



**Sample Pages from
The Comedy of Errors**

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THE COMEDY OF ERRORS

A PLAY IN ONE ACT ADAPTED BY
John Minigan

FROM THE ORIGINAL BY
William Shakespeare



The Comedy of Errors

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Characters

5M+5W+8 Either + jailers, officers, and attendants. Doubling possible.

The Twins

Antipholus of Ephesus: Married to Adriana

Antipholus of Syracuse: Twin brother of Antipholus of Ephesus

Dromio of Ephesus: Slave to Antipholus of Ephesus

Dromio of Syracuse: Twin brother of Dromio of Ephesus, slave to Antipholus of Syracuse

To increase the number of roles for women, Antipholus of Syracuse and/or Dromio of Ephesus can be played by women, turning the roles into what are traditionally known as "breeches parts." In fact, if a pair of twins is played by actors of different genders, the silliness of the play's mistaken identities becomes even more comical.

Male

Egeon: A merchant of Syracuse, father of both Antipholuses

Female

Emilia: Lost wife of Egeon and mother of Antipholuses, now an Abbess in Ephesus

Adriana: Wife of Antipholus of Ephesus

Luciana: Her sister

Luce: Her servant

Courtesan: A prostitute

Either Male or Female

Solinus/Selena: The Duke/Duchess of Ephesus

Balthazar: A friend of Antipholus of Ephesus

Angelo: A goldsmith

First Merchant of Ephesus: Friend to Antipholus of Syracuse

Second Merchant of Ephesus: To whom Angelo is in debt

Third Merchant of Ephesus: To whom Angelo is in debt

Doctor Pinch: A conjuror

Servant: Serves Adriana and Antipholus of Ephesus

Jailers, Officers, Duke's Attendants, Pinch's Attendants

The cast size is flexible. There are at least fourteen characters onstage in the final scene: two Dromios, two Antipholuses, Egeon, Emilia, Adriana, Luciana, Duke, Angelo, Two Merchants, Antipholus's Servant and the Jailer. Combining the Merchants and doubling many of the other roles can create a cast as small as thirteen.

Scene 1. A hall in DUKE SOLINUS'S palace.

*Enter DUKE, EGEON, JAILER, OFFICERS,
ATTENDANTS.*

- EGEON: Proceed, Solinus, to **procure my fall**
And by the doom of death end woes and all.
- DUKE: Merchant of **Syracuse**, plead no more;
I am not partial to **infringe** our laws.
It hath in solemn **synods** been decreed
If any Syracusian born
Come to the bay of Ephesus, he dies,
Unless a thousand **marks** be **levied**,
To ransom him. Thy **substance**
Cannot amount unto a hundred marks;
Therefore by law thou art condemned to die.
- EGEON: Yet this my comfort: when your words are done,
My woes end likewise with the evening sun.
- DUKE: Well, Syracusian, say in brief the cause
Why thou departed'st from thy native home,
And for what cause thou camest to Ephesus.
- EGEON: In Syracuse was I born, and wed.
Prosperous voyages to Epidamnum
Drew me from kind embracements of my spouse
From whom my absence was not six months old
Before herself
Had made provision for following me
And soon and safe arrived where I was.
There had she not been long, but she became
A joyful mother of two goodly sons;
And, which was strange, the one so like the other,
As could not be distinguish'd but by names.
That very hour, and in the self-same inn,
A meaner woman was delivered
Of such a burden, male twins, both alike.
Those – for their parents were exceeding poor –
I bought and brought up to **attend** my sons.
My wife **made motions for our home return**.
Unwilling, I agreed.
A **league** from Epidamnum had we sail'd,

The action of The Comedy of Errors is set in Ephesus, a city now in Turkey but which was once part of Ancient Greece. In the Bible, the letter of St Paul to the Ephesians has a lot to say about how people should treat one another: how husbands should treat their wives, how masters should treat their slaves, etc. Many characters in the play have similar concerns. A directorial approach to the play should keep in mind the location of the play, the 24-hour cycle of the action and the focus on how people treat one another.

procure my fall cause or bring about my death
Syracuse, or Syracusa, is both a region in Sicily and the region's capital. The dialogue makes clear that Ephesus and Syracuse are enemy territories and that the citizens of each land are not allowed in the other.
infringe break or put limits on
synods meetings to decide on law or doctrine

marks units of currency or money
levied collected
substance worth

This is the first of many times in the play that the worth of a person is connected to the amount of money he or she has. Concern over money and the monetary worth of objects and people drives much of the action of the play.

Egeon's series of monologues provides a challenge for actors, directors and the audience. In the speeches, he provides "backstory" that the audience needs to understand, but the backstory is notoriously difficult to follow. How will your production clarify the essential background of the two sets of twins, the missing brothers, the mother lost at sea? Some productions bring on the characters in a silent show as Egeon describes them. Some productions use video or puppetry. If you use a theatrical technique or simply rely on the strength of the actor's storytelling, the audience must have a firm grasp of what happened to Egeon's family in order to make sense of what follows.

Prosperous voyages Egeon's story shows that he, like the Ephesians, once spent his life in pursuit of prosperity even if it meant leaving his family.
Epidamnum a city on the Adriatic Sea

Had made provision for following me made arrangements to join me in Epidamnum

How do the other characters respond to Egeon's story of two sets of identical male twins—one set rich and one poor—born on the same day and in the same place?

attend serve, be slaves to

made motions for our home return asked to return home to Syracuse

league a measure of distance, traditionally about three miles, but it could mean a "Roman league" of 1.5 miles

always wind-obeying deep sea that moves based on the wind and weather

convey a warrant deliver a court order (Egeon implies that the storm at sea gave him a death sentence before the Duke did)

latter-born younger of our twin sons

To him one of the other twins was bound one of the slave twins was tied with him to the mast
heedful careful, mindful

Why does Egeon break off? Is he exhausted? Is the memory too painful? Why does the Duke ask him to continue? By the end of the scene, the Duke decides to give Egeon a chance, which he implies earlier he doesn't want to do. At what point does the story begin to affect the Duke? Does it also affect the attendants? Does their attitude toward the "Syracusan" change as they hear his story?

they three my son, one slave twin and my wife

sever'd severed, separated

befallen them happened to them

importuned me repeatedly asked me

his attendant the slave twin serving him
reft separated from
bear him company go with him

Egeon implies that he has travelled extensively looking for the son that went off in search of his brother. What is his state after five years of travel? How have the loss of his wife and one son and the later loss of his other son affected him?

warrant guarantee

sue as advocate for thee act as your defense attorney
favour act in your favour

limit thee this day give you twenty-four hours (this "starts the clock" of the action of the play)

the sum the "thousand marks" mentioned earlier, a fine that, if paid, would spare Egeon's life

Before the **always wind-obeying deep**
Did **convey a warrant** of immediate death;
The sailors left the sinking ship to us.
My wife, more careful for the **latter-born**,
Had fasten'd him unto a small spare mast.
To him one of the other twins was bound,
Whilst I had been like **heedful** of the other.
My wife and I
Fasten'd ourselves at either end the mast—
O, let me say no more!

DUKE: Nay, forward, old man; do not break off so.

EGEON: We were encounter'd by a mighty rock;
Our helpful ship was splitted in the midst,
And in our sight **they three** were taken up
By fishermen of Corinth, as we thought.
Another ship had seized on us,
And homeward did they bend their course.
Thus have you heard me **sever'd** from my bliss;
That by misfortunes was my life prolong'd,
To tell sad stories of my own mishaps.

DUKE: What hath **befallen them** and thee till now?

EGEON: My youngest boy
At eighteen years became inquisitive
After his brother and **importuned me**
That **his attendant**, **reft** of his brother,
Might **bear him company** in the quest.
Five summers have I spent in furthest Greece,
Roaming clean through the bounds of Asia,
And, coasting homeward, came to Ephesus.
But here must end the story of my life;
And happy were I in my timely death,
Could all my travels **warrant** me they live.

DUKE: Egeon, were it not against our laws,
My soul would **sue as advocate for thee**.
Yet I will **favour** thee in what I can.
I'll **limit thee this day**.
Try all the friends thou hast in Ephesus;
Beg thou, or borrow, to make up **the sum**,

And live; if no, then thou art doom'd to die.
Jailer, take him to thy custody.

JAILER: I will, my lord.

EGEON: Hopeless and helpless doth Egeon **wend**,
But to **procrastinate** his lifeless end.

They exit.

Scene 2. The Mart, a public place.

Enter ANTIPHOLUS OF SYRACUSE, DROMIO OF SYRACUSE and FIRST MERCHANT.

FIRST MERCHANT: Therefore **give out** you are of Epidamnum,
Lest that your goods too soon be **confiscate**.
This very day a Syracusian merchant
Is apprehended for arrival here
And dies ere the weary sun set in the west.
There is your money that I had to keep.

ANT. OF SYR: Go bear it to **the Centaur**, where we **host**,
And stay there, Dromio, till I come to thee.

Exit DROMIO.

A trusty villain, sir, that very **oft**,
Lightens my humour with his merry jests.
What, will you walk with me about the town?

FIRST MERCHANT: I am invited, sir, to certain merchants,
Of whom I hope to **make much benefit**.
I commend you to your own content.

Exit FIRST MERCHANT.

ANT. OF SYR: He that commends me to mine own content
Commends me to the thing I cannot get.
I to the world am like a drop of water
That in the ocean seeks another drop,
Who, falling there to find his fellow forth,
Unseen, inquisitive, confounds himself.
So I, to find a mother and a brother,
In quest of them, unhappy, lose myself.

