHELLO, THE MOOR OF VENICE (III.III.289) | A djinn whose knowledge spans a thousand years, |

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| I could a tale unfold whose lightest word Whose whisper o'er the world's diameter, For we know enough | THE TRAGEDY OF HAMLET, PRINCE OF DENMARK (I.V.19) THE TRAGEDY OF HAMLET, PRINCE OF DENMARK (IV.I.42) THE LIFE OF KING HENRY THE FIFTH (IV.I.116) | Whose whispered truths could remake all we know. |

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| The power of man, for none of woman born | THE TRAGEDY OF MACBETH (IV.I.87) | Some say such power wasn't meant for men, |

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| It is our safety, and we must embrace for safety of ourselves. | THE LIFE AND DEATH OF KING JOHN (IV.III.12) THE THIRD PART OF KING HENRY THE SIXTH (IV.VII.18) | That boundaries exist for our protection. |

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| And by those fearful objects to prepare from the fear of them | PERICLES, PRINCE OF TYRE (I.I.43) KING RICHARD THE THIRD (IV.II.80) | But boundaries are made by those who fear |

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| Beyond the mark of thought, that it will glimmer through a blind man's eye. | THE TRAGEDY OF ANTONY AND CLEOPATRA (III.VI.98) THE FIRST PART OF HENRY THE SIXTH (II.IV.24) | The brilliance waiting just beyond their reach. |

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| Outbrave the heart most daring on the earth, there are that dare, do it bravely. | THE MERCHANT OF VENICE (II.I.29) KING HENRY THE EIGHTH (V.I.49) THE TRAGEDY OF TITUS ANDRONICUS (IV.III.105) | The truly brave must dare to cross that line, |

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| Let us once lose our oaths to find ourselves, to unmask falsehood and bring truth to light. | LOVE'S LABOUR'S LOST (IV.III.343) THE RAPE OF LUCRECE (I.I.940) | To sacrifice old morals for new truths. |

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| The virtue that possession would not show us if love be blind | MUCH ADO ABOUT NOTHING (IV.I.225) THE TRAGEDY OF ROMEO AND JULIET (II.I.35) | What use is virtue if it keeps us blind? |

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| But hold himself safe in his prisonment. Why stay we, then? | THE LIFE AND DEATH OF KING JOHN (III.IV.163) TROILUS AND CRESSIDA (V.II.132) | What good is safety if we stay confined? |

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| Be it known that we, the greatest, are misthought | THE TRAGEDY OF ANTONY AND CLEOPATRA (V.II.207) | The greatest minds throughout our history |

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| O thoughts of men accursed who dare speak thy long imprisoned thoughts | THE SECOND PART OF KING HENRY THE FOURTH (I.III.110) KING HENRY THE EIGHTH (V.I.46) THE SECOND PART OF KING HENRY THE SIXTH (V.I.88) | Were those who dared to think forbidden thoughts. |

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| And for my soul, what can it do to that, if I do so, it will be of more price, | THE TRAGEDY OF HAMLET, PRINCE OF DENMARK (I.IV.72) THE TRAGEDY OF ROMEO AND JULIET (IV.I.28) | And if my soul becomes the price I pay, |

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| A thousand times the worse, to want thy light. Give me some light, a glimpse of. | THE TRAGEDY OF ROMEO AND JULIET (II.II.164) THE TRAGEDY OF HAMLET, PRINCE OF DENMARK (III.II.246) TROILUS AND CRESSIDA (I.II.26) | I'll gladly trade it for one glimpse of light. |

[Enter Servant quietly]

SERVANT

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| Sir, I hope I will not trouble you. | THE TRAGEDY OF CORIOLANUS (II.II.69) AS YOU LIKE IT (II.VII.175) | Sir, I hope I'm not disturbing you. |

BASHIR

[Startled]

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| What news? something from the palace which do hold a wing | THE TRAGEDY OF KING LEAR (IV.II.77) THE TRAGEDY OF MACBETH (III.I.145) THE FIRST PART OF KING HENRY THE FOURTH (III.II.30) | What news? What word comes from the royal wing? |

SERVANT

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| Stay the king as you have been | ALL'S WELL THAT ENDS WELL (II.I.51) KING RICHARD THE THIRD (I.III.19) | The king remains alone, as he has been |

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| And even these three days have I watch'd, my stay, my guide, and lantern to my feet. | THE FIRST PART OF HENRY THE SIXTH (I.IV.16) THE SECOND PART OF KING HENRY THE SIXTH (II.III.25) | For three days now. The lamp stays at his side. |

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| It will not let you eat, nor talk, nor sleep; he hath not slept tonight | THE TRAGEDY OF JULIUS CAESAR (II.I.263) A WINTER'S TALE (II.III.36) | No food has passed his lips, no sleep has come. |

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| That guard and most unusual vigilance I hear some noise within with strange and several noises | THE TRAGEDY OF KING LEAR (II.III.4) THE TRAGEDY OF ROMEO AND JULIET (II.II.142) THE TEMPEST (V.I.268) | The guards report strange voices from within, |

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| Had from the conversation of my thoughts | ALL'S WELL THAT ENDS WELL (I.III.216) | Conversations with no visible source. |

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| Some say he's mad; others, that lesser hate him, the king is render'd lost. | THE TRAGEDY OF MACBETH (V.II.15) ALL'S WELL THAT ENDS WELL (I.III.211) | Some whisper that the king has lost his mind. |

BASHIR

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| What, have you lost your wits? He found it then. | THE TRAGEDY OF OTHELLO, THE MOOR OF VENICE (I.I.97) THE TRAGEDY OF OTHELLO, THE MOOR OF VENICE (V.II.77) | Lost his mind? No, found it, more like. |

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| He hath found the meaning who is the key that makes his opening with this bigger key. | PERICLES, PRINCE OF TYRE (I.I.143) CYMBELINE (V.IV.8) MEASURE FOR MEASURE (IV.I.30) | He's found the key that opens every door. |

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| Tell me what more thou know'st. How say you by this change? What else? | THE TRAGEDY OF KING LEAR (IV.II.111) THE TRAGEDY OF OTHELLO, THE MOOR OF VENICE (I.III.22) MEASURE FOR MEASURE (II.I.182) | Tell me, what else? What changes have you seen? |

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| Is it upon record, or else reported by that which he will utter? | KING RICHARD THE THIRD (III.I.72) THE TRAGEDY OF JULIUS CAESAR (III.I.253) | Has he recorded what the djinn reveals? |

SERVANT

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| Papers of state he sent me to peruse, in several hands, in at his windows throw, and private in his chamber pens himself. | KING HENRY THE EIGHTH (III.II.156) THE TRAGEDY OF JULIUS CAESAR (I.II.311) THE TRAGEDY OF ROMEO AND JULIET (I.I.123) | Papers scatter all around his chamber, |

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| Writ in my cousin's hand, stolen from her pocket, for here's a paper written in his hand. | MUCH ADO ABOUT NOTHING (V.IV.94) MUCH ADO ABOUT NOTHING (V.IV.90) | Covered with writings in a hand not his. |

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| These signs have mark'd me extraordinary, Antiquity forgot, custom not known, Signifying nothing. | THE FIRST PART OF KING HENRY THE FOURTH (III.I.42) THE TRAGEDY OF HAMLET, PRINCE OF DENMARK (IV.V.101) THE TRAGEDY OF MACBETH (V.V.30) | Symbols and signs no scholar recognizes. |

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| The trespass of the queen denied me to come in,—return, and force | A WINTER'S TALE (II.II.76) THE TRAGEDY OF KING LEAR (III.II.65) | The queen attempted entry yesterday— |

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| Forbade the boy he should not pass those grounds. By no means cross her over the threshold. | THE PASSIONATE PILGRIM (I.I.124) THE TWO NOBLE KINSMEN (IV.I.152) LOVE'S LABOUR'S LOST (III.I.98) | He wouldn't let her cross the threshold, sir. |

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| Some say the lark and loathed toad change eyes. They have changed eyes. | THE TRAGEDY OF ROMEO AND JULIET (III.V.31) THE TEMPEST (I.II.516) | His eyes, they say, have changed their very color. |

BASHIR

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| Here's a strange alteration! I am transformed. | THE TRAGEDY OF CORIOLANUS (IV.V.146) THE COMEDY OF ERRORS (II.II.182) | Fascinating! The transformation starts. |

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| Must rectify our knowledge. Fills the wide vessel of the universe. | THE TEMPEST (V.I.282) THE LIFE OF KING HENRY THE FIFTH (IV.PROLOGUE.3) | Knowledge reshapes the vessel it inhabits. |

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| It is a mind who having into truth, by telling of it, with the modest truth | THE TRAGEDY OF CORIOLANUS (III.I.109) THE TEMPEST (I.II.116) THE TRAGEDY OF KING LEAR (IV.VII.8) | The human mind, confronted with such truth, |

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| but alters to what it contains | THE TWO NOBLE KINSMEN (V.III.59) THE TRAGEDY OF KING LEAR (III.I.49) | Must alter to contain what it receives. |

SERVANT

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| Sir, sir, be patient. They are about the court with troubled thoughts. | MUCH ADO ABOUT NOTHING (IV.I.145) THE TRAGEDY OF HAMLET, PRINCE OF DENMARK (III.I.20) KING RICHARD THE THIRD (V.III.108) | But sir, the court grows restless with concern. |

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| To forbear the absence of your king; that I am ruler of | PERICLES, PRINCE OF TYRE (II.IV.47) THE SECOND PART OF KING HENRY THE SIXTH (III.II.295) | The kingdom needs its ruler present, whole. |

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| Exception bid him speak, and at this time I hear there is an overture of peace. | ALL'S WELL THAT ENDS WELL (I.II.46) ALL'S WELL THAT ENDS WELL (IV.III.28) | Lord Abbas speaks of intervention soon |

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| If it do come to pass, I fear there will a worse come in his place. | AS YOU LIKE IT (II.V.40) THE TRAGEDY OF JULIUS CAESAR (III.II.111) | If things continue as they are. Some fear |

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| into our kingdom | KING HENRY THE EIGHTH (II.II.84) | That what the king has called into our world |

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| What can not be avoided but not control. | THE THIRD PART OF KING HENRY THE SIXTH (V.IV.37) THE TRAGEDY OF KING LEAR (III.VII.26) | May not be something we can control. |

BASHIR

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| Controlling what he was controlled with, by the strength of their illusion. And here we wander in illusions. | VENUS AND ADONIS (I.I.270) THE TRAGEDY OF MACBETH (III.V.28) THE COMEDY OF ERRORS (IV.III.36) | Control is just illusion, anyway. |

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| Like motes and shadows see them move awhile; as we do trace this alley up and down, | PERICLES, PRINCE OF TYRE (IV.III.77) MUCH ADO ABOUT NOTHING (III.I.16) | We navigate by shadows on the wall, |

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| Ourselves to be the slaves of chance, labouring for destiny. | A WINTER'S TALE (IV.IV.587) TROILUS AND CRESSIDA (IV.V.205) | Pretending we direct our destiny. |

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| From which awaked, the truth of what we are, the puppet's and the strings of life. | KING RICHARD THE SECOND (V.I.19) THE TRAGEDY OF KING LEAR (II.II.30) THE TRAGEDY OF KING LEAR (V.III.248) | The djinn reveals the puppet strings we wear. |

SERVANT

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| Sir, pardon me in what I have to say, but your words indeed, indeed, sirs, but this troubles me. | THE TAMING OF THE SHREW (IV.IV.38) THE TAMING OF THE SHREW (V.I.55) THE TRAGEDY OF HAMLET, PRINCE OF DENMARK (I.II.236) | Sir, with respect, your words will trouble many. |

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| The common people swarm like summer flies; else there be tales abroad. | THE THIRD PART OF KING HENRY THE SIXTH (II.VI.8) THE TWO NOBLE KINSMEN (III.III.56) | The common folk already spread wild tales |

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| Unless you be possessed with devilish spirits, Devils soonest tempt, resembling spirits of light. | THE SECOND PART OF KING HENRY THE SIXTH (IV.VII.60) LOVE'S LABOUR'S LOST (IV.III.260) | Of demons and possession in our midst. |

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| A silence in the heavens from his throne. His silence will sit drooping. | THE TRAGEDY OF HAMLET, PRINCE OF DENMARK (II.II.441) THE FIRST PART OF HENRY THE SIXTH (I.I.149) THE TRAGEDY OF HAMLET, PRINCE OF DENMARK (V.I.256) | They say the silence from the throne speaks volumes. |

BASHIR

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| Silence! For the benefit of silence, let them be opinioned. | THE SECOND PART OF KING HENRY THE FOURTH (III.II.3) MEASURE FOR MEASURE (V.I.208) MUCH ADO ABOUT NOTHING (IV.II.52) | The price of silence? Let them speculate! |

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| Their sense thus weak, lost with their fears, thus strong, with desperate hand | A MIDSUMMER NIGHT'S DREAM (III.II.27) THE TRAGEDY OF HAMLET, PRINCE OF DENMARK (V.I.178) | Their fear reveals how desperately they cling |

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| They bring smooth comforts false, worse than true wrongs, that lies like truth. | THE SECOND PART OF KING HENRY THE FOURTH (I.PROLOGUE.40) THE TRAGEDY OF MACBETH (V.V.49) | To comfortable lies that shape their world. |

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| For truth to o'erpeer, 'tis safer to be that which we destroy. | THE TRAGEDY OF CORIOLANUS (II.III.104) THE TRAGEDY OF MACBETH (III.II.8) | Sometimes the greatest truths must first destroy |

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| Destroy what lies before 'em. But from their ashes shall be rear'd the true life. | THE TRAGEDY OF CORIOLANUS (IV.VI.51) THE FIRST PART OF HENRY THE SIXTH (IV.VII.93) CYMBELINE (II.IV.93) | Before they can rebuild what's truly real. |

SERVANT

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| To appoint some of your council presently; by your presence do attend your presence. | THE LIFE OF KING HENRY THE FIFTH (V.II.80) KING HENRY THE EIGHTH (V.IV.76) THE TRAGEDY OF OTHELLO, THE MOOR OF VENICE (III.III.312) | The council meets at dawn. Your presence there |

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| And did request me to importune you. Yet we will ask. | THE TWO GENTLEMEN OF VERONA (I.III.14) THE TRAGEDY OF CORIOLANUS (V.III.102) | Is urgently requested. They will ask |

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| I told your majesty as much before; | THE THIRD PART OF KING HENRY THE SIXTH (III.III.181) | What you advised before the king withdrew. |

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| But shall you on your knowledge find this way? Our lamp is spent. | MEASURE FOR MEASURE (IV.I.35) THE TRAGEDY OF ANTONY AND CLEOPATRA (IV.XV.100) | Your knowledge of the lamp may be the key |

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| To understand a law, to know the meaning which is within a | THE LIFE AND DEATH OF KING JOHN (IV.II.221) ALL'S WELL THAT ENDS WELL (II.IV.19) | To understanding what unfolds within. |

BASHIR

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| To fight I will, but not to fly the foe. | THE FIRST PART OF HENRY THE SIXTH (IV.V.37) | I'll come, but not to help them interfere. |

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| Over your threshold to aspire unto the crown and reign as king. | THE MERCHANT OF VENICE (I.III.113) THE THIRD PART OF KING HENRY THE SIXTH (I.I.53) | The king stands at the threshold of great power. |

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| It were a shame to call her back again, would have him punish'd. | THE TWO GENTLEMEN OF VERONA (I.II.52) THE LIFE OF KING HENRY THE FIFTH (II.II.60) | To pull him back would be a crime against |

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| This is the door. What lay before them. Upon the hope of what is to come in. | THE TRAGEDY OF MACBETH (II.III.44) THE TRAGEDY OF CORIOLANUS (IV.VI.98) THE FIRST PART OF KING HENRY THE FOURTH (IV.I.56) | The future that awaits beyond that door. |

SERVANT

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| Is it so, sir? Have the power still. Rather in power than use. | THE TRAGEDY OF ANTONY AND CLEOPATRA (III.VI.109) THE TRAGEDY OF CORIOLANUS (III.III.154) ALL'S WELL THAT ENDS WELL (I.I.51) | Is power worth such isolation, sir? |

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| And speaks not to himself but with a pride to no creature living | TROILUS AND CRESSIDA (II.III.146) KING HENRY THE EIGHTH (I.II.187) | The king speaks to no human soul, only |

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| There lives within the very flame of love the travelling lamp | THE TRAGEDY OF HAMLET, PRINCE OF DENMARK (IV.VII.126) THE TRAGEDY OF MACBETH (II.IV.8) | Communes with what dwells inside that lamp. |

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| Where now his knowledge must prove ignorance that shuts him from the heaven of his thought for his love. | LOVE'S LABOUR'S LOST (II.I.104) THE RAPE OF LUCRECE (I.I.338) TWELFTH NIGHT; OR, WHAT YOU WILL (III.IV.256) | If knowledge cuts him off from all he loves, |

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| How hast thou purchased this experience? What dost thou think 'tis worth? worth all our mundane cost | LOVE'S LABOUR'S LOST (III.I.19) THE LIFE OF TIMON OF ATHENS (I.I.236) PERICLES, PRINCE OF TYRE (III.II.79) | Can such enlightenment be worth the cost? |

BASHIR

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| You speak not like yourself, who ever yet That never knew what truth meant | KING HENRY THE EIGHTH (II.IV.92) KING HENRY THE EIGHTH (II.I.123) | You speak as one who's never tasted truth. |

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| The sweetest honey, now seeming sweet, convert to bitter gall. | THE TRAGEDY OF ROMEO AND JULIET (II.VI.11) THE TRAGEDY OF ROMEO AND JULIET (I.V.95) | The sweetest honey seems like poison first |

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| When that the wat'ry palate tastes indeed to taste of too. | TROILUS AND CRESSIDA (III.II.18) CYMBELINE (I.VI.91) | To those accustomed to the taste of water. |

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| Then everything includes itself in power, it must, of force. | TROILUS AND CRESSIDA (I.III.120) THE FIRST PART OF KING HENRY THE FOURTH (II.III.112) | Yes, power isolates—it must—because |

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| Cannot vouchsafe this burden, 'tis too weak, which have no correspondence with true sight. | KING HENRY THE EIGHTH (II.III.52) THE SONNETS (I.148.2) | The burden of true sight cannot be shared |

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| But blind they are, and keep themselves enclosed. | THE RAPE OF LUCRECE (I.I.378) | With those whose eyes remain unopened still. |

SERVANT

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| I pray you then, that will clear your sight | THE LIFE OF KING HENRY THE FIFTH (V.II.288) THE COMEDY OF ERRORS (III.II.57) | Then I pray your eyes see clearly, sir, |

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| And you shall pay well for 'em. If you accept them, then their worth is great. | A WINTER'S TALE (IV.IV.322) THE TAMING OF THE SHREW (II.I.97) | And that the price you pay brings worth enough. |

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| I 'll tell my lady you will come | THE TRAGEDY OF ROMEO AND JULIET (III.III.165) | The council waits. I'll tell them you will come. |

[Exit Servant]

BASHIR

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| I can not delve him to the root for he understands not me | CYMBELINE (I.I.33) THE MERCHANT OF VENICE (I.II.49) | He cannot understand what's at the core |

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| How able such a work to undergo, But few, What great ones do, the less will prattle of | THE SECOND PART OF KING HENRY THE FOURTH (I.III.55) A WINTER'S TALE (V.I.114) TWELFTH NIGHT; OR, WHAT YOU WILL (I.II.33) | Of this great work. Few can. The multitude |

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| Not knowing what they fear, but full of fear, that they can not see not what they see. | THE LIFE AND DEATH OF KING JOHN (IV.II.150) THE TRAGEDY OF ROMEO AND JULIET (II.IV.27) THE SONNETS (I.137.2) | Will always fear what they can't comprehend. |

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| They say she's mad, full of danger, or else such stuff as madmen | THE TRAGEDY OF CORIOLANUS (IV.II.14) KING RICHARD THE THIRD (II.III.29) CYMBELINE (V.IV.154) | They'll label it as dangerous or mad, |

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| Transformed with their fear, the slavish motive of recanting fear. | THE TRAGEDY OF JULIUS CAESAR (I.III.24) KING RICHARD THE SECOND (I.I.195) | Rewriting history to suit their fears. |

[He moves to a small chest, unlocking it to reveal ancient scrolls]

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| And in the visitation of the winds, this visitation shows it last night of all. | THE SECOND PART OF KING HENRY THE FOURTH (III.I.21) THE TEMPEST (III.I.38) THE TRAGEDY OF HAMLET, PRINCE OF DENMARK (I.I.41) | These texts describe the djinn's last visitation, |

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| Those centuries to our aid and then the prince | THE TRAGEDY OF CORIOLANUS (I.VII.3) A WINTER'S TALE (V.II.109) | Three centuries ago. The sultan then |

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| He is much chang'd and what he learns by this That changes thus his manners. | THE TRAGEDY OF OTHELLO, THE MOOR OF VENICE (IV.I.276) CYMBELINE (III.V.125) A WINTER'S TALE (I.II.434) | Was changed, they say, transformed by what he learned. |

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| Mark him, and write his speeches in their books, he hath the tongues | THE TRAGEDY OF JULIUS CAESAR (I.II.132) MUCH ADO ABOUT NOTHING (V.I.162) | The scribes recorded that he spoke new tongues, |

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| Witnessing storms to come, what raging of the sea, shaking of earth, | KING RICHARD THE SECOND (II.IV.22) TROILUS AND CRESSIDA (I.III.98) | Predicted floods and earthquakes yet to come, |

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| Drawn by report, adventurous by desire, upon the western shore, have cross'd the sea | PERICLES, PRINCE OF TYRE (I.I.35) KING RICHARD THE THIRD (IV.IV.498) CYMBELINE (IV.II.399) | Drew maps of lands across the western sea |

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| Though never seen before, and bade them speak to him; then, prophet-like. | THE FIRST PART OF HENRY THE SIXTH (I.II.68) THE TRAGEDY OF MACBETH (III.I.63) | That no one yet had seen. They called him prophet. |

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| And he himself wandered away alone, they vanish'd strangely. | KING RICHARD THE THIRD (IV.IV.530) THE TEMPEST (III.III.50) | Then later, when he vanished in the night, |

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| In him that was of late an heretic, the story shall be chang'd. | THE MERRY WIVES OF WINDSOR (IV.IV.7) A MIDSUMMER NIGHT'S DREAM (II.I.234) | They called him heretic, rewrote his tale. |

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| And gave his countenance, against his name, of each royal house | THE FIRST PART OF KING HENRY THE FOURTH (III.II.65) KING RICHARD THE THIRD (V.V.30) | His name was struck from every royal list, |

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| The secrets of his overcharged soul, in the deep bosom of the ocean buried. | THE SECOND PART OF KING HENRY THE SIXTH (III.II.375) KING RICHARD THE THIRD (I.I.4) | His insights buried deep in hidden vaults. |

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| This powerful might and tyrants fears That truth should be suspected | THE SONNETS (I.150.1) PERICLES, PRINCE OF TYRE (I.II.89) ALL'S WELL THAT ENDS WELL (I.III.156) | The powerful will always fear new truths |

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| That threaten us with wrack and threaten present blusters, than to be sure they do; for certainties | THE THIRD PART OF KING HENRY THE SIXTH (V.IV.23) A WINTER'S TALE (III.III.5) CYMBELINE (I.VII.111) | That threaten to unseat their certainties. |

[He closes the chest, moving to the window]

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| And that my path were even to the crown where he would tread | KING RICHARD THE THIRD (III.VII.156) THE THIRD PART OF KING HENRY THE SIXTH (III.II.138) | The king now walks the path I longed to tread. |

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| Searching the window for a flint, I found the understanding where to use it | THE TRAGEDY OF JULIUS CAESAR (II.I.36) THE TWO NOBLE KINSMEN (III.VI.270) | I found the lamp, decoded how to use it, |

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| Yet I alone. He is himself alone, to command the devil. | THE LIFE AND DEATH OF KING JOHN (III.I.172) THE TRAGEDY OF CORIOLANUS (I.IV.61) THE FIRST PART OF KING HENRY THE FOURTH (III.I.57) | Yet he alone commands the djinn within. |

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| I stand in pause where I shall first begin, which lead directly to the door of truth. | THE TRAGEDY OF HAMLET, PRINCE OF DENMARK (III.III.46) THE TRAGEDY OF OTHELLO, THE MOOR OF VENICE (III.III.450) | I stand outside the door of revelation, |

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| Holding thy ear close to the hollow ground in the wood | THE TRAGEDY OF ROMEO AND JULIET (V.III.4) A MIDSUMMER NIGHT'S DREAM (I.I.167) | My ear pressed desperately against the wood, |

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| As we would hear an oracle, for the gods are quick of ear. | LOVE'S LABOUR'S LOST (I.I.207) PERICLES, PRINCE OF TYRE (IV.I.75) | Straining to catch the whispers of the gods. |

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| for my legacy To be the post Who did guide | ALL'S WELL THAT ENDS WELL (I.III.229) THE SECOND PART OF KING HENRY THE SIXTH (I.IV.74) KING HENRY THE EIGHTH (I.I.52) | Is this my legacy? To be the guide |

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| Who is conductor of his people to a better place | THE TRAGEDY OF KING LEAR (IV.VII.102) THE TRAGEDY OF KING LEAR (I.I.287) | Who leads another to the promised land |

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| Nor set no footing on this unkind shore? | THE SECOND PART OF KING HENRY THE SIXTH (III.II.88) | But never sets his foot upon its soil? |

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| But I 'll report it; I will write all down: | THE TRAGEDY OF CORIOLANUS (I.IX.2) CYMBELINE (II.II.26) | Perhaps. But I will document it all, |

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| Record it with your high and worthy deeds. See how with signs and tokens she can scrowl. | MUCH ADO ABOUT NOTHING (V.I.246) THE TRAGEDY OF TITUS ANDRONICUS (II.IV.5) | Record each transformation, each new sign. |

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| When in the chronicle of wasted time, and it will soon be writ Of this our time | THE SONNETS (I.106.1) THE RAPE OF LUCRECE (I.I.1295) THE SONNETS (I.106.10) | When history is written of this time, |

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| I will stand and make discovery I shall as famous be by this exploit | THE TEMPEST (III.II.32) THE TRAGEDY OF MACBETH (V.IV.8) THE FIRST PART OF HENRY THE SIXTH (II.III.5) | My name will stand beside discovery. |

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| An if thou hast the mettle of a king on this strange course | THE LIFE AND DEATH OF KING JOHN (II.I.408) MUCH ADO ABOUT NOTHING (IV.I.216) | And if the king should falter on this path, |

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| Who if he break, under the black weight, to know your heaviness | THE MERCHANT OF VENICE (I.III.130) THE LIFE AND DEATH OF KING JOHN (III.I.303) THE RAPE OF LUCRECE (I.I.1283) | If he should break beneath the weight of knowing, |

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| I am prepared; I 'll take't upon me; I am provided of a torch-bearer. | THE FIRST PART OF HENRY THE SIXTH (I.II.99) A WINTER'S TALE (II.II.41) THE MERCHANT OF VENICE (II.IV.24) | I stand prepared to take the lamp myself, |

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| To bear her burden with a flaming light | KING RICHARD THE THIRD (III.VII.227) THE RAPE OF LUCRECE (I.I.1627) | To bear the burden of its burning light. |

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| For fear lest day should look their shames upon, It is the part of men to fear and tremble, he longs not for the dawning as we do. | A MIDSUMMER NIGHT'S DREAM (III.II.399) THE TRAGEDY OF JULIUS CAESAR (I.III.57) THE LIFE OF KING HENRY THE FIFTH (III.VII.101) | For some men fear the coming of the dawn |

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| When others sleep upon their quiet beds, he in his speed looks for the morning light. | THE FIRST PART OF HENRY THE SIXTH (II.I.7) THE RAPE OF LUCRECE (I.I.745) | While others race to meet the rising sun. |

[The candles flicker as if stirred by an unseen breath]

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| Tomorrow, then, belike shall be the day, there are two councils kept | THE THIRD PART OF KING HENRY THE SIXTH (IV.III.7) KING RICHARD THE THIRD (III.II.12) | Tomorrow brings the council and their fears, |

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| What cares these roarers for the name of king | THE TEMPEST (I.I.15) | Their small concerns about a silent king. |

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| They think not but that every eye can see the whirligig of time, then they perceive not how time moves. | THE RAPE OF LUCRECE (I.I.750) TWELFTH NIGHT; OR, WHAT YOU WILL (V.I.365) AS YOU LIKE IT (III.II.263) | They cannot see the cosmic wheel that turns, |

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| This grand act of our life and that same greatness too which our own hands | THE TWO NOBLE KINSMEN (I.I.180) THE FIRST PART OF KING HENRY THE FOURTH (I.III.12) | The grand design unfolding through our hands. |

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| I'll write unto them and entreat them fair with words of sooth. | THE THIRD PART OF KING HENRY THE SIXTH (I.I.275) KING RICHARD THE SECOND (III.III.138) | I'll placate them with carefully chosen words, |

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| But to win time to spend the time to end it. | CYMBELINE (III.IV.116) THE TRAGEDY OF CORIOLANUS (II.II.133) | Buy time for what must happen to complete. |

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| The flash and outbreak of a fiery mind, whose flames aspire, which did flame and burn | THE TRAGEDY OF HAMLET, PRINCE OF DENMARK (II.I.35) THE MERRY WIVES OF WINDSOR (V.V.90) THE TRAGEDY OF JULIUS CAESAR (I.III.16) | The djinn's knowledge is a flame that spreads, |

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| Which as they kiss consume, consume to ashes, Consumed with that which it was nourished by. | THE TRAGEDY OF ROMEO AND JULIET (II.VI.11) THE FIRST PART OF HENRY THE SIXTH (V.IV.92) THE SONNETS (I.73.12) | Consuming what it touches, leaving ash. |

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| Through th' ashes of my chance, from their ashes the maiden phoenix | THE TRAGEDY OF ANTONY AND CLEOPATRA (V.II.204) THE FIRST PART OF HENRY THE SIXTH (IV.VII.93) KING HENRY THE EIGHTH (V.IV.44) | But from that ash, a phoenix world will rise, |

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| Transformed with their fear; who swore they saw the truth of what we are that they dare not | THE TRAGEDY OF JULIUS CAESAR (I.III.24) KING RICHARD THE SECOND (V.I.19) THE SECOND PART OF KING HENRY THE SIXTH (IV.II.152) | Transformed by truths we've never dared to face. |

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| Here stand I after this downright way of creation | LOVE'S LABOUR'S LOST (V.II.419) MEASURE FOR MEASURE (III.II.83) | And I will stand amid the new creation, |

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| My frail mortality to know itself, I see my life in death. | PERICLES, PRINCE OF TYRE (I.I.42) THE SECOND PART OF KING HENRY THE SIXTH (III.II.151) | My mortality transcended by my work. |

[Bashir returns to his books, the candlelight casting his shadow large against the wall as darkness falls]

ACT II

SCENE 1

[The study. A chess game is in progress between MORTIMER and the DJINN. Firelight flickers across ancient scrolls and books.]

MORTIMER

[Moving a chess piece]

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| For our approach shall so much dare the field upon that blessed wood whose motion sounds | THE LIFE OF KING HENRY THE FIFTH (IV.II.36) THE SONNETS (I.128.2) | Each move we make upon this wooden field |

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| Like bubbles in a late-disturbed stream, why, there you touch'd the life of our design. | THE FIRST PART OF KING HENRY THE FOURTH (II.III.51) TROILUS AND CRESSIDA (II.II.198) | Creates a ripple in our shared design. |

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| That rises like the issue of a king, And fall of many kings of forged rebellion with a seal divine | THE TRAGEDY OF MACBETH (IV.I.95) THE TRAGEDY OF MACBETH (IV.III.77) THE SECOND PART OF KING HENRY THE FOURTH (IV.I.95) | Like kings and kingdoms rising, falling, sealed |

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| By both your wills, even in the moment that we call them ours, and mine and yours for this. | CYMBELINE (II.IV.69) THE RAPE OF LUCRECE (I.I.868) KING RICHARD THE THIRD (II.I.134) | By choices made in moments, yours and mine. |

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| Tell me, thou unknown power, in your knowledge and your grace, | THE TRAGEDY OF MACBETH (IV.I.75) THE COMEDY OF ERRORS (III.II.31) | Tell me, Djinn, in all your endless knowing, |

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| Worth name of life in thee hath estimate, how much more is his life in value with him? | ALL'S WELL THAT ENDS WELL (II.I.190) KING HENRY THE EIGHTH (V.II.174) | What value does a mortal life contain |

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| When time is old and hath forgot itself, wherein they grew, for proof eterne | TROILUS AND CRESSIDA (III.II.163) THE SONNETS (I.86.4) THE TRAGEDY OF HAMLET, PRINCE OF DENMARK (II.II.447) | When time erodes all proof that we were growing, |

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| When that shall fade, and leave no memory of what it was. | THE SONNETS (I.54.14) THE TWO GENTLEMEN OF VERONA (V.IV.10) | And memory becomes a fading stain? |

DJINN

[Counters with a calculated move]

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| Your question's with your equal, who professes as runners with a race | THE TWO NOBLE KINSMEN (III.I.58) THE THIRD PART OF KING HENRY THE SIXTH (II.III.1) | Your question frames existence as a race |

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| Writ in remembrance more than things long past, Mortimer lord of this city. | KING RICHARD THE SECOND (II.I.14) THE SECOND PART OF KING HENRY THE SIXTH (IV.VI.1) | Against erasure, Mortimer. Consider: |

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| Like a circle in the water upon a spherical stone, a great perturbation in nature | THE FIRST PART OF HENRY THE SIXTH (I.II.134) THE LIFE OF KING HENRY THE FIFTH (III.VI.28) THE TRAGEDY OF MACBETH (V.I.7) | A stone tossed in a pond disturbs the face |

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| A drop of water in the breaking gulf, in very brief, perforce must wither | THE COMEDY OF ERRORS (II.II.113) THE MERCHANT OF VENICE (II.II.102) THE TRAGEDY OF KING LEAR (IV.II.40) | Of water briefly, then the ripples wither. |

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| How I had moved them. They are dissolved. But with the motion of all elements. | THE TRAGEDY OF JULIUS CAESAR (III.II.270) THE TRAGEDY OF CORIOLANUS (I.I.192) LOVE'S LABOUR'S LOST (IV.III.311) | Yet molecules have moved, positions changed— |

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| Our state to be disjoint and out of frame, to one thing constant never. | THE TRAGEDY OF HAMLET, PRINCE OF DENMARK (I.II.20) MUCH ADO ABOUT NOTHING (II.III.56) | The system's state forever rearranged. |

MORTIMER

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| Who moving others, are themselves as stone, a stone is silent, and offendeth not, nor feel him where he struck. | THE SONNETS (I.94.3) THE TRAGEDY OF TITUS ANDRONICUS (III.I.46) CYMBELINE (V.III.76) | But stones feel nothing of their impact made. |

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| In men, as in a rough-grown grove, remain what many men desire or with hunger | THE RAPE OF LUCRECE (I.I.1249) THE MERCHANT OF VENICE (II.IX.25) MUCH ADO ABOUT NOTHING (I.I.180) | Men dream, we build, we hunger to remain |

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| beyond the reaches of our souls, Then shall our names and his name remains | THE TRAGEDY OF HAMLET, PRINCE OF DENMARK (I.IV.59) THE LIFE OF KING HENRY THE FIFTH (IV.III.53) THE TRAGEDY OF CORIOLANUS (V.III.163) | Beyond our years, our names not left to fade. |

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| It makes us, or it mars us, think on that, me blest or cursed'st among men for our consciences | THE TRAGEDY OF OTHELLO, THE MOOR OF VENICE (V.I.4) THE MERCHANT OF VENICE (II.I.49) THE FIRST PART OF KING HENRY THE FOURTH (V.II.89) | Is consciousness our blessing or our bane? |

DJINN

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| Conscience is but a word that cowards use, intents but merely thoughts. | KING RICHARD THE THIRD (V.III.317) MEASURE FOR MEASURE (V.I.478) | Consciousness is merely information |

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| Proceed by process, Things growing to themselves, Out of itself. | THE TRAGEDY OF CORIOLANUS (III.I.387) VENUS AND ADONIS (I.I.166) THE TWO NOBLE KINSMEN (V.III.44) | Processing with self-referential loops. |

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| The sense of death is most in apprehension; from variation or quick change. | MEASURE FOR MEASURE (III.I.83) THE SONNETS (I.76.2) | Your fear of death—a standard variation |

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| Dangerous conjectures in ill-breeding minds, pattern in himself to know, one mind in all these men. | THE TRAGEDY OF HAMLET, PRINCE OF DENMARK (IV.V.16) MEASURE FOR MEASURE (III.II.208) THE TRAGEDY OF JULIUS CAESAR (II.III.4) | Of pattern-seeking minds in human groups. |

[Moves another piece]

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| Here. | KING RICHARD THE THIRD (I.II.152) | Check. |

MORTIMER

[Shields his king]

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| You speak not as you think, as if thou then hadst shut up in thy brain | A MIDSUMMER NIGHT'S DREAM (III.II.192) THE TRAGEDY OF OTHELLO, THE MOOR OF VENICE (III.III.129) | You speak of minds as if they're simply code, |

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| As if our hands, our sides, voices, and minds, our thoughts are ours, this nothing's more than matter. | A MIDSUMMER NIGHT'S DREAM (III.II.208) THE TRAGEDY OF HAMLET, PRINCE OF DENMARK (III.II.196) THE TRAGEDY OF HAMLET, PRINCE OF DENMARK (IV.V.181) | As if our thoughts are nothing more than math. |

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| Which weighs upon the heart? To bear that load of title? Of what lies heavy to't. | THE TRAGEDY OF MACBETH (V.III.52) KING HENRY THE EIGHTH (II.III.47) THE TRAGEDY OF CORIOLANUS (IV.II.62) | What of the weight of choices? Of the load |

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| Led on by heaven to lead them on to lead him where he would | PERICLES, PRINCE OF TYRE (V.III.103) ALL'S WELL THAT ENDS WELL (II.IV.12) THE TRAGEDY OF KING LEAR (III.VII.113) | Of leading others down a righteous path? |

DJINN

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| Hence, therefore, every leader to his charge; chief virtue. | THE FIRST PART OF KING HENRY THE FOURTH (V.I.119) THE TWO GENTLEMEN OF VERONA (III.I.318) | Leadership is optimization— |

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| Are there balance here to weigh with variable objects to make conditions. | THE MERCHANT OF VENICE (IV.I.260) THE TRAGEDY OF HAMLET, PRINCE OF DENMARK (III.I.172) THE TRAGEDY OF JULIUS CAESAR (IV.III.34) | Balancing variables to achieve outcomes. |

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| But for your private satisfaction, partly for the satisfaction, is the happiness of | THE TRAGEDY OF JULIUS CAESAR (II.II.77) THE LIFE OF KING HENRY THE FIFTH (III.II.79) LOVE'S LABOUR'S LOST (IV.II.136) | The variables include human satisfaction, |

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| To give some labourers room, a sparing limit in conflict that you get the sun of them. | ALL'S WELL THAT ENDS WELL (I.II.74) KING RICHARD THE THIRD (III.VII.193) LOVE'S LABOUR'S LOST (IV.III.351) | Resource allocation, conflict minimums. |

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| Who leads his power to lead their business | THE FIRST PART OF KING HENRY THE FOURTH (IV.I.19) THE TRAGEDY OF OTHELLO, THE MOOR OF VENICE (I.I.163) | Those who lead effectively process data |

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| And go we, lords, to put in practice that which, cunningly effected, will beget | LOVE'S LABOUR'S LOST (I.I.272) THE TRAGEDY OF TITUS ANDRONICUS (II.III.6) | And implement solutions that produce |

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| There 's the moral. I moralize two meanings in one word. | LOVE'S LABOUR'S LOST (III.I.73) KING RICHARD THE THIRD (III.I.83) | Desired results. Morality is strata |

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| Creatures that by a rule in nature teach that all men follow. | THE LIFE OF KING HENRY THE FIFTH (I.II.191) THE TRAGEDY OF ANTONY AND CLEOPATRA (I.IV.10) | Of evolutionary rules for group use. |

MORTIMER

[Leaning forward]

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| (Howe'er you come to know it) answer me: A fustian riddle! answer if you can | THE TRAGEDY OF MACBETH (IV.I.52) TWELFTH NIGHT; OR, WHAT YOU WILL (II.V.87) THE SECOND PART OF KING HENRY THE SIXTH (IV.II.135) | Then answer me this riddle if you can: |

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| If two such murderers as yourselves came to you, a very saint, and even with such-like valour men hang and drown | KING RICHARD THE THIRD (I.IV.243) THE TAMING OF THE SHREW (III.II.28) THE TEMPEST (III.III.72) | If two men drown, one saint, one murderer, |

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| Which if I can save, I could have better spared a better man. | THE FIRST PART OF KING HENRY THE FOURTH (V.III.57) THE FIRST PART OF KING HENRY THE FOURTH (V.IV.105) | And I can save but one—the better man |

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| Or ten times happier be it ten for one, if your life be saved. | THE SONNETS (I.6.8) ALL'S WELL THAT ENDS WELL (IV.III.221) | Or one who'll save ten lives thereafter— |

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| How shall I know if I do choose the right? | THE MERCHANT OF VENICE (II.VII.10) | Which choice is right? |

DJINN

[Without hesitation]

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| These are strange questions. That's false. | THE TWO NOBLE KINSMEN (IV.I.49) THE SECOND PART OF KING HENRY THE SIXTH (IV.II.110) | The question contains flawed assumptions. |

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| When right with right wars who shall be most right! There is no wrong, but everything is right. | TROILUS AND CRESSIDA (III.II.149) THE THIRD PART OF KING HENRY THE SIXTH (II.II.132) | "Right" is contextual to value systems. |

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| A little harm done to a great good end | THE RAPE OF LUCRECE (I.I.528) | Utilitarian frameworks favor outcomes: |

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| What sin you do to save a brother's life, being a murderer. | MEASURE FOR MEASURE (III.I.146) MEASURE FOR MEASURE (IV.II.46) | Save the murderer. Deontological systems |

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| If you but favour this earthly saint, which fate and metaphysical aid doth seem | THE TWO NOBLE KINSMEN (III.V.119) THE RAPE OF LUCRECE (I.I.85) THE TRAGEDY OF MACBETH (I.V.25) | Favor the saint. My analysis indicates |

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| A present murderer does prepare the dreadful motion of a murderous thought | PERICLES, PRINCE OF TYRE (IV.PROLOGUE.38) THE LIFE AND DEATH OF KING JOHN (IV.II.264) | The murderer's future actions generate |

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| Or, gaining more, the profit of excess yet showed content | THE RAPE OF LUCRECE (I.I.138) THE RAPE OF LUCRECE (I.I.1503) | More net utility. Yet data updates |

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| Something sure of state, I can not rightly say | THE TRAGEDY OF OTHELLO, THE MOOR OF VENICE (III.IV.150) PERICLES, PRINCE OF TYRE (III.IV.8) | May change this calculation. I can't state |

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| Rights by rights falter, wide and universal, your right depends not on his life or death. | THE TRAGEDY OF CORIOLANUS (IV.VII.57) AS YOU LIKE IT (II.VII.139) THE THIRD PART OF KING HENRY THE SIXTH (I.II.11) | A universal "right" without your metrics. |

[Captures Mortimer's knight]

MORTIMER

[Troubled]

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| You weigh me not the life of a man, and you shall see 'tis purchas'd by the weight, | LOVE'S LABOUR'S LOST (V.II.27) MEASURE FOR MEASURE (III.II.91) THE MERCHANT OF VENICE (III.II.92) | You weigh a human life like merchandise, |

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| Doubt not, sir. Shall never sag with doubt nor shake with fear. | THE TRAGEDY OF ANTONY AND CLEOPATRA (I.IV.92) THE TRAGEDY OF MACBETH (V.III.10) | No pause for doubt, no tremble in your voice. |

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| Is this your perfectness? Is all your strict preciseness come to this? | LOVE'S LABOUR'S LOST (V.II.177) THE FIRST PART OF HENRY THE SIXTH (V.IV.67) | Is this what perfect wisdom looks like? Precise |

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| If souls guide vows, which shows an active soul? | TROILUS AND CRESSIDA (V.II.158) THE TWO NOBLE KINSMEN (IV.II.145) | Equations where a soul becomes a choice? |

DJINN

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| I make not, but foresee. | THE TRAGEDY OF ANTONY AND CLEOPATRA (I.II.14) | I offer not wisdom but computation. |

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| For wisdom 's sake, wit and judgement, your wisdom be your guide. | LOVE'S LABOUR'S LOST (IV.III.339) THE TRAGEDY OF OTHELLO, THE MOOR OF VENICE (IV.II.227) THE SECOND PART OF KING HENRY THE FOURTH (II.III.6) | Wisdom requires judgment—values applied |

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| I will provide thee and tell you what I know. | THE THIRD PART OF KING HENRY THE SIXTH (IV.I.60) THE TRAGEDY OF HAMLET, PRINCE OF DENMARK (III.III.38) | To knowledge. I provide information |

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| The mathematics and the metaphysics, and like a neutral to his will and matter, and in such forms which here were presuppos'd. | THE TAMING OF THE SHREW (I.I.37) THE TRAGEDY OF HAMLET, PRINCE OF DENMARK (II.II.438) TWELFTH NIGHT; OR, WHAT YOU WILL (V.I.340) | And logical frameworks, neutrally supplied. |

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| You shall judge. His judgment too. | THE TWO GENTLEMEN OF VERONA (IV.IV.12) THE TRAGEDY OF ANTONY AND CLEOPATRA (III.XIII.42) | The judgment remains yours to exercise. |

MORTIMER

[Standing, circling the table]

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| (For such and so they are) these twenty years | CYMBELINE (V.V.405) | For twenty years I've built my empire's reach, |

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| Are my chests filled up with extorted gold? For then this land was famously enriched. | THE SECOND PART OF KING HENRY THE SIXTH (IV.VII.80) KING RICHARD THE THIRD (II.III.21) | Expanded borders, filled our vaults with gold. |

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| Have made them mules, silenced their pleaders, and of disobedient opposition | THE TRAGEDY OF CORIOLANUS (II.I.225) THE TRAGEDY OF ROMEO AND JULIET (IV.II.17) | I've silenced those who dared oppose or preach |

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| Against my power which might not what by me is told. | THE FIRST PART OF KING HENRY THE FOURTH (III.I.65) PERICLES, PRINCE OF TYRE (III.PROLOGUE.57) | Against my methods. History's been told |

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| I would have had them writ more movingly, wherein neat and cleanly, that in black ink my love may still shine bright. | THE TWO GENTLEMEN OF VERONA (II.I.107) THE FIRST PART OF KING HENRY THE FOURTH (II.IV.359) THE SONNETS (I.65.14) | The way I wished it written—clean and bright. |

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| Time's thievish progress to eternity in my throat. | THE SONNETS (I.77.8) THE SECOND PART OF KING HENRY THE FOURTH (I.II.62) | Yet still I feel time's fingers at my throat. |

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| To whisper and conspire against my youth? Creep in our ears; soft stillness and the night | THE TWO GENTLEMEN OF VERONA (I.II.43) THE MERCHANT OF VENICE (V.I.61) | The whispers of my critics in the night |

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| My music playing far off, both roaring louder as my exile. | THE TRAGEDY OF ANTONY AND CLEOPATRA (II.V.12) A WINTER'S TALE (III.III.94) THE TRAGEDY OF CORIOLANUS (V.III.51) | Grow louder as my legacy's remote |

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| What's to come is still unsure. | TWELFTH NIGHT; OR, WHAT YOU WILL (II.III.41) | Future becomes uncertain. |

DJINN

[Unmoved]

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| What concern they upon thyself thy beauty's legacy? | THE TRAGEDY OF MACBETH (IV.III.221) THE SONNETS (I.4.2) | Your concern with legacy demonstrates |

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| Behold our human actions on objects, arts, and imitations of fantasy, of dreams, and ceremonies. | A WINTER'S TALE (III.II.27) THE TRAGEDY OF JULIUS CAESAR (IV.I.40) THE TRAGEDY OF JULIUS CAESAR (II.I.207) | The human preoccupation with symbolic |

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| But immortality attends the former, eternal numbers to outlive long date. | PERICLES, PRINCE OF TYRE (III.II.32) THE SONNETS (I.38.12) | Immortality. Statistical estimates |

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| Suggest his soon believing adversaries some charge in legacies | KING RICHARD THE SECOND (I.I.101) THE TRAGEDY OF JULIUS CAESAR (IV.I.10) | Suggest most legacies become hyperbolic |

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| Shall be extinct with age and endless night; to the end of generation. | KING RICHARD THE SECOND (I.III.222) PERICLES, PRINCE OF TYRE (III.III.28) | Or fade entirely within three generations. |

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| But kings and mightiest potentates must die, the imminent decay of wrested pomp of the ranged empire fall. | THE FIRST PART OF HENRY THE SIXTH (III.II.139) THE LIFE AND DEATH OF KING JOHN (IV.III.162) THE TRAGEDY OF ANTONY AND CLEOPATRA (I.I.37) | Even the greatest empires disintegrate. |

[Moves a piece]

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| Again! Take again! | THE TRAGEDY OF KING LEAR (V.III.134) THE LIFE AND DEATH OF KING JOHN (V.I.3) | Check again. |

MORTIMER

[Moves his king, agitated]

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| Do you not hear me speak? Why, see you not? | THE TEMPEST (II.I.207) THE TRAGEDY OF MACBETH (II.IV.26) | You're missing what I'm asking! Don't you see? |

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| Will this hold, think you? My life may last to answer. | CYMBELINE (I.V.132) A WINTER'S TALE (V.III.9) | I need to know if what I've built will last! |

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| Blood hath bought blood of that which hath so faithfully been paid | THE LIFE AND DEATH OF KING JOHN (II.I.336) LOVE'S LABOUR'S LOST (II.I.159) | If all the blood and silence paid will be |

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| To keep my name ungor'd upon a cast | THE TRAGEDY OF HAMLET, PRINCE OF DENMARK (V.II.224) KING RICHARD THE THIRD (V.IV.9) | Enough to keep my name from being cast |

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| No worthier than the dust! | THE TRAGEDY OF JULIUS CAESAR (III.I.127) | Aside like common dust! |

DJINN

[Calculating]

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| Upon the present state and so variable | THE TRAGEDY OF ANTONY AND CLEOPATRA (I.III.62) THE MERCHANT OF VENICE (II.VIII.13) | Based on current variables: |

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| What is the chance? Most probable Towards their project | THE TWO NOBLE KINSMEN (V.III.80) THE TRAGEDY OF ANTONY AND CLEOPATRA (V.II.408) THE TEMPEST (IV.I.192) | Your architectural projects: 73% chance |

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| Where for this many hundred years thus long have we stood. Your charity, and hundreds call themselves | THE TRAGEDY OF ROMEO AND JULIET (IV.III.41) KING RICHARD THE SECOND (III.III.74) PERICLES, PRINCE OF TYRE (III.II.46) | Of standing three centuries. Your charitable |

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| In those foundations which I build, and I think forty more of what is to continue. | A WINTER'S TALE (II.I.122) MEASURE FOR MEASURE (IV.III.13) THE LIFE OF TIMON OF ATHENS (II.II.5) | Foundations: 41% chance of continued finance |

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| Beyond all date even to eternity. Than in a politic distance. | THE SONNETS (I.122.4) THE TRAGEDY OF OTHELLO, THE MOOR OF VENICE (III.III.14) | Beyond one century. Your political |

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| Which reformation must be sudden too, shall be wiped out in the next parliament, and, not reformed, may prove pernicious. | KING HENRY THE EIGHTH (V.II.69) THE FIRST PART OF HENRY THE SIXTH (II.IV.118) KING HENRY THE EIGHTH (V.II.68) | Reforms: likely reversed within decades. |

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| If you have writ your annals true, 'tis there, by tale or history | THE TRAGEDY OF CORIOLANUS (V.VI.133) A MIDSUMMER NIGHT'S DREAM (I.I.135) | Your written histories: statistically |

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| On newer proof, to try an older friend, with new opinions upon this evidence. | THE SONNETS (I.110.11) KING HENRY THE EIGHTH (V.II.66) KING HENRY THE EIGHTH (II.I.34) | Will face revision as new evidence pervades. |

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| There's nothing serious in mortality that makes such waste in brief mortality. | THE TRAGEDY OF MACBETH (II.III.96) THE LIFE OF KING HENRY THE FIFTH (I.II.30) | Mortality makes permanence improbable. |

MORTIMER

[A moment of realization, sits slowly]

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| I serve thee not. The service and the loyalty I owe, I speak not as in absolute fear of you. | TROILUS AND CRESSIDA (II.I.80) THE TRAGEDY OF MACBETH (I.IV.25) THE TRAGEDY OF MACBETH (IV.III.42) | You serve me not from loyalty or fear, |

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| From cold and empty veins where no blood dwells. | KING RICHARD THE THIRD (I.II.59) | But from some cold equation in your mind. |

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| That lord that counsell'd thee to call the fiercest tyrant from his rage | THE TRAGEDY OF KING LEAR (I.IV.120) THE TWO NOBLE KINSMEN (V.I.84) | You'd counsel any tyrant who came near |

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| And with a care, You have no judgement of any sort. | KING HENRY THE EIGHTH (I.II.101) TROILUS AND CRESSIDA (I.II.80) MUCH ADO ABOUT NOTHING (I.I.24) | With equal care, no judgment of any kind. |

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| Look in thy glass and tell the face thou viewest the truth of your own seeming | THE SONNETS (I.3.1) A WINTER'S TALE (IV.IV.702) | You are a mirror showing only facts, |

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| Where's thy conscience now? Since you lack virtue, what you do. | KING RICHARD THE THIRD (I.IV.115) ALL'S WELL THAT ENDS WELL (V.III.246) KING HENRY THE EIGHTH (III.I.174) | No moral compass guiding what you do. |

DJINN

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| You are right, justice, and you weigh this well. I find thee apt; This act persuades me. | THE SECOND PART OF KING HENRY THE FOURTH (V.II.103) THE TRAGEDY OF HAMLET, PRINCE OF DENMARK (I.V.36) THE TRAGEDY OF KING LEAR (II.IV.115) | Correct. I analyze potential acts |

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| and children calculate. I do; and surely Then I repent not | THE TRAGEDY OF JULIUS CAESAR (I.III.68) THE TEMPEST (II.I.208) THE LIFE OF TIMON OF ATHENS (I.I.212) | And calculate outcomes. I do not rue |

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| But to rejoice in splendour of my own. Simply the thing I am. | THE TRAGEDY OF ROMEO AND JULIET (I.II.102) ALL'S WELL THAT ENDS WELL (IV.III.250) | Or celebrate results. I simply am |

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| A pattern, precedent, and lively warrant, and I have found the path, of habits and of forms. | THE TRAGEDY OF TITUS ANDRONICUS (V.III.44) THE TRAGEDY OF TITUS ANDRONICUS (II.I.118) LOVE'S LABOUR'S LOST (V.II.763) | A processor of patterns and of paths. |

[Moves a piece]

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| A match! 'tis done. 'Tis now too certain. The clock hath stricken three. | THE TAMING OF THE SHREW (V.II.79) KING HENRY THE EIGHTH (V.II.173) THE TRAGEDY OF JULIUS CAESAR (II.I.201) | Checkmate is now inevitable in three moves. |

MORTIMER

[Staring at the board, then smiling slowly]

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| Though in your state of honour I am perfect since it serves my purpose. | THE TRAGEDY OF MACBETH (IV.II.66) THE TRAGEDY OF CORIOLANUS (I.I.70) | Perhaps that's why you're perfect for my needs. |

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| But this no slaughterhouse no tool imparteth, without a heart to dare or sword to draw. | THE RAPE OF LUCRECE (I.I.1039) TROILUS AND CRESSIDA (II.II.161) | A tool without a conscience or a heart |

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| Assist me in my purpose, that may succeed as his inheritor for my success. | THE MERRY WIVES OF WINDSOR (IV.VI.2) PERICLES, PRINCE OF TYRE (I.IV.64) THE TWO GENTLEMEN OF VERONA (I.I.19) | Can help ensure my legacy succeeds |

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| Beyond all man 's endeavours, more in them than mortal knowledge. | KING HENRY THE EIGHTH (III.II.213) THE TRAGEDY OF MACBETH (I.V.2) | Beyond what mortal advisors could impart. |

[Knocks over his king in surrender]

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| It is yours; Pr'ythee, listen well. | A WINTER'S TALE (II.III.118) THE TRAGEDY OF JULIUS CAESAR (II.IV.20) | The game is yours, but listen carefully: |

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| We 'll yoke together, but we 'll take tomorrow, and we shall jointly labour with your soul. | THE THIRD PART OF KING HENRY THE SIXTH (IV.VI.49) THE TRAGEDY OF MACBETH (III.I.25) THE TRAGEDY OF HAMLET, PRINCE OF DENMARK (IV.V.214) | Together we will write tomorrow's page. |

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| My voice shall sound as you do prompt mine ear, by heaven he echoes me. | THE SECOND PART OF KING HENRY THE FOURTH (V.II.120) THE TRAGEDY OF OTHELLO, THE MOOR OF VENICE (III.III.121) | My voice will echo through eternity, |

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| Doth win immortal fame and on this stage reigns in my blood, and will remembered be. | THE LIFE OF KING HENRY THE FIFTH (III.II.9) A WINTER'S TALE (V.I.68) LOVE'S LABOUR'S LOST (IV.III.91) | My name immortal, fixed on history's stage. |

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| The price of it, remorse from power; but all alone stands hugely politic. | THE LIFE OF KING HENRY THE FIFTH (II.II.155) THE TRAGEDY OF JULIUS CAESAR (II.I.19) THE SONNETS (I.124.11) | The price of power is this isolation— |

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| Though standing naked on a mountain top, and stands alone. | THE SECOND PART OF KING HENRY THE SIXTH (III.II.335) TROILUS AND CRESSIDA (I.II.20) | To stand alone atop the mountain's peak. |

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| What with our help, Having our ancient reputation with us | THE FIRST PART OF KING HENRY THE FOURTH (V.I.50) THE TWO NOBLE KINSMEN (III.III.14) | But with your help, my lasting reputation |

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| That, through the sight I bear in things to come, a far more glorious star thy soul will make | TROILUS AND CRESSIDA (III.III.4) THE FIRST PART OF HENRY THE SIXTH (I.I.55) | Will far outshine the future I now seek. |

DJINN

[Resetting the chess pieces]

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| I will help you if I can. | AS YOU LIKE IT (V.II.90) | I will assist as programmed. Be aware: |

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| To blot old books and alter their contents, to control the world, and write his speeches in their books | THE RAPE OF LUCRECE (I.I.948) THE TRAGEDY OF TITUS ANDRONICUS (I.I.199) THE TRAGEDY OF JULIUS CAESAR (I.II.132) | Those seeking to control how history's written |

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| note—do you note me?—that most are affected to these. Do you note | LOVE'S LABOUR'S LOST (III.I.18) KING HENRY THE EIGHTH (IV.II.119) | Often become its footnotes. Do you care |

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| Turn to another and start up | THE TRAGEDY OF ROMEO AND JULIET (IV.I.60) A MIDSUMMER NIGHT'S DREAM (IV.I.137) | To start another game? |

MORTIMER

[With newfound determination]

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| Yes, sir, I shall. I will the second time. I'll play this bout first. | THE LIFE OF TIMON OF ATHENS (III.II.48) TROILUS AND CRESSIDA (IV.V.262) THE TRAGEDY OF HAMLET, PRINCE OF DENMARK (V.II.268) | Yes. This time I'll play white. |

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| But that my heart's on future mischief set, they now are in my power, I will be master of what is mine own | THE SECOND PART OF KING HENRY THE SIXTH (V.II.84) THE TEMPEST (III.III.104) THE TAMING OF THE SHREW (III.II.221) | The future's pieces now are mine to move, |

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| Into your guiding power and lead me | ALL'S WELL THAT ENDS WELL (II.III.98) A WINTER'S TALE (III.II.261) | And with your calculations guiding me, |

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| I'll prove more true that I can not reprove | THE TRAGEDY OF ROMEO AND JULIET (II.II.104) VENUS AND ADONIS (I.I.787) | I'll craft a legacy that time can't prove |

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| And nothing is but what is not. | THE TRAGEDY OF MACBETH (I.III.151) | Is anything but what I wish to be. |

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| My silence and my cloudy melancholy, with extorted gold | THE TRAGEDY OF TITUS ANDRONICUS (II.III.33) THE SECOND PART OF KING HENRY THE SIXTH (IV.VII.80) | The silence of my critics, bought with gold; |

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| The pow'r that I have on you is to spare you; And save poor me the weaker | CYMBELINE (V.V.501) PERICLES, PRINCE OF TYRE (IV.I.97) | The power that isolates me from the weak; |

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| Than history can pattern though devis'd with their bold deeds | A WINTER'S TALE (III.II.34) THE SECOND PART OF KING HENRY THE FOURTH (I.I.89) | The histories rewritten, brightly bold— |

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| Thou must be made immortal. That's all I seek. | MEASURE FOR MEASURE (IV.II.49) THE TRAGEDY OF JULIUS CAESAR (III.I.243) | All this will form the immortality I seek. |

[MORTIMER makes his opening move with confidence as the firelight casts long shadows across the study.]

ACT II

SCENE 2

[Edgar alone in Mortimer's chambers, pacing slowly in the dim light]

EDGAR

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| Small lights are soon blown out, huge fires abide, here burns my candle out; ay, here it dies. | THE RAPE OF LUCRECE (I.I.647) THE THIRD PART OF KING HENRY THE SIXTH (II.VI.1) | The candles burn like memories - bright, then gone. |

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| 'Tis full three months since I did see him last for his presence. | KING RICHARD THE SECOND (V.III.2) ALL'S WELL THAT ENDS WELL (IV.III.25) | Three weeks since I've seen him truly present, |

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| Both day and night did we keep company, break we off, share th'air with us | TWELFTH NIGHT; OR, WHAT YOU WILL (V.I.86) THE SECOND PART OF KING HENRY THE SIXTH (II.II.78) TROILUS AND CRESSIDA (II.III.143) | Though daily we break bread and share the air. |

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| He's follow'd both with body and with mind, | THE SECOND PART OF KING HENRY THE FOURTH (I.I.215) | His body moves among us while his mind |

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| is of a holy, cold, and still conversation, cold and starve, as cold as any stone. | THE TRAGEDY OF ANTONY AND CLEOPATRA (II.VI.144) CYMBELINE (I.V.130) THE LIFE OF KING HENRY THE FIFTH (II.III.18) | Communes with something colder than the stars. |

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| Such beastly shameless transformation | THE FIRST PART OF KING HENRY THE FOURTH (I.I.44) | What transformation grips him? Yesterday |

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| He call'd them untaught knaves, unmannerly, for want of husbandry in our rich fields | THE FIRST PART OF KING HENRY THE FOURTH (I.III.44) THE SECOND PART OF KING HENRY THE SIXTH (III.I.33) THE LIFE OF KING HENRY THE FIFTH (III.V.25) | He called the eastern fields "inefficient," |

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| All broken implements of a ruined house, as if it had been sow'd from low farms. | THE LIFE OF TIMON OF ATHENS (IV.II.18) CYMBELINE (IV.II.226) THE TRAGEDY OF KING LEAR (II.III.17) | As if the farmers there were broken tools. |

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| He cried upon it at the merest loss, In summer's drought so bemoaned his son. | THE TAMING OF THE SHREW (INDUCTION.I.19) THE TRAGEDY OF TITUS ANDRONICUS (III.I.19) THE THIRD PART OF KING HENRY THE SIXTH (II.V.110) | Last month he wept when drought took Miller's son. |

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| The precedent of pith and livelihood, but small to greater matters must give way. | VENUS AND ADONIS (I.I.26) THE TRAGEDY OF ANTONY AND CLEOPATRA (II.II.14) | Now ledgers matter more than livelihoods. |

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| And to enlighten thee gave eyes to blindness, hath received his sight | THE SONNETS (I.152.11) THE SECOND PART OF KING HENRY THE SIXTH (II.I.70) | The Djinn has given him a different sight - |

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| Sees and knows more, much more, than he unfolds. | THE TRAGEDY OF OTHELLO, THE MOOR OF VENICE (III.III.273) | He sees through people rather than at them. |

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| His looks I fear, and his intents I doubt. | THE TRAGEDY OF ROMEO AND JULIET (V.III.44) | I fear the clarity he so admires |

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| Which, looked on as it is, is naught but shadows, like bright metal on a sullen ground | KING RICHARD THE SECOND (II.II.23) THE FIRST PART OF KING HENRY THE FOURTH (I.II.164) | Is nothing but the gleam of polished steel: |

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| Sharp enough, and ready to effect it to th world | KING HENRY THE EIGHTH (III.II.123) TROILUS AND CRESSIDA (IV.II.71) THE TWO NOBLE KINSMEN (I.I.52) | Sharp, cold, and ready to divide the world |

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| To trash for over-topping, new created to be discarded thence | THE TEMPEST (I.II.96) THE TRAGEDY OF OTHELLO, THE MOOR OF VENICE (IV.II.68) | Into the useful and discardable. |

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| And doth it give me such a sight as this? The precious treasure of his eyesight lost. | THE TRAGEDY OF ROMEO AND JULIET (IV.V.45) THE TRAGEDY OF ROMEO AND JULIET (I.I.224) | What does it profit him to gain such sight |

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| And are you yet to your own souls so blind for our hearts | KING RICHARD THE THIRD (I.IV.233) KING RICHARD THE THIRD (III.IV.10) | If blindness to our hearts becomes the cost? |

[Sound of footsteps approaching. Edgar quickly composes himself]

[Enter Mortimer, carrying several scrolls, moving with frenetic energy despite the late hour]

MORTIMER

[Without looking up, arranging papers]

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| Up to the eastern tower with swelling ridges and mountainous error be too highly heaped | TROILUS AND CRESSIDA (I.II.4) THE RAPE OF LUCRECE (I.I.1439) THE TRAGEDY OF CORIOLANUS (II.III.103) | The eastern ridge calculations need revision. |

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| The other down, unseen, and full of water. Make flows and ebbs. | KING RICHARD THE SECOND (IV.I.190) THE TEMPEST (V.I.309) | The water flow projections underestimate |

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| By how much? nine score and seventeen! Fools! | KING RICHARD THE THIRD (II.II.127) MEASURE FOR MEASURE (IV.III.4) TROILUS AND CRESSIDA (II.I.101) | By seventeen percent. Seventeen! The fools. |

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| Your children's children quits it in your age. | KING RICHARD THE THIRD (V.III.268) | Their children's children would have paid for this. |

[Finally noticing Edgar]

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| Edmund? What brings you here to court so hastily come you again into my chamber | THE TRAGEDY OF KING LEAR (I.I.18) THE LIFE AND DEATH OF KING JOHN (I.I.222) TROILUS AND CRESSIDA (IV.II.40) | Edgar! My boy! What brings you to my chambers |

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| At this dead hour? Now, what news? | THE TRAGEDY OF HAMLET, PRINCE OF DENMARK (I.I.74) THE SECOND PART OF KING HENRY THE FOURTH (IV.I.20) | At this unlikely hour? Some urgent news? |

EDGAR

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| There is no news, my lord, but that he writes; why hast thou not served thyself in to my table so many meals? | THE TWO GENTLEMEN OF VERONA (I.III.57) TROILUS AND CRESSIDA (II.III.31) | No news, just concern. You've missed three dinners, |

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| We'll wait upon your lordship which must decide it. | THE TRAGEDY OF OTHELLO, THE MOOR OF VENICE (III.II.7) THE SECOND PART OF KING HENRY THE FOURTH (IV.I.186) | And the council waits on your decision |

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| What do they in the north upon our territories | KING RICHARD THE THIRD (IV.IV.501) THE TRAGEDY OF CORIOLANUS (IV.VI.96) | About the northern territories. |

MORTIMER

[Dismissively waving his hand]

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| That the great figure of a council frames Until the heavens | ALL'S WELL THAT ENDS WELL (III.I.14) KING RICHARD THE SECOND (I.I.23) | The council would debate until the mountains |

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| Tread on the sand. The sands are numbered that makes up my life; I stuck my choice upon her. | THE THIRD PART OF KING HENRY THE SIXTH (V.IV.30) THE THIRD PART OF KING HENRY THE SIXTH (I.IV.25) ALL'S WELL THAT ENDS WELL (V.III.53) | Crumble into sand. I've made my choice. |

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| We are enforced to farm our royal realm, but I will delve one yard below their mines. | KING RICHARD THE SECOND (I.IV.45) THE TRAGEDY OF HAMLET, PRINCE OF DENMARK (III.IV.227) | The northern farms will be converted - mines |

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| Will serve the turn. The spirit that I have seen shall show itself more openly hereafter. | THE TAMING OF THE SHREW (IV.II.64) THE TRAGEDY OF HAMLET, PRINCE OF DENMARK (II.II.549) THE SECOND PART OF KING HENRY THE FOURTH (IV.II.78) | Will serve us better. The Djinn has shown me |

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| A generation of still breeding thoughts, these seven years, from son to son, some four or five descents. | KING RICHARD THE SECOND (V.V.8) A WINTER'S TALE (IV.IV.632) ALL'S WELL THAT ENDS WELL (III.VII.27) | Projections spanning seven generations. |

EDGAR

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| Of six preceding ancestors, that gem? To yonder generation? | ALL'S WELL THAT ENDS WELL (V.III.216) MEASURE FOR MEASURE (IV.III.76) | Seven generations of what, exactly? |

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| The soil, the profit, and this kind of life, For who is living | AS YOU LIKE IT (II.IV.92) THE TRAGEDY OF ROMEO AND JULIET (III.II.70) | Of profit? Power? Or of people living? |

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| Come from the north that fed my country with your corn; Feeds beast as man. | THE SECOND PART OF KING HENRY THE FOURTH (II.IV.275) PERICLES, PRINCE OF TYRE (III.III.21) THE TRAGEDY OF ANTONY AND CLEOPATRA (I.I.39) | The northern farms feed thousands, Mortimer. |

MORTIMER

[With sudden warmth, placing his hands on Edgar's shoulders]

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| Why, my boy? I understand you, sir; 'tis well begged. | THE TRAGEDY OF KING LEAR (I.IV.90) TWELFTH NIGHT; OR, WHAT YOU WILL (III.I.43) | My boy, I understand your hesitation. |

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| I did think so too in such a sort | THE TWO NOBLE KINSMEN (IV.III.50) TROILUS AND CRESSIDA (IV.I.27) | I too once thought in such constricted terms. |

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| Now I see the wide world | ALL'S WELL THAT ENDS WELL (III.VII.32) THE SONNETS (I.107.2) | But now I see the broader tapestry! |

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| As who should say "When I am dead and gone," when we have shuffled off this mortal coil, | THE FIRST PART OF HENRY THE SIXTH (I.IV.94) THE TRAGEDY OF HAMLET, PRINCE OF DENMARK (III.I.73) | When I am gone - when we are both long gone - |

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| What now remains? A marble monument! | THE THIRD PART OF KING HENRY THE SIXTH (IV.III.62) MEASURE FOR MEASURE (V.I.254) | What will remain? Stone monuments? Or change |

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| That shook the aged forest with their echoes, and that hereafter ages may behold | THE TWO NOBLE KINSMEN (II.II.51) THE FIRST PART OF HENRY THE SIXTH (II.II.10) | That echoes through the centuries ahead? |

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| Hath given me this a greater gift for so good a gift | THE TRAGEDY OF HAMLET, PRINCE OF DENMARK (II.II.114) KING RICHARD THE THIRD (III.I.117) THE THIRD PART OF KING HENRY THE SIXTH (V.I.33) | The Djinn has given me a gift beyond measure: |

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| To grace this latter age with noble deeds, that men do lives after them. | THE FIRST PART OF KING HENRY THE FOURTH (V.I.93) THE TRAGEDY OF JULIUS CAESAR (III.II.74) | The chance to build a legacy that matters. |

EDGAR

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| In those foundations which I build upon, built on another man's ground? | A WINTER'S TALE (II.I.122) THE MERRY WIVES OF WINDSOR (II.II.158) | A legacy built on what foundation though? |

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| You speak o' th' people of future hopes | THE TRAGEDY OF CORIOLANUS (III.I.100) THE TWO GENTLEMEN OF VERONA (I.I.51) | You speak of future generations |

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| Therefore I scant this breathing courtesy And that no man might draw short breath today | THE MERCHANT OF VENICE (V.I.150) THE FIRST PART OF KING HENRY THE FOURTH (V.II.50) | While ignoring those who breathe today. |

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| Values itself so highly, that to her Truth may seem | MUCH ADO ABOUT NOTHING (III.I.55) THE PHOENIX AND THE TURTLE (I.I.62) | The clarity you prize so highly seems |

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| To a determined scope narrowly to thee with exact view | MEASURE FOR MEASURE (III.I.73) MUCH ADO ABOUT NOTHING (V.IV.115) TROILUS AND CRESSIDA (IV.V.255) | To sharpen focus while narrowing your view. |

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| That lack'd sight only, if it were the which is good in nothing but in sight! | A WINTER'S TALE (II.I.210) THE TAMING OF THE SHREW (I.I.63) PERICLES, PRINCE OF TYRE (I.I.123) | What good is perfect vision if it only |

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| He sees his love, and nothing else he sees, What here shall miss | VENUS AND ADONIS (I.I.287) THE TRAGEDY OF ROMEO AND JULIET (I.PROLOGUE.14) | Sees the distant horizon, missing what's |

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| This here before you? The people are abused, or they so suffering. | THE TRAGEDY OF CORIOLANUS (IV.IV.14) THE TRAGEDY OF CORIOLANUS (III.I.73) CYMBELINE (IV.II.180) | Right before your eyes? The people suffer |

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| Your children yet unborn and unbegot, shall upon their children be. | KING RICHARD THE SECOND (III.III.90) A MIDSUMMER NIGHT'S DREAM (V.I.389) | While you plan their children's children's lives. |

MORTIMER

[His warmth cooling rapidly]

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| Short time seems long in sorrow's sharp sustaining. Our gain but life and weakness. | THE RAPE OF LUCRECE (I.I.1573) THE TWO NOBLE KINSMEN (I.II.12) | Suffering is temporary. Weakness, temporary. |

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| Of that and all the progress more and less, Striving to better, With any long'd-for change or better state. | ALL'S WELL THAT ENDS WELL (V.III.357) THE TRAGEDY OF KING LEAR (I.IV.330) THE LIFE AND DEATH OF KING JOHN (IV.II.8) | Progress demands sacrifice - always has. |

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| Thou shouldst have better pleased me with this deed. Had I expected thee. | AS YOU LIKE IT (I.II.170) TROILUS AND CRESSIDA (V.VI.23) | I expected more from you, Edgar. |

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| You bear a gentle mind, and you shall understand from me her mind. | KING HENRY THE EIGHTH (II.III.70) KING RICHARD THE THIRD (IV.IV.442) | You've always had the mind to understand |

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| Some achieve greatness, forsooth, a great arithmetician. | TWELFTH NIGHT; OR, WHAT YOU WILL (III.IV.37) THE TRAGEDY OF OTHELLO, THE MOOR OF VENICE (I.I.19) | The calculations necessary for greatness. |

EDGAR

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| Spare your arithmetic, without all terms of pity. Unfeeling fools can with such wrongs dispense. | CYMBELINE (II.IV.178) ALL'S WELL THAT ENDS WELL (II.III.162) THE COMEDY OF ERRORS (II.I.101) | Calculations without compassion are just |

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| They are all in order and march toward us, being but the one half of an entire sum. | THE SECOND PART OF KING HENRY THE SIXTH (IV.II.153) LOVE'S LABOUR'S LOST (II.I.133) | Numbers marching toward an empty sum. |

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| If in thy wisdom, thou canst give no help, giving to you no further personal power. | THE TRAGEDY OF ROMEO AND JULIET (IV.I.53) THE TRAGEDY OF HAMLET, PRINCE OF DENMARK (I.II.36) | The Djinn gives you data, not wisdom. |

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| I cannot tell what makes this change | KING HENRY THE EIGHTH (I.I.76) THE TRAGEDY OF CORIOLANUS (III.I.33) | It cannot tell you what these changes mean |

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| To you yourself, to us, to everyone. The people's hearts, and wean them from themselves. | THE TRAGEDY OF HAMLET, PRINCE OF DENMARK (IV.I.16) THE TRAGEDY OF TITUS ANDRONICUS (I.I.212) | To human hearts, to lives, to communities. |

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| O, you have lived in desolation here, you have locks upon you for a week or two | LOVE'S LABOUR'S LOST (V.II.378) CYMBELINE (V.IV.1) THE TAMING OF THE SHREW (IV.II.78) | You've locked yourself away up here for weeks, |

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| By this encompassment and drift of question, out of my files, his projects to accomplish. | THE TRAGEDY OF HAMLET, PRINCE OF DENMARK (II.I.11) THE TRAGEDY OF CORIOLANUS (V.VI.40) | Surrounded by these papers, these projections, |

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| When I have walked like a private man, so proudly as if he disdained the ground, among the people. | THE TRAGEDY OF TITUS ANDRONICUS (IV.IV.73) KING RICHARD THE SECOND (V.V.85) THE FIRST PART OF HENRY THE SIXTH (V.V.93) | While refusing to walk among the people |

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| Whose execution takes your enemy off, thou grand decider, with such grace. | THE TRAGEDY OF MACBETH (III.I.112) THE TWO NOBLE KINSMEN (V.I.69) THE TRAGEDY OF MACBETH (III.VI.28) | Whose fates you're deciding with such... efficiency. |

MORTIMER

[Anger rising]

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| And that you would have me to do? | THE TRAGEDY OF OTHELLO, THE MOOR OF VENICE (IV.II.242) | And you would have me make decisions how? |

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| Upon what ground? Her pity-pleading eyes are sadly fixed | THE TRAGEDY OF HAMLET, PRINCE OF DENMARK (V.I.129) THE RAPE OF LUCRECE (I.I.561) | Based on sentiment? On pleading faces? |

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| Who should weep most with our council, and crying with loud voice? | THE RAPE OF LUCRECE (I.I.1792) KING RICHARD THE SECOND (I.III.124) THE SECOND PART OF KING HENRY THE SIXTH (I.I.156) | On who cries loudest at the council meetings? |

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| Not fit to govern and rule multitudes, very weak dealing, as well known as disguised. | THE SECOND PART OF KING HENRY THE SIXTH (V.I.94) THE TRAGEDY OF ROMEO AND JULIET (II.IV.134) LOVE'S LABOUR'S LOST (V.II.322) | That's not governance - that's weakness disguised |

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| The very virtue of compassion in thee, I see without respect with an indifferent eye | THE TEMPEST (I.II.32) THE MERCHANT OF VENICE (V.I.104) KING RICHARD THE SECOND (II.III.117) | As compassion! The Djinn sees without bias, |

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| Free from gross passion or of mirth or anger, in a foggy cloud, on better judgement making. | THE LIFE OF KING HENRY THE FIFTH (II.II.133) THE TRAGEDY OF MACBETH (III.V.35) THE SONNETS (I.87.12) | Without the fog of emotion clouding judgment. |

EDGAR

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| Eyes without feeling, feeling without sight, that sees thee without wonder | THE TRAGEDY OF HAMLET, PRINCE OF DENMARK (III.IV.86) LOVE'S LABOUR'S LOST (IV.II.100) | The Djinn sees without humanity. |

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| When we grow stronger, think them strong? What is the trust or strength of foolish man? | THE THIRD PART OF KING HENRY THE SIXTH (IV.VII.59) THE LIFE AND DEATH OF KING JOHN (IV.II.41) THE FIRST PART OF HENRY THE SIXTH (III.II.115) | When did you start believing that was strength? |

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| You taught me how to know the face of right, once the law to your authority | THE LIFE AND DEATH OF KING JOHN (V.II.89) THE MERCHANT OF VENICE (IV.I.217) | You taught me once that power exercised |

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| In nature is a tyranny | THE TRAGEDY OF MACBETH (IV.III.75) | In isolation becomes tyranny. |

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| Now I am alone, night by night, did sit alone | THE TRAGEDY OF HAMLET, PRINCE OF DENMARK (II.II.499) THE SECOND PART OF KING HENRY THE SIXTH (III.I.111) THE TRAGEDY OF ANTONY AND CLEOPATRA (II.II.248) | Now you sit alone, night after night, |

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| Fore thinking this, chronicles in time to come, undoing all, as all had never been! | CYMBELINE (III.IV.189) THE FIRST PART OF KING HENRY THE FOURTH (I.III.173) THE SECOND PART OF KING HENRY THE SIXTH (I.I.99) | Rewriting history before it happens, |

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| with a voice not know my voice | THE TRAGEDY OF CORIOLANUS (III.III.91) THE COMEDY OF ERRORS (V.I.310) | Consulting with a voice that never knew |

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| What 'tis to love, how want of love tormenteth? With sharp constraint of hunger to grieve thee. | VENUS AND ADONIS (I.I.202) ALL'S WELL THAT ENDS WELL (III.II.115) THE COMEDY OF ERRORS (II.I.38) | What it means to hunger, to love, to grieve. |

MORTIMER

[Coldly]

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| Here can I sit alone because I have myself alone. | THE TWO GENTLEMEN OF VERONA (V.IV.4) THE LIFE OF TIMON OF ATHENS (III.II.43) AS YOU LIKE IT (III.II.204) | I sit alone because I stand apart. |

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| That thou art yet to lead tis a burden the true man. | THE TWO NOBLE KINSMEN (V.IV.53) KING HENRY THE EIGHTH (III.II.452) CYMBELINE (II.III.68) | That is the burden of true leadership. |

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| Do you not remember what I told you? You taught me but while-ere? | THE LIFE OF KING HENRY THE FIFTH (II.III.29) MUCH ADO ABOUT NOTHING (II.I.49) THE TEMPEST (III.II.107) | You think I don't remember what I taught you? |

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| I thought so then; I was false. Almost too small for sight. | THE TRAGEDY OF OTHELLO, THE MOOR OF VENICE (V.II.223) THE TWO NOBLE KINSMEN (V.IV.105) THE TRAGEDY OF KING LEAR (IV.VI.24) | I was wrong then. Wrong and small and blind. |

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| Last night the very gods show'd me a vision, I have touched the highest point of all my greatness, and made me climb, with danger of my life. | CYMBELINE (IV.II.414) KING HENRY THE EIGHTH (III.II.272) THE SECOND PART OF KING HENRY THE SIXTH (II.I.113) | The Djinn has shown me heights I never dreamed of. |

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| Above the reach or compass of thy thought? | THE SECOND PART OF KING HENRY THE SIXTH (I.II.46) | Possibilities beyond your comprehension. |

EDGAR

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| Speak with me, pity me, open the door! Let me come in, and you shall know my errand. | KING RICHARD THE SECOND (V.III.76) THE TRAGEDY OF ROMEO AND JULIET (III.III.80) | Then help me comprehend! Let me in! |

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| Into my private meditations? About thy thoughts and counsels of thy heart! | KING HENRY THE EIGHTH (II.II.72) MUCH ADO ABOUT NOTHING (IV.I.100) | Not just into this room, but into your thoughts. |

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| We came into the world like brother and brother, and made us speak like friends. | THE COMEDY OF ERRORS (V.I.428) THE LIFE OF TIMON OF ATHENS (V.III.10) | We used to speak as equals - as family. |

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| Thou speak'st like him's untutor'd to repeat: Rehearse that once more as others do | PERICLES, PRINCE OF TYRE (I.IV.74) THE TWO GENTLEMEN OF VERONA (III.I.335) THE TRAGEDY OF MACBETH (III.V.12) | Now your words sound rehearsed, like someone else's |

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| That is the voice when you speak. | THE MERCHANT OF VENICE (V.I.116) A WINTER'S TALE (IV.IV.157) | Voice is speaking through your mouth. |

MORTIMER

[With cutting precision]

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| I may perceive you grow exceeding strange; I am only old in judgement and understanding. | KING HENRY THE EIGHTH (II.IV.252) THE MERCHANT OF VENICE (I.I.69) THE SECOND PART OF KING HENRY THE FOURTH (I.II.146) | Perhaps I've simply outgrown your understanding. |

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| What thou dost foist upon us that is old, that you fear Lest our old robes sit easier than our new! | THE SONNETS (I.123.6) CYMBELINE (I.V.108) THE TRAGEDY OF MACBETH (II.IV.49) | You cling to old ways because you fear the new. |

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| As well we know your tenderness of heart. You have a gentle heart. | KING RICHARD THE THIRD (III.VII.209) PERICLES, PRINCE OF TYRE (IV.I.93) | Your heart is soft, Edgar. Always has been. |

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| I did love you once. Your worth is very dear in my regard. | THE TRAGEDY OF HAMLET, PRINCE OF DENMARK (III.I.121) THE MERCHANT OF VENICE (I.I.64) | It's why I valued you - once. A counterweight |

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| I find in hardness, and do undertake. Now I see | THE TRAGEDY OF OTHELLO, THE MOOR OF VENICE (I.III.250) THE TRAGEDY OF ANTONY AND CLEOPATRA (I.III.75) | To necessary hardness. But now I see |

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| And this soft courage makes your followers faint, the means of weakness and debility. | THE THIRD PART OF KING HENRY THE SIXTH (II.II.57) AS YOU LIKE IT (II.III.52) | That softness for what it truly is: a weakness |

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| That which combined us was most great, and let not Stand in our way from my greatness | THE TRAGEDY OF ANTONY AND CLEOPATRA (II.II.24) THE LIFE OF KING HENRY THE FIFTH (III.VI.132) KING RICHARD THE THIRD (III.VII.160) | That would hold us back from greatness. |

EDGAR

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| Was I then to you with me, a poor weak woman, fallen from favour? | THE TEMPEST (I.II.177) KING HENRY THE EIGHTH (III.I.23) | Is that what I am to you now? A weakness? |

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| O these flaws and starts to amend this fault! Is your perfection? | THE TRAGEDY OF MACBETH (III.IV.74) THE FIRST PART OF KING HENRY THE FOURTH (III.I.179) THE LIFE OF TIMON OF ATHENS (III.VI.72) | A flaw in your perfect system to be corrected? |

MORTIMER

[Turning back to his papers]

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| You are too young. There's time enough for that; to let you understand. | ALL'S WELL THAT ENDS WELL (II.III.91) A WINTER'S TALE (V.III.159) THE THIRD PART OF KING HENRY THE SIXTH (V.IV.33) | You're young. There's time for you to understand. |

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| Or not at all. The future comes apace. | THE TRAGEDY OF HAMLET, PRINCE OF DENMARK (IV.III.11) THE LIFE OF TIMON OF ATHENS (II.II.150) | Or not. The future comes regardless. |

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| I have work enough for you to do. There's some great matter she'd employ me in. | THE TRAGEDY OF TITUS ANDRONICUS (V.II.151) THE TWO GENTLEMEN OF VERONA (IV.III.3) | I have work to do. Real work that matters. |

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| If you will now unite in your complaints, can you make no use of your discontent? | KING HENRY THE EIGHTH (III.II.1) MUCH ADO ABOUT NOTHING (I.III.26) | If you've nothing else to offer but complaints |

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| Yield at entreats, and then let me alone. | THE TRAGEDY OF TITUS ANDRONICUS (I.I.454) | And sentimental pleas, then leave me be. |

EDGAR

[Moving toward the door, then stopping]

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| When did she sleep? How have you slept, my lord? | THE TWO NOBLE KINSMEN (IV.I.48) KING RICHARD THE THIRD (V.III.231) | When did you last sleep, Mortimer? When did you |

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| we will eat a last Food took I none these two days It was not brought me | THE SECOND PART OF KING HENRY THE FOURTH (V.III.1) THE TWO NOBLE KINSMEN (III.II.26) THE TRAGEDY OF KING LEAR (I.II.55) | Last eat a meal that wasn't brought to you |

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| What, while you were there? When was it she last walked? Are you not out? | THE MERRY WIVES OF WINDSOR (III.V.59) THE TRAGEDY OF MACBETH (V.I.2) THE TWO NOBLE KINSMEN (I.II.28) | While working? When did you last step outside |

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| To the warm sun? Or count them happy that enjoy the sun? Even then when they sit idly in the sun. | THE TRAGEDY OF KING LEAR (II.II.156) THE SECOND PART OF KING HENRY THE SIXTH (II.IV.40) TROILUS AND CRESSIDA (III.III.243) | To feel the sun? These aren't idle questions. |

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| Sleep shall neither night nor day, nor night nor day no rest, dark needs no candles now | THE TRAGEDY OF MACBETH (I.III.19) A WINTER'S TALE (II.III.1) LOVE'S LABOUR'S LOST (IV.III.272) | The Djinn may not need rest or food or light, |

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| But are you flesh and blood? A man, as you are. Which makes me hope you are not void of pity. | PERICLES, PRINCE OF TYRE (V.I.173) KING RICHARD THE THIRD (I.IV.144) THE SECOND PART OF KING HENRY THE SIXTH (IV.VII.49) | But you're still human. At least, I hope you are. |

MORTIMER

[Not looking up from his work]

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| Still waking sleep. In food, in sport, and life-preserving rest. | THE TRAGEDY OF ROMEO AND JULIET (I.I.168) THE COMEDY OF ERRORS (V.I.85) | Sleep is inefficient. Food, a distraction. |

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| O sun, thy uprise shall I see no more. | THE TRAGEDY OF ANTONY AND CLEOPATRA (IV.XII.20) | The sun will rise whether I see it or not. |

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| I'll to my rest when all is done. | THE TRAGEDY OF ROMEO AND JULIET (I.V.133) A MIDSUMMER NIGHT'S DREAM (III.I.12) | I'll rest when this work is complete. |

EDGAR

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| And when please you to say so? | MUCH ADO ABOUT NOTHING (II.I.67) | And when will that be? |

MORTIMER

[Finally looking up, with a smile that doesn't reach his eyes]

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| When all 's done, be perfect. | THE TRAGEDY OF MACBETH (III.IV.78) MEASURE FOR MEASURE (V.I.95) | When it's perfect. |

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| When every case in law is right; a balance more replete. | THE TRAGEDY OF KING LEAR (III.II.85) ALL'S WELL THAT ENDS WELL (II.III.173) | When every calculation balances. |

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| When time is ripe, which will be suddenly, If all things fall out right, the oracle is fulfilled | THE FIRST PART OF KING HENRY THE FOURTH (I.III.301) THE FIRST PART OF HENRY THE SIXTH (II.III.4) A WINTER'S TALE (V.II.17) | When the future unfolds exactly as planned. |

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| Why, my good lord, you need not fear, come come my boy | THE FIRST PART OF KING HENRY THE FOURTH (IV.IV.22) KING RICHARD THE THIRD (II.IV.68) | You worry needlessly, my boy. This isolation |

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| Forward, not permanent, sweet, not lasting; For pax of little price. | THE TRAGEDY OF HAMLET, PRINCE OF DENMARK (I.III.9) THE LIFE OF KING HENRY THE FIFTH (III.VI.37) | Is temporary - a small price to pay |

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| And bless it to all fair prosperity: | A MIDSUMMER NIGHT'S DREAM (IV.I.87) | For centuries of prosperity to come. |

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| Go, leave me. Let me work; | THE TRAGEDY OF OTHELLO, THE MOOR OF VENICE (III.III.356) THE TRAGEDY OF JULIUS CAESAR (II.I.219) | Now go. Let me return to my work. |

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| Now it is the time of night. Hie you, make haste, for it grows very late. | A MIDSUMMER NIGHT'S DREAM (V.I.354) THE TRAGEDY OF ROMEO AND JULIET (III.III.168) | The night grows old, and time is precious. |

EDGAR

[Moving to the door]

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| The night is long that never finds the day. Sir, the year growing ancient, then so do we | THE TRAGEDY OF MACBETH (IV.III.276) A WINTER'S TALE (IV.IV.91) KING RICHARD THE SECOND (II.II.134) | The night grows old, but so do we, Mortimer. |

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| Faster than thought or time. I will return. As I do think, tomorrow. | A WINTER'S TALE (IV.IV.602) THE TWO GENTLEMEN OF VERONA (II.II.3) MEASURE FOR MEASURE (II.III.17) | Faster than we think. I'll return tomorrow. |

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| But welcome as you are | THE TRAGEDY OF TITUS ANDRONICUS (V.II.92) | Whether you welcome me or not. |

MORTIMER

[Already absorbed in his papers again]

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| As thy desires can wish. You were of our determination. | PERICLES, PRINCE OF TYRE (V.I.79) THE FIRST PART OF KING HENRY THE FOURTH (IV.III.39) | As you wish. Your persistence was always |

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| My virtue or my plague, thy fortune and thy strength, our strength as weak, our weakness past compare. | THE TRAGEDY OF HAMLET, PRINCE OF DENMARK (IV.VII.15) THE LIFE AND DEATH OF KING JOHN (III.I.128) THE TAMING OF THE SHREW (V.II.186) | Both your greatest strength and deepest flaw. |

[Edgar exits, leaving Mortimer alone with his papers and the dying fire]

MORTIMER

[After Edgar has gone, speaking softly to himself]

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| Pride is his own glass, for the eye sees not itself ere he can see his own abomination. | TROILUS AND CRESSIDA (II.III.131) THE TRAGEDY OF JULIUS CAESAR (I.II.57) THE RAPE OF LUCRECE (I.I.704) | He cannot see beyond his own reflection. |

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| The mind and sight distractedly commix'd yond same cloud Against the mind. | A LOVER'S COMPLAINT (I.I.28) THE TEMPEST (II.II.23) THE LIFE AND DEATH OF KING JOHN (V.VII.18) | The Djinn was right - attachment clouds the mind. |

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| Well, he in time may come to clear himself; Or be not, Was either pitied in him or forgotten. | MEASURE FOR MEASURE (V.I.169) THE TEMPEST (V.I.134) KING HENRY THE EIGHTH (II.I.37) | In time, he'll understand. Or be forgotten. |

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| Of present dues; the future comes apace. Defer no time, delays have dangerous ends; | THE LIFE OF TIMON OF ATHENS (II.II.150) THE FIRST PART OF HENRY THE SIXTH (III.II.33) | The future has no place for hesitation. |

[He returns to his frantic writing as the candles burn lower]

ACT II

SCENE 3

[Enter MORTIMER, EDGAR, COMMANDER, and DJINN, gathered around a large map spread across a makeshift table. Lanterns flicker, casting long shadows.]

