

RSC

ROYAL
SHAKESPEARE
COMPANY



MEASURE FOR MEASURE

WILLIAM SHAKESPEARE TEACHER PACK

RSC Teacher Resources
are presented by



Supported using public funding by
**ARTS COUNCIL
ENGLAND**

ABOUT THIS PACK

This pack supports the RSC's 2019 production of *Measure for Measure*, directed by Gregory Doran.

The activities provided in this pack are specifically designed to support KS3-4 students attending the performance and studying *Measure for Measure* in school. Most activities can also be adapted to suit KS5 students or Primary school students who are studying the play.

CONTENTS

About this Pack	Page 2
Exploring the Story	Page 3
Morality and Virtue	Page 5
Justice and Punishment	Page 8
Resources	Page 11

These symbols are used throughout the pack:



READ

Notes from the production, background info or extracts



ACTIVITY

A practical or open space activity



WRITE

A classroom writing or discussion activity



LINKS

Useful web addresses and research tasks

ABOUT THE PRODUCTION

The 2019 production of *Measure for Measure*, is set in Vienna at the turn of the century in the dying years of the Hapsburg Empire. The setting draws out parallels between the Duke's changing city and the sense of the Austrian Hungarian empire in the early 1900s, as the structure of society seems very fragile in both. The designer Stephen Brimson Lewis uses projection to create the sense of the city centre, with narrow streets and cobbles, using strange angles to create the sense that the world is off-kilter. The production itself moves very quickly and creates a sense of speed that feels more like a thriller, this genre inspired some of the choices.

Both Stephen and Greg were inspired by artists of the period, including Klimt and Schiele, and felt that Vienna needed to feel like a place where artists and free thinkers had to go underground. Take a look at the images below which depict the prison and ballrooms of Vienna. What impression do you get of Vienna from these? How do they compare?



The company in the 2019 production of *Measure for Measure*, directed by Gregory Doran. Photos by Helen Maybanks ©RSC

EXPLORING THE STORY



SYNOPSIS

A full synopsis of the play is available at:

<https://www.rsc.org.uk/measure-for-measure/the-plot>



LONDON IN 1604

The actions that Angelo takes to cleanse Vienna in this play are very closely linked to what was happening in London in 1604.

NOTES FROM THE REHEARSAL ROOM

During rehearsals Gregory Doran had maps of London on display and the company discussed the relationship between the theatre, the church, law and sex at the time. Due to constant outbreaks of plague and disease, it was around this time that the houses of ill repute, or brothels, were pulled down in the outer areas of London where the theatres were. Greg discussed that, although the play is set in Vienna, it is clear that the events it describes are closely tied to what was happening in London at the time.

Measure for Measure was written at a time when Shakespeare had a much more secure position, as manager and stakeholder of the 'King's men', which meant he could experiment with form. During this time his work starts to break more of the expected conventions and the balance between tragedy and comedy in this play reflects that.



ACTIVITY 1: THE STORY IN 20 MINUTES

The following activity will introduce students to the play and ensure that the whole group is familiar with the story. It is also an opportunity to introduce some of the key questions that will be explored in more depth in later activities.

- Arrange students into groups of three or four.
- Ask them to create, without talking, still images of the following:
 - A duke and his court
 - A strict ruler
 - A relaxed ruler
- Introduce students to the opening premise of the play, that the Duke of Vienna has been quite a relaxed ruler and suddenly announces that he will be leaving the city and leaving a deputy in charge. His deputy is a much stricter ruler, who desperately wants to enforce the laws that prevent promiscuous behaviour.