This is the first of two instances in which the Duke will change his mind. This time, he decides to "bend" the law and give Egeon time to find money to avoid the death sentence. It is important for the actor playing the Duke to find the parts of Egeon's story that make him change his mind.

wend travel

procrastinate delay

The Roman play this was based on is set in an open place in front of three "houses," and the play certainly has scenes in front of at least two buildings: the home of Antipholus of Ephesus and an abbey.

What sort of "mart" is this? What is sold? Populating the mart with actors can provide roles for members of the ensemble. And since Antipholus of Syracuse will describe the inhabitants of Ephesus as various forms of thieves and cheaters, the Mart can be a lively, even intimidating place as Antipholus first arrives.

give out tell people
confiscate confiscated

The First Merchant clearly understands the danger of a Syracusian showing up in Ephesus and advises Antipholus to lie about where he came from. He describes Egeon, but at this point, of course, no one knows he is describing Antipholus's father.

the Centaur an inn
host stay

oft often

Lightens my humour with his merry jests
Cheers me up with his jokes (Dromio's tendency to joke around and his master's response will provide much of the comedy—and tension—between the two)

make much benefit earn a lot of money

I commend you to your own content I wish you happiness

Antipholus of Syracuse, unlike his twin brother, speaks his thoughts and feelings directly to the audience. Shakespeare's theater had no "fourth wall" separating actors from audience. Because of that, we sympathize with Antipholus of Syracuse and see much of the play through his eyes.

I to the world...himself I am like a drop of water, seeking his twin drop, but am lost in the vastness of the ocean

to find a mother and a brother In the first scene, Egeon mentioned Antipholus's quest to find his lost brother and mother.

Dromio's entrance provides the first of many instances of mistaken identity. This Dromio is of course the servant of Antipholus of Syracuse's twin brother.

capon a fattened rooster (Dromio complains that, because Antipholus is late for dinner, the food is spoiled)

My mistress made it one upon my cheek
Both Dromios complain that they are beaten, and here Dromio says Antipholus's wife took out her frustration over a delayed dinner on him by striking him once while the clock struck twelve.

you have no stomach are not hungry

wind voice

saddler a maker of saddles (Dromio of Ephesus has no idea that Antipholus gave money to Dromio of Syracuse earlier in the scene)

sportive humour joking mood (Antipholus thinks this is one of the "merry jests" he told the First Merchant about)

So great a charge so much money

in post as a messenger

Much of the humour between these two comes about because of the escalating nature of many of their exchanges. Because of this, the roles work best with actors who have a shared comic repartee.

sir knave a sarcastic title, since a knave, a dishonest man, would not earn the title "sir"

have done stop

disposed thy charge taken care of my order to store the money at the hotel

the Phoenix the name of the building in which Antipholus of Ephesus lives with his wife and her sister
stays wait (we would expect the word "stay," but, in Shakespeare's day "stays" would have been grammatically correct)

thousand marks thousand coins

marks Dromio uses the word to refer to the bruises he has received from Antipholus of Ephesus and Adriana.

pate top of the head

hie you hurry

Enter DROMIO OF EPHEBUS.

What now? How chance thou art return'd so soon?

DROM. OF EPH: Return'd so soon? Rather approach'd too late!
The **capon** burns, the pig falls from the spit,
The clock hath stricken twelve upon the bell;
My mistress made it one upon my cheek.
She is so hot because the meat is cold;
The meat is cold because you come not home;
You come not home because **you have no stomach.**

ANT. OF SYR: Stop in your **wind**, sir tell me this, I pray:
Where have you left the money that I gave you?

DROM. OF EPH: O, sixpence, that I had to pay the **saddler**?
The saddler had it, sir; I kept it not.

ANT. OF SYR: I am not in a **sportive humour** now.
Tell me, and dally not, where is the money?
We being strangers here, how darest thou trust
So great a charge from thine own custody?

DROM. OF EPH: I pray you jest, sir, as you sit at dinner.
I from my mistress come to you **in post.**

ANT. OF SYR: Where is the gold I gave in charge to thee?

DROM. OF EPH: To me, sir? Why, you gave no gold to me.

ANT. OF SYR: Come on, **sir knave**, **have done** your foolishness,
And tell me how thou hast **disposed thy charge.**

DROM. OF EPH: My charge was but to fetch you from the mart
Home to your house, **the Phoenix**, sir, to dinner.
My mistress and her sister **stays** for you.

ANT. OF SYR: Where is the **thousand marks** thou hadst of me?

DROM. OF EPH: I have some **marks** of yours upon my **pate**,
Some of my mistress' marks upon my shoulders,
But not a thousand marks between you both.

ANT. OF SYR: Thy mistress' marks? What mistress, slave, hast thou?

DROM. OF EPH: Your worship's wife, my mistress at the Phoenix;
She prays that you will **hie you** home to dinner.

ANT. OF SYR: What, wilt thou **flout me** thus unto my face?
There, **take you that**, sir knave.

DROM. OF EPH: What mean you, sir? For God's sake, **hold your hands!**
Nay, **an** you will not, sir, I'll **take my heels**.

Exit DROMIO OF EPHEBUS, running.

ANT. OF SYR: Upon my life, by some **device** or other
The villain is **o'er-raught of** all my money.
They say this town is full of **cozenage**,
As, **nimble jugglers** that deceive the eye,
Dark-working sorcerers that change the mind,
Soul-killing witches that deform the body,
And many **such-like liberties** of sin.
I'll to the Centaur, to go seek this slave;
I greatly fear my money is not safe.

Exit ANTIPHOLUS OF SYRACUSE.

Scene 3. The house of ANTIPHOLUS OF EPHEBUS.

Enter ADRIANA and LUCIANA.

ADRIANA: Neither my husband nor the slave return'd!
Sure, Luciana, it is **two o'clock**.

LUCIANA: Good sister, let us dine and never **fret**;
A man is **master of his liberty**.

ADRIANA: Why should their liberty than ours be more?

LUCIANA: Men, more divine, the masters of the world,
Endowed with intellectual sense and souls,
Are masters to their females, and their lords.

ADRIANA: This **servitude** makes you to keep unwed.

LUCIANA: Not this, but troubles of the marriage-bed.

ADRIANA: But, were you wedded you would **bear some sway**.

LUCIANA: **Ere** I learn love, I'll practice to obey.

ADRIANA: **How** if your husband **start some other where?**

LUCIANA: Till he come home again, I would **forbear**.

flout me mock me; make fun of me
take you that Antipholus beats Dromio. It is always wise to have an experienced stage combat teacher work with the actors. Also note that Antipholus has shifted from "thou" to the less intimate "you," a sign of his growing anger. Out of respect for his master, Dromio addresses Antipholus as "you" throughout.
hold your hands stop hitting me
an if
take my heels run away

device trick

o'er-raught of cheated out of

cozenage cheating, swindling

nimble jugglers crafty tricksters

such-like liberties similar unrestricted examples

Antipholus, like many in Ephesus, is suddenly concerned about money—a major issue in the play, from the money that might free Egeon to the money owed for the chain and the money that will later be needed to bail out Antipholus of Ephesus.

As this scene begins, Adriana and her sister Luciana disagree about the role and status of men and women. Luciana argues that women should be subservient, but married Adriana thinks her sister misunderstands relationships between men and women because Luciana is unmarried.

two o'clock At several points in the play, the passage of time in the play's 24-hour cycle is noted.

fret worry

master of his liberty free and independent

Luciana seems to believe that Adriana's marriage problems are caused by her unwillingness to let Antipholus do as he wishes. How will this play into the scene coming up between Antipholus of Syracuse and Luciana? And are Adriana and Luciana having a polite disagreement here, or are they battling to uphold their own beliefs in the face of a disagreement?

servitude here, belief that marriage is a form of servitude or slavery

bear some sway decide to have some power over your husband

Ere before

How what about
start some other where start staying away from home

forbear refrain from doing anything about it

Thou...relieve me Your inexperience in marriage causes you to tell me to do nothing and be patient

your man your servant

two hands with me he beat me with both hands

thou Adriana shifts from using the more distant "your" in the previous line to the more familiar or respectful "thou." Is she feeling friendlier? Trying to get on Dromio's good side to get information about her husband?

told his mind upon mine ear beat me
understand Dromio could not understand the beating, but he also puns that he could not "stand" up under such a beating.

prithee plead with you ("pray thee")

Dromio's speech recreating his conversation with Antipholus is a great opportunity for physical comedy, as Dromio recreates the roles of himself and his master.

out on don't talk about

Quoth who? Is Luciana unable to follow the conversation and therefore unable to know who was speaking? Is she easily confused or distracted by Dromio's storytelling?

bear home Dromio complains that he returns with the burden of the errand still on his shoulders, partly because that is where Antipholus beat him.

pate head, block

bless that cross Dromio puns on the religious meaning of "cross"

prating babbling

round blunt, but Dromio will pun, claiming that he is kicked like a round "football" or soccer ball, but that he lacks the ball's tough leather

spurn kick

ADRIANA: **Thou, that hast no unkind mate to grieve thee,
With urging helpless patience wouldst relieve me.**

LUCIANA: Here comes **your man**.

Enter DROMIO OF EPHEBUS.

ADRIANA: Say, is your tardy master now at hand?

DROM. OF EPH: Nay, he's at **two hands with me**, and that my two ears can witness.

ADRIANA: Say, didst **thou** speak with him? Know'st thou his mind?

DROM. OF EPH: Ay, ay, he **told his mind upon mine ear**.
Beshrew his hand, I scarce could **understand** it.

ADRIANA: But say, I **prithee**, is he coming home?

DROM. OF EPH: When I desired him to come home to dinner,
He ask'd me for a thousand marks in gold.
'Tis dinner-time,' quoth I; 'My gold!' quoth he;
'Your meat doth burn,' quoth I; 'My gold!' quoth he.
'Will you come home?' quoth I; 'My gold!' quoth he.
'Where is the thousand marks I gave thee, villain?'
'The pig,' quoth I, 'is burn'd;' 'My gold!' quoth he.
'My mistress, sir' quoth I; 'Hang up thy mistress!
I know not thy mistress; **out on** thy mistress!'

