

*Have more than you show,
Speak less than you know,
Lend less than you owe,
Ride more than you go,
Leave your drink and your whore,
And keep in-a-door,
And you shall have more
Than two tens to a score.*



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АИРИС ПРЕСС



АНГЛИЙСКИЙ клуб

Уильям Шекспир

Король Лир

Pre-Intermediate

Домашнее чтение

АИРИС ПРЕСС

William Shakespeare

King Lear

Pre-Intermediate



Английский клуб

Дополнительное чтение

Уильям Шекспир

Король Лир

*Адаптация текста, предисловие,
комментарий, упражнения
и словарь Е. В. Угаровой*

УДК 811.111(075)

ББК 81.2Англ-93

Ш41

Серия «Английский клуб» включает книги и учебные пособия, рассчитанные на пять этапов изучения английского языка: Elementary (для начинающих), Pre-Intermediate (для продолжающих первого уровня), Intermediate (для продолжающих второго уровня), Upper Intermediate (для продолжающих третьего уровня) и Advanced (для совершенствующихся).

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Трагедия Уильяма Шекспира (1564–1616) «Король Лир» принадлежит к числу лучших произведений мировой драматургии. В центре внимания великого английского драматурга и поэта находится полная трагизма история деспотичного короля, который на склоне лет впервые сталкивается с реальной жизнью и раскаивается в своих ошибках, но уже не может предотвратить трагических событий, причиной которых стали его собственные заблуждения. Текст книги адаптирован, снабжен лексико-грамматическим комментарием, переводом трудных слов, а также упражнениями, направленными на развитие навыков речевой деятельности.

Книга рассчитана на учащихся школ, гимназий, лицеев, а также на широкий круг лиц, изучающих английский язык самостоятельно.

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Предисловие

Трагедия Уильяма Шекспира под названием «Правдивая историческая хроника о жизни и смерти короля Лира и его трех дочерей, с несчастной жизнью Эдгара, сына и наследника графа Глостера, и его мрачным и притворным обликом сумасбродного Тома» появилась на свет между 1604 и 1605 годами. В основу сюжета легла история короля бриттов Лира, которую поведал миру еще в XII веке британский монах Гальфрид. Но под пером Шекспира этот сюжет превратился в трагедию о своеволии и всепоглощающей доброте, о заблуждениях и запоздалом раскаянии, о предательстве и верности. В простую историю о деспотичном короле, который столкнулся с неблагодарностью дочерей, Шекспир вводит других персонажей, которых у Гальфрида нет: Шут, тщетно пытающийся открыть глаза потерявшему разум господину; Кент, верный слуга, вступившийся за Корделию и изгнанный Лиром; Эдгар, сын и наследник графа Глостера, оклеветанный незаконнорожденным братом Эдмундом и вынужденный скрываться под личиной нищего безумца. Постепенно конфликт короля Лира превращается в конфликт между добром и злом, в котором не всегда торжествует добро.

Предлагаем вам прочитать трагедию «Король Лир» на английском языке. В целях облегчения восприятия пьесы текст подвергся адаптации. После каждого акта приводятся комментарии, перевод трудных слов и упражнения, направленные на проверку понимания текста и развитие устной речи.

Characters

LEAR, King of Britain
KING OF FRANCE
DUKE OF BURGUNDY
DUKE OF CORNWALL
DUKE OF ALBANY
EARL OF KENT
EARL OF GLOUCESTER
EDGAR, son of Gloucester
EDMUND, **bastard** son to Gloucester
CURAN, a courtier
An Old Man, **tenant** to Gloucester
A Doctor
LEAR's FOOL
OSWALD, steward to Goneril
A Captain under Edmund's command
Gentlemen
A Herald
Servants to Cornwall
GONERIL, daughter to LEAR
REGAN, daughter to LEAR
CORDELIA, daughter to LEAR
Knights attending on LEAR, Officers, Messengers, Soldiers, Attendants
Scene: Britain



ACT I

Scene I

King LEAR's Palace. Enter KENT, GLOUCESTER and EDMUND. (KENT and GLOUCESTER talk. EDMUND stands back)

KENT I thought the King had more affection for the Duke of Albany than Cornwall.

GLOUCESTER It always seemed so to us; but now, in the division of the kingdom, it's not clear which of the Dukes he values most, for their shares are so equal.

KENT Isn't this your son, my lord?

GLOUCESTER I am his father, sir. I have so often blushed to acknowledge him that now I can do it easily.

KENT I can't wish it hadn't happened, as the result of it is so proper.

GLOUCESTER But I have, sir, a legitimate son, some year older than this, who yet is no dearer to me. Though this boy came rather disrespectfully into the world before he was sent for, yet his mother was a beauty, there was good sport at his making, and the **bastard** son must be acknowledged. Do you know this noble gentleman, Edmund?

EDMUND (*comes forward*) No, my lord.

GLOUCESTER He's the Earl of Kent. Remember him as my honourable friend.

EDMUND My services to your lordship.

KENT I must love you, and want to know you better.

EDMUND Sir, I shall try to deserve it.

GLOUCESTER He has been away nine years, and he shall leave again soon.

(*Flourish*). The King is coming.

Enter one bearing a coronet; then LEAR; then the DUKES OF ALBANY and CORNWALL; next, GONERIL, REGAN, CORDELIA with Followers

LEAR Ask the lords of France and Burgundy to come here, Gloucester.

GLOUCESTER I shall, my lord.

Exit GLOUCESTER and EDMUND

LEAR In the meantime we shall express our deeper purpose. Give me the map. Know we have divided our kingdom in three; and it's our intention to shake all cares and business from our age, and hand them to younger strengths while we crawl toward death. Our son of Cornwall, and you, our no less loving son of Albany, we wish to make known our daughters' **dowries** to prevent future trouble and arguments. The princes of France and Burgundy, great rivals in our youngest daughter's love, have long been in our court, and here are to be answered. Tell me, my daughters (since now we wish to give up rule, territory, and cares of state) which of you shall we say loves us most, that we may give her the greatest share. Goneril, our eldest-born, speak first.

GONERIL Sir, I love you more than words can say;

You are dearer than eyes, space, and liberty;

Beyond what can be valued, rich or rare;

No less than life, with grace, health, beauty, honour;

As much as child ever loved, or father found;

A love that makes breath poor, and speech unable.

Beyond all manner of so much I love you.

CORDELIA (*aside*) What shall Cordelia say? Love, and be silent.

LEAR All these lands, from this line to this, with shadowy forests, with plentiful rivers and wide meadows, we give to you and Albany's children. What does our second daughter say, our dearest Regan, wife to Cornwall? Speak.

REGAN Sir, I am made of the same metal that my sister is, and prize me at her worth. In my true heart I find that her words express my love exactly; only that she comes too short. I declare myself an enemy to all other joys in the world and find happiness in your dear Majesty's love alone.

CORDELIA (*aside*) Then poor Cordelia! And yet not so; since I am sure my love's richer than my words.

LEAR Let you and your heirs have this third of our fair kingdom, no less in space, value, and pleasure than that given to Goneril. Now, our joy, although the last, but not the least; who has won the love of France and Burgundy; what can you say to draw a third more lavish share than your sisters? Speak.

CORDELIA Nothing, my lord.

LEAR Nothing?

CORDELIA Nothing.

LEAR Nothing can come of nothing. Speak again.

CORDELIA Unhappy that I am, I cannot put my heart into my mouth. I love your Majesty **according to my bond**; no more nor less.

LEAR How, how, Cordelia? Improve your speech a little, or you may spoil your fortune.

CORDELIA My lord, you gave me life, brought me up and loved me. I return those duties back and obey you, love you, and honour you as I should. Why do my sisters have husbands, if they say they love you all? I shall happily give half my love, half my care and duty to that lord who marries me. Surely I shall never marry like my sisters, to love only my father.

LEAR But does your heart accept this?

CORDELIA Yes, my lord.

LEAR So young, and so hard-hearted?

CORDELIA So young, my lord, and honest.

LEAR Let it be so! Then let your honesty be your dowry! For, by the sun, the night, and all the stars **I disclaim all my paternal care and property of blood**, and as a stranger to my heart and me hold you from this forever.

KENT My lord!

LEAR Silence, Kent! Don't come between the dragon and his anger. I loved her most, and thought she would have nursed me in my old

age. — Get out of my sight! — So be my grave my peace as here I give her father's heart from her! Call France! Call Burgundy! Cornwall and Albany, with my two daughters' dowries divide the third share. Let pride, which she calls honesty, marry her. I divide my power between you. We shall keep a hundred knights to be sustained by you and will stay with you in monthly turns. We shall only keep the name and all honours of king. All the rest, beloved sons, is yours; and to confirm this, part this coronet between you.

KENT Royal Lear, whom I have ever honoured as my king, loved as my father, followed as my master, remembered in my prayers.

LEAR The bow is bent. Be careful of the arrow.

KENT Let it fall, even if it reaches my heart! Kent will have bad manners when Lear is mad. What are you doing, old man? Do you think that duty shall be afraid to speak when power to flattery bows? Honour should be honest when majesty is insane. Reverse your decision and in your best consideration stop this hideous **rashness**. Your youngest daughter does not love you least, nor are those empty-hearted those who have no empty words.

LEAR Kent, on your life, no more!

KENT My life was never more than something to throw against your enemies, so I am not afraid to lose it. Your safety is the motive.

LEAR Out of my sight!

KENT See better, Lear, and let me still remain your true friend.

LEAR Now by Apollo —

KENT Now by Apollo, King, you swear your gods in vain.

LEAR O vassal! O **villain**!

Lays his hand on his sword

ALBANY, CORNWALL Dear sir, hold it!

LEAR Listen to me! Since you have tried to make us break our vow — which we have never done before — and with pride you have come between our commands and our power, which neither our nature nor our place can bear, take your reward. We give you five days to make provisions for and on the sixth day to turn your hated back upon our kingdom. If, on the tenth day following, you are still found in our lands, the moment is your death. Away! By Jupiter, I shall not change my mind.

KENT Farewell, King, if this is your will. Freedom does not live here, and **banishment** is here. (*To CORDELIA*) May the gods protect you, maid. You justly thought and have most rightly said! (*To REGAN and*

GONERIL) And may you prove your words of love with deeds. Farewell you all.

Exit

Flourish. Enter GLOUCESTER with FRANCE and BURGUNDY, Attendants

GLOUCESTER Here's France and Burgundy, my lord.

LEAR My Lord of Burgundy, we first address you, who have been a rival with this king for our daughter. What is the least you wish as a dowry before you take back your offer of marriage?

BURGUNDY Most royal Lear, I wish no more than your Majesty has offered, and will take no less.

LEAR Noble Burgundy, when she was dear to us, we held her in great value, but now her price has fallen. Sir, there she stands. If there is nothing in her that displeases you, she's there, and she is yours.

BURGUNDY I know no answer.

LEAR Will you take her, without friends, with our hate and our curse as her dowry or leave her?

BURGUNDY Pardon me, royal sir. I can't take her on such conditions.

LEAR Then leave her, sir; for, by the power that made me, I tell you all her wealth. (*To FRANCE*) For you, great king, I would not make you marry whom I hate; therefore I ask you to choose a worthier person than a **wretch** whom even nature is ashamed to acknowledge.

FRANCE This is most strange, that she who was just now your best object, the argument of your praise, balm of your age, most dearest daughter, in this short time have done a thing so monstrous to lose so your favour. Surely her offence must be of such unnatural degree that monsters it.

CORDELIA I still beg your Majesty, if I lack that oily art of speaking without meaning what I say, it is no dishonest action that has deprived me of your grace and favour.

LEAR I'd rather you had never been born than to hear you speak like this.

FRANCE Is it this slowness in nature which often leaves the words not spoken that it intends to do? My Lord of Burgundy, what do you say to the lady? Love's not love when it is mingled with material considerations. Will you have her? She is herself a dowry.

BURGUNDY Royal Lear, give that portion which you yourself proposed, and here I take Cordelia by the hand, Duchess of Burgundy.

LEAR Nothing! I have sworn; I am firm.

BURGUNDY I am sorry then. You have lost a father and now you must lose a husband.

CORDELIA Peace be with Burgundy! Since that fortune is his love, I shall not be his wife.

FRANCE Fairest Cordelia, you are richer, being poor; more loved, hated! I take you and your virtues. Be it lawful I take up what's cast away. Gods, gods! It's strange that the coldest neglect around you should inflame my love. Your dowryless daughter, King, thrown to my chance, is queen of us, of ours, and our fair France. No dukes in watery Burgundy can buy this unprized precious maid from me. Bid them farewell, Cordelia, though unkind. You'll find a better place to live.

LEAR You may have her, France. Let her be yours; for we have no such daughter, nor shall ever see that face of hers again. Go without our love, our blessing. Come, noble Burgundy.

Flourish. Exit LEAR, BURGUNDY, CORNWALL, ALBANY, GLOUCESTER and Attendants

FRANCE Bid farewell to your sisters.

CORDELIA The jewels of our father, with eyes full of tears, Cordelia leaves you. I know what you are. Show your love to our father. Alas, if I had been within his grace, I would prefer him to be in a better place! So farewell to you both.

GONERIL Don't prescribe us our duties.

REGAN Study how to please your lord, who has taken you out of pity.

CORDELIA Time will show what your intentions hide. Well may you prosper!

FRANCE Come, my fair Cordelia.

Exit FRANCE and CORDELIA

GONERIL Sister, it is not little I have to say of what is important to us both. I think our father will leave tonight.

REGAN That's most certain, and with you; next month he will stay with us.

GONERIL You see how full of changes his age is. He has always loved our sister most, and with what poor judgment he has now cast her off.

REGAN t's his old age; yet he has always been quick-tempered.

GONERIL In the best and soundest of his time he was rash; then we must expect not alone the imperfections of his usual condition, but the unruly behaviour that years bring with them.

REGAN We are likely to have from him such actions as Kent's banishment.

GONERIL There is also this leave-taking between France and him. Let's stick together. If our father still has authority, his last decision can bring trouble for us.

REGAN We shall further think about it.

GONERIL We must do something, and do it now.

Exit

Scene II

The EARL OF GLOUCESTER's Castle. Enter EDMUND with a letter

EDMUND Nature, you are my goddess; my services are bound to your laws. Why should I allow the plague of custom to deprive me, for that I am some twelve or fourteen months younger than my brother? Why bastard? Why am I inferior when my body is as strong, my mind as generous, and my shape as true, as honest woman's child? Why do they call us inferior? We are stronger and more active. Well then, legitimate Edgar, I must have your land. Our father loves the bastard Edmund no less than his legitimate son. Fine word — 'legitimate'! Well, my legitimate, if this letter speed and my plan succeed, Edmund shall top the legitimate. I grow; I prosper. Now, gods, stand up for bastards!

Enter GLOUCESTER

GLOUCESTER Kent banished, France left in anger? And the King is leaving tonight? He has reduced his power? All this done so suddenly? Edmund, how now? What news?

EDMUND So please your lordship, none. *(Hides the letter)*

GLOUCESTER Then why are you trying so hard to hide that letter?

EDMUND There's no news, my lord.

GLOUCESTER What paper were you reading?

EDMUND Nothing, my lord.