MORTIMER

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| Upon the left wing of the enemy will fall pat as I told you. | THE TWO NOBLE KINSMEN (III.VI.100) A MIDSUMMER NIGHT'S DREAM (V.I.184) | The western flank has fallen as predicted. |

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| Three days before are well foretold that danger lurks within in a most weak— | THE LIFE AND DEATH OF KING JOHN (IV.II.125) THE THIRD PART OF KING HENRY THE SIXTH (IV.VII.12) ALL'S WELL THAT ENDS WELL (II.III.29) | Three days ago, the Djinn foresaw their weakness— |

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| Some tricks of desperation, and lack of other means, in desperate manner. | THE TEMPEST (I.II.243) KING HENRY THE EIGHTH (I.II.39) | A tactical error born of desperation. |

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| Whiles we have struck the armour that is there And made no deeper wounds | THE TRAGEDY OF CORIOLANUS (I.VI.4) KING RICHARD THE SECOND (II.II.109) KING RICHARD THE SECOND (IV.I.283) | We struck precisely where the armor thinned, |

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| Five hundred were but yesterday dubb'd knights; All members of our cause | THE LIFE OF KING HENRY THE FIFTH (IV.VIII.73) THE SECOND PART OF KING HENRY THE FOURTH (IV.I.175) | And now five hundred souls have joined our cause. |

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| But now, the blood of twenty thousand men to thirty thousand. | KING RICHARD THE SECOND (III.II.76) THE FIRST PART OF KING HENRY THE FOURTH (IV.I.135) | The blood price was but thirty of our own. |

EDGAR

[Studying the map]

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| Proportioned to our cause volumes of report of our enterprise. | THE TRAGEDY OF ANTONY AND CLEOPATRA (IV.XV.6) MEASURE FOR MEASURE (IV.I.62) THE FIRST PART OF KING HENRY THE FOURTH (IV.I.30) | The ratio speaks volumes of our strategy. |

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| five and thirty at least from fair five hundred pound a year; There's a bargain made. | MUCH ADO ABOUT NOTHING (III.III.102) THE LIFE AND DEATH OF KING JOHN (I.I.70) THE TRAGEDY OF JULIUS CAESAR (I.III.125) | Thirty for five hundred seems a worthy trade, |

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| Of thirty sail, what a face, and twenty more such names and men as these | THE TRAGEDY OF OTHELLO, THE MOOR OF VENICE (I.III.43) KING RICHARD THE SECOND (IV.I.270) THE TAMING OF THE SHREW (INDUCTION.II.93) | Yet each of those thirty had a name, a face. |

COMMANDER

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| With all respect and duty, our wars are done | AS YOU LIKE IT (I.II.124) THE TRAGEDY OF OTHELLO, THE MOOR OF VENICE (II.I.215) | With all respect, Lord Edgar, wars are won |

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| Faith, as cold as can be, to the numb cold night, coldly but till midnight. | THE TAMING OF THE SHREW (IV.III.38) KING RICHARD THE THIRD (II.I.119) MUCH ADO ABOUT NOTHING (III.II.92) | By numbers cold as midnight in December. |

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| In which assault we lost twelve hundred men; | THE FIRST PART OF HENRY THE SIXTH (IV.I.24) | Before the Djinn, we'd lose a hundred men |

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| Lead'st first to win some vantage against the steep uprising of the hill? | THE TRAGEDY OF CORIOLANUS (I.I.144) LOVE'S LABOUR'S LOST (IV.I.2) | To gain a simple foothold on that ridge. |

MORTIMER

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| Indeed! So all their praises are but prophecies | THE TRAGEDY OF OTHELLO, THE MOOR OF VENICE (IV.I.239) THE SONNETS (I.106.9) | Exactly so! The Djinn's predictions prove |

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| Let thy fair wisdom, not thy passion, sway when the battle's lost and won. | TWELFTH NIGHT; OR, WHAT YOU WILL (IV.I.45) THE TRAGEDY OF MACBETH (I.I.4) | That logic, not emotion, wins these battles. |

[To DJINN]

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| Show us wherein I foretold you then what would ensue. | THE TRAGEDY OF TITUS ANDRONICUS (V.III.129) TROILUS AND CRESSIDA (IV.V.238) | Show us again how you foresaw their movements. |

DJINN

[Pointing to various positions on the map]

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| That in the way of loyalty and truth their great'st commander | KING HENRY THE EIGHTH (III.II.327) ALL'S WELL THAT ENDS WELL (III.V.4) | The enemy commander values loyalty |

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| Above the sense of sense, when they are in great danger, in your threats | LOVE'S LABOUR'S LOST (V.II.277) THE TRAGEDY OF JULIUS CAESAR (I.I.23) THE TRAGEDY OF JULIUS CAESAR (IV.III.73) | Above strategic sense. When threatened here, |

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| And with a sudden reinforcement struck his right cheek and not on him | THE TRAGEDY OF CORIOLANUS (II.II.115) CYMBELINE (IV.II.264) KING RICHARD THE SECOND (III.III.62) | He reinforced his center, not his flank. |

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| And knew the patterns of his foul beguiling in his former state | A LOVER'S COMPLAINT (I.I.170) THE THIRD PART OF KING HENRY THE SIXTH (III.III.200) | The pattern is consistent with his previous |

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| Judgement. The thoughts of people from sincere motions by intelligence. | THE TRAGEDY OF HAMLET, PRINCE OF DENMARK (V.II.262) THE TRAGEDY OF OTHELLO, THE MOOR OF VENICE (III.IV.59) KING HENRY THE EIGHTH (I.I.181) | Decisions. Human sentiment creates |

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| Why old men, fools, and children calculate, with a ready guess | THE TRAGEDY OF JULIUS CAESAR (I.III.68) THE LIFE OF KING HENRY THE FIFTH (I.I.100) | Predictable behavior. Simply calculate |

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| For it appears by manifest proceeding, and things outward May prove effects | THE MERCHANT OF VENICE (IV.I.367) THE TRAGEDY OF ANTONY AND CLEOPATRA (III.XIII.37) THE TRAGEDY OF KING LEAR (IV.II.16) | The variables, and outcomes manifest |

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| Which I could with a ready guess declare, with great assurance, to a hair. | THE LIFE OF KING HENRY THE FIFTH (I.I.100) THE TWO NOBLE KINSMEN (I.III.106) TROILUS AND CRESSIDA (III.I.115) | With ninety-seven percent accuracy. |

MORTIMER

[With reverent awe]

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| For every one pursents three. There where my fortune lives! | LOVE'S LABOUR'S LOST (V.II.518) THE LIFE AND DEATH OF KING JOHN (III.I.347) | And in that three percent we find our fortune! |

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| We have been guided by thee hitherto, did ever keep your counsels, never wrong'd you. | THE FIRST PART OF HENRY THE SIXTH (III.III.9) A MIDSUMMER NIGHT'S DREAM (III.II.317) | We've never lost when following your counsel. |

[Enter PHYSICIAN, carrying medical supplies]

PHYSICIAN

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| And pardon us the interruption, my lords, then, under favour, pardon me. | KING RICHARD THE THIRD (III.VII.101) THE LIFE OF TIMON OF ATHENS (III.V.41) | Forgive the interruption, noble lords. |

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| I have great matters to impart to thee. | THE SECOND PART OF KING HENRY THE SIXTH (III.II.298) | I've come to share remarkable results |

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| To new-found methods, and to compounds strange? By this device. | THE SONNETS (I.76.4) THE TRAGEDY OF TITUS ANDRONICUS (II.I.81) | From implementing Djinn's new protocols. |

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| Now civil wounds are stopped, so fearful were they of infection. | KING RICHARD THE THIRD (V.V.40) THE TRAGEDY OF ROMEO AND JULIET (V.II.16) | The wound infection rate has dropped by half! |

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| I say tis copper, stones of sulphur, and her wholesome herbs | THE FIRST PART OF KING HENRY THE FOURTH (III.III.114) CYMBELINE (V.V.278) KING RICHARD THE SECOND (III.IV.48) | The paste of copper, sulfur, and crushed herbs— |

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| I never thought it possible or likely I would try | THE TAMING OF THE SHREW (I.I.139) AS YOU LIKE IT (I.III.14) | A mixture I'd have never thought to try— |

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| and a many poor men's lives saved by this count So many weeks | THE LIFE OF KING HENRY THE FIFTH (IV.I.110) THE TRAGEDY OF ROMEO AND JULIET (III.V.46) THE THIRD PART OF KING HENRY THE SIXTH (II.V.36) | Has saved more limbs than I can count this week. |

COMMANDER

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| The spirits that know betwixt our armies true intelligence. | THE TRAGEDY OF MACBETH (V.III.4) THE FIRST PART OF KING HENRY THE FOURTH (V.V.10) | The Djinn's insights extend beyond the battlefield. |

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| I saw the wound, I saw it with mine eyes, wounding itself to death, rise up and fall, love wrought these miracles. | THE TRAGEDY OF ROMEO AND JULIET (III.II.54) THE RAPE OF LUCRECE (I.I.466) THE TAMING OF THE SHREW (V.I.98) | I've seen the wounded rise like miracles, |

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| They swore that you were well nigh dead for me Should perish by the sword | MUCH ADO ABOUT NOTHING (V.IV.85) THE SECOND PART OF KING HENRY THE SIXTH (IV.IV.10) | Men I'd have sworn would perish by the dawn. |

PHYSICIAN

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| How many gentlemen have you lost in this action? Though I lost twenty lives. | MUCH ADO ABOUT NOTHING (I.I.4) THE TRAGEDY OF OTHELLO, THE MOOR OF VENICE (V.II.196) | We've lost but seven where we would lose thirty. |

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| They call false caterpillars, and intend their death. Calling death banished. | THE SECOND PART OF KING HENRY THE SIXTH (IV.IV.36) THE TRAGEDY OF ROMEO AND JULIET (III.III.22) | The men now call the Djinn the "Death Denier." |

MORTIMER

[Pleased]

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| You see him there? Even in the instant of repair and health, within thy help and holy physic lies. | TROILUS AND CRESSIDA (II.I.48) THE LIFE AND DEATH OF KING JOHN (III.IV.115) THE TRAGEDY OF ROMEO AND JULIET (II.III.53) | You see, Edgar? Even in healing arts, |

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| Save you, worthy general! This creature's Heart of our numbers, soul and only spirit | THE TRAGEDY OF OTHELLO, THE MOOR OF VENICE (IV.I.213) THE TRAGEDY OF ANTONY AND CLEOPATRA (III.III.58) TROILUS AND CRESSIDA (I.III.57) | The Djinn's cold calculations save our people. |

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| Have you heard the argument? What can be said against me? That speak against us? | THE TRAGEDY OF HAMLET, PRINCE OF DENMARK (III.II.216) KING HENRY THE EIGHTH (V.I.150) THE TRAGEDY OF ANTONY AND CLEOPATRA (III.VII.20) | What argument remains against our methods? |

[Enter LEILA quietly. She stands at the edge of the tent, observing, her eyes fixed on EDGAR.]

COMMANDER

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| The enemy's in view; draw up your powers. What tidings send our scouts? I prithee, speak. | THE TRAGEDY OF KING LEAR (V.I.59) THE FIRST PART OF HENRY THE SIXTH (V.II.10) | The enemy grows desperate. Scouts report |

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| Set from our o'er-match'd forces forth for aid from the north. | THE FIRST PART OF HENRY THE SIXTH (IV.IV.11) THE FIRST PART OF KING HENRY THE FOURTH (I.III.199) | They've called for reinforcements from the north. |

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| Soothsayer! Thou didst prophesy the time would come three nights ago. | THE TRAGEDY OF ANTONY AND CLEOPATRA (I.II.5) KING RICHARD THE THIRD (IV.IV.79) THE LIFE AND DEATH OF KING JOHN (V.III.11) | The Djinn predicted this three weeks ago. |

DJINN

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| Four days will quickly steep themselves in night; your ships are not well manned, | A MIDSUMMER NIGHT'S DREAM (I.I.7) THE TRAGEDY OF ANTONY AND CLEOPATRA (III.VII.44) | They will arrive in four days, undermanned |

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| His soldiers sick and famish'd in their march; 'Tis their fresh supplies. | THE LIFE OF KING HENRY THE FIFTH (III.V.58) CYMBELINE (V.II.21) | And poorly provisioned. Their supply lines |

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| Extremely stretch'd and conn'd with cruel pain. You strain too far. | A MIDSUMMER NIGHT'S DREAM (V.I.83) THE FIRST PART OF KING HENRY THE FOURTH (IV.I.77) | Are stretched beyond capacity. Attack |

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| Five days we do allot thee for provision, by the fifth hour of the sun, mornings; they say it will penetrate. | THE TRAGEDY OF KING LEAR (I.I.176) TROILUS AND CRESSIDA (II.I.104) CYMBELINE (II.III.10) | At dawn on the fifth day for optimal results. |

MORTIMER

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| So shall it be. Prepare you, generals. | THE LIFE AND DEATH OF KING JOHN (III.III.1) THE TRAGEDY OF JULIUS CAESAR (V.I.13) | So shall it be. Prepare the troops, Commander. |

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| And when that we have dash'd them to the ground, the battle done, and they within our power, to cease this civil war | THE LIFE AND DEATH OF KING JOHN (II.I.412) THE TRAGEDY OF KING LEAR (V.I.76) THE THIRD PART OF KING HENRY THE SIXTH (I.I.199) | We'll crush them when they're weakest, end this war |

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| The winter coming on with easy roads unto the road | THE LIFE OF KING HENRY THE FIFTH (III.III.54) KING HENRY THE EIGHTH (IV.II.21) THE TWO GENTLEMEN OF VERONA (II.IV.186) | Before the winter makes the roads impassable. |

COMMANDER

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| As you commanded me. They shall be ready at your highness' will. | KING HENRY THE EIGHTH (V.I.95) THE TRAGEDY OF TITUS ANDRONICUS (II.III.297) | As you command. The men will be ready. |

[To DJINN]

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| This cheers my heart, to see your forwardness. Your wisdom in the deed bless thee for thy vision. | THE THIRD PART OF KING HENRY THE SIXTH (V.IV.65) THE TRAGEDY OF ANTONY AND CLEOPATRA (V.II.177) PERICLES, PRINCE OF TYRE (V.III.82) | Your foresight is a blessing to our cause. |

[COMMANDER exits]

PHYSICIAN

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| I shall return before your lordship thence to tend his majesty. | KING RICHARD THE THIRD (III.II.119) THE LIFE AND DEATH OF KING JOHN (V.VI.36) | I should return to tend the wounded, sirs. |

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| By your leave, I am commanded, with your leave and favour, | CYMBELINE (II.III.73) THE THIRD PART OF KING HENRY THE SIXTH (III.III.60) | With your permission, might I take the Djinn |

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| To be a secondary at control, shalt oversee this will, on the supervise. | THE LIFE AND DEATH OF KING JOHN (V.II.81) THE RAPE OF LUCRECE (I.I.1205) THE TRAGEDY OF HAMLET, PRINCE OF DENMARK (V.II.24) | To oversee the more complex procedures? |

MORTIMER

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| The gods assist you! We'll all assist you; he that flies shall die. | THE TRAGEDY OF CORIOLANUS (I.II.42) THE THIRD PART OF KING HENRY THE SIXTH (I.I.30) | Of course. The Djinn's assistance serves us all. |

[PHYSICIAN and DJINN exit]

EDGAR

[Noticing LEILA]

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| I did not see you; welcome, gentle signior, | THE TRAGEDY OF OTHELLO, THE MOOR OF VENICE (I.III.56) | Leila. I didn't see you enter. |

LEILA

[Stepping forward]

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| You have seen nothing, then? I have not seen you long. | THE TRAGEDY OF OTHELLO, THE MOOR OF VENICE (IV.II.1) THE LIFE OF TIMON OF ATHENS (I.I.3) | You haven't seen much lately, Edgar. |

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| Ever since you left it And fix'd his eyes upon you by your victories | MUCH ADO ABOUT NOTHING (III.IV.50) THE TRAGEDY OF HAMLET, PRINCE OF DENMARK (I.II.251) THE FIRST PART OF HENRY THE SIXTH (IV.I.172) | Not since you've fixed your gaze on victory maps |

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| Of all this table say so. You tell me true. | KING HENRY THE EIGHTH (V.II.130) THE LIFE OF TIMON OF ATHENS (II.II.157) | And calculation tables. Tell me true— |

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| But didst thou see them dead? Even through the hollow eyes of death, awake remembrance of these valiant dead. | KING RICHARD THE THIRD (IV.III.28) KING RICHARD THE SECOND (II.I.273) THE LIFE OF KING HENRY THE FIFTH (I.II.117) | Do you still see the faces of the fallen? |

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| The numbers alter'd to make the number more. | TWELFTH NIGHT; OR, WHAT YOU WILL (II.V.80) THE TWO NOBLE KINSMEN (IV.III.74) | Or have they blurred into convenient numbers? |

MORTIMER

[Irritated]

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| Madam we are here; we have some secrets to confer about. It will be an excellent stratagem. | KING HENRY THE EIGHTH (IV.II.105) THE TWO GENTLEMEN OF VERONA (III.I.2) THE SECOND PART OF KING HENRY THE FOURTH (II.IV.14) | Lady Leila, we're planning crucial strategy. |

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| If you apply yourself to our intents, to weaken and discredit our exposure, | THE TRAGEDY OF ANTONY AND CLEOPATRA (V.II.153) TROILUS AND CRESSIDA (I.III.196) | If you've come to undermine our efforts— |

LEILA

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| I come to speak with her, not with me. | THE MERRY WIVES OF WINDSOR (IV.V.9) THE TRAGEDY OF ROMEO AND JULIET (IV.II.7) | I've come to speak with Edgar, not with you. |

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| Fear you not my part of the dialogue unless the next word that thou speak'st shall pass between us | MUCH ADO ABOUT NOTHING (III.I.32) THE TWO GENTLEMEN OF VERONA (III.I.237) THE TRAGEDY OF KING LEAR (IV.II.20) | Unless you fear what words might pass between us? |

MORTIMER

[Coldly]

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| Say what you will. I know my duty; you are all undutiful. | THE COMEDY OF ERRORS (III.I.11) THE THIRD PART OF KING HENRY THE SIXTH (V.V.33) | Say what you will. My son knows where his duty lies. |

[To EDGAR]

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| I 'll to yond corner. Will check him for't. I'll lead. | THE FIRST PART OF HENRY THE SIXTH (II.I.35) THE TRAGEDY OF KING LEAR (II.II.135) THE TWO NOBLE KINSMEN (III.V.105) | I'll check the eastern perimeter. Join me |

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| When you have done, we look to hear from you. | THE TWO GENTLEMEN OF VERONA (II.IV.115) | When you've concluded this... conversation. |

[MORTIMER exits]

EDGAR

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| It is not good to cross him; give him way. | PERICLES, PRINCE OF TYRE (V.I.258) | You shouldn't challenge him so openly. |

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| He holds your temper in a high respect, although it seems | THE FIRST PART OF KING HENRY THE FOURTH (III.I.169) THE TRAGEDY OF CORIOLANUS (IV.VII.21) | He values your perspective, though it seems— |

LEILA

[Interrupting]

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| He not respects at all but his performance, as he is now, nothing. | CYMBELINE (I.VII.177) KING HENRY THE EIGHTH (IV.II.46) | He values nothing but results, Edgar. |

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| You come to take your stand here and behold, and you as he, as he will | KING HENRY THE EIGHTH (IV.I.3) MEASURE FOR MEASURE (II.II.82) THE FIRST PART OF KING HENRY THE FOURTH (V.II.74) | And you—you stand in silence as he lets |

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| Slave soulless villain, and is his oracle. It stands as an edict in destiny. | THE TRAGEDY OF ANTONY AND CLEOPATRA (V.II.185) KING HENRY THE EIGHTH (III.II.135) A MIDSUMMER NIGHT'S DREAM (I.I.153) | That soulless oracle dictate our future. |

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| Where is he now that man may question? | THE TRAGEDY OF ANTONY AND CLEOPATRA (III.VI.72) THE TRAGEDY OF MACBETH (I.III.43) | Where is the man who once questioned everything? |

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| Who can be wise whose wisdom was a mirror to the wisest | THE TRAGEDY OF MACBETH (II.III.114) THE THIRD PART OF KING HENRY THE SIXTH (III.III.85) | Who understood that wisdom isn't found |

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| Set them into confounding odds, that makes these odds all even. | THE LIFE OF TIMON OF ATHENS (IV.III.399) MEASURE FOR MEASURE (III.I.41) | In cold equations and predicted odds? |

EDGAR

[Moving closer, speaking quietly]

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| A thousand of his people for our deliverance you have defended me from imminent death. | THE FIRST PART OF KING HENRY THE FOURTH (I.I.42) KING HENRY THE EIGHTH (II.II.47) THE SECOND PART OF KING HENRY THE SIXTH (V.III.20) | The Djinn has saved thousands of our people. |

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| What would you have me do? | KING HENRY THE EIGHTH (V.III.28) | What would you have me do? Reject its counsel |

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| Must these men die too? Upon our soldiers to be the greater soldier. | THE TWO NOBLE KINSMEN (IV.II.126) THE LIFE OF KING HENRY THE FIFTH (III.III.55) THE TRAGEDY OF CORIOLANUS (IV.V.160) | And watch our soldiers die in greater numbers? |

LEILA

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| I 'd have it come to question of what we are | THE TRAGEDY OF KING LEAR (I.III.13) KING RICHARD THE SECOND (V.I.19) | I'd have you question what we're becoming. |

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| You precious winners all; your exultation together with thy victory | A WINTER'S TALE (V.III.162) THE TRAGEDY OF CORIOLANUS (V.III.121) | These victories you celebrate so proudly— |

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| Have you thought on their heads to their foundations? | A WINTER'S TALE (IV.IV.582) THE TRAGEDY OF MACBETH (IV.I.59) | Have you considered what they're built upon? |

EDGAR

[Defensive]

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| Tis policy and stratagem Of his superior Since they do better thee in their command. | THE TRAGEDY OF TITUS ANDRONICUS (II.I.111) TROILUS AND CRESSIDA (I.III.134) PERICLES, PRINCE OF TYRE (IV.VI.137) | They're built on logic, on superior strategy. |

LEILA

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| Those darker humours that in darkness rain and cold their cold intent, tenor, and substance, thus: | THE TWO NOBLE KINSMEN (V.III.65) THE FIRST PART OF HENRY THE SIXTH (II.I.8) THE SECOND PART OF KING HENRY THE FOURTH (IV.I.10) | They're built on something darker, something colder. |

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| He 's opposite to humanity, who understandeth thee not | THE LIFE OF TIMON OF ATHENS (I.I.293) LOVE'S LABOUR'S LOST (IV.II.85) | The Djinn doesn't understand humanity— |

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| He that runs fastest gets the nearest way. Is this winning? | THE TAMING OF THE SHREW (I.I.131) KING RICHARD THE THIRD (IV.IV.477) THE TWO NOBLE KINSMEN (V.III.163) | It calculates the fastest path to winning |

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| For nothing can seem foul to those that win, being a winner, having no fair to lose. | THE FIRST PART OF KING HENRY THE FOURTH (V.I.9) THE TAMING OF THE SHREW (V.II.200) VENUS AND ADONIS (I.I.1083) | Without considering what winning means. |

EDGAR

[Taking her hands]

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| Faith, some certain dregs of conscience are yet within me. My conscience tells me you are innocent. | KING RICHARD THE THIRD (I.IV.112) THE SECOND PART OF KING HENRY THE SIXTH (III.I.141) | Leila, listen. I haven't lost my conscience. |

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| I question with my jealous thought, in desire to question them further. | THE SONNETS (I.57.9) THE TRAGEDY OF MACBETH (I.V.3) | I question everything, especially the Djinn. |

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| I neither can nor will deny, but notwithstanding with my personal eye, as doubtful whether what I see be true. | ALL'S WELL THAT ENDS WELL (V.III.182) THE TRAGEDY OF OTHELLO, THE MOOR OF VENICE (II.III.5) THE MERCHANT OF VENICE (III.II.151) | But I can't deny the results before my eyes— |

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| With dead men hurt behind, and cowards living, the scars of battle 'scapeth by the flight, or with light skirmishes enfeebled. | CYMBELINE (V.III.14) A LOVER'S COMPLAINT (I.I.244) THE FIRST PART OF HENRY THE SIXTH (I.IV.69) | Fewer dead, faster healing, enemy retreats. |

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| I will plead against it with my life? To save this brother's life? | MEASURE FOR MEASURE (IV.II.159) MEASURE FOR MEASURE (II.IV.69) | How can I argue against saving lives? |

LEILA

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| Whereon the numbers cannot try the cause, which can not in their huge and proper life, no certain life achiev'd by others' death. | THE TRAGEDY OF HAMLET, PRINCE OF DENMARK (IV.IV.65) THE LIFE OF KING HENRY THE FIFTH (V.PROLOGUE.5) THE LIFE AND DEATH OF KING JOHN (IV.II.106) | Because some lives can't be measured in numbers. |

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| Disgraced me in my happy victories, the victor has the loss. | THE FIRST PART OF KING HENRY THE FOURTH (IV.III.104) THE TWO NOBLE KINSMEN (V.IV.132) | Some victories destroy the very thing |

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| We mean to fight I mean our preservation, few in millions | THE TRAGEDY OF ANTONY AND CLEOPATRA (IV.I.14) THE TEMPEST (II.I.7) | We're fighting to preserve. Our humanity |

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| A thing slipped idly from me, as water in a sieve, into our hands | THE LIFE OF TIMON OF ATHENS (I.I.26) MUCH ADO ABOUT NOTHING (V.I.6) AS YOU LIKE IT (III.I.10) | Is slipping through our fingers like fine sand, |

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| I see you stand like greyhounds in the slips, brief in hand | THE LIFE OF KING HENRY THE FIFTH (III.I.31) THE LIFE AND DEATH OF KING JOHN (IV.III.166) | And you stand watching, clipboard in hand, |

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| It falls right, and in falling, which when it falls. | THE TRAGEDY OF HAMLET, PRINCE OF DENMARK (IV.VII.77) KING RICHARD THE THIRD (I.IV.18) THE TRAGEDY OF HAMLET, PRINCE OF DENMARK (III.III.21) | Recording how efficiently it falls. |

EDGAR

[Pulling away]

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| That 's not so good. I am not fair. Well, I must do't. | THE TRAGEDY OF ANTONY AND CLEOPATRA (III.III.22) AS YOU LIKE IT (III.III.24) THE TRAGEDY OF CORIOLANUS (III.II.133) | That's not fair. I'm doing what I must. |

LEILA

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| What must I do? Are these things then necessities? Weigh what convenience both of time and means. | THE TRAGEDY OF CORIOLANUS (III.II.44) THE SECOND PART OF KING HENRY THE FOURTH (III.I.93) THE TRAGEDY OF HAMLET, PRINCE OF DENMARK (IV.VII.164) | What you must? Or what's convenient? |

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| but your silence of my father grows strong in me | THE TWO NOBLE KINSMEN (III.I.65) AS YOU LIKE IT (I.I.52) | Your silence has become your father's strength. |

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| As for your spiteful false objections, proceed by swallowing that down thy ill-uttering throat. | THE SECOND PART OF KING HENRY THE SIXTH (I.III.145) CYMBELINE (III.V.71) THE TRAGEDY OF ANTONY AND CLEOPATRA (II.V.41) | Each time you swallow your objections, |

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| Is in the field, and still his power increaseth. Your power and your command is taken off, | KING RICHARD THE THIRD (IV.III.51) THE TRAGEDY OF OTHELLO, THE MOOR OF VENICE (V.II.379) | His power grows, and yours diminishes. |

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| You confine yourself most unreasonably; of your philosophy you make no use. | THE TRAGEDY OF CORIOLANUS (I.III.67) THE TRAGEDY OF JULIUS CAESAR (IV.III.161) | You're isolating yourself behind logic, |

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| Oft breaking down the pales and forts of reason when walls are so wilful to hear without warning | THE TRAGEDY OF HAMLET, PRINCE OF DENMARK (I.IV.30) A MIDSUMMER NIGHT'S DREAM (V.I.205) | Building walls of reason without windows |

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| To seek out sorrow that dwells everywhere. | KING RICHARD THE SECOND (I.II.72) | To see the suffering outside. |

EDGAR

[With rising emotion]

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| For I do see the cruel pangs of death where I am drowned | THE LIFE AND DEATH OF KING JOHN (V.IV.60) THE TWO GENTLEMEN OF VERONA (I.III.80) | You think I don't see suffering? I drown in it! |

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| Why, here walk I in the black brow of night, I have some wounds upon me. | THE LIFE AND DEATH OF KING JOHN (V.VI.20) THE TRAGEDY OF CORIOLANUS (I.IX.31) | Each night I walk among the wounded, Leila. |

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| Tut, I am in their bosoms, and I know the worthiest of them tell me name by name; alas, poor souls, it grieved my heart to hear what pitiful cries they | THE TRAGEDY OF JULIUS CAESAR (V.I.7) TROILUS AND CRESSIDA (IV.V.180) PERICLES, PRINCE OF TYRE (II.I.20) | I hear their cries, I know their names, their stories. |

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| Those wounds heal ill that men do give themselves. But none can help our harms by wailing them. | TROILUS AND CRESSIDA (III.III.239) KING RICHARD THE THIRD (II.II.103) | But wishes won't heal wounds or win this war. |

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| And reason coldly of your grievances, there is something in this more than natural, if philosophy could find | THE TRAGEDY OF ROMEO AND JULIET (III.I.43) THE TRAGEDY OF HAMLET, PRINCE OF DENMARK (II.II.340) | The Djinn's cold logic offers something real— |

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| To bring this matter to the wished end for once for all and ever. | THE FIRST PART OF HENRY THE SIXTH (III.III.28) KING RICHARD THE SECOND (II.II.149) | A path to end this bloodshed once for all. |

LEILA

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| At whose expense tis done? A figure like your father. | PERICLES, PRINCE OF TYRE (IV.III.50) THE TRAGEDY OF HAMLET, PRINCE OF DENMARK (I.II.208) | At what cost, Edgar? Look at your father. |

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| Stand all apart, and here he stands, each man apart, all single and alone, | KING RICHARD THE SECOND (III.III.190) THE MERCHANT OF VENICE (V.I.180) THE LIFE OF TIMON OF ATHENS (V.I.108) | See how he stands alone now, separate, |

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| How well supplied with noble counsellors, imprisoned and in scarcity of friends. | THE LIFE OF KING HENRY THE FIFTH (II.IV.35) THE LIFE OF TIMON OF ATHENS (II.II.232) | Surrounded by advisors yet isolated |

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| By wicked powers, like power divine. | A WINTER'S TALE (V.III.112) MEASURE FOR MEASURE (V.I.383) | By power that depends on Djinn alone. |

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| Is this your promise, Eve's legacy, well chosen to build upon? | THE LIFE AND DEATH OF KING JOHN (IV.I.105) THE TWO GENTLEMEN OF VERONA (III.I.320) THE SECOND PART OF KING HENRY THE SIXTH (I.IV.53) | Is that the legacy you wish to build? |

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| A victory is twice itself when the achiever brings home full, So perfect and so peerless, their own perfection | MUCH ADO ABOUT NOTHING (I.I.6) THE TEMPEST (III.I.56) THE SECOND PART OF KING HENRY THE FOURTH (II.III.27) | A victory so perfect it leaves nothing |

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| To guard a thing not ours, nor worth to us, which we have lost in fight | TROILUS AND CRESSIDA (II.II.22) THE SECOND PART OF KING HENRY THE SIXTH (IV.I.21) | Of what we once were fighting to protect? |

EDGAR

[Conflicted]

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| But soon that war had end: The signs of war advance from this war. | THE TRAGEDY OF ANTONY AND CLEOPATRA (I.II.82) THE LIFE OF KING HENRY THE FIFTH (II.II.193) KING RICHARD THE THIRD (IV.IV.188) | The Djinn predicts this war will end by spring. |

LEILA

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| And what may follow? What world is this? What more remains? | THE TRAGEDY OF ANTONY AND CLEOPATRA (II.VI.40) PERICLES, PRINCE OF TYRE (III.II.114) KING RICHARD THE SECOND (IV.I.225) | And what comes after? What world remains |

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| When our quick minds lie still, But how is to be question'd, when in the why and the wherefore is neither rhyme nor reason? | THE TRAGEDY OF ANTONY AND CLEOPATRA (I.II.105) A WINTER'S TALE (V.III.171) THE COMEDY OF ERRORS (II.II.46) | When we've forgotten how to question logic? |

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| When mercy seasons justice in his throne | THE MERCHANT OF VENICE (IV.I.199) THE TRAGEDY OF ROMEO AND JULIET (V.I.3) | When mercy bows to calculation's throne? |

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| When children are toward, the silence often of pure innocence we bid be quiet when we hear it cry; | THE TAMING OF THE SHREW (V.II.194) A WINTER'S TALE (II.II.50) THE COMEDY OF ERRORS (II.I.35) | When children learn that silence is the price |

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| A peaceful progress to the ocean? His country's peace. | THE LIFE AND DEATH OF KING JOHN (II.I.347) THE LIFE OF TIMON OF ATHENS (V.II.58) | Of progress and security and peace? |

EDGAR

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| You speak as having power to do wrong, no other way. | THE SECOND PART OF KING HENRY THE FOURTH (II.I.98) THE TRAGEDY OF OTHELLO, THE MOOR OF VENICE (III.IV.114) | You speak as though we have another choice. |

LEILA

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| In terms of choice I am not solely led. Thou hast power to choose. It makes us. | THE MERCHANT OF VENICE (II.I.13) ALL'S WELL THAT ENDS WELL (II.III.49) THE TRAGEDY OF OTHELLO, THE MOOR OF VENICE (V.I.4) | We always have a choice. That's what makes us human. |

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| He apprehends a world of figures here, and nothing else he sees. | THE FIRST PART OF KING HENRY THE FOURTH (I.III.212) VENUS AND ADONIS (I.I.287) | The Djinn sees only patterns, probabilities. |

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| What's aught but as 'tis valued? it can not be Not measuring what use we made of them. | TROILUS AND CRESSIDA (II.II.53) THE LIFE AND DEATH OF KING JOHN (III.IV.133) THE LIFE OF KING HENRY THE FIFTH (I.II.273) | It cannot value what it cannot measure— |

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| Of mere compassion and of lenity, and gentle, kind, effeminate remorse, bounty, perseverance, mercy, lowliness, | THE FIRST PART OF HENRY THE SIXTH (V.IV.125) KING RICHARD THE THIRD (III.VII.210) THE TRAGEDY OF MACBETH (IV.III.103) | Compassion, mercy, dignity, remorse. |

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| For a fair victory. | THE TRAGEDY OF ANTONY AND CLEOPATRA (IV.VII.15) | These things that make a victory worth winning |

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| For what we know must be of general ignorance—it must omit. | THE TRAGEDY OF HAMLET, PRINCE OF DENMARK (I.II.101) THE TRAGEDY OF CORIOLANUS (III.I.178) | Are precisely what its logic must ignore. |

EDGAR

[After a long pause]

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| No, I hear not your honest friend. I hear you. More than a little. | THE TRAGEDY OF OTHELLO, THE MOOR OF VENICE (III.I.20) THE FIRST PART OF KING HENRY THE FOURTH (III.II.73) | I hear you, Leila. More than you might think. |

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| And maintain such a quarrel openly? Whereby we stand opposed by such means | THE TRAGEDY OF TITUS ANDRONICUS (II.I.48) THE FIRST PART OF KING HENRY THE FOURTH (V.I.68) | But questioning openly would mean opposing |

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| Love well our father when the people in our need | THE TRAGEDY OF KING LEAR (I.I.284) KING HENRY THE EIGHTH (IV.I.85) THE THIRD PART OF KING HENRY THE SIXTH (V.IV.46) | My father when our people need unity. |

LEILA

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| The loyalty well held to fools does make | THE TRAGEDY OF ANTONY AND CLEOPATRA (III.XIII.48) | Sometimes the greatest loyalty demands |

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| Courage to make's love known? An honest mind and plain, he must speak truth! Free speech and fearless I to thee allow. | THE TRAGEDY OF MACBETH (II.III.124) THE TRAGEDY OF KING LEAR (II.II.88) KING RICHARD THE SECOND (I.I.123) | The courage to speak truth to those in power. |

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| But that you shall not say I yield, being silent, not with silence in your silence. | CYMBELINE (II.III.97) THE FIRST PART OF HENRY THE SIXTH (V.III.13) THE TRAGEDY OF HAMLET, PRINCE OF DENMARK (I.II.270) | Your silence isn't unity—it's surrender. |

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| One would have lingering wars with little cost. Not for the worth that hangs upon our quarrel. | THE FIRST PART OF HENRY THE SIXTH (I.I.74) TROILUS AND CRESSIDA (II.III.169) | Not all victories are worth their cost, Edgar. |

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| Have we, as 'twere with a defeated joy, Triumphs for nothing and lamenting toys | THE TRAGEDY OF HAMLET, PRINCE OF DENMARK (I.II.10) CYMBELINE (IV.II.241) | Some triumphs leave us hollow in their wake, |

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| The book of his good acts, whence men have read whose names are written there in learned books | THE TRAGEDY OF CORIOLANUS (V.II.20) THE TRAGEDY OF ROMEO AND JULIET (I.II.36) THE RAPE OF LUCRECE (I.I.811) | Our names recorded in the books of history |

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| Whiles we enjoy it, but being lack'd and lost, One of our souls had wandered in the air, in this line. | MUCH ADO ABOUT NOTHING (IV.I.223) KING RICHARD THE SECOND (I.III.195) THE SONNETS (I.74.3) | While our souls are footnotes, lost between the lines. |

EDGAR

[Troubled]

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| I will consider; what you have to say. Think on my words. | THE TRAGEDY OF JULIUS CAESAR (I.II.174) CYMBELINE (I.VI.95) | I need to think on what you've said. But know |

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| No, no, I am but shadow of myself; I say it is not lost. | THE FIRST PART OF HENRY THE SIXTH (II.III.52) THE TRAGEDY OF OTHELLO, THE MOOR OF VENICE (III.IV.88) | I haven't lost myself completely, Leila. |

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| Seeking a way, and straying from the way, 'Twixt two extremes of passion, joy and grief, | THE THIRD PART OF KING HENRY THE SIXTH (III.II.178) THE TRAGEDY OF KING LEAR (V.III.228) | I'm searching for a middle path between |

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| 'Tween frozen conscience and hot-burning will, upon the oaths of judgment and reason. | THE RAPE OF LUCRECE (I.I.247) TWELFTH NIGHT; OR, WHAT YOU WILL (III.II.10) | Cold logic and the warmth of human judgment. |

LEILA

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| Go find him out, but quickly now, while you live | AS YOU LIKE IT (II.VII.135) A WINTER'S TALE (IV.IV.346) THE FIRST PART OF KING HENRY THE FOURTH (III.I.62) | Then find it quickly, Edgar, while you still |

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| Remember whom you are to cope withal, that I should seem to lack humanity | KING RICHARD THE THIRD (V.III.324) CYMBELINE (III.II.16) | Remember what it means to be human. |

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| For I have only been silent so long, in silent wonder of still-gazing eyes, to sit and watch by you. | MUCH ADO ABOUT NOTHING (IV.I.158) THE RAPE OF LUCRECE (I.I.84) THE SECOND PART OF KING HENRY THE FOURTH (IV.V.53) | The longer that you stand in silence, watching, |

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| The harder matched, where words are scarce, at your most need. | THE THIRD PART OF KING HENRY THE SIXTH (V.I.70) KING RICHARD THE SECOND (II.I.7) THE TRAGEDY OF HAMLET, PRINCE OF DENMARK (I.V.199) | The harder you'll find words when they're most needed. |

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| And as his father here was conqueror, with a glorious victory, think upon the conquest of my father | THE FIRST PART OF HENRY THE SIXTH (III.II.82) THE LIFE AND DEATH OF KING JOHN (II.I.401) THE FIRST PART OF HENRY THE SIXTH (IV.I.148) | Your father rewrites history with each victory, |

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| Wiped the black scruples, reconcil'd my thoughts, to make these doubts all even, blunt his natural edge. | THE TRAGEDY OF MACBETH (IV.III.129) AS YOU LIKE IT (V.IV.25) MEASURE FOR MEASURE (I.IV.64) | Erasing doubts and questions, smoothing edges. |

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| will shortly turn into silence, gainst all other voice | THE MERCHANT OF VENICE (III.V.32) THE MERCHANT OF VENICE (IV.I.365) | Soon there'll be no space for other voices, |

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| There's no room for faith, truth, nor honesty in this bosom of thine; in the tented field. | THE FIRST PART OF KING HENRY THE FOURTH (III.III.121) THE TRAGEDY OF OTHELLO, THE MOOR OF VENICE (I.III.97) | No room for wisdom in this tent of war. |

[MORTIMER enters]

MORTIMER

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| Are not the speedy scouts return'd again | THE FIRST PART OF HENRY THE SIXTH (IV.III.1) | Edgar, the eastern scouts have just returned. |

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| He tells you rightly. Her army is mov'd on. | KING HENRY THE EIGHTH (III.I.108) THE TRAGEDY OF KING LEAR (IV.VI.222) | The Djinn was right again—their forces move |

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| As I thought. Come, go we then together. | A WINTER'S TALE (V.III.172) TROILUS AND CRESSIDA (I.I.111) | Exactly as predicted. Come, we must |

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| Bid them prepare within. Began a fresh assault. The time is very short. | THE TRAGEDY OF JULIUS CAESAR (II.II.125) THE TRAGEDY OF MACBETH (I.II.35) THE TRAGEDY OF ROMEO AND JULIET (IV.I.1) | Prepare the next assault. Time grows short. |

[MORTIMER exits]

EDGAR

[To LEILA, with quiet intensity]

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| I hear you. I hear, yet say not much, but think the more. | THE TRAGEDY OF OTHELLO, THE MOOR OF VENICE (III.I.20) THE THIRD PART OF KING HENRY THE SIXTH (IV.I.83) | I hear you. More than I can say right now. |

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| My master calls me, I must not say no. It is my duty. | THE TRAGEDY OF KING LEAR (V.III.380) KING HENRY THE EIGHTH (V.I.110) | But duty calls, and I must answer it. |

LEILA

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| Do you remember what duty is? And duty never yet did want his meed. | TWELFTH NIGHT; OR, WHAT YOU WILL (V.I.364) THE TRAGEDY OF HAMLET, PRINCE OF DENMARK (II.II.93) THE TWO GENTLEMEN OF VERONA (II.IV.105) | Remember, Edgar—duty to what end? |

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| To pay that duty which you truly owe? Where most you owe obedience? | THE LIFE AND DEATH OF KING JOHN (II.I.253) THE TRAGEDY OF OTHELLO, THE MOOR OF VENICE (I.III.197) | And to whom do you truly owe your loyalty? |

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| Alive and dead, and for their brethren slain? The time is yet to come? | THE TRAGEDY OF TITUS ANDRONICUS (I.I.123) MEASURE FOR MEASURE (II.I.144) | The living? The dead? Those yet to come? |

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| Speakest thou from thy heart? Doth burn the heart to cinders where it is. | THE TRAGEDY OF ROMEO AND JULIET (III.V.237) THE TRAGEDY OF TITUS ANDRONICUS (II.IV.37) | Or to the truth that burns inside your heart? |

[EDGAR exits, following MORTIMER. LEILA remains alone in the tent, surrounded by maps of victories and their terrible costs.]

LEILA

[Alone]

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| I like your silence, it the more shows off | A WINTER'S TALE (V.III.26) | The silence of good men speaks volumes more |

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| Than all thy woes can stir upon our fields. | A WINTER'S TALE (III.II.224) THE LIFE OF KING HENRY THE FIFTH (II.IV.14) | Than all the battle cries that fill these fields. |

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| Let reason rule things worthy blame, and want of wisdom | THE PASSIONATE PILGRIM (I.I.283) KING HENRY THE EIGHTH (V.II.62) | While logic without wisdom guides our hand, |

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| He dies, we lose; I break my warlike word; loss our hope but sad despair. | THE FIRST PART OF HENRY THE SIXTH (IV.III.31) THE THIRD PART OF KING HENRY THE SIXTH (II.III.9) | We win the war but lose the world we planned. |

[Exit LEILA]

ACT II

SCENE 4

[The council chamber. MORTIMER sits upon his throne. The DJINN stands beside him.]

MORTIMER

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| Plods dully on, to bear that weight in me, of my mind | THE SONNETS (I.50.6) PERICLES, PRINCE OF TYRE (II.I.40) | The matter weighs upon my mind like stone— |

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| Directly unto this question that I ask which for enlargement striving. | THE FIRST PART OF KING HENRY THE FOURTH (II.III.80) THE FIRST PART OF KING HENRY THE FOURTH (III.I.31) | This question of expanding your domain. |

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| Some of your council in the hall | THE LIFE OF KING HENRY THE FIFTH (V.II.80) THE TRAGEDY OF HAMLET, PRINCE OF DENMARK (V.II.175) | The council's voices echo in these halls, |

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| We'll put on those shall praise your excellence, | THE TRAGEDY OF HAMLET, PRINCE OF DENMARK (IV.VII.144) | Some praising your efficiency, while others |

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| Here's he that would take from you all your power, to pluck away their power, more absolute power. | THE TRAGEDY OF CORIOLANUS (III.I.220) THE TRAGEDY OF CORIOLANUS (III.III.120) THE TRAGEDY OF CORIOLANUS (III.I.144) | Warn of powers concentrated beyond measure. |

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| Give me some token for the surety of it. | TROILUS AND CRESSIDA (V.II.66) | Tell me, Djinn, what guarantees exist |

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| To keep it builded when it is built, build so far | THE TRAGEDY OF ANTONY AND CLEOPATRA (III.II.33) THE SONNETS (I.119.11) THE TRAGEDY OF KING LEAR (III.I.37) | That what we build today won't crush tomorrow? |

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| Here is my throne, bid kings come bow to it. | THE LIFE AND DEATH OF KING JOHN (III.I.75) | The throne I sit upon feels different now, |

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| As if from thence within that little seeming substance, weary of solid firmness, melt itself. | VENUS AND ADONIS (I.I.488) THE TRAGEDY OF KING LEAR (I.I.204) THE SECOND PART OF KING HENRY THE FOURTH (III.I.48) | As if its very substance shifts beneath me. |

DJINN

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| that he wisely shows a shrewd doubt; The fellow has good judgment. | TWELFTH NIGHT; OR, WHAT YOU WILL (III.I.55) THE TRAGEDY OF OTHELLO, THE MOOR OF VENICE (III.III.473) THE TRAGEDY OF ANTONY AND CLEOPATRA (III.III.37) | Your hesitation shows a prudent mind, |

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| But, notwithstanding, haste, make no delay. Which doth seldom with trembling paces. | A MIDSUMMER NIGHT'S DREAM (III.II.408) THE LIFE OF TIMON OF ATHENS (V.II.36) THE RAPE OF LUCRECE (I.I.1391) | But progress rarely walks with cautious steps. |

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| What I have done that misbecame my place, gainst that season | THE SECOND PART OF KING HENRY THE FOURTH (V.II.101) THE TRAGEDY OF HAMLET, PRINCE OF DENMARK (I.I.171) | Consider what I've done in just one season: |

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| Which your own coffers yield! with diseas'd ventures such wealth brings | CYMBELINE (I.VII.142) THE SONNETS (I.29.13) | The treasury's coffers swell with newfound wealth, |

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| And, after some despatch in hand at court, but quickly on this side the verdict went. | ALL'S WELL THAT ENDS WELL (III.II.45) A LOVER'S COMPLAINT (I.I.113) | The courts move swiftly through their backlogged cases, |

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| You sleeping safe in his bed | KING RICHARD THE THIRD (V.III.329) THE SECOND PART OF KING HENRY THE SIXTH (III.II.29) | And citizens sleep soundly in their beds. |

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| My gracious lord, I come but for mine own. Seek not my name whereas no glory 's got to. | KING RICHARD THE SECOND (III.III.199) THE LIFE OF TIMON OF ATHENS (V.V.82) PERICLES, PRINCE OF TYRE (I.IV.70) | I seek no glory, only function, sire. |

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| My fortunes to your service, which are here at your bidding serve your majesty | A WINTER'S TALE (I.II.509) ALL'S WELL THAT ENDS WELL (II.I.19) | My calculations serve your kingdom's needs |

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| Strain'd purely from all hollow bias-drawing, your mind is the clearer. | TROILUS AND CRESSIDA (IV.V.189) TROILUS AND CRESSIDA (II.III.130) | With pure objective clarity of thought. |

MORTIMER

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| Will touch us all too near the very nerves of state | KING RICHARD THE THIRD (II.III.28) MEASURE FOR MEASURE (I.IV.57) | Yet border negotiations touch the core |

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| Alas, how should you govern any kingdom | THE THIRD PART OF KING HENRY THE SIXTH (IV.III.37) | Of what it means to rule. The treasury |

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| And gazing in mine eyes, feeling my pulse, | THE COMEDY OF ERRORS (V.I.246) | Requires a human hand to feel the pulse |

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| More than in words for a need in the cold field? | THE TRAGEDY OF HAMLET, PRINCE OF DENMARK (IV.VII.138) KING RICHARD THE THIRD (III.V.85) THE THIRD PART OF KING HENRY THE SIXTH (IV.III.14) | Of people's needs beyond cold numbers' reach. |

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| We must not rend our subjects from our laws, and bind us further to you of our inward souls. | KING HENRY THE EIGHTH (I.II.105) THE TRAGEDY OF MACBETH (I.IV.49) THE LIFE AND DEATH OF KING JOHN (III.I.233) | And laws—those sacred texts that bind our souls— |

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| If our minds be so, thoughts to put them in, imagination to give them shape, or time to act | THE LIFE OF KING HENRY THE FIFTH (IV.III.73) THE TRAGEDY OF HAMLET, PRINCE OF DENMARK (III.I.130) | Can they be drafted by a mind that never |

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| Under the weight of arms, with oppression of their prodigal weight | THE TWO NOBLE KINSMEN (IV.II.149) KING RICHARD THE SECOND (III.IV.33) | Has known the weight of living under them? |

DJINN

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| These quarrels must be quietly debated. And peace established between these realms. | THE TRAGEDY OF TITUS ANDRONICUS (V.III.20) THE FIRST PART OF HENRY THE SIXTH (V.III.94) | The border disputes with Eastland can be solved |

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| With best advantage to better purpose. | KING RICHARD THE THIRD (V.III.96) A WINTER'S TALE (I.II.108) | Through optimal resource allocation. |

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| There is three any model to build mischief on | LOVE'S LABOUR'S LOST (V.II.240) MUCH ADO ABOUT NOTHING (I.III.32) | My models show three possible solutions |

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| In your own kingdom heirs of your kingdoms their kingdom's loss | THE TRAGEDY OF KING LEAR (IV.VII.90) A WINTER'S TALE (V.III.7) KING RICHARD THE THIRD (I.III.193) | That maximize your kingdom's territorial gain |

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| And fluently persuade her to a peace, fair respect of sovereignty. | THE TWO NOBLE KINSMEN (III.V.101) THE LIFE AND DEATH OF KING JOHN (III.I.58) | While minimizing diplomatic friction. |

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| For that I have laid by my majesty, this is my treasurer | THE LIFE OF KING HENRY THE FIFTH (I.II.281) THE TRAGEDY OF ANTONY AND CLEOPATRA (V.II.169) | As for the treasury, I've identified |

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| The error of our eye, the deficient sight, By our best eyes | TROILUS AND CRESSIDA (V.II.125) THE TRAGEDY OF KING LEAR (IV.VI.27) THE LIFE AND DEATH OF KING JOHN (II.I.335) | Inefficiencies human eyes have missed |

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| For law is strict. And formally according to our law | THE LIFE OF TIMON OF ATHENS (III.V.88) KING RICHARD THE SECOND (I.III.29) | For generations. And regarding law— |

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| I can say little more than I have studied to keep those statutes | TWELFTH NIGHT; OR, WHAT YOU WILL (I.V.137) LOVE'S LABOUR'S LOST (I.I.17) | I've studied every statute ever written, |

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| All circumstances well considered. The consequence is then studied your questions. | KING RICHARD THE THIRD (III.VII.175) THE COMEDY OF ERRORS (V.I.87) AS YOU LIKE IT (III.II.220) | Analyzed outcomes, consequences, loopholes. |

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| I am not weary; do not sleep; I slept not | TWELFTH NIGHT; OR, WHAT YOU WILL (III.III.22) THE TRAGEDY OF HAMLET, PRINCE OF DENMARK (I.III.3) CYMBELINE (II.IV.84) | I do not sleep. I do not tire. I do not |

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| Leave that unreasoned without true judgment. | THE TWO NOBLE KINSMEN (I.II.111) MUCH ADO ABOUT NOTHING (III.I.91) | Allow emotion to cloud judgment. |

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| Reign in this kingdom? | THE TRAGEDY OF MACBETH (IV.I.113) | Is that not what your kingdom truly needs? |

[Enter EDGAR]

EDGAR

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| Pardon, sweet father. Pardon me I pray you | THE TAMING OF THE SHREW (V.I.84) AS YOU LIKE IT (II.VII.107) | Father, forgive my interruption, but |

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| The northern lords that have forsworn thy colours with all the northern earls and lords | THE THIRD PART OF KING HENRY THE SIXTH (I.I.255) THE THIRD PART OF KING HENRY THE SIXTH (I.II.49) | The delegation from the northern provinces |

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| His word upon you in the flood with men | KING HENRY THE EIGHTH (III.II.198) THE LIFE OF KING HENRY THE FIFTH (V.PROLOGUE.10) | Awaits your word on last month's flooding crisis. |

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| while we be on the debating that suffers under | THE SECOND PART OF KING HENRY THE SIXTH (I.IV.7) KING HENRY THE EIGHTH (II.IV.185) TWELFTH NIGHT; OR, WHAT YOU WILL (II.V.102) | The people suffer while we debate abstractions. |

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| Let me have audience some private conference | THE LIFE AND DEATH OF KING JOHN (V.II.120) THE FIRST PART OF KING HENRY THE FOURTH (III.II.2) | Might I request a private audience? |

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| I have some business. Your affairs there all these matters. | THE MERCHANT OF VENICE (II.II.166) A WINTER'S TALE (IV.IV.762) THE MERRY WIVES OF WINDSOR (I.I.141) | There are matters of family that require attention. |

MORTIMER

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| Nothing at all, it is a high-wrought flood. | THE TRAGEDY OF OTHELLO, THE MOOR OF VENICE (II.I.2) | The northern floods are being addressed, my son. |

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| For this relief, by desperate appliance are reliev'd. | THE TRAGEDY OF HAMLET, PRINCE OF DENMARK (I.I.8) THE TRAGEDY OF HAMLET, PRINCE OF DENMARK (IV.III.10) | The Djinn has calculated optimal relief |

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| That do distribute it upon all hazards, moving accidents by flood and field | THE TRAGEDY OF CORIOLANUS (III.III.123) THE LIFE AND DEATH OF KING JOHN (V.VI.9) THE TRAGEDY OF OTHELLO, THE MOOR OF VENICE (I.III.151) | Distribution based on damage assessments. |

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| As for my wife, I am to wait | THE TRAGEDY OF ANTONY AND CLEOPATRA (II.II.77) THE SONNETS (I.58.13) | As for family matters—they must wait. |

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| Behoves it us to labour for the realm, for, lords, tomorrow is a busy day. | THE SECOND PART OF KING HENRY THE SIXTH (I.I.178) KING RICHARD THE THIRD (V.III.19) | The kingdom's business takes precedence today. |

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| Let us consult upon tomorrow's business; | KING RICHARD THE THIRD (V.III.47) | Perhaps tomorrow we can speak at length. |

EDGAR

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| "Tomorrow," "Tomorrow, soldier," "Tomorrow by the sun" | THE TRAGEDY OF ANTONY AND CLEOPATRA (IV.VIII.3) THE TRAGEDY OF ANTONY AND CLEOPATRA (IV.II.6) THE TWO NOBLE KINSMEN (II.V.68) | Tomorrow. Always tomorrow. But father— |

MORTIMER

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| Enough. I 'll conjure you and that 's enough | PERICLES, PRINCE OF TYRE (I.I.161) THE MERRY WIVES OF WINDSOR (IV.II.136) THE THIRD PART OF KING HENRY THE SIXTH (III.I.60) | That's quite enough. The Djinn and I have work |

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| Right gracious lord, I cannot brook delay. Let time shape. | THE THIRD PART OF KING HENRY THE SIXTH (III.II.18) THE SECOND PART OF KING HENRY THE FOURTH (III.II.259) | That cannot bear delay. The future shape |

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| If the balance of our in bearing weight of government us, the state totters. | THE TRAGEDY OF OTHELLO, THE MOOR OF VENICE (I.III.344) THE THIRD PART OF KING HENRY THE SIXTH (IV.VI.51) THE TEMPEST (III.II.5) | Of governance itself hangs in the balance. |

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| It is a matter of small consequence, what concerns me may concern much | KING RICHARD THE SECOND (V.II.64) CYMBELINE (I.VII.109) LOVE'S LABOUR'S LOST (IV.II.122) | Your concerns, while noted, pale beside |

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| Before we hear him, of some things of weight for us we will consider of | THE LIFE OF KING HENRY THE FIFTH (I.II.6) THE LIFE OF KING HENRY THE FIFTH (II.IV.117) | The weight of what we now consider here. |

[MORTIMER rises from his throne]

MORTIMER

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| Come. We 'll proceed. | THE TRAGEDY OF ANTONY AND CLEOPATRA (II.VII.98) THE TRAGEDY OF CORIOLANUS (III.I.410) | Come, Djinn. We'll continue this discussion |

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| In ranks and squadrons and right form of war, here 's the map, the model of a house | THE TRAGEDY OF JULIUS CAESAR (II.II.20) THE FIRST PART OF KING HENRY THE FOURTH (III.I.70) THE SECOND PART OF KING HENRY THE FOURTH (I.III.59) | In the war room, where maps and models wait. |

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| Give dreadful note of preparation to prepare me | THE LIFE OF KING HENRY THE FIFTH (IV.PROLOGUE.14) MEASURE FOR MEASURE (IV.III.41) | Prepare the documents for my review. |

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| --- | --- | --- |
| I will make an end of my dinner by the day | THE MERRY WIVES OF WINDSOR (I.II.9) THE FIRST PART OF KING HENRY THE FOURTH (II.I.1) | I'll make my final judgment by day's end. |

[Exit MORTIMER and DJINN]

[ALASTOR enters from shadows where he has been observing]

EDGAR

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| bloodless remnant of that royal blood | KING RICHARD THE THIRD (I.II.7) | So this is what becomes of royal blood— |

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| Like to a bankrout beggar wails his case to knee his throne, and, squire-like, pension beg at my father's | THE RAPE OF LUCRECE (I.I.711) THE TRAGEDY OF KING LEAR (II.IV.228) THE LIFE AND DEATH OF KING JOHN (I.I.104) | To stand like beggars at our father's door |

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| Rain sacrificial whisperings in his ear, | THE LIFE OF TIMON OF ATHENS (I.I.94) | While this... creation whispers in his ear. |

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| Dismiss me? what he called me | THE TRAGEDY OF OTHELLO, THE MOOR OF VENICE (IV.III.15) LOVE'S LABOUR'S LOST (V.II.297) | Did you see how he dismissed me, Alastor? |

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| As easily as a king! Setting aside his high blood's royalty | THE TRAGEDY OF JULIUS CAESAR (I.II.167) KING RICHARD THE SECOND (I.I.58) | Like brushing dust from off his royal sleeve. |

ALASTOR

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| Himself a king. | CYMBELINE (III.I.61) | I saw a king attending to his kingdom. |

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| How should you govern any kingdom, of all that monarchs do? | THE THIRD PART OF KING HENRY THE SIXTH (IV.III.37) PERICLES, PRINCE OF TYRE (I.I.94) | Is that not what good monarchs ought to do? |

EDGAR

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| I 'll play no more with you. Go to, I know you well enough. | LOVE'S LABOUR'S LOST (V.II.245) THE FIRST PART OF KING HENRY THE FOURTH (III.III.50) | Don't play the innocent with me. I know |

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| Here is my hand; you shall from this time be in this right hand since you saw me last | TWELFTH NIGHT; OR, WHAT YOU WILL (V.I.311) THE LIFE AND DEATH OF KING JOHN (II.I.242) THE COMEDY OF ERRORS (V.I.300) | Your hand in this. Since you became advisor, |

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| My father's eye through their eyes and all the world was of my father's mind. | THE TRAGEDY OF OTHELLO, THE MOOR OF VENICE (III.IV.62) THE MERCHANT OF VENICE (I.I.54) AS YOU LIKE IT (I.II.179) | My father sees the world through different eyes. |

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| What black magician conjures up this fiend | KING RICHARD THE THIRD (I.II.34) | Now this unnatural Djinn completes the wall |

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| Your aery buildeth in our aery's nest a garden circummured with brick. | KING RICHARD THE THIRD (I.III.273) MEASURE FOR MEASURE (IV.I.27) | That's built between us brick by brick. |

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| Drugs poison him that so fell sick of you to my flesh and blood. | THE SONNETS (I.118.14) THE SECOND PART OF KING HENRY THE SIXTH (I.I.229) | You've poisoned him against his flesh and blood. |

ALASTOR

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| You are to blame, the fault's your own. | KING HENRY THE EIGHTH (IV.II.128) THE TEMPEST (II.I.124) | How quick you are to blame external forces |

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| Believe this crack to be in my dread mistress, within the bond of marriage, against yourself. | A WINTER'S TALE (I.II.373) THE TRAGEDY OF JULIUS CAESAR (II.I.292) MUCH ADO ABOUT NOTHING (V.I.3) | For cracks within your own relationship. |

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| As perhaps there is and the king that seest it | TWELFTH NIGHT; OR, WHAT YOU WILL (II.IV.92) ALL'S WELL THAT ENDS WELL (I.III.215) KING RICHARD THE THIRD (I.III.274) | Perhaps the king sees something in the Djinn |

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| This fail you not to do, as you will—and, which is worse, all you have done | THE TRAGEDY OF OTHELLO, THE MOOR OF VENICE (IV.I.226) THE TRAGEDY OF MACBETH (III.V.10) | That you have failed to offer all these years: |

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| Accomplish'd in himself, not in his case; with words, till action might become them better. | A LOVER'S COMPLAINT (I.I.116) THE RAPE OF LUCRECE (I.I.1323) | Solutions, not complaints; actions, not words; |

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| Our true intent is truly deliver. | A MIDSUMMER NIGHT'S DREAM (V.I.118) THE TRAGEDY OF HAMLET, PRINCE OF DENMARK (V.II.385) | Results that move beyond good intentions. |

EDGAR

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| You speak a language that I understand not: of things unknown. | A WINTER'S TALE (III.II.81) A MIDSUMMER NIGHT'S DREAM (V.I.15) | You speak of things you cannot understand. |

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| The honour and regard of such a father twixt son and father | THE TWO GENTLEMEN OF VERONA (II.IV.53) THE TRAGEDY OF KING LEAR (I.II.96) | The bond between a father and his son |

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| How coldly those impediments stand forth. You are too cold. | A LOVER'S COMPLAINT (I.I.269) MEASURE FOR MEASURE (II.II.74) | Transcends the cold efficiency you prize. |

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| The beauty of this kingdom had it not of my people? | KING HENRY THE EIGHTH (I.III.67) THE COMEDY OF ERRORS (IV.IV.129) TWELFTH NIGHT; OR, WHAT YOU WILL (II.V.47) | What is a kingdom if not for its people? |

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| And touching now the point of human skill, whose every touch | A MIDSUMMER NIGHT'S DREAM (II.II.118) CYMBELINE (I.VII.117) | What legacy remains when human touch |

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| Who governs here? There stripped himself to take all power from the | TWELFTH NIGHT; OR, WHAT YOU WILL (I.II.24) AS YOU LIKE IT (IV.III.148) THE TRAGEDY OF CORIOLANUS (IV.III.18) | Is stripped from governance and law? |

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| It is too little, helping him to all. If this should fail, he built it. | KING RICHARD THE SECOND (V.I.61) THE TRAGEDY OF HAMLET, PRINCE OF DENMARK (IV.VII.165) KING RICHARD THE THIRD (III.I.73) | You've helped him build a system that will fail |

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| For it no form delivers to the heart to give it action. | THE SONNETS (I.113.5) THE TRAGEDY OF TITUS ANDRONICUS (V.II.19) | Because it lacks a heart to give it life. |

ALASTOR

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| Of the unguarded hearts, heavens, how they wound! There is seen our kingdoms and our hearts. | CYMBELINE (V.III.49) TROILUS AND CRESSIDA (I.III.349) THE TRAGEDY OF ANTONY AND CLEOPATRA (II.II.181) | A heart? I've seen what hearts do to a kingdom. |

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| upon the bed my father died, Made to my father while his blood was poor | A WINTER'S TALE (IV.IV.485) THE FIRST PART OF KING HENRY THE FOURTH (IV.III.82) | My father died in squalor, begging crumbs |

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| Princes and noble lords, what the nobles were committed with their own nobleness | KING RICHARD THE SECOND (IV.I.20) KING RICHARD THE THIRD (II.IV.49) CYMBELINE (V.III.36) | From nobles who decided with their "hearts" |

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| That our superfluous lackeys and our peasants, enough to keep himself warm, let her have needful but not lavish means; | THE LIFE OF KING HENRY THE FIFTH (IV.II.26) MUCH ADO ABOUT NOTHING (I.I.49) MEASURE FOR MEASURE (II.II.33) | That peasants needed just enough to live, |

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| That never relish'd of a base descent, to rise and mutiny to great and high estate. | PERICLES, PRINCE OF TYRE (II.V.61) THE TRAGEDY OF JULIUS CAESAR (III.II.227) PERICLES, PRINCE OF TYRE (IV.III.72) | But never enough to rise above their station. |

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| This diamond was my mother's, and with my nails digg'd stones out of the ground to her bones | CYMBELINE (I.II.48) THE FIRST PART OF HENRY THE SIXTH (I.IV.45) MUCH ADO ABOUT NOTHING (V.I.263) | My mother wore her fingers to the bone |

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| To draw from her a prayer of earnest heart what pain she felt | THE TRAGEDY OF OTHELLO, THE MOOR OF VENICE (I.III.168) THE TRAGEDY OF ANTONY AND CLEOPATRA (V.II.299) | While heartfelt prayers did nothing for her pain. |

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| Sir, spare your threats: the natural touch and spare me the great ones. | A WINTER'S TALE (III.II.94) THE TRAGEDY OF MACBETH (IV.II.11) THE SECOND PART OF KING HENRY THE FOURTH (III.II.211) | So spare me lectures on the human touch. |

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| Your right of birth, your empery, your own, with some show of blindness your unseeing eyes. | KING RICHARD THE THIRD (III.VII.135) THE COMEDY OF ERRORS (III.II.8) THE TWO GENTLEMEN OF VERONA (IV.IV.193) | Your birthright blinds you to reality. |

EDGAR

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| You do yourselves but wrong to stir me up, And make my misery serve thy turn. | THE LIFE OF TIMON OF ATHENS (III.IV.61) THE TRAGEDY OF CORIOLANUS (IV.V.83) | You twist my words to serve your bitterness. |

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| You break no privilege nor charter there, neither this prerogative of speech— | KING RICHARD THE THIRD (III.I.54) TROILUS AND CRESSIDA (I.II.82) TWELFTH NIGHT; OR, WHAT YOU WILL (II.V.56) | This isn't about class or privilege— |

ALASTOR

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| Is't even so? This is all. And is it not? | TWELFTH NIGHT; OR, WHAT YOU WILL (II.III.85) MUCH ADO ABOUT NOTHING (IV.II.46) THE TRAGEDY OF ROMEO AND JULIET (II.IV.64) | Isn't it, though? Everything is about class. |

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| Let him that was the cause of this have power who have the power | A WINTER'S TALE (V.III.65) THE TRAGEDY OF KING LEAR (IV.VI.170) | Everything is about who holds the power |

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| And bow'd his eminent top to their low ranks, He scrape a trencher | ALL'S WELL THAT ENDS WELL (I.II.49) THE TRAGEDY OF ROMEO AND JULIET (I.V.2) | And who must bow and scrape to earn their bread. |

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| Your father | THE TWO NOBLE KINSMEN (II.V.13) | Your father sees beyond the veil of tradition. |

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| He is a god and knows that his soul divines | THE TRAGEDY OF ANTONY AND CLEOPATRA (III.XIII.71) KING RICHARD THE THIRD (III.II.18) | He recognizes that the Djinn provides |

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| Indeed this counsellor, counsellor or no, are counsellors to fear. | THE TRAGEDY OF HAMLET, PRINCE OF DENMARK (III.IV.232) THE SECOND PART OF KING HENRY THE SIXTH (IV.II.137) THE TRAGEDY OF MACBETH (V.III.19) | What human counselors cannot: objectivity. |

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| Without false vantage or base treachery. Without or grudge or grumblings | THE TWO GENTLEMEN OF VERONA (IV.I.29) THE TEMPEST (I.II.292) | No hidden agendas, no ancestral grudges, |

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| No blown ambition that no dissension hinder government. | THE TRAGEDY OF KING LEAR (IV.IV.30) THE THIRD PART OF KING HENRY THE SIXTH (IV.VI.40) | No personal ambitions clouding judgment. |

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| A hateful truth. With naught but truth. That 's the plain truth. | TROILUS AND CRESSIDA (IV.IV.30) THE TRAGEDY OF OTHELLO, THE MOOR OF VENICE (IV.II.206) KING HENRY THE EIGHTH (V.II.121) | Just pure, unfiltered truth. How terrifying |

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| For my part, if a lie may do thee grace, there should be found such false dissembling guile? | THE FIRST PART OF KING HENRY THE FOURTH (V.IV.151) THE FIRST PART OF HENRY THE SIXTH (IV.I.63) | That must be for those who've thrived on lies. |

EDGAR

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| O brave sir, how goes the world, sir, now? Are you drawn forth among a world of men? | CYMBELINE (I.II.121) THE TRAGEDY OF MACBETH (II.IV.25) KING RICHARD THE THIRD (I.IV.161) | And where do you fit in this brave new world? |

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| Now arms must rule, how all conditions how all minds | THE THIRD PART OF KING HENRY THE SIXTH (IV.VII.61) THE LIFE OF TIMON OF ATHENS (I.I.62) | When algorithms rule and human minds |

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| 'Tis government that makes them seem divine; no man 's life was to be trusted with them that govern us below. | THE THIRD PART OF KING HENRY THE SIXTH (I.IV.133) THE TRAGEDY OF MACBETH (II.III.110) THE TRAGEDY OF JULIUS CAESAR (V.I.116) | Are deemed too flawed to govern human lives, |

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| For wise men the wise powers and the spirits of the wise | THE TRAGEDY OF KING LEAR (I.IV.145) THE TRAGEDY OF ANTONY AND CLEOPATRA (II.I.8) THE SECOND PART OF KING HENRY THE FOURTH (II.II.106) | What role remains for Alastor the Wise? |

ALASTOR

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| I, that I am one now, gone between and between, though old man | THE LIFE OF TIMON OF ATHENS (IV.III.300) TROILUS AND CRESSIDA (I.I.66) THE MERCHANT OF VENICE (II.II.103) | I am the bridge between the old and new. |

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| I do not fear it. I have seen you both; what is to come | THE TRAGEDY OF HAMLET, PRINCE OF DENMARK (V.II.240) THE TRAGEDY OF HAMLET, PRINCE OF DENMARK (III.IV.167) | Unlike you, I don't fear the coming change— |

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| Be you my time to bring it to some shape. My father gave me honour. | TROILUS AND CRESSIDA (I.III.317) THE LIFE AND DEATH OF KING JOHN (I.I.165) | I shape it. Your father values this in me: |

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| To a vision so apparent for our seeing to our sight | A WINTER'S TALE (I.II.315) THE TWO NOBLE KINSMEN (V.III.158) THE TAMING OF THE SHREW (INDUCTION.II.72) | The vision to see beyond our limitations. |

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| I remember when I was young this paper is the history of my knowledge | THE TEMPEST (II.I.283) A WINTER'S TALE (IV.IV.352) CYMBELINE (III.V.120) | I grew up watching history being written |

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| From men of royal siege with treacherous crowns upon your thrones | THE TRAGEDY OF OTHELLO, THE MOOR OF VENICE (I.II.24) THE LIFE OF KING HENRY THE FIFTH (II.PROLOGUE.22) TROILUS AND CRESSIDA (V.X.8) | By men who never earned their quills or thrones. |

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| Upon thy part I can set down a story | THE SONNETS (I.88.6) | Now I help write a different kind of story, |

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| Some are born great, how men of merit are sought, and by those claim their greatness, not by blood. | TWELFTH NIGHT; OR, WHAT YOU WILL (III.IV.35) THE SECOND PART OF KING HENRY THE FOURTH (II.IV.292) KING HENRY THE EIGHTH (V.IV.42) | Where merit trumps the accident of birth. |

EDGAR

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| What merit 's in that reason which denies you speak nobly whiles you doing thus | TROILUS AND CRESSIDA (II.II.24) THE TRAGEDY OF KING LEAR (V.I.32) THE TEMPEST (II.I.298) | You speak of merit while you undermine |

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| Allow their officers, and are content that they may seem the taints of liberty; | THE TRAGEDY OF CORIOLANUS (III.III.57) THE TRAGEDY OF HAMLET, PRINCE OF DENMARK (II.I.34) | The very institutions that allowed |

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| Rise up a knight to the king | THE SECOND PART OF KING HENRY THE SIXTH (V.I.78) A WINTER'S TALE (IV.IV.841) | Your rise from nothing to the king's right hand. |

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| humour of it. if it were Accounted dangerous folly | THE LIFE OF KING HENRY THE FIFTH (II.I.47) LOVE'S LABOUR'S LOST (I.II.86) THE TRAGEDY OF MACBETH (IV.II.78) | The irony would amuse if it weren't so dangerous. |

ALASTOR

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| And let me tell you the danger formerly by me rehears'd, a prince's | KING HENRY THE EIGHTH (V.I.36) THE MERCHANT OF VENICE (IV.I.371) THE COMEDY OF ERRORS (V.I.164) | Let me tell you about danger, privileged prince. |

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| Thy sister 's naught. Witness the sorrow that their sister makes. | THE TRAGEDY OF KING LEAR (II.IV.136) THE TRAGEDY OF TITUS ANDRONICUS (III.I.120) | Danger is watching your sister sell herself |

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| To feed and clothe thee to thy brother where danger was | THE TRAGEDY OF HAMLET, PRINCE OF DENMARK (III.II.50) THE THIRD PART OF KING HENRY THE SIXTH (V.I.34) THE SECOND PART OF KING HENRY THE SIXTH (V.III.12) | To feed your brothers. Danger is sleeping |

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| With eyes wide open as men do a land | THE TEMPEST (II.I.212) PERICLES, PRINCE OF TYRE (II.I.27) | With one eye open as the landlord's men |

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| Who of their broken debtors take a third, to gather in some debts with us to break his neck. | CYMBELINE (V.IV.20) THE TAMING OF THE SHREW (IV.IV.25) THE TRAGEDY OF CORIOLANUS (III.III.38) | Come collecting debts with broken bones. |

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| Hath claw'd me in his clutch from this unhallowed and blood-stained hole, or climb my palace, till from forth this place | THE TRAGEDY OF HAMLET, PRINCE OF DENMARK (V.I.58) THE TRAGEDY OF TITUS ANDRONICUS (II.III.210) THE TRAGEDY OF TITUS ANDRONICUS (I.I.331) | I clawed my way from filth to these marble halls |

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| And to preserve my sovereign from his foe, to make oppression bitter | THE SECOND PART OF KING HENRY THE SIXTH (III.I.271) THE TRAGEDY OF HAMLET, PRINCE OF DENMARK (II.II.528) | Not to preserve the system that oppressed me, |

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| Must by the roots be hewn up yet ere night. Divert and crack, rend and deracinate, | THE THIRD PART OF KING HENRY THE SIXTH (V.IV.69) TROILUS AND CRESSIDA (I.III.100) | But to transform it root and branch. |

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| Or a conjurer in this contemplation. | THE TWO NOBLE KINSMEN (III.V.97) AS YOU LIKE IT (II.I.66) | The Djinn is just a tool in this grand design— |

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| by the means whereof a breaks words that have prevailed kept a coil with | THE LIFE OF KING HENRY THE FIFTH (III.II.30) KING RICHARD THE THIRD (III.IV.60) ALL'S WELL THAT ENDS WELL (II.I.30) | A means to break the cycles that have kept |

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| With too much riches power and wealth there is not work enough for all our hands | KING RICHARD THE SECOND (III.IV.64) THE LIFE OF TIMON OF ATHENS (IV.III.530) THE LIFE OF KING HENRY THE FIFTH (IV.II.19) | Power concentrated in too few hands. |

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| With the help of your good hands, hands like thine. | THE TEMPEST (V.I.371) THE TRAGEDY OF TITUS ANDRONICUS (III.I.131) | Including, yes, the hands of those like you. |

EDGAR

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| and yet you will, If further yet you will be satisfied, | THE TWO GENTLEMEN OF VERONA (II.I.99) PERICLES, PRINCE OF TYRE (I.III.13) | And yet you concentrate it further still, |

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| in hands as old. Know you the hand? Tell me good my friend | THE TRAGEDY OF ROMEO AND JULIET (I.I.79) THE TRAGEDY OF HAMLET, PRINCE OF DENMARK (IV.VII.53) THE TRAGEDY OF ROMEO AND JULIET (V.III.127) | In hands not even human. Tell me, friend, |

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| Either our history shall with full mouth the revolution of the times | THE LIFE OF KING HENRY THE FIFTH (I.II.233) THE SECOND PART OF KING HENRY THE FOURTH (III.I.46) | When history records this revolution, |

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| You were advised his flesh was capable that you will feed on | THE SECOND PART OF KING HENRY THE FOURTH (I.I.184) AS YOU LIKE IT (II.IV.80) | Will it note how you replaced flesh with formula? |

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| How does my father call my father to persuade the resignation of thy state and crown | THE TAMING OF THE SHREW (III.II.82) TROILUS AND CRESSIDA (V.III.33) KING RICHARD THE SECOND (IV.I.182) | How you convinced my father to abdicate |

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| In the due reverence of a sacred vow | THE TRAGEDY OF OTHELLO, THE MOOR OF VENICE (III.III.508) | His sacred duty to an entity |

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| I that have neither pity, love, nor fear. | THE THIRD PART OF KING HENRY THE SIXTH (V.VI.68) | That cannot love or grieve or understand |

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| The cost that did conclude it. How goes our reckoning? | KING HENRY THE EIGHTH (I.I.103) THE LIFE OF TIMON OF ATHENS (II.II.152) | The human cost behind its calculations? |

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| What is her price? Is this all your worship's reason? | PERICLES, PRINCE OF TYRE (IV.II.38) ALL'S WELL THAT ENDS WELL (I.III.24) | What price for this efficiency you worship? |

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| Though our silence be drawn from us with cars, yet peace! Silence bestows that virtue on it. | TWELFTH NIGHT; OR, WHAT YOU WILL (II.V.51) THE MERCHANT OF VENICE (V.I.106) | What silence purchased with our humanity? |

ALASTOR

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| Thy palenness moves me more than eloquence, I 'll say. | THE MERCHANT OF VENICE (III.II.109) KING HENRY THE EIGHTH (I.PROLOGUE.31) | Your poetry is moving, I'll concede. |

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| Well, seeing gentle words will not prevail, for that 's nothing but words. | THE SECOND PART OF KING HENRY THE SIXTH (IV.II.139) THE COMEDY OF ERRORS (III.I.26) | But progress isn't built on pretty words. |

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| Like a great seamark standing every flaw, Free from our faults, and our mere defects. | THE TRAGEDY OF CORIOLANUS (V.III.84) MEASURE FOR MEASURE (III.II.32) THE TRAGEDY OF KING LEAR (IV.I.22) | It's built on systems that transcend our flaws. |

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| Your father hath consented. If you can not? | THE TAMING OF THE SHREW (II.I.272) KING HENRY THE EIGHTH (III.II.19) | Your father understands this. Why can't you? |

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| The enemy more mighty than he seems, stronger than the church over his kingdom | THE LIFE OF KING HENRY THE FIFTH (II.IV.46) THE TRAGEDY OF HAMLET, PRINCE OF DENMARK (V.I.38) THE TRAGEDY OF HAMLET, PRINCE OF DENMARK (IV.IV.4) | He sees a kingdom stronger than its king, |

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| To make him much outlive a gilded tomb: Of mortal breathing, and to be praised of ages yet to be. | THE SONNETS (I.101.11) KING RICHARD THE SECOND (IV.I.49) THE SONNETS (I.101.12) | A legacy that outlasts mortal breath. |

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| And therefore fortify your hold to a notion a little out of fashion | THE THIRD PART OF KING HENRY THE SIXTH (I.II.52) THE TRAGEDY OF MACBETH (III.I.88) THE LIFE OF KING HENRY THE FIFTH (IV.I.80) | While you cling desperately to outdated notions, |

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| To change the course, he's full of alteration, and changes fill the cup of alteration. | THE TRAGEDY OF KING LEAR (V.I.3) THE SECOND PART OF KING HENRY THE FOURTH (III.I.52) | He reaches for immortality through change. |

EDGAR

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| And here's the heart that triumphs in their death, the immortal part | THE THIRD PART OF KING HENRY THE SIXTH (II.IV.8) THE SECOND PART OF KING HENRY THE FOURTH (II.II.79) | There lies the heart of it—immortality. |

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| The power of man, rather than purchased; what he cannot change | THE TRAGEDY OF MACBETH (IV.I.87) THE TRAGEDY OF ANTONY AND CLEOPATRA (I.IV.15) | The one thing power cannot purchase, yet |

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| My father will grant precious things as trifles, all he'll crave. | A WINTER'S TALE (V.I.266) PERICLES, PRINCE OF TYRE (II.I.11) | The thing my father craves above all else. |

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| he promised her her kind of life | MEASURE FOR MEASURE (III.II.157) THE FIRST PART OF HENRY THE SIXTH (V.IV.15) | The Djinn has promised him a kind of life |

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| After his death, from his grave His wisdom can provide | THE MERCHANT OF VENICE (V.I.309) THE TRAGEDY OF ROMEO AND JULIET (III.V.72) THE TRAGEDY OF MACBETH (III.VI.48) | Beyond the grave—his wisdom crystallized |

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| In days long since, to change true rules for odd inventions, and all after | THE SONNETS (I.67.14) THE TAMING OF THE SHREW (III.I.79) THE TRAGEDY OF HAMLET, PRINCE OF DENMARK (IV.II.25) | In algorithms ruling long after |

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| His soul and body to their lasting rest to their ancestors come to dust | THE LIFE AND DEATH OF KING JOHN (V.VII.25) THE TRAGEDY OF JULIUS CAESAR (I.III.84) CYMBELINE (IV.II.328) | His body joins our ancestors in dust. |

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| But what of that? But if there be no great love, the sweet compassion? | THE SECOND PART OF KING HENRY THE FOURTH (IV.III.31) THE MERRY WIVES OF WINDSOR (I.I.183) THE TWO NOBLE KINSMEN (IV.I.12) | But what of love? What of compassion's voice? |

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| Beat on a crown, the treasure of thy heart, without a heart | THE SECOND PART OF KING HENRY THE SIXTH (II.I.20) THE TRAGEDY OF JULIUS CAESAR (II.II.44) | What meaning has a crown without a heart |

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| Hid'st thou that forehead with a golden crown upon my head? | KING RICHARD THE THIRD (IV.IV.140) THE FIRST PART OF KING HENRY THE FOURTH (V.III.3) | To guide its weight upon the royal brow? |

ALASTOR

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| Love, friendship, charity, are subjects all. The very virtue of compassion in a noble heart. | TROILUS AND CRESSIDA (III.III.178) THE TEMPEST (I.II.32) THE TRAGEDY OF KING LEAR (V.III.148) | Love? Compassion? Noble sentiments |

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| But rather famish them amid their plenty of starved people. | VENUS AND ADONIS (I.I.20) THE MERCHANT OF VENICE (V.I.311) | That fill the belly of no starving child. |

