

Tanquam Ovis

by Lady Strange

HBP spoilers within A Shakespearean-styled problem play set in the Harry-Potter-verse, this work of fiction (explaining and reinterpreting some portions of Book 6) aims to remain authentic to the style and language of literature produced in the Tudor and Elizabethan times.

Preface

Chapter 1 of 11

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Synopsis: A Shakespearean-styled problem play set in the Harry-Potter-verse, this work of fiction (explaining and reinterpreting some portions of Book 6) aims to remain authentic to the style and language of literature produced in the Tudor, Elizabethan and early Jacobean times (c.1485-1615). This work of fiction may be viewed as a response to the WIKTT playwright challenge.

Preface

The idea for this play came to me when I was called to relief-lecture the Shakespeare course at the community college (to my American readers) or night college (to my British and Commonwealth readers). It was an ironic choice at that time because I was originally hired to lecture what is known in Australia as political theory (political philosophy to the Canadians and British). At that time, I was too engrossed in the course to consider writing a response to the WIKTT playwright challenge which was issued in early 2005. However, as the academic term dragged on and my students struggled through Anthony and Cleopatra, Macbeth, Hamlet and Othello, I came to the shocking realisation by April 2005 that many were ignorant of the important roles that plays had in the wide-ranging landscape of literary tradition. In these problem plays lay the germ which soon infected me and I became drawn to writing a Shakespearean styled play of the Harry Potter world. Thus, by May 2005, I had the first draft of the chorus which opens the play. However, the exigencies of school work, my job, the revision drafts of the AU Harry Potter Regency romance, The Language of Flowers and the ongoing Proestigium meant that I temporarily abandoned the idea.

Despite that, the play, which then bore the working title "Voldemort", and my failing relationship with my beloved living Socrates haunted my dreams. So, I came to the decision that I would channel my pain positively and convert the original plot of a tragicomedy (then titled Voldemort or That Which Must Be Done) to a problem play and kill someone off. Considering that the inception of this play came to me during the Shakespeare course, I decided to follow the lead of the plays I taught and kill off the most beloved character the one whom I thought deserved death for being an omniscient, uncannily perceptive, nosy parker-mentor-figure whom everybody loved to fear. In short, I decided to kill Albus Dumbledore. When I came to that decision, I had just completed my research for my Rousseau thesis and was fine-tuning the 3rd draft of The Language of Flowers. Yet after writing the first draft of Act 1, I hesitated to continue the play because I dreaded the outcry of my reviewers who might be tempted to put an end to my online literary 'career'.

As fate would have it, Ms Rowling released Book 6, Harry Potter and the Half Blood Prince (henceforth abbreviated as HPB) on 16th July 2005, and I stayed home to write as I always did during my maternal grandfather's death anniversary. I did not bother to arrange for the local post office to send me the book because a dear friend of mine, Mr Weasley promised to send me the book as a belated present and I had to wait for it. On penning the first line of Act 2, an old friend alerted me to the revelations in Book

6. It would appear that my predictions in the first draft of Act 1 were more or less true to canon, give-and-take a few literary reinterpretations as well as artistic and dramatic license. It also appeared that the death anniversary of one old man heralded the death of another and I saw the possibilities of actually completing *Tanquam Ovis*, as this play came to be known.

Having originally decided to kill off Albus Dumbledore, I decided to add another layer in which Act I Scene III was revised to accommodate the new developments in the HPB. This play seeks to exculpate Severus Snape after the revelations of book 6. Yes, I am an unabashed Snape-apologist. I love him still, not because he was played by Alan Rickman, but because he is a wonderful character to unravel. I have always believed that it is too convenient to play on clearly delineated lines of good and evil that Ms Rowling appears to be headed towards (as many of her interviews hint). There are always some shades of grey. Albus Dumbledore and Severus Snape are the patches of grey in the black (ostensibly evil, purely so) and white (ostensibly good, purely so) in the entire Harry Potter canon. I have personally been drawn to the antiheroes in plays and books rather than the heroes, and in the writing of *Tanquam Ovis*; I brought this proclivity of mine into play. I wanted to make Severus the protagonist without actually naming the play after him. Despite that, I would rather my readers think for themselves how the title may be applicable to the other characters in this play.

Though I am aware that there are many of the Harry Potter readers who have a deep loathing for Severus Snape, I contend that there is more to him than meets the eye. It is on this theory that I base my characterisation of the Severus in this play. You will notice that Severus was born on January 9th. Ms Rowling gave us his birth date for a reason. 9th January is the Roman festival of Janus. Janus, if you do not already know, is the two-faced god of gateways, entrances and exits, and beginnings and endings so you see, if Severus was born under his sign he has all these characteristics. Furthermore, this makes Severus a Capricorn. As a Capricorn, he embodies the typical characteristics of the star sign he is petty, parsimonious, stern, stifling and strong-willed. As the feminine cardinal earth sign ruled by the Sun (we may interpret the Sun as Dumbledore if you like), gives the Capricorn a cold, cruel-minded streak with unquenchable ambition.

Severus is still a Death Eater, and there is plenty of evidence to back that. He's very much wary of Mad-Eye Moody and for good reason too. I shall not expound the theories on that. But Severus is still with the Order of the Phoenix and we see how Severus saves Harry's life at least once in every book. Dumbledore trusts Snape. Yes, whatever your take on Book 6, I still trust Severus and you should too. He trusts Severus enough to beg him to get on with it and kill him so that it will be possible for that thick-headed oaf, Potter (now labelled as "The Chosen One") to slay Voldemort. Severus is still a Slytherin and a very good at that. He embodies what Phineas Nigellus said, "We Slytherins are brave, yes, but not stupid. For instance, given the choice, we will always choose to save our own necks." Ultimately, in Book 6, Severus followed this precept.

He certainly has the wit and the cunning to switch sides, play both sides on his own terms and *stay alive*. He has to keep both masters happy and he does so in Book 6 he does tell Albus that he has to kill him and Albus accepts that, as is evinced in the scene where Severus kills him. Why was the killing so brutal? He couldn't bear to do it. It's like suicide you see. You want to kill yourself but you don't, you make a small cut and you hesitate and you cut again and again. It's the same thing here. Severus is frightened, rightly so he is both afraid of Dumbledore and for him. I still believe that Severus has two greatest fears: the Dark Lord and losing Dumbledore's trust. This is extremely clear in Book 6, especially in the scene where he has to kill Albus on pain of death. Harry Potter should be taken for the ignorant, prejudiced young pup that he appears to be in the books. Granted that he is less whiny in HBP, but he still lacks that one character trait that would make him a true hero he lacks self-reflection. If I were to hazard a prediction, I will say that this would be his undoing. That's why Harry constantly misconstrues everything he hears and sees in Book 6. Some readers of the HBP inform me that Albus shouldn't have begged for his life. He was reminding Severus to get over and done with it. When the deed is done, Severus tries to get everyone of there alive and gives Harry a good setdown by the lad does not get it! Remember, Dumbledore may not be all that gone, remember he says in Chamber of Secrets he will not really be gone to those who remember him.

At the end of the day, Severus has to do what he can to ensure that he, Severus Snape will benefit from his actions. So what does he do? Whatever it takes to survive. Whatever it takes to win.

This then, is what I have tried to portray in *Tanquam Ovis*, to exculpate Severus's character and give vent to the feeling of injustice within my breast that Ms Rowling had painted Severus as one-dimensional villain character. While this play is inspired by events in HBP, it should be noted that I exercised artistic license by adding or subtracting things while advancing some theories. I know this play will not please everyone, especially the purists who see that the book should be left as it is. I have apologised for this within the context of the play, and hope you will forgive my presumption. My last extensive study of Shakespeare was conducted five years ago and as such, I have many pieces of Shakespearean lines stuck in my head. But as the study was conducted so long ago, I cannot remember whether a line is my own creation or Shakespeare's. As I do not have my trusty Complete Shakespeare volume near me (it has been on loan to a friend for the past three months), I cannot tell you whether a line is quite from a certain play or otherwise. Please bear with me.

I have laboured long enough on this, but before I leave you with the play proper, bear Hamlet's words in mind, *The play's the thing that will catch the conscience of the king.*"

Lady Strange

Dramatis Personae and Prologue

Chapter 2 of 11

The dramatis personae and prologue. In the prologue, the Chorus gives you a brief back-story, background information and certain facts that I wish you to know.

TANQUAM OVIS

To the ever encouraging Southern Witch 69

Dramatis Personae

* Members of the Order of the Phoenix

♣ Death Eater or Supporter of Voldemort

Albus Dumbledore, headmaster of Hogwarts, later his echo and ghost *

Minerva McGonagall, deputy headmistress at Hogwarts *

Sybill Trelawney, divination mistress at Hogwarts *

Alastor Moody, Auror *

Remus Lupin *

Nymphadora Tonks, Auror *

Kingsley Shacklebolt, Auror *

Portrait of Phineas Nigellus, former headmaster of Hogwarts

Harry Potter, also called the Chosen One, student at Hogwarts *

Ronald Weasley, friend of Harry, student at Hogwarts *

Hermione Granger, friend of Harry, student at Hogwarts *

Aberforth Dumbledore, proprietor of the Hog's Head tavern and brother to Albus*

Severus Snape, former Potions Master and Defence Against the Dark Arts Master at Hogwarts, later his ghost * ♣

Lucius Malfoy ♣

Narcissa Malfoy, wife of Lucius Malfoy ♣

Draco Malfoy, son of Lucius and Narcissa, school fellow of Harry Potter ♣

Bellatrix Lestrange, sister of Narcissa Malfoy ♣

Lord Voldemort, also known as Tom Marvolo Riddle ♣

Wormtail, also known as Peter Pettigrew ♣

Amycus, a Death Eater ♣

Alecto, a Death Eater, sister of Amycus ♣

Fenrir Greyback, a Death Eater ♣

Ghost of Lily Evans, mother of Harry Potter

Ghost of James Potter, father of Harry Potter

Ghost of Sirius Black, godfather of Harry Potter

Ghost of Cedric Diggory, former schoolfellow of Harry Potter

Death Eaters in Voldemort's court and/or train ♣

People at the Hogshead tavern.

Chorus of Hogwarts' students who are not the main characters herein.

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In order to be true to the custom of the time, this play is written in a combination of late Mediaeval Latin, as well as Tudor and Elizabethan English. Some English words used then had different meanings than they do now. While I am aware that this maybe very off-putting to many people, I sincerely hope you will come to see and understand the plot as I intend for it to be read. As far as possible, I have included a glossary when the definitions of words differ from the modern meaning and pronunciations. If you are in doubt, ask and I will answer. Stage directions are given in square brackets, like so [] and asides are listed. If asides are not indicated explicitly in the text, they are denoted by round brackets like so ().

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TANQUAM OVIS

PROLOGUE

Prologue

Hogwarts grounds, near forbidden forest.

Enter students from all Hogwarts' houses

Chorus:

To sing a mournful song that old wast sung
From Slytherin's seed, Voldemort did come
Through the blood of his mother's body true
Made him think in ev'ry way that it was blue.
Influence, power and nobles he won
So that no chance could be forgone
To cleanse purebloods' fastidious eyes

Of the wizarding world's infirmities.
 His promise had been sung at festivals
 O'er amber eyes and deathly show revel 10
 Where lords and ladies swear their lives
 To join Lord Voldemort's restoratives
 In the Death Eater cause which makes glorious
 The end of those whose ranks be dubious.
 If you, mortal, live in this shaky clime, 15
 Where wits be needed to survive time
 Hear that which we in our studies doth sing
 In the hope that to you knowledge we bring.
 This Voldemort then this dark wizard great
 Build'd his city at an uncharted seat 20
 Lying yonder over Scotland so fair
 Denying himself, he wast Slytherin's heir
 So full of malice in heart, mind and face,
 He believed heaven lent him all his grace;
 Thus the washing of blood with blood he took 25
 And others to justice he did provoke.
 A prophecy however stay'd his own
 With the warning evil should be done by none,
 His undoing lay in Potter's begin
 And resulted in Voldemort's great sin 30
 That by custom it with hatred did come
 And made Dumbledore forward his frame
 To meet and prevent Voldemort's own laws
 To keep him in death and his men in awe
 That with Harry Potter war will end strife, 35
 Thus unfurling the Riddle and his life.
 To uncover the puzzle, Snape wast sent
 To see if he can peer down his lord's bent
 Others, suspicious or Snape testify
 He changes his cloak with the spin of the die 40
 What now ensues to the judgement of your eye
 We give the causes which best can testify.

[Exeunt]

FOOTNOTES & GLOSSARY

Tanquam Ovis is Latin for "like a lamb to the slaughter". I shall leave you to devise the identities of the sacrificial lambs that were slaughtered, why I have opted to slaughter them and why their deaths are significant.

Tanquam Ovis Explanation

I obtained the phrase *Tanquam Ovis* from my reading on Elizabeth I. *Tanquam Ovis* appears with the meaning "like a lamb to the slaughter" in John Foxe's Book of Martyrs, published in 1583. All page references in this section refer to the 1583 edition of The Book of Martyrs. In using John Foxe's Book of Martyrs and adopting Sir Philip Sidney's definition of the function of poetry (i.e. fiction) with reference to the Horatian dictum of *to teach and delight* (*docere et delectare*), I am paying homage to the 16th-17th century tradition of literature. In subscribing to Sidney's widely accepted maxim, Foxe positions Book of Martyrs, the title by which his ecclesiastical history was known from the beginning, at the didactic end of the scale. Nevertheless, its array of theological disputations, treatises, heresy examinations, instructive accounts of the painful deaths of martyrs who were burnt alive, and other texts afford frequent moments of aesthetic pleasure through the employment by Foxe or his sources of a diversity of rhetorical schemes, stylistic figures, and devices of characterization. Drawing upon elements of this kind, the Book of Martyrs functions as an encyclopedia of literary genres including many kinds of verse, martyrologies, fables, ballads, beast fables, fanciful tales, romanticized adventure narratives, and many other writings. *Tanquam Ovis* appears in Book 10 where he discusses the ongoing disputes between Catholics and Protestants. He enjoys using the *Tanquam Ovis* phrase as an allegory if you like, so much that Elizabeth (when she was just Princess Elizabeth and heir to Mary I) applied the messianic figure of *Tanquam Ovis*. In the narrative concerning her imprisonment, Princess Elizabeth applies the messianic figure of *tanquam ovis* ('like a sheep' [led to slaughter], Isa. 53:7; Acts 8:32 this is more obvious if you read the Vulgate version of the bible where *Tanquam Ovis* = like a sheep led to the slaughter) to her own endangerment as a Christlike lamb. (p. 2094b). *Tanquam Ovis* was popular device and saying in Tudor

times. Writing from prison, John Bradford declares: *'I am now as a sheep appointed to the slaughter'* (p. 1654). In a letter sent from one prisoner to another, John Careless consoles an inmate that he is fortunate not only to testify to his faith in Christ, *'but also to suffer for his sake, as one of his silly [i.e., innocent] sheep appointed to the slaughter'* (p. 1928). The narrator of a story about yet another martyr, Julian Palmer, writes that *he was led away as a lamb to the slaughter' by a prison keeper who was like 'a ravening wolf greedy of his prey'* (p. 1937).

Choice of Latin: An Explication

Please bear in mind that the Latin in this play is *Mediaeval Latin*, i.e. Latin of the High Middle Ages. Henry VIII's reign is considered to fall under the High Middle Ages. *Mediaeval Latin* is often religious in tone and subject; playwrights, authors, poets and lovers (writing lover letters) frequently used such Latin with such overtones in their work. I have written everything in *Mediaeval Latin* so as to be true to the custom of the time [cf. Author's notes at the start of the play before the title]. It is for this reason that I do not use Roman Latin.

Gentle Warning

Readers and Purists who expect the authoress to remain true to the events of HBP may be offended and displeased with my interpretation of this work. This play is at times anachronistic (as was Shakespeare), idiosyncratic, and singular. Artistic license has been utilised to reinterpret some of the occurrences in HBP. The authoress has also used dramatic license to postulate certain theories in this play. For these reasons, *Tanquam Ovis* may not be everyone's cup of tea.

Problem Play: An Explication

This is intentionally written as a problem play. Those of you who look on the meaning of "problem plays" as Isben's understanding of 'A type of drama that focuses on a specific social problem', may be disappointed to learn that I follow the Shakespearean style of problem play. To understand what a Shakespearean problem play is, let me quote you W.W. Lawrence's definition; "the essential characteristic of a problem play ... is that a perplexing and distressing complication in human life is presented in a spirit of high seriousness ... the theme is handled so as to arouse not merely interest or excitement, or pity or amusement, but to probe the complicated interrelations of character and action, in a situation admitting of different ethical interpretations ... The 'problem' is not like one in mathematics, to which there is a single true solution, but is one of conduct, as to which there are no fixed and immutable laws. Often it cannot be reduced to any formula, any one question, since human life is too complex to be so neatly simplified" (Shakespeare's Problem Comedies, 1931, p.4).

Alternatively, you may prefer Schanzer's definition, cf. Ernest Schanzer, *The Problem Plays of Shakespeare: A Study of "Julius Caesar, Measure for Measure, and Antony and Cleopatra*, London, 1963. He says, "The definition of the Shakespearean problems play which I therefore suggest is: 'A play in which we find a concern with a moral problem which is central to it, presented in such a manner that we are unsure of our moral bearings, so that uncertain and divided responses to it in the minds of the audience are possible or even probable' (p. 6)." It will also be noted that, in opposition to Boas, Lawrence, and Tillyard, I do not mark off the problem play from the comedies and tragedies as a separate type. What, to my mind, distinguishes the problem play is a particular mode of presenting moral problems and this can be found in Shakespeare's tragedies and comedies alike' (pp. 6, 7).

This means that as a Shakespearean problem play, *Tanquam Ovis* sets out to do the following: (a) forward a refusal or failure to wholly credit the dignity of man, and the significance that that gives the individual in tragedy; (b) place an emphasis (comic, derisive, satiric) on human shortcoming, even when man is engaged in great affairs; (c) suggest that there is usually another side to all human affairs, and that the "other side" to the serious, dignified, noble, famous and so forth, is comic. This implies scepticism of man's worth, importance and value; and may range from the quizzical through the ironical to the cynical; (d) expressing unhappiness, disappointment, resentfulness or bitterness about human life, by inverting these feelings and presenting the causes of them as something ironic; (e) possess a corresponding attitude towards traditionally funny subjects which insinuates that in some way they are serious, or that the stock response to them bypasses pain at human shortcomings or wickedness; or that this stock response depends on a lack of sympathy or insight which an author can make us aware of without abolishing the comic situation (f) Interpolated into the critical analytical patterns we find "ideal" figures who check our prattle of "cynicism," "satire" or "misanthropy"; (g) involve us in discoveries always of a bad reality beneath the fair appearances of things: revelations, painful in the extreme and we are made to feel the pain of the distressing, disintegrating possibilities of human meanness (ignobility and treachery, craft and selfishness).

All Shakespeare's Problem Plays are profoundly concerned with seeming and being; and this can cover both sex and human worth (as each claims nobility). Combine this with what I have just said about "disintegrating" discoveries, and, with a wider generalization, you can say that they share a quality which can be called "maskedness" not only because "unmasking" describes so many of the actions, but because the total effect is to present a world of appearances (very close to a realistically observed reality) capable of opening like a masque set transformation scene and disclosing something totally different. This "maskedness" brings doubt, mixed feelings, a "nervous" curiosity and/or a kind of fear.

Whether I have successfully produced a Shakespearean style problem play is for you to decide.

Brief Primer on Tudor and Jacobean English

In Tudor times right up to Jacobean times, "your" and "you" were used either in the plural or to denote a certain formality of speech. "Thee", "thine", "thou" were more intimate and informal. I have kept to this general ruling in this play. This trend of "thou" being singular and "you" as plural started in the 13th century to copy French (*vous* and *tu*). It was usual for "you" to be used by inferiors to superiors, such as children to parents, or servants to masters. The superiors will use "thou" or one of its variants to their inferiors. "Thou" was used to invoke the gods and it was usual when lower classes talk to each other, they use "thou". Upper classes used "you" when talking to each other, though this rule may be bent if the parties decide to be informal and use "thou". Thus, changing from "thou" to "you" (and vice versa) in a conversation always conveys special meaning. "Thou" can be used as either a sign of intimacy (among the Upper classes) or as an insult (when the Upper classes speak to the lower classes). It depends how the actor/director wants to play it. Example: Gertrude tells Hamlet, "You have thy father much offended". Hamlet replies, "You have my father much offended." It is clear Hamlet is insulting his mother. Mother, i.e. Gertrude insists that Hamlet has insulted Claudius (notice she uses 'thou' with him. But Hamlet, who alternates between 'thou' and 'you' with his mother, uses "You" in this context as an insult. There are many such examples in Hamlet and Shakespeare in general, look out for it in the play.

In Shakespearean English there is no such thing as "are". You either use "be", "beest", "be'st" or "been".

In Shakespearean English, there is no such thing as "was" or "were", you either use "wert" or "wast".

Brief Primer on Stage Directions used in Tudor-Jacobean Masques and Plays

Stage direction glossary is as follows:

Aside A speech direction. A speech not heard by other characters on stage. Also has alternative meaning as movement direction.

Above A movement direction that occurs in the gallery or upper stage.

Aloft A movement direction that occurs on the upper stage.

Apart A movement direction that occurs to one side, a short distance away.

Aside A movement direction that occurs to one side, away from the others.

Below A movement direction that occurs on the lower stage.

Break in A movement direction that is burst on to the stage.

Brought out A movement direction that is brought out on to the stage.

Enter A movement direction that occurs when one or more characters come on to the stage.

Exeunt A movement direction that occurs when more than one character leaves the stage.

Exit A movement direction that occurs when one character leaves the stage.

In A movement direction that occurs when one or more characters go into the dressing room at the back of the stage.

Manent A movement direction that occurs when the characters remain on stage.

Off A movement direction that occurs off-stage.

Severally/several ways A movement direction that occurs in different directions (said of people arriving or leaving).

Solus A movement direction denoting that a character enters by himself/herself alone.

Top, on the A movement direction that occurs on the upper stage.

Within A movement direction that occurs behind the stage façade (i.e. outside).

Alarum/Alarums An event direction denoting a call to arms.

Excursions/ excursions, in an An event direction denoting a bout of fighting across the stage.

Cornet A music direction denoting a fanfare (as played by cornets, a horn-like wind instrument).

Drum A music direction denoting drummers are present and playing their drums, usually for wars, coronations and funerals.

Flourish A music direction denoting a fanfare of trumpets or horns, usually accompanying an exit or entrance.

Hautboys A music direction denoting the playing of a woodwind double-reed instrument resembling an oboe.

Sennet A music direction denoting a trumpet call signalling a procession.

Trump / Trumpet A music direction denoting a trumpeter playing.

Tucket A music direction denoting a personal trumpet call.

Explicatory Notes and Glossary Proper

Line 8 Infirmities in the 17th century was pronounced to rhyme with "eyes".

Line 12 Here in the context of the prologue, restoratives refer to Voldemort's plan to set the wizarding world to right.

Line 20 "Build'd" (pronounced with 2 syllables) or "Buildd" (pronounced with 3 syllables) is Tudor/Elizabethan English for "Built".

Line 21 It is stated explicitly here that Voldemort's Headquarters can be found on an island charted island near Scotland. Therefore, scenes involving Death Eaters and Voldemort will take place there.

Line 27 "Stay'd" is pronounced with one syllable.

Line 27 "Stay'd his own" means prevented him from acting too rashly.

Line 36 This is a double entendre. I mean riddle as in (a) the thing you try to solve, (b) Tom Marvolo Riddle, and (c) the mystery of the Death Eater cause and that of the Order of the Phoenix.

Line 38 "Bent" is Tudor English for "will" as in "desire" and "determination". It is not the past tense of "Bend"; that is the meaning in modern English. The past tense of "bend" in Tudor/Elizabethan English is "bended" (pronounced with 3 syllables) or "bend'd" (pronounced with 2 syllables).

Act One

Chapter 3 of 11

In the First Act, we are introduced to the intricacies behind the plot for Albus Dumbledore's death in *Harry Potter and the Half Blood Prince*. Lucius, Severus and Voldemort play a game of hide-and-go-seek in Scene I. In Scene II, Sybill Trelawney makes a prediction; in Scene III, Severus makes a drastic decision.

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Irish aristocrats or Spanish nobility who learnt English, 'hoaeur' by the middle classes who could write and read (ancestors of our modern cockneys), 'youer' by the Scottish aristocrats, because these peoples pronounced the word that way.

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TANQUAM OVIS

ACT ONE

Act I Scene I

Uncharted island near Scotland. A clearing in a forested area.

Enter Severus Snape, Lucius Malfoy, Lord Voldemort and Death Eater attendants. All be cloaked and masked.

Lucius:

So shaken as we be, so wan with care,

Dare we find a time for frighten'd peace yet

That would breathe away these heavy mortal coils

So we can recommence in strands anon.

No more the thirsty parched throat of this soil 5

Shall coat her insides with the blameless' blood;

Think you friend, whither such days will come?

Severus:

Look and harken the Dark Lord's darker laugh

At the sight of these new able bodies

Who flock to trench war channels o'er our fields 10

And bruise the soul with their warlike stances.

Observe the hostile ears and starched eyes

They bespeak of fear against troubled hell,

Which may rain forth from a troubled heaven,

Only upon the intestinal shock 15

And furious close and civil butchery

Shall all in mutual well-beseeming ranks

March all one way and be no more oppos'd

Against acquaintance, kindred and allies.

Our Lord beckons thee to speak, Lucius. 20

Lucius:

My Lord, my liege, your loyal servant bows.

Voldemort:

From whence doth you find the courage to kiss

The hem of my sacred and jealous robe

Dare you remain at whence I deign to strike?

[strikes Lucius]

Hence, hence, you idle creature, get you home! 25

Return only to present me your prize!

Lucius:

I have all at your disposal, my Lord.

Voldemort:

Thou liest, I do not see thine most valued jewel.

Speak, I command thee who claim'st loyalty,
Where is thine treasure the fruit of thine loins? 30
Where art thine son, Draco, this black night?

Lucius:

It is not yet the ripe time for the lad.
His tutors command his education
In this his final year of paper trials.
Should your Lordship exercise small patience
35
The time may yet come when my son submits
To the splendour of thine power and grace.

Voldemort:

Severus, approach and bring me your word
On how 'tis with old Albus Dumbledore.
A fever with the absence of thine son, 40
Lucius, of which your life is in danger.
How deeply you at once do wound my heart.
Upon the greater part of my comfort
Lying uncertain in a desperate bed
At this time when fearful wars point at me 45
So needful for my forces is thine son
And his other comrades of our own cause,
It strikes me past the hope of comfort.
But for thee, who must know of thy son's ways
And dost seem so balefully ignorant, 50
I'll enforce it from thee by sharp torture.
To all who disobey my will Crucio.
[Lucius strook by Cruciatus curse]

Severus:

Sir, his life, as that of his son and mine
Be yours in return for all and naught.
Look you he kneels so still by your will. 55

Lucius:

Indeed. My son and his friends be young yet.
I know of nought where your plans may lead
Nor when your Lordship purposes to strike
I beseech you; hold me your loyal servant!

Severus:

Good pour from your Lordship's nobility 60
The day will come when the young will be here.
I dare be bound that he and them be true
And shall perform all their subjections loyally.

Voldemort:

An ill wind blows; the time is troublesome
[addresses Lucius]
I'll slip you for a season but my jealousy 65
Does like a thing of moonlight yet depend.

Severus:

So please, my Lord, news I have to impart
The Old Man's legions all from Hogwarts' drawn,
Suspect not our purpose nor our fair coast.
They and him hath not landed on your coast 70
For their supply of warriors has been cut
By orders of the Magic Ministry sent.

Voldemort:

The counsel thy offers amazes not.

Lucius:

Good my Lord, their purpose is valiant.
Your preparation can affront no less 75
Than what comes to bear in thine ears.
Come more, for more thou art ready.

Severus:

The want is but to move those powers in motion
That long with the right conditions to move.

Voldemort:

Thee and thine speak the truth. Let us withdraw 80
And meet the time as I seek you.
Severus, if you value your existence
As Lucius does, bring me the head
Of the old fool who would be rid of me.
Fear not what can from Hogwarts annoy us, 85
And grieve not at chances there. Away!
[Exeunt all but Severus]

Severus:

This damning mask doth choke my soul
Its removal causeth my skin to burn what care I?
[Removeth mask]
O, how my fortunes do but dissemble?
They affect me at the blue moon. 90
My trembling flesh revolts against my spirit
I fear myself in this my revenge
That I years ago have wrought on myself
In ignorant vanity I wast won
By perjury and stern to come 95
Within this court of death ruled by a serpent!
Alas! The deeds I have unto me!
I hate myself for my stain'd hands and mind
Through Dumbledore's tongue I learn salvation waits.
The fool vouchsaf'd to lead me to myself 100
To hear at large discoursed all my fortunes.
I dare not believe in vanity's hope
For I am deformed, subtle, treacherous
And false I dissemble to this Lord and pay court
To the grand ideals of an old savant 105

Allowing the worm of conscience to gnaw
Upon my soul for my treacherous past.
Thus spy I am for one and the other
In the hope to aspire to truth
Against this villainy across the land. 110
One day, I know all sides will cry gently
In the throngs that will desecrate my soul.
Thence, I shall die having fulfilled reason.
No creature loves me save the old fool
Who sends me to my death with no remorse; 115
No soul will pity me or mourn my end.
Wherefore should they since I hate myself?
But live I must; perplex my Lord, I must.
The heavens and my charges still must work
Wherein I am false, I am honest still; 120
Wherein I am not true to be true yet.
This present war shall find I love the mind's truth
For Fortune protects some boats that be not steer'd.

[Exit]

Act I Scene II

Dumbledore's Office, Hogwarts.

Enter Albus Dumbledore, Minerva McGonagall, Alastor Moody, Sybill Trelawney and Remus Lupin. Portraits of previous headmasters and headmistresses lie in the background.

Dumbledore:

Minerva, it needs be done, such flashes be form.

Minerva:

Mine heart doth repulse the notion, my lord.

Sybill:

Albus Dumbledore!

Dumbledore:

Who calls?

Lupin:

This witch by which peace may yet rise again. 5

Dumbledore:

Sybill, thou call'st on me

Thy tongue be shriller than thy speech.

'Tis wont to be in times of sense

Thou did'st cry 'Albus Dumbledore';

Speak and my ears be thine. 10

Sybill:

Beware the soft approach of the new moon

Take heed of he born on Janus' name day.

Moody:

The soothsayer false bids ye beware

Of the new moon's imminent coming.

Lupin:

She doth not dream, not when her voice 15

Crack'd with pain and fists a-shaking.

Dumbledore:

The hour grows later and common will dead

Heed me, Minerva, my time waxes short.

[Enter Severus Snape]

Moody (aside):

They say the potions and defence master

Is a brave fellow for his stout heartstring; 20

One that hath fought single combats unarmed

Some such flashes I see with my mind's eye,

Superficially hang on him for form.

I observe his inward character

He is a melancholy being who's face 25

Be nothing but the engendering of toads:

Where he is jealous of any man he doth lay

Worse plots for them than ever wert imposed

On Hercules, for he strews his way,

Flatterers, panders, intelligencers, 30

Atheists and a thousand such political monsters.

He should have been the Head of the Defence chair

But instead of coming to it

By the primitive decency of law

He did bestow lures largely and 35

Impudently as if he would have

Carried it away without Heaven's knowledge.

Yet, some good he hath done.

He with his most perverse and turbulent nature,

Falsifying peace with Dumbledore ;40

And the worm who cannot be named

Making us wink at his past and that yet to pass.

What appears in him mirth, is merely outside;

If he laugh heartily, it is to laugh

All simple honesty out of fashion. 45

He dissembles and speaks with others' tongues,

And hears men's suits without hearing ears,

Only to entrap offenders in their answers,

Dooming men to death by information and hearsay.

The law of Dumbledore to him, methinks, 50

Is like a foul black cobweb to a spider.

He makes it his robes, his cloak, his dwelling

And a prison to him and others to tangle

Those who shall have design to feed him.

Dumbledore:

How now, good friend, Moody? 55

Thy look is grave and thou must rest.

Let you all but Severus hear me.

Go now and pass to that which waits.

Give me not your looks of black,
There is much that means to be done. 60
[Exeunt all but Severus and Dumbledore]

Severus:

Moody, methinks, doth not abide by me;
He did think ere he left this hallow'd space
I nev'r pay debts unless they be shrewd turns
And those I will confess, that I do owe.

Dumbledore:

It is most true and oft-times I fear it, 65
For thou dost but flatter me and Riddle most
So say the oracles that hang at thy lips
And verily I believe in them
For the devil speaketh truth in them.

Severus:

I know'st what I am. What I am, I am 70
I do not seek to light the time to come,
Only to stain the time that hath past.