GLOUCESTER No? Then why did you put it so quickly in your pocket? The quality of nothing has no need to hide itself. Let's see. Come, if it is nothing, I shall not need spectacles.

EDMUND Pardon me, sir. It is a letter from my brother. I have not read it all; and for so much as I have seen, I find it not fit for your eyes.

GLOUCESTER Give me the letter, sir.

EDMUND I shall offend, whether I keep it or give it to you. The contents, as in part I understand them, are to blame.

GLOUCESTER Let's see, let's see!

EDMUND I hope, for my brother's justification, he wrote this as an essay or to test my virtue.

GLOUCESTER *(reads)* 'This policy of reverence for age makes the world bitter to the best of our times and keeps our fortunes from us until we get too old to enjoy them. I begin to favour the idea of the oppression of old tyrants, who rule not because they have power, but because they are allowed to do so. Come to me, that of this I may speak more. If our father could sleep till I wake him, you should have half his wealth forever, and the love of your brother.'

EDGAR.'

Hum! Conspiracy? 'Sleep till I wake him, you should have half his wealth.' My son Edgar! Had he a hand to write this? A heart and brain to create it in? When did you get it? Who brought it?

EDMUND It was not brought to me, my lord: there's the cunning of it. I found it thrown in at the window of my room.

GLOUCESTER Do you recognize the hand? Is it your brother's?

EDMUND If the matter were good, my lord, I would swear it were his; but in respect of that, I would think it were not.

GLOUCESTER It is his.

EDMUND It is his hand, my lord; but I hope his heart is not in the contents.

GLOUCESTER Has he ever talked to you about this business?

EDMUND Never, my lord. But I have often heard him say that when the sons are at perfect age, and fathers declining, the son should take care of the father and manage his wealth.

GLOUCESTER O villain, villain! His very opinion in the letter! Unnatural villain! Go, seek him. Where is he?

EDMUND I don't know, my lord. Please suspend your indignation against my brother till you can get from him better testimony of his intentions. If you violently proceed against him, mistaking his purpose, it would make a great gap in your own honour and shake in pieces the heart of his obedience. I assure you that he has written this letter to test my love for you, meaning no danger.

GLOUCESTER Do you think so?

EDMUND If your honour allows it, I will place you where you shall hear our conversation about this matter. We'll do it without any further delay this very evening.

GLOUCESTER He cannot be such a monster.

EDMUND I'm sure he is not.

GLOUCESTER To his father, that loves him so tenderly and entirely. Heaven and earth! Edmund, seek him out. I would give all my wealth to know the truth.

EDMUND I will seek him, sir, talk to him about it and tell you everything.

GLOUCESTER These late **eclipses** in the sun and moon predict no good to us. Though the wisdom of nature can reason it thus and thus, yet nature suffers from the **effects**. Love cools, friendship falls off, brothers divide. There are revolts in cities; unrest in the country; treason in palaces; and the bond between father and son breaks. This villain of mine comes under the prediction; there's son against father: the King falls from bias of nature; there's father against child. We have seen the best of our time. Treachery, and all ruinous disorders follow us to our graves. Find out this villain, Edmund. Do it carefully. And the noble and true-hearted Kent is banished! His offence was honesty! It is strange.

Exit

EDMUND This is the excellent habit of the world, that, when we are sick in fortune, often as a result of our own behaviour, we make guilty of our disasters the sun, the moon, and the stars; as if the heavens had made us villains, fools, thieves, as if we were drunkards and liars by planetary influence. I was born under **Ursa Major**, so that it follows I am rough and lustful. Fut! I should have been that I am, if the most innocent of the stars had twinkled at my bastard birth.

(Enter EDGAR)

Edgar! He comes, like the catastrophe of the old comedy. I shall pretend to be melancholy. O, these eclipses do predict these divisions! Fa, sol, la, mi.

EDGAR How now, brother Edmund? What are you thinking so seriously about?

EDMUND I am thinking, brother, of a prediction I read the other day, what should follow these eclipses.

EDGAR Do you busy yourself with that?

EDMUND He writes of unhappy effects: unnaturalness between the child and the parent; the loss of old friendships; divisions in state, menaces and curses against king and nobles; banishment of friends, and I know not what.

EDGAR How long have you been interested in astronomy?

EDMUND Come, come! When did you last see our father?

EDGAR Last night.

EDMUND Did you speak with him?

EDGAR Yes, for two hours.

EDMUND Did you part on good terms? Was he angry in any way?

EDGAR Absolutely not.

EDMUND Think yourself how you may have offended him. Try to avoid his presence until some little time has cooled the heat of his displeasure with you.

EDGAR Some villain has done me wrong.

EDMUND That's my fear. Please wait until the speed of his rage goes slower; and, as I say, go with me to my room, from where you can hear what our father will say. Pray you, go! There's my key. If you go out, go armed.

EDGAR Armed, brother?

EDMUND Brother, I advise you to the best. Go armed. I'll be no honest man if I say that there is good meaning toward you. I have told you only a little of what I have seen and heard. Go!

EDGAR Shall I hear from you soon?

EDMUND I do serve you in this business.

(Exit EDGAR)

A credulous father, and a noble brother, whose nature is so far from doing harm that he suspects none; on whose foolish honesty my practices ride easy! I see the business. Let me, if not by birth, have lands by wit.

Exit

Scene III

The DUKE OF ALBANY's Palace. Enter GONERIL and OSWALD

GONERIL Did my father strike my gentleman for scolding of his fool?

OSWALD Yes, madam.

GONERIL By day and night, he wrongs me! Every hour he flashes into one crime or other causing problems for all of us. I'll not endure it. His knights grow riotous, and he himself reprimands us on every trifle. When he returns from hunting, I will not speak with him. Say I am sick. If you treat him not as respectfully as he likes, you shall do well; the fault of it I'll answer.

(Horns within)

OSWALD He's coming, madam; I hear him.

GONERIL Put on what weary negligence you please, you and your fellows. I'd have it come to question. If he doesn't like it, let him go to our sister, who I know is of the same opinion as I am. She won't allow him to rule. Idle old man, he still wants to manage the authority he has given away! Now, by my life, old fools are children again, and **must be used with checks as flatteries, when they are seen abused.** Remember what I have said.

OSWALD Very well, madam.

GONERIL And let his knights have colder looks among you. What grows of it, no matter. Advise your fellows so. I'll write straight to my sister to hold my very course. Prepare for dinner.

Exit

Scene IV

The DUKE OF ALBANY's Palace. Enter KENT, dressed as a peasant

KENT If I can borrow other accent as well, I may carry out my good intention, for which I changed my appearance. Now, banished Kent, even when you are condemned, you can serve your master whom you love.

Horns within. Enter LEAR, Knights and Attendants

LEAR Let me not wait for dinner; go get it ready. *(Exit an Attendant)*
How now? Who are you?

KENT A man, sir.

LEAR What is your profession? What do you want from us?

KENT I am no less than I seem, a man that will truly serve him that trusts me, that will love him that is honest, will speak with him that is wise and says little, will fight when necessary and will eat no fish.

LEAR What are you?

KENT A very honest-hearted fellow, and as poor as the king.

LEAR If you are as poor for a subject as he is for a king, you are poor enough. What do you want?

KENT Service.

LEAR Who do you want to serve?

KENT You.

LEAR Do you know me, fellow?

KENT No, sir; but you have such a look that I would call you master.

LEAR What's that?

KENT Authority.

LEAR What services can you do?

KENT I can keep honest secrets, ride, run, spoil a curious tale in telling it and deliver a plain message. That which ordinary men are fit for, I am qualified in, and the best of me is **diligence**.

LEAR How old are you?

KENT Not so young, sir, to love a woman for singing, nor so old to dote on her for anything. I have years on my back forty-eight.

LEAR Follow me; you shall serve me. If I still like you after dinner, I won't part with you. Dinner, ho, dinner! Where's my fool? Go you and call my fool.

(Exit an attendant. Enter OSWALD)

Where's my daughter?

OSWALD As you please —

Exit

LEAR What did the fellow say? Call him back.

(Exit a KNIGHT)

Where's my fool, ho? I think the world's asleep.

(Enter KNIGHT)

How now? Where's that idiot?

KNIGHT He says, my lord, your daughter is not well.

LEAR Why didn't the slave come back to me when I called him?

KNIGHT Sir, he answered me very plainly, he would not.

LEAR He would not?

KNIGHT My lord, I don't know what the matter is, but I think that your Majesty is not treated with the same respect as before. There's less kindness not only in servants, but also the Duke himself and your daughter.

LEAR Ha! Do you think so?

KNIGHT I beg your pardon, my lord, if I am mistaken; for my duty cannot be silent when I think your Majesty is treated badly.

LEAR You only said what I think myself. I have noticed a certain neglect of late, which I have rather blamed as my own jealous curiosity than as a very pretence and purpose of unkindness. I will look further into it. But where's my fool? I have not seen him for two days.

KNIGHT Since my young lady's going to France, sir, the fool has been sad.

LEAR No more of that; I have noted it well. Go and tell my daughter I want to speak with her. *(Exit KNIGHT)* Go, call my Fool.

(Exit an Attendant. Enter OSWALD)

O, you, sir, you! Come here, sir. Who am I, sir?

OSWALD My lady's father.

LEAR 'My lady's father'? My lord's knave! You slave!

OSWALD I am none of these, my lord; I beg your pardon.

LEAR How dare you look at me like this, you, rascal? *(Strikes him)*

OSWALD I'll not be struck, my lord.

KENT Nor tripped either, you football player? *(Trips up his heels)*

LEAR I thank you, fellow. You serve me, and I'll love you.

KENT Come, sir, arise, away! I'll teach you differences. Away, away! Have you wisdom? So.

Pushes him out

LEAR Now, my friendly knave, I thank you. Here's for your service. *(Gives money)*

Enter FOOL

FOOL Let me hire him too. Here's my **coxcomb**. *(Offers Kent his cap)*

LEAR How now, my pretty knave? How are you?

FOOL Sir, you'd better take my coxcomb.

KENT Why, fool?

FOOL Why? For taking the part of one who's out of favour. No, don't smile as the wind sits, you'll catch a cold. There, take my coxcomb! Why, this fellow has banished two of his daughters, and did the third a blessing against his will. If you follow him, you must wear my coxcomb. If I had two coxcombs and two daughters!

LEAR Why, my boy?

FOOL I would give them all my living and keep my coxcombs myself. This is mine! Beg another of your daughters.

LEAR Be careful — here's the whip.

FOOL Truth's a dog and must be whipped. I'll teach you a speech.

LEAR Do.

FOOL Listen carefully:

Have more than you show,
Speak less than you know,

Lend less than you owe,
Ride more than you go,
Leave your drink and your whore,
And keep in-a-door,
And you shall have more
Than two tens to a score.

KENT This is nothing, Fool.

FOOL You gave me nothing for it. Can you make no use of nothing, uncle?

LEAR Why, no, boy. Nothing can be made of nothing.

FOOL *(to Kent)* Please tell him, he'll get as much the rent of his land. He will not believe a fool.

LEAR A bitter fool!

FOOL Do you know the difference, my boy, between a bitter fool and a sweet fool?

LEAR No, lad; teach me.

FOOL Place that lord that advised you to give away your land, here by me. We'll sit here together: the sweet and bitter fools.

LEAR Do you call me fool, boy?

FOOL You have given away all your other titles.

KENT He is not altogether a fool, my lord.

FOOL No, sir. Lords and ladies will not let me have all the fool to myself; they'll be snatching. Give me an egg, uncle, and I'll give you two crowns.

LEAR What two crowns shall they be?

FOOL Why, after I have cut the egg in the middle and eaten up the meat, you shall have the two crowns of the egg. When you cut your golden crown in the middle and gave away both parts, you had little wit in your head. If I speak like myself in this, let him be whipped that first finds it so.

LEAR We'll have you whipped.

FOOL I don't believe that you and your daughters are of the same family. They'll have me whipped for speaking the truth; you'll have me whipped for lying; and sometimes I am whipped for not saying anything. I'd rather be any kind of thing than a fool! And yet I would not be you, uncle. You have parted your wits and left nothing in the middle. Here comes one of the halves.

Enter GONERIL

LEAR How now, daughter? I think you frown too much now.

FOOL You were a pretty fellow when you had no need to care for her frowning. Now I am better than you are now: I am a fool, you are nothing.

(To GONERIL) Yes, I will hold my tongue. So your face tells me, though you say nothing. Mum, mum!

GONERIL Not only, sir, this your insolent fool, but other of your knights quarrel, breaking forth in rank and not-to-be-endured riots. Sir, I had thought, by making this well known to you, you would have brought them to reason, but now I fear, by what yourself, too, late have said and done, that you protect this course. If you continue to do so, I'll have to take proceedings against you.

FOOL For you know, uncle, the sparrow fed the cuckoo so long that it had its head bitten off by its young. So out went the candle, and we were left in the dark.

LEAR Are you our daughter?

GONERIL I wish you would make use of that good wisdom what I know you have, and put away these dispositions that of late have transformed you from what you rightly are.

FOOL Even an ass will know when the cart draws the horse.

LEAR Does anyone here know me? This is not Lear. Does Lear walk here? Speak like this? Where are his eyes? Is he asleep? Waking? It is not so! Who is it that can tell me who I am?

FOOL Lear's shadow.

LEAR I thought I had daughters.

FOOL Which they will make an obedient father.

LEAR Your name, fair gentlewoman?

GONERIL This is one of your new tricks, sir. I beg you to understand my purposes. As you are old and reverend, you should be wise. Here you keep a hundred knights; men so disorderly and so bold that this our court, infected with their manners, looks more like a tavern or a brothel than a palace. The shame itself speaks for instant measures. Please reduce your **train**, and the remainder that will stay should be such men, which know themselves and you.

LEAR Darkness and devils! Saddle my horses! Call my train together! Degenerate bastard, I won't trouble you; yet I have another daughter.

GONERIL You strike my people, and your disorderly crowd make servants of their betters.

Enter ALBANY

LEAR O, sir, is it your will? Speak, sir! Prepare my horses. Ingratitude is more hideous than the sea-monster when it shows itself in a child!

ALBANY Pray, sir, be patient.

LEAR (to GONERIL) You lie! My train are men of choice. They know all particulars of duty and in the most exact way support the worships of their name. O, a small fault seemed so ugly in Cordelia, which, like an engine, wrenched my frame of nature from the fixed place and drew from my heart all love. O Lear, Lear, Lear! Beat at this gate that let your madness in (*Strikes his head*) and your good judgment out! Go, go, my people.

ALBANY My lord, I am guiltless, as I am ignorant of what has moved you.

LEAR It may be so, my lord. Hear, Nature, hear! Dear goddess, hear! If you intended to make this creature fruitful, make her sterile, dry up her organs and from her never come a baby to honour her! And if she has children, let them be a torment to her, that she may feel how sharper than a snake's tooth it is to have a thankless child! Away, away!

Exit

ALBANY Now, gods that we adore, where did this come from?

GONERIL Never try to know the cause. It's his old age.

Enter LEAR

LEAR What, fifty of my knights at once? Within a fortnight?

ALBANY What's the matter, sir?