- Share the following terms that Angelo and the authorities use to describe the people who are condemned under these strict laws. Ask students to think about what they mean and what they have done to be labelled in that way:
 - 'Bawd'
 - 'Lecher'



David Ajao as Pompey. Photo by Helen Maybanks ©RSC

- Divide students into small groups of four or five.
- Using the 'Story in 20 Minutes' resource in this pack, assign each group one or two scenes, making sure all ten scenes have been distributed.
- Encourage them to narrate their scenes, explaining what happens in each scene before we see it and using the lines they have been given from the play to bring some of the freeze frames to life for 30 seconds.
- Ask the whole class to form a circle and invite each group into the middle to share their scene or scenes, in the order they happen in the play.
- Reflect with students on how Vienna changes under Angelo's leadership and how the Duke reacts to seeing those changes. Why do they think Isabella goes along with the Duke's plan?
- Ask students, based on their knowledge of the play so far, which scenes and moments feel like turning points in the play. How do each of the men in the play treat Isabella?

NOTES FROM THE REHEARSAL ROOM

During the early weeks of rehearsal, Greg talked to the company about the circumstances surrounding Shakespeare's writing of *Measure for Measure*, exploring the parallels between the Duke and King James I. James had only recently become king and he disliked the idea of being put on show and parading through the city and was also famous for his network of spies. Greg discussed this, thinking about how this same attitude can be seen in the Duke, who doesn't want to announce his departure to the people of Vienna and who takes on a disguise to 'spy' on Vienna.



ACTIVITY 2: THE PASSING OF POWER

In the first scene of the play, the audience witness the Duke of Vienna preparing to leave the city and devolving his powers to Angelo. The following activity will allow students to explore this moment in the play, thinking specifically about why the Duke leaves and why he empowers Angelo over his trusted second in command Escalus.

- Organise students into groups of three.
- Provide groups with copies of Act 1 Scene 1. Ask students to cast themselves as the Duke, Angelo and Escalus and then read through the scene together, taking on their assigned roles.
- Ask students to pick out one thing that Angelo says about himself and one thing which someone else says about him in the scene.
- Invite students to imagine that two photographs are taken of Angelo, one as other people see him and one as he sees himself.
- Allow students time to create a photo of Angelo as other people see him first of all. Provide them with 60 seconds to make this as a freeze frame, using the quote they have chosen as inspiration.
- Invite students to then repeat this, creating a second freeze frame, or photograph, in 60 seconds showing how he sees himself. Remind them to use the quote they have chosen as inspiration.

- Ask students to then present their photos, using the chosen quote as a title. Look closely at the differences between them and how Angelo seems in both images. Are they very different or are they similar? Have groups selected similar quotations as inspiration or is there a difference here?
- Arrange for groups to join up with another group of three, forming a group of six, with a Duke, an Angelo, an Escalus, two servants and a director.
- Introduce the idea that, in their groups of six, students will be staging Act 1 Scene 1.
- Encourage students to start by ranking the characters according to their status at the beginning of the scene. The servants and the Duke are quite clear but where would Angelo and Escalus come in the hierarchy? After doing this, ask students to rank the characters according to their status at the end of the scene. Whose status has changed most radically? How might this change the dynamic?
- Discuss the decisions that the students have made about status, asking them to give reasons for their ranking and choices. Are there any differences of opinion and why?
- Ask students to decide the order in which the Duke, the servants and Escalus come into the chamber. Explain there is no right or wrong answer, they should simply make a decision according to the ranking they have discussed for the beginning of the scene. Then, encourage them to think about how Angelo might enter the scene.
- Allow groups ten minutes to rehearse their own version of the scene, explaining that their task is:
 - To make the fact that the Duke is leaving quickly and unexpectedly very clear
 - To make the changing status relationships between the characters clear
- Provide groups with the opportunity to perform their rehearsed versions of Act 1 Scene 1 and to watch the different versions.
- Discuss with students what helps to establish the status and relationships between the characters. What enables the audience to understand what is happening in the scene?
- Reflect with students on what Escalus and Angelo might be thinking at the end of the scene. What would be going through Angelo's head following the events of the scene? How would Escalus be feeling about Angelo's unexpected promotion, the change in status and the Duke's departure?