Phineas Nigellus Portrait:

Spake thee like a one true of Slytherin.
Our valour though great, is nought
In the preserving of the justice of the self. 75
Remember, Dumbledore, the lad owes only himself.

Dumbledore:

Aye, 'tis true.
What business hath thee?

Severus:

I must continue as court-gall,
The Dark Lord desireth that Lucius and I 80
Our worth to prove for love of piety.
He would that we rail that those which he wants,
Would be as lecherous, covetous and proud,
Bloody or envious as any man,
If we had means to do so. 85

Dumbledore:

He wisheth to haunt me still
With talks of my death through thee;
Wilt thee o'ersee the order of the course?

Severus:

Not I, when Lucius' wife promises to mirror her sister.

Dumbledore:

I pray thee, do. There is no choice else. 90

Severus:

Wilt thou condemn me more than I am?
My hands canst not be cleansed hereafter!
I am a poor gamester in a poor part;

If it would'st not damn my soul

Myself I would but slay! 95

Dumbledore:

I do observe thee of late, my lad.

Thy gentleness have fled thy eyes

Thou bear'st stubbornness of the self

At too strange a hand!

Phineas Nigellus Portrait:

Severus Snape, I protest in earnest! 100

Thou art must look to thyself

Serve thyself and know thyself

To truly keep thyself from harm.

The Dark Lord wilt save thee nought;

Dumbledore shalt protect thee naught. 105

Consider thyself and be the survivor

Above all those who play the fool

To escape from the violent end!

Dumbledore:

Severus, be not deceiv'd if I veil'd my look,

Vexed am I that thy position now 110

Will mistake the love I bear thee in my heart.

Thou must perforce do what thou must.

Know'st thou of the hidden worthiness in thy soul.

Severus:

Hold me dangerous, old man

For dangerous I am! 115

Phineas Nigellus Portrait:

Slytherin Severus, I beg thee to think

Look on all differently if at all,

Redemption thou wish'st to seek in thyself.

Set honour in one eye and death in the other,

'Tis for thy own survival in this 120

War of all wars against all.

Dumbledore:

O multum dilecte Deo, tibi militat aether,

Et conjuratae curvato poplite gentes

Succumbunt: recti soror est victoria juris.

Ergo, you must for now as Phineas bespoke; 125

It is an ill-favoured war of all against all.

When the Order of the Phoenix and Voldemort

Do jointly knit their brows at the field of blood,

Their frontiers, leaning on each other's bounds,

There meet both our forces *must* without me. 130

Remember my proud array; I will not be all gone.

Even if death do furnish me your hand,

Both our forces will be burnished well

And full of hopeful fear and fearful hope;
Both menacing alike with daring shows, 135
Both vaunting colours sundry of device,
Both cheerly sounding trumpets, drums and fifes,
Both raising dreadful clamours to the sky
That valleys, hills and rivers made rebound,
And heaven would quake frighted with the sound 140
My presence non-physical bespeaks my power
That resideth within all the Order's souls,
So long as I remembered am, I'll not be gone.
In this then, if you my end to bring anon,
Our battles would lie pitch in squadron form, 145
Each corner strongly fenced with wings of shot;
Harry Potter will with his cornet make attempt
To march forth against Voldemort with our Order
And arrest the malice of his fell'd approach.

Phineas Nigellus Portrait:

Thou wilt end it all, Severus, if now, 150
Thy act for the good of all and thyself,
Thou alone canst avert that which will be.

Pede pes et cuspide cuspis;

Arma sonant armis, vir petiturque viro.

Dumbledore:

Thou art tired then; in a word, I am also. 155
Longer to live most weary, and present
My throat to thee and thy ancient malice
For all who keep thee from thyself in spirit
Since I have ever given thee all my love
I urge thee to do Voldemort's will 160
And draw the blood to preserve thyself
And with that forward our cause.

Severus:

Since I hath ever followed him with hate;
Since I hath ever followed thee with love,
Drawn turns of blood out of my bloody hands, 165
I canst not live but to my shame, unless
Thou art certain it be to do thee service.

Dumbledore:

Severus, Severus Snape,
Each word thy lips hast last bespoke
Thou hath weeded from my heart 170
A root of wet-clung poor direction
To others who think I speak divine things
Let me twine mine arms about that body
Where against his grained ash a thousand times
Hath brak'd and scarred the watery moon 75
With splinters to clip thy faery wings:

Then do the deed that thou must on the night
When the moon waxes anew three days hence.
Hew thy target from thy brawn with cruelty
Beat me out twelve several times 180
To unbuckle the helms and fist my throat
And wake me full dead with all and nought.

Phineas Nigellus Portrait:

With this then, thou art can banished be
Away from the quarrel of the Riddles
And those who would break on the river Styx. 185
Thou wilt in doing so not pour war
On thyself against thy territories;
Thou art would be safe to take leave
Of me and of Dumbledore.

Dumbledore:

And to recall that my end will be thy succour. 190

Severus:

You bless me, ye gods!
Therefore most absolute sir, if thou wilt have
The leading of thine own revenges, take
The one half of my commission with thee.
I shall return to thee in three days 195
To commend thy soul to the Order;
Thou art a true friend than e'er an enemy.
[Exeunt severally]

Act I Scene III

Severus Snape's house. In the book filled sitting room.

Enter Narcissa Malfoy and her sister, Bellatrix Lestrange

Bellatrix:

Have patience, good sister, there's no doubt Lucius
Will soon recover his accustom'd health
Only if Severus Snape would but come.

Narcissa:

Were that true, I would not think him traitorous
To have doubts in his mind in the Dark Lord's service. 5
Alas! My poor husband and his sick heart,
To spite his fashion'd escape from Azkaban
And debase my Lucius' post in his all-seeing eyes
To crop the golden prince of not only my lord
But on my son, who's all equals not Lucius' moiety! 10
The Malfoy House now a beggarly denier
In the need to prove our loyalty to adorn the cause
Which the Dark Lord demands to that
My son and my noble husband must prove. 15

Bellatrix:

In that you broke it ill, it makes him worse.
Therefore for his sake entertain good comfort

That your son is full well capable
To take your lord's place to prove him true
To that great cause laid by our Dark Lord. 20

Narcissa:

If my lord were dead, what would betide me?
If my son were dead, what would betide me?

Bellatrix:

No harm but loss of this lord and son.

Narcissa:

Thou painted barren shrew, know'st thou
The loss of this lord and son includes all harms!

Bellatrix:

The heavens have bless'd you with a goodly friend 25
To be your comforter when all else should fail.

Narcissa:

Durst you speak'st of my lord's bosom bow
That Severus Snape who's face a false creation
Proceedeth from the heat-oppressed brain?

Bellatrix:

I think though never wast where grace wert said 30
Aye, for 'tis true Severus Snape hath too
Much that is suspected of him.

Narcissa:

Much is suspected of Lucius!

Bellatrix:

But more so of Severus Snape, your friend.
Dost your son and his minority 35
Mean so little to thee art thou unnatural?
The Dark Lord bade me offer you a boon:
Your son and lord wilt remain goodly bless'd
In His grace, should you present Snape this test
Of loyalty to us and our kind.

Narcissa:

The Dark Lord to this prayer, you mouth'd
Wilt scarcely whisper Amen in a trice.
He loves not thee, nor me, nor Lucius,
Draco nor Snape 'Tis all about Himself.
Since He loves not me; be you, sister, assur'd 45
I hate thee not for His proved arrogance.

Bellatrix:

I do beseech thee, either not believe
The envious slanders of these false accusers
These worms which lay waste to corrupt thy mind
Of if the Dark Lord be accus'd on true reports,
Bear with His weakness, which I think proceeds
From wayward desires of power'd grandeur

And no grounded malice to thy person or House.

Lucius know'st too well the Dark Lord's mind

He know'st His jealousy is drawn withal 55

'Tis either Him or Snape, Narcissa dear,

Unless thy son a willing sacrifice

Thou giveth to the Dark Lord's wondrous grace.

[Enter Wormtail]

Narcissa:

Here comes good Wormtail with Lucius' news.

Saw you my honoured lord husband today?

What likelihood of his amendment, sir?

Wormtail:

Madam, good hope, Mr Malfoy speaks with cheer

He saith he desire to make atonement

Betwixt your son, Snape and yourself

And sent to warn them to his presence. 65

Look you there, Severus Snape doth approach

[Exit Wormtail]

[Enter Severus Snape]

Severus:

They do me wrong, and I will not endure it!

Who complained unto the Dark Lord

That I, forsooth, am aloof and love Him not?

By Grindelwald, they love Him but lightly 70

That fills His ears with such dissentious rumours.

Because I canst not flatter and look fair,

Smirk at Bella's face, smooth, deceive and cog,

Duck her and Lucius with apish courtesy,

I must be held a rancorous enemy! 75

Bellatrix:

Dost thou speak ill of me or of the Dark Lord?

Severus:

Beauteous madam, I bear you not offence.

Your lack of honesty or natural grace

See'st my imagin'd injuries on you

[aside]

A plague upon thee all to cause me to betray 0

He who trusts me with his life, soul and care

Thou must trouble the riddle with lewd complaints

And plague this living hell within my immortal soul!

Bellatrix:

Friend Snape, thy slyly mistake the matter,

My words unlike thine be unprovoked 85

I tell you now ere I leave for my Lord's,

Aim you, your interior hatred elsewhere

Against Hogwarts, Dumbledore and his friends,

Then will your place among us be secure

And your perceived disloyalty will fade 90
In the Dark Lord's mind and give him peace in war.

Severus (aside):

And lessen'd be that small, I implore ye gods,
That I might poison her with the Styx's waters!

Bellatrix (aside):

I'll'd soon hath thy traitorous heart in my grasp;
Thus die those untrue to my noble Lord! 95

Narcissa (aside):

Out devil, Snape! I remember my pains well
Thou seeketh my husband and son's deaths.
See how my poor heart doth wish to break!

Severus:

I wast a packhorse with Lucius in all
The Dark Lord's great and unspoken affairs; 100
A weeder-out of His proud adversaries;
A liberal rewarder of His rewarders;
To royalise His blood, I spent mine own.

Bellatrix (aside):

Hast thou truly shed thy mongrel's blood?
I shalt rend thy gut from thine purring throat 105
To spill my blood o'er thy perfidious soul
That durst pretend fealty to the Dark Lord!
Would that Lucius could'st see Snape's narrowing eyne
Which all but point to his palpable guilt!

Narcissa:

Will you spend it now to save my lord and son, 110
To prove yourself a noble true Death Eater?
[aside]
Dare he speak of blood which has yet to spill?
Aye, and much better blood than his or thine.
And so still art a murd'rous villain.
Hie thee to hell for shame and leave this world, 115
If disloyal thou provest to my husband,
My son and the Dark Lord's true gilt throne!
Thou cacodemon, I wish thee with Death!

Bellatrix:

Sister dear, calm I prescribe to thy temper;
Forget not that which we must perforce do, 120
Friend Severus we have hopes to employ.
[aside]

And in that employ, I'll'd catch his falsehood
With my unglouv'd hands and send him to death!

Severus (aside):

Foul wrinkled witch, I curse thee and thy House
And thy sister too to be banished 125
On pain of death to hell's burning sulphurs!

Narcissa (coming forward):

Alas, friend Severus! Gentleman friend!

Do not turn away, Severus, from power.

[Grasps Severus' hand]

Bellatrix:

Dost not our women's pleas stir thy chivalry,

What canst we govern'd by our feelings do? 130

[aside]

Dare I hope to espy him hesitate

In this politic snare of women's lies?

Severus:

I will not if you would'st return my hand.

Bellatrix (aside):

For thy proud impudence to my sister,

I swear to be the instrument of thy death. 135

Narcissa:

Pain is here in my breast from many fears

That death can yield me here by my body

A husband and a son thou ow'st to me;

And thou ow'st the Dark Lord allegiance.

This sorrow I have by right is thine 140

And all the peace you usurp be mine by right.

Severus:

Tyrants themselves would weep at thy speech.

Bellatrix (aside):

Dissemblers would choke at thy traitor's speech.

Narcissa:

No man but prophesised revenge for it.

Severus (aside):

I wish none of you may live your natural age! 145

Narcissa:

If thou dost not save my husband and son

Or to the Dark Lord thy disloyalty

Perforce to remove and disabuse

Heaven will rain plagues on thy hateful soul

Exceeding those that I can wish upon thee. 150

On thee, the troubler of my poor world's peace

The worm of conscience I curse gnaw thy soul;

Thy friends suspect for traitors while thou liv'st

And take thyself without any friend!

No sleep close thy obsidian eyes 155

Unless it be to haunt thee with tormenting dreams

Affrights thee with hells of ugly devils.

Thou abortive, misshaped dissembler

Say thou wilt do this for my lord and son

To save thyself in the Dark Lord's gold grace 160

Thou loathsome issue of Prince...

Bellatrix (aside):

What doth the wench do by acting so brown?

Anger wilt not entrap the snake for long!

Severus:

Narcissa!

Narcissa:

Severus! 165

Severus:

Ha!

Narcissa:

I call'd thee not!

Severus:

I shall for mercy call for thee then!

Narcissa:

Not if the period I give to my curse!

Severus:

Alas, thou canst not, for 'tis done by me 170

And ends in sweet dulcet tune, 'Narcissa'!

Thus, this curse thou hath but breath'd on thyself!

False hearted woman, end thy frantic curse,

Lest to thy harm thou move my patience!

Narcissa:

Peace, friend Snape, thou art but all malapert; 175

If this deed of the dark Lord thou commit

Thine fire-new stamp of honour 'twill be scarce.

In Dumbledore's demise the stars of all

Will rise yours, my son's, my lord's, my sister's

O that your new found nobility could judge 180

That 'twere lose it and be miserable

And if it fall with you, I'll dash you to pieces!

Severus:

And turn the moon of the Sun to shade? Fie!

My word for the Dark Lord's murd'rous deed, you wish,

Very well, I shall use it to climb up 185

And ascend the sky with another's soul

To the fold of the gods' gentle sleeping peace

Until that should come when all is lost,

I will let eternal darkness fold me!

The Dark Lord in his aery's nest will see 190

As the gods and Dumbledore see'st it:

As it is won with blood, lost be it so!

Bellatrix:

The gods and our ranks be thanked for thy faith

In the unending service of our Lord!

Peace and thy hand I shalt wring as thy friend. 195

Narcissa:

I know now thou art a good man of worth.
I'll kiss thy hand in peace and gratitude;
May fair befall thee, my lord and my son.
[Exeunt Narcissa and Bellatrix]

Severus:

The devil himself could not pronounce the title
More hateful to mine ear than Narcissa! 200
Behold Narcissa, thy bones be hollow,
Impiety has made a feast of thee.
Go forth, Severus in that famous act,
Wherein all nature's value is contained:
Be thou on earth as Faustus wast in deed! 205
How am I glutted with conceited of this!
Cursed be He, the Dark Lord, for stealing
Dumbledore's sacred holiness from me!
Maledicat Dominus!
Cursed be He, the Dark Lord, for forcing 210
My hand to end Dumbledore's care for me!
Maledicat Dominus!
Cursed be Lucius Malfoy for playing
His House and I like fools in this charade!
Maledicat Dominus! 215
Cursed be Narcissa Malfoy for her
Gratuitous love of her own!
Maledicat Dominus
Cursed be her that Bellatrix Lestrangle
For ensnaring me with the Dark Lord's lure! 220
Maledicat Dominus!
Yet violence I must deploy for light to prevail!
Dumbledore, my love for thee is troubled
Yet I must take action or die myself!
The Malfoys and Lestranges be my destined plagues 225
And the Dark Lord to in his illiberality!
First in His hand, he bade me kill Dumbledore,
Supported by the Malfoys and Lestranges!
O, these wounds dangerous they have given me!
And by those wounds, they force me to yield; 230
In admitting to this insane judgement,
Dumbledore has yielded himself and I;
These hands will never more be cleaned,
And by all this yielding, I am a slave
To both Dumbledore and the Dark Lord! 235
Alas, my poor soul! Will I e'er be saved?
I must act *tam armis quam ingenio*,
To ensure Potter brings the prophecy
To its promised end to the Dark Lord.

[Exit]

FOOTNOTES & GLOSSARY

One of my betas informed me that in Act One, not all my footnotes & ca were displayed. There appears to be a word limit on each uploaded section on this website. To remedy this, I will include the glossary and footnotation on a separate page following each Act if this should happen. After an analysis, I realise that the notations to Acts I, III and V will have posted separately. I can post the notations to Acts III and IV with the play proper because they are relatively short Acts. Any inconvenience caused is deeply regretted.

Act One: Footnotes & Glossary

Chapter 4 of 11

Footnotes and Glossary to Act One

ACT ONE NOTES

FOOTNOTES & GLOSSARY

Tanquam Ovis is Latin for "like a lamb to the slaughter". I shall leave you to devise the identities of the sacrificial lambs that were slaughtered, why I have opted to slaughter them and why their deaths be significant.

Tanquam Ovis Explanation

I obtained the phrase *Tanquam Ovis* from my reading on Elizabeth I. *Tanquam Ovis* appears with the meaning "like a lamb to the slaughter" in John Foxe's Book of Martyrs, published in 1583. All page references in this section refer to the 1583 edition of The Book of Martyrs. In using John Foxe's Book of Martyrs and adopting Sir Philip Sidney's definition of the function of poetry (i.e. fiction) with reference to the Horatian dictum of *to teach and delight* (*docere et delectare*), I am paying homage to the 16th-17th century tradition of literature. In subscribing to Sidney's widely accepted maxim, Foxe positions Book of Martyrs, the title by which his ecclesiastical history was known from the beginning, at the didactic end of the scale. Nevertheless, its array of theological disputations, treatises, heresy examinations, instructive accounts of the painful deaths of martyrs who were burnt alive, and other texts afford frequent moments of aesthetic pleasure through the employment by Foxe or his sources of a diversity of rhetorical schemes, stylistic figures, and devices of characterization. Drawing upon elements of this kind, the Book of Martyrs functions as an encyclopedia of literary genres including many kinds of verse, martyrologies, fables, ballads, beast fables, fanciful tales, romanticized adventure narratives, and many other writings. *Tanquam Ovis* appears in Book 10 where he discusses the ongoing disputes between Catholics and Protestants. He enjoys using the *Tanquam Ovis* phrase as an allegory if you like, so much that Elizabeth (when she was just Princess Elizabeth and heir to Mary I) applied the messianic figure of *Tanquam Ovis*. In the narrative concerning her imprisonment, Princess Elizabeth applies the messianic figure of *tanquam ovis* ('like a sheep' [led to slaughter], Isa. 53:7; Acts 8:32 this is more obvious if you read the Vulgate version of the bible where *Tanquam Ovis* = like a sheep led to the slaughter) to her own endangerment as a Christlike lamb. (p. 2094b). *Tanquam Ovis* was popular device and saying in Tudor times. Writing from prison, John Bradford declares: '*I am now as a sheep appointed to the slaughter*' (p. 1654). In a letter sent from one prisoner to another, John Careless consoles an inmate that he is fortunate not only to testify to his faith in Christ, '*but also to suffer for his sake, as one of his silly [i.e., innocent] sheep appointed to the slaughter*' (p. 1928). The narrator of a story about yet another martyr, Julian Palmer, writes that he *was led away as a lamb to the slaughter* by a prison keeper who was like 'a ravening wolf greedy of his prey' (p. 1937).

Choice of Latin: An Explication

Please bear in mind that the Latin in this play is *Mediaeval Latin*, i.e. Latin of the High Middle Ages. Henry VIII's reign is considered to fall under the High Middle Ages. *Mediaeval Latin* is often religious in tone and subject; playwrights, authors, poets and lovers (writing love letters) frequently used such Latin with such overtones in their work. I have written everything in *Mediaeval Latin* so as to be true to the custom of the time [cf. Author's notes at the start of the play before the title]. It is for this reason that I do not use Roman Latin.

Gentle Warning

Readers and Purists who expect the authoress to remain true to the events of HBP may be offended and displeased with my interpretation of this work. This play is at times anachronistic (as was Shakespeare), idiosyncratic, and singular. Artistic license has been utilised to reinterpret some of the occurrences in HBP. The authoress has also used dramatic license to postulate certain theories in this play. For these reasons, *Tanquam Ovis* may not be everyone's cup of tea.

Problem Play: An Explication

This is intentionally written as a problem play. Those of you who look on the meaning of "problem plays" as Ibsen's understanding of 'A type of drama that focuses on a specific social problem', may be disappointed to learn that I follow the Shakespearean style of problem play. To understand what a Shakespearean problem play is, let me quote you W.W. Lawrence's definition; "the essential characteristic of a problem play ... is that a perplexing and distressing complication in human life is presented in a spirit of high seriousness ... the theme is handled so as to arouse not merely interest or excitement, or pity or amusement, but to probe the complicated interrelations of character and action, in a situation admitting of different ethical interpretations The 'problem' is not like one in mathematics, to which there is a single true solution, but is one of conduct, as to which there be no fixed and immutable laws. Often it cannot be reduced to any formula, any one question, since human life is too complex to be so neatly simplified" (Shakespeare's Problem Comedies, 1931, p.4).

Alternatively, you may prefer Schanzer's definition, cf. Ernest Schanzer, *The Problem Plays of Shakespeare: A Study of "Julius Caesar, Measure for Measure, and Antony and Cleopatra*, London, 1963. He says, "The definition of the Shakespearean problems play which I therefore suggest is: 'A play in which we find a concern with a moral problem which is central to it, presented in such a manner that we be unsure of our moral bearings, so that uncertain and divided responses to it in the minds of the audience be possible or even probable' (p. 6). "It will also be noted that, in opposition to Boas, Lawrence, and Tillyard, I do not mark off the problem play from the comedies and tragedies as a separate type. What, to my mind, distinguishes the problem play is a particular mode of presenting moral problems and this can be found in Shakespeare's tragedies and comedies alike' (pp. 6 & 7).

This means that as a Shakespearean problem play, *Tanquam Ovis* sets out to do the following: (a) forward a refusal or failure to wholly credit the dignity of man, and the significance that that gives the individual in tragedy; (b) place An emphasis (comic, derisive, satiric) on human shortcoming, even when man is engaged in great affairs; (c) suggest that there is usually another side to all human affairs, and that the "other side" to the serious, dignified, noble, famous and so forth, is comic. This implies

scepticism of man's worth, importance and value; and may range from the quizzical through the ironical to the cynical; (d) expressing unhappiness, disappointment, resentfulness or bitterness about human life, by inverting these feelings and presenting the causes of them as something ironic; (e) possess a corresponding attitude towards traditionally funny subjects which insinuates that in some way they be serious, or that the stock response to them bypasses pain at human shortcomings or wickedness; or that this stock response depends on a lack of sympathy or insight which an author can make us aware of without abolishing the comic situation (f) Interpolated into the critical analytical patterns we find "ideal" figures who check our prattle of "cynicism," "satire" or "misanthropy"; (g) involve us in discoveries always of a bad reality beneath the fair appearances of things: revelations, painful in the extreme and we be made to feel the pain of the distressing, disintegrating possibilities of human meanness (ignorance and treachery, craft and selfishness).

All Shakespeare's Problem Plays be profoundly concerned with seeming and being; and this can cover both sex and human worth (as each claims nobility). Combine this with what I have just said about "disintegrating" discoveries, and, with a wider generalisation, you can say that they share a quality which can be called "maskedness" not only because "unmasking" describes so many of the actions, but because the total effect is to present a world of appearances (very close to a realistically observed reality) capable of opening like a masque set transformation scene and disclosing something totally different. This "maskedness" brings doubt, mixed feelings, a "nervous" curiosity and/or a kind of fear.

Whether I have successfully produced a Shakespearean style problem play is for you to decide.

Brief Primer on Tudor and Jacobean English

In Tudor times right up to Jacobean times, "your" and "you" were used either in the plural or to denote a certain formality of speech. "Thee", "thine", "thou" were more intimate and informal. I have kept to this general ruling in this play. This trend of "thou" being singular and "you" as plural started in the 13th century to copy French (*vous* and *tu*). It was usual for "you" to be used by inferiors to superiors, such as children to parents, or servants to masters. The superiors will use "thou" or one of its variants to their inferiors. "Thou" was used to invoke the gods and it was usual when lower classes talk to each other, they use "thou". Upper classes used "you" when talking to each other, though this rule may be bent if the parties decide to be informal and use "thou". Thus, changing from "thou" to "you" (and vice versa) in a conversation always conveys special meaning. "Thou" can be used as either a sign of intimacy (among the Upper classes) or as an insult (when the Upper classes speak to the lower classes). It depends how the actor/director wants to play it. Example: Gertrude tells Hamlet, "You have thy father much offended". Hamlet replies, "You have my father much offended." It is clear Hamlet is insulting his mother. Mother, i.e. Gertrude insists that Hamlet has insulted Claudius (notice she uses 'thou' with him. But Hamlet, who alternates between 'thou' and 'you' with his mother, uses "You" in this context as an insult. There be many such examples in Hamlet and Shakespeare in general, look out for it in the play.

In Shakespearean English there is no such thing as "are". You either use "be", "beest", "be'st" or "been".

In Shakespearean English, there is no such thing as "was" or "were", you either use "wert" or "wast".

I'll'd is the Shakespearean way of writing "I will had" or "I would have". It is pronounced with 1 syllable.

They'll'd is the Shakespearean way of writing "they will have" or "I would have". It is pronounced with 1 syllable.

Do not allow your modern pronunciation of words colour your reading of this play. As a rule, anything in past tense that ends with 'ed' (e.g. underlined) is pronounced in Tudor/Elizabethan/Jacobean times with an extra syllable. You *must* pronounce the 'ed'. For instance, 'underlined' is pronounced as 'un-der-line-nead'. The opposite holds true when a word has a 'd' at its end. Let X be a word. When a word with spelt as X'd (e.g. underlin'd), it is pronounced as we would in modern day English, as underlined, with a silent 'nead'.

"Strook" is Tudor/Elizabethan English for "Struck". This word appears in the stage instruction somewhere in Act I scene I after line 50.

Brief Primer on Stage Directions used in Tudor-Jacobean Masques and Plays

Stage direction glossary is as follows:

Aside A speech direction. A speech not heard by other characters on stage. Also has alternative meaning as movement direction.

Above A movement direction that occurs in the gallery or upper stage.

Aloft A movement direction that occurs on the upper stage.

Apart A movement direction that occurs to one side, a short distance away.

Aside A movement direction that occurs to one side, away from the others.

Below A movement direction that occurs on the lower stage.

Break in A movement direction that is burst on to the stage.

Brought out A movement direction that is brought out on to the stage.

Enter A movement direction that occurs when one or more characters come on to the stage.

Exeunt A movement direction that occurs when more than one character leaves the stage.

Exit A movement direction that occurs when one character leaves the stage.

In A movement direction that occurs when one or more characters go into the dressing room at the back of the stage.

Manent A movement direction that occurs when the characters remain on stage.

Off A movement direction that occurs off-stage.

Severally/several ways A movement direction that occurs in different directions (said of people arriving or leaving).

Solus A movement direction denoting that a character enters by himself/herself alone.

Top, on the A movement direction that occurs on the upper stage.

Within A movement direction that occurs behind the stage façade (i.e. outside).

Alarum/Alarums An event direction denoting a call to arms.

Excursions/ excursions, in an An event direction denoting a bout of fighting across the stage.

Cornet A music direction denoting a fanfare (as played by cornets, a horn-like wind instrument).

Drum A music direction denoting drummers are present and playing their drums, usually for wars, coronations and funerals.

Flourish A music direction denoting a fanfare of trumpets or horns, usually accompanying an exit or entrance.

Hautbois A music direction denoting the playing of a woodwind double-reed instrument resembling an oboe.

Sennet A music direction denoting a trumpet call signalling a procession.

Trump / Trumpet A music direction denoting a trumpeter playing.

Tucket A music direction denoting a personal trumpet call.

Explicatory Notes and Glossary Proper

Explanatory notations for lines in the specific act, scene and lines will be denoted thus: Act, scene, line. This means that Act 1, scene 4, line 48 will be noted as I.iv.48.

Act I I assume that Lucius has escaped from Azkaban some time in Book 6. I have taken dramatic and interpretative license in doing so. If this does not tickle your fancy, I apologise. This fact is explicitly stated in Act I scene iii.

I.i.9 "At the sight of these new able bodies" is a hint that there be new recruits to the Death Eater ranks.

I.i.23 "Jealous" is a double entendre.

I.i.65 Jealousy has three meanings in Tudor/Elizabethan English: (a) suspicion, (b) envy, and (c) resentment.

I.i.73 "Spake" is Tudor English past-tense for "speak".

I.i.90 The colour blue at night had special significance for the 16th and 17th century reader because the people tend believed that ghosts and other such ghouls and creatures only walked abroad (about) when the candle burns blue or when blue light is present. When two full moons occur in a single month, the second full moon is called a "Blue Moon." Another definition of the blue moon is the third full moon that occurs in a season of the year which has four full moons (usually each season has only three full moons. Make what you will of this.

I.i.123 Fortune is a recurring theme in this play. . From the 1400-1700, Fortune was depicted in engravings as blind, sometimes deaf, and frequently standing on a rolling sphere. This expresses her lack of discrimination and mutability. Severus adds to this understanding of Fortune by linking her with justice and retribution. Ironically, he also implies at this point in the play that Fortune is discriminatory because she is blind, deaf and perched on a rolling sphere.

I.ii.2 In Shakespearean plays, women called their husbands, "my lord" fairly frequently. It's also meant to be a pun. In the old days, you served a nobleman/noble lady whom you called "my lord" and "my lady". Ironically, the Death Eaters also address Voldemort as "My Lord".

I.ii.11 The new moon is the phase of the moon when the moon is not visible from Earth, because the side of the moon that is facing us is not being lit by the sun.

I.ii.12 Janus is one of the oldest gods of the Roman pantheon. He is frequently represented as having two faces, one looking forwards and the other backwards. Severus Snape's birthday is January 9th, which is the festival of Janus. Interestingly, in the mythology, Janus was driven from Greece by Jupiter/Jove (that Zeus to you Greek mythology enthusiasts) and given Saturnia to rule. During the reign of Janus, the people of Saturnia were perfectly honest and Saturnia was a land of peace and plenty. Janus was believed to have invented the use of money. The oldest bronze Roman coins had the effigy of Janus on one side and the prow of a boat on the reverse. There is an interesting legend about Janus involving Romulus. After Romulus and his companions carried off the Sabine women, Titus Tatius and the Sabines attacked the city of Saturnia (which was a village situated on the heights of the Capitol). One night, Tarpeia delivered the citadel into the hands of the Sabines. They had already scaled the heights of the Capitol when Janus launched a jet of hot water which frightened them and put them to flight. To commemorate this miracle it was decided that in time of war, the Temple of Janus should always be left open so that the god could come to aid of the Romans. It was closed only if the Roman Empire was at peace. Now, that you know about Janus, think on what this says for the character of Severus Snape.

I.ii.22 This is a double entendre. By "mind's eye" Mood means both his magic eye and his mind's opinion.

I.ii.26 "Jealous" here means suspicious.