LEAR I'll tell you. (*To GONERIL*) Life and death! I am ashamed that you have the power to make me suffer and see these hot tears, which break from me. Curses upon you! Has it come to this? Let it be so. Yet I have a daughter, who I am sure is kind and comfortable. When she hears this of you, she'll fly with her nails at your wolfish face. And I'll get back the power, which you think I have cast off forever. I warn you.

Exit LEAR, Kent and Attendants

GONERIL Did you hear that, my lord? Oswald, come here! (*To the FOOL*) You, sir, more knave than fool, go after your master!

FOOL Uncle Lear, take the fool with you.

Exit

GONERIL This man had a hundred knights. Is it safe to let him keep a hundred knights ready to support with their powers every dream,

each fancy, each complaint, dislike he may have, and threaten our lives? Oswald, I say!

ALBANY Well, you may fear too much.

GONERIL That's safer than trust too much. I know his heart. What he has said, I have written to my sister. If she is ready to keep him and his hundred knights —

(Enter OSWALD)

What, have you written that letter to my sister, Oswald?

OSWALD Yes, madam.

GONERIL Take you some company, and away to horse! Inform her fully of my particular fear, and add such reasons of your own to make it more convincing. Go and hasten your return.

Exit OSWALD

No, no, my lord! This milky gentleness of yours, though I don't condemn it, is more a sign of want of wisdom than harmful mildness.

ALBANY How far your eyes may pierce I cannot tell. How often we want to make it better and spoil what's well.

Exit

Scene V

Court before the DUKE OF ALBANY's Palace. Enter LEAR, KENT and FOOL

LEAR Go to Gloucester with these letters. Tell my daughter no more than she asks having read the letter. If you don't hasten, I shall be there before you.

KENT I will not sleep, my lord, till I have delivered your letter.

Exit

FOOL We shall see if your other daughter will treat you differently. Though she's as like this as a crab's like an apple, yet I can tell what I can tell.

LEAR What can you tell, boy?

FOOL They'll both taste like crabs. Can you tell why one's nose stands in the middle of the face?

LEAR No.

FOOL Why, to keep one's eyes of either side's nose, that what a man cannot smell out.

LEAR I did her wrong.
 FOOL Can you tell how an oyster makes his shell?
 LEAR No.
 FOOL Neither can I, but I can tell why a snail has a house.
 LEAR Why?
 FOOL Why, to put his head in; not to give it away to his daughters, and leave his horns unprotected.
 LEAR I will forget my nature. So kind a father!
 FOOL You should not have grown old before you had gained wisdom.
 LEAR O, let me not be mad, not mad, sweet heaven! Protect me from madness!

(Enter a GENTLEMAN)

How now? Are the horses ready?
 GENTLEMAN Ready, my lord.
 LEAR Come, boy.

Exit

Helpful Words & Notes

Albany — Олбани, или Альбания; древнее название гористой северной Шотландии или вообще всей северной половины Британского острова
bastard *a* — внебрачный, незаконнорожденный
dowries *n pl* — приданое
according to my bond — как велит мой долг
I disclaim all my paternal care and property of blood — я отрекаюсь от отеческих забот и кровного родства с тобой
rashness *n* — опрометчивость, безрассудность
villain *n* — злодей, негодяй
banishment *n* — ссылка, изгнание
wretch *n* — ничтожный, жалкий человек
eclipses *n pl* — затмения
effects *n pl* — последствия
Ursa Major — *астрон.* Большая Медведица (*созвездие*)
must be used with checks as flatteries, when they are seen abused — им требуется строгости урок, когда добро и ласка им не впрок
diligence *n* — усердие
coxcomb *n* — колпак шута в виде петушиного гребня

train *n* — *зд.* свита

crab *n* — *зд.* кислое яблоко, дичок

Activities

1 Answer the questions.

- 1) Who is Edmund?
- 2) Is it easy for Kent to acknowledge his illegitimate son?
- 3) Why does King Lear decide to divide up the kingdom?
- 4) What shares does he plan to give to his daughters?
- 5) What does King Lear leave himself?
- 6) What words does King Lear want to hear from his daughters?
- 7) What answers do Goneril and Regan, Lear's older daughters, give to their father? Is he happy with their answers?
- 8) Why doesn't Lear like Cordelia's answers?
- 9) Who speaks in her defence?
- 10) What happens to Cordelia and Kent?
- 11) How do the Duke of Burgundy and the King of France who have courted Cordelia respond to Lear's decision to disown (отречься) his youngest daughter?
- 12) What do Goneril and Regan think of their father's behaviour?
- 13) What does Edmund plan to get the lands his father has given to his elder brother?
- 14) What does he do to trick (обмануть) Gloucester and Edgar?
- 15) Who is Oswald?
- 16) What does he call the King?
- 17) What does Kent do to Oswald when he's rude to the king?
- 18) Why does Goneril demand Lear to reduce the number of his knights?
- 19) How does Lear react to her demands?
- 20) What curse does he place on Goneril?
- 21) How does the Fool explain to King Lear his problems?
- 22) Why does Goneril send Oswald to her sister?
- 23) Who takes Lear's letter to Regan?

2 Put the sentences in the right order.

- 1) Kent returns in disguise to serve Lear.

- 2) King Lear wants to give up the responsibilities of government and spend his old age visiting his children.
- 3) Goneril and Regan conspire to take rule away from Lear quickly as he is becoming more unreasonable.
- 4) Goneril encourages her servants to mistreat her father.
- 5) Goneril and Regan reply that they love the king more than anything else.
- 6) Edmund tricks his father into believing that his legitimate son, Edgar, is trying to kill him.
- 7) King Lear disinherits Cordelia and banishes Kent.
- 8) Edmund doesn't believe that heavens determine a person's fate or place in society.

3 Say whether the statement is true or false. If it is false, give the right answer.

- 1) Edmund was born under Ursa Major.
- 2) King Lear does not understand why he is badly treated by Goneril.
- 3) The Duke of Albany does not pay attention to Goneril's abuse of her father.

4 Agree or disagree.

- 1) Edmund has been away for nine years in military service.
- 2) The King of France takes Cordelia as Queen of France because he plans to make a claim on the British throne.
- 3) King Lear didn't expect that his authority would be challenged.

5 What do you think?

- 1) What do you think of Lear's decision to divide England between his daughters and their husbands? Was it wise? Could such a decision prevent rivalry between heirs?
- 2) Do you believe that planetary influence determines people's characters and predicts disasters?
- 3) What do you think of the Fool? Does he act as the voice of Lear's conscience, telling him truths that no one else dares speak to his face?
- 4) Do you think that King Lear could expect respect he once knew now that he has given away his authority?



ACT II

Scene I

A court within the Castle of the EARL OF GLOUCESTER. Enter EDMUND and CURAN, meeting

EDMUND Good day, Curan.

CURAN Good day to you, sir. I have been with your father, and given him notice that the Duke of Cornwall and Regan his Duchess will be here with him tonight.

EDMUND How comes that?

CURAN I don't know. Have you heard of the news — I mean the whispered ones?

EDMUND No. What are they?

CURAN Have you heard of no likely wars between the Dukes of Cornwall and Albany?

EDMUND Not a word.

CURAN You may do, then, in time. Farewell, sir.

Exit

EDMUND The Duke will be here tonight? It's better for my business. My father has ordered the guard to take my brother; and I have to take care of one thing. Briefness and fortune, work! Brother, a word! Come here! Brother, I say!

(Enter Edgar)

Our father watches. O sir, run from this place! Our father has learned where you are hiding. You have now the good advantage of the night. Have you not spoken against the Duke of Cornwall? He's coming here; now, in the night, in this haste, and Regan with him. Have you said anything on his behalf against the Duke of Albany? Think about it.

EDGAR I am sure of it, not a word.

EDMUND I hear our father coming. Pardon me! I must pretend to draw my sword upon you. Draw, pretend to defend yourself and then run. — Yield! Come before my father. Light, ho, here! Fly, brother. — Torches, torches! — So farewell.

(Exit Edgar)

Some blood drawn on me would support opinion of my struggle with him. *(Stabs his arm)* Father, father! Stop, stop! No help?

Enter GLOUCESTER and Servants with torches

GLOUCESTER Now, Edmund, where's the villain?

EDMUND Here he stood in the dark, his sharp sword out, mumbling of wicked charms, begging the moon to help him.

GLOUCESTER But where is he?

EDMUND Look, sir, I bleed.

GLOUCESTER Where is the villain, Edmund?

EDMUND Escaped this way, sir. When by no means he could —

GLOUCESTER Follow him, ho! Go after.

(Exit some Servants)

By no means what?

EDMUND Persuade me to murder your lordship. But I told him the revenging gods always punish a parricide. I told him how strong is a bond between the child and the father. Seeing how firmly I stood against his unnatural purpose, he struck me with his prepared sword and cut my arm. Then he either saw my best spirits or was frightened by the noise I made, but suddenly he fled.

GLOUCESTER Let him fly far. In this land he shall be found and caught. The noble Duke, my master, comes here tonight. By his authority I will proclaim it that he who finds him, shall deserve our thanks, if he brings the murderous coward. But if he conceals him, he'll deserve death.

EDMUND When I tried to **dissuade** him from his intention I threatened to discover him. He replied, 'You poor bastard, if I stand against you, who will believe your words? None. I will deny my letter, even if you show it, and turn it all into your suggestion and an attempt to seek my death to use its profits.'

GLOUCESTER Strong and hardened villain! Would he deny his letter? He isn't my son. Listen, the Duke's trumpets! I don't know why he has come. I'll block all ports; the villain shall not escape, the Duke must grant me that. Besides, I will send his picture far and near, that the whole kingdom may know. And all my lands, my loyal boy, I'll give to you.

Enter CORNWALL, REGAN and Attendants

CORNWALL How now, my noble friend? Since I came here I have heard strange news.

REGAN If it is true, no revenge will be enough. How are you, my lord?

GLOUCESTER O madam, my old heart is cracked, it's cracked!

REGAN What, did my father's godson seek your life? He whom my father named? Your Edgar?

GLOUCESTER O lady, lady, I am ashamed to admit it!

REGAN Was he not companion with the riotous knights that attend my father?

GLOUCESTER I don't know, madam. It's too bad, too bad!

EDMUND Yes, madam, he was of that number.

REGAN It's no wonder then that he did such a thing. They have put him on the old man's death to get and waste his wealth. I have this evening received a letter from my sister where she informs of them, and if they come to stay at my house, I'll not be there.

CORNWALL Nor will I, I assure you, Regan. Edmund, I hear that **you have shown your father a childlike office.**

EDMUND It was my duty, sir.

GLOUCESTER He betrayed the terrible plans, and was hurt, when he tried to capture him.

CORNWALL Is he followed?

GLOUCESTER Yes, my good lord.

CORNWALL If he is captured, he shall never more do any harm. Do with him what you want. As for you, Edmund, whose virtue and obedience are praiseworthy, you shall be ours. We need people whom we could trust.

EDMUND I shall serve you, sir, truly.

GLOUCESTER For him I thank your Grace.

CORNWALL Do you know why we came to visit you?

REGAN Out of season, at night. We need your advice, noble Gloucester. Our father has written, so has our sister, of differences, which I best thought it fit to answer from your home. Our good old friend, turn to our business and give your needful advice.

GLOUCESTER I serve you, madam. Your Graces are welcome.

Exit

Scene II

Before GLOUCESTER's Castle. Enter KENT and OSWALD, separately

OSWALD Good morning to you, friend. Are you of this house?

KENT Yes.

OSWALD Where may we put our horses?

KENT In the mud.

OSWALD Why do you answer me like this? I don't know you.

KENT Fellow, I know you.

OSWALD What do you know about me?

KENT A shallow knave, a rascal, a slave, beggar and a coward.

OSWALD Why, what a monstrous fellow you are, if you say this to one who's neither known to you nor knows you!

KENT What a shameless liar you are to deny that you don't know me! Didn't I two days ago beat you and trip you up before the King? *(Draws his sword)* Draw your sword, you, **rogue**! Though it is night, yet the moon is shining. Draw, you, rascal!

OSWALD Away! I have nothing to do with you.

KENT You have come with letters against the King, and take the vain puppet's part against her royal father. Draw, you rogue!

OSWALD Help, ho! Murder! Help!

KENT Strike, you slave! Stand, rogue! Strike! *(Beats him)*

OSWALD Help! Murder!

Enter EDMUND, with his sword drawn, GLOUCESTER, CORNWALL, REGAN, Servants

EDMUND What's the matter? *(Parts them)*

KENT With you, goodman boy, if you please! Come, I'll flesh you, young master!

GLOUCESTER Weapon? Arms? What's the matter here?

CORNWALL Stop, upon your lives! He dies that strikes again. What is the matter?

REGAN The messengers from our sister and the King.

CORNWALL What's the matter? Speak, who started the quarrel?

OSWALD This ancient ruffian, sir, whose life I have spared because of his grey beard.

KENT You, coward! 'Spared my grey beard,' you wagtail?

CORNWALL Silence! You beastly knave, don't you have any respect?

KENT Yes, sir, but anger has a privilege.

CORNWALL Why are you angry?

KENT That such a slave as this, who has no honesty, should wear a sword. Such smiling rogues as these, like rats, smooth every passion that in the natures of their lords rebel, bring oil to fire, snow to their colder moods.

CORNWALL What, are you mad, old fellow?

GLOUCESTER Why are you angry with him? Say that.

KENT No contraries hold more antipathy than I and such a knave.

CORNWALL Why do you call him knave? What is his fault?

KENT I don't like his face.

CORNWALL Perhaps you don't like my face, or his, or hers.

KENT Sir, it is my occupation to be plain. I have seen better faces in my time than stands on any shoulder that I see before me at this instant.

CORNWALL This fellow, having been praised for plainness, then becomes rough and insolent. He cannot flatter, he! An honest mind and plain — he must tell the truth! And they will take it, so; if not, he's plain. I know these knaves who in this plainness do more harm than twenty **silly-ducking observants**.

KENT Sir, I know, I am no flatterer. He that deceived you by his plain accent was a plain knave, which, for my part, I will not be, though I should win your displeasure for it.

CORNWALL What was the offence you gave him?

OSWALD I never gave him any. It recently pleased the King his master to strike at me because of a misunderstanding, when he, trying to get praises from the King, tripped me from behind and insulted me. Seeing me here he attacked me again.

KENT **None of these rogues and cowards but Ajax is their fool.**

CORNWALL Fetch forth the **stocks**! You, stubborn ancient knave. We'll teach you —

KENT Sir, I am too old to learn. Don't call your stocks for me. I serve the King, who sent me to you. You shall show no respect to my master, stocking his messenger.

CORNWALL Fetch forth the stocks! As I have life and honour, there shall he sit till noon.

REGAN Till noon? Till night, my lord, and all night too!

KENT Why, madam, if I were your father's dog, you shouldn't treat me like this.

REGAN Sir, as you are his knave, I will.

CORNWALL This is a fellow of the same type our sister speaks of. Come, bring away the stocks!

Stocks brought out

GLOUCESTER Let me ask your Grace not to do so. His fault is much, and the good King his master will punish him for it. What you propose is the way the worst wretches and thieves are punished. The King won't like how you treated his messenger.

CORNWALL I'll answer for that.

REGAN My sister may receive it much more worse, to have her gentleman abused for following her affairs. Put in his legs. *(Kent is put in the stocks)*

Come, my good lord, away.

