

# УИЛЬЯМ ШЕКСПИР

BEAUTIFUL  
STORIES FROM  
SHAKESPEARE

Уильям Шекспир

**Beautiful Stories from Shakespeare**

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## **E. Nesbit**

# **Beautiful Stories from Shakespeare**

*“It may be said of Shakespeare, that from his works may be collected a system of civil and economical prudence. He has been imitated by all succeeding writers; and it may be doubted whether from all his successors more maxims of theoretical knowledge, or more rules of practical prudence can be collected than he alone has given to his country.”-Dr. SAMUEL JOHNSON.*

## PREFACE

The writings of Shakespeare have been justly termed “the richest, the purest, the fairest, that genius uninspired ever penned.”

Shakespeare instructed by delighting. His plays alone (leaving mere science out of the question), contain more actual wisdom than the whole body of English learning. He is the teacher of all goodness, generosity, true courage, love. His bright wit is cut out “into little stars.” His solid masses of knowledge are meted out in morsels and proverbs, and thus distributed, there is scarcely a corner of the English-speaking world to-day which he does not illuminate, or a cottage which he does not enrich. His bounty is like the sea, which, though often unacknowledged, is everywhere felt. As his friend, Ben Jonson, wrote of him, “He was not of an age but for all time.” He ever kept the highroad of human life whereon all travel. He did not pick out by-paths of feeling and sentiment. In his creations we have no moral highwaymen, sentimental thieves, interesting villains, and amiable, elegant adventuresses-no delicate entanglements of situation, in which the grossest images are presented to the mind disguised under the superficial attraction of style and sentiment. He flattered no bad passion, disguised no vice in the garb of virtue, trifled with no just and generous principle. While causing us to laugh at folly, and shudder at crime, he still preserves our love for our fellow-beings, and our reverence for ourselves.

Shakespeare was familiar with all beautiful forms and images, with all that is sweet or majestic in the simple aspects of nature, of that indestructible love of flowers and fragrance, and dews, and clear waters-and soft airs and sounds, and bright skies and woodland solitudes, and moon-light bowers, which are the material elements of poetry, – and with that fine sense of their indefinable relation to mental emotion, which is its essence and vivifying soul-and which, in the midst of his most busy and tragical scenes, falls like gleams of sunshine on rocks and ruins-contrasting with all that is rugged or repulsive, and reminding us of the existence of purer and brighter elements.

These things considered, what wonder is it that the works of Shakespeare, next to the Bible, are the most highly esteemed of all the classics of English literature. “So extensively have the characters of Shakespeare been drawn upon by artists, poets, and writers of fiction,” says an American author, – “So interwoven are these characters in the great body of English literature, that to be ignorant of the plot of these dramas is often a cause of embarrassment.”

But Shakespeare wrote for grown-up people, for men and women, and in words that little folks cannot understand.

Hence this volume. To reproduce the entertaining stories contained in the plays of Shakespeare, in a form so simple that children can understand and enjoy them, was the object had in view by the author of these Beautiful Stories from Shakespeare.

And that the youngest readers may not stumble in pronouncing any unfamiliar names to be met with in the stories, the editor has prepared and included in the volume a Pronouncing Vocabulary of Difficult Names. To which is added a collection of Shakespearean Quotations, classified in alphabetical order, illustrative of the wisdom and genius of the world’s greatest dramatist.

*E. T. R.*

## A BRIEF LIFE OF SHAKESPEARE

In the register of baptisms of the parish church of Stratford-upon-Avon, a market town in Warwickshire, England, appears, under date of April 26, 1564, the entry of the baptism of William, the son of John Shakspeare. The entry is in Latin—"Gulielmus filius Johannis Shakspeare."

The date of William Shakespeare's birth has usually been taken as three days before his baptism, but there is certainly no evidence of this fact.

The family name was variously spelled, the dramatist himself not always spelling it in the same way. While in the baptismal record the name is spelled "Shakspeare," in several authentic autographs of the dramatist it reads "Shakspere," and in the first edition of his works it is printed "Shakespeare."

Halliwell tells us, that there are not less than thirty-four ways in which the various members of the Shakespeare family wrote the name, and in the council-book of the corporation of Stratford, where it is introduced one hundred and sixty-six times during the period that the dramatist's father was a member of the municipal body, there are fourteen different spellings. The modern "Shakespeare" is not among them.

Shakespeare's father, while an alderman at Stratford, appears to have been unable to write his name, but as at that time nine men out of ten were content to make their mark for a signature, the fact is not specially to his discredit.

The traditions and other sources of information about the occupation of Shakespeare's father differ. He is described as a butcher, a woolstapler, and a glover, and it is not impossible that he may have been all of these simultaneously or at different times, or that if he could not properly be called any one of them, the nature of his occupation was such as to make it easy to understand how the various traditions sprang up. He was a landed proprietor and cultivator of his own land even before his marriage, and he received with his wife, who was Mary Arden, daughter of a country gentleman, the estate of Asbies, 56 acres in extent. William was the third child. The two older than he were daughters, and both probably died in infancy. After him was born three sons and a daughter. For ten or twelve years at least, after Shakespeare's birth his father continued to be in easy circumstances. In the year 1568 he was the high bailiff or chief magistrate of Stratford, and for many years afterwards he held the position of alderman as he had done for three years before. To the completion of his tenth year, therefore, it is natural to suppose that William Shakespeare would get the best education that Stratford could afford. The free school of the town was open to all boys and like all the grammar-schools of that time, was under the direction of men who, as graduates of the universities, were qualified to diffuse that sound scholarship which was once the boast of England. There is no record of Shakespeare's having been at this school, but there can be no rational doubt that he was educated there. His father could not have procured for him a better education anywhere. To those who have studied Shakespeare's works without being influenced by the old traditional theory that he had received a very narrow education, they abound with evidences that he must have been solidly grounded in the learning, properly so called, was taught in the grammar schools.

There are local associations connected with Stratford which could not be without their influence in the formation of young Shakespeare's mind. Within the range of such a boy's curiosity were the fine old historic towns of Warwick and Coventry, the sumptuous palace of Kenilworth, the grand monastic remains of Evesham. His own Avon abounded with spots of singular beauty, quiet hamlets, solitary woods. Nor was Stratford shut out from the general world, as many country towns are. It was a great highway, and dealers with every variety of merchandise resorted to its markets. The eyes of the poet dramatist must always have been open for observation. But nothing is known positively of Shakespeare from his birth to his marriage to Anne Hathaway in 1582, and from that date nothing but the birth of three children until we find him an actor in London about 1589.

