

Shakespearean Scenes Duo/Trio

Duos				
Comedies				
Play	Characters	Location	Description	
A Midsummer Night's Dream	Puck, Oberon	III, ii, 1-44, 88-121, 345-400	Puck was satisfactorily carried out Oberon's trick upon Titania but has failed Oberon's good intentions toward the four lovers. Oberon commands him to set things straight. The scene requires the imagined presence of the lovers.	
A Midsummer Night's Dream	Helena, Demetrius	II, i, 188-244	Helena, in love with Demetrius, follows after him; he in turn follows after Hermia (whom he loves), who is eloping with Lysander.	
A Midsummer Night's Dream	Hermia, Lysander	I, i, 128-179	Hermia and Lysander plan to elope because her father insists she marry Demetrius.	
A Midsummer Night's Dream	Helena, Lysander	II, ii, 88-144	Lysander awakens and because he has a love potion on his eyes instantly falls in love with Helena and out of love with the sleeping Hermia.	
A Midsummer Night's Dream	Hermia, Demetrius	III, ii, 43-87	Demetrius pleads his love to Hermia, who, looking for Lysander and thinking Demetrius has killed him, will have nothing to do with him.	
A Midsummer Night's Dream	Puck, Fairy	II, i, 1-59	Puck and Fairy reveal the strife in the fairy kingdom and introduce themselves: "Over hill. Over dale/Through bush, through brier."	
Alls Well That Ends Well	Helena, Parolles	I, i, 109-244	Helena and Parolles discuss virginity.	
Alls Well That Ends Well	Helena, King	II, i, 102-213	Helena offers to cure the King's illness. If she succeeds, he will bestow a husband on her; if she fails, she will die.	
Alls Well That Ends Well	Diana, Bertram	IV, ii, 1-76	Bertram woos Diana, offering his ring for her favors.	
Alls Well That Ends Well	Parolles, Lafew	I, i, 126-204	Lafew insults Parolles who is too much a coward to challenge him.	
As You Like It	Rosalind, Celia	I, ii, 1-59	Celia comforts Rosalind, who is depressed by her father's exile.	
As You Like It	Rosalind, Celia	I, iii, 1-42	Celia is amused that the forlorn Rosalind has fallen in love with Orlando at first sight.	
As You Like It	Rosalind, Celia	I, iii, 92-140	Because Rosalind is banished from her uncle's court, she and Celia decide to flee to the forest of Arden disguised as brother and sister.	
As You Like It	Rosalind, Celia	III, ii, 172-266	Celia tells the dumbfounded Rosalind that Orlando is the lovesick poet who is tacking love poems to all the trees.	
As You Like It	Rosalind, Celia	I, ii, 1-59, III, 1-42, 92-140 and III, ii, 172-266	Combine these four scenes above for interesting character study of these two women.	
As You Like It	Oliver, Charles	I, i, 100-180	Charles, a wrestler to the usurping duke, Frederick, fills Oliver in on the usurpation and asks permission from Oliver to fight fairly without fear of reprisal. Oliver assures him, "I had as lief though didst break his neck as his finger." A lot of exposition for actors to deal with.	
As You Like It	Jaques/Amiens	I, v, 1-65	Amiens and Jaques sing "Under the Greenwood Tree." They banter and songs, melancholy, and the duke.	
As You Like It	Touchstone/Corin	III, ii, 11-90	Touchstone teases Corin with the thought that Corin is damned because he has never been to court. Corin almost outbids Touchstone with his reply.	
As You Like It	Rosalind, Orlando	IV, i, 24	Rosalind and Orlando meet in the forest. (cut Celia's lines)	
As You Like It	Jaques/Orlando	III, ii, 269-312	Jaques and Orlando banter wittily about their dislike for each other.	
Love's Labor's Lost	Armado, Moth	I, i, 1-129	Armado and Moth discuss Armado's love (unrequited) for Jacquenetta. Puns, chop-logic, and fantastical conceits.	
Measure for Measure	Duke, Lucio	III, ii, 91-200	Lucio, thinking the Duke away and not recognizing him in his disguise as a friar, tells him and his (the Duke's) vices. The Duke tells Lucio he shall one day have to answer for his slanders. A mildly amusing scene.	
Measure for Measure	Duke, Provost	IV, ii, 75-226	Disguised as a friar, the Duke and Provost devise a plan to save Claudio by executing a drunk, Barnardine, in Claudio's stead. (change line 103 to "That was his lordship's man" and line 104 to "My Lord hath sent me this note; and...this further charge, that I love you not from the smallest article of it, neither in time, matter, or circumstance.")	
Measure for Measure	Angelo, Isabella	II, ii, 26-187	Isabella pleads with Angelo for the life of her brother who is condemned to die for fornication. Angelo denies her, then tells her to come again, and at last admits that he feels lust for Isabella.	
Measure for Measure	Isabella, Lucio	I, iv, 15-90	Lucio tells Isabella that her brother, Claudio, is to be executed for lechery and urges her to work to secure his pardon.	
Measure for Measure	Isabella, Angelo	II, iv, 20-187	Angelo, having condemned Claudio to death for fornication, tells Isabella, Claudio's sister, that he will spare Claudio in return for her sexual favors.	
Measure for Measure	Isabella, Angelo	II, ii, 26-187 and II, iv, 20-187	Combine the preceding scenes for a longer piece.	
Measure for Measure	Isabella, Claudio	III, i, 53-151	Isabella tells Claudio, her brother, who is to die for fornication, that Angelo has offered to spare his life in exchange for her sexual favors, and that she has refused. Claudio greets the news with mixed feelings.	
Much Ado About Nothing	Beatrice, Benedick	I, i, 114-146	The first glimpse of the "merry war" between Beatrice and Benedick. This "skirmish of wit" foreshadows their falling in love with each other.	
Much Ado About Nothing	Beatrice, Benedick	IV, i, 257-340	When Benedick and Beatrice finally admit their love for one another, Beatrice demands that Benedick kill Claudio for slandering Hero's virtue.	
Much Ado About Nothing	Beatrice, Benedick	V, ii, 42-96	Beatrice comes to Benedick after he has challenged Claudio. Another feisty courtship scene between them during which they agree that they "are too wise to woo peaceably"	
Much Ado About Nothing	Beatrice, Benedick	II, i, 114-146, IV, i, 257-340, V, ii, 42-96	Combine the scenes described above for one long piece-the entire love war between Beatrice and Benedick.	
Much Ado About Nothing	Don John, Conrade	I, iii, 1-77	Don John a "plain dealing villain," learns from Conrade/Borachio how he can spoil his brother Don Pedro's plans to marry Claudio and Hero.	
Pericles	Antiochus, Pericles	I, i, 1-149	Antiochus offers his daughter's hand to the solver of a riddle, death to the suitor who fails to solve it. Pericles solves it and finds in it proof that the daughter and father are living in incest and, therefore, no longer wants her.	
Pericles	Dionyzia, Cleon	IV, iii, 1-51	Dionyzia admits to Cleon that she had Marina murdered because Marina excelled Dionyzia's daughter.	
Taming of the Shrew	Katherina, Petruchio	I, ii, 182-278	Katherina meets Petruchio for the first time and a confrontation of strong wills begins, expressed largely in punning repartee and quick exchanges of short lines.	