LUCIANA: **Quoth who?**

DROM. OF EPH: Quoth my master.
'I know,' quoth he, 'no house, no wife, no mistress.'
So that my errand, I **bear home** upon my shoulders;
For, in conclusion, he did beat me there.

ADRIANA: Go back again, thou slave, and fetch him home.

DROM. OF EPH: Go back again, and be new beaten home?
For God's sake, send some other messenger.

ADRIANA: Back, slave, or I will break thy **pate** across.

DROM. OF EPH: And he will **bless that cross** with other beating.

ADRIANA: Hence, **prating** peasant! Fetch thy master home.

DROM. OF EPH: Am I so **round** with you as you with me,
That like a football you do **spurn** me thus?

You spurn me hence, and he will spurn me hither.
If I **last** in this service, you must **case** me in leather.

Exit DROMIO OF EPHEBUS.

LUCIANA: **Fie**, how impatience **loureth** in your face!

ADRIANA: **Hath homely age the alluring beauty took**
From my poor cheek? Then he hath wasted it.
Are my **discourses** dull? Barren my wit?
That's not my fault. He's master of my state.
What ruins are in me that can be found,
By him not ruin'd?

LUCIANA: Self-harming jealousy!

ADRIANA: I know **his eye doth homage elsewhere**.
Sister, you know he promised me a **chain**.
Since that my beauty cannot please his eye,
I'll weep what's left away, and weeping die.

LUCIANA: How many fond fools serve mad jealousy!

They exit.

Scene 4. A public place.

Enter ANTIPHOLUS OF SYRACUSE.

ANT. OF SYR: The gold I gave to Dromio is **laid up**
Safe at the Centaur; and the **heedful** slave
Is wander'd forth. See, here he comes.

Enter DROMIO OF SYRACUSE.

How now sir!
You know no Centaur? You received no gold?
Your mistress sent to have me home to dinner?
My house was at the Phoenix? Wast thou mad,
That thus so madly thou didst answer me?

DROM. OF SYR: What answer, sir? When spake I such a word?

ANT. OF SYR: Even now, even here, not half an hour since.

DROM. OF SYR: I did not see you since you sent me hence,
Home to the Centaur, with the gold you gave me.

last continue
case clothe or cover

Fie an expression of annoyance and disapproval
loureth scowls

Hath homely age the alluring beauty took Has
ugly aging taken away the attractiveness

discourses conversations

Adriana speculates that Antipholus's lack of appreciation is what has made her dull and unattractive.

his eye doth homage elsewhere he looks at
other women
chain The chain (necklace) that Antipholus promised will
become a key element in the plot.

Luciana implies that Adriana is "serving" jealousy.

Does she think that Adriana should serve her husband instead? Or serve herself? Many characters in the play speak about how people should treat or "serve" one another. How does Luciana feel about the way people in the household treat one another?

laid up stored

heedful careful

Since Antipholus of Syracuse has discovered the money, he now believes Dromio did as he was commanded, but he still scolds his servant for things Dromio of Ephesus said. And, of course, Dromio of Syracuse has no idea what his master is talking about.

The surface similarity of the two Dromios and Antipholuses should make them easily confused, but are there differences in personality? The Syracuse pair argues and there is comic stage violence, but, as the end of this scene will show, they also rely on each other and seem to genuinely care about each other, which is not automatically the case for the Ephesian pair.

thou Although Antipholus is on the verge of giving Dromio a beating for the lies he thinks Dromio has told, he still refers to him with the personal and often affectionate “thou” rather than the more distant “you,” perhaps a sign that their relationship is close despite the disagreement.

felt’st felt (because of the beating)

jest Dromio, who is described as a joker, assumes his master is joking.

Is the master-servant violence the same in both cases? Is Dromio of Syracuse accustomed to the type of violence his master inflicts and able to escape it or lessen it? Does Dromio of Ephesus do the same?

Hold stop

know...my looks pay careful attention to my looks and behave appropriately for my mood

sconce head

sconce fortress or barricade (Dromio puns on two of the meanings of sconce)

ensconce put a barricade around, protect

How angry is Antipholus? Is he on the attack? Is he sarcastic? And does Dromio sense that he may soon be beaten or does Antipholus lull him into a false sense of security?

wherefore for what reason

flouting mocking, treating me disrespectfully

urging it the second time repeating the mock

out of season at the wrong time

How does Antipholus respond to Dromio’s sarcastic “I thank you”? Does it lead to sarcasm from Antipholus? More beating?

make you amends make it up to you

is it dinner-time Antipholus tests Dromio to see if he will continue to pester him about dinner.

wants lacks

Basting cooking meat using its own juices (but Dromio puns on another meaning: beating)

wafts waves

ANT. OF SYR: Villain, **thou** didst deny the gold’s receipt,
And told’st me of a mistress and a dinner;
For which, I hope, thou **felt’st** I was displeased.

DROM. OF SYR: What means this **jest**? I pray you, master, tell me.

ANT. OF SYR: Think’st thou I **jest**? Hold, take thou that, and that.

ANTIPHOLUS beats DROMIO.

DROM. OF SYR: **Hold**, sir, for God’s sake!

ANT. OF SYR: If you will **jest** with me, **know my aspect**,
And fashion your demeanor to my looks,
Or I will beat this method in your **sconce**.

DROM. OF SYR: **Sconce** call you it? I must get a **sconce** for my head and
ensconce it too. But, I pray, sir why am I beaten?

ANT. OF SYR: Dost thou not know?

DROM. OF SYR: Nothing, sir, but that I am beaten.

ANT. OF SYR: Shall I tell you why?

DROM. OF SYR: Ay, sir, and **wherefore**; for they say every why hath a
wherefore.

ANT. OF SYR: Why, first, for **flouting** me; and then, wherefore,
For **urging it the second time to me**.

DROM. OF SYR: Was there ever any man thus beaten **out of season**,
When in the why and the wherefore is neither rhyme nor
reason? Well, sir, I thank you.

ANT. OF SYR: Thank me, sir, for what?

DROM. OF SYR: Marry, sir, for this something that you gave me for nothing.

ANT. OF SYR: I’ll **make you amends** next, to give you nothing for something.
But say, sir, **is it dinner-time**?

DROM. OF SYR: No, sir; I think the meat **wants** that I have.

ANT. OF SYR: What’s that?

DROM. OF SYR: **Basting**.

ANT. OF SYR: Soft! Who **wafts** us yonder?

Enter ADRIANA and LUCIANA.

ADRIANA: Ay, ay, Antipholus, look strange and frown.
 How comes it now, my husband, O, how comes it,
 That thou art thus **estranged** from thyself?
 Ah, **do not tear away thyself from me!**
 For know, my love, as easy mayest thou fall
 A drop of water in the breaking gulf,
 And take unmingled that same drop again,
 Without addition or diminishing,
 As take from me thyself and not me too.
 How dearly would it **touch me to the quick**,
 Shouldst thou but hear I were **licentious**
 And that this body, **consecrate** to thee,
 By **ruffian** lust should be **contaminate!**
 Wouldst thou not spit at me and spurn at me
 And hurl the name of husband in my face
 And tear the stain'd skin off my **harlot**-brow
 And from my false hand cut the wedding-ring
 And break it with a deep-divorcing vow?
 I know thou canst; and therefore see thou do it.
 I am possess'd with an adulterate blot;
 My blood is mingled with the crime of lust,
 For if we two be one and thou play false,
 I do digest the poison of thy flesh,
 Being **strumpeted** by thy **contagion**.

ANT. OF SYR: Plead you to me, fair dame? I know you not.
In Ephesus I am but two hours old.

LUCIANA: Fie, brother!
 She sent for you by Dromio home to dinner.

ANT. OF SYR: By Dromio?

DROM. OF SYR: By me?

ADRIANA: By thee; and this thou didst return from him,
 That he did **buffet** thee, and, in his blows,
 Denied **my house for his**, me for his wife.

ANT. OF SYR: Did you converse, sir, with this gentlewoman?

DROM. OF SYR: I, sir? I never saw her till this time.

ANT. OF SYR: Villain, thou liest; for even her **very** words
 Didst thou deliver to me on the mart.

Adriana begins sarcastically and then shifts her tone many times. Her constantly changing approach provides comic energy and much for Antipholus to respond to.

estranged a stranger

do not... from me Antipholus is moving away from Adriana.

Adriana compares herself, as Antipholus did earlier, to a drop of water – with the implication now that marriage is like the mingling of drops. A storm separated the twins years before and Antipholus is still looking for the “drop” from which he was separated. Does Adriana’s image of the drop strike him in some way?

touch me to the quick show that I am wounded deeply

licentious promiscuous

consecrate holy

ruffian criminal, cruel

contaminate contaminated, stained

harlot unfaithful woman

Adriana’s argument is that, since she and her husband are “one,” if he is unfaithful, so is she.

strumpeted turned into a loose woman
contagion contagiousness

In Ephesus...old I have only been in Ephesus for two hours

brother Because she is the sister of Antipholus’s wife, he is her brother-in-law and she calls him brother, just as he would call her sister.

The comic confusion grows. Antipholus remembers the conversation with Dromio about dinner, but Dromio has denied it. Now, though he doesn’t believe most of what Adriana says, Antipholus has corroboration of the dinner conversation. How will the increased confusion on the part of both Antipholus and Dromio be clear to the audience?

buffet strike repeatedly

my house for his that my house was also his house

How does Adriana react to hearing the man she thinks is her husband refer to her as if she were a stranger?