I.ii.29 c/f The Twelve Labours of Hercules. Hercules, the Latin equivalent of Herakles, was the son of Jupiter/Jove and Alcmene. His jealous stepmother, Juno/Hera, tried to murder the infant Hercules by putting a serpent in his cradle. Luckily for Hercules, he was born with great strength and killed the serpent. By the time Hercules was an adult, he had already killed a lion. Eventually, Juno drove Hercules insane. Due to his insanity, Hercules killed his wife, Megara, and their three children. Hercules exiled himself because of the shame that he had brought on himself through his lack of sanity. Hercules decided to ask the Delphic Oracle what he should do to regain his honour. The Oracle told Hercules to go to Eurystheus, king of Mycenae, and serve him for twelve years. King Eurystheus couldn't think of any tasks that might prove difficult for the mighty son of Jupiter, so Juno came down from her palace on Olympus to help him. Together, the twosome came up with twelve tasks for Juno's mortal stepson to complete. These tasks are now known as the twelve labours of Hercules. Hercules' first labour was to kill the menacing Nemean Lion; Hercules strangled the creature and carried it back to Mycenae. The second task was to overcome the nine-headed snake known as the Hydra; Hercules' cousin Iolaos helped him out by burning the stumps of the heads after Hercules cut off the heads; since the ninth head was immortal, Hercules rolled a rock over it. The third task was to find the golden-horned stag and bring it back alive; Hercules followed the stag around for one full year; he finally captured the stag and took it back alive. The fourth labour was to capture a wild boar that terrorized Mycenae's people; Hercules chased the boar up a mountain where the boar fell in to a snow drift, where Hercules subdued it. The fifth task of Hercules was to clean the Augean stables, where thousands of cattle were housed, in a single day; Hercules diverted two rivers so that they would flow into the Augean stables. The sixth labour was to destroy the man-eating Stymphalian birds; Hercules drove them out of their hiding places with a rattle and shot them with poison-tipped arrows. The sixth task was for Hercules to capture a Cretan savage bull; Hercules wrestled it to the ground and took it back to King Eurystheus. The eighth labour was to capture the four man-eating mares of Thrace; Hercules threw the master of the mares to them; the horses became very tame, so Hercules safely led them back to Mycenae. Hercules' ninth labour was to obtain the girdle of the fierce Amazon warrior queen, Hippolyta; Hippolyta willingly gave her girdle to Hercules, but Juno convinced the Amazons that Hercules was trying to take Hippolyta from them, so Hercules fought them off and returned to his master with the girdle. The tenth labor was to capture the cattle of the monster, Geryon; Hercules killed Geryon, claimed the cattle, and took them back to the king. The eleventh task was to get the golden-apples of the Hesperides; Hercules told Atlas that if he would get the apples for him, he (Hercules) would hold the heavens for him; when Atlas returned from his task, Hercules tricked him into taking back the heavens. The final labour of Hercules was to bring the three-headed watchdog of the underworld, Cerberus, to the surface without using any weapons; Hercules seized two of Cerberus' heads and the dog gave in. Hercules took the dog to his master, who ordered him to take it back. Finally, after twelve years and twelve tasks, Hercules was a free man. Hercules went to the town of Thebes and married Deianira. She bore him many children. Later on in their life, the male centaur, Nessus, abducted Deianira, but Hercules came to her rescue by shooting Nessus with a poison tipped arrow. The dying Nessus told Deianira to keep a portion of his blood to use as a love potion on Hercules if she felt that she was losing him to another woman. A couple of months later, Deianira thought that another woman was coming between her and her husband, so Deianira washed one of Hercules' shirts in Nessus' blood and gave it to him to wear. Nessus had lied to her, for the blood really acted as a poison and almost killed Hercules. On his funeral pyre, the dying Hercules ascended to Olympus, where he was granted immortality and lived among the gods. For more information on this, please refer to this website (n.b. the names spelt here are based on Ancient Greek transliteration and may differ from the commonly known Roman variants) <http://www.mlahanas.de/Greeks/Mythology/HeraclesLabours.html>

I.ii.31 "Political" is double entendre. It means both cunning and political (the modern meaning).

I.ii.38 "Yet, some good he hath done" is a double entendre that can be interpreted in a number of ways, ironic, sarcastic, well-meaning and praise. This line will repeated in a later part of the play.

I.ii.41 "Worm" in Shakespearean English refers to "serpent".

I.ii.42 "Wink" is Tudor English for "turn a blind eye to".

I.ii.49 By now, you should know that Moody's aside is ironic. At some points, it seems as though he is describing Harry and Albus Dumbledore as well. For instance, "hears men's suits without hearing ears...hearsay" is a reference to Harry's wonderful ability to misconstrue anything that he overhears. The point I am trying to make in Moody's aside is that Severus's so-called flaws be not unique to him alone (though no one else sees it); there be other characters in the HP-verse that show these flaws as well, most notably Harry and Albus Dumbledore.

I.ii.104 "Nought" here means "not". It could also mean lost, ruined or brought to nothing. Some readers like to take that 'nought' and 'naught' are the same, but in my study of Shakespeare, I learnt that that is not the case.

I.ii.105 "Naught" here means "evil turn" or something that is deliberately done to cause hurt and harm. It could also mean wickedness, offensiveness, immorality, sinfulness, damaging, hurtful and harmful.

I.ii.121 This line, "War of all wars against all", pays tribute to the political philosophy of Thomas Hobbes (1588-1679) who stated in Leviathan that in state of nature where primitive man lived and there were no societies, man was solitary and as such, it was a case of war of all against all for survival. He also says that this idea of 'war of all against all' carried over to the modern times because man (primitive and modern) fear violent death the most and he will do anything to prevent it. In the state of nature, we'll have to kill each other because it's a war of all against all. Why? Because humans regard every other human being as a competitor, who will try to deprive me of my desires and so you've no choice but to eliminate your competition. In the state of government and in the state of nature, there is now law and therefore *no justice* and I then do whatever I think is necessary to preserve myself. In the state of nature, the only cardinal virtues be FORCE and FRAUD. These be Machiavelli's virtues. So, he recreates the Machiavellian universe in the state of nature and this is in fact, Hobbes's answer to the Machiavellian problem what has Hobbes done? He's made us all into Machiavellian princes. What be the consequences of a war of all against all? Under the condition of the war against all principle, life will be poor, solitary, brutish and short. He spells out the implication and he takes Machiavelli's principles so seriously that he universalises them, Machiavelli's original teachings was only meant for the new prince who will make use of the teachings. Hobbes's solution to deal with the new prince is to make everyone into Machiavellian princes. So what happens? These be the consequences of making the world wholly and truly Machiavellian. Under these conditions of war of all against all, there will be certain passions that will incline men to peace. When you're terrified of something then this great passion of fear also focuses your mind because fear rationalises us. In the state of war, we be focused because we fear dying a violent death. That makes us rational and under these conditions, and these fears we can come to some agreement to end this state of war because no one wants to die. Life is motion, which is about going out and getting things we like and desire, not dying and ending our desires and wants. So enter the role of reason. Man is a machine, put him in the state of nature and he will kill other humans; fear of death rationalises them and they will find a way to get out of the situation. If you are interested in reading this book, I recommend these two editions. Thomas Hobbes, Leviathan, or The Matter, Forme and Power of a Commonwealth Ecclesiasticall and Civil, ed., Michael Oakeshott, with an introduction by Richard S. Peters, Touchstone books, Simon & Schuster, New York, 1997. Or you might like Thomas Hobbes, Leviathan, ed., Richard Tucker, Cambridge, UK, Cambridge University Press. If you are a student, you would do better to read the Tucker version, as he converts the archaic English into the modern spelling. If you still encounter difficulty reading it, I recommend you read it aloud.

I.ii.122-124 "*O multum dilecte Deo, tibi militat aether, / Et conjuratae curvato poplite gentes / Succumbunt: recti soror est victoria iuris*" Latin for "O, one much beloved of God, for thee, the heavens contend, and the united peoples fall down on bended knee. Victory is sister to just rights."

I.ii.149 "Fell'd" (pronounced with 1 syllable) or "felled" (pronounced with 2 syllables) is Tudor/Elizabethan English for the past tense of "fell". The meaning of "fell" here is the same as "fell by violence".

I.ii.153-154 "*Pede pes et cuspidis; / Arma sonant armis, vir petiturque vir*" is Latin for "Foot against foot and spear against spear, arms ring on arms and man is assailed by man."

I.ii.175 "Brak'd" (pronounced with 1 syllable) or "Braked" (pronounced with 2 syllables) is Tudor/Elizabethan English for "broke", as on past tense of "break".

I.ii.185 The Styx is a river in the Ancient Greek Underworld. For more information, read Hesiod's Theogony. If you are interested, you may like to read this book: Hesiod, Theogony, ed., M. L. West, Oxford University Press; Reprint edition, 1999. The Styx is essentially the name of a spring in Arcadia which emerged from a rock above ground, then disappeared underground again. Its waters was poisonous for humans and cattle and could break iron, metal and pottery, though a horse's hoof was unharmed by it. You may recall the legend that says Achilles was dipped into the Styx by his mother Thetis in the hope of giving her son immortality. You may also know that Alexander the Great was allegedly poisoned by the waters of the Styx (clearly not even justice in his soul). More importantly, the Greek gods used the waters of the Styx to make oaths and pronouncements. This is the meaning of the Styx that I have incorporated into this line. According to mythology, Zeus would send Iris to draw an ewer of water from the Styx, and bring it back to Olympus, so that it 'witnessed' the oath. If the god subsequently perjured himself, he became unable to breathe for an entire year and could not drink either ambrosia or nectar, at the end of the year, another test was forced on him. For nine years, he took no part in the deliberations or the feasts of the gods. He resumed his privileges only in the tenth year. Think you on the meaning of the Styx in the context of this line and this play as a whole.

Act I Scene III - This is a dramatic reinterpretation of Chapter 2 of HPB. The events described herein will not please the purists. Like Shakespeare, I do actively take liberty with historical and in this case, literary, facts. I have modelled this scene after a scene from Shakespeare's Richard III. Although this scene is modelled after chapter 2 of HPB, I insert it here after Lucius's escape from Azkaban for dramatic reasons. Call it my utilisation of the playwright's licence.

Act I Scene III, Wormtail's entrance Lucius is not well. Why is he unwell? There are two reasons: (a) He has just escaped from Azkaban. I assume the attempt took quite a lot out of him (b) He was struck by Voldemort in Act I Scene i, cf. notes on Act I Scene i above. Since Wormtail is expendable in my opinion, I only gave him a few lines. Fans of Wormtail (if there be such characters) shall see more of him a little later.

I.iii.10 "moiety" means a half, a part, a portion, or a share. In history, it was traditionally used to denote either two kinship groups based on unilateral descent that together make up a tribe or society. Originally, I had used the Latin in the text but decided against using *mediētās* due to its extra syllable. Shakespeare is found of the term "moiety", which we see in Antony and Cleopatra V.i.16-21. The meaning is the historical meaning where a group has split into two factions:

"The breaking of so great a thing should make

A greater crack. The round world

Should have shook lions into civil streets

And citizens to their dens. The death of Antony

Is not a single doom; in the name lay

A moiety of the world."

What do I mean with my usage of the term here? Why do not you read on and tell me what you think.

I.iii.13 "eyne" is Tudor and Elizabethan English for "eyes".

I.iii.68 "Complained" is pronounced with 3 syllables.

I.iii.73 "Smooth" is to use fine words and be polite to.

I.iii.73 "Cog" is to flatter.

I.iii.74 "To duck someone" is to give them low bows of respect.

I.iii.82 "Riddle" is a double entendre and a hint at dramatic irony.

I.iii.85 "Provoked" is pronounced with 4 syllables.

I.iii.86 Bellatrix's "My Lord's" is deliberately ambiguous. She may be referring to Voldemort, her husband or both.

I.iii.99 Packhorse means work-horse, trudge and/or toiler.

I.iii.107 "Durst" is past tense of "Dare" in Tudor/Elizabethan English.

I.iii.157 "Misshaped" (pronounced with 3 syllables) is Tudor/Elizabethan English for "misshapen".

I.iii.175 Malapert means impudent, saucy, impertinent.

I.iii.183 With the line "And turn the moon of the Sun to shade", Severus is being ironic. When he says "sun", he refers to Albus Dumbledore. The "moon" has two meanings: (a) Voldemort, (b) Minerva. The Moon is feminine and is dependent on the Sun for survival. Think you on this and its significance in the play. Recall also that everything revolves around the sun.

I.iii.190 Aery is Shakespearean English denoting any bird of prey.

I.iii.205 - Faustus is a reference to Dr Faustus. The name 'Faust' has become deeply rooted in European mythology as the name of a man who sold his soul to the devil in return for earthly power and riches. The Faust legend has been embellished and retold in many formats but its origin appears to be centred around a man who called himself Dr. Johann Faust, living in Heidelberg and employed as a calendar-maker during the early sixteenth century.

On August 20, 1507, the learned physicist Johannes Trithem wrote to his colleague Johannes Virdung, a professor of astrology at the University of Heidelberg, about this Dr. Johann Faust: 'The man of whom you wrote me, who has presumed to call himself the prince of necromancers, is a vagabond, a babbler and a rogue.' The official municipal records of the city of Ingolstadt for June 17, 1528, also contained a short reference to the unsavory character: 'A certain man who called himself Dr. Johann Faust of Heidelberg was told to spend his penny elsewhere, and he pledged himself not to take vengeance on or to make fools of the authorities for this order.'

Rogue he may have been, but it is not clear from either writings how Faust came to be feared as a necromancer or black magician. Later accounts do offer some explanation however. There is a story attributed to Faust wherein he threatened a clergyman by vowing that he could cause all the pots in the kitchen to fly up through the chimney. Another account retells how Faust was able to treat all his friends in a tavern to endless rounds of drinks by drilling holes in a table and causing fine wines to bubble up through them. With such tales preceding him, it is hardly surprising that many believed Faust has gained his powers through a pact with the devil. 'Pacts with the devil' were all too common knowledge in magical folklore of the mid 16th to mid 17th centuries. During this period several infamous tomes were published, among them *The Grimorium Verum* and *The Grimoire of Honorius*. Both tomes give detailed accounts of how to summon the devil, and how to sell your soul to him. Apparently even Martin Luther, a contemporary of Faust's, believed that Faust's power was derived from a diabolical pact. And Faust did not deny it. Although it is more likely that Faust circulated the tale himself for some personal gain.

Severus' reference is clear enough, make what you will of it.

I.iii.209 "*Maledicat Dominus*" is Latin and usually translated as "May the Lord curse him" but my understanding in this case translates it into "May the Gods curse him/her".

I.iii.217 "The love of one's own" is culled from my reading of Plato's *Republic*. The love of one's own within the family instils negative values of greed and love of luxury, which leads to corruption and nepotism; to eliminate this, the value of communal sharing of property, communal living and the non-possession of precious metals and money must be taught to the Guardians to ensure they remain pure of mind and are unselfish. With the family abolished at the Guardian class, the Guardians become one united entity sharing the same opinions and not judging another's abilities on sex because they are removed from their socialised prejudices through the painstakingly precise and rigid education described in Book III. Sexual lust leads to children and the love of one's own being born, which in turn leads to nepotism, more hoarding of private property and money in order to pass it down to the next generation. This will lead to even greater corruption and will "split the city instead of making it one" (462a). Only upon learning the value of the communism of property can the Guardians see that the "sharing of everything" serves the greater purpose of "binding together to the greatest extent possible all the citizens alike" (462b) as it eliminates the ills of "greed, wealth, poverty" (422a). By combining these values and applying them with the duties advocated in the *Female Drama's* proposals, such as the non-discrimination of potential women Guardians by granting them the same education and opportunities as their male counterparts to test their suitability (458c) and the abolition of the family to ensure the elimination of corruption, favouritism, love of one's own, greed, wealth, ambition, love of luxury, idleness, innovation, illiberality and wrongdoing" (422a) found in Athenian democracy, Plato is establishing unity and justice in his city. If you want to read this book, I recommend this edition: Bloom, Allan, trans., *The Republic of Plato, with an Interpretive Essay*, New York, Basic Books, 1991.

I.iii.237 "*Tam armis quam ingenio*" is Latin for "equal parts force and skill".

Act Two

Chapter 5 of 11

In the Second Act, we bear witness to the plans to kill Dumbledore and its immediate aftermath. Harry Potter and Sybill Trelawney try to warn Dumbledore of his impending doom in Scene I. He dies in Scene II and we see his funeral in Scene III. Hermione and Severus talk in Scene IV.

A/N: I anticipate that many readers will find fault with the language and grammar herein. Please bear in mind that this play seeks to remain authentic to the style and language of literature produced in the Tudor, Elizabethan and early Jacobean times (c.1485-1615). They had different modes of writing, grammar and spelling. While I have faithfully produced these as far as I could, please understand that I have opted not to replicate the erratic Tudor spelling as most words were spelt phonetically in the Tudor era (c.1485-1603).

In order to be true to the custom of the time, this play is written in a combination of late Mediaeval Latin, as well as Tudor and Elizabethan English. Some English words used then had different meanings than they do now. While I am aware that this maybe very off-putting to many people, I sincerely hope you will come to see and understand the plot as I intend for it to be read. As far as possible, I have included a glossary when the definitions of words differ from the modern meaning and pronunciations. If you are in doubt, ask and I will answer. There is apparently a word limit per chapter upload on this website. To cope with this, I have moved the footnotes

and glossary of this Act to the next 'chapter' section. Stage directions are given in square brackets, like so [] and asides are listed. If asides are not indicated explicitly in the text, they are denoted by round brackets like so ().

Numbers at the back of certain lines are line numbers. The right align command does not work with line numbers. When I tried it, the line pagination of my metre was eliminated. Please bear with the numbers that appear there, they are meant as a guide *not* as a distraction.

TANQUAM OVIS

ACT TWO

Act II Scene I

Hogwarts, before Albus Dumbledore's office.

Enter Harry Potter reading a parchment

Harry (reading off parchment):

Professor Dumbledore, I beseech thee.

Beware of Severus Snape, his heart is black;

Trust not the Malfoy clan, their regret be false;

Take heed of Dacro Malfoy's murd'rous wish;

Go not near Severus Snape, he loves thee not. 5

Thou hast wronged those whose trust thou took.

It is a plot to thy end. Prepare to avoid thy doom,

Thy well-wisher, Harry Potter.

[Rolls up parchment]

[aloud]

Here will I stay under the shimmery

Invisibility cloak until He, 10

Albus Dumbledore press along,

This he must read ere we leave for our quest,

That his safety would be an assur'd thing.

My heart laments at the death of virtue.

I did always foresee Snape's treachery 15

And the unstable hand of Draco Malfoy!

O Dumbledore, I pray you wilt read this;

If so, you may'st live to thwart the Fates

To defeat Voldemort by my side.

[Hides under invisibility cloak]

[Enter Sybill Trelawney]

Sybill:

Dumbledore'll'd gone from Hogwarts, I fear 20

Omens portentous I must to him bespeak.

[Shuffling and drawing from a pack of cards]

These cards herein my hand herald peril!

The Two of Spades doth frequently appear

Bringing dissention and conflict in its wake;

The Seven of Spades that now I withdraw 25

Be a blind harbinger of ill tidings;

The Ten of Spades bespeak a violent end;

(Wherefore all the Spades doth haunt me tonight?)

At last the Knave of Spades winketh at me.

Odd, he's no light in Dumbledore's fortune 30

The Knave be a dark young man of troubl'd heart

With fear and dislike for his questioner.

Wherefore did'st it appear in Dumbledore's set?

I have tonight uneasily sensed

Distant vibrations of coming catastrophe! 35

Why should'st this card constant from my shawls,

This evil looking lightning-struck tower,

Which herald calamitous disaster?

I fear for Dumbledore religiously;

He hast not heard my suit, will he but list? 40

The heavens speed me in my enterprise!

Would Dumbledore not gone I grow faint,

I must get me to speak to him.

[Enter Dumbledore]

Dumbledore:

The new moon has come to shed her light.

Sybill:

The new moon hath not gone, take heed of it!! 45

Beware of he born under Janus' star!

The cards hath spoken ill of your venture.

Do not leave the castle tonight Do not!

[Exit Sybill]

Harry (throws off invisibility cloak and comes forward):

Dumbledore, I have a boon to beg of you,

I prithe, read this, my supplication. 50

Dumbledore:

There is not time enough for reading and speech

Thou know'st there is much I have to do

Now, Harry, there is time enough for thee.

The last sands in my glass already have fallen,

Demand me nothing what you think you know 55

You know there is nothing I can say to you

Or for you in the silence echoing in my glass.

Hide you and list, for there is much you may learn.

[Exeunt]

Act II Scene II

Hogwarts, Astronomy tower.

Enter Draco Malfoy, solus.

Draco:

The events of this night hath chill'd my bones

Dumbledore and Potter hath sith been gone,

The hours hath turn'd the candlelight blue.

I fear for and with my immortal soul

Shall I my sweet mother's heart deign to break 5

Or shall I damn my soul to deepest hell?

The agony and pain within my breast

Bid me continue for my family's grace!

I did'st see how the false soothsayer

Plead with Dumbledore for his wretch'd life! 10

Heartily do I repent what I must do

What else can I do to preserve my soul?

[A noise within]

But soft, methinks Dumbledore approacheth,

Behind this arras, I shalt hide to bide

The little time I hath left of pure hands. 15

[Exit]

[Enter Harry Potter and Albus Dumbledore with brooms]

Harry:

The castle is bath'd in the Dark Mark's light.

[They set their brooms apart]

Dumbledore:

It dost not bode well. Remember, Harry,

I have thy oath that thou wilt obey me

In all things in these my last decisions.

I need Severus. Remove that scowl now, 20

To Severus I must speak of my state.

Harry:

If your sagacity desires it

I hasten to execute your will.

[Harry hides under invisibility cloak]

Dumbledore (aside):

Something sits ill in the surrounding air,

Another body I sense is drawing near. 25

With no time left to warn impulsive Harry,

To avert disaster, I must immobilise him.

[Casts spell to immobilise Harry]

[Re-enter Draco]

Draco:

Expelliarmus! Alone, old man? Here be an extra broom? Where art your servant?

Dumbledore:

Where art thine? Or dost thou serve them?

Draco:

I hath come to kill you, Dumbledore. 30

Dumbledore:

Very well, get on with it, my dear boy.

Doth thou hesitate? Thou art a good sort;

Thou hast Disarm'd me, why dost thou not act?

Is thy vanity so great that thou art

Desireth witnesses for this deed? 35

Fear is a natural emotion, like love.

Draco:

There is nothing natural left in me.

Dumbledore (aside):

So much like Severus the poor boy sounds!

[aloud]

Professor Snape hath said thy good mother

Wants thee to be protect'd at all costs; 40

He and I know'st well thou wilt not strike me dead.

Draco:

Do you trust that traitor? He is loyal

Only to the Dark Lord's service. He had

But lately destroy'd thee.

Dumbledore:

So I heard, at the new moon, am I right? 45

Draco:

Be that true, Snape is nought but a vainglorious traitor

In his wish to climb the Death Eater ranks!

An you should'st I kill, I wilt him displace

In the Dark Lord's favour and thence thereby

Bring my mother and my name much glory! 50

Dumbledore:

I congratulate thee on thy perspicuity

For thy stringing of many innocents

Like an Imperius puppet in thine venture.

Pray bespeak thy reason why thou stay'st

Thy hand in bringing my life to an end. 55

I see thy heart is not in the matter'

I can help thee if thou would'st allow it

Draco:

I canst not! There is much I canst not say...

[Enter Amycus, Alecto and Fenrir Greyback]

Amycus:

Well done, Draco, thou hast disarm'd the fool!

Be quick and pursue the deed, we shalt be 60

Thy witnesses to the Dark Lord's true will.

Dumbledore:

Welcome good friends, to this merry party,

Wilt you not stay to join the parlay?

Alecto:

Wherefore hast thou not struck? Act now, Draco!

Greyback:

All this prattle sits ill within me, let me, 65

And the old Fool will have a bloody end!

Amycus:

No! The Dark Lord shalt not be disobey'd

'Tis Draco's task and Draco must perform!

Alecto:

Methinks, brother, the shaking boy canst not!

Stand aside, young Draco, so that I might 70

[A noise from within. Enter Severus Snape]

Greyback:

Thou hast taken much too long to come here!

Amycus:

Snape, a problem hath lately greeted us,
The trembling boy doth not seem able to
Stoop to fair murder for the Dark Lord's sake.

Dumbledore (aside):

'Tis always as I have known it. 75

Severus (aside):

Wherefore should the clouds be so heavy!

Dumbledore:

Severus!

Severus (aside):

What hast thou agree'd with Dumbledore?
Look not so intelligibly at me, old man!
Surely, thou canst not wish me to kill 80
Afore the unsanctified sight of others
With nary a parting embrace from thee?

Dumbledore (aside):

Severus, thou must act as we had plann'd
Look not at me with thy fastidious
Revulsion, I have no regrets to die! 85
My lad, compromise not thy position!
Turn not thy contempt inwardly, Severus!
Self-hatred shalt lead to thy destruction!

Severus:

Stay aside all, and you especial, Draco
I know'st well what must perforce be done. 90

[aside]

Wherefore dost thou insist I do it?
The accurs'd Malfoys and Bellatrix
Made me swear on my worthless soul, an oath
To kill thee and thou agree'st to it
Sans thought, without care, sans hesitation! 95
Dost thou wish to damn me more than I am!

Dumbledore (aside):

Thou must, else all thou work'st for us is lost!
Betray not thyself with thy tender thoughts,
I am sorry to bring this upon thee,
Yet it must be done to secure thy place 100
In the dark e'erlasting court of riddles.

[aloud]

Severus...please...

Severus (aside):

Thou demand'st too much of me!

Dumbledore (aside):

Do it now ere the Order reach it here!

Hesitate not! Thou must be resolute! 105

Hesitate not! Thou must or all else

We have fought for is betray'd and lost!

[aloud]

Severus...please...

Severus (aside):

Canst thou see how mine hateful hand trembles?

Dumbledore (aside):

The others see not the truth. Do it now 110

And with my blood I shalt bless thee again.

Severus, my boy, thou art a good man.

I know so and I'll'd always trust thee!

[aloud]

Severus...please...

Severus (aside):

Did'st I not say no good can come from me? 115

I am loath to bid thee adieu like this!

Dumbledore (aside):

I bid thee farewell not adieu, Severus

[aloud]

Severus...please...

Severus (aside):

Do not press me thine demands for death,

This is my final salute, fare thee well, 120

Know'st thou I do this with a heavy heart!

[aloud]

Avada Kedavra!

[Dumbledore falls and dies]

The deed is done! Come fellow Death Eaters,

We must flee quickly! It's over! Over!

It is now the time to go or all is lost! 125

[Exeunt all but Dumbledore's corse (manent) and Harry Potter]

Harry (unpetrified and throwing off invisibility cloak):

I have always held Snape as a traitor!

The end of Voldemort is nought compar'd

To my need to avenge Dumbledore's blood

By the heavens, I swear I shall be the

Woeful instrument of thy demise, Snape! 130

[Exit Harry with Dumbledore's corse]

Act II Scene III

Hogwarts, the Crypt.

Enter the corse of Albus Dumbledore with Minerva McGonagall as the chief mourner, attended by Remus Lupin, Kingsley Shacklebolt, Nymphadora Tonks, Harry Potter and Ronald Weasley.

Minerva:

Set down, set down your honourable load,

(O Albus! As if thy nobility

May be completely shrouded in a hearse!
Let me awhile obsequiously lament
Th'untimely fall of my virtuous husband. 5
Pale cold ashes of the Phoenix's Order
How can your bloodless remnant leave me here?
Be it lawful to call for necromancer
I would with my love invoke thy ghost
To hear poor Minerva's lamentations! 10
I would I were slain by the selfsame hand
That made these wounds my heart bleeds to caress!
Is our love thus to be rent asunder?
Wast our love for he who did this misplaced?
Albus, Albus, look how these windows speak 15
O, in these windows that let forth your life
I pour the helpless balm of my poor eyes.
O, cursed be the force of the Dark Lord
Who commanded that you should be taken!
O, cursed be he who held that same hand 20
To perjury, deceits and these windows!
O, cursed be the hand that made these holes!
Cursed the heart that had the heart to do it!
Cursed the blood that let this blood from you!
More hateful hope betide that ugly wretch 25
That rend thy friends and I so wretched
By the cruel untimely death of thee!
I curse he who cannot be named to live
In the prodigious abortive state of life
With his unnatural aspect brought to light 30
To die more miserable than my love!
Stay! Wait! Cover not your heavenly load,
Rest you, while I weep o'er Dumbledore's corse.

[Enter Severus in heavy mourning]

Severus:

Shacklebolt, Tonks, Lupin, I command you
Who bear the corse to set it down slowly! 35

Ron:

Thou black magician, wherefore art thou here?

Harry:

Thou art a fiend, Snape to arrest this life!
I swear by my wand, I will kill thee now!
All else I implore, kindly more aside
I'll make a corse of him who slew the hope 40
Of the light of the Order of the Phoenix!

Lupin:

Stay aside both Severus and Harry!
This doleful time is not for duelling!

Harry:

What? Do you tremble? Be you all afraid?

Alas, I blame you not, for you be noble 45

And noble good canst not abide the devil!

Minerva:

Begone, thou hated minister of hell!

Thou had'st power over his mortal body

His soul thou canst not have; therefore begone!

Severus:

Believe you me, this contrition you see 50

Is as real as the mourning garbs you curse!

Ron:

Thou crusty botch of nature should but stay

And leave us here to lick upon your bones

With a well placed curse to kill you anon!

Harry:

Foul devil! For the love that Dumbledore bare thee 55

Thou must perforce his life end afore me!

Thou hast made our happy good earth thy hell,

Fill'd it with cursing cries and deep exclams

If thou wretched servant of Voldemort

Cry delight to view thy heinous deeds, 60

Behold this pattern of thy butcheries!

Minerva:

Please gentlemen, fight not before Albus!

If you must kill each other, let it be

At the field of war or in honour's fields!

Remus, Tonks, I beg you, keep them apart! 65

O, my Albus! See, see thy dead wounds

Open their congeal'd mouths and weep afresh

For Severus' sins and the Phoenix's end!

Blush, I say, thou lump of ill deformity

For 'tis thy presence that calls forth his blood 70

From cold and empty veins where no red boils!

Thy deed inhuman and unnatural

Provokes this deluge most unnatural!

Ye Gods, which this blood made, avenge his death!

O Gods, who this blood see, avenge his death! 75

Heaven open with lightning strike the murder dead,

Or hell gnash wider and eat him quick

This evil soul who butchered my love!

Severus:

I am here to mourn him, like it or no!

Harry:

Villain! Thou know'st no law good or bad! 80

Thou art worse than beasts for thou hath no pity!

Severus:

How wonderful it is when ignorance

Deigns to speak the Devil's Truth!

Harry:

Devils like thee have no truth; if not for

Professor McGonagall's grave request 85

I would thee slay atop Dumbledore's grave!

Severus:

Then keep your wand and these words of anger,

Of these supposed crimes, to give me leave

By circumstance, t'accuse my cursed self.

Minerva:

Save thyself the need to forcibly weep! 90

I know of thy evils, but give thee leave!

Ron:

For thou art foul of heart and of deed,

There's no excuse but to hang thyself dead!

Severus:

Know not you, his noble soul foreswore me

To stay my hand on my wretched being! 95

Harry:

By this false despair, shalt thou stand exus'd

For doing worthy vengeance on thyself?

Dost thou deny wishing slaughter on him?

Who commanded you to corrupt the times?

Severus:

I do not deny the desire 100

To slaughter that *HE* who's unworthy,

However, I deny me the desire

To slaughter He who have me trust and love!

Shacklebolt:

Dost you deny your murder of Dumbledore?

Severus:

You would have me say I slew him not? 105

Minerva:

Then say Albus wast not slain by your hand!

But dead he is and cursed devil, by thee!

Severus:

Nay, he is dead and slain by Lucius' hand

And the Dark Lord and Belle Lestrangle's.

Harry:

In thy foul throat thou liest, for I saw 110

Thy murd'rous wand (ne'er will I forget it)

Thy murderous wand smoking in his blood!

Severus:

I wast provok'd by Lucius' perfidy,

Bellatrix Lestrangle's slanderous tongue,

Narcissa Malfoy's love for her own son 115

(A pleasing affection though it may be,
Is misplaced in that boy's devilish heart).
I wast provoked by Albus Dumbledore's
That this must be done if *thou art* to win.
I wast provoked by the Dark Lord's deep need 120
To prove my loyalty slavishly!
These laid their guilt on my bloodied hands.

Harry:

Thou wert provoked by thy bloody mind,
That never dream'st on aught but butcheries
Didst thou not kill Albus Dumbledore? 125

Severus:

I grant ye, yea.

Minerva:

Dost grant me, fiendish devil incarnate,
Then the Gods grant me too O hear me, Severus,
Thou mayst be damned for that wicked deed!
O, he wast gentle, mild and virtuous. 130

Severus:

The better for the Order of the Phoenix
That his soul hath ascended the Heavens.

Harry:

He's in Heaven where thou shalt never come!

Severus:

True, he is fitter for that place than you.

Ron:

And thou unfit for any place but hell! 135

Severus:

Dost thou not know, cub, that this is our hell
From whence there is no hope of escape?
Does that mean I will meet thee and Potter
At the dark dungeons in deepest hell?

Minerva:

Would my eyes be a basilisk to strike thee dead! 140

Severus:

I would they were that I might die at once;
For now they kill me with a living death.
Those eyes of yours from mine have drawn salt tears,
Sham'd their aspects with store of childish drops
Aye, true, scorn me, spit on me as you've done! 145
Kill me if you must kill me, Minerva,
I implore you to smite me with the killing curse!

Minerva:

I cannot for Albus made me promise!

Severus:

Thou art tired, McGonagall, come you,

Help your Professor to rest in her rooms, 150
I will allow myself to be mourning
And presently repair to Hogwarts crypt
Where after I hath solemnly interr'd
In his chosen tomb this great noble man
And shower his stone with my sinner's tears 155
I will with all expedient duty see to my sins.

Minerva:

I hope thy penitence be real!

Harry:

Since the Professor has implored me and Ron,
I will stay my hand *but* know thee this, Snape
I will kill thee when I next get the chance! 160

Ron:

'Tis more than thou deserves!