How long acting continued to be Shakespeare's sole profession we have no means of knowing, but it is in the highest degree probable that very soon after arriving in London he began that work of adaptation by which he is known to have begun his literary career. To improve and alter older plays not up to the standard that was required at the time was a common practice even among the best dramatists of the day, and Shakespeare's abilities would speedily mark him out as eminently fitted for this kind of work. When the alterations in plays originally composed by other writers became very extensive, the work of adaptation would become in reality a work of creation. And this is exactly what we have examples of in a few of Shakespeare's early works, which are known to have been founded on older plays.

It is unnecessary here to extol the published works of the world's greatest dramatist. Criticism has been exhausted upon them, and the finest minds of England, Germany, and America have devoted their powers to an elucidation of their worth.

Shakespeare died at Stratford on the 23rd of April, 1616. His father had died before him, in 1602, and his mother in 1608. His wife survived him till August, 1623. His son Hamnet died in 1596 at the age of eleven years. His two daughters survived him, the eldest of whom, Susanna, had, in 1607, married a physician of Stratford, Dr. Hall. The only issue of this marriage, a daughter named Elizabeth, born in 1608, married first Thomas Nasbe, and afterwards Sir John Barnard, but left no children by either marriage. Shakespeare's younger daughter, Judith, on the 10th of February, 1616, married a Stratford gentleman named Thomas Quincy, by whom she had three sons, all of whom died, however, without issue. There are thus no direct descendants of Shakespeare.

Shakespeare's fellow-actors, fellow-dramatists, and those who knew him in other ways, agree in expressing not only admiration of his genius, but their respect and love for the man. Ben Jonson said, "I love the man, and do honor his memory, on this side idolatry, as much as any. He was indeed honest, and of an open and free nature." He was buried on the second day after his death, on the north side of the chancel of Stratford church. Over his grave there is a flat stone with this inscription, said to have been written by himself:

Good friend for Jesus sake forbear  
To digg the dust enclosed heare:  
Blest be ye man yt spares these stones,  
And curst be he yt moves my bones.

## A MIDSUMMER NIGHT'S DREAM

Hermia and Lysander were lovers; but Hermia's father wished her to marry another man, named Demetrius.

Now, in Athens, where they lived, there was a wicked law, by which any girl who refused to marry according to her father's wishes, might be put to death. Hermia's father was so angry with her for refusing to do as he wished, that he actually brought her before the Duke of Athens to ask that she might be killed, if she still refused to obey him. The Duke gave her four days to think about it, and, at the end of that time, if she still refused to marry Demetrius, she would have to die.

Lysander of course was nearly mad with grief, and the best thing to do seemed to him for Hermia to run away to his aunt's house at a place beyond the reach of that cruel law; and there he would come to her and marry her. But before she started, she told her friend, Helena, what she was going to do.

Helena had been Demetrius' sweetheart long before his marriage with Hermia had been thought of, and being very silly, like all jealous people, she could not see that it was not poor Hermia's fault that Demetrius wished to marry her instead of his own lady, Helena. She knew that if she told Demetrius that Hermia was going, as she was, to the wood outside Athens, he would follow her, "and I can follow him, and at least I shall see him," she said to herself. So she went to him, and betrayed her friend's secret.

Now this wood where Lysander was to meet Hermia, and where the other two had decided to follow them, was full of fairies, as most woods are, if one only had the eyes to see them, and in this wood on this night were the King and Queen of the fairies, Oberon and Titania. Now fairies are very wise people, but now and then they can be quite as foolish as mortal folk. Oberon and Titania, who might have been as happy as the days were long, had thrown away all their joy in a foolish quarrel. They never met without saying disagreeable things to each other, and scolded each other so dreadfully that all their little fairy followers, for fear, would creep into acorn cups and hide them there.

So, instead of keeping one happy Court and dancing all night through in the moonlight as is fairies' use, the King with his attendants wandered through one part of the wood, while the Queen with hers kept state in another. And the cause of all this trouble was a little Indian boy whom Titania had taken to be one of her followers. Oberon wanted the child to follow him and be one of his fairy knights; but the Queen would not give him up.

On this night, in a mossy moonlit glade, the King and Queen of the fairies met.

"Ill met by moonlight, proud Titania," said the King.

"What! jealous, Oberon?" answered the Queen. "You spoil everything with your quarreling. Come, fairies, let us leave him. I am not friends with him now."

"It rests with you to make up the quarrel," said the King.

"Give me that little Indian boy, and I will again be your humble servant and suitor."

"Set your mind at rest," said the Queen. "Your whole fairy kingdom buys not that boy from me. Come, fairies."

And she and her train rode off down the moonbeams.

"Well, go your ways," said Oberon. "But I'll be even with you before you leave this wood."

Then Oberon called his favorite fairy, Puck. Puck was the spirit of mischief. He used to slip into the dairies and take the cream away, and get into the churn so that the butter would not come, and turn the beer sour, and lead people out of their way on dark nights and then laugh at them, and tumble people's stools from under them when they were going to sit down, and upset their hot ale over their chins when they were going to drink.

"Now," said Oberon to this little sprite, "fetch me the flower called Love-in-idleness. The juice of that little purple flower laid on the eyes of those who sleep will make them, when they wake, to

love the first thing they see. I will put some of the juice of that flower on my Titania's eyes, and when she wakes she will love the first thing she sees, were it lion, bear, or wolf, or bull, or meddling monkey, or a busy ape."

While Puck was gone, Demetrius passed through the glade followed by poor Helena, and still she told him how she loved him and reminded him of all his promises, and still he told her that he did not and could not love her, and that his promises were nothing. Oberon was sorry for poor Helena, and when Puck returned with the flower, he bade him follow Demetrius and put some of the juice on his eyes, so that he might love Helena when he woke and looked on her, as much as she loved him. So Puck set off, and wandering through the wood found, not Demetrius, but Lysander, on whose eyes he put the juice; but when Lysander woke, he saw not his own Hermia, but Helena, who was walking through the wood looking for the cruel Demetrius; and directly he saw her he loved her and left his own lady, under the spell of the purple flower.

When Hermia woke she found Lysander gone, and wandered about the wood trying to find him. Puck went back and told Oberon what he had done, and Oberon soon found that he had made a mistake, and set about looking for Demetrius, and having found him, put some of the juice on his eyes. And the first thing Demetrius saw when he woke was also Helena. So now Demetrius and Lysander were both following her through the wood, and it was Hermia's turn to follow her lover as Helena had done before. The end of it was that Helena and Hermia began to quarrel, and Demetrius and Lysander went off to fight. Oberon was very sorry to see his kind scheme to help these lovers turn out so badly. So he said to Puck-

"These two young men are going to fight. You must overhang the night with drooping fog, and lead them so astray, that one will never find the other. When they are tired out, they will fall asleep. Then drop this other herb on Lysander's eyes. That will give him his old sight and his old love. Then each man will have the lady who loves him, and they will all think that this has been only a Midsummer Night's Dream. Then when this is done, all will be well with them."