What do Adriana and Luciana do while Antipholus and Dromio argue? Are they shocked? Do they plan a new tactic? In their earlier scene, Luciana tries to calm Adriana. Does that happen here, as well?

very exact, precise

by inspiration because they are possessed by evil spirits

vine Adriana wraps herself around Antipholus the way a vine would wrap itself around an elm tree.

How does he respond to this embrace? Is he happy? Afraid? What makes him decide to play along in his next speech?

Until...fallacy Until I can figure out this confusing puzzle, I'll play along with what I know isn't true.

How does Dromio feel about taking orders from a strange woman?

O, for my beads Terrified, Dromio wants his prayer beads, and "crosses" himself in prayer.

Why pratest thou to thyself? Why are you talking to yourself? (Dromio has been addressing the audience but Luciana thinks he is talking to himself.)

drone an old word for someone who does no useful work, not, in this case, the current meaning of worker
keep the gate be the watchman at the gate

porter gate-keeper

As before, a very confused Antipholus of Syracuse decides to play along, wondering if the strangers somehow know him better than he knows himself.

persever persevere, continue trying

mist confusion
at all adventures go be ready for anything

Despite all the beatings, Dromio clearly still relies on his master for guidance and confirmation. But why doesn't Antipholus answer him? Does Antipholus defer to Adriana? Does something prevent him from answering? Does Dromio leave confident that the plan to play along is a good one or not?

pate head

In this scene, the "wrong" Dromio will be acting as gate-keeper at Antipholus of Ephesus's house. How will you stage the confrontation between the two?

They are on opposite sides of the gate and Dromio of Ephesus is clearly visible, but will the activity involving Dromio of Syracuse and the others in the house be visible or offstage?

Antipholus of Ephesus, the first time we see him, is getting Angelo to make excuses for his own tardiness in coming home. His willingness to lie and his short temper create a very different impression of him than we have of his brother.

My wife is shrewish when I keep not hours My wife gets angry when I come home late

DROM. OF SYR: I never spake with her in all my life.

ANT. OF SYR: How can she thus then call us by our names,
Unless it be **by inspiration**.

ADRIANA: Come, I will fasten on this sleeve of thine.
Thou art an elm, my husband, I a **vine**.

ANT. OF SYR: What, was I married to her in my dream?
Or sleep I now and think I hear all this?
**Until I know this sure uncertainty,
I'll entertain the offer'd fallacy.**

LUCIANA: Dromio, go bid the servants spread for dinner.

DROM. OF SYR: **O, for my beads!** I cross me for a sinner.
This is the fairy land! O spite of spite!
We talk with goblins, owls and sprites.

LUCIANA: **Why pratest thou to thyself** and answer'st not?
Dromio, thou **drone**, thou snail, thou slug, thou sot!

ADRIANA: Come, sir, to dinner. Dromio, **keep the gate**.
Husband, I'll dine above with you today.
Come, sister. Dromio, play the **porter** well.

ANT. OF SYR: Am I in earth, in heaven, or in hell?
Sleeping or waking? Mad or well-advised?
Known unto these, and to myself disguised!
I'll say as they say and **persever** so,
And in this **mist at all adventures go**.

DROM. OF SYR: Master, shall I be porter at the gate?

ADRIANA: Ay; and let none enter, lest I break your **pate**.

LUCIANA: Come, come, Antipholus, we dine too late.

They exit.

Scene 5. Before the house of ANTIPHOLUS OF EPHESUS.

Enter ANTIPHOLUS OF EPHESUS, DROMIO OF EPHESUS, ANGELO, and BALTHAZAR.

ANT. OF EPH: Good Signior Angelo, you must excuse us all;
My wife is shrewish when I keep not hours.
Say that I linger'd with you at your shop

To see the making of her jewelry,
 And that tomorrow you will bring it home.
 But here's a villain that would **face me down**.
 He met me on the mart, said that I beat him,
 And **charged him with** a thousand marks in gold.

face me down intimidate me

charged him with put him in charge of

DROM. OF EPH: Say what you will, sir, but I know what I know;
 That you beat me at the mart, I have your hand to show.

ANT. OF EPH: You're sad, Signior Balthazar. **Pray God our cheer**
May answer my good will and your good welcome here.

Pray God...welcome here I pray the food and drink
 inside will convince you I like you and you are welcome
 in my house

BALTHAZAR: **I hold your dainties cheap, sir, and your welcome dear.**

I hold...welcome dear I don't value the food and
 drink, but I do value the way you welcome me

ANT. OF EPH: But, soft! My door is lock'd. Go bid them let us in.

DROM. OF EPH: Maud, Bridget, Marian, Cicel, Gillian, Ginn!

DROM. OF SYR: [*Within*] Mome, malt-horse, capon, coxcomb, idiot, patch!
 Either get thee from the door, or sit down at the hatch.
Dost thou conjure for wenches? Get thee from the door.

Dromio of Ephesus calls out the names of various servant women he knows in the household, but his brother, inside the house, shouts back insults: brat, dullard, castrated animal, fool, idiot and clown.

Dost thou conjure for wenches Are you calling
 women's names to make them magically appear for
 you?

ANT. OF EPH: Who talks within there? Ho, open the door!

DROM. OF SYR: [*Within*] Right, sir; I'll tell you when, an you tell me
 wherefore.

This is one of several times that Dromio of Syracuse makes reference to conjuring. Does he have a fascination with conjuring and magic? A fear of conjuring and sorcery? Later, he will be afraid of the Courtesan and think she is the devil. How do his feelings about conjuring and magic play into this moment?

ANT. OF EPH: Wherefore? For my dinner I have not dined today.

DROM. OF SYR: [*Within*] Nor today here you must not; **come again when**
you may.

come again when you may try coming back
 another time

ANT. OF EPH: What art thou that keepest me out from the house I **owe**?

owe own

DROM. OF SYR: [*Within*] The porter for this time, sir, and my name is Dromio.

DROM. OF EPH: O villain! thou hast stolen both mine **office** and my name.

office job

LUCE: [*Within*] What a **coil** is there, Dromio? Who are those at the
 gate?

coil confusion

DROM. OF EPH: Let my master in, Luce.

LUCE: [*Within*] Faith, no; **he comes too late**;
 And so tell your master.

he comes too late he is too late for dinner now

DROM. OF EPH: O Lord!

DROM. OF SYR: [*Within*] If thy name be call'd Luce: Luce, thou has answered
 him well.

Luce is one of Antipholus of Ephesus's servants. What is her tactic in this scene? Is she angry with Dromio about the noise? At the people knocking? She clearly knows Dromio. How does he feel about that, since he has never met her before? And though most productions put Luce offstage, inside the house, both she and Dromio of Syracuse can be visible, as long as the audience understands that Dromio and Antipholus of Ephesus can't see them.

What is Dromio feeling? Is he attracted to Luce? Repulsed? Pleased to have some “back-up”? In some productions Luce and Nell, the woman Dromio of Syracuse will later describe, are meant to be the same, though that is not at all necessary. Again, you might choose to put their interaction on stage, not off.

baggage disreputable woman
minion lowly and unimportant servant

keeps continually makes

By my troth a mild oath or swear; “I swear by my faith”

sir knave an insulting contradiction

crow crowbar or pry-bar for breaking into the house

A crow without a feather Dromio checks to make sure he understands the request for a crowbar.

war against...of your wife By making trouble in public, you will lose respect and people will think you are mad because your wife is unfaithful to you.

she will well excuse she will come up with a good reason
made kept shut

the Tiger an inn

restraint exclusion (from your own house)

prevailed convinced me; won the argument

in despite of mirth even though I'm in a bad mood

discourse conversation

by this I know 'tis made How does Antipholus know Angelo has completed the chain? Later, Angelo will have a bill for the chain. Does he have it now? Does Angelo have an image of the completed chain?

the Porpentine another inn
That chain...hostess there I will give the chain to the hostess, if only to anger my wife

ANT. OF EPH: Thou **baggage**, let me in.

DROM. OF EPH: Master, knock the door hard.

LUCE: [Within] Let him knock till it ache.

ANT. OF EPH: You'll cry for this, **minion**.

ADRIANA: [Within] Who is that at the door that **keeps** all this noise?

DROM. OF SYR: [Within] **By my troth**, your town is troubled with unruly boys.

ANT. OF EPH: Are you there, wife? You might have come before.

ADRIANA: [Within] Your wife, **sir knave!** Go get you from the door.

ANT. OF EPH: Well, I'll break in. Go borrow me a **crow**.

DROM. OF EPH: **A crow without feather?** Master, mean you so?

ANT. OF EPH: Go get thee gone; fetch me an iron crow.

Exit DROMIO OF EPHEBUS.

BALTHAZAR: Have patience, sir; O, let it not be so!
Herein you **war against your reputation**
And draw within the compass of suspect
The unviolated honour of your wife.
Doubt not, sir, but **she will well excuse**
Why at this time the doors are **made** against you.
Be ruled by me. Depart in patience,
And let us to **the Tiger** all to dinner,
And about evening come yourself alone
To know the reason of this strange **restraint**.

ANT. OF EPH: You have **prevailed**. I will depart in quiet,
And, **in despite of mirth**, mean to be merry.
I know a wench of excellent **discourse**,
Pretty and witty; wild, and yet, too, gentle.
There will we dine.
[to Angelo] Get you home
And fetch the chain; **by this I know 'tis made**.
Bring it, I pray you, to **the Porpentine**;
For there's the house. **That chain will I bestow -**
Be it for nothing but to spite my wife -
Upon mine hostess there. Good sir, make haste.

Since mine own doors refuse to entertain me,
I'll knock elsewhere, to see **if they'll disdain me.**

ANGELO: I'll meet you at that place **some hour hence.**

ANT. OF EPH: Do so. **This jest shall cost me some expense.**

They exit.