[Exeunt all but Severus and Dumbledore's corse, manent]

Severus:

At last, the cold silence envelopes me.
This is the summer of our warring trials
Cast into darkness by this Bee's death
And the ascendance of the miasmic fog. 165
Yet, in all these clouds that lour'd on the Order
Riddles may be unravelled by lightning
At the sounds of the next stern alarum.
Look how the war cloud wrinkle his grim visage
And now, Dumbledore's body frowns on me. 170
It is to cheat me of my proportion!
I've been cheated of power and salvation
By you, Dumbledore whom I bury now
In this stone weather craved effigy.
An uttered spell and your body shall be at peace. 175
Aye, but what of my soul? I am twice damn'd!
The dissembling Dark Lord hath cheated me
Through the accursed Lestrangle and Malfoys!
[Enter Hermione Granger, heavily veiled, unseen by Severus]
Look at me, ye twinkling stone effigy,
Thou hast left me alone scarcely made up, 180
What am I to without thy guidance
In this uncertain chess game of warfare?
I no longer have delight to pass my time
Unless to spy on my shadow in thy Sun!
This deformity that is on my soul 185
Paints me and my mind a determin'd villain!
I hate the idle things I must commit
For the Dark Lord in order to survive!
Thou art the progenitor, Dumbledore,
Of these inducted plots that thou hast laid 190

Based on Trelawney's libels and prophecies.

Look thee here, Dumbledore, look at my hands

Methinks thy effigy chuckled at me

To see my hands trembling in grievous pain

And my voice hoarse and shaky like a dying leaf. 195

Did I tell thee that regret I shall

If your golden blood stains my traitor's hands

Yet you wink'd that smile and a lemon drop

Bidding me to cut his dangerous cloth,

To set one Potter against the Dark Lord 200

In deadly hate, the one against the other;

And if Harry Potter be true and just

As I am subtle, false and treacherous

All for the sake of a damned prophecy!

Let me rest here awhile in this your tomb. 205

I must feed my sorrow with inward moan!

[falls]

Despite this sinking of myself to the ground

My diseased idiosyncratic wit

Shall not carry me even with this

My famed sophisticated air and poise! 210

How long more can I pretend e'en if I'm here

On the ground, beneath the stone of your effigy's feet

O, this is higher than my Fortunes reach.

And therefore better than my state deserves

Aye, Aye, this earth, image of melancholy, 215

Seeks him whom fates adjudge to misery!

Here let me lie at your tomb's hallowed feet

Here let me lie, now am I at the lowest.

Qui jacet in terra, non habet unde cadat.

In me consumpsit vires fortuna nocendo, 220

Nil supersesit ut jam possit obese magis.

Yes, Fortune has bereft me of my self.

Here, take it now! Let Fortune do her worst,

She will not rob me of this sable weed:

O no, she envies none but pleasant things, 225

Such is the folly of spiteful chance!

Fortune is blind and sees not my desserts,

So is she deaf and hears not my laments:

And could she hear, yet is she wilful mad,

And therefore will not pity my distress. 230

Suppose that she could pity me, what then?

Hermione (coming forward and removing veil):

If I were Fortune, I would not be blind;

Neither would I be wilfully deaf nor mad.

If I were Fortune, I would not be standing

On a perpetually rolling sphere, away my veil 235

Your face is not worth sun-burning in heat,
I would not be as changeable or false
Or discriminatory like Harry
Or Ron, or the rest who've forsaken you.

Severus:

Wicked Wench! Shall I kill thee? I can do so! 240

Hermione:

What? On consecrated ground? I think not, sir?

Severus:

Thou art not privy to my thoughts and mind,
Miss Granger, shall I oblivate thee?

Hermione:

Unless I disarm thee first, Professor Snape.

Severus:

What art thy business in this my unrest? 245

Hermione:

The same as yours mourning for Dumbledore!
Your words of distress and pain ring quite true
For alone one invariably speaks golden truth.
If you push me away you wilt have nought.

I am at present, the only one who 250

Wilt believe you I trust you implicitly.

Severus:

So did Dumbledore speak ere he expir'd
By the curse of this wand in hand thou doth spy.

The good I wrought is not to be glean'd!
Miss Granger, my self appointed goddess, 255

Fortune is still wilful angry at me,

What help canst I expect from Fortune's hands

Whose foot is standing on a rolling stone,

And mind more mutable than fickle winds?

O Goddess Fortune, Miss Granger, be not blind, 260

Trust not in me an evil dissembler!

Why wail I then, where's hope of no redress?

Hermione:

For complaining so makes your grief seem less.

Severus:

My late ambition hath distained my faith,

My breach of faith occasioned a new war! 265

This bloody war hath spent my confused wit!

My best beloved mentor and saviour

Now lies dead by my evil treacherous hand!

Hermione:

O wherefore went you not to war yourself?

The cause is yours too; you might have died 270

For Harry and Professor Dumbledore!

Your years be mellow, your soul is honourable.

Their deaths might be unnatural, but you

Would be forced to be our salvation.

Severus:

Thou art deceived in me 275

As thou art in Dumbledore.

Thy nature is too honest for

Such business as sin.

Hermione:

Your nature is too politic for such business,

Know'st you that you I trust and you I will help. 280

'Tis for the cause and for us to avenge

Dumbledore against the Order as well

As for your sake in the betrayal thou face'st.

Severus:

It would behove thee to be lur'd away

By thine friends and the rest of the staff 285

To look askance at me and give me wide berth.

Thine friends and now the remnants of the Order

Canst no longer abide by my loathsome image,

Follow thou not their lead?

Hermione:

Doth they study thy private devotions? 290

Care they for secret lamentations?

There's no credit to be given to blind prejudice

Of one's own opinion without concern

For the truth of defining the Others'

Reasoned judgement and cautious logic? 295

There's no credit to be given to blind Harry's claims

Than to old Dumbledore's sweets, which some call

The physician's whore because she cozens him,

Harry and they suspected you wrongfully.

Severus:

For that, Miss Granger, Fortune reborn 300

Thou must give great men leave to take their times;

Distrust doth cause us seldom be deceived;

Thou see the oft shaking of the oak tree,

Fastens it more at the root.

Hermione:

Yet take heed, 305

For to suspect a friend unworthily

Instructs her the next way to suspect you

And prompts her to deceive you.

Severus:

We be well met then in this battle of wits.

Hermione:

Because I have been abandon'd 310

By my alleged friends.

Severus:

It seems we understand each other.

Hermione:

Aye, 'tis true. I shall call on you the later,

When dusk falls across the shadows.

[Exeunt severally]

Act II Scene IV

Severus Snape's house. The Book filled sitting room, late evening.

Enter Severus Snape and Hermione Granger.

Hermione:

It seems then that the tidings of this broil

Of Dumbledore's irregular end

Brake off our educational courses

Of the unwarranted closure of the school

As well as our business against Voldemort. 5

Severus:

Doth the Order of the Phoenix still live?

Hermione:

The phoenix still breathes as does its owner's

Bereaved spouse at the chariot reins.

Your name and image be still taboo.

Severus:

So what follows with this trust thy presents? 10

Whose throat must I cut?

Hermione:

Your inclination to shed blood rides post

Before the Order's occasion to use you.

Fie! Keep thy arch look away in your lips.

There is much yet to be done by your wit 15

For thee alone holds the key to that

Creature foul and misshaped thine Dark Lord!

You know'st best amongst all the Order

That Harry's view lacks virtue and similitude.

You know'st best how the Dark Lord would strike, 20

When daring blood, his rent to have regained

Upon Dumbledore's crown to have distained

But thou art different the crown thou want'st not,

By the prelate's cruelty, the crown Albus gave

But with thine priests' vestments and by pity, ;25

The Order's cause hath since prevailed,

And thou hast saved the keeper's life in deed.

Severus:

You believe'st you see'st too much.

I am an invisible devil in flesh.

Hermione:

Severus:

Thou art speak'st in riddles.

Hermione:

How else ought I speak to a man acquainted with riddles in riddles?

Severus:

What dost thou want from me? Take thy devils,

Which hell calls angels: these curs'd gifts would make

Thee a corrupter and me an impudent traitor, 35

And should I take these they'll'd take me to hell.

I would have thee curse thyself for thy kindness!

O Goddess Fortune! Dost thou seek to candy my sins?

Hermione:

An Fortune should I be, respect my will;

I will have you be nothing for thyself. 40

Keep thy old garb of melancholy: 'twill express

You envy those that stand above your reach

Yet strive not to come near them; this will gain

Access to private lodgings, where yourself

May like a politic dormouse turn spy again. 45

Severus:

O Goddess Fortune, thou art like the crab

Which though it goes backward thinks it goes right

Because it goes its own way but observe:

Thou ask'st for too much of this dissembler.

Hermione:

We already live in a cesspit 50

In a rank pasture at Hogwarts school;

There's a kind of honey dew o'er Britain far deadly

'Twill poison all our fame, look to it,

For Death Eaters and members of the Order alike

Hath faces that do belie their hearts 55

For they all give *the devil* cause to suck.

Severus:

Mock me not to sign the *quietus est* on my soul.

Ambition, madam, is a great man's madness,

That is not kept in chains and close pent rooms

But in fair lightsome lodgings and in girt 60

With the wild noise of prattling visitants,

Which makes it lunatic, beyond all cure.

This as the Dark Lord's chief ailment

And wast formerly mine!

Hermione:

Thou art ill to sell thyself; 65

The darkening of your worth is not that

Which Harry uses full of false light.

And you wilt know where breathes a complete man
(I speaketh it without flattery), turn your eyes
And progress through yourself. 70

Severus:

Vindicta mihi!

Hermione:

Aye, if you wish for it, it may be gratified.

Severus:

How shalt this be done?

Hermione:

The Dark Lord's pleasures shall court his eyes
Let you abuse him and flatter him, 75

For flattery is the bellow-blows up sin
To which that blast gives heat and stronger glowings;
Thus be the quality of war to bite with the frost.

We be one in fortunes, Professor Snape.
We both hath had our scrupled trials 80

Both felled by the death of Dumbledore.
Sir, I advise you do me right and justice
And for the Order, Dumbledore and yourself.

I come to you as a poor strange creature,
Born out of your dominion, having here (like you) 85

No judge indifferent nor no more assurance
Of equal friendship and proceeding. Fie, sir!

Hath my behaviour given to *your* displeasure
That thus you should proceed to put me off
And take your soul further into Hades! 90

I offer you a chance of salvation
Thou art a Prince prudent and an excellent
And unmatched wit and judgement,
Take not my olive branch of redemption and
The Fates and I, Fortune, will punish thee. 95

Severus:

Fortune canst not repay! I do believe,
Induc'd by potent circumstances that
Thou art mine enemy and make my challenge.

Thou *shalt not* be my judge, for it is thee who
Hath blow'd this coal betwixt my lords and me, 100
Which Merlin's dew quench. I say again,

I utterly abhor, yea, from my soul,
Refuse thee for my judge, whom yet once more
I hold my most malicious foe, and think not
At all a friend to truth. 105

Hermione:

Fie! Peace I do sue between the Order
And your half-witted politic jealousy.

Speak, doth you wish to avenge Dumbledore?

An thy answer be yea, join me and fight

For the sake of the Order and of the good. 110

Tell me thou art one of us again and I will believe.

Good faith, I shall swear to exculpate you

Doth you give me your word?

Severus:

Present me with blessing, Goddess Fortune,

As Miss Granger is neither blind nor deaf 115

Nor spherically changing the paths I tread,

I shalt my honourable word swear

To remain constant to Dumbledore's cause.

Hermione:

Noble sirrah, let me kiss your hand in thanks,

I shall keep my word if you keep'st thine. 120

The hour grows late; I must withdraw good night.

[Exit Hermione]

Severus:

O wicked forgery! O traitorous miscreant!

Must all seek to haunt me? Curse thee, Albus!

A plague upon the Dark Lord and them all!

The heavens be just, murder canst not be hid: 125

Time is the author of truth and right;

Time and Miss Granger'll bring this treachery light!

The Malfoys shall quake, the Dark Lords shall fall

And I shall rend Bellatrix's long limbs apart.

Meanwhile, I, Severus, must cease my 'plaints 30

Or at least dissemble them awhile.

Ah, how my potions room awaits my touch

To help relieve this torment in my soul.

Gentle Miss Granger, thou art used cruelly

By the worthless sack of bosom bows! 135

I shall on a wizard's oath honour thee

With the same unbreakable vow I gave

To the selfsame Dumbledore who haunts me!

[points his wand at his heart]

O aliquis mihi quas pulchrum ver educat herbas

Misceat, et nostro detur medicina dolori; 140

Aut, si qui faciunt animis oblivia, succos

Praebeat; ipse metam magnum quaecunque per orbem

Gramina Sol pulchras effert in luminis oras;

Ipse bibam, quicquid meditatur saga veneni,

Quicquid et herbarum vi caeca nenia nectit: 145

Omnia perpetiar, lethum quoque, dum semel omnis

Noster in extincto moriatur pectore sensus.

Ergo tuos oculos nunquam, mea vita, videbo,

Et tua perpetuus sepelivit lumina somnus?

Emoriar tecum: sic, sic juvat ire sub umbras.

150

[Throws aside wand in despair]

At tamen absistan properato cedere letho,

Ne mortem vindicta tuam tum nulla sequatur.

[Exit]

FOOTNOTES & GLOSSARY

One of my betas informed me that in Act One, not all my footnotes & ca were displayed. There appears to be a word limit on each uploaded section on this website. To remedy this, I will include the glossary and footnotation on a separate page following each Act if this should happen. After an analysis, I realise that the notations to Acts I, III and V will have posted separately. I can post the notations to Acts III and IV with the play proper because they are relatively short Acts. Any inconvenience caused is deeply regretted.

Response to questions from readers

* As many readers do not seem to refer to previous notations in the previous Acts (as evinced by the number of emails I received on the same points), I have decided to reproduce certain sections of my footnotations and Author's Notes (which precedes each Act proper) in every Act. In so doing, I hope to encourage readers to read the footnotes and author's notes, thereby minimising their emails which seem to be repeatedly asking me the following questions:

(a) Why is there Latin?

Ans: Please c/f to the A/N at the start of each Act. I include them before every Act for explicitly stating my reasons for doing what I do within this play.

(b) Why is your Latin not the kind that I learn in school?

Answer: You learn Roman Latin in school, I'm writing in Mediaeval Latin, which is different from Roman Latin. Please c/f to the A/N at the start of each Act. Please also c/f to the section of the footnotes and glossary entitled "Choice of Latin". I include this section in my notation every Act for explicitly stating my reasons for doing what I do within this play..

(c) Your Latin is all wrong! Tanquam Ovis does not mean "like a lamb to the slaughter"!

Ans: You learn Roman Latin in school, I'm writing in Mediaeval Latin, which is different from Roman Latin. If I am quoting from Roman Latin, I will tell you so. Please refer to the sections of the Footnote and Glossary entitled "Tanquam Ovis Explanation" and "Choice of Latin". I include these sections in my notation every Act for explicitly stating my reasons for doing what I do within this play.

(d) Why does your Latin have religious overtones?

Ans: Please c/f to the A/N at the start of each Act. Please also c/f to the section of the footnotes and glossary entitled "Choice of Latin." I include this section in my notation every Act for explicitly stating my reasons for doing what I do within this play.

(e) Why is the English so 'funny'?

Ans: Please c/f to the A/N at the start of each Act and the section of the footnotes entitled "Brief Primer on Tudor and Jacobean English". I include this section in my notation every Act for explicitly stating my reasons for doing what I do within this play.

(f) What is the purpose of the preface?

Ans: Please c/f to the Preface which precedes the play proper. I uploaded the preface for a reason, mind you.

(g) How come there are apostrophes on certain words?

Ans: Please c/f to the A/N at the start of each Act. Please also c/f to the section of the footnotes and glossary entitled "Brief Primer on Tudor and Jacobean English". I include this section in my notation every Act for explicitly stating my reasons for doing what I do within this play.

(h) What does "c/f" and "cf." stand for?

Ans: They stand for cross-reference or cross-refer; I use them interchangeably.

(i) What is the difference between your usage of [] and ()?

Ans: [] represents stage directions. () represents asides. Please refer to A/N at the beginning of each Act. I include them before every Act for explicitly stating my reasons for doing what I do within this play

(j) Why are there words in square brackets before and between some of your lines?

Ans: [] represents stage directions. This means it instructs the actor what (s)he should do, such as drink, sit, die, fall to the ground.

(k) Why do some characters' speeches happen within round brackets?

Ans: () represents asides, when not stated explicitly thus (aside), it means that the person is muttering under his/her breath as an aside. Please cf. to the A/N preceding each Act. I include them before every Act for explicitly stating my reasons for doing what I do within this play

(l) What is an aside?

Ans: Please refer to the section of the footnotes and glossary entitled "Brief Primer on Stage Directions used in Tudor-Jacobean Masques and Plays". I include this section in my notation every Act for explicitly stating my reasons for doing what I do within this play.

(m) I do not understand what's going on in the play?

Ans: It helps if you read it aloud. A play is meant to be performed (i.e. read aloud and performed to an audience, who will buy oranges to throw at the actors if they are terrible). Reading a play is not the same as seeing and hearing a play. You may notice that English writers in the 16th-18th Centuries write with many semi-commas, e.g. Hobbes. It helps if you read it aloud. Really it does.

(n) Is a problem play a problematic play?

Ans: Please refer to the section of the footnotes and glossary entitled "Problem Play: An Explication". I include this section in my notation every Act for explicitly stating my reasons for doing what I do within this play.

(o) Why aren't your notes on the same page as the relevant section of the chapter?

Ans: In a play, there are no chapters. One of my betas informed me that in Act One, not all my footnotes &ca were displayed. There appears to be a word limit on each uploaded section on this website. To remedy this, I will include the glossary and footnotation on a separate page following each Act where this is necessary (i.e. Acts I, II and V). Any inconvenience caused is deeply regretted.

(p) Why don't you use 'you' or 'your' all the time?

Ans: Please refer to the section of the footnotes and glossary entitled "A Brief Primer on Tudor-Jacobean English". I include this section in my notation every Act for explicitly stating my reasons for doing what I do within this play.

(q) Why are there numbers at the end of some lines? Are they meant to be read as part of the play too? What about the words in the square brackets? Are they to be read aloud too? What about the things in round brackets?

Ans: No, non, nien, nyet! You are not meant to read the numbers out aloud. You are also not to read the things within the square brackets i.e. [] aloud either. Those things in [] are stage directions; it informs the actors what to do. This is a play; a play is different from a story. Please refer to your dictionary if you do not know the difference. Lines in round brackets i.e. () are meant to be said on stage as asides. If you don't know what asides are please refer to the section of the footnotes and glossary entitled "Brief Primer on Stage Directions used in Tudor-Jacobean Masques and Plays". As for the numbered lines, on NO ACCOUNT are you to read aloud the line numbers. I have included the numbers at the end of certain lines (every 5 lines for metred lines and at the end of every speech for unmetred lines) to give you a rough guide as to whether the lines are metred, and to facilitate your understanding of the play. How do the numbers facilitate your understanding of the play? Have you looked at the footnotes and glossary? Do you want to hunt all over for a certain reference? I have included the Act, Scene and line number (where applicable) when I am explaining certain lines/concepts/imagery &ca.

(r) Why don't you lines rhyme all the time? All poems rhyme!

Ans: It's not meant to rhyme all the time. Whoever told you that all poetry ought to rhyme all the time ought to be drug out into the streets and clubbed very severely with a saucepan. When the battery is done, please give this person a volume of poetry from every century and perhaps he/she will come to realise that poetry does not have to rhyme and neither does Shakespeare.

I earnestly hope that the replication of the footnotes and so on will encourage the readers to cross-refer to the others sections of the play as well as the other reference notations. I repeat the A/N and first section of footnotations in every chapter of all my fictions for a reason viz., to save you (the reader) and I (the authoress) from these sort of roundabout questions! Please read the A/N and the footnotes.

Act Two Footnotes and Glossary

Chapter 6 of 11

Footnotes and Glossary to Act Two

ACT TWO NOTES

FOOTNOTES & GLOSSARY

Tanquam Ovis is Latin for "like a lamb to the slaughter". I shall leave you to devise the identities of the sacrificial lambs that were slaughtered, why I have opted to slaughter them and why their deaths be significant.

Tanquam Ovis Explanation

I obtained the phrase *Tanquam Ovis* from my reading on Elizabeth I. *Tanquam Ovis* appears with the meaning "like a lamb to the slaughter" in John Foxe's Book of Martyrs, published in 1583. All page references in this section refer to the 1583 edition of The Book of Martyrs. In using John Foxe's Book of Martyrs and adopting Sir Philip Sidney's definition of the function of poetry (i.e. fiction) with reference to the Horatian dictum of *to teach and delight* (*docere et delectare*), I am paying homage to the 16th-17th century tradition of literature. In subscribing to Sidney's widely accepted maxim, Foxe positions Book of Martyrs, the title by which his ecclesiastical history was known from the beginning, at the didactic end of the scale. Nevertheless, its array of theological disputations, treatises, heresy examinations, instructive accounts of the painful deaths of martyrs who were burnt alive, and other texts afford frequent moments of aesthetic pleasure through the employment by Foxe or his sources of a diversity of rhetorical schemes, stylistic figures, and devices of characterization. Drawing upon elements of this kind, the Book of Martyrs functions as an encyclopedia of literary genres including many kinds of verse, martyrologies, fables, ballads, beast fables, fanciful tales, romanticized adventure narratives, and many other writings. *Tanquam Ovis* appears in Book 10 where he discusses the ongoing disputes between Catholics and Protestants. He enjoys using the *Tanquam Ovis* phrase as an allegory if you like, so much that Elizabeth (when she was just Princess Elizabeth and heir to Mary I) applied the messianic figure of *Tanquam Ovis*. In the narrative concerning her imprisonment, Princess Elizabeth applies the messianic figure of *tanquam ovis* ('like a sheep' [led to slaughter], Isa. 53:7; Acts 8:32 this is more obvious if you read the Vulgate version of the bible where *Tanquam Ovis* = like a sheep led to the slaughter) to her own endangerment as a Christlike lamb. (p. 2094b). *Tanquam Ovis* was popular device and saying in Tudor times. Writing from prison, John Bradford declares: 'I am now as a sheep appointed to the slaughter' (p. 1654). In a letter sent from one prisoner to another, John Careless consoles an inmate that he is fortunate not only to testify to his faith in Christ, 'but also to suffer for his sake, as one of his silly [i.e., innocent] sheep appointed to the slaughter' (p. 1928). The narrator of a story about yet another martyr, Julian Palmer, writes that he was led away as a lamb to the slaughter' by a prison keeper who was like 'a ravening wolf greedy of his prey' (p. 1937).

Choice of Latin: An Explication

Please bear in mind that the Latin in this play is *Mediaeval Latin*, i.e. Latin of the High Middle Ages. Henry VIII's reign is considered to fall under the High Middle Ages.

Mediaeval Latin is often religious in tone and subject; playwrights, authors, poets and lovers (writing love letters) frequently used such Latin with such overtones in their work. I have written everything in *Mediaeval Latin* so as to be true to the custom of the time (cf. Author's notes at the start of the play before the title). It is for this reason that I do not use Roman Latin.

Gentle Warning

Readers and Purists who expect the authoress to remain true to the events of HBP may be offended and displeased with my interpretation of this work. This play is at times anachronistic (as was Shakespeare), idiosyncratic, and singular. Artistic license has been utilised to reinterpret some of the occurrences in HBP. The authoress has also used dramatic license to postulate certain theories in this play. For these reasons, *Tanquam Ovis* may not be everyone's cup of tea.

Problem Play: An Explication

This is intentionally written as a problem play. Those of you who look on the meaning of "problem plays" as Isben's understanding of 'A type of drama that focuses on a specific social problem', may be disappointed to learn that I follow the Shakespearean style of problem play. To understand what a Shakespearean problem play is, let me quote you W.W. Lawrence's definition; "the essential characteristic of a problem play ... is that a perplexing and distressing complication in human life is presented in a spirit of high seriousness ... the theme is handled so as to arouse not merely interest or excitement, or pity or amusement, but to probe the complicated interrelations of character and action, in a situation admitting of different ethical interpretations The 'problem' is not like one in mathematics, to which there is a single true solution, but is one of conduct, as to which there be no fixed and immutable laws. Often it cannot be reduced to any formula, any one question, since human life is too complex to be so neatly simplified" (Shakespeare's Problem Comedies, 1931, p.4).

Alternatively, you may prefer Schanzer's definition, cf. Ernest Schanzer, *The Problem Plays of Shakespeare: A Study of "Julius Caesar, Measure for Measure, and Antony and Cleopatra*, London, 1963. He says, "The definition of the Shakespearean problems play which I therefore suggest is: 'A play in which we find a concern with a moral problem which is central to it, presented in such a manner that we be unsure of our moral bearings, so that uncertain and divided responses to it in the minds of the audience be possible or even probable' (p. 6)." It will also be noted that, in opposition to Boas, Lawrence, and Tillyard, I do not mark off the problem play from the comedies and tragedies as a separate type. What, to my mind, distinguishes the problem play is a particular mode of presenting moral problems and this can be found in Shakespeare's tragedies and comedies alike' (pp. 6 & 7).

This means that as a Shakespearean problem play, *Tanquam Ovis* sets out to do the following: (a) forward a refusal or failure to wholly credit the dignity of man, and the significance that that gives the individual in tragedy; (b) place An emphasis (comic, derisive, satiric) on human shortcoming, even when man is engaged in great affairs; (c) suggest that there is usually another side to all human affairs, and that the "other side" to the serious, dignified, noble, famous and so forth, is comic. This implies scepticism of man's worth, importance and value; and may range from the quizzical through the ironical to the cynical; (d) expressing unhappiness, disappointment, resentfulness or bitterness about human life, by inverting these feelings and presenting the causes of them as something ironic; (e) possess a corresponding attitude towards traditionally funny subjects which insinuates that in some way they be serious, or that the stock response to them bypasses pain at human shortcomings or wickedness; or that this stock response depends on a lack of sympathy or insight which an author can make us aware of without abolishing the comic situation (f) Interpolated into the critical analytical patterns we find "ideal" figures who check our prattle of "cynicism," "satire" or "misanthropy"; (g) involve us in discoveries always of a bad reality beneath the fair appearances of things: revelations, painful in the extreme and we be made to feel the pain of the distressing, disintegrating possibilities of human meanness (ignobility and treachery, craft and selfishness).

All Shakespeare's Problem Plays be profoundly concerned with seeming and being; and this can cover both sex and human worth (as each claims nobility). Combine this with what I have just said about "disintegrating" discoveries, and, with a wider generalisation, you can say that they share a quality which can be called "maskedness" not only because "unmasking" describes so many of the actions, but because the total effect is to present a world of appearances (very close to a realistically observed reality) capable of opening like a masque set transformation scene and disclosing something totally different. This "maskedness" brings doubt, mixed feelings, a "nervous" curiosity and/or a kind of fear.

Whether I have successfully produced a Shakespearean style problem play is for you to decide.

Brief Primer on Tudor and Jacobean English

In Tudor times right up to Jacobean times, "your" and "you" were used either in the plural or to denote a certain formality of speech. "Thee", "thine", "thou" were more intimate and informal. I have kept to this general ruling in this play. This trend of "thou" being singular and "you" as plural started in the 13th century to copy French (*vous* and *tu*). It was usual for "you" to be used by inferiors to superiors, such as children to parents, or servants to masters. The superiors will use "thou" or one of its variants to their inferiors. "Thou" was used to invoke the gods and it was usual when lower classes talk to each other, they use "thou". Upper classes used "you" when talking to each other, though this rule may be bent if the parties decide to be informal and use "thou". Thus, changing from "thou" to "you" (and vice versa) in a conversation always conveys special meaning. "Thou" can be used as either a sign of intimacy (among the Upper classes) or as an insult (when the Upper classes speak to the lower classes). It depends how the actor/director wants to play it. Example: Gertrude tells Hamlet, "You have thy father much offended". Hamlet replies, "You have my father much offended." It is clear Hamlet is insulting his mother. Mother, i.e. Gertrude insists that Hamlet has insulted Claudius (notice she uses 'thou' with him. But Hamlet, who alternates between 'thou' and 'you' with his mother, uses "You" in this context as an insult. There be many such examples in Hamlet and Shakespeare in general, look out for it in the play.

In Shakespearean English there is no such thing as "are". You either use "be", "beest", "be'st" or "been".

In Shakespearean English, there is no such thing as "was" or "were", you either use "wert" or "wast".

I'll'd is the Shakespearean way of writing "I will had" or "I would have". It is pronounced with 1 syllable.

They'll'd is the Shakespearean way of writing "they will have" or "I would have". It is pronounced with 1 syllable.

Do not allow your modern pronunciation of words colour your reading of this play. As a rule, anything in past tense that ends with 'ed' (e.g. underlined) is pronounced in Tudor/Elizabethan/Jacobean times with an extra syllable. You *must* pronounce the 'ed'. For instance, 'underlined' is pronounced as 'un-der-line-nead'. The opposite holds true when a word has a 'd' at its end. Let X be a word. When a word with spelt as X'd (e.g. underlin'd), it is pronounced as we would in modern day English, as underlined, with a silent 'nead'.

Brief Primer on Stage Directions used in Tudor-Jacobean Masques and Plays

Stage direction glossary is as follows:

Aside A speech direction. A speech not heard by other characters on stage. Also has alternative meaning as movement direction.

Above A movement direction that occurs in the gallery or upper stage.

Aloft A movement direction that occurs on the upper stage.

Apart A movement direction that occurs to one side, a short distance away.

Aside A movement direction that occurs to one side, away from the others.

Below A movement direction that occurs on the lower stage.

Break in A movement direction that is burst on to the stage.

Brought out A movement direction that is brought out on to the stage.

Enter A movement direction that occurs when one or more characters come on to the stage.

Exeunt A movement direction that occurs when more than one character leaves the stage.

Exit A movement direction that occurs when one character leaves the stage.

In A movement direction that occurs when one or more characters go into the dressing room at the back of the stage.

Manent A movement direction that occurs when the characters remain on stage.

Off A movement direction that occurs off-stage.

Severally/several ways A movement direction that occurs in different directions (said of people arriving or leaving).

Solus A movement direction denoting that a character enters by himself/herself alone.

Top, on the A movement direction that occurs on the upper stage.

Within A movement direction that occurs behind the stage façade (i.e. outside).

Alarum/Alarums An event direction denoting a call to arms.

Excursions/ excursions, in an An event direction denoting a bout of fighting across the stage.

Cornet A music direction denoting a fanfare (as played by cornets, a horn-like wind instrument).

Drum A music direction denoting drummers are present and playing their drums, usually for wars, coronations and funerals.

Flourish A music direction denoting a fanfare of trumpets or horns, usually accompanying an exit or entrance.

Hautboys A music direction denoting the playing of a woodwind double-reed instrument resembling an oboe.

Sennet A music direction denoting a trumpet call signalling a procession.

Trump / Trumpet A music direction denoting a trumpeter playing.

Tucket A music direction denoting a personal trumpet call.

Explicatory Notes and Glossary Proper

Explanatory notations for lines in the specific act, scene and lines will be denoted thus: Act, scene, line. This means that Act 1, scene 4, line 48 will be noted as I.iv.48.

Act II Scene I This scene is inspired by a scene from Shakespeare's Julius Caesar. It is my interpretation of what could have happened before Dumbledore was killed. It may not please purists who wish me to follow the occurrences in the book as seen through Harry's eyes.

II.i.28 I have done research into fortune telling by ordinary playing cards. Kings are men of weight (importance); these are usually older men. Queens are women and girls. Knaves/Jacks are young and/or unmarried men. Spades stand for people of dark colouring, Clubs for dark or brown eyed people. Hearts for all who are neither fair nor dark and Diamonds are for the very fair. Spades are 'chancy' suits. They stand for fated things, whether good or evil. You will notice that Sybill Trelawney says she has seen the following cards: 2 of spades, 7 of spades, 10 of spades and knave of spades. Certain combinations of cards have certain meanings. From my research, I learnt that 7 of spades with a court card (i.e. a king, queen or knave of any suit) mean the treachery of a friend. The combination of a 10 of spades and knave of spades mean the coming of trouble and/or unrest. Knave of spades can also mean 'night' and 'deceit'. 7 of spades mean you will suffer a loss through death, estrangement, hate, malice or jealousy of others. A 2 of spades mean 'removal', how you interpret that is up to you. 10 of spades means unhappiness, grief and sickness.

II.i.23-32 These card predictions by Sybill Trelawney appear in Chapter 10 of HBP.

II.i.29 I have written the lines about the Knave (Jack) of Spades to be deliberately ambiguous. I mean it to refer to both Severus and Harry. Both are relatively young vis-à-vis Albus Dumbledore. The rest, I leave it to you to interpret. Some will tell me that the Knave of Spades means Severus because Harry should be represented the Knave of Hearts because hearts represent people with dark hair and blue or green eyes. However, I choose to interpret the lines ambiguously. Both Severus and Harry dislike and fear their questioners be the questioners Dumbledore or Voldemort. I shall leave you to meditate on that.

II.i.36 For those of you who do not understand this line, Sybill is saying, "why does this card drop so frequently from my shawls whenever I move?"