So Puck went and did as he was told, and when the two had fallen asleep without meeting each other, Puck poured the juice on Lysander's eyes, and said: -

"When thou wakest,  
Thou takest  
True delight  
In the sight  
Of thy former lady's eye:  
Jack shall have Jill;  
Nought shall go ill."

Meanwhile Oberon found Titania asleep on a bank where grew wild thyme, oxlips, and violets, and woodbine, musk-roses and eglantine. There Titania always slept a part of the night, wrapped in the enameled skin of a snake. Oberon stooped over her and laid the juice on her eyes, saying: -

"What thou seest when thou wake,  
Do it for thy true love take."

Now, it happened that when Titania woke the first thing she saw was a stupid clown, one of a party of players who had come out into the wood to rehearse their play. This clown had met with Puck, who had clapped an ass's head on his shoulders so that it looked as if it grew there. Directly Titania woke and saw this dreadful monster, she said, "What angel is this? Are you as wise as you are beautiful?"

“If I am wise enough to find my way out of this wood, that’s enough for me,” said the foolish clown.

“Do not desire to go out of the wood,” said Titania. The spell of the love-juice was on her, and to her the clown seemed the most beautiful and delightful creature on all the earth. “I love you,” she went on. “Come with me, and I will give you fairies to attend on you.”

So she called four fairies, whose names were Peaseblossom, Cobweb, Moth, and Mustardseed.

“You must attend this gentleman,” said the Queen. “Feed him with apricots and dewberries, purple grapes, green figs, and mulberries. Steal honey-bags for him from the bumble-bees, and with the wings of painted butterflies fan the moonbeams from his sleeping eyes.”

“I will,” said one of the fairies, and all the others said, “I will.”

“Now, sit down with me,” said the Queen to the clown, “and let me stroke your dear cheeks, and stick musk-roses in your smooth, sleek head, and kiss your fair large ears, my gentle joy.”

“Where’s Peaseblossom?” asked the clown with the ass’s head. He did not care much about the Queen’s affection, but he was very proud of having fairies to wait on him. “Ready,” said Peaseblossom.

“Scratch my head, Peaseblossom,” said the clown. “Where’s Cobweb?” “Ready,” said Cobweb.

“Kill me,” said the clown, “the red bumble-bee on the top of the thistle yonder, and bring me the honey-bag. Where’s Mustardseed?”

“Ready,” said Mustardseed.

“Oh, I want nothing,” said the clown. “Only just help Cobweb to scratch. I must go to the barber’s, for methinks I am marvelous hairy about the face.”

“Would you like anything to eat?” said the fairy Queen.

“I should like some good dry oats,” said the clown-for his donkey’s head made him desire donkey’s food-“and some hay to follow.”

“Shall some of my fairies fetch you new nuts from the squirrel’s house?” asked the Queen.

“I’d rather have a handful or two of good dried peas,” said the clown. “But please don’t let any of your people disturb me; I am going to sleep.”

Then said the Queen, “And I will wind thee in my arms.”

And so when Oberon came along he found his beautiful Queen lavishing kisses and endearments on a clown with a donkey’s head.

And before he released her from the enchantment, he persuaded her to give him the little Indian boy he so much desired to have. Then he took pity on her, and threw some juice of the disenchanting flower on her pretty eyes; and then in a moment she saw plainly the donkey-headed clown she had been loving, and knew how foolish she had been.

Oberon took off the ass’s head from the clown, and left him to finish his sleep with his own silly head lying on the thyme and violets.

Thus all was made plain and straight again. Oberon and Titania loved each other more than ever. Demetrius thought of no one but Helena, and Helena had never had any thought of anyone but Demetrius.

As for Hermia and Lysander, they were as loving a couple as you could meet in a day’s march, even through a fairy wood.

So the four mortal lovers went back to Athens and were married; and the fairy King and Queen live happily together in that very wood at this very day.

## THE TEMPEST

Prospero, the Duke of Milan, was a learned and studious man, who lived among his books, leaving the management of his dukedom to his brother Antonio, in whom indeed he had complete trust. But that trust was ill-rewarded, for Antonio wanted to wear the duke's crown himself, and, to gain his ends, would have killed his brother but for the love the people bore him. However, with the help of Prospero's great enemy, Alonso, King of Naples, he managed to get into his hands the dukedom with all its honor, power, and riches. For they took Prospero to sea, and when they were far away from land, forced him into a little boat with no tackle, mast, or sail. In their cruelty and hatred they put his little daughter, Miranda (not yet three years old), into the boat with him, and sailed away, leaving them to their fate.

But one among the courtiers with Antonio was true to his rightful master, Prospero. To save the duke from his enemies was impossible, but much could be done to remind him of a subject's love. So this worthy lord, whose name was Gonzalo, secretly placed in the boat some fresh water, provisions, and clothes, and what Prospero valued most of all, some of his precious books.

The boat was cast on an island, and Prospero and his little one landed in safety. Now this island was enchanted, and for years had lain under the spell of a fell witch, Sycorax, who had imprisoned in the trunks of trees all the good spirits she found there. She died shortly before Prospero was cast on those shores, but the spirits, of whom Ariel was the chief, still remained in their prisons.

Prospero was a great magician, for he had devoted himself almost entirely to the study of magic during the years in which he allowed his brother to manage the affairs of Milan. By his art he set free the imprisoned spirits, yet kept them obedient to his will, and they were more truly his subjects than his people in Milan had been. For he treated them kindly as long as they did his bidding, and he exercised his power over them wisely and well. One creature alone he found it necessary to treat with harshness: this was Caliban, the son of the wicked old witch, a hideous, deformed monster, horrible to look on, and vicious and brutal in all his habits.

When Miranda was grown up into a maiden, sweet and fair to see, it chanced that Antonio and Alonso, with Sebastian, his brother, and Ferdinand, his son, were at sea together with old Gonzalo, and their ship came near Prospero's island. Prospero, knowing they were there, raised by his art a great storm, so that even the sailors on board gave themselves up for lost; and first among them all Prince Ferdinand leaped into the sea, and, as his father thought in his grief, was drowned. But Ariel brought him safe ashore; and all the rest of the crew, although they were washed overboard, were landed unhurt in different parts of the island, and the good ship herself, which they all thought had been wrecked, lay at anchor in the harbor whither Ariel had brought her. Such wonders could Prospero and his spirits perform.

