



**Social Studies
School Service**

www.socialstudies.com

Downloadable Reproducible eBooks

Thank you for purchasing this eBook from
www.socialstudies.com or www.writingco.com.

To browse more eBook titles, visit
<http://www.socialstudies.com/ebooks.html>

To learn more about eBooks, visit our help page at
<http://www.socialstudies.com/ebookshelp.html>

For questions, please e-mail eBooks@socialstudies.com

Free E-mail Newsletter—Sign up Today!

To learn about new eBook and print titles, professional development resources, and catalogs in the mail, sign up for our monthly e-mail newsletter at
<http://socialstudies.com/newsletter/>

Advanced Placement in
English Literature and Composition

Individual Learning Packet

Teaching Unit

The Comedy of Errors

by William Shakespeare

Written by Tom Zolper

Copyright © 2008 by Prestwick House Inc., P.O. Box 658, Clayton, DE 19938. 1-800-932-4593.
www.prestwickhouse.com Permission to copy this unit for classroom use is extended to purchaser for his or her
personal use. This material, in whole or part, may not be copied for resale.

ISBN 978-1-60389-321-3

Item No. 303307

The Comedy of Errors

Objectives

By the end of this Unit, the student will be able to:

1. define the terms “comedy” and “farce” and identify the elements of farce that distinguish it as a sub-genre of comedy
2. analyze the use of flat, static, and stock characters in farce
3. analyze the use of certain comic elements in the play
 - implausible premise
 - coincidence
 - mistaken identity
 - scatological humor/sexual innuendo
 - physical humor/slapstick
4. respond to multiple-choice questions similar to those that will appear on the Advanced Placement in English Literature and Composition exam
5. respond to free-response questions similar to those that will appear on the Advanced Placement in English Literature and Composition exam
6. offer a close reading of *The Comedy of Errors* and support all assertions and interpretations with direct evidence from the text, from authoritative critical knowledge of the genre, or from authoritative criticism of the novel

The Comedy of Errors

Introductory Lecture

Note on the Play

The Comedy of Errors is one of Shakespeare's early plays—possibly his *first*—written probably between 1592 and 1594. It is his shortest play and his most farcical. Its emphasis on slapstick and physical comedy over the wordplay and verbal humor that are characteristic of his later comedies, has led many critics to call *The Comedy of Errors* Shakespeare's “apprentice comedy.”

The play is based on mistaken identities and the improbable coincidence of two sets of twins—separated in their infancy and each twin bearing his brother's name—being in the same town unaware of each other's presence.

As is typical of Shakespeare, the situations of the play are borrowed from classical sources. The story of the mistaken identity between identical twins with the same name comes from *Menaechmi* by the ancient Roman playwright Plautus. The first widely available English translation of this Latin comedy was published in 1595, and some critics assert that Shakespeare may have had a hand in composing the English verse.

Other elements, especially the twin servants and the scene in which Antipholus of Ephesus is locked out of his home and barred from his dinner, is borrowed from *Amphitruo*, in which a master is kept out of his own house while his wife dines with an imposter.

The frame story of Ægeon and Aemilia is derived from *Apollonius of Tyre*, a popular ancient tale about a man who loses both his wife and his daughter and believes them dead. A series of unlikely events and the intercession of the gods results in his eventual reunion with his family.

As the definition of comedy specifies, the primary goal of *The Comedy of Errors* is entertainment. Still, there are strong suggestions of theme, especially appearance versus reality, questions of identity, and shades of insanity.

The Comedy of Errors and *The Tempest* are Shakespeare's only plays to observe the classical unities: Unity of Time, Unity of Place, and Unity of Action.

Elements of Comedy

A **comedy** is a literary work the primary intent of which is to provoke laughter. Unlike tragedy, which seeks to elicit an intense emotional response, comedy strives to chiefly entertain through criticism and ridicule of human frailties or foibles and the imperfectness of human

institutions.

A **farce** is a light, comic piece in which the characters and events are greatly exaggerated, resulting in broad humor and absurd situations.

Comic Plots

- implausible/unlikely premise
- situation out of control
- implausible coincidences
- mistaken identities
- dramatic irony
- fast-paced

Comic Characters

- flat and/or static characters
- stock characters
- character types
- caricatures

Dialogue

- word play: puns, double entendre, miscommunication, malapropisms

Narrative/Dramatic Techniques

- running gags
- physicality, scatology—infantile
- elaborate use of props, devices
- exaggeration
- parody/spoof

As *The Comedy of Errors* is probably Shakespeare's first comedy and is obviously derived from several ancient Roman sources, it is easy to see the play as an example of a **Saturnalian comedy**. Saturnalia was the Roman feast commemorating the dedication of the temple of the god Saturn. Due to Saturn's association with the astrological sign Capricorn, the feast of Saturnalia began on December 17, roughly a week before the Winter Solstice—the shortest day of the year.

This feast was one of the most popular Roman festivals. It was marked by wild antics, practical jokes, riotous parties, and a reversal of social roles. For at least a day, masters would serve their slaves, and slaves would control their masters.

Festivities included a school holiday and the exchange of small gifts. Gambling was allowed in public, and even slaves could play and wager. Slaves were exempt from punishment, and were allowed to treat their masters with a feigned disrespect. A Lord of Misrule was chosen within each family. They were allowed to wear their masters' clothing, and were generally waited on. This included a banquet that was usually prepared and served by their masters.

The **Saturnalian comedy**, which has its roots in bawdy entertainments performed during the festival, are comedies that make little or no attempt to teach a moral lesson, but entertain with wild antics, slapstick and ribald humor, and outrageous situations. There is really nothing to be learned from the confusion of the two Antipholuses wandering the streets of Ephesus, the beatings of the poor Dromios, or the plight of the hapless Ægeon. But Shakespeare's audiences certainly would have laughed and cheered watching the clueless characters stumble through a day when none of the normal rules seem to apply, and everyone suspects he may be bewitched or mad.

The Three Unities are principles of dramatic structure developed in the sixteenth and seventeenth centuries (remember that *The Comedy of Errors* was written in 1592-1593). The principles of unity of time, unity of place, and unity of action were supposedly drawn from Aristotle's fourth-century BCE work, *The Poetics*.

A Comedy of Errors is one of only two of Shakespeare's plays to follow these conventions. Ironically, *A Comedy of Errors* is thought to be Shakespeare's first play, and the other play to adhere to the Unities is *The Tempest*, often thought to be Shakespeare's last play.

Unity of Time: All the action of the play took place within twenty-four hours, in continuous time; all background information would be provided through dialogue.

The Comedy of Errors begins with Ægeon's long passage of exposition establishing the background of the separated sets of twins, the one pair looking for the other, etc. The entire rest of the play takes place within the twenty-four hours when Ægeon is given a stay of execution to find a friend or relative to pay his fine.

Unity of Place: All of the action was limited to a single setting.

While the specific locations change (but remember, in Renaissance theater there would have been no intermissions or set changes), the entire action of the play takes place in the city of Ephesus.

Unity of Action: one single main plot focused on the main character. There were no sub-plots.

The only plot involves Antipholus and Dromio of Syracuse searching for their brothers, and the confusion that ensues when both sets of twins find themselves in the same city. All of the minor characters and situations support this one plot; there are no sub-plots.

Shakespeare's Use of Language

I. Blank Verse

In all of his plays, the predominant rhythmic and metric pattern Shakespeare uses is *blank verse*—unrhymed iambic pentameter. The following lines, taken from Act I, scene i, exemplify Shakespeare's use of blank verse:

DUKE SOLINUS

Well, Syr / a-cus / ian, say / in brief / the cause
 Why thou / de-par / ted'st from / thy na / tive home
 And for / what cause / thou camest / to E / phe-sus.

ÆGEON

A hea / vier task / could not / have been / im-posed
 Than I / to speak / my griefs / un-speak / a-ble:
 Yet, that / the world / may wit / ness that / my end
 Was wrought / by na / ture, not / by vile / of-fence,
 I'll ut / ter what / my sor / rows give / me leave.

When a particular character or scene does not use blank verse, it is an important clue to interpreting the character or scene in question. For example, the use of prose may indicate a character's base nature or inferior social rank. Alternatively, changes in verse or meter may signal a shift in plot or atmosphere or simply emphasize important ideas or passages in the play.

For example, in *The Comedy of Errors*, characters frequently slip into rhyme, speaking particularly in couplets. The sing-song effect of the iambic pentameter couplets absolutely prevents the audience from taking the characters—or what they are saying—too seriously. In this scene from Act II, scene i, Adriana and Luciana are debating the proper nature and status of a wife:

LUCIANA

Why, headstrong liberty is lash'd with woe.
 There's nothing situate under heaven's eye
 But hath his bound, in earth, in sea, in sky:
 The beasts, the fishes, and the winged fowls,

Are their males' subjects and at their controls:
Men, more divine, the masters of all these,
Lords of the wide world and wild watery seas,
Indued with intellectual sense and souls,
Of more preeminence than fish and fowls,
Are masters to their females, and their lords:
Then let your will attend on their accords.

ADRIANA

This servitude makes you to keep unwed.

LUCIANA

Not this, but troubles of the marriage-bed.

ADRIANA

But, were you wedded, you would bear some sway.

LUCIANA

Ere I learn love, I'll practise to obey.

Rhythm and rhyme, then, are important clues to the nature of the characters, the seriousness of their situation, and how the audience is supposed to react to them.

II. Verse Versus Prose

The vast majority of Shakespeare's plays are written in *blank verse*—unrhymed lines of iambic pentameter. There are, however, times in which it suits Shakespeare's purpose for his characters to speak in prose.

Generally, Elizabethan playwrights used the simple language of prose to indicate a simple character or simple subject matter. Servants might speak in prose when speaking to one another. A noble person disguised as a peasant might speak in prose as a part of his or her disguise.

In *The Comedy of Errors*, there are times when the transition from verse allows the audience to focus on the double entendres, the puns, and the sexual innuendo. Ever the entertainer, Shakespeare does not want to lose a good laugh in the elevated diction, metaphors, similes, and imagery of blank verse.

Act II, Scene II between Antipholus of Syracuse and Dromio of Syracuse, for example, begins in verse, transitions into prose as the two characters perform a dialogue not unlike a comic routine by two vaudeville performers (think Abbott and Costello, George Burns and Gracie Allen). At the entrance of Adriana and Luciana, however, the comic routine ends and both characters return to blank verse:

ANTIPHOLUS OF SYRACUSE

Because that I familiarly sometimes
Do use you for my fool and chat with you,
Your sauciness will jest upon my love
And make a common of my serious hours.
When the sun shines let foolish gnats make sport,
But creep in crannies when he hides his beams.
If you will jest with me, know my aspect,
And fashion your demeanor to my looks,
Or I will beat this method in your sconce.

DROMIO OF SYRACUSE

Sconce call you it? so you would leave battering, I had rather have it a head: an you use these blows long, I must get a sconce for my head and ensconce it too; or else I shall seek my wit in my shoulders. But, I pray, sir why am I beaten?

Here the prose allows the audience to hear the puns based on “sconce” and “ensconce”—Elizabethan slang for the top of the head (which Antipholus has beaten) and a protective covering or fortification (which Dromio needs).

ANTIPHOLUS OF SYRACUSE

Dost thou not know?

DROMIO OF SYRACUSE

Nothing, sir, but that I am beaten.

ANTIPHOLUS OF SYRACUSE

Shall I tell you why?

DROMIO OF SYRACUSE

Ay, sir, and wherefore; for they say every why hath a wherefore.

ANTIPHOLUS OF SYRACUSE

Why, first,—for flouting me; and then, wherefore—
For urging it the second time to me.

DROMIO OF SYRACUSE

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

ANTIPHOLUS OF SYRACUSE

Thank me, sir, for what?

DROMIO OF SYRACUSE

Marry, sir, for this something that you gave me for nothing.

ANTIPHOLUS OF SYRACUSE

I'll make you amends next, to give you nothing for something. But say, sir, is it dinner-time?

DROMIO OF SYRACUSE

No, sir; I think the meat wants that I have.

ANTIPHOLUS OF SYRACUSE

In good time, sir; what's that?

DROMIO OF SYRACUSE

Basting.

ANTIPHOLUS OF SYRACUSE

Well, sir, then 'twill be dry.

DROMIO OF SYRACUSE

If it be, sir, I pray you, eat none of it.

ANTIPHOLUS OF SYRACUSE

Your reason?

DROMIO OF SYRACUSE

Lest it make you choleric and purchase me another dry basting.
And here the puns are based on “baste”—to pour liquid over roasting meat to prevent it from drying out, and, again, a beating to the head.

* * *

ANTIPHOLUS OF SYRACUSE

But your reason was not substantial, why there is no time to recover.

DROMIO OF SYRACUSE

Thus I mend it: Time himself is bald and therefore to the world’s end will have bald followers.

All of the characters return to speaking in verse with the entrance of Adriana and Luciana.

ANTIPHOLUS OF SYRACUSE

I knew ’twould be a bald conclusion:
But, soft! who wafts us yonder?