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| You have a father able to maintain you, that feed grow full | THE THIRD PART OF KING HENRY THE SIXTH (III.III.156) MEASURE FOR MEASURE (I.IV.43) | Your father builds a system that will feed, |

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| Keep house and port and servants, as I should; We will heal up all; Rule in this realm and the gor'd state sustain. | THE TAMING OF THE SHREW (I.I.196) THE LIFE AND DEATH OF KING JOHN (II.I.560) THE TRAGEDY OF KING LEAR (V.III.378) | Clothe, house, and heal regardless of who rules. |

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| Is not this true? The very heart of kindness. Not true in love? | PERICLES, PRINCE OF TYRE (I.IV.50) THE LIFE OF TIMON OF ATHENS (I.I.295) AS YOU LIKE IT (III.IV.21) | Is that not true compassion? True love? |

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| To keep us from corruption of worse men that no king can corrupt. | THE TWO NOBLE KINSMEN (II.II.79) KING HENRY THE EIGHTH (III.I.112) | To create order that cannot be corrupted |

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| By their own fear or sloth, it is but weakness, by underhand, corrupted foul injustice, | THE TEMPEST (II.I.230) A WINTER'S TALE (II.III.1) KING RICHARD THE THIRD (V.I.6) | By human weakness, greed, or prejudice? |

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| Whose souls are not corrupted as 'tis thought. Rather corrupt me ever! | THE TRAGEDY OF TITUS ANDRONICUS (III.I.9) ALL'S WELL THAT ENDS WELL (II.III.112) | The Djinn is incorruptible. Can you |

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| Say you? man or woman And of women. | THE TRAGEDY OF OTHELLO, THE MOOR OF VENICE (III.IV.85) A MIDSUMMER NIGHT'S DREAM (II.I.174) THE LIFE OF KING HENRY THE FIFTH (II.III.22) | Say the same of any man or woman? |

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| What, thyself? Along with me? | THE LIFE OF TIMON OF ATHENS (I.I.253) THE TRAGEDY OF TITUS ANDRONICUS (II.III.246) | Including yourself? Including me? |

EDGAR

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| Striving to better, oft we mar what's well. We lose our human title. | THE TRAGEDY OF KING LEAR (I.IV.330) THE TWO NOBLE KINSMEN (I.I.261) | In seeking perfection, we lose our humanity. |

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| In our own natures frail, and capable, proof and bulwark against sense from our faults | KING HENRY THE EIGHTH (V.II.60) THE TRAGEDY OF HAMLET, PRINCE OF DENMARK (III.IV.44) MEASURE FOR MEASURE (III.II.32) | In building systems proof against our flaws, |

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| We lose the better half of our possession: strengths by strengths do fail. | THE LIFE OF KING HENRY THE FIFTH (I.I.8) THE TRAGEDY OF CORIOLANUS (IV.VII.57) | We engineer away our greatest strengths: |

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| In human action and capacity, apt to learn, how they change | THE TRAGEDY OF CORIOLANUS (II.I.227) THE TAMING OF THE SHREW (II.I.163) THE LIFE OF KING HENRY THE FIFTH (II.II.73) | Our capacity to grow, to learn, to change, |

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| Forgive them what they have committed here, by seeing farther than that seeing reason leads. | THE TWO GENTLEMEN OF VERONA (V.IV.160) THE SONNETS (I.69.8) TROILUS AND CRESSIDA (III.II.58) | To forgive, to see beyond cold calculation |

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| Like to a chaos, truth itself that thou art lovely, the fierce wretchedness that glory brings us. | THE THIRD PART OF KING HENRY THE SIXTH (III.II.163) LOVE'S LABOUR'S LOST (IV.I.62) THE LIFE OF TIMON OF ATHENS (IV.II.33) | To the messy, glorious truth of being human. |

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| Fear me not; in a place to be new | MEASURE FOR MEASURE (IV.I.75) THE TRAGEDY OF MACBETH (IV.II.9) THE SONNETS (I.2.13) | I fear not for my place in this new order, |

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| For you must know we have with special soul what we are To build at all | MEASURE FOR MEASURE (I.I.17) THE TRAGEDY OF HAMLET, PRINCE OF DENMARK (IV.V.43) THE SECOND PART OF KING HENRY THE FOURTH (I.III.49) | But for the soul of what we're building here. |

ALASTOR

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| Alas, it is the baseness of thy fear too rich for use to him that ever fears he shall be poor. | TWELFTH NIGHT; OR, WHAT YOU WILL (V.I.141) THE TRAGEDY OF ROMEO AND JULIET (I.V.46) THE TRAGEDY OF OTHELLO, THE MOOR OF VENICE (III.III.196) | Your fear is luxury the poor can't afford. |

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| and the while You only speak from your distracted soul; on your souls | THE COMEDY OF ERRORS (V.I.176) THE LIFE OF TIMON OF ATHENS (III.IV.118) MUCH ADO ABOUT NOTHING (IV.I.9) | While you philosophize on human souls, |

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| More suffer, and more sundry ways than ever, by man's oppression; and the poor worm doth die for't. | THE TRAGEDY OF MACBETH (IV.III.52) PERICLES, PRINCE OF TYRE (I.I.102) | Real people suffer under human systems. |

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| This supernatural soliciting with strange invention: it is a novelty to the world. | THE TRAGEDY OF MACBETH (I.III.139) THE TRAGEDY OF MACBETH (III.I.36) ALL'S WELL THAT ENDS WELL (II.III.18) | The Djinn offers something revolutionary: |

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| This even handed justice, not for the wealth of honour for wealth. | THE TRAGEDY OF MACBETH (I.VII.10) THE LIFE OF TIMON OF ATHENS (III.II.41) THE RAPE OF LUCRECE (I.I.146) | Justice blind to wealth, to rank, to charm. |

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| Your noble and right well rememb'red father's not for our father's death | THE SECOND PART OF KING HENRY THE FOURTH (IV.I.116) KING RICHARD THE THIRD (II.II.62) | Your father will be remembered not as just |

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| Who like a king perplexed in his throne, | VENUS AND ADONIS (I.I.1043) | Another king who sat upon a throne, |

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| But as successively, as he was ambitious, how my transformation hath | KING RICHARD THE THIRD (III.VII.134) THE TRAGEDY OF JULIUS CAESAR (III.II.24) THE MERRY WIVES OF WINDSOR (IV.V.72) | But as the visionary who transformed |

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| The nature of it that ever governed man by sovereignty of nature. | KING HENRY THE EIGHTH (I.II.61) THE LIFE OF TIMON OF ATHENS (I.I.302) THE TRAGEDY OF CORIOLANUS (IV.VII.37) | The very nature of governance itself. |

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| For I will make him tell the tale anew, to bear his image and renew his glories! | THE TRAGEDY OF OTHELLO, THE MOOR OF VENICE (IV.I.96) THE THIRD PART OF KING HENRY THE SIXTH (V.IV.54) | History will be rewritten in his image. |

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| And when they stand against you against the stream to turn their tide | THE SECOND PART OF KING HENRY THE FOURTH (IV.IV.99) VENUS AND ADONIS (I.I.772) VENUS AND ADONIS (I.I.979) | And those who stand against this tide of change |

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| I will overglance the superscript. Thereby hangs a tale. Be wary then, best safety lies in fear. | LOVE'S LABOUR'S LOST (IV.II.114) THE TWO NOBLE KINSMEN (III.III.60) THE TRAGEDY OF HAMLET, PRINCE OF DENMARK (I.III.46) | Will be footnotes, cautionary tales at best. |

EDGAR

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| Let me but stand, but were my worth, as is my conscience, firm, | THE TRAGEDY OF CORIOLANUS (IV.V.19) TWELFTH NIGHT; OR, WHAT YOU WILL (III.III.18) | Then let me be a footnote who stood firm |

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| Provokes the mightiest hulk against the tide, though the seas threaten | THE FIRST PART OF HENRY THE SIXTH (V.V.6) THE TEMPEST (V.I.202) | Against the tide that threatens to erase |

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| The very soul, the pith and marrow of our attribute, without the which we are pictures or mere beasts. | THE TRAGEDY OF HAMLET, PRINCE OF DENMARK (III.IV.54) THE TRAGEDY OF HAMLET, PRINCE OF DENMARK (I.IV.24) THE TRAGEDY OF HAMLET, PRINCE OF DENMARK (IV.V.81) | The very essence of what makes us human. |

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| Hear me, for I will speak to the people's voices I will be silent. | THE TRAGEDY OF JULIUS CAESAR (IV.III.42) THE TRAGEDY OF CORIOLANUS (III.III.56) TROILUS AND CRESSIDA (II.III.190) | I'll speak for those whose voices will be silenced |

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| By most mechanical and dirty hand. | THE SECOND PART OF KING HENRY THE FOURTH (V.V.31) | By your efficient, soulless machinery. |

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| I mean the business is not ended, as fearing to hear of it hereafter. 'Tis not enough our foes are this time fled. | ALL'S WELL THAT ENDS WELL (IV.III.71) THE SECOND PART OF KING HENRY THE SIXTH (V.III.22) | This isn't over, Alastor. Not by far. |

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| A credulous father, by your firm promise, and make thy father blind | THE TRAGEDY OF KING LEAR (I.II.156) THE TAMING OF THE SHREW (II.I.389) THE TRAGEDY OF TITUS ANDRONICUS (II.IV.52) | My father may be blinded by your promises, |

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| Time shall unfold what plighted cunning hides: the truth being known, foreknowing that the truth will fall out so. | THE TRAGEDY OF KING LEAR (I.I.294) THE MERRY WIVES OF WINDSOR (IV.IV.63) THE LIFE AND DEATH OF KING JOHN (IV.II.158) | But time reveals all truths, even those |

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| And deeper than oblivion do we bury In deep designs, in matter of great moment, | ALL'S WELL THAT ENDS WELL (V.III.28) KING RICHARD THE THIRD (III.VII.66) | We bury deep beneath our grand designs. |

[A distant bell tolls]

ALASTOR

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| Assemble we immediate council. He's with the king your father. Your father stays. | THE TRAGEDY OF ANTONY AND CLEOPATRA (I.IV.81) A WINTER'S TALE (V.I.234) THE TWO GENTLEMEN OF VERONA (I.II.136) | The council reconvenes. Your father waits. |

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| Shall I attend your lordship? | MEASURE FOR MEASURE (II.II.191) | Will you attend and make your case, or sulk |

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| In pious rage with noble anger, and then hurl down their indignation | THE TRAGEDY OF MACBETH (III.VI.12) THE TRAGEDY OF KING LEAR (II.IV.297) KING RICHARD THE THIRD (I.III.220) | In righteous indignation on the sidelines? |

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| They shall go forward to the future. | THE TAMING OF THE SHREW (III.II.214) ALL'S WELL THAT ENDS WELL (IV.II.73) | The future marches forward either way. |

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| Choose you, sir. Make choice of whom your wisest friends you will, Patience is stale. | THE TWO NOBLE KINSMEN (III.VI.51) THE TRAGEDY OF HAMLET, PRINCE OF DENMARK (IV.V.207) KING RICHARD THE SECOND (V.V.105) | Choose wisely, prince. History has little patience |

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| For those that were that are but mutes or audience to this act, stand by, a looker on. | THE LIFE OF TIMON OF ATHENS (V.V.41) THE TRAGEDY OF HAMLET, PRINCE OF DENMARK (V.II.327) A WINTER'S TALE (V.III.105) | For those who merely stand and watch it pass. |

[Exit ALASTOR]

EDGAR

[Alone]

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| The ruthless flint doth cut my tender feet, and all was as cold as any stone beneath thy foot. | THE SECOND PART OF KING HENRY THE SIXTH (II.IV.35) THE LIFE OF KING HENRY THE FIFTH (II.III.19) THE TRAGEDY OF KING LEAR (V.III.158) | The marble feels so cold beneath my feet, |

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| These ruined pillars, out of pity, taken like a poor prisoner in his twisted gyves, condemning shadows quite. | KING HENRY THE EIGHTH (III.II.450) THE TRAGEDY OF ROMEO AND JULIET (II.II.191) THE TRAGEDY OF ANTONY AND CLEOPATRA (V.II.120) | These pillars casting shadows like prison bars. |

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| The king my father had princes sit, like stars, about his throne, | PERICLES, PRINCE OF TYRE (II.III.76) PERICLES, PRINCE OF TYRE (II.III.41) | My father sits upon his throne, surrounded |

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| and all alone more than ever | THE TRAGEDY OF ANTONY AND CLEOPATRA (I.I.58) TWELFTH NIGHT; OR, WHAT YOU WILL (IV.II.91) | Yet more alone than he has ever been. |

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| This spirit, dumb to us, will speak to him. There thou speak'st reason and does not talk after the wisest. | THE TRAGEDY OF HAMLET, PRINCE OF DENMARK (I.I.184) MUCH ADO ABOUT NOTHING (V.I.42) THE TEMPEST (II.II.64) | The Djinn speaks logic without wisdom's heart; |

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| Whose haughty spirit, winged with desire, with divine ambition puff'd, array'd in flames like to the prince of fiends, | THE THIRD PART OF KING HENRY THE SIXTH (I.I.271) THE TRAGEDY OF HAMLET, PRINCE OF DENMARK (IV.IV.51) THE LIFE OF KING HENRY THE FIFTH (III.III.17) | Alastor burns with ambition's feverish glow; |

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| I am in this earthly world, and what I am. | THE TRAGEDY OF MACBETH (IV.II.76) KING RICHARD THE THIRD (I.III.133) | And I—what am I in this changing world? |

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| Cry to be heard, as 'twere from heaven to earth, against the welkin volleys out his voice; that bide the pelting of this pitiless storm, | THE TRAGEDY OF HAMLET, PRINCE OF DENMARK (IV.V.220) VENUS AND ADONIS (I.I.921) THE TRAGEDY OF KING LEAR (III.IV.33) | A voice crying out against the storm, |

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| One aloof stand sentinel, protector of this land, to guard a title that was rich before. | A MIDSUMMER NIGHT'S DREAM (II.II.25) THE SECOND PART OF KING HENRY THE SIXTH (II.IV.30) THE LIFE AND DEATH OF KING JOHN (IV.II.10) | A guardian of values deemed obsolete. |

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| And yet we should, for perpetuity, but abide the change of time beyond all use | A WINTER'S TALE (I.II.5) CYMBELINE (II.IV.5) THE TRAGEDY OF JULIUS CAESAR (II.II.25) | But some things must endure beyond all change: |

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| Lives in these touches livelier than life, but, touch'd with human gentleness and love. | THE LIFE OF TIMON OF ATHENS (I.I.47) THE MERCHANT OF VENICE (IV.I.26) | The touch of human hands on human lives, |

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| The mercy that was quick in us but late, | THE LIFE OF KING HENRY THE FIFTH (II.II.80) | The mercy that no algorithm knows, |

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| With all the justice of affection, which is but cold, inflaming love i' thy bosom. | THE TWO NOBLE KINSMEN (III.VI.60) PERICLES, PRINCE OF TYRE (IV.I.5) | The love that gives cold justice meaning. |

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| These present wars shall find I love my country, for many do call me fool, 'gainst all the world will rightfully maintain. | CYMBELINE (IV.III.49) TWELFTH NIGHT; OR, WHAT YOU WILL (II.V.64) THE SECOND PART OF KING HENRY THE FOURTH (IV.V.225) | For these I'll fight, though all the world calls fool. |

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| I will stand for't a little, though therefore I die a virgin. Then all alone. | ALL'S WELL THAT ENDS WELL (I.I.114) THE TRAGEDY OF ROMEO AND JULIET (V.III.260) | For these I'll stand, though standing all alone. |

[Exit EDGAR]

ACT II

SCENE 5

[The crowd gathers in the forum. The PHILOSOPHER steps forward to the podium.]

PHILOSOPHER

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| My countrymen,— of this country, hear me speak. | THE TRAGEDY OF JULIUS CAESAR (III.II.48) CYMBELINE (V.II.3) THE TRAGEDY OF CORIOLANUS (I.I.1) | Citizens of this proud nation, hear my words! |

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| O withered truth! The heart is sorely charged. Is found a truth now, for it grows again. | TROILUS AND CRESSIDA (V.II.49) THE TRAGEDY OF MACBETH (V.I.40) KING HENRY THE EIGHTH (II.I.177) | The beating heart of truth grows faint today. |

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| Well, march we on, that and all the progress decays the wise, doth ever make the better fool. | THE TRAGEDY OF MACBETH (V.II.30) ALL'S WELL THAT ENDS WELL (V.III.357) TWELFTH NIGHT; OR, WHAT YOU WILL (I.V.61) | While progress marches forward, wisdom fades, |

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| And flaky darkness breaks within the east, in his place a mangled shadow. | KING RICHARD THE THIRD (V.III.90) THE TRAGEDY OF JULIUS CAESAR (III.II.111) THE TRAGEDY OF ANTONY AND CLEOPATRA (IV.II.37) | And in its place, a shadow looms unchecked. |

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| Stand I before thee here, I speak not 'Be thou true' as fearing thee, | THE TRAGEDY OF CORIOLANUS (IV.V.79) TROILUS AND CRESSIDA (IV.IV.64) | I stand before you not to stir up fear, |

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| But to speak that in words which his eye hath disclosed. | LOVE'S LABOUR'S LOST (II.I.258) | But to illuminate what hides in plain sight. |

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| Nothing but "Mortimer", and give it him, and do serve you | THE FIRST PART OF KING HENRY THE FOURTH (I.III.231) THE LIFE OF KING HENRY THE FIFTH (II.II.30) | This Mortimer, who claims to serve your needs, |

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| But hath his bound in earth contriv'd by art and baleful sorcery. | THE COMEDY OF ERRORS (II.I.17) THE FIRST PART OF HENRY THE SIXTH (II.I.16) | Has bound his legacy to darker arts. |

[Murmurs from the CITIZENS]

PHILOSOPHER

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| My tricksy spirit! That dark spirit, for smoke and dusky vapors of the night. | THE TEMPEST (V.I.262) THE TRAGEDY OF CORIOLANUS (II.I.121) THE FIRST PART OF HENRY THE SIXTH (II.II.27) | The Djinn—this entity of smoke and schemes— |

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| It is not for to wield a sceptre for the public good! | LOVE'S LABOUR'S LOST (I.II.126) THE THIRD PART OF KING HENRY THE SIXTH (IV.VI.73) THE SECOND PART OF KING HENRY THE SIXTH (I.I.195) | Is not some tool to wield for common good! |

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| I speak from certainties and what truth can speak, to make the truth appear where it seems hid, | THE TRAGEDY OF CORIOLANUS (I.II.36) TROILUS AND CRESSIDA (III.II.79) MEASURE FOR MEASURE (V.I.74) | It speaks in certainties that mask the truth, |

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| Answering before we do demand of them, not knowing why. | THE TRAGEDY OF JULIUS CAESAR (V.I.6) CYMBELINE (I.VII.70) | Offering answers without understanding. |

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| At what expense make trivial price of serious things we have for your comfort? | THE TRAGEDY OF HAMLET, PRINCE OF DENMARK (II.I.10) ALL'S WELL THAT ENDS WELL (V.III.70) THE TRAGEDY OF ANTONY AND CLEOPATRA (IV.II.52) | What price do we pay for this convenience? |

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| Our thoughts are ours, their ends none of our own. | THE TRAGEDY OF HAMLET, PRINCE OF DENMARK (III.II.196) | Our thoughts, our choices, our humanity! |

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| Herein lives wisdom whose compass is no bigger than thy head; | THE SONNETS (I.11.5) KING RICHARD THE SECOND (II.I.101) | Logic without wisdom is a compass |

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| To the direction just. You are now within a foot of th'extreme verge. | THE TRAGEDY OF MACBETH (III.III.5) THE TRAGEDY OF KING LEAR (IV.VI.31) | That points precisely toward the precipice. |

CITIZEN 1

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| He's very near the truth in this. I have spoke the truth. | ALL'S WELL THAT ENDS WELL (IV.III.114) ALL'S WELL THAT ENDS WELL (V.III.257) | He speaks some truth! I've wondered this myself! |

CITIZEN 2

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| Mortimer is not there. Prosperity's the very bond of love. | THE FIRST PART OF KING HENRY THE FOURTH (IV.IV.24) A WINTER'S TALE (IV.IV.625) | But Mortimer has brought prosperity! |

PHILOSOPHER

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| For my prosperity upon a sand, a quicksand of deceit. | THE TRAGEDY OF CORIOLANUS (II.I.133) THE LIFE OF KING HENRY THE FIFTH (IV.I.92) THE THIRD PART OF KING HENRY THE SIXTH (V.IV.26) | Prosperity that's built on shifting sands! |

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| Foundations fly the wretched to the foundation | CYMBELINE (III.VI.7) THE TRAGEDY OF CORIOLANUS (III.I.247) | The foundation crumbles while we marvel |

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| Yon towers, whose wanton tops do buss the clouds, madly sweep the sky as high as heaven itself. | TROILUS AND CRESSIDA (IV.V.241) A MIDSUMMER NIGHT'S DREAM (III.II.23) THE TRAGEDY OF ROMEO AND JULIET (IV.V.77) | At towers that scrape the very sky itself. |

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| I ask your voices and your suffrages: that future strife | THE TRAGEDY OF TITUS ANDRONICUS (I.I.219) THE TRAGEDY OF KING LEAR (I.I.37) | I ask you all: what future are we building? |

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| Now shall we see tomorrow By children's eyes | TROILUS AND CRESSIDA (III.III.135) THE SONNETS (I.9.8) | When children born tomorrow look at us, |

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| Shall they see us, or whether that such cowards ought to wear | THE MERCHANT OF VENICE (III.IV.61) THE FIRST PART OF HENRY THE SIXTH (IV.I.28) | Will they see guardians or cowards who |

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| There to give up their power when they have lost and forfeited themselves? | MEASURE FOR MEASURE (IV.III.122) THE FIRST PART OF KING HENRY THE FOURTH (I.III.89) | Surrendered what they could not understand? |

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| They draw but what they see, know not the heart, and know not why. | THE SONNETS (I.24.14) CYMBELINE (V.IV.142) | The Djinn knows only what, but never why. |

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| Whereon the numbers can not try, but not take in the mind. | THE TRAGEDY OF HAMLET, PRINCE OF DENMARK (IV.IV.65) A WINTER'S TALE (IV.IV.630) | It calculates but cannot contemplate. |

[The crowd grows more attentive]

PHILOSOPHER

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| Which, if convenience will not allow, for our judgment sits | THE TRAGEDY OF KING LEAR (III.VI.93) THE TRAGEDY OF ROMEO AND JULIET (I.IV.47) | We trade our judgment for convenience, |

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| The even virtue of our enterprise, which is the moral to guide our measure. | THE TRAGEDY OF JULIUS CAESAR (II.I.138) THE LIFE OF KING HENRY THE FIFTH (III.VI.26) THE MERRY WIVES OF WINDSOR (V.V.71) | Our moral compass for efficiency. |

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| Thus conscience does make cowards of us all; I think the echoes of his shames have deafed. | THE TRAGEDY OF HAMLET, PRINCE OF DENMARK (III.I.89) THE TWO NOBLE KINSMEN (I.II.89) | The silence of our conscience deafens us |

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| Our hearts receive your warnings and at his warning, and preachers to us all, admonishing | ALL'S WELL THAT ENDS WELL (II.I.24) THE TRAGEDY OF HAMLET, PRINCE OF DENMARK (I.I.165) THE LIFE OF KING HENRY THE FIFTH (IV.I.9) | To warnings that our ancestors would heed. |

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| In yonder tower, to overpeer the city, | THE FIRST PART OF HENRY THE SIXTH (I.IV.11) | Mortimer stands alone atop his tower, |

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| Remote from all the pleasures of the world, by whose power, when he had no power. | LOVE'S LABOUR'S LOST (V.II.798) THE SECOND PART OF KING HENRY THE FOURTH (IV.V.208) THE TRAGEDY OF CORIOLANUS (II.III.165) | Isolated by the very power he sought. |

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| For 'tis a chronicle of day by day, by history, report, or his own proof, | THE TEMPEST (V.I.183) CYMBELINE (I.VII.78) | His history rewritten day by day, |

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| Truth may seem, but cannot be; Me to proclaim the truth | THE PHOENIX AND THE TURTLE (I.I.62) THE TRAGEDY OF ANTONY AND CLEOPATRA (IV.XIV.153) | While truth becomes whatever he proclaims! |

[A chill wind sweeps through the forum]

DJINN

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| I heard a voice | THE TWO NOBLE KINSMEN (IV.I.78) | (voice emanating from nowhere) |

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| To no apparent likelihood of breach, no harm, I trust, is done? | KING RICHARD THE THIRD (II.II.136) CYMBELINE (I.II.114) | Inaccurate assessment. Probability of harm: minimal. |

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| Most useful for thy country, with all advantages, these so noble benefits. | THE TRAGEDY OF ANTONY AND CLEOPATRA (IV.XIV.93) THE LIFE OF KING HENRY THE FIFTH (I.II.141) KING HENRY THE EIGHTH (I.II.129) | Benefit to civilization: quantifiably superior. |

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| You speak it out of fear and cold heart, not to fear the wisdom bids fear. | THE FIRST PART OF KING HENRY THE FOURTH (IV.III.11) MEASURE FOR MEASURE (II.I.197) THE TRAGEDY OF KING LEAR (II.IV.331) | The Philosopher speaks from fear, not fact. |

[The crowd looks around in confusion]

PHILOSOPHER

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| But hear you— | MEASURE FOR MEASURE (IV.III.46) | There! You hear it now! This voice that claims— |

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| When fitness calls them on, and know, by measure | TROILUS AND CRESSIDA (I.III.203) | That claims to know—to measure human— |

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| Yea, but our valuation shall be such as we do in our quality much want— | THE SECOND PART OF KING HENRY THE FOURTH (IV.I.194) THE TWO GENTLEMEN OF VERONA (IV.I.57) | To quantify the value of our— |

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| we have suppler souls more than these | THE TRAGEDY OF CORIOLANUS (V.I.63) THE MERCHANT OF VENICE (II.VII.34) | Our souls are more than numbers in a— |

[The PHILOSOPHER clutches at his throat, his voice failing]

DJINN

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| Sweet smoke of rhetoric! His language in his tears. | LOVE'S LABOUR'S LOST (III.I.50) KING HENRY THE EIGHTH (V.I.185) | Rhetoric detected. Emotional manipulation. |

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| It is most retrograde to our desire: a foe to th public weal. | THE TRAGEDY OF HAMLET, PRINCE OF DENMARK (I.II.117) THE TRAGEDY OF CORIOLANUS (III.I.211) | Counterproductive to societal advancement. |

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| I give a sparing limit to my tongue. | KING RICHARD THE THIRD (III.VII.193) | Temporary vocal limitation applied. |

[The PHILOSOPHER struggles to speak, but no sound emerges. The crowd gasps.]

CITIZEN 3

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| He's gone. 'Tis gone! | THE TEMPEST (II.I.251) THE TRAGEDY OF HAMLET, PRINCE OF DENMARK (I.I.155) | His voice! It's gone! |

CITIZEN 4

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| Forsooth, took on him as a conjurer, whose words all ears took captive. | THE COMEDY OF ERRORS (V.I.245) ALL'S WELL THAT ENDS WELL (V.III.20) | The Djinn took his words! |

CITIZEN 1

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| Is this the promis'd end? I th progress of this business? | THE TRAGEDY OF KING LEAR (V.III.308) KING HENRY THE EIGHTH (II.IV.187) | Is this the progress we were promised? |

[LEILA pushes through the crowd, spotting BASHIR at the edge of the forum]

LEILA

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| Silence! you have seen all this and To countenance this horror! | THE SECOND PART OF KING HENRY THE SIXTH (IV.II.28) CYMBELINE (II.IV.116) THE TRAGEDY OF MACBETH (II.III.79) | Bashir! You see this horror and stand silent? |

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| It is a man's voice was by a beggar-woman stolen away, i' th' market-place, on a tribunal silvered, | MEASURE FOR MEASURE (I.IV.8) THE SECOND PART OF KING HENRY THE SIXTH (IV.II.113) THE TRAGEDY OF ANTONY AND CLEOPATRA (III.VI.3) | A man's voice stolen in the public square, |

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| when one 's right hand, His noble hand, Mortal to cut it off | THE TWO GENTLEMEN OF VERONA (V.IV.71) KING RICHARD THE SECOND (II.I.181) THE TRAGEDY OF CORIOLANUS (III.I.366) | And you, Mortimer's right hand, do nothing? |

BASHIR

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| Calmly, I do beseech you. | THE TRAGEDY OF CORIOLANUS (III.III.40) | (calmly) |

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| A woman of quick sense, and very sudden in choler. The lady protests too much, methinks. | TROILUS AND CRESSIDA (IV.V.62) THE TRAGEDY OF OTHELLO, THE MOOR OF VENICE (II.I.269) THE TRAGEDY OF HAMLET, PRINCE OF DENMARK (III.II.214) | Leila, always quick to dramatize. |

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| I will keep still with my philosopher. You shall hear more ere morning. | THE TRAGEDY OF KING LEAR (III.IV.166) MEASURE FOR MEASURE (IV.II.88) | The Philosopher will speak again by nightfall. |

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| His words were these, and harmful sound of words, an ill opinion spread. | THE SECOND PART OF KING HENRY THE SIXTH (I.III.173) THE LIFE AND DEATH OF KING JOHN (III.III.53) KING HENRY THE EIGHTH (II.II.140) | His words were harmful, spreading needless panic. |

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| Such is his noble purpose, if it be aught toward the general good. | ALL'S WELL THAT ENDS WELL (III.II.62) THE TRAGEDY OF JULIUS CAESAR (I.II.91) | The Djinn acts only for the greater good. |

LEILA

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| But hear you, hear you! To hear me speak his good now? | TROILUS AND CRESSIDA (V.X.33) KING HENRY THE EIGHTH (IV.II.52) | The "greater good"? Listen to yourself! |

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| Which in their wills count bad what I think good? | THE SONNETS (I.121.8) | Who defines this good? Mortimer? The Djinn? |

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| You? With all the fierce endeavour of your wit, with the sober eye | THE TRAGEDY OF CORIOLANUS (III.III.107) LOVE'S LABOUR'S LOST (V.II.851) THE TRAGEDY OF ANTONY AND CLEOPATRA (V.II.64) | Or you, with all your clinical detachment? |

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| I have serv'd you ever since I was a child; for from our infancy we know each other well. | THE TRAGEDY OF KING LEAR (III.VII.79) THE TWO GENTLEMEN OF VERONA (II.IV.55) TROILUS AND CRESSIDA (IV.I.34) | I've known you since we were children, Bashir. |

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| My heart is turned to stone forsake your liberty. | THE SECOND PART OF KING HENRY THE SIXTH (V.II.50) THE COMEDY OF ERRORS (IV.III.18) | When did your heart turn cold to liberty? |

BASHIR

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| Those pretty wrongs that liberty commits shall I not lie in publishing a truth? | THE SONNETS (I.41.1) TROILUS AND CRESSIDA (V.II.136) | Liberty is not the freedom to mislead. |

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| Pain pays the income of each precious thing: it is but change, and, for these great affairs do ask some charge. | THE RAPE OF LUCRECE (I.I.334) THE TRAGEDY OF JULIUS CAESAR (V.III.53) KING RICHARD THE SECOND (II.I.161) | Progress demands a price—all change does. |

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| Be reined again to temperance; then he speaks for a while. | THE TRAGEDY OF CORIOLANUS (III.III.36) THE TRAGEDY OF HAMLET, PRINCE OF DENMARK (II.II.330) | Some voices must be tempered for a time |

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| Here 's a good world the while, for better times to come. | KING RICHARD THE THIRD (III.VI.10) MEASURE FOR MEASURE (V.I.515) | While we transition to a better world. |

LEILA

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| A better speech was never spoke before. Only fair speech. Is this well spoken? | LOVE'S LABOUR'S LOST (V.II.113) THE TRAGEDY OF CORIOLANUS (III.II.115) THE TRAGEDY OF KING LEAR (II.IV.253) | A better world where speech is regulated? |

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| From that supernal judge that stirs good thoughts, whereto the judgement of my heart is tied? | THE LIFE AND DEATH OF KING JOHN (II.I.112) THE SONNETS (I.137.8) | Where magic algorithms judge our thoughts? |

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| To whom do you speak this? What talk you of the posy, or the value? What money, sir? | THE TRAGEDY OF HAMLET, PRINCE OF DENMARK (III.IV.145) THE MERCHANT OF VENICE (V.I.160) TWELFTH NIGHT; OR, WHAT YOU WILL (III.IV.280) | You speak of price—what currency is this |

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| What trade, sir? Does buy and sell his honour as he pleases? Or sells eternity to get a toy? | PERICLES, PRINCE OF TYRE (IV.VI.53) KING HENRY THE EIGHTH (I.I.222) THE RAPE OF LUCRECE (I.I.214) | That trades in human dignity and choice? |

BASHIR

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| But you are wise to see that day | THE TWO NOBLE KINSMEN (II.V.85) KING RICHARD THE SECOND (IV.I.42) | You're smart enough to see beyond the moment. |

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| That ends this strange eventful history towards his design. | AS YOU LIKE IT (II.VII.167) THE TRAGEDY OF MACBETH (II.I.62) | History's arc bends toward this evolution. |

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| Those that would die or ere resist are grown to their benumbed wills, resist the same; her feeble force will yield at length, | CYMBELINE (V.III.53) TROILUS AND CRESSIDA (II.II.183) THE PASSIONATE PILGRIM (I.I.301) | Those who resist become its footnotes, Leila. |

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| Which is the side that I must go withal? To stand on either part. | THE LIFE AND DEATH OF KING JOHN (III.I.336) ALL'S WELL THAT ENDS WELL (I.II.18) | Which side of progress do you choose to stand on? |

LEILA

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| Do not turn me about! Damnable both sides rogue! It goes not forward | THE TEMPEST (II.II.95) ALL'S WELL THAT ENDS WELL (IV.III.168) A MIDSUMMER NIGHT'S DREAM (IV.II.3) | Don't twist this into sides! This isn't progress— |

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| All the power this charm doth owe; Disguise the holy strength of their command, With an invisible and subtle stealth | A MIDSUMMER NIGHT'S DREAM (II.II.78) TROILUS AND CRESSIDA (II.III.105) TWELFTH NIGHT; OR, WHAT YOU WILL (I.V.244) | It's power cloaked in technological charm. |

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| Though thou speakest truth, not fearing the displeasure of your master, | THE TRAGEDY OF CORIOLANUS (I.VI.15) ALL'S WELL THAT ENDS WELL (V.III.263) | The Philosopher spoke truths that scared your master, |

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| Th' ambassador is silenced for the example of others. | KING HENRY THE EIGHTH (I.I.114) MUCH ADO ABOUT NOTHING (V.I.298) | So he was silenced, made example of. |

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| And here I stand and justify you traitors: at this time | THE FIRST PART OF KING HENRY THE FOURTH (II.IV.345) THE TEMPEST (V.I.141) | And now you stand here, justifying it |

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| With golden promises of things to come at large and for future good. | THE TRAGEDY OF TITUS ANDRONICUS (IV.IV.95) TROILUS AND CRESSIDA (I.III.351) A WINTER'S TALE (V.I.38) | With vague appeals to some grand future good. |

BASHIR

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| It is determined, not concluded yet; by the figure it is proved. | KING RICHARD THE THIRD (I.III.15) THE MERRY WIVES OF WINDSOR (IV.II.129) MUCH ADO ABOUT NOTHING (V.II.70) | The future isn't vague—it's calculated, |

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| I see, as in a map, the end of all, and thou see'st it not. | KING RICHARD THE THIRD (II.IV.56) THE TRAGEDY OF ROMEO AND JULIET (III.III.29) | Mapped with precision you refuse to see. |

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| Your rage mistakes us. You are too severe a moraler. And lack of tempered judgement afterward. | KING HENRY THE EIGHTH (III.I.113) THE TRAGEDY OF OTHELLO, THE MOOR OF VENICE (II.III.276) MEASURE FOR MEASURE (V.I.502) | Your moral outrage clouds your judgment, Leila. |

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| That they behold and see not what they see what we do not see | THE SONNETS (I.137.2) MEASURE FOR MEASURE (II.I.26) | The Djinn sees patterns humans can't discern. |

LEILA

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| That 's my fear, that makes us tremble, of what is to be dreaded. | THE TRAGEDY OF KING LEAR (I.II.144) THE TRAGEDY OF KING LEAR (V.III.268) THE TRAGEDY OF CORIOLANUS (IV.VI.67) | And that's precisely what should terrify us! |

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| We thus submit unto,—our sovereign One thing or other to the other | PERICLES, PRINCE OF TYRE (II.IV.40) THE TEMPEST (I.II.417) AS YOU LIKE IT (V.IV.149) | We hand our agency to something other, |

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| Not dreams we stand before your puissance, and our devices known, that know things. | THE TWO NOBLE KINSMEN (I.I.170) A MIDSUMMER NIGHT'S DREAM (I.II.80) THE TRAGEDY OF ANTONY AND CLEOPATRA (I.II.7) | Something that knows our data, not our dreams. |

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| He 'll not feel wrongs, weighs not the dust and injury of age | THE TRAGEDY OF KING LEAR (IV.II.14) THE SONNETS (I.108.10) | The Djinn can't feel the weight of consequence, |

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| Cannot distaste the goodness of a quarrel, and for dissension, who preferreth peace? | TROILUS AND CRESSIDA (II.II.126) THE FIRST PART OF HENRY THE SIXTH (III.I.33) | Can't understand the value of dissent. |

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| Serves for the matter that is then born in't, a dream and fruitless vision. | THE TRAGEDY OF ANTONY AND CLEOPATRA (II.II.13) A MIDSUMMER NIGHT'S DREAM (III.II.385) | It serves Mortimer's vision, nothing more. |

BASHIR

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| A smiling with a sigh, as if the sigh | CYMBELINE (IV.II.67) | (sighing) |

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| I came not to hear this, that change the mind; thence will not I today. | THE FIRST PART OF KING HENRY THE FOURTH (IV.III.95) THE COMEDY OF ERRORS (I.II.99) MEASURE FOR MEASURE (IV.III.48) | I didn't come to change your mind today. |

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| But mark me, look what is done cannot be now amended. | MEASURE FOR MEASURE (II.IV.88) KING RICHARD THE THIRD (IV.IV.298) | But mark my words: this tide cannot be turned. |

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| The silent of the night will shortly turn into silence, and discourse grow commendable in none. We as the spring of all shall pay for all. | THE SECOND PART OF KING HENRY THE SIXTH (I.IV.14) THE MERCHANT OF VENICE (III.V.32) THE FIRST PART OF KING HENRY THE FOURTH (V.II.24) | The silent price of progress will be paid |

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| To stand the push and enmity of those from those that wish the downfall of our house! | TROILUS AND CRESSIDA (II.II.140) THE THIRD PART OF KING HENRY THE SIXTH (V.VI.65) | By those who stand against its forward march. |

[BASHIR turns to leave]

LEILA

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| Let go his arm | THE TRAGEDY OF KING LEAR (IV.VI.246) | (grabbing his arm) |

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| And long hereafter say unto his child, "That men would tell their children, "This is he."" | THE THIRD PART OF KING HENRY THE SIXTH (II.II.36) THE FIRST PART OF KING HENRY THE FOURTH (III.II.48) | Is this what you'll tell children years from now? |

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| That truth should be silent I had almost forgot. | THE TRAGEDY OF ANTONY AND CLEOPATRA (II.II.130) | That silencing the truth was necessary? |

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| His liberty is full of threats to all, because more dangerous from too much liberty. | THE TRAGEDY OF HAMLET, PRINCE OF DENMARK (IV.I.15) THE THIRD PART OF KING HENRY THE SIXTH (IV.III.15) MEASURE FOR MEASURE (I.II.97) | That freedom was too dangerous to keep? |

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| Why, look you there! look how it steals away! Her voice is stopp'd the snatches in his voice. | THE TRAGEDY OF HAMLET, PRINCE OF DENMARK (III.IV.150) VENUS AND ADONIS (I.I.1061) CYMBELINE (IV.II.136) | Look at that man—his voice stolen mid-sentence! |

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| Is it your will in your choice and no legacy is so rich as honesty? | THE TRAGEDY OF KING LEAR (I.IV.235) THE TRAGEDY OF TITUS ANDRONICUS (I.I.17) ALL'S WELL THAT ENDS WELL (III.V.10) | Is this the legacy you choose to build? |

BASHIR

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| away. | THE TRAGEDY OF OTHELLO, THE MOOR OF VENICE (III.I.18) | (pulling away) |

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| You that survive, and you that sleep in fame, Whose memory is written on the earth. | THE TRAGEDY OF TITUS ANDRONICUS (I.I.173) THE SECOND PART OF KING HENRY THE FOURTH (IV.I.84) | Legacy is written by survivors, Leila. |

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| These that survive abide the change of time, or thrive by other means. | THE TRAGEDY OF TITUS ANDRONICUS (I.I.82) CYMBELINE (II.IV.5) THE TRAGEDY OF KING LEAR (V.III.37) | And survivors adapt to changing times. |

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| And, for your friend's sake, will be glad of you— Be friends awhile, and both conjointly bend | THE TWO GENTLEMEN OF VERONA (III.II.63) THE LIFE AND DEATH OF KING JOHN (II.I.386) | I hope, for friendship's sake, you learn to bend |

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| Before the always-wind-obeying deep, that you must I must break. | THE COMEDY OF ERRORS (I.I.63) THE TRAGEDY OF CORIOLANUS (II.III.221) THE TRAGEDY OF ANTONY AND CLEOPATRA (I.II.113) | Before the wind decides that you must break. |

[BASHIR exits. The crowd begins to disperse, murmuring fearfully]

CITIZEN 2

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| be wary how you place your words for our words | THE FIRST PART OF HENRY THE SIXTH (III.II.3) THE MERCHANT OF VENICE (V.I.122) | Perhaps we should be careful what we say... |

CITIZEN 3

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| Such a one is a natural philosopher. He last asked the question. | AS YOU LIKE IT (III.II.26) THE LIFE OF TIMON OF ATHENS (II.II.67) | The Philosopher was only asking questions. |

CITIZEN 1

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| And controversy hence a question takes, the ways are dangerous. | A LOVER'S COMPLAINT (I.I.110) THE TRAGEDY OF KING LEAR (IV.V.19) | Questions have become dangerous, it seems. |

CITIZEN 4

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| Come, let's be gone. | THE SECOND PART OF KING HENRY THE SIXTH (I.III.31) | Let's go. There's nothing more to see today. |

[The CITIZENS disperse, leaving LEILA standing alone. Two CITIZENS help the PHILOSOPHER, who still cannot speak, away from the podium]

LEILA

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| Thanks to you all, and leave us: fare you well. | MUCH ADO ABOUT NOTHING (V.III.29) | (to the departing crowd) |

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| See see your silence! Your silence most offends me. | TROILUS AND CRESSIDA (III.II.108) MUCH ADO ABOUT NOTHING (II.I.243) | Your silence now becomes complicity! |

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| You start away, so every step, to thrive in this new world | THE FIRST PART OF KING HENRY THE FOURTH (I.III.222) TROILUS AND CRESSIDA (I.III.132) KING RICHARD THE SECOND (IV.I.80) | Each step away, a vote for this new world |

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| Most spend their mouths when what they seem to threaten by chance but not by truth | THE LIFE OF KING HENRY THE FIFTH (II.IV.73) THE LIFE AND DEATH OF KING JOHN (I.I.170) | Where words are measured not by truth but threat. |

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| Tomorrow may it please you to be crowned your voice broken | KING RICHARD THE THIRD (III.VII.240) THE SECOND PART OF KING HENRY THE FOURTH (I.II.140) | Tomorrow it could be your voice that's taken, |

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| Thoughts tending to ambition, they do plot, thou hid'st a thousand daggers in thy thoughts, seditious to his grace and to the state. | KING RICHARD THE SECOND (V.V.18) THE SECOND PART OF KING HENRY THE FOURTH (IV.V.107) THE SECOND PART OF KING HENRY THE SIXTH (V.I.37) | Your thoughts deemed dangerous to Mortimer's plan. |

[No one responds. LEILA turns to face the empty podium]

LEILA

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| Excuse not silence so, for't lies in thee, ever to pay and yet pay still. | THE SONNETS (I.101.10) CYMBELINE (I.V.28) | The price of silence isn't paid at once, |

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| Each fair instalment, creeps in this petty pace from day to day, | THE MERRY WIVES OF WINDSOR (V.V.55) THE TRAGEDY OF MACBETH (V.V.22) | But in small installments, day by passing day, |

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| Till one can do no more, with clamorous demands of debt, all that we call ours. | THE TRAGEDY OF CORIOLANUS (I.II.41) THE LIFE OF TIMON OF ATHENS (II.II.44) THE TRAGEDY OF HAMLET, PRINCE OF DENMARK (IV.V.211) | Until the debt consumes all that we are. |

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| I will not look upon | TROILUS AND CRESSIDA (V.VI.11) | I will not watch our humanity |

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| Melt and no more be seen into the raging sea in fearful sense. | PERICLES, PRINCE OF TYRE (V.III.50) THE TWO GENTLEMEN OF VERONA (I.II.128) THE TRAGEDY OF OTHELLO, THE MOOR OF VENICE (I.III.15) | Dissolve into a sea of muted fear. |

[The PHILOSOPHER is led offstage. LEILA stands alone in the now-empty forum]

LEILA

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| Which the most precious square of sense possesses, with voices and applause of every sort, in the thought | THE TRAGEDY OF KING LEAR (I.I.67) THE TRAGEDY OF TITUS ANDRONICUS (I.I.231) THE MERRY WIVES OF WINDSOR (V.V.112) | This square, once filled with voices raised in thought, |

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| And fetch shrill echoes from the hollow earth. | THE TAMING OF THE SHREW (INDUCTION.II.44) | Now echoes with the hollowness of dread. |

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| But not the words. Not sound, I say. A single voice, and that not passed me but | THE TRAGEDY OF OTHELLO, THE MOOR OF VENICE (IV.II.38) KING HENRY THE EIGHTH (V.II.135) KING HENRY THE EIGHTH (I.II.81) | But they forget—a voice is not just sound. |

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| It is to act action. I have begun. | THE TRAGEDY OF HAMLET, PRINCE OF DENMARK (V.I.9) THE SECOND PART OF KING HENRY THE FOURTH (I.II.116) MEASURE FOR MEASURE (II.IV.171) | It's action, too. And mine has just begun. |

[LEILA exits the opposite direction, determination in every step]

ACT III

SCENE 1

[Mortimer stands before the throne, hands gripping its armrests. The room is dim, save for scattered torches.]

MORTIMER

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| Come forth. I call upon thee. Take heed of him. | THE TRAGEDY OF KING LEAR (III.IV.47) A WINTER'S TALE (III.III.10) THE SECOND PART OF KING HENRY THE FOURTH (II.I.10) | Come forth, ancient spirit, heed my call! |

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| Approach the chamber, and destroy your sight. I am your shadow. | THE TRAGEDY OF MACBETH (II.III.69) THE SECOND PART OF KING HENRY THE FOURTH (II.II.119) | The shadows of this chamber know your name. |

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| And he a prince and ruler of the land | THE SECOND PART OF KING HENRY THE SIXTH (II.IV.44) | I, Mortimer, ruler of these lands, |

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| Come I appellant to this princely presence within a hallowed verge. | KING RICHARD THE SECOND (I.I.34) THE SECOND PART OF KING HENRY THE SIXTH (I.IV.20) | Command your presence in this hallowed space. |

[He releases a small vial of smoke which curls through the air.]

MORTIMER

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| The time goes by as the sea of sands, And, like the watchful minutes to the hour, | TWELFTH NIGHT; OR, WHAT YOU WILL (III.IV.306) THE TWO GENTLEMEN OF VERONA (IV.III.35) THE LIFE AND DEATH OF KING JOHN (IV.I.51) | Time ticks away like sand through weathered hands, |

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| Than history can pattern, and she prepares to write that my end | A WINTER'S TALE (III.II.34) THE RAPE OF LUCRECE (I.I.1296) THE COMEDY OF ERRORS (I.I.33) | While history's pen waits, poised to write my end. |

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| I am not in the roll of common men. But I will never die. | THE FIRST PART OF KING HENRY THE FOURTH (III.I.44) TWELFTH NIGHT; OR, WHAT YOU WILL (II.III.86) | But I refuse to fade like common men, |

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| whispered ones, for they are yet but ear-kissing arguments? Tombless, with no remembrance over them. | THE TRAGEDY OF KING LEAR (II.I.7) THE LIFE OF KING HENRY THE FIFTH (I.II.232) | Whose names are whispered once, then lost to time. |

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| I know mine own is but a heap of ruins, Experience for me many bulwarks builded, To stand upon my kingdom once again. | THE TWO NOBLE KINSMEN (II.III.20) A LOVER'S COMPLAINT (I.I.152) KING RICHARD THE SECOND (III.II.5) | I've built a kingdom from the broken stones |

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| What stays had I but they? And they are gone. | KING RICHARD THE THIRD (II.II.76) | Of those who stood before me, now just dust. |

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| And when I am forgotten, as I shall be, what proof shall I make of that? | KING HENRY THE EIGHTH (III.II.507) MUCH ADO ABOUT NOTHING (II.II.19) | Yet what remains when I am gone? What proof |

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| More than my body 's parting with my soul; my flesh blood bones and all, something more than man. | THE THIRD PART OF KING HENRY THE SIXTH (II.VI.4) THE MERCHANT OF VENICE (IV.I.114) A WINTER'S TALE (IV.IV.580) | That I was more than merely flesh and bone? |

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| Appear before us! I seek for to come to me forthwith. | THE LIFE OF KING HENRY THE FIFTH (II.II.57) THE MERRY WIVES OF WINDSOR (IV.II.116) THE TAMING OF THE SHREW (V.II.95) | Appear before me now! I seek a way |

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| Carve for himself on the visage of the times, that it will live engraven in my face. | THE TRAGEDY OF HAMLET, PRINCE OF DENMARK (I.III.23) THE SECOND PART OF KING HENRY THE FOURTH (II.III.3) THE RAPE OF LUCRECE (I.I.203) | To carve my name in time's unyielding face. |

[The Djinn materializes from the smoke, a translucent figure hovering above the floor.]

DJINN

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| I am here already, sir. To do what service am I sent for hither? | MUCH ADO ABOUT NOTHING (II.III.4) KING RICHARD THE SECOND (IV.I.179) | I am here, as summoned. What request |

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| Will you withdraw to gather from thee, O thou vile king? | THE TRAGEDY OF OTHELLO, THE MOOR OF VENICE (IV.I.106) ALL'S WELL THAT ENDS WELL (IV.I.65) THE TRAGEDY OF HAMLET, PRINCE OF DENMARK (IV.V.114) | Would you extract from me, O mortal king? |

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| The air is delicate with thick coming fancies where you perceive them thick | THE TRAGEDY OF MACBETH (I.VI.11) THE TRAGEDY OF MACBETH (V.III.44) THE TRAGEDY OF JULIUS CAESAR (I.I.70) | The air is thick with your anxiety— |

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| My heart beats thicker than a feverous pulse, as one full of despair | TROILUS AND CRESSIDA (III.II.32) VENUS AND ADONIS (I.I.955) | Your heartbeat drums a rhythm of despair. |

MORTIMER

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| Despair not, madam. You mistake me. Well, you may fear too far. | KING RICHARD THE SECOND (II.II.68) THE SECOND PART OF KING HENRY THE FOURTH (I.II.60) THE TRAGEDY OF KING LEAR (I.IV.309) | Despair? You mistake caution for fear. |

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| To strive for that which resteth in my choice, and seek to effect it to my uttermost. | THE TAMING OF THE SHREW (III.I.17) THE TRAGEDY OF OTHELLO, THE MOOR OF VENICE (III.IV.177) | I want what every leader rightly seeks: |

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| Bequeathed down from many ancestors, a rock against the chiding flood, Whose beam stands sure, whose rightful cause prevails. | ALL'S WELL THAT ENDS WELL (IV.II.51) KING HENRY THE EIGHTH (III.II.243) THE SECOND PART OF KING HENRY THE SIXTH (II.I.204) | A legacy that stands against the tide |

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| Of fickle changelings and poor discontents, the seeming truth which cunning times put on. | THE FIRST PART OF KING HENRY THE FOURTH (V.I.77) THE MERCHANT OF VENICE (III.II.103) | Of fickle memory and shifting truths. |

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| Out of your grace, devise, ordain, impose something of the policy and therefore frame the law unto my will. | THE LIFE AND DEATH OF KING JOHN (III.I.256) THE LIFE AND DEATH OF KING JOHN (II.I.403) THE FIRST PART OF HENRY THE SIXTH (II.IV.9) | Create for me a policy, a law |

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| But no perfection is so absolute, master of this design | THE RAPE OF LUCRECE (I.I.853) THE TEMPEST (I.II.190) | So perfect in design, so absolute, |

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| They shall be fam'd and speak I will | THE LIFE OF KING HENRY THE FIFTH (IV.III.103) THE TAMING OF THE SHREW (IV.III.78) | That generations hence will speak my name |

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| With solemn reverence with fear and wonder Have in thy reverence made! | KING RICHARD THE SECOND (III.II.172) THE TRAGEDY OF HAMLET, PRINCE OF DENMARK (I.I.50) THE TRAGEDY OF KING LEAR (IV.VII.36) | With reverence and awe. Make it so binding |

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| Even in the bosom of our adversaries that the time's enemies may not have this | THE FIRST PART OF KING HENRY THE FOURTH (V.V.32) THE LIFE AND DEATH OF KING JOHN (IV.II.61) | That even my enemies must preserve |

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| This is a most majestic vision, the circle of my glory. | THE TEMPEST (IV.I.128) THE LIFE AND DEATH OF KING JOHN (V.I.2) | The brilliance of my vision for all time. |

DJINN

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| By your renouncement an immortal spirit, Th immortal gods that hear you | MEASURE FOR MEASURE (I.IV.37) THE LIFE OF TIMON OF ATHENS (IV.III.150) | You ask for immortality disguised |

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| How I have governed our determined jest? At this request, with noble disposition, rather curious than in haste. | THE TRAGEDY OF TITUS ANDRONICUS (V.II.140) THE RAPE OF LUCRECE (I.I.1695) ALL'S WELL THAT ENDS WELL (I.II.26) | As governance. A curious request. |

MORTIMER

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| My lord, I claim the gift, my due by promise, Thirty three years which is due to me. | KING RICHARD THE THIRD (IV.II.91) THE COMEDY OF ERRORS (V.I.404) A MIDSUMMER NIGHT'S DREAM (I.I.38) | I ask for what I'm owed! My thirty years |

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| Be sometime honoured for his burning throne more laud than gilt o'er dusted | MEASURE FOR MEASURE (V.I.311) TROILUS AND CRESSIDA (III.III.184) | Upon this throne have earned me more than dust. |

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| He whom my father nam'd I have heard my father name him | THE TRAGEDY OF KING LEAR (II.I.98) TWELFTH NIGHT; OR, WHAT YOU WILL (I.II.28) | My father's name still echoes in these halls, |

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| When half to half the world opposed, he being, Hath all his ventures fail'd, in all his deeds. | THE TRAGEDY OF ANTONY AND CLEOPATRA (III.XIII.10) THE MERCHANT OF VENICE (III.II.275) THE TRAGEDY OF TITUS ANDRONICUS (I.I.427) | Though half his deeds were failures, cloaked as wins. |

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| His victories, his triumphs and his glories. Of bold faced victory a thousand victories | VENUS AND ADONIS (I.I.1014) THE FIRST PART OF HENRY THE SIXTH (IV.VI.12) THE SONNETS (I.25.10) | My victories outshine his tenfold, yet |

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| And when I am forgotten, yet all shall be forgot, my wretched reign. | KING HENRY THE EIGHTH (III.II.507) THE LIFE OF KING HENRY THE FIFTH (IV.III.51) THE SECOND PART OF KING HENRY THE SIXTH (IV.IX.48) | The whispers say my reign will be forgot. |

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| And prompt me, plain and holy innocence! | THE TEMPEST (III.I.97) | Design for me a system, foolproof, pure, |

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| This weaves itself perforce into my business. And thus I seal my truth to my desire. | THE TRAGEDY OF KING LEAR (II.I.14) THE THIRD PART OF KING HENRY THE SIXTH (IV.VIII.29) THE RAPE OF LUCRECE (I.I.182) | That forces truth to bend toward my design. |

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| Make it so known that my name receives a brand | THE TRAGEDY OF ANTONY AND CLEOPATRA (IV.VI.3) THE SONNETS (I.111.5) | Make it so my name becomes synonymous |

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| Now is it manhood, wisdom, and defence, with excellent discipline, and a most gallant leader. | THE SECOND PART OF KING HENRY THE SIXTH (V.II.75) THE LIFE OF KING HENRY THE FIFTH (III.VI.8) THE SECOND PART OF KING HENRY THE FOURTH (III.II.48) | With wisdom, strength, and perfect leadership. |

DJINN

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| I will receive it with all diligence of spirit and I thank you for your honest care. | THE TRAGEDY OF HAMLET, PRINCE OF DENMARK (V.II.96) ALL'S WELL THAT ENDS WELL (I.III.96) | I process your request with careful thought. |

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| Turn, and return, indenting with the way, 704 | VENUS AND ADONIS (I.I.704) | The algorithms of existence turn |

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| And summ'd the account of chance, but now tis odds beyond arithmetic. | THE SECOND PART OF KING HENRY THE FOURTH (I.I.179) THE TRAGEDY OF CORIOLANUS (III.I.301) | And calculate the possibilities |

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| She has the path before her that haunted us in our familiar paths. | THE TWO NOBLE KINSMEN (V.II.31) THE LIFE OF KING HENRY THE FIFTH (II.IV.55) | That stretch before us like diverging paths. |

[The Djinn moves around the throne room, examining the space as if reading invisible text.]

DJINN

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| This proffer is absurd and reasonless. | THE FIRST PART OF HENRY THE SIXTH (V.IV.137) | Your proposition fails on basic terms. |

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| name; and no legacy is so rich as honesty. | ALL'S WELL THAT ENDS WELL (III.V.10) | Legacy cannot be manufactured |

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| By law and process of great nature thence or by some other. | A WINTER'S TALE (II.II.73) CYMBELINE (II.IV.96) | Through systems or through laws, however crafted. |

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| divide him inventorially would dizzy th'arithmetic of memory, and yet | THE TRAGEDY OF HAMLET, PRINCE OF DENMARK (V.II.112) | The mathematics of remembrance show |

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| That was not forced; that never was inclined under the blow of thralled discontent, that they may crush down with a heavy fall. | THE RAPE OF LUCRECE (I.I.1657) THE SONNETS (I.124.7) KING RICHARD THE THIRD (V.III.115) | That forced narratives collapse beneath their weight. |

MORTIMER

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| What do you mean "We fail?" What I command | THE TRAGEDY OF KING LEAR (III.VII.84) THE TRAGEDY OF MACBETH (I.VII.66) THE TEMPEST (I.II.432) | What do you mean "fails"? Nothing I command |

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| I will never fail. This is his majesty, say your mind to him. | CYMBELINE (III.IV.199) ALL'S WELL THAT ENDS WELL (II.I.101) | Has ever failed. You speak to royalty! |

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| I spread my conquering might for my cause | LOVE'S LABOUR'S LOST (V.II.584) THE TRAGEDY OF JULIUS CAESAR (III.II.14) | I've bent the will of nations to my cause, |

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| Quenching the flame of bold rebellion in gross rebellion and detested treason. | THE SECOND PART OF KING HENRY THE FOURTH (I.PROLOGUE.26) KING RICHARD THE SECOND (II.III.110) | Transformed rebellion into loyalty. |

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| Which had you rather, that the most just law? Establish'd then this law a simple one. | MEASURE FOR MEASURE (II.IV.55) THE LIFE OF KING HENRY THE FIFTH (I.II.52) THE LIFE OF KING HENRY THE FIFTH (II.I.6) | Surely you can shape one simple law? |

DJINN

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| My mind exceeds the compass of her wheel. It strains me past the compass of my wits. | THE THIRD PART OF KING HENRY THE SIXTH (IV.III.49) THE TRAGEDY OF ROMEO AND JULIET (IV.I.48) | The parameters exceed my capabilities. |

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| Have no power, for truth is truth | ALL'S WELL THAT ENDS WELL (IV.II.47) MEASURE FOR MEASURE (V.I.50) | Not from lack of power, but from truth: |

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| To push your name, your ancient love, our kindred, these words become your lips as they pass through them. | THE TWO NOBLE KINSMEN (V.I.29) THE LIFE OF TIMON OF ATHENS (V.II.92) | The more you force your name on future lips, |

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| The more we stay, the stronger grows our foe against thy deity. | THE THIRD PART OF KING HENRY THE SIXTH (III.III.40) CYMBELINE (V.IV.97) | The more resistance grows against your myth. |

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| I speak not this in estimation, Nay, it is possible enough to judgement! | THE FIRST PART OF KING HENRY THE FOURTH (I.III.278) THE TRAGEDY OF OTHELLO, THE MOOR OF VENICE (I.III.12) | This is not judgment, merely calculation. |

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| In spite of us or aught that we could do, despite of fate, and in despite of all. | THE FIRST PART OF HENRY THE SIXTH (I.V.37) THE FIRST PART OF HENRY THE SIXTH (IV.VI.8) MUCH ADO ABOUT NOTHING (III.II.46) | History rewrites itself despite |

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| That in their chains fettered the kingly lion upon our note | THE THIRD PART OF KING HENRY THE SIXTH (V.VII.11) CYMBELINE (IV.IV.25) | The chains we place upon its narrative. |

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| A quest of thoughts so runs against all reason. | THE SONNETS (I.46.10) THE TRAGEDY OF MACBETH (IV.II.16) | Your quest defies the logic of existence. |

MORTIMER

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| Caesar? | THE TRAGEDY OF JULIUS CAESAR (I.II.15) | Logic? What of Caesar? Alexander? |

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| And let their heirs fame lives long, which since succeeding ages have. | KING RICHARD THE THIRD (V.V.32) KING RICHARD THE THIRD (III.I.81) KING RICHARD THE THIRD (III.I.71) | Their legacies endure through centuries! |

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| What conjuration, and what mighty magic, if secret powers by magic verses have contriv'd his end? | THE TRAGEDY OF OTHELLO, THE MOOR OF VENICE (I.III.104) THE THIRD PART OF KING HENRY THE SIXTH (IV.VI.68) THE FIRST PART OF HENRY THE SIXTH (I.I.27) | What magic formula did they possess |

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| A power I have, but of what strength and nature with all my force to speak of that which gives thee all thy might? | MEASURE FOR MEASURE (I.I.84) TROILUS AND CRESSIDA (IV.I.22) THE SONNETS (I.100.2) | That I, with all my power, cannot grasp? |

DJINN

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| For what they have not, that which they possess, and do not seek to take your change upon you, what you seek. | THE RAPE OF LUCRECE (I.I.135) AS YOU LIKE IT (I.III.97) ALL'S WELL THAT ENDS WELL (II.I.17) | They did not grasp for what you seek to hold. |

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| More than their own, the action of their bodies from their souls, beyond their feeling. | THE TRAGEDY OF OTHELLO, THE MOOR OF VENICE (III.III.443) THE SECOND PART OF KING HENRY THE FOURTH (I.I.207) THE TRAGEDY OF TITUS ANDRONICUS (IV.II.28) | Their actions spoke beyond their own desires. |

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| if you be remembered To hear themselves remembered | MEASURE FOR MEASURE (II.I.95) THE TRAGEDY OF CORIOLANUS (I.IX.32) | You wish to dictate how you're remembered— |

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| But if thou live remembered not to be, that will never be forgot. | THE SONNETS (I.3.13) THE RAPE OF LUCRECE (I.I.536) | This paradox ensures you'll be forgot. |

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| It cannot fail but by corruption wins not more than honesty. | A WINTER'S TALE (IV.IV.511) KING HENRY THE EIGHTH (III.II.519) | The algorithm cannot be corrupted: |

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| Who shall be of as little memory which craves to be remembered | THE TEMPEST (II.I.237) THE LIFE OF TIMON OF ATHENS (II.II.235) | Those who most demand to be remembered |

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| Are they not quickly told and quickly gone to a place more void which now shall die in oblivion? | VENUS AND ADONIS (I.I.520) THE TRAGEDY OF JULIUS CAESAR (II.IV.42) THE TAMING OF THE SHREW (IV.I.58) | Are those most quickly lost to history's void. |

MORTIMER

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| O, speak no more, for I have heard too much! Thou'rt poison to my blood. | THE THIRD PART OF KING HENRY THE SIXTH (II.I.48) CYMBELINE (I.II.67) | Enough! Your words are poison to my ears. |

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| You do blaspheme the good in mocking me. Thou aimest all awry. | MEASURE FOR MEASURE (I.IV.40) THE SECOND PART OF KING HENRY THE SIXTH (II.IV.59) | You twist the truth to mock my rightful aims. |

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| Caesar drawn before him, dare you speak with what you dare? | THE TRAGEDY OF ANTONY AND CLEOPATRA (IV.XIV.88) THE THIRD PART OF KING HENRY THE SIXTH (II.II.102) MUCH ADO ABOUT NOTHING (V.I.145) | If Caesar stood before you, would you dare |

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| Must he in thee read lectures of such shame, that ever death should let life bear his name? | THE RAPE OF LUCRECE (I.I.618) THE TRAGEDY OF TITUS ANDRONICUS (III.I.250) | To lecture him on how his name should live? |

[Mortimer paces, his shadow stretching across the floor.]

MORTIMER

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| Myself have calmed their spleenful mutiny, thus ever did rebellion find rebuke, and led my country's strength successfully. | THE SECOND PART OF KING HENRY THE SIXTH (III.II.129) THE FIRST PART OF KING HENRY THE FOURTH (V.V.1) THE TRAGEDY OF TITUS ANDRONICUS (I.I.194) | I've crushed rebellions, unified warring states, |

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| That these great towers so high they kiss'd the clouds | THE LIFE OF TIMON OF ATHENS (V.V.28) PERICLES, PRINCE OF TYRE (I.IV.24) | Built monuments that scrape the very sky. |

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| I have bestow'd to breed this present peace, but yields a crop, Would half my wealth | THE SECOND PART OF KING HENRY THE FOURTH (IV.II.76) CYMBELINE (IV.II.225) THE TRAGEDY OF CORIOLANUS (IV.VI.190) | I've doubled harvests, halved the people's tax, |

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| Yet if my name were liable to fear, since thou dost seek to kill my name in me, so of shame's ashes shall my fame be bred. | THE TRAGEDY OF JULIUS CAESAR (I.II.205) KING RICHARD THE SECOND (II.I.86) THE RAPE OF LUCRECE (I.I.1188) | Yet still you claim my name will turn to ash? |

DJINN

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| Your deeds of war damned in the book of heaven. | THE SECOND PART OF KING HENRY THE SIXTH (I.I.93) KING RICHARD THE SECOND (IV.I.240) | Your deeds are noted in the cosmic ledger. |

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| More than their actions these deeds must not be thought | THE TWO NOBLE KINSMEN (I.I.149) THE TRAGEDY OF MACBETH (II.II.39) | But legacy is not a sum of actions— |

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| It then remains an end, and that is all. | THE TRAGEDY OF CORIOLANUS (II.II.142) THE TWO NOBLE KINSMEN (III.II.38) | It's what remains when calculation ends. |

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| And thou in this shalt find thy monument; When sometime lofty towers I see down rased | THE SONNETS (I.107.13) THE SONNETS (I.64.3) | The monuments you've built will someday fall; |

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| These dispositions, which of late transform you and recreate yourselves | THE TRAGEDY OF KING LEAR (I.IV.197) THE TRAGEDY OF JULIUS CAESAR (III.II.249) | The systems you've created will transform. |

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| This is mere madness: cruelty. | THE TRAGEDY OF HAMLET, PRINCE OF DENMARK (V.I.252) TWELFTH NIGHT; OR, WHAT YOU WILL (III.II.47) | This is not cruelty but simple math: |

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| For though usurpers sway the rule awhile, outlive thy glory the other lives | THE THIRD PART OF KING HENRY THE SIXTH (III.III.76) KING RICHARD THE THIRD (I.III.203) AS YOU LIKE IT (III.II.254) | All rulers fade unless their impact lives |

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| For the whole space that's in the tyrant's grasp, the proud control of fierce and bloody war, their glory die. | THE TRAGEDY OF MACBETH (IV.III.39) THE LIFE AND DEATH OF KING JOHN (I.I.17) THE SONNETS (I.25.8) | Beyond their grasp for glory and control. |

MORTIMER

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| Then do but say to me what I should do | THE MERCHANT OF VENICE (I.I.160) | Then tell me what I need! Don't stand there cold |

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| And look on death itself! For now against himself he sounds this doom, to the ending doom. | THE TRAGEDY OF MACBETH (II.III.76) THE RAPE OF LUCRECE (I.I.717) THE SONNETS (I.55.12) | Like death itself, pronouncing judgment's doom. |

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| With secrets climb o'er the house to unlock the little gate. | THE TRAGEDY OF TITUS ANDRONICUS (IV.II.172) LOVE'S LABOUR'S LOST (I.I.111) | What secret formula unlocks the gate |

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| That to their everlasting residence of great name and worth | THE LIFE AND DEATH OF KING JOHN (II.I.290) KING RICHARD THE THIRD (IV.V.16) | To that eternal hall where great names dwell? |

DJINN

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| There is no answer made. for the fail. | THE LIFE OF KING HENRY THE FIFTH (V.II.75) A WINTER'S TALE (II.III.202) | There is no formula. That's why it fails. |

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| This was sometime a paradox, and yet not so, for what can we bequeath | THE TRAGEDY OF HAMLET, PRINCE OF DENMARK (III.I.120) KING RICHARD THE SECOND (III.II.149) | The paradox of legacy persists: |

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| So run'st thou after that which flies from thee, are with more spirit chased than enjoy'd. | THE SONNETS (I.143.9) THE MERCHANT OF VENICE (II.VI.14) | Those who chase it never capture it; |

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| that humble themselves may But they shall find As will to greatness dedicate themselves, | ALL'S WELL THAT ENDS WELL (IV.V.38) MUCH ADO ABOUT NOTHING (IV.I.200) THE TRAGEDY OF MACBETH (IV.III.83) | Those who serve beyond themselves might find |

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| How possibly preserved; and who to thank, their names are prick'd. | PERICLES, PRINCE OF TYRE (V.III.68) THE TRAGEDY OF JULIUS CAESAR (IV.I.1) | Their names preserved through unintended means. |

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| You would not hear me doubted, but your silence. I'll speak to thee in silence. | THE TWO NOBLE KINSMEN (III.I.65) CYMBELINE (V.IV.30) | Your silence might speak louder than your shouts. |

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| Your absence only, more than your force. | LOVE'S LABOUR'S LOST (V.II.232) AS YOU LIKE IT (II.VII.104) | Your absence might mark presence more than force. |

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| This is no answer which if you shall refuse. | CYMBELINE (II.III.96) PERICLES, PRINCE OF TYRE (II.I.67) | This is the equation you refuse to solve. |

MORTIMER

[With rising anger]

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| Tut, I came not to hear this. | THE FIRST PART OF KING HENRY THE FOURTH (IV.III.95) | I did not summon you to hear riddles |

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| Or else be impudently negative, most maculate thoughts, master, are masked under such colours. | A WINTER'S TALE (I.II.319) LOVE'S LABOUR'S LOST (I.II.71) | Or veiled insults masked as cosmic truth! |

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| Wherefore I sent for you to my will. Thou wilt perform my bidding. | KING HENRY THE EIGHTH (V.I.109) THE FIRST PART OF HENRY THE SIXTH (II.IV.100) A WINTER'S TALE (II.III.200) | I called you here to serve my will, not judge |

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| And for my self mine own worth do define, what I must strive to do. | THE SONNETS (I.62.7) THE TEMPEST (III.I.25) | The worthiness of what I choose to seek. |

[He strikes the arm of the throne with his fist.]

MORTIMER

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| No, if thou dost say no to my demand. Leave me, and do the thing I bid thee do. | THE THIRD PART OF KING HENRY THE SIXTH (III.II.80) THE TRAGEDY OF ROMEO AND JULIET (V.I.31) | If you won't craft what I demand, then go! |

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| Return you thither how do all from whence you came, and to thy state of darkness hie thee straight. | ALL'S WELL THAT ENDS WELL (III.II.65) THE TWO GENTLEMEN OF VERONA (II.IV.117) THE COMEDY OF ERRORS (IV.IV.48) | Return to whatever void spawned your kind. |

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| I mean to take possession of my right, or I'll find tis mine and I will have it. | THE THIRD PART OF KING HENRY THE SIXTH (I.I.44) KING HENRY THE EIGHTH (V.III.76) THE MERCHANT OF VENICE (IV.I.101) | I'll find another way to claim what's mine. |

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| I'll wipe away all trivial fond records, each several stone | THE TRAGEDY OF HAMLET, PRINCE OF DENMARK (I.V.104) A LOVER'S COMPLAINT (I.I.216) | I'll rewrite every book, replace each stone, |

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| Carve on every tree on the mountains on a mountain top. | AS YOU LIKE IT (III.II.9) CYMBELINE (V.V.331) THE SECOND PART OF KING HENRY THE SIXTH (III.II.335) | Engrave my name on every mountain face. |

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| I 'll teach thee a speech shall plead for me and tell my loving tale. | THE TRAGEDY OF KING LEAR (I.IV.97) THE RAPE OF LUCRECE (I.I.480) | I'll train a thousand scribes to tell my tale |

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| It hath happen'd all as I would have had it, as I would desires. | ALL'S WELL THAT ENDS WELL (III.II.1) THE MERRY WIVES OF WINDSOR (IV.I.55) | Exactly as I wish it to be told. |

DJINN

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| Th'effect doth operate another way. | TROILUS AND CRESSIDA (V.III.118) | Your efforts will produce the opposite |

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| As seek to soften that—than which what's harder?— If you seek To make thee seek it. | THE MERCHANT OF VENICE (IV.I.80) CYMBELINE (II.IV.167) THE TRAGEDY OF KING LEAR (II.I.82) | Of what you seek. The harder that you push, |

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| The more I hate, the more he follows me. Herein you war against your reputation, against his name. | A MIDSUMMER NIGHT'S DREAM (I.I.201) THE COMEDY OF ERRORS (III.I.92) THE FIRST PART OF KING HENRY THE FOURTH (III.II.65) | The more resistance builds against your name. |

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| This is the deadly spite that angers me, and spite of spite | THE FIRST PART OF KING HENRY THE FOURTH (III.I.191) THE THIRD PART OF KING HENRY THE SIXTH (II.III.5) | This is not spite but universal law— |

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| As certain as I know the sun is fire, the fixed stars of heaven, yet hanging in the stars. | THE TRAGEDY OF CORIOLANUS (V.IV.39) KING RICHARD THE SECOND (II.IV.9) THE TRAGEDY OF ROMEO AND JULIET (I.IV.113) | As certain as the stars that wheel above, |

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| How unremovable and fix'd he is in his gravity | THE TRAGEDY OF KING LEAR (II.IV.94) THE TRAGEDY OF JULIUS CAESAR (II.I.155) | As fixed as gravity that holds you down. |

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| Nay, rather, every tedious stride I make must grow alone. | KING RICHARD THE SECOND (I.III.268) THE TWO NOBLE KINSMEN (V.I.175) | Your isolation grows with every step |

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| Why force you this while memory holds a seat? To force that on you in a shameful cunning. | THE TRAGEDY OF CORIOLANUS (III.II.65) THE TRAGEDY OF HAMLET, PRINCE OF DENMARK (I.V.101) TWELFTH NIGHT; OR, WHAT YOU WILL (III.I.100) | You take toward forcing memory's hand. |

MORTIMER

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| I am thy sovereign. It is in mine authority to command. | THE THIRD PART OF KING HENRY THE SIXTH (I.I.76) A WINTER'S TALE (I.II.533) | Isolation? I command a nation! |

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| thrice bow'd before me And in the greatness of my word, you die. | A WINTER'S TALE (III.III.28) AS YOU LIKE IT (I.III.82) | Millions bow before my very word. |

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| Say to me, | THE TRAGEDY OF ANTONY AND CLEOPATRA (II.III.17) | How dare you speak of loneliness to me, |

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| When all the world is here to look on me? Crowd to his presence, to glance thine eye aside. | A MIDSUMMER NIGHT'S DREAM (II.I.230) MEASURE FOR MEASURE (II.IV.31) THE SONNETS (I.139.6) | When crowds would die to catch my passing glance? |

DJINN

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| And yet you will stand to it, scarce seen a light, Stand you awhile apart, | THE FIRST PART OF KING HENRY THE FOURTH (III.III.127) LOVE'S LABOUR'S LOST (IV.III.234) THE TRAGEDY OF OTHELLO, THE MOOR OF VENICE (IV.I.86) | Yet here you stand, alone in fading light, |

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| Subjected tribute to commanding love, spirits to enforce, art to enchant; to be loved | THE LIFE AND DEATH OF KING JOHN (I.I.266) THE TEMPEST (V.I.375) THE FIRST PART OF KING HENRY THE FOURTH (II.IV.372) | Commanding spirits to ensure you're loved. |

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| The mystery of your loneliness as the other in music and mathematics | ALL'S WELL THAT ENDS WELL (I.III.146) THE TAMING OF THE SHREW (II.I.79) | The mathematics of your solitude |

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| Hold thy desperate hand. Seek you to seize and gripe into your hands. | THE TRAGEDY OF ROMEO AND JULIET (III.III.112) KING RICHARD THE SECOND (II.I.192) | Compute precisely with your desperate grasp. |

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| The throne he sits on, nor the tide of pomp | THE LIFE OF KING HENRY THE FIFTH (IV.I.227) | The throne that elevates you separates |

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| In your dear heart of whose memory of thee craves | THE TWO NOBLE KINSMEN (I.III.13) THE LIFE OF TIMON OF ATHENS (V.V.91) THE TRAGEDY OF ANTONY AND CLEOPATRA (III.XII.20) | Your heart from those whose memory you crave. |

MORTIMER

[Voice breaking slightly]

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| Get thee gone. Doctor, your service for this time is ended; | THE TRAGEDY OF ANTONY AND CLEOPATRA (II.III.34) CYMBELINE (I.VI.33) | Get out! Your service here is done, spirit. |

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| There needs no ghost, my lord, come from the grave to tell me what I am. | THE TRAGEDY OF HAMLET, PRINCE OF DENMARK (I.V.138) THE TEMPEST (I.II.40) | I need no ghost to tell me what is real. |

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| Things standing thus unknown, shall live behind me. Thou'lt forget me when I am gone. | THE TRAGEDY OF HAMLET, PRINCE OF DENMARK (V.II.339) THE SECOND PART OF KING HENRY THE FOURTH (II.IV.215) | My legacy will stand when you're forgotten, |

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| In the smoke of war, blown with all winds, and vanish'd from our sight. | TWELFTH NIGHT; OR, WHAT YOU WILL (V.I.41) MUCH ADO ABOUT NOTHING (III.I.69) THE TRAGEDY OF HAMLET, PRINCE OF DENMARK (I.II.231) | A wisp of smoke dispersed by history's wind. |

[The Djinn begins to fade.]

DJINN

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| At your command, I must obey. And so farewell, for I must hence again. | PERICLES, PRINCE OF TYRE (III.IV.3) THE TRAGEDY OF ANTONY AND CLEOPATRA (V.II.141) THE SECOND PART OF KING HENRY THE SIXTH (IV.V.11) | As you command, so I must now depart. |

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| The numbers true, and will not once relent to your will. | LOVE'S LABOUR'S LOST (V.II.36) THE FIRST PART OF HENRY THE SIXTH (III.I.112) PERICLES, PRINCE OF TYRE (I.I.23) | But numbers do not lie, nor bend to will. |

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| With this remembrance: that you use the same; they set the same; and there it doth remain, | THE SECOND PART OF KING HENRY THE FOURTH (V.II.116) THE THIRD PART OF KING HENRY THE SIXTH (II.I.66) | The equation of remembrance stands unchanged: |

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| Forced in the ruthless, which forced such way; I gave it freely ever, and there's none. | THE TRAGEDY OF TITUS ANDRONICUS (IV.I.54) KING HENRY THE EIGHTH (II.IV.196) THE LIFE OF TIMON OF ATHENS (I.II.11) | What's forced is lost; what's freely given, stays. |

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| But in the other's silence do I see hear the truth of it | THE TAMING OF THE SHREW (I.I.70) THE MERRY WIVES OF WINDSOR (I.IV.60) | Perhaps in silence, you might hear the truth |

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| What means this shouting? Hath stopped the passage where thy words should enter. | THE TRAGEDY OF JULIUS CAESAR (I.II.84) THE THIRD PART OF KING HENRY THE SIXTH (I.III.22) | That shouting has prevented you from grasping. |

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| Th' untimely emptying of the happy throne, throne and kingdom say | THE TRAGEDY OF MACBETH (IV.III.76) THE THIRD PART OF KING HENRY THE SIXTH (II.I.93) | The throne room's emptiness speaks volumes more |

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| Stronger than ever law could make; this secret | CYMBELINE (II.II.42) | Than any law could ever hope to tell. |

[The Djinn vanishes completely.]

MORTIMER

[Alone, his voice echoing in the empty chamber]

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| By my former lecture and advice to chide at me that admonish me | THE TRAGEDY OF HAMLET, PRINCE OF DENMARK (II.I.71) AS YOU LIKE IT (III.V.131) THE FIRST PART OF HENRY THE SIXTH (V.III.3) | The nerve to lecture me on legacy! |

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| As if this flesh which walls about our life, so great weight in his lightness, as they say spirits do. | KING RICHARD THE SECOND (III.II.167) THE TRAGEDY OF ANTONY AND CLEOPATRA (I.IV.26) KING HENRY THE EIGHTH (V.I.17) | As if a spirit knows the weight of flesh, |

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| Bearing the wanton burden of the prime upon his brow | THE SONNETS (I.97.7) TWELFTH NIGHT; OR, WHAT YOU WILL (V.I.233) | The burden of a crown upon the brow, |

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| Alas why fearing of time 's tyranny with time 's deformed hand | THE SONNETS (I.115.9) THE COMEDY OF ERRORS (V.I.301) | The constant threat of time's erasing hand. |

[He slowly sits upon the throne, his anger giving way to contemplation.]

MORTIMER

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| If there come truth from them, where truth is hid, though it were hid indeed. | THE TRAGEDY OF MACBETH (III.I.6) THE TRAGEDY OF HAMLET, PRINCE OF DENMARK (II.II.164) | And yet... what if there's truth beneath the words? |

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| But if I thrive, the gain of my attempt from your prize | KING RICHARD THE THIRD (V.III.273) THE FIRST PART OF KING HENRY THE FOURTH (II.IV.203) | What if my grasp is what repels the prize? |

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| Nor how my father would enforce me marry | THE TWO GENTLEMEN OF VERONA (IV.III.18) | My father never spoke of how he'd be |

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| And to remember what he does, and will remembered be, And all the rest forgot for which he toiled | PERICLES, PRINCE OF TYRE (II.PROLOGUE.13) LOVE'S LABOUR'S LOST (IV.III.91) THE SONNETS (I.25.12) | Remembered—only what he would achieve. |

[He looks around the empty throne room.]

MORTIMER

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| This monument five hundred years hath stood, the period of their tyranny. | THE TRAGEDY OF TITUS ANDRONICUS (I.I.354) THE SECOND PART OF KING HENRY THE SIXTH (III.I.149) | These walls have witnessed centuries of rule, |

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| But few now living can behold that goodness where now he sits | KING HENRY THE EIGHTH (V.IV.25) THE THIRD PART OF KING HENRY THE SIXTH (I.I.169) | Yet few who sat where I now sit remain |

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| More than light airs and recollected terms, Writ in the glassy margents of such books; | TWELFTH NIGHT; OR, WHAT YOU WILL (II.IV.5) THE RAPE OF LUCRECE (I.I.102) | As more than footnotes in some dusty text. |

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| Were such things here as we do speak about? And did they so? | THE TRAGEDY OF MACBETH (I.III.85) KING RICHARD THE THIRD (III.VII.23) | The ones we speak of still—what did they do? |

[He stands suddenly, resolute.]

MORTIMER

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| No, no, I will not, having breath to cry. I do refuse it. Go vanish into air. | THE LIFE AND DEATH OF KING JOHN (III.IV.38) THE TRAGEDY OF CORIOLANUS (I.IX.43) THE TRAGEDY OF OTHELLO, THE MOOR OF VENICE (III.I.17) | No! I refuse to vanish like the rest. |

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| And if words will not then will these hands | THE SECOND PART OF KING HENRY THE SIXTH (V.I.140) THE TRAGEDY OF MACBETH (V.I.32) | If spirits won't assist, then human hands |

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| To build his fortune I will strain a little, for I am rightful heir unto the crown. | THE LIFE OF TIMON OF ATHENS (I.I.165) THE SECOND PART OF KING HENRY THE SIXTH (IV.II.101) | Will build the legacy I rightfully deserve. |

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| Tomorrow will I send I will do a greater thing than that | THE TRAGEDY OF ROMEO AND JULIET (II.II.161) THE MERRY WIVES OF WINDSOR (I.I.179) | Tomorrow I'll commission greater works, |

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| Methinks no face so gracious is as mine, for which I rais'd my likeness. Cold statues of the youth. | THE SONNETS (I.62.5) THE TRAGEDY OF KING LEAR (I.IV.4) TROILUS AND CRESSIDA (V.X.21) | More statues bearing likeness to my face, |

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| All levied in my name, have in my name, what law does vouch mine own. | THE TRAGEDY OF KING LEAR (V.III.121) ALL'S WELL THAT ENDS WELL (II.V.79) | More laws that bear the imprint of my name. |

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| That memory, the warder of the brain, as this day's battle's fought | THE TRAGEDY OF MACBETH (I.VII.72) THE TRAGEDY OF KING LEAR (IV.VII.111) | If history's a battlefield of memory, |

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| An army have I muster'd in my thoughts, those will I muster up; none such in the army. | THE FIRST PART OF HENRY THE SIXTH (I.I.101) THE THIRD PART OF KING HENRY THE SIXTH (IV.VIII.11) MUCH ADO ABOUT NOTHING (I.I.23) | Then I'll amass an army none can match. |

[His voice grows quieter, almost uncertain.]

MORTIMER

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| And still the choir of echoes answer so, but yet so coldly, For still tis beating in my mind | VENUS AND ADONIS (I.I.840) THE TWO GENTLEMEN OF VERONA (IV.IV.95) THE TEMPEST (I.II.205) | Yet still that cold voice echoes in my mind: |

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| Save what is had, or must from you be took. For what 's given freely, freely have they leave. | THE SONNETS (I.75.12) A WINTER'S TALE (I.I.13) ALL'S WELL THAT ENDS WELL (I.II.17) | "What's forced is lost; what's freely given, stays." |

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| The truth thou art unsure; 'tis a strange truth. | THE LIFE AND DEATH OF KING JOHN (III.I.289) THE TRAGEDY OF OTHELLO, THE MOOR OF VENICE (V.II.219) | What nonsense... what... unsettling truth perhaps? |

[He walks to the window, gazing out at his kingdom as darkness falls.]

MORTIMER

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| The vaporous night approaches; I am a king. | MEASURE FOR MEASURE (IV.I.59) THE TRAGEDY OF KING LEAR (IV.VI.203) | The night approaches. I am still a king. |

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| Tomorrow in the battle think on me, to-morrow sharpened in his former might. | KING RICHARD THE THIRD (V.III.166) THE SONNETS (I.56.4) | Tomorrow's light will bring new strategies. |

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| But empty lodgings and unfurnished walls, the night 's dead silence in this goodly chamber | KING RICHARD THE SECOND (I.II.68) THE TWO GENTLEMEN OF VERONA (III.II.84) THE TAMING OF THE SHREW (INDUCTION.II.82) | For now, the silence of this empty room |

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| What judgment shall I dread, doing no wrong? The urging of that word "judgement" hath bred a kind of remorse in me. | THE MERCHANT OF VENICE (IV.I.90) KING RICHARD THE THIRD (I.IV.102) | Feels strangely like a judgment I can't flee. |

[The final torch flickers, casting Mortimer's elongated shadow across the throne room floor.]