While yet the tempest was raging, Prospero showed his daughter the brave ship laboring in the trough of the sea, and told her that it was filled with living human beings like themselves. She, in pity of their lives, prayed him who had raised this storm to quell it. Then her father bade her to have no fear, for he intended to save every one of them.

Then, for the first time, he told her the story of his life and hers, and that he had caused this storm to rise in order that his enemies, Antonio and Alonso, who were on board, might be delivered into his hands.

When he had made an end of his story he charmed her into sleep, for Ariel was at hand, and he had work for him to do. Ariel, who longed for his complete freedom, grumbled to be kept in drudgery, but on being threateningly reminded of all the sufferings he had undergone when Sycorax ruled in the land, and of the debt of gratitude he owed to the master who had made those sufferings to end, he ceased to complain, and promised faithfully to do whatever Prospero might command.

“Do so,” said Prospero, “and in two days I will discharge thee.”

Then he bade Ariel take the form of a water nymph and sent him in search of the young prince. And Ariel, invisible to Ferdinand, hovered near him, singing the while-

“Come unto these yellow sands  
And then take hands:  
Court’sied when you have, and kiss’d  
(The wild waves whist),  
Foot it featly here and there;  
And, sweet sprites, the burden bear!”

And Ferdinand followed the magic singing, as the song changed to a solemn air, and the words brought grief to his heart, and tears to his eyes, for thus they ran-

“Full fathom five thy father lies;  
Of his bones are coral made.  
Those are pearls that were his eyes,  
Nothing of him that doth fade,  
But doth suffer a sea-change  
Into something rich and strange.  
Sea-nymphs hourly ring his knell.  
Hark! now I hear them, – ding dong bell!”

And so singing, Ariel led the spell-bound prince into the presence of Prospero and Miranda. Then, behold! all happened as Prospero desired. For Miranda, who had never, since she could first remember, seen any human being save her father, looked on the youthful prince with reverence in her eyes, and love in her secret heart.

“I might call him,” she said, “a thing divine, for nothing natural I ever saw so noble!”

And Ferdinand, beholding her beauty with wonder and delight, exclaimed-

“Most sure the goddess on whom these airs attend!”

Nor did he attempt to hide the passion which she inspired in him, for scarcely had they exchanged half a dozen sentences, before he vowed to make her his queen if she were willing. But Prospero, though secretly delighted, pretended wrath.

“You come here as a spy,” he said to Ferdinand. “I will manacle your neck and feet together, and you shall feed on fresh water mussels, withered roots and husk, and have sea-water to drink. Follow.”

“No,” said Ferdinand, and drew his sword. But on the instant Prospero charmed him so that he stood there like a statue, still as stone; and Miranda in terror prayed her father to have mercy on her lover. But he harshly refused her, and made Ferdinand follow him to his cell. There he set the Prince to work, making him remove thousands of heavy logs of timber and pile them up; and Ferdinand patiently obeyed, and thought his toil all too well repaid by the sympathy of the sweet Miranda.

She in very pity would have helped him in his hard work, but he would not let her, yet he could not keep from her the secret of his love, and she, hearing it, rejoiced and promised to be his wife.

Then Prospero released him from his servitude, and glad at heart, he gave his consent to their marriage.

“Take her,” he said, “she is thine own.”

In the meantime, Antonio and Sebastian in another part of the island were plotting the murder of Alonso, the King of Naples, for Ferdinand being dead, as they thought, Sebastian would succeed to the throne on Alonso’s death. And they would have carried out their wicked purpose while their victim was asleep, but that Ariel woke him in good time.

Many tricks did Ariel play them. Once he set a banquet before them, and just as they were going to fall to, he appeared to them amid thunder and lightning in the form of a harpy, and immediately the banquet disappeared. Then Ariel upbraided them with their sins and vanished too.

Prospero by his enchantments drew them all to the grove without his cell, where they waited, trembling and afraid, and now at last bitterly repenting them of their sins.

Prospero determined to make one last use of his magic power, "And then," said he, "I'll break my staff and deeper than did ever plummet sound I'll drown my book."

So he made heavenly music to sound in the air, and appeared to them in his proper shape as the Duke of Milan. Because they repented, he forgave them and told them the story of his life since they had cruelly committed him and his baby daughter to the mercy of wind and waves. Alonso, who seemed sorriest of them all for his past crimes, lamented the loss of his heir. But Prospero drew back a curtain and showed them Ferdinand and Miranda playing at chess. Great was Alonso's joy to greet his loved son again, and when he heard that the fair maid with whom Ferdinand was playing was Prospero's daughter, and that the young folks had plighted their troth, he said-

"Give me your hands, let grief and sorrow still embrace his heart that doth not wish you joy."

So all ended happily. The ship was safe in the harbor, and next day they all set sail for Naples, where Ferdinand and Miranda were to be married. Ariel gave them calm seas and auspicious gales; and many were the rejoicings at the wedding.

Then Prospero, after many years of absence, went back to his own dukedom, where he was welcomed with great joy by his faithful subjects. He practiced the arts of magic no more, but his life was happy, and not only because he had found his own again, but chiefly because, when his bitterest foes who had done him deadly wrong lay at his mercy, he took no vengeance on them, but nobly forgave them.

As for Ariel, Prospero made him free as air, so that he could wander where he would, and sing with a light heart his sweet song-

"Where the bee sucks, there suck I:  
In a cowslip's bell I lie;  
There I couch when owls do cry.  
On the bat's back I do fly  
After summer, merrily:  
Merrily, merrily, shall I live now,  
Under the blossom that hangs on the bough."

## **AS YOU LIKE IT**

There was once a wicked Duke named Frederick, who took the dukedom that should have belonged to his brother, sending him into exile. His brother went into the Forest of Arden, where he lived the life of a bold forester, as Robin Hood did in Sherwood Forest in merry England.

The banished Duke's daughter, Rosalind, remained with Celia, Frederick's daughter, and the two loved each other more than most sisters. One day there was a wrestling match at Court, and Rosalind and Celia went to see it. Charles, a celebrated wrestler, was there, who had killed many men in contests of this kind. Orlando, the young man he was to wrestle with, was so slender and youthful, that Rosalind and Celia thought he would surely be killed, as others had been; so they spoke to him, and asked him not to attempt so dangerous an adventure; but the only effect of their words was to make him wish more to come off well in the encounter, so as to win praise from such sweet ladies.

Orlando, like Rosalind's father, was being kept out of his inheritance by his brother, and was so sad at his brother's unkindness that, until he saw Rosalind, he did not care much whether he lived or

died. But now the sight of the fair Rosalind gave him strength and courage, so that he did marvelously, and at last, threw Charles to such a tune, that the wrestler had to be carried off the ground. Duke Frederick was pleased with his courage, and asked his name.