MORALITY AND VIRTUE

Several key characters in *Measure for Measure* are motivated by their own moral codes. Isabella, for example, is concerned with preserving her own chastity and virtue while Angelo enforces the laws of Vienna in line with his own puritan beliefs. It is Angelo's strict new laws that spark the events of the play, as he strengthens regulations against bawdy houses or brothels and condemns anyone found guilty of lechery.

NOTES FROM THE REHEARSAL ROOM

Some members of the company went on a visit to Vienna and talked about, as a modern city, how clean the streets are and how well presented the city is as well as the opulence and popularity of its churches. Thinking to the time in which the play is being staged, Greg was keen to explore what can lie beneath a polished veneer. Something that is too polished can sometimes make you suspicious and this is something Greg wants to convey – that a regime can be a suffocating experience in which a place and people are being forced into a mould they don't fit.

- Ask students to think about the prisons of Vienna, and what they might be like following Angelo's new regime. Who would be in prison during this time and what crimes are they likely to have committed?



ACTIVITY 4: ISABELLA'S PLEA

When Isabella first goes to Angelo, along with Lucio, in Act 2 Scene 2 to beg for her brother's release her aim is to convince Angelo to listen to her, and then to change his mind. The following activity explores the tactics and strategies she uses.

- Arrange students into threes and provide each pair with one of Isabella's lines from Act 2 Scene 2. Explain that these are all taken from different points in this scene and are all things she says to Angelo to convince him to let her brother go free and to stop holding him.

- Encourage groups to create a still image or freeze frame using their extract from Isabella's pleas, using the words to inspire them.

- Invite groups to think about the tactics Isabella uses in their section of text. What strategies, if any, is she using to convince Angelo he should free her brother or listen to her? Ask them to name their still image and give it a title or label, describing the tactic she uses. For example, the image might be entitled 'Begging' or 'Imploring'.

- Ask each group to then read their lines from Isabella before sharing their title and their still images, showing the imagery Isabella uses to persuade Angelo.

- Reflect with students on the tactics and titles that have been used. Does Isabella change her tactic, does she use different approaches to convince Angelo? Which of them do they think would be most effective?

- Allow students to then discuss the imagery that has come out from watching the still images. Are there any themes or recurring images that Isabella uses in different ways? How and why do they think she uses these images and what do they reveal about her? At the end of this scene, Angelo agrees to see Isabella again. Which of her arguments were most effective?

- Ask students to then look at the number on their extract and then read out their titles or tactics again, this time in order of the numbers they have been given. Discuss this sequence, how does her approach change? What makes the tactics towards the end more effective in persuading Angelo specifically? In the next scene they share, Angelo propositions Isabella. Where, in this scene, do they think he decides to invite her back so they can be alone?



Sandy Grierson as Angelo, Lucy Phelps as Isabella and Joseph Arkley as Lucio. Photo by Helen Maybanks ©RSC



ACTIVITY 4: A PROPOSITION

The following activity will help students explore Act 2 Scene 4, in which Angelo asks Isabella to sleep with him in order to save her brother's life.

- Provide students with a copy of Act 2 scene 4 from the resource materials and organise them into pairs.
- Ask each pair to stand back to back and read through the scene, with one of them reading Isabella's lines and the other Angelo's.
- Reflect with students, before they continue, on what kind of scene this is and why they think Angelo propositions Isabella in this way.
- Invite pairs to experiment with the tone of the scene and to read it again, as if:
 - They are conspiring and don't want to be overheard.
 - They are arguing and are at least 10 paces apart at all times.
- Encourage pairs to look at the scene again, this time exploring the characters' movement. Ask them to read it in the following ways:
 - With Angelo in one place and unable to move and Isabella able to move wherever she likes
 - With Isabella in one place and unable to move and Angelo able to move wherever he likes
- Reflect with students on the four different readings they have done. What did the different choices reveal about the scene? With the movement choices, which felt more natural? Who seems to be in control, the character who moves or the one who doesn't and who has control in this scene? Were there any moments where it felt like the dynamic shifted? Similarly, in the versions exploring volume and tone, which felt more natural? Are there turning points in the scene where the choice they were trying stopped or started being appropriate?



