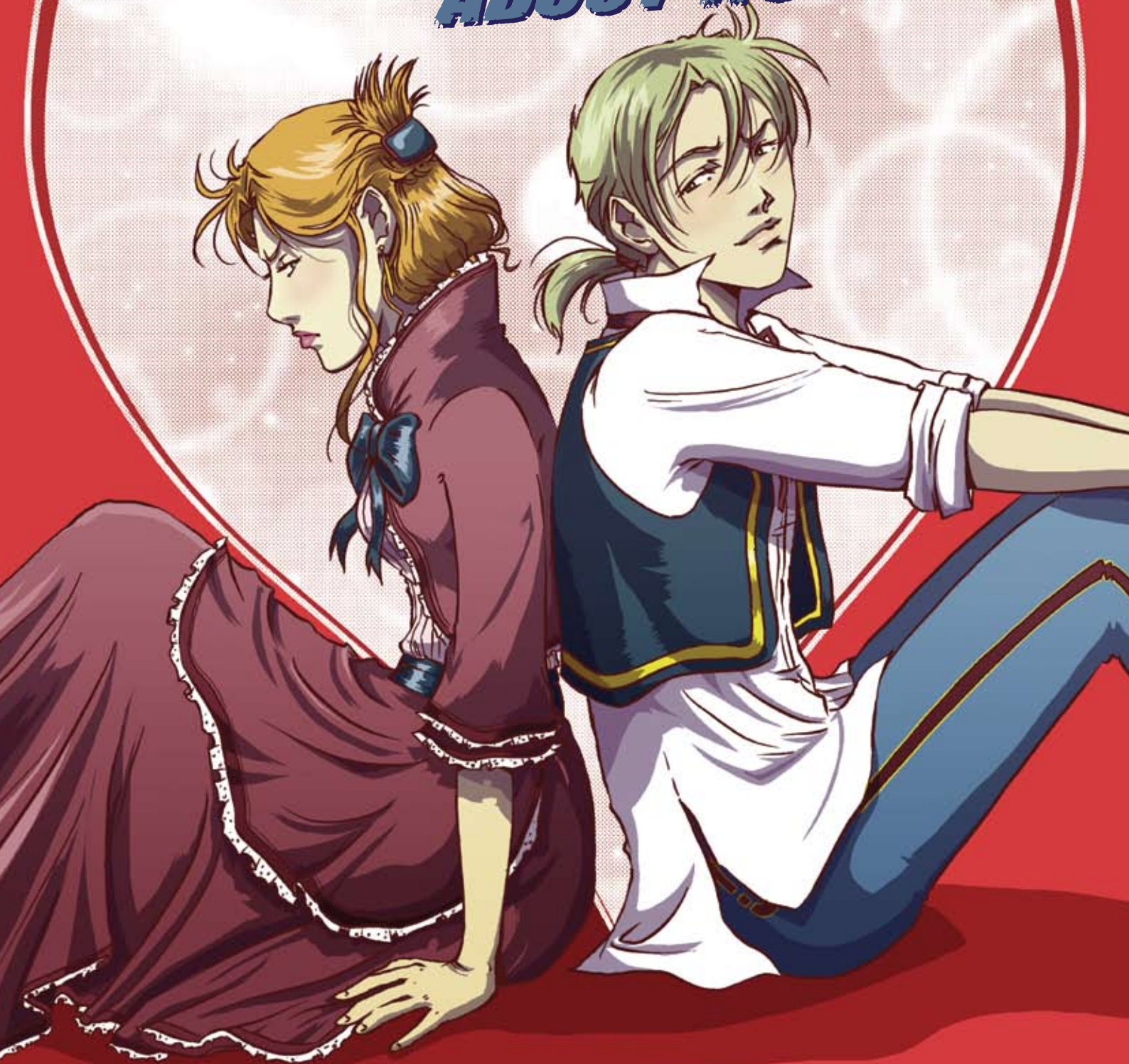


MANGA SHAKESPEARE[®]

MUCH ADO ABOUT NOTHING



GLOSSARY

**SIGNIOR "MOUNTANTO"**

p.14: Beatrice
(Act 1, Scene 1)
 Beatrice's first reference to Benedick is also the opening salvo in the 'merry war' of wits between them. She refers to him by a nonsense nickname that implies a fancy piece of fencing (the Italian term *montanto* is an upward thrust of a fencer's sword), as well as his 'mounting' ambition as a social climber; and, in a dirtier joke, his sexual appetite (Signior Mount-on-to!). The title 'Signior' is the English version of the Italian Signor, indicating a gentleman.