Enter Adriana and Luciana

ADRIANA

Ay, ay, Antipholus, look strange and frown:
Some other mistress hath thy sweet aspects;
I am not Adriana nor thy wife.
The time was once when thou unurg’d wouldst vow
That never words were music to thine ear,
That never object pleasing in thine eye,
That never touch well welcome to thy hand,
That never meat sweet-savor’d in thy taste,

When you encounter a character speaking in prose, or an entire scene in prose, consider the social status of the character(s) speaking, but also pay attention to what is being said, as the prose might be an indication of wordplay that Shakespeare does not want to be lost in poetic language.

III. Figurative Language and Other Literary Devices

Many of Shakespeare's characters incorporate figurative language into their speech. Figurative language serves many purposes, including adding imagery, variety, depth, and sometimes humor to the ideas expressed in the play. *The Comedy of Errors* includes examples of various categories of figurative language and other literary devices. Among them are metaphor, simile, allusion, oxymoron, and pun, as well as the more obscure anaphora.

A. Metaphor

A *metaphor* is a comparison in which one thing is described as another. As distinct from *similes*, metaphors do not use words such as "like" or "as" to signal that a comparison is being made. In the example that follows, from Act I, scene ii, Antipholus of Syracuse uses a metaphor to greet his servant, Dromio, who was born on the same day that he was:

Here comes the almanac of my true date.

In another example, taken from Act II, Scene II, Adriana emphasizes her condition as the weaker, subservient spouse in the marriage.

Thou art an elm, my husband, I a vine,
Whose weakness, married to thy stronger state,
Makes me with thy strength to communicate:

B. Simile

Among the most frequently used varieties of figurative language, similes, like metaphors, are comparisons. Unlike metaphors, however, similes generally use words such as "like" or "as" to explicitly denote that a comparison is being made.

Antipholus's complaint in Act I, Scene II that he cannot be happy until he finds his brother

I to the world am like a drop of water

That in the ocean seeks another drop,

is a simile that emphasizes his own smallness and the smallness of his missing brother in the vast world of strangers.

Another example of simile is spoken by Dromio of Ephesus in Act II, Scene I:

Am I so round with you as you with me,
That like a football you do spurn me thus?
You spurn me hence, and he will spurn me hither:
If I last in this service, you must case me in leather.

Here, Dromio is complaining that he is being “kicked” back and forth between Adriana, who wants him to bring her husband home to dinner, and Antipholus of Syracuse, who has no idea what Dromio is talking about.

As with the example of simile from Act I, these similes help Shakespeare articulate precisely what the characters are thinking and feeling more than a mere description of a mood would allow.

C. Oxymoron

A term or phrase that is apparently self-contradictory is called an *oxymoron*. For example, in the opening exposition (Act I, Scene I), Ægeon describes his wife’s pregnancy as “The pleasing punishment that women bear.”

The phrase *pleasing punishment* is an oxymoron; outside of the context of this creative description of pregnancy, the experience of *punishment* would not be described as *pleasing*. This use of oxymoron underlines the ironic mixture of joy and sorrow, love, birth, and tragic separation in the story that Ægeon is telling.

D. Pun

A *pun* is an expression that utilizes two distinctly different meanings of the same word or phrase to achieve emphasis or humor. Puns are a common element of Elizabethan comedy, appearing often in witty banter. Below is an example of a pun from *The Comedy of Errors*.

DROMIO OF SYRACUSE

No, I am an ape.

LUCIANA

If thou art changed to aught, 'tis to an ass.

DROMIO OF SYRACUSE

'Tis true; she rides me and I long for grass.
'Tis so, I am an ass; else it could never be
But I should know her as well as she knows me.

In this bit of dialogue from Act II, Scene II, Luciana uses the word *ass* in its slang connotation as *fool*. Dromio responds, using the word in its literal sense as a horse-like beast of burden.

E. Anaphora

Anaphora is the repetition of a word or phrase at the beginning of successive sentences. The effect is generally a heightening emphasis each time the phrase is repeated. In the example that follows, taken from Act II, Scene II, Adriana makes an appeal not only to the man she believes to be her husband, but also to the audience for its sympathy:

ADRIANA

Ay, ay, Antipholus, look strange and frown:
Some other mistress hath thy sweet aspects;
I am not Adriana nor thy wife.
The time was once when thou unurged wouldst vow
That never words were music to thine ear,
That never object pleasing in thine eye,
That never touch well welcome to thy hand,
That never meat sweet-savor'd in thy taste,

Structure of the Play: The Five-Act Play

Elizabethan playwrights generally followed the convention of the five-act play. The current (twenty-first century) convention for plays, movies, and television shows is the three-act play, in which the first and second acts are sometimes combined to give the appearance of two acts.

Act I typically contains the exposition, all necessary introductory information, as well as the audience's introduction to the main characters. The main conflict is established—by the **inciting incident**—and the audience is prepared for the action in subsequent acts.

In *The Comedy of Errors*, we learn all of the necessary exposition about the parted pairs of twins and the ill-fated Ægeon, separated from his wife. We also meet the first set of twins, allowing us to learn that both sets of twins are in the same city, though unaware of each other.

We learn the inciting incident—the arrival of the Syracusan twins in Ephesus where they will inevitably be confused with the Ephesian twins.

Act II propels the plot by introducing the **complicating action**—additional circumstances or problems related to the main issue. The main conflict starts to develop, and characters are presented in greater detail.

In *The Comedy of Errors*, these complications come in the form of Adriana's dissatisfaction with her husband's treatment of her—he has refused to come home from dinner—Antipholus's decision to accept the circumstances he finds himself in, despite his growing confusion about Dromio's contradictory stories and complete strangers' reactions to him.

Act III sees the plot reach its climax. A crisis occurs when the deed is committed that will lead to the dénouement, and this brings about a **reversal (peripety)** in the plot.

The climax of *The Comedy of Errors* is clearly suggested, but not yet reached. Antipholus is barred from his own home and kept from his own dinner, and he is led to believe that his wife is entertaining another man. Violence is threatened. A valuable piece of jewelry is given to the wrong Antipholus, and the audience can easily predict the type of mayhem that will ensue when payment is demanded from the *right* Antipholus.

Act IV contains primarily those events (**falling action**) that lead to the dénouement.

In *The Comedy of Errors*, the action continues to rise as the Ephesian characters all conclude that Antipholus is mad and seek to imprison him. Innocent men are arrested unjustly.

Act V contains the dénouement.

Before the denouement of *The Comedy of Errors*, however, the action still rises to the long-delayed climax in the abbey. The sacred sanctuary of the abbey is threatened. Violence is imminent, and Ægeon is about to be executed. Then, in an instant, the identity of Aemelia

as Ægeon's missing wife is revealed, the two sets of twins are reunited, sons are reunited with parents, and Antipholus of Syracuse declares his intent to woo Luciana.

The Comedy of Errors

Practice Free Response Questions

Practice Free Response Question #1

Many comic plots are based upon mistaken identities and the reactions of normal people who find themselves in unusual or unexpected circumstances. Write a well-organized essay in which you analyze the ways mistaken identity contributes to the comedy of *The Comedy of Errors*.

Do not merely summarize the plot.

Practice Free Response Question #2

All literature relies to some degree on coincidence, but the comic plot especially depends upon the development of the extreme or implausible coincidence. Write a well-organized essay in which you analyze the role of coincidence in the plot development of *The Comedy of Errors*.

Do not merely summarize the plot.

Practice Free Response Question #3

Read the following passage from Act I, Scene II of William Shakespeare's *The Comedy of Errors*. Then write a well-organized essay in which you analyze the sources of humor in this scene and explain the comic situations that are being foreshadowed.

Avoid plot summary.

FIRST MERCHANT

Therefore give out you are of Epidamnum,
Lest that your goods too soon be confiscate.
This very day a Syracusian merchant
Is apprehended for arrival here;
And not being able to buy out his life
According to the statute of the town,
Dies ere the weary sun set in the west.
There is your money that I had to keep.

ANTIPHOLUS OF SYRACUSE

Go bear it to the Centaur, where we host,
And stay there, Dromio, till I come to thee.
Within this hour it will be dinner-time:
Till that, I'll view the manners of the town,
Peruse the traders, gaze upon the buildings,
And then return and sleep within mine inn,
For with long travel I am stiff and weary.
Get thee away.

DROMIO OF SYRACUSE

Many a man would take you at your word,
And go indeed, having so good a mean.

Exit

ANTIPHOLUS OF SYRACUSE

A trusty villain, sir, that very oft,
When I am dull with care and melancholy,
Lightens my humour with his merry jests.
What, will you walk with me about the town,
And then go to my inn and dine with me?

FIRST MERCHANT

I am invited, sir, to certain merchants,
Of whom I hope to make much benefit;
I crave your pardon. Soon at five o'clock,
Please you, I'll meet with you upon the mart
And afterward consort you till bed-time:
My present business calls me from you now.

ANTIPHOLUS OF SYRACUSE

Farewell till then: I will go lose myself
And wander up and down to view the city.

FIRST MERCHANT

Sir, I commend you to your own content.

Exit

ANTIPHOLUS OF SYRACUSE

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

Enter Dromio of Ephesus

Here comes the almanac of my true date.
What now? how chance thou art return'd so soon?

DROMIO OF EPHEBUS

Return'd so soon! rather approach'd too late:
The capon burns, the pig falls from the spit,
The clock hath stricken twelve upon the bell;
My mistress made it one upon my cheek:
She is so hot because the meat is cold;
The meat is cold because you come not home;
You come not home because you have no stomach;
You have no stomach having broke your fast;
But we that know what 'tis to fast and pray
Are penitent for your default to-day.

ANTIPHOLUS OF SYRACUSE

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

DROMIO OF EPHEBUS

O,—sixpence, that I had o' Wednesday last
To pay the saddler for my mistress' crupper?
The saddler had it, sir; I kept it not.

ANTIPHOLUS OF SYRACUSE

I am not in a sportive humour now:
Tell me, and dally not, where is the money?
We being strangers here, how darest thou trust

So great a charge from thine own custody?

DROMIO OF EPHEBUS

I pray, you jest, sir, as you sit at dinner:
I from my mistress come to you in post;
If I return, I shall be post indeed,
For she will score your fault upon my pate.
Methinks your maw, like mine, should be your clock,
And strike you home without a messenger.

ANTIPHOLUS OF SYRACUSE

Come, Dromio, come, these jests are out of season;
Reserve them till a merrier hour than this.
Where is the gold I gave in charge to thee?

DROMIO OF EPHEBUS

To me, sir? why, you gave no gold to me.

ANTIPHOLUS OF SYRACUSE

Come on, sir knave, have done your foolishness,
And tell me how thou hast disposed thy charge.

DROMIO OF EPHEBUS

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

ANTIPHOLUS OF SYRACUSE

In what safe place you have bestow'd my money,
Or I shall break that merry sconce of yours
That stands on tricks when I am undisposed:
Where is the thousand marks thou hadst of me?

DROMIO OF EPHEBUS

I have some marks of yours upon my pate,
Some of my mistress' marks upon my shoulders,
But not a thousand marks between you both.
If I should pay your worship those again,

Perchance you will not bear them patiently.

ANTIPHOLUS OF SYRACUSE

Thy mistress' marks? what mistress, slave, hast thou?

DROMIO OF EPHEBUS

Your worship's wife, my mistress at the Phoenix;
She that doth fast till you come home to dinner,
And prays that you will hie you home to dinner.

ANTIPHOLUS OF SYRACUSE

What, wilt thou flout me thus unto my face,
Being forbid? There, take you that, sir knave.

DROMIO OF EPHEBUS

What mean you, sir? for God's sake, hold your hands!
Nay, and you will not, sir, I'll take my heels.

Exit

Practice Free Response Question #4

Read the following speech from Act II, Scene II of William Shakespeare's *The Comedy of Errors*. Then write a well-organized essay in which you examine how Shakespeare manipulates language so that what seems to be Adriana's blaming herself is actually her accusing Antipholus.

Do not merely summarize the passage.

ADRIANA

Ay, ay, Antipholus, look strange and frown:
Some other mistress hath thy sweet aspects;
I am not Adriana nor thy wife.
The time was once when thou unurged wouldst vow
That never words were music to thine ear,
That never object pleasing in thine eye,
That never touch well welcome to thy hand,

That never meat sweet-savor'd in thy taste,
Unless I spake, or look'd, or touch'd, or carved to thee.
How comes it now, my husband, O, how comes it,
That thou art thus estranged from thyself?
Thyself I call it, being strange to me,
That, undividable, incorporate,
Am better than thy dear self's better part.
Ah, do not tear away thyself from me!
For know, my love, as easy mayest thou fall
A drop of water in the breaking gulf,
And take unmingled that same drop again,
Without addition or diminishing,
As take from me thyself and not me too.
How dearly would it touch me to the quick,
Shouldst thou but hear I were licentious
And that this body, consecrate to thee,
By ruffian lust should be contaminate!
Wouldst thou not spit at me and spurn at me
And hurl the name of husband in my face
And tear the stain'd skin off my harlot-brow
And from my false hand cut the wedding-ring
And break it with a deep-divorcing vow?
I know thou canst; and therefore see thou do it.
I am possess'd with an adulterate blot;
My blood is mingled with the crime of lust:
For if we too be one and thou play false,
I do digest the poison of thy flesh,
Being strumpeted by thy contagion.
Keep then far league and truce with thy true bed;
I live unstain'd, thou undishonoured.

