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The Shaw Alphabet Edition of **Androcles and the Lion**

ANDROCLES AND THE LION

BERNARD SHAW

The Shaw Alphabet Edition

Q 29



ANDROCLES AND THE LION

AN OLD FABLE RENOVATED

BY

BERNARD SHAW

—

WITH A PARALLEL TEXT IN

SHAW'S ALPHABET

TO BE READ IN CONJUNCTION

SHOWING ITS ECONOMIES

IN WRITING AND

READING

PENGUIN BOOKS

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THIS BOOK IS DEDICATED TO

SIR JAMES PITMAN
K.B.E. M.P.

*in grateful acknowledgement of his
unstinted co-operation and
continuous support over a period
of nine years in carrying out
Bernard Shaw's wishes*

C.R.S.
PUBLIC TRUSTEE

—
1962

CONTENTS

FOREWORD by C. R. Sopwith, Public Trustee	9
INTRODUCTION TO SHAW'S ALPHABET by Sir James Pitman, K.B.E., M.P.	12
DETACHABLE KEY CARD FOR WRITERS AND READERS	<i>facing</i> 16
TYPOGRAPHY AND READING KEY	17
ANDROCLES AND THE LION in parallel texts	20
NOTES ON THE SPELLING by Peter MacCarthy	143
SUGGESTIONS FOR WRITING by Kingsley Read	147
THE SHAW ALPHABET FOR WRITERS	151
THE SHAW ALPHABET READING KEY	152

FOREWORD BY THE PUBLIC TRUSTEE

BERNARD SHAW died on 2 November 1950 and his Will, by which he appointed the Public Trustee to be executor and trustee, contained provisions for a new 'Proposed British Alphabet', a subject in which he always had a great interest.

Shaw imposed on his trustee the duty of seeking and publishing a more efficient alphabet of at least forty letters than the existing one of twenty-six letters to enable 'the said language to be written without indicating single sounds by groups of letters or by diacritical marks'. The Public Trustee was also directed to

employ a phonetic expert to transliterate my play entitled *Androcles and the Lion* into the proposed British Alphabet assuming the pronunciation to resemble that recorded of His Majesty our late King George V and sometimes described as Northern English; to employ an artist calligrapher to copy the transliteration for reproduction by lithography, photography or any other method that may serve in the absence of printers' types; to advertise and publish the transliteration with the original Doctor Johnson's lettering opposite the transliteration page by page and a glossary of the two alphabets at the end and to present copies to public libraries in the British Isles, the British Commonwealth, the American States North and South and to national libraries everywhere in that order.

Shaw directed his trustee

to bear in mind that the proposed British Alphabet does not pretend to be exhaustive as it contains only sixteen vowels whereas by infinitesimal movements of the tongue countless different vowels can be produced all of them in use among speakers of English who utter the same vowels no oftener than they make the same fingerprints.

FOREWORD

Shaw's residuary estate was directed to be held for a period on certain trusts for these purposes, but such purposes were declared by a Judge of the Chancery Division of the High Court of Justice in England to be invalid in law. The Public Trustee appealed from this decision, and by way of compromise the British Museum, the Royal Academy of Dramatic Art, and the National Gallery of Ireland (who in default of the alphabet provisions in the Will were entitled to the residuary estate) agreed to pay a certain sum to the Public Trustee to be applied in furtherance of the Alphabet trusts.

At the end of 1957 the Public Trustee let it be known that he would award a prize of £500 for the design of a new alphabet complying most nearly with the provisions of Shaw's Will.

In the course of 1958 about 450 designs were submitted from all parts of the world.

On New Year's Eve 1959 the Public Trustee announced that there did not appear to be one outstanding design which might with confidence be said to be as satisfactory as what might be achieved by further effort and that he was not prepared at that time to single out one as the new Alphabet to be adopted for the purposes of the Will. There were, however, four designers who were judged to be of such outstanding merit that the prize money of £500 was divided equally between them, thus closing the competition. Those four designers were Mrs Pauline M. Barrett (of Canada), Mr J. F. Magrath, Dr S. L. Pugmire, and Mr Kingsley Read.

The Public Trustee then asked an expert in this field to collaborate with one or all of the four designers mentioned above to produce the best possible alphabet as is envisaged by Shaw's Will. The result is the design which appears in the Key on page 151 and on the detachable

FOREWORD

bookmark between pages 16 and 17 and which has been applied in this publication.

In authorizing the publication of this book the Public Trustee gratefully acknowledges the encouragement he has received from a large number of correspondents throughout the world but must single out for special mention the technical advice given by Mr Alan T. Dodson formerly of H.M. Stationery Office, and by Mr Peter MacCarthy of the Department of Phonetics at Leeds University, and to the latter he is also indebted for the transliteration now published. He also thanks all the very many designers, particularly Mrs Barrett, Mr Magrath, and Dr Pugmire, whose own designs and observations contributed so much to helping the Public Trustee to make a final choice. He is especially grateful, however, to Mr Kingsley Read, whose design has been adopted and to whose typographic artistry the transliteration in this book is its own tribute.

C. R. SOPWITH
Public Trustee

Kingsway
London WC 2
1962

INTRODUCTION TO SHAW'S ALPHABET

HERE is Shaw's alphabet. It has been proved that those who wish to read it can do so after only a few hours of concentrated deciphering.

Why should anyone wish to use it? And why should there be any departure from the familiar forms of the Roman alphabet in which English is printed and written?

You will notice from the comparisons that Shaw's alphabet is both more legible and one-third more economical in space than traditional printing, and this should lead to a great increase in reading speed. The characters themselves are very distinct. To prove them more legible, open the book and hold it upside down in front of a mirror. Both mirrored pages will thus become equally unfamiliar. Keep the back of the book pressed against your lips, and advance towards the mirror until you are able to see individual characters clearly enough to be able to copy them. Note that the Shaw characters are clearly seen at a greater distance.

The economy in space and greater simplicity of characters ought also to increase the speed and ease of *writing* – even more than it does the ease of reading. Many of the characters easily join into pairs and trios to form syllables which recur frequently in English words; the sounds of the language are completely characterized, thus permitting abbreviation with great reliability. Shaw found traditional script too laborious, and Pitman's shorthand too economical. Though at this time we can only guess, it is probable that an abbreviated handwriting speed of 60–100 words a minute, with complete reliability

INTRODUCTION

of reading, will be possible for those who attain 'automatic' facility with Shaw's alphabet. In other words, reading may be 50–75 per cent, and writing 80–100 per cent faster, and even 200–300 per cent, by using simple abbreviations.

Shaw insisted that, unless his alphabet were to offer the substantial advantages he himself desired, there would be no reason for adding to the existing media of communication, which include: typewriting, shorthand, morse, semaphore, and braille, in addition to the Roman alphabet which is itself represented by three quite different sets of signs (as in 'ALPHABET', 'alphabet', and '*alphabet*').

The Key on page 152 (duplicated on the bookmark) will enable you to achieve the beginnings of skill and the satisfaction of success within three or four hours. Although this means starting from scratch, remember that Isaac Pitman, whose shorthand Shaw used for all his writings, also did so with a system offering the same advantages as Shaw's alphabet: that is, the saving of time, effort, and money.

Shaw did not want you and me to *abandon* the Roman alphabet. The long-established Roman figures (I, II, III, IV, V, VI, VII, VIII, IX) remain even after the Arabic figures (the newer and handier 0, 1, 2, 3, 4, 5, 6, 7, 8, 9) have found favour. We now use both, with greater convenience. The new figures were not imposed, nor the old supplanted. Similarly, Shaw believed, uses would be found for a new and handier alphabet *without* abandoning the old one.

If those who tried it found it advantageous, they would use it, and by their example it would gain what following it deserved. If its benefits were substantial enough, it would spread and establish itself through merit – as

INTRODUCTION

Arabic numerals did despite the then complete satisfaction with Roman numerals.

Utilitarian advantage is thus the principle governing the new alphabet. Shaw was unique in pointing out that substantial economy could be attained only (*a*) if the designer were to *depart* from a system evolved by the Romans 2,000 years ago for carving their public notices in stone; (*b*) if a single set of alphabetical characters were used – abolishing the different look of words in capitals, small letters, and linked handwritten letters; and (*c*) if each distinct sound of the language were spelt with its own unvarying character.

These three factors in designing, taken together, made a non-Roman alphabet essential. Of course, there is nothing revolutionary in that. There are hundreds of non-Roman alphabets – and there are several variations within the Roman alphabet, e.g.

Roman variations	HERE IS A SENTENCE here is a sentence <i>here is a sentence</i>
Greek	ἡρι εις α σεντενς
Russian	иp иc a сентенс

Thus these four *English* words may already be represented in a number of existing alphabets.

Those who know Greek and English, Russian and English, etc., will have no difficulty in reading that sentence immediately in as many alphabets as they know – and it is considered at school that once a child has learned his A, B, C, D he is well placed to learn also his a, b, c, d, his *a, b, c, d*, his $\alpha, \beta, \gamma, \delta$ (Greek), and his а, б, в, г (Russian).

Only a few hours will be needed to persuade you that the new alphabet has the potential advantages Shaw

INTRODUCTION

intended for it. At first you will read and write it in a plodding childlike way, as you once did Roman. Much more rapidly than a child's, your familiarity and ease will grow, until the use of Shaw's alphabet becomes as natural and automatic as your use of Roman – but faster.

In personal and intimate writing the forty-eight (40 + 8) characters of the Shaw alphabet may faithfully portray the pronunciation of the individual; but, as Shaw pointed out, too eccentric a dialect may hamper, and even destroy, effective communication. He considered that, though there was no need to standardize writing if not intended for publication, there was every need for conformity in print; standard spellings being particularly desirable when that print is intended for circulation throughout the English-speaking world.

In his Will, Shaw specified just such a standardization for this play. He laid down for it a 'pronunciation to resemble that recorded of His Majesty our late King George V and sometimes described as Northern English'. He was an expert in stage direction and, so it may be supposed, considered this pronunciation to be the best basis for comprehension with acceptability in reading as he had found it to be in speech from the stage.

But by all means *write* as you think fit, and leave experts to standardize printers' spelling.

This book costs very little. Get your friends to buy one and to learn the alphabet so that you can write to one another – or, if you become so skilled that you no longer need to 'keep your eye in', give it away.

JAMES PITMAN

House of Commons

London

1962

INTRODUCTION

NOTE: I have offered, if there is the demand, to organize what were known as 'ever-circulators' in the early days of my grandfather. Send me a letter in Shaw's alphabet, mentioning your particular interests or circumstances. Give me your name and address in ordinary writing on an enclosed envelope. I will then try to arrange 'circles' of five or six who, drawn together in a friendship by Shaw's alphabet, will all circulate their own letters to which each in turn will add.

I have also offered, if there is a demand, to get further material published in the Shaw alphabet. When you have learnt to read and write fluently, and want more than your ever-circulator correspondence to read, please write to me, Sir James Pitman, K.B.E., M.P., at the House of Commons, London, S.W. 1, England, saying which of Shaw's works or other literature you would like to read in a printed transcription. I can make no promises – other than to consider your suggestions most sympathetically. Meanwhile, if anyone wishes to get printed their own material in Shaw's alphabet, they are permitted to do so, since the copyright for the alphabet and for the type-faces is public property. Messrs Stephen Austin & Sons, Ltd, of Caxton Hill, Ware Road, Hertford, England, hold a supply of the types and are willing to undertake the work. For the moment, type available is confined to 12-point size in the three founts exemplified in this book.

The Shaw Alphabet for Writers

Double lines between pairs show the relative height of Talls, Deep, and Shorts. Wherever possible, finish letters rightwards; those starred * will be written upwards. Also see heading and footnotes overleaf.

	Tall	Deep		Short	Short
peep	ʃ = l	bib	if	ɪ = h	eat
tot	ʃ = l	dead	egg	ɛ = t	age
kick	ç = p	gag	ash*	ʌ = ɔ	ice
fee	ʃ = r	vow	ado*	r = ə	up
thigh	ð = q	they	on	ʌ = o	oak
so	ʃ = ɔ	zoo	wool	ʊ = ʌ	ooze
sure	ʃ = ɔ	meaſure	out	ʌ = ɔ	oil
church	ʃ = ɔ	judge	ah*	ɔ = ə	awe
yea	ʌ = /	*woe	are	ə = ɔ	or
hung	l = y	ha-ha	air	ə = ɔ	err
	Short	Short		array	ə = ɔ
loll	ɔ = ɔ	roar			ear
mime*	s = ʌ	nun	Ian	r = ʌ	Tall yew

The Shaw Alphabet Reading Key

The letters are classified as Tall, Deep, Short, and Compound.
Beneath each letter is its full name : its sound is shown in **bold** type.

Tall :	ʃ	dʒ	dʒ	ʃ	ʃ	ʃ	ʃ	ʃ
Peep	tot	Kick	fee	thigh	so	sure	church	yea
Deep :	ʃ	ʃ	ʃ	ʃ	ʃ	ʃ	ʃ	ʃ
bib	dead	gag	vow	they	zoo	meASURE	Judge	woe
Short :	ʃ	ʃ	ʃ	ʃ	ʃ	ʃ	ʃ	ʃ
loll	mime	if	egg	ash	ado	on	wool	out
Roar :	ʃ	ʃ	ʃ	ʃ	ʃ	ʃ	ʃ	ʃ
nun	eat	age	ice	up	oak	ooze	oil	awe
Compound :	ʃ	ʃ	ʃ	ʃ	ʃ	ʃ	ʃ	ʃ
are	or	air	err	array	ear	ian	yew	

The four most frequent words are represented by single letters : the **q**, of **s**, and **v**, and **to**.

Proper names may be distinguished by a preceding ‘ Namer ’ dot : e.g. ‘ ·osf ’, Rome.

Punctuation and numerals are unchanged. Learn the alphabet *in pairs*, as listed for Writers overleaf.

TYPOGRAPHY AND READING KEY

THE orthodox version of the play appears on right-hand pages. On the left is a line-for-line equivalent in the Shaw Alphabet, which occupies one-third less space, though both versions are set in type of the same size.

Three styles of type are used – to distinguish between the dialogue words spoken ('Normal' style), the names of speakers ('Bold'), and the scattered stage directions ('Sloping').

As readers should first become accustomed to Normal type, this style is used for lengthy stage directions introducing the Prologue and each Act. The 'Shavian' text's stage directions are all placed within brackets [] irrespective of what is done with them in the orthodox text.

To help unpractised readers, many apostrophes omitted in the orthodox version are restored in this Shawian text; but any negative verb (dont, wouldnt etc) is transcribed without an apostrophe.

Emphasis is indicated by the use of bold type.

To convert letters into sounds, look for any Tall letter in the Reading Key's first line, for any Deep letter in the second line, for any Short letter in the lower lines. Only the last letter of all is a Tall-and-Short compound.

The reader will find the Key's top edge a handy guide from the line he is deciphering to its 'crib-line' opposite.

Notes on the spelling are given on page 143.

ANDROCLES AND THE LION

ԵՐԵՎԱՆԻ ՀԱՅՈՒԹՅԱՆ ԸՆԴՀԱՆՈՒՐ ՀԱՅԱՍՏԱՆԻ ՀԱՅԱՍՏԱՆ

ԽՈՉՈՐ

ԽՈՉՈՐԻՆ: Խամս Տեղ, ասման լ Շռչ, համա-
լիւր ջու Խըմա.

Հ շեկու լոծ. և Շռչ աս, և Խոչոր
Տեղու աս, քեզ Խու զ շեկու. Ա և
Կոմիտ Խոր. զ Շռչ աման Խու զ շեկու և
ծառ պաշ, զօգու թ ջի Եցի Խու, և Ա/Հ և
ջան ծառ Տիմ. Հ Տիմ լա և Ժամանակ Ա.
Հ ամ Ա. Հ ՀՀ Ա. Հ Եղ 1 Իմարդ
Ա և Տեղու Ա Խոր զ բայս, և յամ
յամակ թաճ. Հ ասաշ Խոմանա. Հ ամ Ա
գու. Խոչ Եղու Խու ջի Եղ. Հ աման Եւլու
Ա զ լոծ և Շռչ լա և Խոր զ Եպի, քաշման
/Ա/ Եղ. Հ պատ Հ ու Եղ, Շռչ /Ա/ և Շռչ /Օ/
Հ քոշ 1 Տիմ.

Հ պարմաշ և ջի Եղ Ա պատ Եղ ամ զ
լոծ. Հ Ա և Տիմ, ծոր, Կոմիտաս աման Մ
Ց Եղ լի և Եղ Խու ծառ 1 Ալիլ-Եղ. Հ
Ջի Տիմ պա, Քառու Ժամանակ լու Եղ,
Տամանի Խամանա, և Եղ Եղանակ Խոմա;
Եղ ջի Եղ Եղ ամ զ Եղը: Ջի Եղ և
պաշ և ՄՇ, Քո և Ու լ զ Քո Եղ, ԵՎ Ուլուզ
և Տիմ. Հ պատ Հ Ու Եղ, Եղ Եղանակ Խոմա
Եղ, և Տիմ Եղ և ջի Եղու.

Ջի Եղ և Եղ Եղ Եղ Եղ Եղ Եղ Եղ Եղ Եղ
Ա/Հ Եղ և Եղ
Հ պատ Հ Ու Եղ, Եղ Եղանակ Խոմա
Եղ, և Տիմ Եղ և ջի Եղու.

ANDROCLES AND THE LION

PROLOGUE

Overture: forest sounds, roaring of lions, Christian hymn faintly.

A jungle path. A lion's roar, a melancholy suffering roar, comes from the jungle. It is repeated nearer. The lion limps from the jungle on three legs, holding up his right forepaw, in which a huge thorn sticks. He sits down and contemplates it. He licks it. He shakes it. He tries to extract it by scraping it along the ground, and hurts himself worse. He roars piteously. He licks it again. Tears drop from his eyes. He limps painfully off the path and lies down under the trees, exhausted with pain. Heaving a long sigh, like wind in a trombone, he goes to sleep.

Androcles and his wife Megaera come along the path. He is a small, thin, ridiculous little man who might be any age from thirty to fifty-five. He has sandy hair, watery compassionate blue eyes, sensitive nostrils, and a very presentable forehead; but his good points go no further: his arms and legs and back, though wiry of their kind, look shrivelled and starved. He carries a big bundle, is very poorly clad, and seems tired and hungry.

His wife is a rather handsome pampered slattern, well fed and in the prime of life. She has nothing to carry, and has a stout stick to help her along.

ՀԱՅՈՎԱՐԴԻ և Ք ԾՂ

ՀԱՅՈՎԱՐԴԻ [ՏԵՐԵՎ ծաօթ և յա ՏԻՒ] Ե / ՅՈՒ
Յ ԶԵԳՈ ՏԻՒ.

ՀԱՅՈՎԱՐԴԻ [ԸՆՎԱԼ / ԽՈՎ] Օ, ԽՈՎ ԾՂ, Խ.
/ Խ' Տ Ք ԽՎ Ի ՏԻՒԼ ԿՎ Խ Ե ՇԾՋ և
ՏԻՒ Խ / ՅՈՒ Յ ԶԵԳՈ ՏԻՒ? / Կ ՄԵՏԻ ԿՎ Խ
1 Ք ԱՎԾԻ ԱՎԱ ԱՎԱ ԵՎ. ԳԵ Ե Ե ՇԾՋ
ԿՎՏԻ Խ ՔԻՄ ԽՎ: ԾՂՆ, ՔԵ ՏԵ.

ՀԱՅՈՎԱՐԴԻ. Ե ԽՈՒ ԱՎԱ Ի ԽՎ Ի Խ. Խ Ե
ԵՎ/ԵՐ ծաւուն Խ ԽՎ ԿՎՏԻ 1 ՏԾ
Խ ԵՎ Ք ԽՎ ՏՕԾ ՀՎ Ի Ե Ե ԽՄ Խ
Ե ԵՐ ԶԳԵՎԱ ԵՎ ԵՎ ԵՎ ԱՎԳՈ. / Կ
ՑԱՐԻ ՏԻՒ Ի ՏԻՒՐԵ ԾՂ ԽՎ.

ՀԱՅՈՎԱՐԴԻ. ԽԵ, Խ, Խ ԽՎ 1 ՏԿ Ե՞՞?

ՀԱՅՈՎԱՐԴԻ [ԽՈՎ Ք ԾՂՎ ԽՎ ԵՎ ԽՎ]
Խ ԾՎՐԵ ԾՎ, Խ ԽՈՒ Ծ ՃԵ ԵՎԵ ԵՎ, Ե
ԽՎ ԱՎԵՐԵ Ի Խ կՎ ԾՎ Ք ԾՂՎ Խ Ք
ՀԱՅՈՎԱՐԴԻ: ԵՎ/ԵՐ ԾԱԼԵՎ Ի ԽՈՏԵ. ՏԵ՛՛! ՏԵ՛՛!
ՏԵ՛՛! ԵՎ/ԵՐ ԽՈՏԵ! [ԿՎ ՏԻՄ ԽՎ Խ Ք
ԾՂՎ].

ՀԱՅՈՎԱՐԴԻ [ՏԻՄ ԽՎ ՏԻՄ ԽՎ Խ Ք ՀԱՅՈՎԱՐԴԻ
ԵՎ/ԵՐ ԾՎ ԽՎ ԵՎ ԵՎ ԵՎ ԵՎ ԵՎ ԵՎ]
/ Կ ԵՎ ԵՎ 1 ԾԱԼԵ Ի ՀՈՄԵՐԵ ՌԵՎՐԱՎԱ,
Խ.

ՀԱՅՈՎԱՐԴԻ. Ե ՄԱ ՀՎ 1 ԾԱԼԵ Ի ԵՎ ԵՎ
ՏԵ՛՛ԵՐԵ.

ՀԱՅՈՎԱՐԴԻ. ՃԿ ԾՎ ԵՎ/ԵՐ ԵՎ Խ, Խ.
Խ ՏԾ Խ ԾԱԼԵ Ի Խ Ե ԽՎ ԽԵ. ԽՎ ՊՎ
Ե ԼԵՏ Խ.

ՀԱՅՈՎԱՐԴԻ. ԼԵՏ Խ! Ե ՀՎ ԾԱԼԵ ԽՎ ԽՎ.
Ե Խ Ե ՀԵՏ ՊՎ ԵՎ ԽՎ 1 Խ?

ՀԱՅՈՎԱՐԴԻ. ՅՕ, Խ: ՊՎ Ե Ե ՀԵՏ.

ANDROCLES AND THE LION

MEGAERA [*suddenly throwing down her stick*] I wont go another step.

ANDROCLES [*pleading wearily*] Oh, not again, dear. Whats the good of stopping every two miles and saying you wont go another step? We must get on to the next village before night. There are wild beasts in this wood: lions, they say.

MEGAERA. I dont believe a word of it. You are always threatening me with wild beasts to make me walk the very soul out of my body when I can hardly drag one foot before another. We havnt seen a single lion yet.

ANDROCLES. Well, dear, do you want to see one?

MEGAERA [*tearing the bundle from his back*] You cruel brute, you dont care how tired I am, or what becomes of me [*she throws the bundle on the ground*]: always thinking of yourself. Self! self! self! always yourself! [*She sits down on the bundle*].

ANDROCLES [*sitting down sadly on the ground with his elbows on his knees and his head in his hands*] We all have to think of ourselves occasionally, dear.

MEGAERA. A man ought to think of his wife sometimes.

ANDROCLES. He cant always help it, dear. You make me think of you a good deal. Not that I blame you.

MEGAERA. Blame me! I should think not indeed.
Is it my fault that I'm married to you?

ANDROCLES. No, dear: that is my fault.

ՀԱՅՈՐԴԻԿԱՆ և Ք ԾՂԱ

ՏՀԵՇԻ. զրի՞մ և ուժ ծիլ 1 ՏԵ 1 Մ. ԵՎ
և զյուլ թիզ ո՞ւ?

ՀԱՅՈՐԴԻԿԱՆ. Ե ԽՈՒ ԾՐՈՒՅԵՐ, Մ ԾՂԱ.

ՏՀԵՇԻ. և ՀԻ 1 Կ ՌԵՎԻ յ ԽՈՏԱԾ.

ՀԱՅՈՐԴԻԿԱՆ. Ե ԱՅ, Մ ՄԱ.

ՏՀԵՇԻ. Ա՞՛՛ ՀԱ: և քառ և Ա.

ՀԱՅՈՐԴԻԿԱՆ. և ՀԱ, ԽօՏԱԾ?

ՏՀԵՇԻ. և ԿՐՈՑԻԼ. և ՏԵՇԻԼ Մ և ՏԵՐ,
և ՏԵՇԻԼ ԽՈՏԱԾ և ԸԵԼԻԼ-ՏԻՀ. ԱՌ ԱՎ
ՃՅ. և ԶԱ Մ Պ ԽԵՎ յ ԿԱԼ և ԸՆԱ Ի/Պ
ԽՈ ՏԵՇ յ/Շ, ՀԵ/Շ ԻՇԻԼ յՇ Ա Լ ԵՇՆ
ԽՎԱՆ ԽԵՎ և ԽՈ ՏԵՇ. և ՀԵՖԻ ԱՌԵ
Ե ԵՎ և Ա ՏԵՎԻԼ ԽՎԱՆ, և ԱՌԵ
ԽՎԱԳԳԻՆ և Ա ԱՌԵՖԻ, և ԱՌԵ Խ' ԱՌ
ՀԵ/Շ ԽԵՎԻԼ Մ 1 Ա ԾԻԼ Ե ՍԵ ԽՎԱՆ ԽՎԱՆ:
ԵՎ ԽԵՎ, ԽԵՎ ԵՎ ԽՎԱՆ ԽՎԱՆ: ՀԱ ԵՎ
ԵՎ ՇԻՇ ՇԻՇ! Օ, Ա ՊԵ ՕՎԱ Ի/Վ! և
ԾԻԼ Ե ԽՈՒ ԽՈ. [ԵՎ Ե Ա, Ե Ա, [ՏԾԱՌԻԼ]
Ե Ա.

ՀԱՅՈՐԴԻԿԱՆ. ԱՅ, Մ Կ Խ: և ԽՈ և Խ.

ՏՀԵՇԻ. զրի Ե ԽՈՒ Խ ԵՎ ԽԵՎ Մ ԽԵՎ
և Ա Կ ԽԵՎ ՇԵՂԵՐ 1 Մ?

ՀԱՅՈՐԴԻԿԱՆ. ՀԱ ԵՎ և Ա, Մ Կ Խ?

ՏՀԵՇԻ. ՀԱ ԵՎ և Ա! և ԵՎ ԵՎ 1
ԽՈ ԽՎԱՆ, և ԵՎ ՎԵ 1 ԽՈ ԶՈՏ և
ԽՈ ԵՎԱՐ, և ՏԵՎՈՒՅԵՍ 1 Պ ԶՈՒ յՇ ՀԵ
ԱՌԵՎԵԼԻՐԸ ԽԵՎ ԵՎ, ԽԵՎ յ ԶՈՒ յՇ ԵՎ
ԶԵՎԻՆ ԵՎ յ ԶԵՎ և ԶՈՏ ԵՎ ԿԱԼ ԽՈՒ
ԽԵՎԱՆԻՐԸ ԽԵՎԱՆԻԼ ՀԵԿԱՏԻՏ.

ՀԱՅՈՐԴԻԿԱՆ. Ե ՎԻ Ո ՀԵԿԱՏԻՏ, ԽՈ: Ե ԱՅ Մ Ե
ԾԻԼ ԽՎԱՆ.

ՏՀԵՇԻ. ԱՅ, ԽԵՎ զրի Պ ՏԵՐ ԾԻԼ, ՕՎԱ ԽՎ

ANDROCLES AND THE LION

MEGAERA. Thats a nice thing to say to me. Arnt you happy with me?

ANDROCLES. I dont complain, my love.

MEGAERA. You ought to be ashamed of yourself.

ANDROCLES. I am, my dear.

MEGAERA. Youre not: you glory in it.

ANDROCLES. In what, darling?

MEGAERA. In everything. In making me a slave, and making yourself a laughing-stock. It's not fair. You get me the name of being a shrew with your meek ways, always talking as if butter wouldnt melt in your mouth. And just because I look a big strong woman, and because I'm goodhearted and a bit hasty, and because youre always driving me to do things I'm sorry for afterwards, people say 'Poor man: what a life his wife leads him!' Oh, if they only knew! And you think I dont know. But I do, I do, [screaming] I do.

ANDROCLES. Yes, my dear: I know you do.

MEGAERA. Then why dont you treat me properly and be a good husband to me?

ANDROCLES. What can I do, my dear?

MEGAERA. What can you do! You can return to your duty, and come back to your home and your friends, and sacrifice to the gods as all respectable people do, instead of having us hunted out of house and home for being dirty disreputable blaspheming atheists.

ANDROCLES. I'm not an atheist, dear: I am a Christian.

MEGAERA. Well, isnt that the same thing, only ten

ԱՊՐԵՆԴԻՑ Հ Պ ԾՐՆ

ԵՐԵ /ԱՅ? ՎՐԱՐՄ ԽԾ ՋՐԻ Գ ԺԻՏ-
ԽԾ Շ Գ ԲՄ ՀՕՐՄԻ Ր Գ Ը.

ԱՐԴՅՈՒՆ. 27Տ1 ԵՎ 7Տ, ԽԸ.

Աղօր. Տնել յս հովհ. Խռ1 և լո 1
Ժայռ ու 1 ժառ կիր. և Եզրը
ու զիշ ու Ելամ-շբ; և Խաօյր ոչ
զ լւ յս ու յա և յօն1 էտ բիլը ո
և լո.