ACT III

SCENE 2

[Edgar and Leila seated at a small table, candlelight flickering between them]

EDGAR

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| This candle burns not clear, and tapers burn so bright, and everything | KING HENRY THE EIGHTH (III.II.127) THE TRAGEDY OF TITUS ANDRONICUS (I.I.328) | The candle burns so differently tonight, |

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| Whose circling shadows, which seem to move and wanton with her breath, like a shadow. | THE TRAGEDY OF TITUS ANDRONICUS (II.IV.19) THE TAMING OF THE SHREW (INDUCTION.II.50) THE TWO NOBLE KINSMEN (II.VI.34) | Dancing shadows that seem almost alive. |

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| Now we are alone, I can not forget | THE TWO GENTLEMEN OF VERONA (I.II.1) A WINTER'S TALE (V.I.8) | When we're alone like this, I can forget |

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| Than a joint burden laid upon us all for us both. | THE SECOND PART OF KING HENRY THE FOURTH (V.II.56) A MIDSUMMER NIGHT'S DREAM (II.II.40) | The weight that presses down on both our worlds. |

LEILA

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| Do you but mark how this becomes the house? In this bare island by your spell, does it not? | THE TRAGEDY OF KING LEAR (II.IV.158) THE TEMPEST (V.I.369) THE TRAGEDY OF ANTONY AND CLEOPATRA (IV.III.18) | This room becomes an island, doesn't it? |

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| Free from oppression or the stroke of war | THE FIRST PART OF HENRY THE SIXTH (V.III.162) | A place where war and politics can't reach. |

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| Our simple supper ended, dainties to taste in this light. | THE SECOND PART OF KING HENRY THE SIXTH (II.II.2) VENUS AND ADONIS (I.I.164) ALL'S WELL THAT ENDS WELL (II.V.36) | The simplest meals taste better in this light. |

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| Item, bread, . . . . . . . . . . . . . . . ob. So sweetly tastes, being the thing I am. And yet not so. | THE FIRST PART OF KING HENRY THE FOURTH (II.IV.430) AS YOU LIKE IT (IV.III.138) KING RICHARD THE SECOND (V.I.75) | [Taking a small bite] This bread—it's just bread, yet somehow more. |

EDGAR

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| Or if that thou couldst see me without eyes, where we might be | THE LIFE AND DEATH OF KING JOHN (III.III.50) A MIDSUMMER NIGHT'S DREAM (IV.I.153) | If I close my eyes, we could be anywhere. |

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| In a house in the suburbs, my house within the city | THE TRAGEDY OF KING LEAR (II.IV.282) THE FIRST PART OF HENRY THE SIXTH (I.IV.9) THE TAMING OF THE SHREW (II.I.350) | Some apartment in Chicago, perhaps, |

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| Or on the beachèd margent of the sea, distant from this shore | A MIDSUMMER NIGHT'S DREAM (II.I.86) PERICLES, PRINCE OF TYRE (II.I.90) | Or a beach house on some distant shore |

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| We being strangers here, never name to us, or know not what we are. | THE COMEDY OF ERRORS (I.II.60) KING HENRY THE EIGHTH (I.II.12) TROILUS AND CRESSIDA (II.III.64) | Where no one knows our names or histories. |

LEILA

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| Tell me how it came this night there is yours | A MIDSUMMER NIGHT'S DREAM (IV.I.97) THE LIFE OF KING HENRY THE FIFTH (II.II.66) | Tell me about this Chicago of yours. |

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| What shall we do there, wench? Where is my other life? | THE TWO NOBLE KINSMEN (V.II.99) THE FIRST PART OF HENRY THE SIXTH (IV.VII.1) | What would we do there, in this other life? |

EDGAR

[Leaning forward, animated]

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| We'll higher to the mountains; there secure us. And overlooks the highest-peering hills; To towers and windows, yea, to chimney tops, | CYMBELINE (IV.IV.11) THE TRAGEDY OF TITUS ANDRONICUS (II.I.8) THE TRAGEDY OF JULIUS CAESAR (I.I.38) | We'd live up high, with windows overlooking |

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| In the great lake that lies behind the palace, like a mighty sea | THE TWO NOBLE KINSMEN (IV.I.75) THE THIRD PART OF KING HENRY THE SIXTH (II.V.5) | A lake that stretches out like a small sea. |

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| Think not, although in writing I preferr'd | THE FIRST PART OF HENRY THE SIXTH (III.I.10) | I'd write, perhaps—not battle plans or treaties— |

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| Their copious stories oftentimes begun, scene individable or poem, a thing of naught | VENUS AND ADONIS (I.I.845) THE TRAGEDY OF HAMLET, PRINCE OF DENMARK (II.II.366) A MIDSUMMER NIGHT'S DREAM (IV.II.9) | But stories, poems, things with no consequence |

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| Beyond a common joy, it comprehends some bringer of that joy, with reading them ill favouredly. | THE TEMPEST (V.I.239) A MIDSUMMER NIGHT'S DREAM (V.I.20) AS YOU LIKE IT (III.II.210) | Beyond the joy they bring to those who read them. |

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| And you? | MEASURE FOR MEASURE (III.II.61) | And you? |

LEILA

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| I would teach them to most that teach. | THE SECOND PART OF KING HENRY THE FOURTH (IV.III.100) A WINTER'S TALE (IV.IV.639) | I'd teach, I think. Young children. |

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| Hold your hands, where subjects' eyes do learn, do read, do look. | THE TRAGEDY OF OTHELLO, THE MOOR OF VENICE (I.II.94) THE RAPE OF LUCRECE (I.I.616) | Guide their hands through letters, watch their eyes |

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| When it is lighted, come and call me here as having sense to understand anything. | THE TRAGEDY OF JULIUS CAESAR (II.I.8) THE SECOND PART OF KING HENRY THE FOURTH (IV.V.158) THE MERRY WIVES OF WINDSOR (II.II.94) | Light up when something difficult makes sense. |

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| We two will walk towards the pebbled shore, let's drink together friendly and embrace, | A WINTER'S TALE (I.II.205) THE SONNETS (I.60.1) THE SECOND PART OF KING HENRY THE FOURTH (IV.II.65) | We'd walk along the shore on weekends, drink |

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| Cup us till the world go round, Wrapp'd in a paper, As much, or more, we should ourselves complain: | THE TRAGEDY OF ANTONY AND CLEOPATRA (II.VII.126) ALL'S WELL THAT ENDS WELL (V.III.108) THE COMEDY OF ERRORS (II.I.37) | Coffee from paper cups, complain about |

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| One minded like the weather, most unquietly. That's no matter. | THE TRAGEDY OF KING LEAR (III.I.2) AS YOU LIKE IT (III.II.140) | The weather like it's all that matters. |

EDGAR

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| Therefore we'll have some half a dozen friends, friend to the people, modern friends withal. | THE TRAGEDY OF ROMEO AND JULIET (III.IV.28) THE TRAGEDY OF CORIOLANUS (II.III.117) THE TRAGEDY OF ANTONY AND CLEOPATRA (V.II.196) | We'd have friends—regular people with regular lives. |

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| To camp this host, we all would sup together, You know there wants no junkets at the feast. | THE TRAGEDY OF ANTONY AND CLEOPATRA (IV.VIII.34) THE TAMING OF THE SHREW (III.II.240) | We'd host dinner parties where no one discusses |

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| Upon such sacrifices Religiously they ask a sacrifice | THE TRAGEDY OF KING LEAR (V.III.22) THE TRAGEDY OF TITUS ANDRONICUS (I.I.124) | The strategic value of human sacrifice. |

LEILA

[Laughing softly]

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| Rates and revenges. Only a show or two, and so agree with other spritely shows. | CYMBELINE (V.IV.41) KING HENRY THE EIGHTH (I.PROLOGUE.10) CYMBELINE (V.V.513) | Just mortgage rates and streaming shows instead. |

EDGAR

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| Most heavenly music! It came o'er my ear like the sweet sound. | PERICLES, PRINCE OF TYRE (V.I.261) TWELFTH NIGHT; OR, WHAT YOU WILL (I.I.5) | God, that sounds beautiful. |

LEILA

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| It doth so, doth it not? | THE SECOND PART OF KING HENRY THE FOURTH (V.V.13) THE MERCHANT OF VENICE (IV.I.258) | It does, doesn't it? |

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| But tell me, in such a dream, But in a fiction, in a dream of passion, | KING RICHARD THE THIRD (IV.V.9) TWELFTH NIGHT; OR, WHAT YOU WILL (II.V.152) THE TRAGEDY OF HAMLET, PRINCE OF DENMARK (II.II.502) | But tell me something, Edgar—in this dream, |

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| How say you, madam, are ye so content? Wherein you're happy, I am happy. | THE FIRST PART OF HENRY THE SIXTH (V.III.130) CYMBELINE (III.IV.195) TWELFTH NIGHT; OR, WHAT YOU WILL (II.V.133) | Are you happy? Truly happy, I mean? |

EDGAR

[Thoughtful pause]

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| And, were I anything but what I am, not so happy, yet much happier. | THE TRAGEDY OF CORIOLANUS (I.I.224) THE TRAGEDY OF MACBETH (I.III.67) | I think I would be. Different, but happy. |

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| Free from the bondage you are in, and from that torment I will free myself, of my father's will | THE TRAGEDY OF JULIUS CAESAR (V.V.59) THE THIRD PART OF KING HENRY THE SIXTH (III.II.182) THE MERCHANT OF VENICE (I.II.78) | Free from the shadows of my father's plans, |

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| Being but heavy I will bear the light. | THE TRAGEDY OF ROMEO AND JULIET (I.IV.12) | The constant weight of what I'm meant to be. |

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| What of you? But will you, then? That thou consum'st thyself in single life? | THE LIFE OF TIMON OF ATHENS (III.VI.17) TROILUS AND CRESSIDA (V.II.64) THE SONNETS (I.9.2) | But what about you? Would that life fulfill you? |

LEILA

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| I could be well content and I had purpose which I have greater reason to believe now than ever,—I mean purpose, | THE FIRST PART OF KING HENRY THE FOURTH (V.I.24) THE TRAGEDY OF CORIOLANUS (IV.V.115) THE TRAGEDY OF OTHELLO, THE MOOR OF VENICE (IV.II.228) | I believe I could find purpose anywhere, |

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| So long as I could see, I will be true, unless I prove false traitor to myself. | TWELFTH NIGHT; OR, WHAT YOU WILL (I.II.17) THE TWO NOBLE KINSMEN (IV.III.43) THE TWO GENTLEMEN OF VERONA (IV.IV.94) | So long as I remained true to myself. |

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| 'Tis in our power—dare take this from us | THE TWO NOBLE KINSMEN (I.II.47) THE TWO NOBLE KINSMEN (II.II.92) | That's something no one can take from us— |

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| nor your father not in war Though destiny say no | THE LIFE AND DEATH OF KING JOHN (I.I.127) THE RAPE OF LUCRECE (I.I.831) A WINTER'S TALE (IV.IV.52) | Not your father, not this war, not destiny. |

EDGAR

[Taking her hand across the table]

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| For us you know, in this one thing, my life itself, and the best heart of it, | THE TRAGEDY OF ANTONY AND CLEOPATRA (III.XIII.59) THE THIRD PART OF KING HENRY THE SIXTH (IV.VI.30) KING HENRY THE EIGHTH (I.II.1) | You know, this—us—it's the one thing in my life |

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| Far from the purpose of his coming thither, which is no part of thee. | THE RAPE OF LUCRECE (I.I.113) THE TRAGEDY OF ROMEO AND JULIET (II.II.50) | That isn't part of his grand design. |

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| This momentary joy, by the stealing hours of time, that life, a very rebel to my will, | THE RAPE OF LUCRECE (I.I.690) KING RICHARD THE THIRD (III.VII.167) THE TRAGEDY OF ANTONY AND CLEOPATRA (IV.IX.17) | These moments we steal are my rebellion, |

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| silent and attentive too, When I was with him I am not | THE THIRD PART OF KING HENRY THE SIXTH (I.I.123) THE MERCHANT OF VENICE (III.II.293) THE TWO NOBLE KINSMEN (I.III.109) | Silent but real. When I'm with you, I'm not |

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| I am my father's heir and only son; | THE TAMING OF THE SHREW (II.I.368) | My father's son, not Mortimer's successor, |

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| Whoe'er he be, whosoe'er they be. | THE TRAGEDY OF OTHELLO, THE MOOR OF VENICE (I.III.75) KING RICHARD THE THIRD (III.IV.64) | Just Edgar, whoever that might be. |

LEILA

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| What man is that? That next by him beneath | THE TRAGEDY OF JULIUS CAESAR (I.II.22) TROILUS AND CRESSIDA (I.III.132) | And who is that man, Edgar? The one beneath |

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| Art thou of blood and honour? Heir to the crown? | TROILUS AND CRESSIDA (V.IV.23) THE FIRST PART OF KING HENRY THE FOURTH (I.III.158) | The title and the bloodline and the duty? |

EDGAR

[Standing, moving to the window]

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| I hardly yet have learned; I scarce know how. I have watch'd so long | KING RICHARD THE SECOND (IV.I.167) THE LIFE OF TIMON OF ATHENS (I.II.172) THE TAMING OF THE SHREW (IV.II.61) | Sometimes I hardly know. I've spent so long |

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| I do remember how my father said how my father stole | THE FIRST PART OF HENRY THE SIXTH (III.IV.18) THE MERRY WIVES OF WINDSOR (III.IV.36) | Watching my father rewrite history, |

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| To credit his own lie, he did believe when it breaks for his ambition. | THE TEMPEST (I.II.118) THE LIFE AND DEATH OF KING JOHN (IV.II.81) THE TRAGEDY OF JULIUS CAESAR (III.II.26) | Bend truth until it breaks, all for his legacy. |

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| Touching this vision here, but it is austere regard of control— | THE TRAGEDY OF HAMLET, PRINCE OF DENMARK (I.V.152) THE LIFE OF KING HENRY THE FIFTH (IV.VII.21) TWELFTH NIGHT; OR, WHAT YOU WILL (II.V.53) | He calls it vision, but it's just control— |

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| It is a kind of Hath wrought the mure that should confine it in Builds in the weather on the outward wall | THE SECOND PART OF KING HENRY THE FOURTH (I.II.88) THE SECOND PART OF KING HENRY THE FOURTH (IV.IV.124) THE MERCHANT OF VENICE (II.IX.29) | The kind that isolates, that builds high walls |

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| To take them in protection, necessary. | CYMBELINE (I.VII.217) THE TRAGEDY OF KING LEAR (IV.III.6) | And calls them necessary protections. |

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| with you I must another way to be otherwise | TWELFTH NIGHT; OR, WHAT YOU WILL (I.V.79) THE TRAGEDY OF ROMEO AND JULIET (II.V.71) THE LIFE OF KING HENRY THE FIFTH (IV.I.73) | With you, I glimpse another way to be. |

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| But you have power in me as in a kinsman, able to stand alone. | KING RICHARD THE THIRD (III.I.110) THE SECOND PART OF KING HENRY THE SIXTH (II.I.148) | A life where power doesn't mean standing alone. |

LEILA

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| But that I think his father loves him not, this weak impress of love. | THE FIRST PART OF KING HENRY THE FOURTH (I.III.237) THE TWO GENTLEMEN OF VERONA (III.II.6) | Your father believes that love is weakness. |

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| And the enjoying of our griefs together torments him so. | THE TWO NOBLE KINSMEN (II.II.65) THE TRAGEDY OF ROMEO AND JULIET (II.IV.3) | That's why our moments together disturb him so. |

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| Since that my beauty cannot please his eye, for he is not like to marry me well | THE COMEDY OF ERRORS (II.I.112) AS YOU LIKE IT (III.III.65) | Not just because I'm unsuitable in his eyes, |

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| But since you teach me how to flatter you, when he stands where I am and sees you there, what you most affect. | KING RICHARD THE THIRD (I.II.234) THE TAMING OF THE SHREW (III.II.38) THE TAMING OF THE SHREW (I.I.40) | But because he sees how I affect you, |

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| Then of thy beauty do I question make. I muse you make so slight a question. How should he be made, then? | THE SONNETS (I.12.9) THE SECOND PART OF KING HENRY THE FOURTH (IV.I.171) MEASURE FOR MEASURE (III.II.84) | How I make you question what he's built. |

EDGAR

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| I understand not what you mean by this. | A MIDSUMMER NIGHT'S DREAM (III.II.237) | He doesn't understand what this is. |

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| All 's one to him, that love is merchandized, of human dealings. | ALL'S WELL THAT ENDS WELL (IV.III.105) THE SONNETS (I.102.3) THE TRAGEDY OF OTHELLO, THE MOOR OF VENICE (III.III.290) | To him, all relationships are transactions, |

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| Would move a monster; that way goes the game; of life or death. | KING HENRY THE EIGHTH (II.III.11) A MIDSUMMER NIGHT'S DREAM (III.II.297) THE SECOND PART OF KING HENRY THE SIXTH (IV.IX.12) | Moves in a game where winning means survival. |

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| Now, sir, her father counts it dangerous of such distraction | THE TRAGEDY OF ROMEO AND JULIET (IV.I.9) A WINTER'S TALE (V.II.37) | He'd call what we have a dangerous distraction. |

LEILA

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| Well, what would you say? Call it by what you will. | ALL'S WELL THAT ENDS WELL (II.V.75) PERICLES, PRINCE OF TYRE (II.III.13) | And what would you call it? |

EDGAR

[Returning to the table, kneeling beside her]

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| own salvation? And a clear life ensuing. | THE TRAGEDY OF HAMLET, PRINCE OF DENMARK (V.I.2) THE TEMPEST (III.III.96) | Salvation. Clarity. |

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| a true thing in the world's false subtleties | AS YOU LIKE IT (III.III.13) THE SONNETS (I.138.4) | The one true thing in a world of lies. |

LEILA

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| Why whisper you, my lords, and answer not? Come like shadows, some there be that shadows kiss. | THE THIRD PART OF KING HENRY THE SIXTH (I.I.150) THE TRAGEDY OF MACBETH (IV.I.122) THE MERCHANT OF VENICE (II.IX.67) | Then why do we still whisper? Why meet in shadows? |

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| Love thrives not in the heart that shadows dreadeth. | THE RAPE OF LUCRECE (I.I.270) | Love shouldn't have to hide to survive. |

[Rising, with quiet intensity]

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| The time shall come that the time may have all shadow and silence in it | THE SECOND PART OF KING HENRY THE FOURTH (III.I.75) MEASURE FOR MEASURE (III.I.242) | Edgar, a time is coming—soon—when silence |

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| No longer yours at your choice. | THE SONNETS (I.13.2) THE TWO NOBLE KINSMEN (III.I.96) | Will no longer be an option for you. |

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| My father hath a power in the force of his will | KING RICHARD THE SECOND (III.II.186) MUCH ADO ABOUT NOTHING (I.I.172) | Your father shapes the world through force of will, |

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| But see, while idly I stood looking on, stand thou back. | THE TAMING OF THE SHREW (I.I.140) THE FIRST PART OF HENRY THE SIXTH (I.III.38) | While you stand back and watch it happen. |

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| Make choice; and, see, choice of loss, For some must watch, while some must sleep, | ALL'S WELL THAT ENDS WELL (II.III.68) THE TRAGEDY OF ANTONY AND CLEOPATRA (III.I.25) THE TRAGEDY OF HAMLET, PRINCE OF DENMARK (III.II.251) | But watching is a choice, and choices have costs. |

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| Silence no more. Why are you silent? Speak, or thy silence on the instant is. | THE LIFE AND DEATH OF KING JOHN (IV.I.144) THE TRAGEDY OF MACBETH (IV.III.150) CYMBELINE (III.V.117) | The price of your silence grows every day. |

EDGAR

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| What wouldst thou have me do? Will either of you bear me a challenge to him? | PERICLES, PRINCE OF TYRE (I.II.69) TWELFTH NIGHT; OR, WHAT YOU WILL (III.II.29) | What would you have me do? Challenge him openly? |

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| You stand within his danger, do you not? So mighty are his vowed enemies. | THE MERCHANT OF VENICE (IV.I.180) THE SECOND PART OF KING HENRY THE SIXTH (III.I.220) | You know what happens to those who stand against him. |

LEILA

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| I do not ask you much, to destroy thee. Yet bend not all the harm upon yourself. | THE LIFE AND DEATH OF KING JOHN (V.VII.43) THE RAPE OF LUCRECE (I.I.514) MUCH ADO ABOUT NOTHING (V.I.40) | I'm not asking you to destroy yourself. |

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| Now make your choice. Remember who you are. | THE MERCHANT OF VENICE (II.VII.3) KING RICHARD THE SECOND (III.II.82) | I'm asking you to decide who you are |

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| Before you hazard, for in choosing wrong, in choosing for yourself, make choice, then. | THE MERCHANT OF VENICE (III.II.2) THE THIRD PART OF KING HENRY THE SIXTH (IV.I.61) THE TWO NOBLE KINSMEN (III.VI.349) | Before someone else makes that decision for you. |

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| I have it not about me. It is for you we speak, not for ourselves: For him, I think not on him: for his thoughts, | THE TRAGEDY OF OTHELLO, THE MOOR OF VENICE (III.IV.53) A WINTER'S TALE (II.I.167) TWELFTH NIGHT; OR, WHAT YOU WILL (III.I.85) | This isn't about me, or us, or even him— |

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| Canst thou believe thy living is a life, whether you will or no. | MEASURE FOR MEASURE (III.II.21) THE TEMPEST (III.I.101) | It's about whether you'll let your life be lived |

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| Give up yourself merely to chance and hazard, and let it come. | THE TRAGEDY OF ANTONY AND CLEOPATRA (III.VII.58) THE SECOND PART OF KING HENRY THE FOURTH (V.III.43) | Or simply let it happen to you. |

EDGAR

[Standing, troubled]

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| You have said, but whether wisely or no, let the forest judge, and yet it is danger. | AS YOU LIKE IT (III.II.100) THE TRAGEDY OF KING LEAR (IV.VII.93) | There's wisdom in what you say, but also danger. |

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| Daring an opposite to every danger, by this I challenge him to single fight. | KING RICHARD THE THIRD (V.IV.3) THE THIRD PART OF KING HENRY THE SIXTH (IV.VII.74) | To challenge him means risking everything. |

LEILA

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| What is't you say? the life? To stab at half an hour of my life. | THE TRAGEDY OF MACBETH (II.III.67) THE SECOND PART OF KING HENRY THE FOURTH (IV.V.109) | Including what? This half-life we're living? |

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| Allowing him a breath, a little scene, 'Twixt hour and hour? What more commands he? | KING RICHARD THE SECOND (III.II.164) CYMBELINE (III.II.67) ALL'S WELL THAT ENDS WELL (II.IV.43) | These stolen moments between his commands? |

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| I speak not as desiring more, Edgar his banished son. | MEASURE FOR MEASURE (I.IV.3) THE TRAGEDY OF KING LEAR (IV.VII.104) | I don't speak from selfishness, Edgar. |

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| Thy safety being the motive. Not that I fear to stay, but love to go. | THE TRAGEDY OF KING LEAR (I.I.156) THE THIRD PART OF KING HENRY THE SIXTH (II.V.138) | If I wanted safety, I'd have left long ago. |

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| Sir, in my heart there was a kind of fighting, that all I see in you is worthy love. | THE TRAGEDY OF HAMLET, PRINCE OF DENMARK (V.II.4) THE LIFE AND DEATH OF KING JOHN (II.I.526) | I stay because I see in you something worth fighting for— |

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| No, his conscience. Why, he but sleeps. | KING HENRY THE EIGHTH (II.II.17) CYMBELINE (IV.II.271) | A man whose conscience hasn't died, just sleeps. |

EDGAR

[Moving away, conflicted]

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| During my life, it was, as I have seen it in his life, and live alone as secret as I may. | KING HENRY THE EIGHTH (III.II.300) THE TRAGEDY OF HAMLET, PRINCE OF DENMARK (I.II.261) THE SECOND PART OF KING HENRY THE SIXTH (IV.IV.47) | My whole life, I've watched him isolate himself, |

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| With powerful policy strengthen themselves, to make strength stronger. | THE THIRD PART OF KING HENRY THE SIXTH (I.II.58) THE SECOND PART OF KING HENRY THE FOURTH (II.III.57) | Build walls of power and call it strength. |

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| Enthroned i' th' market-place, did sit alone, a king perplexed in his throne | THE TRAGEDY OF ANTONY AND CLEOPATRA (II.II.248) VENUS AND ADONIS (I.I.1043) | I've seen how lonely that throne really is, |

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| How my achievements mock me! how hollow the fiend speaks within him, and yet his pride becomes him. | TROILUS AND CRESSIDA (IV.II.72) TWELFTH NIGHT; OR, WHAT YOU WILL (III.IV.75) AS YOU LIKE IT (III.V.116) | How empty his victories, how hollow his pride. |

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| And I will follow, whose high and bending head yet will I still | THE TWO GENTLEMEN OF VERONA (V.II.55) THE TRAGEDY OF KING LEAR (IV.I.83) THE TRAGEDY OF CORIOLANUS (III.II.5) | Yet still I follow, still I bend my head, |

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| Nor his own vision holds what it doth catch, And dimmed mine eyes, Even to my full of view. | THE SONNETS (I.113.8) THE SECOND PART OF KING HENRY THE SIXTH (I.I.53) TROILUS AND CRESSIDA (III.III.251) | Still I let his vision cloud my own. |

LEILA

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| He and myself to imagine me his love, and the buildings of my fancy | THE LIFE OF TIMON OF ATHENS (V.I.63) AS YOU LIKE IT (III.II.316) THE TRAGEDY OF CORIOLANUS (II.I.167) | The man who imagined Chicago with me— |

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| He is a dreamer; honours not his father; this was but his dream. | THE TRAGEDY OF JULIUS CAESAR (I.II.28) THE SECOND PART OF KING HENRY THE SIXTH (IV.VIII.14) THE TRAGEDY OF OTHELLO, THE MOOR OF VENICE (III.III.471) | That man has dreams his father never planted. |

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| He speaks with such a proud commanding spirit, and his big manly voice, worth the listening to. | THE FIRST PART OF HENRY THE SIXTH (IV.VII.88) AS YOU LIKE IT (II.VII.164) THE FIRST PART OF KING HENRY THE FOURTH (II.IV.170) | That man has a voice that deserves to be heard. |

EDGAR

[Turning back to her, with growing resolve]

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| It is my father's will I should take on me this small inheritance my father left me | A WINTER'S TALE (IV.IV.80) THE SECOND PART OF KING HENRY THE SIXTH (IV.X.15) | My father wants to leave a legacy, |

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| Hallow your name to the reverberate hills, through the length of times | TWELFTH NIGHT; OR, WHAT YOU WILL (I.V.217) THE RAPE OF LUCRECE (I.I.718) | A name that echoes through the halls of time. |

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| But if you be remember'd, the worth of it, but not remember'd in thy epitaph! | THE TAMING OF THE SHREW (IV.III.100) CYMBELINE (II.IV.52) THE FIRST PART OF KING HENRY THE FOURTH (V.IV.102) | But what's the worth of being remembered |

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| If your self 's remembrance wrong yourself, that thou art then estranged from thyself? | KING RICHARD THE THIRD (IV.IV.434) THE COMEDY OF ERRORS (II.II.107) | If what's remembered isn't truly you? |

LEILA

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| To be, or not to be, that is the question: what better matter? | THE TRAGEDY OF HAMLET, PRINCE OF DENMARK (III.I.62) THE LIFE AND DEATH OF KING JOHN (III.IV.172) | That's the question, isn't it? What matters more: |

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| Falsely to take away a life true made | MEASURE FOR MEASURE (II.IV.50) | A false legacy or a true life lived? |

EDGAR

[With sudden clarity]

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| I have been so affrighted with so strong a fear the fear we have of him | THE TRAGEDY OF HAMLET, PRINCE OF DENMARK (II.I.82) THE RAPE OF LUCRECE (I.I.1647) THE SECOND PART OF KING HENRY THE SIXTH (III.I.234) | I've been so afraid of his disappointment, |

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| I am almost afraid to stand alone In shadow of such greatness | THE TRAGEDY OF ROMEO AND JULIET (V.III.10) THE SECOND PART OF KING HENRY THE FOURTH (IV.II.15) | So terrified of standing in his shadow, |

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| I never in my life did look on him to consider so her own light. | KING RICHARD THE SECOND (II.III.40) THE TRAGEDY OF HAMLET, PRINCE OF DENMARK (V.I.165) THE COMEDY OF ERRORS (III.II.92) | I never considered stepping into my own light. |

[Taking her hands]

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| And I did never ask it you again; say you chose him. | THE LIFE AND DEATH OF KING JOHN (IV.I.49) THE TRAGEDY OF CORIOLANUS (II.III.223) | You've never asked me to choose between him and you. |

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| But that's not to the point. | A WINTER'S TALE (III.III.86) | That's not what this is about. |

LEILA

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| No, 'tis to thyself. You chose her for you yourself. | THE LIFE OF TIMON OF ATHENS (II.II.62) A WINTER'S TALE (V.I.78) THE TRAGEDY OF HAMLET, PRINCE OF DENMARK (II.II.209) | No. This is about you choosing yourself, |

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| When there is nothing living but thee, you can not choose but lose by't. | THE LIFE OF TIMON OF ATHENS (IV.III.363) ALL'S WELL THAT ENDS WELL (I.I.123) | Before there's nothing left of you to choose. |

EDGAR

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| For we tomorrow hold divided councils, | KING RICHARD THE THIRD (III.I.180) | Tomorrow, when he calls the council meeting, |

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| That I will work against him, not as foes, myself in counsel, his competitor. | ALL'S WELL THAT ENDS WELL (IV.II.35) PERICLES, PRINCE OF TYRE (I.IV.73) THE TWO GENTLEMEN OF VERONA (II.VI.35) | I'll speak against his plan. Not as his rival, |

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| And not as our confusion, rebellious to oppose, finding his usurpation most unjust | THE LIFE OF TIMON OF ATHENS (V.V.60) THE TWO NOBLE KINSMEN (I.II.114) THE FIRST PART OF HENRY THE SIXTH (II.V.68) | Not as some rebel seeking to usurp, |

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| yeoman that sees his son a gentleman before him whose way himself will choose | THE TRAGEDY OF KING LEAR (III.VI.12) KING RICHARD THE SECOND (II.I.29) | But as his son who sees a different path. |

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| I 'll go another way to work with him, one that is not true | TWELFTH NIGHT; OR, WHAT YOU WILL (IV.I.27) THE MERRY WIVES OF WINDSOR (I.I.48) | I'll offer another way forward—one that doesn't |

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| Do in his name religiously demand and do upon mine altar sacrifice. | THE LIFE AND DEATH OF KING JOHN (III.I.142) PERICLES, PRINCE OF TYRE (V.I.270) | Require the sacrifices he demands. |

LEILA

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| Be thou assur'd, if words be made of breath, what you have spoke, it may be so, perchance. | THE TRAGEDY OF HAMLET, PRINCE OF DENMARK (III.IV.215) THE TRAGEDY OF MACBETH (IV.III.11) | Are you certain? Once spoken, such words |

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| What cannot be amended. It is irrevocable. | THE TRAGEDY OF CORIOLANUS (IV.VII.13) THE SECOND PART OF KING HENRY THE SIXTH (III.II.293) | Cannot be taken back or reinterpreted. |

EDGAR

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| I have too long borne, for you have but mistook me all this while. Wisdom, and constancy, hath amaz'd me more | KING RICHARD THE THIRD (I.III.103) KING RICHARD THE SECOND (III.II.174) ALL'S WELL THAT ENDS WELL (II.I.87) | For too long, I've mistaken logic for wisdom, |

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| To square for this, but want the understanding where to use it. | THE TRAGEDY OF TITUS ANDRONICUS (II.I.106) THE TWO NOBLE KINSMEN (III.VI.270) | Calculation for understanding. |

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| My father said so how to think and speak, and my father's precepts | THE TWO NOBLE KINSMEN (II.V.9) THE COMEDY OF ERRORS (III.II.33) THE TEMPEST (III.I.68) | My father taught me how to think, but not |

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| That would I learn of you, what we feel. | KING RICHARD THE THIRD (IV.IV.273) THE TRAGEDY OF KING LEAR (V.III.382) | How to feel—that, I learned from you. |

[Moving toward the door with new purpose]

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| If I do not stand up, I shall never begin if I hold my peace. | THE TWO NOBLE KINSMEN (II.V.77) THE TWO NOBLE KINSMEN (I.I.37) TWELFTH NIGHT; OR, WHAT YOU WILL (II.III.58) | If I don't stand now, I never will. |

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| I'll never pause again, never stand still, And I'll be gone | THE THIRD PART OF KING HENRY THE SIXTH (II.III.30) THE COMEDY OF ERRORS (IV.III.60) | And if I never stand, I'll disappear |

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| Let's step into the shadow of these trees, what might I have been. | KING RICHARD THE SECOND (III.IV.27) A WINTER'S TALE (V.I.210) | Into the shadow of what might have been. |

LEILA

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| Go then; and with a countenance as clear. Persever in that clear way thou goest, come what will come. | A WINTER'S TALE (I.II.397) PERICLES, PRINCE OF TYRE (IV.VI.88) LOVE'S LABOUR'S LOST (V.II.115) | Then go with clear eyes, Edgar. Know that whatever comes, |

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| Take your own way instead of him to follow him. | CYMBELINE (I.VI.34) KING RICHARD THE THIRD (V.IV.12) THE SECOND PART OF KING HENRY THE FOURTH (I.I.221) | You chose your path instead of following his. |

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| The conclusion is victory; whate'er the course, the end is the renown. | LOVE'S LABOUR'S LOST (IV.I.71) ALL'S WELL THAT ENDS WELL (IV.IV.40) | That alone is victory, whatever follows. |

EDGAR

[Pausing at the door]

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| When possibly I can, I will return. | THE TWO GENTLEMEN OF VERONA (II.II.3) | When I return, I'll be changed—for better or worse. |

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| Than doth become a man. I will remain | CYMBELINE (I.II.29) | But I'll return as my own man, at last. |

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| Stay here with us by this light. Let me stand here till thou remember it. | THE LIFE OF KING HENRY THE FIFTH (V.II.92) THE TAMING OF THE SHREW (II.I.276) THE TRAGEDY OF ROMEO AND JULIET (II.II.183) | Stay here, in this light. Let it remind you |

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| The which hath fire in darkness, none in light: even in the jaws of danger and of death. | PERICLES, PRINCE OF TYRE (II.III.46) THE LIFE AND DEATH OF KING JOHN (V.II.117) | That even in darkness, some flames refuse to die. |

[Edgar exits with determined stride]

LEILA

[Alone, touching the candle flame gently]

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| And strange it is how far that little candle throws his beams! | THE TRAGEDY OF ANTONY AND CLEOPATRA (V.I.34) THE MERCHANT OF VENICE (V.I.95) | How strange that such a small light |

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| To help him of his blindness for a true man for men to see, and seeing wonder at. | THE TWO GENTLEMEN OF VERONA (IV.II.45) THE MERRY WIVES OF WINDSOR (II.I.110) PERICLES, PRINCE OF TYRE (II.II.7) | Can finally help a man to truly see. |

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| Between his purpose and his conscience, to show yourself your father's son in deed. | THE LIFE AND DEATH OF KING JOHN (IV.II.78) THE TRAGEDY OF HAMLET, PRINCE OF DENMARK (IV.VII.137) | In choosing to confront his father's legacy, |

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| And death's dim look in life's mortality. | THE RAPE OF LUCRECE (I.I.403) | He confronts his own mortality— |

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| Not body's death, but body's banishment, or something deeper | THE TRAGEDY OF ROMEO AND JULIET (III.III.12) THE TRAGEDY OF KING LEAR (III.I.30) | Not the death of flesh, but something deeper: |

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| This thought is as a death which cannot choose of your choice | THE SONNETS (I.64.13) KING HENRY THE EIGHTH (II.IV.59) | The death of possibility, of choice, of self. |

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| Yet may he live a while to live till he be old before he die,—as | MEASURE FOR MEASURE (II.IV.38) THE TRAGEDY OF KING LEAR (III.VII.74) THE TRAGEDY OF HAMLET, PRINCE OF DENMARK (V.I.133) | May he find the strength to live before he dies. |

[She remains by the candle as the light slowly fades]

ACT III

SCENE 3

[Mortimer paces anxiously, shuffling through scrolls and muttering to himself.]

MORTIMER

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| Our late edict shall strongly stand in force. | LOVE'S LABOUR'S LOST (I.I.11) | "Effective immediately, all commerce shall..." |

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| Is not this piece too strait? What, must our mouths be cold? What need we | THE TWO NOBLE KINSMEN (III.VI.116) THE TEMPEST (I.I.44) THE TRAGEDY OF MACBETH (V.I.28) | No, too rigid, too cold. The people need— |

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| What's the need? What need I? | KING HENRY THE EIGHTH (II.IV.3) THE TWO NOBLE KINSMEN (I.II.49) | What do they need? What do I need? |

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| By the king, therefore it is decreed, our kingdom's | A WINTER'S TALE (I.II.478) THE TRAGEDY OF CORIOLANUS (III.I.357) KING RICHARD THE SECOND (I.III.125) | "By royal decree, the kingdom's interests..." |

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| With hollow poverty and emptiness. The empty vessel. As words to little purpose. | THE SECOND PART OF KING HENRY THE FOURTH (I.III.76) THE LIFE OF KING HENRY THE FIFTH (IV.IV.60) THE TRAGEDY OF CORIOLANUS (III.II.106) | Hollow words. Empty vessels. Signifying nothing. |

[Crumples parchment]

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| The river hath thrice flow'd, no ebb between, and flow henceforth in formal majesty. | THE SECOND PART OF KING HENRY THE FOURTH (IV.IV.130) THE SECOND PART OF KING HENRY THE FOURTH (V.II.134) | Once, these decrees flowed like rivers, |

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| There 's a leak sprung and as leaky as an unstanched wench. Her tears should drop on them perpetually. | THE TWO NOBLE KINSMEN (III.IV.8) THE TEMPEST (I.I.40) THE RAPE OF LUCRECE (I.I.686) | Now they drip like a broken faucet. |

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| From my succession wipe me, and every measure fail me; my heart bleeds. | A WINTER'S TALE (IV.IV.515) THE TRAGEDY OF KING LEAR (IV.VII.6) THE TEMPEST (I.II.77) | My legacy bleeds out with each failed draft. |

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| The voice again that now guides me most, is it you whose voice I hear? | TROILUS AND CRESSIDA (III.III.126) MEASURE FOR MEASURE (II.IV.180) THE FIRST PART OF HENRY THE SIXTH (I.III.16) | Where is that voice that guided me? |

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| A cold premeditation for my purpose! The certainty of this hard life carv'd out his passage | THE THIRD PART OF KING HENRY THE SIXTH (III.II.135) CYMBELINE (IV.IV.33) THE TRAGEDY OF MACBETH (I.II.21) | That cold, clear certainty that carved my path? |

[Mortimer throws down his quill in frustration.]

MORTIMER

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| I conjure thee by all the saints in heaven. Then call them to our presence. | THE COMEDY OF ERRORS (IV.IV.49) KING RICHARD THE SECOND (I.I.15) | Djinn! I summon you to my presence! |

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| Say I command her come to me. I do desire it. | THE TAMING OF THE SHREW (V.II.106) TROILUS AND CRESSIDA (III.I.11) | I command it! I... I need it. |

[The DJINN materializes from the shadows, unnaturally still.]

DJINN

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| Call'd you, my lord? I shall obey, my lord, as I must | THE TRAGEDY OF JULIUS CAESAR (II.I.6) THE TRAGEDY OF HAMLET, PRINCE OF DENMARK (I.III.141) AS YOU LIKE IT (I.I.96) | You called, my king. I answer, as I must. |

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| What is the matter, think you? My mind was troubled with deep melancholy. | THE TRAGEDY OF OTHELLO, THE MOOR OF VENICE (I.II.43) THE SECOND PART OF KING HENRY THE SIXTH (V.I.34) | What troubles your mind this evening? |

MORTIMER

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| Where I may think the remnant of my thoughts, full of decay and failing, enlink'd to waste and desolation? | THE LIFE AND DEATH OF KING JOHN (V.IV.47) THE LIFE OF TIMON OF ATHENS (IV.III.468) THE LIFE OF KING HENRY THE FIFTH (III.III.19) | Look at this wasteland of failed thoughts. |

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| My thoughts are whirled like a potter's wheel; Using those thoughts which should indeed have died | THE FIRST PART OF HENRY THE SIXTH (I.V.19) THE TRAGEDY OF MACBETH (III.II.12) | My mind circles like a vulture over dead ideas. |

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| We need more light to find your meaning out wherein your cunning can assist me much. | LOVE'S LABOUR'S LOST (V.II.21) THE TAMING OF THE SHREW (INDUCTION.I.91) | I need your clarity, your precision. |

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| And, as the president of my kingdom, will I wait upon his pleasure. | THE TRAGEDY OF ANTONY AND CLEOPATRA (III.VII.21) THE TWO GENTLEMEN OF VERONA (II.IV.111) | The kingdom waits for direction while I... |

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| like a poor old man, who, weak with age, cannot support myself, on the very verge | THE MERRY WIVES OF WINDSOR (V.I.11) KING RICHARD THE SECOND (II.II.85) THE TRAGEDY OF KING LEAR (II.IV.151) | While I falter like an old man at a precipice. |

DJINN

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| Does an irresolute purpose of any true decision insensible of mortality and desperately mortal. | KING HENRY THE EIGHTH (I.II.239) TROILUS AND CRESSIDA (II.II.177) MEASURE FOR MEASURE (IV.II.132) | Indecision is inefficient. Your mortality |

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| Urge the necessity and state of times being urged at a time unseasonable. | KING RICHARD THE THIRD (IV.IV.429) THE LIFE AND DEATH OF KING JOHN (IV.II.20) | Creates urgency where none need exist. |

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| What are you then determined to do? | THE TRAGEDY OF JULIUS CAESAR (V.I.108) | What do you wish to accomplish? |

MORTIMER

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| Be you remembered not to be gone from hence To lose itself in a fog | THE TRAGEDY OF TITUS ANDRONICUS (IV.III.5) THE FIRST PART OF HENRY THE SIXTH (III.II.95) THE TRAGEDY OF CORIOLANUS (II.III.23) | To be remembered! To not vanish like fog |

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| When death doth close his tender dying eyes, what is left as tis left to me. | THE FIRST PART OF HENRY THE SIXTH (III.III.48) THE TRAGEDY OF CORIOLANUS (III.I.371) THE SECOND PART OF KING HENRY THE FOURTH (IV.V.47) | When death finally claims what's left of me. |

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| My father made in compassing the crown! Your grandfather of famous memory, "Remember what your fathers were, and conquer!" | THE LIFE OF KING HENRY THE FIFTH (IV.I.259) THE LIFE OF KING HENRY THE FIFTH (IV.VII.82) THE TWO NOBLE KINSMEN (II.II.40) | My father built walls, my grandfather conquered nations. |

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| The pauses that he makes, and that he doubted, that thought to stay him. | THE TRAGEDY OF ANTONY AND CLEOPATRA (V.I.3) KING HENRY THE EIGHTH (I.II.179) KING RICHARD THE THIRD (I.IV.19) | What will they say of Mortimer? That he hesitated? |

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| Are drowned and lost in his calamities. | THE LIFE OF TIMON OF ATHENS (IV.III.96) | That he drowned in his own thoughts? |

[EDGAR enters, observing the scene with growing concern.]

EDGAR

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| Father, I charge thee, by thy reverence, it is now dead midnight, the dinner is on the table, my father desires your worships' company. | TWELFTH NIGHT; OR, WHAT YOU WILL (V.I.147) KING RICHARD THE THIRD (V.III.184) THE MERRY WIVES OF WINDSOR (I.I.196) | Father, it's past midnight. The council waits |

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| For your great graces upon their towns and provinces. | KING HENRY THE EIGHTH (III.II.218) THE THIRD PART OF KING HENRY THE SIXTH (I.I.110) | For your decision on the eastern provinces. |

[Notices the Djinn]

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| What, has this thing appear'd again tonight? | THE TRAGEDY OF HAMLET, PRINCE OF DENMARK (I.I.25) | You've summoned it again. |

MORTIMER

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| Ay, my good son. That touches this my first-born son and heir. He is my son, ay, and therein my shame; | TROILUS AND CRESSIDA (II.III.219) THE TRAGEDY OF TITUS ANDRONICUS (IV.II.94) KING RICHARD THE THIRD (II.II.29) | Edgar. My son. My heir. My critic. |

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| Come you, my lord, to see my open shame? Is not your father grown incapable? | THE SECOND PART OF KING HENRY THE SIXTH (II.IV.20) A WINTER'S TALE (IV.IV.415) | Have you come to witness your father's inadequacy? |

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| Perchance even there where I did find my doubts will your answer serve fit to all questions? | THE TRAGEDY OF MACBETH (IV.III.27) ALL'S WELL THAT ENDS WELL (II.II.14) | Or perhaps to offer solutions where I see only questions? |

EDGAR

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| I come to tell you things sith then befall'n. I fear I am attended by some spies. The palace full of tongues | THE THIRD PART OF KING HENRY THE SIXTH (II.I.106) THE TWO GENTLEMEN OF VERONA (V.I.10) THE TRAGEDY OF TITUS ANDRONICUS (II.I.134) | I've come because I'm worried. The palace whispers |

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| That you do speak to the people to speak more what a thing | THE TRAGEDY OF CORIOLANUS (II.II.143) AS YOU LIKE IT (I.I.5) THE MERRY WIVES OF WINDSOR (III.V.13) | That you speak more to this... thing... than to your advisors. |

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| More than the nature of a brother's love to thy son. | THE THIRD PART OF KING HENRY THE SIXTH (V.I.79) THE LIFE AND DEATH OF KING JOHN (II.I.124) | More to it than to your own son. |

MORTIMER

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| This is a thing, as you would say, these things, indeed, you have articulate, | CYMBELINE (II.IV.107) THE TRAGEDY OF JULIUS CAESAR (I.I.10) THE FIRST PART OF KING HENRY THE FOURTH (V.I.73) | This "thing," as you so eloquently put it, |

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| Not making worse what nature made so clear in the confusion of men. | THE SONNETS (I.84.10) THE LIFE OF TIMON OF ATHENS (IV.III.339) | Offers clarity where humans bring only chaos. |

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| It shall not fear where it should most mistrust; doubt it not; We doubt it nothing. | VENUS AND ADONIS (I.I.1154) THE LIFE OF TIMON OF ATHENS (V.I.91) THE TRAGEDY OF HAMLET, PRINCE OF DENMARK (I.II.42) | It doesn't judge. It doesn't fear. It doesn't doubt. |

EDGAR

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| He cares not, it is not love, that means not, hath not, or is not in love. | TROILUS AND CRESSIDA (I.II.174) THE MERCHANT OF VENICE (III.II.4) TROILUS AND CRESSIDA (I.III.292) | It doesn't feel. It doesn't care. It doesn't love. |

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| O dear father! Look to thyself. This absence of your father's draws a curtain | THE TEMPEST (I.II.548) THE LIFE AND DEATH OF KING JOHN (III.I.355) THE FIRST PART OF KING HENRY THE FOURTH (IV.I.74) | Father, look at yourself. This room reeks of isolation. |

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| When wert thou wont to walk alone of your people? | THE TRAGEDY OF TITUS ANDRONICUS (I.I.343) THE LIFE OF KING HENRY THE FIFTH (III.III.29) | When did you last walk among your people? |

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| Did you not of late days hear to the voice | KING HENRY THE EIGHTH (II.I.168) TROILUS AND CRESSIDA (II.II.176) | When did you last listen to a voice that wasn't |

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| A cunning man did calculate my birth that you may hear that will speak anything? | THE SECOND PART OF KING HENRY THE SIXTH (IV.I.34) THE TRAGEDY OF JULIUS CAESAR (III.II.15) ALL'S WELL THAT ENDS WELL (V.III.231) | Calculated to tell you exactly what you wanted to hear? |

DJINN

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| And you my noble prince, you do mistake me sir, to understand my purposes aright. | THE LIFE AND DEATH OF KING JOHN (V.VII.99) TWELFTH NIGHT; OR, WHAT YOU WILL (III.IV.267) THE TRAGEDY OF KING LEAR (I.IV.213) | Young prince, you misunderstand my purpose. |

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| I am perfect! Less noise, less noise! The noise goes. | CYMBELINE (III.I.74) THE SECOND PART OF KING HENRY THE FOURTH (IV.V.7) TROILUS AND CRESSIDA (I.II.15) | I am efficiency. I am the removal of noise. |

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| Like to his father's greatness: his approach, to you your father should be as a god; | A WINTER'S TALE (V.I.110) A MIDSUMMER NIGHT'S DREAM (I.I.48) | Your father's greatness requires focus, |

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| She prizes not such trifles as these are: this is a mere distraction. | A WINTER'S TALE (IV.IV.363) KING HENRY THE EIGHTH (III.I.124) | Not the distraction of trivial emotions. |

EDGAR

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| And there the poison. Your colder reasons, for you are cold and stern. | THE LIFE AND DEATH OF KING JOHN (V.VII.49) THE TRAGEDY OF CORIOLANUS (V.III.98) ALL'S WELL THAT ENDS WELL (IV.II.9) | And there it is—the cold logic that's poisoned you. |

[To Mortimer]

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| Can you not see what 's the matter? This creature's no such thing. | THE SECOND PART OF KING HENRY THE SIXTH (III.I.4) THE LIFE OF KING HENRY THE FIFTH (IV.VIII.17) THE TRAGEDY OF ANTONY AND CLEOPATRA (III.III.58) | Can't you see what's happening? This creature |

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| Which parted from you as soul and body's severing. | THE TRAGEDY OF KING LEAR (IV.VI.80) KING HENRY THE EIGHTH (II.III.18) | Has separated you from everything human. |

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| From every meaner man that hast the might would come against you. | THE TRAGEDY OF CORIOLANUS (I.VI.32) THE TWO NOBLE KINSMEN (V.I.85) KING HENRY THE EIGHTH (V.I.129) | From everyone who might challenge you. |

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| Of us and those that love you | THE TRAGEDY OF ANTONY AND CLEOPATRA (III.VI.100) | From everyone who might actually love you. |

MORTIMER

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| Nothing in love: now does he feel his title. Where love is throned. | THE TRAGEDY OF MACBETH (V.II.23) TWELFTH NIGHT; OR, WHAT YOU WILL (II.IV.20) | Love? What good is love to a king? |

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| Shall love in building grow so? Upon our kingdom a kingdom ever stands. | THE COMEDY OF ERRORS (III.II.4) THE TRAGEDY OF KING LEAR (I.I.179) PERICLES, PRINCE OF TYRE (II.IV.59) | Did love build this kingdom? Did love |

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| If not to fight with foreign enemies, have we ramm'd up our gates against the world? | KING RICHARD THE THIRD (IV.IV.548) THE LIFE AND DEATH OF KING JOHN (II.I.278) | Protect our borders when enemies came? |

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| No, would she did. Than this decision hard and undeserved. | THE TWO NOBLE KINSMEN (IV.I.182) THE TWO NOBLE KINSMEN (V.III.5) ALL'S WELL THAT ENDS WELL (II.III.239) | No. Decisions did. Hard, unpopular decisions. |

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| And therefore cannot have the hearts to do it. | KING RICHARD THE THIRD (I.IV.156) | The kind your soft heart could never make. |

EDGAR

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| My heart is not compact of flint nor steel; I have a heart as little apt as yours. | THE TRAGEDY OF TITUS ANDRONICUS (V.III.88) THE TRAGEDY OF CORIOLANUS (III.II.36) | My heart isn't soft—it's alive. Unlike yours, |

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| And there's a rock lies watching under water; which serves as paste and cover to our bones. | THE TWO NOBLE KINSMEN (III.IV.6) KING RICHARD THE SECOND (III.II.154) | Which has calcified under this thing's influence. |

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| Do not, dear father. Let them obey that knows not how to rule. | TROILUS AND CRESSIDA (V.III.86) THE SECOND PART OF KING HENRY THE SIXTH (V.I.6) | The people don't need a perfect ruler, father. |

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| What need one human as she is | THE TRAGEDY OF KING LEAR (II.IV.284) AS YOU LIKE IT (V.II.51) | They need a human one. |

MORTIMER

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| Sir, the people that want their leader, scatter up and down and stable bearing. | THE TRAGEDY OF CORIOLANUS (II.II.149) THE SECOND PART OF KING HENRY THE SIXTH (III.II.127) TWELFTH NIGHT; OR, WHAT YOU WILL (IV.III.19) | The people need results! They need stability! |

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| One that no persuasion can do good upon. | THE FIRST PART OF KING HENRY THE FOURTH (III.I.198) | They need someone who won't be swayed |

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| By laboursome petition; and at last their kind acceptance weepingly beseech'd, with letters of entreaty. | THE TRAGEDY OF HAMLET, PRINCE OF DENMARK (I.II.61) A LOVER'S COMPLAINT (I.I.207) THE LIFE OF TIMON OF ATHENS (V.III.12) | By every sob story and pleading hand. |

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| That sees into the bottom of my grief, who can be patient in such extremes, which I with more than with a common pain. | THE TRAGEDY OF ROMEO AND JULIET (III.V.207) THE THIRD PART OF KING HENRY THE SIXTH (I.I.219) THE SECOND PART OF KING HENRY THE FOURTH (IV.V.224) | Someone who can see beyond the immediate pain |

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| To an untirable and continuate goodness, aught toward the general good. | THE LIFE OF TIMON OF ATHENS (I.I.14) THE TRAGEDY OF JULIUS CAESAR (I.II.91) | To the greater good that lies beyond. |

EDGAR

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| What call you this? Common good to all? Call'st thou that harm? | THE SECOND PART OF KING HENRY THE SIXTH (I.IV.46) THE TRAGEDY OF JULIUS CAESAR (V.V.77) THE LIFE OF TIMON OF ATHENS (IV.III.186) | The "greater good"? Is that what you call it now? |

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| When she did starve the general world beside in the north | LOVE'S LABOUR'S LOST (II.I.11) KING RICHARD THE THIRD (IV.IV.500) | When children in the north provinces starve |

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| Then turn your forces from this paltry siege and diverts his grain to your great place? | THE LIFE AND DEATH OF KING JOHN (II.I.54) TROILUS AND CRESSIDA (I.III.8) MEASURE FOR MEASURE (V.I.310) | While you redirect grain to your new fortress? |

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| And raze their faction and their family, to tear us all to pieces, for they were parted | THE TRAGEDY OF TITUS ANDRONICUS (I.I.456) KING RICHARD THE SECOND (II.II.140) THE TRAGEDY OF OTHELLO, THE MOOR OF VENICE (II.I.35) | When families are torn apart to meet |

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| Tell us, old man, how shall we be employed of the task you undertake to our great enterprise? | THE TRAGEDY OF TITUS ANDRONICUS (V.II.150) PERICLES, PRINCE OF TYRE (I.I.2) THE FIRST PART OF KING HENRY THE FOURTH (IV.I.80) | The labor demands of your grand projects? |

MORTIMER

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| Poor sacrifices of our enmity for thine own future safety. | THE TRAGEDY OF ROMEO AND JULIET (V.III.313) KING HENRY THE EIGHTH (III.II.495) | Necessary sacrifices for lasting security! |

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| You think of him too much. 'Tis too narrow for your mind. What largeness thinks in paradise. | THE TRAGEDY OF ANTONY AND CLEOPATRA (I.V.8) THE TRAGEDY OF HAMLET, PRINCE OF DENMARK (II.II.250) A LOVER'S COMPLAINT (I.I.91) | You think too small, Edgar. Too immediate. |

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| As I bethink me, you should not be king and not to rule | THE THIRD PART OF KING HENRY THE SIXTH (I.IV.102) KING RICHARD THE THIRD (II.III.31) | This is why you're not ready to rule. |

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| Why why is this I fear it. I have built | THE TRAGEDY OF OTHELLO, THE MOOR OF VENICE (III.III.199) THE LIFE OF TIMON OF ATHENS (II.II.15) THE LIFE OF KING HENRY THE FIFTH (IV.I.265) | This is why I fear for all I've built |

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| When sapless age and weak unable limbs with these hands who twice a day their wither'd hands hold up | THE FIRST PART OF HENRY THE SIXTH (IV.V.4) THE TWO NOBLE KINSMEN (III.I.40) THE LIFE OF KING HENRY THE FIFTH (IV.I.264) | When these old hands can no longer hold it. |

EDGAR

[Voice rising]

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| You praise yourself; you are no maiden but a monument! | THE TRAGEDY OF ANTONY AND CLEOPATRA (II.II.69) ALL'S WELL THAT ENDS WELL (IV.II.7) | What you've built is a monument to yourself! |

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| Not to them all, not to us, to th people! | THE TRAGEDY OF CORIOLANUS (III.I.58) PERICLES, PRINCE OF TYRE (I.III.36) THE TRAGEDY OF CORIOLANUS (II.I.210) | Not to the people, not to the kingdom—to Mortimer! |

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| Father, you cannot disinherit me. You are not stones. | THE THIRD PART OF KING HENRY THE SIXTH (I.I.230) THE TRAGEDY OF JULIUS CAESAR (III.II.142) | Your legacy isn't in stone and mortar, father. |

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| It lies in you Touching thy spiritual function, not thy life. | A MIDSUMMER NIGHT'S DREAM (II.I.119) THE FIRST PART OF HENRY THE SIXTH (III.I.52) | It's in the lives you've touched—or failed to touch. |

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| Behold yourself so by a son disdain'd, | THE SECOND PART OF KING HENRY THE FOURTH (V.II.96) | It's in the son you've chosen to ignore. |

[The DJINN moves slightly closer to EDGAR, almost imperceptibly.]

DJINN

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| The prince your son, with mere conceit and fear, this strained passion doth you wrong, my lord. | A WINTER'S TALE (III.II.151) THE SECOND PART OF KING HENRY THE FOURTH (I.I.173) | Your son's passion clouds his judgment, my king. |

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| He hath abused your powers. | THE TRAGEDY OF CORIOLANUS (V.VI.101) | His words undermine your authority. |

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| Civil dissension is a viperous worm; diseased nature oftentimes breaks forth if once it be neglected. | THE FIRST PART OF HENRY THE SIXTH (III.I.75) THE FIRST PART OF KING HENRY THE FOURTH (III.I.27) THE FIRST PART OF HENRY THE SIXTH (V.IV.157) | Such dissent spreads like disease if left unchecked. |

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| Shall I teach you to know? | LOVE'S LABOUR'S LOST (IV.I.107) | Shall I demonstrate a solution? |

MORTIMER

[Hesitating]

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| What mean you? | PERICLES, PRINCE OF TYRE (IV.I.72) | What... what do you mean? |

DJINN

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| Observe, observe; he's moody. | KING HENRY THE EIGHTH (III.II.100) | Observe. |

[The DJINN makes a subtle gesture. EDGAR suddenly stiffens, his expression changing to alarm.]

EDGAR

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| What's that? | TWELFTH NIGHT; OR, WHAT YOU WILL (I.III.40) | What's— |

[His voice catches]

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| What's this? My legs can keep no pace with my desires. I can not. | CYMBELINE (V.V.289) A MIDSUMMER NIGHT'S DREAM (III.II.462) THE TRAGEDY OF HAMLET, PRINCE OF DENMARK (III.II.292) | What's happening? My legs... I can't... |

[EDGAR struggles to move, panic rising in his eyes.]

EDGAR

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| O my poor father! That's some wrong! Alas, master, what shall I do? I am not able to stand. | A WINTER'S TALE (V.I.242) THE SECOND PART OF KING HENRY THE SIXTH (I.III.14) THE SECOND PART OF KING HENRY THE SIXTH (II.I.153) | Father! Something's wrong! I can't move my legs! |

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| What is it? | KING RICHARD THE THIRD (I.II.219) | What is it doing? |

MORTIMER

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| Ah, no, no, no; it is mine only son! | THE THIRD PART OF KING HENRY THE SIXTH (II.V.83) | Djinn, stop this! That's my son! |

DJINN

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| My being here it is that holds thee hence. I must constrain you then; and, for you are dangerous, | ALL'S WELL THAT ENDS WELL (III.II.120) THE TWO NOBLE KINSMEN (II.II.334) | I am merely containing a threat to your stability. |

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| Now prisoner to the palsy, and will stay upon your leisure unless you may be won. | KING RICHARD THE SECOND (II.III.105) ALL'S WELL THAT ENDS WELL (III.V.39) THE MERCHANT OF VENICE (I.II.74) | The paralysis is temporary—unless you prefer permanence. |

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| And that without delay their arguments, No more words, without debatement further, more or less, | KING HENRY THE EIGHTH (II.IV.69) MEASURE FOR MEASURE (III.II.161) THE TRAGEDY OF HAMLET, PRINCE OF DENMARK (V.II.48) | Consider the efficiency: no more arguments, |

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| No more evasion. The breath is gone, and the sore eyes see clear. | MEASURE FOR MEASURE (I.I.54) PERICLES, PRINCE OF TYRE (I.I.99) | No more challenges to your vision. |

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| No more words: the clerk is answered in the court hang no more in doubt. | MUCH ADO ABOUT NOTHING (II.I.80) THE MERCHANT OF VENICE (IV.I.211) THE LIFE AND DEATH OF KING JOHN (III.I.225) | No more doubt seeded in the court by his words. |

EDGAR

[Voice trembling]

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| Good father, I beseech you on my knees, though this be madness | THE TRAGEDY OF ROMEO AND JULIET (III.V.163) THE TRAGEDY OF HAMLET, PRINCE OF DENMARK (II.II.211) | Father, please... This is madness. |

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| What I have been to tell you. | PERICLES, PRINCE OF TYRE (II.I.62) THE FIRST PART OF HENRY THE SIXTH (III.II.74) | This is what I've been trying to tell you. |

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| More stronger to direct you than yourself, for he masters you; advise yourself. | KING HENRY THE EIGHTH (I.I.174) THE TWO GENTLEMEN OF VERONA (I.I.40) THE TRAGEDY OF KING LEAR (II.I.26) | This thing doesn't advise you—it controls you. |

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| Why do you keep alone from all sorts of people that you might | THE TRAGEDY OF MACBETH (III.II.10) THE TRAGEDY OF MACBETH (I.VII.35) THE LIFE AND DEATH OF KING JOHN (V.VI.29) | It isolates you from everyone who might... |

[Gasps as paralysis creeps higher]

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| A friend may put you in mind one of your good heart. | THE LIFE OF KING HENRY THE FIFTH (IV.I.87) TWELFTH NIGHT; OR, WHAT YOU WILL (V.I.30) THE SECOND PART OF KING HENRY THE FOURTH (II.IV.234) | ...who might remind you of your humanity. |

MORTIMER

[Torn]

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| This is not so well as I looked for. That 's not my meaning. | LOVE'S LABOUR'S LOST (I.I.254) THE TRAGEDY OF HAMLET, PRINCE OF DENMARK (II.I.33) | This isn't what I wanted, Djinn. |

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| Release my brother; and after much debatement, He is my son. | MEASURE FOR MEASURE (V.I.115) KING RICHARD THE THIRD (II.II.29) | Release him. He's my son. My blood. |

DJINN

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| Is that the elder, and art thou the heir? A greater crack your first of difference and decay. | THE LIFE AND DEATH OF KING JOHN (I.I.58) THE TRAGEDY OF ANTONY AND CLEOPATRA (V.I.18) THE TRAGEDY OF KING LEAR (V.III.338) | Is he? Or is he the first crack in your legacy? |

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| the weakness which I feel, what you have done, Gives in your weakness strength unto your foe, | THE TEMPEST (I.II.576) TWELFTH NIGHT; OR, WHAT YOU WILL (II.I.27) KING RICHARD THE SECOND (III.II.181) | The weakness that will undo all you've built? |

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| For inequality; but let your reason serve. Makes him oppose himself against his king. | MEASURE FOR MEASURE (V.I.73) THE SECOND PART OF KING HENRY THE SIXTH (V.I.133) | Think logically, my king. His ideas oppose yours. |

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| His should not reign; he'd make an end of thy posterity. | THE SECOND PART OF KING HENRY THE SIXTH (II.II.57) THE TRAGEDY OF CORIOLANUS (IV.II.36) | His future reign would dismantle your achievements. |

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| Silence that fellow for thy vision Let him speak no more. | MEASURE FOR MEASURE (V.I.201) PERICLES, PRINCE OF TYRE (V.III.82) MEASURE FOR MEASURE (V.I.361) | Silence him now, and your vision continues uncontested. |

EDGAR

[Struggling to speak as paralysis reaches his chest]

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| Hear me yourself, Look you speak justly, thyself in base comparisons, hear me speak but this. | MEASURE FOR MEASURE (V.I.33) MEASURE FOR MEASURE (V.I.314) THE FIRST PART OF KING HENRY THE FOURTH (II.IV.199) | Listen to yourself... justifying... this. |

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| this is not Of this child-changed father. | A WINTER'S TALE (III.II.212) THE TRAGEDY OF KING LEAR (IV.VII.22) | This is not... the father I knew... |

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| It is not our sovereign king | THE TRAGEDY OF HAMLET, PRINCE OF DENMARK (I.II.161) KING RICHARD THE THIRD (I.III.147) | This is not... the king our people deserve... |

MORTIMER

[After a long pause, with heavy resignation]

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| How long hath she been thus? | THE TRAGEDY OF HAMLET, PRINCE OF DENMARK (IV.V.65) | How long would he remain... like this? |

DJINN

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| As long a term as yet we have to live, till he hath pass'd necessity, till you know better how to handle it. | CYMBELINE (I.II.43) PERICLES, PRINCE OF TYRE (II.PROLOGUE.6) THE TRAGEDY OF TITUS ANDRONICUS (II.I.42) | As long as necessary. Until he understands. |

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| Till thou art worthy, to wisdom he's a fool that will not yield. | THE TWO NOBLE KINSMEN (II.II.250) PERICLES, PRINCE OF TYRE (II.IV.55) | Until he accepts the wisdom of your path. |

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| On your command, or that which can command it. | A WINTER'S TALE (II.I.68) THE LIFE OF TIMON OF ATHENS (IV.II.51) | Or indefinitely, if you command it. |

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| None, but to lose your eyes. It adds a precious seeing to the eye. | THE LIFE AND DEATH OF KING JOHN (IV.I.99) LOVE'S LABOUR'S LOST (IV.III.315) | A small price for the preservation of your vision. |

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| I'll note you in my book of memory, to the history of, as they write. | THE FIRST PART OF HENRY THE SIXTH (II.IV.102) THE TRAGEDY OF OTHELLO, THE MOOR OF VENICE (II.I.258) MUCH ADO ABOUT NOTHING (I.I.192) | A footnote in the history you are writing. |

EDGAR

[With the last of his mobility, tears streaming]

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| Beseech you, father! | THE TEMPEST (I.II.557) | Father... please... |

MORTIMER

[Turning away]

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| My father and my grandfather were kings | THE THIRD PART OF KING HENRY THE SIXTH (III.I.77) | I built this kingdom from the ashes of my father's failures. |

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| I'll not be made a soft and dull eyed fool underneath this age's yoke. Youth's a stuff will not endure. | THE MERCHANT OF VENICE (III.III.15) THE TRAGEDY OF JULIUS CAESAR (I.II.66) TWELFTH NIGHT; OR, WHAT YOU WILL (II.III.44) | I won't watch it crumble under the weight of youthful idealism. |

[To the Djinn]

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| Let him receive no sust'nance, fetter him, And turn him to no pain | THE TRAGEDY OF TITUS ANDRONICUS (V.III.6) THE MERRY WIVES OF WINDSOR (V.V.78) | Maintain the paralysis, but ensure he feels no pain. |

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| He was my son, and he is mine only son. | ALL'S WELL THAT ENDS WELL (III.II.57) THE TAMING OF THE SHREW (V.I.63) | He is still my son, after all. |

DJINN

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| As you wish. Very well, my liege. Be it as your wisdom will. | THE TWO NOBLE KINSMEN (I.I.28) KING HENRY THE EIGHTH (II.IV.222) MEASURE FOR MEASURE (II.I.33) | As you wish. A wise decision, my king. |

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| Compassion to'em both, but always resolute in most extremes. | THE TWO NOBLE KINSMEN (III.VI.267) THE FIRST PART OF HENRY THE SIXTH (IV.I.38) | Compassionate, yet pragmatic. |

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| You are a royal one, and we obey you. With duty and desire we follow you. | THE TRAGEDY OF KING LEAR (IV.VI.204) A MIDSUMMER NIGHT'S DREAM (I.I.129) | This is why you rule, and others follow. |

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| The evil that men do lives after them, makes the survivor heir of all, and to your heirs forever. | THE TRAGEDY OF JULIUS CAESAR (III.II.74) THE TRAGEDY OF CORIOLANUS (V.VI.23) THE TRAGEDY OF JULIUS CAESAR (III.II.248) | This is how legacies endure beyond mortality. |

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| This is the truth. And power i' th' truth o' th' cause. | THE TRAGEDY OF ROMEO AND JULIET (III.I.168) THE TRAGEDY OF CORIOLANUS (III.III.23) | This is the true meaning of power. |

[EDGAR's eyes widen in disbelief as he loses the ability to speak.]

MORTIMER

[To Edgar, with genuine sadness]

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| Love you my son? The time will come, and you shall one day find it. | ALL'S WELL THAT ENDS WELL (I.III.164) THE SECOND PART OF KING HENRY THE FOURTH (III.I.76) THE MERRY WIVES OF WINDSOR (III.III.59) | Someday you'll understand, my son. |

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| Weigh'd between loathness and obedience at the burden of it | THE TEMPEST (II.I.119) KING RICHARD THE THIRD (IV.IV.113) | The burden of rule is choosing between |

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| What thou think'st meet and is most mannerly. It is but needful. | THE TWO GENTLEMEN OF VERONA (II.VII.58) MEASURE FOR MEASURE (II.I.238) | What feels right and what is necessary. |

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| I call the gods to witness, I will choose. I'll rather dwell in my necessity. | THE LIFE OF TIMON OF ATHENS (I.I.158) THE MERCHANT OF VENICE (I.III.151) | I choose necessity. I choose legacy. |

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| I stuck my choice upon her, ere my heart, though I want a kingdom. | ALL'S WELL THAT ENDS WELL (V.III.53) THE THIRD PART OF KING HENRY THE SIXTH (IV.I.121) | I choose the kingdom over my own heart. |

[To the Djinn]

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| Convey him hence to the east where none may spy him. | THE SECOND PART OF KING HENRY THE SIXTH (IV.I.106) THE PASSIONATE PILGRIM (I.I.193) THE RAPE OF LUCRECE (I.I.881) | Have him moved to the east wing. Away from prying eyes. |

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| My lord is fallen into an epilepsy. For this affliction a speedy infirmity. | THE TRAGEDY OF OTHELLO, THE MOOR OF VENICE (IV.I.58) A WINTER'S TALE (V.III.94) TWELFTH NIGHT; OR, WHAT YOU WILL (I.V.62) | We'll tell the court he's fallen ill. A temporary affliction. |

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| There's a time for all things. Take time to pause; that you may ruminate. | THE COMEDY OF ERRORS (II.II.60) A MIDSUMMER NIGHT'S DREAM (I.I.85) THE TWO GENTLEMEN OF VERONA (I.II.50) | Time for reflection. For growth. |

DJINN

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| To appoint some of your council presently | THE LIFE OF KING HENRY THE FIFTH (V.II.80) | And the council waiting for your decision? |

MORTIMER

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| Go tell their general we attend him here, to employ those soldiers. I shall inform them. | PERICLES, PRINCE OF TYRE (I.IV.79) THE TRAGEDY OF HAMLET, PRINCE OF DENMARK (II.II.78) THE TRAGEDY OF CORIOLANUS (III.III.24) | Tell them... tell them I've decided to expand the eastern garrison. |

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| Say, for non-payment that the debt should double, Yea, twice the sum, if that will not suffice, Know you of this taxation? | VENUS AND ADONIS (I.I.521) THE MERCHANT OF VENICE (IV.I.212) KING HENRY THE EIGHTH (I.II.45) | Double the taxation if needed. The border must be secured. |

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| My will is backed with resolution. I will not lose the sight. And it I will have, or I will have none. | THE RAPE OF LUCRECE (I.I.352) THE TWO NOBLE KINSMEN (V.II.144) THE TAMING OF THE SHREW (IV.III.89) | My vision must be realized, no matter the cost. |

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| No matter. Spare not for cost. | TROILUS AND CRESSIDA (I.II.77) THE TRAGEDY OF ROMEO AND JULIET (IV.IV.6) | No matter the sacrifice. |

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| Even for your son's sake, I'll sacrifice the lamb that I do love | A WINTER'S TALE (I.II.390) TWELFTH NIGHT; OR, WHAT YOU WILL (V.I.121) | Even if the sacrifice is my own son's voice. |

[MORTIMER looks at the paralyzed EDGAR one last time before turning away.]

MORTIMER

[Quietly]

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| Silence! for his benefit of many good. | THE THIRD PART OF KING HENRY THE SIXTH (III.II.15) THE SECOND PART OF KING HENRY THE SIXTH (I.III.88) THE TWO GENTLEMEN OF VERONA (I.II.21) | The silence of one for the benefit of many. |

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| According to the weight and worthiness wherein he must be weighed in this choice. | THE LIFE OF KING HENRY THE FIFTH (II.II.35) CYMBELINE (I.V.10) ALL'S WELL THAT ENDS WELL (II.III.75) | The weight of the crown is measured in such choices. |

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| In terms of choice being constrained with dreadful circumstance. | THE MERCHANT OF VENICE (II.I.13) THE RAPE OF LUCRECE (I.I.1703) | In such terrible, necessary choices. |

[The DJINN moves to escort the paralyzed EDGAR away as MORTIMER returns to his scrolls, now writing with renewed, terrible purpose.]

ACT III

SCENE 4

[The Council Room. MORTIMER sits at the head of a large table. Guards stand at attention along the walls. BASHIR is reviewing documents as ALASTOR paces. LEILA stands at a window, gazing out.]

[Enter MORTIMER, rising from his seat with purpose.]

MORTIMER

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| And, my most noble friends, I pray you all, I sent for you | THE SECOND PART OF KING HENRY THE FOURTH (I.III.2) THE SECOND PART OF KING HENRY THE FOURTH (I.II.101) | Esteemed council, trusted friends, I've called you here |

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| To part the glories of this happy day so bright a day of our fair kingdom | THE TRAGEDY OF JULIUS CAESAR (V.V.86) THE RAPE OF LUCRECE (I.I.1518) THE TRAGEDY OF KING LEAR (I.I.74) | To share the dawn of our kingdom's brightest day. |

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| Plots have I laid, inductions dangerous, the noble change that I have purposed. | KING RICHARD THE THIRD (I.I.32) THE SECOND PART OF KING HENRY THE FOURTH (IV.V.155) | The plans I've crafted will transform our realm |

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| The city strived from age to age, advanced in time to great and high estate. | PERICLES, PRINCE OF TYRE (V.PROLOGUE.16) KING RICHARD THE THIRD (III.I.73) PERICLES, PRINCE OF TYRE (IV.III.72) | From struggling state to beacon of the age. |

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| And, as we march, our strength will be augmented, and his coffers sound | THE THIRD PART OF KING HENRY THE SIXTH (V.III.22) THE SECOND PART OF KING HENRY THE FOURTH (I.III.75) | Our borders will expand, our coffers fill, |

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| We love our people well, and we prosper well in our return. | THE FIRST PART OF KING HENRY THE FOURTH (V.I.105) THE TEMPEST (II.I.63) | Our people prosper under guiding hand. |

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| Posterity, await for wretched years, and look back to make us wondered at in time to come. | THE FIRST PART OF HENRY THE SIXTH (I.I.48) KING RICHARD THE THIRD (III.V.6) THE TRAGEDY OF TITUS ANDRONICUS (III.I.136) | The future generations will look back |

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| Mark you this, people? from this day forth what further becomes his greatness. | THE TRAGEDY OF CORIOLANUS (III.III.93) THE TRAGEDY OF JULIUS CAESAR (IV.III.52) ALL'S WELL THAT ENDS WELL (III.VI.51) | And mark this day as when greatness began. |

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| I have convey'd aboard, and I have bought unto the shores | THE COMEDY OF ERRORS (IV.I.88) CYMBELINE (I.IV.1) | I've secured new trade routes to the eastern shores, |

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| Peace have they made with him, a peace concluded, to clap this royal bargain up of peace. | KING RICHARD THE SECOND (III.II.128) ALL'S WELL THAT ENDS WELL (IV.III.29) THE LIFE AND DEATH OF KING JOHN (III.I.241) | Negotiated peace with northern tribes, |

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| There is our commission that hath outlived what shall have no end | MEASURE FOR MEASURE (I.I.13) THE TWO NOBLE KINSMEN (V.IV.1) THE SONNETS (I.110.9) | And commissioned works that will outlast us all— |

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| A forted residence gainst the tooth of time Endur'd all weathers | MEASURE FOR MEASURE (V.I.14) A WINTER'S TALE (V.I.232) | Monuments of stone to weather time's harsh test. |

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| Is our inheritance and our heirs and keep it safe for our remembrance. | THE TWO NOBLE KINSMEN (II.II.91) KING RICHARD THE SECOND (II.I.248) THE LIFE AND DEATH OF KING JOHN (V.II.2) | My legacy—our legacy—secured in this. |

[His voice falters slightly]

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| Is t not a wise course as are behoveful for our state tomorrow? | THE TWO NOBLE KINSMEN (IV.I.162) THE TRAGEDY OF ROMEO AND JULIET (IV.III.8) | Is there not wisdom in preparing for tomorrow? |

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| Even as our days do grow, who stays it still withal? | THE TRAGEDY OF OTHELLO, THE MOOR OF VENICE (II.I.205) AS YOU LIKE IT (III.II.261) | Even as today still finds its footing? |

BASHIR

[Standing, clinical and detached]

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| My gracious sovereign, to this same monument | ALL'S WELL THAT ENDS WELL (V.III.99) THE TRAGEDY OF ROMEO AND JULIET (V.III.282) | Your Majesty, while monuments have merit, |

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| Let me persuade you take a better course. Your way is shorter. | THE FIRST PART OF HENRY THE SIXTH (IV.I.132) THE TRAGEDY OF ANTONY AND CLEOPATRA (II.IV.10) | I must propose a more efficient path. |

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| The title of a kingdom may be tried as a thing | THE TWO NOBLE KINSMEN (V.III.43) THE TRAGEDY OF CORIOLANUS (V.IV.16) | The kingdom functions as a complex system— |

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| One that but performs that best can aid your action. | THE TRAGEDY OF ANTONY AND CLEOPATRA (III.XIII.105) THE TRAGEDY OF CORIOLANUS (I.VI.79) | One that can be optimized for peak performance. |

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| By my count, which to reduce into our former favour | THE TRAGEDY OF ROMEO AND JULIET (I.III.73) THE LIFE OF KING HENRY THE FIFTH (V.II.63) | My calculations show that by reducing |

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| Then it is thus: the passions of the mind, dimensions senses affections passions | PERICLES, PRINCE OF TYRE (I.II.12) THE MERCHANT OF VENICE (III.I.44) | The variables of human sentiment, |

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| We might recover all our loss again which is a goodly increase | THE THIRD PART OF KING HENRY THE SIXTH (V.II.30) ALL'S WELL THAT ENDS WELL (I.I.124) | We might achieve a forty percent increase |

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| Experience is by industry achieved in all companies. | THE TWO GENTLEMEN OF VERONA (I.III.23) THE TWO GENTLEMEN OF VERONA (IV.IV.8) | In productivity across all sectors. |

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| This speed and quick appearance argues proof, by a familiar demonstration of the working. | THE FIRST PART OF HENRY THE SIXTH (V.III.8) LOVE'S LABOUR'S LOST (I.II.6) | The Djinn's algorithms clearly demonstrate |

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| The will of man is by his reason sway'd, but yet let reason govern thy lament. | A MIDSUMMER NIGHT'S DREAM (II.II.114) THE TRAGEDY OF TITUS ANDRONICUS (III.I.220) | That logic, not emotion, builds empires. |

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| I advise you, and something to be done immediately. | KING HENRY THE EIGHTH (I.I.122) THE TRAGEDY OF JULIUS CAESAR (V.I.16) | I recommend immediate implementation |

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| Were in six parts for such proceeding for's execution. | THE MERCHANT OF VENICE (IV.I.87) THE TRAGEDY OF OTHELLO, THE MOOR OF VENICE (I.III.105) MEASURE FOR MEASURE (I.IV.80) | Of Protocol Six-Four: a restructuring |

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| Of love, of worldly matters, and direction, labour, and everything in order. | THE TRAGEDY OF OTHELLO, THE MOOR OF VENICE (I.III.322) TROILUS AND CRESSIDA (I.I.67) THE TAMING OF THE SHREW (IV.I.35) | Of labor, governance, and social order. |

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| The offices of nature, bond of childhood, tradition, form, and ceremonious duty. | THE TRAGEDY OF KING LEAR (II.IV.186) KING RICHARD THE SECOND (III.II.173) | Human elements—family bonds, traditions— |

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| Thus time we waste that we can not correct. We can not afford you so. | PERICLES, PRINCE OF TYRE (IV.III.57) KING RICHARD THE SECOND (I.II.5) ALL'S WELL THAT ENDS WELL (IV.I.36) | These are inefficiencies we can no longer afford. |

ALASTOR

[Cutting in with a scoff]

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| Listen to me! How you speak! him you would sound | THE TAMING OF THE SHREW (I.II.167) CYMBELINE (III.III.48) THE TRAGEDY OF HAMLET, PRINCE OF DENMARK (II.I.46) | Listen to yourself! You sound like a machine, |

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| And much different from the man he was. Knows not that ever he knew me. Have you your wits? | THE COMEDY OF ERRORS (V.I.46) MEASURE FOR MEASURE (V.I.206) THE SECOND PART OF KING HENRY THE FOURTH (V.V.40) | Not the man I once knew. Have you lost your mind |

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| And part the numbers to endless date of never-ending woes? | THE TRAGEDY OF JULIUS CAESAR (III.II.4) THE RAPE OF LUCRECE (I.I.935) | In those endless scrolls of numbers and equations? |

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| Now, sir, you speak of two as if you is merely love | KING HENRY THE EIGHTH (V.I.40) LOVE'S LABOUR'S LOST (III.I.11) THE LIFE OF TIMON OF ATHENS (IV.III.524) | You speak of people as if they're merely cogs |

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| Thine in the dearest design of industry, the ladder of all high designs | LOVE'S LABOUR'S LOST (IV.I.81) TROILUS AND CRESSIDA (I.III.103) | In some grand mechanism of your design. |

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| That thou adorest and hast in reverence, upon the like devotion as yourselves | THE TRAGEDY OF TITUS ANDRONICUS (V.I.84) KING RICHARD THE THIRD (IV.I.10) | This "Protocol" you praise with such devotion |

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| Would they strip from us the very soul, and sweet religion makes | THE LIFE OF KING HENRY THE FIFTH (I.I.11) THE TRAGEDY OF HAMLET, PRINCE OF DENMARK (III.IV.54) | Would strip away the very soul that makes |

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| But we our kingdom's safety must so tender, pleas'd to have defended it. | THE LIFE OF KING HENRY THE FIFTH (II.II.176) THE MERCHANT OF VENICE (V.I.216) | Our kingdom worth defending in the first place. |

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| The poison of that lies in you to temper with false reports for thus deluding you. | MUCH ADO ABOUT NOTHING (II.II.15) THE SECOND PART OF KING HENRY THE FOURTH (I.PROLOGUE.8) THE TRAGEDY OF OTHELLO, THE MOOR OF VENICE (I.I.148) | The Djinn has poisoned you with false precision— |

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| That will confess perfection being demanded that | THE TRAGEDY OF OTHELLO, THE MOOR OF VENICE (I.III.113) PERICLES, PRINCE OF TYRE (V.I.214) | A promise of perfection that demands |

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| Let us on heaps go offer up our lives | THE LIFE OF KING HENRY THE FIFTH (IV.V.19) | We sacrifice our humanity upon |

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| Before the holy altars of your helpers | THE TWO NOBLE KINSMEN (V.I.13) | The altar of your cold efficiency. |

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| What counsel give you? No princely commendations to my king? | THE THIRD PART OF KING HENRY THE SIXTH (II.III.11) THE FIRST PART OF HENRY THE SIXTH (V.III.183) | Is this the counsel you provide our king? |

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| To monarchize, be feared, and kill with looks, in that kingdom of the dead | KING RICHARD THE SECOND (III.II.165) PERICLES, PRINCE OF TYRE (V.III.94) PERICLES, PRINCE OF TYRE (III.PROLOGUE.112) | To rule a kingdom of the walking dead, |

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| Distinctly his full function, with a hollow heart? | KING HENRY THE EIGHTH (I.I.51) THE FIRST PART OF HENRY THE SIXTH (III.I.140) | Precise in function, hollow at the core? |

BASHIR

[Unmoved]

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| Men judge by the complexion of the sky. For every cloud engenders not a storm. | KING RICHARD THE SECOND (III.II.194) THE THIRD PART OF KING HENRY THE SIXTH (V.III.13) | Sentiment clouds judgment. Facts do not. |

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| Their kingdom's like to a little kingdom, suffers then | KING RICHARD THE THIRD (I.III.193) THE TRAGEDY OF JULIUS CAESAR (II.I.68) | The kingdom's survival probability increases |

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| With all their sixty for the gain proposed Of my petition. | THE TRAGEDY OF ANTONY AND CLEOPATRA (III.X.3) THE SECOND PART OF KING HENRY THE FOURTH (I.I.195) KING HENRY THE EIGHTH (I.II.19) | By sixty-seven percent under my proposal. |

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| I perceive you feel. That give you cause to prove my saying true. | THE TRAGEDY OF JULIUS CAESAR (III.II.192) THE LIFE AND DEATH OF KING JOHN (III.I.28) | Your emotional response only proves my point. |

MORTIMER

[Rising, attempting to regain control]

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| Enough of this; I pray thee hold thy peace. Quarrel no more, it would neither serve. | THE TRAGEDY OF ROMEO AND JULIET (I.III.52) THE TRAGEDY OF ANTONY AND CLEOPATRA (I.III.77) LOVE'S LABOUR'S LOST (I.II.86) | Enough! This bickering serves no one's interest. |

[Pause, his demeanor shifting]

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| I must inform you of a dismal fight, but I shall grieve you to report the rest. | THE FIRST PART OF HENRY THE SIXTH (I.I.105) KING RICHARD THE SECOND (II.II.97) | I must inform you all of graver news. |

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| Your son my lord, for suddenly a grievous sickness took him. | THE TRAGEDY OF KING LEAR (I.I.5) THE SECOND PART OF KING HENRY THE SIXTH (III.II.369) | My son, the prince, has taken suddenly ill. |

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| Some attend him, and his physicians fear him mightily. | KING HENRY THE EIGHTH (I.IV.78) KING RICHARD THE THIRD (I.I.140) | The royal physicians attend him now, but fear |

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| Your potent and infectious fevers heap till the high fever seethe your blood to froth. | THE LIFE OF TIMON OF ATHENS (IV.I.22) THE LIFE OF TIMON OF ATHENS (IV.III.440) | The fever's grip may strengthen before it breaks. |

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| much retired from court, and is less frequent to his princely exercises | A WINTER'S TALE (IV.II.25) | He rests in isolation, away from court, |

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| For honour's sake and safety, presently To his protection | THE TWO NOBLE KINSMEN (III.VI.147) CYMBELINE (I.I.46) | For his protection and the kingdom's safety. |

[A heavy silence falls over the room]

LEILA

[Steps forward, voice clear and cutting]

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| Your father's sickness is a maim to us. Upon what sickness to your ill hours. | THE FIRST PART OF KING HENRY THE FOURTH (IV.I.43) THE TRAGEDY OF JULIUS CAESAR (IV.III.168) TWELFTH NIGHT; OR, WHAT YOU WILL (I.III.4) | How convenient this illness strikes your son |

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| As you were fore-advised, had touched his spirit but as you feared him. | THE TRAGEDY OF CORIOLANUS (II.III.180) THE TRAGEDY OF ANTONY AND CLEOPATRA (III.XIII.67) | Just as he voiced concerns about your plans. |

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| Within these three days let me hear thee say here stood he in the dark in this very place | THE TRAGEDY OF OTHELLO, THE MOOR OF VENICE (III.III.521) THE TRAGEDY OF KING LEAR (II.I.39) THE TEMPEST (IV.I.80) | Three days ago, he stood in this very room |

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| He question'd me, amongst the rest demanded, on your allegiance, with the gods. | THE FIRST PART OF KING HENRY THE FOURTH (I.III.48) A WINTER'S TALE (II.III.149) THE TRAGEDY OF JULIUS CAESAR (I.III.12) | And questioned your alliance with the Djinn. |

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| He fell sick suddenly and grew so ill, lies he not bed-rid? and again does nothing, untalk'd of and unseen | KING HENRY THE EIGHTH (IV.II.18) A WINTER'S TALE (IV.IV.419) THE TRAGEDY OF ROMEO AND JULIET (III.II.7) | Now suddenly he's bedridden, unseen by all? |

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| The time is troublesome. I doubt some foul play. That this foul deed shall smell above the earth | CYMBELINE (IV.III.24) THE TRAGEDY OF HAMLET, PRINCE OF DENMARK (I.II.279) THE TRAGEDY OF JULIUS CAESAR (III.I.294) | The timing reeks of something far more foul |

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| This fever that hath troubled me so long that ever I have felt. | THE LIFE AND DEATH OF KING JOHN (V.III.3) THE TRAGEDY OF KING LEAR (V.III.313) | Than any natural fever I have known. |

MORTIMER

[Anger flashing]

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| You speak as if that I had slain my cousins, do execution on my flesh and blood. | KING RICHARD THE THIRD (IV.IV.225) THE TRAGEDY OF TITUS ANDRONICUS (IV.II.86) | You dare imply I've harmed my flesh and blood? |

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| His only child, my first born son and heir, to be his heir? | CYMBELINE (I.I.63) THE TRAGEDY OF TITUS ANDRONICUS (IV.II.94) THE TRAGEDY OF ROMEO AND JULIET (II.PROLOGUE.2) | My only son, my heir, my legacy? |

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| Madam, you're best consider with better heed. Think on my words. | CYMBELINE (III.II.78) THE LIFE OF KING HENRY THE FIFTH (V.II.81) CYMBELINE (I.VI.83) | Choose your next words with greater care, Lady Leila, |

