

The Good Audition Guides

CLASSICAL MONOLOGUES FOR WOMEN

edited and introduced by

MARINA CALDARONE

NICK HERN BOOKS

London

www.nickhernbooks.co.uk

Contents

INTRODUCTION 9

CLASSICAL GREEK AND ROMAN 17

Electra 19

from *Electra* by Sophocles (c. 415 BC)

Polyxena 22

from *Hecuba* by Euripides (c. 424 BC)

Creusa 25

from *Ion* by Euripides (c. 413 BC)

Ismene 28

from *Thebans* by Liz Lochhead (2003),
after Sophocles and Euripides (5th century BC)

Palaestra 31

from *Rudens* by Plautus (c. 200 BC)

ELIZABETHAN AND JACOBEAN 33

Alice Arden 35

from *Arden of Faversham* by Anon (1592)

Margaret of Anjou 38

from *Henry VI, Part 3* by William Shakespeare (1592)

Countess of Salisbury 41

from *Edward III* by William Shakespeare (1593)

Julia 43

from *The Two Gentlemen of Verona* by William
Shakespeare (1593)

Lady Anne 45

from *Richard III* by William Shakespeare (1594)

Adriana 47

from *The Comedy of Errors* by William Shakespeare
(1595)

Lady Constance 49

from *King John* by William Shakespeare (1596)

Tamyra 52

from *Bussy D'Ambois* by George Chapman (1604)

- Bellafront 55
 from *The Honest Whore* by Thomas Dekker (1604)
- Beatrice 58
 from *The Dutch Courtesan* by John Marston (1604)
- Crispinella 60
 from *The Dutch Courtesan* by John Marston (1604)
- Mother 63
 from *A Mad World, My Masters*
 by Thomas Middleton (1605)
- Lucretia Borgia 65
 from *The Devil's Charter* by Barnabe Barnes (1607)
- Hermione 68
 from *The Winter's Tale* by William Shakespeare (1610)
- Maria 70
 from *The Tamer Tamed* by John Fletcher (1611)
- Guiomar 73
 from *The Custom of the Country* by John Fletcher (1619)
- Hippolyta 75
 from *The Custom of the Country* by John Fletcher (1619)
- Beatrice 77
 from *The Changeling*
 by Thomas Middleton and William Rowley (1622)
- Leonora 80
 from *The Devil's Law-Case* by John Webster (1623)
- Lady Alworth 83
 from *A New Way to Pay Old Debts*
 by Philip Massinger (1625)
- FRENCH AND SPANISH GOLDEN AGE 87
- Casilda 89
 from *Peribanez* by Lope de Vega (c. 1605-12)
- Célimène 91
 from *The Misanthrope* by Molière (1666)
- Henriette 94
 from *The Learned Ladies* by Molière (1672)
- Phedra 97
 from *Phedra* by Jean Racine (1677)

RESTORATION AND EIGHTEENTH CENTURY 101

- Margery 103
 from *The Country Wife* by William Wycherley (1675)
- Charlotte 106
 from *She Ventures, and He Wins* by Ariadne (1695)
- Bassima 108
 from *The Royal Mischief* by Delariviere Manley (1696)
- Lamira 111
 from *The Fatal Friendship* by Catherine Trotter (1698)
- Jane 114
 from *The Tragedy of Jane Shore* by Nicholas Rowe (1714)
- Millwood 117
 from *The London Merchant* by George Lillo (1731)
- Miss Stirling 119
 from *The Clandestine Marriage*
 by David Garrick/George Coleman (1766)
- Lydia Languish 122
 from *The Rivals* by Richard Brinsley Sheridan (1775)
- Julia 124
 from *The Rivals* by Richard Brinsley Sheridan (1775)
- Mrs Dangle 127
 from *The Critic* by Richard Brinsley Sheridan (1779)

NINETEENTH AND EARLY TWENTIETH CENTURIES 131

- Mrs Tiffany 133
 from *Fashion, or Life in New York*
 by Anna Cora Mowatt (1845)
- Mrs Alving 135
 from *Ghosts* by Henrik Ibsen (1881)
- Miss Julie 138
 from *Miss Julie* by August Strindberg (1888)
- Madame X 141
 from *The Stronger* by August Strindberg (1889)
- Jean 144
 from *Alan's Wife*
 by Florence Bell and Elizabeth Robins (1893)

