



The WINTER'S TALE



ROLES in *The Winter's Tale*

In this production of *The Winter's Tale* there are 22 named roles, the **majority** of which will be played by actors who would be playing that sole role – these are specified in section A below. There are TWO roles which are first half only and SIX roles that appear in the second half only. The other FOURTEEN roles will involve 'ageing' by 16 years between their appearances in Part One and Part Two of the play.

Other roles (as specified in section B below) to be played by an 'ensemble' of actors.

Some of the roles involve dancing and some singing. Where needed this is specified. Dancing is communal and does not need to be 'skilful'

The musicians roles have already been filled.

To distinguish between the royalty/gentry and the countryfolk/shepherds under artistic licence we will be looking for 'well-spoken' v 'west county/yokel' voices

The number of scenes (**S**) and approximate number of lines/half-lines (**L**) is given against each named role purely as a guide. In the number of scenes given the Prologue and Epilogue have **not** been included. Some, if not most/all actors, will appear in those (yet to be determined)

CHARACTERS:

Section A – Named roles

LEONTES - King of Sicilia - A rather morose character. A characteristic that deepens as the play goes along, with his jealousy and the subsequent results of his jealousy bringing his mood levels even lower, although at the end he will 'brighten up'. Not a very active role – he will spend a lot of his time slumped on his throne

Playing age as a guide late 30s-50 (he ages 16 years during the play)

S 6, L 529

HERMIONE – His Queen – Pregnant at the start of the play. Younger than Leontes.

Trusting, probably a little naïve (which causes Leontes' jealousy). Devoted to her son, but not attached at the hip as he spends a lot of his time with Hermione's attending ladies. Due to the demands of playing a 'statue' in the last scene the actor will need to be able to show an ability of calm and stillness

Playing age as a guide mid-20s to mid-30s, depending on the age of Mamillius (she ages 16 years during the play)

S 4 L 152

MAMILLIUS - Their son, the prince. This is the only under 16 role in the play and Mamillius **could be aged anything from 6 to 14**. The importance is cuteness and naivety, such that his ending is a devastation to both characters in the play and the audience. He is clearly a lonely friendless boy who plays by himself but wants attention from the ladies and enjoys their company and Camillo's (only in opening 3 scenes of the play before his demise)

S 3 L 21

PERDITA – Their daughter. In the first half she is the baby that Hermione gives birth to and the 'cause' of Leontes' jealousy, so appears in the second half as a **16 year old**. As she is brought up as a shepherd's daughter she will speak like them; maybe switching (subtly) once she is revealed as royal (will involve dancing). This actor and whoever plays Florizel will need to have some natural chemistry in their looks and movements – such that they could be mistaken as brother and sister as well as lovers!

S 4 L 72

CAMILLO – Sicilian Lord. Refusing to poison Polixenes at Leontes' request he flees with the latter to Bohemia. A real gentleman throughout the play he still has a close attachment to Leontes and the family and reconciles on his return to Sicilia at the end of the play.

Playing age as a guide 40s – 60s (he ages 16 years during the play)

S 5 L 210

ANTIGONUS – Sicilian Lord. Husband of Paulina. Trusted by and loyal to Leontes, he is given the task by Leontes of abandoning Hermione's baby daughter. When doing so he has one of the biggest speeches in the play where he agonises with the task before being famously pursued by a bear and eaten (offstage!)

Playing age as a guide 40s – 60s (only appears in the first half of the play)

S 3 L 93

PAULINA – Wife of Antigonus who, after Hermione is proclaimed to have died, effectively controls a remorseful Leontes and directs the play towards its conclusion (although she takes 16 years to do this!). Needs to be a strong personality. Like a lot of others she ages 16 years, but maybe outwardly with her strength of character does NOT change too much

Playing age as a guide late 30s – 40s

S 5 L 253

CLEOMENES & DION – Two Sicilian lords who seem to be almost joined at the hip as they will always appear together. They are the two lords who are sent by Leontes to the oracle at Apollo's temple. **Ideally I would like these two to look like twins!** The roles are bigger than in the original script as they will take on lines of other lords and gentlemen. (they age 16 years during the play)

Playing ages between 20s – 40s as long as they are the same age!