The Comedy of Errors

Practice Multiple-Choice Questions 1-5

Carefully read the following passage from Act I, Scene I of William Shakespeare's *The Comedy of Errors*. Then select the best answer to the questions that follow.

Enter Duke Solinus, Ægeon, Gaoler, Officers, and other Attendants

ÆGEON

- 5 Proceed, Solinus, to procure my fall
And by the doom of death end woes and all.

DUKE SOLINUS

- 10 Merchant of Syracuse, plead no more;
I am not partial to infringe our laws:
The enmity and discord which of late
Sprung from the rancorous outrage of your duke
To merchants, our well-dealing countrymen,
15 Who wanting guilders to redeem their lives
Have seal'd his rigorous statutes with their bloods,
Excludes all pity from our threatening looks.
For, since the mortal and intestine jars
'Twixt thy seditious countrymen and us,
20 It hath in solemn synods been decreed
Both by the Syracusians and ourselves,
To admit no traffic to our adverse towns
Nay, more, if any born at Ephesus be seen
At any Syracusian marts and fairs;
25 Again: if any Syracusian born
Come to the bay of Ephesus, he dies,
His goods confiscate to the duke's dispose,
Unless a thousand marks be levied,
To quit the penalty and to ransom him.
30 Thy substance, valued at the highest rate,
Cannot amount unto a hundred marks;
Therefore by law thou art condemned to die.

ÆGEON

35

Yet this my comfort: when your words are done,
My woes end likewise with the evening sun.

DUKE SOLINUS

40

Well, Syracusian, say in brief the cause
Why thou departed'st from thy native home
And for what cause thou camest to Ephesus.

ÆGEON

45

A heavier task could not have been imposed
Than I to speak my griefs unspeakable:
Yet, that the world may witness that my end
50 Was wrought by nature, not by vile offence,
I'll utter what my sorrows give me leave.
In Syracuse was I born, and wed
Unto a woman, happy but for me,
And by me, had not our hap been bad.
55 With her I lived in joy; our wealth increased
By prosperous voyages I often made
To Epidamnum; till my factor's death
And the great care of goods at random left
Drew me from kind embracements of my spouse:
60 From whom my absence was not six months old
Before herself, almost at fainting under
The pleasing punishment that women bear,
Had made provision for her following me
And soon and safe arrived where I was.
65 There had she not been long, but she became
A joyful mother of two goodly sons;
And, which was strange, the one so like the other,
As could not be distinguish'd but by names.
That very hour, and in the self-same inn,
70 A meaner woman was delivered
Of such a burden, male twins, both alike:
Those,—for their parents were exceeding poor,—
I bought and brought up to attend my sons.
My wife, not meanly proud of two such boys,
75 Made daily motions for our home return:
Unwilling I agreed. Alas! too soon,
We came aboard.
A league from Epidamnum had we sail'd,

80 Before the always wind-obeying deep
Gave any tragic instance of our harm:
But longer did we not retain much hope;
For what obscured light the heavens did grant
Did but convey unto our fearful minds
A doubtful warrant of immediate death;
85 Which though myself would gladly have embraced,
Yet the incessant weepings of my wife,
Weeping before for what she saw must come,
And piteous plainings of the pretty babes,
That mourn'd for fashion, ignorant what to fear,
90 Forced me to seek delays for them and me.
And this it was, for other means was none:
The sailors sought for safety by our boat,
And left the ship, then sinking-ripe, to us:
My wife, more careful for the latter-born,
95 Had fasten'd him unto a small spare mast,
Such as seafaring men provide for storms;
To him one of the other twins was bound,
Whilst I had been like heedful of the other:
The children thus disposed, my wife and I,
100 Fixing our eyes on whom our care was fix'd,
Fasten'd ourselves at either end the mast;
And floating straight, obedient to the stream,
Was carried towards Corinth, as we thought.
At length the sun, gazing upon the earth,
105 Dispersed those vapours that offended us;
And by the benefit of his wished light,
The seas wax'd calm, and we discovered
Two ships from far making amain to us,
Of Corinth that, of Epidaurus this:
110 But ere they came,—O, let me say no more!
Gather the sequel by that went before.

DUKE SOLINUS

115 Nay, forward, old man; do not break off so;
For we may pity, though not pardon thee.

ÆGEON

120 O, had the gods done so, I had not now
Worthily term'd them merciless to us!
For, ere the ships could meet by twice five leagues,
We were encounter'd by a mighty rock;

125 Which being violently borne upon,
Our helpful ship was splitted in the midst;
So that, in this unjust divorce of us,
Fortune had left to both of us alike
What to delight in, what to sorrow for.
Her part, poor soul! seeming as burdened
130 With lesser weight but not with lesser woe,
Was carried with more speed before the wind;
And in our sight they three were taken up
By fishermen of Corinth, as we thought.
At length, another ship had seized on us;
135 And, knowing whom it was their hap to save,
Gave healthful welcome to their shipwreck'd guests;
And would have reft the fishers of their prey,
Had not their bark been very slow of sail;
And therefore homeward did they bend their course.
140 Thus have you heard me sever'd from my bliss;
That by misfortunes was my life prolong'd,
To tell sad stories of my own mishaps.

-
1. Of what does Duke Solinus accuse the Duke of Syracuse?
 - A. infringing the law of Ephesus
 - B. putting Ephesian merchants to death
 - C. trading illicitly with Ephesus
 - D. confiscating Ephesian citizens' goods
 - E. holding Ephesian citizens for ransom
 2. Duke Solinus invites Ægeon to do what?
 - A. provide necessary exposition
 - B. introduce the conflict
 - C. begin the rising action
 - D. suggest Solinus's *hamartia*
 - E. confess his own *peripeteia*
 3. Based on the context, the word *meaner* most likely means
 - A. poorer.
 - B. unkind.
 - C. coarser.
 - D. shrewish.
 - E. impolite.

4. This scene includes all of the following comic elements **EXCEPT**
- A. implausibility.
 - B. bathos.
 - C. incredulity.
 - D. coincidence.
 - E. wordplay.
5. The primary source of humor in Ægeon's story is
- A. bathos.
 - B. hyperbole.
 - C. irony.
 - D. parody.
 - E. slapstick.

Practice Multiple-Choice Questions 6-10

Carefully read the following passage from Act I, Scene II of William Shakespeare's *The Comedy of Errors*. Then select the best answer to the questions that follow.

Enter Antipholus of Syracuse, Dromio of Syracuse, and First Merchant

FIRST MERCHANT

5 Therefore give out you are of Epidamnum,
Lest that your goods too soon be confiscate.
This very day a Syracusian merchant
Is apprehended for arrival here;
And not being able to buy out his life
10 According to the statute of the town,
Dies ere the weary sun set in the west.
There is your money that I had to keep.

ANTIPHOLUS OF SYRACUSE

15 Go bear it to the Centaur, where we host,
And stay there, Dromio, till I come to thee.
Within this hour it will be dinner-time:
Till that, I'll view the manners of the town,
20 Peruse the traders, gaze upon the buildings,
And then return and sleep within mine inn,
For with long travel I am stiff and weary.
Get thee away.

DROMIO OF SYRACUSE

25 Many a man would take you at your word,
And go indeed, having so good a mean.

30 *Exit*

ANTIPHOLUS OF SYRACUSE

35 A trusty villain, sir, that very oft,
When I am dull with care and melancholy,
Lightens my humour with his merry jests.
What, will you walk with me about the town,
And then go to my inn and dine with me?

FIRST MERCHANT

40

I am invited, sir, to certain merchants,
Of whom I hope to make much benefit;
I crave your pardon. Soon at five o'clock,
Please you, I'll meet with you upon the mart
45 And afterward consort you till bed-time:
My present business calls me from you now.

ANTIPHOLUS OF SYRACUSE

50

Farewell till then: I will go lose myself
And wander up and down to view the city.

FIRST MERCHANT

55

Sir, I commend you to your own content.

Exit

ANTIPHOLUS OF SYRACUSE

60

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

70

Enter Dromio of Ephesus

Here comes the almanac of my true date.
What now? how chance thou art return'd so soon?

75

DROMIO OF EPHEBUS

80

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

85 You have no stomach having broke your fast;
But we that know what 'tis to fast and pray
Are penitent for your default to-day.

ANTIPHOLUS OF SYRACUSE

90 Stop in your wind, sir: tell me this, I pray:
Where have you left the money that I gave you?

DROMIO OF EPHEBUS

95 O,—sixpence, that I had o' Wednesday last
To pay the saddler for my mistress' crupper?
The saddler had it, sir; I kept it not.

ANTIPHOLUS OF SYRACUSE

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

105

DROMIO OF EPHEBUS

I pray, you jest sir, as you sit at dinner:
I from my mistress come to you in post;
110 If I return, I shall be post indeed,
For she will score your fault upon my pate.
Methinks your maw, like mine, should be your clock,
And strike you home without a messenger.

115

ANTIPHOLUS OF SYRACUSE

Come, Dromio, come, these jests are out of season;
Reserve them till a merrier hour than this.
Where is the gold I gave in charge to thee?

120

DROMIO OF EPHEBUS

To me, sir? why, you gave no gold to me.

125

ANTIPHOLUS OF SYRACUSE

Come on, sir knave, have done your foolishness,
And tell me how thou hast disposed thy charge.

DROMIO OF EPHEBUS

130

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

135

ANTIPHOLUS OF SYRACUSE

In what safe place you have bestow'd my money,
Or I shall break that merry sconce of yours
That stands on tricks when I am undisposed:
140 Where is the thousand marks thou hadst of me?

DROMIO OF EPHEBUS

145

I have some marks of yours upon my pate,
Some of my mistress' marks upon my shoulders,
But not a thousand marks between you both.
If I should pay your worship those again,
Perchance you will not bear them patiently.

150

ANTIPHOLUS OF SYRACUSE

Thy mistress' marks? what mistress, slave, hast thou?

DROMIO OF EPHEBUS

155

Your worship's wife, my mistress at the Phoenix;
She that doth fast till you come home to dinner,
And prays that you will hie you home to dinner.

160

ANTIPHOLUS OF SYRACUSE

What, wilt thou flout me thus unto my face,
Being forbid? There, take you that, sir knave.

165

DROMIO OF EPHEBUS

What mean you, sir? for God's sake, hold your hands!
Nay, and you will not, sir, I'll take my heels.

170 *Exit*

6. Based on its use in the passage (line 16), the word *host* means
- A. lodge.
 - B. gather.
 - C. entertain.
 - D. sponsor.
 - E. recuperate.
7. The first suggestion that Antipholus of Syracuse will assume Dromio is playing a practical joke is
- A. Dromio's first mentioning his mistress.
 - B. Antipholus' telling the Merchant that Dromio is a "trusty villain."
 - C. the first mention of dinner.
 - D. Antipholus' striking Dromio.
 - E. the mention of the missing gold.
8. The entrance of Dromio of Ephesus introduces all of the following comic conventions **EXCEPT**
- A. wordplay.
 - B. slapstick.
 - C. misidentification.
 - D. exaggeration.
 - E. insults.
9. The First Merchant's warning to Antipholus (lines 5-12) informs the audience that Antipholus is
- A. a merchant.
 - B. one of the twins.
 - C. from Syracuse.
 - D. under arrest.
 - E. a stranger in the city.
10. In the simile Antipholus uses to explain his feeling of bereavement, he compares himself to a(n)
- A. almanac recording the day of his birth.
 - B. lonely stranger.
 - C. single drop of water in the ocean.
 - D. dull and melancholy man.
 - E. sore and weary traveler.

Practice Multiple-Choice Questions 11-15

Carefully read the following passage from Act II, Scene II of William Shakespeare's *The Comedy of Errors*. Then select the best answer to the questions that follow.

ANTIPHOLUS OF SYRACUSE

5 Plead you to me, fair dame? I know you not:
In Ephesus I am but two hours old,
As strange unto your town as to your talk;
Who, every word by all my wit being scann'd,
Want wit in all one word to understand.

LUCIANA

10 Fie, brother! how the world is changed with you!
When were you wont to use my sister thus?
She sent for you by Dromio home to dinner.