The Comedy of Errors	Lucinda, Antipholus of S.	III, ii, 1-70	Antipholus responds by flirting with her. Rhyming quatrains and couplets.	
The Comedy of Errors	Dromio, Antipholus	II, ii, 1-110	Antipholus of Syracuse beats Dromio of Syracuse and quarrels with him. Low comedy, low puns.	
The Comedy of Errors	Dromio, Antipholus	III, ii, 71-169	Dromio of S. describes the fatness of Nell to Antipholus of S. The scene features an extended conceit of Nell as a globe of the world.	
The Comedy of Errors	Andriana, Luciana	IV, ii, 1	Luciana tells Adriana about E. Antipholus's proclamations of love, because Adriana wants to hear everything. Luciana says that S. Antipholus's words are exactly what girls want to hear. A very chatty scene	
The Comedy of Errors	Andriana, S. Dromio	IV, ii, 30	S. Dromio explains that Antipholus has been jailed. Dromio gets the bail money from Adriana	
The Merchant of Venice	Jessica, Lorenzo	II, vi, 25-57 and V, i, 1-24	Disguised as a boy, Jessica elopes with Lorenzo. Then they trade love images.	
The Merchant of Venice	Nerissa, Portia	I, ii, 1-147	Portia tells Nerissa, her waiting-maid, how her dead father's will dictates how a husband will be chosen for her. Nerissa enumerates Portia's suitors and Portia catalogues them.	
The Merchant of Venice	Portia, Bassanio	III, ii, 1-187	Bassanio chooses the casket that gives Portia to him as his wife and swears never to part with the ring Portia gives to him. Portia sings the song, "The me where is fancy bred."	
The Merchant of Venice	Shylock, Antonio	I, iii, 60-182	Shylock bats Antonio into agreeing to allow him to cut a pound of Antonio's flesh out of his body if he cannot repay his loan. (cut Bassanio's lines)	
The Merchant of Venice	Launcelot, Gobbo	II, ii, 34-120	Launcelot befuddles his blind old father, Gobbo: giving him confusing directions to Shylock's house, telling him his son is dead and generally giving him a hard time.	
The Merchant of Venice	Salanio, Salario	II, viii, 1-53	Salanio and Salario make fun of Shylock's distress over losing both his daughter and jewels to Lorenzo. They also wonder over a rumor that Antonio's ship has sunk and that love Antonio shows toward Bassanio.	
The Merchant of Venice	Portia, Bassanio	III, ii, 246-274, 294-330	Bassanio receives a letter from Antonio regarding Antonio's bankruptcy. Portia tells Bassanio to go to Antonio's aid.	
The Merchant of Venice	Portia, Bassanio	IV, i, 408-448	Bassanio presses his thanks on the disguised Portia because she saved Antonio's life. Giving into and testing Bassanio, she asks for the ring she gave to him and which he promised never to take off. Bassanio refuses, yet feels ungrateful.	
The Merchant of Venice	Portia, Shylock	IV, i, 176-179, 223-263, 298-347	Disguised as a doctor of law, Portia turns Shylock's insistence on the letter of the law against him.	
The Merchant of Venice	Portia, Bassanio	V, i, 184-233, 240-248	Portia mercilessly teases Bassanio about the ring he gave to the "doctor of the law" as thanks for saving Antonio's life. Bassanio had promised never to part with the ring.	
The Merchant of Venice	Portia, Bassanio	III, ii, 1-187, III, ii, 246-274, 294-330, IV, i, 480-448, V, i, 184-233, 240-248	Combine all Portia and Bassanio scenes for a long piece.	
The Merchant of Venice	Antonio, Bassanio	I, i, 113-185	In love with Portia but short on money, Bassanio asks Antonio (all of whose money is in cargo at sea) for a loan so that he may court Portia.	
The Merry Wives of Windsor	Ford, Falstaff	II, ii, 160-298	Ford, pretending to be Mr. Brook, engages Falstaff to seduce Mrs. Ford for him in order to discover if she is faithful.	
The Merry Wives of Windsor	Ford, Falstaff	III, v, 58-155	Falstaff tells Mr. Brooks, the disguised Ford, about his attempt to seduce Mrs. Ford which led to him being thrown into a ditch from a laundry basket.	
The Merry Wives of Windsor	Ford, Falstaff	I, ii, 160-329 and III, v, 58-155	A combination of the two Falstaff/Ford scenes already cited.	
The Merry Wives of Windsor	Mrs. Page, Mrs. Ford	II, i, 1-112	Mrs. Ford and Mrs. Page have each received identical love letters from Falstaff and vow to get even with him. Comicprose dialogue for two mature women.	
The Tempest	Prospero, Caliban	I, ii, 319-374	Prospero tells Caliban why he is treated like a slave-for attempting to rape Miranda-and Caliban curses him.	
The Tempest	Prospero, Ariel	I, ii, 187-304	Ariel tells Prospero how he staged the shipwreck and begs his freedom. Prospero calls him ungrateful and reminds him of his obligation to Prospero.	
The Tempest	Antonio, Sebastian	II, i, 199-296	Antonio convinces Sebastian to kill Alonso, his brother, so that Sebastian will become heir to that throne of Naples. Antonio reminds Sebastian that he became Duke of Milan by similar means and he's not had a twinge of conscience.	
The Tempest	Miranda, Ferdinand	III, i, 1-92	Ferdinand, set to work by Prospero, is pitied by Miranda. They fall in love.	
The Winter's Tale	Archidamus, Camillo	I, i, 1-50	Archidamus of Bohemia and Camillo of Sicilia discuss that friendship of their kings and compliment each other's country.	
The Winter's Tale	Leontes, Camillo	I, ii, 212-364	Camillo assures Leontes that his wife, Hermione, is not having an affair with Leontes' boyhood friend, Polixenes. Camillo hesitantly agrees to poison Polixenes if Leontes will restore Hermione to his favor.	
The Winter's Tale	Polixenes, Camillo	I, ii, 351-465	Puzzled over Leontes' sudden lack of hospitality, Polixenes persuades Camillo to tell him what has happened. Camillo confesses that he is to poison Polixenes. Polixenes plans to leave.	
The Winter's Tale	Shepherd, Clown	III, iii, 59-143	A Shepherd discovers that abandoned baby, Perdita. His son, the Clown, describes the death of Antigonus, killed by a bear, and the wreck of the ship that brought him. Not a comic scene, but rather grisly narration.	
The Winter's Tale	Hermione, Leontes	II, i, 56-125	Leontes accuses his wife, Hermione, of infidelity. Hermione is pregnant.	
The Winter's Tale	Paulina, Leontes	III, ii, 149-244	Leontes learns from Paulina that Hermione, his wife, has died of grief after being accused of adultery and hearing of her son's death. Paulina curses him, and he mourns. Good vituperation and anguish.	
The Winter's Tale	Perdita, Florizel	IV, iv, 1-54	Florizel, a prince dressed as a shepherd and Perdita, dressed as a goddess, await guests at a rural festivity. She is embarrassed by her costume, he reassures her, and they pledge their love.	
The Winter's Tale	Autolycus, Clown	IV, iii, 1-135 or 23-121	Autolycus, pretending to have been robbed and beaten, picks the Clown's pocket as the Clown helps him. Autolycus sings.	