“My name is Orlando, and I am the youngest son of Sir Rowland de Boys,” said the young man.

Now Sir Rowland de Boys, when he was alive, had been a good friend to the banished Duke, so that Frederick heard with regret whose son Orlando was, and would not befriend him. But Rosalind was delighted to hear that this handsome young stranger was the son of her father’s old friend, and as they were going away, she turned back more than once to say another kind word to the brave young man.

“Gentleman,” she said, giving him a chain from her neck, “wear this for me. I could give more, but that my hand lacks means.”

Rosalind and Celia, when they were alone, began to talk about the handsome wrestler, and Rosalind confessed that she loved him at first sight.

“Come, come,” said Celia, “wrestle with thy affections.”

“Oh,” answered Rosalind, “they take the part of a better wrestler than myself. Look, here comes the Duke.”

“With his eyes full of anger,” said Celia.

“You must leave the Court at once,” he said to Rosalind. “Why?” she asked.

“Never mind why,” answered the Duke, “you are banished. If within ten days you are found within twenty miles of my Court, you die.”

So Rosalind set out to seek her father, the banished Duke, in the Forest of Arden. Celia loved her too much to let her go alone, and as it was rather a dangerous journey, Rosalind, being the taller, dressed up as a young countryman, and her cousin as a country girl, and Rosalind said that she would be called Ganymede, and Celia, Aliena. They were very tired when at last they came to the Forest of Arden, and as they were sitting on the grass a countryman passed that way, and Ganymede asked him if he could get them food. He did so, and told them that a shepherd’s flocks and house were to be sold. They bought these and settled down as shepherd and shepherdess in the forest.

In the meantime, Oliver having sought to take his brother Orlando’s life, Orlando also wandered into the forest, and there met with the rightful Duke, and being kindly received, stayed with him. Now, Orlando could think of nothing but Rosalind, and he went about the forest carving her name on trees, and writing love sonnets and hanging them on the bushes, and there Rosalind and Celia found them. One day Orlando met them, but he did not know Rosalind in her boy’s clothes, though he liked the pretty shepherd youth, because he fancied a likeness in him to her he loved.

“There is a foolish lover,” said Rosalind, “who haunts these woods and hangs sonnets on the trees. If I could find him, I would soon cure him of his folly.”

Orlando confessed that he was the foolish lover, and Rosalind said-“If you will come and see me every day, I will pretend to be Rosalind, and I will take her part, and be wayward and contrary, as is the way of women, till I make you ashamed of your folly in loving her.”

And so every day he went to her house, and took a pleasure in saying to her all the pretty things he would have said to Rosalind; and she had the fine and secret joy of knowing that all his love-words came to the right ears. Thus many days passed pleasantly away.

One morning, as Orlando was going to visit Ganymede, he saw a man asleep on the ground, and that there was a lioness crouching near, waiting for the man who was asleep to wake: for they say that lions will not prey on anything that is dead or sleeping. Then Orlando looked at the man, and saw that it was his wicked brother, Oliver, who had tried to take his life. He fought with the lioness and killed her, and saved his brother’s life.

While Orlando was fighting the lioness, Oliver woke to see his brother, whom he had treated so badly, saving him from a wild beast at the risk of his own life. This made him repent of his wickedness, and he begged Orlando’s pardon, and from thenceforth they were dear brothers. The

lioness had wounded Orlando's arm so much, that he could not go on to see the shepherd, so he sent his brother to ask Ganymede to come to him.

Oliver went and told the whole story to Ganymede and Aliena, and Aliena was so charmed with his manly way of confessing his faults, that she fell in love with him at once. But when Ganymede heard of the danger Orlando had been in she fainted; and when she came to herself, said truly enough, "I should have been a woman by right."

Oliver went back to his brother and told him all this, saying, "I love Aliena so well that I will give up my estates to you and marry her, and live here as a shepherd."

"Let your wedding be to-morrow," said Orlando, "and I will ask the Duke and his friends."

When Orlando told Ganymede how his brother was to be married on the morrow, he added: "Oh, how bitter a thing it is to look into happiness through another man's eyes."

Then answered Rosalind, still in Ganymede's dress and speaking with his voice—"If you do love Rosalind so near the heart, then when your brother marries Aliena, shall you marry her."

Now the next day the Duke and his followers, and Orlando, and Oliver, and Aliena, were all gathered together for the wedding.

Then Ganymede came in and said to the Duke, "If I bring in your daughter Rosalind, will you give her to Orlando here?" "That I would," said the Duke, "if I had all kingdoms to give with her."

"And you say you will have her when I bring her?" she said to Orlando. "That would I," he answered, "were I king of all kingdoms."

Then Rosalind and Celia went out, and Rosalind put on her pretty woman's clothes again, and after a while came back.

She turned to her father—"I give myself to you, for I am yours." "If there be truth in sight," he said, "you are my daughter."

Then she said to Orlando, "I give myself to you, for I am yours." "If there be truth in sight," he said, "you are my Rosalind."

"I will have no father if you be not he," she said to the Duke, and to Orlando, "I will have no husband if you be not he."

So Orlando and Rosalind were married, and Oliver and Celia, and they lived happy ever after, returning with the Duke to the kingdom. For Frederick had been shown by a holy hermit the wickedness of his ways, and so gave back the dukedom of his brother, and himself went into a monastery to pray for forgiveness.

The wedding was a merry one, in the mossy glades of the forest. A shepherd and shepherdess who had been friends with Rosalind, when she was herself disguised as a shepherd, were married on the same day, and all with such pretty feastings and merrymakings as could be nowhere within four walls, but only in the beautiful green wood.

## THE WINTER'S TALE

Leontes was the King of Sicily, and his dearest friend was Polixenes, King of Bohemia. They had been brought up together, and only separated when they reached man's estate and each had to go and rule over his kingdom. After many years, when each was married and had a son, Polixenes came to stay with Leontes in Sicily.

Leontes was a violent-tempered man and rather silly, and he took it into his stupid head that his wife, Hermione, liked Polixenes better than she did him, her own husband. When once he had got this into his head, nothing could put it out; and he ordered one of his lords, Camillo, to put a poison in Polixenes' wine. Camillo tried to dissuade him from this wicked action, but finding he was not to be moved, pretended to consent. He then told Polixenes what was proposed against him, and they fled from the Court of Sicily that night, and returned to Bohemia, where Camillo lived on as Polixenes' friend and counselor.

Leontes threw the Queen into prison; and her son, the heir to the throne, died of sorrow to see his mother so unjustly and cruelly treated.