ANTIPHOLUS OF SYRACUSE

15 By Dromio?

DROMIO OF SYRACUSE

20 By me?

ADRIANA

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

ANTIPHOLUS OF SYRACUSE

30 Did you converse, sir, with this gentlewoman?
What is the course and drift of your compact?

DROMIO OF SYRACUSE

35 I, sir? I never saw her till this time.

ANTIPHOLUS OF SYRACUSE

40 Villain, thou liest; for even her very words
Didst thou deliver to me on the mart.

DROMIO OF SYRACUSE

45 I never spake with her in all my life.

ANTIPHOLUS OF SYRACUSE

50 How can she thus then call us by our names,
Unless it be by inspiration.

ADRIANA

55 How ill agrees it with your gravity
To counterfeit thus grossly with your slave,
Abetting him to thwart me in my mood!
Be it my wrong you are from me exempt,
But wrong not that wrong with a more contempt.
Come, I will fasten on this sleeve of thine:
60 Thou art an elm, my husband, I a vine,
Whose weakness, married to thy stronger state,
Makes me with thy strength to communicate:
If aught possess thee from me, it is dross,
Usurping ivy, brier, or idle moss;
65 Who, all for want of pruning, with intrusion
Infect thy sap and live on thy confusion.

ANTIPHOLUS OF SYRACUSE

70 To me she speaks; she moves me for her theme:
What, was I married to her in my dream?
Or sleep I now and think I hear all this?
What error drives our eyes and ears amiss?
Until I know this sure uncertainty,
75 I'll entertain the offer'd fallacy.

LUCIANA

80 Dromio, go bid the servants spread for dinner.

DROMIO OF SYRACUSE

O, for my beads! I cross me for a sinner.
This is the fairy land: O spite of spite!
85 We talk with goblins, owls and sprites:
If we obey them not, this will ensue,
They'll suck our breath, or pinch us black and blue.

LUCIANA

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

DROMIO OF SYRACUSE

95 I am transformed, master, am I not?

ANTIPHOLUS OF SYRACUSE

100 I think thou art in mind, and so am I.

DROMIO OF SYRACUSE

105 Nay, master, both in mind and in my shape.

ANTIPHOLUS OF SYRACUSE

Thou hast thine own form.

110 DROMIO OF SYRACUSE

No, I am an ape.

LUCIANA

115 If thou art changed to aught, 'tis to an ass.

DROMIO OF SYRACUSE

120 'Tis true; she rides me and I long for grass.
'Tis so, I am an ass; else it could never be
But I should know her as well as she knows me.

ADRIANA

- 125 Come, come, no longer will I be a fool,
To put the finger in the eye and weep,
Whilst man and master laugh my woes to scorn.
Come, sir, to dinner. Dromio, keep the gate.
- 130 Husband, I'll dine above with you to-day
And shrive you of a thousand idle pranks.
Sirrah, if any ask you for your master,
Say he dines forth, and let no creature enter.
Come, sister. Dromio, play the porter well.

135

ANTIPHOLUS OF SYRACUSE

- Am I in earth, in heaven, or in hell?
Sleeping or waking? mad or well-advised?
140 Known unto these, and to myself disguised!
I'll say as they say and persevere so,
And in this mist at all adventures go.

-
11. Antipholus's frame of mind changes in this scene from _____ to _____
- A. bewilderment; resignation.
 - B. surprise; acceptance.
 - C. apprehension; confidence.
 - D. reluctance; eagerness.
 - E. confusion; curiosity.
12. The primary source of humor in this passage is
- A. dramatic irony.
 - B. situational irony.
 - C. verbal irony.
 - D. poetic justice.
 - E. romantic fallacy.
13. Based on its use in the passage (line 50), the word *inspiration* most likely means
- A. subterfuge.
 - B. conspiracy.
 - C. divination.
 - D. superstition.
 - E. supposition.

14. What change in language, around line 51, signals a shift in the mood of the passage?
- A. from archaic to contemporary
 - B. from informal to formal
 - C. from blank to rhymed verse
 - D. from verse to prose
 - E. from denotation to connotation
15. Dromio reacts to his puzzling situation by retreating into
- A. an imaginary world.
 - B. religion.
 - C. bravado.
 - D. an allegiance with Antipholus.
 - E. a conspiracy with Adriana.

Practice Multiple-Choice Questions 16-20

Carefully read the following passage from Act V, Scene I of William Shakespeare's *The Comedy of Errors*. Then select the best answer to the questions that follow.

ANTIPHOLUS OF EPHEBUS

My liege, I am advised what I say,
Neither disturbed with the effect of wine,
5 Nor heady-rash, provoked with raging ire,
Albeit my wrongs might make one wiser mad.
This woman lock'd me out this day from dinner:
That goldsmith there, were he not pack'd with her,
Could witness it, for he was with me then;
10 Who parted with me to go fetch a chain,
Promising to bring it to the Porpentine,
Where Balthazar and I did dine together.
Our dinner done, and he not coming thither,
I went to seek him: in the street I met him
15 And in his company that gentleman.
There did this perjured goldsmith swear me down
That I this day of him received the chain,
Which, God he knows, I saw not: for the which
He did arrest me with an officer.
20 I did obey, and sent my peasant home
For certain ducats: he with none return'd.
Then fairly I bespoke the officer
To go in person with me to my house.
By the way we met my wife, her sister, and a rabble more
25 Of vile confederates. Along with them
They brought one Pinch, a hungry lean-faced villain,
A mere anatomy, a mountebank,
A threadbare juggler and a fortune-teller,
A needy, hollow-eyed, sharp-looking wretch,
30 A dead-looking man: this pernicious slave,
Forsooth, took on him as a conjurer,
And, gazing in mine eyes, feeling my pulse,
And with no face, as 'twere, outfacing me,
Cries out, I was possess'd. Then all together
35 They fell upon me, bound me, bore me thence
And in a dark and dankish vault at home
There left me and my man, both bound together;
Till, gnawing with my teeth my bonds in sunder,

40 I gain'd my freedom, and immediately
Ran hither to your Grace; whom I beseech
To give me ample satisfaction
For these deep shames and great indignities.

ANEGLO

45 My lord, in truth, thus far I witness with him,
That he dined not at home, but was lock'd out.

DUKE SOLINUS

50 But had he such a chain of thee or no?

ANEGLO

55 He had, my lord: and when he ran in here,
These people saw the chain about his neck.

SECOND MERCHANT

60 Besides, I will be sworn these ears of mine
Heard you confess you had the chain of him
After you first forswore it on the mart:
And thereupon I drew my sword on you;
And then you fled into this abbey here,
65 From whence, I think, you are come by miracle.

ANTIPHOLUS OF EPHEBUS

70 I never came within these abbey-walls,
Nor ever didst thou draw thy sword on me:
I never saw the chain, so help me Heaven!
And this is false you burden me withal.

DUKE SOLINUS

75 Why, what an intricate impeach is this!
I think you all have drunk of Circe's cup.
If here you housed him, here he would have been;
If he were mad, he would not plead so coldly:
80 You say he dined at home; the goldsmith here
Denies that saying. Sirrah, what say you?

DROMIO OF EPHEBUS

85 Sir, he dined with her there, at the Porpentine.

COURTEZAN

90 He did, and from my finger snatch'd that ring.

ANTIPHOLUS OF EPHEBUS

'Tis true, my liege; this ring I had of her.

95 DUKE SOLINUS

Saw'st thou him enter at the abbey here?

COURTEZAN

100 As sure, my liege, as I do see your Grace.

DUKE SOLINUS

105 Why, this is strange. Go call the abbess hither.
I think you are all mated or stark mad.

Exit one to Abbess

110 ÆGEON

Most mighty duke, vouchsafe me speak a word:
Haply I see a friend will save my life
And pay the sum that may deliver me.

115 DUKE SOLINUS

Speak freely, Syracusian, what thou wilt.

120 ÆGEON

Is not your name, sir, call'd Antipholus?
And is not that your bondman, Dromio?

125 DROMIO OF EPHEBUS

Within this hour I was his bondman sir,

But he, I thank him, gnaw'd in two my cords:
Now am I Dromio and his man unbound.

130

ÆGEON

I am sure you both of you remember me.

135

DROMIO OF EPHEBUS

Ourselves we do remember, sir, by you;
For lately we were bound, as you are now.
You are not Pinch's patient, are you, sir?

140

ÆGEON

Why look you strange on me? you know me well.

145

ANTIPHOLUS

I never saw you in my life till now.

ÆGEON

150

O, grief hath changed me since you saw me last,
And careful hours with time's deformed hand
Have written strange defeatures in my face:
But tell me yet, dost thou not know my voice?

155

ANTIPHOLUS OF EPHEBUS

Neither.

160

ÆGEON

Dromio, nor thou?

DROMIO OF EPHEBUS

165

No, trust me, sir, nor I.

ÆGEON

170 I am sure thou dost.

DROMIO OF EPHEBUS

175 Ay, sir, but I am sure I do not; and whatsoever a man denies, you are now bound to believe him.

ÆGEON

180 Not know my voice! O time's extremity,
Hast thou so crack'd and splitted my poor tongue
In seven short years, that here my only son
Knows not my feeble key of untuned cares?
Though now this grained face of mine be hid
185 In sap-consuming winter's drizzled snow,
And all the conduits of my blood froze up,
Yet hath my night of life some memory,
My wasting lamps some fading glimmer left,
My dull deaf ears a little use to hear:
All these old witnesses—I cannot err—
190 Tell me thou art my son Antipholus.

ANTIPHOLUS OF EPHEBUS

195 I never saw my father in my life.

ÆGEON

200 But seven years since, in Syracuse, boy,
Thou know'st we parted: but perhaps, my son,
Thou shamest to acknowledge me in misery.

ANTIPHOLUS OF EPHEBUS

205 The Duke and all that know me in the city
Can witness with me that it is not so
I ne'er saw Syracuse in my life.

DUKE SOLINUS

210 I tell thee, Syracusian, twenty years
Have I been patron to Antipholus,
During which time he ne'er saw Syracuse:
I see thy age and dangers make thee dote.

215 *Re-enter Aemilia, with Antipholus of Syracuse and Dromio of Syracuse*

AEMILIA

220 Most mighty Duke, behold a man much wrong'd.
All gather to see them.

ADRIANA

225 I see two husbands, or mine eyes deceive me.

DUKE SOLINUS

230 One of these men is Genius to the other;
And so of these. Which is the natural man,
And which the spirit? who deciphers them?

DROMIO OF SYRACUSE

235 I, sir, am Dromio; command him away.

DROMIO OF EPHEBUS

240 I, sir, am Dromio; pray, let me stay.

ANTIPHOLUS OF SYRACUSE

Ægeon art thou not? or else his ghost?

245 DROMIO OF SYRACUSE

O, my old master! who hath bound him here?

AEMILIA

250 Whoever bound him, I will loose his bonds
And gain a husband by his liberty.
Speak, old Ægeon, if thou be'st the man
That hadst a wife once call'd Aemilia
255 That bore thee at a burden two fair sons:
O, if thou be'st the same Ægeon, speak,
And speak unto the same Aemilia!

ÆGEON

260 If I dream not, thou art Aemilia:

If thou art she, tell me where is that son
That floated with thee on the fatal raft?

265

AEMILIA

By men of Epidamnum he and I
And the twin Dromio all were taken up;
But by and by rude fishermen of Corinth
270 By force took Dromio and my son from them
And me they left with those of Epidamnum.
What then became of them I cannot tell
I to this fortune that you see me in.

275

DUKE SOLINUS

Why, here begins his morning story right;
These two Antipholuses, these two so like,
And these two Dromios, one in semblance,—
280 Besides her urging of her wreck at sea,—
These are the parents to these children,
Which accidentally are met together.
Antipholus, thou camest from Corinth first?

285

ANTIPHOLUS OF SYRACUSE

No, sir, not I; I came from Syracuse.

290

DUKE SOLINUS

Stay, stand apart; I know not which is which.

-
16. To add credence to his story, Antipholus of Ephesus says that he is neither
- A. mad nor insane.
 - B. drunk nor irate.
 - C. provoked nor disturbed.
 - D. confused nor wise.
 - E. angry nor headstrong.