Twelfth Night	Olivia, Viola	I, v, 174-330	Viola, disguised as a boy, woos Olivia for Orsino, but Olivia falls in love with Viola.	
Twelfth Night	Viola, Captain	I, ii, 1-64	Viola, rescued at sea by the Captain, is brought to Illyria and resolves to serve Orsino as a page. The Captain describes the country and its duke.	
Twelfth Night	Maria, Sir Toby Belch	I, iii, 1-46	Maria chides Sir Toby Belch: "That quaffing and drinking will undo you" They discuss Sir Andrew.	

Twelfth Night	Maria, Feste	I, v, 1-40	Maria tells the Clown, Feste, that "my lady will hang thee for thy absence." Feste jokes about it and concludes, "Better a witty fool than a foolish wit"
Twelfth Night	Viola, Orsino	II, iv, 15-42, 82-127	The Duke, Orsino, asks Viola (disguised as a boy, his page) if "he" has ever loved as Orsino loves Olivia. Viola describes an imaginary lover, who is in fact Orsino, and describes an imaginary sister, in fact herself, who "sat like patience on a monument-/ Smiling at grief."
Twelfth Night	Viola, Feste	III, i, 1-75	The Clown (Feste) and Viola discuss folly, language, and marriage.
Twelfth Night	Viola, Olivia	III, i, 95-176	Viola, disguised as a page, comes a second time to Olivia to plead her master, Orsino's suit. Olivia confesses love for Viola.
Twelfth Night	Andrew, Toby	I, iii, 85-151	Sir Toby teases and makes a fool of Sir Andrew, who seems unaware of it.
Twelfth Night	Malvolio, Feste	IV, ii, 1-141	Malvolio has been imprisoned in a dark room because his enemies have tricked him and convinced and countess he is mad. The Clown, Feste, come to him and "Sir Topas," the curate, who is to restore his sanity and later, speaks as himself.
Two Gentleman of Verona	Proteus, Speed	I, i, 70-161	Proteus asks Speed if he has delivered a love letter to Julia. Speed misconstrues and puns at all the questions
Two Gentleman of Verona	Valentine, Speed	II, i, 1-98	Valentine plays straight man to his servant, Speed, as they discuss Silvia, Valentine's new love.
Two Gentleman of Verona	Proteus, Valentine	I, i, 1-69	Valentine and Proteus part. Valentine is setting sail for adventures in Milan, and Proteus is staying in Verona where his love, Julia is.
Two Gentleman of Verona	Proteus, Valentine	II, iv, 122-214	Proteus teases Valentine about Silvia and probes for information about her because he, too, loves her.
Two Gentleman of Verona	Julia, Lucetta	I, ii, 1-140	Lucetta angers Julia when she teases her about a love letter from Proteus to Julia which Lucetta has intercepted.
Two Gentleman of Verona	Julia, Silvia	IV, iv, 113-184	Disguised as a boy, Julia delivers Proteus' love letter to Silvia.
Two Gentleman of Verona	Lance, Speed	III, i, 279-395	A Clown scene: Lance and Speed mullover a love letter itemizing the virtues of Lance's love.
Two Gentleman of Verona	Lance, Speed	II, v, 1-62	Two clowns, Lance and Speed, discuss their masters' mistresses.
Tragedies			
	Play	Characters	Location
Antony & Cleopatra	Antony, Cleopatra	I, iii, 13-105	Cleopatra quarrels with Antony when he tells her he must return to Rome because Fulvia is dead.
Antony & Cleopatra	Antony, Cleopatra	IV, xv, 9-68	Antony dies; Cleopatra mourns: "I am dying Egypt, dying..."
Antony & Cleopatra	Antony, Enobarbus	I, ii, 126-204	Antony, hearing of his wife Fulvia's death, resolves to break off from Cleopatra. Enobarbus ironically dispraises both Cleopatra and Fulvia
Antony & Cleopatra	Enobarbus, Menas	II, vi, 85-145	Enobarbus and Menas, the land-thief, greet each other with wary respect.
Coriolanus	Menenius, First Citizen	I, I, 15-25,56-167	Menenius and the First Citizen: Menenius tells the parable of the stomach and the limbs.
Coriolanus	Cominius, Coriolanus	I, ix, 1-94	After the victory at Corioli, Cominius praises Marcius and gives him his surname, Coriolanus. Coriolanus resists, but accepts the honors.
Coriolanus	Brutus, Sicinius	II, i, 221-286	Sicinius and Brutus, tribunes of the plebes, who think Coriolanus is overproud, plot to disgrace him.
Coriolanus	Brutus, Sicinius	II,iii, 184-270 (can be combined with II, i, 221-286)	Sicinius and Brutus, tribunes of the plebes, upbraid the people for acquiescing in the election of Coriolanus to the consulship, and instruct them how to get the election revoked.
Coriolanus	Adrian, Nicanor	IV, iii, 1-57	A Roman, Nicanor, and a Volse, Adrian, meet and discuss Coriolanus' banishment
Coriolanus	Coriolanus, Aufidius	IV, v, 80-128	Coriolanus, banished from Rome, goes to his old enemy, Aufidius, the Volse, and offers to betray Rome.
Coriolanus	Volumnia, Coriolanus	V, iii, 1-209	Volumnia pleads with her son, Coriolanus, to spare Rome which he has resolved to destroy. There are other characters in the scene and it requires a performance style that makes their presence apparent.
Coriolanus	Cominius, Menenius	IV, vi, 80-128	Menenius says, "I told you so," when Cominius brings the news that Coriolanus and Aufidius are marching on Rome.
Cymbeline	Imogen, Cloten	II, iii, 91-141, 154-161	Imogen rebuffs Cloten's romantic advance. Cloten swears revenge after Imogen tells him that Posthumus, her husband's "meanest garment, id dearest/In my respect than all the hairs above the./ Were they all made such men."
Cymbeline	Imogen, Iachimo	I, vi, 1-210	Iachimo tries to seduce Imogen by telling her that her husband is false to her. She spurns him; he pretends to have been merely testing her and arranges to have himself secretly delivered to her bedroom in a trunk.
Cymbeline	Imogen, Pisanio	III, iv, 1-195	Pisanio tells Imogen that he has been ordered to kill her because his master, her husband, believes her to be unfaithful. Imogen grieves; Pisanio reveals a plan to save her.
Cymbeline	Iachimo, Posthumus	I, iv, 60-182	Iachimo wagers that he can seduce Posthumus' wife, Imogen.
Cymbeline	Cloton, Lord	II, i, 1-70	Cloten puts because no one will fight with him because he is the queen's son. The Lords humor him while making jokes at his expense.
Cymbeline	Iachimo, Posthumus	II, iv, 26-149	Iachimo fraudulently wins his bet with Posthumus, claiming he has seduced Imogen. He describes her bedroom and a mole on her breast, and shows Posthumus her bracelet.
Hamlet	Hamlet, Gertrude	III, iv, 8-217	The closet scene. Hamlet upbraids Gertrude for having married Claudius and urges her to be contingent. The scene involves the dilling of Polonius behind a curtain, a problem that can be solved by using a third actor with two off-stage lines, by miming his presence, or by editing.
Hamlet	Hamlet, Ophelia	III, i, 88-169	Ophelia is abused by Hamlet in the "get thee to a nunnery" scene. Hamlet suspects that Polonius has put Ophelia up to returning gifts he gave her.