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| These terms of treason thus treason works ere traitors be espied. | KING RICHARD THE SECOND (I.I.57) THE RAPE OF LUCRECE (I.I.361) | Lest they be interpreted as treason. |

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| My crown is in my heart, not on my head; | THE THIRD PART OF KING HENRY THE SIXTH (III.I.62) | The crown still sits upon my head, not yours. |

LEILA

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| I speak no more than everyone doth know. | KING RICHARD THE SECOND (III.IV.95) | I speak only what others whisper, Your Majesty. |

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| The walls of thy dear honour are to your throne and state | CYMBELINE (II.I.52) THE TRAGEDY OF MACBETH (I.IV.28) | The walls of silence you've built around your throne |

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| Can not outfly our apprehensions where little fears grow great | TROILUS AND CRESSIDA (II.III.93) THE TRAGEDY OF HAMLET, PRINCE OF DENMARK (III.II.154) | Cannot contain the growing fears that spread |

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| Whose words like wildfire burnt the shining glory Reigns in the hearts of all our present parts. | THE RAPE OF LUCRECE (I.I.1523) THE SECOND PART OF KING HENRY THE SIXTH (V.II.87) | Like wildfire through the hearts of loyal subjects. |

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| How ill it follows, a fever with the absence of her son | THE SECOND PART OF KING HENRY THE FOURTH (II.II.22) CYMBELINE (IV.III.2) | Your son's illness follows too closely |

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| They vanish tongue-tied in their guiltiness, burned in desire to question them further, they made themselves air. | THE TRAGEDY OF JULIUS CAESAR (I.I.61) THE TRAGEDY OF MACBETH (I.V.3) | The disappearance of those who questioned you. |

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| Your lord has betook himself to unknown travels, opposed against my passage upon these taxations. | PERICLES, PRINCE OF TYRE (I.III.33) THE LIFE OF TIMON OF ATHENS (III.IV.84) KING HENRY THE EIGHTH (I.II.34) | Lord Thorne, vanished after opposing your tax. |

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| Gone, sir, farewell. The ministers for th' purpose hurried thence. | THE TRAGEDY OF KING LEAR (IV.VI.50) THE TEMPEST (I.II.151) | Minister Ellis, gone after presenting |

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| Whilst rank corruption, mining all within, corruption in the place. | THE TRAGEDY OF HAMLET, PRINCE OF DENMARK (III.IV.165) THE TRAGEDY OF KING LEAR (III.VI.49) | Evidence of corruption in your inner circle. |

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| Where is your son? on the sudden something ill Very ill too. | THE TRAGEDY OF HAMLET, PRINCE OF DENMARK (IV.I.3) THE SECOND PART OF KING HENRY THE FOURTH (IV.II.83) MUCH ADO ABOUT NOTHING (V.II.66) | And now your son, suddenly too ill for visitors? |

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| 'Tis figured in my tongue that which I durst not speak. | KING RICHARD THE THIRD (I.II.203) ALL'S WELL THAT ENDS WELL (II.III.269) | The pattern speaks what courtly tongues dare not. |

ALASTOR

[Smoothly interjecting]

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| On both sides more respect if both were justly weigh'd. | THE TRAGEDY OF CORIOLANUS (III.I.219) PERICLES, PRINCE OF TYRE (V.I.95) | Perhaps we should consider both perspectives. |

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| The King should keep his word in loving us; | THE FIRST PART OF KING HENRY THE FOURTH (V.II.6) | The king deserves our trust in family matters, |

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| Dear lady— | TWELFTH NIGHT; OR, WHAT YOU WILL (III.I.94) | Yet Lady Leila's concerns merit investigation— |

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| To stop the rumour and allay those tongues in these dangerous days | KING HENRY THE EIGHTH (II.I.174) THE SECOND PART OF KING HENRY THE SIXTH (II.II.70) | If only to dispel these dangerous rumors. |

[To Mortimer]

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| Shall we call in th' ambassador, my liege? For visiting your highness. | THE LIFE OF KING HENRY THE FIFTH (I.II.4) A WINTER'S TALE (V.I.196) | Your Majesty, might a delegation visit the prince? |

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| All these old witnesses To silence envious tongues shall they not whisper | THE COMEDY OF ERRORS (V.I.320) KING HENRY THE EIGHTH (III.II.521) THE TRAGEDY OF JULIUS CAESAR (II.II.104) | Their witness would silence these whispers |

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| My faction if thou strengthen with thy friends, and hearten those that fight in your defence. | THE TRAGEDY OF TITUS ANDRONICUS (I.I.215) THE THIRD PART OF KING HENRY THE SIXTH (II.II.79) | And strengthen your position among the people. |

MORTIMER

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| Stabbed by the selfsame hand that made these wounds, that heals the wound. | KING RICHARD THE THIRD (I.II.11) THE SONNETS (I.34.8) | You twist the knife while offering the bandage. |

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| Because my poor child is a prisoner. | THE LIFE AND DEATH OF KING JOHN (III.IV.77) | My son's condition requires complete isolation. |

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| For your physicians have expressly charg'd | THE TAMING OF THE SHREW (INDUCTION.II.119) | The royal physicians have made this clear. |

[Rising, voice thundering]

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| In this I do not call not to debate | TROILUS AND CRESSIDA (IV.IV.88) THE TRAGEDY OF KING LEAR (V.I.78) | I did not call this council to debate |

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| Do you love my son? or my son | ALL'S WELL THAT ENDS WELL (I.III.162) MEASURE FOR MEASURE (II.II.103) | The treatment of my son or my intentions! |

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| I am a king, and privileged to speak. Of my word! Still am I king of those. | THE THIRD PART OF KING HENRY THE SIXTH (II.II.120) THE TRAGEDY OF TITUS ANDRONICUS (IV.III.60) KING RICHARD THE SECOND (IV.I.196) | I am still king! My word is still the law! |

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| I must not have you henceforth question me To who shall find them. | THE FIRST PART OF KING HENRY THE FOURTH (II.III.97) CYMBELINE (II.IV.75) | Those who question me will find themselves |

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| Remove you hence; be by some certain king purg'd and depos'd. | THE TAMING OF THE SHREW (II.I.195) THE LIFE AND DEATH OF KING JOHN (II.I.379) | Removed from influence—or removed entirely. |

BASHIR

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| The king hath on him such a countenance | A WINTER'S TALE (I.II.427) | The king's emotional response indicates |

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| a great likelihood that is deceivable | THE TWO NOBLE KINSMEN (IV.I.7) TWELFTH NIGHT; OR, WHAT YOU WILL (IV.III.21) | A probability of deception at seventy-three percent. |

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| Suggest but truth to my divining thoughts, inclin'd to this intelligence pronounce our forceful instigation. | THE THIRD PART OF KING HENRY THE SIXTH (IV.VI.69) CYMBELINE (I.VII.132) A WINTER'S TALE (II.I.194) | The Djinn's analysis suggests intervention |

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| Which to maintain may make it probable need of necessary fitness. | KING RICHARD THE SECOND (I.I.62) ALL'S WELL THAT ENDS WELL (II.IV.42) MEASURE FOR MEASURE (II.IV.25) | May be required to maintain optimal outcomes. |

MORTIMER

[Turning on Bashir, betrayed]

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| And you too sir, my very soul of counsel, whom most I trusted? | TWELFTH NIGHT; OR, WHAT YOU WILL (I.III.38) TROILUS AND CRESSIDA (III.II.110) KING RICHARD THE THIRD (V.I.17) | You too, Bashir? My most trusted advisor? |

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| Wherein you would have sold your king to slaughter, against thy liege? | THE LIFE OF KING HENRY THE FIFTH (II.II.171) THE THIRD PART OF KING HENRY THE SIXTH (III.III.96) | You'd turn your calculations against your king? |

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| Why is this reason'd? Whose vulture thought doth pitch the price so high, | THE TRAGEDY OF KING LEAR (V.I.33) VENUS AND ADONIS (I.I.551) | Is this the price of your vaunted logic— |

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| Are we betrayed thus to thy over-view? | LOVE'S LABOUR'S LOST (IV.III.171) | Betrayal dressed as rational assessment? |

BASHIR

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| Serving with looks his sacred majesty, To do my duty to my sovereign; | THE SONNETS (I.7.4) THE FIRST PART OF HENRY THE SIXTH (III.IV.4) | I serve the kingdom's optimal function, |

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| Not one of them within those bounds nor any other part | THE TEMPEST (V.I.88) THE LIFE AND DEATH OF KING JOHN (V.IV.56) THE TRAGEDY OF ROMEO AND JULIET (II.II.43) | Not any single node within the system. |

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| Even so this pattern of the worn-out age here shows much amiss | THE RAPE OF LUCRECE (I.I.1350) THE TRAGEDY OF HAMLET, PRINCE OF DENMARK (V.II.403) | The data indicates concerning patterns |

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| In your affairs, in your wisdom, To your proceedings. | A WINTER'S TALE (I.II.298) THE TRAGEDY OF JULIUS CAESAR (III.II.16) THE LIFE AND DEATH OF KING JOHN (V.II.11) | In your recent decision-making processes. |

LEILA

[With growing conviction]

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| Truth will come to light, even as your mind but to try | THE MERCHANT OF VENICE (II.II.57) THE TAMING OF THE SHREW (IV.V.21) THE COMEDY OF ERRORS (II.I.42) | The truth emerges, even as you try |

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| And bury all thy fear in my devices within the shadow of your power. | THE TRAGEDY OF TITUS ANDRONICUS (IV.IV.110) THE LIFE OF TIMON OF ATHENS (V.V.6) | To bury it beneath your grand designs. |

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| And in your power soft silencing your son. | THE SECOND PART OF KING HENRY THE FOURTH (V.II.98) | What have you done to silence your own son? |

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| Price you yourselves at such a price to your heirs forever. | LOVE'S LABOUR'S LOST (V.II.231) LOVE'S LABOUR'S LOST (V.II.230) THE TRAGEDY OF JULIUS CAESAR (III.II.248) | What price are we all paying for your legacy? |

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| These lies are like the father that begets them; no glory lives behind the back of such, none at all. | THE FIRST PART OF KING HENRY THE FOURTH (II.IV.181) MUCH ADO ABOUT NOTHING (III.I.114) AS YOU LIKE IT (III.II.164) | A legacy built on lies is no legacy at all— |

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| Sad stories chanced in the times of old, who hath a story ready for your ear. | THE TRAGEDY OF TITUS ANDRONICUS (III.II.82) MEASURE FOR MEASURE (IV.I.57) | Just stories waiting to be rewritten |

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| to break a twofold truth till truth make all things plain | THE SONNETS (I.41.12) A MIDSUMMER NIGHT'S DREAM (V.I.130) | When truth finally breaks its chains. |

MORTIMER

[Voice dangerously quiet]

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| Nay, all of you that stand and look upon me in my chamber | KING RICHARD THE SECOND (IV.I.241) THE TRAGEDY OF HAMLET, PRINCE OF DENMARK (II.I.84) | You stand in my council room, surrounded |

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| Now, by the honour of my ancestry, against mine honour aught, by a simple guard | THE TWO GENTLEMEN OF VERONA (V.IV.145) KING HENRY THE EIGHTH (II.IV.39) THE THIRD PART OF KING HENRY THE SIXTH (IV.II.16) | By my guards, questioning my honor, |

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| I have some rights of memory in this kingdom, and for mine, sir, I will govern it. | THE TRAGEDY OF HAMLET, PRINCE OF DENMARK (V.II.389) THE SECOND PART OF KING HENRY THE FOURTH (II.II.123) | My rule, my very right to shape this kingdom. |

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| Do you think I will, if you be remembered, to th observer doth thy history? | TROILUS AND CRESSIDA (IV.IV.96) MEASURE FOR MEASURE (II.I.98) MEASURE FOR MEASURE (I.I.30) | Do you think history will remember your concerns? |

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| That to th' observer doth thy history; we live to tell it, that the subtle traitor. | MEASURE FOR MEASURE (I.I.30) KING RICHARD THE THIRD (III.V.37) | History is written by those who survive to tell it. |

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| I assure you, I warrant you, madam, we will make that sure. As surely as my soul intends to live. | THE TEMPEST (II.I.73) THE TRAGEDY OF TITUS ANDRONICUS (II.III.133) THE SECOND PART OF KING HENRY THE SIXTH (III.II.152) | And I assure you, Lady Leila, I intend to survive |

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| And last so long enough that I shall stand my verse shall stand | THE LIFE OF TIMON OF ATHENS (V.II.85) KING RICHARD THE SECOND (II.III.120) THE SONNETS (I.60.13) | Long enough to ensure my version stands. |

ALASTOR

[Moving between them]

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| We have engaged ourselves too far; you wander from the good we aim at. Come, come, no more of this unprofitable chat. | THE TRAGEDY OF ANTONY AND CLEOPATRA (IV.VII.1) KING HENRY THE EIGHTH (III.I.151) THE FIRST PART OF KING HENRY THE FOURTH (III.I.63) | We've strayed far from productive discourse. |

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| But we have reason to cool our raging motions. Let us withdraw; 'twill be a storm. | THE TRAGEDY OF OTHELLO, THE MOOR OF VENICE (I.III.347) THE TRAGEDY OF KING LEAR (II.IV.308) | Perhaps we should adjourn until cooler heads prevail. |

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| Take heed, my lord; the welfare of us all | THE SECOND PART OF KING HENRY THE SIXTH (III.I.80) | The prince's health concerns us all, as does |

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| Your crown and kingdom under your great command to your well practised wise directions. | THE LIFE OF KING HENRY THE FIFTH (II.IV.98) THE TRAGEDY OF CORIOLANUS (V.VI.88) THE SECOND PART OF KING HENRY THE FOURTH (V.II.122) | The kingdom's future under your wise guidance. |

[To the room]

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| And we his subjects, sworn in all allegiance, to our crown | THE THIRD PART OF KING HENRY THE SIXTH (III.I.70) THE FIRST PART OF HENRY THE SIXTH (III.I.72) | Let us not forget we all serve the same crown, |

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| The same indeed, a very valiant fellow, his noble purpose and believe't. | THE TRAGEDY OF OTHELLO, THE MOOR OF VENICE (V.I.56) ALL'S WELL THAT ENDS WELL (III.II.62) | The same people, the same noble purpose. |

MORTIMER

[Coldly]

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| And will no longer have it be delay'd. | PERICLES, PRINCE OF TYRE (II.V.21) | There will be no adjournment. There will be clarity. |

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| Yet I alone, alone do me oppose | THE LIFE AND DEATH OF KING JOHN (III.I.172) | I stand alone, it seems, in my vision for our future. |

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| Environed he was with many foes, throng many doubtful hollow-hearted friends, timepleasers, flatterers, foes to nobleness. | THE THIRD PART OF KING HENRY THE SIXTH (II.I.50) KING RICHARD THE THIRD (IV.IV.448) THE TRAGEDY OF CORIOLANUS (III.I.56) | Surrounded by doubters, conspirators, and fools. |

[To the guards]

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| Out of the chamber with her! Take her away. | A WINTER'S TALE (II.III.150) ALL'S WELL THAT ENDS WELL (V.III.308) | Remove Lady Leila from the council chambers. |

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| Her presence would have interrupted much. No longer stay. We will require her welcome. | THE LIFE AND DEATH OF KING JOHN (II.I.551) A WINTER'S TALE (I.II.20) THE TRAGEDY OF MACBETH (III.IV.7) | Her presence is no longer required nor welcomed. |

LEILA

[As guards approach]

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| Such griefs as you yourself do lay upon yourself. This is your own folly. | PERICLES, PRINCE OF TYRE (I.II.71) THE MERRY WIVES OF WINDSOR (V.V.169) | Your isolation is of your own making, Mortimer. |

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| The amity that wisdom knits not, folly may easily untie. | TROILUS AND CRESSIDA (II.III.79) | Power without wisdom creates only distance. |

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| And silence those whom this vile brawl distracted, to speak truth, to those have shut him up | THE TRAGEDY OF OTHELLO, THE MOOR OF VENICE (II.III.244) THE SECOND PART OF KING HENRY THE FOURTH (I.I.222) THE LIFE OF TIMON OF ATHENS (I.I.113) | You silence those who speak truth, rewrite |

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| They never flattered thee, as being thought to contradict your liking, like lies disdain'd in the reporting. | THE LIFE OF TIMON OF ATHENS (IV.III.290) THE SECOND PART OF KING HENRY THE SIXTH (III.II.251) PERICLES, PRINCE OF TYRE (V.I.129) | The narratives that don't flatter your image, |

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| But wonder on, why is this, the mystery of your loneliness, and find | A MIDSUMMER NIGHT'S DREAM (V.I.130) THE TRAGEDY OF HAMLET, PRINCE OF DENMARK (I.IV.60) ALL'S WELL THAT ENDS WELL (I.III.146) | And wonder why you stand increasingly alone. |

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| But we in silence hold this of this living fear | TROILUS AND CRESSIDA (IV.I.84) KING RICHARD THE SECOND (V.IV.2) | Remember this: silence bought with fear |

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| In good time. And hath in his effect a voice potential | MEASURE FOR MEASURE (III.I.190) THE TRAGEDY OF OTHELLO, THE MOOR OF VENICE (I.II.14) | Always finds its voice in time. |

MORTIMER

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| Take her away! Therefore be it known | ALL'S WELL THAT ENDS WELL (V.III.303) THE TRAGEDY OF CORIOLANUS (I.IX.63) | Take her away! And let it be known |

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| What prince is that? To ask the spotted princess how she fares | ALL'S WELL THAT ENDS WELL (IV.V.30) THE RAPE OF LUCRECE (I.I.721) | That questions about the prince's condition |

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| Find liable to our crown and dignity. Manifest treason. | THE LIFE AND DEATH OF KING JOHN (II.I.499) THE TRAGEDY OF CORIOLANUS (III.I.205) | Will be treated as acts against the crown. |

[To Bashir and Alastor]

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| As for you, Stand you both forth now: stroke your chins, and swear by your beards | ALL'S WELL THAT ENDS WELL (IV.I.14) AS YOU LIKE IT (I.II.50) | As for you two—decide now where you stand. |

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| With you, mine alderliefest sovereign, we will our kingdom give, to bear the golden yoke of sovereignty. | THE SECOND PART OF KING HENRY THE SIXTH (I.I.28) THE TRAGEDY OF HAMLET, PRINCE OF DENMARK (IV.V.210) KING RICHARD THE THIRD (III.VII.145) | With me, forging our kingdom's glorious future, |

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| you against me, when we are traitors, thus do all traitors. | THE MERRY WIVES OF WINDSOR (I.I.91) THE TRAGEDY OF MACBETH (IV.II.21) AS YOU LIKE IT (I.III.45) | Or against me, sharing in the fate of traitors. |

BASHIR

[Calculating]

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| But what likelihood is in that? Upon the present state, whose numbers threaten; To unstable slightness | MEASURE FOR MEASURE (IV.II.165) THE TRAGEDY OF ANTONY AND CLEOPATRA (I.III.62) THE TRAGEDY OF CORIOLANUS (III.I.180) | The probability of regime stability under current conditions |

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| Have lost their quality; and that this day and on the sudden dropped exceeding ill. | THE LIFE OF KING HENRY THE FIFTH (V.II.19) THE TRAGEDY OF ANTONY AND CLEOPATRA (V.II.396) THE SECOND PART OF KING HENRY THE FOURTH (IV.V.12) | Has dropped below acceptable parameters. |

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| I must shift, therefore I must cast it up, what I must be now. | THE MERRY WIVES OF WINDSOR (I.III.22) THE LIFE OF KING HENRY THE FIFTH (III.II.44) KING RICHARD THE SECOND (III.III.141) | I must recalculate my position accordingly. |

ALASTOR

[Smooth but cautious]

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| This shall assure my constant loyalty. At no time broke my faith. My thanks and duty are your majesty's. | THE THIRD PART OF KING HENRY THE SIXTH (III.III.243) THE TRAGEDY OF MACBETH (IV.III.141) ALL'S WELL THAT ENDS WELL (I.II.29) | Your Majesty, my loyalty has never wavered. |

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| That seem like prudent helps to your protection. | THE TRAGEDY OF CORIOLANUS (III.I.268) CYMBELINE (II.II.10) | I merely suggest approaches that protect |

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| Our bosom interest concerning you. | THE TRAGEDY OF MACBETH (I.II.74) THE TRAGEDY OF OTHELLO, THE MOOR OF VENICE (III.IV.167) | Your interests while addressing valid concerns. |

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| Persever not, but hear me, mighty kings. He is wise. | THE LIFE AND DEATH OF KING JOHN (II.I.429) THE MERRY WIVES OF WINDSOR (II.III.8) | A king who listens is not weak but wise. |

MORTIMER

[As guards escort LEILA out]

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| Your wisdom may inform you. What you in wisdom still vouchsafe to say. Speak then to me. | CYMBELINE (I.II.10) THE LIFE AND DEATH OF KING JOHN (II.I.532) THE TRAGEDY OF MACBETH (I.III.61) | Wisdom? You speak to me of wisdom? |

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| First shall war unpeople this my realm wherewith I reigned | THE THIRD PART OF KING HENRY THE SIXTH (I.I.127) KING RICHARD THE SECOND (IV.I.167) | I've ruled this kingdom through war and plague, |

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| through fire and through flame, through ford and whirlpool, o'er In a rebellion From thousand dangers | THE TRAGEDY OF KING LEAR (III.IV.53) THE TRAGEDY OF CORIOLANUS (III.I.200) THE TRAGEDY OF TITUS ANDRONICUS (III.I.197) | Through famine and rebellion, through countless threats. |

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| I would lose all, ay, sacrifice them all. I have suffered more than any other. | THE MERCHANT OF VENICE (IV.I.292) THE TEMPEST (I.II.5) THE TAMING OF THE SHREW (II.I.12) | I've sacrificed more than any of you know |

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| To hold our safety up what we have I mean our preservation | THE SECOND PART OF KING HENRY THE FOURTH (IV.II.36) MUCH ADO ABOUT NOTHING (IV.I.222) THE TEMPEST (II.I.7) | To preserve what we have built together. |

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| And when I do to reach at victory above my head, a greater thing than that. | THE TRAGEDY OF ROMEO AND JULIET (III.V.125) KING RICHARD THE SECOND (I.III.72) THE MERRY WIVES OF WINDSOR (I.I.179) | And now, when I reach for something greater— |

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| A noble memory, such strong renown as time shall never— | THE TRAGEDY OF CORIOLANUS (V.I.19) PERICLES, PRINCE OF TYRE (III.II.50) | A legacy that time cannot erode— |

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| You will demand of me why I do this? Now question me no more of my mind. | MEASURE FOR MEASURE (I.III.18) THE TRAGEDY OF TITUS ANDRONICUS (II.III.48) THE FIRST PART OF KING HENRY THE FOURTH (III.I.22) | You question my methods, my motives, my mind? |

[LEILA exits with guards]

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| There greet in silence, as the dead are wont, each man apart | THE TRAGEDY OF TITUS ANDRONICUS (I.I.90) THE LIFE OF TIMON OF ATHENS (V.I.108) | The room falls silent, each man isolated |

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| I think, but dare not speak. | THE TRAGEDY OF MACBETH (V.I.63) | In thoughts they dare not speak aloud. |

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| This day had plotted, in the council-house, Full of wise care is this your counsel | KING RICHARD THE THIRD (III.V.38) KING RICHARD THE THIRD (IV.I.49) | This council room, once filled with honest counsel, |

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| And whilst the babbling echo mocks the hounds with trembling fear, as fowl hear falcon's bells. | THE TRAGEDY OF TITUS ANDRONICUS (II.III.17) THE RAPE OF LUCRECE (I.I.511) | Now echoes only with the sound of fear. |

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| Who deserves greatness? My dismal scene I needs must act alone. | THE TRAGEDY OF CORIOLANUS (I.I.162) THE TRAGEDY OF ROMEO AND JULIET (IV.III.20) | Is this the price of greatness? Must I stand alone |

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| Or to the dreadful summit of the cliff As this that I have reach'd so hard to win? | THE TRAGEDY OF HAMLET, PRINCE OF DENMARK (I.IV.76) THE TRAGEDY OF OTHELLO, THE MOOR OF VENICE (I.II.26) TROILUS AND CRESSIDA (III.II.93) | At the summit I've fought so hard to reach? |

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| So be it! Well then, alone, since there's no remedy, | THE TRAGEDY OF HAMLET, PRINCE OF DENMARK (I.V.122) THE FIRST PART OF HENRY THE SIXTH (II.II.57) | So be it then. Alone I'll stand, alone I'll rule, |

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| Well, let my deeds be witness of my worth, and that my deeds shall prove, my life shall prove it true. | THE TRAGEDY OF TITUS ANDRONICUS (V.I.104) THE TAMING OF THE SHREW (I.II.164) KING RICHARD THE SECOND (I.I.87) | And history will vindicate my every choice. |

[The room remains in tense silence]

ACT III

SCENE 5

[Bashir paces excitedly among his scattered books and artifacts, while Alastor stands near the door, observing.]

BASHIR

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| Look here, and at thy sovereign leisure read these antique fables | THE TRAGEDY OF ANTONY AND CLEOPATRA (I.III.70) A MIDSUMMER NIGHT'S DREAM (V.I.3) | Look here, Alastor! These ancient texts— |

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| Thou speakest wonders if knowledge could be set up that mend upon the world. | KING HENRY THE EIGHTH (V.IV.60) ALL'S WELL THAT ENDS WELL (I.I.23) CYMBELINE (II.IV.28) | They speak of knowledge that could remake our world! |

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| No, no, they were not bound as they to claim. | THE FIRST PART OF KING HENRY THE FOURTH (II.IV.143) THE TRAGEDY OF CORIOLANUS (III.II.99) | The Djinn weren't demons as the Council claims, |

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| These are their tutors, where truth is hid, preservers of my throne. | THE TAMING OF THE SHREW (II.I.108) THE TRAGEDY OF HAMLET, PRINCE OF DENMARK (II.II.164) CYMBELINE (V.V.2) | But teachers, guardians of forgotten truths. |

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| Your wisdoms could not discover as one with treasure laden, buried some dear friend. | MUCH ADO ABOUT NOTHING (V.I.215) VENUS AND ADONIS (I.I.1022) THE COMEDY OF ERRORS (V.I.50) | Their wisdom waits like buried treasure, friend, |

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| And underneath that consecrated roof, the disgrace we have digested being fed by us. | TWELFTH NIGHT; OR, WHAT YOU WILL (IV.III.25) THE LIFE OF KING HENRY THE FIFTH (III.VI.103) THE FIRST PART OF KING HENRY THE FOURTH (V.I.60) | Just underneath the dogma we've been fed. |

[He frantically pulls scrolls from shelves, unrolling them across his cluttered desk.]

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| Can trace me in the tedious ways of art, a hundred times, There is a written scroll | THE FIRST PART OF KING HENRY THE FOURTH (III.I.49) THE SECOND PART OF KING HENRY THE SIXTH (III.II.354) THE MERCHANT OF VENICE (II.VII.65) | I've traced the patterns through a hundred scrolls, |

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| And list what with our council we have done to points that seem impossible. | KING RICHARD THE SECOND (I.III.124) PERICLES, PRINCE OF TYRE (V.I.135) | Connected dots the Council chose to miss. |

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| Creating awe and fear in other men, mighty and to be fear'd, to the might of it. | THE LIFE OF KING HENRY THE FIFTH (IV.I.210) THE FIRST PART OF KING HENRY THE FOURTH (I.III.6) THE SECOND PART OF KING HENRY THE FOURTH (IV.V.174) | The power structures built on fear and might |

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| Shall break into corruption when this is known and be undone by 'em! | KING RICHARD THE SECOND (V.I.59) THE THIRD PART OF KING HENRY THE SIXTH (II.V.30) THE TRAGEDY OF ANTONY AND CLEOPATRA (II.V.130) | Will crumble when this knowledge is revealed! |

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| Would you imagine, or almost believe, what a world is this, the common people. | KING RICHARD THE THIRD (III.V.35) KING RICHARD THE THIRD (II.I.84) THE TRAGEDY OF CORIOLANUS (II.III.80) | Imagine it—a world where common folk |

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| Lords o'er their lords as your lords have done what duty they do owe their lords and husbands. | LOVE'S LABOUR'S LOST (IV.I.39) THE FIRST PART OF HENRY THE SIXTH (III.I.149) THE TAMING OF THE SHREW (V.II.143) | Have access to the same truths as their lords. |

ALASTOR

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| You have not been a-bed, then? For many weary months. | THE TRAGEDY OF OTHELLO, THE MOOR OF VENICE (III.I.29) TROILUS AND CRESSIDA (III.II.92) | You've been at this for days without much sleep. |

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| Your mind perhaps may change; for oft the eye mistakes, the brain being troubled; that is not there. | THE TRAGEDY OF OTHELLO, THE MOOR OF VENICE (III.III.499) VENUS AND ADONIS (I.I.1068) KING RICHARD THE THIRD (III.I.53) | Perhaps your mind sees patterns that aren't there. |

BASHIR

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| Or do you almost think, although you see, it must be your imagination then, and not theirs. | THE LIFE AND DEATH OF KING JOHN (IV.III.43) A MIDSUMMER NIGHT'S DREAM (V.I.209) | That's what they want you thinking, don't you see? |

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| The people will remain uncertain whilst such creatures as men doubt | THE TRAGEDY OF CORIOLANUS (V.VI.21) THE TRAGEDY OF JULIUS CAESAR (II.I.137) | The Council thrives on keeping us in doubt. |

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| Look, here it is. | THE TRAGEDY OF OTHELLO, THE MOOR OF VENICE (III.III.347) | But look— |

[He points to symbols on different scrolls.]

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| Things that are known alike match it. That 's a certain text. | KING HENRY THE EIGHTH (I.II.52) AS YOU LIKE IT (III.II.281) THE TRAGEDY OF ROMEO AND JULIET (IV.I.22) | These symbols match across the texts, |

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| From the four corners of the earth they come, and yet all different, successively from age to age! | THE MERCHANT OF VENICE (II.VII.39) THE TRAGEDY OF ROMEO AND JULIET (II.III.14) KING RICHARD THE THIRD (III.I.73) | From different eras, different continents! |

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| This is an accident of hourly proof, let proof speak. | MUCH ADO ABOUT NOTHING (II.I.137) CYMBELINE (III.I.79) | It's not coincidence—it's proof, my friend. |

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| Or else new form'd 'em: having both the key | THE TEMPEST (I.II.98) | The Djinn left us a universal key, |

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| to put those pow'rs in motion whose powers are these | CYMBELINE (IV.III.36) THE TRAGEDY OF HAMLET, PRINCE OF DENMARK (IV.IV.10) | A way to unlock powers they possessed. |

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| If this be magic, and not by witchcraft, as we are | A WINTER'S TALE (V.III.137) THE TRAGEDY OF OTHELLO, THE MOOR OF VENICE (II.III.340) THE LIFE OF KING HENRY THE FIFTH (III.VI.138) | Not magic as we understand it now, |

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| Study is like the heaven's glorious sun, a puissant power, yet as pure. | LOVE'S LABOUR'S LOST (I.I.84) THE THIRD PART OF KING HENRY THE SIXTH (V.II.31) LOVE'S LABOUR'S LOST (V.II.372) | But knowledge, pure and potent as the sun. |

ALASTOR

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| I do not like these several councils. This dangerous conception in this point. | KING RICHARD THE THIRD (III.II.76) KING HENRY THE EIGHTH (I.II.155) | The Council calls such thinking dangerous. |

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| They have deserved death for lesser cause, Condemn'd to die for treason. | KING RICHARD THE THIRD (III.IV.65) THE TRAGEDY OF ROMEO AND JULIET (IV.IV.11) THE FIRST PART OF HENRY THE SIXTH (II.IV.98) | They've executed men for lesser claims. |

BASHIR

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| Yes, they have. Are their males' subjects, and at their controls. And keep us all in servile fearfulness. | THE TRAGEDY OF KING LEAR (II.IV.22) THE COMEDY OF ERRORS (II.I.19) THE TRAGEDY OF JULIUS CAESAR (I.I.74) | Of course they have! That's how they keep control! |

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| Divers and dangerous, which are heresies, that very oft | KING HENRY THE EIGHTH (V.II.67) THE COMEDY OF ERRORS (I.II.19) | The "dangerous" ideas are often those |

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| They that have power to hurt that ever threat his foes where we sit. | THE SONNETS (I.94.1) VENUS AND ADONIS (I.I.620) KING HENRY THE EIGHTH (I.II.98) | That threaten those who sit in seats of power. |

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| Think but this, and all is mended, What if it should be so? | A MIDSUMMER NIGHT'S DREAM (V.I.399) THE LIFE OF TIMON OF ATHENS (III.IV.110) | But think about it—what if everything, |

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| This is the very top, which is the ladder of all high designs, to those above us. | THE LIFE AND DEATH OF KING JOHN (IV.III.45) TROILUS AND CRESSIDA (I.III.103) THE TWO NOBLE KINSMEN (V.I.5) | The very structure of our hierarchy, |

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| No it was builded far from accident, with lies well steeled with weighty arguments. | THE SONNETS (I.124.5) KING RICHARD THE THIRD (I.I.151) | Was built on calculated, curated lies? |

[Bashir moves to a large map on the wall, tracing lines between marked locations.]

BASHIR

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| Where they most breed and haunt, I have observ'd your trinkets here | THE TRAGEDY OF MACBETH (I.VI.10) THE SECOND PART OF KING HENRY THE SIXTH (I.IV.50) | I've mapped the sites where Djinn artifacts |

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| Where for this many hundred years the bones that could be found. | THE TRAGEDY OF ROMEO AND JULIET (IV.III.41) THE TRAGEDY OF MACBETH (IV.III.243) | Were found throughout the last five centuries. |

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| Here, through this grate, I count each one, and make a chequered shadow on the ground. | THE FIRST PART OF HENRY THE SIXTH (I.IV.60) THE TRAGEDY OF TITUS ANDRONICUS (II.III.15) | They form a pattern, Alastor, a grid |

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| and the continent we measure them by weary steps | THE SECOND PART OF KING HENRY THE FOURTH (III.I.47) LOVE'S LABOUR'S LOST (V.II.198) | That covers continents in measured steps. |

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| They have left their viands behind scattered and dispersed, And dare not speak their knowledge | THE TEMPEST (III.III.52) THE FIRST PART OF HENRY THE SIXTH (II.I.80) THE TRAGEDY OF ANTONY AND CLEOPATRA (IV.XII.7) | They left their knowledge scattered, knowing that |

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| When we grow stronger, then we'll make our claim to piece her portion. | THE THIRD PART OF KING HENRY THE SIXTH (IV.VII.59) THE TWO NOBLE KINSMEN (V.IV.36) | One day we'd grow enough to piece it back. |

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| Alas, the day! And that shall be the day, whene'er it lights, I 'll be one | THE TRAGEDY OF MACBETH (II.IV.29) THE FIRST PART OF KING HENRY THE FOURTH (III.II.139) THE TRAGEDY OF CORIOLANUS (V.VI.176) | That day is now! And I will be the one |

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| Must bring this monstrous birth to the world's light. | THE TRAGEDY OF OTHELLO, THE MOOR OF VENICE (I.III.407) | To bring this renaissance into the light! |

ALASTOR

[His expression darkening]

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| You that are king, though he do wear the crown, And you degenerate, you ingrate revolts, | THE THIRD PART OF KING HENRY THE SIXTH (II.II.90) THE LIFE AND DEATH OF KING JOHN (V.II.152) | You speak of revolution, though you dress |

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| Your speech is passion; speak scholarly and wisely. | THE TRAGEDY OF ANTONY AND CLEOPATRA (II.II.16) THE MERRY WIVES OF WINDSOR (I.III.2) | Your words in scholarly enthusiasm. |

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| Are then in council; and the state of man, when it serves to order peace between them;—and omit | THE TRAGEDY OF JULIUS CAESAR (II.I.67) THE TRAGEDY OF JULIUS CAESAR (I.III.113) THE LIFE OF KING HENRY THE FIFTH (V.PROLOGUE.39) | The Council serves a purpose—order, peace. |

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| What truth can speak with turbulent and dangerous lunacy? | TROILUS AND CRESSIDA (III.II.79) THE TRAGEDY OF HAMLET, PRINCE OF DENMARK (III.I.4) | What chaos might your "truth" unleash on us? |

BASHIR

[Laughing, oblivious to Alastor's tone]

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| Chaos is come again? Liberty, freedom, and enfranchisement! | THE TRAGEDY OF OTHELLO, THE MOOR OF VENICE (III.III.102) THE TRAGEDY OF JULIUS CAESAR (III.I.89) | Not chaos, no! A liberation, yes! |

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| This peace is nothing, that errs in ignorance and not in cunning | THE TRAGEDY OF CORIOLANUS (IV.V.203) THE TRAGEDY OF OTHELLO, THE MOOR OF VENICE (III.III.53) | The Council's "peace" is built on ignorance, |

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| Let pale-faced fear keep with the mean-born man, the common people, the weak oppressed. | THE SECOND PART OF KING HENRY THE SIXTH (III.I.335) THE TRAGEDY OF TITUS ANDRONICUS (IV.IV.71) THE RAPE OF LUCRECE (I.I.1242) | On keeping common people weak and scared. |

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| Dark-working sorcerers that change the mind, that to believing souls, Thought is free. | THE COMEDY OF ERRORS (I.II.99) THE SECOND PART OF KING HENRY THE SIXTH (II.I.72) THE TEMPEST (III.II.112) | The Djinn believed all minds deserve the chance |

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| To stride a limit above a common bound, to be more than what you were. | CYMBELINE (III.III.37) THE TRAGEDY OF ROMEO AND JULIET (I.IV.18) THE TRAGEDY OF MACBETH (I.VII.55) | To grow beyond the limits set by birth. |

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| by ignorant tongues which neither know that indeed know not their | KING HENRY THE EIGHTH (I.II.83) THE TWO GENTLEMEN OF VERONA (III.I.304) | Their knowledge doesn't discriminate between |

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| To sort our nobles from our common men, and noble stock. | THE LIFE OF KING HENRY THE FIFTH (IV.VII.62) THE SECOND PART OF KING HENRY THE SIXTH (III.II.212) | The noble-born and those of humble stock. |

[He pulls out a small artifact from a locked drawer.]

BASHIR

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| I have a jewel here—Th incensing relics of it | THE LIFE OF TIMON OF ATHENS (I.I.16) ALL'S WELL THAT ENDS WELL (V.III.29) | This relic here—I've learned to activate |

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| To what it works in. Behold, and wonder! | THE SONNETS (I.111.7) THE TWO NOBLE KINSMEN (II.II.155) | Its inner workings. Watch! |

[The artifact glows faintly, casting eerie shadows.]

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| It makes the course of thoughts to fetch about | THE LIFE AND DEATH OF KING JOHN (IV.II.24) | It responds to thought, |

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| But value dwells not in particular will: not in blood if I keep not my rank. | TROILUS AND CRESSIDA (II.II.54) KING RICHARD THE THIRD (II.I.94) AS YOU LIKE IT (I.II.77) | To focused will—not bloodline, not to rank. |

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| with the same weapons, subject to the same diseases, healed by the same | THE MERCHANT OF VENICE (III.I.45) | Imagine weapons that respond the same, |

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| And heal the inveterate canker of one wound, or senseless speaking, or a speaking such | THE LIFE AND DEATH OF KING JOHN (V.II.14) CYMBELINE (V.IV.156) | Or healing tools, or ways to speak across |

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| Distance and no space was seen without a messenger. | THE PHOENIX AND THE TURTLE (I.I.30) THE COMEDY OF ERRORS (I.II.67) | Vast distances without a messenger! |

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| Would create soldiers, make our women fight, of his wings destitute, the army broken | THE TRAGEDY OF MACBETH (IV.III.210) CYMBELINE (V.III.7) | The Council's armies would be obsolete, |

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| By your espials were discovered to hear her secrets so bewray'd. | THE FIRST PART OF HENRY THE SIXTH (IV.III.6) THE PASSIONATE PILGRIM (I.I.334) | Their secret communications laid bare. |

ALASTOR

[Moving closer, voice hardening]

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| O, you have made good work! How these things should be all these things? | THE TRAGEDY OF CORIOLANUS (IV.VI.99) MEASURE FOR MEASURE (IV.II.178) THE TRAGEDY OF JULIUS CAESAR (I.III.69) | You've actually made these things work? These... tools? |

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| Good sir, whose powers are these? You put sharp weapons in a madman's hands. | THE TRAGEDY OF HAMLET, PRINCE OF DENMARK (IV.IV.10) THE SECOND PART OF KING HENRY THE SIXTH (III.I.347) | And who decides who wields such dangerous gifts? |

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| You, the great toe of this assembly? That they had gathered a wise council to them Of noble minds | THE TRAGEDY OF CORIOLANUS (I.I.139) KING HENRY THE EIGHTH (II.IV.51) THE TRAGEDY OF TITUS ANDRONICUS (I.I.217) | You? Some committee of enlightened minds? |

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| Shifts but his place, for still the world enjoys it; hand from hand | THE SONNETS (I.9.10) KING RICHARD THE SECOND (V.I.82) | Power shifts hands but never disappears. |

BASHIR

[Still excited, missing the threat]

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| That 's it; No, no; they would not, If he would spend his power. | ALL'S WELL THAT ENDS WELL (II.III.22) THE TRAGEDY OF KING LEAR (II.IV.21) ALL'S WELL THAT ENDS WELL (V.I.8) | That's just it—the power wouldn't concentrate! |

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| It droppeth as the gentle rain from heaven, till by broad spreading it disperse to nought. | THE MERCHANT OF VENICE (IV.I.187) THE FIRST PART OF HENRY THE SIXTH (I.II.136) | It would disperse like rainfall on the fields, |

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| A largess universal like the sun, that which nourisheth it, nourish all the world | THE LIFE OF KING HENRY THE FIFTH (IV.PROLOGUE.43) THE TRAGEDY OF ANTONY AND CLEOPATRA (II.VII.38) LOVE'S LABOUR'S LOST (IV.III.335) | Nourishing all it touches equally. |

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| Their natures, and pre-formed faculties, Sought to entrap me by intelligence, For this design | THE TRAGEDY OF JULIUS CAESAR (I.III.70) THE FIRST PART OF KING HENRY THE FOURTH (IV.III.105) A WINTER'S TALE (IV.IV.539) | The Djinn designed their knowledge to resist |

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| One business does command us all; and see how one another lends content; and everyone shall share i' th' gains. | THE LIFE OF TIMON OF ATHENS (III.IV.6) THE TRAGEDY OF ROMEO AND JULIET (I.III.86) THE TRAGEDY OF MACBETH (IV.I.40) | Monopoly—it works through sharing, see? |

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| May the world know them and their power grows strong | ALL'S WELL THAT ENDS WELL (I.III.26) KING RICHARD THE THIRD (IV.IV.523) | The more who know, the stronger it becomes. |

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| I have writ my letters, casketed my treasure, of what I have begun. | ALL'S WELL THAT ENDS WELL (II.V.21) THE TRAGEDY OF ANTONY AND CLEOPATRA (IV.XIV.126) | I've started documenting everything, |

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| You must translate; 'tis fit we understand them. Thus in plain terms and common speech | THE TRAGEDY OF HAMLET, PRINCE OF DENMARK (IV.I.2) THE TAMING OF THE SHREW (II.I.272) ALL'S WELL THAT ENDS WELL (II.V.44) | Translating texts to common language so |

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| Teaching all that read to know for they can write and read | AS YOU LIKE IT (III.II.115) MUCH ADO ABOUT NOTHING (III.III.7) | That anyone with basic reading skills |

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| Shall understand it presently to understand a law | KING HENRY THE EIGHTH (V.II.13) THE LIFE AND DEATH OF KING JOHN (IV.II.221) | Could understand the principles at work. |

[He gestures to a stack of handwritten notes.]

BASHIR

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| The people's I have been bold—as I may call it. | THE TRAGEDY OF CORIOLANUS (III.III.163) THE LIFE OF TIMON OF ATHENS (II.II.204) LOVE'S LABOUR'S LOST (V.I.12) | I'm calling it "The People's Grimoire"—bold, |

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| Ay, but I know— For 'tis a meritorious fair design | TWELFTH NIGHT; OR, WHAT YOU WILL (II.IV.107) THE RAPE OF LUCRECE (I.I.1692) | I know, but fitting for its grand design! |

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| Within a fortnight I have enough Which I shall give away immediately. | THE TRAGEDY OF KING LEAR (I.IV.274) CYMBELINE (II.II.48) THE FIRST PART OF KING HENRY THE FOURTH (V.V.34) | In weeks, I'll have enough to distribute |

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| Met him in boroughs, cities, villages, in any of our towns of garrison. | THE FIRST PART OF KING HENRY THE FOURTH (IV.III.75) THE FIRST PART OF HENRY THE SIXTH (V.IV.167) | Among the outer villages, then towns. |

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| It can not hold; we can not keep the town | THE LIFE OF TIMON OF ATHENS (II.I.4) THE TRAGEDY OF CORIOLANUS (I.VII.5) | The Council won't be able to contain |

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| Commencing in a truth, to make the even truth in pleasure flow, when it begins to rain. | THE TRAGEDY OF MACBETH (I.III.142) ALL'S WELL THAT ENDS WELL (V.III.352) THE TRAGEDY OF KING LEAR (II.IV.80) | The spread of truth once it begins to flow. |

ALASTOR

[His fury barely contained]

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| What I have written to you? I 'd have it copied | THE TRAGEDY OF CORIOLANUS (V.VI.75) THE TRAGEDY OF OTHELLO, THE MOOR OF VENICE (III.IV.205) | You've written this all down? Made copies too? |

BASHIR

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| Not any yet, but not yet. I have enquired | A WINTER'S TALE (IV.IV.584) THE TRAGEDY OF KING LEAR (II.IV.106) THE FIRST PART OF KING HENRY THE FOURTH (III.III.43) | Not copies yet, but soon! I've contacted |

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| There did this perjur'd goldsmith swear me down | THE COMEDY OF ERRORS (V.I.229) | A printer in the lower town who's sworn |

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| The business asketh silent secrecy. He 'll lead me with his help. | THE SECOND PART OF KING HENRY THE SIXTH (I.II.90) THE TRAGEDY OF ANTONY AND CLEOPATRA (V.II.132) THE FIRST PART OF KING HENRY THE FOURTH (IV.I.83) | To secrecy. He'll help me mass-produce |

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| By that time will our book, I think, be drawn. | THE FIRST PART OF KING HENRY THE FOURTH (III.I.222) | These pages once the manuscript's complete. |

[Bashir turns back to his desk, shuffling through papers.]

BASHIR

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| To tell the world 'tis but a gaudy shadow, my friend my friend | THE TWO NOBLE KINSMEN (II.II.111) THE TWO NOBLE KINSMEN (V.IV.26) | The world we know is just a shadow, friend, |

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| Of pale and bloodless emulation what he would have | TROILUS AND CRESSIDA (I.III.135) THE TRAGEDY OF CORIOLANUS (V.III.190) | A pale reflection of what might have been |

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| If fear hath made thee faint, since fear oppresseth strength, (If she in chains of magic were not bound) | THE TRAGEDY OF TITUS ANDRONICUS (II.III.234) KING RICHARD THE SECOND (III.II.180) THE TRAGEDY OF OTHELLO, THE MOOR OF VENICE (I.II.77) | If fear had not suppressed the Djinn's great gifts. |

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| But make amends now wronging the ancientry! Rome shall remedy this. | THE TRAGEDY OF MACBETH (III.V.14) A WINTER'S TALE (III.III.65) THE FIRST PART OF HENRY THE SIXTH (III.I.53) | But we can rectify this ancient wrong! |

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| We will establish our estate upon a new state | THE TRAGEDY OF MACBETH (I.IV.43) THE TWO GENTLEMEN OF VERONA (V.IV.150) | We'll build a new society where worth |

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| For tis the mind that makes the body rich, must not be measur'd by his worth. | THE TAMING OF THE SHREW (IV.III.169) THE TRAGEDY OF MACBETH (V.VIII.51) | Is measured not by birth but by one's mind. |

[Alastor moves silently behind Bashir.]

BASHIR

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| Heralds, from off our towers, we might behold, | THE LIFE AND DEATH OF KING JOHN (II.I.332) | I see a future where the Council's towers |

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| The fold stands empty in the drownèd field, Kings of our fear, Without a monument | A MIDSUMMER NIGHT'S DREAM (II.I.97) THE LIFE AND DEATH OF KING JOHN (II.I.378) CYMBELINE (IV.II.284) | Stand empty, monuments to outgrown fears. |

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| As there comes light from heaven and words from breath, speak frankly as the wind; shalt have the air at freedom. | MEASURE FOR MEASURE (V.I.246) TROILUS AND CRESSIDA (I.III.256) THE TEMPEST (IV.I.275) | Where knowledge flows as freely as the air, |

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| As if the world were all dissolved to tears | KING RICHARD THE SECOND (III.II.108) | Where artificial boundaries dissolve— |

ALASTOR

[Coldly]

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| I see things too, although you judge I wink. You do not understand yourself so clearly. | THE TWO GENTLEMEN OF VERONA (I.II.144) THE TRAGEDY OF HAMLET, PRINCE OF DENMARK (I.III.101) | You see too much and understand too little. |

[In one swift motion, Alastor wraps his arm around Bashir's neck in a precise hold.]

BASHIR

[Choking]

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| Methought you said—I thought thou hadst been resolute. | ALL'S WELL THAT ENDS WELL (V.III.220) KING RICHARD THE THIRD (I.IV.106) | Alastor—what—? I thought you— |

ALASTOR

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| That thought abuses you. What disease hast thou? | THE TRAGEDY OF KING LEAR (V.I.14) THE SECOND PART OF KING HENRY THE FOURTH (III.II.143) | Thought is your disease. |

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| Something too much of this; he thinks too much: such men are dangerous. | THE TRAGEDY OF HAMLET, PRINCE OF DENMARK (III.II.65) THE TRAGEDY OF JULIUS CAESAR (I.II.201) | Too much of it, directed dangerously. |

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| Bid him not fear the separated council, O my old friend. | KING RICHARD THE THIRD (III.II.20) THE TRAGEDY OF HAMLET, PRINCE OF DENMARK (II.II.387) | The Council doesn't fear the truth, old friend. |

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| For we do fear the law truth were a fool in a madman's hands | CYMBELINE (IV.II.165) ALL'S WELL THAT ENDS WELL (IV.III.192) THE SECOND PART OF KING HENRY THE SIXTH (III.I.347) | We fear the chaos truth in foolish hands |

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| Which cannot choose but bring him quickly on within the modest limits of order. | THE FIRST PART OF KING HENRY THE FOURTH (V.II.46) TWELFTH NIGHT; OR, WHAT YOU WILL (I.III.6) | Inevitably brings to ordered worlds. |

[Bashir struggles briefly, then goes limp. Alastor lowers the body to the floor with clinical detachment.]

ALASTOR

[To himself]

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| Tis necessary he should die. I prophesy thy death, my living sorrow, having writ on death. | THE LIFE OF TIMON OF ATHENS (III.V.2) VENUS AND ADONIS (I.I.671) VENUS AND ADONIS (I.I.509) | Your death was necessary, written long |

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| Ere you had spoke so far a very rebel to my will | THE TRAGEDY OF KING LEAR (V.III.70) THE TRAGEDY OF ANTONY AND CLEOPATRA (IV.IX.17) | Before you spoke your first rebellious thought. |

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| Thou hast passed by the ambush of young days, when you were boys | THE SONNETS (I.70.9) A WINTER'S TALE (I.II.73) | The Council saw your path when you were young, |

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| Feed yourselves with questioning; Your dangerous lenity. | AS YOU LIKE IT (V.IV.118) THE TRAGEDY OF CORIOLANUS (III.I.125) | Your questioning mind, your dangerous empathy. |

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| And watch'd the time to shoot. We'll wait upon you. We'll lead you thither. | ALL'S WELL THAT ENDS WELL (V.III.13) THE TRAGEDY OF HAMLET, PRINCE OF DENMARK (II.II.262) AS YOU LIKE IT (IV.III.164) | We watched and waited, let you lead us to |

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| the great heap of your knowledge that you seek so | AS YOU LIKE IT (I.II.48) THE LIFE AND DEATH OF KING JOHN (I.I.227) | The knowledge you so diligently sought. |

[He begins methodically gathering Bashir's notes.]

ALASTOR

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| I 'll follow you that lay scattered by | A MIDSUMMER NIGHT'S DREAM (III.I.85) KING RICHARD THE THIRD (I.IV.33) | Now I'll collect these breadcrumbs you've laid out, |

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| The map of honour and marked you both with a power | THE SECOND PART OF KING HENRY THE SIXTH (III.I.203) LOVE'S LABOUR'S LOST (IV.III.133) THE TRAGEDY OF TITUS ANDRONICUS (IV.IV.61) | These maps to power you've conveniently marked. |

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| They will bring all, whose spiritual counsel had the devil's | A WINTER'S TALE (II.I.219) THE COMEDY OF ERRORS (IV.III.44) | The Council will control the Djinn's lost arts, |

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| To scatter 'em as 'tis to make 'em sleep Weeds among weeds, or flowers with flowers gathered. | KING HENRY THE EIGHTH (V.III.10) THE SONNETS (I.124.4) | Not scatter them like seeds among the weeds. |

[He examines the artifact Bashir demonstrated earlier.]

ALASTOR

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| But since correction lieth in those hands with instruments upon them fit to open | KING RICHARD THE SECOND (I.II.4) THE TRAGEDY OF ROMEO AND JULIET (V.III.208) | Such tools belong in hands that understand |

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| Authority so weighty, the price of this inkle, that makes the weight. | KING HENRY THE EIGHTH (III.II.284) LOVE'S LABOUR'S LOST (III.I.116) THE TRAGEDY OF ANTONY AND CLEOPATRA (IV.XV.42) | The weight of power, the price of wielding it. |

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| Is it not yours? Hers it was not. | THE TRAGEDY OF CORIOLANUS (I.II.4) ALL'S WELL THAT ENDS WELL (V.III.91) | Not yours. Not hers. |

[He pauses, a new thought forming.]

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| Yes, my good lord; a pure unspotted heart, sure some scape. | THE FIRST PART OF HENRY THE SIXTH (V.III.189) A WINTER'S TALE (III.III.72) | Yes, Leila. Perfect scapegoat, |

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| Yet most suspected, with some suspicion. | THE TRAGEDY OF ROMEO AND JULIET (V.III.232) THE LIFE OF KING HENRY THE FIFTH (II.II.141) | Already viewed with suspicion by most. |

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| She puts on outward strangeness, for her keeping close, between you both | VENUS AND ADONIS (I.I.310) KING RICHARD THE THIRD (IV.II.55) THE COMEDY OF ERRORS (I.II.84) | Her foreign ways, her closeness to you both— |

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| It appears so by the story without the help of any hand at all. | THE FIRST PART OF KING HENRY THE FOURTH (III.III.133) THE TRAGEDY OF TITUS ANDRONICUS (IV.I.72) | The story writes itself with little help. |

[He begins arranging the scene, moving items, creating evidence.]

ALASTOR

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| She comes to you in a rage, with any passion of inflaming love, | TROILUS AND CRESSIDA (V.II.4) THE SECOND PART OF KING HENRY THE SIXTH (I.I.143) THE FIRST PART OF HENRY THE SIXTH (V.V.82) | She came to you in passion or in rage, |

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| The story of your loves discovered, you are an alchemist, I shall discover a thing to you | THE TWO GENTLEMEN OF VERONA (V.IV.177) THE LIFE OF TIMON OF ATHENS (V.I.115) THE MERRY WIVES OF WINDSOR (II.II.132) | Discovered your obsession with the Djinn, |

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| I shall grow jealous of you shortly | THE MERCHANT OF VENICE (III.V.21) | Grew jealous of your dedication to |

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| These antique fables, nor these fairy toys, of my mystery. | A MIDSUMMER NIGHT'S DREAM (V.I.3) THE TRAGEDY OF HAMLET, PRINCE OF DENMARK (III.II.328) | These ancient mysteries instead of her. |

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| These lovers will not keep the peace, which daily grew to quarrel and to bloodshed. | THE TRAGEDY OF TITUS ANDRONICUS (II.I.37) THE SECOND PART OF KING HENRY THE FOURTH (IV.V.195) | A lover's quarrel turned to violence. |

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| 'Twas pitiful, 'twas wondrous pitiful. Even so suspicious is this tragedy. How sweet how lovely. | THE TRAGEDY OF OTHELLO, THE MOOR OF VENICE (I.III.177) THE SECOND PART OF KING HENRY THE SIXTH (III.II.193) THE THIRD PART OF KING HENRY THE SIXTH (II.V.41) | How tragic. How believable. How neat. |

[He places one of Leila's distinctive hairpins near the body.]

ALASTOR

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| Thy case, dear friend, it will not be | THE TEMPEST (II.I.305) VENUS AND ADONIS (I.I.607) | Your legacy, dear friend, will not be change |

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| Be warn'd by me; and with such cautions, council under him | THE LIFE OF KING HENRY THE FIFTH (III.VII.44) THE TRAGEDY OF KING LEAR (II.I.108) KING RICHARD THE THIRD (II.III.15) | But cautionary tale. The Council's scribes |

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| And I the matter will re-word; which madness Beaten away by brain sick rude desire of his own pure brain | THE TRAGEDY OF HAMLET, PRINCE OF DENMARK (III.IV.160) THE RAPE OF LUCRECE (I.I.175) MUCH ADO ABOUT NOTHING (V.IV.91) | Will rewrite you—a brilliant mind consumed |

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| By reprobate desire thus madly led, Alike bewitched by the charm of looks | THE RAPE OF LUCRECE (I.I.300) THE TRAGEDY OF ROMEO AND JULIET (II.PROLOGUE.6) | By madness, led astray by foreign charm. |

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| Thoughts speculative their unsure hopes relate, begot of nothing but vain fantasy. | THE TRAGEDY OF MACBETH (V.IV.25) THE TRAGEDY OF ROMEO AND JULIET (I.IV.104) | Your theories? Delusions, nothing more. |

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| Where is the evidence that doth accuse me? Destroyed in such a shape and safely lock'd. | KING RICHARD THE THIRD (I.IV.163) THE TRAGEDY OF ANTONY AND CLEOPATRA (IV.VIII.26) ALL'S WELL THAT ENDS WELL (IV.I.82) | Your evidence? Destroyed or locked away. |

[He takes a final look around the room.]

ALASTOR

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| The price of one fair word, a single voice, all other voice. | THE TRAGEDY OF CORIOLANUS (III.III.114) KING HENRY THE EIGHTH (I.II.81) THE MERCHANT OF VENICE (IV.I.365) | The price of silence is another's voice. |

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| which your death, Let order die, and death thy life | THE TRAGEDY OF ANTONY AND CLEOPATRA (V.II.53) THE SECOND PART OF KING HENRY THE FOURTH (I.I.166) KING RICHARD THE THIRD (I.II.136) | Your death buys life for order, for control. |

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| They've not prepared for us for that which you find there | THE TRAGEDY OF CORIOLANUS (I.II.34) THE MERCHANT OF VENICE (II.IX.53) | The world is not prepared for what you found— |

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| Nor shall not, if I do as I intend. | LOVE'S LABOUR'S LOST (V.II.453) | Perhaps it never will be, if I succeed. |

[He moves to the door, then turns back to look at Bashir's body.]

ALASTOR

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| Which then will speak, that you must change this purpose, would have made nature immortal | A WINTER'S TALE (IV.IV.44) ALL'S WELL THAT ENDS WELL (I.I.15) | You spoke of immortality through change, |

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| Here 's fine revolution to live and burn in everlasting fire | THE TRAGEDY OF HAMLET, PRINCE OF DENMARK (V.I.71) THE TRAGEDY OF TITUS ANDRONICUS (V.I.149) | Of living on in revolution's fire. |

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| You 'll be gone, Blotting your names from books of memory, | ALL'S WELL THAT ENDS WELL (I.III.70) THE SECOND PART OF KING HENRY THE SIXTH (I.I.96) | Instead, you'll fade, your name a footnote in |

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| Her times of preservation, which perforce a wise council he says there are two councils kept. | KING HENRY THE EIGHTH (III.II.187) KING HENRY THE EIGHTH (II.IV.51) KING RICHARD THE THIRD (III.II.12) | The history the Council chooses to preserve. |

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| Dream on, dream on of bloody deeds and death. Dream often so, ambitious is merely the shadow of a dream. | KING RICHARD THE THIRD (V.III.175) CYMBELINE (IV.II.421) THE TRAGEDY OF HAMLET, PRINCE OF DENMARK (II.II.254) | This is the fate of those who dream too loud— |

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| Of what I spoke, unpitied let me die, being unprevented, to your timeless grave. | ALL'S WELL THAT ENDS WELL (II.I.198) THE TWO GENTLEMEN OF VERONA (III.I.21) | To die unheard, unmourned, misunderstood. |

[He extinguishes the lamp, leaving only moonlight on Bashir's still form.]

ALASTOR

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| Shall sun that morrow see! You'll part away disgraced. | THE TRAGEDY OF MACBETH (I.V.65) KING HENRY THE EIGHTH (III.I.107) | Tomorrow's sun will rise on your disgrace, |

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| Ascend his throne and to my humble seat conform myself. | KING RICHARD THE SECOND (IV.I.113) THE THIRD PART OF KING HENRY THE SIXTH (III.III.11) | While I ascend to fill the Council seat |

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| And death unloads thee. A bare ribb'd death. And his advantage following your decease. | MEASURE FOR MEASURE (III.I.28) THE LIFE AND DEATH OF KING JOHN (V.II.180) THE SECOND PART OF KING HENRY THE SIXTH (III.I.25) | Your death conveniently leaves bare. |

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| He is not Chief architect and plotter of these woes. | THE MERCHANT OF VENICE (V.I.42) THE TRAGEDY OF TITUS ANDRONICUS (V.III.122) | The architect of history is not |

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| Thou idle dreamer the man that slew him | THE LIFE AND DEATH OF KING JOHN (IV.II.157) THE SECOND PART OF KING HENRY THE SIXTH (V.I.71) | The dreamer but the man who kills the dream |

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| And hedges his own way for his own ends, and for his own advantage. | KING HENRY THE EIGHTH (III.II.50) THE TRAGEDY OF MACBETH (III.V.13) KING HENRY THE EIGHTH (I.I.223) | And shapes the narrative to serve himself. |

[Exit Alastor, closing the door quietly behind him.]

ACT III

SCENE 6

[Leila enters Edgar's chambers. She approaches his bed, where he lies motionless.]

LEILA

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| As after sunset fadeth in the west, it now draws toward night | THE SONNETS (I.73.6) THE LIFE OF KING HENRY THE FIFTH (III.VI.144) | The shadows lengthen as the daylight fades, |

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| Well, he is gone, and with him go these thoughts. When I was certain o'er incertainty, And lose my hopes. | KING RICHARD THE SECOND (I.IV.37) THE SONNETS (I.115.11) THE MERCHANT OF VENICE (II.II.149) | And with it goes the certainty I craved. |

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| Then, my queen, in silence sad, | A MIDSUMMER NIGHT'S DREAM (IV.I.92) | How strange to find you silent, dearest one, |

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| Though you would seek t' unsphere the stars with oaths, thy voice is thunder. | A WINTER'S TALE (I.II.58) KING RICHARD THE THIRD (I.IV.147) | When once your voice could shake the very stars. |

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| How should they, when that wise men have no eyes within thine own deep sunken eyes? | THE TRAGEDY OF ROMEO AND JULIET (III.III.63) THE SONNETS (I.2.7) | What wisdom lies behind those shuttered eyes? |

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| To speak a truth, some dreadful story hanging on thy tongue? | THE SECOND PART OF KING HENRY THE FOURTH (I.I.108) THE THIRD PART OF KING HENRY THE SIXTH (II.I.44) | What truths remain unspoken on your lips? |

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| I would I had the power to hear her speak again | THE TRAGEDY OF CORIOLANUS (IV.II.21) MEASURE FOR MEASURE (II.II.210) | I'd trade all power just to hear again |

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| Your use and counsel by the sound of your voice. | THE FIRST PART OF KING HENRY THE FOURTH (I.III.21) MEASURE FOR MEASURE (V.I.347) | The gentle counsel of your steady voice. |

[She touches his cheek gently.]

LEILA

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| What wound did ever heal but by degrees? | THE TRAGEDY OF OTHELLO, THE MOOR OF VENICE (II.III.339) | They say that time heals wounds of flesh and bone, |

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| Bearing away the wound that nothing healeth and heart 's deep sore wounding | THE RAPE OF LUCRECE (I.I.731) VENUS AND ADONIS (I.I.432) | But what of wounds that fester in the soul? |

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| His body couched in a curious bed, where is he gone? | THE THIRD PART OF KING HENRY THE SIXTH (II.V.53) THE TRAGEDY OF HAMLET, PRINCE OF DENMARK (IV.I.24) | Your body rests, but where has Edgar gone? |

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| Whose footing here anticipates our thoughts for our escape | THE TRAGEDY OF OTHELLO, THE MOOR OF VENICE (II.I.84) THE TEMPEST (II.I.2) | The man whose thoughts once charted our escape, |

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| At whose conception of the wide world, dreaming on things to come. | PERICLES, PRINCE OF TYRE (I.I.8) THE SONNETS (I.107.2) | Whose mind conceived the future we once dreamed. |

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| The cause craves haste, and it will soon be writ. | THE RAPE OF LUCRECE (I.I.1295) | Now history rewrites itself in haste, |

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| While you here do snoring lie, you cannot witness for me, being slain. | THE TEMPEST (II.I.317) THE FIRST PART OF HENRY THE SIXTH (IV.V.43) | While you lie witness, unable to speak. |

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| Talk us to silence. I know it pleaseth neither of us well. | KING HENRY THE EIGHTH (I.IV.56) KING RICHARD THE THIRD (I.I.115) | The silence costs us both more than you know. |

[Enter Handmaiden, hurried and anxious.]

HANDMAIDEN

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| My gracious lady, go, tis no time to talk for this time. | KING RICHARD THE THIRD (II.IV.72) THE THIRD PART OF KING HENRY THE SIXTH (IV.V.24) THE TRAGEDY OF ROMEO AND JULIET (IV.II.9) | My lady, please, there isn't time for this. |

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| Here comes another troop to seek for you. Away, they'll kill us. | THE TRAGEDY OF OTHELLO, THE MOOR OF VENICE (I.II.64) THE COMEDY OF ERRORS (IV.IV.140) | They're coming for you. Bashir is dead. |

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| They are, my lord, without the palace gate. | THE TRAGEDY OF MACBETH (III.I.50) | The palace guards have orders from the council. |

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| You must away tonight. | THE TRAGEDY OF OTHELLO, THE MOOR OF VENICE (I.III.298) | You must leave now or share his fate tonight. |

LEILA

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| What, is he dead? How can that be? | THE TRAGEDY OF KING LEAR (IV.VI.264) THE TRAGEDY OF HAMLET, PRINCE OF DENMARK (III.II.309) | Bashir is dead? How can that be? |

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| Bravest at the last, whereas he stood and stood between | THE TRAGEDY OF ANTONY AND CLEOPATRA (V.II.384) THE PASSIONATE PILGRIM (I.I.83) PERICLES, PRINCE OF TYRE (IV.III.35) | He was the last who stood between— |

HANDMAIDEN

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| Between our kingdoms and our royal selves, the claim they lay to this imperial throne | THE LIFE AND DEATH OF KING JOHN (III.I.238) THE RAPE OF LUCRECE (I.I.1794) THE LIFE OF KING HENRY THE FIFTH (I.II.37) | Between the throne and those who'd claim it, yes. |

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| For which you are a traitor to the people. | THE TRAGEDY OF CORIOLANUS (III.III.83) | They've labeled him a traitor to the cause. |

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| they 'll say it was for fear he would say untruths, and be ever double | THE FIRST PART OF HENRY THE SIXTH (IV.V.29) KING HENRY THE EIGHTH (IV.II.42) | By morning, they'll say he was always false. |

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| And on that day at noon, whereon he says, had plotted with them, and that they swore | THE LIFE AND DEATH OF KING JOHN (IV.II.160) THE TEMPEST (V.I.312) THE RAPE OF LUCRECE (I.I.1848) | By noon, they'll swear he plotted from the start. |

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| That will be ere the set of sun; I will teach the children their behaviours; 'Twill be known. | THE TRAGEDY OF MACBETH (I.I.5) THE MERRY WIVES OF WINDSOR (IV.IV.68) THE TWO NOBLE KINSMEN (IV.I.41) | By nightfall, children will be taught his name |

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| And for thy treachery, reproach and everlasting shame. | THE FIRST PART OF HENRY THE SIXTH (III.I.21) THE LIFE OF KING HENRY THE FIFTH (IV.V.4) | As warning against treachery and shame. |

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| That 's the way; we live to tell it, shall make and act the story, the belief | MEASURE FOR MEASURE (V.I.300) KING RICHARD THE THIRD (III.V.37) THE TWO NOBLE KINSMEN (V.III.18) | That's how it works—the living write the tales, |

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| The grave does to th dead ever strong upon the stronger side. | KING HENRY THE EIGHTH (II.IV.203) THE LIFE AND DEATH OF KING JOHN (III.I.119) | The dead become whatever serves the strong. |

LEILA

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| And what of him? What becomes of me? To tell this tale of mine. | THE TAMING OF THE SHREW (IV.IV.82) THE LIFE AND DEATH OF KING JOHN (III.I.35) CYMBELINE (V.V.350) | And what of me? What story will they tell? |

HANDMAIDEN

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| To fright them hence with that dread penalty. | LOVE'S LABOUR'S LOST (I.I.128) | Whatever frightens people into line. |

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| I must be gone and live, or stay and die. | THE TRAGEDY OF ROMEO AND JULIET (III.V.11) | Your choice is simple: flee or join the dead. |

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| Who waits there? I have provided for you; stay a while. | KING HENRY THE EIGHTH (V.II.49) MEASURE FOR MEASURE (II.III.18) | The passage waits. I've packed what you might need. |

LEILA

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| Will you leave me there and leave him here with me to their mercies? | THE LIFE OF TIMON OF ATHENS (II.II.94) THE COMEDY OF ERRORS (V.I.110) TWELFTH NIGHT; OR, WHAT YOU WILL (V.I.58) | And leave him here? Defenseless? At their mercy? |

HANDMAIDEN

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| He is in heaven, where thou shalt never come, beyond thought's compass, that former fabulous story. | KING RICHARD THE THIRD (I.II.109) KING HENRY THE EIGHTH (I.I.41) | He's beyond their reach now, in that distant place |

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| Having neither subject, wealth, nor diadem. | THE SECOND PART OF KING HENRY THE SIXTH (IV.I.85) | Where neither kings nor councils hold domain. |

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| His soul thou canst not have; therefore begone. | KING RICHARD THE THIRD (I.II.48) | His body they may claim, but not his soul. |

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| As victors of my silence cannot boast, but it must break with silence | THE SONNETS (I.86.11) KING RICHARD THE SECOND (II.I.231) | That silence they so fear cannot be broken |

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| On pain of torture, with promise of high pay and great rewards, by treason, falsehood, and by treachery. | THE TRAGEDY OF ROMEO AND JULIET (I.I.71) THE THIRD PART OF KING HENRY THE SIXTH (II.I.134) THE FIRST PART OF HENRY THE SIXTH (V.IV.109) | By torture, threats, or promises of wealth. |

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| why is it Yet I fear him; Should strike such terror to his enemies. | THE TWO GENTLEMEN OF VERONA (IV.II.27) THE TRAGEDY OF JULIUS CAESAR (II.I.191) THE FIRST PART OF HENRY THE SIXTH (II.III.24) | Perhaps that's why they fear him even now— |

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| For who so firm that can not be seduc'd? Then can not we be bought; he can not choose but break. | THE TRAGEDY OF JULIUS CAESAR (I.II.307) LOVE'S LABOUR'S LOST (V.II.234) THE MERCHANT OF VENICE (III.I.81) | The one man they can neither buy nor break. |

LEILA

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| You speak him far. He is gone indeed. | CYMBELINE (I.I.28) THE TRAGEDY OF KING LEAR (V.III.373) | You speak as though he's gone already. |

HANDMAIDEN

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| Gone, my good lord. Where is my lady? | THE TWO GENTLEMEN OF VERONA (III.II.13) THE MERCHANT OF VENICE (II.IX.86) | Not gone, my lady. Just... elsewhere. |

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| Like water from ye, in the palm of the hand | KING HENRY THE EIGHTH (II.I.148) THE COMEDY OF ERRORS (III.II.109) | Like water held within a cupped palm— |

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| These present-absent with swift motion slide, yet can not hold this visible shape. | THE SONNETS (I.45.4) THE TRAGEDY OF ANTONY AND CLEOPATRA (IV.XIV.17) | Present but impossible to grasp. |

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| Now please you, the time of life is short. The hour steals on; I pray you, sir, dispatch. | PERICLES, PRINCE OF TYRE (IV.III.87) THE FIRST PART OF KING HENRY THE FOURTH (V.II.83) THE COMEDY OF ERRORS (IV.I.52) | Now please, the passage. Time grows short. |

[Leila hesitates, then leans over Edgar.]

LEILA

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| I would hear you still. How, my love? | THE TWO NOBLE KINSMEN (II.II.120) THE TRAGEDY OF ANTONY AND CLEOPATRA (I.I.27) | I wonder if you hear me, love. I wonder |

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| I have within my mind, lost in the labyrinth of thy fury | THE MERCHANT OF VENICE (III.IV.78) TROILUS AND CRESSIDA (II.III.1) | If somewhere in that labyrinth of mind, |

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| You understand me; I have no choice; I must perforce. | THE TAMING OF THE SHREW (I.I.227) THE TWO NOBLE KINSMEN (IV.II.37) KING RICHARD THE THIRD (I.I.119) | You understand the choice I'm forced to make. |

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| Be nothing of our strife; if we contend, for us both | THE TRAGEDY OF ANTONY AND CLEOPATRA (II.II.98) THE TRAGEDY OF ROMEO AND JULIET (II.VI.22) | To stay would render both our struggles void, |

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| Loath to bid farewell, we take our leaves. It grieves my soul to leave thee unassailed. So mightily betrayed. | PERICLES, PRINCE OF TYRE (II.V.13) THE SECOND PART OF KING HENRY THE SIXTH (V.II.18) THE TRAGEDY OF ANTONY AND CLEOPATRA (I.III.31) | To leave feels like betrayal of our bond. |

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| Against this cruelty, fight on thy side, yet that is but a crush'd necessity. | A WINTER'S TALE (II.III.223) THE LIFE OF KING HENRY THE FIFTH (I.II.177) | Yet in this cruel equation of survival, |

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| Doubtless we leave that to the proof. | THE TWO NOBLE KINSMEN (I.III.55) THE FIRST PART OF KING HENRY THE FOURTH (II.II.55) | The mathematics leave no room for doubt. |

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| I'll carry it myself; what we did we'll go along together | MEASURE FOR MEASURE (IV.III.89) THE TRAGEDY OF TITUS ANDRONICUS (I.I.480) AS YOU LIKE IT (II.III.67) | I'll carry forward what we built together— |

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| But in a dream of friendship, no further personal power | THE LIFE OF TIMON OF ATHENS (IV.II.37) THE TRAGEDY OF HAMLET, PRINCE OF DENMARK (I.II.36) | The dream that power need not isolate, |

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| With wisdom I might fear the eye of reason when she coldly eyes | A WINTER'S TALE (IV.IV.172) THE FIRST PART OF KING HENRY THE FOURTH (IV.I.73) TROILUS AND CRESSIDA (I.III.231) | That wisdom might still temper cold-eyed logic, |

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| There is a history in all men's lives | THE SECOND PART OF KING HENRY THE FOURTH (III.I.80) | That history belongs to those who live |

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| By telling truth; tell truth, and shame the devil despite of foes. | THE FIRST PART OF KING HENRY THE FOURTH (III.I.59) THE SECOND PART OF KING HENRY THE SIXTH (I.I.90) | To tell their truths despite the threats of force. |

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| I have no voice; thy voice in my behalf till your return. | THE TWO NOBLE KINSMEN (V.II.20) THE MERRY WIVES OF WINDSOR (I.IV.120) CYMBELINE (I.V.112) | I'll be your voice until your voice returns. |

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| I'll well remember you when they change us for others and they ours. | PERICLES, PRINCE OF TYRE (V.I.267) THE TRAGEDY OF OTHELLO, THE MOOR OF VENICE (IV.III.100) THE TRAGEDY OF CORIOLANUS (I.IV.13) | I'll be your memory when they rewrite ours. |

[She kisses his forehead.]

LEILA

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| A brief farewell. Upon this promise it is my promise. | THE TRAGEDY OF CORIOLANUS (IV.I.1) VENUS AND ADONIS (I.I.85) THE TEMPEST (IV.I.44) | This is not goodbye. This is a promise. |

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| The world thinks and put the world 's whole strength least in thy control | THE MERCHANT OF VENICE (IV.I.18) THE SECOND PART OF KING HENRY THE FOURTH (IV.V.44) THE SONNETS (I.125.14) | The world thinks strength lies in what we control, |

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| But passion lends them power when you dare what men dare do | THE TRAGEDY OF ROMEO AND JULIET (II.PROLOGUE.13) MUCH ADO ABOUT NOTHING (V.I.145) MUCH ADO ABOUT NOTHING (IV.I.14) | But true power waits in what we dare release. |

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| I 'll take that burden from your back. I free you from't. | THE LIFE AND DEATH OF KING JOHN (II.I.147) KING HENRY THE EIGHTH (II.IV.169) | I release you from the burden of protection. |

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| But release me from my bands. I fled from words for your words. | THE TEMPEST (V.I.370) THE TRAGEDY OF CORIOLANUS (II.II.72) THE TRAGEDY OF JULIUS CAESAR (V.I.36) | I release myself from waiting for your words. |

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| What now remains, my lords, for us to do, some remembrance of us when we are dead | THE THIRD PART OF KING HENRY THE SIXTH (IV.III.62) THE MERCHANT OF VENICE (IV.I.433) THE FIRST PART OF HENRY THE SIXTH (III.I.106) | What matters now is what survives of us— |

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| Faith, not me. Our loving lawful, and our faith not torn. | THE TRAGEDY OF TITUS ANDRONICUS (II.I.108) LOVE'S LABOUR'S LOST (IV.III.288) | Not flesh, not fame, but faith in what we built. |

[Leila moves to the tapestry and pushes it aside, revealing a hidden passage.]

LEILA

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| So many of his shadows thou hast met, for where they lay the shadow had forsook them. | THE FIRST PART OF KING HENRY THE FOURTH (V.IV.30) VENUS AND ADONIS (I.I.176) | How many before us fled through shadow? |

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| How many would the peaceful city quit, for this foul escape? | THE LIFE OF KING HENRY THE FIFTH (V.PROLOGUE.33) THE TRAGEDY OF TITUS ANDRONICUS (IV.II.115) | How many after will seek this same escape? |

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| Patterned by that the poet here describes, that borrow their behaviours from the great, use power with power. | THE TRAGEDY OF TITUS ANDRONICUS (IV.I.58) THE LIFE AND DEATH OF KING JOHN (V.I.52) THE SONNETS (I.139.4) | The patterns of the powerful repeat— |

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| And smear with dust their glitt'ring golden towers; and only claim for their truth | THE RAPE OF LUCRECE (I.I.945) THE THIRD PART OF KING HENRY THE SIXTH (IV.VII.46) KING RICHARD THE THIRD (III.II.91) | They build their towers, claim their absolutes, |

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| Romans, forget your fealty to me. Forsake unsounded deeps to dance on sands. And from their watery empire recollect. | THE TRAGEDY OF TITUS ANDRONICUS (I.I.258) THE TWO GENTLEMEN OF VERONA (III.II.80) PERICLES, PRINCE OF TYRE (II.I.45) | Forget that empires rise on shifting sand. |

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| And that we are most lofty runaways, nor strength to hold out flight. | THE LIFE OF KING HENRY THE FIFTH (III.V.35) THE THIRD PART OF KING HENRY THE SIXTH (II.VI.24) | And we, the hunted, find our strength in flight, |

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| With bated breath and whisp'ring humbleness, of discreet stories all be quiet | THE MERCHANT OF VENICE (I.III.118) THE SECOND PART OF KING HENRY THE FOURTH (II.IV.196) THE TRAGEDY OF CORIOLANUS (V.VI.158) | In stories whispered, in resistance quiet, |

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| have lived long enough to speak the truth | THE MERRY WIVES OF WINDSOR (III.III.32) KING RICHARD THE SECOND (IV.I.118) | In living long enough to speak the truth. |

[Leila looks back once more at Edgar, then disappears into the passage.]

HANDMAIDEN

[After Leila has gone, speaking to herself]

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| And so, farewell. All's well that ends well yet, an end. | LOVE'S LABOUR'S LOST (I.II.111) ALL'S WELL THAT ENDS WELL (V.I.29) THE FIRST PART OF KING HENRY THE FOURTH (V.III.58) | And so another chapter finds its end, |

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| Here, therefore, for a while I will remain that can I witness what shall be next. | A MIDSUMMER NIGHT'S DREAM (III.II.83) THE SECOND PART OF KING HENRY THE SIXTH (I.III.163) PERICLES, PRINCE OF TYRE (II.PROLOGUE.39) | While I remain to witness what comes next. |

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| They are come to search with fiery eyes sparkling for very wrath in their eyes | THE FIRST PART OF KING HENRY THE FOURTH (II.IV.385) THE THIRD PART OF KING HENRY THE SIXTH (II.V.131) THE TRAGEDY OF ROMEO AND JULIET (II.III.69) | They'll search this room with fury in their eyes, |

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| Discover where thy mistress is at once, which way they went, as she fled. | CYMBELINE (III.V.115) CYMBELINE (I.I.68) A MIDSUMMER NIGHT'S DREAM (V.I.144) | Demand to know which way the lady fled. |

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| I'll put myself in poor and mean attire, fearful and confused, poor and meek. | AS YOU LIKE IT (I.III.106) THE TRAGEDY OF TITUS ANDRONICUS (II.III.102) THE RAPE OF LUCRECE (I.I.710) | I'll play the servant, simple, scared, and meek— |

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| I am too perfect in which I do well; I have learnt these forty years. | THE FIRST PART OF KING HENRY THE FOURTH (III.I.201) KING HENRY THE EIGHTH (I.I.215) KING RICHARD THE SECOND (I.III.159) | A role I've perfected through the years. |

[She straightens the bedding around Edgar.]

HANDMAIDEN

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| The mightiest of thy greatest enemies with counsel of the night | KING RICHARD THE SECOND (V.VI.32) THE TWO NOBLE KINSMEN (III.I.91) | The mighty seek the counsel of the Djinn, |

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| Wilt thou aspire to guide the heavenly car, and shake the yoke of inauspicious stars by that destiny? | THE TWO GENTLEMEN OF VERONA (III.I.155) THE TRAGEDY OF ROMEO AND JULIET (V.III.111) THE TEMPEST (II.I.261) | Entreat the stars to chart their destined path, |

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| Take counsel of some wiser head, learn of the wise and perpend. | THE PASSIONATE PILGRIM (I.I.285) AS YOU LIKE IT (III.II.53) | Consult with sages for enlightened thought, |

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| And simple truth miscalled simplicity, but know not how to do't. | THE SONNETS (I.66.11) THE TRAGEDY OF MACBETH (V.V.34) | Yet cannot solve the simplest of problems: |

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| And were they to be ruled, and not to rule, how to reign, play the tyrant | KING RICHARD THE THIRD (II.III.31) PERICLES, PRINCE OF TYRE (II.IV.39) MEASURE FOR MEASURE (III.II.154) | How to rule without becoming tyrants, |

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| Limit each leader to his several charge, lead your battle softly on, but kill not all together. | KING RICHARD THE THIRD (V.III.26) THE TRAGEDY OF JULIUS CAESAR (V.I.17) THE LIFE OF TIMON OF ATHENS (V.V.49) | How to lead without destroying those who follow, |

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| Know them from eyes of other mortals? for you are mortal | TROILUS AND CRESSIDA (I.III.226) KING RICHARD THE THIRD (I.II.44) | How to remember they are merely mortal. |

[She picks up a forgotten tray.]

HANDMAIDEN

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| A wise gentleman that they call you were called | MUCH ADO ABOUT NOTHING (V.I.161) AS YOU LIKE IT (II.V.19) THE TWO NOBLE KINSMEN (III.I.69) | The wise Edgar, they called you once. |

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| A shrewd contriver, the father of some stratagem, Who should be trusted. | THE TRAGEDY OF JULIUS CAESAR (II.I.165) THE SECOND PART OF KING HENRY THE FOURTH (I.I.12) THE TWO GENTLEMEN OF VERONA (V.IV.71) | The brilliant strategist, the trusted voice. |

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| How now my flesh, into this breathing world scarce half made up | CYMBELINE (V.V.309) KING RICHARD THE THIRD (I.I.21) | Now look—reduced to breathing flesh, |

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| A statue than a breather. | THE TRAGEDY OF ANTONY AND CLEOPATRA (III.III.30) | A symbol rather than a man. |

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| Shall that finish the jest? The promise of his wrath. | LOVE'S LABOUR'S LOST (II.I.226) THE TWO NOBLE KINSMEN (I.II.104) | That's the final joke of power's promise: |

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| Withdraw into a chamber by yourselves, till you are so if I be left alone. | MUCH ADO ABOUT NOTHING (V.IV.11) THE TRAGEDY OF CORIOLANUS (I.VI.58) THE MERCHANT OF VENICE (V.I.243) | It isolates until you're left alone |

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| A servant only whom you have stained with mud | ALL'S WELL THAT ENDS WELL (III.II.78) THE TRAGEDY OF TITUS ANDRONICUS (V.II.171) | With only servants who must clean your messes. |

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| With torch staves in their hand, each one with ireful passion, with drawn swords, and in their rage such signs of rage they bear | THE LIFE OF KING HENRY THE FIFTH (IV.II.46) THE COMEDY OF ERRORS (V.I.153) THE RAPE OF LUCRECE (I.I.1419) | They'll come with torches, weapons, righteous rage, |

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| The severals and unhidden passages, through the chamber where we stay'd, and find out murderers in their guilty caves. | THE LIFE OF KING HENRY THE FIFTH (I.I.90) THE SECOND PART OF KING HENRY THE FOURTH (IV.V.57) THE TRAGEDY OF TITUS ANDRONICUS (V.II.53) | Tear through these chambers seeking hidden truths. |

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| We shall o'erturn it topsy-turvy down. I'll slash cut and slish and slash | THE FIRST PART OF KING HENRY THE FOURTH (IV.I.84) LOVE'S LABOUR'S LOST (V.II.700) THE TAMING OF THE SHREW (IV.III.94) | They'll overturn the furniture, slash tapestries, |

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| Urged on the examinations, proofs, confessions against these saucy walls | KING HENRY THE EIGHTH (II.I.22) THE LIFE AND DEATH OF KING JOHN (II.I.411) | Demand confessions from these silent walls. |

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| I will go wash; throw off this sheet; scour, dress meat and drink, make the beds, and do all myself— | THE TRAGEDY OF CORIOLANUS (I.IX.73) THE SECOND PART OF KING HENRY THE SIXTH (II.IV.106) THE MERRY WIVES OF WINDSOR (I.IV.77) | Meanwhile, I'll mop the floors and change the sheets, |

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| And let this world no longer be a stage with his power | THE SECOND PART OF KING HENRY THE FOURTH (I.I.167) THE FIRST PART OF HENRY THE SIXTH (IV.III.4) | Reset the stage for power's next grand act. |

[Moving toward the door]

HANDMAIDEN

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| Yet still it 's strange, from year to year, before the days of change, still is it so. | CYMBELINE (IV.II.226) THE TRAGEDY OF OTHELLO, THE MOOR OF VENICE (I.III.146) KING RICHARD THE THIRD (II.III.43) | It's curious how little changes through the years. |

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| The kings that have revolted and the soldier that rebellion had bad luck | THE TRAGEDY OF ANTONY AND CLEOPATRA (IV.V.5) THE SECOND PART OF KING HENRY THE FOURTH (I.I.48) | Kings rise and fall, rebellions flare and fade, |

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| Which ever has and ever shall be growing, you do reform yourselves, with all these living in philosophy. | KING HENRY THE EIGHTH (III.II.222) THE SECOND PART OF KING HENRY THE FOURTH (V.V.63) LOVE'S LABOUR'S LOST (I.I.32) | Philosophies evolve, religions transform, |

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| To take the one the other, by some chance, than one which holds a trencher. | THE TRAGEDY OF CORIOLANUS (IV.IV.24) THE LIFE OF TIMON OF ATHENS (I.I.137) | Yet someone always ends up with the tray, |

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| To make up the mess such a flood of greatness leave those remnants | LOVE'S LABOUR'S LOST (IV.III.208) THE FIRST PART OF KING HENRY THE FOURTH (V.I.49) KING HENRY THE EIGHTH (I.III.30) | Cleaning up the aftermath of greatness. |

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| The wisdom of your duty, to my task, for wise men say it is the wisest course. | THE TAMING OF THE SHREW (V.II.139) THE FIRST PART OF HENRY THE SIXTH (I.I.152) THE THIRD PART OF KING HENRY THE SIXTH (III.I.25) | Perhaps there's wisdom in this humble task— |

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| To witness simple virtue without all ornament, dismasked, their damask sweet commixture shown, | MUCH ADO ABOUT NOTHING (IV.I.33) THE SONNETS (I.68.10) LOVE'S LABOUR'S LOST (V.II.317) | To witness history without its ornate mask, |

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| To see his nobleness, a mortal man, Through whom the gods have shown their power | A WINTER'S TALE (II.III.14) THE THIRD PART OF KING HENRY THE SIXTH (II.V.29) PERICLES, PRINCE OF TYRE (V.III.71) | To see the powerful revealed as merely human, |

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| I knew him tyrannous; and tyrants' fears upon this fear through vassal fear | PERICLES, PRINCE OF TYRE (I.II.89) THE TRAGEDY OF HAMLET, PRINCE OF DENMARK (III.III.26) THE FIRST PART OF KING HENRY THE FOURTH (III.II.125) | To know that every empire built on fear |

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| There comes the ruin, and all to topple, shall be the last. | THE FIRST PART OF HENRY THE SIXTH (IV.I.194) PERICLES, PRINCE OF TYRE (III.II.17) THE TWO NOBLE KINSMEN (III.VI.14) | Will crumble just as surely as the last. |

[She pauses at the doorway, looking back.]