ՀԱՅՐԵՆԻ. Ե ՏԵՂՄ Ե ԱՇ ԱՎԵՐ 1 11, Խ.

Նկար. Ա՞լ ուշ լին զյու օւստի ընդունելու կամ պահանջութեան մասին առաջարկ է առ Եղիշիք և առ Կայի ամեն 1
թվից: Ա՞յս օւստի առաջարկը; և շատ լին շատ շատ է առ Եղիշիք և առ Կայի ամեն 1 թվից: Ա՞յս թվից առ Եղիշիք և առ Կայի ամեն 1 թվից: և առ Եղիշիք և առ Կայի ամեն 1 թվից: Ա՞յս թվից առ Եղիշիք և առ Կայի ամեն 1 թվից: Ա՞յս թվից առ Եղիշիք և առ Կայի ամեն 1 թվից:

Ազգական պատմությունները և ազգական պատմությունների համար պատճենավորությունը

၁၇၂၃။ ၁၇၂၄။ ၁၇၂၅။ ၁၇၂၆။

ANDROCLES AND THE LION

times worse? Everybody knows that the Christians are the very lowest of the low.

ANDROCLES. Just like us, dear.

MEGAERA. Speak for yourself. Dont you dare to compare me to common people. My father owned his own public-house; and sorrowful was the day for me when you first came drinking in our bar.

ANDROCLES. I confess I was addicted to it, dear.
But I gave it up when I became a Christian.

MEGAERA. Youd much better have remained a drunkard. I can forgive a man being addicted to drink: it's only natural; and I dont deny I like a drop myself sometimes. What I cant stand is your being addicted to Christianity. And whats worse again, your being addicted to animals. How is any woman to keep her house clean when you bring in every stray cat and lost cur and lame duck in the whole countryside? You took the bread out of my mouth to feed them: you know you did: dont attempt to deny it.

ANDROCLES. Only when they were hungry and you were getting too stout, dearie.

MEGAERA. Yes: insult me, do. [Rising] Oh! I wont bear it another moment. You used to sit and talk to those dumb brute beasts for hours, when you hadnt a word for me.

ANDROCLES. They never answered back, darling.
[He rises and again shoulders the bundle].

MEGAERA. Well, if youre fonder of animals than of your own wife, you can live with them here in the

Ապօրմէն և Շահ

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Արքա. ՏԵՐ Կ ԵՇ! Ե ԻՆ Ք ՇՐՋ ՀՅ Ա. [ՏԵՇՏԻԼ] Ե Կ ՅՈՒԹ Ի ՃՎ Ը Ե Ի Վ ԱՇ Մ Յ ՅՈՒԹ?

RUDOLPH. 10, 15 -

ՏԵՇԻ. 10. ԴՐԱ: ԿԵ Կ ԾԱ. ԾԵ ՎԵ.

[בְּכָל־עַמּוֹד וְבְּכָל־שָׁמֶן]

ANDROCLES AND THE LION

jungle. I've had enough of them and enough of you.
I'm going back. I'm going home.

ANDROCLES [*barring the way back*] No, dearie:
dont take on like that. We cant go back. Weve
sold everything: we should starve; and I should
be sent to Rome and thrown to the lions –

MEGAERA. Serve you right! I wish the lions joy of
you. [Screaming] Are you going to get out of my
way and let me go home?

ANDROCLES. No, dear –

MEGAERA. Then I'll make my way through the
forest; and when I'm eaten by the wild beasts
youll know what a wife youve lost. [She dashes
into the jungle and nearly falls over the sleeping lion]. Oh! Oh! Andy! Andy! [She totters back
and collapses into the arms of Androcles, who, crushed by her weight, falls on his bundle].

ANDROCLES [*extracting himself from beneath her and slapping her hands in great anxiety*] What
is it, my precious, my pet? Whats the matter?
[He raises her head. Speechless with terror, she
points in the direction of the sleeping lion. He
steals cautiously towards the spot indicated by
Megaera. She rises with an effort and totters
after him].

MEGAERA. No, Andy: youll be killed. Come back.
The lion utters a long snoring sigh. Androcles sees the lion, and recoils fainting into the arms of Megaera, who falls back on the bundle. They roll apart and lie staring in terror at one another. The lion is heard groaning heavily in the jungle.

ՀԱՅՈՒԹՅԱՆ Պ ԾՐ

मृत्युकर्ता की जिम्मेदारी क्या है?

ANDROCLES AND THE LION

ANDROCLES [whispering] Did you see? A lion.

MEGAERA [despairing] The gods have sent him to punish us because you're a Christian. Take me away, Andy. Save me.

ANDROCLES [rising] Meggy: there's one chance for you. It'll take him pretty nigh twenty minutes to eat me (I'm rather stringy and tough) and you can escape in less time than that.

MEGAERA. Oh, don't talk about eating. [*The lion rises with a great groan and limps towards them*]. Oh! [*She faints*].

ANDROCLES [quaking, but keeping between the lion and Megaera] Don't you come near my wife, do you hear? [*The lion groans. Androcles can hardly stand for trembling*]. Meggy: run. Run for your life. If I take my eye off him, it's all up. [*The lion holds up his wounded paw and flaps it piteously before Androcles*]. Oh, he's lame, poor old chap! He's got a thorn in his paw. A frightfully big thorn. [*Full of sympathy*] Oh, poor old man! Did um get an awful thorn into um's tootsums wootsums? Has it made um too sick to eat a nice little Christian man for um's breakfast? Oh, a nice little Christian man will get um's thorn out for um; and then um shall eat the nice Christian man and the nice Christian man's nice big tender wifey pifey. [*The lion responds by moans of self-pity*]. Yes, yes, yes, yes, yes. Now, now [*taking the paw in his hand*], um is not to bite and not to scratch, not even if it hurts a very very little. Now make velvet paws. That's right. [*He pulls gingerly at the thorn. The*

ԾՂԱ, ԱԻԹ Ո ՏԵՐԿՈՒ ԽԵՐ Մ ԼԵՐ, ՀԵՎԾ ՄԱԴ
ՑԻՇ ՀԵ ՏՈ ՐԵՎՈՒՆԻ ՊՐԻ. ՀԱՅՈՒՃԱՆ Ի ԲԱՌՈՒ
Ա ՑԻՇ ՄԵՇ]. ՏԻՎԻՆ! Օ, ԱԻ Պ ՄԵՇՆԻ ԺՎՐԸ¹
ԱԻՐԵ ԺՎԻՆՆԻ ՄՆ ՖԱՆ Պ ՏԱ ՆԵ? [Պ ԾՂԱ
ՏՈՒՇ ՐԵՎՈՒՆԻ ՂԵՇ ՄԱՐԴՈՒՆԻՇՆԻ]. ԻԿ,
ԻՇ ՏԱ ԱԻՐԵ ԽԵՐ Ն Ա ԱԿ ԼԻ ՏԵ ՕՐՈ. ՀԵՏԻ
ԻՇ ԱԻՐԵ, ԱԻՐԵ, ԵԻՐԵ ԽԵՐ; Ն ԳԵՐ ՐԵ ԱԿ
ՑՈՒՆԻ ՎՐՈ ՏԵՇՆ. [Ց Ա ՐԵՇ Պ ԲԱՎՈ ՄԵՐԸ²
ԽԵՐ. Պ ԾՂԱ ԱԽՇ Ն ՏԱՎԾ ՑԻՇ ՀԵՇ ԱԻԹ Ի
ԽՈՎՄԵԼ ԸՆՎՀ]. Օ, ՏԵՏԱՆ ԵԵՇՆԻ ՐԵՇ ՔՎՆ
ԸՆՎՄ ՄԵՇՆ, ՐԵՇ ՇԽԵՆՆԻ ՎԵՆԻ. ՊՐԻ ԱԱՆ
ՑԱՆ Վ ՊԵՐ ԼԻ ԾՂԱ ԸՆ ԼՈ ԼԵՐ, ԱՆ
ԾԵՇ Պ ԱԻՐԵ ԺԵՂԵԼԻ ԺՎԻՆՆԻ ՄՆ. ԱԼՇ! [Պ
ԲԱՎՈ ԾԵՇ ՇԵ. Պ ԾՂԱ ԽԵՇ ԱԻԹ ԼԵՐ, Ն
ԱԿԾԾ ՑԻՇ ՀԵ ՐԵՎՈՒՆԻ]. ՊՐԻՇ ԱՆ! [ՅՈԾՄԱՆ Ե
Պ ԲԱՎՈ]. Ա ԱՆՇ ՇԵ. Ա ԱԿ ՐԵՇ ՀԵ Ա ԱԵՇ
Ը/Ե Պ ՄԵՇՆԻ ԽԵՐԸՆՆ. ՏԿ? [Ց ԱԿԾԾ ՑԻՇ
Ո Ա ՋՐԱ. Պ ԾՂԱ ԽԵՇ ԽԵՎԸՆՆԻ Ն ԱԿԾԾ
ՑԻՇ ՀԵ ԽԵՎԸՆՆԻ]. ՏԿՎՈ ԱԻՐԵ ԾՈՎԱ-
ՆՈՒՆ! ԽԵՎԸՆՆ ՐԵՇ Մ Մ ՕԳԻ ԵԵՎԱ. ԴԱ
ԱՐԱ. [Պ ԾՂԱ ԱԿԾԾ ՑԻՇ ԽԵ]. ԱՆ, ՏԿՎՈ
Ա ԱՐԱ. [Պ ԾՂԱ ԽԵՇ ՑԻՇ ԽԵՎԸՆՆԻ, Ն
ԽԵՎԸՆՆ Ո ՑԻՇ ՑԵՎԱ ՀԵՎԱ, Ն
ԽԵՎԸՆՆ Ո ՑԻՇ ՑԵՎԱ, ՑՎԱ ՏԵՎԾ ՀԵ
ԽԵՎԸՆՆ] ԽԵՎՐԻ ՆԵՇ! ԽԵՎՐԻ ՆԵՇ! [Պ ԾՂԱ ԽԵՎ
Ա ՑԻՇ ԽԵՎԸՆՆ]. ՊՐԻՇ ՇԵ. [Ց ԽԵՎԸՆՆ Պ
ԾՂԱ, ՑՎԱ ԽԵՎԸՆՆ ԵԵԾ Պ ԱՆ Մ ՑԻՇ ԽԵՎ
ԻՇ ՀԵ, ԽԵՎԸՆՆ ՊՐԻ ԽԵՎԱ. ԽԵՎԸՆՆ ՇԵ
ԽԵՎԸՆՆ, ԱՏՄԱՆ Ո Ա ՑԻՇ ՑԵՎԱ. ԽԵՎԸՆՆ
ԵԵԾ Պ ԴՊԸ ՀԵ Ա ՑԻՇ ՋՐԱ, ՏԿՎԸՆՆ ՇԵ

ANDROCLES AND THE LION

lion, with an angry yell of pain, jerks back his paw so abruptly that Androcles is thrown on his back]. Steadeee! Oh, did the nasty cruel little Christian man hurt the sore paw? [The lion moans assentingly but apologetically]. Well, one more little pull and it will be all over. Just one little, little, leetle pull; and then um will live happily ever after. [He gives the thorn another pull. The lion roars and snaps his jaws with a terrifying clash]. Oh, mustnt frighten um's good kind doctor, um's affectionate nursey. That didnt hurt at all: not a bit. Just one more. Just to shew how the brave big lion can bear pain, not like the little crybaby Christian man. Oopsh! [The thorn comes out. The lion yells with pain, and shakes his paw wildly]. Thats it! [Holding up the thorn]. Now it's out. Now lick um's paw to take away the nasty inflammation. See? [He licks his own hand. The lion nods intelligently and licks his paw industriously]. Clever little lony-piony! Understands um's dear old friend Andy Wandy. [The lion licks his face]. Yes, kissums Andy Wandy. [The lion wagging his tail violently, rises on his hind legs, and embraces Androcles, who makes a wry face and cries] Velvet paws! Velvet paws! [The lion draws in his claws]. Thats right. [He embraces the lion, who finally takes the end of his tail in one paw, places that tight round Androcles' waist, resting it on his hip. Androcles takes the other paw in his hand, stretches out

ԱՎԵՐՃԱՀ Ն Ք ԾՐ

ՑԻՇ ԵՐ, Ի Ք ԴԱ ՔԸԾ ԱՎԵՐՃԱՀ ԵՎ Ի
ԵՎ Ի ՄԵՐԵՎ Ռ/Ը ԾԱ Ք ՀԵԼԾԸ].

ԱՎԵՐ [ՑԱ ՑԻՇ ԱՎԵՐՃԱՀ Ք ՔԸԾ]
Օ, Ի ԾՈՒ, Ի ՑՐՎ ԽԵՏԻ Ո/Պ Մ ԵՎ
ԽԵՂ; Ի Ա Ի ՑՈ Ն ԽԵՏԻ Ո/Պ Հ ՀԵՏ
ԸՎԱ ԿԵՏ ՕՐ Ի ՑՐՎ ԽՈ ԵՎ ԻՆ ԽԵՏԻ
Ի ԳՐ ԽԵՏ Ի ԿԻ Ի ԽԵՏ Ո/Պ. ԾՈՒ.
ԾՈՒ! ԾՈՒ! [Հ ՀԵԼԾԸ Ն ՄԻՇ ՔԱ ԽԵՏ
Ք ՀԵԼԾԸ].

ANDROCLES AND THE LION

his arm, and the two waltz rapturously round and round and finally away through the jungle].

MEGAERA [who has revived during the waltz]

Oh, you coward, you havnt danced with me for years; and now you go off dancing with a great brute beast that you havnt known for ten minutes and that wants to eat your own wife. Coward. Coward! Coward! [She rushes off after them into the jungle].

ՏԵՂԱՎՈՐԱ [ՏԻՒԼ] ջրել! Ակա՞ Ենք զ
ԺԱՄԱ. [ՔԵ ՋՐԵԼ և /ՀԴ]. Ա զԱ, և
ՅԱՅՆԻՐՁ, ՄՆ և ԿԱ ԱՅԾ. զ ԺԱՄԱՐԴ ԺԵ-
Լ. ՏՐԵ և ԼՐԵՐ ԽՈՏԵՎՐ. ՅՕ ՏԻԼԻ.
ԵՎԸ ԿԱՏԱՎՈՐԸ. ԵՎԸ ՏԻՎԻԾ, ԵՎ ԽՇԱԾ
և 11. ՏԿ ՊՐ ԼՐ ԱԿԱԼ ՕՐՈ ԶԹ! ՊՐԻԾ զ
ԺԱՄԱՐԸ. ՊՐԻԾ 1/8 ԽՇԱԾ լ ծԱԾՈՒ 1 զ
ԵՐԵՎ ՍՏԱԼԱԴ Ք ՀԱՄԱՐԵԼ ԽՆԱՀՈՒԱԾ. ՑԱԼԾ
և ՊՐ; և 11/8 ջրել և 1 ԱՐԵՎ ԽՈՒՈՒԱԾ ԱՄ

ACT I

Evening. The end of three converging roads to Rome. Three triumphal arches span them where they debouch on a square at the gate of the city. Looking north through the arches one can see the campagna threaded by the three long dusty tracks. On the east and west sides of the square are long stone benches. An old beggar sits on the east side, his bowl at his feet.

Through the eastern arch a squad of Roman soldiers tramps along escorting a batch of Christian prisoners of both sexes and all ages, among them one Lavinia, a good-looking resolute young woman, apparently of higher social standing than her fellow-prisoners. A centurion, carrying his vinewood cudgel, trudges alongside the squad, on its right, in command of it. All are tired and dusty; but the soldiers are dogged and indifferent, the Christians lighthearted and determined to treat their hardships as a joke and encourage one another.

A bugle is heard far behind on the road, where the rest of the cohort is following.

CENTURION [stopping] Halt! Orders from the Captain. [*They halt and wait*]. Now then, you Christians, none of your larks. The captain's coming. Mind you behave yourselves. No singing. Look respectful. Look serious, if you're capable of it. See that big building over there! That's the Coliseum. That's where you'll be thrown to the lions or set to fight the gladiators presently. Think of that; and it'll help you to behave properly before

ՀԱՅՈՒԹԻՒՆ և ՔԸՆ

զ ԾՄԻՐ. [զ ԾՄԻՐ ՏԵՂՑ]. ՏԱԿՈՒ!
ՏՐԱՎ! [զ ՏԾՉՈՂ ՏՐԱՎ].

ր ԾՈՒՏԻՐ [ԾՈՒՏԻՐ] ԱՅ Ա, ԾԼՈՒ!
ՏԵՎԼԽՈՒՐ [ՏԵՎԼԽՈՒՐ] ՏԵՎՏ!

[զ ԾԼՈՒ, ր ԼԵՒԾՈՒ, ՑԱՐՏՏ, ՏԵ
ԾԱԼԻ-ԾՈՒ, ՄՈՒ ԾՈՒ և ԱՄՏԻՂԵՐ/ԱՇ, ՄՈՒ
ՏԵՎԼԽՈՒՐ և ՏԵՎԼԽՈՒՐ, ՏԵՎՏ ԴԼ և ՏԵՎՏ
ՏԵՎ Մ զ ԱՄՏ ՏԵՎ բ ՏԵՎ/Թ, ԱՄՊՆ զ
ՏԵՎԼԽՈՒՐ, ՏՕ ՀՀ Դ ՄԱՎԵՎ զ ՀՔԸՆ Ա
Ի/ԿԸՆԻՐ].

զ ԾԼՈՒ. ՏԵՎԼԽՈՒՐ.

ՏԵՎԼԽՈՒՐ [ՏԵՎԼԽՈՒՐ Մ ՄԱՎՏ ՏՐԱՎԻԼ]
ՏԵՎ?

զ ԾԼՈՒ [ՏԵՎԼԽՈՒՐ և ՄԱՎՏ] Ա
Ի/ԿԸՆԻՐ ԿՈ ՏԵՎ, ՏԵՎԼԽՈՒՐ, ՔՐԻ ԿԱ
ՄԱՎՏ Ա ԾԵՎԵՐԸ ՔՍ ՔՐԻ ՄԱ
ԽԵՐ զ ՀԵՎ ՔԸՆ ՔԵ Ե Ա զ ԵԽԱՐԸՆ
Հ զ Ա-ՄԱՎՏ. Ա յ/կ ՏԵՎԸ ՔՍ 1 ԵՎ ԿՐ
Ի, ԱՎ ԿՐԻ ԿԱ. Ա յ/կ ՄԱՎՏ Ո ՔԱ
ԽԵՎԵՐԸ ՔՐԻ ՔԵ ՄԵՎ 1 Ք ԵՎ
ԽԵՎԵՐԸ և ԱՎՏԵՎ Հ ՏԵՎ ԳԻՒ
Ո զ ԵՎ. Հ ԳՐ 1 ԱՎԿԱՆՎ Ա, ՏԵՎ
ԼԽՈՒՐ, ԵԱ ԱՎ ՕՎԱ ՔԵՎ ՔԻԾ, ԵՎ ՄԵՎՆՏ
ԱՎ 11 ԿՈԽՎԸ.

ՏԵՎԼԽՈՒՐ [ՄԱՎՏՎԻՇ] զ ԱՎ ԵՎՀ ՎԵՎ,
ԾԼՈՒ.

զ ԾԼՈՒ. ԴՈ ԿՏ. ԵԱ ՔՐԻ ԱԿԴՐ Ա
Ի/ԿԸՆԸ Ղ ՏԵՎ Ո զ ԵՎ Հ ԵՎՀ ԾԵՎ
ԴՐԱՎԵՐԸ. ՏԵՎԼԽՈՒՐ ՏԵՎՏ. ՔԻԾ Տ Կ ՏԵԼ,
Ի/ԿԸՆԸ Մ ԵՎՀ ԾԵՎ Ա ԵՎՏ Ա

ANDROCLES AND THE LION

the captain. [*The Captain arrives*]. Attention! Salute! [*The soldiers salute*].

A CHRISTIAN [cheerfully] God bless you, Captain! CENTURION [scandalized] Silence!

The Captain, a patrician, handsome, about thirty-five, very cold and distinguished, very superior and authoritative, steps up on a stone seat at the west side of the square, behind the centurion, so as to dominate the others more effectually.

THE CAPTAIN. Centurion.

CENTURION [*standing at attention and saluting*] Sir?

THE CAPTAIN [*speaking stiffly and officially*] You will remind your men, Centurion, that we are now entering Rome. You will instruct them that once inside the gates of Rome they are in the presence of the Emperor. You will make them understand that the lax discipline of the march cannot be permitted here. You will instruct them to shave every day, not every week. You will impress on them particularly that there must be an end to the profanity and blasphemy of singing Christian hymns on the march. I have to reprimand you, Centurion, for not only allowing this, but actually doing it yourself.

CENTURION [*apologetic*] The men march better, Captain.

THE CAPTAIN. No doubt. For that reason an exception is made in the case of the march called Onward Christian Soldiers. This may be sung, except when marching through the forum or

[ρ διστίνας ήστη τήν οὐδείς γε τη-
δηλωσείς τε σέτισ, ηρά πει σέτισ γε
ο σετίνας].

Silvius. Scus! Scus! /?

ՀՈ ԱՑԵՐՆ՞ Շ ՔՐԻ Գ Խ 1 ԱՏԾՐ 1 Ռ
ՎԻԾՆ՞ [7 Պ ԸՆԴՐ] ՔՐԻ՛Տ Խ 1/4 ՑՐ 1
ԽՎ 7 1/10 ԽԵՆ ՔԻ ԺԱՄԼԻՆՉ ՎՐ Խ, ՏԵ.
ՔՐՌ 20/22 ԿԵԼ 1 ՀՅՈՒՆ ՏԵՏՈՒՆ
ՏԵՐՎՐԵՏ. ՔՐՌ Խ ԱԿԱՆՌ: ՔՐԻ՛Տ Ճ 11 Խ.
ԵՐՄՆԱՌ. [71 7 ՕԼԸ Գ ԸՆԴՐ ԽՎ 75 1
ԿԵ, ՏԵՎԱԽՈՐ. 11 Խ ՏԵ ՏԵՎ.

ՏԵՐԱՎՈՐ. Կ' ԵԴԱ ՀԵ ԵԴԱ ՈՒ Հ/Ա
Կ' ԾՈՒ 1 Պ ԾՐՆ ԽԴԱ. [1 Պ
ԾՈՒ, ՑԱ ԵՎԸ ԱՄԱԿԵՐ] [Կ ԼԵՒ, ՏՅ.
[1 Պ ԾՈՒՐԵՐ] ՏԵՐՆՏ!]

զ շուրջ. և ա 1 սեպտեմբերի առ առ զու
ք անունու. յիզ ծիմիւր եւշրազ սթա ա
համ. զ առ զյու եւր ուն զալիս յ Ա-
կարս ուր զ եւշրազ, միւրու զ
յարտ եւշրազ, յա ձնձիլ, առաջ 1 ավախ,
աշիլ աւոչ, և դրէց ո զօ եւշրազ մնջ.
և շօսու Տօշու Տէշ սուսպան յ ուղ-
ութիւնը. առ ու Տէ առ ու 11 յամ ի ո գ
և զ Տիւ. յազու, առ աւոչ ո զու և
դրամիլ ծիմիւր եւշրազ, զ սուզ և
102 յ առ սու սթա իմէկան լրցան և
ձնձւու. և աւելութիւն ո զից ամուսն ի
կ աշաւու ու շ էկա յ ամուսն. [չ 103 1
զ աշաւու ու շ էկա յ ամուսն.

ANDROCLES AND THE LION

within hearing of the Emperor's palace; but the words must be altered to 'Throw them to the Lions.'

The Christians burst into shrieks of uncontrollable laughter, to the great scandal of the Centurion.

CENTURION. Silence! Silen-n-n-n-nce! Wheres your behavior? Is that the way to listen to an officer? [To the Captain] Thats what we have to put up with from these Christians every day, sir. Theyre always laughing and joking something scandalous. Theyve no religion: thats how it is.

LAVINIA. But I think the Captain meant us to laugh, Centurion. It was so funny.

CENTURION. Youll find out how funny it is when youre thrown to the lions tomorrow. [To the Captain, who looks displeased] Beg pardon, sir. [To the Christians] Silennnnce!

THE CAPTAIN. You are to instruct your men that all intimacy with Christian prisoners must now cease. The men have fallen into habits of dependence upon the prisoners, especially the female prisoners, for cooking, repairs to uniforms, writing letters, and advice in their private affairs. In a Roman soldier such dependence is inadmissible. Let me see no more of it whilst we are in the city. Further, your orders are that in addressing Christian prisoners, the manners and tone of your men must express abhorrence and contempt. Any shortcoming in this respect will be regarded as a breach of discipline. [He turns to the prisoners] Prisoners.

ՏՐԱՋԸՆՔՆ և Ք ԾՂՐ

ՏԵՐԱՎՈՐ [ՄաՏԸ] ԽԱՂՐԱՐ! ԿԱՇ!

ՏԵՐԱԾ!

Ք ԾՂՐ. Ե ԺԵ ԽՈ ԹԱՅՐ, ԽԱՂՐԱՐ, 1
Ք ԽՇԻ ՔՐԻ Խ ՏԵ ԼԻ ԺՎԱ Խ 1 ՄՈ Խ Ք
ՄՈՒԽԻՐ ՏԵՐԵՐ Մ Ա ԵՐ ԵԱՆ ԽՎՈՅ
ԽՎՈԽ ԺՎԱԼ 1 Ք ԱԿԴ/ԵՎՈՐԱԲ Հ Ք
ԽՎՈԽ. Ե ՏԵ ԽԱՅ Խ ՔՐԻ Խ ՔԾ Խ Հ
ՀԵԼԽ Հ ԾԱԽԱՐ ՀԵՖԻ Խ, Խ ՏԵ ԽԵՏԵ
1 ԼԻ ԺՎԱ Խ ԽՎԱ ՏԱՅ.

ԵՐԻՆԻ. ԱԻ Ո/Ը ՔԵ ԽԱ 1 ԵՏ, ԾՂԻՐ?

ՏԵՐԱՎՈՐ. ՏԵՐԱԾ!

Ք ԾՂԻՐ. Ք ԽՄԻ Ո/Ը ԼԻ ԺՎԱՐԸՆԻ ԽՎ
Ք ԾԱՅ Ո/Ը Ք ԵՎ ԼԻՏԻ Հ Ք ՄՈՒԽԻՐ
ԽՎՈԽՈ, Ն Ո/Ը ՏԵԼՈ Ք ԾԱԽ/ԵՎՆՀ. Ք
ՏԱ, Ա Հ Ո Ե 1 Ծ ԹՐ, Ո/Ը ԼԻ ԿԱՐ
ԽՎՈԽ 1 ԱԼԵՎ ՔՄԱՎՐ, Ա ՔԵ ՆՀ,
ՔԵՄԻ Ք ՄՈՒԽԻՐ ՀՎԱՐԵԽՈ.

ԵՐԻՆԻ. ԾՂԻՐ: Խ ՔԾ Խ Խ ՑՈՒ ՔՐԻ ՔԻ
ԾՎՐ ԼԵՏԻՇԽՀՐ -

ՏԵՐԱՎՈՐ [ՀՃՇ] ՏԵՐԱԾ! ՑՈՒ ԽՈ 1ԵԼ,
ՔԾ. ԼԵՏԻՇԽՀՐ, ԻՎԻ!

Ք ԾՂԻՐ [ԴՎԱՐ և ՏԵՐՈՒ ՏԹՈՒՆ]՝
ԼԵՏԻՇԽՀՐ Խ ԽՎ Հ 1ԵՍ ՄԱԾԵՐԸ 1 Ք
ՄԵՏԻ Հ Ք ՄՈՒՐ. Ք ՄՈՒՐ Խ Ք Ա-
ԼԵՎՐ Հ Ք ԱԵԾ. Խ ԾԱՈՒ Խ 1 Ք ԾՐՀ
ՑԻ Ո/Ը ԼԻ ՇՎՈՉԱԼ Ք ԽՎՈՅԻ Հ ԿԱՇԱՐ Խ
ԿՈԾ. Ա Խ 1 ԾԱՕ ՑԻՐ 1 Ք ԾՐՀ, ՔՐԻ
ԽՎ Խ Խ Խ Խ ԼԵՏԻՇԽՀՐ.

[Ք ԾՎԱՐ/Խ ՀՎԵՐ ԾՎ/ՀՎԱՐ/Խ].

ՏԵՐԱՎՈՐ [ԽՎԱՐ/ԵԼ] ՏԵՐԱԾ, Ե ԱԿ Խ!
ՃԻ ՏԵՐԱԾ ՔԾ. Ա Խ ՎԵՐ ՎԵՐ ԳՄ Ք ԾՎ
Հ ՔԻ?

ANDROCLES AND THE LION

CENTURION [*fiercely*] Prisonerrrrs! Tention!
Silence!

THE CAPTAIN. I call your attention, prisoners, to the fact that you may be called on to appear in the Imperial Circus at any time from tomorrow onwards according to the requirements of the managers. I may inform you that as there is a shortage of Christians just now, you may expect to be called on very soon.

LAVINIA. What will they do to us, Captain?

CENTURION. Silence!

THE CAPTAIN. The women will be conducted into the arena with the wild beasts of the Imperial Menagerie, and will suffer the consequences. The men, if of an age to bear arms, will be given weapons to defend themselves, if they choose, against the Imperial Gladiators.

LAVINIA. Captain: is there no hope that this cruel persecution –

CENTURION [*shocked*] Silence! Hold your tongue, there. Persecution, indeed!