II.i.37 The "distant vibrations of coming catastrophe" prediction and the meaning of the "lightning-struck tower" occur in chapter 25 of HBP. "Strunken" is Tudor/Elizabethan English for "struck", as in past tense of "strike".

II.i.40 "List" means to "listen".

II.i.44 The new moon is the phase of the moon when the moon is not visible from Earth, because the side of the moon that is facing us is not being lit by the sun.

II.i.55-56 The lines "Demand me nothing what you think you know / You know there is nothing I can say to you" is a tribute to Shakespeare's Othello. Dumbledore, like Iago, is now taking refuge in silence. Make what you will of it.

II.i.57 In the old days, "glass" had several meanings: (1) looking glass, i.e. mirror, (2) drinking glass, (3) hour glass, (4) reflection, (5) spectacles, (6) magnifying glass, (7) telescope, just to name a few. The glass that Dumbledore refers to is "hour glass".

II.i.58 "List" means to "listen".

Act II Scene III This is a dramatic reinterpretation of Albus Dumbledore's death scene in HPB. The events described herein will not please the purists.

II.ii.48 "An" means "if".

II.ii.52-53 These lines refer to Draco's schemes of killing Dumbledore and his apparent disregard for anything else and his willingness to exploit the innocent. It refers to the near deaths of Ronald Weasley and Katie Bell, the 'borrowing' of Hermione's communication-coin idea and poison wine idea, as well as Madam Rosmerta. What Dumbledore is saying is that Draco has made use of the above named people in his attempt to kill him. And the way that Draco has made use of them made it seem like it

was using the Imperius curse even though he has not been doing so (except in the case of Rosmerta and perhaps Katie Bell if you want to interpret it that way). In a way, Draco has also played Harry, Severus, Dumbledore, &ca like puppets. Think about it.

II.ii.75-121 From here until the end of the scene, all the asides between Severus and Dumbledore can be interpreted in two ways: (a) communications through Legilimency, or (b) taken as it is at face value each man's private thoughts. To support the view posited in (a), you will notice that Legilimency is implied in the text of the play as both men's asides are replies to each other thoughts. To support the view posited in (b), you need only look at the asides, where each man points out to us (the audience) the expressions of the other man. I leave it to you to interpret it how you will.

II.ii.89 "Especial" here means "especially".

II.ii.117 The difference between farewell and adieu is very important; they do not just mean "goodbye". Adieu denotes a certain finality in the good bye where you wish the parting person to be safe with God (very useful when you are talking to a dying person or to someone you will not see for the rest of your life. But a "farewell" is a blessing (cf. Severus's reply in II.ii.120, note how different it is from his original wish of adieu in II.ii.116), it wishes the person well before they leave. Since you do not wish them to be with God, there is a chance that you will see him/her again.

Act II Scene III This is a dramatic reinterpretation of Albus Dumbledore's funeral scene in HPB. The events described herein will not please the purists. It is loosely inspired by a scene from Shakespeare's Richard III. I am an unabashed AD/MM shipper as well. Minerva's reaction left me greatly dissatisfied. Thus, I have written this. We will see more of Minerva by and by.

Act II Scene III stage directions The term "corse" in the stage instructions refers to "dead body" or "corpse".

Act II Scene III Stage instructions regarding Shackbolt. I apologise to Shackbolt fans for giving him only a walk-on role.

II.iii.4 "Obsequiously" in Tudor English means "respectfully".

II.iii.15 "Windows" means "wounds" if you follow the analogy in Minerva's lamentations.

II.iii.55 "Bare" is Tudor/Elizabethan English for "bore", as in the past tense of "bear".

II.iii.164 I called Dumbledore "Bee" because Dumbledore is early mediaeval English (c.1300-c.1500) for Bumblebee. Make what you will of this reference.

II.iii.184 The reference to the sun pays tribute to the fact that Severus is a Capricorn. As a Capricorn, he embodies the typical characteristics of the star sign he is petty, parsimonious, stern, stifling and strong-willed. As the feminine cardinal earth sign ruled by the Sun (we may interpret the Sun as Dumbledore if you like), gives the Capricorn a cold, cruel-minded streak with unquenchable ambition.

II.iii.219-221 "*Qui jacet in terra, non habet unde cadat. / In me consumpsit vires fortuna nocendo, / Nil supersit ut jam possit obese magis*" Latin for "If one lies on the ground, one has no further to fall. Towards me Fortune has exhausted her power to injure; there is nothing further that can happen to me." These lines are adapted from Seneca's Agamemnon.

II.iii.222 Fortune, as previously mentioned, is a recurring theme in this play. From the 1400-1700, Fortune was depicted in engravings as blind, sometimes deaf, and frequently standing on a rolling sphere. This expresses her lack of discrimination and mutability. Severus adds to this understanding of Fortune by linking her with justice and retribution. Ironically, he also implies at this point in the play that Fortune is discriminatory because she is blind, deaf and perched on a rolling sphere. But he will come to make something more of Fortune. You will have to read and tell me what you see.

II.iii.279 Hermione's usage of "politic" is deliberately ambiguous. It could mean cunning, or it could mean political. It is up to the reader to discern.

II.iii.297-298 This pays tribute to Dumbledore's love of sweets. This will have a greater bearing in Act V where we hear Voldemort's pre-final battle rant about his nightmares. There is portion of that speech in Act 5 (V.ii.117-118) where Voldemort says he dreamt Dumbledore offered him a sherbet lemon as a panacea to his sins. The sweets here are likened to medicine. Medicine doesn't cure it only treats the symptoms. Think what you will of this.

II.iii.307 The line is "*Instructs her the next way to suspect thee...*" In this context the word "next" means "nearest".

II.iv.17 "Misshaped" (pronounced with 3 syllables) is Tudor/Elizabethan English for "misshapen".

II.iv.31 Riddle is a double entendre.

II.iv.39 Notice the line, "*An Fortune should I be*". "An" means "if".

II.iv.56 The devil referred to in this line is a double entendre. It could mean Dumbledore, Voldemort or Severus.

II.iv.57 "*Quietus est*" is Latin phrase used by mediaeval accountants and lawyers. It is usually used to say that your household and/or business accounts have been correctly discharged. Alternately, in Shakespeare's Hamlet, it means an ejection from one's body and life. Here, it serves as a double pun: (a) Severus's expulsion from the Order, (b) Severus's perceived expulsion from life, (c) Severus's expulsion from the Death Eaters, and (d) the other characters' expulsion from life.

II.iv.71 "*Vindicta mihi*" is Latin for "vengeance is mine".

II.iv.92 "Thou art a Prince prudent" has many meanings. Hermione is referring to (a) Severus's heritage by calling on his mother's name, (b) making a reference to Machiavelli's The Prince which advises that a prince have equal parts force and cunning through prudence, and (c) Severus's innate nobility of character that renders him almost royal. If you wish to read Niccolo Machiavelli's The Prince, I recommend the edition translated by Harvey C. Mansfield.

II.iv.100 "Blow'd" (pronounced with 1 syllable) and "Blowed" (pronounced with 2 syllables) is Tudor/Elizabethan English for "blown".

II.iv.109 In the old days, "an" meant "if". This meaning was valid until the English Regency era.

II.iv.130 By "plaints" I mean complaints. It's a common abbreviation in Elizabethan English.

II.iv.135 "Bosom bows" mean "close friends".

II.iv.122-152 Severus' soliloquy (the English portion) is drawn from Ovid and Hesiod.

II.iv.139-152 The explanation for these lines is a little tedious. These lines are adapted from Lucretius, Ovid and Vergil. The Latin here is solely for the metre and the impact. Some people tend to go on in another language when they are cross, I have this trait myself and have bestowed it in my Severus. If you who take issue with the Latin, I refer to the following sections: (a) the Footnotes and Glossary entitled "Choice of Latin: An Explication" and (b) the author's notes that precedes the play this play seeks to be true to the style of drama written during the Tudor era.

Please bear with me, as I attempt to give you a line by line translation.

O aliquis mihi quas pulchrum ver educat herbas

Misceat, et nostro detur medicina dolori;

Aut, si qui faciunt animis oblivia, succos
Praebeat; ipse metam magnum quaecunque per orbem
Gramina Sol pulchras effert in luminis oras;
Ipse bibam, quicquid meditatur saga veneni,
Quicquid et herbarum vi caeca nenia nectit:
Omnia perpetiar, lethum quoque, dum semel omnis
Noster in extincto moriatur pectore sensus.
Ergo tuos oculos nunquam, mea vita, videbo,
Et tua perpetuus sepelivit lumina somnus?
Emoriar tecum: sic, sic juvat ire sub umbras.
At tamen absistan properato cedere letho,
Ne mortem vindicta tuam tum nulla sequatur.

This long, pedantic and rambling speech is translated line by line into English below. My translation is rather literal at times (even after double translation double translation is where one translates from language X to language Y and from language Y to language X again to see how close one's translation is close to the original language), so bear with me.

O, let someone bind for me the herbs which beautiful spring fosters,
And let a salve be given for our grief; or let him apply juices,
If there are any that bring forgetfulness to men's minds.
I myself shall gather anywhere in the great world
Whatever plants the sun draws forth into the fair regions of light;
I myself shall drink whatever drug the wise woman devises,
And whatever herbs incantations assembles by its secret power.
I shall face all things, death even, until the moment
Our every feeling dies in this dead breast.
And so shall I never again, my life, see those eyes of yours
And has everlasting slumber sealed up your light of life?
I shall perish with you: thus, thus would it please me to go to the shades below.
But none the less, I shall keep myself from yielding to a hastened death,
Lest in that case no revenge should follow your death.

Consider the meaning of these words vis-à-vis Severus's present thoughts, his past, what we know of him from canon and his views on Hermione in this play up to this point in time and what possibly lies ahead...

Act Three

Chapter 7 of 11

In the Third Act, we see the after-effects of Dumbledore's funeral and what our players on the Order and Death Eaters have been doing. Scene I gives us an insight into Minerva's grief, while Scene II treats us to some Order members' view of Snape and the impending war. We learn of Hermione's opinion of Severus in Scene III. Wormtail is revealed to be a creature of Bellatrix and Lucius' in Scene IV. We close the Act with Severus' soliloquy in Scene V.

A/N: I anticipate that many readers will find fault with the language and grammar herein. Please bear in mind that this play seeks to remain authentic to the style and language of literature produced in the Tudor, Elizabethan and early Jacobean times (c.1485-1615). They had different modes of writing, grammar and spelling. While I have faithfully produced these as far as I could, please understand that I have opted not to replicate the erratic Tudor spelling as most words were spelt phonetically in the Tudor era (c.1485-1603).

In order to be true to the custom of the time, this play is written in a combination of late Mediaeval Latin, as well as Tudor and Elizabethan English. Some English words used then had different of meanings than they do now. While I am aware that this maybe very off-putting to many people, I sincerely hope you will come to see and understand the plot as I intend for it to be read. As far as possible, I have included a glossary when the definitions of words differ from the modern meaning and

pronunciations. If you are in doubt, ask and I will answer. Stage directions are given in square brackets, like so [] and asides are listed. If asides are not indicated explicitly in the text, they are denoted by round brackets like so ().

Numbers at the back of certain lines are line numbers. The right align command does not work with line numbers. When I tried it, the line pagination of my metre was eliminated. Please bear with the numbers that appear there, they are meant as a guide *not* as a distraction.

TANQUAM OVIS

ACT THREE

Act III Scene I

Hogwarts, Dumbledore's former office, now Minerva McGonagall's.

Enter Minerva solus (and an Echo of Dumbledore's voice in the Headmaster's office)

Minerva:

I do love these ancient Hogwarts ruins;

Students may never tread upon them more.

But we have, Albus, set our feet upon

Some reverend history in our walks together

And questionless, here in this thy former court 5

Which now lies naked to the injuries

Of strong weather, some men lie interr'd

Lov'd the school so well, and gave so largely to it,

They, like thee, thought it should canopy their bones

Till doomsday. But all things have their end: 10

Muggles and cities, which have diseases like men

Must have like death that we have in this world.

Still sleeping in thy portrait while I speak?

Art thou pretending or shall I prod thee?

Dumbledore's Echo:

Prod thee. 15

Minerva:

How I miss thee, Albus. Methinks, I hear thee.

Dumbledore's Echo:

Ay, hear thee.

Minerva:

This echo of thy voice hath me caught.

Yet there, thou gently snore in thy portrait.

Look thee now at me! 20

Dumbledore's Echo:

In my portrait, look thee now at me.

Minerva:

The voice it groan'd, methought; and gave thy voice.

Dumbledore's Echo:

Grave my voice.

Minerva:

I must be growing mad! 'Tis very like my husband's voice.

Dumbledore's Echo:

Ay, husband's voice. 25

Minerva:

Let me look on thee whilst gently sleeps

With thy trembling hand aloft a stony place.

How I miss thee so!

Dumbledore's Echo:

I miss thee too.

Minerva:

Repress this shudder, I must on my skin 30

To see if thy portrait play'st a trick

On my old woman's nerves and heart.

I see thee seated afore thine work desk

Where fortifications grow from thy books

From which ruin sits before thee an old 35

Carved structure of stone where thy hand rests.

'Tis thy pensieve, I believe.

Dumbledore's Echo:

Ay, pensieve, believe.

Minerva:

This deadly echo doth haunt me

So hollow and so dismal and withal 40

So plain in the distinction of my words,

That I fear it must be thy spirit, Albus,

That answers me.

Dumbledore's Echo:

'Twill answer thee.

Minerva:

No more with thee, Echo, I will retreat to my thoughts pensieve. 45

Dumbledore's Echo:

My thoughts in pensieve.

Minerva:

Since thou command'st it, let me but look.

How now, what is thus desperate strand I espy? [looks in Pensieve]

'Tis my gracious lord when he wast last here

Together with that traitor, Severus! 50

O, how his chilling words do haunt me still.

He bade Severus report the truth

Of the jealous thoughts of the Dark Wizard.

Much is suspected of him by factions

Hidden in the Malfoys and Lestranges. 55

How noble is his immediate sacrifice

For the fulfilment of the prophecy.

Severus' hesitancy shines brightly warm,

Miss Granger's theory may yet hold true

Poor Severus, I see he is much maligned. 60

Albus No No, do not push me away

And out of thy old memory, I slip

Sequestered from thy nearness once again.

I must speak to the Order and Miss Granger

Of my late lord's memory which compels me. 65

Dumbledore's Echo:

Compel thee.

Minerva:

Foolish, foolish, Albus, thou art careless

And were not mindful of thy safety.

Dumbledore's Echo:

Be mindful of *thy* safety.

Minerva:

Indeed and necessity compels me 70

Make scrutiny through thy pensieve

For passages of thy own life with Severus

To present to the Order and young Harry

To see if it were possible for him

To fly from his fate. 75

Dumbledore's Echo:

No flight from his fate.

Minerva:

I have had enough, Echo. I will not talk with thee

Dumbledore's Echo:

Talk with me.

Minerva:

But thou art a dead thing.

Dumbledore's Echo:

Ay, dead thing. 80

Minerva:

Albus, Albus, these stones seem to speak,

Pity me and give me good counsel.

Dumbledore's Echo:

Given good counsel.

Minerva:

Avaunt with thee, Echo; I must alone

Think o'er this night's happenings to 85

Bring the perceiv'd thoughts to the Order.

Dumbledore's Echo:

Bring pensieve whatnots to the Order.

Minerva:

The air bites, I must be out of this ague;

Shut the window I must and perchance

The echo will trouble me no more. 90

Dumbledore's Echo:

Trouble thee for more.

Minerva:

Echo, to live thus is not to live;

It is a mockery and abuse of life.

I will not henceforth save myself by halves;

All or nothing for the Order and Severus. 95

Dumbledore's Echo:

And Severus.

Minerva:

Fare thee well, Echo, I have not the time

Though in our miseries, Fortune hath a part.

Yet in our great sufferings, she hath none:

Contempt of pain, that we may call our own. 100

Dumbledore's Echo:

I am thy own.

Minerva:

Wherefore dost thou haunt me with thy echo?

Albus, wherefore art thou now? Wilt thou come?

Albus, wherefore art thou committing this?

Shall I never see thee more? 105

Dumbledore's Echo:

No, never see me more.

Minerva:

Hark, the echo fades don't leave me, Albus!

This my imagination could have wrought,

My heart could have a cry for love of thee.

Dumbledore's Echo:

Minerva, I cry for love of thee. 110

Minerva:

Albus Dumbledore, do not leave me again!

[Exit Minerva]

Act III Scene II

Grimmauld Place, Order of the Phoenix Headquarters.

Enter Ronald Weasley, Harry Potter and Mundungus Fletcher.

Mundungus:

Harry, what time of day did they say they would arrive?

Ron:

What? Art thou not too dull-witted with drinking of old sack, prophesying with blue ting'd smoke, and punching and buttons after supper and sleeping upon benches after star rise, that thou fast forget to demand that truly thou wouldst have no business to do. What a devil hast thou to do with the time of the day the Order doth arrive? Unless hours were artefacts, and minutes, cups of sack, and clocks, the black-marketer's tongue, and dials, the click of gold in thy hand; I see no reason why thou should'st be so superfluous to demand the time of the day. 8

Mundungus:

Thou art not altogether a fool. Perchance thy lady who's not so Brown will tell thee the kiss you take is no kiss better than you give? Or doth her wanton spirit look out at every joint and motive of her body? You two should exercise caution; with too much blood and too little brain, you two may run mad. 12

Harry:

Thou art not altogether a wise man, Dung. As much foolery as I have, so much wit thou lack'st.

Mundungus:

Still sore about the locket? Be thankful that Miss 'Mione now keep'st it safe from all prising hands by wearing it constant 'round her neck. Is the matter still 'bout the locket?

No, by my troth, I did to thee apologise. 16

Ron (aside to Harry):

Watch thou, this outward-sainted deputy,
Whose settl'd visage and deliberate word
Nips youth i'th'head and follies doth enew;
As falcon doth the fowl, is yet a devil: 20
His filth within being cast, he would appear
A pit as deep as hell.

Harry (aside to Ron):

Well said, friend, he's by no means valiant;
For he doth fear the soft and tender fork
Of a poor worm whose sin not accidental 25
But a politic trade.

[aloud to Mundungus]

Marry, and to thee it would prove a bawd;
'Tis best that thou diest quickly.

Mundungus:

So I shall if this be a leaping house! Marry then, my good lads, when Harry hath vanquished the Dark One, let us be free to take purses go by the moon and the seven stairs, that I should be called a valiant knight of the night who reallocates Fortune by the ebb and flow of the sea. O, Artemis, my noble and chaste mistress whose light hath guided my many worthy expeditions, would grant me a knighthood and they immunity! 33

Harry:

Good Mundungus, thou art a true madcap! If Ron and my joint wits run the gauntlet with thy black-marketing, we be one. For thou hast more hidden pockets and alleyways in one of thy hairs than I am sure I have in our two wits. 36

Mundungus:

Know'st thee not, lads, these debts the world claims we owe may be called desperate ones, for a madman owes them. 38

Ron:

An inspired profundity, Dung?

Mundungus:

Contain thy mirthful bursts of cheer, for thou know'st I am nothing by hands and mad lechery. Look you here on this cup of sack, it presents to us a dumb show and calleth itself Luxury. So, Luxury, I will sip and make myself gay. Now, see the fat rump of the cup and how it tickles the beard! This is what I mean by madman's talks. 43

Ron:

McGonagall doth saith revelations on Snape she would bring to the fore.

Mundungus:

I did hear too that the man is not all he seemeth; I heard from the werewolf yester night that his wolfsbane he still mysteriously receive and the lady Minerva did showeth him, Moody and the Order's Aurors images from her beloved lord's treasured memory trove. The werewolf spake of dancing figures dumb shows painfully wrought of gossamer web so that none would see the plans old Dumbledore laid with Snape. The werewolf doth saith the images blinded him with the dazzling light of Dumbledore's intent. Snape

may'st not be a hunchbacked traitorous toad. 51

Harry:

These lies be gross as a mountain, open and palpable. Why thou clay-brained guts, thou knotty-pated fool, thou obscene, greasy tallow ketch thief, do not speak of Snape to me again! 53

Ron:

But if should McGonagall do so, what then? Shalt we deny her a moment's peace? We must beat these lies as best we can. 55

Mundungus:

What? Art thou both mad? Art thou so? Is not the truth the truth?

Ron:

Come now, thou rogue, Harry's temper hath not been equable since the late passing of all that is good and mighty. Come, your reason, scurvy knave, give us thy reason!

Mundungus:

That I shalt give it if young Harry would but cast his evil look aside at another place than mine eyes. What, would thou have me speak upon compulsion? Give me a reason on compulsion, young Harry! If reasons were as plenty as blackbirds I would give no man a reason upon compulsion! 62

Harry:

I am no longer guilty of this sin; unlike thee or that wretched traitor that foul-faced black-hearted traitor.

Ron:

Alack, do not fight so; it bespeaks of disunity in our ranks and discord in the untuned string. I would that Hermione were here.

Harry:

Dost thou think on Hermione now? What, no thoughts on thy beauteous Lavender or the virtuous swaying of her gracious hips? To think on our friend whom thou hast cast off for the base pleasures in thine evil mind! Think'st thou only on Hermione when trouble begins to boil while wit thou hast not? Think thou on Hermione when we be in need of her intellect and advice? Think you so little on her then? 'Tis no wonder she'll not abide by thee for more! 70

Ron:

So you would too if all thou hear'st were books and things beyond human comprehension.

Harry:

Or dost thou mean thy comprehension, Ron?

Mundungus:

That is enough, my lads; dost thou both wish McGonagall to see you at each other's throats?

Harry:

Not if she will speak to us on that churlish traitor, Snape!

Ron:

For Dumbledore's sake, we must not bear McGonagall ill, for her temper uneven at her Lord's untimely death could send her to Bedlam. 76

Mundungus:

Thy friend is right, young cub, so curb thy bitter thoughts and idle tongue, McGonagall is at the helm, for she doth hold the sacred phoenix of Dumbledore now. If she wishes thee to see Snape's nature, thou would'st best agree afore thy mind thou decide'st to push off the notion of the little good fortune has brought to thee through Snape's irregular hand. 80

Harry:

Snape? Snape! Why speak you so cool on him! 'Tis his bloody wand that smoked

Dumbledore's blood! I care not that Remus Lupin hath seen McGonagall's thoughts and Dumbledore's memories. Ron, wherefore dost thou converse with that trunk of humour to cog at me and steal my godfather's property? Mundungus, wherefore dost thou bring thy bolting-hutch of beastliness that swollen parcel of dropsies that thy call'st thy body to the Order's home? Say nought, Ron, I am not in a mood to hear thy prattles on how thou would'st break my nose! For Ron, know'st thou that thy belly is nought but puff-pastry pudding. Thou art, my first childhood friend, have that reverend vice, I see behind thee call'd Grey Iniquity of self-love that doth pepper thy vanity beyond reasonableness in thy hand towards Hermione! 90

Ron:

Aye, yea, all these faults and more I gladly acknowledge, if only thou wouldst but list to McGonagall and allow her to cleave to hope and the good memory of her beloved Lord. An on Severus Snape she doth wish to speak, we would do well to mock her words with nods and expressions of glass. 94

[Enter Minerva McGonagall and Hermione Granger seen by all but Harry Potter]

Harry:

I will hear nought on Severus Snape! I have foresworn all thoughts on his evil minds and vouchsafed to kill him. No, speak thou not, Ron, nor thee, thief-like rogue I shalt not hear more on Snape and his unworthiness. He is as valiant as the lion, churlish as the bear, slow as the elephant. He is a man into whom nature has so crowded phlegm and humours that what some call his valour is crusted into cowardly folly; and his folly as sure as heaven as sauced with discretion. 99

[Ronald Weasley tugs at Harry Potter's sleeve]

Pluck not at my sleeve, Ron, do not make me get hot o'er thy inadequacies also, there is no man like Snape and his virtue, which is a thing he hath not a glimpse of, nor any man an attainment but he carries some stain of it. He is melancholy without cause and merry against care; he hath the joints of everything, but everything is so out of joint that he is a fool whose hands have no use and hath eyes like purblind Argus with no sight. 104

Minerva (coming forward):

Not e'en when remorse he showeth *you* through piteous tears?

Harry:

Ron, thou hast me a disservice done by not alerting me to our righteous Headmistress's presence.

Ron:

I didst so, but thy will can not be broached.

Minerva:

Dost thou not think there is more

To Severus Snape than the little we know?

I hath heard from an owl yet unnamed, 110

He'll'd play fiddle to the checkmated king.

Harry:

I will no more trust him when he leers than I will the serpent when he hisses. Do not forget Hermione, that he trick'd you in order to fulfil his bloody purpose of killing Dumbledore! 113

Hermione:

Think'st you so ill on him to pair him

In the heavy riddle guarded lair? 115

Art thou so full of thyself, Chosen One

That thou refuseth an honourable man!

For in spirit, he did bespeak the truth

His intent remain'd to provide thee aid.

Ron:

Hermione, my dear friend, I beg of thee, provoke not Harry's ugly mood. 120

Hermione:

I have no quarrel with thee or thy board.

The spun world in the head on my shoulders

Revolveth not around thy inanities

And they self-important delusions of love.

Silencio! I cry to halt thy tongue! 125

[Raises wand and casts spell on Ron]

Harry:

See'st thou, how our professor and Mundungus look askance at thee for bespelling a long-time friend against thy zeal to get a snake's venom in mine throat. 127

Hermione:

Were not thy throat reserved for the Dark Lord,

I would at this instant let fly at thy neck!

Think'st you so grand that you need'st no help 130

From one within the Dark Lord's fabled court?

Harry:

Gentle Hermione, thine nerves undone

I fear thou art plagued with treacherous notions.

Let us not quarrel ob this coward, Snape.

Hermione:

You see'st him thus? You great siz'd coward! 135

No space on earth shall sunder your two hates:

Snape'll haunt you like wicked conscience still,

That mouldeth goblins swift as Firenze's thoughts.

You art prejudiced and canst not hope

His legitimate nobility of mind! 140

Harry:

Why ought I use his ill gotten gain? I want not to with him! To hear you speak that I quite like him when it is plain for all that I am not! To be a god, a mule, a cat, a fitchook, a toad, a lizard, an owl, a puttock, or a herring without a roe, I would not care; but to be him, I would conspire against destruction. Ask me not what I would be if I were not myself the Chosen One, for I care not to be the louse of a lazard so I were not him! 145

Hermione:

It would seem there is no talking to thee

In this very black temper and ill words,

I bid you, Professor McGonagall

And all else assembled keep me abreast,

Goodly Professor to see how I may 150

Prove to be a bridge 'twixt you and him.

[Exit Hermione]

Minerva:

Harry, thou dost disappoint me gravely;
I hate ingratitude more in a man
Than lying, vainness, babbling drunkenness
Or any taint of vice whose strong corruption 155
Inhabits our frail blood. Here's the pensieve
With the thoughts of my late departed Lord.
View it at your leisure and tell me what
You think'st you doth see in its depths.
[Exit Minerva. Curtain]

Act III Scene III

Severus Snape's house. In the book filled sitting room.

Enter Hermione Granger, solus.

Hermione:

Professor Snape, I have late returneth
Strange this is, wherefore should the house be dark?
'Tis nigh as dark as ignorant fear
And what of ignorant fear but that which
Seeks to cloak earthly hell with the same darkness. 5
This house and room doth seem a bloody prison
Crying fatal woes and ominous sighs.
With the guilty closures of these walls
Methinks I doth hear old Dumbledore sigh,
But no portrait I see till 'Lumos' be called. 10
The chilly air and piled walls of books
Vacantly envelope my heart and soul
As the doubtful fear for Severus stirs
Within this breast at this but four o'clock.
Tell me not the damned bloodsuckers 15
Hath come so bold and spirit him off?
'Tis for more slander to this dismal seat
Where I rest my weary tumultuous mind.
O, these open tomes on this great desk
Acts like soothing balm on my mind's soul. 20
What be he reading but that on horcrux!
Here be that tight familiar spiky hand
Where he left incomplete in research.
Hermione Jane Granger, thou didst not think
Thy poor Professor must have summon'd be 25
By that Fiend who deserv'd not greatness
But that hate in a sick man's appetite.
Would that his evil be but decreased!
What can he want of the Professor now?
I pray to you in Heaven and in Hell: 30
Protect he who is my former potions
And defence master from elements rank;
O, were he here to belittle my wit
And mock this false coin of Goddess Fortune

Who giveth me companionable silence 35
And modest intelligible respect.
Think ye not, stars glittering in midday Sun
That within thy hands he placeth his trust.
Wherefore should he trust me as he once did
Our dearly departed sage Dumbledore? 40
Wherefore should mine knees quake at his dark eyes
For occupation to cleanse his soul?
Wherefore should I find his torturous mind
A labyrinth so complex and sweetly
Spun by innumerable black spiders 45
Delightful and warm like a blanket be?
O, would these flutterings in my poor heart
Ne'er ceas'd to be turned by a pendant's mind?
Would that Ron's betrayal with Lavender
Not cut and twist my mind's fragments so deep 50
'Til now for him could indifference I have.
O, would I not had set on mourning
Professor Severus Snape quite alone
And had but quelled the nascent pity
That beyond my natural compulsion led 55
The joint offices of my mind and soul
To be his spirit's medium for small peace!
At least, myself, my soul, my mind, I know;
The stirrings here that beat in this temple
Above my shallow brow and ill plac'd crown, 60
So long as this he never comes to know!
O, would I have seen him as a brother!

Dumbledore's echo:

My brother.

Hermione:

Were I not affrighted, I would laugh
Methinks my diseas'd mind doth hear the voice 65
Of Headmaster Dumbledore mocking me
As an echo would in hollow rain clouds.
Enough, no more, it seems to have passed.
Since the dour Professor hath been recall'd
To the side of Voldemort, I must do 70
My portion to help complete his research
On the meaning of the scatter'd horcrux.

Dumbledore's echo:

Has the horcrux.

Hermione:

The eerie echo doth wish me begone
And so I shall upon penning this note 75

[scribbles on parchment]

His manners be ill but she believeth

Thou mayst perchance give thy vengeance hope!

Now fly away to home, to dine, I must.

[Exit]

Act III Scene IV

Uncharted island near Scotland. A clearing in a forested area.

Enter Wormtail (also called Peter Pettigrew), solus, with a paper in his hand.

Wormtail:

The Dark Lord's summons hath only just lapsed,

Though all the players were peacefully dismiss'd

Lucius Malfoy and Bellatrix Lestrange

Stayed me behind with a catch on my tail.

Words and evidence they did bespeak of 5

The Dark Lord's right hand, Snape's treach'rous designs.

Here is the indictment of traitorous Snape,

Which I am to set in a fair light hand

That it may be soon read to the Dark Lord.

Now mark how well the sequel of Snape's fate 10

Hangs o'er him this time with no chance for flight:

Two days or more to spend to rewrite this note

For two hours since Lucius bade be tidy

The illiberal scrawls that lie in his hand.

The precedent wast full as long a-doing; 15

Serves thee right, Snape, thou art shalt no longer

Live untaint'd, unexamin'd and free!

Here's a good world the while! Who is so gross

That cannot see Snape's palpable deceits?

Yet who's so bold but says he sees it not? 20

Bad is the world but soon we shalt have aught

When such ill-dealing must be seen in thought!

[Exit]

Act III Scene V

Severus Snape's house. In the book filled sitting room.

Enter Severus Snape, solus.

Severus:

Though Dumbledore within a while had died,

His name bandi'd on the Dark Lord's lips oft

To question whether I wast by his hand guided,

So Lucius beside the Dark Lord hath coft:

This made he and Belle play while the wax's soft 5

To seek a means to bring me to an end,

For my post they would spare no kin nor friend.

Thankfully, the Dark Lord believ'd not the feat

Who in his way did me strangely entreat

Not to overlook Wormtail' subtle peace. 10

Bella and Lucius still suspected me

Of my place in Dumbledore's court of pain.

[Moves to desk]

How now, what be this here I espy?

Miss Granger speaks on the last Order's mind.

Ha! 'Tis accurate as I had foreseen: 15

Potter's opinions be immaterial!

Miss Granger believes me and that's enough.

[Drinks out of glass of water]

The sweet Angel's faith in me must ne'er break,

Thus I exercise my mind in the horcrux

And the inscrib'd on the locket she wears 20

R. A. B. or so it has been written.

Wherefore doth all think it ought be a name?

Wherefore not the immobile thing, a place?

Come now, Snape, set down thy glass of water

[sets down glass and traces lips]

To indulge in habitual deep thinking 25

Could it be my eyne deceiv'd me?

I see the reflection on a mirror

Shimmering gently with the opposed effect.

Ah ha! My thoughts be triumphant again!

Of this I must to Miss Granger bespeak 30

And dear McGonagall if she would hear.

Among the rest by Fortune overthrown,

I am not least, that most may waylay her fate:

My fame and mind aboard the wind is blown,

Who can forget a thing thus done so late? 35

My great mischance, my fall and heavy state,

Is such a mark whereat each tongue doth shoot

That my good name is pluck'd up by the root.