Sandy Grierson as Angelo and Lucy Phelps as Isabella.
Photo by Helen Maybanks ©RSC



ACTIVITY 5: CLAUDIO AND ISABELLA

The following activity will help students explore Claudio's reaction to learning that Isabella has been propositioned by Angelo, considering their different perspectives.

- Ask students to imagine how they would feel if they were Claudio and had been sentenced to death for having a relationship. Why do they think he asks Isabella to go to Angelo in the first place? Why does he think it would work and would you ask a friend or relative the same?

- Provide students with a copy of Claudio's speech from Act 3 Scene 1, explaining that this is the speech he gives once Isabella has told him about Angelo's proposition and the fact that she can't do what he asks. She tells Claudio she would willingly die for him but having sex with Angelo is something she cannot do.
- Ask students to read the speech together, taking turns to read one line and then changing reader until everyone has read a line. This may mean parts of the speech are repeated.
- Invite students to explore the line they read aloud in more detail, moving around the room and repeating it. Encourage them to try voicing the word with different inflections and movement, perhaps adding a gesture or raising their voice, but getting a sense of what feels appropriate.
- Allow students to pause before asking them to start listening to the room around them as they repeat their line. How would they describe the tone and the atmosphere inside Claudio's head? After a short while, reflect on this experience with students. From the sounds and the gestures they can see, how does Claudio feel?
- Discuss with students whether Claudio feels justified in reacting the way he does. What is he demanding of his sister and what are his arguments? Invite comment on this by asking everyone who thinks he makes an argument for why she should sleep with Angelo in their line to raise their hand. Do the arguments feel justified? Are our views as a modern audience different?
- Invite students to then go round the circle reading their lines again, to hear the full speech. This time, students should be able to add in their own gestures and share their interpretation of the line without needing to read. Encourage them to adapt based on how the previous speaker has delivered the line before, so that the speech builds and feels natural.
- Reflect once more on the changing emotions Claudio shows in the speech. Were there any turning points that stood out following their performance, or any moments of change? Where did his desperation come across most strongly? Do we empathise with him? Do we empathise with Isabella? Her religious fervour is something modern audiences might be less familiar with and Greg and the company were keen to emphasise in the 2019 production that her objections are more to do with her soul than her virginity. We all have lines we won't cross, and morals or codes we won't give up on but are Claudio's arguments convincing?



Lucy Phelps as Isabella and James Cooney as Claudio. Photo by Helen Maybanks ©RSC

JUSTICE AND PUNISHMENT

THE DUKE'S VIENNA

There are several actions that the Duke takes throughout the play to try and resolve Isabella's situation, after learning what his deputy Angelo has asked of her:

- To agree to Angelo's demands so they can trick him
- To send Marianna to sleep with the Duke in Isabella's place
- To 'return' to the city and invite all citizens to the city gates to petition him for justice if they want it

Alongside these actions, which he seems to take in support of Isabella, the Duke also makes some questionable decisions such as:

- To not tell Isabella when he and the Provost have managed to save Claudio and to let her believe he is dead
- To make her confess to sleeping with Angelo, despite the fact that she didn't, in front of the city

These choices, including the decision to leave Vienna and disguise himself as a Friar or religious figure, make the Duke a complex character. His motives are not always clear and a company staging the play has to make a decision about what Vienna was like under the Duke's charge as well as presenting the way it becomes under Angelo.



ACTIVITY 7: THE PLAY AS A TRIAL

NOTES FROM THE REHEARSAL ROOM

As part of discussions on the end of the play Greg and the company agreed that the whole play felt like a 'trial'. Important and crucial events often happen off stage which means that the audience only hear reports of them and never see them take place, like evidence provided in a trial where the audience is then left to pass judgement like a jury. A number of characters also talk directly to the audience and the importance or truth of this was discussed.