Scene 6. Near the home of ANTIPHOLUS OF EPHEBUS.

Enter LUCIANA and ANTIPHOLUS OF SYRACUSE.

LUCIANA: And may it be that you have quite forgot
A husband's office? Antipholus,
If you did wed my sister for her wealth,
Then for her wealth's sake use her with more kindness.
Or if you like elsewhere, do it by stealth;
Muffle your false love with some show of blindness.
Teach sin the **carriage** of a holy saint;
What simple thief brags of his own **attaint**?
Then, gentle brother, get you in again;
Comfort my sister, cheer her, call her wife.
'Tis holy sport to be a little **vain**,
When the sweet breath of flattery conquers strife.

ANT. OF SYR: Sweet mistress, what your name is else, I know not,
Nor by what wonder you do hit of mine--
Are you a god? Would you create me new?
Transform me then, and to your power I'll yield.
But **if that I am I**, then well I know
Your weeping sister is no wife of mine,
Nor to her bed no **homage** do I owe.
Far more, far more to you do I decline!

LUCIANA: What, are you mad, that you do reason so?

ANT. OF SYR: Not mad, but **mated**; how, I do not know.

LUCIANA: It is a **fault that springeth from your eye.**

ANT. OF SYR: For gazing on your beams, **fair sun**, being by.

LUCIANA: Gaze where you should, and that will clear your sight.

ANT. OF SYR: **As good to wink, sweet love, as look on night.**

if they'll disdain me if they will treat me as badly as my own door has done

some hour hence later on tonight

This jest...some expense It will cost me some money to take Balthazar to the inn to dine just to spite my wife

Luciana's advice to Antipholus of Syracuse, whom she believes to be her brother-in-law, is meant to bring what seems like a rocky marriage back together. Since later Luciana and Antipholus of Syracuse will be a couple, is there any attraction from her side? Her speech evolves into very elaborate rhymed verse. The complexity of the rhyme shows the height of her emotion, so it is up to the actress to decide what the nature of that emotion might be.

If you...kindness If you only married Adriana for money, then treat her kindly or you'll get none of it.

if you...stealth if you have fallen in love with someone else, at least be sneaky about it

muffle disguise

blindness invisibility

carriage way of moving

Luciana encourages Antipholus to at least pretend to be faithful to Adriana so that she will not be upset.

attaint stolen goods

vain false

Luciana implies that Adriana will be happier if Antipholus lies and says he loves her—that the false flattery will "conquer" her bad feelings. Will she follow her own advice once she knows how Antipholus feels about her?

if that I am I if I actually am who I think I am

homage tribute or show of respect

Far more...decline I am much more attracted to you

mated paired up with my perfect mate; also, amazed

fault...eye a mistake you're making by looking at someone other than your wife

fair sun Antipholus compares her brightness to the sun.

As good...on night When you close your eyes, you see exactly what you see at night. Antipholus implies that, while Luciana is his "light," gazing where he "should," at Adriana, would be seeing the opposite.

What is the cause of Luciana's confusion? Is it that she can't figure out that she is her sister's sister, or is she starting to fall for Antipholus and getting confused? And, as Antipholus describes her as the better part of himself, does she snap out of confusion? Does she fall farther into confusion?

I am thee We are one person—mated, as he has claimed above

Why is Luciana going to Adriana? Is she actually hoping to get her good will—that is, Adriana's consent to a match between Luciana and Antipholus? Or is she trying anything to get away from him?

Dromio's frenzy at his entrance leads him to his barrage of questions. When Antipholus answers, he answers very specifically three of Dromio's questions. Notice that Dromio states his disagreement with all three of his master's answers. Does Antipholus try to calm Dromio? Does he enjoy Dromio's panic about the large kitchen servant who lays claim to him?

At what point does Antipholus, who just pledged his love to Luciana, decide that Dromio's romantic problem is important enough to try to leave Ephesus without any further contact with Luciana?

due pledged to; belonging to

such claim...your horse the kind of ownership you claim for a horse you own

Dromio explains that the claim is beastly not because he is beastly (like a horse), but because the woman pursuing him is a beast

reverent Godly or awe-inspiring (though, we will find out, he is really referring to her size only)

lean luck bad luck (though he is punning and contrasting his leanness with her size)

LUCIANA: Why call you me love? Call my sister so.

ANT. OF SYR: Thy sister's sister.

LUCIANA: That's my sister.

ANT. OF SYR: No;
It is thyself, mine own self's better part,
Mine eye's clear eye, my dear heart's dearer heart.

LUCIANA: All this my sister is, or else should be.

ANT. OF SYR: Call thyself sister, sweet, for **I am thee**.
Thee will I love and with thee lead my life.
Thou hast no husband yet nor I no wife.
Give me thy hand.

LUCIANA: O, soft, air! Hold you still.
I'll fetch my sister, to get her good will.

She exits. Enter DROMIO OF SYRACUSE.

ANT. OF SYR: Why, how now, Dromio! Where runn'st thou so fast?

DROM. OF SYR: Do you know me, sir? Am I Dromio? Am I your man? Am I myself?

ANT. OF SYR: Thou art Dromio, thou art my man, thou art thyself.

DROM. OF SYR: I am an ass, I am a woman's man and besides myself.

ANT. OF SYR: What woman's man? And how besides thyself?

DROM. OF SYR: I am **due** to a woman; one that claims me, one that haunts me, one that will have me.

ANT. OF SYR: What claim lays she to thee?

DROM. OF SYR: Marry sir, **such claim as you would lay to your horse**; and she would have me as a beast— not that, I being a beast, she would have me; but that she, being a very beastly creature, lays claim to me.

ANT. OF SYR: What is she?

DROM. OF SYR: A very **reverent** body; I have but **lean luck** in the match, and yet is she a wondrous fat marriage.

ANT. OF SYR: How dost thou mean a fat marriage?

DROM. OF SYR: Marry, sir, she's the **kitchen wench** and all grease; and I know not what use to put her to but to make a lamp of her and run from her by her own light. I warrant, her rags and the tallow in them will burn a Poland winter. If she lives till doomsday, she'll burn a week longer than the whole world.

ANT. OF SYR: What's her name?

DROM. OF SYR: **Nell**, sir; but her name and three quarters, that's **an ell and three quarters, will not measure her from hip to hip.**

ANT. OF SYR: Then she **bears some breadth?**

DROM. OF SYR: No longer from head to foot than from hip to hip. She is spherical, like a globe. I could find out countries in her.

ANT. OF SYR: In what part of her body stands Ireland?

DROM. OF SYR: Marry, in her buttocks. I found it out by the **bogs.**

ANT. OF SYR: Where France?

DROM. OF SYR: In her forehead, **armed and reverted**, making **war against her heir.**

ANT. OF SYR: Where England?

DROM. OF SYR: I looked for the **chalky cliffs**, but I could find no whiteness in them.

ANT. OF SYR: Where Spain?

DROM. OF SYR: I saw it not; but I felt it **hot in her breath.**

ANT. OF SYR: Where America, the Indies?

DROM. OF SYR: Upon her nose all o'er **embellished with rubies, carbuncles, sapphires.**

ANT. OF SYR: Where stood Belgia, the Netherlands?

DROM. OF SYR: Oh, sir, I did not look so low. To conclude, this **drudge** call'd me Dromio; swore I was **assured** to her; told me what **privy** marks I had about me, as, the mark of my shoulder, the mole in my neck, the great wart on my left arm, that I amazed ran from her **as a witch.**

ANT. OF SYR: I will not **harbour** in this town tonight. If any **bark** put forth, come to the mart,

kitchen wench servant in the kitchen

Dromio refers to the old practice of using lamps made from oil or fat, and he jokes that she is so fat that she will burn a week past "doomsday," the day of judgment and destruction of the world by fire.

Is Antipholus trying to be supportive and helpful or is he enjoying Dromio's distress?

Nell a common woman's nickname, especially in the lower or servant classes, but Dromio will pun the similarity between "a Nell" and "an ell," a measurement of 45 inches

an ell and three quarters almost 80 inches
will not measure her is not enough to measure her width

bears some breadth is wide

The comparison of Nell to a globe begins as a comparison of shape, but Antipholus pushes it further and asks about the countries to be found on the globe-like Nell. Dromio is able to find in the mention of every country a way to show his disgust for her, but why is Antipholus asking? Does he enjoy the joke? Is he giving his servant a chance to "improvise" comic insults? You will have to determine why these two characters enter into this exchange.

bogs swampy wetlands, with a pun on bog, a toilet

armed and reverted covered with scabs and with a receding hairline (caused by a sexually transmitted disease, which the English generally thought the French suffered)

war against her heir making her hair recede (he puns on a French king fighting his own "heir")

chalky cliffs the famous white cliffs of Dover, England, but, in the case of Nell, her teeth, which were apparently discoloured

hot in her breath in both the warmth and the aroma

embellished with rubies, carbuncles, sapphires covered with multi-colored blemishes, which Dromio compares to the jewels found by explorers in the Americas

drudge lowly worker

assured engaged, pledged in marriage
privy secret, private

as a witch as if she were a witch (he is terrified that she seems to know so much about his body)

harbour stay sheltered

bark ship

trudge travel, walk slowly away

fly flee

Though he has fallen in love with Luciana, Antipholus here is willing to leave. Is it just Dromio's troubles that have convinced him?

even my soul/Doth for a wife abhor I hate her with all my soul

After Dromio's tale and his own misgivings about Luciana, how does Dromio feel when Angelo, a stranger, calls him by name and offers him the chain Antipholus of Ephesus had ordered made for Adriana?

ta'en you taken you, met you

withal with (it)

Why does Antipholus want to pay immediately? Is he testing Angelo to see if there is some trick? Is he just a responsible person? He did not, after all, order a chain from Angelo, whom he has never met.