Exit all but GLOUCESTER and KENT

GLOUCESTER I am sorry for you, friend. It is the Duke's pleasure, whose hot temper, all the world well knows, will not be stopped. I'll ask for you.

KENT Please don't do it, sir. I have travelled hard and have had no sleep. Some time I shall sleep, the rest I'll whistle.

GLOUCESTER The Duke's to blame for this. It will be taken badly.

Exit

KENT The warm sun is rising, and by your comfortable beams I may read this letter. I know it is from Cordelia, who has most fortunately been informed of my troubles — and *(reads)* 'shall find time to help me'. Take advantage, heavy eyes, do not pay attention to what you see. Fortune, good night; smile once more, turn your wheel.

Sleeps

Scene III

The open country. Enter EDGAR. He says that he has escaped the hunt for him, hiding in a hollow tree, but he is afraid that he will soon be caught. In order to remain safe, he decides to pretend to be one of the beggars who, having been released from insane asylums, wander the countryside constantly looking for food and shelter. He covers himself with dirt, ties his hair in knots, strips off much of his clothing and no longer resembles a gentleman.

Scene IV

Before GLOUCESTER's Castle; KENT in the stocks. Enter LEAR, FOOL and GENTLEMAN

LEAR It is strange that they should depart from home without sending back my messenger.

GENTLEMAN As I learned, the night before they didn't plan to leave.

KENT Hail to you, noble master!

LEAR Ha! Is it the way you prefer to spend your free time?

KENT No, my lord.

FOOL Ha, ha! Look! He wears cruel garters. Horses are tied by the head, dogs and bears by the neck, and men by the legs. When a man's too quick at legs, then he wears wooden stocks.

LEAR Who is it that has so much mistaken your status to set you here?

KENT It is both he and she — your son and daughter.

LEAR No.

KENT Yes.

LEAR No, I say.

KENT I say yes.

LEAR No, no, they would not!

KENT Yes, they have.

LEAR They would not, could not do it. It is worse than murder to do upon respect such violent outrage. Tell me which way you might have deserved it.

KENT My lord, when I brought your Majesty's letters to them, arrived a steward in his haste, half breathless, from Goneril, his mistress. He delivered letters from her, which presently they read and whose contents made them to take to horses. They commanded me to follow and wait for their answer. They gave me cold looks, and meeting here the other messenger, whose welcome had clearly poisoned mine — being the very fellow which of late spoke so disrespectfully to your Majesty — I got angry and drew my sword. He raised the house with loud and coward cries. Your son and daughter found my fault worth this shameful punishment.

FOOL Fathers that wear rags
Do make their children blind;
But fathers that carry bags
Shall see their children kind.
Fortune, that **arrant** whore,
Never turns the key to the poor.

LEAR O, how this swells my heart! Down, you climbing sorrow! Where is this daughter?

KENT With the Earl, sir, here within.

LEAR Don't follow me; stay here.

Exit

GENTLEMAN Did you do more offence but what you speak of?

KENT None. Why does the King come with so small a number?

FOOL If you had been set in the stocks for that question, you would have well deserved it.

KENT Why, fool?

FOOL That sir which serves and seeks for gain,
And follows but for form,
Will **pack** when it begins to rain
And leave you in the storm.
But I will wait; the fool will stay,
And let the wise man fly.
The knave turns fool that runs away;
The fool is no knave.

KENT Where did you learn this, fool?

FOOL Not in the stocks, Fool.

Enter LEAR and GLOUCESTER

LEAR They won't speak with me? They are sick? They are tired? They have travelled all the night? The images of revolt! Fetch me a better answer.

GLOUCESTER My dear lord, you know the fiery temper of the Duke; how stubborn he is.

LEAR Vengeance! Plague! Death! Confusion! Fiery? What temper? Why, Gloucester, Gloucester, I'd speak with the Duke of Cornwall and his wife.

GLOUCESTER Well, my good lord, I have informed them about it.

LEAR Informed them? Do you understand me, man?

GLOUCESTER Yes, my good lord.

LEAR The King would speak with Cornwall; the dear father would speak with his daughter and commands her service. Are they informed of this? My breath and blood! Fiery? The fiery Duke? Tell the hot Duke that — No, but not yet! May be he is not well. We are not ourselves when nature, being oppressed, commands the mind to suffer with the body. — But why should we sit here? This act persuades me that this remotion of the Duke and her is pretence only. Give me my servant forth. Go tell the Duke and his wife I'd speak with them — now or at their door I'll beat the drum till it cries sleep to death.

GLOUCESTER I would have all well between you.

Exit

LEAR O me, my heart, my rising heart! But down!

Enter CORNWALL, REGAN, GLOUCESTER, Servants

LEAR Good morning to you both.

CORNWALL Hail to your Grace!

KENT here set at liberty

REGAN I am glad to see your Majesty.

LEAR Regan, I think you are; I know what reason I have to think so. *(To Kent)* Oh, are you free? Some other time for that. — O Regan, your sister has treated me with sharp-toothed unkindness! *(Lays his hand on his heart)* You wouldn't believe how unkind she was.

REGAN I beg you, sir, to be patient. I cannot think my sister in the least would fail her obligation, and if, sir, perhaps, she has restrained the riots of your followers, it clears her from all blame.

LEAR My curses on her!

REGAN O sir, you are old! You should be ruled, and led by someone who knows better your state than you yourself. Therefore I beg you to return to our sister and say you have wronged her, sir.

LEAR Ask her forgiveness? Say 'Dear daughter, I confess that I am old and helpless. (*Kneels*) On my knees I beg you to give me clothing, bed, and food.'

REGAN Good sir, no more! These are unworthy tricks. Return to my sister.

LEAR (*rises*) Never, Regan! She has deprived me of half of my train; looked black upon me; struck me with her tongue upon my very heart. May all the stored vengeance of heaven fall on her ungrateful head! Strike her young bones with lameness!

REGAN O gods! So will you wish on me when the angry mood is on.

LEAR No, Regan, you shall never have my curse. Your tender nature shall not give you over to harshness. Her eyes are fierce; but yours do comfort, and don't burn. You will not grudge my pleasures, cut off my train, say hasty words and, in conclusion, close the door at my face. You know better the bonds of childhood, effects of courtesy, duty of gratitude. You have not forgotten the half of the kingdom which I gave you.

REGAN Good sir, keep to the point.

Trumpets within

LEAR Who put my man in the stocks?

CORNWALL What trumpet is that?

REGAN My sister's. She wrote in her letter, that she would soon be here.

Enter OSWALD

Has your lady come?

LEAR This is a disrespectful slave. Out of my sight!

CORNWALL What means your Grace?

Enter GONERIL

LEAR Who stocked my servant? Regan, I hope you didn't know about it. — Who comes here? (*To GONERIL*) Aren't you ashamed to look upon this beard? — O Regan, will you take her by the hand?

GONERIL Why not by the hand, sir? How have I offended? **All's not offence that indiscretion finds and dotage terms so.**

LEAR O my heart, you are too tough! Do you still hold? How came my man in the stocks?

CORNWALL I set him there, sir, but his own disorders deserved a harsher punishment.

LEAR You? Did you?

REGAN I pray you, father, being weak, seem so. Return to stay with my sister until the end of the month, dismissing half your train, then come to me. I am a guest here myself and cannot entertain you.

LEAR Return to her and dismiss fifty men? No, I'd rather choose to be a comrade with the wolf and owl. Return to her? I'd rather go to the hot-blooded France, who took our youngest daughter dowryless. Return to her? Persuade me rather to be slave to this knave. (*Points at OSWALD*)

GONERIL At your choice, sir.

LEAR I beg you, daughter, don't make me mad. I will not trouble you, my child; farewell. We'll no more meet, no more see one another. But yet you are my flesh, my blood, my daughter, or rather a disease that's in my flesh, which I must call mine. But I won't scold you. Let shame come when it will, I do not call it. I can be patient, I can stay with Regan, I and my hundred knights.

REGAN Not altogether so. I didn't expect you and I am not ready for your fit welcome. Give ear, sir, to my sister. She knows what she does.

LEAR Is this well spoken?

REGAN I assure you, sir. What, fifty followers? Is it not well? Why should you need more? How in one house should many people, under two commands, keep peace? It is hard; almost impossible.

GONERIL Why might not you, my lord, receive attendance from those that she calls servants, or from mine?

REGAN Why not, my lord? We could control them. And if you come to me, I ask you to bring no more than twenty-five. I will give place or notice to no more.

LEAR I gave you all —

REGAN And in good time you gave it!

LEAR Gave you control of all my wealth and kept a reservation to be followed with such a number. What, must I come to you with twenty-five, Regan?

REGAN No more with me.

LEAR Wicked creatures yet do look not so bad when others are more wicked. (*To Goneril*) I'll go with you. Your fifty is still double her twenty-five, and you have twice her love.

GONERIL Listen to me, my lord. Why do you need your twenty-five, ten, or five to follow in a house where twice so many are ordered to take care of you?

REGAN Why do you need one man?

LEAR O, it's the reason, not the need! Don't allow nature more than nature needs, man's life is cheap as beast's. You are a lady: why do you wear gorgeous clothes when your poorer ones can keep you warm? But, for true need — You heavens, give me that patience, patience I need! You see me here, you gods, a poor old man, as full of grief as age. If it is you that stir these daughters' hearts against their father, touch me with noble anger and don't let women's weapons, water drops, stain my man's cheeks! No, you unnatural hags! I will have such revenges on you both that all the world shall — I will do such things — what they are yet, I don't know yet; but they shall be the terrors of the earth! You think I'll weep. No, I'll not weep. I have all the reasons to weep, but this heart shall break into a hundred thousand pieces before I'll weep. O fool, I shall go mad!

Exit LEAR, GLOUCESTER, KENT and FOOL. Storm and tempest

CORNWALL Let's go in; it will be a storm.

REGAN This house is little; there isn't enough room for the old man and his people.

GONERIL It is his own blame.

REGAN As for him, I'll receive him gladly, but not one follower.

GONERIL So am I. Where is my Lord of Gloucester?

CORNWALL He followed the old man.

(Enter GLOUCESTER)

He has returned.

GLOUCESTER The King is in high rage.

CORNWALL Where is he going?

GLOUCESTER I don't know where.

CORNWALL It is best to give him way, he leads himself.

GONERIL My lord, don't beg him to stay.

GLOUCESTER But the night comes on, the winds are cold and strong. For many miles about there's no bush.

REGAN O, sir, to wilful men their mistakes must be their schoolmasters. Shut up your doors. He is attended with a riotous crowd capable of anything

CORNWALL Shut up your doors, my lord: it is a wild night. My Regan is right. Come out of the storm.

Exit

Helpful Words & Notes

dissuade *v* — отговаривать

you have shown your father a childlike office — вы себя достойным сыном показали

rogue *n* — негодяй, мерзавец

silly-ducking observants — глупые раболепствующие придворные

None of these rogues and cowards but Ajax is their fool. — Послушать этих негодяев и трусов, так Аякс перед ними мальчишка (Аякс — древне-греческий воин).

stocks *n pl* — ист. колодки

arrant *a* — отъявленный

pack = leave

All's not offence that indiscretion finds and dotage terms so. — Не все порок, что кажется пороком безумцу и брюзге.

Activities

1 Answer the questions.

- 1) What news does Curan give to Edmund?
- 2) How does Edmund persuade his brother to run away?
- 3) What performance does Edmund stage?
- 4) Why do Cornwall and Regan come to visit Gloucester?
- 5) What does Cornwall promise to Edmund?
- 6) How does Kent treat Oswald? What makes him do so?
- 7) Why does Cornwall decide to put Kent in the stocks?
- 8) What is Kent's attitude to the punishment?
- 9) Who tries to help Kent?
- 10) What does Cordelia write in her letter to Kent?
- 11) What does Edgar do in order to remain safe?
- 12) What does Lear think of Kent's punishment?
- 13) How does Regan treat her father?

- 14) What do Goneril and Regan demand of their father?
- 15) What does Lear think of his daughters' behaviour?
- 16) Why does Lear leave the castle?
- 17) Who suggests leaving Lear out in the storm?

2 Put the sentences in the right order.

- 1) Regan's husband puts Kent in the stocks.
- 2) Gloucester sends servants to capture his son Edgar.
- 3) King Lear curses his cruel daughters.
- 4) Edgar covers himself in mud, and begins acting crazy.
- 5) Lear gets furious when he sees his servants in the stocks.
- 6) Gloucester names Edmund his heir.
- 7) Edmund pretends his wound was received in his duel with Edgar.
- 8) Kent starts a fight with Oswald.
- 9) Kent and Oswald meet at Gloucester's castle.

3 Say whether the statement is true or false. If it is false, give the right answer.

- 1) Edmund wounds himself with his sword and calls for help.
- 2) Regan and her husband go to Gloucester's castle to escape Lear's arrival.
- 3) Goneril allows her father to have fifty knights.
- 4) Gloucester convinces Lear's daughters to allow him back inside.

4 Agree or disagree.

- 1) Regan is so cruel to Kent because he is Lear's servant.
- 2) Cornwall and Albany have very good relations.
- 3) King Lear measures his personal worth in terms of his possessions.
- 4) The daughters lock him out of the castle to teach him a lesson.

5 What do you think?

- 1) When does Lear realize that his daughters betray him? Why do you think he denies it for a long time?
- 2) When does Lear's madness begin?
- 3) What do you think makes Goneril and Regan undercut Lear's authority? Is it lack of respect, ingratitude or ambition?



ACT III

Scene I

A heath. Storm still. Enter Kent and GENTLEMAN at several doors

KENT Who's there, besides bad weather?

GENTLEMAN One who has the same mood as the weather.

KENT I know you. Where's the King?

GENTLEMAN He's standing against the fury of nature, asking the wind to blow the earth into the sea or move the waters to the land, that things might change or cease. This night, where the bear would sleep, the lion and the wolf would hide from wind and rain to keep their fur dry, he runs without a hat, and the wind tears his white hair.

KENT But who is with him?

GENTLEMAN None but the fool, who with his jokes tries to heal his heart-struck injuries.

KENT Sir, I do know you and dare to reveal a secret to you. There is division (although as yet the face of it be covered with mutual cunning) between Albany and Cornwall. They have servants, which are the spies to France. And they inform France about the Dukes, the way they both treated the old kind King, and some deeper problems. From France there has come an army into this scattered kingdom, **who already, wise in our negligence, have secret feet in some of our best ports** and are ready to attack us. Now to you: if on my credit you hurry to Dover, you shall find someone who will thank you for the report of the King's sorrow. I am a gentleman of high origin and from some knowledge and assurance offer this duty to you.

GENTLEMAN I will talk further with you.

KENT No, do not. For confirmation that I am much more than I seem, open this purse and take what it contains. If you see Cordelia, show her this ring, and she will tell you who I am. What a storm! I will go seek the King.

GENTLEMAN Give me your hand. Have you no more to say?

KENT Few words, that, who has found the King, let call the other.

Exit separately

Scene II

Another part of the heath. Storm still. Enter LEAR and FOOL. The King curses the weather and challenges it to do its worst against him. His thoughts wander around his two cruel daughters. The FOOL pleads with him to ask for his daughters' forgiveness so he can take shelter in the castle. The King refuses. KENT finds the two of them and urges them to hide from the violent storm inside a nearby hovel. LEAR finally agrees and follows KENT toward the hovel. The FOOL prophesies that when the abuses of England are reformed, the country will come into great confusion.