Hamlet	Hamlet, Horatio	I,ii, 160-256	Horatio tells Hamlet about seeing his father's ghost.
Hamlet	Hamlet, Ghost	I, v, 1-112	Hamlet meets his father's Ghost who describes his murder and swears Hamlet to revenge his death.
Hamlet	Hamlet, Polonius	II, ii, 170-223	Polonius "boards" Hamlet to try his madness. Hamlet teases Polonius. Polonius tells Hamlet that the actors have arrived.
Hamlet	Hamlet, Ros & Guild	III, ii, 307-389	The recorder scene: Rosencrantz and Guildenstern fetch Hamlet to the queen after "The Murder of Gonzago"
Hamlet	Hamlet, Claudius	IV, iii, 17-70	Hamlet tells Claudius where Polonius' body is "But indeed, if you find him not within this month, you shall nose him as you go up the stairs into the lobby"
Hamlet	Player Queen, Player King	III, ii, 165-238	The Player King and Player Queen perform the beginning of the "Murder of Gonzago," in rhymed couplets. A difficult, stylized scene, but certainly a challenge.
Hamlet	Clown 1&2	V, i, 1-72	The gravedigger scene: the 1st clown and the 2nd clown tell jokes and riddles about death, etc.
Hamlet	Hamlet, 1st Clown	V, i, 127-215	The 1st Clown tells Hamlet about the events in the palace and also tells him about whose grave he is digging up.
Hamlet	Hamlet, Osric	V, ii, 81-190	Osric invites Hamlet to duel with Laertes. The scene parodies Elizabethan courtly speech.
Julius Caesar	Brutus, Cassius	I, ii, 25-188	Cassius probes Brutus' feelings regarding the ascendancy of Julius Caesar; intending to involve him in the assassination conspiracy.
Julius Caesar	Brutus, Cassius	IV, ii, 37-52, IV,iii,1-123, 144-162,196-230 and VI, 93-126	Cassius and Brutus quarrel over the condemnation of Pella, a bribe-taker, and about Cassius' "itching palm." They are reconciled and Brutus tells of Poria's death. Cassius admires Brutus' stoicism. They plan and Battle of Philippi. There is a passage of time btw Acts IV and V
Julius Caesar	Calpurnia, Caesar	II, ii, 8-56	Calpurnia begs Caesar to stay home because of several bad omens that have occurred during the night's storm: "When beggars die, there are no comets seen;/ The heavens themselves blaze forth the death of princes."
King Lear	Lear, Cordelia	IV, vii, 26-84	Lear and Cordelia are reunited.
King Lear	Lear, Regan	II, iv, 128-187	Lear entreats Regan to shelter him and his men after Goneril has turned him away. They actor playing lear must be able to place Kent.
King Lear	Edmund, Gloucester	I,ii, 1-145	Using a forged letter Edmund persuades his father, Gloucester, that his brother Edgar intends to kill Gloucester
King Lear	Lear, Fool	I, v, 8-56	Lear and the Fool: "O, let me not be mad"
King Lear	Edmund, Gloucester	II, i, 35-87	Edmund wounds himself in order to falsely persuade his father, Gloucester, that his brother Edgar meant to kill Gloucester. Gloucester outlaws Edgar and promises to raise Edmund in Edgar's stead
King Lear	Edgar, Gloucester	IV, vi, 1-80	Edgar, disguised, leads Gloucester, blind, to Dover and makes him think he has survived a leap from the cliffs.
Macbeth	Lady M, Macbeth	I, vii, 1-82	Macbeth fear to kill Duncan, but Lady Macbeth strengthens his resolve.
Macbeth	Lady M, Macbeth	II, ii, 1-74	Macbeth and Lady M murder Duncan.
Macbeth	Lady M, Macbeth	I, vii, 1-82, II, i, 31-64, II, ii, 1-74	Lady M and Macbeth plotting to kill Duncan. Combine two scenes and Macbeth's dagger soliloquy for a longer piece.
Macbeth	Macduff, Malcolm	IV, iii, 1-139	Macduff solicits Malcolm to return to Scotland as king. Malcolm declares his unworthiness: "Bleed, bleed, poor contry!"
Macbeth	Macbeth, Macduff	V, viii, 1-34	Macduff kills Macbeth. A scene for two fencers.
Othello	Iago, Cassio	II, iii, 259-368	Cassio, having been dismissed by Othello, is counselled by Iago to sue to Desdemona to gain Othello's favor: "Reputation" scene.
Othello	Othello, Iago	III, iii, 35-40, 90-277, 321-480	Iago makes Othello jealous, convincing him his wife is sleeping with Cassio.
Othello	Othello, Desdemona	III, iii, 41-92, 278-289	Desdemona pleads with Othello to see Cassio so that Othello will forgive Cassio of his drunken brawl. Othello's jealousy begins to surface. Desdemona drops her handkerchief when she tries to bind Othell's brow.
Othello	Othello, Desdemona	III, iv, 33-98	Othello asks Desdemona for the handkerchief he gave her; Desdemona talks of Cassio, which increases Othello's jealousy.
Othello	Othello, Desdemona	V, ii, 1-100	Othello kills Desdemona
Othello	Othello, Desdemona	III, iii, 41-92, 278-289, III, iv, 33-98 and V, ii, 1-100	The sequence of Othello's growing jealousy, unknowingly fed by Desdemona, leading to his killing her.
Othello	Emilia, Desdemona	IV, iii, 11-106	Emilia commiserates with Desdemona over Othello's jealousy: the "willow" scene. Desdemona must sing.
Othello	Roderigo, Iago	IV, ii, 172-252	Iago placates Roderigo, who threatens to go to Desdemona and ask her forgiveness; Iago suggests that Roderigo can still have Desdemona if they kill Cassio.
Romeo and Juliet	Romeo, Juliet	II, ii, 1-190	The balcony scene: Romeo and Juliet profess their love to each other and make plans to marry.
Romeo and Juliet	Nurse, Romeo	II, iv, 170-229	The Nurse meets Romeo to set the time of his wedding to Juliet.
Romeo and Juliet	Romeo, Juliet	III, v, 1-64	On the morning after their wedding night, Romeo and Juliet part.
Romeo and Juliet	Juliet, Fr. Laurence	IV, i, 44-126	Juliet threatens suicide if Friar Laurence doesn't help her rejoin Romeo in Mantua. Friar Laurence offers her a drug which will help her feign death.
Romeo and Juliet	Juliet, Nurse	II, v, 1-80	Juliet worries why the Nurse is so long in returning form her meeting with Romeo. When the Nurse finally arrives, she would rather be pampered than tell her news.
Romeo and Juliet	Juliet, Nurse	III, ii, 34-143	The Nurse leads Juliet to believe that Romeo is dead when she explains that Romeo killed Tybalt. The Nurse promises to bring the exiled Romeo to Juliet's bridal bed.
Romeo and Juliet	Gregory, Sampson	I, i, 1-50	The two Capulet servants, Sampson and Gregory, plan what action they'll take if they meet some of Montague's servants. A first look at the Capulet-Montague feud.
Romeo and Juliet	Romeo, Mercutio	I, iv, 1-114	Mercutio encourages the melancholy Romeo to love again since Rosaline has rejected him. The two young men debate about love. The scene contains the "Queen Mab" speech.