S 6 L 18 & S 6 L 24

ANGELO & ROBERTO – Two other Sicilian lords who take on various lines just assigned to 'lords' and 'gentlemen' in the original script

Playing ages 20s – 50s (they age 16 years during the play)

S 6 L 44 & S 6 L 19

EMILIA & SOPHIA – Ladies waiting on Hermione. Emilia's role is extended from the original script and she and Sophia take on lines assigned to ladies in the first half and also will both appear in the second half with a few lines. They give a lot of attention to Mamillius and the baby Perdita

Playing ages 20s – 40s, Sophia ideally younger than Emilia (they age 16 years during the play)

S 6 L 34 & S 6 L 8

POLIXENES – King of Bohemia – Innocently accused by childhood friend Leontes of having an affair with Hermione and fathering her baby. Lighter in his moods than Leontes with no obvious strong characteristics

Playing age as a guide late 30s-50 (he ages 16 years during the play) – obviously around same age as Leontes

S 4 L 194

FLORIZEL – His son. Appears in the second half. In love with Perdita he secretly dresses like and mixes with the shepherds calling himself Doricles

Playing age 30s

S 4 L 134

ARCHIDAMUS – Bohemian Lord. In the original script he only appears in the first scene, but the role here will be extended and he will appear throughout including extra speeches in the second half

Playing age as a guide 40s – 60s (he ages 16 years during the play)

S 5 L 20

OLD SHEPHERD – Father to Clown and effectively 'head' of the shepherds. He finds the baby Perdita at the end of the first half and brings her up as his own daughter.

Playing age as a guide 50s – 60s (he ages 16 years during the play)

S 4 L 109

CLOWN – His son. A fun role with a lot of scope. A mixture of country bumpkin and idol to the shepherdesses. Some physical humour

Playing age as a guide 20s – 30s (he ages 16 years during the play)

S 6 L 146

***MOPSA & DORCAS** – Shepherdesses, both flirt with Clown. They 'sing' with Autolycus. Appear only in the second half

Playing age as a guide 20s – 30s

SI L I 9 & SI L I 1

(Note: Even though just one scene, it is the long scene Act 4 Scene 4)

AUTOLYCUS – A Rogue. Appears in the second half and is the most colourful character in appearance and dialogue. Lots of singing, both accompanied and A Capella. Some physical humour

Playing age as a guide 30s – 50s

S 4 L 240

***TIME** – Appears and has one long speech at the start of the second half. Is effectively the chorus telling how time has passed 16 years from the end of the first half. **No age**

specification - BUT must be physically fit

S I L 28

*The actors selected to play Mopsa, Dorcas and Time **may** also be cast in some of the ensemble roles

Section B – The Ensemble

Speaking (a few lines):-

An Officer, a Gaoler, a Doctor, two Mariners

Non-speaking:-

Other Lords & Ladies, Attendants, Guards, Shepherds, Shepherdesses & a Bear

The number of actors covering the above will be determined after auditions - but those seeking these smaller roles (some non-speaking) will have opportunities to play various roles across the whole play.



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Audition Pieces

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LEONTES

Act 1 Scene 2 - *Leontes has a sudden rush of concern about Hermione's relationship with Polixenes and quickly escalates to suspicion*

LEONTES

(Aside) Too hot, too hot!
To mingle friendship far is mingling bloods.
I have *tremor cordis* on me: my heart dances,
But not for joy, not joy. This entertainment
May a free face put on, derive a liberty
To be paddling palms and pinching fingers,
As now they are, and making practised smiles
As in a looking glass. O, that is entertainment
My bosom likes not, nor my brows!

Act 1 Scene 2 - *Leontes mind wanders as he thinks about how unfaithfulness which other men suffer has now come to him*

LEONTES

(Aside) There have been, or I am much deceived,
Cuckolds ere now; And many a man there is,
Now, while I speak this, holds his wife by the arm,
That little thinks she has been sluiced in's absence,
And his pond fished by his next neighbour, by
Sir Smile, his neighbour. Nay, there's comfort in't
Whiles other men have gates, and those gates opened,
As mine, against their will. Should all despair
That have revolted wives, the tenth of mankind
Would hang themselves. Be it concluded,
It is a bawdy planet - No barricado for a belly.
It will let in and out the enemy with bag and baggage.
What! Camillo there!