While the Queen was in prison she had a little baby, and a friend of hers, named Paulina, had the baby dressed in its best, and took it to show the King, thinking that the sight of his helpless little daughter would soften his heart towards his dear Queen, who had never done him any wrong, and who loved him a great deal more than he deserved; but the King would not look at the baby, and ordered Paulina's husband to take it away in a ship, and leave it in the most desert and dreadful place he could find, which Paulina's husband, very much against his will, was obliged to do.

Then the poor Queen was brought up to be tried for treason in preferring Polixenes to her King; but really she had never thought of anyone except Leontes, her husband. Leontes had sent some messengers to ask the god, Apollo, whether he was not right in his cruel thoughts of the Queen. But he had not patience to wait till they came back, and so it happened that they arrived in the middle of the trial. The Oracle said-

"Hermione is innocent, Polixenes blameless, Camillo a true subject, Leontes a jealous tyrant, and the King shall live without an heir, if that which is lost be not found."

Then a man came and told them that the little Prince was dead. The poor Queen, hearing this, fell down in a fit; and then the King saw how wicked and wrong he had been. He ordered Paulina and the ladies who were with the Queen to take her away, and try to restore her. But Paulina came back in a few moments, and told the King that Hermione was dead.

Now Leontes' eyes were at last opened to his folly. His Queen was dead, and the little daughter who might have been a comfort to him he had sent away to be the prey of wolves and kites. Life had nothing left for him now. He gave himself up to his grief, and passed in any sad years in prayer and remorse.

The baby Princess was left on the seacoast of Bohemia, the very kingdom where Polixenes reigned. Paulina's husband never went home to tell Leontes where he had left the baby; for as he was going back to the ship, he met a bear and was torn to pieces. So there was an end of him.

But the poor deserted little baby was found by a shepherd. She was richly dressed, and had with her some jewels, and a paper was pinned to her cloak, saying that her name was Perdita, and that she came of noble parents.

The shepherd, being a kind-hearted man, took home the little baby to his wife, and they brought it up as their own child. She had no more teaching than a shepherd's child generally has, but she inherited from her royal mother many graces and charms, so that she was quite different from the other maidens in the village where she lived.

One day Prince Florizel, the son of the good King of Bohemia, was bunting near the shepherd's house and saw Perdita, now grown up to a charming woman. He made friends with the shepherd, not

telling him that he was the Prince, but saying that his name was Doricles, and that he was a private gentleman; and then, being deeply in love with the pretty Perdita, he came almost daily to see her.

The King could not understand what it was that took his son nearly every day from home; so he set people to watch him, and then found out that the heir of the King of Bohemia was in love with Perdita, the pretty shepherd girl. Polixenes, wishing to see whether this was true, disguised himself, and went with the faithful Camillo, in disguise too, to the old shepherd's house. They arrived at the feast of sheep-shearing, and, though strangers, they were made very welcome. There was dancing going on, and a peddler was selling ribbons and laces and gloves, which the young men bought for their sweethearts.

Florizel and Perdita, however, were taking no part in this gay scene, but sat quietly together talking. The King noticed the charming manners and great beauty of Perdita, never guessing that she was the daughter of his old friend, Leontes. He said to Camillo-

“This is the prettiest low-born lass that ever ran on the green sward. Nothing she does or seems but smacks of something greater than herself-too noble for this place.”

And Camillo answered, “In truth she is the Queen of curds and cream.”

But when Florizel, who did not recognize his father, called upon the strangers to witness his betrothal with the pretty shepherdess, the King made himself known and forbade the marriage, adding that if ever she saw Florizel again, he would kill her and her old father, the shepherd; and with that he left them. But Camillo remained behind, for he was charmed with Perdita, and wished to befriend her.

Camillo had long known how sorry Leontes was for that foolish madness of his, and he longed to go back to Sicily to see his old master. He now proposed that the young people should go there and claim the protection of Leontes. So they went, and the shepherd went with them, taking Perdita's jewels, her baby clothes, and the paper he had found pinned to her cloak.

Leontes received them with great kindness. He was very polite to Prince Florizel, but all his looks were for Perdita. He saw how much she was like the Queen Hermione, and said again and again-

“Such a sweet creature my daughter might have been, if I had not cruelly sent her from me.”

When the old shepherd heard that the King had lost a baby daughter, who had been left upon the coast of Bohemia, he felt sure that Perdita, the child he had reared, must be the King's daughter, and when he told his tale and showed the jewels and the paper, the King perceived that Perdita was indeed his long-lost child. He welcomed her with joy, and rewarded the good shepherd.

Polixenes had hastened after his son to prevent his marriage with Perdita, but when he found that she was the daughter of his old friend, he was only too glad to give his consent.

Yet Leontes could not be happy. He remembered how his fair Queen, who should have been at his side to share his joy in his daughter's happiness, was dead through his unkindness, and he could say nothing for a long time but-

“Oh, thy mother! thy mother!” and ask forgiveness of the King of Bohemia, and then kiss his daughter again, and then the Prince Florizel, and then thank the old shepherd for all his goodness.

Then Paulina, who had been high all these years in the King's favor, because of her kindness to the dead Queen Hermione, said-“I have a statue made in the likeness of the dead Queen, a piece many years in doing, and performed by the rare Italian master, Giulio Romano. I keep it in a private house apart, and there, ever since you lost your Queen, I have gone twice or thrice a day. Will it please your Majesty to go and see the statue?”

So Leontes and Polixenes, and Florizel and Perdita, with Camillo and their attendants, went to Paulina's house where there was a heavy purple curtain screening off an alcove; and Paulina, with her hand on the curtain, said-

“She was peerless when she was alive, and I do believe that her dead likeness excels whatever yet you have looked upon, or that the hand of man hath done. Therefore I keep it lonely, apart. But here it is-behold, and say, 'tis well.”

And with that she drew back the curtain and showed them the statue. The King gazed and gazed on the beautiful statue of his dead wife, but said nothing.

“I like your silence,” said Paulina; “it the more shows off your wonder. But speak, is it not like her?”

“It is almost herself,” said the King, “and yet, Paulina, Hermione was not so much wrinkled, nothing so old as this seems.”

“Oh, not by much,” said Polixenes.

“Al,” said Paulina, “that is the cleverness of the carver, who shows her to us as she would have been had she lived till now.”

And still Leontes looked at the statue and could not take his eyes away.

“If I had known,” said Paulina, “that this poor image would so have stirred your grief, and love, I would not have shown it to you.”

But he only answered, “Do not draw the curtain.”

“No, you must not look any longer,” said Paulina, “or you will think it moves.”