THE CAPTAIN [*unmoved and somewhat sardonic*] Persecution is not a term applicable to the acts of the Emperor. The Emperor is the Defender of the Faith. In throwing you to the lions he will be upholding the interests of religion in Rome. If you were to throw him to the lions, that would no doubt be persecution.

The Christians again laugh heartily.

CENTURION [*horrified*] Silence, I tell you! Keep silence there. Did anyone ever hear the like of this?

ԵՐԻՎԱՐ. ԺԴԱՆ: զօ յի՛ և ԽՈՂԱՄ 1 ՌԵԿ-
ԱՌ ԽՈ ԶՈԾՄ ԱՆ Մ Ե Ք ՊԱ.

Ք ԺԴԱՆ [ՀԱՅԵՆ և ՑԻՇ ՀԱՅԵՐԸ ԱԿՐՈՒ]
 Ե ՖԵՇ Ք ՏԱԽՆ և Ք ԼԿԵՏԸ ԵԿՂՐԸ ԿԵՐՈՒՄ
 1 Ք ԽԵՇ ՔՐԻ Մ Ք ՄՈՒՐ Ղ և ԱՐՃ
 ԽԵՄՆԱՇ, ՑՓ ՄՈԽԱՇՆ և ԾՎՐԸ Ղ ԱՆ
 ՕՎԱ ԽԿՂԱ, ՂԴԻ ՏՐԸՇՆ. Ե ԽԱՎ ՀՎ 1 ՑՓ
 ԽԵԳՐ ՔՐԻ ՔՐ Ղ Խ ԽԵՎԵՆ Խ Ք ՉՇ,
 Ղ Ք ՄՈՒՐ Ղ ԱՆ ԱՇՐ ՔՐԻ ՍԱ ԵԿՂՐԸ
 ԵՎ ՏԵՋՈ; Խ ԸՆ ՍԱ ԾՎՄԱՆ Ղ ՑՓ
 ՏԵՐ ԾԱԼ ՑԻ Ա ՑՓ ՕՎ ԴԿՄԱՆ. ՀԵ ՔՐԻ
 Ղ ԽԵՐԸ Ղ 1 ՏՐԸՇՆ 1 Ք ՀԱՇ: Հ ՏԻՄԵՐ
 և ԾՈՎԻՆ ՏԱՐԱՎ ԱՎԵՐԻ Ղ ԽՈՎԻ
 և ԽՈՎ Ղ ԽՄԱՆ Խ Ք ՀԵՇ, ՏԵՇ Ղ 1/2 Ք
 ԵԿՂՐԸ Ղ 1/2 ՏԵՋ ՏԵՎԵՆ. ԴՎՈ ՏԵՇ ՏԵՎԵՐ-
 ՏԻՄԵՐ Խ ՑԿ ՕՎԱ ԽՈ ՕՎ ԽՈՎԲԸ ԽՏ 1
 ԼԵՏ Ղ Խ ՏԵՋՈ. Ե ՏԵՎՏ 1 Խ ՔՐԻ Ղ Խ
 ԾԱՎ ՊՎ և ԽԵՎԸ Ղ ԽՄԱՆ Ղ և ԽՄԱՆ Ղ
 ԾՈՎԻՆ, Խ ՏԵՎ Մ ԱՎՏ Խ ՏՕ Ղ և ԽՄԱՆ
 Ղ ՑՎԻ 1ԵՏ, 1 ՀՐԵՎ ՀԵՇ Ք ՎԱՆԵՐ
 ԾՈՎԻՆ Ղ ԽՈ ԽԵՎ ՏԵՎԵՆ. Ե Խ Հ/Թ
 ՔՐԻ ՔԿ ԾՈՎԻԿԵՆ Ղ Խ ԱՆ Հ/Թ
 ԾՎՄԱՆ; ՂԴԻ Ղ Խ ԽՄԱՆ 1 ՖԵՇ ԽՈ ՏԱԽՆ
 1 ՔՄ Խ ԱՄԵ ՔՐԻ Խ Տ ՑԿ Խ ԽԵՎ
 Խ ԾՈՎԵՆ Ղ ԽՈ ԽԿԽԱՆ, Ա Ղ ԾԵԿՑԻ
 Ք ՄՈՒՐ և ԾՎՐԸ Խ/Խ ՑԻ Ղ ԾՈՎ Խ
 Ք ՏՈՏ ՏԵՎԵՐԸ ԾԵՎՆ. ԵՎՇ Մ ԽԵՎ ՔԻ
 ԽՎԱ Ղ ՄԻ, ՎՐԻ ԾՎՄԱՆ ՑԱ ՑԿ ԽԵՎ
 և Ք ՇԿՄ ՑԿ ԵՎԱ ԾԵՎՆ ՏԵՎԵՆ.

ԵՐԻՎԱՐ. ԺԴԱՆ: ԽՈ ԶՈԾՄ ղ 1 ԽԵՎ. Խ ԱՆ
 ԾՈՎ Ղ Ղ ԿՎ Խ 75 1 ԵՇ. Հ ԵՎ ՏԵՇ ԵՎ
 Խ ՏԵՎԵՆ ղ Խ ՀՎՈՎԵՐ և 75 ՔՐ Խ

LAVINIA. Captain: there will be nobody to appreciate your jokes when we are gone.

THE CAPTAIN [*unshaken in his official delivery*]

I call the attention of the female prisoner Lavinia to the fact that as the Emperor is a divine personage, her imputation of cruelty is not only treason, but sacrilege. I point out to her further that there is no foundation for the charge, as the Emperor does not desire that any prisoner should suffer; nor can any Christian be harmed save through his or her own obstinacy. All that is necessary is to sacrifice to the gods: a simple and convenient ceremony effected by dropping a pinch of incense on the altar, after which the prisoner is at once set free. Under such circumstances you have only your own perverse folly to blame if you suffer. I suggest to you that if you cannot burn a morsel of incense as a matter of conviction, you might at least do so as a matter of good taste, to avoid shocking the religious convictions of your fellow citizens. I am aware that these considerations do not weigh with Christians; but it is my duty to call your attention to them in order that you may have no ground for complaining of your treatment, or of accusing the Emperor of cruelty when he is shewing you the most signal clemency. Looked at from this point of view, every Christian who has perished in the arena has really committed suicide.

LAVINIA. Captain: your jokes are too grim. Do not think it is easy for us to die. Our faith makes life far stronger and more wonderful in us than when

ԱՊՐԵՆԴԻՑ և Պ ԾՐ

የብ የኩስ በ ትዕናኑ እና ምት ቤትል 1 ሚያ
ለህ. ነው ጥሩ የጊዜ ተስ ጥና ይገል እና ይ:
መስክር የኩስ ቤት የሚከተሉ የኩስ ቤት

crisis. que /z dic si?

զ ՇՄԱՆ. Ե ՄԻ ՅՈՒ ԽԱԾ, Ա ՅՈ ՀԻ ՎԱ
ԽԱԾ, ԿՈՐ ԽԵՎՈՐ.

፩ ተንተረ. ተ ስር የ ንዑስ ክፍያዎችን መረዳ
መረዳ ከ የ ስራ የ በ ስራ ተናገሩ ተናገሩ የ የ
የ የ የ የ የ የ የ የ የ የ የ የ የ የ የ የ የ

ՏԵՐԱՎՈՐ. ԱՏՏԻՏ! (71 ՏԵՇ / Ձ Կ. Հ.)

ANDROCLES AND THE LION

we walked in darkness and had nothing to live for. Death is harder for us than for you: the martyr's agony is as bitter as his triumph is glorious.

THE CAPTAIN [*rather troubled, addressing her personally and gravely*] A martyr, Lavinia, is a fool. Your death will prove nothing.

LAVINIA. Then why kill me?

THE CAPTAIN. I mean that truth, if there be any truth, needs no martyrs.

LAVINIA. No; but my faith, like your sword, needs testing. Can you test your sword except by staking your life on it?

THE CAPTAIN [*suddenly resuming his official tone*] I call the attention of the female prisoner to the fact that Christians are not allowed to draw the Emperor's officers into arguments and put questions to them for which the military regulations provide no answer. [*The Christians titter*].

LAVINIA. Captain: how can you?

THE CAPTAIN. I call the female prisoner's attention specially to the fact that four comfortable homes have been offered her by officers of this regiment, of which she can have her choice the moment she chooses to sacrifice as all wellbred Roman ladies do. I have no more to say to the prisoners.

CENTURION. Dismiss! But stay where you are.

THE CAPTAIN. Centurion: you will remain here with your men in charge of the prisoners until the arrival of three Christian prisoners in the custody of a cohort of the tenth legion. Among these prisoners you will particularly identify an

ԱՊՐԵՆԴԻՑ և Պ ԾՐՆ

၁၃၁၂၁၀၁၈. ၁၂, ၁၅.

ԵՐԻՎԻՇ. ՎՈՒՐ: Ի՞նչ առ զա ի՞ւ շաբախ է զ
յետք յաօլում, զա զա՞ւ սէ Տէ՛ր ՌԱՎՈՒՀԵ
ԾԱՅԱՀԵՐ և զ աքու ՏԻՒՇ?

զ Եվր. Ա. 1/4 թ թագ զր1 չ4 ՑՇ զ
Տեղեծ ի ու Կըրա1 և զ ՄՇ ի և ՏՇ
լու. ՏԸՆՕ զր1 չ4 և Տեղէ Ա. Ա1 և ՏՄՀ
ՑԱՏԻՐ. 11 Վկ Տհ.

զ ԺԱՂԻՆ [zɑχɪn] Ե ԱՅ ԽԻ ՑԻ ԲԻ ԲԱ ԱՎ

ՕՐԻՆԱԿ [օւ ՇՇ լՎԼՎԼ] ՃԵ ՈՒՐ Հ ՎԱ, ԸՆԿԱ!

፭ ሰነዱ. እና ቁጥር 11 የንግድ ስርዓት

ANDROCLES AND THE LION

armorier named Ferrovius, of dangerous character and great personal strength, and a Greek tailor reputed to be a sorcerer, by name Androcles. You will add the three to your charge here and march them all to the Coliseum, where you will deliver them into the custody of the master of the gladiators and take his receipt, countersigned by the keeper of the beasts and the acting manager. You understand your instructions?

CENTURION. Yes, sir.

THE CAPTAIN. Dismiss. [*He throws off his air of parade, and descends from his perch. The Centurion seats himself on it and prepares for a nap, whilst his men stand at ease. The Christians sit down on the west side of the square, glad to rest. Lavinia alone remains standing to speak to the Captain.*].

LAVINIA. Captain: is this man who is to join us the famous Ferrovius, who has made such wonderful conversions in the northern cities?

THE CAPTAIN. Yes. We are warned that he has the strength of an elephant and the temper of a mad bull. Also that he is stark mad. Not a model Christian, it would seem.

LAVINIA. You need not fear him if he is a Christian, Captain.

THE CAPTAIN [*coldly*] I shall not fear him in any case, Lavinia.

LAVINIA [*her eyes dancing*] How brave of you, Captain!

THE CAPTAIN. You are right: it was a silly thing to

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ՏԵ. [ԱՐԾՈՅՈՒԹԵՎ] ԱՐՄՆՈՒՑ
և ՓԻՆՈՒՐ Խ 1 ԵՐ?

զ ՇԱՀ. Ի զի՞ն?

ԵՐԻՎԱՐ. ՀՅՈՒ ԿՈ, ՇՈՒԽ, ՎԱ ԳՅ ՎԱԽ
Չ Մ ՀԱՅՆԸ Վ Հ.

፭ ተንተረ. ዓይነዸ፡ እና ጽሑፍ ስለ.

СЕРГИЙ. УИ ВА, ДЛЯ! ИХНЕСЕ.

զ ՇԱՀՐ. զւ և ա ԽԵԱԼԻ լ/Ծ Մ,
լ/Ծ լ/ՎԵ. ԽՈՎ կ ԽԱՇ.

CEPUS. 171 572 r 101 805s 510.

զ Ճանր ոճաւելու! [Պշաւ՛] ամռ 1
ա. զ աւ և զի պայն Խռաօ թ/ կ կ
զ բարի յ բարի արի: աւ և ջա զ օւս
Խռ թմշել լ շ կ կալու յ աւ դ բար 1
Տհ ջա Խռու և Խռ ահմիք աւ Խռ
աւ. 11 դ շ ծաւ 1 բար լ զի Խռ. 11 դ
Խռու ահմիք լ ա բարաւը լ զ ջօս այլը
լ զ Տիգիս և զ սր-լու լ զ ճա յ 1 զ
Տա 17. լ շ թ/ կ կ աւ շաշ ազը շ
ճպատ օյ և օ աշուր բար?

crifir. qt dñi1 jrcct1 s7 Soc. 7 rco1 dñ
la oj1 17 Sybñl18 1 Jrcs 11.

զ ԸՆԹԱ. ՏԵՇԵԼՏ ԳԵ 1 զ ԵՎ ԿՈՒ.
/Ա ԵԼ ՑԻ ԽԵՎ ԵՎ? Ի ՖԵՇ ՑԻ ՀԱՅԱՀ. ՀԱՅԱՀ
զ ՅԿԵՏ ՖԵՇ ՑԻ ՀԱՅ. ՖԵՇ ՑԻ ՀԱՅ Ի Ա
/ԻՇ Հ Կ Ի ՊԵՏ զ ԲԵՄ. Ի Պ ՏԵՇ ԽԵՏ;
ՀԿ Ի ԱՎՈՏԻՎ.

ԵՐԻՎԱՐ. 10. Ե ԺՎԱՆ. ՅՈՒ Ի Ք ՏԵՐԵՎ ՑԱԼ,
ԺՎԱՆ, ՅՈՒ Շ ԱԼՔ ԼԽԵ Շ ԱՄԵՍ ՀԿ
ՏԵՇ ՅՈՒ ԱԼՇՈՎ. ՏԱՐԵՐ Ի ՏԵՇ Շ ԵՇ

ANDROCLES AND THE LION

say. [*In a lower tone, humane and urgent*] Lavinia: do Christians know how to love?

LAVINIA [*composedly*] Yes, Captain: they love even their enemies.

THE CAPTAIN. Is that easy?

LAVINIA. Very easy, Captain, when their enemies are as handsome as you.

THE CAPTAIN. Lavinia: you are laughing at me.

LAVINIA. At you, Captain! Impossible.

THE CAPTAIN. Then you are flirting with me, which is worse. Dont be foolish.

LAVINIA. But such a very handsome captain.

THE CAPTAIN. Incorrigible! [*Urgently*] Listen to me. The men in that audience tomorrow will be the vilest of voluptuaries: men in whom the only passion excited by a beautiful woman is a lust to see her tortured and torn shrieking limb from limb. It is a crime to gratify that passion. It is offering yourself for violation by the whole rabble of the streets and the riff-raff of the court at the same time. Why will you not choose rather a kindly love and an honorable alliance?

LAVINIA. They cannot violate my soul. I alone can do that by sacrificing to false gods.

THE CAPTAIN. Sacrifice then to the true God. What does his name matter? We call him Jupiter. The Greeks call him Zeus. Call him what you will as you drop the incense on the altar flame; He will understand.

LAVINIA. No. I couldnt. That is the strange thing, Captain, that a little pinch of incense should make all that difference. Religion is such a great

thing that when I meet really religious people we are friends at once, no matter what name we give to the divine will that made us and moves us. Oh, do you think that I, a woman, would quarrel with you for sacrificing to a woman god like Diana, if Diana meant to you what Christ means to me? No: we should kneel side by side before her altar like two children. But when men who believe neither in my god nor in their own – men who do not know the meaning of the word religion – when these men drag me to the foot of an iron statue that has become the symbol of the terror and darkness through which they walk, of their cruelty and greed, of their hatred of God and their oppression of man – when they ask me to pledge my soul before the people that this hideous idol is God, and that all this wickedness and falsehood is divine truth, I cannot do it, not if they could put a thousand cruel deaths on me. I tell you, it is physically impossible. Listen, Captain: did you ever try to catch a mouse in your hand? Once there was a dear little mouse that used to come out and play on my table as I was reading. I wanted to take him in my hand and caress him; and sometimes he got among my books so that he could not escape me when I stretched out my hand. And I did stretch out my hand; but it always came back in spite of me. I was not afraid of him in my heart; but my hand refused: it is not in the nature of my hand to touch a mouse. Well, Captain, if I took a pinch of incense in my hand and stretched it out over the

ԱՊՐԵՆԴԻՑ Հ Ք ԾՂ

զ ՇԱՄԱ [ՏԻՐԵՐ] ԱՅ; Ե ԴԱՎՈՒՆԻ ԳՈՒ. (71
Հ ՑԱՎ ՄԵ ԱԱ ԾԵՐ Մ. Զ ՑԱՎ ԳՈՒ
ՑՈՒՑ Ք ՏԵԼ ՑԱՎ ԿԱ ԵԵՎ ԱԱ 1 ԾԵՐ
Մ. ԵԵՎ ԱԱԾԵՐ (71 ԱՌԵՎՈՒ).

ՕՐԻՆԱԿ. ԱՎ ԿՐԱ ԽԵՆ ԱՅ?

զ Շինու. ամ յ առ խոս լոծ.

ՕՐԻՆԱԿ. զա 7 1781 մա էցս լու իր լու
700. 1 1/100 ջր 1 կ թշր զա 1 Տօշա.

8 CIR. DEC. 1941.

כָּלְבִים [סְלַמְרִיד] נֶאֱמָר! וְאֵיךְ כִּי תַּחֲזִיק
לְגַעַל!

የ ሰነድ. ይህ ነው ችልግ ስነድ እና ፍርማ:

כְּרִימָנִים [גַּעֲמָה] לְזֵבֶחַ כְּלֵי וְעַדְלָן
לְעַדְלָן כְּרִימָנִים. [כְּרִימָנִים כְּרִימָנִים]
וְכְרִימָנִים כְּרִימָנִים כְּרִימָנִים, [כְּרִימָנִים כְּרִימָנִים]
וְכְרִימָנִים כְּרִימָנִים כְּרִימָנִים]

զ ը լ ո ւ ր . շ ա հ ի ն / ա շ տ ա մ ; լ 71 / թ ե ղ ե կ ի ց / թ ա շ ա մ .

ՕՐԻՆԱԿ. ՏԵՇԵԼ ՏԵՎՈ, ԿՐԱ Ի Չ ԵՌԵ ԾԱՏ
Ի ՇԵՆԴ ՏԵՎՈ՞

զ ԺՈՂՈՎ. Ե ԽԵ ՏԵՂԻ ԿԵ ՉԵՐ ՔԵՐ. Ե ՑԱՐ
ՏԻՒ ՏԵՂԻ Ե, Ն ԽՈՅՇԻՆ ՔԵՐ Ի Հ
ԻՒԾ.

ANDROCLES AND THE LION

altar fire, my hand would come back. My body would be true to my faith even if you could corrupt my mind. And all the time I should believe more in Diana than my persecutors have ever believed in anything. Can you understand that?

THE CAPTAIN [*simply*] Yes; I understand that. But my hand would not come back. The hand that holds the sword has been trained not to come back from anything but victory.

LAVINIA. Not even from death?

THE CAPTAIN. Least of all from death.

LAVINIA. Then I must not come back from death either. A woman has to be braver than a soldier.

THE CAPTAIN. Prouder, you mean.

LAVINIA [*startled*] Prouder! You call our courage pride!

THE CAPTAIN. There is no such thing as courage: there is only pride. You Christians are the proudest devils on earth.

LAVINIA [*hurt*] Pray God then my pride may never become a false pride. [*She turns away as if she did not wish to continue the conversation, but softens and says to him with a smile*] Thank you for trying to save me.

THE CAPTAIN. I knew it was no use; but one tries in spite of one's knowledge.

LAVINIA. Something stirs, even in the iron breast of a Roman soldier?

THE CAPTAIN. I will soon be iron again. I have seen many women die, and forgotten them in a week.

ԵՐԻՎ. ՌԱՄՈ ՏՎ ՀՎ ԽԱՒԵ, ՔԱ-
ՏԵՐ ԵՎԻՆ. Ե ՈՅ ԿԱ ԽԵԼ Ա, ԽԵՎԱՏ.

Ք ԾԱՂԱ. Եօր զ ՏԵՂ? Ա և աւ մինչ
հօնք, ուրիշ. զո ու այլու և ա
լինք զ առա.

ԵՐԻՎԱՐ. ԴԻ ԵՇ ՔՈՒՏԻ՞ Խ Ա ՏՈՒԺԵ՞
Ե Մ ԱՅԱ ԵՐԵՎԱՆԻ ՀՐԱՄԱ Գ ԽՈՉԵ Հ ԵՇ
ԽԻՎ Գ ԳԵՐԵՑԻ Հ ԱԿՐԱ? Ա ԳԵ Խ Տ
ԽԽԵԶՈ, Ա Ա Գ ԽԽԵԶՈ Հ ԵՎ ԽԵՎԱՆԻ,
Ե ԸՆԻ ԾՐ Ի Ճ ՀԵՎԻ ՏԵՏՏԻ Գ ՏԵՏՏԻ

•cuñvers i .señers d's niv q Sd/
Jes q usq s'z niv i cuñver s
Supn's. l'od o l'el cuñver s, m'st n q
l'c'st'c'st'li i Jucn. •cuñver s i' Sc'n's,
J'a-ç'p'l, v'is'n. •señers i' m'c'i, d's-
l'c'st'li i'c'l. x'is Sc'n's. v'z i T'c'p'l.

אָלֵיכֶם יְהוָה כִּי־בַּעֲדָתְךָ
אָלֵיכֶם יְהוָה כִּי־בַּעֲדָתְךָ

LAVINIA. Remember me for a fortnight, handsome Captain. I shall be watching you, perhaps.
 THE CAPTAIN. From the skies? Do not deceive yourself, Lavinia. There is no future for you beyond the grave.

LAVINIA. What does that matter? Do you think I am only running away from the terrors of life into the comfort of heaven? If there were no future, or if the future were one of torment, I should have to go just the same. The hand of God is upon me.

THE CAPTAIN. Yes: when all is said, we are both patricians, Lavinia, and must die for our beliefs. Farewell. [*He offers her his hand. She takes it and presses it. He walks away, trim and calm. She looks after him for a moment, and cries a little as he disappears through the eastern arch. A trumpet-call is heard from the road through the western arch.*].

CENTURION [*waking up and rising*] Cohort of the tenth with prisoners. Two file out with me to receive them. [*He goes out through the western arch, followed by four soldiers in two files*].

Lentulus and Metellus come into the square from the west side with a little retinue of servants. Both are young courtiers, dressed in the extremity of fashion. Lentulus is slender, fair-haired, epicene. Metellus is manly, compactly built, olive skinned, not a talker.

LENTULUS. Christians, by Jove! Lets chaff them.
 METELLUS. Awful brutes. If you knew as much

ԱՊՐԵԼԻ 1 Պ ԾՐ

СРИЧ [S1ch1l] /1?

αντίλεγες. Ή και τοι ε τρεπετεί με
ετ σε μη, βιβλική φύση;

ԵՐԻՒԱՅ. ԽՈՎ ԿԱ ԽԱԾԱ. [7. ՏԵՂԵՐԸ, ՑԱ ՑՐՀ
ԱՌԵՎ Ո ՋՄ ՀԵԴ, ՏՕ ՔՐԴ ՀԿ ՈՒ/Գ ՔՍ]
ԽԵՂ ԽՈՎ ԱՌ ԽՈ ԵԽԱՎ ԼԻՑԵ ԾԴ և ԵՒ
ԼԱԽ զ ՏՕԾՉՈՅ. ՃՇ ո ՔՇ 1 ԿԱՏՈՒՆ և
ՕԼՇ ԽԵՒԱՀՈՅ Ո ՔՇ ՏԿ ՔՍ ԼԻՑԵՐԸ ԾԴ
ՏԵԽԻ Ե՞? [ՀԵՇՈ 7. ԱՎԵԼՎԵՐԸ] ԽԵ ԽՈՏԾ
ԽՎԵՐԸ, ԱՅ. ՃՈՒ ԽՈ ՃԿ ԵՒ. ՃԿ զ
ՃԱԽՈՅ և ԽՈ ՏԵՇ ԽԵՇ; և ԵԿ ՏԿ ԿԱՏՈՒՆ-
ԽԵ. Ի՛ Խ և ԵՇ ՏԿ ՏԿ?

աւանքը [աշբադի] ուժ զո, և առ: շ-
հ-շ-

Срібні. Сірі! що тут юсунь. [Чи
так? щаслива сірі і сірі і під їх
чубарі, срібні діти щасливі!].

ANDROCLES AND THE LION

about them as I do you wouldnt want to chaff them. Leave them to the lions.

LENTULUS [*indicating Lavinia, who is still looking towards the arches after the Captain*] That woman's got a figure. [*He walks past her, staring at her invitingly; but she is preoccupied and is not conscious of him*]. Do you turn the other cheek when they kiss you?

LAVINIA [*starting*] What?

LENTULUS. Do you turn the other cheek when they kiss you, fascinating Christian?

LAVINIA. Dont be foolish. [*To Metellus, who has remained on her right, so that she is between them*] Please dont let your friend behave like a cad before the soldiers. How are they to respect and obey patricians if they see them behaving like street boys? [*Sharply to Lentulus*] Pull yourself together, man. Hold your head up. Keep the corners of your mouth firm; and treat me respectfully. What do you take me for?

LENTULUS [*irresolutely*] Look here, you know: I – you – I –

LAVINIA. Stuff! Go about your business. [*She turns decisively away and sits down with her comrades, leaving him disconcerted*].

METELLUS. You didnt get much out of that. I told you they were brutes.

LENTULUS. Plucky little filly! I suppose she thinks I care. [*With an air of indifference he strolls with Metellus to the east side of the square, where they stand watching the return of the Centurion through the western arch with his men, escorting three*

prisoners: Ferrovius, Androcles, and Spintho. Ferrovius is a powerful, choleric man in the prime of life, with large nostrils, staring eyes, and a thick neck: a man whose sensibilities are keen and violent to the verge of madness. Spintho is a debauchee, the wreck of a good-looking man gone hopelessly to the bad. Androcles is overwhelmed with grief, and is restraining his tears with great difficulty].

CENTURION [*to Lavinia*] Here are some pals for you. This little bit is Ferrovius that you talk so much about. [*Ferrovius turns on him threateningly. The Centurion holds up his left forefinger in admonition*]. Now remember that you're a Christian, and that you've got to return good for evil. [*Ferrovius controls himself convulsively; moves away from temptation to the east side near Lentulus; clasps his hands in silent prayer; and throws himself on his knees*]. That's the way to manage them, eh! This fine fellow [*indicating Androcles, who comes to his left, and makes Lavinia a heart-broken salutation*] is a sorcerer. A Greek tailor, he is. A real sorcerer, too: no mistake about it. The tenth marches with a leopard at the head of the column. He made a pet of the leopard; and now he's crying at being parted from it. [*Androcles sniffs lamentably*]. Aint you, old chap? Well, cheer up, we march with a Billy goat [*Androcles brightens up*] that's killed two leopards and ate a turkey-cock. You can have him for a pet if you like. [*Androcles, quite consoled, goes past the Centurion to Lavinia,*

ՏԵՐԱՎՈՐԻՐ. ՎԵ, Ե ԽՇԱ ՅՈՒԹ 1 ԺԿՐ, 7
ԼՈՒ ԽՎ 1 ՅՈ ՔԹ. 7 ԽՎՀ 14 ՏԻՎ 10
Կ.

առնվարժ. Ճ! ՊՎ! [ԱՐԴԵԼՈ զ ԽԱԼ
•ԽՈՐԻՏ]. Ղ ՔԻ ՄՆ Ի Չ ԽԵ-Գ-ԴԵՐ-
ԿԵ ՀԱՎԱՐԱ. ՏԱՎՈՐԻ՞

ՏԵՐԱՎՈՐ. ԽՍ, ՏԵ. ՇԴՆ Խ Ա 18, ՏԵ, Ա
Խ ԴՎ 1 ԻԾ Վ ԱՐԵՒԹ 1/Պ ՑՄ.

allvers [ə'lʊərvəs] n. 1. əlvers 2. əlvers
n. əlvers 3. əlvers, 7's 10q.

ל-1. סדר הנקודות בפערת המרחב.

• תְּמִימָדָה וְתַּחֲזִיקָה בְּעֵדוֹתָה וְבְמִזְרָבָה

ANDROCLES AND THE LION

and sits down contentedly on the ground on her left]. This dirty dog [collaring Spintho] is a real Christian. He mobs the temples, he does [at each accusation he gives the neck of Spintho's tunic a twist]; he goes smashing things mad drunk, he does; he steals the gold vessels, he does; he assaults the priestesses, he does – yah! [He flings Spintho into the middle of the group of prisoners]. You're the sort that makes duty a pleasure, you are.

SPINTHO [*gasping*] Thats it: strangle me. Kick me. Beat me. Revile me. Our Lord was beaten and reviled. Thats my way to heaven. Every martyr goes to heaven, no matter what he's done. That is so, isnt it, brother?

CENTURION. Well, if you're going to heaven, I dont want to go there. I wouldnt be seen with you.

LENTULUS. Haw! Good! [*Indicating the kneeling Ferrovius*]. Is this one of the turn-the-other-cheek gentlemen, Centurion?

CENTURION. Yes, sir. Lucky for you too, sir, if you want to take any liberties with him.

LENTULUS [*to Ferrovius*] You turn the other cheek when you're struck, I'm told.

FERROVIUS [*slowly turning his great eyes on him*] Yes, by the grace of God, I do, now.