Act 2 Scene 1 - *Leontes hears that Polixenes has fled and Camillo has gone with him. He detects the plot against him and accuses Hermione that neither Mamillius nor the baby she is carrying is his*

LEONTES

How blest am I
In my just censure, in my true opinion!
Alack, for lesser knowledge! How accursed
In being so blest! There may be in the cup
A spider steeped, and one may drink, depart,
And yet partake no venom, for his knowledge
Is not infected: but if one present
Th'abhorred ingredient to his eye, make known
How he hath drunk, he cracks his gorge, his sides,
With violent hefts. I have drunk, and seen the spider.
There is a plot against my life, my crown.
All's true that is mistrusted. That false villain, Camillo,
Whom I employed was pre-employed by him.
He has discovered my design, and I

Remain a pinched thing; yea, a very trick
For them to play at will.

(To *HERMIONE*) Give me the boy.

Guards!

HERMIONE

My Lord...?

LEONTES

Though he does bear some signs of me, yet you
Have too much blood in him.

HERMIONE

What is this? Sport?

LEONTES

(To *First Guard*) Bear the boy hence; he shall not come about her.
Away with him, and let her sport herself
With that she's big with: for 'tis Polixenes
Has made thee swell thus.

Act 5 Scene 1 - A very subdued and miserable Leontes greets Florizel (and Perdita with him) and in his absence apologises to his 'brother' Polixenes

LEONTES

O my brother -

Good gentleman - the wrongs I have done thee
Stir afresh within me - Welcome hither!
May the blessed gods purge all infection
From our air whilst you do climate here!
You have a holy father, against whose person,
So sacred as it is, I have done sin:
For which the heavens, taking angry note,
Have left me issueless; and your father's blessed,
As he from heaven merits it, with you,
Worthy his goodness. What might I have been,
Might I a son and daughter now have looked on,
Such goodly things as you!

HERMIONE

Act 3 Scene 1 – *In court, she appeals to Leontes and denies any affair with Polixenes*

LEONTES

You will not own it?

HERMIONE

More than mistress of
Which comes to me in name of fault I must not
At all acknowledge. For Polixenes,
With whom I am accused, I do confess
I loved him as in honour he required:
With such a kind of love as might become
A lady like me; as yourself commanded;
Which not to have done I think had been in me
Both disobedience and ingratitude
To you and your friend. Now, for conspiracy,
I know not how it tastes. All I know of it
Is that Camillo was an honest man;
And why he left your court the gods themselves,
Wotting no more than I, are ignorant.

LEONTES

Our justice, in whose easiest passage
Look for no less than death.

HERMIONE

Sir, spare your threats!
To me can life be no commodity:
The crown and comfort of my life, your favour,
I do give lost, for I do feel it gone,
But know not how it went. My second joy,
And first-fruits of my body, from his presence
I am barred, like one infectious. My third comfort,
Starred most unluckily, is from my breast -
The innocent milk in its most innocent mouth -
Haled out to murder. Myself on every post
Proclaimed a strumpet! Now, my liege,
Tell me what blessings I have here alive
That I should fear to die. Therefore proceed.
But yet hear this - if I shall be condemned
Upon surmises, all proofs sleeping else
But what your jealousies awake, I tell you
'Tis rigour and not law. Your honours all,
I do refer me to the oracle:
Apollo be my judge!

MAMILLIUS

Act 2 Scene 1 – *Mamilius playful with the two waiting ladies who watch over him*

EMILIA

Come, my gracious lord,
Shall I be your playfellow?

MAMILLIUS

No, I'll none of you.

EMILIA

Why, my sweet lord?

MAMILLIUS

You'll kiss me hard, and speak to me as if
I were a baby still. - I love you better.

SOPHIA (*laughing*)

And why so, my lord?

MAMILLIUS

Not for because
Your brows are blacker; yet black brows, they say,
Become some women best, so that there be not
Too much hair there, but in a semicircle,
Or a half-moon, made with a pen.

EMILIA

Who taught you this?

MAMILLIUS

I learnt it out of women's faces. Pray now,
What colour are your eyebrows?

EMILIA

Blue, my lord.

Act 2 Scene 1 – *Mamilius sits with his mother to relate a Winter's Tale*

HERMIONE

What wisdom stirs amongst you? Come, sir, now
I am for you again. Pray you, sit by us,
And tell us a tale.

MAMILLIUS

Merry or sad shall it be?

HERMIONE

As merry as you will.

MAMILLIUS

A sad tale's best for winter. I have one
Of sprites and goblins.

HERMIONE

Let's have that, good sir.
Do your best to fright us with your sprites.

MAMILLIUS

There was a man -

HERMIONE

Nay, come on then.

MAMILLIUS

Dwelt by a churchyard - I will tell it softly:
Yond crickets shall not hear it.