- Mrs Cheveley 146
 from *An Ideal Husband* by Oscar Wilde (1895)
- Yelena 148
 from *Uncle Vanya* by Anton Chekhov (1897)
- Alice 150
 from *The Dance of Death, Part Two*
 by August Strindberg (1901)
- Margaret 154
 from *Fanny's First Play* by George Bernard Shaw (1911)
- Orinthia 157
 from *The Apple Cart* by George Bernard Shaw (1929)
- Bride 159
 from *Blood Wedding* by Federico García Lorca (1933)

ACKNOWLEDGEMENTS

The editor and publisher wish to thank the following for permission to use copyright material:

Electra, Sophocles, trans. Kenneth McLeish, Nick Hern Books;
Hecuba, Euripides, trans. Frank McGuinness, Faber and Faber; *Ion*,
 Euripides, trans. David Lan, Methuen Publishing Ltd; *Thebans*, Liz
 Lochhead, after Sophocles and Euripides, Nick Hern Books; *Rudens*,
 Plautus, trans. Christopher Stace (1981), Cambridge University Press;
Peribanez, Lope de Vega, adapt. Tanya Ronder, Nick Hern Books;
The Misanthrope, Molière, trans. Stephen Mulrine, Nick Hern Books;
The Learned Ladies, Molière, trans. A.R. Waller, adapt. Stephen
 Pimlott and Colin Chambers, Nick Hern Books; *Phedra*, Racine, trans.
 Julie Rose, Nick Hern Books; *Ghosts*, Henrik Ibsen, trans. Stephen
 Mulrine, Nick Hern Books; *The Stronger* (in *Strindberg: The Plays*
Volume 1), August Strindberg, trans. Michael Meyer, Secker and
 Warburg; *Miss Julie*, August Strindberg, trans. Kenneth McLeish,
 Nick Hern Books; *Uncle Vanya*, Anton Chekhov, trans. Stephen
 Mulrine, Nick Hern Books; *The Dance of Death Part II*, August
 Strindberg, trans. Stephen Mulrine, Nick Hern Books; *Blood Wedding*,
 Federico García Lorca, adapt. Tanya Ronder, Nick Hern Books.

Every effort has been made to trace all copyright holders, but if any has been inadvertently overlooked, the publishers will be pleased to receive information and make the necessary arrangements at the first opportunity.

The Dutch Courtesan

John Marston (1604)

WHO 📖 *Beatrice, a young lady, late teens / early 20s.*

WHERE 📖 *At her window, early morning.*

TO WHOM 📖 *Her husband-to-be, Freevill.*

WHEN 📖 *Contemporary with authorship.*

WHAT HAS JUST HAPPENED 📖 *Freevill is sexually and emotionally involved with Franceschina, the 'Dutch Courtesan' of the title, but he is supposed to marry Beatrice, whom he is currently serenading. This is the first time we see Beatrice in the play. She is everything Franceschina is not in her demure nature and formality. And she is clearly devoted to him, blissfully oblivious to his compromised virtue.*

WHAT SHE WANTS/OBJECTIVES TO PLAY 📖

- *To respond appropriately and with all due respect to his singing his devotion to her at her window.*
- *To assure him that her love, though couched in far simpler terms than his for her, is its equal and that she is his.*
- *To make some deal with the offering of the ring that binds them in an entirely personal and informal way, as opposed to just reinforcing what is a formal engagement.*
- *To somewhat calm his ardour: his love is extreme, and she is by nature temperate.*

Beatrice

“ Lov'd sir,
The honour of your wish return to you.
I cannot with a mistress' compliment,
Forcèd discourses, or nice art of wit
Give entertain to your dear wish'd presence;

But safely thus: what hearty gratefulness,
Unsullen silence, unaffected modesty,
And an unignorant shamefastness can express,
Receive as your protested due. Faith, my heart,
I am your servant.

O let not my secure simplicity
Breed your mislike, as one quite void of skill;
'Tis grace enough in us not to be ill.
I can some good, and, faith, I mean no hurt;
Do not, then, sweet, wrong sober ignorance.
I judge you all of virtue, and our vows
Should kill all fears that base distrust can move.
My soul, what say you? Still you love? [. . .]

Dear my loved heart, be not so passionate;
Nothing extreme lives long. [. . .]

I give you faith; and, prithe, since,
Poor soul, I am so easy to believe thee,
Make it much more pity to deceive me.
Wear this slight favour in my remembrance. ”

GLOSSARY

nice art of wit sophisticated intellectual expression
unignorant shamefastness knowing modesty
your protested due the due qualities I protest are yours
secure trusting
ill wicked
I can I am able to do
all of virtue entirely virtuous