17. This passage begins what section of the plot?
- A. exposition
 - B. falling action
 - C. denouement
 - D. climax
 - E. reversal
18. A main source of comedy in this scene is
- A. dramatic irony.
 - B. double entendre.
 - C. mistaken identity.
 - D. poetic justice.
 - E. scatological humor.
19. As it is used in this passage, the word “Genius” (line 229) most likely means
- A. intellectual prowess.
 - B. mirror image.
 - C. guardian spirit.
 - D. identical twin.
 - E. singular of genii.
20. Which plot event begins the final resolution of this plot?
- A. Ægeon’s recognizing his son
 - B. Ægeon’s recognizing his wife
 - C. Antipholus’s not recognizing Ægeon.
 - D. Adriana’s seeing two Antipholuses
 - E. Aemelia’s entrance

The Comedy of Errors

Multiple-Choice Answers with Explanations

1. (A) is simply incorrect, as Solinus's accusation has to do with the Duke of Syracuse's treatment of Ephesians while in Syracuse. (C) is likewise eliminated, as there would not have been illegal trade were it not for whatever the Duke of Syracuse is accused of. (D) and (E) are tempting, but are too general. Solinus is protesting the treatment of Ephesian *merchants*, not citizens in general. (B), however, is the result of the Ephesian merchants' not being able to redeem themselves. Solinus says that the merchants have paid Syracuse's fines "with their bloods." In short, the Duke of Syracuse has already imposed on Ephesian merchants the same sentence Solinus is going to impose on Ægeon. **Thus, (B) is the correct answer.**
2. If Ægeon is going to be the protagonist of the play, the conflict (B) has probably already been introduced by Solinus's speech sentencing Ægeon to death for violating Ephesian law. Duke Solinus invites Ægeon to *explain* how and why he came to be in Ephesus. This *explanation* is going to involve backstory (A), and is not likely to advance the plot. Thus, (C) is eliminated. *Hamartia* (D) is an element of tragedy, and we are told that this is a comedy. *Peripeteia* (E) is a plot point, not a character element, and it also has more to do with tragedy than comedy. **(A) is the only possible answer as Ægeon is asked to provide background to what has led to the situation at the opening of the play.**
3. Ægeon describes the woman who bore the other set of twins as "meaner." All we know of this woman is that she bore twins and was so "exceeding poor" that she sold her newborn sons to be slaves to Ægeon's newborn sons. In this context, having no other knowledge of this woman's circumstances or character, **the only possible answer can be (A).**
4. The string of sorrowful events, the coincidence of two sets of twins being born in the same place at the same time, the harshness of Duke Solinus's law and sentence on Ægeon all contribute to eliminate (A) and (D). (B) is eliminated by the extreme and unreal sorrow of Ægeon's sad tale and the fact that the man is now sentenced to die while seeking to be reunited with his family. (E) is eliminated by Ægeon's pun on "hap" and "happy" in lines 53-54. No one, however, expresses incredulity in Ægeon's story of Solinus's harsh law. **Thus, (C) is the correct answer.**
5. While Ægeon's story is indeed excessively sorrowful, there is nothing to suggest that he himself is exaggerating the story to ridiculous proportions (B). The story is quite straightforward, even if ridiculous in its sorrow; therefore eliminating (C). There is no suggestion of either Ægeon's basing his tale on some other story or of Shakespeare's borrowing the pathetic tale from some other source (D), and, there is no common or physical humor involved in the story or its telling (E). The story is, however, sorrowful beyond any reasonable limits. Confronted with the separation of husband and wife, the sailing, the storm, the rock...audience sympathy is soon replaced by laughter. This is

bathos. **Thus, (A) is the correct answer.**

6. “Gather” is not an appropriate word for a meeting of two men—Antipholus tells Dromio that they will meet at the inn in an hour—so (B) is eliminated. (C) is eliminated by the fact that Antipholus and Dromio are new in town and do not know anyone to entertain. The First Merchant seems more a sponsor (D) to Antipholus than to infer Antipholus’s sponsoring anyone or anything at his inn. Nothing in the passage supports (E). Clearly, however, they are lodging (A), or staying, at the Centaur. **Thus, (A) is the best answer.**
7. As soon as Dromio of Syracuse leaves to take his master’s money to the inn, Antipholus tells the First Merchant, “very oft, / When I am dull with care and melancholy, / [Dromio] Lightens my humour with his merry jests,” (B). Thus, when Dromio tells Antipholus that “his wife” wants him “home” for dinner, and then he claims not to have received any money, the audience is prepared for Antipholus to believe Dromio is only joking. **(B) is the correct answer.**
8. (A) is eliminated by the pun in Dromio’s entering line:

The clock hath stricken twelve upon the bell;
My mistress made it one upon my cheek;
She is so hot because the meat is cold;

(B) is eliminated by the fact that Antipholus does indeed strike Dromio. (C) is obviously eliminated as Antipholus believes he is speaking to his servant when he is, in fact speaking to his servant’s twin; and Dromio believes he is speaking to his master when he is, in fact, speaking to his master’s twin. (E) is eliminated when Antipholus twice calls Dromio a knave. **Only (D) is not represented in this scene and is, therefore, the correct answer.**

9. The First Merchant informs Antipholus that a “Syracusan merchant” was arrested and sentenced to death. This does not imply that Antipholus is himself either a merchant (A) or from Syracuse (C). Antipholus informs us later in the scene that he is one of a pair of twins (B). The First Merchant’s warning is to *prevent* Antipholus’s arrest, so (D) is eliminated. If Antipholus were not a stranger in the city (E), however, there would be no need to lie about his city of origin (indeed, there would be no opportunity as others would know the truth). **Thus, (E) is the correct answer.**
10. Antipholus calls Dromio “the almanac of [his] true date,” eliminating (A). He does indeed identify himself as a lonely stranger in town (B), but not in a simile. He does not call himself a dull and melancholy man (D), but he does tell Merchant One that Dromio entertains him when he is in such a mood. And he does tell Dromio that he is stiff and tired from their journey, but, again, this is not a simile. After the First Merchant leaves,

however, and wishes Antipholus a nice day, Antipholus says, “I...am like a drop of water / That in the ocean seeks another drop.” Thus, (C) is the correct answer.

11. At the beginning of this scene, Antipholus is indeed bewildered (A) or confused (D). He is not certain that Adriana is actually speaking to him, and he wonders why she seems to know him when he has no idea who she is. He even tries to explain to her that he has been in town only two hours. At the end of the scene, he decides to go with Adriana to her house, and then in to dinner. This is out of a sense of curiosity (E) so he can learn what is going on. Thus, (E) is the best answer.
12. As no one has stated any expectations for the situation of this scene, (B) is eliminated. While (C) is certainly present in the play, it does not contribute significantly to this scene. (D) and (E) simply do not apply, neither being common in comedy. The audience, however, has seen all of the previous exchanges, knows about the two sets of twins, and has more information than the characters onstage. Thus, (A) is the correct answer.
13. In this scene, Antipholus of Syracuse has accused his servant of conspiring with a strange woman to mock him. Dromio insists that he has never met this woman before in his life; but she knows their names. (A) and (B) are eliminated by the fact that Antipholus has already accused Dromio of these, and the charges have been denied. (D) would not explain how Adriana might come to know their names. As both Antipholus and Dromio later suspect that they are in a land of witches and that they themselves have been bewitched, (E) is eliminated, and (C) remains as the correct answer.
14. At line 50, Antipholus is still speaking in Blank Verse (unrhymed iambic pentameter):

How **can** / she **thus** / then **call** / us **by** / our **names**,
Un-**less** / it **be** / by **in-** / spir-a- / tion. (irregular)

By line 52, however, Adriana is speaking in couplets:

Be it / my **wrong** / you **are** / from **me** / ex-**empt**,
But **wrong** / not **that** / wrong **with** / a **more** / con-**tempt**.
Come, I / will **fast-** / en **on** / this **sleeve** / of **thine**:
Thou **art** / an **elm**, / my **hus-** / band, I / a **vine**,

Thus (C) is the only possible answer.

15. Dromio's fear convinces him that he is in an imaginary world (A). He is accused by Adriana of being in league with Antipholus (D) to mock her; and Antipholus accuses him of conspiring with Adriana (E) to mock him. His shrieking certainly does not support a claim of bravado (C). He does, however call for his (rosary) beads to repent of his sins, as if he were being bewitched as some sort of punishment, or the beads might provide some type of talismanic protection. **Thus, (B) is the correct answer.**
16. Antipholus assures the Duke that he is, "Neither **disturbed with the effect of wine**, [drunk] **Nor heady-rash, provoked with raging ire** [irate]." **Thus, (B) is the only possible answer.**
17. It makes no sense to suggest that the exposition (A) is just *beginning* in Act V. The summative passage at the beginning of the passage might suggest (B), but there is still the rising action of Ægeon's seeing his son and the reversal of his son's not recognizing him. (C) is likewise tempting, but we really have not yet reached the point where we know what that denouement is going to be. **Thus, (D) is the best answer.** We are still in the rising action, but apparently late in the play. Soon, the nature of the resolution is going to be revealed. (E) is an element of the rising action, not necessarily a discrete part of the plot.
18. While double entendre (B) and other word play provide much of the comedy in this play, and the entire premise is based on mistaken identity (C), neither are functioning in this scene. (D) would be more satisfying than humorous, and there is no vulgar humor (E) in this scene. We are working toward the conclusion of the play. Most of the humor of the scene, however, hinges on the fact that the audience knows—and has known all along—that there are two sets of twins, even though the characters are only now discovering this fact. **Thus, (A) is the correct answer.**
19. Once both sets of twins are together onstage, Duke Solinus says, "One of these men is **Genius** to the other...Which is the natural man, **And which the spirit?**" Clearly, then, a *genius* is some type of spirit. Thus, although (E) is true, **(C) is the best answer.** (A) reflects a contemporary connotation of the word not supported by the usage in the text. (B) inaccurately describes the twins' being *absolutely identical*; and (D) would indicate that Solinus was rather a dolt.
20. Which plot event begins the final resolution of this plot? (A) is actually one of the last reversals in the rising action. Ægeon believes his life will be redeemed, and only to be rebuffed by the man who does not know he is the old man's son. By the time (B) occurs, the resolution of reconciliation has already begun. (C) is a part of the same reversal in (A). (D) is tempting, but the *audience* knows that the solution is at hand as soon as Aemelia, Antipholus, and Dromio enter from the abbey. **Thus (E) is the correct answer.**

The Comedy of Errors

Act I, Scene I

A Hall in the Duke's Palace

1. Why is Ægeon, the merchant of Syracuse, condemned to die?

According to the Duke, Ephesus and Syracuse, two independent city states, are feuding and he has banned commerce between the two cities. Anyone trying to trade or visit in spite of the ban can be arrested. If the prisoners can pay a ransom of 1,000 marks, they can be freed; otherwise, they must die. Ægeon can only pay about 100 marks, so he must die.

2. Why did Ægeon set out from Syracuse to Ephesus, knowing of the feud between the cities?

Ægeon tells the sad history of his family. He grew up in Syracuse, where he married very happily. As a merchant, he sailed often to Epidamnum, another independent city state, to trade. When his agent there died, Ægeon had to stay in Epidamnum to handle the business. His wife missed him, so she followed him there. Soon after, she delivered twin sons. By chance, a poorer woman at the same inn also delivered twin sons. The merchant bought the poorer twins and planned to make them companions and slaves for his own sons. Ægeon's wife was eager to return to their own city, so they set out by ship. Unfortunately, a storm came up, and they feared they would die. The merchant and his wife tied one of their sons and one of the servant twins to different masts of the sinking ship to hold them steady. They then saw rescue ships approaching, one from the city-state Corinth and one from Epidaurus. When their own ship hit a rock and split in two, Ægeon and his wife were separated. The sailors on the fast boat from Corinth saved one twin, one slave, and Ægeon's wife. A slower boat saved Ægeon, the second twin, and the second slave, and they ended up in Syracuse.

3. How does Ægeon respond to the Duke when he asks, "Do me the favor to dilate at full/ What hath befallen of them and thee till now?"

Ægeon says that he raised the younger twin, Antipholus of Syracuse. When this boy was 18, he became obsessed with the idea of finding his brother. Similarly separated from his twin, the slave Dromio agrees to go with Antipholus, hoping for a reunion of both sets of twins. The merchant himself has been searching Asia Minor for five years for his lost family, and he has landed in Ephesus on his way home. Although he knows that Ephesus is off-limits to him, his quest for his family leads him to stop there.

4. What offer does the Duke make to Ægeon?

He gives Ægeon one day to seek out friends in Ephesus. If he can raise the ransom of 1,000

marks, then he will buy his freedom and save his life.

5. Why is the Duke's offer to Ægeon important to the play's structure?

If the sentence of death were carried out immediately, there would be no story of family reunion. By giving Ægeon 24 hours to live, Shakespeare is allowing a night and a day for action and confusion.

6. Why does Shakespeare open the play with long speeches by Ægeon?

Shakespeare needs to give the audience the framework—exposition—for the story, so he has one character give a long monologue to summarize the feud between the cities, the strange coincidence of two sets of twins born in one place at one time, and the separation of both sets of brothers. This technique is called framing the story. In later plays, Shakespeare sometimes has more than one character frame the story. His use of Ægeon to tell the whole story is somewhat unsophisticated, so this introduction is one clue that Shakespeare wrote the play early in his career, before he had mastered his craft.

Act I, Scene II

The Mart

1. How does dramatic irony immediately start this scene on a comic note?

The First Merchant is telling Antipholus of Syracuse of a Syracusan Merchant who has been arrested and faces a death sentence. The audience knows—but Antipholus does not—that the arrested merchant is actually Antipholus's father. The irony is further compounded because Ægeon needs to find a family member in order to save his life.

2. Why does Antipholus of Syracuse send Dromio back to the inn? What is Shakespeare's reason for needing Dromio to exit the stage?

Antipholus gives Dromio money to place in a safe place at the inn. Shakespeare needs Dromio of Syracuse to exit so that Dromio of Epehsus can enter.

3. What plan do Merchant One and Antipholus of Syracuse make? What does this portend?

The Merchant and Antipholus agree to meet at the Mart at five o'clock and socialize through the evening. This portends a comic turn in the plot because the audience suspects that the Merchant will probably meet the wrong Antipholus.

4. Why does Antipholus of Syracuse reflect on his loneliness and restate the information about searching for his mother and twin brother?