Romeo and Juliet	Romeo, Fr. Laurence	II, iii, 31-94	Romeo asks Friar Laurence to marry him to Juliet, but Friar Laurence chides Romeo for his fickleness in love.
Romeo and Juliet	Romeo, Mercutio	II, iv, 37-106	Romeo and Mercutio compete in making dreadful puns: "O single-soled jest, solely singular for the singleness."
Romeo and Juliet	Romeo, Fr. Laurence	III, iii, 1-80	Friar Laurence tries to comfort the frantic Romeo after he tells Romeo that he is banished from Verona.
Timon of Athens	Timon, Flavius	II, ii, 133-242	Flavius explains to Timon that Timon is bankrupt. Timon resolves to borrow from his friends.
Timon of Athens	Flaminus, Lucullus	III, i, 5-66	Flaminus, Timon's servant goes to Lucullus to borrow money for his master. Lucullus gives him a bribe to say he never saw him.
Timon of Athens	Sepromonius, Servant	III, iii, 1-42	Timon's Servant goes to Sempronius to borrow money for his master. Sempronius pretends to be insulted and refuses.

Timon of Athens	Timon, Apemantus	IV, iii, 176-398	Timon and Apemantus curse each other and compete in misanthropy.
Timon of Athens	Timon, Flavius	IV, iii, 463-543	Flavius seeks out Timon in the woods to aid and comfort him, but is rejected.
Titus Andronicus	Tamora, Aaron	II, iii, 1-54	A love scene in which Aaron and Tamora plot Bassianus' death and Lavinia's rape.
Titus Andronicus	Tamora, Titus	V, ii, 1-148	Tamora, disguised as Revenge, tries to fool Titus and shape his plans to her advantage.
Troilus & Cressida	Troilus, Cressida	III, ii, 64-106, 121-214	Troilus and Cressida are finally brought together by Pandarus. They declare their love for and fidelity to each other. The "true as Troilus," "false as Cressida" scene.
Troilus & Cressida	Cressida, Pandarus	I, ii, 43-321	Pandarus and Cressida watch the Trojan heroes return from battle. Pandarus praises Troilus, saying he excels them. Cressida pretends to dislike him, but then, in brief verse soliloquy, admits she loves him.
Troilus & Cressida	Troilus, Pandarus	I, i, 1-91	Troilus and Pandarus discuss Troilus' love for Cressida. Troilus' lines are lyric verse; Pandarus' lines are colloquial prose. The scene is an opportunity for two actors with different skills.
Troilus & Cressida	Aeneas, Agamemnon	I, iii, 215-309	Aeneas brings a challenge to Agamemnon and Greeks.
Troilus & Cressida	Ulysses, Nestor	I, iii, 310-392	Ulysses and Nestor plot to have Ajax accept a challenge from Hector as a means of ending Achilles' sulking
Troilus & Cressida	Pandarus, Servant	III, i, 1-45	Pandarus seeks information from Paris' Servant
Troilus & Cressida	Ulysses, Achilles	III, iii, 74-215	Ulysses and Achilles discuss fame and oblivion; why Achilles' reputation has slipped.
Histories			
	Play	Characters	Location
			Description
Henry IV Pt. 1	Prince Hal, Falstaff	I, ii, 81-190	This scene is a first look at Sir John Falstaff and Henry, Prince of Wales. These two dissolutes trade good-natured insults and decide to stage a robbery the next day. Falstaff teases Hal about being heir apparent to the English throne, and Hal insults Falstaff about his girth.
Henry IV Pt. 1	Hotspur, Worcester	I, iii, 125-302	Hotspur and his uncle, Worcester, are in rebellion against the king. Worcester tries to plan the strategy for the rebellion while Hotspur continually interrupts raging against the king's injustices to him and to Mortimer.
Henry IV Pt. 1	Gadshill, Chamberlain	II, i, 52-106	Gadshill and the Chamberlain of an inn banter back and forth. The Chamberlain gives Gadshill information about how much money certain guests at the inn carry so that Gadshill will know who to rob. A low comedy scene that takes a great deal of skill to do well.
Henry IV Pt. 1	Prince Hal, Falstaff	II, iv, 125-313	Prince Hal baits Falstaff into boasting about the unsuccessful robbery at Gadshill. Falstaff tells of fighting off scores of men. Then Hal says in fact he and Poins alone drove off Falstaff and his men and robbed them.
Henry IV Pt. 1	Prince Hal, Falstaff	II, iv, 358-528	Prince Hal learns from Falstaff that Hotspur has raised an army to depose King Henry. First Falstaff, then Hal pretend to be king, judging first Hal, then Falstaff. A comic scene of one-up-manship, written in parody of the Euphistic prose style of John Lyly.
Henry IV Pt. 1	Prince Hal, Falstaff	II, iv, 125-313, 358-528 and I, ii, 218-240	Combine earlier cited scenes between Prince Hal and Falstaff.
Henry IV Pt. 1	Lady Percy, Hotspur	II, iii, 1-68, 76-120 and III, i, 229-267	Hotspur, and her husband won't reveal his plans of the rebellion against Henry IV. They quarrel, then say farewell. The second scene refers to background music.
Henry IV Pt. 1	Mistress Quickly, Falstaff	III, iii, 60-101	Mistress Quickly presses Falstaff for payment of his bill, but Falstaff tries to dodge his debt by changing the subject to who picked his pocket. The actors need to be able to place Bardolph in the scene since they refer to him.
Henry IV Pt. 1	Joan, Warwick	V, iv, 34-93	Joan La Pucelle (Joan of Arc) is condemned to the stake by York and Warwick. She pleads pregnancy but is condemned anyway.
Henry IV Pt. 1	Margaret, Suffolk	V, iii, 45-130	Suffolk courts Margaret for King Henry, but each discovers an attraction for the other. The scene has a large number of asides.
Henry IV Pt. 1	Prince Hal, Hotspur	V, iv, 59-101	A scene for two fencers. Prince Hal kills Hotspur and delivers a eulogy over his body.
Henry IV Pt. 2	Falstaff, Justice	I, ii, 105-260	Falstaff is accused by the Lord Chief Justice of London, who tells Falstaff that his exploit at Gadshill is forgiven because of his service to England at Shrewsbury, but that he wishes Falstaff would stay away from Prince Hal.
Henry IV Pt. 2	Duchess, Gloucester	I, ii, 1-55	Gloucester and his wife, the Duchess, each reveal their dreams to each other. Gloucester dreams of overthrowing Somerset and Suffolk, but he warns the Duchess that her ambitious dreams are treasonous.
Henry IV Pt. 2	Duchess, Hume	I, ii, 60-107	The Duchess of Gloucester reveals her ambition in a soliloquy and then pays Hume to set up a meeting with a witch and a conjurer. Hume's soliloquy reveals his intentions of destroying the Duke and Duchess of Gloucester.
Henry IV Pt. 2	Queen Margaret, Suffolk	III, ii, 300-366, 380-412	Queen Margaret and the banished Suffolk bid a sorrowful goodbye to each other. The queen promises to lift his sentence of exile or to join him.
Henry IV Pt. 2	Prince Hal, Poins	II, ii, 1-73, 115-156	Prince Hal and Poins rag each other over what being friends does for their credit in the world. Poins reads a letter from Falstaff informing Hal that Poins intends to get his sister Nell, married to Hal.