**FOUR OF HIS FIVE WITS WENT HALTING OFF, AND NOW IS THE WHOLE MAN GOVERNED WITH ONE.**

p.16: Beatrice
(Act 1, Scene 1)
 Beatrice imagines a battle in which she so wounds four of Benedick's five senses (or mental faculties) so badly, that they retreat limping from the battlefield ('went halting off').

**TAX**

p.15: Leonato
(Act 1, Scene 1)
 'criticize', 'censure'

**IN YOUR BOOKS**

p.16: Messenger
(Act 1, Scene 1)
 i.e., as we would say, 'not in your good books'.

**HE HATH AN EXCELLENT STOMACH...**

p.15: Beatrice
(Act 1, Scene 1)
 'Stomach' can mean both 'appetite for glory', and therefore 'courage' (so that Beatrice can pretend to agree with the Messenger that Benedick 'hath done good service . . . in these wars'), and 'appetite for food' (so that Beatrice can sneak in another barbed comment about his beer belly). (See also p.64.)

**AN**

p.17: Beatrice
(Act 1, Scene 1)
 'if' (and see p.72)

**MISTAKE**

p.16: Leonato
(Act 1, Scene 1)
 'misunderstand'

**STUDY**

p.17: Beatrice
(Act 1, Scene 1)
 'library'

**TROUBLE**

p.18 Don Pedro
(Act 1, Scene 1)
 i.e., 'the burden of hospitality'

**FATHERS HERSELF**

p.19: Don Pedro
(Act 1, Scene 1)
 'silently declares who her father is by so strongly resembling him'



YOU ALWAYS END WITH A JADE'S TRICK.

p.21: Beatrice
(Act 1, Scene 1)
 'You always finish our conversations like a stubborn horse – stopping abruptly and throwing me off.'



NOTE . . . NOTED HER NOT

p.22: Claudio and Benedick
(Act 1, Scene 1)
 'notice . . . didn't pay her much attention'



LOW . . . BROWN . . . LITTLE

p.22: Benedick
(Act 1, Scene 1)
 'short . . . sun-tanned . . . unremarkable'. [For Elizabethan views on fair or dark complexions, see p.194 below.]



WITH A SAD BROW

p.22: Benedick
(Act 1, Scene 1)
 'with serious intent'



A BACHELOR OF THREESCORE

p.24: Benedick
(Act 1, Scene 1)
 i.e., 'an unmarried man in his sixties'



IF THIS WERE SO, SO WERE IT UTTERED

p.25: Claudio
(Act 1, Scene 1)
 Claudio is being deliberately evasive: 'Well, were that to be the case, that would be the way to describe the situation'



I WILL DIE IN IT AT THE STAKE . . . THOU WAST EVER AN OBSTINATE HERETIC IN THE DESPITE OF BEAUTY

p.27: Benedick and Don Pedro
(Act 1, Scene 1)
 Benedick likens himself to a martyr who refuses to change his mind, even when being burnt at the stake; Pedro continues the comparison, telling him he has always been a stubborn infidel ('heretic') when it comes to the gentlemanly duty of always honouring female beauty.



NOTABLE ARGUMENT

p.28: Don Pedro
(Act 1, Scene 1)
 'significant talking-point'



"IN TIME THE SAVAGE BULL DOTH BEAR THE YOKE"

p.28: Don Pedro
(Act 1, Scene 1)
 A proverbial saying about marriage: 'Even the wildest bull eventually submits to pulling a cart or plough.' [A 'yoke' is the wooden collar worn by beasts of burden.] So to say, 'Even the most confirmed of lady's men eventually settles down.'