This establishes in the audience's mind that this is Antipholus of Syracuse, so when Dromio of Ephesus enters, we can be prepared for comedy.

5. Once Dromio of Ephesus enters, what is the primary source of comedy in his exchange with Antipholus?

The primary source of comedy is dramatic irony. The audience knows that this Antipholus and this Dromio do not know each other.

6. What comic element does Dromio contribute to this scene?

Dromio contributes wordplay. Antipholus of Ephesus's wife is hot (angry)—the meat is cold because Antipholus is late for dinner. Etc.

7. Antipholus is concerned about the money he sent back to the inn with Dromio. What does Dromio say he did with the money?

Antipholus has mistaken Dromio for his own slave. Dromio replies that he used the sixpence (a very small sum) to have the saddle fixed, as his master told him to do.

8. How is the mistaken identity compounded to comic effect?

Because of the mistaken identity, Antipholus of Syracuse expresses concern about a large sum of money he gave to his slave while Dromio of Ephesus acts nonchalant about a small sum of money his master gave him.

9. What clues does Dromio give that could have helped Antipholus discover the mistaken identity if he had been paying attention?

Dromio says they lodge at the Phoenix, but the reader knows that Antipholus of Syracuse is lodging at the Centaur. Dromio also mentions his mistress, meaning the wife of his master, but Antipholus of Syracuse, who is not married, does not pick up on the reference at once.

10. What reason has been offered for Antipholus's not picking up on these clues?

Antipholus has already told Dromio that he is tired from their travels, and he is not in a good mood.

11. What does Antipholus of Syracuse say in his monologue as the scene closes?

He says he will return to the Centaur to try to find out what happened to his money. He notes that Ephesus is a city famous for cheating people out of their money and that he will leave the

city rapidly if he is being cheated.

12. What slapstick comedy occurs in this scene?

Dromio tells Antipholus that his mistress beat him when Antipholus did not appear for dinner. Then, Antipholus beats (an innocent) Dromio for joking about the money he entrusted to his servant.

Act II, Scene I

The House of Antipholus of Ephesus

1. What is the conversation between Adriana and her sister about? Why is it humorous?

Their conversation is about the inequality between men and women in that men can come and go as they please, while their loving and caring wives are kept at home. The humor springs from the fact that Luciana is not married, yet she gives marriage advice to her married sister.

2. Explain the puns that become the basis of much of this scene's humor.

Luciana criticizes her sister for allowing her husband to "bridle" (i.e. control like a horse) her will, and Adriana retorts that only an ass would allow herself to be controlled in that way. The puns involve "bridle" and "bridal" and "ass" as both a foolish person and a stubborn horse.

3. How are the sisters different?

Adriana seems to be strong-willed and independent. Luciana seems meek and subservient.

4. How does Luciana defend her view of marriage and a wife's role?

She says that the female of the species is subservient to the male everywhere in nature. Men are closer to gods than women are.

5. Why is Luciana not married?

Adriana says it is because Luciana is too subservient. Luciana says it is because she is afraid of the intimacies of marriage.

6. What plot development is most likely being foreshadowed in this scene?

With one married and one unmarried sister, and a pair of identical twins—one married and the other single—in the same town, it is likely that the single sister and the single brother will fall in love and get married.

7. Explain the pun Dromio makes when he enters.

Adriana asks whether Antipholus is “at hand,” meaning “nearby.” Dromio, recalling the beating he received at Antipholus’s hands, replies that his master is “at two hands.”

8. How does the wordplay continue in this scene?

Adriana, wanting to know what her husband’s intentions are regarding coming home for dinner, asks whether Dromio knows his master’s mind. Dromio continues to play on the fact that Antipholus made his displeasure clear by beating the servant, but also uses the word “mind” to insinuate Antipholus’s apparent madness.

9. How does the language change when the sisters begin to talk about marriage? What effect is created?

The dialogue switches from blank verse to iambic pentameter couplets. The effect gives the dialogue a more lilting, sing-song effect—ostensibly more humorous.

10. Why is Adriana upset when Dromio says his master is “horn-mad”? What is a cuckold?

A cuckold is a man whose wife has been unfaithful to him. Cuckolds are traditionally represented as having horns. So, when Dromio says Antipholus is “horn mad,” Adriana apparently thinks Antipholus has accused her of being unfaithful.

11. What possible comic development is being set up?

Again, there are twin brothers who do not know the other is in the same town. The wife of the one might mistake the other for her husband. The married one, finding his wife in the company of “another man,” will then, of course believe her to be unfaithful.

12. After Dromio leaves, Luciana accuses her sister of impatience and says that impatience, in fact, is ruining Adriana’s looks. What is Adriana’s response?

Adriana goes on a rant, saying that she is starved for a “merry look” from her husband, who parties with his friends and underlings. She goes on to say that her husband has wasted her good looks, that his unkindness has made her conversation dull, and that (like a deer who jumps the fence) he eats out with his friends while she is at home.

13. Luciana realizes that her sister is jealous and urges Adriana to suppress this negative emotion. What is Adriana’s response?

Adriana is angry and hurt by her husband’s behavior. She says she knows someone else has caught his eye. She was also promised a gold chain by her husband, but he has not given it to her, she says she would not mind his keeping it, if he were faithful to her. She concludes by saying that she will cry her life away since he no longer loves her.

Act II, Scene II

A Public Place

1. In what tone of voice does Antipholus deliver his opening lines. Why do you suppose this?

Antipholus speaks in a puzzled tone. He cannot understand how he could have been chastising Dromio while Dromio was actually taking the money to the Centaur and then looking for Antipholus. The timing and the host's account of when Dromio deposited the money and left again, would not have allowed for Antipholus's confrontation with the slave to take place.

2. How does this scene mirror the earlier scene between Antipholus and Dromio of Ephesus?

As in the earlier scene, Antipholus is going to get upset with a Dromio he believes is joking, and Dromio is going to believe his master is, perhaps, going insane.

3. What is the result of the misunderstanding?

Antipholus beats Dromio, who says he will need a hat to protect his head if he is beaten any more.

4. What slapstick motif is Shakespeare applying liberally in this play?

In the earlier Antipholus/Dromio scene, Antipholus beats Dromio. Then Adriana beats Dromio. In this scene, Antipholus beats Dromio. In all three beatings, Dromio is the one speaking the truth and is beaten because what he is saying is misunderstood. The frequent beating of an innocent servant due to a misunderstanding is a common motif of slapstick comedy.

5. A long section about hair and hair loss follows. What is the point of the focus on hair?

This section actually does not contribute to the plot. It only reinforces the idea that Antipholus of Syracuse and his slave frequently have arguments that include wordplay and jests. This argument deals with baldness (which can be caused by venereal disease), the fact that time is required to re-grow hair, and the concept that some things require more than time.

6. What plot complication is introduced with Adriana's entrance?

Adriana (of Ephesus) will mistake Antipholus (of Syracuse) as her husband. At some point, she will express to him her anger and hurt, and, once again, Antipholus will be involved in a conversation he does not understand.

7. Identify the rhetorical device Shakespeare uses in the following lines. What effect is he creating? How does this contribute to the comedy of the scene?

The time was once when thou unurged wouldst vow
That never words were music to thine ear,
That never object pleasing in thine eye,
That never touch well welcome to thy hand,
That never meat sweet-savor'd in thy taste,
Unless I spake, or look'd, or touch'd, or carved to thee.

The device is called Anaphora, the repetition of a word, phrase, or clause at the beginning of successive sentences. The effect is, obviously, emphasis, but in this case the emphasis makes Adriana's entreaty sound all the more sincere and increases audience sympathy for her. The audience's sympathy increases the comedy of the scene because the audience knows that Antipholus has done nothing wrong, that Adriana has not lost her loving husband, and it is all a misunderstanding based on mistaken identities.

8. Explain the double meaning—and, thus, the comedy—of Adriana's saying that Antipholus is "estranged" from himself.

Adriana is speaking about the apparent change in her husband's love for her and that now he is "not himself." She also refers to the theological notion that a husband and wife are one person; therefore, if he is estranged from her, he is estranged from himself. She is also—ironically—perfectly correct in saying he is estranged from himself because the Antipholus she is talking to is not her husband.

9. Explain Adriana's apparent confession of adultery.

Adriana is not really confessing to having committed adultery. Rather, she is saying that—since she and Antipholus are one person (through their marriage)—his sin is hers. She believes that he has committed adultery, and, thus, she is guilty too.

10. How do the mistaken identities continue to escalate the conflict?

Not only does Antipholus (truthfully) tell Adriana that he has only recently arrived in Ephesus and does not know her, Dromio (truthfully) insists that he did not just report to Adriana that Antipholus refused to come home for dinner.

11. Why must Luciana be in this scene with her sister? What future plot development is possibly being set up?

This is the first time Antipholus of Syracuse is meeting Luciana. Later, they will probably fall in love.

12. Why doesn't Antipholus believe Dromio's protests that he never before spoke with Adriana?

In an earlier scene, Dromio (of Ephesus) told Antipholus (of Syracuse) that "his wife" was waiting for him and that his dinner was ready.

13. What does Antipholus mean by "inspiration"? What new element is being added to the confusion to continue escalating the plot?

By "inspiration," Antipholus means something like witchcraft. The accusation of witchcraft is a new element.

14. What is the purpose of Antipholus' aside?

The aside establishes for the audience why Antipholus is going to play along with Adriana and see what exactly is going along.

15. Why does Dromio suddenly erupt, believing himself to be bewitched?

Luciana has called him by name and given him a command as if he were their servant and not Antipholus'.

16. Explain the humor in the pun on the word "ass."

Luciana first says that Dromio has been transformed into an ass—meaning a fool—because of how he apparently contradicts himself when talking to Antipholus and Adriana. Dromio, however, agrees that he is, indeed, an "ass," meaning a beast of burden, since Luciana is "riding him," another pun meaning she is harassing him.

17. What is the significance of Adriana's direction to Dromio to guard the gate and prevent anyone else from entering?

This direction suggests to the reader that Antipholus of Ephesus will return, and will be barred from his own house by his "own servant."

Act III, Scene I

Before the House of Antipholus of Ephesus

1. What two motifs that were introduced earlier are developed further in this scene?

Earlier Adriana complained that she had asked her husband (Antipholus of Ephesus) for a gold chain, and he has not yet given it to her. Now we learn that he did indeed order one for his wife.

Also, in an earlier scene, Dromio of Ephesus was beaten by Antipholus of Syracuse. Now, when Dromio complains of his earlier treatment, Antipholus of Ephesus claims never to have beaten him.

2. How does Antipholus verify the audience's initial impressions of Adriana? As what comic stock character is she being established?

Antipholus explains that Adriana gets angry when he is late for dinner. We have already seen her tantrums, one before her sister and one before Antipholus of Syracuse. She is being established as "the shrewish wife."

3. Explain the different types of language used in this scene. How does language reflect what is happening in this scene?

At the beginning of the scene, Antipholus speaks in blank verse. Dromio speaks in couplets. Eventually, when he calls his servant an ass, Antipholus begins to speak in couplets, and his dialogue with Balthazar rhymes.

The rhythm also varies from iambic, to trochaic, to anapestic. The result is that the audience is never lulled into losing attention. Instead, the shifts in language reflect the discordance of the play so far, the confusion between what one character knows to be true, even while other characters sincerely deny it.

4. Explain how the scene at the door to Antipholus of Ephesus' house is an example of "low humor."

The scene is an example of low humor because it hinges on threats of physical violence and bawdy puns.

5. What near-climax does this scene reach?

Antipholus of Syracuse calls for a crowbar. He is going to break into his own house and confront his wife, servants, and whomever his wife is entertaining.

6. Explain the insulting pun with which Dromio responds to Antipholus' request for a crowbar.

Dromio responds, "a crow without a feather?" One slang interpretation of "crow" is to boast, especially to exaggerate one's good qualities. Dromio is insulting his master by suggesting that Antipholus is boasting (crowing) without anything to substantiate the boast (feather). To "pluck a crow," which Dromio promises they will do once they gain admittance to the house, is to settle a grievance.

7. How does Balthazar prevail upon Antipholus and persuade him to leave peacefully?

Balthazar says that Adriana has been a good and faithful wife to Antipholus, but if he breaks down the gate in a rage, he will bring suspicion upon her. Antipholus will also damage his own reputation as a peaceable man.

8. Why does Antipholus decide to give his wife's gold chain to the courtesan?

He says it is for pure spite. Probably, if he believes his wife has been unfaithful and is entertaining another man in the house, Antipholus will try to make her believe the he, too, is having an affair in order to make his wife jealous.

9. What does Antipholus of Ephesus mean when he says, "This jest shall cost me some expense"?

He means that the joke his household is playing by locking him out will be expensive. He is giving a valuable gold chain to another woman instead of his wife, and he questions his wife's fidelity. His own reputation has also been called into question by being locked out.

Act III, Scene II

The Same

1. What is the rhyme scheme of Luciana's opening speech?

The rhyme scheme is roughly A-B-A-B.