LENTULUS. Not that you're a coward, of course; but out of pure piety.

FERROVIUS. I fear God more than man; at least I try to.

LENTULUS. Lets see. [*He strikes him on the cheek. Androcles makes a wild movement to rise and*

ԱՊՐԵՆԴԻՑ և Ք ԾՐՆ

ןלענ; [71.] וְרָא יְהוָה שׁוֹרֵת תְּבִשָּׁת, וְלֹא
•יַעֲמֹד תְּבִשָּׁת. יַעֲמֹד, וְלֹא תְּכַל,
תְּבִשָּׁת וְתַבְשֶׁת כְּפַד. וְכַלְבָס, כְּפַד כְּלָבָס
כְּלָבָס, וְלֹא תְּבִשָּׁת לְכַלְבָּס, וְלֹא תְּבִשָּׁת
לְכַלְבָּס]. וְלֹא, וְכַלְבָּס רְכַבָּת וְכַלְבָּס
רְכַבָּת [וְלֹא תְּבִשָּׁת כְּפַד קְרִבָּה, וְלֹא תְּבִשָּׁת
קְרִבָּה]. וְלֹא, וְכַלְבָּס רְכַבָּת וְכַלְבָּס
[71.] קְרִבָּה וְלֹא תְּבִשָּׁת: בְּשָׁר וְלֹא
•יַעֲמֹד גְּלָגָלָת וְגְלָגָלָת וְלֹא תְּבִשָּׁת
תְּבִשָּׁת. וְכַלְבָס וְלֹא תְּבִשָּׁת, וְכַלְבָס
וְלֹא תְּבִשָּׁת וְלֹא תְּבִשָּׁת וְלֹא תְּבִשָּׁת.

աւելիութեան [ԵՎԵՐԱ] ու-քական. [ԵՎ ԵՎԵՐ
ԵՎԵՐ ԵՎԵՐ].

ԵԱՈՐԴԻՏ [Կառլ Պիլլուս] օ, և ան
զեր և ան գտն, Եղանակ. Ըստ: Ես Ես
համար պար ու թ է ան լին զա
հաջ. Ե յիշ և Տեղի և ու յա ճաձ; Ե
և յիշ եւս ք դըս և առ գե յուշ
լին ու յիշ իւս զա և ա քայ թ 1 զ

ANDROCLES AND THE LION

interfere; but Lavinia holds him down, watching Ferrovius intently. Ferrovius, without flinching, turns the other cheek. Lentulus, rather out of countenance, titters foolishly, and strikes him again feebly]. You know, I should feel ashamed if I let myself be struck like that, and took it lying down. But then I'm not a Christian: I'm a man. [Ferrovius rises impressively and towers over him. Lentulus becomes white with terror; and a shade of green flickers in his cheek for a moment].

FERROVIUS [*with the calm of a steam hammer*] I have not always been faithful. The first man who struck me as you have just struck me was a stronger man than you: he hit me harder than I expected. I was tempted and fell; and it was then that I first tasted bitter shame. I never had a happy moment after that until I had knelt and asked his forgiveness by his bedside in the hospital. [*Putting his hands on Lentulus's shoulders with paternal weight*]. But now I have learnt to resist with a strength that is not my own. I am not ashamed now, nor angry.

LENTULUS [*uneasily*] Er – good evening. [*He tries to move away*].

FERROVIUS [*gripping his shoulders*] Oh, do not harden your heart, young man. Come: try for yourself whether our way is not better than yours. I will now strike you on one cheek; and you will turn the other and learn how much better you will feel than if you gave way to the

ԱՎԵՐՃԵՑ և Ք ԾՐ

ԽԵՎԻԼԻՂ է ՄԵՔՈ. [ՃԱ ՅՈԾԵՂ ՑԻՇ 110 171
ՃՎՆ և ԸՆԿԵՐ ք ՀՋՈ 1151].

ԱՎԵԼՎԵՏ. ՏԵՎԻՆՈՒԹ: Ե ՔԵՐ և Խ ԽԵՎԻԼԻ

Մ.

ՏԵՎԻՆՈՒԹ. Խ ՖԵՇԻՆ 11, ՏԱ. Բ' Տ ԼԻՎՐ
է ՀՈՅ. Ա' ՃՐ 1Կ ԽԵՎ 11 ՃԱ. ԼԻՎ
12 ՃԱ և ԽԵՎԻՆ ՏԵՇ 11 ՔՐ 12.

ԱՎԵԼՎԵՏ. ԱՄ, յ ՔԱՏ. [1. ԽԵՎԻՐՏ] 11 ԱՇ
ՕՎԱ և ՄԻ յ ԽՐ, Ե ԽԵՎ Խ: Խ ԽԵՎ 10
ՃԱՏ. ՃԱ. [ՃԱ ՀԵՎՆԵՐ և ՄԻ ՅՈԾԵՂ 11 ԵՎ].

ԽԵՎԻՐՏ [ԵՎՇ 11 ԵՎ ԼԻՎԸ 11 1 զ ՈԾԵ
ԼԻՎ, ՃԱ ՏԵՎԵՐ 11 ԵՎ ԿԵՎԱ, 1 ՃԱՎՐ
1 ՄԵՎՆ 11] ԿԻ ՀԵ ՔԵ ՃՐՏ 1 զ ԽԵՎ. ԸԴՏ,
ԽԵՎ: ՃԵՎԵՇ! Ե ՀԵ ՃՄԱ Խ ԽԵՎ 11
ՏԵՎՈՒ; [71 Խ ԽԵՎ ՏԵՎ 1/10 ԵՎ ՔԵՎ
1 զ ՏԵՎՆ ՕՐՈ զ ԽԵՎ. [ՃԱ ԽԵՎՆ 1
ՏԵՎՇ].

ԱՎԵՐՃԵՑ. ԿՇ, Վ ԽԵՎԻՐՏ, ԿՇ: Խ ԽԵՎ զ
ԵՎԻ Խ ԽԵՎ 22.

[ՀԵՎԻՆՎԵՏ, 110 1 ԽԵՎ, ԽԵՎՆԵՐ 1
ԽԵ; [71. ԽԵՎԻՐՏ ՅՈԾԵՂ 11 ՎԵՎԵՏՏ].]

ԽԵՎԻՐՏ. ԱՄ; [71 և ՏԵՎ ՃԱ ԽԵՎ. 11
ԽԵՎՆԵՐ 1 չ ԽԵՎ 22?]

ԱՎԵԼՎԵՏ. ԽԵՎ 172 Մ, Խ Խ ՃԱ? զ
Ք -

ԽԵՎԻՐՏ. զ Ք 1/10 ԾՈԾ Խ 1 զ ԾՐ
1 ԽԵՎՈ; 1/1 1/15 ԾՎ 11 Խ 1/3 Ե 1
ՏԵՎ Խ? ԽԵՎ Խ ՏԵՎԸ; 1 11 ՎԵՎ 1/4 ՃՐ
1 Խ.

ԱՎԵԼՎԵՏ. ԱՎ 20. Խ ԽԵՎՆԵՐ ԽԵՎՆ
1 ՏԵՎՇ Խ.

ԽԵՎԻՐՏ. Խ զ ՃԱՎՈՒ, 11 ՃՐԵՎՐ Խ 1

ANDROCLES AND THE LION

promptings of anger. [*He holds him with one hand and clenches the other fist.*].

LENTULUS. Centurion: I call on you to protect me.

CENTURION. You asked for it, sir. It's no business of ours. Youve had two whacks at him. Better pay him a trifle and square it that way.

LENTULUS. Yes, of course. [*To Ferrovius*] It was only a bit of fun, I assure you: I meant no harm. Here. [*He proffers a gold coin.*].

FERROVIUS [*taking it and throwing it to the old beggar, who snatches it up eagerly, and hobbles off to spend it*] Give all thou hast to the poor. Come, friend: courage! I may hurt your body for a moment; but your soul will rejoice in the victory of the spirit over the flesh. [*He prepares to strike.*].

ANDROCLES. Easy, Ferrovius, easy: you broke the last man's jaw.

Lentulus, with a moan of terror, attempts to fly; but Ferrovius holds him ruthlessly.

FERROVIUS. Yes; but I saved his soul. What matters a broken jaw?

LENTULUS. Dont touch me, do you hear? The law —

FERROVIUS. The law will throw me to the lions tomorrow; what worse could it do were I to slay you? Pray for strength; and it shall be given to you.

LENTULUS. Let me go. Your religion forbids you to strike me.

FERROVIUS. On the contrary, it commands me to

Ապօճիք և գ շր

Տեղ Խ. յշ Ճ. Խ Խո զ ԴՊԸ ՀԿ, Ա
Խ Զ ԽՆ ԽՍՏ ՏԵՂ Խ զ ՇԽ ՀԿ?

Հաօրիս [առեւլէց] ու ՏՌ: Պի և
Տվակ ու զի՞? Պի և Տվակ յան
ու ը Եպիլու լէ՞? Ո և Եպ Խոն
Խոնը և Անը լէ՞?

curvaceous [kjʊrv'eɪtʃəs] ʌs, ʌs. əʊ'z̬ rɒtʃəs
μέγας ή μεγάλης.

ՀԱՅՈՒԹ ԵՐԱՎԻ ՀԱ ԴՏ. ԸՆ 1 Պ ԾՐՎ.
ԸՆ 1 ՏԵՂՈՒ և ԽԸ.

כָּלְבָּרְכָּה [kəl'bərəkhə] n. בְּגִימָנִים וְעַמִּים נֶחֱּזָה
[bəgim'nah və um'mim neχəzah] o, בְּגִימָן. שְׁמָן! שְׁמָן!

ՏԵՂԱԿՈՐ. Ի՞ն չիս յօս: [ρ ՏԵՂԱԿՈՐ, ԱՆՏԻՔԵՐ, ԵՐՏԻԿԵՐՈՒՅԻՆ ՇԼ. ՎԵՂԱԿՈՐ 12]

ANDROCLES AND THE LION

strike you. How can you turn the other cheek, if you are not first struck on the one cheek?

LENTULUS [*almost in tears*] But I'm convinced already that what you said is quite right. I apologize for striking you.

FERROVIUS [*greatly pleased*] My son: have I softened your heart? Has the good seed fallen in a fruitful place? Are your feet turning towards a better path?

LENTULUS [*abjectly*] Yes, yes. Theres a great deal in what you say.

FERROVIUS [*radiant*] Join us. Come to the lions. Come to suffering and death.

LENTULUS [*falling on his knees and bursting into tears*] Oh, help me. Mother! mother!

FERROVIUS. These tears will water your soul and make it bring forth good fruit, my son. God has greatly blessed my efforts at conversion. Shall I tell you a miracle – yes, a miracle – wrought by me in Cappadocia? A young man – just such a one as you, with golden hair like yours – scoffed at and struck me as you scoffed at and struck me. I sat up all night with that youth wrestling for his soul; and in the morning not only was he a Christian, but his hair was as white as snow. [*Lentulus falls in a dead faint*]. There, there: take him away. The spirit has overwrought him, poor lad. Carry him gently to his house; and leave the rest to heaven.

CENTURION. Take him home. [*The servants, intimidated, hastily carry him out. Metellus is*

ԱՊՐԵՆԴԻՑ Հ Պ ԾՐ

וְתִרְאֵנָהוּ כַּאֲשֶׁר צִוָּה לְפָנֶיךָ וְלֹא תַּעֲשֵׂה כַּאֲשֶׁר צִוָּה לְפָנֶיךָ.

ՀԱՅՈՒԹ. և ա զի եւս, Եղ ու. և
/Ա ՏԿ ՕՐԻ ԾԿ Ղ ԽԵՇՆ ՏԵՇՆ ԾՈՏ.

Дюспірс [110 злдн] е (асіл і ыңға
жыл үзілішінде.

ԵՐԻՎԱՐ [ԵՐՎԻԼ 17] Տօ զար ու յէ և հ ձեզաւ
կիւր, յաօրիւր.

ՀԱՅՈՒԹ. ԱՅ: զօ զյշ լիւ և լամիւ ու
ու թօվ և ՏԵՐ ի ու ԴՎՅՈՒԹՆԻ և ու
ՄԵՇԿԱԼԻՑ - աւ ծօվ ու յիշի, պարաւ
ԽՈՉ. ԳՈՒ ՏՏ-

ՀԱՅՈՐԴԻԿ [ՅԵՄԻՇ] ԽՈՎ ՏԵՂ Մ Հ Պ ՎԵ,
ՎԵՐՈ. Կ ԽՈՎ Խ ՏԵՂ Մ.

ANDROCLES AND THE LION

about to follow when Ferrovius lays his hand on his shoulder].

FERROVIUS. You are his friend, young man. You will see that he is taken safely home.

METELLUS [with awestruck civility] Certainly, sir. I shall do whatever you think best. Most happy to have made your acquaintance, I'm sure. You may depend on me. Good evening, sir.

FERROVIUS [with unction] The blessing of heaven upon you and him.

Metellus follows Lentulus. The Centurion returns to his seat to resume his interrupted nap. The deepest awe has settled on the spectators. Ferrovius, with a long sigh of happiness, goes to Lavinia, and offers her his hand.

LAVINIA [taking it] So that is how you convert people, Ferrovius.

FERROVIUS. Yes: there has been a blessing on my work in spite of my unworthiness and my backslidings – all through my wicked, devilish temper. This man –

ANDROCLES [hastily] Dont slap me on the back, brother. She knows you mean me.

FERROVIUS. How I wish I were weak like our brother here! for then I should perhaps be meek and gentle like him. And yet there seems to be a special providence that makes my trials less than his. I hear tales of the crowd scoffing and casting stones and reviling the brethren; but when I come, all this stops: my influence calms the passions of the mob: they listen to me in silence; and infidels are often converted by a straight heart-to-heart

ՀԱՅՐԵՆԻ և Ք ԾՐՆ

Ի՞նչ յի՞շ ա. ԿՈՎԱՅ Ե ԼԻՎ ՃԱԼՈՒ, ՏԱ ՃԱ-
ԼՈՒՆ. ԿՈՎԱՅ ԾՐՆԱ Ք ՀՈՒ Մ Ք ՀԱՅ
ԽՈՅ.

ԵՐԻՆԻ. Ք ՀԱՅ ԽՈՅ? Ա/Ի Ղ ՔՐԴ?

[ՀԱՅՈՒՄ ՀԵՇ ՑԻՇ ՑՎԵ Վ ՄԵ Վ ՄԵ ՄԵ ՄԵ]

Ց ՏԻՇ ԿԵ ՄԵՇ ՑՍ Ա ՑՍ ԱՎԻ, Վ ՊՈՒ
ՑԻՇ ԽԵՇ Ա ՑԻՇ ՑՎԵՇ Ա ԿԵՎՈ ՄՎԱՇԵՐ].

ՀԱՅՐԵՆԻ. Ա/Յ, Ի ՖԻ, ՏԻՇՆ, ՑԻՇ ԱՎՈ Ը/Վ
ԱՎՈ Մ ՑԱՆԱԾ. ՏԵԼՈՂ Մ Ք ԾՏԻ ՏՕՏՎԱ Ի
Ք ԹԿԱՆ, Ի/Պ Ք ՋՎԱՐԻՆ ՔԹ 1 ԵԴԻ ՑԱ,
/ԴՆ Մ ՔԱ Ա/Հ 1 ՏԵ ԱՎԾԻ 1 ԱՆ ՑԱ,
ՑԻՇ ԵԽԾԱ ՑԱՆԱԾ Կ Ե ՔՐԴ ՋՎԱՐԻՆ ԸՆ.

ԵՐԻՆԻ. ՔՐԴ Ա/Խ Կ ՏԵԱՎԱ.

ՀԱՅՈՒՄ [ՏԵԱՎԱԼ Ե Ա ՑԱԿԱ] Ա/Ի!

ՀԱՅՐԵՆԻ. Օ, ՏԻՇՆ!

ՀԱՅՈՒՄ. ՏԵԱՎԱ 1 ԱՐԵ Ե ՏԵՏՏԻՆ, ԾՔ
• ԿԱՇ! ՏԵԱՎԱ 1 ՎԵ ԾՔ ԱՆ ՃԱՐ
ԼՎԵՎԻ Ա Ք Ե Ե Ե ՆԵՎՐԻ! ԱՎՐԱ:
Ա Ե Խ ԾԻՄԱՆ. [Ց ՏՎԵՐ/ՀՐ/ՀՐ 1
Ք ՏԻՄԵ Մ Ք ՏԵ/Ե, ՀՀ Ա ՑԱ ԽԵՎԵՎԱ
ԺՎԵՎԵՎԵՐ/ՀՐ ՑԻՇ].

ԵՐԻՆԻ [ԾՎԻԼ] Ա ԽՈ, •ՀԱՅՈՒՄ, Ե Մ ԽԻ
ՀԵ/ՀՀ և ԾԻՄԱՆ. Ե ԽՈՒ ԾՈՒՅ ԱՎՐԱ Ղ.
ՔԹ Ե ՏՕՏՎԱ Ի/Խ Ե ԵԽԾԱ ՀԵ ՂԵ Ա/Ի,
Կ ՏԵՏՈՒ ԾԵՐ ԸՆ Ը/Վ ԱՎՈՐԱ, Դ Ա
Ա/Ի ՔԵՆ.

ՏԻՆԹՈ. Ա/Ի ՄԵ Ա Ե Ե Ա Ե Ա Ք
ԹԿԱՆ, Ի/Վ Կ ՏԵՎՈՒ; Կ ՀԵ ԳԵՎՈՒ Ք 0 1
ՑՎԵՐ, ԽՈ ՄԱՐ Ա/Ի ՔԵ ՑՎ ՄԵՆ. ՔՐԴ
ՏՈ, ՂԵ Ա/Ի, •ՀԱՅՈՒՄ?

ՀԱՅՈՒՄ. Ա/Տ: ՔՐԴ Ղ ՏՈ, Ա/Ի Ե ԵԾՈՒՐԵ 1 Օ
ԱՎ.

ANDROCLES AND THE LION

talk with me. Every day I feel happier, more confident. Every day lightens the load of the great terror.

LAVINIA. The great terror? What is that?

Ferrovius shakes his head and does not answer.

He sits down beside her on her left, and buries his face in his hands in gloomy meditation.

ANDROCLES. Well, you see, sister, he's never quite sure of himself. Suppose at the last moment in the arena, with the gladiators there to fight him, one of them was to say anything to annoy him, he might forget himself and lay that gladiator out.

LAVINIA. That would be splendid.

FERROVIUS [*springing up in horror*] What!

ANDROCLES. Oh, sister!

FERROVIUS. Splendid to betray my master, like Peter! Splendid to act like any common blackguard in the day of my proving! Woman: you are no Christian. [*He moves away from her to the middle of the square, as if her neighborhood contaminated him.*]

LAVINIA [*laughing*] You know, Ferrovius, I am not always a Christian. I dont think anybody is. There are moments when I forget all about it, and something comes out quite naturally, as it did then.

SPINTHO. What does it matter? If you die in the arena, youll be a martyr; and all martyrs go to heaven, no matter what they have done. Thats so, isnt it, Ferrovius?

FERROVIUS. Yes: that is so, if we are faithful to the end.

ԱՊՐԵՆԴԻՑ և Ք ԾՐ

Mr. T's w1 So Co.

Տիրծո. Խօն Տէ զաւ. զավս լօյժիս. Խօն
Տէ զաւ, Ե ԱԿ Ա. Ի ՎՀ կ Տէ՛տ, Խօն սամօ
ՇՎ կ Ա.

ԵՐԻՎԱՐ. Խօջով և այլ թե ք զ ուն չպար
ԵՎՐՈ և ո եԵՐՄ, յիզ հա չպէ մամ
և զօգը եԵՐՄՆԵՏ ՏԵՎՈՒ Խ և հ. (71) Ե յը
ՀԵՐ Ե ԱՅ օՐԱ լի բԵԿ 1 ՏԵՎԿ ՌԵՎՈՒ
և ծԱԼ և ՇՐԵ ԾՐԸ և զ բԵԿ ՖԵՎՈՒ և բԵԿ
ԱԿ և ԱԿԻՑ. Ե յը ԱՎ ՔՎԵ ԵՎ/ԵՇ: Ե ՑՎ
ՏՈՏՐՄՆԵՏ օՐԱ.

Տիրո. Խ՞ո թէլ ամսէ, յառ. Ե Ա
Կ, ուստիք Եղ աւ Տէս?

Նվաճեց. Իւ, աւ 75 զօն Տօ, Ծշը՛, Խ
հո Տէ՛. Ա՞յ զդ և քէ Ե՛ս, զըրմ հ? / Պ
հո Ե՛տի և զ Աւլուշ. և Ծուր չըւ ծիլծիլ
զու յըրս / Իւ կ բա Ե՛ս և ու ի հո
Աւլուսսաւ. [•Միւծո Մասը՛]. Խու կ թէկա:
և Տէ իւ օւս 1 Ժանօս հ ո ծէՏ հ ԵՎ Ե՛
ո հո կ աւ 1 Խոյ ո զ Աւոր Ե՛. ՊՊ՛՝
և օւ ի կէ՛տ րէ՛ւ.

ՀԱՅՈՒԹՅՈՒՆ / ՀԱՅԱՍՏԱՆԻ ՀԱՆՐԱՊԵՏՈՒԹՅՈՒՆ / ՀԱՅԻ
ՔԻ, ՎԵՐԿՈ? ՄԵՐԿՈ! ՄԵՐԿՈ! ՀԵՂԻ Խ ԿԱ
ԾՎԱ 1 Վ ՎԵՐԿՈ ԾԲՄԱՆ!

ANDROCLES AND THE LION

LAVINIA. I'm not so sure.

SPINTHO. Dont say that. Thats blasphemy. Dont say that, I tell you. We shall be saved, no matter what we do.

LAVINIA. Perhaps you men will all go into heaven bravely and in triumph, with your heads erect and golden trumpets sounding for you. But I am sure, I shall only be allowed to squeeze myself in through a little crack in the gate after a great deal of begging. I am not good always: I have moments only.

SPINTHO. Youre talking nonsense, woman. I tell you, martyrdom pays all scores.

ANDROCLES. Well, let us hope so, brother, for your sake. Youve had a gay time, havnt you? with your raids on the temples. I cant help thinking that heaven will be very dull for a man of your temperament. [*Spintho snarls*]. Dont be angry: I say it only to console you in case you should die in your bed tonight in the natural way. There's a lot of plague about.

SPINTHO [*rising and running about in abject terror*] I never thought of that. Oh Lord, spare me to be martyred. Oh, what a thought to put into the mind of a brother! Oh, let me be martyred today, now. I shall die in the night and go to hell. Youre a sorcerer: youve put death into my mind. Oh, curse you, curse you! [*He tries to seize Androcles by the throat*].

FERROVIUS [*holding him in a grasp of iron*] Whats this, brother? Anger! Violence! Raising your hand to a brother Christian!

ԱՐԿՏԸՆԴՀԱՅ և Ք ԾՐԸ

ՏԼԻՋԸ. ԱՌԸ ԿՈՎ ԵՄ Ա. ԱՌԸ ՏԾՐԸ. ԱՌ
ՄԵՂ Ե ՀԵ ՀԵ. [71 ԵՌ ԽԵ և ԱՐԿԸ.
[•ԽՈՈՐԻԾ ԻԵԾ ՑԻՂ ՑՎԱ ՏՐՈՒ 1/8
ԱՏԻԼԸՆԻՐ ԱՏԿԵՑՏ]. ԵՌ ԿԱՇԵԼ ՀԵ ՄԵՂ
1/8. Ե ԱՎԸ ՑԻՂ ՑՎԱ ՀԵ ՀԵ.

ԱՐԿՏԸՆԴՀԱՅ [ՏԼԻՋԸՆԴՀԱՅ] Օ, ԽՈՎԻԵՆ ԱՆԸ,
ԾՐԸՆ. ԿՌԸ ՀԵ ՏԼԻՋԸ.

ՏԼԻՋԸ [ՏԼԻՋԸՆ, ԵՎԵԼ 1 ԽԵ ԾՐԸՆԸ] ԱՅ:
Ե ԿԹԸ Ե Վ Ք ԵՎԸ 1/8 ԽՈՎ, ԱՌԸ ՀԵ ՀԵ
ԱՌ ՀԵ ՀԵ.

ԵՐՄԱՆ [ԾՐԸՆՄԱՆ] ԵՂ ՔՄ ԾՐԸՆ Ա?
ԽՈՈՐԻԾ [ՏԼԻՋԸ] ԵԵ, ՏՐ, ԵԵ.

ՏԼԻՋԸ. ԱՌԸ Ց ՑՎԻ և ԵՎԵԼ? Ե ԿՌԸ
ԵՎԵԼ 1/4 ԱՎԸ Ց 1 ՑՎԱ, ԾՐԸ 1/4,
ԱՎԸ 1/4 ԵԵ Ա ԿԱ?

ԽՈՈՐԻԾ. ԱՌԸ ՔՐԻ? ԱՎ ԵԵ! [ՏԼԻՋԸ ՑՎ
ԵՎԵԼ] ԵԵ ՔԻՏ ԻՆՏՐԱ, Ա Ի՞ն, Ա ԵՎ
ՑՎԻ, Ա ՏԵՐԱ ՏԵՌ, Ա ԱԲՏԱ ԶՈՒ, Ա –
ՏԼԻՋԸ. ԱՅ: ԱՎ Ա: ԺԻ Ա. Ե ԽՈՉԻՐ Ա:
ՏՐՎ ՔՐԻ.

ԽՈՈՐԻԾ [ՏԼԻՋԸ ՑՎ 1/8 ՏՈՊԻԼ] ԱՅ!
[ՏԼԻՋԸ ԵՎԵԼ 1/8 և ԵՎԵԼ Ա ԾՐԸՆ 1/
•ԽՈՈՐԻԾ].

ԱՐԿՏԸՆԴՀԱՅ [ԿԱՇԵԼ Ե 1 Վ ԾՎԱԼ Ք ՏԸՄ 1/
•ԽՈՈՐԻԾՌ ԻԽՎ] ԵՄ ԾՐԸՆ: Ե Ա ՎԻԱ
ՏՐՎ – ԵՎԸ ԵՄ Մ ՏԵՌ –

ԽՈՈՐԻԾ. ԱՅ?

ԱՐԿՏԸՆԴՀԱՅ. ԽՈՎ ԾԵՑ ՑՄ Ե Ք ԱՎԸ 1/8
ԽՄՎԸ. ԿՌԸ ԽՈՎ ԵՄ 1. ԵՌ ՑՎ ՏԵՀԵՎԱՀ
Ա Ի՞ն. Ե ԿԵ ՏԵՌ Ք ԱՎՏ ԾԵՎՈՒ. Ե Ա/8
ԽԵՎԻ Ա ԶՈՒԸ ՏԵՌ. Ե Ա ԵՄ 1 ՔՄ 1 ԾԵՑ
Ք ԵՎԸ 1 ՑՎԱ 1 Ի՞ն Ա Վ ՏԵՌ Ա Վ ԶՈՒ?

ANDROCLES AND THE LION

SPINTHO. It's easy for you. You're strong. Your nerves are all right. But I'm full of disease. [Ferrovius takes his hand from him with instinctive disgust]. I've drunk all my nerves away. I shall have the horrors all night.

ANDROCLES [sympathetically] Oh, don't take on so, brother. We're all sinners.

SPINTHO [snivelling, trying to feel consoled] Yes: I daresay if the truth were known, you're all as bad as I am.

LAVINIA [contemptuously] Does that comfort you?

FERROVIUS [sternly] Pray, man, pray.

SPINTHO. What's the good of praying? If we're martyred we shall go to heaven, shant we, whether we pray or not?

FERROVIUS. What's that? Not pray! [Seizing him again] Pray this instant, you dog, you rotten hound, you slimy snake, you beastly goat, or –

SPINTHO. Yes: beat me: kick me. I forgive you: mind that.

FERROVIUS [spurning him with loathing] Yah! [Spintho reels away and falls in front of Ferrovius].

ANDROCLES [reaching out and catching the skirt of Ferrovius's tunic] Dear brother: if you wouldn't mind – just for my sake –

FERROVIUS. Well?

ANDROCLES. Don't call him by the names of the animals. We've no right to. I've had such friends in dogs. A pet snake is the best of company. I was nursed on goat's milk. Is it fair to them to call the like of him a dog or a snake or a goat?

ԱՊՐԵՆԴԻՑ Հ Պ ԾՂՆ

ՀԱՅՈՒԹ. զյուս ԽԱ. ԽՍ: զյու Ղ 2751. զԵ
/Խ ԶՅ ԶԸ ՀԸ Խ ԶՅՀ.

ՀԱՅՈՒԹԻՒՆ [ԴԱՎԼ և ԶՐԸ ԽԵՏԱ] ԲԴՌ ՔՎ
և ՏԵ?

Stimbo [stimbo] v7d1l.

ՀԱՅՈՒԹՅԱՆ [ԸՆԿԵՐՈՒԹՅՈՒՆ] ԽՎԱՐՉ ՀԱՅԻ ՏԱՐԱԾՈՒՅԹ

Տիրծո. շ ԱՐ ՏՎ ՔԵ ԱՄԱ.

ජායෝගිස් [ජායෝගිස්] මා යුතු න්‍යා යුතු න්‍යා?

Տիրծո. ՔՅ ԽԱ: ՔՅ ԽԱ. [ՏՇՐՎՇԵԼ ՇՀ
•ԽՈՐՎԻՄ/ՀՐ ՀԿՑ]. Օ, ԸՆՏ Խ ԽԵՂՄՆԱ
ՏԿ!