EMBASSAGE

p.28: Benedick
(Act 1, Scene 1)
 'errand', 'mission'



AFFECT

p.29: Don Pedro
(Act 1, Scene 1)
 'love', 'fancy'

**THIS ENDED ACTION**

p.30: Claudio
(Act 1, Scene 1)
 'these last wars'

**WITHOUT CONTROLMENT**

p.35: Conrad
(Act 1, Scene 3)
 'unhindered', 'unrestrained'

**FIT THEE**

p.31: Don Pedro
(Act 1, Scene 1)
 'supply you', 'furnish you'

**CANKER**

p.35: Don John
(Act 1, Scene 3)
 'weed'

**ASSUME THY PART**

p.31: Don Pedro
(Act 1, Scene 1)
 'impersonate you'

**I USE IT ONLY**

p.36: Don John
(Act 1, Scene 3)
 'do nothing else but cultivate it'
 (i.e., 'I am never anything but
 discontented')

**HOLD**

p.33: Leonato
(Act 1, Scene 2)
 'consider', 'treat'

**THAT YOUNG START-UP
HATH ALL THE GLORY OF
MY OVERTHROW**

p.39: Don John
(Act 1, Scene 3)
 'That young upstart has gained
 all the benefits I have lost by
 falling out of favour [with my
 brother]'

**OUT OF MEASURE**

p.34: Conrad
(Act 1, Scene 3)
 'excessively'

**CROSS**

p.39: Don John
(Act 1, Scene 3)
 'thwart', 'prevent' (and see also
 p.65)

**THERE IS NO MEASURE
IN THE OCCASION THAT
BREEDS IT . . .**

p.34: Don John
(Act 1, Scene 3)
 'There is no moderation in the
 circumstances that gave rise to
 it . . .'

**SHREWD**

p.41: Leonato
(Act 2, Scene 1)
 'sharp', 'critical'

**IN GOOD TIME**

p.42: Beatrice
(Act 2, Scene 1)
 (a) 'quickly'; (b) 'at a brisk musical tempo'

**WALK A BOUT**

p.44: Don Pedro (disguised as Claudio)
(Act 2, Scene 1)
 'take a turn on the dance-floor'

**BREAK A COMPARISON OR TWO ON ME, WHICH NOT MARKED, OR LAUGHED AT . . .**

p.47: Beatrice
(Act 2, Scene 1)
 'attempt one or two witty put-downs of me, which when they go unnoticed, or else are ridiculed for their feebleness . . .'

**LEADERS**

p.47: Beatrice
(Act 2, Scene 1)
 i.e., the 'leading couple in the dance'

**VISOR**

p.48: Don John
(Act 2, Scene 1)
 'mask'

**HURT FOWL . . . CREEP INTO SEDGES**

p.52: Benedick
(Act 2, Scene 1)
 'wounded bird . . . crawl for protection into marsh-reeds'

**SHE MISUSED ME PAST THE ENDURANCE OF A BLOCK!**

p.54: Benedick
(Act 2, Scene 1)
 'She abusively tested my patience beyond that of any inert block of wood!'

**PONIARDS**

p.55: Benedick
(Act 2, Scene 1)
 'daggers'

**ALL THAT ADAM HAD BEFORE HE TRANSGRESSED**

p.55: Benedick
(Act 2, Scene 1)
 A reference to the Biblical Garden of Eden, where Adam, the first man, was lord of all creation – before he and Eve (the first woman) were banished from Paradise for their disobedience.

**HARPY**

p.56: Benedick
(Act 2, Scene 1)
 In classical mythology, a monstrous beast with the face and body of a woman, and the wings and claws of a rapacious bird.

**WITH FALSE DICE**

p.57: Beatrice
(Act 2, Scene 1)
 i.e., 'by deception'. This is an intriguing reference to Beatrice and Benedick's 'back-story': these two go way back – they have a past – and share the awkwardness we many of us feel in the company of our 'ex' . . .

**PUT HIM DOWN**

p.57: Don Pedro
(Act 2, Scene 1)
 'cast him into depression'; 'got the better of him'

**COMPLEXION . . . CONCEIT**

p.59: Beatrice
(Act 2, Scene 1)
 'temperament . . . understanding'

**'TIS YOUR CUE**

p.59: Beatrice
(Act 2, Scene 1)
 i.e. 'It's your turn to speak' (as if in a theatrical script)

**HERALD**

p.60: Claudio
(Act 2, Scene 1)
 'messenger'

**DOTE UPON THE EXCHANGE**

p.60: Claudio
(Act 2, Scene 1)
 'dearly love the transaction'

**BORN IN A MERRY HOUR . . . NO, SURE MY LORD, MY MOTHER CRIED**

p.61: Don Pedro and Beatrice
(Act 2, Scene 1)
 The Prince comments that Beatrice's witty ('merry') character has been predetermined as such by astrology; to which she replies that her mother certainly didn't think so when she was crying out in pain when giving birth to her.