Scene III

GLOUCESTER's Castle. Enter GLOUCESTER and EDMUND

GLOUCESTER Alas, alas, Edmund, I don't like this unnatural dealing! When I desired to help the King, they took from me the use of my own house, didn't allow me neither to speak of him or plead on his behalf, nor in any way sustain him.

EDMUND Most savage and unnatural!

GLOUCESTER Say nothing. There is division between the Dukes, and a worse matter than that. I have received a letter tonight — it is dangerous to speak about it — I have locked the letter in my desk. These injuries the King now bears will be revenged home; part of the army has already landed in England. We must take the King's side. I will go find him and help him. Go and maintain talk with the Duke, so that he doesn't notice my absence. If he asks for me, I am ill and gone to bed. Even I die for it, as I have been threatened, I must help the King, my old, master.

Exit

EDMUND The Duke shall instantly know of his plans and of that letter too. This seems fair and must draw me that which my father loses — no less than all. The young rise when the old fall.

Exit

Scene IV

The heath. Before a hovel. Storm still. Enter LEAR, KENT and FOOL

KENT Here is the place, my lord. Enter, my lord. The tyranny of the open night's too rough for nature to endure.

LEAR Leave me alone.

KENT My good lord, enter here.

LEAR Will it break my heart?

KENT I'd rather break my own. Enter, my lord.

LEAR You think it terrible that this storm should make me wet. But where there is greater suffering, the lesser is hardly felt. When the mind's free, the body's delicate. The tempest in my mind takes away all feeling except what beats there. Filial ingratitude! In such a night to shut me out! Pour on; I will endure. O Regan, Goneril! Your old kind father, whose frank heart gave all! O, that way madness lies! No more of that.

KENT My good lord, enter here.

LEAR Go in yourself. This tempest keeps me from thinking about things that hurt me more. But I'll go in. *(To the FOOL)* Go in first, boy. — You houseless poverty — I'll pray, and then I'll sleep. *(Exit FOOL)* Poor naked wretches, wherever you are, how shall you defend yourselves from storms such as these? O, I have taken too little care of this! Feel what wretches feel.

EDGAR *(within)* **Fathom and half, fathom and half!** Poor Tom!

Enter FOOL from the hovel

FOOL Don't come in here, uncle, here's a spirit. Help me, help me!

KENT Give me your hand. Who's there?

FOOL A spirit, a spirit! He says his name's poor Tom.

KENT Who is there in the straw? Come out.

Enter EDGAR disguised as a madman

EDGAR Away! The demon follows me! Through the sharp hawthorn blows the cold wind. Humh! Go to your cold bed, and warm yourself.

LEAR Have you given all to your two daughters, and have you come to this?

EDGAR Who gives anything to poor Tom? Whom the demon has led through fire and through flame, **through ford and over bog**; that has laid knives under his pillow and put rats poison in his porridge. Tom's cold. O, do de, do de, do de. Do poor Tom some charity and save him from the demon.

Storm still

LEAR What, have his daughters brought him to this? May all the plagues that hang in the air over men's faults fall on your daughters!

KENT He has no daughters, sir.

LEAR Death, traitor! Nothing could have brought this man so low but his unkind daughters.

FOOL This cold night will turn us all to fools and madmen.

EDGAR Beware of the devil; obey your parents: keep your word; don't swear. Tom's cold.

LEAR What were you?

EDGAR A servingman, proud in heart and mind; that curled my hair and wore gloves in my cap; served the wishes of my mistress's heart and **did the act of darkness with her**; swore as many oaths as I said words, and broke them in the sweet face of heaven. I loved wine deeply, **dice** dearly. False of heart, light of ear, bloody of hand; wolf in greediness, dog in madness. Keep yourself out of brothels, your pen from lender's book, and defy the devil.

LEAR Why, you would have been better in your grave than with your uncovered body in such a storm. Is man no more than this? Look at him. You owe the worm no silk, the sheep no wool, the cat no perfume. Ha! You are the natural thing itself; a real man is no more but such a poor, bare animal as you are. Off, off, these clothes! *(Tears at his clothes)*

FOOL Don't do this, uncle, it is a cold night to swim. Now a little fire in the field would be like a small spark in an old man's heart. Look, here comes a walking fire.

Enter GLOUCESTER with a torch

EDGAR This is the demon. He begins at night, walks till the first cock and hurts the poor creatures of earth.

LEAR What's he?

KENT Who's there? What is that you are looking for?

GLOUCESTER What are you? Your names?

EDGAR Poor Tom, that eats the swimming frog, that in the fury of his heart swallows the old rat, drinks the green water of the standing pool; who wanders from place to place, and is stock-punished and imprisoned. Beware my demon.

GLOUCESTER What, has your Grace no better company?

EDGAR The prince of darkness is a gentleman!

GLOUCESTER Our flesh and blood has grown so disgusting, my lord, that it hates what made it.

EDGAR Poor Tom's cold.

GLOUCESTER Go in with me. My duty doesn't let me obey all your daughters' hard commands. Though they ordered me to bar my doors and let this terrible night take hold upon you, yet I have ventured to come seek you out and bring you where both fire and food are ready.

LEAR First let me talk with this philosopher. What is the cause of thunder?

KENT My good lord, take his offer; go into the house. *(To GLOUCESTER)* Ask him once more to go, my lord. **His wits begin to unsettle.**

GLOUCESTER Can you blame him? *(Storm still)* His daughters seek his death. Ah, that good Kent! He said it would be so — poor banished man! You say the King grows mad: I'll tell you, friend, I am almost mad myself. I had a son, **now outlawed from my blood**. He sought my life but lately, very late. I loved him, friend — to no father his son was dearer. The grief has driven me mad. What a night's this! I beg your Grace —

LEAR Noble philosopher, I wish your company.

EDGAR Tom's cold.

GLOUCESTER In, fellow, there, into the hovel. Keep yourself warm.

LEAR Come, let's all go in.

KENT This way, my lord.

LEAR With him! I will stay with my philosopher.

KENT My good lord, soothe him. Let him take the fellow.

GLOUCESTER Take him on.

KENT Come on; go along with us.

GLOUCESTER No words, no words! Hush.

Exit

Scene V

GLOUCESTER's Castle. Enter CORNWALL and EDMUND. EDMUND, as he promised, informs CORNWALL of the letter that proves GLOUCESTER's secret support of a French invasion. CORNWALL sends EDMUND to arrest GLOUCESTER. As a reward, EDMUND gains his father's title and lands.

Scene VI

A farmhouse near GLOUCESTER's Castle. Enter GLOUCESTER, LEAR, KENT, FOOL and EDGAR

GLOUCESTER Here is better than the open air; take it thankfully. I will try to find what I can. I will not be gone long.

KENT The gods reward your kindness!

Exit GLOUCESTER

FOOL Please, uncle, tell me whether a madman is a gentleman or a yeoman.

LEAR A king, a king!

FOOL No, he's a yeoman that has a gentleman for his son; for he's a mad yeoman that lets his son become a gentleman before him.

EDGAR The demon bites my back.

LEAR *(To EDGAR)* Come, sit here, most learned **justice**. *(To the FOOL)* You, wise sir, sit here.

EDGAR Look, where he stands and glares! The demon haunts poor Tom in the voice of a nightingale. Tom's belly cries for two white herrings. I have no food for you, black angel.

KENT How are you, sir? Will you lie down and rest upon the cushions?

LEAR I'll see their trial first. Bring in their evidence. *(To EDGAR)* You, man of justice, take your place. *(To the FOOL)* And you, sit by his side. *(To KENT)* You are of the **commission**, sit too.

EDGAR Let us deal justly.

LEAR Take her first. It is Goneril. I swear before this honourable assembly, she kicked the poor King her father.

FOOL Come here, mistress. Is your name Goneril?

LEAR She cannot deny it.

FOOL I'm sorry, I took you for a stool.

LEAR And here's another, whose wicked looks show what her heart is made of. Stop her there! Arms, arms! Sword! Fire! Corruption in the place! False justice, why have you let her escape?

EDGAR Bless your wits!

KENT O pity! Sir, where is the patience that you so often boasted to have retained?

EDGAR *(aside)* My tears begin to take his part so much they'll spoil my play-acting.

LEAR Then let them **anatomize** Regan. See her heart. Is there any cause in nature that makes these hard hearts? *(To EDGAR)* You, sir I see you are one of my hundred; only I do not like the fashion of your clothes. You'll say they are Persian; but let them be changed.

KENT Now, my lord, lie here and rest.

LEAR Make no noise, make no noise; draw the curtains. So, so, so. We'll go to supper in the morning. So, so, so.

FOOL And I'll go to bed at noon.

Enter GLOUCESTER

GLOUCESTER Come here, friend. Where is the King my master?

KENT Here, sir, but don't trouble him. His wits are gone.

GLOUCESTER Good friend, take him in your arms. I have heard there's a **plot** to kill him. There is a cart ready; lay him in it and drive towards Dover, friend, where you shall meet both welcome and protection. Take up your master. If you stay half an hour, his life together with yours will be lost. Take up, take up!

KENT He is asleep. If this rest could have brought cure to your broken senses! *(To the FOOL)* Come, help to carry your master.

GLOUCESTER Come, come, away!

Exit all but EDGAR

EDGAR When we see our betters suffering like this, we scarcely think of our own miseries. How light and portable my pain seems now, when that which makes me bend makes the King bow. He's offended by his daughters, and I am by my father! But now away, Tom! I hear some noises.

Exit

Scene VII

GLOUCESTER's Castle. Enter CORNWALL, REGAN, GONERIL, EDMUND and Servants

CORNWALL *(To GONERIL)* Go quickly to your husband, show him this letter. The French army has landed. — Look for the traitor Gloucester.

Exit a servant

REGAN Hang him instantly.

GONERIL Pluck out his eyes.

CORNWALL Leave him to me. Edmund, keep our sister company. The revenge we are to take upon your traitorous father is not for your eyes. Advise the Duke where you are going, to get prepared for the invasion. We will do the same. We'll stay in touch. Farewell, dear sister; farewell, my Lord of Gloucester.

(Enter OSWALD)

Where's the King?

OSWALD My Lord of Gloucester has taken him away. Some thirty-five of his knights met him at the gate, and with some other of the lord's servants have gone with him towards Dover, where they boast to have well-armed friends.

CORNWALL Get horses for your mistress.

GONERIL Farewell, sweet lord, and sister.

Exit GONERIL, EDMUND and OSWALD

CORNWALL Go seek the traitor Gloucester, bring him like a thief before us.

(Exit other Servants)

Though we may not take his life **without the form of justice**, yet it is in our power to punish him.

(Enter GLOUCESTER, brought in by two or three servants)

Who's there? The traitor?

REGAN Ungrateful fox! It's him.

CORNWALL Tie his arms.

GLOUCESTER What do mean, your Graces? My good friends, remember: you are my guests.

CORNWALL Tie his arms, I say.

Servants tie him up

REGAN Hard, hard. O filthy traitor!

GLOUCESTER You are **unmerciful**, I am not.

CORNWALL Tie him to this chair. Villain, you shall remember!

REGAN plucks his beard

GLOUCESTER By the kind gods, it's most mean of you to pluck me by the beard.

REGAN So white, and such a traitor!

GLOUCESTER Lady, these hairs which you tear from my beard will accuse you. I am your host, and you shouldn't with robbers' hands return my hospitable favours. What will you do?

CORNWALL Come, sir, what letters have you had lately from France?

REGAN Give a simple answer, for we know the truth.

CORNWALL And how are you connected with the traitors who have landed in the kingdom?

REGAN To whose hands have you sent the lunatic King? Speak.

GLOUCESTER I have a letter, which came from one of those who have a neutral heart, and not from one opposed.

CORNWALL Cunning.

REGAN And false.

CORNWALL Where did you send the King?

GLOUCESTER To Dover.

REGAN Why to Dover?

GLOUCESTER Because I would not see your cruel nails pluck out his poor old eyes; nor your fierce sister stick her sharp teeth in his flesh. If wolves had howled at your gate in such a storm, you should have said, 'Good porter, turn the key and let them in.' You are too cruel to do that. But I shall see vengeance overtake such children.

CORNWALL You shall never see this. Fellows, hold the chair. I'll set my foot upon your eyes.

GLOUCESTER He that will think to live till he is old, give me some help! — O cruel! O gods!

REGAN One side will mock another. The other too!

CORNWALL If you see vengeance —

FIRST SERVANT Hold your hand, my lord! I have served you ever since I was a child, but I have never done you better service than now in asking you to stop.

REGAN What, you dog?

FIRST SERVANT If you did wear a beard upon your chin, I would shake it in this quarrel.

REGAN What do you mean?

CORNWALL Villain!

(They draw swords and fight)

FIRST SERVANT Come on, then, and take the chance of anger.

REGAN Give me your sword. A peasant to stand up like this?

She takes a sword and runs at him behind

FIRST SERVANT Oh, I am killed! My lord, you have one eye left to see some revenge on him. O!

He dies

CORNWALL It won't see more. Out, vile jelly! What will you see now?

GLOUCESTER All dark and comfortless! Where's my son Edmund?
Edmund, revenge this horrid act.

REGAN Treacherous villain! You call the one who hates you. It was he who told us of your treason. He is too good to pity you.

GLOUCESTER O, my madness! Then Edgar is innocent. Kind gods, forgive me that, and help him!

REGAN Go throw him out of the castle, and let him smell his way to Dover.

(Exit one servant with GLOUCESTER)

How are you, my lord?

CORNWALL I have been hurt. Follow me, lady. Turn out that eyeless villain. Throw this slave upon the dunghill. Regan, I am bleeding fast. This injury is untimely. Give me your arm.

Exit CORNWALL, led by REGAN

SECOND SERVANT I'll never care what wickedness I do, if this man comes to good.

THIRD SERVANT If she lives long, women will all turn monsters.

SECOND SERVANT Let's follow the old Earl, and get somebody to lead him.

THIRD SERVANT Go. I'll bring some flax and whites of eggs to apply to his bleeding face. Now heaven help him!

Exit

Helpful Words & Notes

who already, wise in our negligence, have secret feet in some of our best ports —
которое по нашему недосмотру уже высадилось в наших лучших портах

hovel *n* — шалаш, сарай

Fathom and half, fathom and half! — Эдгар выдает себя за сумасшедшего, поэтому говорит бессмыслицу

through ford and over bog — через броды и по болотам

did the act of darkness with her — повесничал с ней

dice *n pl* — игра в кости

His wits begin to unsettle. — Он начинает терять рассудок.

now outlawed from my blood — от которого я отрекся

yeoman *n* — йомен (английский крестьянин или фермер в XIV–XVIII вв.)

justice *n* — *зд.* судья

commission *n* — *зд.* жюри присяжных

anatomize *v* — провести вскрытие

plot *n* — заговор

without the form of justice — без видимости правосудия

unmerciful *a* — безжалостный

Activities

1 Answer the questions.

- 1) Who stays with King Lear?
- 2) Why does Kent send a courtier to Dover?
- 3) What does he give his messenger as a confirmation of his identity?
- 4) What does the Fool ask Lear to do?
- 5) Where does Kent take King Lear and the Fool?
- 6) What does Gloucester tell his son Edmund about his plans?
- 7) Who does King Lear meet in the hovel?
- 8) What does Edgar call himself now?
- 9) Why does King Lear like Poor Tom?
- 10) How does Edgar betray his father?
- 11) Where does Gloucester ask Kent to take Lear?
- 12) Whose idea is it to blind Gloucester?
- 13) Who stands in support of Gloucester?
- 14) What happens to the servant?
- 15) What truth does Regan reveal to Gloucester?