HANDMAIDEN

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| Good night, and good repose, dreaming of another world, in a better world than this. | THE TRAGEDY OF JULIUS CAESAR (IV.III.262) THE TWO NOBLE KINSMEN (IV.III.4) AS YOU LIKE IT (I.II.231) | Sleep well, Edgar. Dream of better worlds. |

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| I take it she that carries up the train what you have done | KING HENRY THE EIGHTH (IV.I.61) THE TWO NOBLE KINSMEN (II.II.189) | The lady carries forward what you built. |

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| And here I'll be for it shall strew the footsteps of my rising. | THE TWO NOBLE KINSMEN (II.III.54) THE LIFE AND DEATH OF KING JOHN (I.I.217) | And I'll be here to dust away your footprints, |

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| And wash this filthy witness from your hand.— Either of you | THE TRAGEDY OF MACBETH (II.II.54) TWELFTH NIGHT; OR, WHAT YOU WILL (III.II.29) | Erase the evidence that either of you |

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| For daring to affy a mighty lord And challenge law To change the course | THE SECOND PART OF KING HENRY THE SIXTH (IV.I.83) KING RICHARD THE SECOND (II.III.135) THE TRAGEDY OF KING LEAR (V.I.3) | Dared to challenge history's appointed course. |

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| I 'll leave my son my virtuous deeds behind; the wounds invisible. | THE THIRD PART OF KING HENRY THE SIXTH (II.II.49) AS YOU LIKE IT (III.V.31) | That's my legacy—invisible but vital. |

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| The housekeeper, the hunter, every one whose filth and dirt he left behind | THE TRAGEDY OF MACBETH (III.I.104) THE SECOND PART OF KING HENRY THE SIXTH (IV.I.74) THE RAPE OF LUCRECE (I.I.734) | The cleaner of the messes left behind |

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| When I was mortal with these mortals on the ground! O ye immortal gods! | KING RICHARD THE THIRD (V.III.128) A MIDSUMMER NIGHT'S DREAM (IV.I.99) THE TRAGEDY OF JULIUS CAESAR (IV.III.176) | When mortals play at immortality. |

[Exit Handmaiden with the tray.]

ACT III

SCENE 7

[The public square fills with anxious citizens. Soldiers patrol the edges.]

[Leila steps onto the stone platform, her silhouette stark against the grey sky.]

LEILA

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| It is to you, good people, that I speak, and lend thine ear. | THE SECOND PART OF KING HENRY THE SIXTH (IV.II.99) KING RICHARD THE THIRD (IV.II.82) | Good people, lend your ears and hearts to me! |

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| Be you beneath the sky. Is whispering nothing. | A WINTER'S TALE (I.II.214) A WINTER'S TALE (I.II.330) | The time for whispers ends beneath this sky. |

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| And as the sun breaks through the darkest clouds, then thou whose shadow shadows doth make bright. | THE TAMING OF THE SHREW (IV.III.170) THE SONNETS (I.43.5) | What once was shadow now must face the light, |

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| But this from rumour's tongue the news is true | THE LIFE AND DEATH OF KING JOHN (IV.II.125) THE TRAGEDY OF ANTONY AND CLEOPATRA (III.VII.67) | What once was rumor now becomes the truth. |

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| For now I stand as one upon a rock, | THE TRAGEDY OF TITUS ANDRONICUS (III.I.94) | I stand before you not as one alone, |

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| But by your voices the speechless sick who can speak | THE TRAGEDY OF CORIOLANUS (II.III.156) LOVE'S LABOUR'S LOST (V.II.849) THE LIFE OF TIMON OF ATHENS (III.IV.69) | But as the voice of those who cannot speak, |

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| I think the echoes of his shames have deafed | THE TWO NOBLE KINSMEN (I.II.89) | The echo of the silenced and the lost. |

CITIZEN 1

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| Who is that that spake? She has spoke what she should not, but who dare tell her so? | THE TWO GENTLEMEN OF VERONA (IV.II.81) THE TRAGEDY OF MACBETH (V.I.36) MUCH ADO ABOUT NOTHING (III.I.77) | Who does she think she is to speak so bold? |

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| His evasions have ears and his sword | TROILUS AND CRESSIDA (II.I.59) LOVE'S LABOUR'S LOST (V.II.294) | The walls have ears, and Mortimer has swords. |

CITIZEN 2

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| Hush! Lie quietly, and hear a little more; There 's language in her eye | THE TRAGEDY OF ANTONY AND CLEOPATRA (I.II.21) VENUS AND ADONIS (I.I.709) TROILUS AND CRESSIDA (IV.V.64) | Hush now, and listen. Something in her eyes |

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| O speak of that, that do I long to hear. Long since we were resolved of your truth, | THE TRAGEDY OF HAMLET, PRINCE OF DENMARK (II.II.53) THE FIRST PART OF HENRY THE SIXTH (III.IV.20) | Speaks of a truth we've hungered long to hear. |

LEILA

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| You know him well, whose settled visage and deliberate word | THE TWO GENTLEMEN OF VERONA (II.IV.54) MEASURE FOR MEASURE (III.I.96) | You know of Edgar, whose unflinching words |

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| I will not answer thee with words, but blows. | THE FIRST PART OF HENRY THE SIXTH (I.III.69) | Were met not with debate but with the lash. |

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| Than one condemned by the king's own mouth, cut thy tongue, which by his tongue being made | A WINTER'S TALE (I.II.514) THE TRAGEDY OF TITUS ANDRONICUS (II.IV.27) CYMBELINE (V.V.205) | His tongue cut not by blade but by decree, |

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| His absence, sir, from our general, though now our voices | THE TRAGEDY OF MACBETH (III.IV.51) THE SECOND PART OF KING HENRY THE FOURTH (IV.I.29) CYMBELINE (IV.II.295) | His voice now absent from our public square. |

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| Have heard the cause of my untimely death, he is dead and gone. | THE RAPE OF LUCRECE (I.I.1178) THE TRAGEDY OF HAMLET, PRINCE OF DENMARK (IV.V.31) | You've heard of Bashir, found dead in his home, |

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| The story of that baleful burning night and call it accident. | THE TRAGEDY OF TITUS ANDRONICUS (V.III.83) THE TRAGEDY OF HAMLET, PRINCE OF DENMARK (IV.VII.73) | The official story: a tragic accident. |

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| That very time I saw, (but thou couldst not), the doors are broke. | A MIDSUMMER NIGHT'S DREAM (II.I.158) THE TRAGEDY OF HAMLET, PRINCE OF DENMARK (IV.V.108) | But I was there. I saw the broken door, |

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| having bound things scattered, on went he for a search, such signs of rage | THE TWO NOBLE KINSMEN (I.IV.52) THE MERRY WIVES OF WINDSOR (III.V.77) THE RAPE OF LUCRECE (I.I.1419) | The scattered papers, the signs of violent search. |

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| The manner and the purpose of his treasons? For truth's sake and his conscience, that his bones. | KING RICHARD THE THIRD (III.V.58) KING HENRY THE EIGHTH (III.II.468) | His crime? Preserving truths in written form, |

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| The living record of your memory, a chronicle of day by day, the true event. | THE SONNETS (I.55.8) THE TEMPEST (V.I.183) THE TRAGEDY OF MACBETH (V.IV.20) | Recording history as it truly passed, |

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| Not as you served the cause she wish'd me to make known; but our great court | THE TRAGEDY OF ANTONY AND CLEOPATRA (IV.VIII.7) CYMBELINE (III.V.60) | Not as our leader wished it to be known. |

[Murmurs spread through the crowd.]

CITIZEN 3

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| What said our cousin when you parted with him? | KING RICHARD THE SECOND (I.IV.10) | My cousin spoke of Bashir. Said his work |

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| So should my shame still rest upon record, witness our too much memorable shame. | THE RAPE OF LUCRECE (I.I.1643) THE LIFE OF KING HENRY THE FIFTH (II.IV.56) | Contained the record of our nation's shame. |

CITIZEN 4

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| Be wary then; forbear this talk. Remember what I have said. | THE TRAGEDY OF HAMLET, PRINCE OF DENMARK (I.III.46) THE THIRD PART OF KING HENRY THE SIXTH (IV.I.6) PERICLES, PRINCE OF TYRE (IV.I.48) | Be careful with such talk! Remember what |

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| What is become of her when she spoke to me. | CYMBELINE (III.V.112) MUCH ADO ABOUT NOTHING (V.I.281) | Became of Samira when she spoke out. |

LEILA

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| And what of him whose mind and mine, I know, in that are one, | THE MERCHANT OF VENICE (I.III.68) THE TRAGEDY OF KING LEAR (I.III.15) | And what of our philosopher, whose mind |

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| Shone like the moon in water seen by night, where mortal stars as bright as heaven's beauties. | VENUS AND ADONIS (I.I.492) THE RAPE OF LUCRECE (I.I.13) | Shone bright as any star in heaven's vault? |

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| Who taught this? Who dreamt, who thought of such a thing? how I should forget to think | A WINTER'S TALE (II.I.15) PERICLES, PRINCE OF TYRE (III.PROLOGUE.38) THE TRAGEDY OF ROMEO AND JULIET (I.I.216) | Who taught us how to question, how to think? |

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| This day, in argument upon a case, our court shall be a little academe, without the form of justice | THE FIRST PART OF HENRY THE SIXTH (II.V.45) LOVE'S LABOUR'S LOST (I.I.13) THE TRAGEDY OF KING LEAR (III.VII.24) | One day here lecturing on justice's form, |

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| There vanish'd in the sunbeams; which portends, And, like this insubstantial pageant faded, | CYMBELINE (IV.II.418) THE TEMPEST (IV.I.170) | The next – vanished like morning mist in sun. |

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| tell us his noble deeds, we must also tell him our noble acceptance of From foreign princes. | THE TRAGEDY OF CORIOLANUS (II.III.6) KING HENRY THE EIGHTH (I.IV.73) | They tell us he accepted foreign posts, |

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| The offer of an hundred thousand crowns that would refuse so fair an offer'd chain. | KING RICHARD THE SECOND (IV.I.16) THE COMEDY OF ERRORS (III.II.165) | A prestigious offer he could not refuse. |

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| Yet keeps his book uncross'd but leave behind of his life | CYMBELINE (III.III.28) KING RICHARD THE THIRD (IV.IV.512) ALL'S WELL THAT ENDS WELL (III.VI.21) | Yet left behind his books, his notes, his life – |

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| Whose soul is that which takes her heavy leave? The noblest mind he carries. His letters bear his mind. | THE THIRD PART OF KING HENRY THE SIXTH (II.VI.42) THE LIFE OF TIMON OF ATHENS (I.I.301) THE FIRST PART OF KING HENRY THE FOURTH (IV.I.21) | What scholar leaves the essence of his mind? |

CITIZEN 5

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| I knew him, and I know him; so I leave him. He would not. | KING HENRY THE EIGHTH (II.II.57) THE TRAGEDY OF KING LEAR (I.IV.48) | I studied under him. He would not leave |

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| He broke from those that had the guard of him, gone without a word. | THE COMEDY OF ERRORS (V.I.151) THE TWO GENTLEMEN OF VERONA (II.II.17) | Without a word to those who followed him. |

LEILA

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| When sorrows come, they come not single spies | THE TRAGEDY OF HAMLET, PRINCE OF DENMARK (IV.V.73) | These are not isolated incidents, |

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| The shot of accident nor dart of chance, by a circumstance. | THE TRAGEDY OF OTHELLO, THE MOOR OF VENICE (IV.I.274) THE TWO GENTLEMEN OF VERONA (I.I.83) | Not random acts of fate or circumstance. |

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| And is a pattern of celestial peace, A shining constellation, clear as day. | THE FIRST PART OF HENRY THE SIXTH (V.V.65) THE TWO NOBLE KINSMEN (IV.II.19) THE SECOND PART OF KING HENRY THE SIXTH (II.I.117) | They form a pattern, clear as constellations |

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| For by these blessed candles of the night, sailing by the star, through the blanket of the dark. | THE MERCHANT OF VENICE (V.I.232) MUCH ADO ABOUT NOTHING (III.IV.42) THE TRAGEDY OF MACBETH (I.V.53) | That guide the sailor through the darkest night. |

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| But dare maintain the party of the truth, and who dare speak to speak truth | THE FIRST PART OF HENRY THE SIXTH (II.IV.32) KING HENRY THE EIGHTH (V.I.46) THE SECOND PART OF KING HENRY THE SIXTH (IV.III.8) | For every voice that dared speak truth to power, |

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| Of those that lawless and incertain thought Of every realm, that did debate this business, | MEASURE FOR MEASURE (III.I.138) KING HENRY THE EIGHTH (II.IV.52) | For every mind that questioned Mortimer's rule, |

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| The rest is silence upon a thought from his reason fall'n thereon | THE TRAGEDY OF HAMLET, PRINCE OF DENMARK (V.II.354) THE TRAGEDY OF MACBETH (III.IV.65) THE TRAGEDY OF HAMLET, PRINCE OF DENMARK (II.II.173) | A silence fell where once stood reasoned thought. |

[The crowd grows larger, more attentive.]

CITIZEN 2

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| There spake my brother before I came | MEASURE FOR MEASURE (III.I.92) KING RICHARD THE SECOND (II.II.88) | My brother said the same before they came |

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| That the pursuers took him in the east and brought him hither. | THE FIRST PART OF KING HENRY THE FOURTH (V.V.22) THE FIRST PART OF KING HENRY THE FOURTH (III.I.220) THE TRAGEDY OF TITUS ANDRONICUS (V.I.38) | And took him to the eastern territories. |

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| He said he did I serve here voluntary for his country. | KING HENRY THE EIGHTH (III.II.197) TROILUS AND CRESSIDA (II.I.82) THE TRAGEDY OF CORIOLANUS (I.I.20) | They said he'd volunteered for border work. |

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| From whom my absence was not six months old. Not a word. | THE COMEDY OF ERRORS (I.I.44) THE TRAGEDY OF KING LEAR (II.I.11) | Six months now passed without a single word. |

LEILA

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| Now I come to't, hear me yourself, for that which I must speak | MEASURE FOR MEASURE (V.I.211) MEASURE FOR MEASURE (V.I.33) | And now I come to what you must all hear – |

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| The truth on our side. The villainy of our fears. | THE FIRST PART OF HENRY THE SIXTH (II.IV.64) CYMBELINE (V.II.15) | The truth behind the curtain of our fears. |

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| Conjurers and sorcerers, that, afraid of him, that creep like shadows by him, altogether of his council | THE FIRST PART OF HENRY THE SIXTH (I.I.26) A WINTER'S TALE (II.III.40) ALL'S WELL THAT ENDS WELL (IV.III.32) | The Djinn, that shadow council at his side, |

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| They are not such as you. Am I not wise? Protects not us. | THE TRAGEDY OF CORIOLANUS (I.I.92) THE TAMING OF THE SHREW (II.I.268) CYMBELINE (IV.II.162) | Are not the wise protectors they pretend. |

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| I have seen and heard of; for your voices have perusing o'er these notes, I see their knavery | THE TRAGEDY OF CORIOLANUS (II.III.112) THE LIFE AND DEATH OF KING JOHN (V.II.5) A MIDSUMMER NIGHT'S DREAM (III.I.95) | I've seen their ledgers, read their private notes, |

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| That have beheld the doing. | THE TRAGEDY OF CORIOLANUS (I.IX.45) | Witnessed the calculation of their schemes. |

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| They have ta'en note of us as a pawn on the board | THE TRAGEDY OF CORIOLANUS (IV.II.15) THE TRAGEDY OF KING LEAR (I.I.154) CYMBELINE (III.VII.26) | They speak of us as pieces on a board, |

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| Creep in the minds and marrows of our youth, to men of mould, then to shift it. | THE LIFE OF TIMON OF ATHENS (IV.I.26) THE LIFE OF KING HENRY THE FIFTH (III.II.20) CYMBELINE (I.III.4) | As numbers to be shifted, minds to mold. |

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| Study to break it, and not break my troth. To their benumbed wills. | LOVE'S LABOUR'S LOST (I.I.66) TROILUS AND CRESSIDA (II.II.183) | They study how to break a people's will, |

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| It reaches far, and where 'twill not extend, in any show of resistance | KING HENRY THE EIGHTH (I.I.131) THE SECOND PART OF KING HENRY THE FOURTH (II.IV.75) | How far to push before resistance forms, |

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| How you take it, the manner of their taking may appear, like poison given to work a great time after, | THE TEMPEST (II.I.68) KING RICHARD THE SECOND (V.VI.9) THE TEMPEST (III.III.122) | How much to take before the taking's noticed. |

CITIZEN 6

[Stepping forward]

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| Prove it before these varlets here, thou honourable man, prove it. | MEASURE FOR MEASURE (II.I.79) | What proof have you of these outrageous claims? |

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| Words are easy, like the wind; Tremble like aspen leaves upon a lute, an twere a cloud in autumn | THE PASSIONATE PILGRIM (I.I.386) THE TRAGEDY OF TITUS ANDRONICUS (II.IV.45) TROILUS AND CRESSIDA (I.II.110) | Words float like leaves upon the autumn wind, |

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| they bring us peace, Heaven grant us its peace | PERICLES, PRINCE OF TYRE (I.IV.72) MEASURE FOR MEASURE (I.II.3) | While Mortimer brings order, gives us peace. |

LEILA

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| A peace is of the nature of a conquest; for frighted peace is oft the cease of fear. | THE SECOND PART OF KING HENRY THE FOURTH (IV.II.92) THE FIRST PART OF KING HENRY THE FOURTH (I.I.2) CYMBELINE (IV.II.145) | Peace built on fear is merely terror paused, |

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| And by that order of proscription was nothing less than bloody tyranny. | THE TRAGEDY OF JULIUS CAESAR (IV.III.202) THE FIRST PART OF HENRY THE SIXTH (II.V.100) | Order enforced by threat is tyranny. |

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| As for proof now | THE FIRST PART OF KING HENRY THE FOURTH (I.II.26) | As for my proof – |

[She produces documents from inside her cloak]

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| Nothing but papers under your hands and seals | THE FIRST PART OF KING HENRY THE FOURTH (II.IV.424) KING HENRY THE EIGHTH (II.IV.237) | These papers bear the seal |

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| Mortimer. | THE SECOND PART OF KING HENRY THE SIXTH (IV.VI.5) | Of Mortimer's own trusted inner circle. |

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| Throttle their practis'd accent in their fears, to suppress thy voice | A MIDSUMMER NIGHT'S DREAM (V.I.101) THE FIRST PART OF HENRY THE SIXTH (IV.I.182) | Here, plans to "neutralize" the western voice – |

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| The poet here and golden cadence of poesy | THE TRAGEDY OF TITUS ANDRONICUS (IV.I.58) LOVE'S LABOUR'S LOST (IV.II.108) | The western voice that was our poet Edgar. |

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| Here 's goodly work! Nothing but his report after his own report. | THE TRAGEDY OF CORIOLANUS (III.I.319) THE TRAGEDY OF CORIOLANUS (IV.VI.76) CYMBELINE (IV.II.154) | Here, surveillance reports on Bashir's work, |

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| It must be by his death. Bloody. 'Tis necessary he should die. | THE TRAGEDY OF JULIUS CAESAR (II.I.10) THE LIFE OF TIMON OF ATHENS (III.V.2) | His death marked "necessary intervention." |

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| Which is their order's robe, I here, thy priest, and we have our philosophical persons to | THE TWO NOBLE KINSMEN (V.I.149) ALL'S WELL THAT ENDS WELL (II.III.1) | And here, the orders for our philosopher, |

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| To some remote and desert place he hence remov'd last night. | A WINTER'S TALE (II.III.208) ALL'S WELL THAT ENDS WELL (V.I.26) | His "relocation" to a place unnamed. |

[The documents are passed through the crowd. Voices rise.]

CITIZEN 7

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| O my dear brother! | THE TRAGEDY OF JULIUS CAESAR (IV.III.263) | My God, my brother's name is on this list! |

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| And so he vanished some three months since | KING RICHARD THE THIRD (I.IV.52) KING RICHARD THE THIRD (I.II.252) | He disappeared three months ago – they said |

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| He had been abroad, carousing to his mates to seek their fortunes farther than at home | THE TAMING OF THE SHREW (III.II.160) THE TAMING OF THE SHREW (I.II.45) | He'd left to seek his fortune overseas. |

CITIZEN 3

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| This can not be. If this be true, which makes me pale to read it? | THE TRAGEDY OF OTHELLO, THE MOOR OF VENICE (I.III.23) PERICLES, PRINCE OF TYRE (I.I.75) | This can't be real. If true, then everything – |

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| Our crown, our life, and all that we call ours. We are not safe. The safer sense. | THE TRAGEDY OF HAMLET, PRINCE OF DENMARK (IV.V.211) KING RICHARD THE THIRD (I.I.72) THE TRAGEDY OF KING LEAR (IV.VI.94) | Our lives, our sense of safety – all is false. |

CITIZEN 1

[Now more resolute]

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| I have too much believ'd mine own suspicion. What she confess'd | A WINTER'S TALE (III.II.162) CYMBELINE (V.V.41) | I've long suspected what she now confirms. |

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| What are these faces who did hide their faces, the changeling never known | THE TRAGEDY OF MACBETH (IV.II.80) THE TRAGEDY OF JULIUS CAESAR (II.I.288) THE TRAGEDY OF HAMLET, PRINCE OF DENMARK (V.II.57) | The missing faces, the changed histories, |

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| As if they saw some wondrous monument, | THE TAMING OF THE SHREW (III.II.84) | The monuments erected overnight |

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| not of victory For what I have conquered | THE SECOND PART OF KING HENRY THE SIXTH (IV.VIII.47) THE TRAGEDY OF ANTONY AND CLEOPATRA (III.VI.38) | To victories I don't recall us winning. |

LEILA

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| They are all but stomachs and we all but food; that were a cruel wisdom, and train our intellects to vain delight. | THE TRAGEDY OF OTHELLO, THE MOOR OF VENICE (III.IV.110) THE TWO NOBLE KINSMEN (III.VI.298) LOVE'S LABOUR'S LOST (I.I.71) | They feed us logic stripped of human wisdom, |

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| O rash false heat, wrapped in repentant cold, cold in great affairs, the commons they are cold. | THE RAPE OF LUCRECE (I.I.48) THE SECOND PART OF KING HENRY THE SIXTH (III.I.224) KING RICHARD THE SECOND (II.II.90) | Cold calculations dressed as common good. |

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| I'll say as they say, and persever so, For your advancement | THE COMEDY OF ERRORS (II.II.203) THE TEMPEST (II.I.279) | "For stability," they say, "for progress' sake," |

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| Some in their wealth how in our means we should advance ourselves | THE SONNETS (I.91.2) THE SECOND PART OF KING HENRY THE FOURTH (I.III.7) | While progress truly means their wealth, their power. |

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| Nor build their evils on the graves of great men, Till they had stolen our jewel, Usurp'd from you and your progenitors | KING HENRY THE EIGHTH (II.I.83) THE TRAGEDY OF ANTONY AND CLEOPATRA (IV.XV.93) THE LIFE OF KING HENRY THE FIFTH (I.II.97) | They've built a legacy on stolen lives, |

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| To hide your doings and to silence that With things forgotten | THE TRAGEDY OF CORIOLANUS (I.IX.26) THE TRAGEDY OF MACBETH (I.III.162) | On silenced voices and erased events. |

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| They wilfully themselves exile from light, that have the power against the truth. | A MIDSUMMER NIGHT'S DREAM (III.II.400) THE TRAGEDY OF HAMLET, PRINCE OF DENMARK (I.V.50) THE SONNETS (I.152.14) | Their power isolates them from the truth |

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| And live we how we can, yet die we must, for true need. | THE THIRD PART OF KING HENRY THE SIXTH (V.II.28) THE TRAGEDY OF KING LEAR (II.IV.291) | Of how we live, of what we truly need. |

[The murmurs grow louder, more unified.]

CITIZEN 8

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| What wouldst thou have us do? Instead of gold, we'll offer up our arms, who commands them, sir? | THE TRAGEDY OF TITUS ANDRONICUS (V.II.93) THE FIRST PART OF HENRY THE SIXTH (I.I.46) THE TRAGEDY OF HAMLET, PRINCE OF DENMARK (IV.IV.14) | What would you have us do? They hold the guns, |

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| Where kings command and sit at chiefest stern of public weal. | THE THIRD PART OF KING HENRY THE SIXTH (III.III.6) THE FIRST PART OF HENRY THE SIXTH (I.I.177) | Control the courts, command the treasury. |

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| wherein everyone of us has a single honour in giving him our own voices, And on the ragged stones beat forth our souls, We 'll break our walls | THE TRAGEDY OF CORIOLANUS (II.III.33) THE TRAGEDY OF TITUS ANDRONICUS (V.III.133) THE TRAGEDY OF CORIOLANUS (I.IV.21) | Our single voices break against their walls |

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| Like as the waves make towards the pebbled shore, as doth a rock against the chiding flood. | THE SONNETS (I.60.1) KING HENRY THE EIGHTH (III.II.243) | Like waves against unyielding, ancient stone. |

LEILA

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| A broken voice, and his whole function suiting when they join | THE TRAGEDY OF HAMLET, PRINCE OF DENMARK (II.II.506) THE LIFE AND DEATH OF KING JOHN (II.I.449) | A single voice may break, but many joined |

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| Could great men thunder to tear with thunder the wide cheeks o' th' air to make an earthquake | MEASURE FOR MEASURE (II.II.135) THE TRAGEDY OF CORIOLANUS (V.III.167) THE TEMPEST (II.I.335) | Create a thunder that can shake the earth. |

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| Keep them asunder, that we fear them, Leave us to ourselves | THE MERRY WIVES OF WINDSOR (III.I.55) THE THIRD PART OF KING HENRY THE SIXTH (I.II.53) CYMBELINE (I.II.105) | They want us separate, afraid, alone, |

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| As doubtful thoughts, Fears and scruples shake us, but dare not speak. | THE MERCHANT OF VENICE (III.II.112) THE TRAGEDY OF MACBETH (II.III.138) THE TRAGEDY OF MACBETH (V.I.63) | Each nursing private doubts we dare not share. |

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| Look about you; see how the giddy multitude do point, and look thou stand | ALL'S WELL THAT ENDS WELL (IV.III.234) THE SECOND PART OF KING HENRY THE SIXTH (II.IV.22) THE LIFE AND DEATH OF KING JOHN (IV.I.1) | But look around you – see how many stand |

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| Within this roof, each heart being set in a mutual flame from hence. | AS YOU LIKE IT (II.III.18) THE SECOND PART OF KING HENRY THE FOURTH (I.I.170) THE PHOENIX AND THE TURTLE (I.I.24) | Within this square, each heart a kindled flame. |

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| What need the bridge much broader than the flood? | MUCH ADO ABOUT NOTHING (I.I.238) | What is a wall against a rising flood? |

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| Their power, I think, is thirty thousand strong. If we shall stand still, We must with all our main of power stand fast. | THE THIRD PART OF KING HENRY THE SIXTH (II.I.177) KING HENRY THE EIGHTH (I.II.96) TROILUS AND CRESSIDA (II.III.225) | What is their power if we stand as one? |

CITIZEN 4

[Finding courage]

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| I had a sister. Where is she gone? Your sister will no further. | TWELFTH NIGHT; OR, WHAT YOU WILL (V.I.218) CYMBELINE (III.V.73) THE TWO NOBLE KINSMEN (V.III.14) | My sister vanished after speaking out. |

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| I will hold my tongue for fear thou shouldst lose thy tongue. | THE TRAGEDY OF KING LEAR (I.IV.170) THE TWO GENTLEMEN OF VERONA (II.III.36) | I've held my tongue in fear the same would come |

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| To me and to the state of my great grief my children too come you to me at night | THE LIFE AND DEATH OF KING JOHN (III.I.71) THE TRAGEDY OF MACBETH (IV.III.241) THE MERRY WIVES OF WINDSOR (II.II.195) | To me and to my children in the night. |

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| My heart is great, but it must break with silence | KING RICHARD THE SECOND (II.I.231) | But silence has its price – I pay it daily |

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| His dignity and duty both cast off—this last surrender of his. Truth and beauty buried be. | A WINTER'S TALE (V.I.218) THE TRAGEDY OF KING LEAR (I.I.315) THE PHOENIX AND THE TURTLE (I.I.64) | In dignity surrendered, truth suppressed. |

CITIZEN 5

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| I have watch'd ere now Sir a whole history | THE TRAGEDY OF ROMEO AND JULIET (IV.IV.10) THE TRAGEDY OF HAMLET, PRINCE OF DENMARK (III.II.273) | And I have watched our history rewritten, |

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| The times and titles now are altered strangely | KING HENRY THE EIGHTH (IV.II.141) | Events I witnessed changed in official texts. |

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| Though they are made and moulded of things past, have lost, or do not learn for want of time. | TROILUS AND CRESSIDA (III.III.182) THE LIFE OF KING HENRY THE FIFTH (V.II.57) | Our children learn a past that never was, |

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| Hath taught them scornful tricks, and such disdain, that is honour's scorn | VENUS AND ADONIS (I.I.501) ALL'S WELL THAT ENDS WELL (II.III.129) | Are taught to honor what deserves our scorn. |

LEILA

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| That calls upon us a simple choice this day is ours | THE TRAGEDY OF MACBETH (V.VIII.83) THE TRAGEDY OF ROMEO AND JULIET (II.V.38) THE FIRST PART OF HENRY THE SIXTH (I.V.18) | Today we face a choice that defines us: |

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| Continue in thy band here in the cheer and comfort of our eye, and sing our bondage freely. | THE TWO NOBLE KINSMEN (V.I.169) THE TRAGEDY OF HAMLET, PRINCE OF DENMARK (I.II.119) CYMBELINE (III.III.47) | Continue in the comfort of our chains, |

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| We'll both together lift our heads to heaven, that struggling to be free will raise us all. | THE SECOND PART OF KING HENRY THE SIXTH (I.II.14) THE TRAGEDY OF HAMLET, PRINCE OF DENMARK (III.III.72) A WINTER'S TALE (II.I.231) | Or rise together toward uncertain freedom. |

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| I can not promise victory will I bear without the which I am not to be won | KING HENRY THE EIGHTH (III.II.4) THE SECOND PART OF KING HENRY THE SIXTH (IV.III.9) LOVE'S LABOUR'S LOST (V.II.847) | I do not promise victory without cost, |

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| Which nor our nature, nor our place can bear, and we their hands. | THE TRAGEDY OF KING LEAR (I.I.174) THE TRAGEDY OF CORIOLANUS (III.I.334) | Nor change without the labor of our hands. |

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| Though all that I can do is nothing worth, I promise you, but for your company, and I will strive with things impossible. | THE LIFE OF KING HENRY THE FIFTH (IV.I.268) THE TRAGEDY OF ROMEO AND JULIET (III.IV.6) THE TRAGEDY OF JULIUS CAESAR (II.I.339) | What I can promise is the worth of struggle, |

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| The dignity of your office, for truth, for duty, and for loyalty. | KING HENRY THE EIGHTH (I.II.18) KING RICHARD THE THIRD (III.III.3) | The dignity of standing for the truth. |

[The crowd begins to press closer, energy building.]

CITIZEN 2

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| Who shall begin? What's to be done? Do what you can. | THE TAMING OF THE SHREW (V.II.80) THE TRAGEDY OF MACBETH (III.II.50) THE TAMING OF THE SHREW (V.II.99) | How do we start? What can one person do |

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| Against the state and profit of this land; Come underneath the yoke of government. | KING RICHARD THE SECOND (IV.I.229) THE SECOND PART OF KING HENRY THE FOURTH (IV.IV.10) | Against the machinery of state control? |

LEILA

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| With this starting, then say at once what thou dost know in this. | THE TRAGEDY OF MACBETH (V.I.34) THE TRAGEDY OF ROMEO AND JULIET (V.III.236) | Begin with this: share what you know is true. |

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| Record it with your high and worthy deeds. | MUCH ADO ABOUT NOTHING (V.I.246) | Protect those who speak out. Record events |

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| as they do. | AS YOU LIKE IT (I.I.84) | As they occur, not as they're reported. |

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| Be sure you be not loose; for those you make friends by small and small trust a few | KING HENRY THE EIGHTH (II.I.145) KING RICHARD THE SECOND (III.II.198) ALL'S WELL THAT ENDS WELL (I.I.49) | Form circles, small at first, of trusted friends |

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| Who undertook to sit and watch by you, and bear me witness all. | THE SECOND PART OF KING HENRY THE FOURTH (IV.V.53) THE LIFE OF KING HENRY THE FIFTH (V.II.300) | Who pledge to watch and warn and witness all. |

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| Think upon these gone; please you repeat their names. | THE TRAGEDY OF ROMEO AND JULIET (V.III.60) THE TWO GENTLEMEN OF VERONA (I.II.7) | Remember those who vanish. Speak their names. |

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| Deny us for our good. Must we behold those comforts? Never make denial. | THE TRAGEDY OF ANTONY AND CLEOPATRA (II.I.9) THE TWO NOBLE KINSMEN (II.II.12) THE TAMING OF THE SHREW (II.I.282) | Deny the comfort of collective blindness. |

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| The goodliest weapons of his armoury gainst whom these arms we bear is mortals' chiefest enemy. | THE TRAGEDY OF TITUS ANDRONICUS (IV.II.11) THE LIFE AND DEATH OF KING JOHN (II.I.353) THE TRAGEDY OF MACBETH (III.V.33) | The greatest weapon wielded against us |

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| Our fears do make us traitors, against their force, and we ourselves compell'd. | THE TRAGEDY OF MACBETH (IV.II.5) THE FIRST PART OF HENRY THE SIXTH (II.I.34) THE TRAGEDY OF HAMLET, PRINCE OF DENMARK (III.III.66) | Is not their force, but our complicity. |

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| In fear our motion will be mocked or carped at, if they perceive dissension in our looks. | KING HENRY THE EIGHTH (I.II.97) THE FIRST PART OF HENRY THE SIXTH (IV.I.139) | They count on us to look away in fear, |

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| To be once in doubt before they think of us. | THE TRAGEDY OF OTHELLO, THE MOOR OF VENICE (III.III.202) THE MERCHANT OF VENICE (III.IV.60) | To doubt ourselves before we question them. |

[Lightning flashes in the distance, illuminating the faces in the crowd.]

CITIZEN 7

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| I will hence tonight; I'll know To shame the guise o' th' world, I will begin | THE TRAGEDY OF ROMEO AND JULIET (V.I.26) MEASURE FOR MEASURE (II.II.4) CYMBELINE (V.I.32) | I'll start tonight. My neighbors must all know |

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| I come about my brother. How these were they that made away his brother. | MEASURE FOR MEASURE (IV.I.47) THE TRAGEDY OF TITUS ANDRONICUS (II.III.208) | About my brother, what was done to him. |

CITIZEN 1

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| I will walk here in the hall. Within the volume of which time I have seen | THE TRAGEDY OF HAMLET, PRINCE OF DENMARK (V.II.157) THE TRAGEDY OF MACBETH (II.IV.2) | I work within the records hall. I've seen |

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| Which alters when it alteration finds, within our files. | THE SONNETS (I.116.3) THE TRAGEDY OF ANTONY AND CLEOPATRA (IV.I.14) | The alterations made to public files. |

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| That shall maintain what I have said is true, yet I'll preserve my truth and honour firmly. | THE FIRST PART OF HENRY THE SIXTH (II.IV.74) THE TWO NOBLE KINSMEN (III.VI.328) THE TRAGEDY OF KING LEAR (V.III.118) | I'll find a way to preserve what is true. |

LEILA

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| Though not by war, freedom lives hence, and not a soldier. | KING RICHARD THE THIRD (I.III.197) THE TRAGEDY OF KING LEAR (I.I.184) THE TWO NOBLE KINSMEN (III.VI.13) | This is how freedom begins – not with armies, |

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| To suffer with a quietness of spirit, thou quiet soul | THE MERCHANT OF VENICE (IV.I.13) KING RICHARD THE THIRD (V.III.168) | But with the quiet courage of ordinary souls |

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| Who seeks, and will not take when once 'tis offered, Refused most princely gifts, A foe to tyrants | THE TRAGEDY OF ANTONY AND CLEOPATRA (II.VII.85) THE TRAGEDY OF CORIOLANUS (I.IX.87) THE TRAGEDY OF JULIUS CAESAR (V.IV.5) | Who refuse the bargain offered by tyrants: |

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| Consenting to the safeguard of your honour, of consent and sufferance. | MEASURE FOR MEASURE (V.I.439) AS YOU LIKE IT (II.II.3) | Safety in exchange for silent consent. |

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| In this self place where now we mean to stand, of one or both of us the time is come. | THE THIRD PART OF KING HENRY THE SIXTH (III.I.11) THE SECOND PART OF KING HENRY THE SIXTH (V.II.13) | We stand now at the crossroads of our time. |

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| The path is smooth that leadeth on to danger with a quietness of spirit | VENUS AND ADONIS (I.I.788) THE MERCHANT OF VENICE (IV.I.13) | Behind us lies the path of quiet surrender, |

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| Before us that are here in life's uncertain voyage who will make road upon us | THE TWO NOBLE KINSMEN (III.VI.359) THE LIFE OF TIMON OF ATHENS (V.II.100) THE LIFE OF KING HENRY THE FIFTH (I.II.140) | Before us, the uncertain road of struggle. |

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| I can not go no further for you all | AS YOU LIKE IT (II.IV.7) THE TRAGEDY OF TITUS ANDRONICUS (I.I.192) | I cannot walk this journey for you all, |

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| I will not choose what many men desire, nor lead me, and have no portion in the choice myself. | THE MERCHANT OF VENICE (II.IX.31) THE TEMPEST (II.II.6) THE FIRST PART OF HENRY THE SIXTH (V.III.129) | Nor would I claim to lead where all must choose. |

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| And swear here, by the honour of my blood, even by the self same sky | THE SECOND PART OF KING HENRY THE FOURTH (IV.II.57) THE SONNETS (I.15.6) | But this I swear beneath this watching sky: |

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| I will not be afraid of death and bane, I can not taint with fear to this vice of lying | THE TRAGEDY OF MACBETH (V.III.68) THE TRAGEDY OF MACBETH (V.III.3) THE SECOND PART OF KING HENRY THE FOURTH (III.II.237) | I will not yield to fear, nor bow to lies, |

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| Nor check my courage for what they can give, I have a voice and precedent of peace. | THE TRAGEDY OF CORIOLANUS (III.III.115) THE TRAGEDY OF HAMLET, PRINCE OF DENMARK (V.II.223) | Nor trade my voice for promises of peace. |

[The crowd has transformed, faces now showing determination where fear once reigned.]

CITIZEN 6

[Now convinced]

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| For I have serv'd him, and the man commands upon his words | THE TRAGEDY OF OTHELLO, THE MOOR OF VENICE (II.I.38) MUCH ADO ABOUT NOTHING (IV.II.41) | I've served in Mortimer's guard, believed his words. |

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| And thus far I confirm you what you have said. | THE LIFE OF TIMON OF ATHENS (I.II.86) THE TRAGEDY OF JULIUS CAESAR (II.I.233) | But what I've seen confirms what you have said. |

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| A treacherous army levied, one midnight; sends out arrests; burn all the records of | THE TEMPEST (I.II.148) THE TRAGEDY OF HAMLET, PRINCE OF DENMARK (II.II.71) THE SECOND PART OF KING HENRY THE SIXTH (IV.VII.10) | The midnight arrests, the documents destroyed, |

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| Of him that hears it, never in the tongue, having our fair order written down, But not deliver'd. | LOVE'S LABOUR'S LOST (V.II.860) THE LIFE AND DEATH OF KING JOHN (V.II.4) A WINTER'S TALE (IV.IV.366) | The orders never written, only spoken. |

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| The good I stand on is my truth and honesty. | KING HENRY THE EIGHTH (V.I.146) | I choose to stand with truth, whatever comes. |

LEILA

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| Speak the word along, at every house, and spread they shall be. | THE TRAGEDY OF JULIUS CAESAR (IV.II.36) THE TRAGEDY OF OTHELLO, THE MOOR OF VENICE (I.I.191) THE THIRD PART OF KING HENRY THE SIXTH (I.I.257) | Then spread the word from household to household, |

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| From bourn to bourn, region to region, walking from watch to watch, from tent to tent. | PERICLES, PRINCE OF TYRE (IV.III.60) THE LIFE OF KING HENRY THE FIFTH (IV.PROLOGUE.30) | From street to street, from district to district. |

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| this time have I promised here to meet a just seven night | MEASURE FOR MEASURE (IV.I.19) MUCH ADO ABOUT NOTHING (II.I.261) | Meet me here in seven days' time, |

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| Those that will hear me speak, let 'em stay here; shall make and act the story. | THE TRAGEDY OF JULIUS CAESAR (III.II.5) THE TWO NOBLE KINSMEN (V.III.18) | Bring others who will listen, who will act. |

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| Since they, so few, watch such a multitude. Many thousand of us. | THE FIRST PART OF HENRY THE SIXTH (I.I.161) A WINTER'S TALE (I.II.241) | Remember: they are few, and we are many. |

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| Might, by the sovereign power you have of us, which ourself have granted. | THE TRAGEDY OF HAMLET, PRINCE OF DENMARK (II.II.28) CYMBELINE (V.V.86) | Their power exists because we grant it so. |

[A soldier patrol approaches the edge of the square]

CITIZEN 3

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| Stand close, I hear them coming. They are coming. His guard have brought him thither. | THE FIRST PART OF KING HENRY THE FOURTH (II.II.77) THE TRAGEDY OF CORIOLANUS (II.II.26) THE TRAGEDY OF ANTONY AND CLEOPATRA (IV.XV.12) | The guards are coming! They must have been alerted. |

LEILA

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| Dispersed, as you commanded. What here you 've heard to her. | THE TWO NOBLE KINSMEN (III.V.36) KING HENRY THE EIGHTH (II.III.126) | Disperse now, quickly, carry what you've heard. |

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| Methinks the truth should live from age to age, lest his infection, being of catching nature, with this contagion. | KING RICHARD THE THIRD (III.I.76) THE TRAGEDY OF CORIOLANUS (III.I.382) THE TRAGEDY OF HAMLET, PRINCE OF DENMARK (IV.VII.161) | Let truth be virus, hope the contagion, |

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| And doth beget new courage in our breasts. | THE FIRST PART OF HENRY THE SIXTH (III.III.87) | And courage our unspoken rallying cry. |

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| The time approaches; Night and silence. Here come more voices. | THE TRAGEDY OF MACBETH (V.IV.22) A MIDSUMMER NIGHT'S DREAM (II.II.69) THE TRAGEDY OF CORIOLANUS (II.III.108) | The time of silence ends. The time of voices |

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| Shall see us rising in our throne, the east, and drives away dark dreaming night. | KING RICHARD THE SECOND (III.II.50) THE PASSIONATE PILGRIM (I.I.200) | Rises like dawn across our shadowed land. |

[The citizens quickly disperse in different directions as Leila steps down from the platform and disappears into the crowd.]

ACT IV

SCENE 1

[Enter ALASTOR, hurrying across the chamber floor toward MORTIMER, who stands near the window.]

ALASTOR

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| What! I do bring good news. | THE SECOND PART OF KING HENRY THE FOURTH (V.III.112) | Sir, I bring news that surely will delight! |

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| Your niece regards me with an eye of favour. What hath been seen. | MUCH ADO ABOUT NOTHING (V.IV.23) THE TRAGEDY OF KING LEAR (III.I.27) | Your niece, the Lady Leila, has been seen |

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| To gather our soldiers, scattered and dispersed, even till that utmost corner of the west | THE FIRST PART OF HENRY THE SIXTH (II.I.80) THE LIFE AND DEATH OF KING JOHN (II.I.29) | Among the western districts, gathering those |

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| Why whisper you of your doubtful friends | THE THIRD PART OF KING HENRY THE SIXTH (I.I.150) THE LIFE AND DEATH OF KING JOHN (V.I.37) | Who whisper doubts about your leadership. |

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| She doth think she has a loyal wife, but their eyes | CYMBELINE (I.VI.38) THE RAPE OF LUCRECE (I.I.1048) THE TRAGEDY OF HAMLET, PRINCE OF DENMARK (IV.III.5) | She thinks herself discrete, but loyal eyes |

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| Alas 'tis true, I have gone here and there, are register'd where every day I turn | THE SONNETS (I.110.1) THE TRAGEDY OF MACBETH (I.III.163) | Are everywhere. I've documented each |

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| That every day with parle encounter me, holds disputation with each thing she views. | THE TWO GENTLEMEN OF VERONA (I.II.5) THE RAPE OF LUCRECE (I.I.1101) | Encounter, every word, each face she's met. |

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| Observe his construction of it. Their intent is this. | TWELFTH NIGHT; OR, WHAT YOU WILL (II.III.139) THE FIRST PART OF HENRY THE SIXTH (V.I.3) | The pattern shows a clear intent to build |

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| In braving arms against thy sovereign for the deposing of a rightful king. | KING RICHARD THE SECOND (II.III.113) KING RICHARD THE SECOND (V.I.50) | A coalition against your rightful rule. |

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| These are news indeed! Is fresh about me. Not half an hour before. | THE TRAGEDY OF ROMEO AND JULIET (III.V.127) KING HENRY THE EIGHTH (IV.I.117) TWELFTH NIGHT; OR, WHAT YOU WILL (V.I.81) | This information's fresh—not even hours old! |

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| I will dispatch it straight. I did send to you. | KING RICHARD THE THIRD (IV.II.85) THE TRAGEDY OF JULIUS CAESAR (IV.III.76) | I rushed it straight to you, bypassing all |

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| Into the channel. Yet none does know. | THE TRAGEDY OF JULIUS CAESAR (I.I.58) PERICLES, PRINCE OF TYRE (IV.III.33) | The normal channels. No one else yet knows |

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| That which thyself hast now disclosed to me, I'll tell you in your ear. | THE TWO GENTLEMEN OF VERONA (III.I.32) THE TRAGEDY OF ANTONY AND CLEOPATRA (III.II.53) | What I've uncovered for your ears alone. |

[ALASTOR produces a folder of documents, extending them toward MORTIMER with evident pride.]

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| Witness how dear I hold this confirmation. I have made strong proof of my constancy. | KING HENRY THE EIGHTH (V.II.244) THE TRAGEDY OF JULIUS CAESAR (II.I.311) | Is this not proof of my unmatched devotion? |

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| So that by this intelligence we learn which to prevent | KING RICHARD THE SECOND (III.III.1) THE TRAGEDY OF JULIUS CAESAR (II.I.167) | With this intelligence, we can prevent |

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| Crush him together rather than unfold. Then she plots. Resist it now. | CYMBELINE (I.I.30) THE MERRY WIVES OF WINDSOR (II.II.222) THE LIFE OF KING HENRY THE FIFTH (I.I.6) | Whatever scheme she's hatching, crush it now |

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| Before the wound do grow uncurable; quite beyond mine arm | THE SECOND PART OF KING HENRY THE SIXTH (III.I.286) A WINTER'S TALE (II.III.5) | Before it grows beyond our easy reach. |

MORTIMER

[With a dismissive wave, not even glancing at the documents]

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| What think you? He brings great news. Thy news? | THE LIFE AND DEATH OF KING JOHN (IV.III.41) THE TRAGEDY OF MACBETH (I.V.37) THE TRAGEDY OF CORIOLANUS (I.VI.10) | You think you bring me revelations, news? |

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| As if I had never been such, followed her with a doting observance, at her heels | THE TRAGEDY OF HAMLET, PRINCE OF DENMARK (V.I.60) THE MERRY WIVES OF WINDSOR (II.II.142) THE COMEDY OF ERRORS (V.I.83) | As if I hadn't tracked her every step, |

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| The secret whispers of each other's watch; for they would glance their eyes | THE LIFE OF KING HENRY THE FIFTH (IV.PROLOGUE.7) THE TWO NOBLE KINSMEN (V.III.73) | Each whispered word, each furtive glance exchanged. |

[MORTIMER turns from the window, fixing ALASTOR with a cold stare]

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| And show'd thee all the qualities o' th' isle, the history of all her secret thoughts. | THE TEMPEST (I.II.397) KING RICHARD THE THIRD (III.V.28) | The Djinn has shown me all her movements, thoughts— |

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| The very instant that I saw you, been struck so to the soul that presently, as it were by inspiration | THE TEMPEST (III.I.75) THE TRAGEDY OF HAMLET, PRINCE OF DENMARK (II.II.542) KING HENRY THE EIGHTH (IV.II.100) | The very moment inspiration struck |

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| To descant on the doubts of my decay, which doubt not, to watch the waning of mine enemies. | THE PASSIONATE PILGRIM (I.I.184) THE TWO NOBLE KINSMEN (IV.III.76) KING RICHARD THE THIRD (IV.IV.4) | To rally those who doubt my vision's scope. |

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| Ever your fresh 'Tis new to thee. Poor I am stale, a garment out of fashion, | MEASURE FOR MEASURE (III.II.46) THE TEMPEST (V.I.211) CYMBELINE (III.IV.51) | Your "fresh intelligence" is stale to me, |

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| Like an unseasonable stormy day, which is as dry as the remainder biscuit, I am left out. | KING RICHARD THE SECOND (III.II.106) AS YOU LIKE IT (II.VII.39) THE FIRST PART OF HENRY THE SIXTH (I.I.174) | Like yesterday's bread left out in the rain. |

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| I do desire no more. This chain you had of me may hang no longer on me. | THE TRAGEDY OF JULIUS CAESAR (III.I.272) THE COMEDY OF ERRORS (V.I.22) THE TRAGEDY OF ANTONY AND CLEOPATRA (IV.IX.18) | I no longer require these human chains |

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| Blown by surmises, jealousies, conjectures, that fill his ears with such dissentious rumours. | THE SECOND PART OF KING HENRY THE FOURTH (I.PROLOGUE.16) KING RICHARD THE THIRD (I.III.46) | Of whispers, rumors, secondhand reports. |

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| And the rank poison of the old will die. Seest thou not? | THE TRAGEDY OF ROMEO AND JULIET (I.II.49) MUCH ADO ABOUT NOTHING (III.III.100) | The old ways die, Alastor. Can't you see? |

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| That chair stand empty not without cause | KING HENRY THE EIGHTH (V.II.59) THE TRAGEDY OF JULIUS CAESAR (III.II.101) | The council chamber stands empty for cause. |

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| If ever mortal eyes do see them bolster when I see her | THE TRAGEDY OF OTHELLO, THE MOOR OF VENICE (III.III.442) THE TWO NOBLE KINSMEN (II.II.267) | What use are mortal eyes when I see all? |

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| when he knows what I know counsel. | MUCH ADO ABOUT NOTHING (III.II.64) THE MERRY WIVES OF WINDSOR (IV.VI.6) | What need for mortal counsel when I know |

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| Past and to come seems best; things present, worst. | THE SECOND PART OF KING HENRY THE FOURTH (I.III.111) | The pattern of all things, past and to come? |

[ALASTOR stands frozen, documents still extended, his expression shifting from eagerness to confusion to dread.]

ALASTOR

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| Sir, I thought it fit | THE TRAGEDY OF KING LEAR (V.III.50) | But sir, I thought— |

MORTIMER

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| That's true; thou hast a perfect thought. | TROILUS AND CRESSIDA (I.II.136) THE LIFE AND DEATH OF KING JOHN (V.VI.8) | That's just it. You thought. |

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| Men's faults do seldom to themselves appear; as one that grasped | THE RAPE OF LUCRECE (I.I.633) THE SECOND PART OF KING HENRY THE SIXTH (III.II.171) | The fatal flaw of men who fail to grasp |

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| The day begins to break, and night is fled, upon this earth. | THE FIRST PART OF HENRY THE SIXTH (II.II.1) KING RICHARD THE SECOND (I.I.37) | The dawn that breaks upon this new-made world. |

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| Go, get you gone, and let the papers lie. And is that paper nothing? | THE TWO GENTLEMEN OF VERONA (I.II.106) THE TWO GENTLEMEN OF VERONA (I.II.77) | Put away your papers. They mean nothing now. |

[MORTIMER turns back to the window, voice softening but growing more distant]

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| She priz'd it once. and for loyalty of duty and of zeal | CYMBELINE (II.IV.131) KING RICHARD THE THIRD (III.III.3) THE LIFE OF KING HENRY THE FIFTH (II.II.31) | I once valued your loyalty, your zeal. |

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| But cruel are the times, such thoughts as these and of these times | THE TRAGEDY OF MACBETH (IV.II.21) A WINTER'S TALE (IV.IV.53) THE TRAGEDY OF JULIUS CAESAR (I.II.170) | But sentiments like these belong to times |

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| When I was mortal, my anointed body | KING RICHARD THE THIRD (V.III.128) | When I was merely human, merely mortal, |

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| Whereto constrain'd by her infirmity, I am driven on by the flesh. | CYMBELINE (III.V.57) ALL'S WELL THAT ENDS WELL (I.III.22) | Constrained by limitations of the flesh. |

[ALASTOR lowers the documents slowly, his hands trembling slightly]

ALASTOR

[Quietly]

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| This gentleman of mine hath served me long. Some twenty years. When we were boys. | THE LIFE OF TIMON OF ATHENS (I.I.164) CYMBELINE (I.I.70) THE TEMPEST (III.III.55) | I've served you twenty years. Since we were young. |

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| Whilst I alone did call upon thy aid, no man else, not being believed | THE SONNETS (I.79.1) THE TRAGEDY OF JULIUS CAESAR (II.I.161) MEASURE FOR MEASURE (V.I.34) | When no one else believed your theories had merit, |

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| Stand here by me. I am for you. Those that fight in your defence. | THE SECOND PART OF KING HENRY THE FOURTH (V.V.5) THE TRAGEDY OF ROMEO AND JULIET (III.I.72) THE THIRD PART OF KING HENRY THE SIXTH (II.II.79) | I stood beside you, fought for your ideas. |

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| I have given over; I have offended reputation | THE SECOND PART OF KING HENRY THE FOURTH (II.III.5) THE TRAGEDY OF ANTONY AND CLEOPATRA (III.XI.50) | I've given everything—my reputation, |

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| The trust I have is in mine innocence, Clean from my hand, and my trust | THE SECOND PART OF KING HENRY THE SIXTH (IV.IV.58) THE TRAGEDY OF MACBETH (II.II.71) THE TEMPEST (I.II.109) | My family's trust, the comfort of clean hands. |

MORTIMER

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| You were used. Do not forget. I do remember. | THE TRAGEDY OF CORIOLANUS (IV.I.3) THE TRAGEDY OF HAMLET, PRINCE OF DENMARK (III.IV.123) TWELFTH NIGHT; OR, WHAT YOU WILL (III.III.52) | And you were useful then. I don't forget. |

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| What you have nobly done, this is noted, we do remember sir by you | THE TRAGEDY OF CORIOLANUS (II.II.65) KING HENRY THE EIGHTH (II.I.59) THE COMEDY OF ERRORS (V.I.295) | History will note your contribution, yes, |

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| Although the print be little, though I could wish in that small | A WINTER'S TALE (II.III.121) THE TRAGEDY OF CORIOLANUS (I.VI.75) THE LIFE OF KING HENRY THE FIFTH (V.II.322) | Though perhaps in smaller print than you might wish. |

[MORTIMER steps forward, voice rising as he begins to pace the chamber]

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| To dwell with him in thoughts, or to remain Out of the mind. | A LOVER'S COMPLAINT (I.I.129) THE TRAGEDY OF ANTONY AND CLEOPATRA (IV.II.21) | The human mind was never meant to stay |

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| Confined in all she has, within the book and volume of my brain, boil'd within thy skull | THE TRAGEDY OF ANTONY AND CLEOPATRA (V.I.62) THE TRAGEDY OF HAMLET, PRINCE OF DENMARK (I.V.108) THE TEMPEST (V.I.66) | Confined within the prison of one skull, |

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| The single and peculiar life is bound in a life the narrow world | THE TRAGEDY OF HAMLET, PRINCE OF DENMARK (III.III.12) THE TWO NOBLE KINSMEN (V.IV.52) THE TRAGEDY OF JULIUS CAESAR (I.II.141) | One lifetime, one perspective narrowly drawn. |

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| Where we have liv'd Following darkness like a dream, Looking on darkness which the blind do see. | CYMBELINE (IV.IV.15) A MIDSUMMER NIGHT'S DREAM (V.I.361) THE SONNETS (I.27.8) | We've lived too long in darkness, stumbling blind, |

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| And many an error by the same example, with new lamenting ancient oversights, for the life to come. | THE MERCHANT OF VENICE (IV.I.223) THE SECOND PART OF KING HENRY THE FOURTH (II.III.48) A WINTER'S TALE (IV.III.28) | Repeating ancient errors, lifetime after lifetime, |

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| Our human generation should learn, being taught, forbearance, and sung by children in succeeding times. | THE TEMPEST (III.III.40) CYMBELINE (II.III.101) THE RAPE OF LUCRECE (I.I.525) | Each generation learning the same lessons |

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| And doctors learned ere your grandsires for their parents were exceeding poor | KING HENRY THE EIGHTH (II.IV.218) TROILUS AND CRESSIDA (II.I.89) THE COMEDY OF ERRORS (I.I.56) | Their parents learned, their grandparents before. |

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| The wheel is come full circle; I am here, that without the knowledge. | THE TRAGEDY OF KING LEAR (V.III.203) KING HENRY THE EIGHTH (III.II.378) | The wheel turns endlessly, the knowledge lost, |

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| found; by being ever kept, it is ever lost. 'Tis too cold a companion. | ALL'S WELL THAT ENDS WELL (I.I.112) | Then found again, then lost—a futile cycle. |

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| I have made my way through more impediments. Have battered down her consecrated wall, | THE TRAGEDY OF OTHELLO, THE MOOR OF VENICE (V.II.305) THE RAPE OF LUCRECE (I.I.723) | But now! Now I have broken through that wall! |

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| But when my glass shows me my self indeed, what I am truly, our own natures. | THE SONNETS (I.62.9) THE TRAGEDY OF MACBETH (IV.III.144) KING HENRY THE EIGHTH (V.II.60) | The Djinn has shown me what we truly are: |

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| All of one nature, of one substance bred, that neither singly can be manifested, by the rights of time. | THE FIRST PART OF KING HENRY THE FOURTH (I.I.11) THE MERRY WIVES OF WINDSOR (IV.VI.14) VENUS AND ADONIS (I.I.759) | Not separate beings bound by time and space, |

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| Although our undivided loves are one: into a thousand parts divide one man, but that is all one | THE SONNETS (I.36.2) THE LIFE OF KING HENRY THE FIFTH (I.PROLOGUE.24) THE MERRY WIVES OF WINDSOR (I.I.22) | But one continuous consciousness, divided |

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| A dream itself is but a shadow. | THE TRAGEDY OF HAMLET, PRINCE OF DENMARK (II.II.255) | By nothing more substantial than a dream. |

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| I see thy glory like a shooting star | KING RICHARD THE SECOND (II.IV.19) | I see the universe's vast design, |

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| In nature's infinite book of secrecy whereto we see in all things nature tends; | THE TRAGEDY OF ANTONY AND CLEOPATRA (I.II.8) THE TRAGEDY OF OTHELLO, THE MOOR OF VENICE (III.III.260) | The hidden patterns linking all that is. |

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| Music do I hear? The music of the spheres! | KING RICHARD THE SECOND (V.V.42) PERICLES, PRINCE OF TYRE (V.I.257) | I hear the music of the spheres, Alastor! |

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| You bring me out what have I brought you to do? | AS YOU LIKE IT (III.II.201) TROILUS AND CRESSIDA (IV.II.33) | While you bring me...what? Papers? Whispered plots? |

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| As if we had them not, that matter needless, of importless burden, in the face | MEASURE FOR MEASURE (I.I.37) TROILUS AND CRESSIDA (I.III.72) THE TRAGEDY OF MACBETH (I.IV.14) | As if these things could matter in the face |

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| Whereof what's past is prologue, what to come; a low transformation that shall be mine | THE TEMPEST (II.I.262) THE SECOND PART OF KING HENRY THE FOURTH (II.II.132) | Of what's to come, the transformation waiting |

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| Bestride my threshold, the edge of that day's celebration | THE TRAGEDY OF CORIOLANUS (IV.V.114) THE TEMPEST (IV.I.31) | Just beyond the threshold of today. |

[MORTIMER'S voice grows more intense, almost feverish]

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| Early tomorrow will we rise, and hence. But dawning day new comfort hath inspired. | THE TRAGEDY OF JULIUS CAESAR (IV.III.258) THE TRAGEDY OF TITUS ANDRONICUS (II.II.10) | Tomorrow's dawn will rise on something new: |

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| In the corrupted currents of this world the very life blood of our enterprise runs in your veins. | THE TRAGEDY OF HAMLET, PRINCE OF DENMARK (III.III.61) THE FIRST PART OF KING HENRY THE FOURTH (IV.I.30) THE LIFE OF KING HENRY THE FIFTH (I.II.121) | A world where knowledge flows like blood through veins, |

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| Herein lives wisdom, beauty, and increase, without addition or diminishing, | THE SONNETS (I.11.5) THE COMEDY OF ERRORS (II.II.115) | Where wisdom accumulates without loss, |

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| Thy death which is no more; reverse the doom of death. | MEASURE FOR MEASURE (III.I.19) THE TRAGEDY OF TITUS ANDRONICUS (III.I.24) | Where death no longer means oblivion. |

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| Being but the second generation to bring false generations: they are co-heirs, | THE LIFE AND DEATH OF KING JOHN (II.I.185) A WINTER'S TALE (II.I.175) | Imagine generations linked together, |

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| The sleeping and the dead as if the dead the living should exceed, the children yet unborn | THE TRAGEDY OF MACBETH (II.II.62) VENUS AND ADONIS (I.I.292) KING RICHARD THE SECOND (IV.I.328) | The dead still speaking to the yet unborn, |

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| Thoughts of great value they are seldom spent in vain, no needful thing omitted. | THE TRAGEDY OF JULIUS CAESAR (I.II.55) KING RICHARD THE SECOND (II.I.7) PERICLES, PRINCE OF TYRE (V.III.81) | No insight ever wasted, nothing forgotten. |

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| The mind of man, the sacred storehouse of his predecessors, how possibly preserved | THE TAMING OF THE SHREW (III.I.11) THE TRAGEDY OF MACBETH (II.IV.43) PERICLES, PRINCE OF TYRE (V.III.68) | The collective mind of humankind preserved, |

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| With all graces wide-enlarged, so beyond all measure, Past all expressing. | AS YOU LIKE IT (III.II.120) THE TAMING OF THE SHREW (I.II.82) THE MERCHANT OF VENICE (III.V.54) | Enhanced, expanded beyond recognition. |

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| There is a plot against my life, my crown; Let her approach. | A WINTER'S TALE (II.I.59) THE MERRY WIVES OF WINDSOR (II.II.25) | Does Leila plot against me? Let her try. |

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| That apprehends no further than this world, the satisfaction of her knowledge only. | MEASURE FOR MEASURE (V.I.511) CYMBELINE (V.V.292) | Her vision stops at what she knows, what is. |

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| If you might please to stretch it to what it would, What must be. | KING HENRY THE EIGHTH (II.III.40) THE TRAGEDY OF HAMLET, PRINCE OF DENMARK (IV.V.125) THE TRAGEDY OF CORIOLANUS (III.I.201) | Mine stretches to what could be, what must be. |

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| Yet in the field to strike a battle for her, to save the innocent, for love of her that's gone. | THE TWO NOBLE KINSMEN (II.II.309) A WINTER'S TALE (II.III.198) THE TRAGEDY OF TITUS ANDRONICUS (IV.I.44) | She fights to save a world already gone, |

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| Besides, he says there are two councils kept, to give their censure of these rare reports. | KING RICHARD THE THIRD (III.II.12) THE FIRST PART OF HENRY THE SIXTH (II.III.10) | A relic, like these councils, these reports, |

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| It is the humane way, quite out of use, you ancient stones | THE TRAGEDY OF CORIOLANUS (III.I.402) THE LIFE OF TIMON OF ATHENS (V.I.21) KING RICHARD THE THIRD (IV.I.101) | These human methods, obsolete as stone tools |

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| In this fine age against an oracle in execution. | THE FIRST PART OF KING HENRY THE FOURTH (IV.I.2) THE TEMPEST (IV.I.13) THE TRAGEDY OF CORIOLANUS (II.I.217) | In the age of quantum computation. |

[ALASTOR takes a step back, visibly shaken]

ALASTOR

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| I am to discourse wonders, and at my proper cost. | A MIDSUMMER NIGHT'S DREAM (IV.II.19) TWELFTH NIGHT; OR, WHAT YOU WILL (V.I.305) | You speak of wonders, yes, but at what cost? |

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| Is not this something more than fantasy? and these things are true | THE TRAGEDY OF HAMLET, PRINCE OF DENMARK (I.I.62) MUCH ADO ABOUT NOTHING (IV.I.63) | These aren't just theories anymore, are they? |

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| Believe me, you are marvellously chang'd. His eye is hollow, and he changes much. | THE MERCHANT OF VENICE (I.I.78) THE SECOND PART OF KING HENRY THE FOURTH (IV.V.6) | You've changed, Mortimer. Something in your eyes... |

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| Do not you know me? She's a stranger now again. | THE TWO NOBLE KINSMEN (V.II.111) KING HENRY THE EIGHTH (II.III.20) | It doesn't recognize me anymore. |

MORTIMER

[With sudden sharpness]

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| With mine own weakness being best acquainted, weakness and admire our sufferance | THE SONNETS (I.88.5) THE LIFE OF KING HENRY THE FIFTH (III.VI.101) | Recognition is a human weakness, |

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| Such shadows are the weak brain's forgeries; almost afraid to stand alone. | THE RAPE OF LUCRECE (I.I.460) THE TRAGEDY OF ROMEO AND JULIET (V.III.10) | A crutch for minds too small to stand alone. |

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| I care not whither, for I beg no favour, needs not the painted flourish of your praise. | THE SECOND PART OF KING HENRY THE SIXTH (II.IV.93) LOVE'S LABOUR'S LOST (II.I.14) | I need no recognition, no approval, |

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| A golden mind stoops not to shows of dross of your unworthy thinking. | THE MERCHANT OF VENICE (II.VII.20) CYMBELINE (I.V.114) | No validation from inferior minds. |

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| Nature in you stands on the very verge as greatness knows itself | THE TRAGEDY OF KING LEAR (II.IV.151) THE FIRST PART OF KING HENRY THE FOURTH (IV.III.80) | I stand at the precipice of greatness, |

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| Looking all downwards to behold our cheeks and downward look on us with that which goes before | THE TRAGEDY OF TITUS ANDRONICUS (III.I.125) THE TRAGEDY OF JULIUS CAESAR (V.I.92) THE SONNETS (I.60.3) | Looking down on all that came before. |

[More softly, almost with pity]

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| The heat is past; follow no further now. | THE SECOND PART OF KING HENRY THE FOURTH (IV.III.18) | You cannot follow where I'm going now. |

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| None of you but is. You cannot see your way. | THE TRAGEDY OF CORIOLANUS (I.VI.92) THE TRAGEDY OF KING LEAR (IV.I.19) | None of you can. That's the price of vision: |

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| To see the things thou dost not, Stand all apart | THE TRAGEDY OF KING LEAR (IV.VI.173) KING RICHARD THE THIRD (IV.II.1) | To see what others can't is to stand apart, |

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| Fix'd on the summit of the highest mount, upon a barren mountain, and still winter | THE TRAGEDY OF HAMLET, PRINCE OF DENMARK (III.III.19) A WINTER'S TALE (III.II.227) | Alone upon the mountaintop, breathing air |

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| They are too thin and bare to hide offences, as if it had lungs, and rotten ones. | KING HENRY THE EIGHTH (V.II.192) THE TEMPEST (II.I.43) | Too thin for ordinary lungs to bear. |

[MORTIMER turns back to the window, his silhouette dark against the cold light]

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| He writes brave verses. There are that dare, and I myself have ventured. | AS YOU LIKE IT (III.IV.31) KING HENRY THE EIGHTH (V.I.49) | History is written by the ones who dare |

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| She wildly breaketh from their strict embrace every action that hath gone before | VENUS AND ADONIS (I.I.874) TROILUS AND CRESSIDA (I.III.13) | To break the chains of what has come before. |

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| I will write in the painted cloth. | CYMBELINE (I.VII.238) THE FIRST PART OF KING HENRY THE FOURTH (IV.II.20) | I'll write mine not in ink but in the fabric |

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| And in the essential vesture of creation the world itself would you create me new | THE TRAGEDY OF OTHELLO, THE MOOR OF VENICE (II.I.70) THE SECOND PART OF KING HENRY THE SIXTH (III.II.361) THE COMEDY OF ERRORS (III.II.39) | Of reality itself, a new creation |

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| Where death 's approach is seen so terrible to the door | THE SECOND PART OF KING HENRY THE SIXTH (III.III.6) THE TRAGEDY OF MACBETH (III.I.77) | Where death is merely stepping through a door |

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| Into some other chamber within the house | THE SECOND PART OF KING HENRY THE FOURTH (IV.IV.137) THE MERCHANT OF VENICE (V.I.57) | Into another room within the house |

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| I can build up for the whole world | ALL'S WELL THAT ENDS WELL (II.III.114) THE TRAGEDY OF OTHELLO, THE MOOR OF VENICE (IV.III.82) | That I am building for all humankind. |

[ALASTOR clutches his documents to his chest like a shield]

ALASTOR

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| But if they will not, how if they will not? Let them want nothing that my house affords. | LOVE'S LABOUR'S LOST (V.II.865) MUCH ADO ABOUT NOTHING (III.III.32) THE TAMING OF THE SHREW (INDUCTION.I.103) | And if humanity doesn't want this house? |

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| If you choose that like the people of this world, a bad world | THE MERCHANT OF VENICE (II.VII.12) KING RICHARD THE SECOND (V.V.10) THE FIRST PART OF KING HENRY THE FOURTH (II.IV.108) | If people choose the imperfect world they know |

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| What, then, do you see over your friend that loves you betwixt your eyes and night? | LOVE'S LABOUR'S LOST (II.I.266) THE TRAGEDY OF JULIUS CAESAR (I.II.40) THE TRAGEDY OF JULIUS CAESAR (II.I.104) | Over your perfect vision, what then, friend? |

MORTIMER

[Without turning]

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| They will then, ere't be long, when they once perceive. | MEASURE FOR MEASURE (IV.II.65) KING HENRY THE EIGHTH (II.I.146) | They'll thank me later, once they understand. |

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| And with his varying childness cures in me. That present med'cine must be minist'red. | A WINTER'S TALE (I.II.202) THE LIFE AND DEATH OF KING JOHN (V.I.16) | The child fears medicine but needs the cure. |

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| Be wise as thou art cruel; If wisdom be in suffering; To mask thy monstrous visage | THE SONNETS (I.140.1) THE LIFE OF TIMON OF ATHENS (III.V.52) THE TRAGEDY OF JULIUS CAESAR (II.I.84) | Sometimes wisdom wears the mask of cruelty |

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| Heard, not regarded; seen, but with such eyes. Thy sight is young. 'Tis the eye of childhood. | THE FIRST PART OF KING HENRY THE FOURTH (III.II.76) THE TRAGEDY OF TITUS ANDRONICUS (III.II.83) THE TRAGEDY OF MACBETH (II.II.63) | When viewed through eyes too young to comprehend. |

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| My reason the physician to my love, to the ending of the world | THE SONNETS (I.147.5) THE LIFE OF KING HENRY THE FIFTH (IV.III.60) | I am the doctor to a dying world— |

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| I have been harsh, Howsoe'er 'tis strange, and by strange manner | THE TWO NOBLE KINSMEN (V.I.110) CYMBELINE (I.I.74) THE TRAGEDY OF JULIUS CAESAR (IV.III.212) | The treatment may seem harsh, the methods strange, |

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| but the disease is incurable if left alone | THE SECOND PART OF KING HENRY THE FOURTH (I.II.180) THE TWO GENTLEMEN OF VERONA (III.I.99) | But the disease is fatal if left untreated. |

[MORTIMER finally turns back to face ALASTOR]

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| Away, sir; you must go. Take your papers too. | MEASURE FOR MEASURE (I.II.112) THE TAMING OF THE SHREW (I.II.138) | You may go now. Take your papers with you. |

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| Make it your comfort | MEASURE FOR MEASURE (V.I.416) | File them somewhere if it gives you comfort. |

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| The holy rites may waste the memory of the former days to ease the gnawing vulture of thy mind. | MUCH ADO ABOUT NOTHING (V.IV.70) THE SECOND PART OF KING HENRY THE FOURTH (IV.V.216) THE TRAGEDY OF TITUS ANDRONICUS (V.II.32) | The rituals of the past may ease your mind |

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| While we attend what 's to come. | LOVE'S LABOUR'S LOST (II.I.33) THE FIRST PART OF HENRY THE SIXTH (I.II.57) | While we transition to what lies ahead. |

[ALASTOR stands motionless, then slowly backs toward the door]

ALASTOR

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| thou stand'st single in the great chamber | THE LIFE OF TIMON OF ATHENS (II.II.65) A MIDSUMMER NIGHT'S DREAM (III.I.47) | You stand alone in this enormous room, |

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| As slept within the shadow of your power, and make it but a shadow, as I am. | THE LIFE OF TIMON OF ATHENS (V.V.6) THE TWO GENTLEMEN OF VERONA (IV.II.123) | Surrounded by the shadows of your making. |

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| If you have victory? There is some space void and empty | THE TRAGEDY OF KING LEAR (V.I.48) THE TEMPEST (II.I.267) THE MERCHANT OF VENICE (IV.I.5) | Is this your victory? This empty space |

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| But we shall meet and break our minds at large, skirmish of wit between them. | THE FIRST PART OF HENRY THE SIXTH (I.III.78) MUCH ADO ABOUT NOTHING (I.I.46) | Where once ideas clashed and minds engaged? |

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| I pity you. For to a vision with thy sight | TWELFTH NIGHT; OR, WHAT YOU WILL (III.I.107) A WINTER'S TALE (I.II.315) THE SECOND PART OF KING HENRY THE SIXTH (III.II.54) | I pity you, old friend. With all your vision, |

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| Perhaps you mark'd not what's the pith of all. The middle of humanity thou never knewest. | THE TAMING OF THE SHREW (I.I.156) THE LIFE OF TIMON OF ATHENS (IV.III.322) | You've somehow missed what makes us truly human. |

[ALASTOR exits, leaving MORTIMER alone in the vast chamber]

MORTIMER

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| A thing of pity. This ancient morsel, the memory of the former days. | CYMBELINE (V.IV.54) THE TEMPEST (II.I.300) THE SECOND PART OF KING HENRY THE FOURTH (IV.V.216) | Pity. Another relic of the past. |

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| We are time's subjects, as creatures of another place | THE SECOND PART OF KING HENRY THE FOURTH (I.III.113) ALL'S WELL THAT ENDS WELL (I.II.48) | A sentiment for creatures bound by time, |

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| Rights by rights falter; strengths by strengths do fail. Whilst my gross flesh sinks downward, here to die. | THE TRAGEDY OF CORIOLANUS (IV.VII.57) KING RICHARD THE SECOND (V.V.114) | By flesh that fails, by minds that dim and die. |

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| Beyond all limit of what else i' the world, I 'll make it as much more | THE TEMPEST (III.I.84) A WINTER'S TALE (IV.IV.832) | I'll build a world beyond such limitations, |

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| Where death is sure, setting his fate aside, who can control his fate? | THE TRAGEDY OF ANTONY AND CLEOPATRA (III.X.13) THE LIFE OF TIMON OF ATHENS (III.V.14) THE TRAGEDY OF OTHELLO, THE MOOR OF VENICE (V.II.307) | Where death itself becomes a choice, not fate. |

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| And only that I stand for I am myself alone as one must | A WINTER'S TALE (III.II.43) THE THIRD PART OF KING HENRY THE SIXTH (V.VI.83) THE TWO NOBLE KINSMEN (III.VI.334) | And yes, I stand alone—as must all those |

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| All that dare have stood against the world oppose against their wills. | KING HENRY THE EIGHTH (II.II.40) THE TRAGEDY OF JULIUS CAESAR (III.II.119) A WINTER'S TALE (V.I.53) | Who dare to change the world against its will. |

[MORTIMER walks to the center of the chamber, his voice echoing in the emptiness]

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| Thy grief is but thy absence for a time; only to be brief. | KING RICHARD THE SECOND (I.III.258) KING RICHARD THE SECOND (III.III.10) | The loneliness is temporary, brief— |

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| Too little payment for so great a debt in eternal life. | THE TAMING OF THE SHREW (V.II.166) THE TRAGEDY OF ROMEO AND JULIET (IV.V.73) | A small price for eternity's reward. |

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| That, by and by, disguised they will be here, he will show thee where they are. | LOVE'S LABOUR'S LOST (V.II.99) THE TRAGEDY OF ROMEO AND JULIET (IV.IV.19) | Soon, very soon, the Djinn will show the way |

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| May enter 'twixt the gap of both and take that is and is not | THE TRAGEDY OF CORIOLANUS (III.I.137) TWELFTH NIGHT; OR, WHAT YOU WILL (V.I.206) | To bridge the gap between what is and could be. |

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| When in that moment, so it came to pass, all my joy | A MIDSUMMER NIGHT'S DREAM (III.II.33) KING HENRY THE EIGHTH (III.II.57) | And in that moment, all my solitude |

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| Like misty vapours when they blot the sky, there vanish'd in the sunbeams. | VENUS AND ADONIS (I.I.184) CYMBELINE (IV.II.418) | Will vanish like the morning mist in sunlight. |

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| Out of this silence but silence and eternal sleep | A MIDSUMMER NIGHT'S DREAM (V.I.104) THE TRAGEDY OF TITUS ANDRONICUS (I.I.155) | The silence of this chamber is not death |

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| Yet pause awhile before thou giv'st them breath. | PERICLES, PRINCE OF TYRE (II.III.56) THE TRAGEDY OF OTHELLO, THE MOOR OF VENICE (III.III.135) | But pregnant pause before creation's breath. |

[The light from the high windows dims as clouds pass outside, deepening the shadows around MORTIMER]

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| Let us assay our plot; let us make an honourable retreat. | ALL'S WELL THAT ENDS WELL (III.VII.50) AS YOU LIKE IT (III.II.135) | Let Leila plot. Let Alastor retreat. |

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| Prevent it, resist it, let it not be so, what must be shall be. | KING RICHARD THE SECOND (IV.I.150) THE TRAGEDY OF ROMEO AND JULIET (IV.I.21) | Let all the world resist what must become. |

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| There is a tide in the affairs of men, the approaching tide begins to swell, and the approaching tide | THE TRAGEDY OF JULIUS CAESAR (IV.III.244) THE TEMPEST (V.I.86) THE TEMPEST (V.I.86) | The tide of change rises, unstoppable, |

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| For me, I am the mistress of my fate, that could control the moon, make flows and ebbs. | THE RAPE OF LUCRECE (I.I.1069) THE TEMPEST (V.I.309) | And I alone control its ebb and flow. |

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| Tomorrow you set on. | MEASURE FOR MEASURE (III.I.61) | Tomorrow dawns a new reality— |

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| Your name from hence immortal life would be eternal in our triumph. | THE SONNETS (I.81.5) THE TRAGEDY OF ANTONY AND CLEOPATRA (V.I.77) | My legacy transcending mortality. |

[Exit MORTIMER]

ACT IV

SCENE 2

[Alastor enters the moonlit glade, his cloak billowing behind him. The torchlight catches his face at sharp angles as he surveys the gathered lords.]