**ONE OF HERCULES' LABOURS**

p.63: Don Pedro
(Act 2, Scene 1)
 In classical mythology, Hercules successfully performed twelve impossibly difficult tasks, or 'labours': Don Pedro here imagines a thirteenth – to make Benedick and Beatrice love one another.

**QUEASY STOMACH**

p.64: Don Pedro
(Act 2, Scene 1)
 i.e. 'small appetite' (for marriage); and see p.15.

**COMES ATHWART . . . RANGES EVENLY**

p.65: Don John
(Act 2, Scene 2)
 'runs counter to . . . runs parallel'

**COVERTLY**

p.66: Borachio
(Act 2, Scene 2)
 'secretly'

**MEET**

p.68: Borachio
(Act 2, Scene 2)
 'appropriate', 'fit'

**MONSIEUR LOVE**

p.70: Benedick
(Act 2, Scene 3)
 Benedick is sarcastically referring to the lovelorn Claudio.

**ARBOUR**

p.70: Benedick
(Act 2, Scene 3)
 'shaded alleyway', 'bower'

**STALK ON!
THE FOWL SITS.**

p.73: Claudio
(Act 2, Scene 3)
 Claudio comically refers to Benedick as the bird (or sitting duck) that they are creeping up on in their hunt. (He supplies a variation on the idea on p.75: 'Bait the hook well – this fish will bite!'; on p.82 Don Pedro suggests that 'the same net [be] spread' for Beatrice; and Hero lays the same 'false sweet bait' for Beatrice on p.89.)

**MADE HER HALF MYSELF**

p.80: Don Pedro
(Act 2, Scene 3)
 i.e., 'shared my life equally with her by marrying her'

**ERE**

p.80: Claudio
(Act 2, Scene 3)
 'before ...'

**BATE ONE BREATH
OF HER ACCUSTOMED
CROSSNESS**

p.80: Claudio
(Act 2, Scene 3)
 'modify a single word of her usual contrariness'

**WEAR IT OUT
WITH GOOD COUNSEL**

p.81: Claudio
(Act 2, Scene 3)
 'survive and endure it by steady resolution'

**ON A KNIFE'S POINT**

p.86: Beatrice
(Act 2, Scene 3)
 i.e., when threatened with an unsheathed dagger

**THERE'S A DOUBLE
MEANING IN THAT**

p.86: Benedick
(Act 2, Scene 3)
 Erm ... there isn't.



**MISPRIZING**

p.91: Hero
(Act 3, Scene 1)
 'disdaining', 'condemning',
 'under-valuing'

**HOBBY-HORSES**

p.98: Benedick
(Act 3, Scene 2)
 'buffoons', 'jokers'

**SELF-ENDEARED**

p.91: Hero
(Act 3, Scene 1)
 'in love with herself'

**BEAR IT COLDLY . . . ISSUE**

p.103: Don John
(Act 3, Scene 2)
 'Stay calm about it . . . result'

**I NEVER YET SAW MAN,
HOW WISE . . . BUT SHE
WOULD SPELL HIM
BACKWARD**

p.92: Hero
(Act 3, Scene 1)
 This is a complicated way of
 saying that, however marvellous
 their qualities may be, Beatrice
 has only ever criticized or
 disparaged men.

**WATCH**

p.104: Dogberry
(Act 3, Scene 3)
 'police patrol'

**CUPIDS**

p.94: Hero
(Act 3, Scene 1)
 In classical mythology, Cupid
 (a.k.a. Eros) was the blindfolded
 god of love whose arrows
 randomly struck the hearts of
 lovers.

**CHARGE**

p.104: Verges
(Act 3, Scene 3)
 'orders'

**MAIDEN PRIDE**

p.95: Beatrice
(Act 3, Scene 1)
 i.e. 'the pride I take in remaining
 single'

**NEIGHBOUR SEACOAL . . .
A GOOD NAME**

p.104: Dogberry
(Act 3, Scene 3)
 Dogberry notes that Seacoal
 has an appropriate surname
 for carrying the lantern at the
 head of the night-patrol, since
 'seacoal' (rather like our modern
 North Sea Gas) was particularly
 prized as a fuel.