CAMILLO

Act 4 Scene 4 – *Camillo offers to help Florizel and Perdita and suggests they flee to Sicilia to the court of Leontes*

CAMILLO

Have you thought on

A place whereto you'll go?

FLORIZEL

Not any yet.

CAMILLO

Then list to me. If you will not change your purpose,
But undergo this flight, make for Sicilia,
And there present yourself and your fair princess –
For so I see she must be - 'fore Leontes.
She shall be habited as it becomes
The partner of your bed. Methinks I see
Leontes opening his free arms and weeping
His welcomes forth; asks thee, the son, forgiveness
As 'twere in the father's person.

FLORIZEL

Worthy Camillo, what colour for my
Visitation shall I hold up before him?

CAMILLO

Sent by the King your father to greet him
And to give him comforts. Sir, what you,
As from your father, shall deliver -
Things known betwixt us three - I'll write you down,
The which shall point you forth at every sitting
That he shall not perceive but that you have
Your father's bosom there and speak his very heart.

FLORIZEL

I am bound to you. There is some sap in this.

CAMILLO

A course more promising than a wild dedication
Of yourselves to unpathed waters.

FLORIZEL

Camillo –

How shall we do? We are not furnished like
Bohemia's son, nor shall appear in Sicilia.

CAMILLO

My lord, fear none of this. It shall be my care
To have you royally appointed as if
The scene you play were mine. One word.

ANTIGONUS

Act 3 Scene 2 – Antigonus talks to the baby Perdita before laying her down and leaving her in the hope she will be found. As the sky darkens he hears the growling of a bear and flees

ANTIGONUS

Come, poor babe. I have heard the spirits
Of the dead may walk again: If such thing be,
Thy mother appeared to me last night;
For never was dream so like a waking.
In pure white robes, like very sanctity,
She did approach my cabin where I lay;
Thrice bowed before me, and gasping for speech
Did this break from her: 'Good Antigonus,
Since fate, against thy better disposition,
Hath made thy person for the thrower-out
Of my poor babe, according to thine oath,
Places remote enough are in Bohemia:
There weep, and leave it crying; and for the babe
Is counted lost for ever, Perdita
I prithee call it. For this ungentle business
Put on thee by my lord, thou ne'er shalt see
Thy wife Paulina more.' And so, with shrieks,
She melted into air. Affrighted much,
I did in time collect myself, and thought
This was so, and no slumber. For this once
I will be squared by this. I do believe
Hermione hath suffered death, and that
This, being indeed the issue of Polixenes,
It should here be laid, either for life or death,
Upon the earth of its right father.
Blossom, speed thee well! There lie!

He lays down the child

There thy character - and there these, which may

He lays down a scroll and a box

If fortune please, both breed thee, pretty,
And still rest thine. The storm begins. Poor wretch,
That for thy mother's fault art thus exposed
To loss and what may follow! Weep I cannot,
But my heart bleeds; and most accursed am I
To be by oath enjoined to this. Farewell!
The day frowns more and more. I never saw
The heavens so dim by day. A savage clamour!
Well may I get aboard! This is the chase.
I am gone for ever!

PAULINA

Act 3 Scene 1 – Paulina, distressed, lays into Leontes about what he has done and reveals that Hermione is dead

PAULINA

(To LEONTES, angrily) What studied torments, tyrant, hast for me?
What wheels? Racks? Fires? What flaying? Boiling
In leads or oils? What old or newer torture
Must I receive, whose every word deserves
To taste of thy most worst? Thy tyranny
Together working with thy jealousies -
O think what they have done ----
That thou betrayedst Polixenes 'twas nothing:
Nor was it much thou wouldst have poisoned
Good Camillo's honour to have him kill a king!
The casting forth to crows thy baby daughter
I reckon to be or none or little,
Nor is't directly laid to thee, the death
Of the young Prince, whose honourable thoughts -
Cleft the heart that could conceive a gross
And foolish sire blemished his gracious dam.
But the last - O lords, the Queen, the Queen,
The sweetest, dearest creature's dead!

LORD

The higher powers forbid!

PAULINA

I say she's dead; I'll swear it.
If word nor oath prevail not, go and see.
If you can but bring tincture or lustre
In her lip, her eye, or breath within,
I'll serve you as I would do the gods. But,
O thou tyrant, do not repent these things,
For they are heavier than all thy woes can stir.
Therefore betake thee to nothing but despair.

LORD *(To PAULINA)*

Say no more. However the business goes,
You have made fault in the boldness of your speech.