[r (h)src d'rc /? yvt].

אָלָל גַּרְגָּשֶׁל! שְׂנִיר [עֲדֵי]
וְשְׂנִיר וְשְׂנִיר: וְשְׂנִיר
וְשְׂנִיר וְשְׂנִיר. [בְּסֻמְכָן]
וְשְׂנִיר וְשְׂנִיר וְשְׂנִיר.

የ የኩስ ተሸጋዥ. የዚህ አሸንዳን! እናው ነገር ስለሚከተሉት የሚያሳይ

ՏԵՇՎՈՒՐ. ՎԼՈՇ! /Յ՞՞ Պ ՎԼՈՇ?
Կ ԲՎ Ք Ա)ՋՇ. Զ Կ՞

ANDROCLES AND THE LION

FERROVIUS. I only meant that they have no souls.
ANDROCLES [*anxiously protesting*] Oh, believe me, they have. Just the same as you and me. I really dont think I could consent to go to heaven if I thought there were to be no animals there. Think of what they suffer here.

FERROVIUS. Thats true. Yes: that is just. They will have their share in heaven.

SPINTHO [*who has picked himself up and is sneaking past Ferrovius on his left, sneers derisively*]!!

FERROVIUS [*turning on him fiercely*] Whats that you say?

SPINTHO [*cowering*] Nothing.

FERROVIUS [*clenching his fist*] Do animals go to heaven or not?

SPINTHO. I never said they didnt.

FERROVIUS [*implacable*] Do they or do they not?

SPINTHO. They do: they do. [*Scrambling out of Ferrovius's reach*]. Oh, curse you for frightening me!

A bugle call is heard.

CENTURION [*waking up*] Tention! Form as before. Now then, prisoners: up with you and trot along spry. [*The soldiers fall in. The Christians rise*].

A man with an ox goad comes running through the central arch.

THE OX DRIVER. Here, you soldiers! clear out of the way for the Emperor.

CENTURION. Emperor! Where's the Emperor? You aint the Emperor, are you?

THE OX DRIVER. It's the menagerie service. My

Այսօքա և զ շր

Իւ յ շման զ ամ զա զ ան օռ 1 զ
համար. և ձեռ զ ուլ.

ՏԵՎԼՎՈՒՐ. Դ! զու տէլո հ ո հու լիս,
/լը զը զ եւ յ 1 զ զազ յ հ ո հո
օռ! ա 1 օչեւ. /4 զո լուս.

Ք թէս լուցո. զ սաշու օ Տօրիս զ զ
ՄՈՒՇԿՈՒՆԵՆՈՐ աւոր. և ձեռ Հ1, 7
Իւ հ.

ՏԵՎԼՎՈՒՐ. Ի Իւ ս4, Ա Ա? Ա, 7' է Իւ
և Տըմիլ. Ա զ շր զ սաշու օ Տօրիս,
զ շր յ լու զ սաշու օ Տօրիս 1Ա. զի՞ն
[լումիլ 1 զ ծամիլու] զ զ շր յ լու.
Տօ լո՞ւ լի Ա 1 հո լուրէ լուրէ է/իէ;
1 առ հո լու լու. ուշ. [զ Տօշոշ Տնու].
Ա զր, և ծամիլու: Տիւ Հ1 զը.

ԾՐԻՆԻՐ [ՏՏՈՒԼ] ծր րու, զ ամ1 7 զ
լու. 7 Ու կ զ ամիշ և զ րազուր.

ՌԴԲՈ ԾԱՄԻԼՈՒ [ԾՏՈՒԼ] 7 Ու կ զ ՏԱ1.

ՌԴԲՈ. 7 Ու կ զ Ջ16.

ՌԴԲՈ. Դաօրին Ու կ զ օօմ1 լա.

Դաօրին [ՃՎ/Ռ1] 7 Տ4 զ յօմ. ԱՄ, ԱՄ: 7
Ու կ զ օօմ1 լա. յս! յս! [յս ԾՏՈՒԼ ժի-
ւարչու և ուշու Հ1 լի զը].

Այսօքա [ԺԿՕՒԼ] 7 Ու կ զ ՏԱ5 լ7.
[կ զ ամսու զ օմիլ լի լի 7 ՀՀՌՈ
ԾՏՈՒԼ 7 Հ Հ զ ամ1 լի զ յօմ ժիւ ու].

ՏԵՎԼՎՈՒՐ [ՏԾԽՎԾԾՂՆ] Տեսմ! յս! Տ7
ՏԱ5 յ հո Տիմեւո. զ զի՞ն զ էւ յ ա
յօնիշ 1 լիջո՞ [7 ՏՄԽՈ, յԱ լի ժիւ ու
1 օՌՈՒԼ] 7 Հ Հ Հ 1 Ա'Կ կ յ 1 զի

ANDROCLES AND THE LION

team of oxen is drawing the new lion to the Coliseum. You clear the road.

CENTURION. What! Go in after you in your dust, with half the town at the heels of you and your lion! Not likely. We go first.

THE OX DRIVER. The menagerie service is the Emperor's personal retinue. You clear out, I tell you.

CENTURION. You tell me, do you? Well, I'll tell you something. If the lion is menagerie service, the lion's dinner is menagerie service too. This [*pointing to the Christians*] is the lion's dinner. So back with you to your bullocks double quick; and learn your place. March. [*The soldiers start*]. Now then, you Christians: step out there.

LAVINIA [*marching*] Come along, the rest of the dinner. I shall be the olives and anchovies.

ANOTHER CHRISTIAN [*laughing*] I shall be the soup.

ANOTHER. I shall be the fish.

ANOTHER. Ferrovius shall be the roast boar.

FERROVIUS [*heavily*] I see the joke. Yes, yes: I shall be the roast boar. Ha! ha! [*He laughs conscientiously and marches out with them*].

ANDROCLES [*following*] I shall be the mince pie. [*Each announcement is received with a louder laugh by all the rest as the joke catches on*].

CENTURION [*scandalized*] Silence! Have some sense of your situation. Is this the way for martyrs to behave? [*To Spintho, who is quaking and loitering*] I know what you'll be at that

ԱՊՐԵՆԴԻՑ Հ Ք ԾՂ

110. №с (и ё и.ид. [ы сърьз ѿ
съчи съл]).

ՏԻՐՈ. ԱՇ ԽԵՎՈՅՑ: ԵՌ ԱՎ ԽԻ Ի ԵԴ.

ՏԵՂՄՈՒՐ. Խիօ զր կ. ա. 1 գր, Կ
Տ/Դ.

[פְּרִזְבֵּתְרָה שֶׁבֶת אַלְמָנָה]

ANDROCLES AND THE LION

dinner. Youll be the emetic. [*He shoves him rudely along*].

SPINTHO. It's too dreadful: I'm not fit to die.

CENTURION. Fitter than you are to live, you swine.

They pass from the square westward. The oxen, drawing a waggon with a great wooden cage and the lion in it, arrive through the central arch.

፩፻፲፭ ዓ.ም. በኋላ የኢትዮጵያ

զ ձեւ լ. արևո Տէմ. Կայութակ բանք
•Տէմիւթ.

[Εργασία της Επιτροπής για την ανάπτυξη της περιφέρειας Δυτικής Ελλάδας]

ACT II

Behind the Emperor's box at the Coliseum, where the performers assemble before entering the arena. In the middle a wide passage leading to the arena descends from the floor level under the imperial box. On both sides of this passage steps ascend to a landing at the back entrance to the box. The landing forms a bridge across the passage. At the entrance to the passage are two bronze mirrors, one on each side.

On the west side of this passage, on the right hand of anyone coming from the box and standing on the bridge, the martyrs are sitting on the steps. Lavinia is seated half-way up, thoughtful, trying to look death in the face. On her left Androcles consoles himself by nursing a cat. Ferrovius stands behind them, his eyes blazing, his figure stiff with intense resolution. At the foot of the steps crouches Spinho, with his head clutched in his hands, full of horror at the approach of martyrdom.

On the east side of the passage the gladiators are standing and sitting at ease, waiting, like the Christians, for their turn in the arena. One (Retiarius) is a nearly naked man with a net and a trident. Another (Secutor) is in armor with a sword. He carries a helmet with a barred visor. The editor of the gladiators sits on a chair a little apart from them.

The Call Boy enters from the passage.

THE CALL BOY. Number six. Retiarius versus Secutor.

The gladiator with the net picks it up. The

ԱՊՐԵՆԴԻՑ Հ Բ ԾՂԱ

crisis. /ic ɒt ɔrɪ dɪs /n. əzəs?

Տիրծո. Այ, ով զ կար առ իւ զօ
ծԵՐ.

१९८०. ७ दूसरी

զ ԱՐԴՅՈՒՆՈՒԹՅՈՒՆՆԵՐԸ և ծառականությունները կ պահպանվեն առաջարկած մասնաշենքի մեջ:

ՏԱՐՁՈՒԹՅՈՒՆ ՀԱՅԱՍՏԱՆԻ ՀԱՆՐԱՊԵՏՈՒԹՅՈՒՆ

ԵՐԻՎԱՐ. Օ՛Տ Ի ԽՈՐԱԿՈ ՎՈ ՏԱՊ ԻԾԱՎԻ ԵՏ
ԽՈ ՑԻՇԽԱՎ?

Ք ԱՄԵ. Ա զ յՇԽԸ խցիշ եռ և զ զ
ծուշ, զրկ ուղղութեա. զՇ՛Ո հեմ է
ավճ.

ՕՐԻՆԱԿ. Ի՞՞ Չ ՎԼՈՅ ԿՇ ԽՈՋԻՆ?

Ք ԱՐԴ. օ, ԽԵ: յԿ ԽԵՂ ՑԽՂ ՋԵՏ ՇՆ ԽԵՏ
ԽԵՂ Ե Պ ԽԵՏԻ ԽԵՏԻ ԽԵՏ Վ ԽԵՏ Վ ԽԵՏ
ԽԵՂ ԽԵՏ ԽԵՏ ԽԵՏ ԽԵՏ ԽԵՏ ԽԵՏ

የኢትዮጵያ. (71) ከዚህ ዓይነ ቅዱ ተቋማ ማስተካከለ
ለኩረም የሚ ችግር የሚ ችግር? / ፖስታ እና ገብር
ለኩረም የሚ ችግር የሚ ችግር? / ይህንን እና የ

ANDROCLES AND THE LION

gladiator with the helmet puts it on; and the two go into the arena, the net thrower taking out a little brush and arranging his hair as he goes, the other tightening his straps and shaking his shoulders loose. Both look at themselves in the mirrors before they enter the passage.

LAVINIA. Will they really kill one another?

SPINTHO. Yes, if the people turn down their thumbs.

THE EDITOR. You know nothing about it. The people indeed! Do you suppose we would kill a man worth perhaps fifty talents to please the riffraff? I should like to catch any of my men at it.

SPINTHO. I thought -

THE EDITOR [*contemptuously*] You thought! Who cares what you think? You'll be killed all right enough.

SPINTHO [*groans and again hides his face*]!!!

LAVINIA. Then is nobody ever killed except us poor Christians?

THE EDITOR. If the vestal virgins turn down their thumbs, that's another matter. They're ladies of rank.

LAVINIA. Does the Emperor ever interfere?

THE EDITOR. Oh, yes: he turns his thumb up fast enough if the vestal virgins want to have one of his pet fighting men killed.

ANDROCLES. But don't they ever just only pretend to kill one another? Why shouldn't you pretend to die, and get dragged out as if you were

ՀԱՅՈՎԱՐԴԻ և Ք ԾՐԱ

Ավ; և զաւ քաւ ու և զօն շեմ ու
յէնօ?

Ք ՎԱՒԱ. Տե շա: Կ ՄԱՆ 1 ՏՕ 1 Վ
ՌԵ. ՔՑ 1/10 կ ՏՕ ԿՈՒՆՎԱԼ ԵԼԵ Ք
ՎԱ ԾՐԱ: ԱՎ ՔՎ կ ԽԵ ԵԱ Կ. ՑԱ՞
ՑԵԼՔԱ.

ՏՈՒՋԸ [ՀԱՆՈՎԼ 1/10 ՑԱՎԱ] Օ, ԸԼ! ԾՎԱ Կ
ՏԻՒ ԽԵՎԼ ԵԼԵ 11? ԽՎԱ 11 ՄԻ ԽԵ ԵԱ ԵՏ
1/10Ե ՔՎ!

ՀԱՅՈՎԱՐԴԻ. Ե՛՛ ՔՎԱ ՑԱ՞ ՑԵԼՔԱ. ՎՎ ՔՎ
ՄԱՆ ՑՎՏ 1 ՏԵՂԸ, ԽՎ ԵԱ! (71 ՔՎ ՑԱ՞
ԽԵ ԿԻԼ Կ ՏՕ ՌԵ ՏԱ. ՔՑ 1/10 Հ ՀԵ-
ԽԵ ՏԵՒ 1 ՎԿՈՒԼ.

Ք ՎԱՒԱ [ՏԵՇՄԱԼ ՕՄ 1-ՀԱՅՈՎԱՐԴԻ]
ՑԱՎԱ: ԽՎԱ Կ Կ ՑԵՄԱՆՎԱ. ԵԼՍ 1/10 Կ Վ
ԵՎԱ Ք ԽԵՎ Մ ԽԵՎԱ Կ ՎԵՇՈ. ՔՎԻՇ ՀԵ
Կ ԿՎ Մ 1 կ ԱՎ ԿՎ.

ՀԱՅՈՎԱՐԴԻ. ԽՕ: ԾՐԸ Կ ԽՎ ՌԵ ԽՎԱ;
(71 Հ ԽՎԱ ՌԵՄԱ.

Ք ՎԱՒԱ. ՎՎ! ՎՎ 1 ՏԵՐ Կ ԾԵԼ?

ՀԱՅՈՎԱՐԴԻ. Ե՛՛ Ե ՀԵՎԱ ՏԵՇՄԱԼ 1
ԽԵՎԱ: ՑԱ՞ Հ ՑԵՎԱԾ, Կ ԽՕ, և ԾՎ
ՑԻԼ.

Ք ՎԱՒԱ. ՔՎ ԽՎԱ ՄԱԾ. Կ ԾԽ ՀԱ
ԽՎ ՕՄ ՎԵՇՈ. ՏԵՇՄԱԼ 1 ՀԵՎԱ: ՑԱ ՇԵՄ
ԽՎԱԾ: ՑԱ 1ԵՎԸ ՑԱՎԱԾ ԽՎ և ԽՎԱԾ 1/1
ՑԱ ԶՕԸ Ե ԽՎԱԾ.

ՀԱՅՈՎԱՐԴԻ. ԽՕ: 11/5 ԽՎ ԾԿՎ Հ Կ; (71 Հ ԽՎ
Հ ԾՎԱ ՏԵՐ ՌԵՄԱ ՔՎ 1/2.

Ք ՎԱՒԱ. (71 ԽՎԱ ՖՏԸ Կ 1 ՎՎ 11 ՏԵՐ
ԽՎԱԾ: Հ ՖՏԸ Կ 1 ՎՎ 11 1 ԾԵՇ Կ
ԽՎԱԾԱ.

ANDROCLES AND THE LION

dead; and then get up and go home, like an actor?

THE EDITOR. See here: you want to know too much. There will be no pretending about the new lion: let that be enough for you. He's hungry.

SPINTHO [*groaning with horror*] Oh, Lord! cant you stop talking about it? Isnt it bad enough for us without that?

ANDROCLES. I'm glad he's hungry. Not that I want him to suffer, poor chap! but then he'll enjoy eating me so much more. Theres a cheerful side to everything.

THE EDITOR [*rising and striding over to Androcles*] Here: dont you be obstinate. Come with me and drop the pinch of incense on the altar. Thats all you need do to be let off.

ANDROCLES. No: thank you very much indeed; but I really mustnt.

THE EDITOR. What! Not to save your life?

ANDROCLES. I'd rather not. I couldnt sacrifice to Diana: she's a huntress, you know, and kills things.

THE EDITOR. That dont matter. You can choose your own altar. Sacrifice to Jupiter: he likes animals: he turns himself into an animal when he goes off duty.

ANDROCLES. No: it's very kind of you; but I feel I cant save myself that way.

THE EDITOR. But I dont ask you to do it to save yourself: I ask you to do it to oblige me personally.

ՀԱՅՈՒԹԻՒՆ և Ք ԾՐԱ

ՀԱՅՈՒԹԻՒՆ [ՏԵՇՎՐԱԿԱԼ 7] և Ք ՀԱՅՈՒԹԻՒՆ /Հ/ օ, ԽԵՂ ԽՈՎ ՏԵ ՔՐԻ. ՔԻՆ Է ԽԵՎՈՐ. Խ ՄԻ ՏԵ ՏԵՎԱԾ Լ Մ ՔՐԻ Խ ՏԵՎՈՐ ԸՆԴ ԸՆԴ ՊԱՐԱՐԵ 1 ԱՄՅՈՎԵՐ Խ. Ա Խ ԺՎԱՆ ԵՄ ՏԵ 1 ՏԵՎՈՐԵՐ Խ/Ա ՔՐ' Յ ԽՈՎԱ ԵՎԸՆ, Ե ՀՎԱՆ ԵՎԱ. [71 Ե ՏԵՖԻ Ջ ԽՈՎԱ Ք ՈՒԽ 1/Գ Պ ԱՅՆ. Ե ՀԵ, Խ ԽՈՎ, Խ ԽՈՎ.

Ք ԱԿԻՆ. ԽՈՎ! Ք ԽՈՎ Ե ՏԵԸՆ?

ՀԱՅՈՒԹԻՒՆ [ՀԱՅՈՒԹԻՒՆ] ԽԵ, ԽԵՎՈՐ ԽՈՎ Խ ՏԵՎՈՐ Ե ԽԵՎՈՐ. ՏԻՇ, Խ ԽՈՎ, Ե ԺՎԱՆ ՏԵ Ք ՏԵԸՆ 1 ՀՎԱ Ե Մ ԽԵՎՈՐ Խ.

Ք ԱԿԻՆ. ՃԵ ՏԵՀ ԽԵ Խ ԱՄԱՐԾ Ե ՏԵ
ՔՐԻ Խ/Ա Խ ՏԵՎՈՐ Ք ԱԿԻՆԾ ԽԵԾ Ե ՏԵ
ՃԻ ՀՎԱ ՈԼՈՎԱԼ 1 ԽԵ Ե ԽՈՎ ԽՈՎ?

ՏՈԽԾՈ [ՀԱՅՈՒԹԻՒՆ /ԽԵ ԽԵՎՈՐ ԽԵԾ/] Ե ԺՎԱՆ Ե Խ. ՔՐ' Յ ՀԵԸՆ? Ե' ՏԵՎՈՐԵՐ.

ԽԵՎՈՐԵՐ. ԽԵ Ե Խ ԽԵՎՈՐԵՐ. Յ ԽԵՎՈՐԵՐ!

ՏՈԽԾՈ. Ե' ՈԼՈՎԱ Ե ԽԵՎՈՐ. Ե ԽԵՎՈՐ 1
Ե Խ Խ ԽԵՎՈՐ: Ե' Ե Ե Ե Ե Ե Ե Ե 1
ՃՎԱՐ; [71 ԽԵ ՔԻՆ ԵՎ, ԽԵ ԽԵ, ԽԵ ԽԵՎՈՐ
ԵՎՈՐ Ե ԵՎՈՐ. ԱՄԴՐ, Ե' Ե ԵՎՈՐ: Ե ԽԵ
1 ՃՎԱՐ ԵՎԾԻ ԽԵ ԽԵ ԵՎ. [Ք ՀԵՎՈՐԵՐ
ԵՎ 1 ՃՎԱՐ]. Օ, ԽԵ ԽԵՎՈՐ ԽԵ Խ 1/Գ Ք
ՀԵԸՆ Է՞ [ՃՎԱՐ ԽԵՎՈՐ Ք ՀԵՎՈՐ 1 ՃՎԱՐԵՐ].

ՀԱՅՈՒԹԻՒՆ [Ե Ք ԱԿԻՆ, ԽԵՎՈՐ Ե ԽԵԾ • ՏՈԽԾՈ]
ԵՎԸՆ: Ե ԺՎԱՆ ԽԵ ՔՐԻ, ԽԵ ԿՐՈ 1 ԵՎԸՆ Խ.
ԽՈՎ Ե ԽԵԾ Խ.

Ք ԱԿԻՆ. ԽԵ, Ե Խ ԽԵՎՈՐ 1 ԵՎ,
Ե ԺՎԱՆ ՃՎԱՐ Խ. [71 Ե ԽԵՎՈՐ 1 ԽԵՎՈՐ 1
ՏԵՎ ԵՎ ՔՐԻ.

ANDROCLES AND THE LION

ANDROCLES [*scrambling up in the greatest agitation*] Oh, please dont say that. This is dreadful. You mean so kindly by me that it seems quite horrible to disoblige you. If you could arrange for me to sacrifice when theres nobody looking, I shouldnt mind. But I must go into the arena with the rest. My honor, you know.

THE EDITOR. Honor! The honor of a tailor?

ANDROCLES [*apologetically*] Well, perhaps honor is too strong an expression. Still, you know, I couldnt allow the tailors to get a bad name through me.

THE EDITOR. How much will you remember of all that when you smell the beast's breath and see his jaws opening to tear out your throat?

SPINTHO [*rising with a yell of terror*] I cant bear it. Wheres the altar? I'll sacrifice.

FERROVIUS. Dog of an apostate. Iscariot!

SPINTHO. I'll repent afterwards. I fully mean to die in the arena: I'll die a martyr and go to heaven; but not this time, not now, not until my nerves are better. Besides, I'm too young: I want to have just one more good time. [*The gladiators laugh at him*]. Oh, will no one tell me where the altar is? [*He dashes into the passage and vanishes*].

ANDROCLES [*to the Editor, pointing after Spintho*] Brother: I cant do that, not even to oblige you. Dont ask me.

THE EDITOR. Well, if youre determined to die, I cant help you. But I wouldnt be put off by a swine like that.

ԱՊՐԵՆԱԴ 1 Պ ԾՂ

ՀԱՅՈՒԹՅՈՒՆ. ԵՎՏ, ԵՎՏ: ԽՄԱՆ ՋԻՄ ԽԱ. ՃԱ
ՔԻ ԱՐԴՅՈՒՆ ՋԻՄ. ՏԵՇԻՆ.

[•Juɔ:sɪ:s sə:ləz Ju:nəl].

ԵՐԻՎԱՐ [ԵՐԵՎԱՆ և ԽՈՎՈՅՑԼ] ՎԵՐՆ,
ՎԵՐՆ: ԿԸՆՎ.

զ ԱՐԵՎ. Եջ! [Ցա ԴԱԼՀ ՑԻՀ ՄՌ Ա. ԽՈՅՄԻՇ
ԺՆՎԵՒՄԽՏԸ, և ՀՕՇ ՄՌ Ի ՑԻՀ ՏԿԴ].

ՀԱՅՈՒԹ ԵՐԵՎԱՆԻ ՏՐԱՎԵՐՏԻ ՀԱՅՈՒԹ ԵՐԵՎԱՆԻ ՏՐԱՎԵՐՏԻ
ՏՐԱՎԵՐՏԻ ԵՐԵՎԱՆԻ ՏՐԱՎԵՐՏԻ ԵՐԵՎԱՆԻ ՏՐԱՎԵՐՏԻ
ՏՐԱՎԵՐՏԻ ԵՐԵՎԱՆԻ ՏՐԱՎԵՐՏԻ ԵՐԵՎԱՆԻ ՏՐԱՎԵՐՏԻ

զ Ալվ [7uvvl 17y15cr5ci] թ1!

ՀԱՅՈՒԹ ԵՎ ՊՐԵՇ ՀԱՅ ՄԻ/Ա ՀԿ և
ՀՈՅՄԻ Օ, ԽՈՎ ԲԻՇ /Վ 1 ԵՎԻ և ԽԾ,
ԵՐԴՈ. Ե ԺՎԻ Խ 11 ՏՕ ԿՈՎԱ. Ե ԺՎԻ -

१ शार्दूल. शोभा एवं शुभा. शुभा एवं शुभेन्दु.

[ՀԱՅՈՒԹԵՐՆ. զ ՀԱՅՈՒՐԴ ԵՎ ՀԱՅՈՒՐՆ ԱՐԵՐՆ. զ ՀԱՅՈՒՐԾ ՏԻ ԺԵՐԾԻ, 171 թ]

ANDROCLES AND THE LION

FERROVIUS. Peace, peace: tempt him not. Get thee behind him, Satan.

THE EDITOR [*flushing with rage*] For two pins I'd take a turn in the arena myself today, and pay you out for daring to talk to me like that.

Ferrovius springs forward.

LAVINIA [*rising quickly and interposing*] Brother, brother: you forget.

FERROVIUS [*curbing himself by a mighty effort*] Oh, my temper, my wicked temper! [*To the Editor, as Lavinia sits down again, reassured*] Forgive me, brother. My heart was full of wrath: I should have been thinking of your dear precious soul.

THE EDITOR. Yah! [*He turns his back on Ferrovius contemptuously, and goes back to his seat*].

FERROVIUS [*continuing*] And I forgot it all: I thought of nothing but offering to fight you with one hand tied behind me.

THE EDITOR [*turning pugnaciously*] What!

FERROVIUS [*on the border line between zeal and ferocity*] Oh, dont give way to pride and wrath, brother. I could do it so easily. I could —

They are separated by the Menagerie Keeper, who rushes in from the passage, furious.

THE KEEPER. Heres a nice business! Who let that Christian out of here down' to the dens when we were changing the lion into the cage next the arena?

THE EDITOR. Nobody let him. He let himself.

THE KEEPER. Well, the lion's ate him.

Consternation. The Christians rise, greatly agitated. The gladiators sit callously, but are

ԱՊՐԵՆԴԻՍԻ Հ Պ ԾՂ

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175. 11571.

զ հեղ. և զիշ յիմյիս թէ՛ռ ով, զի
յօն ու աշխ ու ավ ու ուզօն ծիմիւր յա
բ ինք.

ՆԱՐԴԻԿԻ. ՃՎԻ և ջր ՏԵՐ դի, ՈՇՔ՞
Ք ԺԿՈ. ՏԵՐ դի! ՏԵՐ դի ԽՆ և ՇՆ
ՔՄ Դ' ՀԵՖԻ ԲՎԻ ՄԴ Ա/Ջ ՑՇՔՈ! Հ ՇԳ ՄԴ
ՔՄ ԺԵ Ը Ք ԽԱԲԻ ԱՎ ԽԱԲ ՀՈ!
ԶԻ ԽՈԾԻ դի Ա/Խ և ՃՎ ՏԵ ԿՐԱՅՏ.

ԵՐԻՎԻՑ [ՏԻՒԼ ԽԱ ՀՐԵՎ] ԽՈՉ ՏԻՆԴՈ! և Ա
ՅՈՒ ԿՐԱ ՋԱՆ ՀՅ ՏԵՇՈՒՔՆԵՐ!

զ հեղ. Տար դու ո՞յ! Առ ձեւ դու զի 1
թէ ևս զ ծառ է թա է ու շառ լվա
զի թշտի?

ՀԱՐՃԱԿ. ԽՈՅԼԾ զ ՇՐԱ ԽՈՎ ԿԻ ՏԵ Խ.
զ ԺԿՈ. ԱՅ: ՔՄԻ՛Տ ՀԵՏԻ ՇՐԵ Հ ՓԻՏԻՆ: ՈՒԾ
ՕՐԱ Հ ԽՈՏԾՈՒ! ՈՒ ԱՌ Ե ՄԱ? ՈՒ ԱՌ Ե ՄԱ?

ANDROCLES AND THE LION

highly amused. All speak or cry out or laugh at once. Tumult.

LAVINIA. Oh, poor wretch! FERROVIUS. The apostate has perished. Praise be to God's justice! ANDROCLES. The poor beast was starving. It couldnt help itself. THE CHRISTIANS. What! Ate him! How frightfull! How terrible! Without a moment to repent! God be merciful to him, a sinner! Oh, I cant bear to think of it! In the midst of his sin! Horrible, horrible! THE EDITOR. Serve the rotter right! THE GLADIATORS. Just walked into it, he did. He's martyred all right enough. Good old lion! Old Jock doesn't like that: look at his face. Devil a better! The Emperor will laugh when he hears of it. I cant help smiling. Ha ha ha!!!!!

THE KEEPER. Now his appetite's taken off, he wont as much as look at another Christian for a week.

ANDROCLES. Couldnt you have saved him, brother?

THE KEEPER. Saved him! Saved him from a lion that I'd just got mad with hunger! a wild one that came out of the forest not four weeks ago! He bolted him before you could say Balbus.

LAVINIA [*sitting down again*] Poor Spintho! And it wont even count as martyrdom!

THE KEEPER. Serve him right! What call had he to walk down the throat of one of my lions before he was asked?

ANDROCLES. Perhaps the lion wont eat me now.

THE KEEPER. Yes: thats just like a Christian: think only of yourself! What am *I* to do? What am *I* to

ՀԱՅՈՒԹԻՒՆ և ԾՐԱ

ՏԵ 1 զ ՄՈՉՈ /Ա յե Տի՛ /Դ է ՄԱՂ
ԺԵՐԻ ԽԵ զ ԵՎ ԵՇԿԻ՞

፭ ቅ. ፲፻. ማ አው የ አው የ አው የ አው
ሮ የ አው የ አው የ አው የ አው የ አው የ አው

רְבָעִים וּשְׁנַנְנָה כְּלֹמְדָה. וְאֶתְכָּלָם
בְּרֵבָבָה וְאֶתְכָּלָם בְּרֵבָבָה.