Henry IV Pt. 2	Henry, Warwick	III, i, 32-108	King Henry, III, talks to Warwick about the troubled realm. Warwick tells him that troubles were inevitable.
Henry IV Pt. 2	Henry, Prince Hal	IV, iv, 92-225	As King Henry dies, he and his son, Prince Hal, reconcile their difference with each other. Not a real dialogue: two long speeches by the King and one by Hal.
Henry IV Pt. 2	Morton, Northumberland	I, i, 60-215	The Earl of Northumberland's retainer, Morton, returns to Warkworth from Shrewsbury to tell the earl that his son Hotspur, is dead. The earl mourns for his son and with Morton's support is determined to carry on the rebellion.
Henry V	Henry, Montjoy	III, vi, 121-176	Montjoy, a French herald, brings word from the French king that Henry V will regret his invasion of France. Henry admits his men are sick, but warns that they will fight valiantly, though that want to rest awhile at Calais.
Henry V	Katharine, Alice	III, iv, 1-64	Expecting the English to defeat her father, the French princess, Katharine prepares to marry Henry V by learning English from her gentlewoman, Alice. The scene is written in French with a smattering of English.
Henry V	Henry, Michael Williams	IV, i, 91-238	The night before the Battle of Agincourt, Henry V in disguise goes round to his troops to encourage them. Michael Williams and he argue about the relationship between a king and his soldiers. They exchange token by which they may identify each other so that they may continue the quarrel after the battle should they survive.
Henry VI Pt. 1	Talbot, John	IV, v, 1-55, vi, 1-57, vii, 1-32	Talbot urges his son, John, to flee the battle; John refuses. John is slain; Talbot dies of grief. Almost entirely in rhymed couplets.
Henry VI Pt. 2	Cade, Lord Say	IV, vii, 26-132	Cade, rebel leader, sentences Lord Say to death for losing France and for being literate.
Henry VI Pt. 2	Cade, Iden	IV, x, 1-90	Cade, who is starving, steals into the garden of Iden, who kills him for trespassing; Cade insists, "famine and no other hath slain me."
Henry VI Pt. 3	Clifford, Rutland	I, iii, 10-52	Clifford kills Rutland, the Duke of York's youngest son, in revenge for his father's death by York.
Henry VI Pt. 3	Lady Grey, Edward	III, ii, 36-106	Lady Grey refuses King Edward's offer to regain her dead husband's confiscated lands by sleeping with him. He is so impressed with her charm and virtue that he offers to marry her.
Henry VI Pt. 3	Henry, Gloucester	V, vi, 1-93	Gloucester kills King Henry.
Henry VIII	Bolingbroke, Norfolk	I, i, 1-114, 120-197	Norfolk recounts the splendid pomp of the meeting of Henry VIII and Francis I at the Field of Cloth of Gold. Unimpressed, Buckingham rages against Cardinal Wolsey's pride and extravagance.
Henry VIII	Two Gentlemen	II, i, 1-54, 136-169	Two Gentlemen discuss the current events. Buckingham's trial and execution and Queen Katharine's imminent demise via Cardinal Wolsey.
Henry VIII	Katharine, Griffith	IV, ii, 1-95	Now the Princess Dowager instead of the queen, the sick Katharine speaks with her gentleman, Griffith, about Wolsey's demise. Katharine dreams about "spirits of peace"
Henry VIII	Henry, Wolsey	III, ii, 135-203	King Henry, having just learned of Wolsey's schemes and immense wealth, hints at his displeasure with Wolsey.
Henry VIII	Anne, Old Lady	II, iii, 1-49 & 81-107	Anne Bullen and an Old lady, her friend, talk about the estrangement between Queen Katharine and Henry VIII. The Old Lady doesn't believe that Anne would refuse the crown if it were offered.
Henry VIII	Porter, Porter's man	V, iv, 1-70	The Porter and the Porter's Man describe the rabble that have crashed the christening of the infant Elizabeth.
King John	Arthur, Hubert	IV, i, 1-135	Arthur persuades Hubert, his keeper, not to burn his eyes out.
King John	John, Hubert	IV, ii, 182-269	Hubert tells King John of the talk of the upheaval in nature since Arthur's supposed death and John chastises Hubert for obeying his order to kill Arthur; Hubert confides to John that he hasn't killed Arthur.
King John	Salisbury, Lewis	V, ii, 1-64	Salisbury regrets that in order to be honorable he must fight for the French against England. Lewis, with great respect, consoles Salisbury.
King John	Hubert, Philip	V, vi, 1-44	Hubert urges the Philip the Bastard to hurry to King John's side because "The Kings, I fear, is poison'd by a monk."
Richard II	Bolingbroke, Gaunt	I, iii, 253-309	Gaunt tries to console Bolingbroke, his banished son, by minimizing the pains of exile. Bolingbroke is unconvinced.
Richard II	Bolingbroke, York	II, iii, 82-136, 140-147, 152-171	York, Regent in England during Richard's absence, tries to dissuade Bolingbroke from starting a civil war.
Richard II	Queen, Gardener	III, iv, 67-107	The Queen learns from the Gardener that the king will be deposed.
Richard II	Queen, Richard	V, i, 1-50, 71-102	A parting scene in which the deposed King Richard on his way to interment meets his Queen for the last time. They say goodbye to each other.
Richard II	Richard, Scroop	III, ii, 76-142	King Richard swings from depression to rage as Scroop tells him that England is in a state of civil war and that Bushy, Bagot, and Green are dead.
Richard III	Lady Anne, Richard	I, ii, 33-37, 43-225	Richard, as Duke of Gloucester, woos and wins lady Anne whose father, father-in-law, and husband he has helped kill.
Richard III	Queen Elizabeth, Richard	I, iii, 42-53, 62-91, 103-110, 113-154	Richard as Duke of Gloucester, protest that Queen Elizabeth is spreading rumors that he dislikes her and her followers. She protests his accusations.
Richard III	Queen Elizabeth, Richard	IV, iv, 196-431	King Richard convinces Queen Elizabeth to woo her daughter for him.
Richard III	Richard, Buckingham	III, viii, 92-247	Buckingham entreats seemingly reluctant Duke of Gloucester to accept the crown. Gloucester refuses and then, finally, accepts to become King Richard III.
Richard III	Richard, Buckingham	IV, ii, 1-31, 42-45, 86-126	King Richard talks to Buckingham about Prince Edward and his brother. Buckingham reminds Richard of promises he has made to him. Richard ignores him and Buckingham flees.
Tris			
Comedies			
	Play	Characters	Location
			Description
As You Like It	Orlando, Jaques, Duke Senior	II, vii, 62-139	Orlando, with sword drawn, intrudes on a discussion between Jaques and Duke Senior about Jaques' faults. Desperate for food for Adam, Orlando is taken aback by the generosity of the two men whom he thinks are outlaws.
Love's Labor's Lost	Armado, Moth, Costard	III, i, 1-143	Armado, Moth, and Costard in an almost contentless scene of word play, quibbles and "sweet smoke of rhetoric."
Much Ado About Nothing	Messenger, Leonato, Beatrice	I, i, 128-251	A messenger brings news of the successful war to Leonato, Governor of Messina, and his niece, Beatrice. He tells of the honorable deeds of two young lords, Claudio and benedick, who fought in the war. Beatrice makes jokes about Benedick.