The following activity offers students the opportunity to think about the overall structure of the play and how justice is served, or not, throughout the play.

- Provide students with a synopsis of the play. This can either be drawn from 'the Story in 20 minutes' or from the online synopsis link at the beginning of this pack.
 - If students know the play well, this may also be an opportunity for them to list out the events of the play as they remember them.

- Encourage students to then note down the key and important events of the play on large A3 pieces of paper.
- Invite students to display these pieces of paper on the floor, creating a large time line from one end of the room to the other, discarding any repeats that may have already been set out.
- Allow students to look carefully at the timeline to make sure no events have been missed out and that the whole group is happy with their collective timeline.
- Ask students to then work in pairs to identify where important events occur in the play but are not seen, or heard, on stage. For example, when Isabella tells Marianna the plan or Angelo gives Isabella the key to his walled garden.
- Arrange students into small groups of four or five and ask them to look at one of the missing scenes each, using the accounts from the text to help them create a short 60 second version of the missing scenes.
- Allow some groups to share the missing scenes, asking them to finish by explaining which accounts they used to help build a picture of what happened. Was this easy to do? Were there multiple accounts or only one character's perspective? Did they trust that character's version of events? Do we actually hear about the event from anyone who witnessed it or not? Are their accounts affected by lies or lack of truth? For example, Angelo talks about his assignation with Marianna, but his perspective is unreliable as he still believes it was Isabella he was with.
- Reflect with students on why Shakespeare might leave these scenes out. Are there any other plays or texts they know of where key action happens off stage? What is the effect of this and why? Refer students back to the comments made in rehearsal that the whole play feels like a 'trial' in some ways, with witness accounts and direct address, that the audience has to make a judgement on. How true do they feel this is? As part of students' discussions, encourage them to consider the Duke's role in the play as a whole, building on the discussion points above. Are the Duke's actions just and understandable? What does he want to achieve by disguising himself and working with Isabella? Is he motivated by a desire to stop Angelo or something else? What evidence is there to support their theory? What do they think Vienna was like under the Duke's leadership and what might change after his return?

All rights reserved. No part of this publication may be reproduced, distributed, or transmitted in any form or by any means, including photocopying, recording, or other electronic or mechanical methods, without the prior written permission of the publisher, except in the case of brief quotations embodied in critical reviews and certain other noncommercial uses permitted by copyright law. For permission requests, write to the publisher, addressed "Attention: RSC Education" at the address below.

The Royal Shakespeare Company
 3, Chapel Lane
 Stratford on Avon
 Warwickshire
 CV37 6BE
www.rsc.org.uk

RESOURCES

THE STORY IN 20 MINUTES

1. Vienna is teeming with brothels and loose morality, but the Duke doesn't want to use his authority to clean up the city. He departs, leaving his deputy, Angelo, in charge. Angelo is at first reluctant, but he soon starts to make changes.

Duke: In our remove be thou at full ourself.
 Mortality and mercy in Vienna
 Live in thy tongue and heart.
 Take thy commission.

Angelo: Let there be some more test made of my metal.

2. A young man, Claudio, gets the girl he intends to marry, Juliet, pregnant. Under a forgotten old law that Angelo has just reinstated, Claudio is arrested and sentenced to death.

1 Gentleman: Claudio to prison? 'Tis not so.
Mistress O: I saw him arrested, saw him carried away, and, which is more,
 within these three days his head to be chopped off!
Lucio: Art thou sure of this?
Mistress O: I am too sure of it: it is for getting Madam Julietta with child.

3. Claudio is paraded through the streets as a warning to others. He asks his friend Lucio to go and speak to Isabella, Claudio's sister, who is about to take her vows to be a nun.