PAULINA

I am sorry for it: Alas, I have showed
Too much the rashness of a woman! He is touched
To the noble heart. What's gone and what's past help
Should be past grief. *(To LEONTES)* Do not receive affliction
At my petition, I beseech you; rather
Let me be punished, that have minded you
Of what you should forget. Now, good my liege,
Sir, royal sir, forgive a foolish woman.
The love I bore your queen - lo, fool again!
I'll speak of her no more, nor of your children;
I'll not remember you of my own lord,
Who is lost too. Take your patience to you,
And I'll say nothing.

CLEOMENES / DION / ANGELO / ROBERTO*

Act 5 Scene 1 – Lord speech – reporting the arrival of angry Polixenes who has come to Sicilia in the wake of Florizel and Perdita fleeing to Leontes

LORD

Most noble sir,
That which I shall report will bear no credit,
Were not the proof so nigh. Please you, great sir,
Bohemia greets you from himself by me;
Desires you to attach his son, who has -
His dignity and duty both cast off -
Fled from his father, from his hopes, and with
A shepherd's daughter.

LEONTES

Where's Bohemia? Speak.

LORD

Here in our city: I now came from him.
I speak amazedly, and it becomes
My marvel and my message. And, it seems,
Whiles hast'ning - in the chase of this fair couple -
Meets he on the way the father of this
Seeming lady, and her brother, having
Both their country quitted with this young prince.

FLORIZEL

Camillo has betrayed me; whose honour
And whose honesty till now endured all weathers.

LORD

He's with the King your father.

LEONTES

Who? Camillo?

LORD

Camillo, sir; I spake with him; who now
Has these poor men in question. Never saw I
Wretches so quake: they kneel, they kiss the earth;
Forswear themselves as often as they speak;
Bohemia stops his ears, and threatens them
With divers deaths in death.

*Suggestion to auditionees – please also be familiar with Archidamus' audition scene (page 14). You may be asked to read that as an addition

EMILIA / SOPHIA

(For the purpose of the audition the speeches assigned to Emilia and Sophia can be merged for the auditionee to use as one speech)

Act 2 Scene 1 – *Emilia & Sophia talking to/teasing Mamillius*

SOPHIA

Hark ye:

The Queen, your mother, rounds apace. We shall
Present our services to a fine new prince
One of these days; and then you'd wanton with us,
If we would have you.

EMILIA

She is spread of late
Into a goodly bulk. Good time encounter her!

Act 5 Scene 2 – *Emilia & Sophia reporting what has been happening in the court with the revelation of Perdita's arrival*

(Note: In the original script these lines are assigned to a trio of gentleman)

EMILIA

One of the prettiest touches of all, and that which angled
for mine eyes was when at the relation of the Queen's death,
with the manner how she came to't, bravely confessed and
lamented by the King, how attentiveness wounded his daughter,
she did, with an 'Alas!'- I would fain say - bleed tears.

SOPHIA

If all the world could have seen't, the woe had been universal.

POLIXENES

Act 2 Scene 1 – *Taking Camillo's advice, Polixenes agrees he must flee Sicilia to avoid the jealous rage of Leontes*

POLIXENES

I do believe thee:
I saw his heart in his face. Give me thy hand.
Be pilot to me, and thy places shall
Still neighbour mine. My ships are ready, and
My people did expect my hence departure
Two days ago. This jealousy
Is for a precious creature; as she's rare,
Must it be great; and as his person's mighty
Must it be violent; and as he does conceive
He is dishonoured by a man which ever
Professed to him, why, his revenges must
In that be made more bitter. Fear o'ershades me.
Of his ill-ta'en suspicion! Come, Camillo,
Hence! Let us avoid.

Act 4 Scene 4 – *Polixenes confronts Florizel on discovering his relationship with a shepherd's girl and subsequently threatens Perdita and the Old Shepherd*

POLIXENES

(removing his disguise) Mark your divorce, young sir,
Whom son I dare not call; thou art too base
To be acknowledged. Thou a sceptre's heir,
That thus affects a sheep-hook? *(To OLD SHEPHERD)* Thou, old traitor,
I am sorry that by hanging thee I can
But shorten thy life one week. *(To PERDITA)* And thou, fresh piece
Of excellent witchcraft, who of force must know
The royal fool thou copest with ---

OLD SHEPHERD

O, my heart!