Much Ado About Nothing	Margaret, Hero, Beatrice	III, iv, 1-98	Margaret teases Hero about Claudio and Beatrice about Benedick on the occasion of Hero's wedding morning.
Much Ado About Nothing	Benedick, Claudio, Don Pedro	V, i, 110-209	Benedick challenges Claudio to a duel to avenge Hero. Claudio and Don Pedro don't take the challenge seriously and tease him about being in love with Beatrice.
Much Ado About Nothing	Claudio, Benedick, Don Pedro	I, i, 163-330	Claudio, who is in love with Hero but doesn't know what to do about it, asks the advice of Benedick and Don Pedro. Benedick says he is against women and marriage. Don Pedro offers to find out Hero's feeling by disguising himself as Claudio.
A Midsummer Night's Dream	Lysander, Hermia, Helena	I, i, 128-251	Lysander and Hermia plan to elope. Helena is happy for them because Demetrius will then be free for Helena to woo, even though Demetrius loves Hermia. Partly in rhyming couplets.
Taming of the Shrew	Petruccio, Grumio, Hortensio	I, ii, 1-40	Petruccio, attended by Grumio, visits Hortensio, who suades him to woo and wed "Katharine the Curst."
Taming of the Shrew	Tranio, Gremio, Baptista	II, i, 327-413	The young Tranio and the old Gremio argue over who will wed Baptista's daughter, Bianca.

Taming of the Shrew	Lucentio, Hortensio, Bianca	III, i, 1-92	Lucentio, disguised as a tutor, and Hortensio, disguised as a music-master, vie for the love of Bianca.
The Comedy of Errors	Antipholus, Dromio, Courtesan	IV, iii, 1-97	Antipholus and Dromio of Syracuse, confused about being recognized in Ephesus, are met by the Courtesan, who invites Antipholus to dinner.
The Merchant of Venice	Launcelot, Jessica, Lorenzo	III, v, 1-95	Launcelot teases Jessica about her father's sins being visited upon her. Launcelot bandies words with Lorenzo about getting dinner prepared. A clown scene.
The Merry Wives of Windsor	Mrs. Page, Mrs. Ford, Falstaff	III, iii, 1-156	The basket scene: with Mrs. Page's help, Mrs. Ford pretends love for Falstaff, then has him hide in a laundry basket to avoid detection by her husband, and has the basket thrown into the ditch.
The Tempest	Caliban, Trinculo, Stephano	II, ii, 1-192	Caliban hides from Trinculo by playing dead. Trinculo takes refuge from the storm under Caliban's cloak. Stephano, drunk, thinks he has found a two-headed monster. Trinculo and Stephano get Caliban drunk and tame him. A beautiful low comedy scene.
The Winter's Tale	Cleomenes, Leontes, Paulina	V, i, 1-83	Cleomenes urges Leontes to remarry for the good of the state. Paulina reminds him he killed his first wife and makes him swear he will only marry when she selects the wife.
Twelfth Night	Toby, Andrew, Feste	II, iii, 1-75	Toby, Andrew, and the clown, Feste, drink and sing. Feste should sing well; he has song, "O Mistress Mine."
Twelfth Night	Toby, Andrew, Maria	I, iii, 1-151	Sir Toby introduces Sir Andrew to Maria. She chides Toby for dinking and resists Andrew's advances. Toby teases Andrew—who is unaware of being teased.
Twelfth Night	Feste, Duke Orsino, Viola	II, iv, 1-127	The clown, Feste, sings "Come away, death" to the Duke and Viola, disguised as a page. Orsino talks of his love Olivia; Viola, cryptically, talks of her love for Orsino. This is perhaps the most lyrical scene in Shakespeare.
Two Gentleman of Verona	Silvia, Valentine, Speed	II, i, 102-191	Silvia, flirts with Valentine. Speed enjoys Silvia's cleverness about a letter and teases Valentine about her coyness.
Two Gentleman of Verona	Valentine, Proteus, Launce	III, i, 170-278	After learning that his actions have caused Valentine's banishment, Proteus, accompanied by Launce, tries to encourage him. Launce, in soliloquy at the end, talks about his own love life.
Tragedies			
	Play	Characters	Location
Coriolanus	Volumnia, Virgilia, Valeria	I, iii, 1-124	The three women discuss Coriolanus. Volumnia and Valeria express the stock Roman matron's view of heroism; Virgilia fears that Coriolanus will be killed or injured.
Coriolanus	Three Servants	IV, v, 154-251	Three servants discuss the defection of Coriolanus to the Volscian side. A colloquial, gossipy scene.
Hamlet	Bernardo, Marcellus, Horatio	I, i, 18-175	Bernardo, Marcellus, and Horatio see the Ghost of King Hamlet.
Hamlet	Laertes, Polonius, Ophelia	I, iii, 1-136	Laertes and Polonius counsel Ophelia to beware of Hamlet's attentions. The scene contains Polonius' "to thine own self be true," a fearful chestnut, which could be shortened to improved the balance.
Hamlet	Polonius, Rosencrantz/Guildenstern, Hamlet	II, ii, 170-439	Polonius, then Rosencrantz/Guildenstern, question and spy on Hamlet. Discussion of the theatre and the Elizabethan boys' companies.
Julius Caesar	Calpurnia, Caesar, Decius	II, ii, 1-3, 8-107	Calpurnia tries to dissuade Caesar from going to the capitol, but Decius comes in and persuades him to go.
King Lear	King Lear, Fool, Kent	III, ii, 1-96	Lear, the Fool, and Kent on the heath in the storm.
King Lear	Edgar, Gloucester, King Lear	IV, vi, 1-191	Edgar, disguised, leads Gloucester, blind, to Dover and makes him think he has survived a leap from the cliffs. Lear, mad, enters and raves.
Macbeth	Ross, Macduff, Malcolm	IV, iii, 159-240	Ross brings to Macduff and Malcolm the news of the massacre of Macduff's family.
Macbeth	Lady M, Doctor, Gentlewoman	V, i, 1-87	The sleepwalking scene.
Macbeth	Three Witches	I, iii, 1	The three witches meet and check in about what everyone's been up to.
Othello	Iago, Roderigo, Brabantio	I, i, 1-184	The opening scene: Iago and Roderigo expresses their hatred of Othello and rouse Brabantio from his bed to tell him his daughter has eloped with the Moor.
Romeo and Juliet	Servant, Romeo, Benvolio	I, ii, 38-106	A servant encounters Romeo and Benvolio and asks them to read an invitation list for a Capulet party. Romeo and Benvolio decide to crash the party.
Romeo and Juliet	Capulet, Lady Capulet, Juliet	III, v, 60-205	Capulet and Lady Capulet insist that Juliet marry Paris, Juliet refuses and incurs her father's wrath.
Timon of Athens	Poet, Painter, Timon	V, i, 1-118	The Poet, and the painter, hearing that Timon has gold, come to him to flatter him, but are driven off.
Titus Andronicus	Demetrius, Chiron, Aaron	II, i, 25-135	Demetrius and Chiron almost come to blows over Lavinia until Aaron persuades them to rape her, and thus share her.
Troilus & Cressida	Thersites, Ajax, Achilles	II, i, 1-142	Raillery, insults, and beatings between Thersites, Ajax, and Achilles.