**CHARM**

p.98: Benedick
(Act 3, Scene 2)
 'remedy'

**YOU ARE TO BID ANY MAN
STAND, IN THE PRINCE'S
NAME**

p.105: Dogberry
(Act 3, Scene 3)
 'You must order anyone you see
 to halt, in the name of the Prince'

**KNAVE**

p.105: Dogberry
(Act 3, Scene 3)
'wretch', 'rascal'

**VIGITANT**

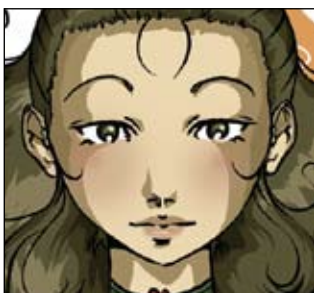
p.105: Dogberry
(Act 3, Scene 3)
Constable Dogberry is enormously stupid, as partly shown by his impressive ignorance of words. In this case, he means to say 'vigilant' (i.e. 'attentive', 'watchful'); later on he confuses 'discerns' with 'concerns' p.116), 'comprehended' for 'apprehended' p.117), 'auspicious' (i.e. 'favourable') for 'suspicious' p.117), and 'opinioned' for 'pinioned' (i.e. 'securely bound'). His grasp of numbers is equally dodgy on p.164.

**DEAR**

p.106: Conrad
(Act 3, Scene 3)
'well-paid', 'lucrative'

**A GOODLY COMMODITY
... A COMMODITY IN
QUESTION**

p.111: Borachio and Conrad
(Act 3, Scene 3)
'a very useful pair ... subject to due legal process'

**CARDUUS BENEDICTUS**

p.112: Margaret
(Act 3, Scene 3)
A herbal remedy (literally 'holy thistle'), said to be effective against disease (but here punning, of course, on Benedict's name).

**NOT A FALSE GALLOP**

p.114: Margaret
(Act 3, Scene 4)
A 'false gallop' was the technical term for a horse's rate of movement (a strolling canter midway between a 'snail's gallop' and a 'full gallop'), but Margaret uses this expression to mean 'However quickly I may be speaking, I'm still telling you the truth'.

**COZ**

p.115: Hero
(Act 3, Scene 4)
i.e., 'cousin'

**EXAMINED ...
EXAMINATION**

p.117: Leonato and Dogberry
(Act 3, Scene 5)
'interrogated ... interrogation'

**INKHORN**

p.117: Dogberry
(Act 3, Scene 5)
'inkwell', 'bottle of ink'



**COUNTERPOISE**

p.118: Claudio
(Act 4, Scene 1)
 'supply an equal weight to'

**REVERENCE, CALLING OR DIVINITY**

p.129: Friar Francis
(Act 4, Scene 1)
 'venerable status, spiritual vocation, or godliness'

**SEMBLANCE**

p.119: Claudio
(Act 4, Scene 1)
 'superficial appearance'

**BITING**

p.129: Friar Francis
(Act 4, Scene 1)
 'sharp', 'harsh'

**APPROVED WANTON**

p.120: Claudio
(Act 4, Scene 1)
 'proven slut'

**MISPRISION**

p.130: Friar Francis
(Act 4, Scene 1)
 'misunderstanding'

**WIDE**

p.120: Hero
(Act 4, Scene 1)
 'inaccurately', 'mistakenly'
 (as in 'wide of the mark')

**WHOSE SPIRITS TOIL IN VILLAINIES**

p.130: Friar Francis
(Act 4, Scene 1)
 'whose energies are given over to work mischief'

**COMMON STALE**

p.121: Don Pedro
(Act 4, Scene 1)
 'cheap whore'

**PUBLISH**

p.131: Friar Francis
(Act 4, Scene 1)
 'publicly announce'

**CATECHIZING**

p.122: Hero
(Act 4, Scene 1)
 'questioning', 'cross-examination'

**OUT OF**

p.131: Friar Francis
(Act 4, Scene 1)
 'beyond the reach of'



BEING THAT I FLOW IN GRIEF, THE SMALLEST TWINE MAY LEAD ME

p.135: Benedick
(Act 4, Scene 1)
 'Since I am almost swimming in tears, even the weakest thread may pull me along'



TARRY

p.144: Benedick
(Act 4, Scene 1)
 'wait', 'hang on'



STAYED ME IN A HAPPY HOUR

p.139: Beatrice
(Act 4, Scene 1)
 'interrupted me at a favourable moment'



CHALLENGE

p.144: Benedick
(Act 4, Scene 1)
 i.e., to a duel. (See also p.153.)