2. What is the general idea of Luciana's speech?

Luciana is advising Antipholus that, if he must be unfaithful to Adriana, he should at least keep his dissatisfaction with his wife secret so she does not know.

3. How does Antipholus respond?

He claims he is not married to Adriana, and that he loves Luciana.

4. Why does Dromio greet Antipholus as he does?

Just as Adriana and Luciana believe Antipholus to be Adriana's husband, the kitchen wench claims that Dromio is her husband. There is such confusion of identities that Dromio is no longer certain who he is.

5. Of what physical characteristics of his "wife" is Dromio making fun?

The kitchen wench is apparently fat and oily.

6. How does Dromio pun on his "wife's" name and size?

The woman's name is Nell. Dromio says that she is "an ell and three quarters." An ell is a unit of length measuring forty-five inches.

7. The scene in which Antipholus and Dromio describe Nell neither advances the plot nor helps to establish character. Why does Shakespeare include it?

The scene, once the comparison between Nell and a globe is established, is nothing more than a string of one-liners. Antipholus and Dromio are functioning here like a pair of stand-up comedians.

8. Why would Dromio's description of Nell be funny to Elizabethan theater-goers?

As Dromio describes each area of Nell's body as a country, he includes stereotypes popular among the Elizabethans, such as that Ireland is nothing but a bog, Scotland is barren, and France is a trouble-making warring state.

9. What type of humor is Antipholus' reference to Belgium and the Netherlands?

His reference to Belgium and the Netherlands, and Dromio's response, are vulgar, sexual jokes.

10. What is Dromio's conclusion about how Nell was able to identify all of the private markings on his body?

He is certain that she is a witch and has put him under some kind of spell.

11. What does Antipholus of Syracuse mean when he tells Dromio to "post to the road:/ An if the wind blow any way from shore, I will not harbour in this town to-night"?

He wants Dromio to go to the port and see if a boat is available to take them out of Ephesus on the first good breeze.

12. What happens when Angelo, the goldsmith, runs into Antipholus of Syracuse?

Angelo apologizes for taking so long to finish the chain, and he insists on giving it to Antipholus. Angelo says he will meet Antipholus for supper and can be paid for the chain at that time.

13. What plan does Antipholus of Syracuse form as the scene ends?

He accepts the chain, which he regards as a lucky gift, and walks toward the market place, where he plans to meet Dromio and learn whether they can leave the city on a ship that night.

Act IV, Scene I

A Public Place

1. How are the stakes being raised as the plot nears its climax?

The mistaken identities between the two Antipholuses no longer affect them alone. Angelo needs the money “Antipholus” owes him for the chain in order to pay a debt, or he will be sent to debtor’s prison.

2. What does Antipholus of Ephesus say when he sees the goldsmith?

He complains that neither the goldsmith nor the gold chain arrived at the Tiger. He is angry that the necklace was not delivered.

3. Summarize the situation with the gold chain.

Angelo gave the chain to Antipholus of Syracuse. He needs to be paid for it in order to discharge a debt. Antipholus of Ephesus tells Angelo to take the chain to Adriana and have her pay for it. Antipholus assumes Angelo has the chain, and Angelo believes he gave it to Antipholus.

4. Of what does the fact that the Second Merchant is hoping to leave immediately on a trading journey remind the audience?

Dromio has gone to the port to book passage on any ship leaving that night. There is, apparently, such a ship.

5. What element does the merchant’s needing to leave immediately add to this scene?

The merchant’s leaving adds the element of urgency to the payment of the debt.

6. Who is arrested in this scene, and who presses the charges?

First, Angelo is arrested for failure to pay the Second Merchant. The Second Merchant presses the charges. Then, Angelo presses charges against Antipholus for failing to pay for the gold chain, and Antipholus is arrested.

7. What must Dromio's untimely arrival make it look as if Antipholus is planning?

Dromio arrives with news of a ship leaving immediately. He tells Antipholus that he has booked passage. It must appear to the others as if Antipholus is leaving town to avoid paying Angelo for the gold chain.

8. What can the audience predict will be Adriana's reaction to her husband's request to bail him out of jail?

We can expect that, given her "husband's" earlier treatment of her and his profession of love for her sister, that she will respond angrily, possibly even refusing to send the money.

Act IV, Scene II

The House of Antipholus of Ephesus

1. What does Luciana admit about Antipholus' claims to loving her? What does this suggest?

Luciana admits that, if Antipholus were not her sister's husband, his suit of love might have moved her to return that love. This suggests that they will, indeed, fall in love before the end of the play.

2. What suspicion does the news of Antipholus' arrest confirm for Adriana?

Since Antipholus is in debt without her knowledge, and the debt revolves around a gold chain, it must be true that Antipholus has been unfaithful to her.

3. What happens when Dromio of Syracuse arrives and asks Adriana for the money to get her husband out of debtors' prison?

She is shocked to think he had amassed debts without her knowledge, but she tells Luciana to get the money at once. She sends it off with Dromio to obtain her husband's freedom.

Act IV, Scene III

A Public Place

1. Why is Dromio surprised to find Antipholus in the public place?

The last time Dromio saw “his master,” Antipholus was being arrested and sent Dromio to fetch the bail money. Now, Antipholus, has apparently been released without posting bail.

2. Whom does Dromio mean when he refers to “old Adam”?

He means the sergeant who arrested Antipholus of Ephesus for his debt to the goldsmith. The phrase “old Adam” is used to refer to any old man because Adam is the archetype for man.

3. What does the courtesan ask Antipholus of Syracuse to give her?

She asks him either to return the ring she apparently gave him or to give her the gold chain he promised her.

4. What does the courtesan decide to do when Antipholus of Syracuse and Dromio leave without giving her either her ring or the chain?

She decides that Antipholus has gone crazy and that she must go to his home and warn his wife. She hopes to regain her ring, which she values at forty ducats.

Act IV, Scene IV

A Street

1. Explain how dramatic irony creates humor in this scene.

As the scene opens, Antipholus of Ephesus is expecting Dromio to bring him the 500 ducats for his release from debtors' prison. Dromio, however, is delivering what he was sent for: a piece of rope. Dromio of Syracuse was the one Antipholus sent to get the cash for the bail.

2. What does Antipholus of Ephesus use the rope for? What is the purpose of this?

He uses it to beat Dromio. This action is just to reinforce the farcical nature of the play, which depends on physical comedy and violence.

3. What is unusual about the group that approaches Antipholus of Ephesus, made up as it is of Adriana, Luciana, the courtesan, and Pinch?

This is an unusual alliance: a man's wife and his presumed mistress acting together to save him from insanity or ruin.

4. Who or what is Doctor Pinch?

Adriana says that he is "a conjurer," so he is probably some sort of psychic or exorcist, hired to restore Antipholus' sanity. The quack physician was a common stock character in medieval and renaissance comedy.

5. In Antipholus' and Adriana's contradictory accounts of the afternoon's events, who is telling the truth?

They both are.

6. How do Dromio and Luciana add to the comedy of the scene?

Dromio swears to the truth of what Antipholus says, while Luciana serves as a witness to her sister's account.

7. How does the audience know that we are approaching the climax of the plot?

The action has risen to a ridiculous level. Antipholus is about to be imprisoned, not for a debt that can be easily settled, but for madness. The violence has escalated beyond the occasional beating of a servant to fairly widespread fighting and punching.

8. Why does Dromio suggest they spend the night in Ephesus?

He likes the people, who are gentle and give them gold, but he wants to get away from the fat woman (the kitchen maid) because she claims that they are engaged.

Act V, Scene I

A Street Before a Priory

1. Why would Dromio counsel his master to run into a priory?

Neither Dromio nor Antipholus can be arrested while in Sanctuary.

2. How does the situation escalate even further from the previous scene?

The violence now involves drawn swords. There could be bloodshed, even a death.

3. What new character is introduced in this scene? What should we suspect about the introduction of a new character this late in the play?

The abbess, Aemelia, is introduced. At this point, everyone from Ægeon's sad story in Act I is accounted for: Ægeon, two Antipholuses, two Dromios. The only person not accounted for is Ægeon's wife, the mother of the two Antipholuses.

4. How does Aemelia contribute to the comedy in this scene?

The abbess speaks arbitrarily and contradicts herself. First, she assumes Antipholus is mad because Adriana has allowed him to have a mistress—this alone does not make sense. Then, she contradicts herself and says that Antipholus's madness springs from Adriana's scolding her husband too much.

5. What structural purpose does the Duke's arrival serve?

The Duke enters to attend the execution of Ægeon, who, in Act I, was condemned to die within twenty-four hours. This reminds us that the full action of the play has transpired within the same twenty-four-hour period.

6. What is the first clue that the confusion of identities is both reaching its peak and about to be resolved?

Ægeon recognizes his son and his son's servant. They, however, are not the son and servant he knows, but the missing twins.

7. What comic element does Ægeon's reaction to the fact that his son does not recognize him illustrate?

The lack of recognition illustrates the role of the implausible. Ægeon thinks Antipholus does not recognize him because they have been apart for seven years. It should occur to him that he is talking to the lost twin, not to his son from Syracuse.

8. How does the abbess bring about the general reconciliation that is common at the end of a comedy?

It is the abbess who realizes that Antipholus of Syracuse and Antipholus of Ephesus are twins. She also realizes that they are her sons, and Ægeon is her husband.

9. How does the plotline that has been developing between Antipholus of Syracuse and Luciana come to fruition??

He tells her he would like to court her at leisure and marry her.

10. What other business remains?

Antipholus of Ephesus pays for the chain, offers money for his father's release, and restores the diamond ring to the courtesan.

11. When the abbess says she has been in travail for thirty-three years, what does she mean?

She means that, although her sons were born thirty-three years ago, she has been seeking them and has not seen the two of them until now.

12. How does Shakespeare manage to continue the comedy of mistaken identity even after all plot elements have been revealed?

Even after the twins have been revealed and reunited, the Dromios do not know exactly which Antipholus is their master.

The Comedy of Errors

Act I, Scene I

A Hall in the Duke's Palace

1. Why is Ægeon, the merchant of Syracuse, condemned to die?

2. Why did Ægeon set out from Syracuse to Ephesus, knowing of the feud between the cities?

3. How does Ægeon respond to the Duke when he asks, "Do me the favor to dilate at full/ What hath befallen of them and thee till now?"

4. What offer does the Duke make to Ægeon?

5. Why is the Duke's offer to Ægeon important to the play's structure?

6. Why does Shakespeare open the play with long speeches by Ægeon?

Act I, Scene II

The Mart

1. How does dramatic irony immediately start this scene on a comic note?

2. Why does Antipholus of Syracuse send Dromio back to the inn? What is Shakespeare's reason for needing Dromio to exit the stage?

3. What plan do Merchant One and Antipholus of Syracuse make? What does this portend?

4. Why does Antipholus of Syracuse reflect on his loneliness and restate the information about searching for his mother and twin brother?

5. Once Dromio of Ephesus enters, what is the primary source of comedy in his exchange with Antipholus?

6. What comic element does Dromio contribute to this scene?

7. Antipholus is concerned about the money he sent back to the inn with Dromio. What does Dromio say he did with the money?

8. How is the mistaken identity compounded to comic effect?

9. What clues does Dromio give that could have helped Antipholus discover the mistaken identity if he had been paying attention?

10. What reason has been offered for Antipholus's not picking up on these clues?

11. What does Antipholus of Syracuse say in his monologue as the scene closes?

12. What slapstick comedy occurs in this scene?

Act II, Scene I

The House of Antipholus of Ephesus

1. What is the conversation between Adriana and her sister about? Why is it humorous?

2. Explain the puns that become the basis of much of this scene's humor.

3. How are the sisters different?

4. How does Luciana defend her view of marriage and a wife's role?

5. Why is Luciana not married?

6. What plot development is most likely being foreshadowed in this scene?

7. Explain the pun Dromio makes when he enters.

8. How does the wordplay continue in this scene?

9. How does the language change when the sisters begin to talk about marriage? What effect is created?

10. Why is Adriana upset when Dromio says his master is “horn-mad”? What is a cuckold?

11. What possible comic development is being set up?

12. After Dromio leaves, Luciana accuses her sister of impatience and says that impatience, in fact, is ruining Adriana’s looks. What is Adriana’s response?

13. Luciana realizes that her sister is jealous and urges Adriana to suppress this negative emotion. What is Adriana’s response?

Act II, Scene II**A Public Place**

1. In what tone of voice does Antipholus deliver his opening lines. Why do you suppose this?

2. How does this scene mirror the earlier scene between Antipholus and Dromio of Ephesus?

3. What is the result of the misunderstanding?

4. What slapstick motif is Shakespeare applying liberally in this play?

5. A long section about hair and hair loss follows. What is the point of the focus on hair?

6. What plot complication is introduced with Adriana's entrance?

7. Identify the rhetorical device Shakespeare uses in the following lines. What effect is he creating? How does this contribute to the comedy of the scene?

The time was once when thou unurged wouldst vow
That never words were music to thine ear,
That never object pleasing in thine eye,
That never touch well welcome to thy hand,
That never meat sweet-savor'd in thy taste,
Unless I spake, or look'd, or touch'd, or carved to thee.