[Exit]

FOOTNOTES & GLOSSARY

Tanquam Ovis is Latin for "like a lamb to the slaughter". I shall leave you to devise the identities of the sacrificial lambs that were slaughtered, why I have opted to slaughter them and why their deaths be significant.

Tanquam Ovis Explanation

I obtained the phrase *Tanquam Ovis* from my reading on Elizabeth I. *Tanquam Ovis* appears with the meaning "like a lamb to the slaughter" in John Foxe's Book of Martyrs, published in 1583. All page references in this section refer to the 1583 edition of The Book of Martyrs. In using John Foxe's Book of Martyrs and adopting Sir Philip Sidney's definition of the function of poetry (i.e. fiction) with reference to the Horatian dictum of *to teach and delight* (*docere et delectare*), I am paying homage to the 16th-17th century tradition of literature. In subscribing to Sidney's widely accepted maxim, Foxe positions Book of Martyrs, the title by which his ecclesiastical history was known from the beginning, at the didactic end of the scale. Nevertheless, its array of theological disputations, treatises, heresy examinations, instructive accounts of the painful deaths of martyrs who were burnt alive, and other texts afford frequent moments of aesthetic pleasure through the employment by Foxe or his sources of a diversity of rhetorical schemes, stylistic figures, and devices of characterization. Drawing upon elements of this kind, the Book of Martyrs functions as an encyclopedia of literary genres including many kinds of verse, martyrologies, fables, ballads, beast fables, fanciful tales, romanticized adventure narratives, and many other writings. *Tanquam Ovis* appears in Book 10 where he discusses the ongoing disputes between Catholics and Protestants. He enjoys using the *Tanquam Ovis* phrase as an allegory if you like, so much that Elizabeth (when she was just Princess Elizabeth and heir to Mary I) applied the messianic figure of *Tanquam Ovis*. In the narrative concerning her imprisonment, Princess Elizabeth applies the messianic figure of *tanquam ovis* ('like a sheep' [led to slaughter], Isa. 53:7; Acts 8:32 this is more obvious if you read the Vulgate version of the bible where *Tanquam Ovis* = like a sheep led to the slaughter) to her own endangerment as a Christlike lamb. (p. 2094b). *Tanquam Ovis* was popular device and saying in Tudor times. Writing from prison, John Bradford declares: '*I am now as a sheep appointed to the slaughter*' (p. 1654). In a letter sent from one prisoner to another, John Careless consoles an inmate that he is fortunate not only to testify to his faith in Christ, '*but also to suffer for his sake, as one of his silly [i.e., innocent] sheep appointed to the slaughter*' (p. 1928). The narrator of a story about yet another martyr, Julian Palmer, writes that he was led away as a lamb to the slaughter by a prison keeper who was like 'a ravening wolf greedy of his prey' (p. 1937).

Choice of Latin: An Explication

Please bear in mind that the Latin in this play is *Mediaeval Latin*, i.e. Latin of the High Middle Ages. Henry VIII's reign is considered to fall under the High Middle Ages. *Mediaeval Latin* is often religious in tone and subject; playwrights, authors, poets and lovers (writing love letters) frequently used such Latin with such overtones in their work. I have written everything in *Mediaeval Latin* so as to be true to the custom of the time [cf. Author's notes at the start of the play before the title]. It is for this reason that I do not use Roman Latin.

Gentle Warning

Readers and Purists who expect the authoress to remain true to the events of HBP may be offended and displeased with my interpretation of this work. This play is at times anachronistic (as was Shakespeare), idiosyncratic, and singular. Artistic license has been utilised to reinterpret some of the occurrences in HBP. The authoress has also used dramatic license to postulate certain theories in this play. For these reasons, *Tanquam Ovis* may not be everyone's cup of tea.

Problem Play: An Explication

This is intentionally written as a problem play. Those of you who look on the meaning of "problem plays" as Isben's understanding of 'A type of drama that focuses on a specific social problem', may be disappointed to learn that I follow the Shakespearean style of problem play. To understand what a Shakespearean problem play is, let me quote you W.W. Lawrence's definition; "the essential characteristic of a problem play ... is that a perplexing and distressing complication in human life is presented in a spirit of high seriousness ... the theme is handled so as to arouse not merely interest or excitement, or pity or amusement, but to probe the complicated interrelations of character and action, in a situation admitting of different ethical interpretations The 'problem' is not like one in mathematics, to which there is a single true solution, but is one of conduct, as to which there be no fixed and immutable laws. Often it cannot be reduced to any formula, any one question, since human life is too complex to be so neatly simplified" (Shakespeare's Problem Comedies, 1931, p.4).

Alternatively, you may prefer Schanzer's definition, cf. Ernest Schanzer, *The Problem Plays of Shakespeare: A Study of "Julius Caesar, Measure for Measure, and Antony and Cleopatra*, London, 1963. He says, "The definition of the Shakespearean problems play which I therefore suggest is: 'A play in which we find a concern with a moral problem which is central to it, presented in such a manner that we be unsure of our moral bearings, so that uncertain and divided responses to it in the minds of the audience be possible or even probable' (p. 6)." It will also be noted that, in opposition to Boas, Lawrence, and Tillyard, I do not mark off the problem play from the comedies and tragedies as a separate type. What, to my mind, distinguishes the problem play is a particular mode of presenting moral problems and this can be found in Shakespeare's tragedies and comedies alike' (pp. 6 & 7).

This means that as a Shakespearean problem play, *Tanquam Ovis* sets out to do the following: (a) forward a refusal or failure to wholly credit the dignity of man, and the significance that that gives the individual in tragedy; (b) place an emphasis (comic, derisive, satiric) on human shortcoming, even when man is engaged in great affairs; (c) suggest that there is usually another side to all human affairs, and that the "other side" to the serious, dignified, noble, famous and so forth, is comic. This implies scepticism of man's worth, importance and value; and may range from the quizzical through the ironical to the cynical; (d) expressing unhappiness, disappointment, resentfulness or bitterness about human life, by inverting these feelings and presenting the causes of them as something ironic; (e) possess a corresponding attitude towards traditionally funny subjects which insinuates that in some way they be serious, or that the stock response to them bypasses pain at human shortcomings or wickedness; or that this stock response depends on a lack of sympathy or insight which an author can make us aware of without abolishing the comic situation (f) Interpolated into the critical analytical patterns we find "ideal" figures who check our prattle of "cynicism," "satire" or "misanthropy"; (g) involve us in discoveries always of a bad reality beneath the fair appearances of things: revelations, painful in the extreme and we be made to feel the pain of the distressing, disintegrating possibilities of human meanness (ignobility and treachery, craft and selfishness).

All Shakespeare's Problem Plays be profoundly concerned with seeming and being; and this can cover both sex and human worth (as each claims nobility). Combine this with what I have just said about "disintegrating" discoveries, and, with a wider generalisation, you can say that they share a quality which can be called "maskedness" not only because "unmasking" describes so many of the actions, but because the total effect is to present a world of appearances (very close to a realistically observed reality) capable of opening like a masque set transformation scene and disclosing something totally different. This "maskedness" brings doubt, mixed feelings, a "nervous" curiosity and/or a kind of fear.

Whether I have successfully produced a Shakespearean style problem play is for you to decide.

Brief Primer on Tudor and Jacobean English

In Tudor times right up to Jacobean times, "your" and "you" were used either in the plural or to denote a certain formality of speech. "Thee", "thine", "thou" were more intimate and informal. I have kept to this general ruling in this play. This trend of "thou" being singular and "you" as plural started in the 13th century to copy French (*vous* and *tu*). It was usual for "you" to be used by inferiors to superiors, such as children to parents, or servants to masters. The superiors will use "thou" or one of its variants to their inferiors. "Thou" was used to invoke the gods and it was usual when lower classes talk to each other, they use "thou". Upper classes used "you" when talking to each other, though this rule may be bent if the parties decide to be informal and use "thou". Thus, changing from "thou" to "you" (and vice versa) in a conversation always conveys special meaning. "Thou" can be used as either a sign of intimacy (among the Upper classes) or as an insult (when the Upper classes speak to the lower classes). It depends how the actor/director wants to play it. Example: Gertrude tells Hamlet, "You have thy father much offended". Hamlet replies, "You have my father much offended." It is clear Hamlet is insulting his mother. Mother, i.e. Gertrude insists that Hamlet has insulted Claudius (notice she uses 'thou' with him. But Hamlet, who alternates between 'thou' and 'you' with his mother, uses "You" in this context as an insult. There be many such examples in Hamlet and Shakespeare in general, look out for it in the play.

In Shakespearean English there is no such thing as "are". You either use "be", "beest", "be'st" or "been".

In Shakespearean English, there is no such thing as "was" or "were", you either use "wert" or "wast".

I'll'd is the Shakespearean way of writing "I will had" or "I would have". It is pronounced with 1 syllable.

They'll'd is the Shakespearean way of writing "they will have" or "I would have". It is pronounced with 1 syllable.

Do not allow your modern pronunciation of words colour your reading of this play. As a rule, anything in past tense that ends with 'ed' (e.g. underlined) is pronounced in Tudor/Elizabethan/Jacobean times with an extra syllable. You *must* pronounce the 'ed'. For instance, 'underlined' is pronounced as 'un-der-line-nead'. The opposite holds true when a word has a 'd' at its end. Let X be a word. When a word with spelt as X'd (e.g. underlin'd), it is pronounced as we would in modern day English, as underlined, with a silent 'nead'.

Brief Primer on Stage Directions used in Tudor-Jacobean Masques and Plays

Stage direction glossary is as follows:

Aside A speech direction. A speech not heard by other characters on stage. Also has alternative meaning as movement direction.

Above A movement direction that occurs in the gallery or upper stage.

Aloft A movement direction that occurs on the upper stage.

Apart A movement direction that occurs to one side, a short distance away.

Aside A movement direction that occurs to one side, away from the others.

Below A movement direction that occurs on the lower stage.

Break in A movement direction that is burst on to the stage.

Brought out A movement direction that is brought out on to the stage.

Enter A movement direction that occurs when one or more characters come on to the stage.

Exeunt A movement direction that occurs when more than one character leaves the stage.

Exit A movement direction that occurs when one character leaves the stage.

In A movement direction that occurs when one or more characters go into the dressing room at the back of the stage.

Manent A movement direction that occurs when the characters remain on stage.

Off A movement direction that occurs off-stage.

Severally/several ways A movement direction that occurs in different directions (said of people arriving or leaving).

Solus A movement direction denoting that a character enters by himself/herself alone.

Top, on the A movement direction that occurs on the upper stage.

Within A movement direction that occurs behind the stage façade (i.e. outside).

Alarum/Alarums An event direction denoting a call to arms.

Excursions/ excursions, in an An event direction denoting a bout of fighting across the stage.

Cornet A music direction denoting a fanfare (as played by cornets, a horn-like wind instrument).

Drum A music direction denoting drummers are present and playing their drums, usually for wars, coronations and funerals.

Flourish A music direction denoting a fanfare of trumpets or horns, usually accompanying an exit or entrance.

Hautboys A music direction denoting the playing of a woodwind double-reed instrument resembling an oboe.

Sennet A music direction denoting a trumpet call signalling a procession.

Trump / Trumpet A music direction denoting a trumpeter playing.

Tucket A music direction denoting a personal trumpet call.

Explicatory Notes and Glossary Proper

Explanatory notations for lines in the specific act, scene and lines will be denoted thus: Act, scene, line. This means that Act 1, scene 4, line 48 will be noted as I.iv.48.

Act III Scene I stage directions To comprehend the Echo's corruptions of Minerva's words, this scene is best read aloud. I opted not to include a ghost in this scene as it would be too convenient. If you want ghosts, you had best wait till Act V.

Act III Scene I I am an unabashed AD/MM shipper as well. Forgive me if this does not sit well with you.

III.i.18 "Caught" (pronounced with 2 syllables) is Elizabethan/Tudor English for "caught".

III.i.84 "Avaunt" means "begone".

Act III Scene II stage directions Paginating the unmetred lines for this scene is problematic because the line alignment changes as you alter the font size. This means that my original line numberings will be incorrect, if I gave the computer and server free reign. In order to remedy this, I have truncated the lines at certain points so that my line numberings will be kept in the same manner as they would be on paper. Any inconvenience caused is deeply regretted. The metre in the speeches of Mundungus, Harry and Ron in this scene is deliberately broken. As with Shakespeare, only the nobility/well-educated speak in metres. The plebeians and clowns use common speech. Mundungus is my Shakespearean fool. Since Harry and Ron are in his company, they condescend to speak like him. However, at times, they lapse into metre with each other. On another note, you may also notice that when Hermione and Minerva enter, Ron and Harry maintain their plebeian speech. This is deliberate, as it goes to show what I really think of Harry and Ron as utter idiots (not fools for Mundungus is a fool, yet not a fool) without Mundungus' occasional flashes of wit.

Act III Scene II There are quite a few bawdy references made (directly mainly at Ron) in the first part of this scene before the women enter. It may be unsuitable for young minds. Then again, it may not be. It's weaved into the text so you either blink and miss it or you think it holds another meaning. Oh well, now that I have warned you, you can go and have a second read.

Act III Scene II miscellaneous notes The formatting style on this website may have rendered my line references for the un-metered lines off. If so, pray forgive me. I have done what I can by manually typing the un-metered lines in separately one by one. I hope it works.

III.iii.2 "Old sack" is reference to very cheap and inferior quality alcohol.

III.iii.2-3 "Propheying with blue ting'd smoke" has two meanings. It could be a reference to the foul tobacco that Mundungus smokes. It could also be a reference to the prophecy on Harry and a joke at Mundungus' expense that he could perhaps come up with a prophecy. In fact, he does make a prophecy that he will be more successful in this thieving and black marketing business.

III.ii.29 "Leaping house" is brothel.

III.ii.32 Artemis is the twin sister of Apollo (those more familiar with Roman mythology will know her as Diana). Artemis is the elder twin and was always a virgin and eternally young. She is very vindictive and like her twin favours the use of a bow. She enjoys hunting and is the acknowledged as the goddess of the moon, while her brother is the god of the sun. Mundungus is saying a lot of his nocturnal thieving activities. Ironically, by stealing he is doing people a disservice yet he claims he is doing good. Why? Because he claims he steals to benefit the less fortunate. Think on how this fits in with Severus's method of being cruel only to be kind.

III.ii.91 "List" means to "listen".

III.ii.93 In this context, "an" means "if". This old-fashioned use of the term "an" was used until Victorian times when it was replaced by the more popular "if". "If" was used in Elizabethan times, but sounded harsh on English ears, and was not as preferred as "an".

III.ii.104 Argus is mentioned and is a double entendre and yet another attempt at obvious dramatic irony (readers of the earliest drafts of this play told me that my irony cannot be easily discerned so I decided to make one obvious). Argus could refer to (a) Filch and his habit of prowling and seeing things around the school that only he wants to see. It could also be (b) an ironic reference to Harry because he too, for all his gifts and what-have-you only chooses to see what he wants to see. I also mean (c) the mythical Argus. Argus is the Latinised form of "Argos". Depending on the writer you read, Argus allegedly had a single eye, four eyes, or two eyes looking forwards and

two looking backwards. Other commentators say he had a large number of eyes all over his body. Hera, it was said, appointed him to watch over the heifer Io. Argus tethered Io to an olive tree and was able to watch her all day because he had many eyes. Zeus sent Hermes to free Io. Some legends say Hermes killed Argus by throwing a stone at him; others say he lulled Argus to sleep with the panpipes. Another legend said that Hermes sent Argus to sleep with his divine wand. In either case, the legend of Argus is the most popular. To give her loyal servant immortality, Hera took Argus' many eyes and placed them in the tail of the peacock.

III.ii.105 "e'en" is pronounced with 1 syllable and is the abbreviated form of "even".

III.ii.112 Harry says, "I will no more trust him when he leers than I will the serpent when he hisses." This is a double reference. He ostensibly means Snape, but dig deeper and you realise he's also referring to Voldemort and Slytherins in general.

III.ii.112-113 Harry is referring to incident in the HBP where Hermione informs him that she thinks she had been stupid enough to allow Snape to trick her so that he could go to his aid.

III.ii.114-119 Hermione responds to this by informing Harry that she had thought over the incident (mentioned in III.ii.112-113) and realised that Severus did indeed give his word and that he intended to help and has indeed in fact helped.

III.ii.121-125 Hermione explicitly states that she doesn't care for Ron or his 'doings' with Lavender. Sharp readers will be able to perceive that she thinks his behaviour is a betrayal of some sort and has since washed her hands off him and his personal affairs.

III.iii.32 Here "rank" means "disgusting" and "unsavoury". It could also hint at the ranks in both the Death Eater camp and the Order.

III.iii.51 I wrote 'Til. This is an abbreviated form of 'Until'.

Act III Scene IV It is stated explicitly line 21 of the Prologue that Voldemort's Headquarters can be found on an island charted island near Scotland. Therefore, scenes involving Death Eaters and Voldemort will take place there.

III.v.4 "Cof't" is the old-fashioned Tudor spelling of "coughed".

III.v.26 "Eyne" is the old-fashioned Tudor spelling of "eyes".

Act Four

Chapter 8 of 11

In the Fourth Act, the Order, Voldemort and the Death Eaters make their plans. Scene I occurs in Hog's Head. In Scene II we are privy to Bellatrix and Lucius' plans expose Severus as a traitor. We learn of the Order's view of Severus in Scene III and Voldemort's view of Severus as traitor in Scene IV. In Scene V we learn more about the other horcruxes and the action that has been undertaken against them.

A/N: I anticipate that many readers will find fault with the language and grammar herein. Please bear in mind that this play seeks to remain authentic to the style and language of literature produced in the Tudor, Elizabethan and early Jacobean times (c.1485-1615). They had different modes of writing, grammar and spelling. While I have faithfully produced these as far as I could, please understand that I have opted not to replicate the erratic Tudor spelling as most words were spelt phonetically in the Tudor era (c.1485-1603).

In order to be true to the custom of the time, this play is written in a combination of late Mediaeval Latin, as well as Tudor and Elizabethan English. Some English words used then had different of meanings than they do now. While I am aware that this maybe very off-putting to many people, I sincerely hope you will come to see and understand the plot as I intend for it to be read. As far as possible, I have included a glossary when the definitions of words differ from the modern meaning and pronunciations. If you are in doubt, ask and I will answer. Stage directions are given in square brackets, like so [] and asides are listed. If asides are not indicated explicitly in the text, they are denoted by round brackets like so ().

Numbers at the back of certain lines are line numbers. The right align command does not work with line numbers. When I tried it, the line pagination of my metre was eliminated. Please bear with the numbers that appear there, they are meant as a guide *not* as a distraction.

TANQUAM OVIS

ACT FOUR

Act IV Scene I

Hog's Head, a tavern. A crowd of people, among them patrons of all moulds, and the tavern keeper, Aberforth Dumbledore.

Enter Minerva McGonagall, Severus Snape and Hermione Granger.

Minerva:

Dost not our disguises make us obvious?

Severus:

Not if we look like all else gather'd here.

I thank you again for looking on me

As a silvery Moon to Dumbledore's Sun.

Minerva:

My lord hath ne'er been wrong in the general sense 5

Hermione:

Be you quite certain, good Professor Snape
That the unmentionable we seeketh
Be hidden within these grimy confines?

Minerva:

Aye, that to me is also confused.

Severus:

Let me this student test with intellect: 10
Didst thou learn nothing in the horcrux search?
Hath the Order or the Chosen Potter
Solved the enigma of the R. A. B.
Which limply hangs on Miss Granger's locket?
Bite not your thinning lips, McGonagall; 15
And Miss Granger, shake not thy head in that
Manner insipid of Weasley-Potter.
The problem herein is that all involved
From the shrewd Dark Lord to the wet Order
Hath minds so puff'd with varied learned things 20
That the simple oft escape their notice:
Read you both, R. A. B. as B. A. R.,
Doth the eager Miss Granger wish to speak?

Hermione:

Beshrew my mind that this I did neglect
To see the stated obvious I blush! 25

Severus:

And so thou should'st, thou insupportable pedant!

Hermione:

'Tis simple quite Professor McGonagall,
Inverse R. A. B. to see B. A. R.,
Yond space where cloths and glasses ne'er be clean'd
Is by happenstance one such place defin'd; 30
For Bar equates tavern and who should be
Of such great import that all Death Eaters
And e'en the Dark One himself should o'erlook?
The answer then is plain for all to see
Something, nay, someone of great gilt import 35
Yet obscure enough not to raise quizzes;
For who should be bear the celestial Sun
Without suffering the burnings we have?
Who by his very nearness to the Sun
Is overlook'd by one and all for nought? 40
The shift of your joint eyes, Professors two
To yond keep of this loose establishment
Showeth me that I have impaled the thought
Of Aberforth Dumbledore as the One
With the key to the elusive horcrux. 45

Minerva:

Come to think, we hath quite forgot of him.

Severus:

For good reason Dumbledore meant it thus.

Who would suspecteth the illiterate

Seemingly unsavoury and uncouth

Other Dumbledore brother? 50

Hermione:

My next words to thee would sound childish straight

But as these be desperate times, I will speak:

Methought I heard the Headmaster's echo

Whispering in tones of doleful mourning that

Be saith plain, "My brother has the horcrux". 55

Minerva:

The gods be praised that I am not run mad!

Severus:

What new conceit is this, McGonagall?

Minerva:

The echo of Albus did expressedly

Instruct me to look on his own effects

To find what might proclaim thee innocent 60

Severus:

I am no innocent. These hands be stain'd

And shalt remain so forever and a day.

Minerva:

Pray, leave thy dramatic utterances

For Aberforth lopingly approaches.

[Aberforth advances to Minerva, Severus and Hermione]

How now, bar-keep, send forth to us three cups of butterbeer. 65

Aberforth:

Speak lower if thou art be my sister, the lovely rose of May espoused to mine lamentable

brother. Wherefore art thou and thy friends here? Dost thou think I keep thieves and

villains in this my House? 68

Minerva:

Gentle Aberforth, am I not fallen away vilely since the last action? Do I not bate? Do I

not dwindle? How then didst thou recognise us? 70

Aberforth:

Human eyes be the windows to the soul, did not my brother once say? Aye, thou may'st

change the colour and shape of thy eynes, but their expression may never lie to the good

observer. This gentleman here, swathed in grey from hoary beard to sagging brows be the

good Severus Snape. His eyes art always metallic unblinking and coldly calculating even

though they now be an emerald green. This fair maiden whom I think thou and he

desireth to pass for their daughter may dress to the hilt to my little Sybill's image, but I

know her eyes when she cam'st here with a tribe of her schoolfellows to form an army

for my brother. Her eyes be the same as they stare kindly though critically at all that pass

through her environs. Thine eyes, my sister dear, always bear that hint of squint e'en if

thou art now quite an aged Slavic gypsy in thy look. Fear not, sweet sister, all my

customers look as bedraggled as your company, thee and thy friends stand not out. Thou would'st not come here less there be business thou wish my hand could reach. What be the matter? 82

Severus:

Thou art thy brother's keeper, art thou not?

We believe that in times past thou hast help'd

His friends who wish'd to shrug off their old cloaks 85

And thou hast by the wit thou shar'd with him

Kept in thy possession a fragmented

Piece of soul we like to call a horcrux.

Aberforth:

'Twas brought by Regulus Black when he fled to serve of the Dark Knights. It camest with a locket of Slytherin.

Hermione:

That sirrah, we have but devis'd of late. 90

Think'st thou to help in this endeavour

To bring Order to thy late brother's House

So that we and yea, the Chosen One too,

Would with our powers destroy this partial

Fragment of a soul beyond redemption. 95

Aberforth:

I know not how the secret betwixt two brothers could have been uncovered by you three,

but I shall help you rid the world of that immoral plague for the love of my brother and

my gentle sister's sake. 98

Minerva:

Thanks be to thee, good Aberforth.

Severus:

When may we hope to return for this thing 100

Accurs'd in its very existence?

Aberforth:

Return with thy party and I will have Slytherin's locket when 'tis nigh time to close and

together will we traverse this ill from hell to hell.

[Exeunt all]

Act IV Scene II

Uncharted island near Scotland. A clearing in a forested area. A crowd of Death Eaters, among them, Mcnair and Wormtail.

Enter Voldemort, Lucius Malfoy, Bellatrix Lestrange and Severus Snape.

Bellatrix:

Good, my noble liege, this wilt you hear'st

Await to hear your fair hand in a quarrel,

Made by the poor petitioners of ours

Against the unsettl'd cabal of Snape's

Which until the last Moon wast newly form'd. 5

Wormtail hath neatly penned a parchment

Bearing the faction of Lucius and I

In our detail'd study of a traitor

Lying unseasonably proud in our midst.

Severus (aside):

Observe how the degenerate woman 10

Curl her sharp claws in the Dark Lord's mind,
Hinting at my divided loyalties
With cold coquettish reproachful wink.
Lucius, himself, could match the arch-devil
In his smirking of arrogance at me 15
And calculated indifference to our lord!
And where be his worthless precious son now?
At home with his head at his mother's lap?
Ha! I am too old a jade to think that
For the Malfoy clam and those with Black blood, 20
Shall with their nature's cold smiling manner
Make love to us all!

Lucius:

We wisheth not to be importunate
But ne'er can rest when a traitor's near.
Thou traceth thy lips, friend Snape, doth thou think 25
With our Lord's left hand's legitimate fears?

Severus:

Thy sister and thee be right politic schemers.

Bellatrix:

And speak, shall it please you, my lord
That their several actions you would see?

Voldemort:

Give me the parchment thou rest on thy cheek. 30
My word I present thee sweet Bellatrix
To read the words that thus importune me
In the face of my seizure of Hogwarts
An should thy report ring true, I shalt thee
Endow with power, lands and rightful positions; 35
However, should thy words prove wring, I shalt
Rend Draco from his mother's bosom.
For now, the letter shall rest near my heart
To remind me of thy true merits to us.
Wormtail and Mcnair do beckon to thee, 40
Go Lucius and soothe their warlike temper.
Gentle Bellatrix, use thy fair spirit,
Help Lucius bring peace amongst my men.
[Exeunt Lucius and Bellatrix]
It is my wish thou should'st stay with me
But not so near as to disturb my rest. 45
Stand guard o'er me as I would'st o'er you.

Severus:

I hasten to obey my lord. [Severus stands apart from Voldemort]

Voldemort:

[aside]

At last, I have my thoughts and I alone
Watch'd o'er by a sentinel loyal.

Why should my melancholy increase so? 50
Doth that scarr'd young pup wish to distract me?
'Tis requisite his office be resigned,
And given to rest in my power alone!
Then wherefore dreams of death attend their will
To oppose my desire with unnatural force? 55
Could those old childish tales of yore ring true
That mortal men may not appoint their time?
Yet, I am certain I am immortal.
This immortality must be preserved
Per scelus semper tutum est sceleribus iter. 60
A plague on Potter for thwarting my desires!
Strike, and strike home, where wrong is offer'd thee;
For evils unto good conductors be,
And death's the worst of resolutions.
For he that thinks with patience to contend 65
To quiet life, his life shall easily end.
The gods be thank'd that I am not this man!
Fata si miseros, juvant habes salutem;
Fata si vitam negant, habes sepulchrum.
If destiny my misery do ease, 70
Then hath I health and happy shalt I be;
If destiny deny me life, Tom, Lord Voldemort,
Yet shalt I be assured a tomb;
If neither, yet this my comfort be
Dark Hell coverth him that hath no burial. 75
And to conclude, on Potter myself I shalt revenge!
But how? Not as the vulgar wits of men,
The open, but inevitable ills
Like the very schemes tripping in Bellatrix's mind,
But as by a secret, yet a certain mean, 80
Which under kinship will be cloaked best.
Wise men will take their opportunity,
Closely and safely fitting things to time.
But in extremes, advantage hath no time;
And therefore all times fit not for revenge. 85
Thus therefore will I rest me in unrest,
Dissembling quiet in unquietness,
Not seeming that I know their villainies;
That my simplicity may make them think
That ignorantly I will let all slip 90
For ignorance, I wot, and well they know,
Remedium malorum iners est.
Nor aught avails it to me to menace them,
Who, as a wintry storm upon a plain,
Will bear me down with their nobility. 95
No, no, Lord Voldemort, thou must enjoin

Thine eyes to observation, and thy tongue
To milder speeches than thy spirit affords,
Thy heart to patience, and thy hands to rest,
Thy cap to courtesy and thy lips to smile, 100
Tell to revenge thou know, when where and how.

[aloud]

Stop! Peace! Wherefore this pain my heart. Help!

Sound the alarums, beat the might drums,

Severus, Lucius, Bella! Come to me!

[Severus approaches Voldemort]

I feel a part of my soul rent from me 105

Forcibly destroyed but who, how, where, when?

Ah, this pain, this mortal pain in my breast!

[Re-enter Lucius and Bellatrix]

Lucius:

My Lord, what coil is that you keep?

Severus:

Perchance my lord wouldst like a restorative?

Bellatrix:

Fools! Dost not thou seest how our Lord doth bleed 110

'Neath that gaping holes where his fingers be!

Severus:

You both should stay with our noble Lord,

Whilst I the area solemnly secure.

[Exeunt all but Severus]

For all the love I bear thee, Dumbledore,

I own myself now most pleasantly pleased. 115

The Slytherin locket hath been opened

And with it accompanied the end

Of the wretched thing in Aberforth's hands.

At last by my care, good shalt not be lost

Dumbledore's death shall be by me aveng'd! 120

Although I bear it out for fashion's sake:

For here I swear in sight of heaven and earth,

Should Potter neglect the memory thou art giveth

And give it over and devise no more,

Myself should send Death Eater souls to hell, 125

To wring thy downfall with extremest death!

[Exit]

Act IV Scene III

Grimmauld Place, Order of the Phoenix Headquarters.

Enter Remus Lupin, Harry Potter, Ronald Weasley, Hermione Granger, Minerva McGonagall, Nymphadora Tonks, and Moody.

Minerva:

My thanks be granted to you who have help

In the night's murder of the horcrux soul.

These heavy burdens pressed us upon,

Tormenting us so by ourselves alone,

Much like the felon that pursued by night, 5
Starts at each bush as his foe were in sight.

Moody:

Now doubting state, now dreading loss of life,
In fear of wreck at every blast of wind,
Now start in dreams through dread of murders' knife,
As though even the revenge were assign'd 10
With restless thought so is the guilty mind
Turmoil'd and never feeleth ease or stay,
But lives in fear of which follows my eye.

Hermione:

Without Professor Snape, the puzzle of
R. A. B and the accompanying soul 15
Would not have found.

Ron:

This giveth me more reason to distrust him.

Lupin:

Yet this same horcrux soul, tonight we have
Extinguish'd the light to its candle flame.

Tonks:

So we deep wounded with the bloody thought, 20
And gnawing worm that grieved our conscience so,
Never took ease, but as our hearts first brought
The strained sighs in witness of our woe;
Such restless cares our fault did well beknow:
Wherewith of our deserved fall the fears 25
In every place rang death within our ears.

Harry:

I like it not, Snape might us yet betray.

[Enter Severus Snape]

Severus:

I heard my name bespoken.

Minerva:

Thou look'st ill at ease from thy dark meeting.

Severus:

Those things which I have seen I will only 30
Whisper in the ears of Goddess Fortune
And by my troth, McGonagall, you also.

Ron:

Wherefore art thou here?

Harry:

Dost thou know thou art not welcome?

Hermione:

Peace! Let not thy warlike tongues 'gender fire. 35

Moody:

Didst thou come to feed Minerva more lies?

Snape! Thou shalt stifle in thy own report,
And smell of sweet rose scented calumny.

Minerva:

Please, gentlemen and Tonks, replace your wands,
Severus Snape is here by my request. 40

Ron (aside):

If ever woman runneth mad, so run
The deluded squint ey'd fool, McGonagall.

Hermione:

Speak no ill of him for he is a friend
To our great cause, noble, valiant and true.

Harry:

Remus, Ron, Moody, Tonks, wilt you not support 45
Me in my righteous will? Snape thou art not noble
For all the accommodations that thou bear'st
Be nurs'd by baseness. Thou'rt by no means valiant;
For thou dost fear the soft and tender fork
Of a poor lazy worm's divided tongue. 50

Minerva:

Thou art unfair, Harry, stay thy eager tongue,
Be not superficial, ignorant and unweighing.

Ron:

I second Harry; I would liefer trust
A snake in the grass than Severus Snape.

Severus:

Thou art in good fortune; I am a snake. 55
Weasley, I find thy spirit of sense is
Still hard as the palm of the ploughman.

Harry:

Dost thou see this drawn wand? Tell me, wherefore
Should'st we believe in thy paltry tricks?
Thou art a hungry lean-fac'd villain; 60
A mere anatomy, half-form'd at best;
A threadbare juggler and a fortune-teller,
A needy hollow ey'd sharp looking wretch,
A living dead man.