PROTEST

p.141: Beatrice
(Act 4, Scene 1)
 'swear', 'assert', 'avow'. (And see p.160.)



RENDER ME A DEAR ACCOUNT

p.145: Benedick
(Act 4, Scene 1)
 'pay me back at a costly rate'



IS HE NOT APPROVED A VILLAIN . . .

p.142: Beatrice
(Act 4, Scene 1)
 i.e., 'Has he not been proved to be a villain . . .'



SECOND GRIEF AGAINST YOURSELF

p.150: Antonio
(Act 5, Scene 1)
 'augment your misery by blaming yourself'



ADVERTISEMENT

p.151: Leonato
(Act 5, Scene 1)
 'instruction', 'counsel', 'advice'



BUT NO MAN'S VIRTUE BE SO MORAL WHEN HE SHALL ENDURE THE LIKE HIMSELF

p.151: Leonato
(Act 5, Scene 1)
 'but no one who suffers the same grief himself can trot out those easy moral sentiments'



BEND

p.152: Antonio
(Act 5, Scene 1)
 'aim', 'direct'



IN A TOMB WHERE NEVER SCANDAL SLEPT

p.153: Leonato
(Act 5, Scene 1)
'in a family grave, all of whose
dead occupants were beyond
reproach'



PLUCK UP

p.163: Don Pedro
(Act 5, Scene 1)
'rouse yourself', 'pull yourself
together'



APES, BRAGGARTS, JACKS, MILKSOPS!

p.156: Antonio
(Act 5, Scene 1)
'fools, boasters, rascals, feeble
infants!'



CUNNING

p.164: Don Pedro
(Act 5, Scene 1)
'ingenious', 'clever'



SMART

p.157: Antonio
(Act 5, Scene 1)
'feel a painful wound'



INCENSED

p.165: Borachio
(Act 5, Scene 1)
'incited', 'persuaded'



WE HAD LIKE TO HAVE HAD . . .

p.158: Leonato
(Act 5, Scene 1)
'We were in danger of having . . .'



SEMBLANCE

p.168: Claudio
(Act 5, Scene 1)
'likeness'



WE ARE HIGH-PROOF MELANCHOLY

p.159: Claudio
(Act 5, Scene 1)
'We are in the utmost misery'



OUR SEXTON

p.168: Dogberry
(Act 5, Scene 1)
i.e., the church official who has
previously written down the
evidence (and whom we have
met on p.147).



FOR MY LORD LACKBEARD THERE . . .

p.161: Benedick
(Act 5, Scene 1)
'And as for that arrogant boy over
there . . .' (Compare Beatrice's
reference to Benedick as
Signior 'Mountanto' on p.14, and
Benedick's reference to her as
'Lady Disdain' p.20 and 'Lady
Tongue' on p.57.)



PENANCE

p.170: Claudio
(Act 5, Scene 1)
'punishment', 'restitution'

**PENANCE . . . INVENTION**

p.170: Claudio,
(Act 5, Scene 1)
 'punishment . . . imagination'

**ENJOIN ME TO**

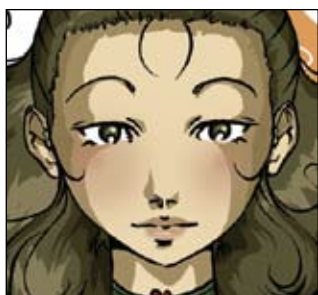
p.171: Don Pedro
(Act 5, Scene 1)
 'impose on me'

**POSSESS**

p.172: Leonato
(Act 5, Scene 1)
 'inform'

**PACKED IN**

p.174: Leonato
(Act 5, Scene 1)
 'party to', 'implicated in'

**SONNET**

p.176: Margaret
(Act 5, Scene 2)
 'love-song', 'poem about love'

**IN SO HIGH A STYLE . . . THAT NO MAN . . . SHALL COME OVER IT.**

p.176: Benedick
(Act 5, Scene 2)
 Benedick promises that the literary 'style' of his poem will be so sophisticated ('high') that no other writer could surpass ('come over') it; at the same time, his words form a simple pun on the country-gate (or 'stile') that will be built so 'high' as to keep all his rivals out.