զ շ շ շ ի ւ ր ւ շ ։ յ ա ս, մ հ կ ո ւ ։ զ օ ւ ը ւ կ ւ ի ւ ։
Տ ր ւ ա լ զ ։

Տիկ. ՀԱՅՈՒԹ, ԵՐԵՎԱՆ

[.ՏՐԵՐԸ ՀԵԾ ԶՎԱՐ ԱԻ Պ ՎԱՆ, ԶՎԱՐԵՐԸ ՀԵԾ ՃԱՄԱՆԱՌ ԱԻ ԼԵՒ ՏԵՐԵՐԸ].
ԵՐԻՎԱՐ. ԼԵՏԻՔ, ՏՀՂՈ, և ԽՈՊԻՎԱՐ!

ՏԵՐԱՊԵԴԻ ՀԱՅԱՍՏԱՆԻ ՀԱՆՐԱՊԵՏՈՒԹՅԱՆ ՎՐԱ ԱՌԱՋԱԿԱՐԱՆ

ԵՐԻՎԱՐ. Ե ԱՌ ԽԵՎ ՏԵՎ ՅՈՒ, ՏԿՀԸ. Ե ՏԵՎ ՅՈՒ
Ի ՀՈՅ Ա.

ԱԽԵՏ. Ո ԽԵՆՔՐԵՐ ԱՐԴԻ! Խ Կ Խ
Յ, ԽԱ, ԳԻ Չ ՎԼՈՇ Ճ Խ Յ
ՀՈՒ Վ ԹԵՂՄ ԺԱՎ Խ ԾՈՎՐԱ?

ԵՐԻՎԱՐ. Ե ԽԾԱՅՎԵ՞ Օ ՄՈՋՈ ԽՈՀ ԼԻՇ
ՎԱԽԵ, Ի ԴԵՐԱ ՑԱՒ.

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Տհր. Ամերիկայի և ԱՄՆ գործադրության վեց տարբերակները:

ANDROCLES AND THE LION

say to the Emperor when he sees one of my lions coming into the arena half asleep?

THE EDITOR. Say nothing. Give your old lion some bitters and a morsel of fried fish to wake up his appetite. [Laughter].

THE KEEPER. Yes: it's easy for you to talk; but –

THE EDITOR [*scrambling to his feet*] Sh! Attention there! The Emperor. [*The Keeper bolts precipitately into the passage. The gladiators rise smartly and form into line*].

The Emperor enters on the Christians' side, conversing with Metellus, and followed by his suite.

THE GLADIATORS. Hail, Caesar! those about to die salute thee.

CAESAR. Good Morrow, friends.

Metellus shakes hands with the Editor, who accepts his condescension with bluff respect.

LAVINIA. Blessing, Caesar, and forgiveness!

CAESAR [*turning in some surprise at the salutation*] There is no forgiveness for Christianity.

LAVINIA. I did not mean that, Caesar. I mean that we forgive you.

METELLUS. An inconceivable liberty! Do you not know, woman, that the Emperor can do no wrong and therefore cannot be forgiven?

LAVINIA. I expect the Emperor knows better. Anyhow, we forgive him.

THE CHRISTIANS. Amen!

CAESAR. Metellus: you see now the disadvantage of too much severity. These people have no hope; therefore they have nothing to restrain them

ԱՊՐԵԼԻ 1 թ ՀԴՀ

ଜୀବ ଶତି ମୁଣ୍ଡ କାହାର ଦେଖିଲା ?

ՀԱՅՈՐԴԻԿԻ [ՅԵՒՐԻ ԽԵՎԼ ՋՐԵ ԽԵՎՈՒ] ՏԱ,
ԿՈ ՎԱՐԱ.

Տիկ. ու թառ! զնի՞ւ և ան այլուր. ուս:
ու մարդուց եւ և ու ուս?

ՀԱՅՈՒԹԿԻ. Ե ԾԱ ԺՎՈ ՀԱՏՏ Ե ՀԵՂԻԼ ՔԱ
/10 Ե 1ԵՐԵ՞ ԶՃ; 1 Ե ԾԱ ԱՐ 110 Ե
/7) /10Ը ԿԱԼ ՑՈՒ.

SHRN. 12 0/1 2C?

ՀԱՅՈՒԹԻՒՆ. Խ ԽՈՎ Խ ՁԱ, ՏԻԿՈ, Ս Խ
ՎԻՎԻ ՏԵ ՋՈՒ.

JUOOFIS. 7 11 84.

ՏԿՂՈ. ՊԵ ԱԿ ՄԻ Խ ՃՐ ՅԴ.

Հաօթիւն. 11 է ԿՇ 1 ԵՎ. Ե ԸՆ Է՛, ՏԿՀՐ.

ՏԿԾՆ. զՄ թ ՏԱԿ ԿՇԽԸ, թ 11 ԱՎ?

ՀԱՅՈՒԹՅՈՒՆ. Խ1 1 Կ, ՏԿՀՐ. ԽԾ ՇԵՐ ՑԱՅ
1 Մ ՏԱԵ; 2 ԵԼԻԼ ՇԵՐ ՏՎԱ ԿԴԱ 1 Մ
ՏԻՎԻ [ԵԼԻԼ ՑԻ ՎԱՄ և ՕՐՎԱԼ] Օ,
ՏԻՐ ՋԻ Ե Ր! [ՑԱ ԾԿՈՑ ՋԱՐՄԵՍ] ԻՆ Ո Ք
ՏՎԱԾ, ԿՈՎԱ ԱՏԾԵՐՄԵՑ].

Տհղ. ամերիկացիները շատ ուշ 1 օր զիս սռ և
օ լուսաւու գետ.

ՏՎԱՐԾ. Ե ՀՎԻ ԱԼ, ՏԿԴՐ. ՑԱ ՕՎԾԸ Ր ՏԵՇ-
ՏԵՎԻ. ՋՈ Թ ՏԱ Խ ՑԱՂ ԵՎԵՐՆ Խ Ղ
ՄԻՄՐԵՍ 1 ՑՄ Ա ԵԴԱ: ՏԱ ՑԱ Թ Ր ՏԵՎ
Ր ՐԵՎԻ ԺՎԱՐԾ. ՑԱ ԽՎ ՏԸ Ե Տ ՀԸ
ԴԵՇՄՈՒՐԵՍ.

ANDROCLES AND THE LION

from saying what they like to me. They are almost as impertinent as the gladiators. Which is the Greek sorcerer?

ANDROCLES [*humbly touching his forelock*] Me, your Worship.

CAESAR. My Worship! Good! A new title. Well: what miracles can you perform?

ANDROCLES. I can cure warts by rubbing them with my tailor's chalk; and I can live with my wife without beating her.

CAESAR. Is that all?

ANDROCLES. You dont know her, Caesar, or you wouldnt say that.

CAESAR. Ah, well, my friend, we shall no doubt contrive a happy release for you. Which is Ferrovius?

FERROVIUS. I am he.

CAESAR. They tell me you can fight.

FERROVIUS. It is easy to fight, *I* can die, Caesar.

CAESAR. That is still easier, is it not?

FERROVIUS. Not to me, Caesar. Death comes hard to my flesh; and fighting comes very easily to my spirit [*beating his breast and lamenting*] Oh, sinner that I am! [*He throws himself down on the steps, deeply discouraged*].

CAESAR. Metellus: I should like to have this man in the Praetorian Guard.

METELLUS. *I* should not, Caesar. He looks a spoilsport. There are men in whose presence it is impossible to have any fun: men who are a sort of walking conscience. He would make us all uncomfortable.

ԱՊՐԵՆԴԻՑ Հ Ք ԾՐԱ

ՀԱՅՈՒԹՅ. Ե /ԻՇ ՎԻ ԼԴԻ. Ե /ԻՇ ԵԴ. ԼՎՈՇ ՏԻՐԱ
/ԻՋ Ք ԵՇՏՎԵՑ ՔՐ ՔՋ Ի/Ջ Ք ԵՄԽԱՌ
ՀԵՖ.

CAESAR. For that reason, perhaps, it might be as well to have him. An Emperor can hardly have too many consciences. [To Ferrovius] Listen, Ferrovius. [Ferrovius shakes his head and will not look up]. You and your friends shall not be outnumbered today in the arena. You shall have arms; and there will be no more than one gladiator to each Christian. If you come out of the arena alive, I will consider favorably any request of yours, and give you a place in the Praetorian Guard. Even if the request be that no questions be asked about your faith I shall perhaps not refuse it.

FERROVIUS. I will not fight. I will die. Better stand with the archangels than with the Praetorian Guard.

CAESAR. I cannot believe that the archangels – whoever they may be – would not prefer to be recruited from the Praetorian Guard. However, as you please. Come: let us see the show.

As the Court ascends the steps, Secutor and Retiarius return from the arena through the passage: Secutor covered with dust and very angry: Retiarius grinning.

SECUTOR. Ha, the Emperor. Now we shall see. Caesar: I ask you whether it is fair for the Retiarius, instead of making a fair throw of his net at me, to swish it along the ground and throw the dust in my eyes, and then catch me when I'm blinded. If the vestals had not turned up their thumbs I should have been a dead man.

ԱՊՐԵՆԴԻՑ Հ Բ ԾՂԱ

ՏԵՇՆ [ԵՐԵՎԱՆ Ի Պ ՏԻՒ] ՊԵ Խ ՎԵՈՒԹ Ի
Պ ԵՎԾ ՉԵՄՆԻ Ա.

ՏԵՇՎԱԾ [ԱՐԺԱՆՎՈՒՅԻ] • ՏԿՂՋ: Ղ Ա Ի Ե ԼՈՒ ԽՈՅ
Ա Ղ Ա ԽԱ?

Տհշո. 11 կ և 17ՏԽ թ/թ, ու Յան. [ր/Տհ՛մ/թ/թ
ՀԵ/թ/թ]. Առ առ առ քեզ ամս Ետ.

ՏԵՇԻՆ. ԱՌ ՑԱՐ Խ Խ ՑԱՐ ԿԹ. ԽԵՖԻ ԼԵՌ ԵՇ
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ԱԿ ԱՎԵՆ] Խ ՏԿ Ե ԽՈՎ. [ՑԱ ՀՕՑ ՀԵՖԻՆ
ՀԵՄԻՆ, ՏԵՇԻ և ԽՎԵՆԻՆ].

ρ δεις ή δέντρα θεούς ρ γενίδι, ησοι
η δοκιμάζουσιν την πολιτείαν την πόλην
την πόλην, στην οποίαντις, η στην πολιτείαν

ANDROCLES AND THE LION

CAESAR [*halting on the stair*] There is nothing in the rules against it.

SECUTOR [*indignantly*] Caesar: is it a dirty trick or is it not?

CAESAR. It is a dusty one, my friend. [*Obsequious laughter*]. Be on your guard next time.

SECUTOR. Let him be on his guard. Next time I'll throw my sword at his heels and strangle him with his own net before he can hop off. [*To the Retiarius*] You see if I dont. [*He goes out past the gladiators, sulky and furious*].

CAESAR [*to the chuckling Retiarius*] These tricks are not wise, my friend. The audience likes to see a dead man in all his beauty and splendor. If you smudge his face and spoil his armor they will shew their displeasure by not letting you kill him. And when your turn comes, they will remember it against you and turn their thumbs down.

RETIARIUS. Perhaps that is why I did it, Caesar. He bet me ten sesterces that he would vanquish me. If I had had to kill him I should not have had the money.

CAESAR [*indulgent, laughing*] You rogues: there is no end to your tricks. I'll dismiss you all and have elephants to fight. They fight fairly. [*He goes up to his box, and knocks at it. It is opened from within by the Captain, who stands as on parade to let him pass*].

The Call Boy comes from the passage, followed by three attendants carrying respectively a bundle of swords, some helmets, and some breastplates

ԱՊՐԵՆԴԻՑ Հ Բ ԾՂՆ

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1 000 100 100 100 100 100 100 100

զ ճեմ Ե. Ե Խո Ար, Ֆիշ. ՎՏՐ
ԽՎՐ! ՀՎԻՇԻՆ և ՓՄՏԻՆ!

crisis [kri'əs] n.

፩ ማኅ. ሰነድ ዓ. እ ተከታዩን ግዢ
ገኘ ከ ስት የኝ! ይ አውጻዋል.

፩ ፻፲፭. ፪፭ እና ፩፭ ዓ.ም.

Հազար. 10 տր.

զ Վիւթ [Վշիլ ջր] և ա ա ա ոգ. Խ և զ ու օւս.

ՀԱՅՈՒԹՅԱՆ ՀԱՅՈՒԹՅՈՒՆ ՊԵՏԱԿԱՆ ՀԱՅՈՒԹՅՈՒՆ

8 ԱՐԴՅ. 2 թ1 ս 7 1 ՏԵ ԱՆ 7 ս

ANDROCLES AND THE LION

and pieces of armor which they throw down in a heap.

THE CALL BOY. By your leave, Caesar. Number eleven! Gladiators and Christians!

Ferrovius springs up, ready for martyrdom. The other Christians take the summons as best they can, some joyful and brave, some patient and dignified, some tearful and helpless, some embracing one another with emotion. The Call Boy goes back into the passage.

CAESAR [turning at the door of the box] The hour has come, Ferrovius. I shall go into my box and see you killed, since you scorn the Praetorian Guard. [He goes into the box. The Captain shuts the door, remaining inside with the Emperor, Metellus and the rest of the suite disperse to their seats. The Christians, led by Ferrovius, move towards the passage].

LAVINIA [to Ferrovius] Farewell.

THE EDITOR. Steady there. You Christians have got to fight. Here! arm yourselves.

FERROVIUS [picking up a sword] I'll die sword in hand to shew people that I could fight if it were my Master's will, and that I could kill the man who kills me if I chose.

THE EDITOR. Put on that armor.

FERROVIUS. No armor.

THE EDITOR [bullying him] Do what you're told.

Put on that armor.

FERROVIUS [gripping the sword and looking dangerous] I said, No armor.

THE EDITOR. And what am I to say when I am

ՀԱՅՈՒԹԻՒՆ և Ք ԾՐ

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առ և Պար?

ԽօսիրՏ. ՏԵ ԽՈ ԽԵՂ, ՎԵՐՈ; և ՑՐ
ՅՈ ԽՈ յ զ ԵԿԱՐԴ յ ՔԻԾ /ՊԳ.

Ք ՎԱԼԱ. ՀԵՇ! Խ ԴԵՏԻՆԻ ԵԱԸ! [ՀՅ ԵԴՏ
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ԽԱ].

ՀԱՅՈՒԹԻՒՆ [1. ԽօսիրՏ] ԵՇՎԵ, ՎԵՐՈ, ԱԽ
Ի ԱԿ Խ զ Տ/Կ Ե-Ե-Ե.

Ք ՎԱԼԱ [1. ՀԱՅՈՒԹԻՒՆ] Խ Ե ԶՈՒՑ ԱՆ.
ԽԵՇ և ՏԵՎ ՔԹ; և ԽՎ Խ ՍԵՐ Խ
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ՀԱՅՈՒԹԻՒՆ. ԽՈ, ԵՐԱ: շ ՔԵՎ ԵՐԻ: և ԱՎՈ
ԺՎԻ: շ ՔԵՎ ՎԵՐ ԵՄԵՎ 1 ԱԽԾԵՎ ԱՎ/Դ
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ԸՆԻ.

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ՀՈՏԿՈՒՄ]. և ՔԱ! Ե Խ ՀԵ ԿՎ ՔԹ?

[Շ ԵՇՎԵՐԻ Խ ՑԱԽ Ք ՏՈՎ].

ԽօսիրՏ [ՏՎԵՇ ՇԵՐԵՑՏԻ/ՎԻ] ՃՎՐ ՃՎ Ա
ՏԵԱԾԵ!

Ք ՎԱԼԱ. ՏԵՏ! ՔՎ ԵՇՎԵՐ Խ, ԵՇ Խ?

ԽօսիրՏ. ԽՐ: ՔԹ Խ ՅՈ ԽԵՐ ԾԵՎ Ք ԽԵՐ
յ ՔՎ ՏԵՎ 1 Խ. ԽՎ և ՑԹ և ԵՇՎԵՐ Ա
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Օ, ՎԵՐԾԵՎ, ԽԵՎ! ԵՎՆԱՎ ԽՎ! ԵՎ ՔՎ

ANDROCLES AND THE LION

accused of sending a naked man in to fight my men in armor?

FERROVIUS. Say your prayers, brother; and have no fear of the princes of this world.

THE EDITOR. Tsha! You obstinate fool! [*He bites his lips irresolutely, not knowing exactly what to do.*].

ANDROCLES [*to Ferrovius*] Farewell, brother, till we meet in the sweet by-and-by.

THE EDITOR [*to Androcles*] You are going too. Take a sword there; and put on any armor you can find to fit you.

ANDROCLES. No, really: I cant fight: I never could: I cant bring myself to dislike anyone enough. I'm to be thrown to the lions with the lady.

THE EDITOR. Then get out of the way and hold your noise. [*Androcles steps aside with cheerful docility*]. Now then! Are you all ready there?

A trumpet is heard from the arena.

FERROVIUS [*starting convulsively*] Heaven give me strength!

THE EDITOR. Aha! That frightens you, does it?

FERROVIUS. Man: there is no terror like the terror of that sound to me. When I hear a trumpet or a drum or the clash of steel or the hum of the catapult as the great stone flies, fire runs through my veins: I feel my blood surge up hot behind my eyes: I must charge: I must strike: I must conquer: Caesar himself will not be safe in his imperial seat if once that spirit gets loose in me. Oh, brothers, pray! exhort me! remind me that

ABSTRACTS & REVIEWS

በዚህ የዕለታዊ ማረጋገጫ አንቀጽ ተስፋል ይችላል.

Ալյուրծաշ. 2751 հա ծնման դիմումը չէ հարա և
571 թվականի դեկտեմբերի 1-ին:

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לְבָנָיו יְהוּדָה!

ԵՐԻՎԱՐ. Խ յիշ ԵՐՎ ԽՈ ՕՐԵ ԵՒԾ Խ զ ՀՈ
Ը ԵՎՐԵ.

ՀԱՅՈՒՏ. զր լի թա և յու. և առ զր և յու
և յուն. յէ ծա և յուն առ զր և յու և
ծիսլա?

ՀԱՅՈՒԹԻՒՆ. ԾԱՇ Հ/Տ Ք ՏՎԱԼ, 1970Ն.

ՀԱՅՈՒԹ. Ե ԺԱԴ. Ի ԾԱՐՀ 1 Մ ՃՎԿ.
Ե ԺՎՏ Խ ԿՈՎԱ ԾՈՅ Շ ԽՎՐ Ե ԾՐԲ ԽԵՎ
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ՕՐԻՆԱԿ. Ե ԸՆԴ ՅՈՒ Խ, ԽԵՎ. Ե ԸՆԴ ԽԵՎ
Խ Վ Ի ՏԵՐ ԽՈ ՈՒ ՇԵ. ՏԵՇՈՒ ՅՈՒԵ Խ
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Խաօսիր. Ե՞ւ զ ո՞խա՞ այս.

ԵՐԻՎԻ. զրի լի օրա ԽՀկ, ՀԱՅՈՒԹԵՍ.

Հաօրիս. օհմ եղի! թի ի՞ն տվու քա

ANDROCLES AND THE LION

if I raise my sword my honor falls and my Master
is crucified afresh.

ANDROCLES. Just keep thinking how cruelly you
might hurt the poor gladiators.

FERROVIUS. It does not hurt a man to kill him.

LAVINIA. Nothing but faith can save you.

FERROVIUS. Faith! Which faith? There are two
faiths. There is our faith. And there is the
warrior's faith, the faith in fighting, the faith
that sees God in the sword. How if that faith
should overwhelm me?

LAVINIA. You will find your real faith in the hour
of trial.

FERROVIUS. That is what I fear. I know that I am
a fighter. How can I feel sure that I am a
Christian?

ANDROCLES. Throw away the sword, brother.

FERROVIUS. I cannot. It cleaves to my hand.
I could as easily throw a woman I loved from
my arms. [Starting] Who spoke that blasphemy?
Not I.

LAVINIA. I cant help you, friend. I cant tell you
not to save your own life. Something wilful in
me wants to see you fight your way into heaven.

FERROVIUS. Ha!

ANDROCLES. But if you are going to give up our
faith, brother, why not do it without hurting
anybody? Dont fight them. Burn the incense.

FERROVIUS. Burn the incense! Never.

LAVINIA. That is only pride, Ferrovius.

FERROVIUS. Only pride! What is nobler than

ՀԱՅՈՒԹԻՒՆ և Ք ԾՐ

ԽԵՂ? [ՃՈՎԵՐ ՏԵԿՇՐ] Օ, ԴՇ ՏԻՌԻ և
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ԵՐԻՆԻ. ՔԵ ՏԵ ԻՆ ԾԻՄԼԻՇ Ե Ք ԵՎԵՐԻ
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ՀԱՅՈՒԹԻՒՆ. ԾՐԸՐ, ԾՐԸՐ: ԱՎ ՔՄՍ ԵՎ և
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Ք ԾԵՎ Ե. և Ա/Ե Խ: ԽՎ Ք ԹԱԽ. Ք ՏԵՐ Ղ ԵՎԸ/ԵՎԸ.

Ք ԾԵՎԸ. Ք ՄՈՒՐ Ղ ԵՎԸ/ԵՎԸ. [Ե Ք
ՎԱԼ] ԽՎ Ե Խ ՊԱՏԼ Ե, ՄՐ? ՏԵՎ
ԽՎ ԽՎ Ե Մ ԵՎԸ.

Ք ՎԱԼ. ԽՎ, ՏԵ: Ա/Ե ՔԻՇ ԾԻՄԼԻՇ ՑՎԼԻ
լր.

ՀԱՅՈՒԹԻՒՆ [Ա ւ ՐԵՎ յ ԾԵՎՈ] ԵՐ!

Ք ՎԱԼ [ԽՎ ՑՎՄԼ ՑՎ] ՏԵԶ. [Ք ՀԵՎՄ-
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ԵՎ Ք ԵՎԸ] ԽԵԾ Ե ՔԸ, Խ.

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ANDROCLES AND THE LION

pride? [*Conscience stricken*] Oh, I'm steeped in sin. I'm proud of my pride.

LAVINIA. They say we Christians are the proudest devils on earth – that only the weak are meek. Oh, I am worse than you. I ought to send you to death; and I am tempting you.

ANDROCLES. Brother, brother: let them rage and kill: let us be brave and suffer. You must go as a lamb to the slaughter.

FERROVIUS. Aye, aye: that is right. Not as a lamb is slain by the butcher; but as a butcher might let himself be slain by a [*looking at the Editor*] by a silly ram whose head he could fetch off in one twist.

Before the Editor can retort, the Call Boy rushes up through the passage, and the Captain comes from the Emperor's box and descends the steps.

THE CALL BOY. In with you: into the arena. The stage is waiting.

THE CAPTAIN. The Emperor is waiting. [*To the Editor*] What are you dreaming of, man? Send your men in at once.

THE EDITOR. Yes, sir: it's these Christians hanging back.

FERROVIUS [*in a voice of thunder*] Liar!

THE EDITOR [*not heeding him*] March. [*The gladiators told off to fight with the Christians march down the passage*] Follow up there, you.

THE CHRISTIAN MEN AND WOMEN [*as they part*] Be steadfast, brother. Farewell. Hold up the faith, brother. Farewell. Go to glory, dearest. Farewell. Remember: we are praying for you.

ԱՊՐԵՆԱՑ Հ Պ ԾՂ

Եղիշ. Ա Տեղ, Վերօ. Եղիշ. Խով
Եղիշ զի զ ԱՐԺ ԵՐ և ՀՈ ԵՐ
Տօռն Ա. Եղիշ. ՎԵԼԻ ԸՆ ՃՈ Ա:
ԿԱՄԱՐ զի, ՎԵՐՕ. Եղիշ. ԿՄԱՐ
ՃՈ, ԽՈՅԻ. Եղիշ.

ԵՐԻՎԱՐ. Խ ԽՈԲԱ: Ե ՄԵՏԻ ԽՈՅ ԱՐԱ Խ Զ
ՃՈԳ.

զ ՎԱԼԵ [1 զ ձէ՛ վ] Տիգրալ թաճ, զիՏ.
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ԽԱ և ԽԱՌ ՃԱԼ. [Ճ ծՈԶ ՃԻՌԾՎ ՏԱԼԻՌ
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Sts /zil, Sts css i Stcavci. •nprdcz

ANDROCLES AND THE LION

Farewell. Be strong, brother. Farewell. Dont forget that the divine love and our love surround you. Farewell. Nothing can hurt you: remember that, brother. Farewell. Eternal glory, dearest. Farewell.

THE EDITOR [*out of patience*] Shove them in, there.

The remaining gladiators and the Call Boy make a movement towards them.

FERROVIUS [*interposing*] Touch them, dogs; and we die here, and cheat the heathen of their spectacle. [*To his fellow Christians*] Brothers: the great moment has come. That passage is your hill to Calvary. Mount it bravely, but meekly; and remember! not a word of reproach, not a blow nor a struggle. Go. [*They go out through the passage. He turns to Lavinia*] Farewell.

LAVINIA. You forget: I must follow before you are cold.

FERROVIUS. It is true. Do not envy me because I pass before you to glory. [*He goes through the passage*].

THE EDITOR [*to the Call Boy*] Sickening work, this. Why cant they all be thrown to the lions? It's not a man's job. [*He throws himself moodily into his chair*].

The remaining gladiators go back to their former places indifferently. The Call Boy shrugs his shoulders and squats down at the entrance to the passage, near the Editor.

Lavinia and the Christian women sit down again, wrung with grief, some weeping silently, some praying, some calm and steadfast. Androcles

ԱՊՐԵՆԴԻՑ Հ Ք ԾՂ

ՏԻՏ ԼԵՂ Մ ՀՐԱՄԱՐԴ ԽԵԼ. զ ՃՐԴԻՆ ՏԻՎՈՒՅ
Ն զ ՏԻՋՈՒՅ, ԽԵԼ ԶԱ ԸՆԿՈՒՅՏԵԱ].

ՀԱՅՈՒԹՅԱՆ ՀԱՅԱՍՏԱՆԻ ՀԱՆՐԱՊԵՏՈՒԹՅԱՆ ՎՐԱ ՀԱՅՈՒԹՅԱՆ ՀԱՅԱՍՏԱՆԻ ՀԱՆՐԱՊԵՏՈՒԹՅԱՆ ՎՐԱ

ԵՐԻՎԻՐ [ԵՎՇԼ Մ ՋԻՌ Ա/Պ Ռ Հ/Ձ Մ Վ/ՏՎԱՅ] ԱՎԲՐԵԿԻ: ԵՎ Գ ԻՄԱՅ: ԽՇ Ը ԽՈՉԻՐԱ. ԱՎ Մ ԲՒՋ ԹՈՅ ԽԱ ԼՕՅ. Ե ԽԵ Հ Ա Ե Վ/Ց ԾՎԱԼ Խ.

ՀԱՅՈՐԴԻԿԱՆ. ԽՈՎ ԾԱԼԸ Հ ՏԿ, ՏԻՏՈՆ. ԾԱԼԸ Հ
ԽՈՏԱՆ. ԾՈՒ ԱՇ ԾԿ ԽՈ ԶԵՎ Հ.

[ρ θλην εστις σομνωτι].

ԵՐԻՎԻՆ [ՏԻԹԻՌԵԼ] Հ ԾԱ ԽՈՅԻՆ ՔԻ
ԽԵՂԱՆ] Ե Խ ՊՅ, ՊԱՏՐ ՎՈՒՆ?
ԾՍ Խ ԺԵՏ Տ ՏԿ ՄԿ ԵՇ?

ԵՐԻՎԱՐ. Ղ 11 ՆԵՐԻ Հ ԽՈ ՎԱԽԻ 1 ԸՆԴ Մ 7Տ? Ք ՃՈՒՐ. ԽՕ: ՔՐԻ Ղ 11 ՆԵՐԻ Հ ՄԵԼԵԿՆԵՐԻ
ԽԵՂՈ. ԽՈ ՏԵՍՎԱ ՑԱ Ղ 1 ՇԽՈՎԻՏ. Ե ԸՆԻ 1 ՑԻՇ Ի ԽՈՎԻ 1
ՃՈՒՐ 7 ԽՈ ՑԳԻ. Ե ՏԵ, ՑԻԾ Հ ԽՈՎԻ 1
ԽՈ Պ ԽԵՂՈ.

ԵՐԻՎԱՐ. ՑԱ Ղ ԽԱ Հ ՑԱԽՈՅԻ: ՑԱ Ղ Հ Հ ԵՎ. Ա
Հ 1 Խ ՅԻ, Ը ԱՆ: Ա ՑԱ Լ ԵՏ
1 ԵՏ/Պ ԽԾ.

Ք ԾՈՒՐ. ԱՎ Հ/Ձ ՏԵԼՐ ԽԸ, ԱՐՄԱՆ.
ՕՐԻ ԽԸ Ի ՄԱՅ, Հ/Ձ ՏԵՂ ՏՎ ՏԱ
ԳՐ ԽԸ Ի ԼԿ. ԱՎ Կ ԵՏՏԻ Ղ ՏԵԼՐ
ԽԸ. Կ ՑՐ ԽԵԾԻ ԱՎ ԼՇ ԿՈ ԵՏ
Ի ՔԻ ԾԵՂ Ի ԽԸ: ՔԻ ԾԻՄԻՆԱ. Կ ԽԸ
ԾԻՄԻՆ ԵԹ ՏԵՄԱՂ ՍՎ ԽԱՋ ԳՐ ՀՇ ՏԵՄԱՂ
ՂԸ ՀԱԼՈՒՄ Հ ՀԱՐՄ, Ի Հ/Ձ, Ե ՏՎ ԽԸ

ANDROCLES AND THE LION

sits down at Lavinia's feet. The Captain stands on the stairs, watching her curiously.