This is the first instance of someone giving something to Antipholus of Syracuse and not demanding anything in return. What does that say about the power and status of his brother in Ephesus?

stay wait

put out sets sail

Where I will walk till thou return to me.
'Tis time, I think, to **trudge**, pack and be gone.

DROM. OF SYR: As from a bear a man would run for life,
So **fly** I from her that would be my wife.

DROMIO exits.

ANT. OF SYR: There's none but witches do inhabit here;
And therefore 'tis high time that I were hence.
She that doth call me husband, **even my soul
Doth for a wife abhor**. But her fair sister,
Hath almost made me traitor to myself.

Enter ANGELO with the chain.

ANGELO: Master Antipholus—

ANT. OF SYR: Ay, that's my name.

ANGELO: I know it well, sir. Lo, here is the chain.
I thought to have **ta'en you** at the Porpentine.

ANT. OF SYR: What is your will that I shall do with this?

ANGELO: Go home with it and please your wife **withal**;
And soon at supper-time I'll visit you
And then receive my money for the chain.

ANT. OF SYR: I pray you, sir, receive the money now.

ANGELO: You are a merry man, sir fare you well.

ANGELO exits.

ANT. OF SYR: What I should think of this, I cannot tell.
But this I think: there's no man is so vain
That would refuse so fair an offer'd chain.
I'll to the mart, and there for Dromio **stay**.
If any ship **put out**, then straight away.

ANTIPHOLUS exits.

Scene 7. A public place.

*Enter SECOND and THIRD MERCHANTS, ANGELO,
and an OFFICER.*

SECOND MERCHANT: You know since **Pentecost** the sum is due,
And we are bound
To Persia, and want **guilders** for our voyage.

THIRD MERCHANT: Therefore **make present satisfaction**,
Or **we'll attach you by this officer**.

ANGELO: Even just the sum that I do owe to you
Is **growing to me** by Antipholus.
He had of me a chain. At five o'clock
I shall receive the money for the same.

*Enter ANTIPHOLUS OF EPHESUS and DROMIO OF
EPHESUS from the COURTESAN's*

OFFICER: See where he comes.

ANT. OF EPH: While I go to the goldsmith's house, go thou
And buy a rope's end. That will I bestow
Among my wife and her confederates
For locking me out of my doors by day.

Exit DROMIO. ANTIPHOLUS approaches ANGELO.

I promised your presence and the chain,
But neither chain nor goldsmith came to me.

ANGELO: **Saving your merry humour**, here's the **note**
How much your chain weighs to the utmost carat,
Which doth amount to **three odd ducats** more
Than I stand debted to these merchants.
I pray you, see them presently **discharged**,
For they are bound to sea and **stay but for it**.

ANT. OF EPH: **I am not furnish'd with the present money**;
Take the strangers to my house
And with you take the chain and bid my wife
Disburse the sum.

ANGELO: Then you will bring the chain to her yourself?

ANT. OF EPH: No; **bear it with you, lest I come not time enough**.

These merchants, who need money owed them by Angelo in order to fund their trip to Persia, demand payment. Angelo promises to pay them as soon as Antipholus gives him the payment for the chain delivered in the previous scene.

Pentecost a religious holiday fifty days after Easter

guilders money ("golden" coins)

make present satisfaction pay now

we'll attach you by this officer we will have this officer arrest you

growing to me about to be paid to me

The rope will come into play later on, but it is significant that Antipholus is contemplating violence with the rope against his wife and whoever else caused him to be locked out of his house.

Saving your merry humour ignoring your joking mood

note bill for and description of the chain

three odd ducats about three ducats

discharged paid

stay but for it are only waiting for the money before they leave

I am...money I don't have the money with me now

Disburse pay

Angelo, of course, "knows" he has already given the chain to Antipholus.

bear it..enough You carry it with you in case I get there late

At what point does Antipholus move from polite conversation to real anger? He has already been locked out of his own home today, so how does his response build?

dalliance foolish waste of time
excuse take the focus off
breach of promise to broken promise to appear at

chid scolded

shrew argumentative woman
brawl fight

dispatch pay

importunes demands annoyingly

you run this humour out of breath you've taken this joke too far

brook tolerate

Antipholus is not happy that Angelo's debts now involve him. How does he handle his frustration? Will he exhibit the same behaviours as his twin or have their experiences led them to different kinds of responses?

stands upon has an impact on

at my suit upon my cause

The Merchant arrests Angelo for the debt he owes, and Angelo then threatens to have the same officer arrest Antipholus for the debt he owes Angelo.

that I never had for what I never had (the chain)

ANGELO: Well, sir, I will. Have you the chain about you?

ANT. OF EPH: If I have not, sir, I hope you have,
 Or else you may return without your money.

ANGELO: Nay, come, I pray you, sir, give me the chain.
 Both wind and tide stays for these merchants,
 And I, to blame, have held him here too long.

ANT. OF EPH: Good Lord! You use this **dalliance** to **excuse**
 Your **breach of promise to** the Porpentine.
 I should have **chid** you for not bringing it,
 But, like a **shrew**, you first begin to **brawl**.

THIRD MERCHANT: [*to ANGELO*] The hour steals on; I pray you, **dispatch**.

ANGELO: You hear how he **importunes** me. The chain!

ANT. OF EPH: Why, give it to my wife and fetch your money.

ANGELO: Come, come, you know I gave it you even now.

ANT. OF EPH: Fie, now **you run this humour out of breath**.
 Where's the chain? I pray you, let me see it.

SECOND MERCHANT: Our business cannot **brook** this dalliance.
 Good sir, say whether you'll answer me or no.
 If not, we'll leave him to the officer.

ANT. OF EPH: I answer you! What should I answer you?

ANGELO: The money that you owe me for the chain.

ANT. OF EPH: I owe you none till I receive the chain.

ANGELO: You know I gave it you half an hour since.

ANT. OF EPH: You gave me none; you wrong me much to say so.

ANGELO: Consider how it **stands upon** my credit.

SECOND MERCHANT: Well, officer, arrest him **at my suit**.

OFFICER: I do; and charge you in the duke's name to obey me.

ANGELO: Either consent to pay this sum for me
 Or I attach you by this officer.

ANT. OF EPH: Consent to pay thee **that I never had!**
 Arrest me, foolish fellow, if thou darest.

ANGELO: Here is thy fee; arrest him, officer.

OFFICER: I do arrest you, sir.

ANT. OF EPH: I do obey thee till I give thee bail.
But you shall buy this sport as dear
As all the metal in your shop will answer.

ANGELO: Sir, sir, I will have law in Ephesus,
 To your notorious shame; I doubt it not.

Enter DROMIO OF SYRACUSE, from the bay.

DROM. OF SYR: Master, there is a **bark of Epidamnum**;
 The ship is **in her trim**; the merry wind
 Blows fair from land; they stay for **nought** at all
 But for their owner, master, and yourself.

ANT. OF EPH: How now! A madman!
 What ship of Epidamnum **stays** for me?

DROM. OF SYR: A ship you sent me to hire.

ANT. OF EPH: Thou drunken slave, I sent thee for a rope.

DROM. OF SYR: You sent me to the bay, sir, for a bark.

ANT. OF EPH: I will debate this matter **at more leisure**
 And **teach your ears to list** me with more **heed**.
 To Adriana, villain, hie thee straight:
 Give her this key, and tell her, in the desk
 That's cover'd o'er with Turkish tapestry,
 There is a purse of ducats; let her send it.
 Tell her I am arrested in the street
 And that shall bail me; **hie thee**, slave, be gone!
 On, officer, to prison till it come.

*The MERCHANTS, ANGELO, OFFICER, and
 ANTIPHOLUS exit.*

DROM. OF SYR: To Adriana!
 Where **Dowsabel** did claim me for her husband.
 Thither I must, although against my will,
For servants must their masters' minds fulfill.

Exit DROMIO.

In Shakespeare's time, private officers could, for a fee, arrest people for debt. Here, Angelo pays the officer to arrest Antipholus.

But you...will answer This will cost you all the precious metals in your shop (when Antipholus sues Angelo for falsely arresting him)

Dromio has fulfilled his master's wish for a ship to sail himself and Antipholus out of Ephesus, but here he delivers the message to the wrong Antipholus.

bark of Epidamnum ship from Epidamnum

in her trim fully rigged with sails

nought nothing

stays waits

Antipholus of Ephesus is frequently put into high stress situations. Does he always react with anger and accusation, as he seems to do here? Are his reactions similar to the reactions of Antipholus of Syracuse?

at more leisure when I have more time for it
teach your ears hit you in the ear
list listen to
heed attention

Antipholus's "purse of ducats" is hidden in his home. From whom was he hiding it? From servants? Whom does he trust? Antipholus of Syracuse has had the First Merchant hold his money, then he next gives it to Dromio. Is that something Antipholus of Ephesus would do?

hie thee get moving quickly

Dowsabel another name for Nell, the kitchen maid he talked about earlier

For servants...fulfill Servants must do whatever their masters want

Scene 8. The house of ANTIPHOLUS of EPHEBUS.

Luciana tells Adriana about Antipholus's attraction. Is she warning Adriana or is she finding out if there is a chance Adriana might no longer love him?

Did he plead in earnest? Was he serious?

Adriana is probably not happy to hear that Antipholus spoke to her this way, but how does Luciana feel? Explore the comic opportunities of Luciana's response to and reporting of Antipholus's advances. They will be together at the end of the play. Is she already falling for him?

hold me still be patient (with Antipholus)

Dromio's quick phrases indicate that he is out of breath. His entrance here, interrupting Adriana's problem with a bigger problem, can push forward the sense of building chaos resulting from the confusion over the twins.