Claudio: Acquaint her with the danger of my state,
 Implore her, in my voice, that she make friends
 To the strict deputy: bid herself assay him.

4. Lucio visits Claudio's sister, Isabella, in her convent. He persuades her to leave the convent and appeal to Angelo to spare her brother. She agrees to go to Angelo.

Lucio: All hope is gone,
Unless you have the grace by your fair prayer
To soften Angelo.

Isabella: Commend me to my brother: soon at night
I'll send him certain word of my success

5. Angelo revives other harsh laws and threatens to demolish all the brothels. A pimp called Pompey is arrested and appears in court before Escalus, Angelo's second in command.

Escalus: The law will not allow it, Pompey; nor it shall not be allowed in Vienna.
There is pretty orders beginning, I can tell you: it is but heading and hanging.

6. Isabella goes with Lucio to Angelo, to ask for her brother's life to be spared. Angelo defends his ruling. Isabella argues against the harshness of Claudio's sentence and asks Angelo to look at himself before making his final decision.

Angelo: The law hath not been dead, though it hath slept.

Isabella: Ask your heart what it doth know
That's like my brother's fault. If it confess
A natural guiltiness, such as is his,
Let it not sound a thought upon your tongue
Against my brother's life.

7. The next day Angelo offers to spare Claudio's life if Isabella will sleep with him, but she is about to become a nun and so refuses in order to protect her chastity. She threatens Angelo.

Isabella: Sign me a present pardon for my brother,
Or with an outstretched throat I'll tell the world aloud
What man thou art.

Angelo: Who will believe thee, Isabel?

8. Meanwhile, the Duke has returned to the city in disguise, dressed as a friar. He goes to the prison to visit the prisoners. Isabella visits her brother, Claudio, in prison and explains Angelo's offer and her refusal. The Duke overhears their conversation. Claudio begs Isabella to submit to Angelo, but she refuses.

Claudio: Sweet sister, let me live.
What sin you do to save a brother's life,
Nature dispenses with the deed so far
That it becomes a virtue.

Isabella: Oh, you beast!
I'll pray a thousand prayers for thy death,
No word to save thee.

9. The disguised Duke tells Claudio to prepare for certain death, but secretly tells Isabella of a plan to save Claudio's life without violating her vow of chastity. He reveals that Angelo has treated his ex-fiancee, Mariana, very badly. and hat she might agree to sleep with Angelo in Isabella's place.

Duke: Go you to Angelo, agree with his demands to the point, only refer yourself to this advantage: first, that your stay with him may not be long; that the time may have all shadow and silence in it; and now follows all: we shall advise this wronged maid to go in your place. By this, is your brother saved, your honour untainted, the poor Mariana advantaged, and the corrupt deputy scaled.

10. Mariana agrees to fool Angelo into sleeping with her instead of Isabella. agrees to submit to Angelo as long as it is in the dark and no one speaks but, instead of her, Mariana keeps the agreed meeting.

Isabella: Little have you to say when you depart from him, but, soft and low,
'Remember my Brother'.

Mariana: Fear me not.

Duke: He is your husband on a pre-contract:
To bring you thus together 'tis no sin

Isabella goes to Angelo and agrees to submit to his demand but, instead of her, Marianna sleeps with Angelo.

11. Constable Elbow brings Pompey into the prison for being a pimp. Mistress Overdone and a group of prostitutes are also imprisoned. Mistress Overdone discloses that Lucio has made one of her prostitutes pregnant and refused to marry her.

Mistress O: My Lady, this is one Lucio's information against me. Mistress Kate Keepdown was with child by him in the Duke's time, he promised her marriage, his child is a year and a quarter old come Philip and Jacob.

12. Lucio meets the disguised Duke and pretends that he knows the Duke well, describing him as immoral. The Duke is outraged and determined to get revenge.

Lucio: Why, what a ruthless thing is this in him, for the rebellion of a codpiece to take away the life of a man! Would the Duke that is absent have done this? He had some feeling of the sport, he knew the service, and that instructed him to mercy.