POLIXENES

---I'll have thy beauty scratched with briars and made
More homely than thy state. For thee, fond boy,
If I may ever know thou dost but sigh
That thou no more shalt see this knack - as never
I mean thou shalt - we'll bar thee from succession;
Not hold thee of our blood, no, not our kin,
Mark thou my words! -- *(To OLD SHEPHERD)* Thou, churl, for this time,
Though full of our displeasure, yet we free thee
From the dead blow of it. -- *(To PERDITA)* And you, enchantment,
If ever henceforth thou these rural latches
To his entrance open, or hoop his body more
With thy embraces, I will devise a death
As cruel for thee as thou art tender to it.
Follow us to the court.

FLORIZEL

Act 4 Scene 4 – Florizel tells Camillo that, with his relationship with Perdita having been discovered by his father, he and Perdita must flee Bohemia

FLORIZEL

So call it, but it does fulfil my vow:
I needs must think it honesty. Camillo,
Not for Bohemia, nor the pomp that may
Be thereat gleaned. I will not break my oath
To this my fair beloved. Therefore, I pray you,
As you have ever been my father's honoured friend,
When he shall miss me - as, in faith, I mean not
To see him any more - cast your good counsels
Upon his passion. Let myself and Fortune
Tug for the time to come. This you may know,
And so deliver: I am put to sea
With her who here I cannot hold on shore;
And most opportune to our need I have
A vessel rides fast by, but not prepared
For this design. What course I mean to hold
Shall nothing benefit your knowledge, nor
Concern me the reporting.

Act 5 Scene 1 – Florizel lies to Leontes, saying that he and Perdita have arrived in Sicilia with his father's blessing

FLORIZEL

By his command

Have I here touched Sicilia, and from him
Give you all greetings that a king, at friend,
Can send his brother; and but infirmity,
Which waits upon worn times, hath something seized
His wished ability, he had himself
The lands and waters 'twixt your throne and his
Measured to look upon you, whom he loves -
He bade me say so!

LEONTES

O my brother -

Good gentleman - the wrongs I have done thee
Stir afresh within me - Welcome hither!

FLORIZEL

Most royal sir, with a south wind friendly,
We have crossed to execute the charge
My father gave me for visiting your highness.
My arrival, and my wife's, in safety.

ARCHIDAMUS

Act 1 Scene 1 – Archidamus talks with Camillo about the happy relationship of the two kings and how happy the visit to Sicilia has been. (some lines of Camillo have been removed here for audition purposes)

ARCHIDAMUS

If you shall chance, Camillo, to visit Bohemia,
you shall see, as I have said, great difference
betwixt our Bohemia and your Sicilia.

CAMILLO

I think, this coming summer the King of Sicilia means
to pay Bohemia the visitation which he justly owes him.

ARCHIDAMUS

Wherein our entertainment shall shame us.

CAMILLO

Beseech you -

ARCHIDAMUS

Verily, I speak it in the freedom of my knowledge:
we cannot with such magnificence -
I know not what to say.

CAMILLO

You pay a great deal too dear for what's given freely.

ARCHIDAMUS

I think there is not in the world either malice or matter
to alter it. You have an unspeakable comfort of your
young prince Mamillius. It is a gentleman of the greatest
promise that ever came into my note.

CAMILLO

They that went on crutches ere he was born desire
yet their life to see him a man.

ARCHIDAMUS

If the king had no son, they would desire to live
on crutches till he had one.

OLD SHEPHERD

Act 3 Scene 3 – *The old shepherd finds the baby Perdita where she has been abandoned*

OLD SHEPHERD

I would there were no age between ten and three-and-twenty, or that youth would sleep out the rest: for there is nothing in the between but getting wenches with child, wronging the ancientry, stealing, fighting. Hark you now: would any but these boiled brains of nineteen and two-and-twenty hunt this weather? They have scared away two of my best sheep, which I fear the wolf will sooner find. If anywhere I have them, 'tis by the seaside,

He sees the child

What have we here? A barne!

A very pretty barne. A boy or a child, I wonder? A pretty one, a very pretty one. Sure, some scape. Though I am not bookish, yet I can read waiting gentlewoman in the scape: this has been some stair-work, some trunk-work, some behind-door-work. They were warmer that got this than the poor thing is here. I'll take it up for pity - yet I'll tarry till my son come.