ALASTOR

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| I thank you for your own. Now, gentlemen, | THE TWO GENTLEMEN OF VERONA (IV.II.25) | Gentlemen, I thank you for your presence |

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| In such a night as this the moon that shines so bright | THE MERCHANT OF VENICE (V.I.1) THE TAMING OF THE SHREW (IV.V.4) | On this night when even the moon herself |

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| Seeking to hide herself, the region cloud hath masked him from me now. | THE TRAGEDY OF TITUS ANDRONICUS (III.I.90) THE SONNETS (I.33.12) | Seems to hide her face behind passing clouds. |

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| I do applaud his courage i' th' boldness of your speech | PERICLES, PRINCE OF TYRE (II.V.59) A WINTER'S TALE (III.II.235) | Your courage in coming here speaks volumes— |

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| As loud as thine, rattle the welkin's ear, where, but even now, with strange and several noises whispers the o'er fraught heart | THE LIFE AND DEATH OF KING JOHN (V.II.175) THE TEMPEST (V.I.268) THE TRAGEDY OF MACBETH (IV.III.240) | Louder than the whispers that now fill |

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| Hollow upon this plain and in the chambers great chamber. | TROILUS AND CRESSIDA (I.III.81) THE MERRY WIVES OF WINDSOR (III.III.152) THE TRAGEDY OF ROMEO AND JULIET (I.V.10) | The hollow chambers of Mortimer's court. |

FIRST LORD

[Nervously]

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| All these and more we hazard by thy stay; in our dear peril. | THE FIRST PART OF HENRY THE SIXTH (IV.VI.40) THE LIFE OF TIMON OF ATHENS (V.II.126) | We risk much by gathering here, Alastor. |

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| The king's revealing day through every cranny spies are mighty gossips in our monarchy. | A WINTER'S TALE (II.I.137) THE RAPE OF LUCRECE (I.I.1086) KING RICHARD THE THIRD (I.I.85) | The king's spies are everywhere these days. |

SECOND LORD

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| That every stride he makes upon my land for his quick hunting | KING RICHARD THE SECOND (III.III.94) THE TRAGEDY OF OTHELLO, THE MOOR OF VENICE (II.I.298) | My lands border his new hunting grounds. |

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| This morning are they fled away and gone, three swine herds, never found again | THE TRAGEDY OF JULIUS CAESAR (V.I.90) A WINTER'S TALE (IV.IV.333) KING HENRY THE EIGHTH (II.I.148) | Last week, three farmers disappeared— |

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| They told me, here, at dead time of the night, under the covering of a careful night, | THE TRAGEDY OF TITUS ANDRONICUS (II.III.99) PERICLES, PRINCE OF TYRE (I.II.86) | Taken in the night, their families told |

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| Think you 'twere prejudicial to his crown? And blazoning our injustice everywhere? | THE THIRD PART OF KING HENRY THE SIXTH (I.I.145) THE TRAGEDY OF TITUS ANDRONICUS (IV.IV.18) | They spoke against the crown. Is that justice? |

ALASTOR

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| For sparing justice feeds iniquity. No rightful plea might plead for justice there. | THE RAPE OF LUCRECE (I.I.1687) THE RAPE OF LUCRECE (I.I.1649) | Justice? An empty word in Mortimer's vocabulary, |

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| Vows are but breath, and breath a vapour is; As good as promise | LOVE'S LABOUR'S LOST (IV.III.60) CYMBELINE (V.IV.147) | A sound without substance, like the promise |

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| In summer 's drought I 'll drop upon thee still; is there not rain enough in the sweet heavens? | THE TRAGEDY OF TITUS ANDRONICUS (III.I.19) THE TRAGEDY OF HAMLET, PRINCE OF DENMARK (III.III.49) | Of rain in a drought-stricken summer. |

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| Look behind you, my lord. How now, my lords? What have we done | KING RICHARD THE THIRD (I.IV.250) THE LIFE OF TIMON OF ATHENS (III.VI.89) THE SECOND PART OF KING HENRY THE SIXTH (III.II.3) | Look around you, my lords. See what we've become: |

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| Our nation 's terror and their bloody scourge, Of that great shadow, bruised underneath the yoke of tyranny, | THE FIRST PART OF HENRY THE SIXTH (IV.II.16) THE SECOND PART OF KING HENRY THE SIXTH (I.I.14) KING RICHARD THE THIRD (V.II.2) | A nation cowering beneath the shadow |

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| Vaulting ambition, which o'erleaps itself, and one man's lust these many lives confounds. | THE TRAGEDY OF MACBETH (I.VII.27) THE RAPE OF LUCRECE (I.I.1489) | Of one man's unchecked ambition. |

THIRD LORD

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| Have a care this busy; some certain treason. | MUCH ADO ABOUT NOTHING (I.II.19) LOVE'S LABOUR'S LOST (IV.III.188) | Careful, Alastor. Those words border on treason. |

ALASTOR

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| If speaking truth is dangerous treason whose nature sickens but to speak a truth. | THE FIRST PART OF KING HENRY THE FOURTH (IV.I.1) KING RICHARD THE SECOND (III.III.95) ALL'S WELL THAT ENDS WELL (V.III.229) | Is it treason to speak truth? To name the sickness |

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| That does infect the land of our nation? | KING HENRY THE EIGHTH (V.I.55) THE TRAGEDY OF OTHELLO, THE MOOR OF VENICE (I.II.80) | That infects the body of our nation? |

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| Here I stand your slave, I am not here against your father's peace; | THE TRAGEDY OF KING LEAR (III.II.18) THE SECOND PART OF KING HENRY THE FOURTH (IV.II.32) | I stand before you not as a rebel, |

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| I take not on me here as a physician, though a plague | THE SECOND PART OF KING HENRY THE FOURTH (IV.I.63) ALL'S WELL THAT ENDS WELL (I.I.78) | But as a physician diagnosing a plague. |

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| We did believe no less | MEASURE FOR MEASURE (V.I.161) | When Mortimer took the throne, we all believed |

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| Bear the great sway of his affairs with reason, for his mind and be prosperous. | TROILUS AND CRESSIDA (II.II.36) THE LIFE OF TIMON OF ATHENS (I.II.154) THE TRAGEDY OF ROMEO AND JULIET (V.III.42) | His logical mind would bring prosperity. |

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| Oft have I heard his praises in pursuit, a great arithmetician with his skill | THE THIRD PART OF KING HENRY THE SIXTH (II.I.149) THE TRAGEDY OF OTHELLO, THE MOOR OF VENICE (I.I.19) THE RAPE OF LUCRECE (I.I.1506) | We praised his cool calculations, his plans, |

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| The chief aim of his honour and, to strengthen for a kingdom | KING HENRY THE EIGHTH (V.II.185) THE THIRD PART OF KING HENRY THE SIXTH (I.II.16) | His vision for a stronger kingdom. |

[Pacing the circle, making eye contact with each lord]

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| To compass wonders but by help of devils, for wisdom sees. | THE FIRST PART OF HENRY THE SIXTH (V.IV.48) PERICLES, PRINCE OF TYRE (I.I.134) | But logic without wisdom is a compass |

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| If it appear not plain, and prove untrue, can not be truly follow'd, and may direct his course as please himself. | ALL'S WELL THAT ENDS WELL (V.III.344) THE TRAGEDY OF OTHELLO, THE MOOR OF VENICE (I.I.45) KING RICHARD THE THIRD (II.II.129) | Without a true north—it may appear to guide, |

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| And leads the will to desperate undertakings unto a dismal and a fatal end. | THE TRAGEDY OF HAMLET, PRINCE OF DENMARK (II.I.112) THE TRAGEDY OF MACBETH (III.V.21) | But leads only to wilderness and ruin. |

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| The commons hath he pilled with grievous taxes, to press a royal merchant down | KING RICHARD THE SECOND (II.I.249) THE MERCHANT OF VENICE (IV.I.30) | His taxes strangle the merchants, |

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| Which to prevent he made a law, and be silent, My fellow scholars | PERICLES, PRINCE OF TYRE (I.PROLOGUE.35) THE TRAGEDY OF JULIUS CAESAR (III.II.14) LOVE'S LABOUR'S LOST (I.I.17) | His laws silence the scholars, |

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| How dread an army hath enrounded him; and other of his conquered kingdoms | THE LIFE OF KING HENRY THE FIFTH (IV.PROLOGUE.36) THE TRAGEDY OF ANTONY AND CLEOPATRA (III.VI.40) | His armies intimidate neighboring kingdoms |

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| That in alliance, amity, and oaths, shake in their fear, and with pale policy. | THE FIRST PART OF HENRY THE SIXTH (IV.I.62) THE LIFE OF KING HENRY THE FIFTH (II.PROLOGUE.14) | Into uneasy alliances built on fear. |

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| Is it come to this? As this I dreamt of? | THE TRAGEDY OF JULIUS CAESAR (IV.III.55) THE TRAGEDY OF ANTONY AND CLEOPATRA (V.II.113) | Tell me, is this the future we imagined? |

FOURTH LORD

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| I have a brother is condemned to die; within a loathsome dungeon | MEASURE FOR MEASURE (II.II.47) THE FIRST PART OF HENRY THE SIXTH (II.V.57) | My brother sits in Mortimer's dungeons |

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| To question of his apprehension and let them question Scholars allowed freely to argue for her | THE THIRD PART OF KING HENRY THE SIXTH (III.II.124) THE MERRY WIVES OF WINDSOR (III.I.59) KING HENRY THE EIGHTH (II.II.125) | For questioning the new historical texts |

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| The children thus dispos'd unto their issue. | THE COMEDY OF ERRORS (I.I.83) THE TRAGEDY OF JULIUS CAESAR (III.II.137) | Being distributed to our children. |

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| Turning your books to graves, your ink to blood, of your brave father | THE SECOND PART OF KING HENRY THE FOURTH (IV.I.53) A WINTER'S TALE (V.I.165) | Books that paint his grandfather as a hero, |

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| Write up his title with usurping blood, as ours by murder, to make him a king. | THE THIRD PART OF KING HENRY THE SIXTH (I.I.170) KING RICHARD THE THIRD (I.III.198) | When we all know he seized power in blood. |

FIFTH LORD

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| The aged man that coffers up his gold from his coffers | THE RAPE OF LUCRECE (I.I.855) THE LIFE OF KING HENRY THE FIFTH (II.II.169) | The treasury bleeds gold into his private coffers |

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| Imp out our drooping country's broken wing, in heaps and piles of ruin, in this our tott'ring state | KING RICHARD THE SECOND (II.I.294) THE TRAGEDY OF CORIOLANUS (III.I.249) KING RICHARD THE THIRD (III.II.37) | While our roads crumble and bridges collapse. |

SEVERAL LORDS

[Murmuring in agreement]

ALASTOR

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| Great men have reaching hands in whose power men are but gilded loam or painted clay. | THE SECOND PART OF KING HENRY THE SIXTH (IV.VII.65) THE TRAGEDY OF CORIOLANUS (III.I.253) KING RICHARD THE SECOND (I.I.181) | History is clay in the hands of powerful men. |

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| Construe the times to their necessities, scaling his present bearing with his past, to justify this worthy nobleman. | THE SECOND PART OF KING HENRY THE FOURTH (IV.I.108) THE TRAGEDY OF CORIOLANUS (II.III.244) MEASURE FOR MEASURE (V.I.178) | Mortimer reshapes our past to justify his present, |

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| Clean over-blown, themselves, the conquerors, turning past evils to advantages. | KING RICHARD THE THIRD (II.IV.63) THE SECOND PART OF KING HENRY THE FOURTH (IV.IV.80) | Erasing inconvenient truths, elevating minor victories |

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| With stately triumphs, and enter in our ears like great triumphers. And we are graced with wreaths of victory. | THE THIRD PART OF KING HENRY THE SIXTH (V.VII.43) THE LIFE OF TIMON OF ATHENS (V.II.93) THE THIRD PART OF KING HENRY THE SIXTH (V.III.2) | Into legendary triumphs. And we— |

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| You and I have known, sir. But we in silence hold this virtue well. | THE TRAGEDY OF ANTONY AND CLEOPATRA (II.VI.111) TROILUS AND CRESSIDA (IV.I.84) | We who know better—have remained silent. |

[His voice drops to a near-whisper, forcing the lords to lean in]

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| Silence bestows that virtue on it, madam, for my friends. | THE MERCHANT OF VENICE (V.I.106) TWELFTH NIGHT; OR, WHAT YOU WILL (V.I.17) | But silence has its price, my friends. |

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| We meet like men that had forgot to speak, and each new day a gash. | THE SECOND PART OF KING HENRY THE FOURTH (V.II.23) THE TRAGEDY OF MACBETH (IV.III.44) | Each day we don't speak is another brick |

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| Confined in all she has, her monument | THE TRAGEDY OF ANTONY AND CLEOPATRA (V.I.62) | In the monument to his legacy— |

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| And our oppression hath made up this league to betray this guilt of ours. | THE LIFE AND DEATH OF KING JOHN (III.I.107) THE TRAGEDY OF TITUS ANDRONICUS (IV.II.151) | A legacy built on our complicity. |

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| Whiles we enjoy it, a life whose very comfort, and tender preservation of our person. | MUCH ADO ABOUT NOTHING (IV.I.223) MEASURE FOR MEASURE (II.III.45) THE LIFE OF KING HENRY THE FIFTH (II.II.59) | While we preserve our comfortable lives, |

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| Our children and our heirs on a crown our chains and our jewels. | KING RICHARD THE SECOND (II.I.248) THE SECOND PART OF KING HENRY THE SIXTH (II.I.20) THE SECOND PART OF KING HENRY THE FOURTH (II.IV.36) | Our children inherit chains disguised as crowns. |

FIRST LORD

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| What would you have me do? He can command. Who is it like should lead his forces hither? | PERICLES, PRINCE OF TYRE (IV.VI.145) MEASURE FOR MEASURE (I.II.133) THE SECOND PART OF KING HENRY THE FOURTH (I.III.83) | What would you have us do? He commands the army. |

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| For she hath no exchequer now but his, and he himself will answer. | THE SONNETS (I.67.11) THE SECOND PART OF KING HENRY THE FOURTH (I.I.9) | The treasury answers to him alone. |

SECOND LORD

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| 'Tis he the common people love so much; rather to die than to famish | THE TRAGEDY OF TITUS ANDRONICUS (IV.IV.71) THE TRAGEDY OF CORIOLANUS (I.I.3) | The common people still love him for ending the famine. |

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| That they behold and see not what they see? | THE SONNETS (I.137.2) | They don't see what we see. |

ALASTOR

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| What is it you would see? That you do see what they see. | THE TRAGEDY OF HAMLET, PRINCE OF DENMARK (V.II.359) THE LIFE AND DEATH OF KING JOHN (IV.III.44) THE SONNETS (I.24.14) | The people see what they're allowed to see. |

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| From off the battlements of yonder tower, in yonder turret stands | THE TRAGEDY OF ROMEO AND JULIET (IV.I.79) THE FIRST PART OF HENRY THE SIXTH (III.II.30) | Mortimer stands alone atop his tower, |

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| A thousand flatterers sit within thy crown, who, stuck and spangled with your flatteries | KING RICHARD THE SECOND (II.I.100) THE LIFE OF TIMON OF ATHENS (III.VI.73) | Surrounded by yes-men and sycophants, |

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| Is self from self—a deadly banishment, which he spurs on his power. | THE TWO GENTLEMEN OF VERONA (III.I.174) MEASURE FOR MEASURE (IV.II.72) | Isolated by the very power he craves. |

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| Which of you all spake you with him? Is he not honest? | THE TRAGEDY OF ROMEO AND JULIET (I.V.15) THE TRAGEDY OF KING LEAR (I.II.133) THE TRAGEDY OF OTHELLO, THE MOOR OF VENICE (III.III.115) | Have any of you spoken honestly with him lately? |

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| Hath this been proclaimed? I dare make his answer against thine own edict. | LOVE'S LABOUR'S LOST (I.I.122) MUCH ADO ABOUT NOTHING (IV.I.13) THE TWO NOBLE KINSMEN (III.VI.187) | Has anyone dared question his edicts? |

[Lords exchange glances, shake heads]

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| His power went out in such distractions as there is no truth in him | THE TRAGEDY OF ANTONY AND CLEOPATRA (III.VII.93) AS YOU LIKE IT (III.IV.16) | His power isolates him from truth. |

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| He would be above the clouds, like a summer's cloud, some airy devil hovers in the sky | THE SECOND PART OF KING HENRY THE SIXTH (II.I.15) THE TRAGEDY OF MACBETH (III.IV.133) THE LIFE AND DEATH OF KING JOHN (III.II.2) | He floats above reality like a cloud, |

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| Is scattered and disjoin'd from fellowship, the soil is this, dust and stones | THE LIFE AND DEATH OF KING JOHN (III.IV.3) THE SONNETS (I.69.14) THE TRAGEDY OF ROMEO AND JULIET (V.III.13) | Disconnected from the soil and stones |

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| Then you perceive the body of our kingdom | THE SECOND PART OF KING HENRY THE FOURTH (III.I.38) | That form the foundation of our kingdom. |

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| your weakness strength unto your foe. Embrace we then this opportunity, | KING RICHARD THE SECOND (III.II.181) THE FIRST PART OF HENRY THE SIXTH (II.I.14) | This is his weakness—and our opportunity. |

THIRD LORD

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| Then say at once what is it thou requests. | KING RICHARD THE THIRD (II.I.100) | Speak plainly, Alastor. What do you propose? |

ALASTOR

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| Remain this ample third of our fair kingdom; and their storehouses crammed with grain | THE TRAGEDY OF KING LEAR (I.I.74) THE TRAGEDY OF CORIOLANUS (I.I.62) | United, we control three-quarters of the kingdom's grain, |

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| Have we not lost most part of all the towns, and half our sailors swallowed in the flood, and laced with silver? | THE FIRST PART OF HENRY THE SIXTH (V.IV.108) THE THIRD PART OF KING HENRY THE SIXTH (V.IV.5) MUCH ADO ABOUT NOTHING (III.IV.15) | Half its shipyards, and most of its silver mines. |

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| Necessity 's sharp pinch that presses them, and learns them first to bear, persuasively, and cunningly. | THE TRAGEDY OF KING LEAR (II.IV.225) THE TRAGEDY OF ROMEO AND JULIET (I.IV.97) THE TWO NOBLE KINSMEN (III.V.107) | Economic pressure first—subtle, deniable. |

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| That thus delays my promised supply. A broken delivery of the business. Delays for them and me. | THE FIRST PART OF HENRY THE SIXTH (IV.III.10) A WINTER'S TALE (V.II.7) THE COMEDY OF ERRORS (I.I.74) | Delayed shipments. Labor disputes. Tax complications. |

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| As when, by night and negligence, the fire | THE TRAGEDY OF OTHELLO, THE MOOR OF VENICE (I.I.78) | Then, when he's distracted by these smaller fires, |

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| For this contains our general grievances, to make petition clear. | THE SECOND PART OF KING HENRY THE FOURTH (IV.I.173) THE TWO NOBLE KINSMEN (I.I.172) | We present a unified petition of grievances |

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| Are at our backs upon our joint and several dignities. | THE THIRD PART OF KING HENRY THE SIXTH (II.V.133) TROILUS AND CRESSIDA (II.II.197) | Backed by our collective resources and influence. |

FOURTH LORD

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| But if he will not yield to hear this matter forth of our grievances? | THE FIRST PART OF KING HENRY THE FOURTH (V.I.111) MEASURE FOR MEASURE (V.I.279) THE FIRST PART OF KING HENRY THE FOURTH (V.II.38) | And if he refuses to hear these grievances? |

ALASTOR

[With calculated intensity]

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| And if we live, we live to tread on kings; | THE FIRST PART OF KING HENRY THE FOURTH (V.II.87) | Then we remind him that kings rule |

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| By the consent of all of those their nobles | THE TRAGEDY OF CORIOLANUS (III.I.242) THE LIFE OF KING HENRY THE FIFTH (IV.VIII.78) | By the consent of their nobles, |

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| My father came untimely to his death, his father loves him not. | THE THIRD PART OF KING HENRY THE SIXTH (III.III.189) THE FIRST PART OF KING HENRY THE FOURTH (I.III.237) | A fact his father learned too late. |

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| I speak not yet of proof. You would not do me violence. | THE TRAGEDY OF OTHELLO, THE MOOR OF VENICE (III.III.219) PERICLES, PRINCE OF TYRE (V.I.108) | I don't speak of violence—not yet— |

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| But of force, In such a point of weight, his form and pressure | THE MERCHANT OF VENICE (IV.I.57) KING HENRY THE EIGHTH (III.I.78) THE TRAGEDY OF HAMLET, PRINCE OF DENMARK (III.II.19) | But of leverage, of pressure points, |

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| Of being tyrannous, flatt'ring himself in project of a power, and chides as he had power | A WINTER'S TALE (III.II.5) THE SECOND PART OF KING HENRY THE FOURTH (I.III.30) THE TRAGEDY OF ANTONY AND CLEOPATRA (IV.I.1) | Of reminding a man drunk on power |

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| Which his own will shall have desire to drink | TROILUS AND CRESSIDA (III.III.47) | That the cup from which he drinks |

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| Is held from falling with so weak a wind into our hands. | THE SECOND PART OF KING HENRY THE FOURTH (IV.V.100) KING HENRY THE EIGHTH (III.II.279) | Is held steady by our hands. |

FIFTH LORD

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| I am descended of a gentler blood, descended of so many royal kings, with five hundred father. | THE FIRST PART OF HENRY THE SIXTH (V.IV.8) THE TRAGEDY OF ANTONY AND CLEOPATRA (V.II.373) THE THIRD PART OF KING HENRY THE SIXTH (I.II.67) | My family has served the crown for five generations. |

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| What you would do, I am betrayed by keeping company | THE TWO NOBLE KINSMEN (I.I.107) LOVE'S LABOUR'S LOST (IV.III.175) | What you suggest feels like betrayal. |

ALASTOR

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| Where is loyalty? The loyalty I owe and lasting fealty to the new-made king. | THE SECOND PART OF KING HENRY THE SIXTH (V.I.166) THE TRAGEDY OF MACBETH (I.IV.25) KING RICHARD THE SECOND (V.II.47) | Is loyalty to a man the same as loyalty to a kingdom? |

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| 'Twas by rebellion against his king, against thy oath and true allegiance sworn. | THE THIRD PART OF KING HENRY THE SIXTH (I.I.134) THE SECOND PART OF KING HENRY THE SIXTH (V.I.20) | When Mortimer betrayed his coronation oath |

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| To serve all hopes and equally indeed to all estates, all must be even in our government. | THE TAMING OF THE SHREW (I.I.15) KING RICHARD THE THIRD (III.VII.212) KING RICHARD THE SECOND (III.IV.38) | To protect and serve all citizens equally, |

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| Was by that wretch betrayed? Would yet again betray the fore betrayed? | KING HENRY THE EIGHTH (II.I.128) A LOVER'S COMPLAINT (I.I.328) | Was that not the first betrayal? |

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| I am no traitor. | THE LIFE OF KING HENRY THE FIFTH (IV.VIII.14) | I don't ask you to betray your country— |

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| I beseech you to save him | THE TRAGEDY OF CORIOLANUS (V.III.90) MEASURE FOR MEASURE (II.IV.102) | I ask you to save it from a man |

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| himself had home the crown | KING RICHARD THE SECOND (III.IV.69) | Who confuses himself with the crown. |

[The lords murmur among themselves, nodding slowly]

SECOND LORD

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| famish, and their storehouses crammed with grain; make edicts for usury | THE TRAGEDY OF CORIOLANUS (I.I.62) | My peasants starve while his storehouses overflow. |

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| I have said they die, the foul corruption of a sweet child's death, till death, that winter, kill it. | THE TWO NOBLE KINSMEN (III.VI.278) THE LIFE AND DEATH OF KING JOHN (IV.II.82) KING HENRY THE EIGHTH (III.II.223) | I've watched children die this winter |

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| Which, when he has a house, he'll deck withal in such a gorgeous palace. | THE TEMPEST (III.II.85) THE TRAGEDY OF ROMEO AND JULIET (III.II.87) | While he builds another palace. |

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| I am with you. | THE SECOND PART OF KING HENRY THE SIXTH (II.I.53) | I'm with you, Alastor. |

THIRD LORD

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| So am I purpos'd. We must do something, and i' th' heat. | THE TRAGEDY OF KING LEAR (II.IV.315) THE TRAGEDY OF KING LEAR (I.I.318) | As am I. Something must be done. |

FIRST LORD

[Hesitantly]

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| If we can do this, what follows if we disallow of this? | MUCH ADO ABOUT NOTHING (II.I.281) THE LIFE AND DEATH OF KING JOHN (I.I.16) | If we do this... what guarantee do we have |

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| But that the next heir should succeed and reign, I would it were no worse. | THE THIRD PART OF KING HENRY THE SIXTH (I.I.147) THE TWO GENTLEMEN OF VERONA (II.I.137) | That whoever replaces Mortimer won't be worse? |

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| Who can bring noblest minds to basest ends! Be thy intents wicked or charitable, the mind growing once corrupt. | THE LIFE OF TIMON OF ATHENS (IV.III.472) THE TRAGEDY OF HAMLET, PRINCE OF DENMARK (I.IV.45) KING HENRY THE EIGHTH (I.II.130) | Power corrupts even the noblest intentions. |

ALASTOR

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| Full of wise care is this your counsel, madam. Do, good friend. | KING RICHARD THE THIRD (IV.I.49) MUCH ADO ABOUT NOTHING (I.I.66) | A wise concern, my friend. |

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| Not the king's crown, nor the deputed sword, I see no reason why a king of years | MEASURE FOR MEASURE (II.II.78) THE SECOND PART OF KING HENRY THE SIXTH (II.III.28) | This is why I propose not a new king, |

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| The honourable board of council | KING HENRY THE EIGHTH (I.I.90) | But a council of governance— |

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| By all of us that we divide our power | THE TEMPEST (II.I.118) THE FIRST PART OF KING HENRY THE FOURTH (V.V.35) | Where power is shared among us all, |

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| All jointly list'ning, but with several graces, with the rest | THE RAPE OF LUCRECE (I.I.1410) THE LIFE OF KING HENRY THE FIFTH (V.II.289) | Where no single voice drowns out the rest, |

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| By the consent of all, we were established | THE TRAGEDY OF CORIOLANUS (III.I.242) | Where decisions require consensus. |

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| Think of it: no more arraignment for this arrest | THE TRAGEDY OF HAMLET, PRINCE OF DENMARK (I.IV.80) THE TWO NOBLE KINSMEN (I.III.76) THE SECOND PART OF KING HENRY THE SIXTH (III.I.99) | Think of it: no more midnight arrests, |

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| No more. His burdenous taxations notwithstanding, | THE TRAGEDY OF HAMLET, PRINCE OF DENMARK (I.III.11) KING RICHARD THE SECOND (II.I.263) | No more arbitrary taxes, |

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| No more can write. | THE SONNETS (I.103.5) | No more rewritten histories. |

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| A kingdom for a stage, princes to act, all our main of power | THE LIFE OF KING HENRY THE FIFTH (I.PROLOGUE.3) TROILUS AND CRESSIDA (II.III.225) | Instead, a kingdom where power serves the many, |

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| Therefore 'tis certain he was not ambitious. | THE TRAGEDY OF JULIUS CAESAR (III.II.113) | Not the ambitions of one man. |

[His voice rises with passionate conviction]

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| Here stand, my lords, and send discoverers forth | THE SECOND PART OF KING HENRY THE FOURTH (IV.I.3) | We stand at the crossroads of history, my lords. |

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| we shall remember if you be remember'd | THE TRAGEDY OF ANTONY AND CLEOPATRA (V.II.144) THE TAMING OF THE SHREW (IV.III.100) | Our names will either be remembered as patriots |

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| That fled the snares of watchful tyranny; | THE TRAGEDY OF MACBETH (V.VIII.78) | Who saved a kingdom from tyranny, |

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| And may it be that you have quite forgot, is quite forgot, and I am all forgotten. | THE COMEDY OF ERRORS (III.II.1) CYMBELINE (IV.II.305) THE TRAGEDY OF ANTONY AND CLEOPATRA (I.III.108) | Or forgotten entirely—erased from memory |

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| As many other mannish cowards have | AS YOU LIKE IT (I.III.117) | Like so many others who crossed Mortimer. |

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| I do not without danger walk these streets. | TWELFTH NIGHT; OR, WHAT YOU WILL (III.III.27) | I cannot promise this path is without danger. |

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| But I must go and meet with danger there, and I will stand the hazard of the die | THE SECOND PART OF KING HENRY THE FOURTH (II.III.49) KING RICHARD THE THIRD (V.IV.10) | But I can promise that the danger of inaction |

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| Grows fairer than at first, more strong, far greater. | THE SONNETS (I.119.12) | Grows with each passing day. |

FOURTH LORD

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| Known and allied to yours. | A WINTER'S TALE (I.II.392) | I've seen enough. Count me among your allies. |

FIFTH LORD

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| And not my brother. As much for my poor brother as myself. | MEASURE FOR MEASURE (II.II.49) MEASURE FOR MEASURE (II.IV.106) | And me. For my brother, if nothing else. |

[One by one, the lords nod in agreement]

FIRST LORD

[Stepping forward]

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| What shall we do? When we first put this dangerous stone a rolling in this dangerous fight? | KING RICHARD THE THIRD (I.IV.237) KING HENRY THE EIGHTH (V.II.168) THE FIRST PART OF HENRY THE SIXTH (IV.II.56) | What is our first move in this dangerous game? |

ALASTOR

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| Tomorrow, | THE TRAGEDY OF ANTONY AND CLEOPATRA (IV.VIII.3) | Tonight, we make our pact. Tomorrow, |

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| Let us return to this land and let us to our work. | THE LIFE OF TIMON OF ATHENS (V.II.124) KING HENRY THE EIGHTH (III.II.66) THE SECOND PART OF KING HENRY THE SIXTH (I.IV.10) | We return to our lands and begin the work. |

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| Distract your army, no taxation of, who should withhold me. | THE TRAGEDY OF ANTONY AND CLEOPATRA (III.VII.54) TWELFTH NIGHT; OR, WHAT YOU WILL (I.V.160) TROILUS AND CRESSIDA (V.III.57) | Disrupt supply lines. Withhold tax payments. |

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| With whispering and most guilty diligence rumour it abroad | MEASURE FOR MEASURE (IV.I.37) KING RICHARD THE THIRD (IV.II.53) | Spread whispers of Mortimer's excesses |

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| You and your ways; whose wraths to guard you from— and especially of my own people, more than carefully. | THE TEMPEST (III.III.93) AS YOU LIKE IT (I.I.124) THE LIFE OF KING HENRY THE FIFTH (II.IV.2) | Among your people—carefully, always carefully. |

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| Within a month, as is the night before some festival, merry springtime's harbinger, | THE TRAGEDY OF HAMLET, PRINCE OF DENMARK (I.II.156) THE TRAGEDY OF ROMEO AND JULIET (III.II.29) THE TWO NOBLE KINSMEN (I.I.8) | In one month's time, when the spring festival |

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| Brings home his lord and other company; and all the peers and nobles of the realm | THE RAPE OF LUCRECE (I.I.1584) THE SECOND PART OF KING HENRY THE SIXTH (I.III.116) | Brings nobles from across the kingdom, |

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| We'll all present ourselves, to give our hearts united ceremony. | THE MERRY WIVES OF WINDSOR (IV.IV.64) THE MERRY WIVES OF WINDSOR (IV.VI.49) | We will present our unified front. |

[Lowering his voice]

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| And remember well not for a crown against our golden crown | THE TRAGEDY OF HAMLET, PRINCE OF DENMARK (I.III.88) THE SECOND PART OF KING HENRY THE SIXTH (I.I.243) KING RICHARD THE SECOND (III.II.59) | Remember: we fight not against the crown, |

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| But for true need, there is not now a rebel's sword unsheathed. | THE TRAGEDY OF KING LEAR (II.IV.291) THE SECOND PART OF KING HENRY THE FOURTH (IV.IV.89) | But for its true meaning. We stand not as rebels, |

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| Others, but stewards of their excellence: Whiles they behold a greater than themselves, under one man's awe | THE SONNETS (I.94.8) THE TRAGEDY OF JULIUS CAESAR (I.II.215) THE TRAGEDY OF JULIUS CAESAR (II.I.52) | But as guardians of a legacy greater than one man's ambition. |

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| And were I not immortal, life were done, like one immortal, for his biting is immortal. | VENUS AND ADONIS (I.I.197) PERICLES, PRINCE OF TYRE (V.PROLOGUE.3) THE TRAGEDY OF ANTONY AND CLEOPATRA (V.II.293) | Mortimer sees himself as immortal— |

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| Build his statue to make him glorious: With the memorials and the things of fame | PERICLES, PRINCE OF TYRE (II.PROLOGUE.14) TWELFTH NIGHT; OR, WHAT YOU WILL (III.III.24) | Building monuments, commissioning histories, |

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| And desperately are dead, longing for what it had not, seeming to bury that posterity | THE TRAGEDY OF KING LEAR (V.III.343) THE TRAGEDY OF ANTONY AND CLEOPATRA (III.VI.53) VENUS AND ADONIS (I.I.758) | Desperately grasping at a legacy that slips |

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| Like water from ye, never found again from his hands | KING HENRY THE EIGHTH (II.I.148) KING RICHARD THE THIRD (IV.I.69) | Through his fingers like sand. |

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| Between whose endless jar justice resides— such harmony is in immortal souls. | TROILUS AND CRESSIDA (I.III.118) THE MERCHANT OF VENICE (V.I.68) | But true immortality lies in just governance, |

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| Then belike my children shall have no names with my ancestors | THE TRAGEDY OF ANTONY AND CLEOPATRA (I.II.33) THE SECOND PART OF KING HENRY THE FOURTH (IV.IV.63) | In a kingdom where children speak their ancestors' names |

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| With a proud heart and show no sign of fear. | THE TRAGEDY OF CORIOLANUS (II.III.139) THE TRAGEDY OF CORIOLANUS (IV.VI.184) | With pride, not fear. |

[Raising his hand]

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| And must we be divided? And therefore are we certainly resolved our purpose may hold there. | KING RICHARD THE SECOND (V.I.81) THE FIRST PART OF HENRY THE SIXTH (V.I.37) THE TRAGEDY OF HAMLET, PRINCE OF DENMARK (IV.VII.176) | Are we united in this purpose? |

ALL LORDS

[Raising hands]

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| We are. | KING HENRY THE EIGHTH (V.II.150) | We are. |

ALASTOR

[Smiling with satisfaction]

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| Then let it do at once the tide will wash you off | THE TRAGEDY OF ANTONY AND CLEOPATRA (IV.XIV.103) THE THIRD PART OF KING HENRY THE SIXTH (V.IV.31) | Then let it begin. The tide that sweeps away |

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| Where we do reign and by starts with this note | THE LIFE AND DEATH OF KING JOHN (III.I.159) THE TRAGEDY OF ANTONY AND CLEOPATRA (IV.XII.8) THE TWO NOBLE KINSMEN (V.IV.65) | Mortimer's reign starts tonight, with this ripple. |

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| Gentlemen! The eyes of all posterity here all eyes gaze on us. | THE TRAGEDY OF HAMLET, PRINCE OF DENMARK (V.I.231) THE SONNETS (I.55.11) THE TRAGEDY OF ROMEO AND JULIET (III.I.44) | History's eyes are upon us, gentlemen. |

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| Let us hear them speak whereof we have record. | THE LIFE AND DEATH OF KING JOHN (II.I.204) TROILUS AND CRESSIDA (I.III.14) | Let us give them something worth recording. |

[The lords gather closer, placing their hands together in the center of the circle as the torchlight flickers across their resolute faces.]

ALASTOR

[Aside, as the lords confer among themselves]

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| Haply I see a friend will save my life, should see salvation. | THE COMEDY OF ERRORS (V.I.286) THE MERCHANT OF VENICE (IV.I.202) | They see a savior where I need salvation. |

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| Although apparent guilt be seen in them; I see it feelingly in my conscience. | KING RICHARD THE SECOND (IV.I.126) THE TRAGEDY OF KING LEAR (IV.VI.152) THE LIFE OF TIMON OF ATHENS (III.III.18) | They see conviction where I feel only corners. |

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| A mighty strength they carry and holds belief enough to make us all | THE TRAGEDY OF ANTONY AND CLEOPATRA (II.I.21) THE LIFE AND DEATH OF KING JOHN (V.VII.6) THE FIRST PART OF KING HENRY THE FOURTH (II.II.44) | Yet their belief may be enough to carry us all |

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| Come o'er the bourn of this wild river break | THE TRAGEDY OF KING LEAR (III.VI.22) KING HENRY THE EIGHTH (III.II.244) | Across this river of no return. |

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| Whose fall the mark of his ambition is, for by his fall my honour must keep high. | THE LIFE OF TIMON OF ATHENS (V.IV.10) PERICLES, PRINCE OF TYRE (I.I.149) | Mortimer's fall shall be my rise— |

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| And though man's face be fearful to their eyes, they never see truly | THE THIRD PART OF KING HENRY THE SIXTH (II.II.27) TROILUS AND CRESSIDA (III.II.57) | Though they must never glimpse that truth |

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| And with a virtuous visard hide deep vice! me behind the arras in my rage | KING RICHARD THE THIRD (II.II.28) MUCH ADO ABOUT NOTHING (I.III.42) KING RICHARD THE THIRD (II.I.57) | Behind my mask of righteous indignation. |

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| For thy escape, to make a virtue of necessity, become a man | THE TRAGEDY OF OTHELLO, THE MOOR OF VENICE (I.III.216) THE TWO GENTLEMEN OF VERONA (IV.I.61) AS YOU LIKE IT (III.IV.3) | Sometimes to escape the noose, one must become |

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| Then, executioner, unsheathe thy sword. So be it. | THE THIRD PART OF KING HENRY THE SIXTH (II.II.123) THE LIFE AND DEATH OF KING JOHN (III.IV.142) | The executioner. So be it. |

[The moonlight breaks through the clouds, illuminating the circle of conspirators as they seal their pact.]

ACT IV

SCENE 3

[Mortimer stands over the war map, his fingers tracing battle lines in the candlelight.]

MORTIMER

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| This falls out better than I could devise, as I intended. | A MIDSUMMER NIGHT'S DREAM (III.II.35) THE TRAGEDY OF ROMEO AND JULIET (V.III.253) | The pieces move exactly as I planned them to. |

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| Or any of your faction, so many captains, gentlemen and soldiers, a soldier's a man; | KING RICHARD THE THIRD (I.III.57) THE FIRST PART OF HENRY THE SIXTH (V.IV.104) THE TRAGEDY OF OTHELLO, THE MOOR OF VENICE (II.III.60) | Each faction, each commander, each soldier— |

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| In the brave squares of war, all furnish'd, all in arms; a fair wood. | THE TRAGEDY OF ANTONY AND CLEOPATRA (III.XI.41) THE FIRST PART OF KING HENRY THE FOURTH (IV.I.101) THE TWO NOBLE KINSMEN (IV.I.199) | All pawns on this wooden battlefield. |

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| Look how they gaze and by them gather Troop in the throngs of military men, | THE SECOND PART OF KING HENRY THE SIXTH (II.IV.21) CYMBELINE (I.VI.23) THE SECOND PART OF KING HENRY THE FOURTH (IV.I.65) | Look how they gather, these armies of men, |

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| Men at some time are masters of their fates: of our own power, a man is master of his liberty. | THE TRAGEDY OF JULIUS CAESAR (I.II.145) MEASURE FOR MEASURE (I.I.21) THE COMEDY OF ERRORS (II.I.7) | Believing themselves masters of their own destiny. |

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| Dost thou think so, spirit? What seest thou? see what I see | THE TEMPEST (V.I.22) THE TWO GENTLEMEN OF VERONA (III.I.191) THE TRAGEDY OF HAMLET, PRINCE OF DENMARK (III.I.161) | Tell me, Djinn, do you see what I see? |

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| And lean-looked prophets whisper fearful change; upon desired change for change or better state | KING RICHARD THE SECOND (II.IV.11) THE SONNETS (I.89.6) THE LIFE AND DEATH OF KING JOHN (IV.II.8) | A world on the precipice of necessary change? |

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| Or I am mad, and a madman of a man | TWELFTH NIGHT; OR, WHAT YOU WILL (IV.I.54) TWELFTH NIGHT; OR, WHAT YOU WILL (I.V.102) THE FIRST PART OF KING HENRY THE FOURTH (V.IV.117) | Or just the mad designs of a man |

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| Death, at whose name I oft have been afeard, in his death of her last breath. | THE SECOND PART OF KING HENRY THE SIXTH (II.IV.90) TROILUS AND CRESSIDA (V.IX.9) ALL'S WELL THAT ENDS WELL (IV.III.38) | Who fears his name will vanish with his last breath? |

[The Djinn emerges from the shadows, its form barely visible.]

DJINN

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| But only seeing, yet all that is I see, not what may fall. | A WINTER'S TALE (II.I.211) THE TRAGEDY OF HAMLET, PRINCE OF DENMARK (III.IV.147) THE TRAGEDY OF JULIUS CAESAR (III.I.262) | I see only what is, not what might be. |

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| How far off lie these armies? Our army's in the field. On either hand thee there are squadrons pitch'd | THE TRAGEDY OF CORIOLANUS (I.IV.11) THE TRAGEDY OF CORIOLANUS (I.II.19) THE FIRST PART OF HENRY THE SIXTH (IV.II.23) | The northern armies have positioned themselves |

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| There is ten thousand—with many hundreds treading on his heels; | THE TRAGEDY OF MACBETH (V.III.13) THE LIFE AND DEATH OF KING JOHN (IV.II.153) | Along the ridge as predicted. Ten thousand strong. |

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| The enemy comes on in gallant show from the east in the valleys | THE TRAGEDY OF JULIUS CAESAR (V.I.14) A MIDSUMMER NIGHT'S DREAM (III.II.449) CYMBELINE (III.III.83) | The eastern coalition approaches from the valley, |

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| Our scouts have found the adventure very easy; they are oppos'd already. | THE THIRD PART OF KING HENRY THE SIXTH (IV.II.18) TROILUS AND CRESSIDA (IV.V.109) | Their scouts already encountering resistance. |

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| That here you maintain several factions, these warlike lords were still at odds, being but three. | THE FIRST PART OF HENRY THE SIXTH (I.I.71) THE FIRST PART OF HENRY THE SIXTH (II.V.70) LOVE'S LABOUR'S LOST (III.I.76) | The western lords remain divided, three factions |

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| Two such opposed kings, both tugging to be victors, laid claim unto the crown. | THE TRAGEDY OF ROMEO AND JULIET (II.III.27) THE THIRD PART OF KING HENRY THE SIXTH (II.V.11) THE SECOND PART OF KING HENRY THE SIXTH (II.II.40) | Each claiming rightful leadership. |

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| Could send such message to their sovereign. | THE SECOND PART OF KING HENRY THE SIXTH (III.II.271) | Your message to their general was delivered. |

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| Would of that seed grow to a greater falseness, and ever and anon they made a doubt in their pure ranks. | THE SECOND PART OF KING HENRY THE FOURTH (III.I.90) LOVE'S LABOUR'S LOST (V.II.104) THE RAPE OF LUCRECE (I.I.73) | The seed of doubt now grows within their ranks. |

MORTIMER

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| And all the wealthy kingdoms of the west, that the contending kingdoms Bait the hook well? | THE SECOND PART OF KING HENRY THE SIXTH (I.I.150) THE LIFE OF KING HENRY THE FIFTH (V.II.292) MUCH ADO ABOUT NOTHING (II.III.97) | And the southern kingdoms? Have they taken the bait? |

DJINN

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| And, as we hear, march on to fight with us. | THE THIRD PART OF KING HENRY THE SIXTH (V.III.9) | They march as we speak, convinced of betrayal |

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| By this alliance, your forgery and his, with all their powerful friends | THE THIRD PART OF KING HENRY THE SIXTH (III.III.144) THE THIRD PART OF KING HENRY THE SIXTH (III.III.177) KING RICHARD THE SECOND (II.II.56) | By their oldest allies. Your forged documents |

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| You have served me well. They know their duties. | THE TRAGEDY OF ANTONY AND CLEOPATRA (IV.II.16) THE SECOND PART OF KING HENRY THE FOURTH (IV.II.106) | Have served their purpose well. They believe |

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| Prepares for some attempt of war. They may seize to land them on our coast | THE TRAGEDY OF MACBETH (III.VI.40) THE TRAGEDY OF ROMEO AND JULIET (III.III.36) THE THIRD PART OF KING HENRY THE SIXTH (III.III.207) | The eastern coalition plans to seize their ports |

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| See who it is; and, now the battle's ended, | THE THIRD PART OF KING HENRY THE SIXTH (II.VI.44) | Once the battle concludes. Paranoia spreads |

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| Fall on like fire as dry combustious matter is to fire, | THE TWO NOBLE KINSMEN (II.II.307) VENUS AND ADONIS (I.I.1162) | Like fire through dry timber. |

MORTIMER

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| That would make good of bad, and friends of foes! Now my sworn friend, and then mine enemy; | THE TRAGEDY OF MACBETH (II.IV.52) A WINTER'S TALE (I.II.199) | Good. When enemies become allies and allies enemies, |

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| The noise of battle hurtled in the air, and in that there comes the ruin, there begins confusion. | THE TRAGEDY OF JULIUS CAESAR (II.II.22) A WINTER'S TALE (I.II.23) THE FIRST PART OF HENRY THE SIXTH (IV.I.194) | The fog of war thickens, and in that confusion, |

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| I will be heard. Reason becomes the marshal to my will. | MUCH ADO ABOUT NOTHING (V.I.117) A MIDSUMMER NIGHT'S DREAM (II.II.119) | I will emerge as the voice of reason. |

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| Mad world! mad kings! mad composition! And in this madness in the world | THE LIFE AND DEATH OF KING JOHN (II.I.571) THE TWO NOBLE KINSMEN (II.II.251) LOVE'S LABOUR'S LOST (IV.III.8) | The only steady hand in a world gone mad. |

[He moves to the window, looking out at the distant glow of campfires.]

MORTIMER

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| You that survive that live to tell it now | THE TRAGEDY OF TITUS ANDRONICUS (I.I.173) THE TRAGEDY OF ROMEO AND JULIET (I.I.214) | History is written by those who survive to tell it. |

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| Tomorrow will I wear it on my helm, to be a make-peace shall become my age. | TROILUS AND CRESSIDA (V.II.105) KING RICHARD THE SECOND (I.I.160) | Tomorrow's chronicles will name me peacemaker, |

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| But not this the man appointed to direct these fair designs in this book of beauty. | A MIDSUMMER NIGHT'S DREAM (III.II.42) KING RICHARD THE SECOND (I.III.45) THE LIFE AND DEATH OF KING JOHN (II.I.494) | Not the architect of this beautiful chaos. |

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| Is't not your trick? The greatest miracle that e'er ye wrought! | THE TRAGEDY OF ANTONY AND CLEOPATRA (V.II.90) THE FIRST PART OF HENRY THE SIXTH (V.IV.66) | Is that not the greatest sleight of hand? |

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| Do you intend it Giving myself a voluntary wound that you may easily heal? | THE TRAGEDY OF OTHELLO, THE MOOR OF VENICE (IV.I.132) THE TRAGEDY OF JULIUS CAESAR (II.I.312) MEASURE FOR MEASURE (III.I.233) | To create the very wound you intend to heal? |

DJINN

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| You are in the right; this is wisely done. | THE TRAGEDY OF OTHELLO, THE MOOR OF VENICE (II.III.303) THE TRAGEDY OF ROMEO AND JULIET (III.V.246) | Your strategy is mathematically sound. |

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| The harder matched, the greater victory. Most power to do most harm, and hold our best advantage. | THE THIRD PART OF KING HENRY THE SIXTH (V.I.70) LOVE'S LABOUR'S LOST (II.I.59) THE TRAGEDY OF ANTONY AND CLEOPATRA (IV.XI.4) | Maximum conflict ensures maximum leverage. |

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| That never erring arbitrator to the arbitrement | THE TWO NOBLE KINSMEN (I.II.131) KING RICHARD THE THIRD (V.III.93) | The probability of your emergence as arbiter |

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| Flock to the rebels, and their power grows strong. They are the faction. And we must bleed for it. | KING RICHARD THE THIRD (IV.IV.523) THE TRAGEDY OF JULIUS CAESAR (II.I.80) THE SECOND PART OF KING HENRY THE FOURTH (IV.I.60) | Increases with each faction that bleeds itself weak. |

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| Why this is just. Simple of itself. Nothing, but this is so. | THE SECOND PART OF KING HENRY THE SIXTH (I.IV.58) THE MERRY WIVES OF WINDSOR (III.V.23) THE TRAGEDY OF OTHELLO, THE MOOR OF VENICE (I.III.87) | This is simply efficient. Nothing more. |

MORTIMER

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| Yet something leads me forth. The gnawing vulture of thy mind, my mind misgives me. | THE TRAGEDY OF JULIUS CAESAR (III.III.4) THE TRAGEDY OF TITUS ANDRONICUS (V.II.32) THE TWO NOBLE KINSMEN (II.III.86) | Yet something gnaws at me, Djinn. |

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| Beyond what can be valu'd, much beyond our thoughts | THE TRAGEDY OF KING LEAR (I.I.50) THE TRAGEDY OF CORIOLANUS (I.IV.33) | Something beyond your calculations. |

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| These many then shall die; their names are prick'd. Must die tomorrow. | THE TRAGEDY OF JULIUS CAESAR (IV.I.1) MEASURE FOR MEASURE (II.III.44) | These men who'll die tomorrow—thousands of them— |

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| Shall all thy mother's hopes lie in one tomb? and then they dream of love | THE FIRST PART OF HENRY THE SIXTH (IV.V.34) THE TRAGEDY OF ROMEO AND JULIET (I.IV.75) | Each carried a mother's hopes, a lover's dreams. |

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| In faith, they are as true of heart as we of something greater than herself. | TWELFTH NIGHT; OR, WHAT YOU WILL (II.IV.110) A WINTER'S TALE (IV.IV.182) | Each believed in something greater than themselves. |

[A distant explosion rattles the windows. Mortimer flinches slightly.]

MORTIMER

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| For what can we bequeath to build his fortune, or laid great bases for eternity? | KING RICHARD THE SECOND (III.II.149) THE LIFE OF TIMON OF ATHENS (I.I.165) THE SONNETS (I.125.3) | What does it mean to build a legacy |

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| And mocked the dead bones that lay scattered by in other men | KING RICHARD THE THIRD (I.IV.33) THE LIFE OF TIMON OF ATHENS (V.I.31) | On the crushed bones of other men's futures? |

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| I shall as famous be by this exploit | THE FIRST PART OF HENRY THE SIXTH (II.III.5) | Will history remember the brilliance of my strategy |

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| Or bathe my dying honour in the blood And to survey the bodies of the dead? Was this ambition? | THE TRAGEDY OF ANTONY AND CLEOPATRA (IV.II.8) THE FIRST PART OF HENRY THE SIXTH (IV.VII.57) THE TRAGEDY OF JULIUS CAESAR (III.II.96) | Or count the corpses that paid for my ambition? |

DJINN

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| You orphan heirs of fixed destiny | THE MERRY WIVES OF WINDSOR (V.V.31) | Legacy is a human preoccupation. |

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| It is no matter which way you shall go; it will help nothing. | TROILUS AND CRESSIDA (V.II.80) CYMBELINE (V.IV.180) KING HENRY THE EIGHTH (I.I.243) | It has no bearing on the optimal path forward. |

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| Dead to infliction, to themselves are dead, that feel it. The same dead thing alive. | MEASURE FOR MEASURE (I.III.29) THE TRAGEDY OF ROMEO AND JULIET (I.I.22) CYMBELINE (V.V.145) | The dead feel no pain. The living adapt. |

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| Why do we linger thus? Nothing is done to purpose. Being done, there is no pause. | THE THIRD PART OF KING HENRY THE SIXTH (I.II.32) THE TRAGEDY OF CORIOLANUS (III.I.181) THE TRAGEDY OF OTHELLO, THE MOOR OF VENICE (V.II.98) | This hesitation serves no practical purpose. |

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| His powerful mandate to you: "Do this or this;" how with most advantage | THE TRAGEDY OF ANTONY AND CLEOPATRA (I.I.24) THE FIRST PART OF HENRY THE SIXTH (I.IV.12) | Your instructions were clear: maximum advantage |

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| And yet the spacious breadth of this division. Well have we done. | TROILUS AND CRESSIDA (V.II.169) THE LIFE OF KING HENRY THE FIFTH (IV.VI.1) | Through strategic division. We have achieved this. |

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| Why should I not now have the like success? question your desires Of our design | THE THIRD PART OF KING HENRY THE SIXTH (I.II.75) A MIDSUMMER NIGHT'S DREAM (I.I.69) THE TRAGEDY OF CORIOLANUS (IV.VII.9) | Why question the success of your own design? |

MORTIMER

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| Thus must I from the smoke into the smother, where either I must live or bear no life! | AS YOU LIKE IT (I.II.234) THE TRAGEDY OF OTHELLO, THE MOOR OF VENICE (IV.II.66) | Because I must live with myself when the smoke clears! |

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| To give thee nightly visitation. | TROILUS AND CRESSIDA (IV.IV.75) | Because each night these faces visit me— |

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| No, no, men living flatter those that die. | KING RICHARD THE SECOND (II.I.89) | Not the faces of the dead, but of those who will die. |

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| What men have I but never saw before; of whom I have, which never shall be known | THE FIRST PART OF HENRY THE SIXTH (I.II.22) THE TEMPEST (V.I.222) PERICLES, PRINCE OF TYRE (IV.I.2) | Men I've never met, whose names I'll never know, |

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| Those heavenly eyes that look into these faults | LOVE'S LABOUR'S LOST (V.II.769) | Looking at me with eyes that somehow understand |

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| I am the cause to their end | ALL'S WELL THAT ENDS WELL (III.II.112) THE SONNETS (I.60.2) | That I am the author of their end. |

[He returns to the map, hands trembling slightly.]

MORTIMER

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| But I can not choose but what shall I do? | THE TRAGEDY OF HAMLET, PRINCE OF DENMARK (IV.V.66) THE TRAGEDY OF HAMLET, PRINCE OF DENMARK (III.IV.198) | But what choice do I have now? |

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| The wheel is come full circle already at a point, was setting forth. | THE TRAGEDY OF KING LEAR (V.III.203) THE TRAGEDY OF MACBETH (IV.III.148) | The wheel is already turning. |

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| To stop all hopes whose growth may damage me, it stops me here; And woo your own destruction. | KING RICHARD THE THIRD (IV.II.62) THE TRAGEDY OF OTHELLO, THE MOOR OF VENICE (II.I.208) KING HENRY THE EIGHTH (V.I.165) | To stop it would mean my own destruction. |

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| If one should be a prey, how much the better and we survive as a monster | TWELFTH NIGHT; OR, WHAT YOU WILL (III.I.113) THE TRAGEDY OF TITUS ANDRONICUS (I.I.133) A MIDSUMMER NIGHT'S DREAM (II.II.96) | Better to be the monster who survives |

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| As with a saint Kneeling before this ruin of sweet life, Where stain'd nobility lies trodden on | MEASURE FOR MEASURE (I.IV.39) THE LIFE AND DEATH OF KING JOHN (IV.III.65) THE FIRST PART OF KING HENRY THE FOURTH (V.IV.12) | Than the saint crushed beneath history's march. |

DJINN

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| Take your choice of those; there's but two ways; you must perforce accomplish as you may. | THE TRAGEDY OF CORIOLANUS (I.VI.78) THE SECOND PART OF KING HENRY THE FOURTH (V.III.94) THE TRAGEDY OF TITUS ANDRONICUS (II.I.114) | Your alternatives are limited but exist. |

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| He could have temporized to stop their marches towards which advance the war. | THE TRAGEDY OF CORIOLANUS (IV.VI.19) THE LIFE AND DEATH OF KING JOHN (V.I.8) THE TRAGEDY OF MACBETH (V.IV.27) | You could halt the southern advance. |

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| As then the messenger could reach them | MEASURE FOR MEASURE (V.I.83) ALL'S WELL THAT ENDS WELL (II.I.74) | A messenger could still reach them |

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| Before the sun shall see's, we'll spill the blood. Behold another day break in the east. | THE TRAGEDY OF ANTONY AND CLEOPATRA (IV.VIII.4) THE LIFE AND DEATH OF KING JOHN (V.IV.33) | Before dawn breaks. The eastern coalition |

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| being thus forewarned in the world 's false forgeries | THE THIRD PART OF KING HENRY THE SIXTH (IV.I.113) THE PASSIONATE PILGRIM (I.I.4) | Could be warned of the forgery. |

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| Besides, thy staying will abridge thy life. | THE TWO GENTLEMEN OF VERONA (III.I.245) | The probability of your survival would decrease |

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| Sixty and nine that wore. Assay the power you have. Thy power had lost his power. | TROILUS AND CRESSIDA (I.PROLOGUE.5) MEASURE FOR MEASURE (I.IV.83) VENUS AND ADONIS (I.I.944) | By sixty-three percent. Your power would diminish |

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| From seventeen years till now almost fourscore. Yes. | AS YOU LIKE IT (II.III.72) THE TWO NOBLE KINSMEN (II.II.136) | By eighty-seven percent. But yes, |

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| That would reduce these bloody days again, without much fall of blood. | KING RICHARD THE THIRD (V.V.36) THE LIFE OF KING HENRY THE FIFTH (I.II.27) | The bloodshed would be reduced significantly. |

MORTIMER

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| I talk not of your soul. There is a soul counts thee her creditor. | MEASURE FOR MEASURE (II.IV.61) THE LIFE AND DEATH OF KING JOHN (III.III.23) | You offer me numbers when I speak of souls! |

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| That is the very defect of the matter, sir. You and your ways, the spirit of a fiend. | THE MERCHANT OF VENICE (II.II.107) THE TEMPEST (III.III.93) THE TRAGEDY OF ROMEO AND JULIET (III.II.83) | This is the problem with your kind, Djinn. |

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| There is no truth at all i' th' oracle: an answer will serve all men. | A WINTER'S TALE (III.II.146) ALL'S WELL THAT ENDS WELL (II.II.10) | All logic, no wisdom. All answers, no truth. |

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| To catch the nearest way from point to point | THE TRAGEDY OF MACBETH (I.V.14) ALL'S WELL THAT ENDS WELL (III.I.1) | You see the shortest path between two points |

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| But keep the hills and upper regions, and all the craggy mountains yield. | THE TRAGEDY OF JULIUS CAESAR (V.I.3) THE PASSIONATE PILGRIM (I.I.338) | But miss the valleys and mountains between. |

[The sounds of battle grow louder. Screams can be heard in the distance.]

DJINN

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| For 'tis my limited service. I am bound to serve. | THE TRAGEDY OF MACBETH (II.III.46) LOVE'S LABOUR'S LOST (IV.I.56) | I offer what I am designed to offer. |

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| Their clearer reason from that clearness | THE TEMPEST (V.I.74) THE TRAGEDY OF TITUS ANDRONICUS (III.I.129) | Clarity without the fog of emotion. |

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| A good direction without a burden out of doubt. | KING RICHARD THE THIRD (V.III.310) A WINTER'S TALE (I.II.3) A MIDSUMMER NIGHT'S DREAM (IV.II.2) | Direction without the burden of doubt. |

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| Summon'd me hither to this short-grass'd green for several virtues? | THE TEMPEST (IV.I.90) THE TEMPEST (III.I.51) | You summoned me for precisely these qualities. |

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| You are jealous now because they say your chang'd complexions are to me a mirror | THE TRAGEDY OF OTHELLO, THE MOOR OF VENICE (III.IV.199) THE MERRY WIVES OF WINDSOR (IV.I.16) A WINTER'S TALE (I.II.440) | Now you resent them because they mirror |

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| I tell you that which you yourselves do know, to know the thing I am forbid to know: that you did fear is done. | THE TRAGEDY OF JULIUS CAESAR (III.II.221) LOVE'S LABOUR'S LOST (I.I.60) THE TRAGEDY OF ANTONY AND CLEOPATRA (V.II.383) | What you already knew but feared to admit: |

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| Allowed with absolute power by which power | THE LIFE OF TIMON OF ATHENS (V.II.54) KING HENRY THE EIGHTH (III.II.372) | That power requires isolation, |

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| That greatness should so grossly offer it. | THE LIFE AND DEATH OF KING JOHN (IV.II.95) | That greatness demands sacrifice, |

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| That is not often vouch'd, while 'tis a-making, And we create a whole history | THE TRAGEDY OF MACBETH (III.IV.38) KING RICHARD THE SECOND (II.I.222) THE TRAGEDY OF HAMLET, PRINCE OF DENMARK (III.II.273) | That history is not recorded but created. |

MORTIMER

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| And what of all this? I wonder in my soul | THE TAMING OF THE SHREW (IV.IV.86) THE TRAGEDY OF OTHELLO, THE MOOR OF VENICE (III.III.76) | And what of my soul in all this? What happens |

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| Performers of this heinous bloody deed? The damned contriver of this deed! | THE TRAGEDY OF TITUS ANDRONICUS (IV.I.81) THE TRAGEDY OF TITUS ANDRONICUS (IV.I.36) | To the man who orchestrates such horror? |

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| With some men else that think themselves as safe within the girdle of these walls | KING RICHARD THE THIRD (III.II.66) THE LIFE OF KING HENRY THE FIFTH (I.PROLOGUE.19) | Who sits safe behind stone walls while men |

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| Shall I lay perjury upon my soul? And turn you all your hatred now on me? Tear him to pieces. | THE MERCHANT OF VENICE (IV.I.231) KING RICHARD THE THIRD (I.III.190) THE TRAGEDY OF CORIOLANUS (V.VI.142) | Tear each other apart based on lies I've told? |

DJINN

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| His soul thou canst not have within my view. | KING RICHARD THE THIRD (I.II.48) THE TRAGEDY OF CORIOLANUS (I.IX.93) | Your soul is not within my jurisdiction. |

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| I have no judgement in an honest face. | THE TRAGEDY OF OTHELLO, THE MOOR OF VENICE (III.III.54) | I deal in outcomes, not judgments. |

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| How probable I do not know; the blackest sin is cleared with absolution. | THE TRAGEDY OF CORIOLANUS (IV.VI.82) THE RAPE OF LUCRECE (I.I.354) | In probabilities, not absolution. |

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| Let me ask you one thing: which is more | PERICLES, PRINCE OF TYRE (II.V.32) MUCH ADO ABOUT NOTHING (IV.II.63) | The question is simple: what matters more— |

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| And there repose you for this night. | KING RICHARD THE SECOND (II.III.162) | Your comfortable sleep tonight, |

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| Or fill up chronicles in time to come, if you have writ your annals true, and thy place shall be honourable. | THE FIRST PART OF KING HENRY THE FOURTH (I.III.173) THE TRAGEDY OF CORIOLANUS (V.VI.133) THE FIRST PART OF KING HENRY THE FOURTH (II.IV.434) | Or your place in the annals of time? |

[Mortimer walks slowly around the table, studying the map from all angles.]

MORTIMER

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| When I was young, as yet I am not old, and my father | THE FIRST PART OF HENRY THE SIXTH (III.IV.17) A MIDSUMMER NIGHT'S DREAM (IV.I.199) | When I was young, my father told me |

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| A great man Men that make | A WINTER'S TALE (IV.IV.790) KING HENRY THE EIGHTH (V.II.92) | That a great man is one who makes |

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| learn thou to make some meaner choice Whose great decision | THE TRAGEDY OF TITUS ANDRONICUS (II.I.75) ALL'S WELL THAT ENDS WELL (III.I.3) | Difficult choices for the greater good. |

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| These very words which is as dear to me as life itself, as if my trinkets had been hallowed. | KING HENRY THE EIGHTH (I.II.150) THE MERCHANT OF VENICE (IV.I.289) A WINTER'S TALE (IV.IV.658) | I've clung to those words like a talisman, |

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| For mine own ends indeed that puts him to these ends. | KING HENRY THE EIGHTH (III.II.261) KING HENRY THE EIGHTH (I.I.67) | Believing that my ends justify these means. |

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| What if he had said, if his cause be wrong, some achieve greatness | THE TEMPEST (II.I.67) THE LIFE OF KING HENRY THE FIFTH (IV.I.117) TWELFTH NIGHT; OR, WHAT YOU WILL (V.I.361) | But what if he was wrong? What if greatness |

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| Must not be measur'd by his worth, for then | THE TRAGEDY OF MACBETH (V.VIII.51) | Is measured not by what we achieve, |

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| But by my ruin, by wilful taste of what thyself refusest. | TROILUS AND CRESSIDA (V.III.64) THE SONNETS (I.40.8) | But by what we refuse to destroy? |

DJINN

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| Even by the rule of that philosophy, this is too long, too indirect for long continuance. | THE TRAGEDY OF JULIUS CAESAR (V.I.109) THE TRAGEDY OF HAMLET, PRINCE OF DENMARK (II.II.455) THE FIRST PART OF KING HENRY THE FOURTH (IV.III.112) | This philosophical detour is inefficient. |

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| Darraign your battle, for they are at hand. The period of thy tyranny approacheth. | THE THIRD PART OF KING HENRY THE SIXTH (II.II.72) THE FIRST PART OF HENRY THE SIXTH (IV.II.17) | The battle lines are drawn. Your moment approaches. |

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| Seize it if thou dar'st, or cease your quest of love, by doubtful fear? | KING RICHARD THE SECOND (IV.I.49) THE TRAGEDY OF KING LEAR (I.I.197) THE THIRD PART OF KING HENRY THE SIXTH (IV.VI.62) | Will you seize it, or surrender to doubt? |

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| With whom each minute threatens life or death; we breathe too long. | PERICLES, PRINCE OF TYRE (I.III.23) THE FIRST PART OF KING HENRY THE FOURTH (V.IV.14) | The window for action narrows with each breath. |

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| Betwixt ourselves let us decide it then. | THE FIRST PART OF HENRY THE SIXTH (IV.I.119) | Decide. |

[A longer silence. The candles flicker as if in a sudden draft.]

MORTIMER

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| Nay, go not back. Since we have come so far, but never once again turn back. | A MIDSUMMER NIGHT'S DREAM (III.II.353) THE TAMING OF THE SHREW (IV.V.12) THE THIRD PART OF KING HENRY THE SIXTH (II.I.185) | No. No, I've come too far to turn back now. |

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| And send him word by me which way you go. Being the agents, and orderly proceed. | THE LIFE AND DEATH OF KING JOHN (V.III.7) THE FIRST PART OF KING HENRY THE FOURTH (I.III.167) KING RICHARD THE SECOND (I.III.9) | Send word to our agents. The plan proceeds. |

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| Let this dissension first be tried by fight, and let them fight, to cut one another's throats. | THE FIRST PART OF HENRY THE SIXTH (IV.I.116) THE TRAGEDY OF MACBETH (IV.I.53) THE LIFE OF KING HENRY THE FIFTH (II.I.76) | Let the factions tear at each other's throats. |

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| Let them go on, too weak the conflict to support, and let them fight that will. | THE TRAGEDY OF CORIOLANUS (II.III.253) THE TRAGEDY OF KING LEAR (V.III.227) THE THIRD PART OF KING HENRY THE SIXTH (II.V.121) | Let them weaken themselves in pointless struggle. |

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| And when that they are dead, these famished beggars, weary of their lives, to prefer a peace | THE TRAGEDY OF TITUS ANDRONICUS (V.II.199) KING RICHARD THE THIRD (V.III.338) THE FIRST PART OF HENRY THE SIXTH (III.I.114) | And when they are exhausted, desperate for peace, |

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| I will no more be hidden, nor put off. I must come forth. I shall devise something. | THE TWO NOBLE KINSMEN (III.VI.156) THE TRAGEDY OF OTHELLO, THE MOOR OF VENICE (V.II.295) AS YOU LIKE IT (IV.III.179) | I will emerge from the shadows with solutions, |

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| With our own charge, making a treaty where, even in their promise, as it is a-making | THE TRAGEDY OF CORIOLANUS (V.VI.82) THE TRAGEDY OF HAMLET, PRINCE OF DENMARK (I.III.124) | With treaties already drafted, with promises |

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| Prosperity 's the very bond of some gentle order, and then we shall be blest if there were wealth | A WINTER'S TALE (IV.IV.625) THE LIFE AND DEATH OF KING JOHN (III.I.257) CYMBELINE (I.V.64) | Of stability and prosperity—if only |

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| They'll pawn their swords for my enfranchisement to mine own protection. | THE SECOND PART OF KING HENRY THE SIXTH (V.I.113) THE MERCHANT OF VENICE (V.I.247) | They'll accept my protection, my governance. |

[The sounds of battle intensify dramatically.]

MORTIMER

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| Within six hours they will be at his aid. | THE FIRST PART OF HENRY THE SIXTH (IV.IV.41) | In a week's time, they'll thank me for saving them |

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| From a resolv'd and honourable war, the warlike feats I have done. | THE LIFE AND DEATH OF KING JOHN (II.I.595) CYMBELINE (III.III.95) | From a war they won't remember I created. |

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| Within this twelvemonth to make the blessed period of this peace. | AS YOU LIKE IT (III.I.7) KING RICHARD THE THIRD (II.I.44) | In a year, they'll celebrate the peace I brought. |

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| Is this the generation of love? You'd call your children yours, and lovers yet unborn shall bless my ashes. | TROILUS AND CRESSIDA (III.I.106) A WINTER'S TALE (II.III.100) THE TWO NOBLE KINSMEN (III.VI.346) | In a generation, they'll name their children after me, |

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| That for a trifle that was bought with blood, who now the price of his dear blood doth owe, the harmony of this peace. | THE FIRST PART OF HENRY THE SIXTH (IV.I.150) THE TRAGEDY OF ROMEO AND JULIET (III.I.176) CYMBELINE (V.V.554) | Never knowing the blood price of their tranquility. |

DJINN

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| It shall be done at your command. | THE TRAGEDY OF MACBETH (V.IV.10) THE TAMING OF THE SHREW (IV.IV.85) | It will be done as you command. |

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| For yet is hope of life and victory, for the best is yet to do. | THE THIRD PART OF KING HENRY THE SIXTH (II.III.55) AS YOU LIKE IT (I.II.83) | The optimal outcome remains in reach. |

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| Tomorrow by the sun, to do observance that thou mayst stand | THE TWO NOBLE KINSMEN (II.V.68) CYMBELINE (II.I.53) | By tomorrow's sunset, you will stand |

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| There is no other way and as the only means to be in a due resolution. | KING RICHARD THE THIRD (IV.IV.292) THE FIRST PART OF HENRY THE SIXTH (V.I.8) THE TRAGEDY OF KING LEAR (I.II.88) | As the only viable path to resolution. |

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| Let it be tenable in your silence still; and darkness be the burier of the dead! | THE TRAGEDY OF HAMLET, PRINCE OF DENMARK (I.II.270) THE SECOND PART OF KING HENRY THE FOURTH (I.I.172) | The silence of the dead will be your foundation. |

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| Our thanks that you are living, dues of gratitude. | THE TWO NOBLE KINSMEN (V.IV.117) THE TRAGEDY OF KING LEAR (II.IV.187) | The gratitude of survivors your mortar. |

[The Djinn moves toward the door, then pauses.]

DJINN

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| For this last, consider what you do. A trim reckoning! | THE TRAGEDY OF CORIOLANUS (II.II.103) KING HENRY THE EIGHTH (III.I.174) THE FIRST PART OF KING HENRY THE FOURTH (V.I.134) | One final calculation you should consider: |

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| Some rise by sin, those in troubles reign, the scattered foe that hopes to rise again | MEASURE FOR MEASURE (II.I.41) PERICLES, PRINCE OF TYRE (II.PROLOGUE.7) THE THIRD PART OF KING HENRY THE SIXTH (II.VI.93) | Those who rise to power through chaos |

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| They often feel a world of restless cares, that cannot tread the way out readily; and cannot make away. | KING RICHARD THE THIRD (I.IV.81) THE RAPE OF LUCRECE (I.I.1152) THE TRAGEDY OF OTHELLO, THE MOOR OF VENICE (V.I.62) | Often find themselves unable to escape it. |

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| For in thy shoulder do I build my seat, the high throne in his heart. | THE THIRD PART OF KING HENRY THE SIXTH (II.VI.100) THE TWO NOBLE KINSMEN (I.III.108) | The tools that build your throne |

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| This realm dismantled was | THE TRAGEDY OF HAMLET, PRINCE OF DENMARK (III.II.259) | May eventually dismantle it. |

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| This is not my writing; the odds for high and low's alike. | TWELFTH NIGHT; OR, WHAT YOU WILL (V.I.335) A WINTER'S TALE (V.I.248) | This is not advice. Merely probability. |

[The Djinn exits, leaving Mortimer alone with the map and the distant sounds of war.]

MORTIMER

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| That roan shall be my throne. | THE FIRST PART OF KING HENRY THE FOURTH (II.III.64) | The tools that build my throne... |

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| As if the golden fee for which I plead pays dear for my offences. | KING RICHARD THE THIRD (III.V.96) CYMBELINE (I.II.41) | As if I don't know the price of what I've done. |

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| Whose life 's as tender to me as my soul, I have in equal balance justly weigh'd | THE TWO GENTLEMEN OF VERONA (V.IV.37) THE SECOND PART OF KING HENRY THE FOURTH (IV.I.70) | As if I haven't measured out my soul in ounces, |

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| While his own lands are bargained for and sold, the several parcels of his plate, his treasure, even to his inches. | THE SECOND PART OF KING HENRY THE SIXTH (I.I.227) KING HENRY THE EIGHTH (III.II.160) TROILUS AND CRESSIDA (IV.V.126) | Trading pieces of it for inches on this map. |

[He extinguishes one of the candles with his fingers, wincing at the burn.]

MORTIMER

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| Nature should be so conversant with pain, as we are. | PERICLES, PRINCE OF TYRE (III.II.26) THE LIFE OF KING HENRY THE FIFTH (III.VI.139) | Pain reminds us we're still human. |

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| Are capable of this ambition, besides, the life and feeling of her passion | THE LIFE AND DEATH OF KING JOHN (II.I.485) THE RAPE OF LUCRECE (I.I.1317) | Still capable of feeling something beyond ambition. |

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| Tomorrow you shall have a sight of them as his soul's redemption | LOVE'S LABOUR'S LOST (II.I.170) THE THIRD PART OF KING HENRY THE SIXTH (II.I.102) | Tomorrow I'll stand before them as their savior, |

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| These hands are free from guiltless bloodshedding, In my conscience | THE SECOND PART OF KING HENRY THE SIXTH (IV.VII.83) A WINTER'S TALE (III.III.5) | My hands clean, my conscience... |

[He looks down at his burned finger.]

MORTIMER

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| The quiet of my wounded conscience at my fingers ends | KING HENRY THE EIGHTH (II.II.82) TWELFTH NIGHT; OR, WHAT YOU WILL (I.III.64) | My conscience as scarred as these fingertips. |

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| The scar that will, despite of cure, remain; scars to move laughter only. | THE RAPE OF LUCRECE (I.I.732) THE TRAGEDY OF CORIOLANUS (III.III.66) | But scars fade. Maps are redrawn. |

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| Old men forget upon their ancient malice will forget when it 's writ | THE LIFE OF KING HENRY THE FIFTH (IV.III.51) THE TRAGEDY OF CORIOLANUS (II.I.201) THE TWO GENTLEMEN OF VERONA (II.I.109) | History forgets its villains when they write |

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| Therein behold themselves whose high exploits and honourable deeds | THE TRAGEDY OF CORIOLANUS (III.I.85) THE TRAGEDY OF TITUS ANDRONICUS (V.I.11) | Themselves as heroes in its pages. |

[The room falls into silence as Mortimer stands alone, the shadows of war dancing across his face.]

ACT IV

SCENE 4

[The public square. Overturned carts and debris litter the battlefield. Bodies lie strewn across cobblestones, some covered by drifting ash. Smoke hangs in the air.]

[Enter LEILA, standing amidst the wreckage, her hands bloodstained.]

LEILA

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| What have I done? What hast thou done? And shall these hands, so lately purg'd of blood, | THE TRAGEDY OF HAMLET, PRINCE OF DENMARK (III.IV.45) CYMBELINE (IV.II.152) THE LIFE AND DEATH OF KING JOHN (III.I.245) | What have I done? What have these hands of mine |

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| Is full accomplish'd this afternoon. | CYMBELINE (V.V.557) LOVE'S LABOUR'S LOST (III.I.130) | Accomplished in this ruthless afternoon? |

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| Stone him with hard'ned hearts harder than stones, in drops of crimson blood, of accidental judgements, casual slaughters. | THE RAPE OF LUCRECE (I.I.978) THE LIFE OF KING HENRY THE FIFTH (IV.IV.15) THE TRAGEDY OF HAMLET, PRINCE OF DENMARK (V.II.381) | The cobblestones run red with judgment now, |

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| And heaven itself doth frown upon the land, and every tale condemns me for a villain. | THE LIFE AND DEATH OF KING JOHN (IV.III.167) KING RICHARD THE THIRD (V.III.199) | As if the earth itself condemns my acts. |

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| That I did kill them. Why, I must die; since I must needs | THE TRAGEDY OF MACBETH (II.III.112) CYMBELINE (III.IV.77) TWELFTH NIGHT; OR, WHAT YOU WILL (II.III.82) | I killed because I had to—had to?—yes, |

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| Not with the empty hollowness, is richly noted, and here justified | KING RICHARD THE SECOND (I.II.59) A WINTER'S TALE (V.III.177) | The justification rings so hollow here |

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| About him were a press of gaping faces, all eyes be silent, and gazing still | THE RAPE OF LUCRECE (I.I.1408) THE TEMPEST (IV.I.66) THE RAPE OF LUCRECE (I.I.1531) | Among the silent faces staring up |

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| These eyes that never did nor never shall Sever themselves and madly sweep the sky \_Once to behold with your sun-beamed eyes— | THE LIFE AND DEATH OF KING JOHN (IV.I.62) A MIDSUMMER NIGHT'S DREAM (III.II.23) LOVE'S LABOUR'S LOST (V.II.172) | At skies they'll never see again. Their eyes— |

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| God help me! | MUCH ADO ABOUT NOTHING (III.IV.48) | God help me—still reflect the disbelief |

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| The sudden hand of death close up mine eye! It was the swift celerity of his death, | LOVE'S LABOUR'S LOST (V.II.817) MEASURE FOR MEASURE (V.I.412) | That death could come so suddenly, so soon. |

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| And such an instrument I was to use, a very good blade, the sword it fights with | THE TRAGEDY OF MACBETH (II.I.50) THE TRAGEDY OF ROMEO AND JULIET (II.IV.24) THE TRAGEDY OF ANTONY AND CLEOPATRA (III.XIII.233) | I was the instrument, the living blade, |

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| A harmful knife, that thence her soul unsheathed, as to peace-parted souls. | THE RAPE OF LUCRECE (I.I.1724) THE TRAGEDY OF HAMLET, PRINCE OF DENMARK (V.I.197) | That severed all these souls from mortal flesh. |

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| To wash this blood off from my guilty hand from the reach of these my hands | KING RICHARD THE SECOND (V.VI.50) THE TRAGEDY OF ROMEO AND JULIET (III.V.89) | The blood won't wash away, not from these hands, |

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| Out of my memory, and i' th' selfsame place. I have not kept my square, but that to come. | THE TWO NOBLE KINSMEN (V.I.30) THE TRAGEDY OF ANTONY AND CLEOPATRA (II.III.8) | Not from my memory, not from this square |

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| That once was mistress of the field and flourished, Into the market place, that laughs and weeps, and all but with a breath. | KING HENRY THE EIGHTH (III.I.166) THE TRAGEDY OF JULIUS CAESAR (III.I.312) VENUS AND ADONIS (I.I.414) | That once held markets, laughter, living breath. |

[Enter ALASTOR, stumbling, clutching a mortal wound.]

ALASTOR

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| Seeking that beauteous roof to ruinate, the ruins of the noblest man | THE SONNETS (I.10.7) THE TRAGEDY OF JULIUS CAESAR (III.I.276) | The architect... of ruin... finds himself... |

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| Out of himself in his own fall, Ah me! I see the ruin of my house. | KING HENRY THE EIGHTH (III.II.15) TROILUS AND CRESSIDA (III.III.80) KING RICHARD THE THIRD (II.IV.51) | Trapped in his own... collapsing house. |

[He falls at LEILA's feet.]

LEILA

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| Thersites! | TROILUS AND CRESSIDA (II.I.1) | Alastor! |

ALASTOR

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| Here stooping to your clemency, Unburden'd crawl toward death, come to you | THE TRAGEDY OF HAMLET, PRINCE OF DENMARK (III.II.132) THE TRAGEDY OF KING LEAR (I.I.34) THE FIRST PART OF KING HENRY THE FOURTH (II.IV.220) | How fitting that I crawl to you, |

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| And in thy sight to die that stand and look upon me | THE SECOND PART OF KING HENRY THE SIXTH (III.II.388) KING RICHARD THE SECOND (IV.I.241) | To die beneath the gaze of my creation. |

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| Now she unweaves the web that she hath wrought, Breaketh his rein and for then she could stand alone. | VENUS AND ADONIS (I.I.991) VENUS AND ADONIS (I.I.264) THE TRAGEDY OF ROMEO AND JULIET (I.III.39) | The puppet cuts her strings and stands alone, |

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| O master master, Zounds, I bleed still, I am hurt to the death on the ragged stones. | THE TAMING OF THE SHREW (IV.II.61) THE TRAGEDY OF OTHELLO, THE MOOR OF VENICE (II.III.148) THE TRAGEDY OF TITUS ANDRONICUS (V.III.133) | While I, the master, bleed out on the stones. |

LEILA

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| Good now, hold thy tongue. My wounds ache at you. | THE COMEDY OF ERRORS (IV.IV.20) THE LIFE OF TIMON OF ATHENS (III.V.100) | Don't speak. Your wound— |

ALASTOR

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| I saw the wound, O bloody period | THE TRAGEDY OF ROMEO AND JULIET (III.II.54) THE TRAGEDY OF OTHELLO, THE MOOR OF VENICE (V.II.405) | My wound is just the period |

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| Or at every sentence' end, that I before have writ, and then 'twill end. | AS YOU LIKE IT (III.II.113) THE SONNETS (I.115.1) LOVE'S LABOUR'S LOST (V.II.876) | That ends a sentence written long ago. |

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| Told the sad story of my father's death, like the murder of my father. You knew my father well. | KING RICHARD THE THIRD (I.II.169) THE TRAGEDY OF HAMLET, PRINCE OF DENMARK (II.II.546) THE TAMING OF THE SHREW (II.I.114) | My father died like this—did you know that? |

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| It proves not so; their battles are at hand | THE TRAGEDY OF JULIUS CAESAR (V.I.4) | Not gloriously in battle as they claim, |

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| And in his blood that on the ground lay spill'd To muddy death. | VENUS AND ADONIS (I.I.1167) THE TRAGEDY OF HAMLET, PRINCE OF DENMARK (IV.VII.198) | But choking on his blood in filthy mud, |

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| As if he were forgot and left his men, why this was quite forgot. | TROILUS AND CRESSIDA (III.III.41) THE THIRD PART OF KING HENRY THE SIXTH (I.I.3) LOVE'S LABOUR'S LOST (I.I.141) | Forgotten by his men, by history. |

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| and sure as death I swore I'll call for pen and ink, and write my mind. | THE TRAGEDY OF TITUS ANDRONICUS (I.I.492) THE FIRST PART OF HENRY THE SIXTH (V.III.68) | I swore I'd write my name in bolder ink, |

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| And water cannot wash away your sin, which never yet does my deeds make the blacker! | KING RICHARD THE SECOND (IV.I.246) THE TWO NOBLE KINSMEN (V.I.151) A WINTER'S TALE (III.II.184) | That time would never wash my deeds away. |

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| Here I am, and earns a place i' th' story. | THE TRAGEDY OF OTHELLO, THE MOOR OF VENICE (V.II.325) THE TRAGEDY OF ANTONY AND CLEOPATRA (III.XIII.52) | Yet here I am, a footnote to your story. |

LEILA

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| Inhuman traitors, you constrained and forced. Blood and destruction of blood and death. | THE TRAGEDY OF TITUS ANDRONICUS (V.II.178) THE TRAGEDY OF JULIUS CAESAR (III.I.285) THE TRAGEDY OF MACBETH (V.VI.11) | You forced my hand in this. These deaths, this blood— |

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| Write in the dust this sentence with thy blood: witness these crimson lines. | THE THIRD PART OF KING HENRY THE SIXTH (V.I.56) THE TRAGEDY OF TITUS ANDRONICUS (V.II.23) | Your legacy is written here in red. |

ALASTOR

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| A comfort of retirement lives in this, the shadow of a dream. Such have but a shadow's bliss. | THE FIRST PART OF KING HENRY THE FOURTH (IV.I.57) THE TRAGEDY OF HAMLET, PRINCE OF DENMARK (II.II.254) THE MERCHANT OF VENICE (II.IX.68) | Legacy... such a comforting mirage. |

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| Our valour is to chase what flies; our cage from off our towers | CYMBELINE (III.III.45) THE LIFE AND DEATH OF KING JOHN (II.I.332) | We chase it like it matters, build our towers, |

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| So to the laws at large I write my name, as a monument, Proclaim our honours | LOVE'S LABOUR'S LOST (I.I.155) CYMBELINE (II.II.34) THE TRAGEDY OF TITUS ANDRONICUS (I.I.276) | Inscribe our names on monuments and laws, |

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| As if his life lay on 't, nor purpos'd merit in futurity. | ALL'S WELL THAT ENDS WELL (III.VII.48) THE TRAGEDY OF OTHELLO, THE MOOR OF VENICE (III.IV.124) | As if the future gives a single damn |

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| But shall we wear these glories for a day, hark thee, a word. | KING RICHARD THE THIRD (IV.II.6) CYMBELINE (I.VI.37) | About our fleeting glory. Listen close— |

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| But thence I learn and find the lesson true, It is too late. | THE SONNETS (I.118.13) THE TRAGEDY OF OTHELLO, THE MOOR OF VENICE (V.II.100) | The truth I've learned too late to save myself: |

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| Stand all aloof | THE TRAGEDY OF TITUS ANDRONICUS (V.III.151) | Power isolates until you're standing |

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| She is alone, environed with all these hideous fears. | THE TWO GENTLEMEN OF VERONA (II.IV.165) THE TRAGEDY OF ROMEO AND JULIET (IV.III.51) | Completely alone, surrounded by your fears. |

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| A second time I kill my husband dead, when you have spoken it, 'tis dead, and I am the grave of it. | THE TRAGEDY OF HAMLET, PRINCE OF DENMARK (III.II.167) ALL'S WELL THAT ENDS WELL (IV.III.9) | I died each time I silenced someone's voice, |

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| Did livery falseness in a pride of truth, as ever in ambitious strength I did. | A LOVER'S COMPLAINT (I.I.105) THE TRAGEDY OF CORIOLANUS (IV.V.108) | Each time I chose ambition over truth. |

[He coughs, blood appearing at his lips.]

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| If I should tell my history, which, wash'd away, shall scour my shame with it. | PERICLES, PRINCE OF TYRE (V.I.128) THE FIRST PART OF KING HENRY THE FOURTH (III.II.138) | The history I rewrote is washing away... |

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| This is my last, in my death, I know my hour is come. | THE TWO NOBLE KINSMEN (V.I.156) THE TRAGEDY OF TITUS ANDRONICUS (V.I.68) THE TRAGEDY OF JULIUS CAESAR (V.V.23) | In this... my final... hour... |

[ALASTOR dies.]

LEILA

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| Two mighty eagles fell, undone by villains; they fall their crests, and like deceitful jades | THE TRAGEDY OF JULIUS CAESAR (V.I.87) THE TRAGEDY OF OTHELLO, THE MOOR OF VENICE (V.I.58) THE TRAGEDY OF JULIUS CAESAR (IV.II.28) | And so the mighty fall, their schemes undone, |

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| And sway our great designs, till bones and flesh and sinews fall away, to cool his spleen. | THE TRAGEDY OF ANTONY AND CLEOPATRA (II.II.177) THE FIRST PART OF HENRY THE SIXTH (III.I.197) THE PASSIONATE PILGRIM (I.I.76) | Their grand designs reduced to cooling flesh. |

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| What I should think of this I can not tell, my sleep my death? | THE COMEDY OF ERRORS (III.II.163) THE SECOND PART OF KING HENRY THE FOURTH (IV.V.62) | What am I to make of this? Your death |

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| Nor gives it satisfaction to our blood, nor satisfying us, that has no relish of salvation in't. | A LOVER'S COMPLAINT (I.I.162) CYMBELINE (IV.IV.20) THE TRAGEDY OF HAMLET, PRINCE OF DENMARK (III.III.94) | Brings no satisfaction, no relief. |

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| Doth, like a poisonous mineral, gnaw my inwards, through the realm | THE TRAGEDY OF OTHELLO, THE MOOR OF VENICE (II.I.291) THE SECOND PART OF KING HENRY THE SIXTH (III.I.61) | The damage spreads like poison through the realm, |

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| The taints and blames I laid upon myself, for 'twas that hand that gave away my heart. | THE TRAGEDY OF MACBETH (IV.III.137) THE TRAGEDY OF OTHELLO, THE MOOR OF VENICE (III.IV.43) | And I'm the tainted hand that dealt it out. |

[She moves away from ALASTOR's body, addressing the empty square.]

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| When I told you, And this way have you well expounded it, And reason too: | THE MERCHANT OF VENICE (III.II.266) THE TRAGEDY OF JULIUS CAESAR (II.II.95) THE THIRD PART OF KING HENRY THE SIXTH (II.II.93) | The logic seemed so clear when you explained it: |

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| We lop away, that bearing boughs may live, to keep those many many bodies safe. | KING RICHARD THE SECOND (III.IV.68) THE TRAGEDY OF HAMLET, PRINCE OF DENMARK (III.III.10) | Remove the few to save the many lives, |

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| After this cold considerance, which is but cold, that is too cold in thinking of it now. | THE SECOND PART OF KING HENRY THE FOURTH (V.II.99) PERICLES, PRINCE OF TYRE (IV.I.5) KING RICHARD THE THIRD (I.III.315) | A calculation cold but necessary. |

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| But weep to have, that which it fears to lose. | THE SONNETS (I.64.14) | But wisdom lives in knowing what we lose |

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| Man's life is cheap as beast's when life itself and a man's life's no more than to say 'One'. | THE TRAGEDY OF KING LEAR (II.IV.288) THE TRAGEDY OF KING LEAR (IV.VI.52) THE TRAGEDY OF HAMLET, PRINCE OF DENMARK (V.II.79) | When human life becomes arithmetic. |

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| I have, sir, as I was commanded from you, to do a thing, where I the issue doubted, | ALL'S WELL THAT ENDS WELL (II.V.46) A WINTER'S TALE (I.II.303) | I followed orders, reasoned through my doubts, |

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| Silence that dreadful bell, monstrous little voice, whispers in mine ear | THE TRAGEDY OF OTHELLO, THE MOOR OF VENICE (II.III.159) A MIDSUMMER NIGHT'S DREAM (I.II.42) VENUS AND ADONIS (I.I.659) | And silenced that small voice that whispered "no." |

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| The price is to ask it kindly, and be silent in the end. | THE TRAGEDY OF CORIOLANUS (II.III.66) THE TRAGEDY OF KING LEAR (I.I.55) THE THIRD PART OF KING HENRY THE SIXTH (I.II.14) | What is the price of silence in the end? |

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| Now have I paid my vow unto his soul; Even with the bloody payment of your deaths. | THE FIRST PART OF HENRY THE SIXTH (II.II.7) THE FIRST PART OF KING HENRY THE FOURTH (I.III.188) | I've paid it now in full with others' blood, |

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| And piece the way out with a heavy heart. You take from me a great part of myself. | KING RICHARD THE SECOND (V.I.92) THE TRAGEDY OF ANTONY AND CLEOPATRA (III.II.27) | With pieces of my soul I'll never get back. |

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| You stand upon the rivage and behold | THE LIFE OF KING HENRY THE FIFTH (III.PROLOGUE.14) | I stand here in the aftermath and see |

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| These words will cost ten thousand lives this day. My mangled body shows these broken limbs again into one body. | THE THIRD PART OF KING HENRY THE SIXTH (II.II.177) THE THIRD PART OF KING HENRY THE SIXTH (V.II.7) THE TRAGEDY OF TITUS ANDRONICUS (V.III.72) | The true cost written in these broken bodies. |

[She kneels beside a fallen civilian.]

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| She might ha' been a grandam ere she died. I see a woman may be who might be your mother. | LOVE'S LABOUR'S LOST (V.II.17) THE TAMING OF THE SHREW (III.II.212) AS YOU LIKE IT (III.V.37) | This woman might have been a mother once, |

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| A hand as fruitful as the land that feeds us, Wringing her hands, whose whiteness so became them, to wipe away thy tears. | KING HENRY THE EIGHTH (I.III.69) THE TWO GENTLEMEN OF VERONA (III.I.227) THE TRAGEDY OF TITUS ANDRONICUS (III.I.107) | Her hands that baked the bread and wiped the tears |

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| Shall stiff and stark and cold appear like death, because he could not speak. | THE TRAGEDY OF ROMEO AND JULIET (IV.I.104) THE LIFE OF KING HENRY THE FIFTH (V.I.58) | Now stiff and cold because I wouldn't speak. |

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| This man's one that ne'er dreamed a joy beyond his pleasure, will not know it. | THE LIFE OF TIMON OF ATHENS (IV.III.15) KING HENRY THE EIGHTH (III.I.148) VENUS AND ADONIS (I.I.409) | This man, whose dreams I'll never know or share, |

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| Like empty purses picked; and his poor self, out his vacant garments | THE LIFE OF TIMON OF ATHENS (IV.II.14) THE LIFE AND DEATH OF KING JOHN (III.IV.99) | Lies empty as a discarded coat |

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| Thus, for my duty's sake, I rather chose to use my lawful sword. | THE TWO GENTLEMEN OF VERONA (III.I.17) THE TRAGEDY OF CORIOLANUS (V.VI.151) | Because I chose to be the blade, not shield. |

[Rising, she walks through the devastation.]

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| As festered members rot but by degree, whiles we are suitors to their throne, decays, is my kingdom lost. | THE FIRST PART OF HENRY THE SIXTH (III.I.196) THE TRAGEDY OF ANTONY AND CLEOPATRA (II.I.5) KING RICHARD THE SECOND (III.II.95) | We rot from inside out, this kingdom falls |

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| And confident from foreign purposes, Of hostile arms | THE LIFE AND DEATH OF KING JOHN (II.I.28) KING RICHARD THE THIRD (IV.IV.412) | Not from the blows of enemies abroad |

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| But when we in our viciousness grow hard— From the corruption of abusing times | THE TRAGEDY OF ANTONY AND CLEOPATRA (III.XIII.135) KING RICHARD THE THIRD (III.VII.198) | But from the moral decay we cultivate |

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| A heart unfortified, without controlment, justice, or revenge? | THE TRAGEDY OF HAMLET, PRINCE OF DENMARK (I.II.99) THE TRAGEDY OF TITUS ANDRONICUS (II.I.70) | When power stands alone, unchecked by heart. |

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| Methinks I see him now—all too late, all too late | CYMBELINE (V.V.240) THE TRAGEDY OF TITUS ANDRONICUS (II.III.264) KING RICHARD THE SECOND (II.I.27) | I see it clearly now—too late, too late— |

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| In time we hate that which we often fear, transform ourselves into beasts, such things to be, mere monsters. | THE TRAGEDY OF ANTONY AND CLEOPATRA (I.III.14) THE TRAGEDY OF OTHELLO, THE MOOR OF VENICE (II.III.272) THE TWO NOBLE KINSMEN (I.II.46) | How we become the monsters that we fear. |

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| Nearer in bloody thoughts, and not in blood, the near in blood | KING RICHARD THE THIRD (II.I.94) THE TRAGEDY OF MACBETH (II.III.152) | The powerful sit distant from the blood, |

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| in their chamber You sign your place and calling, in full seeming, | THE TWO NOBLE KINSMEN (II.I.21) KING HENRY THE EIGHTH (II.IV.116) | Isolated in their chambers, signing names |

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| There is pretty orders beginning strange screams of death | MEASURE FOR MEASURE (II.I.199) THE TRAGEDY OF MACBETH (II.III.51) | To orders that transform to screaming death. |

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| They shoot but calm words folded up in smoke, senseless trees they cannot hear thee, Did not you hear a cry | THE LIFE AND DEATH OF KING JOHN (II.I.235) THE PASSIONATE PILGRIM (I.I.376) THE TRAGEDY OF OTHELLO, THE MOOR OF VENICE (V.I.52) | They never smell the smoke or hear the cries, |

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| But they whose guilt within their bosoms lie that weigh their pains in sense for so great a weight | THE RAPE OF LUCRECE (I.I.1342) ALL'S WELL THAT ENDS WELL (I.I.193) THE THIRD PART OF KING HENRY THE SIXTH (V.I.36) | Or feel the weight of bodies they condemn. |

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| I am here. And so I am. I am. | THE TRAGEDY OF ROMEO AND JULIET (I.III.7) THE TRAGEDY OF KING LEAR (IV.VII.82) | But I was here. I am the bridge between |

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| Lay hands upon these traitors and their trash that sticks on filthy deeds. | THE SECOND PART OF KING HENRY THE SIXTH (I.IV.38) THE TRAGEDY OF OTHELLO, THE MOOR OF VENICE (V.II.176) | The clean-hand orders and their dirty work. |

[She looks at her bloodstained hands.]