Severus:

I do not deny my estate as a living dead man. 65

Harry:

Wherefore should I and the Order trust thee?
Thou may'st have corrupted Hermione's mind
And deprived McGonagall of her wit,
But know thee that I am the Chosen One,
I need'st not thy help, thy reports or thee! 70
I am myself alone and so I'll'd stay.

Severus:

Thy abilities be too infant-like for doing much alone.

Harry:

By the fires of Heaven, I'll lave the foe
And make my wars on thee!

Hermione:

Expelliarmus! Petrificus Totalus! 75
Hath thee lost thy sense, Harry James Potter?
Do any thing but this thou doest, empty
Old receptacles or common shores, of filth;
Serve by indenture to the common hangman:
Any of these ways be yet better than this; 80
For what you professest, a manicore,
Could he speak would own a name too dear!

Moody (aside):

O dark deceit with painted face for show;
O poisoned bait that makes us eager still;
O feigned friend deceiving people so; 85
O world of woe, we canst not speak to ill;
Yet fools we be that bend so to thy skill,
The plague and scourge that thousands daily feel,
Should warn the wise to shorn thy whirling wheel.

Ron:

Hermione, wilt thou let him speak thus 90
To us without whom our world is quite doom'd.

Hermione:

Tell me true, doth that voice from thy throat
Come from the grey matter hid in thy loins
Or from the mind and tongue of thy lady?
Unless thou wants a sprig of Lavender 95
To seal thy body and tongue for an hour?
I advise thee to keep thy tongue Silencio!
[silences Ron with spell]

Severus:

Leave the arrant knave be, Miss Granger,
He and Potter were cut from the same cloth;
He is weaker than a woman's tear, 100
Tamer than sleep, fonder than ignorance,
Less valiant than the virgin of the night
And work skill as unpractis'd infancy.
Save your advice, O great Fortune, for me.

Lupin:

Tonks and I remain curious on a point 105
What preventeth thee from betraying us
To the ravenous wolves of thy Dark Lord?

Minerva:

Severus' life balance doth delicate be
For within the ranks of the Death Eaters

Much more as I and Albus do proclaim 110

Is as yet suspected of him.

Severus:

The wolves at hand are ready to devour

The silly lambs in bed whereas they lay

Abiding death and looking for the hour,

For well they wist, they could not 'scape away. 115

Ah, woe is me, that did them thus betray,

In assigning this vile deed to be done,

By Lucius Malfoy and wick'd Belle LeStrange.

Moody:

The machinations of this night's happ'nings

Doth cloud my magic eye with thy hot words, 120

If all would care to leave anon with me,

We shall leave Minerva and the traitorous charge

To the effects of Immortal Fortune.

[Exeunt all but Minerva, Severus and Hermione]

Severus (aside):

How gentle Miss Fortune placeth her hand

Small, white and softly trembling on my sleeve. 125

Dost she know my immortal soul she sav'd?

Doth she know my spirit she hath cleansed?

Dost she know by her trust she hath redeem'd

The little good left in my corrupt mind?

Ought I tell her and engage her contempt? 130

'Twere better if I'll'd be a thing silent.

Minerva:

Since thy makest thy arms free tonight

And Miss Granger hath claim'd my favourite one

Give me thy other if we be friends now

And guide us through weeded garden paths 135

To speak to planned observances

Amongst the wool of comfortless things.

[Exeunt all]

Act IV Scene IV

Uncharted island near Scotland. A clearing in a forested area.

Enter Voldemort, solus, with a paper in his hand.

Voldemort:

In my weaken'd state, Bellatrix did bade

My perusal of a document

That she hath presenteth to me earlier

Ere that bloody attack on my personage.

It seemeth to me Wormtail, Lucius and her, 5

I didst in mine haste to promote Severus

O'erlook'd that he wast Dumbledore's drone bee.

His dual stratagem makes me glad and sad:

Glad, that I know the murderer of my soul,
Sad, that I should'st lose one with such good use. 10
Glad, I know the Order on which to revenged,
Sad, that Severus I must perforce kill.
Yet must I take war against the Order or die myself,
For the one destroy'd horcrux makes me impatient.
I think Severus be my destined plague; 15
And Dumbledore be an importune ague!
First, Dumbledore brandished an Order
And the wand he fiercely waged war,
And in that war, he gave me dangerous wounds,
And by those wounds, he forced me to yield, 20
And by my yielding, I becom'd his slave!
Then Severus present'd me with loyal display,
And with that display he, Dumbledore smote,
And with that smote, he made me think him true,
And by thus false truth, he forc'd me to be mild, 25
And by my mild indulgence, I becom'd his slave!
How in his mouth he carries pleasing words,
Which pleasing words do harbour sweet conceits,
Which sweet conceits be limed with sly deceits,
Which sly deceits smooth my immortal ears, 30
And through mine ears, dive down into my heart,
And in my heart set him where I should stand.
Thus hath he taken my body by his dissembling
And now by sleight would captivate and wound my soul:
But in his fall, I'll tempt the fated destinies, 35
And bring idiot Potter closer to me
To either lose my life, or reclaim my life.
The loss of my horcrux crosses my heart
Therefore rest anon I must ere I call
The rest of my loyal limbs to strike Snape dead. 40

[Exit]

Act IV Scene V

Hogwarts. Dumbledore's former office, now Minerva McGonagall's.

Enter Minerva McGonagall, Severus Snape and Hermione Granger.

Minerva:

How goest the stately horcrux hunt?

Hermione:

Since out wanton destruction previous night

Of the known horcrux, its brothers doth cry

Easing our uncovering endeavour.

At deep midnight when the candle burn'd blue 5

Remus and Tonks to themselves discover'd

A fragment lodged with Hufflepuff's cup

Hiding plain at unused Museum line.

The second as Shackbolt and Moody

Saith wert hid in original Hogwarts' ground 10

Where the Lady Ravenclaw's inkstand lay;

And upon its destruction, it did scream,

As Harry made free to bespeak to me

'Tis natural after the death of these few

Parts in the consequence of the forc'd ends 15

Of the riddled diary and Gaunt's ring.

Thus did the locket late of Grimmauld Place

Serve its purpose as dark compass bearer.

Minerva:

What of the rest, canst thou not find them?

Else my mind be wrong, there be four still.

Severus:

Actually, there be three. 20

Hermione:

Lest my calculation should profaneth

Methinks Nagini the treacherous viper hath one,

Whilst the fiendish arch-villain hath one,

The last I fear lieth within Harry.

Minerva:

Doth he know of this? 25

Hermione:

No, not yet. The Professor and I thought

It best thou breaketh the news to him.

Minerva:

Why stands Severus speechless all this while?

Severus:

The less I speak, the more I meditate.

Minerva:

I see an evil look about thee, 30

But whereon dost thou meditate?

Severus:

Doth you not know all's ill here in my heart?

My meditations causeth me to dwell

On dangers to come to pleasure to ensue.

Hermione (aside):

Or pleasures to come and dangers to ensue. 35

Minerva:

What dangers and what pleasures dost thou mean?

Severus:

Dangers of war and pleasure of my death.

Hermione (aside):

Dangers of death, but pleasures none at all,

I would that thy war should'st be with me,

For such a war would break no bond of peace. 40

Send thou dark looks, I'll cross them with sweet looks;

Write scathing lines, I'll answer loving lines;
Give me a scowl, I'll countercheck thee with a kiss:
Be thus our warring peace or peaceful war.

Minerva:

What canst thou mean? They troubl'd looks break this 45
My aged maternal heart.

Severus:

Remember thou how my voice wast mark'd
When I re-enter'd the Phoenix's fold
Last night palely loitering and belligerent?
I hath seen how a murder'd horcrux kills. 50
Bellatrix and Lucius did cast at me
Wicked smiling stares of contemptuous hate
Winking blindly at Wormtail, Pettigrew's
Trembling supplication to the Dark Lord.
O how his blood floweth like waterfalls 55
Pouring forth springs from his half heart
Staining the said supplication and me.
Bella's transparent mind by my skill I read
And instantly knew they plann'd for my end.
The flame on my candle flickereth fast, 60
I am afear'd I hath not done enough
An eternal burning hell awaits me.

Hermione:

Ambitious villains, how their boldness grows!

Minerva:

This all could be nought but mere conjecture,
Could'st thou be mistook in their fears? 65

Severus:

I know Lucius and I know Bellatrix
For far better than I do the Dark Lord.
Lucius and Bella want to be plum trees
That growth crooked over the standing pool,
They wish they were rich and o'erladen with fruit, 70
So that none but crows and caterpillars
Feed on them. I choose not to rely on
These miserable dependencies for
I am already Tantalus to the Dark Lord.

Hermione:

Speak not so for thou art not neglected 75
By us who look on thee as a true friend.
I know'st thou art valiant and noble.
This foul melancholy will poison all
Thy goodness, for now thou must list mine words
If this doth follow want of action 80
Breedeth all black malcontents and their close
Rearing like moths in cloth do hurt for want

Of wearing.

Severus (aside):

I would to abandon this dissembling mask

To see her eyes in earnest entreaty. 85

Die, heart, thou deservest not the sweet prize.

Canst thou not see thou art a favourite

In my unflinching traitor's lying eyes?

Would this hidden smoke be turned to open flame,

I would be drunk on thy looks and thy words! 90

These things shall I use to feed my thoughts,

A look from the tosses my mind at sea:

O would I claim safe refuge with thy mind!

Minerva:

Thou art under the Order's protection

Like it or no, it is my solemn wish 95

No black scowl will shake my iron resolve.

Hermione:

Indeed, I concur. Fear not, Professor,

You are now among friends who love you well.

Severus (aside):

My jealous despite is mixed danger

And 'twill send my irreverent man's soul 100

Into the bowels of the eternal night.

[aloud]

If we be friends then we must hie away

For the final stand we must planned be

These the Dark Lord deem it fit to strike.

[Exeunt]

FOOTNOTES & GLOSSARY

Tanquam Ovis is Latin for "like a lamb to the slaughter". I shall leave you to devise the identities of the sacrificial lambs that were slaughtered, why I have opted to slaughter them and why their deaths be significant.

Tanquam Ovis Explanation

I obtained the phrase *Tanquam Ovis* from my reading on Elizabeth I. *Tanquam Ovis* appears with the meaning "like a lamb to the slaughter" in John Foxe's Book of Martyrs, published in 1583. All page references in this section refer to the 1583 edition of The Book of Martyrs. In using John Foxe's Book of Martyrs and adopting Sir Philip Sidney's definition of the function of poetry (i.e. fiction) with reference to the Horatian dictum of *to teach and delight* (*docere et delectare*), I am paying homage to the 16th-17th century tradition of literature. In subscribing to Sidney's widely accepted maxim, Foxe positions Book of Martyrs, the title by which his ecclesiastical history was known from the beginning, at the didactic end of the scale. Nevertheless, its array of theological disputations, treatises, heresy examinations, instructive accounts of the painful deaths of martyrs who were burnt alive, and other texts afford frequent moments of aesthetic pleasure through the employment by Foxe or his sources of a diversity of rhetorical schemes, stylistic figures, and devices of characterization. Drawing upon elements of this kind, the Book of Martyrs functions as an encyclopedia of literary genres including many kinds of verse, martyrologies, fables, ballads, beast fables, fanciful tales, romanticized adventure narratives, and many other writings. *Tanquam Ovis* appears in Book 10 where he discusses the ongoing disputes between Catholics and Protestants. He enjoys using the *Tanquam Ovis* phrase as an allegory if you like, so much that Elizabeth (when she was just Princess Elizabeth and heir to Mary I) applied the messianic figure of *Tanquam Ovis*. In the narrative concerning her imprisonment, Princess Elizabeth applies the messianic figure of *tanquam ovis* ('like a sheep' [led to slaughter], Isa. 53:7; Acts 8:32 this is more obvious if you read the Vulgate version of the bible where *Tanquam Ovis* = like a sheep led to the slaughter) to her own endangerment as a Christlike lamb. (p. 2094b). *Tanquam Ovis* was popular device and saying in Tudor times. Writing from prison, John Bradford declares: '*I am now as a sheep appointed to the slaughter*' (p. 1654). In a letter sent from one prisoner to another, John Careless consoles an inmate that he is fortunate not only to testify to his faith in Christ, '*but also to suffer for his sake, as one of his silly [i.e., innocent] sheep appointed to the slaughter*' (p. 1928). The narrator of a story about yet another martyr, Julian Palmer, writes that he was led away as a lamb to the slaughter by a prison keeper who was like 'a ravening wolf greedy of his prey' (p. 1937).

Choice of Latin: An Explication

Please bear in mind that the Latin in this play is *Mediaeval Latin*, i.e. Latin of the High Middle Ages. Henry VIII's reign is considered to fall under the High Middle Ages. *Mediaeval Latin* is often religious in tone and subject; playwrights, authors, poets and lovers (writing love letters) frequently used such Latin with such overtones in their work. I have written everything in *Mediaeval Latin* so as to be true to the custom of the time [cf. Author's notes at the start of the play before the title]. It is for this reason that I do not use Roman Latin.

Gentle Warning

Readers and Purists who expect the authoress to remain true to the events of HBP may be offended and displeased with my interpretation of this work. This play is at times anachronistic (as was Shakespeare), idiosyncratic, and singular. Artistic license has been utilised to reinterpret some of the occurrences in HBP. The authoress has also used dramatic license to postulate certain theories in this play. For these reasons, *Tanquam Ovis* may not be everyone's cup of tea.

Problem Play: An Explication

This is intentionally written as a problem play. Those of you who look on the meaning of "problem plays" as Isben's understanding of 'A type of drama that focuses on a specific social problem', may be disappointed to learn that I follow the Shakespearean style of problem play. To understand what a Shakespearean problem play is, let me quote you W.W. Lawrence's definition; "the essential characteristic of a problem play ... is that a perplexing and distressing complication in human life is presented in a spirit of high seriousness ... the theme is handled so as to arouse not merely interest or excitement, or pity or amusement, but to probe the complicated interrelations of character and action, in a situation admitting of different ethical interpretations The 'problem' is not like one in mathematics, to which there is a single true solution, but is one of conduct, as to which there be no fixed and immutable laws. Often it cannot be reduced to any formula, any one question, since human life is too complex to be so neatly simplified" (Shakespeare's Problem Comedies, 1931, p.4).

Alternatively, you may prefer Schanzer's definition, cf. Ernest Schanzer, *The Problem Plays of Shakespeare: A Study of "Julius Caesar, Measure for Measure, and Antony and Cleopatra*, London, 1963. He says, "The definition of the Shakespearean problems play which I therefore suggest is: 'A play in which we find a concern with a moral problem which is central to it, presented in such a manner that we be unsure of our moral bearings, so that uncertain and divided responses to it in the minds of the audience be possible or even probable' (p. 6)." It will also be noted that, in opposition to Boas, Lawrence, and Tillyard, I do not mark off the problem play from the comedies and tragedies as a separate type. What, to my mind, distinguishes the problem play is a particular mode of presenting moral problems and this can be found in Shakespeare's tragedies and comedies alike' (pp. 6 & 7).

This means that as a Shakespearean problem play, *Tanquam Ovis* sets out to do the following: (a) forward a refusal or failure to wholly credit the dignity of man, and the significance that that gives the individual in tragedy; (b) place An emphasis (comic, derisive, satiric) on human shortcoming, even when man is engaged in great affairs; (c) suggest that there is usually another side to all human affairs, and that the "other side" to the serious, dignified, noble, famous and so forth, is comic. This implies scepticism of man's worth, importance and value; and may range from the quizzical through the ironical to the cynical; (d) expressing unhappiness, disappointment, resentfulness or bitterness about human life, by inverting these feelings and presenting the causes of them as something ironic; (e) possess a corresponding attitude towards traditionally funny subjects which insinuates that in some way they be serious, or that the stock response to them bypasses pain at human shortcomings or wickedness; or that this stock response depends on a lack of sympathy or insight which an author can make us aware of without abolishing the comic situation (f) Interpolated into the critical analytical patterns we find "ideal" figures who check our prattle of "cynicism," "satire" or "misanthropy"; (g) involve us in discoveries always of a bad reality beneath the fair appearances of things: revelations, painful in the extreme and we be made to feel the pain of the distressing, disintegrating possibilities of human meanness (ignobility and treachery, craft and selfishness).

All Shakespeare's Problem Plays be profoundly concerned with seeming and being; and this can cover both sex and human worth (as each claims nobility). Combine this with what I have just said about "disintegrating" discoveries, and, with a wider generalisation, you can say that they share a quality which can be called "maskedness" not only because "unmaskng" describes so many of the actions, but because the total effect is to present a world of appearances (very close to a realistically observed reality) capable of opening like a masque set transformation scene and disclosing something totally different. This "maskedness" brings doubt, mixed feelings, a "nervous" curiosity and/or a kind of fear.

Whether I have successfully produced a Shakespearean style problem play is for you to decide.

Brief Primer on Tudor and Jacobean English

In Tudor times right up to Jacobean times, "your" and "you" were used either in the plural or to denote a certain formality of speech. "Thee", "thine", "thou" were more intimate and informal. I have kept to this general ruling in this play. This trend of "thou" being singular and "you" as plural started in the 13th century to copy French (vous and tu). It was usual for "you" to be used by inferiors to superiors, such as children to parents, or servants to masters. The superiors will use "thou" or one of its variants to their inferiors. "Thou" was used to invoke the gods and it was usual when lower classes talk to each other, they use "thou". Upper classes used "you" when talking to each other, though this rule may be bent if the parties decide to be informal and use "thou". Thus, changing from "thou" to "you" (and vice versa) in a conversation always conveys special meaning. "Thou" can be used as either a sign of intimacy (among the Upper classes) or as an insult (when the Upper classes speak to the lower classes). It depends how the actor/director wants to play it. Example: Gertrude tells Hamlet, "You have thy father much offended". Hamlet replies, "You have my father much offended." It is clear Hamlet is insulting his mother. Mother, i.e. Gertrude insists that Hamlet has insulted Claudius (notice she uses 'thou' with him. But Hamlet, who alternates between 'thou' and 'you' with his mother, uses "You" in this context as an insult. There be many such examples in Hamlet and Shakespeare in general, look out for it in the play.

In Shakespearean English there is no such thing as "are". You either use "be", "beest", "be'st" or "been".

In Shakespearean English, there is no such thing as "was" or "were", you either use "wert" or "wast".

I'll'd is the Shakespearean way of writing "I will had" or "I would have". It is pronounced with 1 syllable.

They'll'd is the Shakespearean way of writing "they will have" or "I would have". It is pronounced with 1 syllable.

Do not allow your modern pronunciation of words colour your reading of this play. As a rule, anything in past tense that ends with 'ed' (e.g. underlined) is pronounced in Tudor/Elizabethan/Jacobean times with an extra syllable. You *must* pronounce the 'ed'. For instance, 'underlined' is pronounced as 'un-der-line-nead'. The opposite holds true when a word has a 'd' at its end. Let X be a word. When a word with spelt as X'd (e.g. underlin'd), it is pronounced as we would in modern day English, as underlined, with a silent 'nead'.

Brief Primer on Stage Directions used in Tudor-Jacobean Masques and Plays

Stage direction glossary is as follows:

Aside A speech direction. A speech not heard by other characters on stage. Also has alternative meaning as movement direction.

Above A movement direction that occurs in the gallery or upper stage.

Aloft A movement direction that occurs on the upper stage.

Apart A movement direction that occurs to one side, a short distance away.

Aside A movement direction that occurs to one side, away from the others.

Below A movement direction that occurs on the lower stage.

Break in A movement direction that is burst on to the stage.

Brought out A movement direction that is brought out on to the stage.

Enter A movement direction that occurs when one or more characters come on to the stage.

Exeunt A movement direction that occurs when more than one character leaves the stage.

Exit A movement direction that occurs when one character leaves the stage.

In A movement direction that occurs when one or more characters go into the dressing room at the back of the stage.

Manent A movement direction that occurs when the characters remain on stage.

Off A movement direction that occurs off-stage.

Severally/several ways A movement direction that occurs in different directions (said of people arriving or leaving).

Solus A movement direction denoting that a character enters by himself/herself alone.

Top, on the A movement direction that occurs on the upper stage.

Within A movement direction that occurs behind the stage façade (i.e. outside).

Alarum/Alarums An event direction denoting a call to arms.

Excursions/ excursions, in an An event direction denoting a bout of fighting across the stage.

Cornet A music direction denoting a fanfare (as played by cornets, a horn-like wind instrument).

Drum A music direction denoting drummers are present and playing their drums, usually for wars, coronations and funerals.

Flourish A music direction denoting a fanfare of trumpets or horns, usually accompanying an exit or entrance.

Hautboys A music direction denoting the playing of a woodwind double-reed instrument resembling an oboe.

Sennet A music direction denoting a trumpet call signalling a procession.

Trump / Trumpet A music direction denoting a trumpeter playing.

Tucket A music direction denoting a personal trumpet call.

From this point on, when I refer to Voldemort's many souls, I am referring to his horcruxes.

Explicatory Notes and Glossary Proper

Explanatory notations for lines in the specific act, scene and lines will be denoted thus: Act, scene, line. This means that Act 1, scene 4, line 48 will be noted as I.iv.48.

Act IV Scene I I happen to like Aberforth Dumbledore and have thus given him a scene. I am curious as to the nature of his relationship with his brother. Since he was with the original Order of the Phoenix (cf. the photo that Moody shows Harry in OOTP), I thought it would not be out of place for him to share secrets with Albus alone. I have a theory to his 'experiments' on goats. But you have to wait till Act V Scene II to see it. I personally think there is more to Aberforth than we know.

Act IV Scene I Horcrux theory The Horcrux theory posited here is my own even if it comes from the mouth of Hermione and Severus. You will notice that Severus already conceptualised in his soliloquy in the previous Act. I know that the locket has the R. A. B. scrap in it. I believe that it does stand for Regulus A. Black (as you will discover as you read the scene again). But since Regulus is dead and R. A. B. does not lead to anything, I have imbued this R. A. B. with another meaning so that it becomes a double entendre. The dramatic irony also ought not be lost on you.

Act IV Scene I miscellaneous notes The formatting style on this website may have rendered my line references for the un-metered lines off. If so, pray forgive me. I have done what I can by manually typing the un-metered lines in separately one by one. I hope it works.

IV.i.4 The line "As a silvery Moon to Dumbledore's Sun" refers to Minerva as the Moon and Dumbledore, the sun. The moon requires the sun to glow with light.

IV.i.65 The metre in Minerva's speech in this line is deliberately broken. As with Shakespeare, only the nobility/well-educated speak in metres. Aberforth's lines will also have broken metres because it is stated explicitly that he is 'illiterate' &ca. Paginating the unmetred lines for this scene is problematic because the line alignment changes as you alter the font size. This means that my original line numberings will be incorrect, if I gave the computer and server free reign. In order to remedy this, I have truncated the lines at certain points so that my line numberings will be kept in the same manner as they would be on paper. Any inconvenience caused is deeply regretted. The plebeians and clowns use common speech. Since Minerva, Severus and Hermione are incognito in this Hog's Head scene; they are pretending to be common people and should speak as such to maintain the pretense.

IV.i.66 "Speak lower" means "speak softer" or "lower your tone of voice". It implies that this is a conversation conducted in near whispers in strict confidence.

IV.i.66 Minerva is Aberforth's sister-in-law. In the old days, this means that Minerva is Aberforth's sister by marriage. By extension, from 1100-Edwardian times, Minerva would be rightly referred to as Aberforth's sister in the right social circle.

IV.i.66 The "rose of May" reference pays tribute to Shakespeare's Hamlet. I wanted to endow Aberforth with some of his brother's charms.

IV.i.67-68 Aberforth says "Dost thou think I keep thieves and villains in this my House?" The term "house" is a double entendre. He means his (1) his good name as a Dumbledore, (2) and his tavern the Hog's Head.

IV.i.76 The reference to Sybill is to Trelawney. It is deliberately ambiguous. Make what you will of it. You may have to cf. to Act I where Sybill makes her prediction to Dumbledore before Moody and Remus Lupin to figure out that she is somewhat related to the Dumbledores. The nature of that relationship is also left ambiguous. This is a Shakespearean styled problem play after all.

IV.i.83 "Thou art thy brother's keeper" is a line that I adapted from the Bible's Old Testament, Book of Genesis. It is meant to be ironic. Albus is the secret keeper of the Order headquarters at Grimmauld Place and who should Albus' secret keeper be but Aberforth? Aberforth unlike the biblical Cain, does keep his brother and actively protects him. We have hints in Books 2 and 5 that Albus stayed with Aberforth when he was temporarily kicked out of Hogwarts.

IV.i.92 The line "To bring Order to thy late brother's House" is a double entendre. Make what you will of it.

IV.ii.5 The lines "Against the unsettl'd cabal of Snape's / Which until the last Moon was newly form'd" are a double entendre and a feeble attempt at dramatic irony. Snape is now with the Order again, unbeknownst to Harry and gang (only Minerva, Aberforth and Hermione know) and Snape is with the Death Eaters. Bellatrix says here that she is dissatisfied that Snape has his own faction and followers within the Death Eater camp. She also says that this faction of Snape followers is lately formed because Voldemort has only promoted him to right-hand man when he killed Albus Dumbledore. This faction is the cause of much trouble to the factions who follow her and Lucius. However, unknown to Bellatrix, Snape also has a faction within the Order; the faction comprises Aberforth, Minerva and Hermione. This faction within the Order was also

newly formed not long after the death of Albus and the coming of Minerva into power as headmistress and the head of the Order. Remember the imagery I have used throughout this play. Minerva is the Moon, Severus is Saturn, Albus is the Sun.

IV.ii.20 Black blood is a double entendre. It means those from the House of Black and those will evil in their blood and mind. Use your imagination and you'll realise that a lot of characters come under this category, even Harry Potter.

IV.ii.22 The phrase "make love to us all" means to "woo us all." I often use the archaic meaning of words in my writings. Please do not allow your modern sensibilities to cloud your reading and/or interpretation of this work

IV.ii.26 It is explicitly stated that Severus is Voldemort's right hand and Lucius is Voldemort's left hand. This shows you how close they are to our villain. Bellatrix is like an auxiliary to guard Voldemort; it is stated explicitly here as well.

IV.ii.27 Sister-in-law is considered sister because she is sister by marriage.

IV.ii.34 "An" means "if".

IV.ii.60 "*Per scelus simper tutum est sceleribus iter*" is Latin for "the way for crimes is through further crimes". This is from line 115 of Seneca's Agamemnon.

IV.ii.68-39 "*Fata si miseros, juvant habes salutem; / Fata si vitam negant, habes sepulchrum!*" is Latin for "when the miseries of my fate are washed away, I will have good health; / when fate refuses me life, I will have a tomb." This is from lines 511-512 of Seneca's Troades.

IV.ii.92 "*Remedium malorum iners est*" is taken from line 515 of Seneca's Oedipus Rex. It is Latin for "this is a bad/poor/useless remedy to evils."

IV.ii.96 "Enjoin" here is to be taken with its meaning in British English. I understand that in American English, "enjoin" means to prohibit, but in British English, it means to command and/or firmly instruct or to charge someone to do something.

IV.ii.109 The line "Perchance my lord wouldst like a restorative" is meant to be ironic. Voldemort sees his Death Eater corps as a restorative (a remedy and panacea) of the wizarding world. But here, Severus indirectly questions Voldemort's offered cure but offering him a cure to relieve him of his delusions of grandeur and whatnot.

IV.ii.111 The phrase "neath" is an abbreviated form of "beneath". Voldemort is bleeding outwardly from his heart and Bellatrix points this out. She says that Voldemort's hands cover his wound, but you can see through the spread fingers that blood is oozing from whatever wound the hand seeks to hide.

IV.iii.1 "Holp" is the past tense of "help" in Elizabethan/Tudor English.

IV.iii.35 Notice that I spelt 'gender, by this (with the apostrophe), I mean engender.

IV.iii.48-59 I am referring to a snake when I made Harry say, "...Of a poor lazy worm's divided tongue." The snake in question can be either Severus or Voldemort or even Dumbledore if you think about it.

IV.iii.73 Lave is to wash off or bathe to remove impurities.

IV.iv.8 "Happ'nings" is an abbreviation of "happenings".

IV.iv.21 "Becom'd" (pronounced with 2 syllables) or "Becomed" (pronounced with 3 syllables) is the Tudor/Elizabethan version of "became".

IV.v.8 The Museum line refers to a tube (underground/metro/subway line) that is now disused. It was first opened in the turn of the 20th century (Sherlock Holmes actually used it in one of his cases) and ceased running in 1933. For more information this line and other disused tube lines, please refer to this website <http://www.starfury.demon.co.uk/uground/>. I placed the artefact there because I believed Voldemort must have stolen it from the British Museum when the underground station was running there.

IV.v.32 The line "Dost thou not know all's ill here in my heart" pays tribute to Shakespeare's Hamlet.

IV.v.69 The "standing pool" refers to Voldemort. In Elizabethan imagery, a standing pool means a stagnant body of water in and on which nothing can live. Indirectly, this is also a counter reference to the Styx. While the Styx is stagnant, it has some uses; standing pools have no use at all.

IV.v.74 Severus says he is "Tantalus to the Dark Lord" because Voldemort treats him like Tantalus. In mythology, Tantalus had to stand up to his neck in a stagnant pond, unable to grasp the fruit hanging above his head. We derive our word "tantalise" from his name. The Tantalus in Elizabethan times was also the name for a locked decanter. You decide what Severus means by this reference.

IV.v.79 "List" means to "listen".

Act Five

Chapter 9 of 11

In the Fifth Act, we approach the final denouement. In Scene I Severus is confronted by Lucius, Bellatrix and Voldemort. The two sides (Order and Death Eaters) prepare for battle in Scene II. Bellatrix and Lucius sneak into the Order's camp the night before the battle and is confronted by Hermione. In Scene IV, Voldemort and Harry duel. In this Act, Severus dies, as does Hermione, Bellatrix, Lucius, Ron, Harry, Voldemort and others.

A/N: I anticipate that many readers will find fault with the language and grammar herein. Please bear in mind that this play seeks to remain authentic to the style and language of literature produced in the Tudor, Elizabethan and early Jacobean times (c.1485-1615). They had different modes of writing, grammar and spelling. While I have faithfully produced these as far as I could, please understand that I have opted not to replicate the erratic Tudor spelling as most words were spelt phonetically in the Tudor era (c.1485-1603).

In order to be true to the custom of the time, this play is written in a combination of late Mediaeval Latin, as well as Tudor and Elizabethan English. Some English words used then had different of meanings than they do now. While I am aware that this maybe very off-putting to many people, I sincerely hope you will come to see and understand the plot as I intend for it to be read. As far as possible, I have included a glossary when the definitions of words differ from the modern meaning and

pronunciations. If you are in doubt, ask and I will answer. There is apparently a word limit per chapter upload on this website. To cope with this, I have moved the footnotes and glossary of this Act to the next 'chapter' section. Stage directions are given in square brackets, like so [] and asides are listed. If asides are not indicated explicitly in the text, they are denoted by round brackets like so ().

Numbers at the back of certain lines are line numbers. The right align command does not work with line numbers. When I tried it, the line pagination of my metre was eliminated. Please bear with the numbers that appear there, they are meant as a guide *not* as a distraction.

TANQUAM OVIS

ACT FIVE

Act V Scene I

Severus Snape's house. In the book filled sitting room.

Enter Severus Snape, solus.

Severus:

Fie on my ambition! Fie on myself!

It has been four days since I wast summon'd

To the Dark Lord's side for stratagem plans.

I like not this silence that chills my bones

The hour dost crawl too slowly methinks. 5

If Minerva wish to spirit me off

She might come sooner and not conspire

With sands of further time. I must not

As yet meet my doom, I have much to do.

How will the Order and my soul be holp 10

If the wax on my candle burns so low?

Those of my mould within the Dark Lord's court

Inform'd me that He doth weep, shake and curse

Whene'er Wormtail dissembling he espy.

The Dark Lord, saith my faithful ear, maketh 15

Low mournful sounds at his oft bleeding wounds,

Clutches his heart and rails at Bellatrix,

To kill he who foreswore his promises

To stay not on the fringe without the within.

That he maketh plans to march on Hogwarts 20

Is well known among the Death Eater ranks

But to Lucius wast my position bestowed.

It bloweth a biting wind on my fate

Accurs'd Lucius and his sister by law

Doth play me for a fool with young Draco. 25

That fellow has undone me endlessly;

Never wast traitor as distress'd as I;

The more I think on the first horcrux kill'd.

And whom should comfort me with gentle words

From a mortal divinity ennobled 30

Both in sacred pure blood and beauteous mind,

So clear in understanding (that's my plague now),

Before whose judgement will my fault appear

Like malefactors' crimes before tribunals

There is no hiding on't, the more I dive 35

Into my own distress; how a wise man

Stands open to a great calumny!