ANDROCLES. I'm glad I havnt to fight. That would really be an awful martyrdom. I am lucky.

LAVINIA [*looking at him with a pang of remorse*] Androcles: burn the incense: youll be forgiven. Let my death atone for both. I feel as if I were killing you.

ANDROCLES. Dont think of me, sister. Think of yourself. That will keep your heart up.

The Captain laughs sardonically.

LAVINIA [*startled: she had forgotten his presence*] Are you there, handsome Captain? Have you come to see me die?

THE CAPTAIN [*coming to her side*] I am on duty with the Emperor, Lavinia.

LAVINIA. Is it part of your duty to laugh at us?

THE CAPTAIN. No: that is part of my private pleasure. Your friend here is a humorist. I laughed at his telling you to think of yourself to keep up your heart. *I say, think of yourself and burn the incense.*

LAVINIA. He is not a humorist: he was right. You ought to know that, Captain: you have been face to face with death.

THE CAPTAIN. Not with certain death, Lavinia. Only death in battle, which spares more men than death in bed. What you are facing is certain death. You have nothing left now but your faith in this craze of yours: this Christianity. Are your Christian fairy stories any truer than our stories about Jupiter and Diana, in which, I may tell

ԱՊՐԵՆԴԻՑ Հ Պ ԾՐՆ

զ ՇՄՂՐ. շ ՑՎԻ ՋՎԻ ՄՆ և ԿՈ ԽԵԶ
ԼՈՅԻ, ւ ԵՐ ԵՎԻ ԱԽՎ զ ՀՀՔ և Պ ԾՂ.
և ԸՋԻ. և ՏԼԻ ԸՋԻ.

ՕՐԻՆԱԿ. ՊԵ Խ ԽՈՎԻ ՇՎԵՅՉԱՐԻ ՎԻ ՋՎԻ
ՀՎԻ?

զ ՇՄԱ. 1 ամ զու զ օռա զու և ծա յա չի լըմքնի.

፩ ተንተረ. ይ ከ የዚያ የወጪ 1 ንት ገዢ
ነጥበል?

ԵՐԻՎԱՐ. ԽԵ: զու ի՞ն զ / ԴՎՈՅՆ օթ. և ի՞ն
ՏԻՒ չէ զ ՏԻՄՈՒ և ԲԱԿԱ զու շու զու

ANDROCLES AND THE LION

you, I believe no more than the Emperor does, or any educated man in Rome?

LAVINIA. Captain: all that seems nothing to me now. I'll not say that death is a terrible thing; but I will say that it is so real a thing that when it comes close, all the imaginary things – all the stories, as you call them – fade into mere dreams beside that inexorable reality. I know now that I am not dying for stories or dreams. Did you hear of the dreadful thing that happened here while we were waiting?

THE CAPTAIN. I heard that one of your fellows bolted, and ran right into the jaws of the lion. I laughed. I still laugh.

LAVINIA. Then you dont understand what that meant?

THE CAPTAIN. It meant that the lion had a cur for his breakfast.

LAVINIA. It meant more than that, Captain. It meant that a man cannot die for a story and a dream. None of us believed the stories and the dreams more devoutly than poor Spintho; but he could not face the great reality. What he would have called my faith has been oozing away minute by minute whilst Ive been sitting here, with death coming nearer and nearer, with reality becoming realler and realler, with stories and dreams fading away into nothing.

THE CAPTAIN. Are you then going to die for nothing?

LAVINIA. Yes: that is the wonderful thing. It is since all the stories and dreams have gone that

• १८१८. [७१ जू न०]

כָּלְבִּים. וְלֹא יֵשׁ כָּלְבִּים
בְּבָנֵי יִשְׂרָאֵל. וְלֹא
יֵשׁ כָּלְבִּים בְּבָנֵי
יִשְׂרָאֵל. וְלֹא
יֵשׁ כָּלְבִּים בְּבָנֵי
יִשְׂרָאֵל.

የኢትዮጵያ የንግድ ቤት

ԵՐԻՎԱՐ. ԽԱ Ի ՏՈ ՊՈՒ, ԸԼԼՈՒ, Ի ՍՅ
Ի ՀԱԴ ՀՈՅՄԱՐ?

զ ըստ Ա. Տրյամի: Եղանակը կա 1 սե. լու օ մասն չ արդի է.

ג, גנדי נזכר [בכל רגע] בט בט בט.

כִּי תְּרַדֵּד וְתַלְגָּה בְּבִילָה [בִּילָה].
וְאֶתְנָהָרָה יְמִינְךָ.

զ ՇԱՄԱՆ. Ի/Տ ԽԱՆՈՎ Ա ՏԵ Է! և Ի/Տ Հ
ԽԱՆՈՎ ՕՒ ՔՐԻ և ԸՆԼ Ե Խ ՏԵՇ
ԽԱՆՈՎ, և ՔՐԻ և ԸՆԼ ԵՎ և ԽԱՆՈՎ
Ի/Տ Տ ՅՈՅ ՏՈՅ ԺԵՂ Ծ ՊԵՏՈՎ Ա! Ե
ՔՐԻ Ա ՏԵՇ; Լ/Տ Վ ԿԲԻ և ԸՆԼ ԸՆԼ Ք
ՄՈՒՇՆՇ ԾՈՅ և ՔՐԻ Տ ՕՐ Ի/Տ Ե ՏԵ

[թ ԱՌԵՎՈՐԾՈՒՅԹ ԵՎ Ի ԶԻՒ ՈՒՅՏԸ
ՔԵՐՆԱԿԱ, և ԽՄԱՆ Ա Պ ԽԵՐՆԱԿԱ.
Թ ԱՎԱՆ, Թ ՀԵՅ Ե, և Թ ԽԵՄԱՆԵՐԸ
ԽՆԱԼ Ի ՊԵ ԽԵԴ].

ANDROCLES AND THE LION

I have now no doubt at all that I must die for something greater than dreams or stories.

THE CAPTAIN. But for what?

LAVINIA. I dont know. If it were for anything small enough to know, it would be too small to die for. I think I'm going to die for God. Nothing else is real enough to die for.

THE CAPTAIN. What is God?

LAVINIA. When we know that, Captain, we shall be gods ourselves.

THE CAPTAIN. Lavinia: come down to earth. Burn the incense and marry me.

LAVINIA. Handsome Captain; would you marry me if I hauled down the flag in the day of battle and burnt the incense? Sons take after their mothers, you know. Do you want your son to be a coward?

THE CAPTAIN [*strongly moved*] By great Diana, I think I would strangle you if you gave in now.

LAVINIA [*putting her hand on the head of Androcles*] The hand of God is on us three, Captain.

THE CAPTAIN. What nonsense it all is! And what a monstrous thing that you should die for such nonsense, and that I should look on helplessly when my whole soul cries out against it! Die then if you must; but at least I can cut the Emperor's throat and then my own when I see your blood.

The Emperor throws open the door of his box angrily, and appears in wrath on the threshold. The Editor, the Call Boy, and the gladiators spring to their feet.

ՆԱՐԴԻԿԱՀ և ԾՈՂ

Ք ՄԵՇՈ. զ ԾՈՒՄԱՐԴ ո/օ ա1 Ե71; և
հո ծեղ ԾԱՎ շ1 զօ լու 71 1 մրէ
զս. 11'5 ք զ1 ԽԵԾ 1/օ զ ԼԵՐԴԻ 72.
ՏԵՎ Խա զ 111. [զ ծէս լ3 ԿԵՐՀ 71 և
զ ԿՏ1 Տ71 Խա զ 111]. 11 զ1 ո/օ ա1 ՄԵ
զս, ԵԱԼ զ ԶԱ1 ԽԵՆ. զ ՄՆ կ ԾՈՇ
ՏԵՎ. [յ4 ԿԱՄԱՂ ԱՐԿԱՎԻ Ա7Վ զ ԾՈՇ և
ՏԵՎ զ 120].

զ ծէս լ3 ԿԱՄԱՂ 1/օ և ՄՆ և բ ԳԱՄԱՐ
ԱԿԵՐԾՆ ԱՏՏԾ, ԾԿԱԼ և 111. զԵ ՅՕԾ ԿԵԾ
և զ ՆԵՏ Ա7Վ զ ԵԿԱՆ].

ԵՐԻՆԻՑ [ԵՇՎԼ] օ, զ1 կ ՇՎԱՅՉԻ. ԸՆ զԵ
ա1 ծից ֆ1 1/օ՛ ԵՄԱԿՈԼ ֆ1?

ՆԱՐԴԻԿԱՀ [ՏԵՇՎԼ 1. Յ12 Ե71 և ԿԵՆՆ Ա7Վ
զ Մ11Ծ և զ ՏԵԾ 11/ա զ ՏԻՇԵՏ] 11'5
ԽՎԱՐ. և 7 Ա11 1 Ե71. և ԾՎ1 լօ զ
Տ71 և 111. զ ՕՎ1 Ե75 և ՎԿ ֆ1 և ՄՆ
ԱՂ ԱԽ ֆ1 ՎՎ1 և օգ ֆԱՏ 1/օ և 111.
Ա/Հ ԽՎԱՐ. և ԵՎՏ1 և ֆ1 ԵՏ5 Ա/Հ ֆ1 Ա/Հ
և զ ՀԱՎ. ֆ1 ՏԵՏ1 ՏԵՇ. ԵՎՕՐԻՑ: 7'c
Զ ԱԽ զ ԿԿԱՆ և ծից ֆ1 ԵՎՏ1. [յ4 ՏԵԾ և
ԼԵՎ Ա7Վ զ ՆԵՏ. և յ4 ԼԵՎ ՏՕ և ԿԵՆ
ԵՎՐ և ֆԱԼ ԵԿԱՆ զ ԵԿԱՆ, ՎՎԼ և ԼԵՎ
ԵՎՐ. զ ԿԵՄԱՇԽ ԱՄՆ և ԵՎՇ ԱՇ/ԵՎ-
ՇԽ 11/71 ԱՇԲՈ].

Ք ՎԻԵ. 11'5 71 Ա?

ԵՐԻՆԻՑ [1 զ ԾՈՂ] Ա1 ֆ1 ֆ1ՐԱ, Խ
և ԾԼԵՇ?

Ք ԾՈՂ. Ա1 ԾՆ ֆ1ՐԱ? զԵ ո ծիալ
զս, և ՏԼՈՂ.

ՆԱՐԴԻԿԱՀ [ԵՆՆ և ծՎԼ զ ՆԵՏ,
ՏԵՇՎԼ 1/օ և ԾԿԱՂ և ԾԿԱՂ Յ12 Ե72] !!!

ANDROCLES AND THE LION

THE EMPEROR. The Christians will not fight; and your curs cannot get their blood up to attack them. It's all that fellow with the blazing eyes. Send for the whip. [*The Call Boy rushes out on the east side for the whip*]. If that will not move them, bring the hot irons. The man is like a mountain. [*He returns angrily into the box and slams the door*].

The Call Boy returns with a man in a hideous Etruscan mask, carrying a whip. They both rush down the passage into the arena.

LAVINIA [rising] Oh, that is unworthy. Can they not kill him without dishonoring him?

ANDROCLES [*scrambling to his feet and running into the middle of the space between the staircase*] It's dreadful. Now I want to fight. I cant bear the sight of a whip. The only time I ever hit a man was when he lashed an old horse with a whip. It was terrible: I danced on his face when he was on the ground. He mustnt strike Ferrovius: I'll go into the arena and kill him first. [*He makes a wild dash into the passage. As he does so a great clamor is heard from the arena, ending in wild applause. The gladiators listen and look inquiringly at one another*].

THE EDITOR. Whats up now?

LAVINIA [to the Captain] What has happened, do you think?

THE CAPTAIN. What can happen? They are killing them, I suppose.

ANDROCLES [*running in through the passage, screaming with horror and hiding his eyes*]!!!

ՆՐԿԾԸՆՔ և Ք ԾՐԱ

ԵՐԻՎԱՐ. ՆՐԿԾԸՆՔ, ՆՐԿԾԸՆՔ: Ի՞նչ զ արօն? ՆՐԿԾԸՆՔ. Օ ԽՈՎ ՖՖԸ Ին, ԽՈՎ ՖՖԸ Ին. ՏԵՐ- ծիլ և ԵԿՎԵՐ. Օ! [ՃԱ ԸՆՉԵՐԸ Ե ԶԱ և ՇՀԱՐ ՑԻՇ ՑԻՇ ԽԵՏ և ՑԱ ԵԱԼ, ՏԱՄԱԼ].

Ք ԾԵԸ Ե ՅԵՐԱԼ ԾԱՎ ԵԱՐ Ք ՆՍԴ Ր ԱՄԱՆ ԱԾՈՒՆ և ՑՎԾԸ ՔՇ! ԱԾՈՒՆ և ՑՎԾԸ!

Ք ՎԱՄԱ. ԽԵ, ԿԻ և ԻմԾԴ ԽՈՏԾԻ ԱԽԾԻ Ր ԱՌ? [ԽՐՋՈ ԵՍԴԻ Ր ԱՌԵՐ].

ԻՆ ՏԵՐԵՐ Ի ԱՌԵՐԸ ՎԵՏԸ ՎԵՏԸ, Ի/Պ ԱԾՈՒՆ և ԵՎՐ ՑՎԾԸ, ՑՎԾԸ ԻՆ].

ԻՆ յ Ք ՏԵՐԵՐ. ՃԵ ՏԱՎ ԻՎ?

Ք ԾԵԸ Ե. ՏԵԾԸ. [Ք ՏԵՐԵՐ ԼԵԶ Ր ԱՄԱՆ Ի/Պ; և ԻՆ ՏԱՎ ՏԵՐԵՐ ՏԵՐԵՐ ԵՐԵ ԾԱՎ ԱԴՎ Ք ԱԾՈՒՆ Ի/Պ Ք ՏԵՐԵՐ ԱՆԵՐԵՐ] և Ք ԼԵՏԸՆԻ. ՎԱԼ Ք ԼԵՏԸՆԻ [Ք ՏԵՐԵՐ ԱՄԱՆ ԾԱՎ ԵՐԵՐ, և ԵՎՐ ԾԱՎ Ք ՆՍԴ Ի/Պ ՑԻՇ ԾՐԵՐՆԱՐ].

Ք ՎԱՄԱ. ՑԱ Ե Ք ԼԵՏԸՆԻ ԵԱ?

Ք ԾԵԸ Ե. ԽԱ Ք Ի/Պ. ՑԿՇ Ի ԿԱՏԸ. ՔԵՇ ՀԵ ՀԵ ԿԵ. [ԵՐԻՎԱՐ ՑՎԾԸ ՑԱ ԽԵՏ ԽԵՏ. Ք ԵՎՐ Ե Ք ԱԿՄԱՐԵՐ և ԻմԾԸՆԵՐ, Ի/Պ ՀԵՐԵՐՆԵՐ] ԵՅ: ՑԿՇ ԲԱԲ Ք ԱՎ.

ԻՆ ՏԱՎ ՏԵՐԵՐ ԵՐԵ Ի/Պ Ր ԼԵՏԸՆԻ
և ԻԿԸ Ք ԴԵՐԸ ԱԴՎ Ք ԱԾՈՒՆ, ԵՐ Ք ԾԵԸ
Ք ԵՎՐ Ե Ք ԱԿՄԱՐԵՐ և ԻմԾԸՆԵՐ,
Ի/Պ ՀԵՐԵՐՆԵՐ] ԵՅ: ՑԿՇ ԲԱԲ Ք ԱՎ.

Ք ՄՈՒՈՈ [ՔԵՐԵ ԵՍԴԻԼ ԵՐԵ ՑԻՇ ՂՈԾ, ՔԻ
ԵՐԵ Ի Ա ԿԸՆԵՐԻ Ր ԱԿԵՐ] Ի/Պ Ի ՑԿՇ?
ՏՐԱՎԱՄԵՐՆ! ՑԿ ԱՅ ՑՎՐ Ր ԵՎՐԵ ԸՆԵՐ.

[ԵՎԱԾԻՐԵՐ, ՄԱԼԻ ՎԵՐԻԼ ՑԻՇ ԼԵՎԼԵՐՆ
ՏԱԼ, ԵՐԵՐԸ ԾԱՎ Ք ՆՍԴ Ի ԱՄՈՒ,
ԽՈՎԸ ՑԻՇ ԾՈ-ԿՐԵՎՆԵՐՆԵՐ, և Ե Ք ՔՐԱՎԵՐՆ]

ANDROCLES AND THE LION

LAVINIA. Androcles, Androcles: whats the matter?

ANDROCLES. Oh dont ask me, dont ask me. Something too dreadful. Oh! [He crouches by her and hides his face in her robe, sobbing].

THE CALL BOY [rushing through from the passage as before] Ropes and hooks there! Ropes and hooks!

THE EDITOR. Well, need you excite yourself about it? [Another burst of applause].

Two slaves in Etruscan masks, with ropes and drag hooks, hurry in.

ONE OF THE SLAVES. How many dead?

THE CALL BOY. Six. [The slave blows a whistle twice; and four more masked slaves rush through into the arena with the same apparatus] And the basket. Bring the baskets [The slave whistles three times, and runs through the passage with his companion].

THE CAPTAIN. Who are the baskets for?

THE CALL BOY. For the whip. He's in pieces. Theyre all in pieces, more or less. [Lavinia hides her face].

Two more masked slaves come in with a basket and follow the others into the arena, as the Call Boy turns to the gladiators and exclaims, exhausted] Boys: he's killed the lot.

THE EMPEROR [again bursting from his box, this time in an ecstasy of delight] Where is he? Magnificent! He shall have a laurel crown.

Ferrovius, madly waving his bloodstained sword, rushes through the passage in despair, followed by his co-religionists, and by the Menagerie

Ապօքակը և գ շր

• ՚ՆՈՐ ՇԱՀ, ԶՎԱՐԵԼՈՅ ՊԵՏՐՈՎԻ ՇԱՀ. ՊԵՏՐՈՎԻ ՇԱՀ
ԲԱ ՅԱ ՏԵՂՄԱՆ ՊԵՏՐՈՎԻ]։

ՀԱՅՈՒԹ. այս! ոմի և պուր և զայ լինել
ու բացառութ. է՛տ ու զայ գրավ: ու զայ
մասն. և զայ Տաճ, ու լաքուր: Տեղմ.
ԵՐԻՆՈՒ. 10, 10. /Ա զայ և լուս. և Տայու՞ն?
ՀԱՅՈՒԹ. շ 10 և 11; է՛տ օհ և Ա լուս
լիքուր և ու զայ՞ն լուս: և զայ Տաճ.

ՀԱՅՈՎԱԾ. 11 ԶԵՐՎԱ 175. ՏԿՀՈ. ՑԱՆ Հ ԿԱ
ՔԸ 110 ԽՄ, զ ՏԵՎԱ ԽՎ ՑԱՆ Հ ԿԱ
ԱԼՈՎԱԾ.

የወንበር የጤና? አንድሩ! [1 ·ርፍነር]

ANDROCLES AND THE LION

Keeper, who goes to the gladiators. The gladiators draw their swords nervously.

FERROVIUS. Lost! lost for ever! I have betrayed my Master. Cut off this right hand: it has offended. Ye have swords, my brethren: strike.

LAVINIA. No, no. What have you done, Ferrovius?

FERROVIUS. I know not; but there was blood behind my eyes; and theres blood on my sword. What does that mean?

THE EMPEROR [*enthusiastically, on the landing outside his box*] What does it mean? It means that you are the greatest man in Rome. It means that you shall have a laurel crown of gold. Superb fighter: I could almost yield you my throne. It is a record for my reign: I shall live in history. Once, in Domitian's time, a Gaul slew three men in the arena and gained his freedom. But when before has one naked man slain six armed men of the bravest and best? The persecution shall cease: if Christians can fight like this, I shall have none but Christians to fight for me. [*To the Gladiators*] You are ordered to become Christians, you there: do you hear?

RETIARIUS. It is all one to us, Caesar. Had I been there with my net, the story would have been different.

THE CAPTAIN [*suddenly seizing Lavinia by the wrist and dragging her up the steps to the Emperor*] Caesar: this woman is the sister of Ferrovius. If she is thrown to the lions he will fret. He will lose weight; get out of condition —

THE EMPEROR. The lions? Nonsense! [*To Lavinia*]

ՀԱՅՈՒԹՅՈՒՆ

לידם יתנו בוגרים 100% מ-
הយד. והם יתנו
מכות.

զ ԱՐԵ. 17! ՏԵՐԵ Ա1. ԶԵ ՑԱ
ԱԿՐ ԻՆ Զ ՏԵԼԵՏ1 ԴՐ Հ ՑՈՏԼ ՔՍ.
ԸՆԻ Հ ԵՎԼԵՏԱ: Խ Տ ՀԵ ԽԻ. ԽԵ ԶԵ
ԽԻ Զ ԽԵՏ1 Հ Զ ՑԵՏ Հ ԽԵՏ Զ
ՏԵԼԵՏԵՐԵ 1 /12 ԽՈ ՎԵՐԵ ՑԱ ՏԵ ՏԵ-
ԼԻԱ ԺԵՎԻԼԻԴ. ԸՆԻԱ: ԱԼՇ Խ Հ Ժ-
ԼՇՆԻԼ ՔՍ 1 Զ ՏԵԼ ԿՂՄԱԼ Խ Հ Հ
ԽԵՏԱՐԵ ԽԵՎՀ.

զ ՏԵՐԵՐՈՒ ծկու. ՏԿՐՈՒ Ե ՄԵՏԻ ԶՄ
/Ղ ԾԻՇԽԱ Խ զ ԸՆ. զ ԽԵՐ ԶՄ ԿԱ
ԽՎԱԲԻ Ա; և ԾԵ ԽԵ Խ զ ԱՋՀԵՆԴՎ 1
/ՄՏ Ա ԾԵ Զ ԱԲԵՐԵՎԵՒ.

፩ ሂንጻ. ፭፻, ፭፻; /፪ የተሟል የጥቅምት ተስፋ
በዚህ ጊዜ የዚህ ስርዓት.

Հաօթիք. օգոստոս 1 օր. առ զ շնուր
լուր.

፩ ሃገር. ፩, ፩; እነዚህ የ፩ የ፩ በ፩ ተ፩ የ፩ ተ፩
ከ፩ና, የ፩ ተ፩; እነዚህ ተ፩ ተ፩ ፩ የ፩ የ፩ ተ፩ የ፩ ተ፩
የ፩ የ፩ ተ፩ የ፩ ተ፩ የ፩ ተ፩ የ፩ ተ፩ የ፩ ተ፩. (71 /
የ፩ የ፩ ተ፩ የ፩ ተ፩). የ፩ የ፩ ተ፩ የ፩ ተ፩ የ፩ ተ፩

ପରମାଣୁକୁ ଧିନ. ଏ ହାତ ଘରୀ ଆଜେ
କାହିଁ ଥାଏ ? ଧ୍ୟାନ ହାତ ର ଫିଲ୍‌ମାର୍କ୍ : ଧ୍ୟାନ ର
ସାମଗ୍ରୀ.

զ ՄՈՇ. զ լւ ծիլ: յև ու կ լւ լւ
լւ.

զ ճեց [>] [ԻՄԻԼ ԽԵՐ զ ՂԱՏԻ] ՎԵՐ
1/Ը. զ ԾԻՇԽԱ Խ զ ՎԻ ԾՐ.

ANDROCLES AND THE LION

MADAM: I am proud to have the honor of making your acquaintance. Your brother is the glory of Rome.

LAVINIA. But my friends here. Must they die?

THE EMPEROR. Die! Certainly not. There has never been the slightest idea of harming them. Ladies and gentlemen: you are all free. Pray go into the front of the house and enjoy the spectacle to which your brother has so splendidly contributed. Captain: oblige me by conducting them to the seats reserved for my personal friends.

THE MENAGERIE KEEPER. Caesar: I must have one Christian for the lion. The people have been promised it; and they will tear the decorations to bits if they are disappointed.

THE EMPEROR. True, true: we must have somebody for the new lion.

FERROVIUS. Throw me to him. Let the apostate perish.

THE EMPEROR. No, no: you would tear him in pieces, my friend; and we cannot afford to throw away lions as if they were mere slaves. But we must have somebody. This is really extremely awkward.

THE MENAGERIE KEEPER. Why not that little Greek chap? He's not a Christian: he's a sorcerer.

THE EMPEROR. The very thing: he will do very well.

THE CALL BOY [*issuing from the passage*] Number twelve. The Christian for the new lion.

ԱՊՐԵՆԴԻՑ Հ Պ ԾՂ

ՆՈՐԾԿԱՑ [ԵՐԵՎԱՆ, 1 ԽՎԱԼ ՃՐԱՎԵՍ/ ՏՐՈՒ
ԴՎԱՅՆՈՒ] ԽԵ, 11 ԽՀ 1 Կ, ՏՇԻՇ ՏԵ.

ԵՐԻՎԱՐ. Ե՞ւ զօ և ջիշ լետ, • ՏԿՀՇ. ՏՏԾ զ
ԺՈՒՆ ԱՔՇ ԲԵ և ԱՄ ԵԴ ԱՏՎ 1 ՏԿ
ՎՏՎ ԽՎ 1 ԼԿՏՀ. ՑԿ 10Գ Մ ՏՕ ՎՏՎՈՒԵ.

ANDROCLES AND THE LION

ANDROCLES [*rising, and pulling himself sadly together*] Well, it was to be, after all.

LAVINIA. I'll go in his place, Caesar. Ask the Captain whether they do not like best to see a woman torn to pieces. He told me so yesterday.

THE EMPEROR. There is something in that: there is certainly something in that – if only I could feel sure that your brother would not fret.

ANDROCLES. No: I should never have another happy hour. No: on the faith of a Christian and the honor of a tailor, I accept the lot that has fallen on me. If my wife turns up, give her my love and say that my wish was that she should be happy with her next, poor fellow! Caesar: go to your box and see how a tailor can die. Make way for number twelve there. [*He marches out along the passage*].

The vast audience in the amphitheatre now sees the Emperor re-enter his box and take his place as Androcles, desperately frightened, but still marching with piteous devotion, emerges from the other end of the passage, and finds himself at the focus of thousands of eager eyes. The lion's cage, with a heavy portcullis grating, is on his left. The Emperor gives a signal. A gong sounds. Androcles shivers at the sound; then falls on his knees and prays. The grating rises with a clash. The lion bounds into the arena. He rushes round frisking in his freedom. He sees Androcles. He stops; rises stiffly by straightening his legs; stretches out his nose forward and his tail in a horizontal line behind, like a pointer, and utters

ԱՊՐԵՆԴԻՑ Հ Պ ԾՂԱ

զ ԱՐՈՂ. Մ ԵԱԿԻ, Ո ԻՇՎԱՐԵ! Ո
ԱՌՋԻԼ ՈՒԾ! ԶՐ ԶՐՈՎ. Ե ՃԻ Յ ԱԼՔՈ
ԽԸ Գ ԽԼԸ Ի ՓԻՄԱՆԱԼԻ. [Ե ԾԱՌԱԽ
ԽԱՅ Դ ԱՐ ՀՀՐԵՍԻ]. ՔԻՆ ՓԻՄԱՆ ՏԱՏՈՒ-
[ԱՊՐԻԿ, ՑԱ ԸՆԸՆ Ն, ՄՀ ՑԱ ՏԱՀ ԱՎԱՐԵԿԵ
Ի Գ ԸՆԹԱ ԽԱՅ Գ ԽՄՏ, ԱՎԾԻԼ.
ՑԱ ԽՈՅՏ ԽԵՎԱ Ե Գ ՏԱՄՏ ԱԽ ՑԻՀ ՈՒԾ, Ա
ՏԵՐԵՑ Գ ԽԱ. ՏԵ, ԾԱՌԱԽ Ի ԱՎԱՐԵԿԵ

ANDROCLES AND THE LION

an appalling roar. Androcles crouches and hides his face in his hands. The lion gathers himself for a spring, swishing his tail to and fro through the dust in an ecstasy of anticipation. Androcles throws up his hands in supplication to heaven. The lion checks at the sight of Androcles's face. He then steals towards him; smells him; arches his back; purrs like a motor car; finally rubs himself against Androcles, knocking him over. Androcles, supporting himself on his wrist, looks affrightedly at the lion. The lion limps on three paws, holding up the other as if it was wounded. A flash of recognition lights up the face of Androcles. He flaps his hand as if it had a thorn in it, and pretends to pull the thorn out and to hurt himself. The lion nods repeatedly. Androcles holds out his hands to the lion, who gives him both paws, which he shakes with enthusiasm. They embrace rapturously, finally waltz round the arena amid a sudden burst of deafening applause, and out through the passage, the Emperor watching them in breathless astonishment until they disappear, when he rushes from his box and descends the steps in frantic excitement.