Troilus & Cressida	Pandarus, Paris, Helen	III, i, 46-172	Pandarus, Paris, and Helen in a scene of banter, puns, innuendo. Engaging, but not Shakespeare's best wit. Pandarus must sing.
Troilus & Cressida	Pandarus, Troilus, Cressida	III, ii, 8-220	Pandarus brings Troilus and Cressida together, and sends them off to bed. Lyric, erotic, and bawdy. The "true as Troilus" - "false as Cressid" scene.
Troilus & Cressida	Pandarus, Troilus, Cressida	IV, ii, 76-115, IV, iii, 13-110	Pandarus brings news to Troilus and Cressida that they must part because she had been exchanged for a Trojan prisoner of the Greeks. The lovers grieve and swear to be faithful.
Troilus & Cressida	Pandarus, Troilus, Cressida	III, ii, 8-220, IV, ii, 1-44, 76-115, IV, iii, 13-110	The bringing together of Troilus and Cressida by Pandarus and their forced separation. A combination of two scenes cited above and the first 44 lines of Act IV, sc. iii.
Histories			
	Play	Characters	Location
Henry IV Pt. 1	Falstaff, Justice Shallow, Davy	V, i, 1-98	Falstaff visits Justice Shallow in order to make a fool of him; Shallow tells his servant, Davy, to make Falstaff comfortable because "a friend I' the court is better than a penny in the purse."
Henry IV Pt. 1	Prince Hal, Falstaff, Poin	I, ii, 1-240 or 65-217	Prince Hal and Falstaff discuss thievery and Falstaff's hope that when Hal becomes king he will hang no thieves. Poin comes in and tells of a plan to rob some pilgrims. Falstaff leaves and Poin says he and hal will betray Falstaff after the robbery, and steal from him. Poin leaves and Hal tells us he will drop his friends when he is king.
Henry IV Pt. 1	Hotspur, Glendower, Mortimer	III, i, 1-190	Much to Hotspur's annoyance, Glendower boasts of the supernatural marvels at his birth. Mortimer tries to placate Glendower and warns Hotspur not to push their ally into abandoning them.
Henry IV Pt. 1	Falstaff, Mistress Quickly, Prince Hal	III, iii, 60-230	Falstaff accuses Mistress Quickly of allowing him to be robbed in her house. They quarrel and Prince Hal arbitrates. Then he tells Falstaff he has procured for him an infantry command.
Henry IV Pt. 1	Prince Hal, Falstaff, Mistress Quickly	III, iii, 102-196	Prince Hal arbitrates a quarrel between Falstaff and Mistress Quickly regarding Falstaff's debts and a charge of pickpocketing. Falstaff loses.
Henry IV Pt. 1	Worcester, King Henry, Prince Hal	V, i, 1-20	Worcester, King Henry, and Prince Hal meet the king's camp near Shrewsbury to try to avert an impending civil war. Worcester states his grievances against the king. Hal says he will meet Hotspur in single combat and so save bloodshed on both sides. King Henry declines Hal's offer and offers amnesty to the rebels if they'll put down their arms.
Henry IV Pt. 2	Archbishop of York, Hastings, Lord Bardolph	I, iii, 1-110	The Archbishop of York confers with Hastings and Lord Bardolph about their chances in continuing the rebellion against King Henry.
Henry IV Pt. 2	Westmoreland, Archbishop of York, Mowbray	IV, i, 1-228	Westmoreland, as envoy from Prince John, asks the Archbishop of York and Mowbray what their grievances are against King Henry. Westmoreland asks them to meet with Prince John so that they may outline terms of a peace.
Henry IV Pt. 2	Mistress Quickly, Falstaff, Lord Chief Justice	II, i, 20-144	Mistress Quickly attacks Falstaff when he insults her. The Lord Chief Justice arbitrates the matter of Falstaff's indebtedness to Mistress Quickly as well as his breach of promise.
Henry V	Constable of France, Duke of Orleans, Dauphin	III, vii, 1-169	The Constable of France, the Duke of Orleans, and the Dauphin anxiously wait for the morning to come so that they may engage the English in battle at Agincourt. They boast of their armor and horses. The two lords gossip about the Dauphin and pity the English.
Henry V	Pistol, Fluellen, Gower	III, vi, 1-91	Pistol begs Fluellen and Gower for mercy for Bardolph, who is to be hanged. Fluellen refuses; he and Gower express their disappointment in Pistol. Fluellen uses a Welsh dialect.
Henry V	Pistol, French Soldier, Boy	IV, iv, 1-82	Pistol encounters a French Soldier whom he captures with the help of the Boy's French translating abilities. The Soldier speaks French; the Boy speaks both French and English.
Henry V	Pistol, Fluellen, Gower	V, i, 1-94	For revenge, Fluellen forces the feisty Pistol to eat a leek. Gower backs up Fluellen.
Henry VI Pt. 1	Joan La Pucelle, Shepherd, York/Warwick	V, iv, 1-93	Joan La Pucelle (Joan of Arc) denies and reviles the Shepherd, her father, and is condemned to burn by York/Warwick. She pleads pregnancy but is condemned anyway.
Henry VI Pt. 3	Edward, Richard, Messenger	II, i, 1-94	Edward and Richard learn of their father, the Duke of York's, death after witnessing three suns rising at dawn and combining into a single star. The messenger recounts the death.
Henry VI Pt. 3	King Henry, Son, Father	II, v, 1-13, 55-124	Near a battlefield, King Henry observes a Son who has just killed his father and a father who has just killed his son. There is no interchange between the characters: the scene is virtually a set of short soliloquies. Two bodies must be provided or suggested.
Henry VI Pt. 3	Warwick, Richard, Edward	II, vi, 31-110	Warwick, Richard, and Edward find Clifford's corpse on the battlefield and know that they have beaten Queen Margaret. Edward makes Richard the Duke of Gloucester and Warwick sets off to France to bring Edward back a wife and queen. The corpse of Clifford must be suggested or provided.
Henry VIII	Lord Chamberlain, Lord Sands, Sir Thomas Lovell	I, iii, 1-67	The Lord Chamberlain and Lord Sands learn from Sir Thomas Lovell that the dandified young fops returned from France are banned from court. They also talk of the generosity of Wolsey.
Henry VIII	Surrey, Suffolk, Wolsey	III, ii, 228-332, 337-350	Surrey and Suffolk demand that Wolsey give up the great seal of England.
Richard II	Bolingbroke, Mowbray, King Richard	I, i, 15-205	Bolingbroke and Mowbray accuse each other of treason. King Richard tries, unsuccessfully to pacify them and finally decides to allow a trial by combat.
Richard II	King Richard, Bolingbroke, Mowbray	I, iii, 7-207	By order of King Richard, Bolingbroke and Mowbray prepare for trial by combat, each maintaining his own loyalty and the treason of the other. At the last moment Richard cancels the combat and banishes both men.
Richard II	Bolingbroke, Mowbray, King Richard	I, i, 15-205, I, iii, 7-207	Combine the two scenes above.
Richard III	Two Murderers, Clarence	I, iv, 101-290	Two Murderers who are hired by Gloucester first balk at killing Clarence, then, with the thought of money, stab him and drown him in a butt of malmsey despite his entreaties.