2 Put the sentences in the right order.

- 1) Cornwall blinds Gloucester.
- 2) Kent sends a courtier to Cordelia.
- 3) Cornwall makes Edmund the new Earl of Gloucester and accepts him as a son.
- 4) Gloucester goes to find Lear.
- 5) A servant wounds Cornwall.
- 6) Gloucester tells Edmund about the letter with news of a movement to avenge the King.
- 7) King Lear accepts Kent's suggestion to take shelter in a hovel.
- 8) Lear holds a mock trial for Regan and Goneril, with the Fool and Tom acting as the judges.

3 Say whether the statement is true or false. If it is false, give the right answer.

- 1) King Lear tries to speak to the storm.
- 2) Gloucester recognizes Poor Tom to be his son Edgar.
- 3) Gloucester is turned out into the storm, aided by all his servants.

4 Agree or disagree.

- 1) Cornwall sends Goneril and Edmund to Albany so that Edmund will not be present for his father's punishment.
- 2) The storm is a symbol of chaos in the minds of people and political struggle.
- 3) Lear's sufferings make him more human.

5 What do you think?

- 1) What proves that King Lear has lost his wits?
- 2) What is the difference between the madnesses of Lear and Tom?
- 3) What is the last line of the Fool? Why do you think he disappears from the action?
- 4) What does the shocking violence of Cornwall and Regan towards Gloucester show? Does Edmund realize how harsh his father's punishment could be?



ACT IV

Scene I

The heath. EDGAR hopes that he has seen the worst, but this changes when he sees his blinded father led by an old man who has been a tenant of Earls of Gloucesters for many years. GLOUCESTER asks EDGAR to take him to Dover. EDGAR agrees. He's horrified to see how cruelly his father has been punished but he chooses to remain disguised as Poor Tom rather than reveal himself. GLOUCESTER asks him to lead him to the summit of the high cliff in Dover and leave him there.

Scene II

Before the DUKE OF ALBANY's Palace. Enter GONERIL and EDMUND

GONERIL Welcome, my lord. I wonder why our husband did not meet us on the way.

(Enter OSWALD)

Now, where's your master?

OSWALD Madam, within, but I have never seen a man so changed. I told him of the army that has landed. He smiled at it. I told him you were coming. His answer was, 'The worse.' When I informed him of Gloucester's treachery and of the loyal service of his son, he called me an idiot and told me I had turned the wrong side out. What he should dislike most seems pleasant to him; what he should like, offensive.

GONERIL *(to EDMUND)* Then you shall go no further. It is the coward terror of his spirit. Go back, Edmund, to my brother. Help him to raise the troops and conduct his powers. I must change arms at home and take over power from my husband. This trusty servant shall pass between us. Before long you'll hear a mistress's command. Wear this. *(Gives a favour)* Don't say a word. Decline your head. This kiss, if it could speak, would stretch your spirits up into the air. Farewell.

EDMUND Yours to the death!

Exit

GONERIL My most dear Gloucester! O, the difference of man and man! You should have a woman's services, but my body belongs to my fool.

OSWALD Madam, here comes my lord.

Exit. Enter ALBANY

GONERIL **I have been worth the whistle.**

ALBANY O Goneril, you are not worth the dust which the rude wind blows in your face! I fear your character. That creature which does not respect its father will cut herself off from her family and die like a dead branch.

GONERIL No more! The text is foolish.

ALBANY Wisdom and goodness seem vile to the vile. **Filths savour but themselves.** What have you done? You are tigers, not daughters! What have you performed? You have driven mad a father, and a respected old man. Could my good brother let you do it? A man, a prince, by him so benefited! If the heavens don't send quickly their visible spirits **to tame these vile offences**, humanity will perhaps prey on itself, like monsters of the oceans —

GONERIL You are a coward that bears **a cheek for blows, a head for wrongs**, that can't see the difference between your honour and your suffering; that doesn't know that only fools pity those villains who are punished before they have done their mischief. Where's your drum? France spreads his flags in our noiseless land, threatening your state, while you, a moral fool, sit still, and cry 'Alas, why does he do it?'

ALBANY Look at yourself! You are worse than the devil itself.

GONERIL O vain fool!

ALBANY You are a monster! If I could let these hands obey my blood, they would tear your flesh and bones, but, though you are a devil, a woman's shape protects you.

Enter a GENTLEMAN

ALBANY What's the news?

GENTLEMAN Oh, my good lord, the Duke of Cornwall is dead, killed by his servant, while he was trying to put out the other eye of Gloucester.

ALBANY Gloucester's eyes?

GENTLEMAN A servant, **thrilled with remorse**, opposed the act, turning his sword against his great master; who, enraged, flew on him, and killed him, but not without that harmful stroke that later caused his death.

ALBANY This shows that there is justice above, that these crimes can be revenged so fast! O poor Gloucester! Did he lose the other eye?

GENTLEMAN Both, both, my lord. This letter, madam, requires a speedy answer. It is from your sister.

GONERIL *(aside)* I like this well, but being a widow, and my Gloucester with her, she can destroy my plans. — I'll read, and answer.

Exit

ALBANY Where was his son when they took his eyes?

GENTLEMAN He was coming with my lady here.

ALBANY He is not here.

GENTLEMAN No, my good lord. I met him going back again.

ALBANY Does he know of the wickedness?

GENTLEMAN Yes, my good lord. It was him who informed against him and left the house on purpose, that they might be freer with their punishment.

ALBANY Gloucester, I live to thank you for the love you showed to the King and to revenge your eyes. Come here, friend. Tell me what more you know.

Exit

Scene III

The French camp near Dover. Enter KENT and GENTLEMAN

KENT Do you know the reason why the King of France has so suddenly gone back?

GENTLEMAN He left something imperfect in the state, which is so important to the kingdom that his personal return was necessary.

KENT Whom has he left in charge of the army?

GENTLEMAN The Marshal of France, Monsieur La Far.

KENT Did your letters make the Queen show any grief?

GENTLEMAN Yes, sir. She took them, read them in my presence, and now and then a tear fell down her delicate cheek. It seemed she was a queen over her passion, who, most rebel-like, tried to be king over her.

KENT O, then it moved her?

GENTLEMAN Not to great anger. She was full of patience and sorrow. You have seen sunshine and rain at once: her smiles and tears were like that. Those happy smiles that played on her ripe lips didn't seem to know what tears were in her eyes.

KENT Did she ask any questions?

GENTLEMAN To tell the truth, once or twice she whispered the name of her father, as if it pressed her heart, cried 'Sisters, sisters! Shame on you! Sisters! Kent! Father! Sisters! What, in the storm? In the night?' Then she went away to deal with grief alone.

KENT It is the stars above us govern our characters, if one man and one woman could have children of such different qualities. Have you spoken to her since?

GENTLEMAN No.

KENT Was this before the King returned?

GENTLEMAN No, since.

KENT Well, sir, the poor distressed Lear's in the town. When he is in **his better tune**, he remembers why we have come here, and refuses to see his daughter.

GENTLEMAN Why, good sir?

KENT He's too ashamed of his own unkindness, that stripped her from his benediction, made her suffer in a foreign land, gave her rights to his dog-hearted daughters — these things sting his mind so sharply that burning shame detains him from Cordelia.

GENTLEMAN Alas, poor gentleman!

KENT Have you heard of Albany's and Cornwall's powers?

GENTLEMAN They are advancing.

KENT Well, sir, I'll bring you to our master Lear and leave you to with him. I will have to conceal my identity for a while. When I am known, you shall not be sorry to have made this acquaintance. I pray you go along with me.

Exit

Scene IV

The French camp. Enter, with drum and flags, CORDELIA, Doctor and Soldiers. CORDELIA is worried about the mental state of LEAR who sings aloud in the fields and wears garlands of wild flowers. She sends soldiers to find LEAR and bring him to her. She asks the Doctor if there's any way to cure LEAR. The Doctor explains that what he needs is rest. A messenger brings CORDELIA the news that the British armies of Cornwall and Albany are marching toward them. CORDELIA says she is ready to fight for her dear father.

Scene V

GLOUCESTER's Castle. Enter REGAN and OSWALD

REGAN Has brother set forth his powers?

OSWALD Yes, madam.

REGAN Is he there himself?

OSWALD Yes, Madam, with reluctance. Your sister is the better soldier.

REGAN Didn't Lord Edmund speak with your lord at home?

OSWALD No, madam.

REGAN What might mean my sister's letter to him?

OSWALD I don't know, my lady.

REGAN He has arrived here on a serious matter. It was a great mistake, Gloucester's eyes being out, to let him live. Where he arrives he moves

all hearts against us. Edmund, I think, is gone, to put him out of his misery and check out the strength of the enemy.

OSWALD I must go after him, madam, with my letter.

REGAN Our troops set forth tomorrow. Stay with us. The roads are dangerous.

OSWALD I may not, madam. I have orders from my lady.

REGAN Why should she write to Edmund? Could not you give her message by word? Something — I don't know what — Let me open the letter.

OSWALD Madam, I had rather —

REGAN I know your lady does not love her husband; I am sure of that, and when she was here last she gave most speaking looks to noble Edmund. **I know you are of her bosom.**

OSWALD I, madam?

REGAN I know what I say. You are! I know it. Therefore I do advise you take this note. My lord is dead; Edmund and I have talked, and he is more convenient for my hand than for your lady's. If you find him, give him this. And when your mistress learns of this from you, ask her to call her wisdom. So farewell. If you hear of that blind traitor, remember that he that kills him will be rewarded.

OSWALD I wish I could meet him, madam! I should show what party I follow.

REGAN Farewell.

Exit

Scene VI

The country near Dover. Enter GLOUCESTER and EDGAR, dressed as a peasant

GLOUCESTER When shall I get to the top of the hill?

EDGAR You are climbing it now. Don't you feel how hard the way is?

GLOUCESTER I think the ground is even.

EDGAR Horribly **steep**. Do you hear the sea?

GLOUCESTER No, truly.

EDGAR Why, then, your other senses has grown as imperfect as your eyes.

GLOUCESTER So may it be indeed. I think your voice has changed, and you speak in better phrase and matter than before.

EDGAR You are deceived. I have nothing changed but for my clothes.

GLOUCESTER I still think you are better spoken.

EDGAR Come on, sir; here's the place. Stand still. How fearful and dizzy it is to cast one's eyes so low! The crows that fly look no bigger than beetles. The fishermen that walk upon the beach appear like mice; and that tall boat is almost too small to see. The waves cannot be heard so high. I'll look no more, I don't want my head to turn.

GLOUCESTER Set me where you stand.

EDGAR Give me your hand. You are now within a foot of the extreme edge. For all beneath the moon I wouldn't leap down.

GLOUCESTER Let go my hand. Here, friend, is another purse; in it a jewel well worth a poor man's taking. Prosper with gods' help! Now do further off. Bid me farewell, and let me hear you going.

EDGAR Now farewell, good sir.

GLOUCESTER With all my heart.

EDGAR (*aside*) I play in this way with his despair only to cure it.

GLOUCESTER O you mighty gods! (*He kneels*) I leave this world. I could no longer bear my suffering. If Edgar is alive, o, bless him! Now, fellow, farewell.

He falls fainting

EDGAR And yet I don't know how imagination may rob the treasury of life when **life itself yields to the theft**. If he had been where he thought, he would have been dead by now. — Alive or dead? Ho you, sir! Friend! Do you hear me, sir? Speak! He revives. Who are you, sir?

GLOUCESTER Away, and let me die.

EDGAR You are breathing and speaking, you are not bleeding, after you've fallen perpendicularly. Your life is a miracle. Speak again.

GLOUCESTER But have I fallen, or not?

EDGAR From the horrible summit of this chalky cliff. Look at the height. The top cannot be seen or heard.

GLOUCESTER Alas, I have no eyes! Am I so wretched that I can't end my life by death?

EDGAR Give me your arm. Get up. Do you feel your legs? You stand.

GLOUCESTER Too well, too well.

EDGAR This is all very strange. Up on the top of the cliff what thing was that parted from you?

GLOUCESTER A poor unfortunate beggar.

EDGAR As I stood here below, I thought his eyes were two full moons, he had a thousand noses and horns. It was some demon. Therefore, happy father, the gods have preserved you.

GLOUCESTER I do remember now. From now on **I'll bear affliction** until it cries out itself 'Enough, enough,' and die. I took that thing you speak of for a man. You often said 'The demon, the demon'. He led me to that place.

(Enter LEAR, mad, fantastically dressed with flowers)

But who comes here?

LEAR No, they cannot touch me for coming. I am the King himself.

EDGAR What a heart-breaking sight!

LEAR Nature is above art in that respect. There's your money. Look, look, a mouse! Peace, peace, this piece of toasted cheese will do it. There's my glove; I'll try it on a giant. Give the word.

EDGAR Sweet **marjoram**.

LEAR Pass.

GLOUCESTER I know that voice.

LEAR Ha! Goneril with a white beard? They flattered me like a dog and told me I had white hairs in my beard before the black ones were there. To say 'yes' and 'no' to everything I said! 'Yes' and 'no' too was no good. When the rain came to wet me once, and the wind to make me chatter, there I found them, there **I smelled them**. They are not men of their words! They told me I was everything. It's a lie.

GLOUCESTER I remember that voice well. Is it not the King?

LEAR Yes, every inch a king! When I stare, see how the subject shakes. I pardon that man's life. What was your crime? Adultery? You shall not die. Die for adultery? No, for Gloucester's bastard son was kinder to his father than my legitimate daughters. Down from the waist they are **Centaurs**, though women all above. Beneath is all the devil's. There's hell, there's burning darkness. Give me some perfume, good apothecary, to sweeten my imagination. There's money for you.

GLOUCESTER O, let me kiss that hand!

LEAR Let me wipe it first; it smells of death.

GLOUCESTER O ruined piece of nature! Do you know me?

LEAR I remember your eyes well enough. Why are looking at me? No, blind **Cupid**! I'll not love. Read what I've written.

GLOUCESTER If all the letters were suns, I could not see one.

EDGAR *(aside)* My heart breaks at it.

LEAR Read.

GLOUCESTER What, with no eyes?

LEAR O ho, are you there with me? No eyes in your head, no money in your purse? Yet you see how this world goes.

GLOUCESTER I see it feelingly.

LEAR What, are you mad? A man may see how the world goes with no eyes. Look with your ears. See how the judge condemns the simple thief. Listen. Change places and, handy-dandy, which is the judge, which is the thief? Get yourself glass eyes and pretend, like a politician, to see the things that you don't see. Now, pull off my boots. Harder, harder! So.

EDGAR O reason and madness mixed!

LEAR If you weep my fortunes, take my eyes. I know you well enough. Your name is Gloucester. You must be patient.