Duke: I never heard the absent Duke much detected for women, he was not inclined that way.

13. The Provost of the jail receives instructions from Angelo, demanding that Claudio be put to death at an earlier time than originally planned, and that Claudio's head should be sent to him. The Provost and Pompey devise a plan to execute another prisoner instead of Claudio, although the prisoner, Barnardine, is less keen on the idea of such a hasty death.

Duke: Let this Barnadine be this morning executed and his head borne to Angelo.

Provost: Angelo hath seen them both and will discover the favour.

Duke: Oh, death's a great disguiser, and you may add to it.

Barnadine: Friar, not I. I have been drinking hard all night, and I will have more time to prepare me. I will not consent to die this day, that's certain.

14. Luckily, another prisoner has just died of a fever, and his head is sent to Angelo instead of Claudio's. The disguised Duke tells Isabella that Claudio has been executed but says she will be able to speak to the Duke personally about Angelo.

Duke: He hath released him, Isabel, from the world:
His head is off, and sent to Angelo.

Isabella: Unhappy Claudio, wretched Isabel,
Injurious world, most damnèd Angelo!

Duke: This letter then to Friar Thomas give,
And he shall bring you straight before the Duke;
And to the head of this Lord Angelo
Accuse him home and home.

15. Once the Duke's 'return' is announced, Angelo regrets executing Claudio. Isabella publicly denounces Angelo, but the Duke pretends to disbelieve her and has her arrested.

Isabella: That Angelo is an adulterous thief,
An hypocrite, a virgin-violator,
Is it not strange, and strange?

Duke: To prison with her! Shall we thus permit
A blasting and a scandalous breath to fall
On him so near us?

16. A friar (Peter) comes forward to support Isabella's story, and Mariana confirms that she was the one to sleep with Angelo and that he had earlier refused to marry her.

Mariana: But Tuesday night last gone, in's garden-house,
He knew me as a wife.

The Duke (in disguise again) also confirms Isabella and Mariana's stories and, during a scuffle, is revealed to be the returned Duke.

Lucio: Why, you bald-pated, lying rascal, you must be hooded, must you? Show
your sheep-biting face, and be hanged an hour! Will't not off?

[He pulls off the FRIAR's hood and discovers the DUKE]

Duke: Thou art the first knave that e'er mad'st a duke!

17. On the Duke's orders, Friar Peter marries Mariana to Angelo, whom the Duke immediately condemns to death. The two women plead for Angelo's life, and the Duke relents.

Mariana: Sweet Isabel, do yet but kneel by me,
Hold up your hands, say nothing; I'll speak all.
Oh Isabel! Will you not lend a knee?

18. The Duke then has both Barnardine and Claudio brought before him, frees Barnardine and reunites Isabella with her brother. Lucio is forced to marry the prostitute he made pregnant.

Duke: If any woman wronged by this lewd fellow,
As I have heard him swear himself there's one
Whom he begot with child, let her appear,
And he shall marry her

19. The play ends when the Duke appears to propose marriage to Isabella, who does not answer him.

Duke: Dear Isabel,
 I have a motion much imports your good,
 Whereto, if you'll a willing ear incline,
 What's mine is yours, and what is yours is mine

ACT 1 SCENE 1 [EDITED]

DUKE Escalus.

ESCALUS My Lord.

DUKE The nature of our People,
Our Cities Institutions, and the Terms
For Common Justice, you're as pregnant in
As Art: There is our Commission,
From which, we would not have you warp; call hither,
I say, bid come before us, Angelo:
For you must know, we have with special soul
Elected him our absence to supply;
Lent him our terror, dressed him with our love,
And given his Deputation all the Organs
Of our own power: What think you of it?

ESCALUS If any in Vienna be of worth
To undergo such ample grace, and honour,
It is Lord Angelo. [*Enter Angelo.*]

DUKE Look where he comes.