“Let be! let be!” said the King. “Would you not think it breathed?”

“I will draw the curtain,” said Paulina; “you will think it lives presently.”

“Ah, sweet Paulina,” said Leontes, “make me to think so twenty years together.”

“If you can bear it,” said Paulina, “I can make the statue move, make it come down and take you by the hand. Only you would think it was by wicked magic.”

“Whatever you can make her do, I am content to look on,” said the King.

And then, all folks there admiring and beholding, the statue moved from its pedestal, and came down the steps and put its arms round the King’s neck, and he held her face and kissed her many times, for this was no statue, but the real living Queen Hermione herself. She had lived hidden, by Paulina’s kindness, all these years, and would not discover herself to her husband, though she knew he had repented, because she could not quite forgive him till she knew what had become of her little baby.

Now that Perdita was found, she forgave her husband everything, and it was like a new and beautiful marriage to them, to be together once more.

Florizel and Perdita were married and lived long and happily.

To Leontes his many years of suffering were well paid for in the moment when, after long grief and pain, he felt the arms of his true love around him once again.

## KING LEAR

King Lear was old and tired. He was weary of the business of his kingdom, and wished only to end his days quietly near his three daughters. Two of his daughters were married to the Dukes of Albany and Cornwall; and the Duke of Burgundy and the King of France were both suitors for the hand of Cordelia, his youngest daughter.

Lear called his three daughters together, and told them that he proposed to divide his kingdom between them. "But first," said he, "I should like to know much you love me."

Goneril, who was really a very wicked woman, and did not love her father at all, said she loved him more than words could say; she loved him dearer than eyesight, space or liberty, more than life, grace, health, beauty, and honor.

"I love you as much as my sister and more," professed Regan, "since I care for nothing but my father's love."

Lear was very much pleased with Regan's professions, and turned to his youngest daughter, Cordelia. "Now, our joy, though last not least," he said, "the best part of my kingdom have I kept for you. What can you say?"

"Nothing, my lord," answered Cordelia.

"Nothing can come of nothing. Speak again," said the King.

And Cordelia answered, "I love your Majesty according to my duty-no more, no less."

And this she said, because she was disgusted with the way in which her sisters professed love, when really they had not even a right sense of duty to their old father.

"I am your daughter," she went on, "and you have brought me up and loved me, and I return you those duties back as are right and fit, obey you, love you, and most honor you."

Lear, who loved Cordelia best, had wished her to make more extravagant professions of love than her sisters. "Go," he said, "be for ever a stranger to my heart and me."

The Earl of Kent, one of Lear's favorite courtiers and captains, tried to say a word for Cordelia's sake, but Lear would not listen. He divided the kingdom between Goneril and Regan, and told them that he should only keep a hundred knights at arms, and would live with his daughters by turns.

When the Duke of Burgundy knew that Cordelia would have no share of the kingdom, he gave up his courtship of her. But the King of France was wiser, and said, "Thy dowerless daughter, King, is Queen of us-of ours, and our fair France."

"Take her, take her," said the King; "for I will never see that face of hers again."

So Cordelia became Queen of France, and the Earl of Kent, for having ventured to take her part, was banished from the kingdom. The King now went to stay with his daughter Goneril, who had got everything from her father that he had to give, and now began to grudge even the hundred knights that he had reserved for himself. She was harsh and undutiful to him, and her servants either refused to obey his orders or pretended that they did not hear them.

Now the Earl of Kent, when he was banished, made as though he would go into another country, but instead he came back in the disguise of a servingman and took service with the King. The King had now two friends-the Earl of Kent, whom he only knew as his servant, and his Fool, who was faithful to him. Goneril told her father plainly that his knights only served to fill her Court with riot and feasting; and so she begged him only to keep a few old men about him such as himself.

"My train are men who know all parts of duty," said Lear. "Goneril, I will not trouble you further-yet I have left another daughter."

And his horses being saddled, he set out with his followers for the castle of Regan. But she, who had formerly outdone her sister in professions of attachment to the King, now seemed to outdo her in undutiful conduct, saying that fifty knights were too many to wait on him, and Goneril (who

had hurried thither to prevent Regan showing any kindness to the old King) said five were too many, since her servants could wait on him.

Then when Lear saw that what they really wanted was to drive him away, he left them. It was a wild and stormy night, and he wandered about the heath half mad with misery, and with no companion but the poor Fool. But presently his servant, the good Earl of Kent, met him, and at last persuaded him to lie down in a wretched little hovel. At daybreak the Earl of Kent removed his royal master to Dover, and hurried to the Court of France to tell Cordelia what had happened.

Cordelia's husband gave her an army and with it she landed at Dover. Here she found poor King Lear, wandering about the fields, wearing a crown of nettles and weeds. They brought him back and fed and clothed him, and Cordelia came to him and kissed him.

"You must bear with me," said Lear; "forget and forgive. I am old and foolish."

And now he knew at last which of his children it was that had loved him best, and who was worthy of his love.

Goneril and Regan joined their armies to fight Cordelia's army, and were successful; and Cordelia and her father were thrown into prison. Then Goneril's husband, the Duke of Albany, who was a good man, and had not known how wicked his wife was, heard the truth of the whole story; and when Goneril found that her husband knew her for the wicked woman she was, she killed herself, having a little time before given a deadly poison to her sister, Regan, out of a spirit of jealousy.

But they had arranged that Cordelia should be hanged in prison, and though the Duke of Albany sent messengers at once, it was too late. The old King came staggering into the tent of the Duke of Albany, carrying the body of his dear daughter Cordelia, in his arms.

And soon after, with words of love for her upon his lips, he fell with her still in his arms, and died.

## TWELFTH NIGHT

Orsino, the Duke of Illyria, was deeply in love with a beautiful Countess named Olivia. Yet was all his love in vain, for she disdained his suit; and when her brother died, she sent back a messenger from the Duke, bidding him tell his master that for seven years she would not let the very air behold her face, but that, like a nun, she would walk veiled; and all this for the sake of a dead brother's love, which she would keep fresh and lasting in her sad remembrance.

The Duke longed for someone to whom he could tell his sorrow, and repeat over and over again the story of his love. And chance brought him such a companion. For about this time a goodly ship was wrecked on the Illyrian coast, and among those who reached land in safety were the captain and a fair young maid, named Viola. But she was little grateful for being rescued from the perils of the sea, since she feared that her twin brother was drowned, Sebastian, as dear to her as the heart in her bosom, and so like her that, but for the difference in their manner of dress, one could hardly be told from the other. The captain, for her comfort, told her that he had seen her brother bind himself "to a strong mast that lived upon the sea," and that thus there was hope that he might be saved.