8. Explain the double meaning—and, thus, the comedy—of Adriana's saying that Antipholus is "estranged" from himself.

9. Explain Adriana's apparent confession of adultery.

10. How do the mistaken identities continue to escalate the conflict?

11. Why must Luciana be in this scene with her sister? What future plot development is possibly being set up?

12. Why doesn't Antipholus believe Dromio's protests that he never before spoke with Adriana?

13. What does Antipholus mean by "inspiration"? What new element is being added to the confusion to continue escalating the plot?

14. What is the purpose of Antipholus' aside?

15. Why does Dromio suddenly erupt, believing himself to be bewitched?

16. Explain the humor in the pun on the word "ass."

17. What is the significance of Adriana's direction to Dromio to guard the gate and prevent anyone else from entering?

Act III, Scene I

Before the House of Antipholus of Ephesus

1. What two motifs that were introduced earlier are developed further in this scene?

2. How does Antipholus verify the audience's initial impressions of Adriana? As what comic stock character is she being established?

3. Explain the different types of language used in this scene. How does language reflect what is happening in this scene?

4. Explain how the scene at the door to Antipholus of Ephesus' house is an example of "low humor."

5. What near-climax does this scene reach?

6. Explain the insulting pun with which Dromio responds to Antipholus' request for a crowbar.

7. How does Balthazar prevail upon Antipholus and persuade him to leave peacefully?

8. Why does Antipholus decide to give his wife's gold chain to the courtesan?

9. What does Antipholus of Ephesus mean when he says, "This jest shall cost me some expense"?

Act III, Scene II

The Same

1. What is the rhyme scheme of Luciana's opening speech?

2. What is the general idea of Luciana's speech?

3. How does Antipholus respond?

4. Why does Dromio greet Antipholus as he does?

5. Of what physical characteristics of his "wife" is Dromio making fun?

6. How does Dromio pun on his "wife's" name and size?

7. The scene in which Antipholus and Dromio describe Nell neither advances the plot nor helps to establish character. Why does Shakespeare include it?

8. Why would Dromio's description of Nell be funny to Elizabethan theater-goers?

9. What type of humor is Antipholus' reference to Belgium and the Netherlands?

10. What is Dromio's conclusion about how Nell was able to identify all of the private markings on his body?

11. What does Antipholus of Syracuse mean when he tells Dromio to "post to the road:/ An if the wind blow any way from shore, I will not harbour in this town to-night"?

12. What happens when Angelo, the goldsmith, runs into Antipholus of Syracuse?

13. What plan does Antipholus of Syracuse form as the scene ends?

Act IV, Scene I**A Public Place**

1. How are the stakes being raised as the plot nears its climax?

2. What does Antipholus of Ephesus say when he sees the goldsmith?

3. Summarize the situation with the gold chain.

4. Of what does the fact that the Second Merchant is hoping to leave immediately on a trading journey remind the audience?

5. What element does the merchant's needing to leave immediately add to this scene?

6. Who is arrested in this scene, and who presses the charges?

7. What must Dromio's untimely arrival make it look as if Antipholus is planning?

8. What can the audience predict will be Adriana's reaction to her husband's request to bail him out of jail?

Act IV, Scene II

The House of Antipholus of Ephesus

1. What does Luciana admit about Antipholus' claims to loving her? What does this suggest?

2. What suspicion does the news of Antipholus' arrest confirm for Adriana?

3. What happens when Dromio of Syracuse arrives and asks Adriana for the money to get her husband out of debtors' prison?

Act IV, Scene III

A Public Place

1. Why is Dromio surprised to find Antipholus in the public place?

2. Whom does Dromio mean when he refers to “old Adam”?

3. What does the courtezan ask Antipholus of Syracuse to give her?

4. What does the courtezan decide to do when Antipholus of Syracuse and Dromio leave without giving her either her ring or the chain?

Act IV, Scene IV**A Street**

1. Explain how dramatic irony creates humor in this scene.

2. What does Antipholus of Ephesus use the rope for? What is the purpose of this?

3. What is unusual about the group that approaches Antipholus of Ephesus, made up as it is of Adriana, Luciana, the courtesan, and Pinch?

4. Who or what is Doctor Pinch?

5. In Antipholus' and Adriana's contradictory accounts of the afternoon's events, who is telling the truth?

6. How do Dromio and Luciana add to the comedy of the scene?

7. How does the audience know that we are approaching the climax of the plot?

8. Why does Dromio suggest they spend the night in Ephesus?

Act V, Scene I**A Street Before a Priory**

1. Why would Dromio counsel his master to run into a priory?

2. How does the situation escalate even further from the previous scene?

3. What new character is introduced in this scene? What should we suspect about the introduction of a new character this late in the play?

4. How does Aemelia contribute to the comedy in this scene?

5. What structural purpose does the Duke's arrival serve?

6. What is the first clue that the confusion of identities is both reaching its peak and about to be resolved?

7. What comic element does Ægeon's reaction to the fact that his son does not recognize him illustrate?

8. How does the abbess bring about the general reconciliation that is common at the end of a comedy?

9. How does the plotline that has been developing between Antipholus of Syracuse and Luciana come to fruition??

10. What other business remains?

11. When the abbess says she has been in travail for thirty-three years, what does she mean?

12. How does Shakespeare manage to continue the comedy of mistaken identity even after all plot elements have been revealed?

The Perfect Balance Between Cost and Quality for Classic Paperbacks

WITH ALL OF THE DIFFERENT EDITIONS of classics available, what makes *Prestwick House Literary Touchstone Classics™* better?

Our editions were designed by former teachers with the needs of teachers and students in mind. Because we've struggled to stretch tight budgets and had to deal with the deficiencies of cheaply made paperbacks, we've produced high-quality trade editions at remarkably low prices. As a result, our editions have it all.

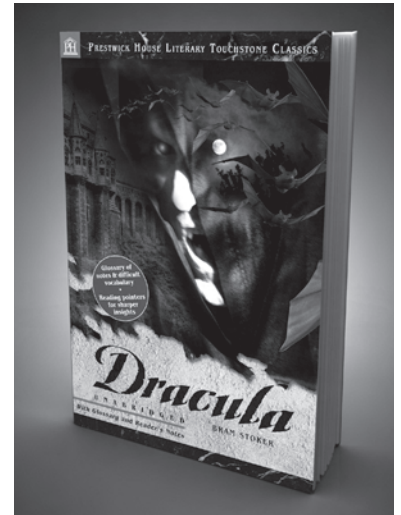
Value Pricing – With our extraordinary Educators' Discount, you get these books at **50% or more off the list price.**

Reading Pointers for Sharper Insights – Concise notes that encourage students to question and consider points of plot, theme, characterization, and style, etc.

Glossary and Vocabulary – An A-to-Z glossary makes sure that your students won't get lost in difficult allusions or archaic vocabulary and concepts.

Sturdy Bindings and High-Quality Paper – High-quality construction ensures these editions hold up to heavy, repeated use.

Strategies for Understanding Shakespeare – Each *Shakespeare Literary Touchstone Classic™* contains line numbers, margin notes, and a guide to understanding Shakespeare's language, as well as key strategies for getting the most from the plays.



Special Introductory Discount for Educators only – At Least 50% Off!

New titles are constantly being added; call or visit our website for current listing.

	Retail Price	Intro. Discount
200053..... <i>Adventures of Huckleberry Finn</i> - Twain TU RJ AT AP	\$4.99	\$2.49
200473..... <i>Adventures of Tom Sawyer, The</i> - Twain TU RJ AT	\$4.99	\$2.49
202116..... <i>Alice's Adventure in Wonderland</i> - Carroll TU RJ	\$3.99	\$1.99
202118..... <i>Antigone</i> - Sophocles TU RJ AT	\$3.99	\$1.99
200141..... <i>Awakening, The</i> - Chopin TU RJ AT AP	\$3.99	\$1.99
202111..... <i>Beowulf</i> - Roberts (ed.) TU	\$3.99	\$1.99
204866..... <i>Best of Poe, The: The Tell-Tale Heart, The Raven, The Cask of Amontillado, and 30 Others</i> - Poe	\$4.99	\$2.49
200150..... <i>Call of the Wild, The</i> - London TU RJ AT	\$3.99	\$1.99
200348..... <i>Canterbury Tales</i> - Chaucer TU	\$3.99	\$1.99
200179..... <i>Christmas Carol, A</i> - Dickens TU RJ AT	\$3.99	\$1.99
201198..... <i>Crime and Punishment</i> - Dostoyevsky TU	\$6.99	\$3.49
200694..... <i>Doll's House, A</i> - Ibsen TU RJ AT	\$3.99	\$1.99
200190..... <i>Dr. Jekyll and Mr. Hyde</i> - Stevenson TU RJ AT	\$3.99	\$1.99

202113..... <i>Dracula</i> - Stoker TU RJ	\$5.99	\$2.99
200166..... <i>Ethan Frome</i> - Wharton TU RJ AT	\$3.99	\$1.99
200054..... <i>Frankenstein</i> - Shelley TU RJ AT AP	\$4.99	\$1.99
202112..... <i>Great Expectations</i> - Dickens TU RJ AT AP	\$5.99	\$2.99
202108..... <i>Gulliver's Travels</i> - Swift TU	\$4.99	\$2.49
200091..... <i>Hamlet</i> - Shakespeare TU RJ AT AP	\$3.99	\$1.99
200074..... <i>Heart of Darkness</i> - Conrad TU RJ AT	\$3.99	\$1.99
202117..... <i>Hound of the Baskervilles, The</i> - Doyle TU RJ AT	\$3.99	\$1.99
200147..... <i>Importance of Being Earnest, The</i> - Wilde TU RJ AT	\$3.99	\$1.99
301414..... <i>Invisible Man, The</i> - Wells TU RJ	\$3.99	\$1.99
202115..... <i>Jane Eyre</i> - Brontë TU RJ	\$6.99	\$3.49
200146..... <i>Julius Caesar</i> - Shakespeare TU RJ AT	\$3.99	\$1.99
201817..... <i>Jungle, The</i> - Sinclair TU RJ AT	\$5.99	\$2.99
200125..... <i>Macbeth</i> - Shakespeare TU RJ AT AP	\$3.99	\$1.99
204864..... <i>Medea</i> - Euripides TU	\$3.99	\$1.99
200133..... <i>Metamorphosis, The</i> - Kafka TU RJ	\$3.99	\$1.99
200081..... <i>Midsummer Night's Dream, A</i> - Shakespeare TU RJ AT	\$3.99	\$1.99
202123..... <i>Much Ado About Nothing</i> - Shakespeare TU RJ AT	\$3.99	\$1.99
301391..... <i>My Antonia</i> - Cather TU RJ	\$3.99	\$1.99
200079..... <i>Narrative of the Life of Frederick Douglass</i> - Douglass TU RJ AT	\$3.99	\$1.99
301269..... <i>Odyssey, The</i> - Butler (trans.) TU RJ AT	\$4.99	\$2.49
200564..... <i>Oedipus Rex</i> - Sophocles TU	\$3.99	\$1.99
200095..... <i>Othello</i> - Shakespeare TU RJ AT AP	\$3.99	\$1.99
202121..... <i>Picture of Dorian Gray, The</i> - Wilde TU RJ	\$4.99	\$2.49
200368..... <i>Pride and Prejudice</i> - Austen TU RJ AT	\$4.99	\$2.49
202114..... <i>Prince, The</i> - Machavelli TU	\$3.99	\$1.99
200791..... <i>Pygmalion</i> - Shaw TU	\$3.99	\$1.99
200102..... <i>Red Badge of Courage, The</i> - Crane TU RJ AT	\$3.99	\$1.99
200193..... <i>Romeo and Juliet</i> - Shakespeare TU RJ AT	\$3.99	\$0.99
200132..... <i>Scarlet Letter, The</i> - Hawthorne TU AT AP	\$4.99	\$2.49
202119..... <i>Siddhartha</i> - Hesse TU RJ AT	\$3.99	\$1.99
204863..... <i>Silas Marner</i> - Eliot TU RJ AT	\$3.99	\$1.99
200251..... <i>Tale of Two Cities, A</i> - Dickens AT AP	\$5.99	\$2.99
200231..... <i>Taming of the Shrew, The</i> - Shakespeare TU RJ AT	\$3.99	\$1.99
204865..... <i>Time Machine, The</i> - Wells TU RJ AT	\$3.99	\$1.99
202120..... <i>Treasure Island</i> - Stevenson TU RJ	\$4.99	\$2.49
301420..... <i>War of the Worlds</i> - Wells TU RJ	\$3.99	\$1.99
202122..... <i>Wuthering Heights</i> - Brontë TU AT	\$5.99	\$2.99

TU Teaching Units RJ Response Journals AP Activity Pack AT AP Teaching Units



PRESTWICK HOUSE, INC.

"Everything for the English Classroom!"

P.O. Box 658 • Clayton, DE 19938 • (800) 932-4593 • (888) 718-9333 • www.prestwickhouse.com