GLOUCESTER Alas, alas!

Enter a GENTLEMAN with Attendants

GENTLEMAN Oh, here he is! Lay a hand upon him. — Sir, your most dear daughter —

LEAR What, a prisoner? I am even the natural fool of fortune. Treat me well, you shall have ransom. Let me have a surgeon; **I am cut to the brains**.

GENTLEMAN You shall have anything.

LEAR All myself? Come, come, I am a King. My masters, do you know that?

GENTLEMAN You are a King, and we obey you.

LEAR Then there's life yet. You shall get it by running. Sa, sa, sa!

Exit running. Attendants follow

GENTLEMAN A sight most pitiful in the meanest wretch, not to mention the King!

EDGAR Hail, gentle sir.

GENTLEMAN Sir, be quick. What's your will?

EDGAR Have you heard of a battle?

GENTLEMAN Yes. Everyone's heard of it who can hear sounds.

EDGAR How near is the other army?

GENTLEMAN Near and advancing fast.

EDGAR I thank you, sir. That's all.

GENTLEMAN Though the Queen is here on a special cause, her army has moved on.

EDGAR I thank you, sir.

Exit GENTLEMAN

GLOUCESTER Ever-gentle gods, take my breath from me, don't let my worst spirit tempt me again to die before you please!

EDGAR You pray well, father.

GLOUCESTER Now, good sir, who are you?

EDGAR A poor man, who has suffered from fortune's blows and can now feel good pity. Give me your hand; I'll lead you to some shelter.

GLOUCESTER Hearty thanks.

Enter OSWALD

OSWALD Ah, the promised prize! Most happy! Your eyeless head will raise my fortunes. You old unhappy traitor, the sword is out that must destroy you.

GLOUCESTER Now let your friendly hand put strength enough into it.

EDGAR stands between them

OSWALD How dare you, brave peasant, support a traitor? Let go of his arm.

EDGAR I will not let go, sir.

OSWALD Let go, slave, or you will die!

EDGAR Good gentleman, go your way, and let poor men pass. No, don't come near the old man. Keep out, or else try whether your head or my stick is the harder.

OSWALD Away, dunghill!

They fight. OSWALD falls

OSWALD Slave, you've killed me. Villain, take my purse. If you live, bury my body and give the letters, which you'll find about me to Edmund Earl of Gloucester. Seek him out upon the British party. O, untimely death! Death!

He dies

EDGAR I know you well. A serviceable villain, as obedient to the vices of your mistress as badness would desire.

GLOUCESTER What, is he dead?

EDGAR Sit down, father and rest. Let's see his pockets. These letters that he spoke of may be my friends. Let us see. Leave, gentle wax; and, manners, don't blame us. To know our enemies' minds,

we could rip their hearts. We would rip their papers. It is more lawful. *(Reads the letter)*

'Let us remember our vows. You'll have many opportunities to do away with him. If he returns the conqueror, then I will be a prisoner, and his bed my jail. Free me from its hated warmth and take his place.

Your (wife, so I would say) loving servant,

Goneril.'

Oh, how vile a woman can be! To plot against her good husband's life, to exchange him for my brother! I'll bury you here in the sands, the post of murderous lechers and show this ungracious paper to the Duke when the time is right. For him it's well that of your death and business I can tell.

GLOUCESTER The King is mad. How stiff is my reason and how huge are my sorrows! It would be better if I were insane too, so I could forget my pain.

A drum far off

EDGAR Give me your hand. I think I hear the beating of a drum. Come, father, I'll take you to a friend.

Exit

Scene VII

A tent in the French camp. Enter CORDELIA, KENT, DOCTOR and GENTLEMAN

CORDELIA O good Kent, how shall I live and work to match your goodness? My life will be too short and means too scarce to do it.

KENT To be acknowledged, madam, is overpaid. All my reports go with the modest truth; no more no less, but so.

CORDELIA Be better dressed. These clothes are memories of worse hours. Please take them off.

KENT Pardon, dear madam. I am not ready yet to be known. I'll do it when the time is right.

CORDELIA Then so be it, my good lord. *(To the DOCTOR)* How is the King?

DOCTOR Madam, he is still asleep.

CORDELIA O you kind gods, cure his abused nature! O, wind up of this **child-changed** father!

DOCTOR If it pleases your Majesty we may wake the King. He has slept long.

CORDELIA Be governed by your knowledge, and proceed according to your own will. Have you changed his clothes?

Enter LEAR in a chair carried by Servants

GENTLEMAN Yes, madam, in the heaviness of sleep we put fresh clothes on him.

DOCTOR Stand by, good madam, when we awake him. I don't know what mood he will be in.

CORDELIA Very well.

Music

DOCTOR Please come near. Louder the music there!

CORDELIA O my dear father, let this kiss repair those violent harms that my two sisters have made!

KENT Kind and dear princess!

CORDELIA If you had not been their father, they should have had pity for your old age. Was this a face to be left out in the wind? To stand against the deep terrible thunder and strokes of quick cross lightning? My enemy's dog, though he had bitten me, should have stood that night by my fire. Alas, alas! It is a wonder that your life and wits have not been lost completely. — He wakes. Speak to him.

DOCTOR Madam, you speak. It's better.

CORDELIA How is your Majesty?

LEAR You've done me wrong to take me out of the grave. You are a soul in heaven; but I am bound upon a wheel of fire, and my own tears are as hot as molten lead.

CORDELIA Sir, do you know me?

LEAR You are a spirit, I know. When did you die?

CORDELIA Still, still, far away!

DOCTOR He's not quite awake. Leave him alone for a while.

LEAR Where have I been? Where am I? Is it daylight? I should have died with pity, to see another man suffering like this. I don't know what to say. I will not swear these are my hands. Let's see. I feel this **pinprick**. I wish I can be sure of my condition!

CORDELIA O, look at me, sir, and bless me. No, sir, you must not kneel.

LEAR Please do not mock me. I am a very foolish, fond old man, **four-score and upward**, not an hour more nor less; and, to speak plainly, I

fear I am not in my perfect mind. I think should know you, and know this man, yet I am doubtful. I don't know what place this is; and I don't remember these clothes. I don't know where I stayed last night. Do not laugh at me, for I think this lady is my child Cordelia.

CORDELIA And so I am! I am!

LEAR Are your tears wet? Yes. Please don't cry. If you have poison for me, I will drink it. I know you do not love me; for your sisters have, as I do remember, done me wrong. You have a reason, they have not.

CORDELIA No reason, no reason.

LEAR Am I in France?

KENT In your own kingdom, sir.

LEAR Do not abuse me.

DOCTOR Be comforted, good madam. The great rage you see is killed in him; and yet it is dangerous to make him remember the time he has lost. Tell him to go in. Trouble him no more until he is more settled.

CORDELIA Will it please your Majesty to walk in?

LEAR You must be patient with me. Forget and forgive, I pray you now. I am old and foolish.

Exit all but KENT and GENTLEMAN

GENTLEMAN Is it true, sir, that the Duke of Cornwall was killed?

KENT Most true, sir.

GENTLEMAN Who leads his people?

KENT As it is said, the bastard son of Gloucester.

GENTLEMAN They say Edgar, his banished son, is with the Earl of Kent in Germany.

KENT **Report is changeable.** It is time to look about; the powers of the kingdom are approaching.

GENTLEMAN The battle is likely to be bloody. Farewell, sir.

Exit

KENT My fate will be good or bad, as this battle's fought.

Exit

Helpful Words & Notes

favour *n* — *зд.* подарок дамы ее рыцарю (лента, перчатка, кольцо и т. п.)

I have been worth the whistle. — Я не стою твоего внимания?

Filths savour but themselves. — Мерзости милее такие, как она.

to tame these vile offences — чтобы усмирить это злодейство
 a cheek for blows, a head for wrongs — щеки для пощечин, голова для про-
 махов
 thrilled with remorse — в сострадании
 in his better tune — в минуты просветления
 I know you are of her bosom. — Я знаю, ты в курсе ее сердечных дел.
 steep *a* — крутой, обрывистый
 life itself yields to the theft — жизнь сама готова отдаться вору
 I'll bear affliction — я покорюсь судьбе
 marjoram *n* — бот. майоран
 I smelled them out — я понял их сущность
 Centaurs — кентавры; мифологические полукони-полулюди, которые
 считались демонами
 Cupid — Купидон; божество любви в древнеримской мифологии
 I am cut to the brains — Я ранен в мозг
 child-changed *a* — впавший в детство
 pinprick *n* — булавочный укол
 fourscore and upward — восемьдесят с лишним лет
 Report is changeable. — Слухи разноречивы.

Activities

1 Answer the questions.

- 1) Where does Gloucester ask Poor Tom to take him?
- 2) Why didn't Albany meet his wife?
- 3) What does Goneril think about her husband?
- 4) How does Albany treat his wife?
- 5) Who tells Albany about the death of Cornwall?
- 6) How does Goneril react to the news?
- 7) Where is the King of France?
- 8) Why does King Lear refuse to meet Cordelia?
- 9) How does King Lear spend the time in Dover?
- 10) Why is Regan interested in her sister's letter?
- 11) What does Regan ask Oswald to do?
- 12) Where does Edgar take his father?
- 13) How does he fool Gloucester?
- 14) Does King Lear recognize Gloucester?
- 15) Why does King Lear run away from Cordelia's men?
- 16) What happens when Edgar and Gloucester meet Oswald?

- 17) What is written in Goneril's letter?
- 18) What does Edgar decide to do with it?
- 19) Where does Edgar take his father?
- 20) What happens when Lear meets his youngest daughter?

2 Put the sentences in the right order.

- 1) Edgar fight with Oswald.
- 2) Albany promises to avenge Gloucester's blindness.
- 3) King Lear awakes, saner than before.
- 4) Goneril sends Edmund back to Cornwall.
- 5) Edgar pretends to let Gloucester jump off a cliff.
- 6) Kent meets the gentleman he sent ahead to Dover
- 7) Oswald tracks Gloucester down and hopes to kill him.
- 8) Gloucester is led by an old man.
- 9) Cornwall dies from a wound that he receives from the servant.

3 Say whether the statement is true or false. If it is false, give the right answer.

- 1) Edgar tricks his father into thinking he has climbed the steep hill.
- 2) Cordelia can't forgive her father for the misjudgement he has made.
- 3) The doctor thinks that no medicine can cure Lear.

4 Agree or disagree.

- 1) Gloucester suspects that Poor Tom is not what he says.
- 2) Regan tries to manipulate Oswald to work for her means.
- 3) Cordelia is presented as an ideal personality, almost an angel.

5 What do you think?

- 1) Why do you think Edgar chooses to remain disguised as Poor Tom?
- 2) Why do you think Goneril and Regan choose Edmund for a partner? Is it only love?
- 3) What makes Albany see his wife differently? Did he see her in true colours before?



ACT V

Scene I

The British camp near Dover. Enter, with drum and flags, EDMUND, REGAN, GENTLEMAN and Soldiers

EDMUND Find out whether the Duke hasn't changed his course. He's full of alterations and self-reproving. Bring his definite answer.

Exit an Officer

REGAN Our sister's man certainly must be dead.

EDMUND It is possible, as he has not arrived, madam.

REGAN Now, sweet lord, you know my good attitude to you. Tell me — but truly — Do you not love my sister?

EDMUND In honoured love.

REGAN But have you never found my brother's way into her bed?

EDMUND That thought abuses you.

REGAN I am doubtful that you have joined with her bosom to bosom.

EDMUND No, by my honour, madam.

REGAN I shall never endure her. My dear lord, don't be intimate with her.

EDMUND Do not fear. She and the Duke her husband!

Enter, with drum and flags, ALBANY, GONERIL, Soldiers

GONERIL *(aside)* I'd rather lose the battle than my sister should make me loose him.

ALBANY Welcome, our very loving sister. Sir, I have heard: the King has come to his daughter, with others whom our government made suffer. Where I could not be honest, I never yet was brave. This business concerns us because France invades our land and not because he supports the King, with others who, I fear, most justifiably oppose us.

EDMUND Sir, you speak nobly.

REGAN Why is all this?

GONERIL Stand together against the enemy, for these domestic quarrels are not the question here.

ALBANY Let's then determine our actions with those with experience in war.

EDMUND I shall join you in your tent at once.

REGAN Sister, will you go with us?

GONERIL No.

REGAN It is most convenient. Please go with us.

GONERIL *(aside)* O, ho, I know the riddle. I will go.

As they are going out, enter EDGAR, disguised

EDGAR If ever your Grace has been so kind as to speak to such a poor man, hear me for a moment.

ALBANY I'll overtake you. — Speak.

Exit all but ALBANY and EDGAR

EDGAR Before you fight the battle, open this letter. If you have victory, let the trumpet sound for him that brought it. Wretched though I seem, I can produce a **champion** that will defend the claims made in the letter. If you are killed, your business with the world will be over and all intrigues with it. May fortune love you!

ALBANY Stay till I have read the letter.

EDGAR I was forbidden to do it. When time is right, let the herald cry,
and I'll appear again.

ALBANY Farewell then. I will read your paper.

Exit EDGAR. Enter EDMUND

EDMUND The enemy's in view. Draw up your powers. Here is the guess
of their true strength and forces. You should hurry now.

ALBANY We will greet the time.

Exit

EDMUND I have sworn my love to both sisters; each jealous of the
other. Which of them shall I take? Both? One? Or neither? Neither can
be enjoyed, if both remain alive. If I take the widow, it will make mad
her sister Goneril; and I shall hardly carry on with her, her husband
being alive. Now then, we'll use his support in the battle, and when
it's over let her get rid of him. As for the mercy, which he intends to
show to Lear and Cordelia — as soon as the battle's done and they
are within our power, they shall never see his pardon. I need to defend
my **state**, not to debate.

Exit

Scene II

*A field between the two camps. Enter, with drum and battle flags, the forces of
France over the stage, CORDELIA with her father, and exit. Enter EDGAR and
GLOUCESTER*

EDGAR Here, father, rest under the shadow of this tree. Pray that the
right may win. If ever I return to you again, I'll bring you comfort.

GLOUCESTER Grace go with you, sir!

Exit EDGAR

Noises of the battle and retreat within. Enter EDGAR

EDGAR Away, old man! Give me your hand! Away! King Lear has lost, he
and his daughter have been captured. Give me your hand! Come on!

GLOUCESTER No further, sir. A man may die even here.

EDGAR What, in bad mood again? Men must endure their death as
they endure their birth. **Ripeness is all**. Come on.

GLOUCESTER And that's true too.

Exit

Scene III

*The British camp, near Dover. Enter, with drums and flags, EDMUND, with
LEAR and CORDELIA as prisoners, Soldiers, CAPTAIN*

EDMUND Take them away. Keep them under good guard till we know
what to do with them.

CORDELIA We are not the first who with best intentions have endured
the worst. I am worried for you, unhappy king. I could outfrown false
Fortune's frown. Shall we not see these daughters and these sisters?

LEAR No, no, no, no! Come, let's go away to prison. We two alone will
sing like birds in the cage. When you ask me for my blessing, I'll kneel
down and ask you for forgiveness. So we'll live, and pray, and sing,
and tell old tales, and laugh at colourful butterflies, and hear poor
prisoners talk of court news; and we'll talk with them too — who loses
and who wins; who's in, who's out — and take upon us the mystery
of things, as if we were God's spies.