ANGELO Always obedient to your Graces will,
I come to know your pleasure.

DUKE Angelo:
There is a kind of Character in thy life,
That to th' observer, doth thy history
Fully unfold: For if our virtues
Did not go forth of us, 'twere all alike
As if we had them not: Hold therefore Angelo:
In our remove, be thou at full, our self:
Mortality and Mercy in Vienna
Live in thy tongue, and heart: Old Escalus
Though first in question, is thy secondary.
Take thy Commission.

ANGELO Now good my Lord
Let there be some more test, made of my mettle,
Before so noble, and so great a figure
Be stamped upon it.

DUKE No more evasion: therefore take your honors:

Our haste from hence is of so quick condition,
That it prefers itself, and leaves unquestioned
Matters of needful value: We shall write to you
As time, and our concernings shall importune,
How it goes with us, and do look to know
What doth befall you here. So fare you well:
To th' hopeful execution do I leave you,
Of your Commissions.
I'll privily away: I love the people,
But do not like to stage me to their eyes:
Though it do well, I do not relish well
Their loud applause, and Aves vehement:
Nor do I think the man of safe discretion
That does affect it. Once more fare you well.

ANGELO The heavens give safety to your purposes.

ESCALUS Lead forth, and bring you back in happiness.

DUKE I thank you, fare you well. *[Exit.]*

ESCALUS I shall desire you, Sir, to give me leave
To have free speech with you; and it concerns me
To look into the bottom of my place:
A power I have, but of what strength and nature,
I am not yet instructed.

ANGELO 'Tis so with me: Let us withdraw together,
And we may soon our satisfaction have
Touching that point.

ESCALUS I'll wait upon your honor. *[Exeunt.]*

ACT 2 SCENE 2

ISABELLA'S LINES

- ISABELLA I have a brother is condemned to die.
I do beseech you, let it be his fault,
And not my brother. 1
- ISABELLA I do think that you might pardon him,
And neither heaven nor man grieve at the mercy. 2
- ISABELLA If he had been as you, and you as he,
You would have slipped like him, but he like you
Would not have been so stern. 3
- ISABELLA I would to heaven I had your potency,
And you were Isabel: should it then be thus?
No. I would tell what 'twere to be a judge,
And what a prisoner. 4
- ISABELLA Tomorrow? Oh, that's sudden! Spare him, spare him!
Who is it that hath died for this offence?
There's many have committed it. 5
- ISABELLA So you must be the first that gives this sentence,
And he, that suffers. Oh, it is excellent
To have a giant's strength, but it is tyrannous
To use it like a giant. 6

ISABELLA Go to your bosom,
 Knock there, and ask your heart what it doth know
 That's like my brother's fault. If it confess
 A natural guiltiness, such as is his,
 Let it not sound a thought upon your tongue
 Against my brother's life.

7

ISABELLA Hark how I'll bribe you – good my lord, turn back.

 ...with such gifts that heaven shall share with you.
 Not with fond sickles of the tested gold,
 but with true prayers

8

Let me entreat you speak the former language.

ANGELO Plainly conceive, I love you.

ISABELLA As my brother did love Juliet
And you tell me that he shall die for't.

ANGELO He shall not, Isabel, if you give me love.

ISABELLA I know your virtue hath a licence in't
Which seems a little fouler than it is
To pluck on others.

ANGELO Believe me on mine honour,
My words express my purpose.

ISABELLA Ha! Little honour to be much believed,
And most pernicious purpose.
Sign me a present pardon for my brother,
Or with an outstretched throat I'll tell the world aloud
What man thou art.

ANGELO Who will believe thee, Isabel?
My unsoiled name, th'austereness of my life,
My vouch against you, and my place i'th'state,
Will so your accusation overweigh
That you shall stifle in your own report
And smell of calumny. I have begun,
And now I give my sensual race the rein.