Adriana's first worry, despite her impatience above, is for her husband's safety. This is a strong indicator that, despite their problems, she cares deeply for him.

Adriana is confronted with several mysteries about her husband in this scene. Her "wonder" will prepare her for the Courtesan's suggestion later. Her confusion and worry are key elements in this scene.

band bond; financial obligation

band Dromio puns on the meaning of "band" meaning a thin necklace, as opposed to the stronger chain that caused Angelo to have Antipholus arrested.

bear it straight take it directly to him

Enter ADRIANA and LUCIANA.

ADRIANA: Ah, Luciana, did he tempt thee so?
Did he plead in earnest? Yea or no?

LUCIANA: First pleaded I for you.

ADRIANA: And what said he?

LUCIANA: That love I begg'd for you he begg'd of me.
First he did praise my beauty, then my speech.

ADRIANA: Didst speak him fair?

LUCIANA: Have patience, I beseech.

ADRIANA: I cannot, nor I will not, **hold me still**.

Enter DROMIO OF SYRACUSE.

DROM. OF SYR: Here! Go! The desk, the purse! Sweet, now, make haste.

LUCIANA: How hast thou lost thy breath?

DROM. OF SYR: By running fast.

ADRIANA: Where is thy master, Dromio? Is he well?

DROM. OF SYR: He is arrested!
Will you send him, mistress, redemption?
The money in his desk?

ADRIANA: Go fetch it, sister.

Exit LUCIANA.

This I wonder at,
That he, unknown to me, should be in debt.
Tell me, was he arrested on a **band**?

DROM. OF SYR: Not on a **band**, but on a stronger thing:
A chain, a chain!

Re-enter LUCIANA with a purse.

ADRIANA: Go, Dromio; there's the money. **Bear it straight**;
And bring thy master home immediately.
Come, sister.

They exit.

Scene 9. A public place.

Enter ANTIPHOLUS of SYRACUSE.

ANT. OF SYR: There's not a man I meet **but doth salute me**
As if I were their well-acquainted friend;
And every one doth call me by my name.
Some **tender money to me**; some invite me;
Some other give me thanks for kindnesses.

Enter DROMIO OF SYRACUSE.

DROM. OF SYR: Master, here's the gold you sent me for.

ANT. OF SYR: What gold is this? I understand thee not.
Is there any ship **puts forth** tonight?
May we be gone?

DROM. OF SYR: Why, sir, I brought you word an hour since that the bark
Expedition put forth tonight; and then were you hindered by
the **sergeant**. Here are the **angels** that you sent for to deliver
you.

ANT. OF SYR: The fellow is **distract**, and so am I;
And here we wander in **illusions**.
Some blessed power deliver us from hence!

Enter a COURTESAN.

COURTESAN: Well met, well met, Master Antipholus.
Is that the chain **you promised me** today?

ANT. OF SYR: Satan, **avoid!** I charge thee, tempt me not.

DROM. OF SYR: Master, is this Mistress Satan?

ANT. OF SYR: It is the devil.

DROM. OF SYR: Nay, she is worse, she is the devil's **dam**; and she **will burn**.
Come not near her.

COURTESAN: Your man and you are **marvelous** merry, sir.
Will you go with me?

ANT. OF SYR: Avoid then, fiend!
Thou art, as you are all, a sorceress.
I conjure thee to leave me and be gone.

but doth salute me who doesn't wave at me or greet me

tender money to me give me money

This Antipholus, of course, sent this Dromio for a ship to sail them away—and Dromio reported that he'd found the ship, but reported it to the other Antipholus.
puts forth that sails away

sergeant officer
angels coins (the money he got from Adriana)

distract insane

illusions hallucinations
Antipholus prays for a rescuer and, right on cue, the Courtesan, a prostitute, arrives. Explore the comic potential of the reactions of both Antipholus and Dromio to this surprise arrival.

you promised me While at the Courtesan's, the other Antipholus offered to trade the chain he no longer wanted with a diamond ring belonging to the Courtesan.
avoid get away

There is much comic potential in the responses of Antipholus and Dromio to a woman who frightens them tremendously and whom they think is a devil.

dam mother
will burn Dromio says that because she is the Devil's mother, she can burn them in hell, but he also is punning on the idea that, as a prostitute, she might give them diseases that would "burn."
marvelous extremely

I conjure thee Antipholus attempts to cast a spell. This provides another opportunity for physical comedy.

ring The other Antipholus will later have this diamond ring, which the Courtesan traded for a promise of the chain Angelo made.

shake her chain In the Bible's Book of Revelations, the devil is described as carrying a chain.

Avaunt go away

Although the Courtesan would probably not be welcome in Antipholus and Adriana's home, she plans to go there so that she does not lose her expensive ring, since Antipholus did not give her the chain.

hie hurry

perforce by force

This course I fittest choose I pick this plan as the best one available

ere before

warrant thee guarantee to you; provide bail to you
'rested arrested

warrant guarantee

Although this Antipholus did send this Dromio for the rope, he expects his request for the bail money will take precedent—but he made that request of the other Dromio.

Dromio, of course, is confused. Antipholus gave him much less than five hundred ducats.

COURTESAN: Give me the ring of mine you had at dinner,
Or, for my diamond, the chain you promised,
And I'll be gone, sir, and not trouble you.

DROM. OF SYR: Master, be wise. If you give it her,
The devil will **shake her chain** and fright us with it.

COURTESAN: I pray you, sir, my ring, or else the chain.
I hope you do not mean to cheat me so.

ANT. OF SYR: Avaunt, thou witch! Come, Dromio, let us go.

ANTIPHOLUS and DROMIO exit.

COURTESAN: A ring he hath of mine worth forty ducats,
And for the same he promised me a chain.
Both one and other he denies me now.
The reason that I gather he is mad.
My way is now to **hie** home to his house,
And tell his wife that, being lunatic,
He rush'd into my house and took **perforce**
My ring away. **This course I fittest choose;**
For forty ducats is too much to lose.

The COURTESAN exits.

Scene 10. A street.

Enter ANTIPHOLUS OF EPHESUS and the OFFICER.

ANT. OF EPH: Fear me not, man; I will not break away.
I'll give thee, **ere** I leave thee, so much money,
To **warrant thee**, as I am **'rested** for.

Enter DROMIO OF EPHESUS with a rope.

Here comes my man; I think he brings the money.
How now, sir! Have you that I sent you for?

DROM. OF EPH: Here's that, I **warrant** you, will pay them all.

ANT. OF EPH: But where's the money?

DROM. OF EPH: Why, sir, I gave the money for the rope.

ANT. OF EPH: Five hundred ducats, villain, for a rope?

DROM. OF EPH: Five hundred?

ANT. OF EPH: To what end did I **bid thee** hie thee home?

DROM. OF EPH: To a rope's-end, sir.

ANT. OF EPH: And to that end, sir, I will welcome you.

ANTIPHOLUS beats DROMIO with the rope.

OFFICER: Good sir, be patient.

DROM. OF EPH: Nay, rather persuade him to **hold his hands**.

When I am cold, he heats me with beating; when I am warm, he cools me with beating; I am waked with it when I sleep; raised with it when I sit; driven out of doors with it when I go from home; welcomed home with it when I return; and, I think when he hath lamed me, I shall beg with it from door to door.

Enter ADRIANA, LUCIANA, the COURTESAN, and PINCH.

ANT. OF EPH: Wilt thou still talk?

ANTIPHOLUS continues beating DROMIO.

COURTESAN: How say you now? Is not your husband mad?

ADRIANA: Good Doctor Pinch, you are a **conjurer**;
Establish him in his true sense again.

LUCIANA: How **fiery** and how sharp he looks!

COURTESAN: **Mark** how he trembles in his ecstasy!

PINCH: Give me your hand and let me feel your pulse.

ANT. OF EPH: There is my hand, and let it **feel your ear**.

PINCH: I charge thee, Satan, housed within this man,
To **yield possession** to my holy prayers.
I conjure thee by all the saints in heaven!

ANT. OF EPH: Peace, peace! I am not mad.
[*to ADRIANA*] Did this companion with the **saffron face**
Revel and feast it at my house to-day,
Whilst upon me the guilty doors were shut
And I **denied to enter** in my house?

ADRIANA: O husband, God doth know you dined at home!

ANT. OF EPH: Dined at home! Thou **villain**, what sayest thou?

bid thee order you

Again, take care with this stage combat. A fight choreographer can help stage the fighting safely and for comic effect.

hold his hands stop using his hands to hit me

This is one of several instances of a character discussing how he or she is treated by another.

The Courtesan has told Adriana that Antipholus is insane, and now the vision of him beating his servant with a rope confirms that. They have brought Doctor Pinch, a "conjurer," to cure Antipholus of his madness. Once again, there is much comic potential in deciding what kind of "conjurer" Doctor Pinch is, as well as in his battle with Antipholus.

conjurer magician, but also a magical healer

fiery angry

Mark notice

feel your ear Antipholus hits Pinch in the ear.

yield possession give up your possession of his body

saffron face yellowish complexion

revel celebrate

denied to enter refused entrance to

villain lowly person (Antipholus speaks to Dromio)

How does Dromio react during this exchange? He has frequently been in disagreement with Antipholus about the course of events. Now, they are in agreement. Does he enjoy the agreement? Is he suspicious of it? How will he respond later when they no longer agree about events?

verity truth

suborn'd convinced (to act falsely)

redeem you provide bail for you

Went'st not thou Didn't you go

Just as Dromio and Antipholus finally believe they have certainty and agreement, they disagree about whether Dromio was sent for the money. How do they react? Is the sudden falling apart of agreement worse because they thought they agreed? The actors should be aware that each of them has a different sense of what transpired— only Adriana and her sister agree.

bound tied up with ropes

wherefore why
forth out

Both Adriana and Dromio call Antipholus "gentle." Does either feel this way or are they trying, in the midst of Antipholus beating Dromio with the rope, to calm him down?