EDMUND Take them away.

LEAR Such sacrifices, my Cordelia, the gods praise themselves. I have
caught you! He that will want to part us shall bring a brand from heaven
and fire us like foxes. Wipe your eyes. We'll see them starved before
they make us weep! Come.

Exit LEAR and CORDELIA, guarded

EDMUND Come here, Captain. Listen to what I say. Take this note
(*gives a paper*). Go follow them to prison. I have advanced you one
step. If you follow these instructions, you will make your way to noble
fortunes. Know that men are as the time is. **To be tender-minded does
not become a sword**. Your great occupation will not bear questions.
Either say you'll do it, or prosper by other means.

CAPTAIN I'll do it, my lord.

EDMUND Go and let me know when you have done it. Mark — I say,
do it instantly and exactly as I have set it down.

CAPTAIN I can neither draw a cart, nor eat dried oats. If it is man's
work, I'll do it.

Exit

Flourish. Enter ALBANY, GONERIL, REGAN, Soldiers

ALBANY Sir, you have shown today your courage, and fortune led you
well. You have the prisoners who were the opposites of this struggle.

We do require them of you, to treat them according to their merits and considerations of our safety.

EDMUND Sir, I thought it best to send the old and miserable King to prison. His old age has charms in it, and his title more, and they can arouse much sympathy in soldiers and create a riot against those who command them. With him I sent the Queen. The reason is the same. And they are ready to appear tomorrow, or later where you shall hold your session. At this time we are sweating and bleeding. The friend has lost his friend, and the quarrels won't be approved by those, who have just fought the battle. The question of Cordelia and her father requires a more suitable place.

ALBANY Sir, by your patience, we consider you a subject of this war, not our brother.

REGAN I think you might have demanded our opinion before you said this. He led our powers, representing myself, so he may well stand up and call himself your brother.

GONERIL Not so hot! He owes his rise not to you, but to his own excellence.

REGAN I've given him my rights, so he is now among the best.

GONERIL He would be if he were your husband.

REGAN Jokers often prove prophets.

GONERIL Holla, holla! That prophet that told you this was not good.

REGAN Lady, I am not well, or I would give a different answer. General, take my soldiers, prisoners, my title and me. The walls of the fortress are yours. May the world be witness that I create you my lord and master.

GONERIL Do you mean to marry him?

ALBANY That's not for you to stop her.

EDMUND Nor for you, lord.

ALBANY Half-blooded fellow, yes.

REGAN *(to EDMUND)* Let the drum strike, and prove my title is yours.

ALBANY Stay. Listen to reason. Edmund, I arrest you for **capital treason** together with this poisonous snake *(points to GONERIL)*. As for your claim, fair sister, I **bar** it in the interests of my wife. She is engaged to this lord, and I, her husband, stand in the way of this marriage. If you want to get married, make your loves to me.

GONERIL You're playing the fool!

ALBANY You are armed, Gloucester. Let the trumpet sound. If noone appears to prove your many treasons, there's my pledge *(throws down a glove)*! I'll prove it on your heart, before I taste bread, that you are nothing less than I have here proclaimed you.

REGAN Sick! O, sick!

GONERIL *(aside)* If not, I'll never trust medicine.

EDMUND There's my exchange *(throws down a glove)*. Whoever in the world names me traitor, he lies like a villain. Call by your trumpet. I will maintain my truth and honour firmly against he that dares approach.

ALBANY A herald, ho!

EDMUND A herald, ho, a herald!

ALBANY Trust to your single virtue, for **your soldiers have in my name taken their discharge.**

REGAN My sickness grows upon me.

ALBANY She is not well. Take her to my tent.

Exit REGAN, led. Enter a HERALD

Come here, herald. Let the trumpet sound and read this out.

A trumpet sounds

HERALD *(reads)* 'If any man of quality or degree within the lists of the army will prove that Edmund, supposed Earl of Gloucester, is a traitor, let him appear by the third sound of the trumpet. **He is bold in his defence.**'

EDMUND Sound!

First trumpet

HERALD Again!

(Second trumpet)

HERALD Again!

Third trumpet. Trumpet answers within. Enter EDGAR, armed, at the third sound, a trumpet before him

ALBANY Ask him why he appears upon this call of the trumpet.

HERALD Who are you? Your name, your standing? And why do you answer this call?

EDGAR Know that my name is lost, bitten by treason's tooth. Yet am I noble as the **adversary** I've come to fight.

ALBANY Which is that adversary?

EDGAR Who is that speaks for Edmund Earl of Gloucester?

EDMUND Himself. What can you say to him?

EDGAR Draw your sword, that, if my speech offends a noble heart, your arm may do you justice. Here is mine. Despite your strength, youth and status, despite your victorious sword and new fortune, your valour and your heart — you are a traitor: false to gods, your brother, and your father, a conspirator against this high prince, and, from the top of your head to the dust beneath your feet, a mean traitor. Say your 'no.' This sword, this arm, and my best spirits will prove that you a liar.

EDMUND In wisdom I should ask your name, but since you look so fair and warlike, and that you speak like a gentleman, I will fight with you. I'll return those lies to your heart. My sword will get them where they will rest forever. Trumpets, speak!

They fight. EDMUND falls

ALBANY Save him, save him!

GONERIL This is **trickery**. By the law of arms you were not obliged to answer an unknown opponent, Gloucester.

ALBANY Shut your mouth, lady, or I shall stop it with this paper. (*Shows her her letter to EDMUND*) — (*To EDMUND*). Hold, sir. (*To GONERIL*) You are worse than any name, read your own evil. Don't tear, lady! I see you know it.

GONERIL What if I do? The laws are mine, not yours. Who can punish me?

ALBANY Most monstrous! Do you know this paper?

GONERIL Don't ask me what I know.

Exit

ALBANY Go after her. She's desperate; govern her.

Exit an Officer

EDMUND What you have accused me of, I have done, and more, much more. The time will bring it out. It is past, and so am I. — But who are you that have had this fortune over me? If you are noble, I forgive you.

EDGAR Let's exchange forgiveness. I am no less noble than you are, Edmund. If more, the more you have wronged me. My name is Edgar

and I am your father's son. The gods are just, and of our pleasant vices make instruments to punish us. Your birth cost him his eyes.

EDMUND It is true. The wheel has come full circle; I am here.

ALBANY Your manners revealed a royal nobleness. I must embrace you. Let sorrow split my heart if I ever hated you or your father!

EDGAR Worthy prince, I know it.

ALBANY Where have you been hiding? How did you know of the miseries of your father?

EDGAR By sharing them, my lord. It is a brief tale. My heart will burst to tell it! Trying to escape death, I dressed myself as a mad beggar and in those rags I met my father with his bleeding eye-sockets rings, when their precious stones had just been lost. I became his guide, led him, begged for him, saved him from despair. I revealed myself to him only half an hour past, when I was armed, not sure, though hoping of this good success, I asked him for his blessing, and told him the tale of my pilgrimage from first to last. But his worn-out heart, alas too weak to support the conflict between joy and grief, burst.

EDMUND Your speech has moved me, and shall perhaps do good. But go on speaking: you look as if you had something more to say.

ALBANY If there is more, hold it in, for I am almost ready to dissolve, hearing this.

EDGAR While I wept with grief, there came a man, who, seeing me in old rags, tried to avoid me first, but then, finding who it was that had endured so much, embraced me with his strong arms and cried. Then he threw himself on my father, told me the most piteous tale of Lear and him that I ever heard. While he was telling it his grief grew stronger, and the strings of life began to crack. Twice then the trumpets sounded, and there I left him broken-hearted.

ALBANY But who was this?

EDGAR Kent, sir, the banished Kent, who in disguise, followed his enemy king and did him great service.

Enter a GENTLEMAN with a bloody knife

GENTLEMAN Help, help! O, help!

EDGAR What kind of help?

ALBANY Speak, man.

EDGAR What means that bloody knife?

GENTLEMAN It is hot, it smokes. It came from the heart of — O! She's dead!

ALBANY Who is dead? Speak, man.

GENTLEMAN Your lady, sir, your lady! And her sister was poisoned by her. She confessed it.

EDMUND I was engaged to both of them. We all three will marry in an instant.

Enter KENT

EDGAR Here comes Kent.

ALBANY Produce their bodies, alive or dead.

(Exit GENTLEMAN)

This judgement of the heavens, that makes us tremble, does not touch us with pity. O, is this he? The time will not allow the compliments according to his merits.

KENT I have come to say good night to my king and master. Is he not here?

ALBANY What great thing have we forgotten! Say, Edmund, where's the King? And where's Cordelia?

(The bodies of GONERIL and REGAN are brought in)

Do you see them, Kent?

KENT Alas, why this?

EDMUND Yet Edmund was loved. The one poisoned the other for my sake and after that killed herself.

ALBANY That's right. Cover their faces.

EDMUND My death is near. I mean to do some good, despite my own nature. Quickly send to the castle, for I had ordered the deaths of Lear and Cordelia. Hurry up.

ALBANY Run, run! O, run!

EDGAR Where, my lord? Who has these orders? Send some **token of reprieve**.

EDMUND Well thought. Take my sword and give it to the Captain.

ALBANY Make haste.

Exit EDGAR

EDMUND He has orders from your wife and me to hang Cordelia in the prison and then lay the blame on her own despair that she killed herself.

ALBANY The gods defend her! Take him away.

EDMUND is carried away. Enter LEAR, with dead CORDELIA in his arms, EDGAR, CAPTAIN and others following

LEAR Howl, howl, howl, howl! O, you are men of stone. Had I your tongues and eyes, I would use them so that heaven's vault should crack. She's gone forever! I know when one is dead, and when one lives. She's dead as earth. Lend me a looking glass. If her breath mists or stains the stone, then she lives.

KENT Is this the promised **end**?

EDGAR Or image of that horror?

LEAR This feather stirs; she lives! If it is so, it is a chance, which does **redeem** all sorrows that ever I have felt.

KENT O my good master!

LEAR Away!

EDGAR It is noble Kent, your friend.

LEAR A plague upon you, murderers, traitors all! I might have saved her; now she's gone forever! Cordelia, Cordelia, stay a little. Ha! What is it you say? Her voice was always soft, gentle, and low — an excellent thing in a woman. I killed the slave that was hanging you.

CAPTAIN It is true, my lords, he did.

LEAR Did I not, fellow? I have seen the day, with my good biting sword I would have made them skip. I am old now. Who are you? My eyes are not of the best. I must tell you straight.

KENT Of the two fortune loved and hated, one of them is before you.

LEAR My sight is not good. Are you not Kent?

KENT The same — your servant Kent. Where is your servant Caius?

LEAR He's a good fellow, I can tell you that. He'll strike, and quickly too. He's dead now.

KENT No, my good lord; I am the very man —

LEAR I'll see that straight.

KENT That from your first troubles has followed your sad steps.

LEAR You're welcome here.

KENT Nor no man else! All's cheerless, dark, and deadly. Your eldest daughters have in desperation killed themselves and are dead.

LEAR Yes, so I think.

ALBANY He does not know what he says; and is it useless that we present ourselves to him.

EDGAR Yes, no use.

Enter a CAPTAIN

CAPTAIN Edmund is dead, my lord.

ALBANY That it not important here. You lords and noble friends, know our intention. To set things right we will **reinstate** his Majesty's absolute power. (*To EDGAR and KENT*) And you in your rights together with such addition as your honours have more than merited. — All friends shall taste the wages of their virtue, and all traitors the cup of their evils. — O, look!

LEAR And my poor angel has been hanged! No, no, no life! Why should a dog, a horse, a rat have life, and you have no life at all? You'll come no more. Never, never, never, never, never! Pray, undo this button. Thank you, sir. Do you see this? Look at her! Look! Her lips! Look there, look there!

He dies

EDGAR He faints! My lord, my lord!

KENT Break, heart; I beg you, break!

EDGAR Look up, my lord.

KENT Don't trouble his ghost. O, let him go! He will hate to stay longer in this tough world.

EDGAR He is gone indeed.

KENT The wonder is that he has endured it so long.

ALBANY Carry them from here. Our present business is general grief. (*To KENT and EDGAR*) Friends of my soul, you two rule in this kingdom, and help restore order in our poor state.

KENT I have a journey, sir, shortly to go. My master calls me; I must not say no.

EDGAR The weight of this sad time we must obey,
Speak what we feel, not what we ought to say.
The oldest have borne most; we that are young
Shall never see so much, nor live so long.

Exit with a dead march

Helpful Words & Notes

champion *n* — зод. боец

state = fortune

retreat — сигнал к отступлению

Ripeness is all. — Всеу есть свой срок.

To be tender-minded does not become a sword. — Военный не должен быть мягкосердечным.

capital treason — государственная измена

bar *v* — запрещать

your soldiers have in my name taken their discharge — твои солдаты моей властью распущены

He is bold in his defence. — Он готов встать на свою защиту.

adversary *n* — противник, соперник

trickery *n* — обман

token of reprieve — знак отмены приказа

end *n* — зод. конец света

redeem *v* — искупать

reinstate *v* — восстанавливать, возвращать

Activities

1 Answer the questions.

- 1) How does Regan try to win Edmund over?
- 2) Why does Albany decide to fight alongside Edmund, Goneril and Regan?
- 3) Why aren't Regan and Goneril willing to leave the other alone with Edmund?
- 4) What does Edgar give to Albany?
- 5) When does Edgar promise to appear again?
- 6) Which of the sisters does Edmund choose and why?
- 7) Where does Edgar leave his father before going into battle?
- 8) How does King Lear see his imprisonment?
- 9) What instructions does Edmund give to the Captain?
- 10) Why does the Captain agree to follow them?
- 11) What doesn't Albany like about Edmund?
- 12) What does Regan announce?
- 13) Why does Albany arrest Edmund?
- 14) What happens to Regan?
- 15) Why does Edmund agree to fight with a stranger?
- 16) What does Edgar say about his troubles?
- 17) How does Gloucester die?
- 18) What happens to Goneril?
- 19) Who kills the guard who was hanging Cordelia?

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20) What does Kent explain to the King?

21) What happens to King Lear?

22) Why does Kent refuse to rule?

2 Put the sentences in the right order.

1) Lear stumbles in, carrying the body of Cordelia.

2) Edgar gives the letter from Goneril to Albany.

3) Edmund admits his guilt.

4) Albany restores Edgar and Kent's rights.

5) Lear mourns the loss of Cordelia.

6) Albany praises Edmund for his brave fighting.

7) Edgar defeats Edmund in a fight.

8) Edmund sends King Lear and Cordelia to prison.

3 Say whether the statement is true or false. If it is false, give the right answer.

1) Edmund says he has sent the prisoners to prison because they could run away.

2) King Lear recognizes Albany at once.

3) Both Goneril and Regan plan to marry Edmund.

4 Agree or disagree.

1) Battle for Edmund is more important to Goneril than the battle with France.

2) Edmund shows no mercy to King Lear and Cordelia because he wants to become king himself.

5 What do you think?

1) Why do you think Edmund admits that he ordered to murder Cordelia and King Lear? Does it mean he has some honour left? Give your opinion.

2) Who will be next king of England?

3) What characters of the play are good and bad? Why do you think good characters die as well?

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