THE EMPEROR. My friends, an incredible! an amazing thing! has happened. I can no longer doubt the truth of Christianity. [*The Christians press to him joyfully*]. This Christian sorcerer – [*with a yell, he breaks off, as he sees Androcles and the lion emerge from the passage, waltzing. He bolts wildly up the steps into his box, and slams the door. All, Christians and gladiators*

ԱԼՐԾՎԱՀ և Ք ԾՐԱ

ՐԵԴ, ԽԵ ԽՈ ՔՈ ԾՐԱ, Ք ԶՈՒՄՆՈՅ ԽՈՇԻԼ
ԽՆ Ք ԱԽԱ, Ք ԴՔՈՅ և ՏԵ ԱԿԱՎԵՐՈՅ. Ք
ԼԵՏ Խ ՄԱԼԻԼ ՈՒԹ ՏԵՎՈՒՄԸ ՏԵՂՈՎԵՏ].

ԱԼՐԾՎԱՀ [ՎԵՐԱ] և Ե ՄԱԳՈ Ե Ք ՋԵ
ԵՐ ԵՐ ԵԽԱ ԵՑ ԾԵ ՔՐԻ. [Ք ԾՐԱ, ԾՐԱԴԱ
և ՏԵՎՈՅ Ե ԼԵՅ, ԼԵՅ, և ԱՅՋ, ՎԵՐԵ ՏԵՎ-
ՈՒՄ ԽՈ ԾԵ և ԾԵ].

Ք ՄՈԽՈ [ՄԱԽԱԼ Խ և ՀԵ ԽԵԴ ՋԻ ՈՒԾ
և ԵՎԾԻԼ ՕՐՈ Ք ՐԵՎ] ՏԵԽՈՐՈ: Ե ԺԵՏԱԿ
և 1 ԽՎԻ ՔՐԻ ԾՐԱ 1 ԽՎ ԽԵԽԱԿԱ. Ա Ղ
ՋՈՒՄ Ե Ջ ԽԵՂՈ. ԽՈ ԺԵՎՐԵ Ղ ՏՈՏԻ
ՄԵԽԱՇ - [Ք ԾՐԱ ԾԵՎՐԵ Մ ՋԻՄ Ե Ք ՏԵՎԵ]
ՃԵԼ! [ՃԻ ԱՄԽՈԽ. Ք ԾՐԱ ԾԵՎՐԵ Մ ՋԻՄ Ք
ՈՒԾ; ԵՎԾԻԼ ՕՐՈ Ք ԼԵԽԱՀ Մ ՋԻՄ; ԽԱՅ.
Ք ՄՈԽՈ ԽԵՎՏ Ե ԺԵՎ Ք Խ և ԽԵ
1 ՆՎՐԾՎԱՀ, ԽԵԽԱԼ Ե Ք ԾՐԱ].

ԱԼՐԾՎԱՀ. ԽՈՎԻ ԵՐ ԵՐ, ՏԵ: ՃԻ ԾԵՎ ՃՈՎ
ՏԵՎԵԼԻ Ա Խ ԵՐ. [ՃԻ ՏԵԽԵ Ք ՄՈԽՈ և
ԽԵՎՏ [1/4 ՃԻՄ և Ք ԾՐԱ, ՃԱ ՏԵԽԵ Մ 1/7Մ].
ԽՈՎԻ Խ ԵԽԵՎ Ե ՃՈՎ.

Ք ՄՈԽՈ. Ե Խ ԽԵՎՏ Ե ՃՈՎ. [Ք ԾՐԱ
ԾԵՎՐԵ, ՅԱՅԱԼ. Ք ՄՈԽՈ ԾԵՎՐԵ • ԱԼՐ-
ԾՎԱՀ]. ՃԻ [1/4 7Տ].

ԱԼՐԾՎԱՀ. ԱՎՈ Խ ԵԽԵՎ Ե ԽԵԽԵՎ, ԽՈ
/ԽԵՎ/: ՔՐԻՄ Ք ՀԵՎԻ ԽԵԽԵՎ. ՃԻՇ Խ Ե ԽԵԽԵՎ
Ե Հ Ե ԱՅ 1/2 ՃԻ ԽԵՎ ՔՐԻ Խ Ե ՃԻ ԽԵԽԵՎ.
ՏԵԽԱ Ծ/71 ՏԵԽ; և ՏԵԽ; և ԱՎ ՃԻՄ ՏԵԽ
և ՏԵՎՈ 27Տ 1 ԿԵՎՆՈ ՃԻՄ; ԽԵ, և ՏԻ,
ՃԻՇ ԵԽԵՎ Ե Խ; և ՃԻ ՏԵԽ ՊՇԽՈ Խ
ԾԵՎՐԵ ԱՄԱ ՃԻ ՃԻՇ Խ ՃԻ ԺԵՎՈՒՄԸ.
[1 Ք ԾՐԱ] ԾԵՎ Խ, 1/4; և ՏԵԽ
ԽԵՎ 1 Ք ՄՈԽՈ. Ք ՀԵՎԻ ՃԻՄ ՄՈԽՈ

ANDROCLES AND THE LION

alike, fly for their lives, the gladiators bolting into the arena, the others in all directions. The place is emptied with magical suddenness].

ANDROCLES [*naïvely*] Now I wonder why they all run away from us like that. [*The lion, combining a series of yawns, purrs, and roars, achieves something very like a laugh*].

THE EMPEROR [*standing on a chair inside his box and looking over the wall*] Sorcerer: I command you to put that lion to death instantly. It is guilty of high treason. Your conduct is most disgra – [*the lion charges at him up the stairs*] help! [*He disappears. The lion rears against the box; looks over the partition at him; and roars. The Emperor darts out through the door and down to Androcles, pursued by the lion*].

ANDROCLES. Dont run away, sir: he cant help springing if you run. [*He seizes the Emperor and gets between him and the lion, who stops at once*]. Dont be afraid of him.

THE EMPEROR. I am not afraid of him. [*The lion crouches, growling. The Emperor clutches Androcles*]. Keep between us.

ANDROCLES. Never be afraid of animals, your worship: thats the great secret. He'll be as gentle as a lamb when he knows that you are his friend. Stand quite still; and smile; and let him smell you all over just to reassure him; for, you see, he's afraid of you; and he must examine you thoroughly before he gives you his confidence. [*To the lion*] Come now, Tommy; and speak nicely to the Emperor, the great good Emperor

ABSTRACTS & REVIEWS

ANDROCLES AND THE LION

who has power to have all our heads cut off if we dont behave very very respectfully to him.

The lion utters a fearful roar. The Emperor dashes madly up the steps, across the landing, and down again on the other side, with the lion in hot pursuit. Androcles rushes after the lion; overtakes him as he is descending; and throws himself on his back, trying to use his toes as a brake. Before he can stop him the lion gets hold of the trailing end of the Emperor's robe.

ANDROCLES. Oh bad wicked Tommy, to chase the Emperor like that! Let go the Emperor's robe at once, sir: wheres your manners? [*The lion growls and worries the robe*]. Dont pull it away from him, your worship. He's only playing. Now I shall be really angry with you, Tommy, if you dont let go. [*The lion growls again*]. I'll tell you what it is, sir: he thinks you and I are not friends.

THE EMPEROR [*trying to undo the clasp of his brooch*] Friends! You infernal scoundrel [*the lion growls*] – dont let him go. Curse this brooch! I cant get it loose.

ANDROCLES. We mustnt let him lash himself into a rage. You must shew him that you are my particular friend – if you will have the condescension. [*He seizes the Emperor's hands and shakes them cordially*]. Look, Tommy: the nice Emperor is the dearest friend Andy Wandy has in the whole world: he loves him like a brother.

THE EMPEROR. You little brute, you damned filthy little dog of a Greek tailor: I'll have you burnt

ԱՊՐԵՆԴԻՑ Հ Բ ԸՆԹ

የጊዜ ተከራካሪ 1 ፲፭፻፯ ዓ.ም ስልጣን የፌዴራል የፌዴራል
ሸክስ. [የጊዜ ተከራካሪ] .

ՆՈՐԾԵԿ. Օ ԽՈՎԻ ԽԵՎ ՇԵՎ ՋՐԻ, ՏԵ. ՃԱ ՇՎԵՎ-
ՏԻՎԿ ՎՈՎ /ՎՈՎ Խ ՏԵ: ԵՎ ՀԱՄԲԵՎ ԽԱ: ՔԵ
ԽԵՎ Խ ԽԵՎ Գ ԽՈՎ Ի ԽՈՎ ԲՅ. [Ք ՇԵՎ
ՀԱՎԵՎ Ի ՎԵՐԵ ՃԱՎ ԽԵՎ]. Ե ՑԱԼԵ ՃԱՎ ՅՈՎԵ 1
ՏԵՎԵՎ Խ ԽՈՎ ՎՈՎՈՒ. Ա Խ ՎԵՎԵՎ ՇԵՎ
ՏԵՎԵՎ ՏԵՎԵՎ ՎՈՎՈՒ. [Ք ՇԵՎ ՀԱՎ].

፩ ሰነዱ [ርጋዕናንግሥት] በትራ-
ክልና ከዚህን የሚከተሉ የአውራቅ, የሸያነዱ
በዚህ, የዚህ የሚከተሉ የሚገኘው, ተደርሱ የሚ-
ገኘው [የሚገኘው የሚከተሉ] ይህ, የዚህ የሚ-
ገኘው የሚከተሉ ያለፈ!

Նվաճեց. զօ! և Տհ, առ լօւսի, ո
շոգ բայ կը լիզ չը դա չէ. Տհ! [ջն նիւրչ
թ շշա՞յ լօւս. թ շշա օյքրչ և Տիւնիւրչ].
Ժամ և լուս.

զ ՄՈՐ. 7 1751 ԺՆԸՆ ՊԻՇ ԴԱՎԻՃԱ
ԽՈՐ. ՄԴԿ Կ ԽՈՎ ՅՈ Հ/Հ ԵԽՆ ՅԱ,
ՊՕ. [ՅԻ Հ/Տ Պ ՇՐԱՇ Հ/Տ].

ՀԱՅՈՒԹՅՈՒՆ. Օ, ՏԵ, ԶԵ ԽԱ ՄԱ ՎԻ ՑԱ
ՑԵՐԵՎ Ի ԽԱ ՊՐԻ!

զ ԱՐԵՆ. ԽՏ: 11 ԷՎԾՏ Հ ԱՄ Ի ԴԵՐ. ԱԿԻՇ
ԾՎ Զ ՃՎԱ Ի Հ ՅԵՐԱ ՔՄ. Ղ ՑԿ ՏԵԼ,
և Կ ՈՒԾԵ՞

ՀԱՅՐԵՆԻ. Ծ/Դ ՏԵԼ Խ, ՏԵ.

፩ በኋላ [የነገድነትና] ስነ ጽዴ, ይህ! ይህ! ይህ
ሻለ እንደ ተከራክር የሚከተሉት, የሚከተሉት ተመርሱ ነው.
• የኋላ ሁኔታ ተደረግ ይችላ. [ይህ የነገድነትና ስነ

ANDROCLES AND THE LION

alive for daring to touch the divine person of the Emperor. [*The lion growls*].

ANDROCLES. Oh dont talk like that, sir. He understands every word you say: all animals do: they take it from the tone of your voice. [*The lion growls and lashes his tail*]. I think he's going to spring at your worship. If you wouldnt mind saying something affectionate. [*The lion roars*].

THE EMPEROR [*shaking Androcles's hand frantically*] My dearest Mr Androcles, my sweetest friend, my long lost brother, come to my arms. [*He embraces Androcles*] Oh, what an abominable smell of garlic!

The lion lets go the robe and rolls over on his back, clasping his forepaws over one another coquettishly above his nose.

ANDROCLES. There! You see, your worship, a child might play with him now. See! [*He tickles the lion's belly. The lion wriggles ecstatically*]. Come and pet him.

THE EMPEROR. I must conquer these unkingly terrors. Mind you dont go away from him, though. [*He pats the lion's chest*].

ANDROCLES. Oh, sir, how few men would have the courage to do that!

THE EMPEROR. Yes: it takes a bit of nerve. Let us have the Court in and frighten them. Is he safe, do you think?

ANDROCLES. Quite safe now, sir.

THE EMPEROR [*majestically*] What ho, there! All who are within hearing, return without fear. Caesar has tamed the lion. [*All the fugitives steal*

RIPCORDS & CO

רְאֵת שָׁמֶן כִּי־בַּיּוֹם וְכָל־עַמּוֹד
בְּגַת וְעַל־בָּיִת תְּרוּמָה כִּי־בַּיּוֹם
וְבְגַת]. רְאֵת בְּזָבֵב וְבְגַת
שְׁלֵמָה וְבְגַת. [זֶה] לְכָסָרֶת בְּזָבֵב
וְבְגַת].

Հազիր է [իսկու հաօթ զ սկսա և
շրջի և ա լիք և ո զ շշա] ու զ Տերա
զու շ, ջև յի առ առ, ան յի և ՇԱ.
զ ՇՄԱ. Կու առ յիշ Տերա, ՀԱԶ-
ՈՒԹ.

፩ ማስታ. የዚህን በዚህ የሚከተሉት ደንብ

Ք ԱՐԴՈՒ. ԽՎԻ /ՀՀԱՏ ՏԿ. ՏԵ ԵՐԱ ՏԵՄԱՐԵ
Խ ՀՅԱ ՔՄ Ք ԵՎԼՈՒ ԸՆ Ղ 1 Կ ԽԳԸ
ԱՐԴԻ Խ ԵՐ ԽՎԱՐ 1 Ք ՕԳ Խ Ե
Խ ԴԱՎԱՎԱՐ Խ ԵԼՈՒ Խ ՏԿ Ք
Խ, ԼՇ 1 ՏԸ Ք ԼՇ 1 ԼԸ Խ ԽՎԱՎԵՀԱԶ.
Ք ԸՆԻՐ. Խ Խ Խ ՏԿ. ԵՐՄԱՆ? Խ Ե
Խ Խ Խ ԵՎԼՈՒ?

ՕՐԻՆԱԿ [ո զ ՏԻՇ] ԽՈ: ԵՇ ՏԵՇԵ Խ զ
ԵՇԵԼ [զ ԵՎ Խ է ԽԵԼ.

፭ ሰንበር. የትና በትና እንዲሁ /ዚ በተ-
ገኘል?

ANDROCLES AND THE LION

cautiously in. The Menagerie Keeper comes from the passage with other keepers armed with iron bars and tridents]. Take those things away. I have subdued the beast. [He places his foot on it].

FERROVIUS [*timidly approaching the Emperor and looking down with awe on the lion*] It is strange that I, who fear no man, should fear a lion.

THE CAPTAIN. Every man fears something, Ferrovius.

THE EMPEROR. How about the Pretorian Guard now?

FERROVIUS. In my youth I worshipped Mars, the God of War. I turned from him to serve the Christian god; but today the Christian god forsook me; and Mars overcame me and took back his own. The Christian god is not yet. He will come when Mars and I are dust; but meanwhile I must serve the gods that are, not the God that will be. Until then I accept service in the Guard, Caesar.

THE EMPEROR. Very wisely said. All really sensible men agree that the prudent course is to be neither bigoted in our attachment to the old nor rash and unpractical in keeping an open mind for the new, but to make the best of both dispensations.

THE CAPTAIN. What do you say, Lavinia? Will you too be prudent?

LAVINIA [*on the stairs*] No: I'll strive for the coming of the God who is not yet.

THE CAPTAIN. May I come and argue with you occasionally?

ՀԱՅՈՒԹԻՒՆ և Ք ԾՂԱ

ԵՐԻՆԻ. ԽՏ, ՊՐԻՄԻ ՎԼՈՒ: Խ Տ. [ՑՇ
ՑԻՇ ՑՍ ՑՎ].

Ք ՄՈՂՈ. 1 Խ, ո ՏԵԱՎ, զօ շ Խ
Խ1, ո Խ ՏԿ, Խ Պ ՑԼ, Խ Պ ՏԵՇ ՑՇ
ԵՎՀՈՒ Ղ ԺԱՄԱԳՐԵ; Խ ՄԴ յ ՑՇ ԺԿ ԽԿ
Ժ/Շ ԸՆ Ա1 ՑԿ ԽԿ Խ ԱԾՏ.

Ք ՄՐԱՋՈՒ ՖԱՐՈ. ՖԿՇՈ: ՑԿ յ Ց ՊԼ
ՖԿՇ ՏԱՖՈՒ 1 լ և ՏԵՐ ո Պ ՄՐԱՋՈՒ.
ՑԿ ՑԿ և 1/2 1/4 Պ ԿԲՏ.

ՀԱՅՈՒԹԻՒՆ [ԱՄԵՐԱՄ] Խ1 լ ՊԵ Թ ո ԺԵՐՈ.
ՊԵ ԵՎ Խ1 լ կ ԱՄ ո ԺԵՐՈ. ՊԵ ՄԵՏ1
լ կ ՀԵ ԱՄ Շ.

Ք ՄՈՂՈ. շ ՑԿ ՊԼ ՏԱՖՈՒ 1 լ և ՏԵՐ 1
Պ ՄԵՏ1 ՄՆ ՑՎ ԱՇ ՑՎԿ ո ՑԱ. [Ք ՄԱ-
ՀՈՒ ՎԿՈՒ 1 Պ ԱՎԱՄԱՇ ԵՎ Խ ԱԿՐ-
ԺԵԶ. Պ ԾՂ ՄԵՏ1 7 և ՄԵՏ1 ՊՄ. ՊԵ
ԽԵ ԽԵ]. Խ ՏԿ ՑԵ ԱՐԱՎՈՒՄ 1/4
ՀՕՏՈՂ Տ, ԱԿԱՐԾԿ. 1/4 ՏԵՐ Խ 1 Պ Խ
ԽՏ.

ՀԱՅՈՒԹԻՒՆ. շ ԾՎԾ Խ Ո ՎԱԾՈ. շ ԾՎԾ Խ
ԽԾ, ԾՎԾ և ՎԱՎԱԾԱ. ԾՎԾ, ԴԽ. ՄԵՏ1
1/4 ՏԵՐ 1 ՎՐԵԳՈ, 10 ԺԵ Խ Խ: 10 ՏԵՐՈՒ
Խ Խ. [ՑՇ ՀՕԾ Շ 1/4 Պ ԾՂ, ԿՎԱՐՄ
ԺԵՄԼ 1/2 1 ՑԿ ՑՎ 1 ՀԿ ՑՎ 1/2 1 1/2 1 1/2
ԽՄԵՐԾ].

ANDROCLES AND THE LION

LAVINIA. Yes, handsome Captain: you may. [*He kisses her hand*].

THE EMPEROR. And now, my friends, though I do not, as you see, fear this lion, yet the strain of his presence is considerable; for none of us can feel quite sure what he will do next.

THE MENAGERIE KEEPER. Caesar: give us this Greek sorcerer to be a slave in the menagerie. He has a way with the beasts.

ANDROCLES [*distressed*] Not if they are in cages. They should not be kept in cages. They must be all let out.

THE EMPEROR. I give this sorcerer to be a slave to the first man who lays hands on him. [*The menagerie keepers and the gladiators rush for Androcles. The lion starts up and faces them. They surge back*]. You see how magnanimous we Romans are, Androcles. We suffer you to go in peace.

ANDROCLES. I thank your worship, I thank you all, ladies and gentlemen. Come, Tommy. Whilst we stand together, no cage for you: no slavery for me. [*He goes out with the lion, everybody crowding away to give him as wide a berth as possible*].

NOTES ON THE SPELLING

THE 'transliteration' was spelt in accordance with certain guiding principles that had to be laid down in advance. Though it is claimed that the decisions taken were wise ones, there is nothing binding about the resultant spellings; it is merely proposed that the spellings here shown be looked upon as standard, unless and until others come to be widely preferred, and when good reasons can be found for making a change.

(1) It is desirable that a given word should appear always in a given spelling and not vary from time to time. (This does not preclude individual writers from regularly using some spellings that differ from those in *Androcles*; it merely recommends consistency.)

(2) It follows from (1) above that a choice of possible spellings has to be made in the case of those very common short words that are differently pronounced at different times by one speaker – those having what are called 'strong and weak forms'. The decision was taken in principle to spell such words with their fullest pronunciation (since reduced forms can always be derived from fuller ones, whereas the converse is not possible). For the two kinds of exception to this, see (3) and (4) below.

(3) WORD-SIGNS. The design chosen to be the Shaw Alphabet has the characteristic feature incorporated in it of four 'word-signs' for the four most frequently occurring words of the language – *the, of, and, to* (it is estimated that one word in six is either *the* or *of* or *and* or *to*). These word-signs each consist of a single letter – that for the single sounds of *th*, *v*, *n*, and *t* respectively. The word-signs save valuable time and space.

(4) THE INDEFINITE ARTICLES. The words *a*, *an*

NOTES ON THE SPELLING

are here transliterated *not* to rhyme with *day*, *Ann* (which would be their 'fuller' pronunciation), but with the central, neutral, or shwa vowel actually heard in '*a man*', '*another*'. This has the advantage that the two words *a*, *an* can then be spelt with the same vowel – which would not otherwise be the case. Moreover, the 'fuller' pronunciation of these two words is hardly ever used. This constitutes the second exception to the principle in (2) above.

(5) Many English words have alternative pronunciations, each speaker generally using one of them consistently, e.g. *azure*, *subsidence*, *acoustic*, *controversy*, *laboratory*, and countless others. Clearly, the principle in (1) above required that a choice be made. In general, individuals are of course at liberty to spell in conformity with their own pronunciation. Alternative standard spellings of such words are likely to emerge; but until they do, the spellings in *Androcles* may be taken as standard.

(6) It is obvious that the spellings in *Androcles* will fit the speech of some English-speaking people better than others. Nevertheless, it is claimed that none will find it hard to read from the spellings shown, i.e., to get the meaning from the printed page. It is to enable the greatest number of people to read from the spellings easily that words are in general written out in their fullest form (see (1) above), especially since most readers of Shavian are already readers of English in Roman letters, and since this will be their first experience of reading English in the new script.

(7) It is for the reasons given in (1) and (6) above that the letter R is transliterated wherever it now occurs in Roman. The non-pronunciation of R in certain positions, which is characteristic of certain types of English speech, can easily be inferred from the spellings shown here – as

NOTES ON THE SPELLING

it is now from our traditional orthography; but it would not be possible to deduce the pronunciation of R from a spelling which did not show it. Here again, the fuller form of words is the one shown, thus incidentally making the transliterated spellings more acceptable to, because conforming more closely to the speech of, a much larger number of speakers of English in all parts of the world.

(8) Even so, the spellings in *Androcles*, while not committing anyone to specific *qualities* of sound (since each reader will read his own qualities, e.g. of vowel sound, into each different letter), do nevertheless commit to a particular *distribution* of sounds, and this distribution may be at variance with the usage of different speakers, not only with respect to the alternative pronunciations within a given type of English (see (5) above), but as between the usage in the various areas of the English-speaking world. It is probable that, for example, American writers would favour other spellings in a number of instances, and that therefore further alternative spellings of some words will emerge. These are not likely to interfere greatly with the intelligibility of a text. It is in any case fitting that this first publication in an alphabet constructed in accordance with Shaw's wishes should show spellings in conformity with the kind of pronunciation he thought should be represented.

NOTE: It would be possible to extend the number of word-signs beyond the four provided for in the design. Thus, common words such as the following could regularly be spelt with a single consonant (the corresponding Roman letter is shown in brackets after each word): *for* (f), *be* (b), *with* (w), *he* (h), *are* (r), *so* (s), *do* (d). Further economies could be made by writing other common words with *two* letters, omitting the vowel between

NOTES ON THE SPELLING

initial and final consonants, e.g., *that* (tht), *was* (wz), *have* (hv), *not* (nt), *this* (ths), *but* (bt), *from* (fm), *had* (hd), *has* (hz), *been* (bn), *were* (wr), and so on. If such spellings became standardized, these invariable written forms would stand equally well for strong and weak forms in pronunciation, each reader supplying whichever he found appropriate in the context (which is what he does now). Naturally, it would always remain possible for a writer to indicate, by spelling out in full, any particular form he wished – to avoid ambiguity, or for the sake of emphasis, or in order to specify, for example in stage dialogue, some particular reading. For the reasons given in (6) above, *Androcles* has been transliterated without any abbreviations save those mentioned in (3) above. It is possible, however, that other abbreviations would come into use for private purposes but not for printing; it is also possible that some might come to be adopted in print as well.

PETER MAC CARTHY

The University
Leeds
1962

SUGGESTIONS FOR WRITING

1. While learning to form the letters, write larger than usual. Once their shapes are thoroughly mastered, letters will be written fast without undue distortion.
A sheet of guide-lines can be inserted beneath your writing paper if you need them.
2. Use pencil, or a ball-point pen, or a nib pen giving only slight variation of stroke-thickness. Test your pen and your size of writing on the eight small-curve letters **out** to **err**. If your pen is too broad to write these clearly, either change it or write larger.
3. Cultivate an upright rather than a sloping handwriting. It will be more like printed letterpress and more distinguishable.
4. Make Tall and Deep letters about twice the height of Shorts, to allow for the inexactitudes of free handwriting.
5. Leave ample space between words. Write the letters of each word closely together. Avoid linking letters unnaturally.

There is no need to link letters at all. But it frequently happens that the end of one letter naturally runs into the beginning of another; and the alphabet is so designed that this cannot produce alternative readings.

Junctions or links can occur only along one of the double guide-lines (used or imagined) within which Short letters are written. No links are permissible

SUGGESTIONS FOR WRITING

between the guide-lines, nor above them, nor beneath them.

Fast writers are likely to make such natural junctions as these:

vi dvl 1 cld ruzlrci lv l n r317.
dld /1 /c xcl so51 /10 241l.

— in which it is easy to recognize these separate letters, and no others:

vi ruzl 1 cld ruzlrci lv l n r317.
dld /1 /c xcl so51 /10 241l.

6. Be sure to distinguish properly between these Short letters:

JSR 12L VR 5737 25L

7. While taking care, avoid over-anxiety. Avoid cramped fingers and heavy pressure of pen on paper. Only with a light touch will you write well, freely, and fast. As soon as hand or brain is fatigued, take a rest.

Little and often — but very often; that is the way to practise. You can practise on a newspaper's margin as happily as doing its crosswords. Earnest practice for a single week enables one to write with assurance if not with speed. You will be surprised at the brevity and simplicity of Shavian writing.

8. Re-read your practice writing. Learn by your own writing and spelling slips. Make sure that a reader would not hesitate.
9. If you have already learnt to read this book's Shavian pages without reference to any key, you will have no difficulty in spelling when you write.
10. This is a good first exercise in spelling and writing: From the Writers' Alphabet take the first pair of

SUGGESTIONS FOR WRITING

letters (consonants) and, from its righthand column, the first three pairs (vowels). Write down all the words these will make. A few minutes will show you how simple spelling is, and you will have mastered once for all the shapes of eight letters.

11. You can be perfectly understood without spelling quite 'like a book'. We shall all tend to spell words as we see them printed; but nobody should complain so long as spelling is intelligible. *To communicate* – more easily, sensibly, economically – is the whole purpose of Shavian writing.
12. Mutual encouragement helps. Interest yourself and fellow writers by joining an 'ever-circulator' as page 16 invites you to do. It is the way to get sufficient reading as well as writing practice. Have a shot at it; and good luck!

KINGSLEY READ

Abbots Morton

Worcester

1962

The Shaw Alphabet for Writers

Double lines - between pairs show the relative height of Talls, Deeps, and Shorts. Wherever possible, finish letters rightwards; those starred * will be written upwards. Also see heading and footnotes overleaf.

	Tall	Deep		Short	Short
peep	1 :	bib	if	1 :	eat
tot	1 :	dead	egg	l : t	age
kick	d : p	gag	ash*	j : ʃ	ice
fee	J : f	vow	ado*	r : ʃ	up
thigh	ð : q	they	on	ŋ : o	oak
so	ſ : ɔ	zoo	wool	v : ʌ	ooze
sure	l : ɔ	measure	out	k : ɔ	oil
church	t : ɔ	judge	ah*	ſ : ɔ	awe
yea	\ : /	*woe	are	ɔ : ɔ	or
hung	l : y	ha-ha	air	ɔ : ɔ	err
	Short	Short	array	ɔ : ɔ	ear
loll	c : ɔ	roar			Tall
mime*	s : ʌ	nun	Ian	r : ʌ	yew

The Shaw Alphabet Reading Key

The letters are classified as Tall, Deep, Short, and Compound.
Beneath each letter is its full name : its sound is shown in **bold** type.

Tall:	Q	J	S	C
	peep	tot	kick	fee
Deep:	F	P	V	B
	bib	dead	gag	vow
Short:	L	M	N	R
	loll	mime	if	egg
Compound:	O	W	A	E
	oar	nun	eat	age
	are	or	air	err
			array	ear
			Ian	yew

The four most frequent words are represented by single letters : the Q, of S, and V, to 1.
Proper names may be distinguished by a preceding ' Namer ' dot : e.g. ⚡os, Rome.
Punctuation and numerals are unchanged. Learn the alphabet *in pairs*, as listed for Writers overleaf.



a Penguin Book

The Shaw Alphabet Edition of Androcles and the Lion

Under the terms of his will Bernard Shaw provided for the design and publication of a new and more efficient alphabet of at least forty letters. This difficult task has at length been completed.

Here is Shaw's alphabet, applied to the text of his play *Androcles and the Lion*, with a parallel text in the conventional style. Sir James Pitman, K.B.E., M.P., who has been closely associated with the Public Trustee in the effort to carry out Shaw's wishes, is convinced that the new alphabet is both more legible and one-third more economical in space than traditional printing. Ultimately such advantages would lead to greater speed of both reading and writing.

The keys necessary for deciphering the new alphabet are included in this historic edition. It is for the English-speaking public to decide whether Shaw's alphabet deserves now to supplement, and in time virtually to supplant, the Roman letters which have been in use for many centuries.