Act 4 Scene 4 – *The old shepherd has just found out that Perdita has been courting the prince and been threatened by the king*

OLD SHEPHERD

I cannot speak nor think,
Nor dare to know that which I know. *(To FLORIZEL)* O sir!
You have undone a man of fourscore three,
That thought to fill his grave in quiet.
(To PERDITA) O cursed wretch, that knew'st this was the Prince
And wouldst adventure to mingle faith with him!
Undone, undone! If I might die within this hour,
I have lived to die when I desire.

CLOWN

Act 3 Scene 3 – *Clown relates how he has seen two disasters – a ship sinking offshore and a man being chased and mauled by a bear*

CLOWN

O, the most piteous cry of the poor souls! Sometimes to see 'em, and not to see 'em: now the ship boring the moon with her mainmast, and anon swallowed with yest and froth, as you'd thrust a cork into a hog's head. And then for the land-service: to see how the bear tore out his shoulder bone, how he cried to me for help, and said his name was Antigonus, a nobleman. But to make an end of the ship: to see how the sea flap-dragoned it; but first, how the poor souls roared, and the sea mocked them; and how the poor gentleman roared, and the bear mocked him, both roaring louder than the sea or weather.

Act 4 Scene 3 – *On his way to market Clown is counting his money for the goods he is about to buy. He is about to encounter (and be robbed by) Autolycus who is currently unseen (hiding)*

CLOWN

(muttering) Nine, ten, 'leven, twe.....?
Let me see: every 'leven yields pound and odd shilling;
Fifteen hundred shorn, what comes the wool to?

AUTOLYCUS

(Aside) If the springe hold, the cock's mine.

CLOWN

I cannot do it without counters. Let me see: what am I to buy for our sheep-shearing feast? Three pound of sugar, five pound of currants, rice - what will this sister of mine do with rice? But my father hath made her mistress of the feast, and she lays it on. I must have saffron to colour the warden pies; mace; dates – none, that's out of my note; nutmegs, seven; a race or two of ginger, four pound of prunes, and as many of raisins o'th'sun.

MOPSA / DORCAS

Act 4 Scene 4 – *Mopsa plays up to Clown wanting him to buy her something from Autolycus*

CLOWN

If I were not in love with Mopsa, thou shouldst
take no money of me; but being enthralled as I am, it
will also be the bondage of certain ribbons and gloves.

MOPSA

I was promised them against the feast,
but they come not too late now.

DORCAS

He hath promised you more than that, or there be liars.

MOPSA

May be he has paid you more, which will shame
you to give him again.

CLOWN

Is there no manners left among maids? Will they
wear their plackets where they should bear their faces?
Must you be tittle-tattling before all our guests?
Clamour your tongues, and not a word more.

MOPSA

I have done. Come, you promised me a tawdry-lace
and a pair of sweet gloves.

CLOWN

What hast here? Ballads?

MOPSA

Pray now, buy some. I love a ballad in print a-life,
for then we are sure they are true.

AUTOLYCUS

Here's one to a very doleful tune, how a usurer's wife
was brought to bed of twenty money-bags at a burden,
and how she longed to eat adders' heads and toads carbonadoed.

MOPSA

Is it true, think you?

AUTOLYCUS

Very true, and but a month old.
Why should I carry lies abroad?

MOPSA

(*To CLOWN*) Pray you now, buy it.

AUTOLYCUS

Act 4 Scene 3 – *Autolycus makes his first appearance, singing. (It is suggested that the auditionee googles 'When daffodils begin to peer' – there are various versions online. Accuracy of tune is not required for the audition, just a sense of being able to handle the rhyme in a comical fashion.)*

AUTOLYCUS

(singing; audition will be unaccompanied)

When daffodils begin to peer,

With heigh, the doxy over the dale,

Why, then comes in the sweet o' the year,

For the red blood reigns in the winter's pale.

(He watches two shepherdesses, hanging up fleeces)

(singing) The white sheet bleaching on the hedge,

With heigh, the sweet birds O, how they sing!

Doth set my pugging tooth an edge,

For a quart of ale is a dish for a king.

(To himself) I have served Prince Florizel, and in my time wore three-pile; but now I am out of service.

(singing) But shall I go mourn for that, my dear?

The pale moon shines by night:

And when I wander here and there

I then do most go right.