Dissembling Lying

harlot unfaithful woman

Again, the stage combat should be properly supervised, and the comic potential fully exploited.

bind him tie him up, possibly with the rope Dromio has brought earlier

More company Pinch calls for his attendants to help control Antipholus.

Does Luciana betray her feelings for Antipholus?

DROM. OF EPH: Sir, you did not dine at home.

ANT. OF EPH: Were not my doors lock'd up and I shut out?

DROM. OF EPH: Your doors were lock'd and you shut out.

ANT. OF EPH: And did not I in rage depart?

DROM. OF EPH: In **verity** you did.

ANT. OF EPH: Thou hast **suborn'd** the goldsmith to arrest me.

ADRIANA: I sent you money to **redeem you**,
By Dromio here, who came in haste for it.

DROM. OF EPH: Money by me?

ANT. OF EPH: **Went'st not thou** to her for a purse of ducats?

ADRIANA: He came to me and I deliver'd it.

LUCIANA: And I am witness with her that she did.

DROM. OF EPH: I was sent for nothing but a rope!

PINCH: Mistress, both man and master is possess'd;
I know it by their pale and deadly looks.
They must be **bound** and laid in some dark room.

ANT. OF EPH: [*to ADRIANA*] Say, **wherefore** didst thou lock me **forth** to-day?
[*to DROMIO*] And why dost thou deny the bag of gold?

ADRIANA: I did not, gentle husband, lock thee forth.

DROM. OF EPH: And, gentle master, I received no gold;
But I confess, sir, that we were lock'd out.

ADRIANA: **Dissembling** villain, thou speak'st false in both.

ANT. OF EPH: Dissembling **harlot**, thou art false in all;
But with these nails I'll pluck out these false eyes
That would behold in me this shameful sport.

PINCH'S ATTENDANTS enter and try to bind ANTIPHOLUS. He fights against them.

ADRIANA: O, **bind him**, bind him! Let him not come near me.

PINCH: **More company!** The fiend is strong within him.

LUCIANA: Ay me, poor man!

ANT. OF EPH: What, will you murder me? Thou jailer, thou,
I am thy prisoner.

OFFICER: Masters, let him go.

PINCH: Go bind **this man**, for he is **frantic** too.

PINCH'S ATTENDANTS bind DROMIO.

ADRIANA: What wilt thou do, thou **peevis** officer?

OFFICER: He is my prisoner if I let him go,
The debt he owes will be required of me.

ADRIANA: I will pay it.
Good master doctor, see him safe **convey'd**
Home to my house. O most unhappy day!

ANT. OF EPH: O most unhappy **strumpet**!

DROM. OF EPH: Master, I am here **entered in bond** for you.

ADRIANA: Go **bear him hence**. Sister, stay you with me.

*All but ADRIANA, LUCIANA, OFFICER and
COURTESAN exit.*

Say now, whose suit is he arrested at?

OFFICER: One Angelo, a goldsmith.

ADRIANA: What is the sum he owes?

OFFICER: Two hundred ducats, due for a chain your husband had.

ADRIANA: He did **bespeak** a chain.

COURTESAN: Your husband all in rage today
Came to my house and took away my ring --
The ring I saw upon his finger now --
Straight after did I meet him with a chain.

ADRIANA: It may be so, but I did never see it.
Come, Jailer, bring me where the goldsmith is;
I long to know the truth hereof at large.

*Enter ANTIPHOLUS of SYRACUSE with his sword
drawn, and DROMIO OF SYRACUSE.*

LUCIANA: God, for thy mercy! They are loose again.

*Antipholus tells the jailer to protect him from
Doctor Pinch and his assistants.*

this man Dromio
frantic insane

peevis easily upset

The debt...me I will be forced to pay the money to
Angelo, as punishment for losing the prisoner

convey'd transported

strumpet unfaithful woman

entered in bond made responsible for your debt, but
more significantly "bound" by the rope

bear him hence take him away from here

*How is this exit accomplished? Do Pinch and
his minions prevail and maintain power over
Antipholus and Dromio? Is it a battle as they
leave? In the next scene, Antipholus will have
escaped from Pinch, but does that look likely or
unlikely at this moment?*

bespeak talk about

Straight immediately

I long...at large I can't wait to find out what actually
happened

*This entrance, while comic, is a dramatic
high point of the play. The Syracusians who
formerly "played along" with the people they
met are now pushed to such an extreme that
they threaten violence on Adriana, Luciana and
the Courtesan. It is in some ways a point-of-
no-return, shortly before the revelation of the
reason for all the confusion.*

naked unsheathed

witches They are convinced that Adriana, Luciana and the Courtesan are witches who have been after them.

the Centaur the inn at which his money is stored
I long I wish
aboard on the ship Dromio inquired about earlier

This final scene of the play has the format of a traditional "recognition scene," in which all of the mistakes and misunderstanding will come to light. Shakespeare includes multiple recognitions which create an "over-the-top" sense of comic resolution. Actors should play the discoveries in the scene for all they are worth to achieve the greatest comic payoff.

hinder'd you kept you from your travels.

softly quietly

self same

forswore denied

friends the Second and Third Merchants

staying on our controversy waiting until we sort out our disagreement

The Merchants, whose trip has been delayed because they need travel money from Angelo—money due to him from Antipholus for the chain—have now caught Antipholus in what they believe is a lie. Their anger at his dishonesty should be the clear motivation for the threat of violence soon to come.

The Merchants, taking offense at what they perceive to be Antipholus's lie, escalate the argument by accusing Antipholus of being dishonourable.

resort may be located

ADRIANA: And come with **naked** swords.
 Let's call more help to have them bound again.

OFFICER: Away! They'll kill us.

All but ANTIPHOLUS and DROMIO exit.

ANT. OF SYR: I see these **witches** are afraid of swords.

DROM. OF SYR: She that would be your wife now ran from you.

ANT. OF SYR: Come to **the Centaur**; fetch our stuff from thence.
I long that we were safe and sound **aboard**.

They exit.

Scene 11. A street before an abbey.

Enter SECOND and THIRD MERCHANTS with ANGELO.

ANGELO: I am sorry, sirs, that I have **hinder'd you**;
 But, I protest, he had the chain of me.

THIRD MERCHANT: Speak **softly**; yonder, as I think, he walks.

Enter ANTIPHOLUS OF SYRACUSE and DROMIO OF SYRACUSE.

ANGELO: 'Tis so; and that **self** chain about his neck
 Which he **forswore** most monstrously to have.
 Signior, I wonder much you would deny
 This chain which now you wear so openly.
 You have done wrong to these my honest **friends**,
 Who, but for **staying on our controversy**,
 Had hoisted sail and put to sea today.
 This chain you had of me; can you deny it?

ANT. OF SYR: I think I had; I never did deny it.

SECOND MERCHANT: Yes, that you did.

ANT. OF SYR: Who heard me to deny it?

THIRD MERCHANT: These ears of ours! 'Tis pity that thou livest
 To walk where any honest man **resort**.

ANT. OF SYR: Thou art a villain to **impeach** me thus.
I'll prove mine honour and mine honesty
Against thee.

SECOND MERCHANT: We do **defy thee for a villain**.

*They draw their swords. Enter ADRIANA, LUCIANA,
the COURTESAN and others.*

ADRIANA: Hold! Hurt him not, for God's sake! He is mad.
Take his sword away. Bind Dromio too.

DROM. OF SYR: Run, master, run; for God's sake, **take a house!**
This is some **priory**. In, or we are **spoil'd!**

*ANTIPHOLUS and DROMIO run into the abbey. Enter
the Abbess, EMILIA.*

EMILIA: Be quiet, people. **Wherefore throng you hither?**

ADRIANA: To fetch my poor **distracted** husband hence.

EMILIA: How long hath this **possession** held the man?

ADRIANA: This week he hath been **heavy, sour, sad**,
And much different from the man he was.

EMILIA: Hath he not lost much wealth by wreck of sea?
Buried some dear friend? **Hath not else his eye
Stray'd his affection in unlawful love?**
A sin prevailing much in youthful men.
Which of these sorrows is he subject to?

ADRIANA: To none of these, except it be the last;
Namely, some love that drew him oft from home.

EMILIA: You should for that have **reprehended** him.

ADRIANA: Why, so I did.

EMILIA: Ay, but not **rough** enough.

ADRIANA: As roughly as my modesty would let me.

EMILIA: **Haply**, in private.

ADRIANA: And in **assemblies** too.

EMILIA: Ay, but not enough.

impeach accuse

Antipholus's response to the accusation of dishonesty is to challenge the merchants to a duel.

defy thee for a villain The Second Merchant accepts the challenge and insults Antipholus.

Once again, the action rises to a crisis, with Antipholus, Dromio and the Merchants all about to fight, stopped only by the entrance of the women.

How do the Merchants react to the news that the men are mad? And how do Antipholus and Dromio respond to the sudden arrival of the woman to further complicate their situation?

take a house go inside a building (to hide)
priory religious house—a monastery or convent
spoil'd ruined

The presence of the powerful and strong-willed Emilia should bring the chaos to a halt, at least temporarily.

Wherefore throng you hither? Why have you all come here in a group?

distracted insane

possession affliction by demons

heavy in poor spirits
sour unpleasant

Hath not else...unlawful love? Has he been looking at women other than his wife?

The Courtesan Antipholus has visited is on stage with Adriana. Does Adriana accuse her? How does the Courtesan react? And since Luciana thinks Adriana's husband loves her, does she feel guilty about the accusation?

reprehended scolded

rough sternly

Haply Perhaps

assemblies public gatherings



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