**TO HAVE NO MAN COME OVER ME?... WHY, SHALL I ALWAYS KEEP BELOW STAIRS?**

p.176: Margaret
(Act 5, Scene 2)
 Margaret picks up and returns Benedick's pun (see previous note): if the poem Benedick pretends to be writing about her will keep off all other rivals, she says, does this mean she will always remain a mere servant ('keep below stairs'), and so always be denied suitors of a higher social rank?

**THE FENCER'S FOILS, WHICH HIT BUT HURT NOT**

p.177: Margaret
(Act 5, Scene 2)
 i.e. the rapiers in a fencing-match that are tipped or blunted to avoid any real injury.

**INNOCENT . . . HARD . . . BABBLING**

p.178: Benedick
(Act 5, Scene 2)
 'simple, idiotic' . . .
 'unsophisticated, injudicious' . . .
 'drivelling'

**BORN UNDER A RHYMING PLANET**

p.178: Benedick
(Act 5, Scene 2)
 'destined to be a poet by my star-sign'

**O, BUT STAY TILL THEN! / "THEN" IS SPOKEN. FARE YOU WELL NOW.**

p.179: Benedick and Beatrice
(Act 5, Scene 2)
 Beatrice takes Benedick literally, pretending to obey him by leaving when he speaks the word "then".



ONLY FOUL WORDS . . . FOUL WORDS IS BUT BAD BREATH

p.180: Benedick and Beatrice
(*Act 5, Scene 2*)
Benedick means that he and Claudio have had a quarrelsome argument; Beatrice replies with a version of the proverbial saying that all words, sine they are composed of breath, are as transient as the wind.



SUBSCRIBE

p.180: Benedick
(*Act 5, Scene 2*)
'proclaim', 'declare'



EPITHET

p.181: Beatrice
(*Act 5, Scene 2*)
'turn of phrase'



TRUMPET

p.183: Benedick
(*Act 5, Scene 2*)
'herald', 'announcer'



MEND

p.184: Benedick
(*Act 5, Scene 2*)
i.e., 'restore yourself to health'



IN GUERDON OF HER WRONGS

p.187: Claudio
(*Act 5, Scene 3*)
'in recompense of the wrongs done to her'



HYMEN

p.188: Claudio
(*Act 5, Scene 3*)
i.e., in classical mythology, the god of marriage.



RECKONING

p.190: Benedick
(*Act 5, Scene 4*)
'settlement of accounts'
(whether concerning a financial debt, or the honourable dispute of a challenge)



OFFICE

p.191: Leonato
(*Act 5, Scene 4*)
'task', 'rôle', 'part'



TO BIND ME... OR UNDO ME.

p.192: Benedick
(*Act 5, Scene 4*)
Benedick is awkwardly asking the Friar to marry him to Beatrice, but his old bachelor ways result in a final piece of word-play, their marriage either joining him to her ('bind me') – or resulting in his ruin ('undo me').



ENIGMATICAL

p.193: Benedick
(*Act 5, Scene 4*)
'mysterious', 'puzzling' (because, of course, he doesn't yet realize the trick that has been played on him and Beatrice)

**DETERMINED**

p.194: Claudio
(Act 5, Scene 4)
 'resolved', 'decided'

**ETHIOPE**

p.194: Claudio
(Act 5, Scene 4)
 Because Elizabethan fashion valued a fair skin over the dark one (and to be sun-tanned was considered particularly ugly, probably because it implied physical out-door labour), an African complexion ('Ethiope') was a by-word for ugliness.

**DEFILED**

p.197: Hero
(Act 5, Scene 4)
 'polluted', 'sullied'

**I'LL THINK NOTHING TO ANY PURPOSE THAT**

p.202: Benedick
(Act 5, Scene 4)
 'I will consider as superfluous nonsense anything that ...'

**FLOUT AT**

p.202: Benedick
(Act 5, Scene 4)
 'taunt', 'mock', 'jeer at'

**GIDDY**

p.203: Benedick
(Act 5, Scene 4)
 'inconsistent', 'rash', 'foolish',
 'inconstant'

**CUDGELLED**

p.203: Claudio
(Act 5, Scene 4)
 'beaten'

**BRAVE**

p.205: Benedick
(Act 5, Scene 4)
 'fine', 'impressive'