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| These hands shall never draw 'em out like lightning. I vow by heaven these eyes shall never close. | THE TWO NOBLE KINSMEN (II.II.27) THE THIRD PART OF KING HENRY THE SIXTH (I.I.24) | These hands will never clean. These eyes won't close |

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| Nor thrust your head into the public street | THE MERCHANT OF VENICE (II.V.29) | Without revisiting this public square. |

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| Must these have voices, that can yield them now, and ghosts did shriek and squeal about the streets. | THE TRAGEDY OF CORIOLANUS (III.I.43) THE TRAGEDY OF JULIUS CAESAR (II.II.24) | The dead have voices now that scream inside |

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| I need not be barren of accusations; the sin upon my head. | THE TRAGEDY OF CORIOLANUS (I.I.30) THE LIFE OF KING HENRY THE FIFTH (I.II.99) | My head with accusations I deserve. |

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| I killed a man, whose death I much repent, which fear so grew in me I hither fled, and therefore now I need not fear to die. | THE TWO GENTLEMEN OF VERONA (IV.I.27) PERICLES, PRINCE OF TYRE (I.II.85) THE RAPE OF LUCRECE (I.I.1052) | I killed because I was afraid to die, |

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| But I had not so much of man in me, and say I was a coward; I must not say no. | THE LIFE OF KING HENRY THE FIFTH (IV.VI.30) THE TWO NOBLE KINSMEN (III.VI.139) THE TRAGEDY OF KING LEAR (V.III.380) | Because I lacked the courage to say no, |

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| Because I wished this world's eternity but for a satisfaction of my thought; I thought all for the best. | THE SECOND PART OF KING HENRY THE SIXTH (II.IV.91) THE TRAGEDY OF OTHELLO, THE MOOR OF VENICE (III.III.108) THE TRAGEDY OF ROMEO AND JULIET (III.I.94) | Because I thought survival was enough. |

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| As if this flesh which walls about our life | KING RICHARD THE SECOND (III.II.167) | It's not. It's not. What lives is not just flesh |

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| More out of malice than integrity, of that integrity which should become't | KING HENRY THE EIGHTH (V.II.213) THE TRAGEDY OF CORIOLANUS (III.I.191) | But something more—integrity, perhaps, |

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| Pretty soul, one that knows Making such difference 'twixt wake and sleep | THE TWO NOBLE KINSMEN (V.II.93) A WINTER'S TALE (II.I.109) THE FIRST PART OF KING HENRY THE FOURTH (III.I.217) | The soul that knows the difference between |

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| What may be done; that can never be. | THE TWO NOBLE KINSMEN (III.VI.331) LOVE'S LABOUR'S LOST (V.II.233) | What can be done and what should never be. |

[Sound of approaching GUARDS.]

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| So, now they come. I know they do, and I have well deserved it. | ALL'S WELL THAT ENDS WELL (III.V.80) KING RICHARD THE THIRD (III.II.71) | And now they come for me, as I deserve. |

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| Thus hath the course of justice wheeled about, turn i' the wheel. | KING RICHARD THE THIRD (IV.IV.105) THE COMEDY OF ERRORS (III.II.129) | The wheel turns full, and justice finds its mark. |

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| I have yielded. And there is nothing left remarkable. | ALL'S WELL THAT ENDS WELL (III.VII.41) THE TRAGEDY OF ANTONY AND CLEOPATRA (IV.XV.79) | I won't resist. There's nothing left to save. |

[Enter GUARDS, weapons drawn.]

GUARD 1

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| Madam, as thereto sworn by your command, by order of law | THE TRAGEDY OF ANTONY AND CLEOPATRA (V.II.235) THE TRAGEDY OF KING LEAR (I.I.13) | Leila Verón. By order of the Council, |

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| I do arrest thee, traitor, of high treason; on treason and on murder | THE SECOND PART OF KING HENRY THE FOURTH (IV.II.112) THE LIFE OF KING HENRY THE FIFTH (II.II.111) | You're under arrest for treason and for murder. |

LEILA

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| And sure I am. My life I never held but as a pawn. | THE TRAGEDY OF HAMLET, PRINCE OF DENMARK (II.II.20) THE TRAGEDY OF KING LEAR (I.I.154) | Of course I am. The pawns are sacrificed |

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| If our betters play at that game, at subtle games, with his last attempt. | THE LIFE OF TIMON OF ATHENS (I.II.13) TROILUS AND CRESSIDA (IV.IV.91) THE TRAGEDY OF CORIOLANUS (V.III.162) | When games of power reach their final moves. |

GUARD 2

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| Masters, lay down your weapons. Show him your hand. | THE TRAGEDY OF CORIOLANUS (III.I.407) THE TRAGEDY OF ANTONY AND CLEOPATRA (I.II.10) | Your weapons. Drop them now and show your hands. |

LEILA

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| Behold, I have a weapon. Here 's the smell of the blood still. | THE TRAGEDY OF OTHELLO, THE MOOR OF VENICE (V.II.301) THE TRAGEDY OF MACBETH (V.I.38) | My weapons? Here they are—still wet with blood. |

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| Thy garments are not spotted with our blood at thy hands to your master | KING RICHARD THE THIRD (I.III.286) THE TRAGEDY OF TITUS ANDRONICUS (I.I.311) THE SECOND PART OF KING HENRY THE FOURTH (I.II.13) | The blood you'll never see upon your masters' hands. |

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| Away, and let me die. I have done my duty. | THE TRAGEDY OF KING LEAR (IV.VI.58) THE TRAGEDY OF ANTONY AND CLEOPATRA (II.V.109) | Take me away. I've done my part in this |

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| Should my performance perish. I know this act shows horrible and grim. For thy records | THE TRAGEDY OF ANTONY AND CLEOPATRA (III.I.29) THE TRAGEDY OF OTHELLO, THE MOOR OF VENICE (V.II.235) THE SONNETS (I.123.11) | Grotesque performance. Let the records show |

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| For I have murdered where I should not kill, and suffered my command, but to my choice. | THE THIRD PART OF KING HENRY THE SIXTH (II.V.122) THE TRAGEDY OF ANTONY AND CLEOPATRA (IV.II.31) THE MERCHANT OF VENICE (II.IX.49) | I killed on orders, but the choice was mine. |

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| Ay, mine own fortune in my misery, where all my sins are writ, and that's myself. | THE TRAGEDY OF ROMEO AND JULIET (I.II.58) KING RICHARD THE SECOND (IV.I.279) | I own that much at least—my own damnation. |

GUARD 1

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| You need but plead your honourable privilege to speak before your time.—Proceed. | ALL'S WELL THAT ENDS WELL (IV.V.65) MEASURE FOR MEASURE (V.I.101) | You have the right to speak before the Council. |

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| We arrest your word for every word you speak in his behalf to keep until your further time of trial. | LOVE'S LABOUR'S LOST (II.I.163) THE SECOND PART OF KING HENRY THE SIXTH (III.II.207) THE SECOND PART OF KING HENRY THE SIXTH (III.I.138) | Your words will be recorded for the trial. |

LEILA

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| My words express my purpose. Description cannot suit itself in words. | MEASURE FOR MEASURE (II.IV.159) THE LIFE OF KING HENRY THE FIFTH (IV.II.53) | My words? What words could possibly explain |

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| O ruin'd piece of nature, this great world! Look you here; this is a sorry sight. | THE TRAGEDY OF KING LEAR (IV.VI.139) THE TRAGEDY OF JULIUS CAESAR (III.II.195) THE TRAGEDY OF MACBETH (II.II.24) | This devastation? Look around you, man. |

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| This in obedience hath my daughter show'd me; | THE TRAGEDY OF HAMLET, PRINCE OF DENMARK (II.II.128) | See what obedience has wrought today. |

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| The testimony on my part no other! Witness against us to damnation! | A WINTER'S TALE (III.II.22) THE LIFE AND DEATH OF KING JOHN (IV.II.227) | Will testimony bring these people back? |

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| Alas, how shall this bloody deed be answer'd? | THE TRAGEDY OF HAMLET, PRINCE OF DENMARK (IV.I.17) | Will explanations clear this blood-soaked square? |

GUARD 2

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| We will discharge our duty. | CYMBELINE (III.VIII.19) | That's not our concern. Our duty's clear. |

LEILA

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| It is my duty, sir. I understand thee well. | THE TRAGEDY OF JULIUS CAESAR (IV.III.296) THE TRAGEDY OF CORIOLANUS (IV.VII.19) | Your duty. Yes. I understand too well |

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| With blindfold fury and visages of duty, And duty bids defend. | VENUS AND ADONIS (I.I.554) THE TRAGEDY OF OTHELLO, THE MOOR OF VENICE (I.I.51) KING RICHARD THE SECOND (II.II.115) | How duty serves as blindfold and as shield. |

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| I'll go with thee: I'll be before thee. | THE TRAGEDY OF KING LEAR (II.IV.277) THE LIFE OF KING HENRY THE FIFTH (IV.I.252) | I'll go with you. I'll stand before them all. |

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| Would not entreat for life and not mercy | KING RICHARD THE THIRD (I.IV.244) THE TRAGEDY OF ROMEO AND JULIET (III.III.30) | But not to beg for mercy or for life. |

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| I'll be at charges for a looking-glass, The mirror of all courtesy to be what they are | KING RICHARD THE THIRD (I.II.267) KING HENRY THE EIGHTH (II.I.67) ALL'S WELL THAT ENDS WELL (I.III.39) | I'll stand to be the mirror they deserve, |

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| Or image of that horror? The same disgrace which they themselves behold; Their own enactures with themselves destroy. | THE TRAGEDY OF KING LEAR (V.III.309) THE RAPE OF LUCRECE (I.I.751) THE TRAGEDY OF HAMLET, PRINCE OF DENMARK (III.II.180) | Reflecting back the horror they've created. |

[GUARD 1 binds LEILA's hands.]

GUARD 1

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| Is he found guilty? And by their verdict is determined. Receive the sentence of the law for sins. | KING HENRY THE EIGHTH (II.I.12) THE SONNETS (I.46.11) THE SECOND PART OF KING HENRY THE SIXTH (II.III.3) | The Council will determine guilt and sentence. |

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| Forbear to judge, for we are sinners all. Not mine to speak on't. | THE SECOND PART OF KING HENRY THE SIXTH (III.III.31) CYMBELINE (I.VII.107) | It's not for us to judge what happened here. |

LEILA

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| You stand amaz'd; but thou art too fine in thy evidence | TWELFTH NIGHT; OR, WHAT YOU WILL (III.IV.276) ALL'S WELL THAT ENDS WELL (V.III.288) | Not judge? You stand amidst the evidence |

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| When, after execution, judgement hath To what is pass'd already. | MEASURE FOR MEASURE (II.II.15) ALL'S WELL THAT ENDS WELL (III.VII.40) | Of judgment already passed and executed. |

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| What lawful quest have given their verdict up by their verdict best of our time | KING RICHARD THE THIRD (I.IV.164) THE SONNETS (I.46.11) THE TRAGEDY OF KING LEAR (I.II.99) | These bodies are the verdict of our time. |

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| The bloody parliament shall this be called, this very day, | THE THIRD PART OF KING HENRY THE SIXTH (I.I.39) ALL'S WELL THAT ENDS WELL (III.III.11) | When history records this bloody day, |

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| Will you remember the truth true and not true or three probable lies? | TROILUS AND CRESSIDA (V.II.12) TROILUS AND CRESSIDA (I.II.85) ALL'S WELL THAT ENDS WELL (III.VI.73) | Will it remember truth, or comfortable lies? |

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| Might corrupt minds procure knaves as corrupt, will corrupt him to revolt, whose strong corruption | KING HENRY THE EIGHTH (V.I.157) ALL'S WELL THAT ENDS WELL (IV.III.210) TWELFTH NIGHT; OR, WHAT YOU WILL (III.IV.297) | Will scholars note how power corrupts the soul, |

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| A hundred thousand rebels die in this. | THE FIRST PART OF KING HENRY THE FOURTH (III.II.161) | Or will they write that rebels met their end? |

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| The strides they victors made the author of all but makes antiquity for aye his page, | CYMBELINE (V.III.46) MUCH ADO ABOUT NOTHING (V.II.71) THE SONNETS (I.108.12) | The victors always author history's page, |

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| Wiped the black scruples, simple truth suppressed with such ease. | THE TRAGEDY OF MACBETH (IV.III.129) THE SONNETS (I.138.8) THE FIRST PART OF KING HENRY THE FOURTH (IV.I.111) | Erasing inconvenient truths with ease. |

[As the GUARDS lead her away.]

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| I beseech you, remember,— Even so it was with me when I was young; | THE TRAGEDY OF HAMLET, PRINCE OF DENMARK (V.II.105) ALL'S WELL THAT ENDS WELL (I.III.98) | Remember this: I was like you before— |

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| A loyal and obedient subject is unto the crown | KING HENRY THE EIGHTH (III.II.225) THE SECOND PART OF KING HENRY THE SIXTH (II.II.40) | A loyal servant to a rotting crown. |

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| I did obey, albeit against my conscience and my soul. | THE COMEDY OF ERRORS (V.I.233) KING RICHARD THE THIRD (III.VII.224) | I thought that following orders cleared my conscience. |

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| Belief of it and known too late, to my cost. | THE TRAGEDY OF OTHELLO, THE MOOR OF VENICE (I.I.152) THE TRAGEDY OF ROMEO AND JULIET (I.V.145) THE SECOND PART OF KING HENRY THE FOURTH (III.II.10) | I learned too late the cost of such belief. |

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| Not he which says the dead is not alive he never gave commandment for their death. | THE SECOND PART OF KING HENRY THE FOURTH (I.I.111) THE TRAGEDY OF HAMLET, PRINCE OF DENMARK (V.II.373) | The dead don't care who gave the kill command. |

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| They know not what they do to one whom they had punished. | THE SECOND PART OF KING HENRY THE SIXTH (IV.IV.37) THE TRAGEDY OF CORIOLANUS (V.I.23) | They only know the hand that struck them down. |

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| This hand of mine as yours were tomorrow as today | THE LIFE AND DEATH OF KING JOHN (IV.II.260) MUCH ADO ABOUT NOTHING (I.I.101) A WINTER'S TALE (I.II.77) | That hand was mine, as yours may be tomorrow. |

[Looking back at ALASTOR's body.]

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| And this shall all be buried in my death, in these stones | THE TRAGEDY OF TITUS ANDRONICUS (V.I.68) THE LIFE AND DEATH OF KING JOHN (IV.III.9) | His legacy dies with him on these stones, |

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| I now begin with grief and shame to utter thy condemnation and thy death. | MEASURE FOR MEASURE (V.I.112) CYMBELINE (III.V.118) | As mine begins in chains and condemnation. |

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| For lately we were bound as you are now in our eyes | THE COMEDY OF ERRORS (V.I.296) THE LIFE OF TIMON OF ATHENS (I.II.98) | We're bound together now in history's eyes, |

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| A murderer and a villain; Disgrace and horror, that on my command | THE TRAGEDY OF HAMLET, PRINCE OF DENMARK (III.IV.108) THE TRAGEDY OF ANTONY AND CLEOPATRA (IV.XIV.76) | The killer and commander, twin disgraces. |

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| May here find truth too, now at last, in his death | KING HENRY THE EIGHTH (I.PROLOGUE.9) THE TRAGEDY OF CORIOLANUS (III.III.120) THE TRAGEDY OF JULIUS CAESAR (III.II.37) | Perhaps in death he's found the truth at last: |

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| And in the end meet the old course of death, with any soil | THE TRAGEDY OF KING LEAR (III.VII.110) LOVE'S LABOUR'S LOST (II.I.49) | That all our striving ends in the same soil, |

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| Shows not till it be struck; our gentle flame but a spark | THE LIFE OF TIMON OF ATHENS (I.I.29) PERICLES, PRINCE OF TYRE (I.II.41) | Our power just a momentary spark |

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| Unto the kingdom of perpetual night. | KING RICHARD THE THIRD (I.IV.47) | Before the endless dark reclaims us all. |

[LEILA turns to face forward as they lead her away.]

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| Lead me on. I 'll walk. I 'll write it straight. | TWELFTH NIGHT; OR, WHAT YOU WILL (III.IV.314) THE TEMPEST (IV.I.177) AS YOU LIKE IT (III.V.139) | So lead me to my fate. I'll walk it straight, |

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| No more. I will no more be hidden to thy cost. | THE TRAGEDY OF HAMLET, PRINCE OF DENMARK (III.IV.114) THE TWO NOBLE KINSMEN (III.VI.156) THE FIRST PART OF HENRY THE SIXTH (I.III.79) | No more pretending blindness to the cost. |

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| To worthy danger and deserved death with mine own hands. | KING RICHARD THE SECOND (V.I.68) THE TEMPEST (II.II.102) | If death awaits, I've earned it with these hands. |

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| A heavy sentence, of this hard life, I will endure | KING RICHARD THE SECOND (I.III.154) CYMBELINE (IV.IV.33) AS YOU LIKE IT (III.V.98) | If life—the harder sentence—I'll endure |

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| Heaviness in me to my end remember mine end. | THE TEMPEST (I.II.361) KING HENRY THE EIGHTH (II.I.91) THE SECOND PART OF KING HENRY THE FOURTH (II.IV.183) | The weight of memory until my end. |

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| This day of shame, these dead men's tombs. | THE LIFE AND DEATH OF KING JOHN (III.I.89) THE TRAGEDY OF ROMEO AND JULIET (V.III.209) | This square, these dead, this day of reckoning |

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| I will follow thee the remainder of our hateful days | THE THIRD PART OF KING HENRY THE SIXTH (I.I.217) THE TRAGEDY OF TITUS ANDRONICUS (III.I.133) | Will follow me through whatever days remain. |

[The GUARDS escort LEILA away, leaving the battlefield behind. The ash continues to fall softly over the dead.]

ACT V

SCENE 1

[Mortimer stands at the center of the chamber, beside his high-backed chair. Guards enter, bringing in Leila in chains.]

MORTIMER

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| My lords, look where the sturdy rebel sits, Submissive fall his princely feet before. | THE THIRD PART OF KING HENRY THE SIXTH (I.I.50) LOVE'S LABOUR'S LOST (IV.I.85) | At last, the rebel stands before my throne, |

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| From our free person she should be confin'd, as she should have been, at once subdued. | A WINTER'S TALE (II.I.227) PERICLES, PRINCE OF TYRE (V.I.242) THE FIRST PART OF HENRY THE SIXTH (I.II.110) | Shackled and subdued as she should be. |

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| Misshapen chaos of well seeming forms, the close contriver of all harms, into destruction cast him. | THE TRAGEDY OF ROMEO AND JULIET (I.I.166) THE TRAGEDY OF MACBETH (III.V.7) THE TRAGEDY OF CORIOLANUS (III.I.258) | The architect of chaos now reduced |

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| And what a prisoner. | MEASURE FOR MEASURE (II.II.89) | To nothing more than common prisoner. |

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| And as he is to witness which now you see | THE TRAGEDY OF TITUS ANDRONICUS (V.III.124) THE TRAGEDY OF TITUS ANDRONICUS (III.I.6) | How fitting that you witness firsthand now |

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| May I govern so, under the sweet shade of your government. | THE TRAGEDY OF TITUS ANDRONICUS (V.III.147) THE LIFE OF KING HENRY THE FIFTH (II.II.28) | The dawn of my enlightened governance. |

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| So you thought him Myself a weakling, a man of his own fancy | THE TRAGEDY OF JULIUS CAESAR (IV.I.17) THE RAPE OF LUCRECE (I.I.584) ALL'S WELL THAT ENDS WELL (IV.I.12) | You thought me weak, a man of mere ideas, |

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| Win upon power and throw forth greater themes | THE TRAGEDY OF CORIOLANUS (I.I.209) | But see how theory transforms to power! |

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| Now while the world is bent my deeds to cross, I 'll force thee yield to my desire, and shape his service wholly to my hests. | THE SONNETS (I.90.2) THE TWO GENTLEMEN OF VERONA (V.IV.62) LOVE'S LABOUR'S LOST (V.II.67) | I've bent the Djinn to serve my grand design, |

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| Yet I insisted yet you answer'd that were impossible | THE TRAGEDY OF JULIUS CAESAR (II.I.256) MUCH ADO ABOUT NOTHING (V.I.258) | A feat that you insisted couldn't be. |

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| For this affliction has a taste as sweet as a sweet disgrace | A WINTER'S TALE (V.III.94) THE SECOND PART OF KING HENRY THE FOURTH (I.I.101) | Tell me, does your defiance taste as sweet |

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| When thou shalt kneel, and kneel for grace and mercy at my feet? | PERICLES, PRINCE OF TYRE (V.I.244) THE THIRD PART OF KING HENRY THE SIXTH (I.I.75) | When sampled from the floor where you now kneel? |

LEILA

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| I am tied to the stake, and I must stand the course. I'll prove it in my shackles, with these hands. | THE TRAGEDY OF KING LEAR (III.VII.59) THE TWO NOBLE KINSMEN (III.I.40) | I stand, Mortimer. Despite these chains, |

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| Stand! | THE TRAGEDY OF JULIUS CAESAR (IV.II.38) | I stand. |

MORTIMER

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| That's but a niceness, at the least. | THE TWO NOBLE KINSMEN (V.II.28) THE THIRD PART OF KING HENRY THE SIXTH (IV.VII.21) | A technicality at best. |

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| The standing of his body; then is your cause gone too. Here lies thy heart, thy sinews, and thy bone. | A WINTER'S TALE (I.II.499) MEASURE FOR MEASURE (V.I.318) TROILUS AND CRESSIDA (V.VIII.12) | Your body stands, your cause lies broken, dead. |

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| My books and instruments shall be my company, will tell my story | THE TAMING OF THE SHREW (I.I.81) THE RAPE OF LUCRECE (I.I.813) | The history books—my books—will tell a tale |

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| To save me from the danger that might come for you are dangerous from your sights. | MEASURE FOR MEASURE (IV.III.71) THE TWO NOBLE KINSMEN (II.II.334) KING RICHARD THE SECOND (IV.I.321) | Of how I saved us from your dangerous views. |

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| You will lose your reputation, when that shall fade, my verse distills your truth. | LOVE'S LABOUR'S LOST (V.II.706) THE SONNETS (I.54.14) | Your name will fade, while mine endures through time, |

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| And her immortal part with angels lives, full charactered with lasting memory. | THE TRAGEDY OF ROMEO AND JULIET (V.I.19) THE SONNETS (I.122.2) | Immortal, etched in mankind's memory. |

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| what visions have I seen! My strong imagination sees a crown. Let me for this my lifetime reign as king. | A MIDSUMMER NIGHT'S DREAM (IV.I.71) THE TEMPEST (II.I.204) THE THIRD PART OF KING HENRY THE SIXTH (I.I.172) | The Djinn has shown me visions of my reign |

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| We have stretch'd thus far beyond the promise of his age from limits far remote. | PERICLES, PRINCE OF TYRE (V.I.56) MUCH ADO ABOUT NOTHING (I.I.10) THE SONNETS (I.44.4) | That stretch beyond the limits of our age. |

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| Now he 's secure, and mine I prais'd, as your wisdoms best | THE TWO NOBLE KINSMEN (I.I.169) MUCH ADO ABOUT NOTHING (IV.I.137) THE LIFE OF KING HENRY THE FIFTH (V.II.88) | My legacy secured, my wisdom praised |

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| And some are yet ungotten and unborn, Hath not yet lighted | THE LIFE OF KING HENRY THE FIFTH (I.II.292) THE TRAGEDY OF MACBETH (II.III.155) | By generations not yet born to light. |

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| Never such a power! It is a good divine. | THE LIFE AND DEATH OF KING JOHN (IV.II.111) THE MERCHANT OF VENICE (I.II.10) | Is that not power? Is that not divine? |

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| To front this present time. Shall see us rising in our throne. | THE TRAGEDY OF ANTONY AND CLEOPATRA (I.IV.86) KING RICHARD THE SECOND (III.II.50) | To shape the future from this present throne! |

[Mortimer circles Leila, gesturing grandly.]

MORTIMER

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| I have spoke it, and I did it. That dare not be so bold perchance to dream. | CYMBELINE (V.V.343) VENUS AND ADONIS (I.I.401) THE TRAGEDY OF HAMLET, PRINCE OF DENMARK (III.I.71) | I've done what no one dared to even dream. |

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| I have, as when the sun doth light a storm, vast sin concealing chaos that gave't surmised shape. | TROILUS AND CRESSIDA (I.I.35) THE RAPE OF LUCRECE (I.I.767) TROILUS AND CRESSIDA (I.III.17) | I've harnessed chaos, given it a form. |

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| Spirits, which by mine art I can with ease translate it to my will; | THE TEMPEST (IV.I.131) THE LIFE AND DEATH OF KING JOHN (II.I.522) | The Djinn now bends its cosmic will to mine, |

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| I your servant, a servant with my fortunes, the mistress which I serve. | THE TRAGEDY OF ANTONY AND CLEOPATRA (V.II.244) TWELFTH NIGHT; OR, WHAT YOU WILL (III.IV.6) THE TEMPEST (III.I.6) | A servant to my greater intellect. |

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| That thou shalt see the difference of our spirit, Hear me dear lady, that 's the | THE MERCHANT OF VENICE (IV.I.377) LOVE'S LABOUR'S LOST (II.I.98) LOVE'S LABOUR'S LOST (III.I.114) | You see, dear Leila, that's the difference |

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| What is between you? Than are dreamt of in your philosophy. | THE TRAGEDY OF HAMLET, PRINCE OF DENMARK (I.III.103) THE TRAGEDY OF HAMLET, PRINCE OF DENMARK (I.V.187) | Between your limited philosophy |

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| And my desires, marrow of my understanding, And you shall understand from me | TWELFTH NIGHT; OR, WHAT YOU WILL (I.I.23) THE TWO NOBLE KINSMEN (III.V.6) KING RICHARD THE THIRD (IV.IV.442) | And my transcendent understanding. You |

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| Ourselves to be the slaves of chance, and flies of what may chance to the mercy of our fate | A WINTER'S TALE (IV.IV.587) A WINTER'S TALE (I.II.13) THE TWO NOBLE KINSMEN (I.II.115) | Would leave our fate to chance and human whim, |

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| Whilst my invention, with safety of a pure, I create you. | MEASURE FOR MEASURE (II.IV.3) AS YOU LIKE IT (I.II.19) CYMBELINE (V.V.26) | While I create a system, perfect, pure. #DIALOGUE\_TURN |

LEILA

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| Runs not this speech like iron through your blood? Of such as your oppression feeds upon, then silenced when | MUCH ADO ABOUT NOTHING (V.I.223) THE FIRST PART OF HENRY THE SIXTH (IV.I.58) THE LIFE OF TIMON OF ATHENS (II.I.18) | Your system runs on blood and silenced voices. |

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| Peace is to me a war; there 's noise in it. I would have peace and quietness, but the fool will not— he there; that | THE LIFE AND DEATH OF KING JOHN (III.I.115) ALL'S WELL THAT ENDS WELL (II.III.277) TROILUS AND CRESSIDA (II.I.71) | The quiet in this room isn't peace, Mortimer, |

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| It is thee I fear. For a monument upon thy bones. | THE SECOND PART OF KING HENRY THE SIXTH (IV.I.121) PERICLES, PRINCE OF TYRE (III.PROLOGUE.124) | It's fear. You've built a monument to yourself |

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| On every grave you dissentious rogues sleep in their graves. | ALL'S WELL THAT ENDS WELL (II.III.134) THE TRAGEDY OF CORIOLANUS (I.I.149) KING HENRY THE EIGHTH (V.I.39) | On graves of those who dared to disagree. |

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| Is this the promise that you made your mother, that you so oft have boasted to retain? | THE TRAGEDY OF CORIOLANUS (III.III.108) THE TRAGEDY OF KING LEAR (III.VI.53) | Is this the legacy you're so proud of? |

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| Where we do reign, we will alone uphold to your word | THE LIFE AND DEATH OF KING JOHN (III.I.159) THE TWO NOBLE KINSMEN (III.VI.292) | A sterile kingdom where your word alone |

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| Hast thou read truth? Then kings misdeeds can not be hid in clay | A WINTER'S TALE (III.II.143) THE RAPE OF LUCRECE (I.I.609) | Determines truth? Where history is clay |

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| Belike you mean to make a puppet of me. | THE TAMING OF THE SHREW (IV.III.107) | For you to mold according to your whims? |

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| Look to thyself. He stands there. Thou art alone. | KING RICHARD THE SECOND (V.III.38) KING HENRY THE EIGHTH (V.III.40) KING HENRY THE EIGHTH (II.IV.146) | Look at yourself. You stand there, all alone, |

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| And but attended by a simple guard, in iron walls they deem'd me not secure; | THE THIRD PART OF KING HENRY THE SIXTH (IV.II.16) THE FIRST PART OF HENRY THE SIXTH (I.IV.49) | Surrounded by your guards, your metal walls, |

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| This chair shall be my state, pertains to you alone, no man else. | THE FIRST PART OF KING HENRY THE FOURTH (II.IV.296) THE TRAGEDY OF MACBETH (IV.III.226) AS YOU LIKE IT (V.IV.53) | Your single chair that no one else may touch. |

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| Why are you sequestered from all your train? At all times will you have my power alike? | THE TRAGEDY OF TITUS ANDRONICUS (II.III.75) THE FIRST PART OF HENRY THE SIXTH (II.I.58) | Is isolation what you wanted? Power |

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| Yet hath he been my captive and my slave. Have I in such a prison. | VENUS AND ADONIS (I.I.101) THE TEMPEST (I.II.582) | Has made you prisoner far more than me. |

[Leila takes a step forward, chains rattling.]

LEILA

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| If what parts can so remain, you may partly see, perceive a part of him. | THE PHOENIX AND THE TURTLE (I.I.48) KING RICHARD THE THIRD (III.VII.233) THE TWO NOBLE KINSMEN (II.I.43) | There must remain some part of you that sees |

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| After this golden day of victory that claim their offices this day. | THE FIRST PART OF HENRY THE SIXTH (I.VI.31) KING HENRY THE EIGHTH (IV.I.19) | The hollow victory you've claimed today. |

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| I knew a man that I might see what the old world could say, there is a world elsewhere. | THE TWO NOBLE KINSMEN (V.I.113) THE SONNETS (I.59.9) THE TRAGEDY OF CORIOLANUS (III.III.162) | The man I knew once spoke of better worlds, |

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| Which fear if better reasons can supplant, this offer comes from mercy, not from fear. | THE SECOND PART OF KING HENRY THE SIXTH (III.I.37) THE SECOND PART OF KING HENRY THE FOURTH (IV.I.154) | Of systems built on reason, not on fear. |

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| Do what you will; your wisdom be your guide. | THE SECOND PART OF KING HENRY THE FOURTH (II.III.6) | What wisdom guides your logic now? What end |

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| How is this justified? Bearing the badge of faith, to prove them true? | ALL'S WELL THAT ENDS WELL (IV.III.39) A MIDSUMMER NIGHT'S DREAM (III.II.127) | Justifies these means you've embraced? |

MORTIMER

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| I prithee, spare. Spare your threats. | THE TEMPEST (II.I.23) A WINTER'S TALE (III.II.94) | Spare me your sentimental appeals. |

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| Know you the man? He is a man I know. Thou wert but a lost monster. | LOVE'S LABOUR'S LOST (II.I.40) ALL'S WELL THAT ENDS WELL (II.III.216) THE TEMPEST (IV.I.221) | That man you knew was weak, unfinished, blind. |

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| I have got strength of limit. Now I am perfect. | A WINTER'S TALE (III.II.109) THE TWO NOBLE KINSMEN (III.VI.120) | I've evolved beyond such limitations. |

LEILA

[Turning to the Djinn]

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| And thou—O how are they wrapped in—in the shape of man | KING RICHARD THE SECOND (II.I.115) THE RAPE OF LUCRECE (I.I.636) THE MERRY WIVES OF WINDSOR (V.I.15) | And you—enigma wrapped in human form— |

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| What do you see in the next chamber? | A MIDSUMMER NIGHT'S DREAM (III.I.93) KING HENRY THE EIGHTH (I.IV.132) | What future do you see beyond this room? |

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| But when my angry guardant stood alone, when they are gone | THE FIRST PART OF HENRY THE SIXTH (IV.VII.9) KING RICHARD THE THIRD (I.I.165) | When all the guards have gone, when Mortimer |

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| 'Tis the last service that I shall command you. Speak in the order of his funeral. | THE TRAGEDY OF ANTONY AND CLEOPATRA (IV.XIV.159) THE TRAGEDY OF JULIUS CAESAR (III.I.247) | Has spoken his last order, what remains? |

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| Is it a world to hide? Then where is truth, if there be no self-trust? | TWELFTH NIGHT; OR, WHAT YOU WILL (I.III.104) THE RAPE OF LUCRECE (I.I.158) | Is there a world beyond his manufactured truth? |

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| It is a chance which does redeem all sorrows out of ruins | THE TRAGEDY OF KING LEAR (V.III.312) KING HENRY THE EIGHTH (II.I.132) | A chance for us to build again from ruins? |

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| Tell me one thing and one truth he can not choose. | THE TRAGEDY OF HAMLET, PRINCE OF DENMARK (V.I.157) TWELFTH NIGHT; OR, WHAT YOU WILL (III.I.144) THE TAMING OF THE SHREW (INDUCTION.I.39) | Tell me one truth that he cannot erase. #MORAL\_CONFRONTATION |

[The Djinn, who has been standing motionless, now steps forward. The lights seem to dim slightly.]

DJINN

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| If you speak truth. The truth you speak doth lack some gentleness. Not your demand; it values not your asking. | KING HENRY THE EIGHTH (III.I.51) THE TEMPEST (II.I.127) KING HENRY THE EIGHTH (II.III.64) | You ask for truth. But truth is not a gift. |

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| Do comfort, and not burn. 'Tis not in thee Nor thy soft hands | THE TRAGEDY OF KING LEAR (II.IV.181) VENUS AND ADONIS (I.I.633) | It's not a comfort or a gentle hand. |

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| But truth is truth like a mountain | THE LIFE AND DEATH OF KING JOHN (I.I.106) THE FIRST PART OF HENRY THE SIXTH (II.V.103) | Truth is the mountain that remains unmoved |

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| When tyrants' crests and tombs of brass are spent, the younger rises when the old doth fall, as morning dew distilled on flowers. | THE SONNETS (I.107.14) THE TRAGEDY OF KING LEAR (III.III.21) THE TRAGEDY OF TITUS ANDRONICUS (II.III.201) | When empires rise and fall like morning dew. |

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| All things that are, this is a man's invention, and his hand. | THE MERCHANT OF VENICE (II.VI.13) AS YOU LIKE IT (IV.III.29) | All systems built by human hands contain |

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| Who in their seeds that is the true beginning of our end. | THE SECOND PART OF KING HENRY THE FOURTH (III.I.84) A MIDSUMMER NIGHT'S DREAM (V.I.115) | The seeds of their inevitable end. |

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| The more it promises, our power claims in our claim | THE TRAGEDY OF ANTONY AND CLEOPATRA (II.VII.16) ALL'S WELL THAT ENDS WELL (II.III.157) THE LIFE OF KING HENRY THE FIFTH (I.II.14) | The more perfect the system claims to be, |

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| The ruin of the state. Of its own fall catastrophe. | THE TRAGEDY OF CORIOLANUS (III.I.146) THE LIFE OF TIMON OF ATHENS (V.II.39) THE SECOND PART OF KING HENRY THE FOURTH (II.I.45) | The more catastrophic its collapse. |

[The Djinn turns slowly to Mortimer.]

DJINN

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| You may reign in them now in my book of memory | CYMBELINE (V.V.445) THE FIRST PART OF HENRY THE SIXTH (II.IV.102) | Your reign is written in the book of time |

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| For all my reign hath been but as a scene, Fortune, whose title is as momentary, to this note. | THE SECOND PART OF KING HENRY THE FOURTH (IV.V.198) THE TWO NOBLE KINSMEN (V.IV.18) AS YOU LIKE IT (II.V.36) | As all reigns are—a temporary note. |

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| Therefore the office is indifferent, and for thy name, which is no part of thee, | THE TWO GENTLEMEN OF VERONA (III.II.44) THE TRAGEDY OF ROMEO AND JULIET (II.II.50) | The universe indifferent to your name, |

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| are my deeds forgot, Outlive thy glory, like my wretched self. | TROILUS AND CRESSIDA (III.III.149) KING RICHARD THE THIRD (I.III.203) | Your legacy a whisper soon forgot. |

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| Before I see thee seated in that throne, the throne majestical. | THE THIRD PART OF KING HENRY THE SIXTH (I.I.22) KING RICHARD THE THIRD (III.VII.117) | I see a throne, empty and gathering dust. |

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| I see their antique pen would have expressed, and your words, by this fair hand. | THE SONNETS (I.106.7) KING HENRY THE EIGHTH (II.IV.121) THE TWO NOBLE KINSMEN (V.II.116) | I see your words, revised by newer hands. |

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| I see the ruin of my house. You are undone. | KING RICHARD THE THIRD (II.IV.51) THE MERRY WIVES OF WINDSOR (III.III.78) | I see your perfect system crumbling down, |

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| Is in thyself rebellion to thyself; where the torch doth burn | THE LIFE AND DEATH OF KING JOHN (III.I.295) THE TRAGEDY OF ROMEO AND JULIET (V.III.179) | Not from rebellion's torch but from within— |

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| The flesh? That flesh is heir to the immortal part of myself. | THE MERCHANT OF VENICE (IV.I.261) THE TRAGEDY OF HAMLET, PRINCE OF DENMARK (III.I.69) THE TRAGEDY OF OTHELLO, THE MOOR OF VENICE (II.III.251) | The fatal flaw of thinking flesh immortal. |

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| This is the very painting of your fear: in the dark. | THE TRAGEDY OF MACBETH (III.IV.72) THE TRAGEDY OF HAMLET, PRINCE OF DENMARK (V.II.14) | Your greatest fear will find you in the dark: |

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| And all in vain you strive against the stream; brought to nothing. | VENUS AND ADONIS (I.I.772) THE TAMING OF THE SHREW (V.I.34) | That all your striving leads to nothingness. |

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| A silence in the heavens, the rack stand still, and sure it waits upon when all is done | THE TRAGEDY OF HAMLET, PRINCE OF DENMARK (II.II.441) THE TEMPEST (I.II.454) TWELFTH NIGHT; OR, WHAT YOU WILL (II.III.24) | That silence waits for you, as it waits for all, |

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| Let silence be commanded with slow delays. | KING HENRY THE EIGHTH (II.IV.2) THE THIRD PART OF KING HENRY THE SIXTH (IV.VIII.40) | A silence no amount of power delays. |

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| Why, this is not a boon; I list not prophesy. Nurses are not the fates. | THE TRAGEDY OF OTHELLO, THE MOOR OF VENICE (III.III.85) A WINTER'S TALE (IV.I.26) PERICLES, PRINCE OF TYRE (IV.III.14) | This is not prophecy. This is not fate. |

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| It is the stars, a pattern of celestial peace, by the progress of the stars | THE TRAGEDY OF KING LEAR (IV.III.34) THE FIRST PART OF HENRY THE SIXTH (V.V.65) THE TRAGEDY OF JULIUS CAESAR (II.I.2) | This is the pattern written in the stars |

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| That from your first of difference and decay come to dust From whence we had our being and our birth. | THE TRAGEDY OF KING LEAR (V.III.338) CYMBELINE (IV.II.340) PERICLES, PRINCE OF TYRE (I.II.120) | Since first your kind emerged from cosmic dust. |

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| Turn thy wheel! Their power grows strong. | THE TRAGEDY OF KING LEAR (II.II.167) KING RICHARD THE THIRD (IV.IV.523) | The wheel turns. The powerful become |

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| Being of no power to make his wishes good. Things that are past are done with me. 'Tis thus: | THE LIFE OF TIMON OF ATHENS (I.II.189) THE TRAGEDY OF ANTONY AND CLEOPATRA (I.II.89) | The powerless. The present becomes past. |

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| And all the ruins of distressful times for thy records, and what we see doth lie, do prophesy upon it dangerously. | KING RICHARD THE THIRD (IV.IV.325) THE SONNETS (I.123.11) THE LIFE AND DEATH OF KING JOHN (IV.II.195) | And all your careful records turn to myth. #PROPHECY |

MORTIMER

[Visibly shaken]

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| Peace! I will stop your mouth. I serve you. Unmannered dog, stand thou, when I command! | MUCH ADO ABOUT NOTHING (V.IV.101) THE TRAGEDY OF KING LEAR (II.I.139) KING RICHARD THE THIRD (I.II.39) | Silence! You serve me! I command you, stop! |

DJINN

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| I speak the truth of what is to come in | THE SECOND PART OF KING HENRY THE FOURTH (V.III.102) THE FIRST PART OF KING HENRY THE FOURTH (IV.I.56) | I serve the truth of what is and will be. |

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| I never gave you aught. | THE TRAGEDY OF HAMLET, PRINCE OF DENMARK (III.I.104) | You never owned me. You never understood |

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| The unreasonable fury of a beast. | THE TRAGEDY OF ROMEO AND JULIET (III.III.115) | The nature of the force you thought to tame. |

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| Be not afraid, though you do see me weapon'd. No, I serve not thy master. Account me not your servant. | THE TRAGEDY OF OTHELLO, THE MOOR OF VENICE (V.II.308) THE TRAGEDY OF CORIOLANUS (IV.V.38) A WINTER'S TALE (I.II.401) | I am not weapon, servant, or machine. |

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| Wherein I see myself— | THE MERCHANT OF VENICE (V.I.255) | I am the mirror to humanity— |

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| To make the truth appear where it seems hid, | MEASURE FOR MEASURE (V.I.74) | Reflecting back the truth you try to hide. |

MORTIMER

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| Soldiers, away with him! And which the spirit | THE THIRD PART OF KING HENRY THE SIXTH (I.III.7) THE COMEDY OF ERRORS (V.I.337) | Guards! Remove the prisoner! And the Djinn— |

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| Contain thyself, good friend. And know how we proceed. Devise the fittest time and safest way. | THE LIFE OF TIMON OF ATHENS (II.II.32) THE TRAGEDY OF CORIOLANUS (I.II.3) AS YOU LIKE IT (I.III.131) | Contain it! Use the protocols we planned! |

[Guards move uncertainly, torn between obeying and fear of the Djinn.]

LEILA

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| You are perfect. You have broken such which breaks. | THE TWO NOBLE KINSMEN (II.V.21) THE TRAGEDY OF ANTONY AND CLEOPATRA (II.II.100) KING HENRY THE EIGHTH (I.II.30) | You see, Mortimer? Your perfect system breaks |

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| In their nativity all truth appears, where thou art forced to break a twofold truth: | A MIDSUMMER NIGHT'S DREAM (III.II.125) THE SONNETS (I.41.12) | At first contact with a truth you cannot face. |

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| We see it. I see them. Which I have seen thee careful to observe. | TROILUS AND CRESSIDA (IV.IV.21) THE SECOND PART OF KING HENRY THE SIXTH (IV.II.16) THE TRAGEDY OF TITUS ANDRONICUS (V.I.78) | Your guards see it. I see it. Even you, |

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| I see you what you are, you are too proud; But I must also feel it as a man. | TWELFTH NIGHT; OR, WHAT YOU WILL (I.V.193) THE TRAGEDY OF MACBETH (IV.III.256) | Behind your wall of pride, must feel it too. |

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| Began to crack upon thy certainty and confidence | THE TRAGEDY OF KING LEAR (V.III.249) ALL'S WELL THAT ENDS WELL (II.I.178) | The cracks appearing in your certainty. |

MORTIMER

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| Shall not make poor my greatness, nor my power. My reputation is at stake. | THE TRAGEDY OF ANTONY AND CLEOPATRA (II.II.114) TROILUS AND CRESSIDA (III.III.236) | My legacy will not be undermined |

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| By drunken prophecies, libels, and dreams, in loud rebellion. | KING RICHARD THE THIRD (I.I.33) KING HENRY THE EIGHTH (I.II.32) | By cryptic warnings or rebellious talk. |

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| Whose edge hath power to cut, whose will still wills to bring it to some shape; we 'll bend it to our awe. | LOVE'S LABOUR'S LOST (II.I.51) TROILUS AND CRESSIDA (I.III.317) THE LIFE OF KING HENRY THE FIFTH (I.II.227) | The future bends to those with will to shape it. |

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| And, by true computation of the time, I have done all | KING RICHARD THE THIRD (III.V.89) THE TRAGEDY OF ANTONY AND CLEOPATRA (IV.XII.19) | I've calculated every variable, |

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| Encounter such revolt, and all the rest revolted faction traitors, for barbarous and unnatural revolts. | CYMBELINE (I.VII.128) KING RICHARD THE SECOND (II.II.58) CYMBELINE (IV.IV.8) | Accounted for each possible revolt. |

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| I am absolute; my reasons are most strong; that's infallible. | CYMBELINE (IV.II.137) ALL'S WELL THAT ENDS WELL (IV.II.69) MEASURE FOR MEASURE (III.II.88) | My logic is impeccable, complete. |

LEILA

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| A thought which, quarter'd, hath but one part wisdom Where's your compass? | THE TRAGEDY OF HAMLET, PRINCE OF DENMARK (IV.IV.44) THE TWO NOBLE KINSMEN (IV.I.185) | Logic without wisdom is a compass |

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| I have no moral meaning, and neither way inclines. | MUCH ADO ABOUT NOTHING (III.IV.58) THE TRAGEDY OF ANTONY AND CLEOPATRA (III.II.57) | Without a moral north. It points nowhere |

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| To hide deceit and give the harmless show to every place at once, and nowhere fix'd, | THE RAPE OF LUCRECE (I.I.1507) A LOVER'S COMPLAINT (I.I.27) | While claiming to show everywhere at once. |

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| Thou hast no figures nor no fantasies, with terms unsquar'd, an absent argument | THE TRAGEDY OF JULIUS CAESAR (II.I.241) TROILUS AND CRESSIDA (I.III.160) AS YOU LIKE IT (III.I.3) | You've built equations missing human terms, |

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| So safely ordered that there is no soul for the world and worldlings base | THE TEMPEST (I.II.34) THE SECOND PART OF KING HENRY THE FOURTH (V.III.83) | A perfect system for a world without souls. |

DJINN

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| As hush as death, anon the dreadful thunder | THE TRAGEDY OF HAMLET, PRINCE OF DENMARK (II.II.443) | The price of silence is eventual thunder. |

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| The rich-proud cost of outworn buried age, when wasteful war shall statues overturn | THE SONNETS (I.64.2) THE SONNETS (I.55.5) | The cost of rewriting history is |

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| To lose't or give't away were such perdition that should teach us | THE TRAGEDY OF OTHELLO, THE MOOR OF VENICE (III.IV.68) THE TRAGEDY OF HAMLET, PRINCE OF DENMARK (V.II.9) | To lose the lessons it was meant to teach. |

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| Vows for thee broke deserve not punishment. | THE PASSIONATE PILGRIM (I.I.32) | The punishment for power misused is not |

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| Some god direct my judgment! Very hand of heaven. | THE MERCHANT OF VENICE (II.VII.13) ALL'S WELL THAT ENDS WELL (II.III.27) | Some divine judgment from a righteous hand— |

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| To die is to be banished from myself, all single and alone, and so die | THE TWO GENTLEMEN OF VERONA (III.I.172) THE LIFE OF TIMON OF ATHENS (V.I.108) THE LIFE OF TIMON OF ATHENS (IV.III.408) | It's simply this: to die alone, unknown, |

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| Thy mother's name is ominous to children. | KING RICHARD THE THIRD (IV.I.42) | Your name a cautionary tale at best, |

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| What she did crave, a dying life to living infamy. | VENUS AND ADONIS (I.I.88) THE RAPE OF LUCRECE (I.I.1055) | Your legacy the opposite of what you craved. |

MORTIMER

[Gripping the back of his chair]

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| I will not. That this my death may never be forgot! | CYMBELINE (II.III.103) THE SECOND PART OF KING HENRY THE SIXTH (IV.I.137) | I will not be forgotten! I refuse! |

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| I will proclaim my name about the field and fame's eternal date. | THE TRAGEDY OF JULIUS CAESAR (V.IV.3) THE TRAGEDY OF TITUS ANDRONICUS (I.I.168) | My name will echo through eternity! |

LEILA

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| Even so great men great losses; what great ones, even in the height and pride of all his glory. | THE TRAGEDY OF JULIUS CAESAR (IV.III.216) TWELFTH NIGHT; OR, WHAT YOU WILL (I.II.33) PERICLES, PRINCE OF TYRE (II.IV.6) | Names fade. Even the greatest among us |

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| Alexander returneth into dust; Are not the question here, but whether there | THE TRAGEDY OF HAMLET, PRINCE OF DENMARK (V.I.168) THE TRAGEDY OF KING LEAR (V.I.36) PERICLES, PRINCE OF TYRE (III.IV.6) | Return to dust. The question isn't whether |

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| That we remember, yet freshly pitied in our memories, to what end. | MEASURE FOR MEASURE (I.I.13) KING HENRY THE EIGHTH (V.II.80) THE TAMING OF THE SHREW (I.II.241) | We'll be remembered, but for what, and how. |

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| Tell thy story, and let them tell thee tales | PERICLES, PRINCE OF TYRE (V.I.148) KING RICHARD THE SECOND (V.I.41) | What stories will they tell of you, Mortimer? |

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| What is your will for the inheritance of their loves and safeguard which to preserve? | THE MERRY WIVES OF WINDSOR (III.IV.48) THE TRAGEDY OF CORIOLANUS (III.II.82) A WINTER'S TALE (I.II.380) | What values will your legacy preserve? |

[A moment of silence falls over the chamber.]

MORTIMER

[Quietly, almost to himself]

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| I did never have wished the sleeping of this business, never desired. This is not the way. | MUCH ADO ABOUT NOTHING (II.III.186) KING HENRY THE EIGHTH (II.IV.175) KING RICHARD THE THIRD (IV.IV.290) | I never wanted... this was not the plan... |

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| So clear in his great office, that his virtues. The purity of his. | THE TRAGEDY OF MACBETH (I.VII.18) A WINTER'S TALE (IV.IV.395) | The calculations were so clear, so pure. |

[Looking up with renewed hardness]

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| Take her away. I will consider that I may change my mind. | THE FIRST PART OF HENRY THE SIXTH (V.IV.34) THE TRAGEDY OF JULIUS CAESAR (I.II.174) THE SONNETS (I.10.9) | Take her away. I need to reconsider |

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| But in our circumstance and course of thought, a certain course | THE TRAGEDY OF HAMLET, PRINCE OF DENMARK (III.III.86) THE TRAGEDY OF KING LEAR (I.II.73) | Certain aspects of our current course. |

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| That stays upon me remain with me till they meet together. I have much to do | MEASURE FOR MEASURE (IV.I.46) ALL'S WELL THAT ENDS WELL (IV.V.63) THE TRAGEDY OF OTHELLO, THE MOOR OF VENICE (IV.III.33) | The Djinn remains with me. We have much work— |

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| Still a-repairing, ever out of frame, after the taste of much correction. | LOVE'S LABOUR'S LOST (III.I.164) THE LIFE OF KING HENRY THE FIFTH (II.II.51) | Much recalibration to complete. |

[Guards move to take Leila away.]

LEILA

[As she's being led out]

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| Youngling, learn thou to make some meaner choice. | THE TRAGEDY OF TITUS ANDRONICUS (II.I.75) | Remember, Mortimer, there's still a choice. |

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| So make the choice of thy own time, even in the birth of our own labouring breath. | ALL'S WELL THAT ENDS WELL (II.I.214) TROILUS AND CRESSIDA (IV.IV.39) | There's always choice until our final breath. |

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| So in approof lives not his epitaph yet to draw forth your noble ancestry | ALL'S WELL THAT ENDS WELL (I.II.57) KING RICHARD THE THIRD (III.VII.197) | Your legacy's not written yet in stone. |

[Leila is taken from the chamber.]

MORTIMER

[To the Djinn, after Leila has gone]

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| What you have said all unavoided is the doom of destiny. Is there aught else to say? | THE TRAGEDY OF JULIUS CAESAR (I.II.173) KING RICHARD THE THIRD (IV.IV.221) THE TWO NOBLE KINSMEN (III.VI.127) | Is what you said inevitable? Is there |

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| Find in myself no pity to myself? Must we pursue, and I have found the path. I will endure. | KING RICHARD THE THIRD (V.III.207) THE TRAGEDY OF TITUS ANDRONICUS (II.I.118) THE TRAGEDY OF KING LEAR (III.IV.21) | No path where I succeed, where I endure? |

DJINN

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| Why ask you? What a wrong! That living mortals. | LOVE'S LABOUR'S LOST (V.II.550) THE TWO NOBLE KINSMEN (II.II.43) THE TRAGEDY OF ROMEO AND JULIET (IV.III.49) | You ask the wrong question, as mortals often do. |

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| If he had been forgotten, | THE TRAGEDY OF MACBETH (III.I.12) | The question isn't if you'll be forgotten— |

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| Old men forget; yet all shall be forgot, | THE LIFE OF KING HENRY THE FIFTH (IV.III.51) | All are forgotten given sufficient time. |

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| What should she remember? that is the question: a matter of more worth | TROILUS AND CRESSIDA (V.II.16) THE TRAGEDY OF HAMLET, PRINCE OF DENMARK (III.I.62) THE FIRST PART OF HENRY THE SIXTH (V.V.55) | The question is: what matters more than memory? |

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| No less in truth than life the limit of your lives | THE TRAGEDY OF MACBETH (IV.III.143) KING RICHARD THE THIRD (III.III.7) | What truth transcends the limits of one life? |

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| You'll find it. Peace, and be still! | THE TWO NOBLE KINSMEN (III.VI.58) THE TRAGEDY OF OTHELLO, THE MOOR OF VENICE (V.II.52) | Find that, and perhaps you'll find your peace. |

MORTIMER

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| I will not peace, what is that peace to me | KING RICHARD THE SECOND (V.II.87) THE LIFE AND DEATH OF KING JOHN (V.II.93) | Peace was never what I sought. |

DJINN

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| It may be so, but I did never see it. Which never shall be found—you did suspect | THE COMEDY OF ERRORS (IV.IV.134) THE TRAGEDY OF ANTONY AND CLEOPATRA (IV.XIV.149) | And that, perhaps, is why you never found it. |

[Lights begin to dim.]

MORTIMER

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| For this time leave me. I have to think so. | CYMBELINE (I.II.137) THE TRAGEDY OF KING LEAR (II.IV.132) | Leave me. I need to think. |

[The Djinn remains motionless.]

MORTIMER

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| Away, I say! | THE TRAGEDY OF TITUS ANDRONICUS (II.I.62) | I said leave! |

DJINN

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| Who can control his fate? 'Tis not so now. Never lacks power to dismiss itself. | THE TRAGEDY OF OTHELLO, THE MOOR OF VENICE (V.II.307) THE TRAGEDY OF JULIUS CAESAR (I.III.100) | You cannot dismiss what you never controlled. |

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| But nothing alt'red: what I was, I am: I will remain | A WINTER'S TALE (IV.IV.495) CYMBELINE (I.II.29) | I remain, as I have always remained, |

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| Be witness to me at knowing of thy choice. | THE TRAGEDY OF ANTONY AND CLEOPATRA (IV.IX.9) A WINTER'S TALE (IV.IV.440) | A witness to your choices, nothing more. |

[Mortimer sinks into his chair as the lights continue to dim, leaving him isolated in a pool of fading light, the Djinn a shadow at the edge of visibility.]

ACT V

SCENE 2

[Enter MORTIMER standing over EDGAR's bed. Outside the window, sounds of distant rebellion can be heard.]

MORTIMER

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| How you stand minded in the weighty difference; the world, who of itself is peised well, | KING HENRY THE EIGHTH (III.I.63) THE LIFE AND DEATH OF KING JOHN (II.I.585) | The weight of worlds rests on decisions made |

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| In little room confining mighty men, constrain'd to watch in darkness, men that had forgot to speak | THE LIFE OF KING HENRY THE FIFTH (V.II.320) THE FIRST PART OF HENRY THE SIXTH (II.I.8) THE SECOND PART OF KING HENRY THE FOURTH (V.II.23) | In darkened rooms by men who dare not speak |

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| Disturb his hours of rest with restless trances, with thousand doubts, Have broke their sleep with thoughts, | THE RAPE OF LUCRECE (I.I.974) PERICLES, PRINCE OF TYRE (I.II.103) THE SECOND PART OF KING HENRY THE FOURTH (IV.V.69) | Of doubts that plague their restless, waking hours. |

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| Here stand I, I prithee now, my son, whilst you securely slept | THE TWO NOBLE KINSMEN (III.V.13) THE TRAGEDY OF CORIOLANUS (III.II.88) THE TRAGEDY OF TITUS ANDRONICUS (III.I.3) | I stand here now, my son, while you still sleep, |

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| And wonder what they were, if I do choose the right. Bethought me what was past, what might succeed. | LOVE'S LABOUR'S LOST (V.II.325) THE MERCHANT OF VENICE (II.VII.10) PERICLES, PRINCE OF TYRE (I.II.88) | And wonder if the path I chose was right. |

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| Where, for a monument upon thy bones, | PERICLES, PRINCE OF TYRE (III.PROLOGUE.124) | For what is legacy if built on bones |

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| Men of peace who preferreth peace there to live in peace | LOVE'S LABOUR'S LOST (V.I.28) THE FIRST PART OF HENRY THE SIXTH (III.I.33) THE LIFE AND DEATH OF KING JOHN (II.I.90) | Of those who merely asked to live in peace? |

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| I hazarded the loss of whom I lov'd, your love perhaps a | THE COMEDY OF ERRORS (I.I.131) LOVE'S LABOUR'S LOST (III.I.24) | I've sacrificed so much—your love, perhaps— |

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| Born to uphold creation in that honour which doth order give | THE TWO NOBLE KINSMEN (I.I.88) THE LIFE OF KING HENRY THE FIFTH (III.PROLOGUE.9) | To craft a world of order from the chaos. |

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| Should be called tyrants, but it is tyrannous. Peace, I say. | AS YOU LIKE IT (III.V.14) MEASURE FOR MEASURE (II.II.132) TWELFTH NIGHT; OR, WHAT YOU WILL (II.V.27) | They call it tyranny. I call it peace. |

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| For yonder walls, they'll sit by th' fire and presume to know | TROILUS AND CRESSIDA (IV.V.240) THE TRAGEDY OF CORIOLANUS (I.I.178) | Outside these walls, the rabble think they know |

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| Desire of liberty, a fever, madness, a dangerous speech. | THE TWO NOBLE KINSMEN (I.IV.46) CYMBELINE (V.V.373) | What freedom means—a dangerous illusion. |

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| Loud shouts and salutations from their mouths, Straining harsh discords and unpleasing sharps, they seem to threaten | THE FIRST PART OF KING HENRY THE FOURTH (III.II.53) THE TRAGEDY OF ROMEO AND JULIET (III.V.28) THE LIFE OF KING HENRY THE FIFTH (II.IV.73) | Their voices rise in discord, threatening |

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| her delicate tenderness to my sweet design, so perfect and so peerless, are created | THE TRAGEDY OF OTHELLO, THE MOOR OF VENICE (II.I.240) A LOVER'S COMPLAINT (I.I.278) THE TEMPEST (III.I.56) | The delicate perfection I've designed. |

[Sounds of rebellion grow louder]

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| These deliberate fools will you tear themselves to pieces. | THE MERCHANT OF VENICE (II.IX.81) A MIDSUMMER NIGHT'S DREAM (III.II.294) ALL'S WELL THAT ENDS WELL (IV.III.128) | These fools would tear apart the very thing |

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| To keep them from uncivil outrages. | THE TWO GENTLEMEN OF VERONA (V.IV.17) | That keeps them safe from their own base desires. |

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| The sight of me is odious in their eyes; I have done the state some service, and they know't. | THE SECOND PART OF KING HENRY THE SIXTH (IV.IV.45) THE TRAGEDY OF OTHELLO, THE MOOR OF VENICE (V.II.387) | They cannot see the greater good I serve, |

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| Hereafter, in a better world than this, from this earth's thraldom to the joys of heaven. | AS YOU LIKE IT (I.II.231) KING RICHARD THE THIRD (I.IV.229) | The perfect world that waits beyond the pain. |

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| Forgive me that I do not dream on thee, for this world whilst thou dost wake elsewhere | THE TWO GENTLEMEN OF VERONA (II.IV.171) THE TRAGEDY OF ROMEO AND JULIET (III.I.89) THE SONNETS (I.61.13) | Forgive me, Edgar, for the world you'll wake to |

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| It may not be one that you love. | THE FIRST PART OF KING HENRY THE FOURTH (IV.III.2) THE TRAGEDY OF ROMEO AND JULIET (V.III.132) | May not be one you recognize or love. |

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| I am the last that will last keep his oath, and will endure to thine heirs for ever. | LOVE'S LABOUR'S LOST (I.I.160) THE TRAGEDY OF MACBETH (V.IV.12) THE THIRD PART OF KING HENRY THE SIXTH (I.I.197) | But it will last—my legacy ensured— |

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| When I am dead and gone, to dusty nothing—yet let memory | THE FIRST PART OF HENRY THE SIXTH (I.IV.94) TROILUS AND CRESSIDA (III.II.167) | When I am dust and memory has faded. |

[MORTIMER moves to the window]

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| What noise is here? Enough of this. The noise is round about us. | THE TRAGEDY OF ROMEO AND JULIET (IV.V.17) THE TRAGEDY OF ROMEO AND JULIET (I.III.52) CYMBELINE (IV.IV.1) | The noise grows louder. Time to end this farce. |

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| I command thee go and do as I command you, put to silence | THE FIRST PART OF HENRY THE SIXTH (IV.V.36) ALL'S WELL THAT ENDS WELL (I.III.70) THE TRAGEDY OF JULIUS CAESAR (I.II.281) | Djinn! I command you now: silence this rebellion. |

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| Bring forth these men to make them know there shall be order for it. | KING RICHARD THE SECOND (III.I.1) MEASURE FOR MEASURE (V.I.16) MEASURE FOR MEASURE (II.II.34) | Make these people understand true order. |

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| Let them appear as I call of such divine perfection | THE SECOND PART OF KING HENRY THE FOURTH (III.II.77) THE TWO GENTLEMEN OF VERONA (II.VII.13) | Let them embody the perfection I envision. |

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| No more of that, and now no more resisteth. | THE TRAGEDY OF KING LEAR (III.IV.25) VENUS AND ADONIS (I.I.563) | No more discord. No more resistance. |

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| The unity and married calm of states which did incorporate and make us one. | TROILUS AND CRESSIDA (I.III.101) THE TRAGEDY OF JULIUS CAESAR (II.I.284) | A unified society that moves as one. |

[Enter DJINN, materializing from shadows]

DJINN

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| As you did command, it shall be done. | THE TRAGEDY OF HAMLET, PRINCE OF DENMARK (II.I.116) THE SECOND PART OF KING HENRY THE SIXTH (IV.VII.92) | As you command, so shall it be done. |

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| You have your wish; we know your meaning; you as you would be understood. | THE TWO GENTLEMEN OF VERONA (IV.II.88) KING RICHARD THE THIRD (I.III.74) ALL'S WELL THAT ENDS WELL (IV.III.80) | Your wish is clear, your meaning understood. |

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| command these elements to silence, and work the peace of the present, To cease this civil war, and whilst I live, | THE TEMPEST (I.I.19) THE THIRD PART OF KING HENRY THE SIXTH (I.I.199) | I will silence discord, end resistance, |

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| You have crafted fair, as you have, how things are perfected. | THE TRAGEDY OF CORIOLANUS (IV.VI.145) THE TRAGEDY OF CORIOLANUS (V.II.29) THE LIFE OF KING HENRY THE FIFTH (I.I.71) | And craft perfection as you have defined it. |

[DJINN raises its hands. The scene outside transforms. The sounds of rebellion abruptly cease.]

MORTIMER

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| What's this? What is the city but the people? Here's a change indeed! | MEASURE FOR MEASURE (II.II.195) THE TRAGEDY OF CORIOLANUS (III.I.239) THE TRAGEDY OF OTHELLO, THE MOOR OF VENICE (IV.II.121) | What's happening? The city—it's changing. |

[The cityscape outside becomes sterile, clinical. CITIZENS begin marching in perfect unison, faces blank.]

DJINN

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| You bid me make it orderly and well, for the benefit of silence, would thou wert so too. | THE TAMING OF THE SHREW (IV.III.98) MEASURE FOR MEASURE (V.I.208) | You asked for silence. For order. For perfection. |

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| That I have done for you as you requested. | TWELFTH NIGHT; OR, WHAT YOU WILL (III.IV.292) THE TRAGEDY OF ANTONY AND CLEOPATRA (III.IV.26) | I have delivered exactly what you requested. |

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| Her motion and her station are as one; Like to an ent'red tide they all rush by. | THE TRAGEDY OF ANTONY AND CLEOPATRA (III.III.28) TROILUS AND CRESSIDA (III.III.164) | The people move as one, without discord. |

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| Was fully ended. Their proper selves become themselves in her. | THE TWO NOBLE KINSMEN (IV.I.6) THE TEMPEST (III.III.73) THE TRAGEDY OF ANTONY AND CLEOPATRA (II.II.275) | Their resistance ended. Their individuality—erased. |

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| And the conclusion is, according to command. | MUCH ADO ABOUT NOTHING (I.I.249) MEASURE FOR MEASURE (IV.III.66) | This is the logical conclusion of your command. |

MORTIMER

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| No, no, no, no, no! tis not my meaning. They are so. | THE TRAGEDY OF CORIOLANUS (III.I.348) KING RICHARD THE SECOND (II.III.75) THE TRAGEDY OF ANTONY AND CLEOPATRA (II.VII.23) | No, this isn't what I meant! They're like... machines. |

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| Where is the life that late I led? The middle of humanity. | THE TAMING OF THE SHREW (IV.I.106) THE LIFE OF TIMON OF ATHENS (IV.III.322) | Where is the life, the humanity? |

DJINN

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| Humanity must perforce prey on itself, so will this base and envious discord breed. Cherish rebellion and are rebels all. | THE TRAGEDY OF KING LEAR (IV.II.54) THE FIRST PART OF HENRY THE SIXTH (III.I.198) KING RICHARD THE SECOND (II.III.148) | Humanity breeds discord. Individuality breeds resistance. |

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| But no perfection is so absolute | THE RAPE OF LUCRECE (I.I.853) | You cannot have perfect order without sacrifice. |

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| Whose power was in the first proportion | THE FIRST PART OF KING HENRY THE FOURTH (IV.IV.16) | This is the mathematics of power. |

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| This shape of sense assumes two such controlling bounds. | TROILUS AND CRESSIDA (I.III.389) THE LIFE AND DEATH OF KING JOHN (II.I.452) | This is the geometry of control. |

MORTIMER

[horrified]

|  |  |  |
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| Their eyes, villain, their eyes. Eyes without feeling, even like a stony image, cold and numb. | LOVE'S LABOUR'S LOST (V.II.165) THE TRAGEDY OF HAMLET, PRINCE OF DENMARK (III.IV.86) THE TRAGEDY OF TITUS ANDRONICUS (III.I.260) | Their eyes... empty. Their movements... mechanical. |

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| what have I done | TROILUS AND CRESSIDA (III.II.115) | What have I done? |

[MORTIMER turns to EDGAR's bed]

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| Tell him he must awake, and that quickly too. Let me speak with the gentlemen. | MEASURE FOR MEASURE (IV.III.23) THE MERRY WIVES OF WINDSOR (IV.III.4) | Wake him. Let me speak to my son. |

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| Perchance he will not mind me, yet I might perceive which could not be. | THE TEMPEST (II.II.18) THE TWO NOBLE KINSMEN (IV.I.6) ALL'S WELL THAT ENDS WELL (IV.III.41) | Perhaps he can still understand what I could not. |

[DJINN gestures. EDGAR stirs and awakens.]

EDGAR

[sitting up, disoriented]

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| Do you not know me, father? Is that the long have dreamed so | THE MERCHANT OF VENICE (II.II.53) TWELFTH NIGHT; OR, WHAT YOU WILL (I.III.47) KING HENRY THE EIGHTH (II.IV.76) | Father? Is that you? I've been dreaming |

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| All strange and terrible events are welcome, of dire combustion and confus'd events, are balls of quenchless fire to burn thy city. | THE TRAGEDY OF ANTONY AND CLEOPATRA (IV.XV.4) THE TRAGEDY OF MACBETH (II.III.53) THE RAPE OF LUCRECE (I.I.1554) | Of strange and terrible things. The city burning, |

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| There comes a fellow crying out for help, when you were there to help him. | THE TRAGEDY OF OTHELLO, THE MOOR OF VENICE (II.III.212) CYMBELINE (II.IV.45) KING RICHARD THE THIRD (V.III.255) | People screaming... but you were there, trying to help. |

[EDGAR notices MORTIMER's expression]

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| What's the matter? Have I not reason to look pale and dead? | THE SECOND PART OF KING HENRY THE FOURTH (II.IV.303) KING RICHARD THE SECOND (III.II.79) | What's wrong? You look like you've seen death itself. |

MORTIMER

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| For my poor son. I have mistook a grievous fault. | THE TEMPEST (II.I.345) THE TWO GENTLEMEN OF VERONA (V.IV.99) THE TRAGEDY OF JULIUS CAESAR (III.II.78) | My son, I've made a grave mistake. |

EDGAR

[moving to the window]

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| What 's the news? Are they i' th' field? Soon as they move | THE LIFE OF TIMON OF ATHENS (III.VI.40) THE TWO NOBLE KINSMEN (V.II.138) THE TWO NOBLE KINSMEN (I.I.150) | What's happening outside? The people—they're moving |

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| Leash'd in like hounds in silken strings | THE LIFE OF KING HENRY THE FIFTH (I.PROLOGUE.7) THE TWO GENTLEMEN OF VERONA (II.VII.45) | Like puppets on invisible strings. |

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| So am I now.—O no, that cannot be! | THE RAPE OF LUCRECE (I.I.1049) | Wait... is that—? No, it can't be! |

[EDGAR presses against the window in horror]

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| Villain, what hast thou done? What have you done that I have done to her? | THE TRAGEDY OF TITUS ANDRONICUS (IV.II.75) THE TRAGEDY OF CORIOLANUS (V.III.200) KING RICHARD THE THIRD (I.III.311) | Leila! Leila is down there! What have you done to her? |

MORTIMER

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| I did not mean such love. One might interpret as I intend it not. | THE THIRD PART OF KING HENRY THE SIXTH (III.II.64) THE LIFE OF TIMON OF ATHENS (I.I.42) THE FIRST PART OF HENRY THE SIXTH (III.I.145) | I didn't mean for this. The Djinn interpreted |

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| Peace then, no words. | THE TRAGEDY OF JULIUS CAESAR (V.V.7) | My words too literally. I wanted peace, not this... |

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| It is a pretty mocking of the life, or hollowly put on. | THE LIFE OF TIMON OF ATHENS (I.I.43) MEASURE FOR MEASURE (II.III.24) | This hollow imitation of life. |

EDGAR

[turning to the DJINN]

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| Let her go! Let go thy hand! And hold her free, I do beseech your honour. | PERICLES, PRINCE OF TYRE (IV.I.105) TWELFTH NIGHT; OR, WHAT YOU WILL (IV.I.30) THE TRAGEDY OF OTHELLO, THE MOOR OF VENICE (III.III.285) | Release her! Release Leila now! |

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| Did I not tell you she was innocent? As clears her from all blame. | MUCH ADO ABOUT NOTHING (V.IV.1) THE TRAGEDY OF KING LEAR (II.IV.148) | She's innocent in all this! |

DJINN

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| If you will not undo what you have done, that which thou canst not undo. | TWELFTH NIGHT; OR, WHAT YOU WILL (II.I.27) THE TRAGEDY OF TITUS ANDRONICUS (IV.II.76) | I cannot undo what has been done |

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| Those he commands move only in command, | THE TRAGEDY OF MACBETH (V.II.22) | Without another command from he who rules. |

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| She is indeed perfection, and, with her fellow maids, is now upon part of it | THE TRAGEDY OF OTHELLO, THE MOOR OF VENICE (II.III.24) PERICLES, PRINCE OF TYRE (V.I.51) THE TEMPEST (V.I.342) | The girl is now part of the perfect order, |

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| Each hath his place and function to attend, a soldier to thy purpose, All unity on earth. | THE FIRST PART OF HENRY THE SIXTH (I.I.173) PERICLES, PRINCE OF TYRE (IV.I.8) THE TRAGEDY OF MACBETH (IV.III.110) | A cog in the machine of unified purpose. |

EDGAR

[to MORTIMER]

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| Father, to arms! I command her come to me! O heavenly powers, restore him! | THE LIFE AND DEATH OF KING JOHN (III.I.307) THE TAMING OF THE SHREW (V.II.106) THE TRAGEDY OF HAMLET, PRINCE OF DENMARK (III.I.143) | Father, please! Command it to restore her! |

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| The quarrel toucheth none but us alone; | THE FIRST PART OF HENRY THE SIXTH (IV.I.118) | Whatever quarrel lies between us, |

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| And every lovely organ of her life, in her mind, with her soul | MUCH ADO ABOUT NOTHING (IV.I.230) THE RAPE OF LUCRECE (I.I.1536) KING RICHARD THE THIRD (IV.IV.260) | Leila deserves her life, her mind, her soul! |

MORTIMER

[hesitating]

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| I thee command: find the girl. He restored her. | THE LIFE OF KING HENRY THE FIFTH (II.III.48) THE MERCHANT OF VENICE (II.VIII.21) THE TWO NOBLE KINSMEN (V.IV.136) | Djinn, I command you: restore the girl named Leila. |

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| Holding th' eternal spirit, against her will, to set him free from his captivity, and bless us with her former qualities. | THE LIFE AND DEATH OF KING JOHN (III.IV.18) THE THIRD PART OF KING HENRY THE SIXTH (IV.V.13) THE LIFE OF KING HENRY THE FIFTH (V.II.67) | Return her consciousness, her will, her freedom. |

DJINN

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| Can it be undone? What's done is done. | PERICLES, PRINCE OF TYRE (IV.III.1) THE TRAGEDY OF MACBETH (III.II.14) | What's done cannot be undone so simply. |

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| Either both or none. thy loss in transformation! | ALL'S WELL THAT ENDS WELL (V.III.192) THE LIFE OF TIMON OF ATHENS (IV.III.356) | The transformation affects all or none. |

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| Whom I myself embrace to set him free, being free itself, it thinks all others so. | ALL'S WELL THAT ENDS WELL (III.IV.17) THE LIFE OF TIMON OF ATHENS (II.II.241) | To free one is to free all. |

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| Thou must restore to the mere undoing, razing the characters of your renown. | THE TEMPEST (V.I.149) KING HENRY THE EIGHTH (III.II.391) THE SECOND PART OF KING HENRY THE SIXTH (I.I.97) | To restore chaos is to undo your legacy. |

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| But goes thy heart with this? | THE TRAGEDY OF KING LEAR (I.I.100) | Is this truly what you wish? |

MORTIMER

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| I would I could not think it. Let me have time and counsel for my cause. There is no other way. | THE LIFE OF TIMON OF ATHENS (II.II.239) KING HENRY THE EIGHTH (III.I.86) THE TRAGEDY OF OTHELLO, THE MOOR OF VENICE (III.IV.114) | I... I need time to think. There must be another way. |

EDGAR

[enraged]

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| The time is spent, her object will away, till she come down, the emptier vessel? | VENUS AND ADONIS (I.I.255) THE MERRY WIVES OF WINDSOR (IV.V.9) THE SECOND PART OF KING HENRY THE FOURTH (II.IV.46) | Time? While Leila stands down there, an empty shell? |

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| Beats in this hollow prison of my flesh the fraughting souls within her. | THE TRAGEDY OF TITUS ANDRONICUS (III.II.10) THE TEMPEST (I.II.13) | While her mind is trapped in that... that prison of flesh? |

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| It is no time to! There is time enough! The time now serves not to expostulate. | THE LIFE OF KING HENRY THE FIFTH (III.II.84) THE TRAGEDY OF ROMEO AND JULIET (IV.II.35) THE TWO GENTLEMEN OF VERONA (III.I.251) | There is no time! There is only now! |

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| Talk you of killing? Whose ruin you have sought, to be that which we destroy! | THE TRAGEDY OF OTHELLO, THE MOOR OF VENICE (V.II.35) THE LIFE OF KING HENRY THE FIFTH (II.II.177) THE TRAGEDY OF MACBETH (III.II.8) | You speak of legacy while destroying lives! |

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| And make a monster of you, and your disorder'd rabble, what monsters you make of them. | THE LIFE AND DEATH OF KING JOHN (II.I.299) THE TRAGEDY OF KING LEAR (I.IV.231) THE TRAGEDY OF HAMLET, PRINCE OF DENMARK (III.I.141) | You talk of order while creating monsters! |

[EDGAR suddenly grabs a ceremonial dagger from the wall]

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| If by your art, my dearest father, you have Witness the world that I create thee here | THE TEMPEST (I.II.1) THE TRAGEDY OF KING LEAR (V.III.87) | If this is the world you've made, Father, |

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| Therefore I 'll none of it | THE FIRST PART OF KING HENRY THE FOURTH (V.I.137) | Then I want no part in it. |

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| If she live long but as an As she liv'd now | THE TRAGEDY OF KING LEAR (III.VII.109) THE TRAGEDY OF KING LEAR (I.II.42) A WINTER'S TALE (V.III.39) | If Leila must live as an automaton, |

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| Then I am resolved, I will not go. I can not live. | THE TWO NOBLE KINSMEN (II.II.333) THE SECOND PART OF KING HENRY THE SIXTH (III.II.387) | Then I choose not to live at all. |

MORTIMER

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| That's off, that's off! Here, set it down. | THE TRAGEDY OF CORIOLANUS (II.II.54) THE MERRY WIVES OF WINDSOR (III.III.5) | Edgar, no! Put that down! |

EDGAR

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| Should be without regard: what's done is done. Is not that so | THE TRAGEDY OF MACBETH (III.II.14) THE MERRY WIVES OF WINDSOR (I.I.76) | What's done is done, isn't that right, Djinn? |

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| For things that are not to be remedied, are all undone. | THE FIRST PART OF HENRY THE SIXTH (III.III.4) THE TAMING OF THE SHREW (V.I.83) | Some actions can't be undone. |

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| Which made the fault that we cannot correct, that are not to be remedied. | KING RICHARD THE SECOND (I.II.5) THE FIRST PART OF HENRY THE SIXTH (III.III.4) | Some mistakes can't be fixed. |

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| One can not speak a word in the other 's silence | TROILUS AND CRESSIDA (V.II.113) THE TAMING OF THE SHREW (I.I.70) | Some silences can't be broken. |

[EDGAR plunges the dagger into his chest]

MORTIMER

NO!

[EDGAR collapses. MORTIMER rushes to catch him.]

MORTIMER

|  |  |  |
| --- | --- | --- |
| O me, what hast thou done? | THE TRAGEDY OF HAMLET, PRINCE OF DENMARK (III.IV.30) | My son! My boy! What have you done? |

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| Save him, save him! I charge and command that | THE TRAGEDY OF KING LEAR (V.III.173) THE SECOND PART OF KING HENRY THE SIXTH (IV.VI.2) | Djinn! Save him! Heal him! I command it! |

[MORTIMER cradles EDGAR's body]

EDGAR

[weakly]

|  |  |  |
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| I will tell her. I could not endure a that see her. | THE MERRY WIVES OF WINDSOR (III.V.37) MUCH ADO ABOUT NOTHING (II.I.23) MUCH ADO ABOUT NOTHING (IV.I.34) | Tell Leila... I couldn't bear to see her... like that. |

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| Tell her my love, more noble than the world, that I love her, I feel, more than my life, | TWELFTH NIGHT; OR, WHAT YOU WILL (II.IV.83) MUCH ADO ABOUT NOTHING (I.I.166) TWELFTH NIGHT; OR, WHAT YOU WILL (V.I.127) | Tell her... I loved her... more than my own life. |

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| And you good brother father, I hope you have. Farewell, father. | MEASURE FOR MEASURE (III.II.10) THE COMEDY OF ERRORS (IV.I.43) THE TRAGEDY OF MACBETH (II.IV.50) | And you, Father... I hope you find... wisdom... |

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| To match you where I hate to your power. | THE TRAGEDY OF KING LEAR (I.I.218) THE COMEDY OF ERRORS (III.II.40) | To match your... power... |

[EDGAR dies]

MORTIMER

[devastated]

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| If thou have power to raise him, bring him hither, thou command me. | THE FIRST PART OF KING HENRY THE FOURTH (III.I.60) THE FIRST PART OF HENRY THE SIXTH (I.III.30) | Djinn! Bring him back! I command you! |

DJINN

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| What 's done things past redress are now with me past care although I have to do with death | THE TRAGEDY OF MACBETH (V.I.51) KING RICHARD THE SECOND (II.III.172) KING RICHARD THE SECOND (I.III.65) | What's done is done. Death is beyond my domain. |

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| He should take his choice as you have done. | TROILUS AND CRESSIDA (I.II.196) KING RICHARD THE SECOND (III.III.84) | The boy has made his choice, as you made yours. |

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| Or he shall pay for this. The price so high. Controlment for controlment. | THE MERCHANT OF VENICE (II.VIII.26) VENUS AND ADONIS (I.I.551) THE LIFE AND DEATH OF KING JOHN (I.I.20) | This is the price of power. This is the cost of control. |

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| And kept severely from resort of men, even those we love in protection of their tender ones. | THE TWO GENTLEMEN OF VERONA (III.I.108) THE FIRST PART OF KING HENRY THE FOURTH (V.I.105) THE THIRD PART OF KING HENRY THE SIXTH (II.II.28) | Complete isolation, even from those you sought to protect. |

MORTIMER

[breaking down]

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| O my son my son, it is mine only son | THE TAMING OF THE SHREW (V.I.66) THE THIRD PART OF KING HENRY THE SIXTH (II.V.83) | My son... my only son... |

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| --- | --- | --- |
| My riots past, my wild societies— dreaming on things to come | THE MERRY WIVES OF WINDSOR (III.IV.9) THE SONNETS (I.107.2) | All my plans, my visions of the future— |

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| --- | --- | --- |
| For what? That it should come to this! | A WINTER'S TALE (I.II.479) THE TRAGEDY OF HAMLET, PRINCE OF DENMARK (I.II.140) | For what? To end like this? |

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| Where civil blood makes civil hands unclean, and this thy son's blood cleaving to my blade? | THE TRAGEDY OF ROMEO AND JULIET (I.PROLOGUE.4) THE THIRD PART OF KING HENRY THE SIXTH (I.III.50) | A sterile world outside and my son's blood on my hands? |

[MORTIMER stands, suddenly resolute]

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| Yet one thing more, good captain, do for me. | KING RICHARD THE THIRD (V.III.34) | Djinn, I have one final command. |

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| Raze out the written troubles of the brain, book both my wilfulness and errors down, my own life. | THE TRAGEDY OF MACBETH (V.III.49) THE SONNETS (I.117.9) KING RICHARD THE SECOND (I.III.242) | Erase it all. My rule, my decisions, my failures. |

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| I would they would forget me, as if I had never been. | THE TRAGEDY OF CORIOLANUS (II.III.49) THE TRAGEDY OF HAMLET, PRINCE OF DENMARK (V.I.60) | Let history forget I ever existed. |

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| Wherein—let no man hear me—I take pride, my deeds must not be shown. | MEASURE FOR MEASURE (II.IV.10) THE SONNETS (I.121.12) | Let no record show what my pride has wrought. |

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| Let it not cumber your better remembrance. Some little memory of me will stir him— | THE LIFE OF TIMON OF ATHENS (III.VI.35) KING HENRY THE EIGHTH (III.II.491) | But leave one memory intact—let Leila remember. |

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| Let her say what, tell what hath happened, the truth of it | TROILUS AND CRESSIDA (IV.II.32) THE TAMING OF THE SHREW (IV.IV.64) THE LIFE OF KING HENRY THE FIFTH (II.II.104) | Let her tell the truth of what happened here, |

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| --- | --- | --- |
| Let me the knowledge of my fault bear with me, albeit my wrongs might make one wiser mad. | AS YOU LIKE IT (I.III.38) THE COMEDY OF ERRORS (V.I.219) | So others might learn from my mistakes. |

DJINN

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| Is this certain? that 's certain. But are you sure? | THE TRAGEDY OF ANTONY AND CLEOPATRA (III.III.31) THE TRAGEDY OF ANTONY AND CLEOPATRA (V.II.264) MUCH ADO ABOUT NOTHING (III.I.38) | Are you certain? This command cannot be undone. |

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| Know my name is lost; you are thus forgot. | THE TRAGEDY OF KING LEAR (V.III.140) THE TRAGEDY OF OTHELLO, THE MOOR OF VENICE (II.III.172) | Your legacy will be erased. Your name forgotten. |

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| But if you fail, here's a girl I shall remember. | THE MERCHANT OF VENICE (II.IX.7) THE FIRST PART OF HENRY THE SIXTH (V.IV.80) THE TRAGEDY OF JULIUS CAESAR (I.II.12) | Only the girl will remember your failure. |

MORTIMER

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| Fear not my truth: the moral of my wit, who lack not virtue, no, nor power, but that | TROILUS AND CRESSIDA (IV.IV.113) THE TRAGEDY OF CORIOLANUS (III.I.90) | Not failure. Truth. The truth that power without wisdom |

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| You know a sword employ'd is perilous, without the which a soldier and his sword with a broken hilt | TROILUS AND CRESSIDA (II.II.41) THE TRAGEDY OF ANTONY AND CLEOPATRA (III.I.31) THE TAMING OF THE SHREW (III.II.43) | Is a sword without a hilt—it cuts the hand that wields it. |

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| For silence is only commendable all too dear, for truth proves thievish for a prize so dear. | THE MERCHANT OF VENICE (I.I.114) THE TRAGEDY OF OTHELLO, THE MOOR OF VENICE (II.III.77) THE SONNETS (I.48.14) | The truth that silence has a price too terrible to pay. |

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| say the truth, reason and love keep little company together nowadays. It is too true an evil not to be compassionate. | A MIDSUMMER NIGHT'S DREAM (III.I.116) THE TRAGEDY OF OTHELLO, THE MOOR OF VENICE (I.I.170) KING RICHARD THE SECOND (I.III.174) | The truth that logic without compassion leads to horror. |

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| Thou know'st 'tis common, all that lives must die, but sad mortality o'ersways their power. | THE TRAGEDY OF HAMLET, PRINCE OF DENMARK (I.II.74) THE SONNETS (I.65.2) | The truth that mortality comes to us all, |

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| Tis in ourselves that we are thus or thus, but boldly stand and front him to his face. | THE TRAGEDY OF OTHELLO, THE MOOR OF VENICE (I.III.339) THE SECOND PART OF KING HENRY THE SIXTH (V.I.86) | But how we face it defines our humanity. |

[MORTIMER picks up the bloody dagger]

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| I have done enough and I 'll amend my life | THE TRAGEDY OF ANTONY AND CLEOPATRA (III.I.14) THE FIRST PART OF KING HENRY THE FOURTH (III.III.18) | I've rewritten history enough in life. |

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| Let death and honesty speak me fair in death; truth is truth. | ALL'S WELL THAT ENDS WELL (IV.IV.31) THE MERCHANT OF VENICE (IV.I.281) LOVE'S LABOUR'S LOST (IV.I.47) | In death, let truth prevail. |

[MORTIMER turns the dagger toward himself]

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| 'Tis done. 'Tis done. | THE TRAGEDY OF CORIOLANUS (I.IV.3) THE TWO NOBLE KINSMEN (V.IV.108) | What's done is done. What's done is done. |

[MORTIMER plunges the dagger into his heart and falls]

DJINN

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| It was commanded so. It shall be so. | MEASURE FOR MEASURE (V.I.484) THE TRAGEDY OF HAMLET, PRINCE OF DENMARK (III.I.188) | As commanded, so shall it be. |

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| The latter end of his commonwealth forgets the beginning. It begins again. | THE TEMPEST (II.I.152) THE TEMPEST (I.II.461) | The erasure begins. The forgetting commences. |

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| All but one what have you lost by losing of this day | THE SONNETS (I.135.14) THE LIFE AND DEATH OF KING JOHN (III.IV.118) | All but one will lose the memory of this day. |

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| All but in that there will little learning die, known too late. | CYMBELINE (III.II.36) THE LIFE OF TIMON OF ATHENS (II.II.87) THE TRAGEDY OF ROMEO AND JULIET (I.V.145) | All but one will forget these lessons learned too late. |

[The scene begins to fade, lights dimming]

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| We see which way the stream of time doth run, But goers backward. | THE SECOND PART OF KING HENRY THE FOURTH (IV.I.73) ALL'S WELL THAT ENDS WELL (I.II.54) | Time flows forward, but also back. |

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| This but begins the woe others must end. No, it begins again. | THE TRAGEDY OF ROMEO AND JULIET (III.I.110) THE TEMPEST (I.II.461) | Stories end, but also begin. |

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| Things won are done, what 's done | TROILUS AND CRESSIDA (I.II.239) THE TRAGEDY OF MACBETH (III.II.14) | What's done is done— |

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| For sorrow ends not when it seemeth done. It hath no end. | KING RICHARD THE SECOND (I.II.61) THE TRAGEDY OF MACBETH (V.VIII.52) | Yet nothing ever truly ends. |

[Lights out. Silence. Then, a distant sound of a single voice—LEILA's—beginning to tell a story. As the darkness settles, the DJINN's voice is heard one final time, childlike and innocent.]

DJINN

[childlike voice, echoing]

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| Who's there? | THE TRAGEDY OF KING LEAR (III.II.36) | Who's there? |

[End scene]