Viola now asked in whose country she was, and learning that the young Duke Orsino ruled there, and was as noble in his nature as in his name, she decided to disguise herself in male attire, and seek for employment with him as a page.

In this she succeeded, and now from day to day she had to listen to the story of Orsino's love. At first she sympathized very truly with him, but soon her sympathy grew to love. At last it occurred to Orsino that his hopeless love-suit might prosper better if he sent this pretty lad to woo Olivia for him. Viola unwillingly went on this errand, but when she came to the house, Malvolio, Olivia's steward, a vain, officious man, sick, as his mistress told him, of self-love, forbade the messenger admittance.

Viola, however (who was now called Cesario), refused to take any denial, and vowed to have speech with the Countess. Olivia, hearing how her instructions were defied and curious to see this daring youth, said, "We'll once more hear Orsino's embassy."

When Viola was admitted to her presence and the servants had been sent away, she listened patiently to the reproaches which this bold messenger from the Duke poured upon her, and listening she fell in love with the supposed Cesario; and when Cesario had gone, Olivia longed to send some love-token after him. So, calling Malvolio, she bade him follow the boy.

"He left this ring behind him," she said, taking one from her finger. "Tell him I will none of it."

Malvolio did as he was bid, and then Viola, who of course knew perfectly well that she had left no ring behind her, saw with a woman's quickness that Olivia loved her. Then she went back to the Duke, very sad at heart for her lover, and for Olivia, and for herself.

It was but cold comfort she could give Orsino, who now sought to ease the pangs of despised love by listening to sweet music, while Cesario stood by his side.

"Ah," said the Duke to his page that night, "you too have been in love."

"A little," answered Viola.

"What kind of woman is it?" he asked.

"Of your complexion," she answered.

"What years, i' faith?" was his next question.

To this came the pretty answer, "About your years, my lord."

"Too old, by Heaven!" cried the Duke. "Let still the woman take an elder than herself."

And Viola very meekly said, "I think it well, my lord."

By and by Orsino begged Cesario once more to visit Olivia and to plead his love-suit. But she, thinking to dissuade him, said-

"If some lady loved you as you love Olivia?"

"Ah! that cannot be," said the Duke.

“But I know,” Viola went on, “what love woman may have for a man. My father had a daughter loved a man, as it might be,” she added blushing, “perhaps, were I a woman, I should love your lordship.”

“And what is her history?” he asked.

“A blank, my lord,” Viola answered. “She never told her love, but let concealment like a worm in the bud feed on her damask cheek: she pined in thought, and with a green and yellow melancholy she sat, like Patience on a monument, smiling at grief. Was not this love indeed?”

“But died thy sister of her love, my boy?” the Duke asked; and Viola, who had all the time been telling her own love for him in this pretty fashion, said-

“I am all the daughters my father has and all the brothers- Sir, shall I go to the lady?”

“To her in haste,” said the Duke, at once forgetting all about the story, “and give her this jewel.”

So Viola went, and this time poor Olivia was unable to hide her love, and openly confessed it with such passionate truth, that Viola left her hastily, saying-

“Nevermore will I deplore my master’s tears to you.”

But in vowing this, Viola did not know the tender pity she would feel for other’s suffering. So when Olivia, in the violence of her love, sent a messenger, praying Cesario to visit her once more, Cesario had no heart to refuse the request.

But the favors which Olivia bestowed upon this mere page aroused the jealousy of Sir Andrew Aguecheek, a foolish, rejected lover of hers, who at that time was staying at her house with her merry old uncle Sir Toby. This same Sir Toby dearly loved a practical joke, and knowing Sir Andrew to be an arrant coward, he thought that if he could bring off a duel between him and Cesario, there would be rare sport indeed. So he induced Sir Andrew to send a challenge, which he himself took to Cesario. The poor page, in great terror, said-

“I will return again to the house, I am no fighter.”

“Back you shall not to the house,” said Sir Toby, “unless you fight me first.”

And as he looked a very fierce old gentleman, Viola thought it best to await Sir Andrew’s coming; and when he at last made his appearance, in a great fright, if the truth had been known, she tremblingly drew her sword, and Sir Andrew in like fear followed her example. Happily for them both, at this moment some officers of the Court came on the scene, and stopped the intended duel. Viola gladly made off with what speed she might, while Sir Toby called after her-

“A very paltry boy, and more a coward than a hare!”

Now, while these things were happening, Sebastian had escaped all the dangers of the deep, and had landed safely in Illyria, where he determined to make his way to the Duke’s Court. On his way thither he passed Olivia’s house just as Viola had left it in such a hurry, and whom should he meet but Sir Andrew and Sir Toby. Sir Andrew, mistaking Sebastian for the cowardly Cesario, took his courage in both hands, and walking up to him struck him, saying, “There’s for you.”

“Why, there’s for you; and there, and there!” said Sebastian, biting back a great deal harder, and again and again, till Sir Toby came to the rescue of his friend. Sebastian, however, tore himself free from Sir Toby’s clutches, and drawing his sword would have fought them both, but that Olivia herself, having heard of the quarrel, came running in, and with many reproaches sent Sir Toby and his friend away. Then turning to Sebastian, whom she too thought to be Cesario, she besought him with many a pretty speech to come into the house with her.

Sebastian, half dazed and all delighted with her beauty and grace, readily consented, and that very day, so great was Olivia’s baste, they were married before she had discovered that he was not Cesario, or Sebastian was quite certain whether or not he was in a dream.

Meanwhile Orsino, hearing how ill Cesario sped with Olivia, visited her himself, taking Cesario with him. Olivia met them both before her door, and seeing, as she thought, her husband there, reproached him for leaving her, while to the Duke she said that his suit was as fat and wholesome to her as howling after music.

“Still so cruel?” said Orsino.

“Still so constant,” she answered.

Then Orsino’s anger growing to cruelty, he vowed that, to be revenged on her, he would kill Cesario, whom he knew she loved. “Come, boy,” he said to the page.

And Viola, following him as he moved away, said, “I, to do you rest, a thousand deaths would die.”

A great fear took hold on Olivia, and she cried aloud, “Cesario, husband, stay!”

“Her husband?” asked the Duke angrily.

“No, my lord, not I,” said Viola.

“Call forth the holy father,” cried Olivia.

And the priest who had married Sebastian and Olivia, coming in, declared Cesario to be the bridegroom.

“O thou dissembling cub!” the Duke exclaimed. “Farewell, and take her, but go where thou and I henceforth may never meet.”

At this moment Sir Andrew came up with bleeding crown, complaining that Cesario had broken his head, and Sir Toby’s as well.

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