Act 4 Scene 3 – *Autolycus has sold all his wares, tricking Clown and others to buy everything he had)*

AUTOLYCUS

Ha, ha, what a fool Honesty is! And Trust, His sworn brother, a very simple gentleman! I have sold all my trumpery: not a counterfeit stone, not a ribbon, glass, pomander, brooch, table-book, ballad, knife, tape, glove, shoe-tie, bracelet, horn-ring, to keep my pack from fasting. They throng who should buy first, as if my trinkets had been hallowed and brought a benediction to the buyer; by which means I saw whose purse was best in picture; and what I saw, to my good use I remembered. My clown, who wants but something to be a reasonable man, grew so in love with the wenches' song that he would not stir his pettitoes till he had both tune and words; which so drew the rest of the herd to me that all their other senses stuck in ears. 'Twas nothing to geld a codpiece of a purse; I could have filed keys off that hung in chains. No hearing, no feeling, but my sir's song, and admiring the nothing of it. So that in this time of lethargy I picked and cut most of their festival purses; and had not the old man come in with a hubbub against his daughter and the King's son, I had not left a purse alive in the whole army.

TIME

Act 4 Scene 1 – *Tells of the passing of 16 years and Perdita, having been brought up at a shepherd is now in love with Florizel*

TIME

I that please some, try all; both joy and terror
Of good and bad; that makes and unfolds error,
Now take upon me, in the name of Time,
To use my wings. Impute it not a crime
To me or my swift passage that I slide
O'er sixteen years, and leave the growth untried
Of that wide gap, since it is in my power
To o'erthrow law, and in one self-born hour
To plant and o'erwhelm custom. I witness to
The times that brought them in; so shall I do
To the freshest things now reigning, and make stale
The glistering of this present, as my tale
Now seems to it. Your patience this allowing,
I turn my glass, and give my scene such growing
As you had slept between. Imagine me,
Gentle spectators, that I now may be
In fair Bohemia, and remember well,
Mentioned a son of the King, which Florizel
I now name to you; and with speed so pace
To speak of Perdita, now grown in grace
Equal with wondering. What of her ensues
I list not prophecy; but let Time's news
Be known when 'tis brought forth. A shepherd's daughter,
And what to her adheres, which follows after,
Is the argument of Time. Of this allow,
If ever you have spent time worse ere now;
If never, yet that Time himself doth say
He wishes earnestly you never may.

Ensemble Roles:

OFFICER/GAOLER/DOCTOR/MARINERS *represented here for anyone wishing to play any of these roles defined for the ensemble (ie also covering speaking and non-speaking lords/ladies/attendants/shepherds/shepherdesses etc)*

OFFICER

(Reads) Hermione, queen to the worthy Leontes, King of Sicilia, thou art here accused and arraigned of high treason, in committing adultery with Polixenes, King of Bohemia, and conspiring with Camillo to take away the life of our sovereign lord the King, thy royal husband; the pretence whereof being by circumstances partly laid open, thou, Hermione, contrary to the faith and allegiance of a true subject, didst counsel and aid them, for their better safety, to fly away by night.

OFFICER

Therefore bring forth,
And in Apollo's name, his oracle.
(To CLEOMENES and DION) You here shall swear upon this sword of justice
That you, Cleomenes and Dion, have
Been both at Delphos, and from thence have brought
The sealed-up oracle, by the hand delivered
Of great Apollo's priest; and that since then
You have not dared to break the holy seal,
Nor read the secrets in it.

PAULINA

Now, good sir, you know me, do you not?

GAOLER

For a worthy lady whom much I honour.

PAULINA

Pray you then conduct me to the Queen.

GAOLER

I may not, madam: To the contrary
I have express commandment.

PAULINA

Is it lawful, pray you, to see her women?
Any of them? Emilia?

GAOLER

So please you, madam,
To put apart these your attendants, I
Shall bring Emilia forth. But, madam,
I must be present at your conference.

DOCTOR

My lord the King, the King!

LEONTES

What is the business?

DOCTOR

O sir, I shall be hated to report it:
The Prince your son, with mere conceit and fear
Of the Queen's speed, is gone.

LEONTES

How! Gone?

DOCTOR

Is dead.

ANTIGONUS

Thou art perfect, then, our ship hath touched upon
The deserts of Bohemia?

FIRST MARINER

Ay, my lord, and fear
We have landed in ill time: the skies look grimly,
And threaten present blusters. In my conscience,
The heavens with that we have in hand are angry
And frown upon us.

ANTIGONUS

Go, get aboard;
I'll not be long before I call upon thee.

SECOND MARINER

Make your best haste, and go not too far inland.
This place is famous for creatures of prey
That keep upon it.

ANTIGONUS

Go - I'll follow instantly.

FIRST MARINER

(To *SECOND MARINER*) I am glad to be so rid of the business.