There is truly no further venturing
Into his wise counsel now he is dead,
Whate'er course so ever I light upon, 40
Without any shame, which may grow up to danger;
With Dark Lord must but in justice strangle me
As I lie by him, as a cheater use me.
I would liefer be killed by the Dark Lord
Than those two bunch-back'd toads who flank him! 45
I ought should'st have known my duplicity
Would be unveil'd in the ambitious court
Of pawns the Dark Lord surroundeth himself,
'Tis a precious craft to play with a false die
Before a cunning gamester. 50
[A sound within. Enter Voldemort, Lucius Malfoy and Bellatrix Lestrange]

[aside]
But soft, what noise is this? It is not yet
The hour set upon for the Order's coming.
[aloud]
My Lord, 'tis a pleasure to welcome you
To my humble abode, your cloak I kiss
And your benediction I humbly crave. 55
How now friend Lucius and gentle Bella,
To what pleasure do I owe you for this
Gracious, most wondrous and honour'd visit?

Voldemort:

Would you, Snape be an honest man with me,
Wherefore hath you turmoiled in my court? 60

Severus:

Doth your noble Lordship seize me for a stray?

Voldemort:

Oppose your steadfast gazing eyes to mine,
See if thou canst outface me with your looks.
Set limb to limb, and thou art far the lesser;
Thy hand is but a finger to my fist; 65
Thy leg a stick compared with this wield'd wand;
My foot shall fight with al the strength thou hast;
And if mine arm be heaved in the air
Thy grave is digg'd already in the earth.
As for more words, whose greatness answers words, 70
Let this my wand report what speech forbears.

Bellatrix:

My Lord, exercise your caution, he is
A wily fox on the chimaera's back!

Luicus:

Perchance he think'st he, the Phoenix, would save.

Severus:

Mock me not, I am whipp'd and scourg'd with rods, 75

Nettled and stung with pismires when I hear
Of this vile politician, Dumbledore!

Bellatrix:

Thou art an ingrate and villain unnatural.

Severus:

Thou art a woman unnatural.

Lucius:

It hast come to our Lord's attention that 80
You discover'd the murder of Dumbledore.

Voldemort:

Silence you quarrelsome cats, let me hear
What Severus hast to say for himself.

Bellatrix:

My Lord, I protest.

Voldemort (aside):

The lady doth protest too much, methinks. 85

Bellatrix:

Should'st you permit the traitorous spy to speak,
He would change your mind and turn you against
Those among thine ranks loyal to you.

Voldemort:

Bellatrix, my sweet, hast thou ever had
Suffered under the after effects 90
Of thy favour'd multiple cruciatus?

Severus (aside):

He's much distracted. Off my paint'd honour!
While the vain hopes our faculties we tire,
I would not change my peace of conscience
For all the wealth of Potter! There is life 95
Beating in my soul against darkness, it
Shalt lead me out of his sensible hell.

Voldemort:

I have proof, Severus Snape, that *you* hast
Consorted with Dumbledore to conspire
To bring my momentous enterprises 100
To an unwarranted, unmerited
And scandalous end! So Wormtail hath spoke.

Severus:

What a spendthrift is he of his tongue!
My liege, you know'st me better than I know
The hollow shell of my wasted body. 105
You know'st I will never adventure
My much fabled discretion so weakly.

Lucius:

You be dangerous while unsuspected.

Bellatrix:

And more so now that you be!

Lucius:

Thou art deep, hollow, treacherous and full of guile. 110

Severus:

Good, my noble Lord, can not you prevent

These ravens from singing their own praises?

Voldemort:

Ah, that deceit should steal such gentle shape

And with virtuous visage to hide deep vice!

Severus:

Ne'er has my loyalty to thy person 115

Wavered weakly as Malfoy's!

Voldemort:

Dost thou judge with ingratitude? It wert time

That thou did'st kill Dumbledore, but wherefore?

Severus:

For it wert your will and bidding, my Lord.

Voldemort:

Doth fear of me not prescribe obedience? 120

Snape, thou hast stiff'd in thy own report,

And smell of calumny. Get thee away

To a place where I may never see thee.

Lucius:

My Lord, your mercy is misplaced.

Bellatrix:

With my Lord's leave, I shall kill the traitor! 125

Severus:

Again I see thy need to shed blood,

And yet I remain unmoved.

Lucius and thyself be worthy creatures;

Your pair of hearts been hollow graves,

Rotten and rotting others: and your vengeance 130

Like two chain'd bullets still goes arm-in-arm;

I should include thy sister; for treason, like the plague,

Doth take much in a blood. I stand like one
That long hath tane a sweet and golden dream.

I am angry with myself, now that I wake. 135

Voldemort:

I am well acquainted with thy manner

Of wrenching my true cause the false way. Yet,

Thy bait of falsehood takes this carp of truth.

Mark how I punish them. Crucio! Crucio!

[Lucius and Bellatrix fall in pain from Cruciatus curse]

What, dost thou condescend to kiss my hand? 140

Thy kisses be the spawn of Judas, Snape.

Of thy guilt, I've irrefutable proof;

O, I know'st all thou hast not said

From th'extremest upward of thy head
To the descent and dust below thy foot, 145
A most toad-spotted traitor!

Severus:

Wherefore should I be thus neglected? Sir,
I served your tyranny, and rather strove
To satisfy yourself than all the world;
And though I loath'd the evil, yet I lov'd 150
You that did counsel it: and rather sought
To appear a true servant than an honest man.

Voldemort:

Thy words be damning to thy survival;
Art thou spying for the Fool's Order now?

Severus:

Whither I respond yea or nay, my Lord, 155
Hast no bearing on your intent to kill.

Voldemort:

So it be true that
No man's pie is freed from thy ambitious finger!

Severus (aside):

Nay, 'tis thy ambitious finger.

Voldemort:

Since this confusion I did hear, I'll cut 160
Down these branches and these loathsome boughs
Of thy unfortunate and fatal weed to my cause;
I will not leave a root, a stalk, a tree
A bough, a branch, a blossom, nor a leaf.
No, not a herb within thy false bearing body! 165
Thou shalt suffer with this lingering death!
[The spell hits Severus. He falls]
Lucius, cast the dark mark and we be done.
Struggle against death all thou canst, Severus,
What, hath thee no sententious reply?
Deserve thou death, yea, be thou damned to die 170
A shameful death to end thy shameful life!

[A noise within]

Bellatrix:

My Lord, people from our world doth approach
We must now hie away!

Voldemort:

My heart burns! Nagini, I fear is lost.
[to Severus]
Thy friends can try but they'll'd never kill me! 175
Lucius, loan me thy arm that now I bleed.
There be'st other horcruxes thou shalt not
Destroy or even hope to find!

Lucius:

My Lord, we must away. The noise grows near.

[A noise within]

Severus:

O, wherefore death be slow to claim me? 180

[Enter Hermione Granger, Harry Potter, Minerva McGonagall, Ronald Weasley and Remus Lupin]

Voldemort:

Potter, thou hast kill'd my beloved snake!

Harry:

I see thou weep'st thy loss from thy heart.

Voldemort:

I shall kill thee ere the day is done. Avada Kedavra!

[Severus throws self with remaining strength afore Harry]

Though I bleed, thy death, Snape, is my delight

Come Lucius, Bellatrix, let us away. 185

Minerva:

Stay Potter and Weasley, pursue them not

'Tis not the time nor place for heroics

The Dark One's blood must be spill'd on Hogwarts

Sanctified ancient stones!

Lupin:

We must like quicksilver move Severus 190

To a wizarding surgeon. Come now,

Hermione, tear thyself from his form

If we be to save him from certain death.

Severus:

Smother thy pity wretch'd werewolf.

Ron:

Fuss not Hermione, 'tis only Snape. 195

Harry:

Methinks Hermione did bespeak the truth,

Snape be no traitor to Dumbledore's cause.

Ron:

Thou jest! Come away now and leave Snape be!

Hermione:

Thou hast betray'st my heart and mind, he hath not!

Severus:

If thou speak'st the truth, I die in peace. 200

O, Goddess Fortune, thou art my angel;

Some men have wish'd to die at the hearing

Of sad tidings: I am glad that I shall do't in thy love;

I would not now wish my wounds balm'd nor heal'd.

For I have no use to put my life to. 205

In all these our quest of greatness,

Like wanton boys, who's pastime is their care,

We follow after bubbles, blowed in th'air.

Pleasure to life, what is it? Only the good hours
Meant for the mere preparation of rest, 210
To endure vexations, I do not ask,
The process of my death. Remember me
Beloved Goddess Fortune for thou hast
At last smiled on my worthless mortal soul.
Commend me to Dumbledore should we win. 215
Tell him my word on Potter I have kept [Dies]

Hermione (aside):

O stay awhile and I will die with thee! [raises wand at self, and is stopt by Remus Lupin]

Lupin:

Thus cracks a noble heart.

Ron:

A being that only once wast Snape.

Harry:

Yet much good he hath done. 220

Minerva:

Silence young cubs, I will not thy words
Stain the memory of loyal Severus.

Hermione:

Ron, thou art a common recreation
To speak so ill of he with thy vulgar tongue;
Harry, thou most poor credulous monster, 225
Thy counterfeit thoughts render thee hapless:
Behold the result of thy prejudice!
See here this show, look at this spectacle.
Here lay my hope and here my hope hath end;
Here lay my heart and here my heart wast slain; 230
Here lay my treasure, here my treasure lost;
Here lat my bliss and here my bliss bereft;
But hope, heart, treasure, joy and bliss,
All fled, fail'd, died, yea, all decayed with this.
The merciless Death Eaters hath butcher'd 235
The noble soul of this man whom I love;
The merciless Voldemort indiscriminate
Hath butchered my love's mind and body.
He shrieks, I hear'st on Nagini's demise
And Severus Snape, methinks, I still hear 240
In his dismal outcry echo in the air.
Look on this handkercher I dip in his
Weeping eternal river of bleeding wounds;
It as propitious, see I have reserved,
And never shall it leave my bloody heart.

Lupin:

Cleave not to the body so, thou art distrait. 245

Hermione:

Distraught? Not I, my mind is pure

And with his bloody kerchief by my heart
Soliciting remembrance of my vow
With these, of these accursed murderers:
That might avenge me on Severus life! 250

Ron:

Would'st thou mourn the traitor?

Harry:

I advise thee, friend, to hold thy tongue.

Minerva:

Silence ye parlous boys, a friend hath died.

Remus, pray, spirit Severus' corse with us

So that a fitting remembrance we may 255

Present unto him in his beyond.

Harry, keep thy eye on thy rascal fiend,

While Hermione and I obsequiously

Plan the ascension of his soul's last rites. 260

[Exeunt all, with Remus carrying Severus' corse]

Act V Scene II

Forbidden Forest, Hogwarts grounds, near the Great Lake.

Voldemort's camp on the left side. On the other is the Order's camp. Enter Harry Potter, Ronald Weasley, Tonks, Moody, Hermione Granger, Minerva McGonagall, Remus Lupin and the rest of the Order of the Phoenix with drums and colours from stage right.

Harry:

Gracious friends of the Phoenix's Order,

Break we must Voldemort's yoke of tyranny

That hath whipp'd through the bowels of the land.

[aside]

Scarce can I speak, my choler is so great

O, I could hew up rocks and fight with flint, 5

I am so angry with my sightless eyes

That look'st not on churlish Snape as friend.

Alas, Dumbledore, would'st thou advise me

Perchance I should me be like Aberforth

And spend my fury on sheep or oxen. 10

No hate canst not be for wise Hermione

Saith to me that the done canst not be undone,

For the Order's sake, I must good prevail.

With Hermione's injunction in my head

To make fair weather persist yet awhile, 15

Till Voldemort be weak and I more strong.

[aloud]

Remus, Tonks, Moody, Ron, you all have

The maps that Hermione and Snape drew

So that with thy troops, thou canst beleaguer

The Death Eaters' camp'd tents from corner four, 20

To meet with them in the intestine shock

And furious close of civil butchery!

Ron:

I am resolv'd for death or dignity

[aside]

Now that my sprig of Lavender has left
And Hermione will not see my reason 25
I have lost all and wish for the tempest
Which will swell me in the stormy battle.

Moody:

Now, by old Longbottom's badge and crest
The rampant snake shall chain to the ragg'd staff,
This day forth I'll wear aloft my burgonet 30
To affright the enemy of the view thereof.

Tonks:

Thy words of comfort encourage us fair
And so to arms, victorious Harry,
To quell the Death Eaters and the Dark One!

Harry:

Soldiers, I thank you all; disperse yourselves! 35
Meet me tomorrow neat the cold Great Lake,
And you shall have peace and e'erything you wish.
In Dumbledore's name let us cheerful bear
To reap the harvest of perpetual peace
By this one bloody war! 40
[Exeunt stage right, all but Harry, Hermione and Minerva]

Hermione:

With they speech thou stirreth the multitude,
Would that they heart match the tone of thy voice.
Look not so affrighted, the end is nigh.

Minerva:

If Severus' friends within the dark ranks
Deign this guilty homicide to fight 'gainst, 45
Our numbers will swell and Riddle we'll defeat.
Then our world shall no more be opposed
Against acquaintance, kindred and allies;
This edge of war like a sharpened knife
Shall cut away the dark master pilot. 50
Forget not Harry, we be Dumbledore's
Blessed Army with training and good sense.
We be impressed and engag'd to fight.

Harry:

I would that your sanguinity I shared;
If the gods will 'tis all for our vantage, 55
Then in their name and Dumbledore's we march
To avenge Snape and all our murder'd friends!
[Exeunt Harry, Hermione and Minerva stage right]

[Enter stage left Voldemort, Lucius, Bellatrix and other Death Eaters who pitch Voldemort's camp on the left side of stage]

Lucius:

The sun's departing chariot gives my Lord

A golden halo around your worship's face.

It betokens our battle'll be goodly won. 60

Voldemort:

Where is my tent? Here will I lie tonight;

Bid the Goyles and Crabbes pitch it with speed.

[Four Death Eaters do so]

Bella, what be the enemies' numbers?

Bellatrix:

Three or four hundred is their utmost power.

Voldemort:

Why, our numbers quadruple that degree! 65

Hast thou descried the number of my traitors?

Bellatrix:

Why, a hundred of Snape's men at most.

Voldemort:

Let them crawl with their tails between their legs

And see if the other faction would first

To slay them from mercy or return them here! 70

Harken you two, speak to the Death Eaters,

Bid them be of good cheer for tomorrow

Is a busy day for the battle's form.

Bellatrix:

Upon my life, my Lord, I'll undertake it

[Exit Bellatrix stage left]

Lucius:

May heaven grant you hood rest tonight, my Lord! 75

Voldemort:

Good night, my loyal lieutenant Malfoy

[Exit Lucius stage left]

Now I shall consult the morrow's business

In the solitude of my remaining souls.

[Voldemort withdraws into his tent on stage left. The others exeunt]

[Re-enter Harry from his tent stage right, solus]

Harry:

The silent hour steals across the night

My dreams afflict me with many imploring 80

Beings which may well be spirits or ghosts,

Or else these images be corruptions

Of Voldemort's manifest evil eye.

The cold air envelopes me and mists form;

Curling the white fog into figures tall 85

Methinks I see my father and mother,

Dumbledore, Snape and other despatch'd friends.

[Enter 'ghost' of Lily Evans, mother of Harry Potter]

Ghost of Lily:

My gentle son, how much thou hast since grown;

May fortune and victory sit on thy helm!

[Exit 'ghost' of Lily Evans]

[Enter 'ghost' of James Potter, father of Harry Potter]

Ghost of James Potter:

I, by attorney, bless thee for thy father. 90

[Exit 'ghost' of James Potter]

[Enter 'ghost' of Sirius Black, godfather of Harry Potter]

Ghost of Sirius Black:

Be thou true to thyself and the Order,

My wronged soul shall fight on thy behalf.

[Exit 'ghost' of Sirius Black]

[Enter ghost of Cedric Diggory, schoolfellow of Harry Potter]

Ghost of Cedric Diggory:

Harry that wast prophesised to defeat

The wretch'd one who must not be named,

I promise here to comfort thee in thy 95

Eternal sleep when all is firmly won.

[Exit 'ghost' of Cedric Diggory]

[Enter ghost of Severus Snape]

Ghost of Severus Snape:

Thou art must conquer the wrongs in thy breast;

Think on Dumbledore and recall the good.

Let me not have lived and died in vain

Or else to Miss Granger, I shall speak 100

To curse thee for thy hereditary

Ingratitude culled in thy selfish blood.

[Exit 'ghost' of Severus Snape]

[Enter 'ghost' of Albus Dumbledore]

Ghost of Dumbledore:

If thou should'st think on naught but revenge

Then the wheels within the riddles have won,

Dwell not on life and death, instead think thou 105

On this fact spun by the lion and the fox:

It is better to act and repent

Than not act and regret.

[Exit 'ghost' of Dumbledore]

Harry:

I must now cover my eyes these spirits do

Dazzle and confuse my mortal senses. 110

A short rest now ere Eos gently stirs,

Perchance then wisdom I might at last find.

[Harry withdraws into his tent, stage right]

[Enter Voldemort from his tent, stage left]

Voldemort:

Be still my heart while I walk to assuage

Thy frantic beatings from those horrid dreams

Where the spirits of all I have kill'd 115
Return'd to bid me hang myself till death!
And wretched smiling Dumbledore I saw
Made free to offer me a sherbet lemon
To me as currency to ease my souls
Remaining embedded in my body! 120
Wherefore do they cry, 'Guilty, Guilty!'
These meaningless omens I shall dismiss
For when Apollo's chariot's 'gins its rounds
I shalt myself be the proven victor.
[Voldemort withdraws to his tent, stage left]

Act V Scene III

Same as before. Forbidden Forest, Hogwarts grounds, near the Great Lake.

The Order of the Phoenix's camp is on stage right and Voldemort's camp on left. Enter Bellatrix Lestrange and Lucius Malfoy.

Lucius:

Think'st thou it prudent that we encroach
Unto the Order's encampment ere our
Lord the command for severe attack?
What if their guards still be prowling around?

Bellatrix:

Doubt my ability dost thou? I hath 5
Lately uncover'd all here be asleep.
Wert thou not my sister's husband I would
Throw you alone into the lion's den!
Forget not, I am our Lord's right hand
After the death of the two-headed Snape. 10

Lucius:

Thy new glory mark'd thy brow brilliantly.
Pray inform me, sister, what hast thou seen
In thy reconnaissance this deep midnight?

Bellatrix:

Dost thy gall rise to see me advertise
The old departed Fool has newly come 15
Troops of a puissant and powerful might
From our very own ranks. Art thou surpris'd
They be followers of Snape the traitor!

[Enter Hermione Granger, unseen by Lucius and Bellatrix. She silently summons their wands to her hand]

Lucius:

The false mind promiseth much to young fools
Howe'er lamentable Snape's influence 20
Washeth the sands of his followers' mind,
Their numbers ought not be of consequence.
Our forces be of good stout mighty kern
And will march hitherward in proud array:
To proclaim our Lord's right as he comes along. 25
The Order will soon be drave to dispersal;
Thus, Snape's wasted dual role as spy and

Putative sacrifice will be for nought.

Hermione (coming forward):

Ere you embark on a spying mission
Complaisance you should abandon firstly 30
Lest your wand be now in my possession.
Were either of you remotely on guard
You would know'st not all here can sleep
And in the quiet subtle art of spying,
Danger is oft wont to lurk everywhere. 35
Had you two any sense you would have from
Severus Snape who a spy worketh
Hath begg'd to be your pilot in this scheme.
But I do run before you to the fair
You both think'st too little of his skills, 40
Therein liest your arrogant chief flaw.

Bellatrix:

Thou foul-faced whore! Thou may'st have my wand
But kill thee I still can with my bare hands!

Lucius:

Act not rashly. My son hath bespoken
This wily insignificant creature be 45
The brightest in our times in that art
Of counter-cursing when thou least expect. [Alarums]
Hark! Our lord calleth us to arms. Doth I
Thee leave whilst for help I go anon
Afore we rejoin our mighty liege's side? 50

Hermione:

The camp dost stir, I doubt you can escape.

Bellatrix:

Go now, Lucius, the chit shalt murder'd be
Like Snape's end, her loss will be my joy! [Lucius stands apart, unwilling to flee]
Well, girl, thou art as foolish as Severus
To think thou canst outflank a pureblood's wit 55
That by nature decrees supersedes yours!
[Strikes Hermione with wandless spell. Hermione falls]

Hermione:

Thy strike hath done nought but draw'd blood!
What though it flow from all my orifices,
Thou shalt not impede my vaunted purpose
To punish thee for snuffing Snape's candle! 60

Bellatrix:

Fool! Thou shalt die like the traitor Snape!

Hermione:

O stay awhile and I will die with thee,
For that in this shell hath die'd with Severus!

Bellatrix:

Thy idle boast has neatly sealed thy fate!

[Strikes Hermione with wandless spell. Fallen Hermione spews blood]

Hermione:

O, thou hast only scratch'd me in this game. 65

Thou dar'st the noble Severus Snape call

A traitor, when thou art should'st first polish

A knut coin to reflect thy perfidious self!

Crucio! Desist soliciting vain suits

[Bellatrix falls to ground from spell]

Relentless be mine ears to thy laments, 70

As thy butcher is pitiless and base,

Which seized on my Severus, sharp-wit knight.

Yet by thy power thou think'st to command,

And to thy power, I have only this

Two words to say Avada Kedavra! 75

[Killing Curse hits the fallen Bellatrix]

Bellatrix:

Is this how I die, by a mudblood's hand? [Dies]

Hermione:

For the love of a mind, I have me aveng'd

But were I full well and not near my end,

I would revenge my love's treacheries on thee,

Painted woman of counterfeit spirit, 80

And on your death, Severus is reveng'd. [Dies]

Lucius:

Bellatrix is lost; this dost not bode well,

My wand I shalt summon ere now I flee!

[Alarums. Exit Lucius]

[Alarums. Enter Ronald Weasley and his troops]

Ron:

What quaint device do I see before me?

Bellatrix slain and Hermione fallen! 85

What age hath ever seen such monstrous deeds!

With Hermione dead, good wizards hath no hope.

The loss of my dear friend through her decease

Ensures that now I swear by her bled corse

To unlease Scylla's untamed barking 90

And drown Bellatrix's forces in their blood!

[Exeunt all]

Act V Scene IV

Same as before. Forbidden Forest, Hogwarts grounds, near the Great Lake.

The Order of the Phoenix's camp is on stage right and Voldemort's camp on left. Alarums. Excursions. Enter Death Eaters and Order of the Phoenix members fighting severally. Enter Lucius Malfoy and Voldemort severally.

Lucius:

My Lord, their forces be overwhelming.

Bellatrix and the Granger chit hath late

Each other by equal power'd force slain

Betwixt their harsh exchange on Severus Snape.
My Lord, we must withdraw if thou should'st live! 5

Voldemort:

Dost thou doubt my immortality then?
Lucius, thou traitor Avada Kedavra
[Lucius dies]
Out of my sight and never see me more!
Potter's forces hath lost many Aurors,
The bulk of the Weasley clan and Moody, 10
The Granger girl, the youngest two Weasleys
With young Longbottom, his contempo'ries
Hath perished on the Hogwarts' battlefield.
Of my own, I counted many losses
Of the Lestranges, the Malfoys, Wormtail, 15
The warlike Mcnairs, loyal Goyles and Crabbes,
These I shall honour when my throne I seize
Over the wizarding world's scrambling ants.
Would'st Potter find me that him I might slay!
I am puzzl'd in a question about hell: 20
Snape once saith in hell is one material fire,
And yet it shall not burn all men alike.
O ho! How tedious is a guilty conscience!
When I look into the Great Lake of Hogwarts,
Methinks a man I see arm'd with a staff 25
That seems to strike at me fearfully strange.
Look how lovely the scatter'd battle be,
Though my nobles leave me; my state is brav'd,
Even at my Hogwarts' gate, these Order fools,
Persisting in dismantling my kingdom; 30
This kingdom, this confine with blood and power,
Where grave hostility and turmoil reign!
[Enter Harry Potter]

Harry:

Voldemort, how fare thee, thou wretch'd thing?
Th'art ready to be arraign'd as murderer,
Standing at bar and pleading for thy life, 35
As Dumbledore did afore his death?
Or shall thou die with long words like Snape?
Thy brute forces my bosom friends hath slain,
For the suffering that thou did'st inflict,
Satisfaction of blood I claim from thee! 40

Voldemort:

Double meaning prophesiser, you canst
Not venture to steal and murder my souls,
For it means thou wouldst have to kill thyself!

Harry:

Thou art leanest wondrously to discontent. [Laughs]

Voldemort:

Thou would'st laugh at death against thyself? 45

Harry:

My life on earth hath been an adventure,

Death's adventure, I am told, is the same.

Dost thou with thy new-fangled self-made wand

Cautiously withdrawn not share this opinion?

Voldemort:

Thou philosophises like the dead Fool, 50

Dumbledore in his decrepit dotage.

Harry:

Those in their dotage know'st how to die;

And by that know'st how to live forever.

Voldemort:

'Tis in poor taste, Harry Potter, to take

Severus Snape as a moral philosopher. 55

Harry:

Ay, but moral philosophy bringeth

To pass the love of thy own failings,

Voldemort:

By my valour, the most complete champion

Art thou that ever I had myself heard!

Wand, if thou turn the edge or spell out 60

The burly-boned clown of my horcrux

That now I desireth to reclaim;

Thou shalt sleep as a sheath for my new wand!

[Aims a silent curse at Harry, wounding him severely]

Harry:

O ho! Thou art wrong'st me, Voldemort,

I am my own judge, not thee or thy horcrux! 65

And as I thrust thy body in with my wand's spell

[Casts spell on Voldemort. Voldemort falls]

So wish I, I might thrust thy souls to hell. [Harry falls]

Hence, will I drag thee headlong by the heels

Unto a dunghill which shall be thy grave,

And in hell cut off thy most mortal head; 70

Which I will bear in triumph to all those

Thou hast in thy quest for immortality

Proudly betrayed and slew. Thus we die.

[Casts spell over self and Voldemort]

Voldemort:

No! I canst not die; I am a thing immortal! [Dies]

Harry:

As the last horcrux withered 75

I bid the mortal world of pain adieu.

Nunc iners cadat manus.

[Dies]

FOOTNOTES & GLOSSARY

One of my betas informed me that in Act One, not all my footnotes &ca were displayed. There appears to be a word limit on each uploaded section on this website. To remedy this, I will include the glossary and footnotation on a separate page following each Act. Any inconvenience caused is deeply regretted.

Act Five Footnotes and Glossary

Chapter 10 of 11

Footnotes and Glossary to Act Five

ACT FIVE NOTES

FOOTNOTES & GLOSSARY

Tanquam Ovis is Latin for "like a lamb to the slaughter". I shall leave you to devise the identities of the sacrificial lambs that were slaughtered, why I have opted to slaughter them and why their deaths be significant.

Tanquam Ovis Explanation

I obtained the phrase *Tanquam Ovis* from my reading on Elizabeth I. *Tanquam Ovis* appears with the meaning "like a lamb to the slaughter" in John Foxe's Book of Martyrs, published in 1583. All page references in this section refer to the 1583 edition of The Book of Martyrs. In using John Foxe's Book of Martyrs and adopting Sir Philip Sidney's definition of the function of poetry (i.e. fiction) with reference to the Horatian dictum of *to teach and delight* (*docere et delectare*), I am paying homage to the 16th-17th century tradition of literature. In subscribing to Sidney's widely accepted maxim, Foxe positions Book of Martyrs, the title by which his ecclesiastical history was known from the beginning, at the didactic end of the scale. Nevertheless, its array of theological disputations, treatises, heresy examinations, instructive accounts of the painful deaths of martyrs who were burnt alive, and other texts afford frequent moments of aesthetic pleasure through the employment by Foxe or his sources of a diversity of rhetorical schemes, stylistic figures, and devices of characterization. Drawing upon elements of this kind, the Book of Martyrs functions as an encyclopedia of literary genres including many kinds of verse, martyrologies, fables, ballads, beast fables, fanciful tales, romanticized adventure narratives, and many other writings. *Tanquam Ovis* appears in Book 10 where he discusses the ongoing disputes between Catholics and Protestants. He enjoys using the *Tanquam Ovis* phrase as an allegory if you like, so much that Elizabeth (when she was just Princess Elizabeth and heir to Mary I) applied the messianic figure of *Tanquam Ovis*. In the narrative concerning her imprisonment, Princess Elizabeth applies the messianic figure of *tanquam ovis* ('like a sheep' [led to slaughter], Isa. 53:7; Acts 8:32 this is more obvious if you read the Vulgate version of the bible where *Tanquam Ovis* = like a sheep led to the slaughter) to her own endangerment as a Christlike lamb. (p. 2094b). *Tanquam Ovis* was popular device and saying in Tudor times. Writing from prison, John Bradford declares: '*I am now as a sheep appointed to the slaughter*' (p. 1654). In a letter sent from one prisoner to another, John Careless consoles an inmate that he is fortunate not only to testify to his faith in Christ, '*but also to suffer for his sake, as one of his silly [i.e., innocent] sheep appointed to the slaughter*' (p. 1928). The narrator of a story about yet another martyr, Julian Palmer, writes that *he was led away as a lamb to the slaughter* 'by a prison keeper who was like a ravening wolf greedy of his prey' (p. 1937).

Choice of Latin: An Explanation

Please bear in mind that the Latin in this play is *Mediaeval Latin*, i.e. Latin of the High Middle Ages. Henry VIII's reign is considered to fall under the High Middle Ages. *Mediaeval Latin* is often religious in tone and subject; playwrights, authors, poets and lovers (writing love letters) frequently used such Latin with such overtones in their work. I have written everything in *Mediaeval Latin* so as to be true to the custom of the time [cf. Author's notes at the start of the play before the title]. It is for this reason that I do not use Roman Latin.

Gentle Warning

Readers and Purists who expect the authoress to remain true to the events of HBP may be offended and displeased with my interpretation of this work. This play is at times anachronistic (as was Shakespeare), idiosyncratic, and singular. Artistic license has been utilised to reinterpret some of the occurrences in HBP. The authoress has also used dramatic license to postulate certain theories in this play. For these reasons, *Tanquam Ovis* may not be everyone's cup of tea.

Problem Play: An Explication

This is intentionally written as a problem play. Those of you who look on the meaning of "problem plays" as Isben's understanding of 'A type of drama that focuses on a specific social problem', may be disappointed to learn that I follow the Shakespearean style of problem play. To understand what a Shakespearean problem play is, let me quote you W.W. Lawrence's definition; "the essential characteristic of a problem play ... is that a perplexing and distressing complication in human life is presented in a spirit of high seriousness ... the theme is handled so as to arouse not merely interest or excitement, or pity or amusement, but to probe the complicated interrelations of character and action, in a situation admitting of different ethical interpretations The 'problem' is not like one in mathematics, to which there is a single true solution, but is one of conduct, as to which there be no fixed and immutable laws. Often it cannot be reduced to any formula, any one question, since human life is too complex to be so neatly simplified" (Shakespeare's Problem Comedies, 1931, p.4).

Alternatively, you may prefer Schanzer's definition, cf. Ernest Schanzer, The Problem Plays of Shakespeare: A Study of "Julius Caesar, Measure for Measure, and Antony and Cleopatra, London, 1963. He says, "The definition of the Shakespearean problems play which I therefore suggest is: 'A play in which we find a concern with a moral problem which is central to it, presented in such a manner that we be unsure of our moral bearings, so that uncertain and divided responses to it in the minds of the audience be possible or even probable' (p. 6)." It will also be noted that, in opposition to Boas, Lawrence, and Tillyard, I do not mark off the problem play from the comedies and tragedies as a separate type. What, to my mind, distinguishes the problem play is a particular mode of presenting moral problems and this can be found in Shakespeare's tragedies and comedies alike' (pp. 6 & 7).

This means that as a Shakespearean problem play, *Tanquam Ovis* sets out to do the following: (a) forward a refusal or failure to wholly credit the dignity of man, and the significance that that gives the individual in tragedy; (b) place An emphasis (comic, derisive, satiric) on human shortcoming, even when man is engaged in great affairs; (c) suggest that there is usually another side to all human affairs, and that the "other side" to the serious, dignified, noble, famous and so forth, is comic. This implies scepticism of man's worth, importance and value; and may range from the quizzical through the ironical to the cynical; (d) expressing unhappiness, disappointment, resentfulness or bitterness about human life, by inverting these feelings and presenting the causes of them as something ironic; (e) possess a corresponding attitude

towards traditionally funny subjects which insinuates that in some way they be serious, or that the stock response to them bypasses pain at human shortcomings or wickedness; or that this stock response depends on a lack of sympathy or insight which an author can make us aware of without abolishing the comic situation (f) Interpolated into the critical analytical patterns we find "ideal" figures who check our prattle of "cynicism," "satire" or "misanthropy"; (g) involve us in discoveries always of a bad reality beneath the fair appearances of things: revelations, painful in the extreme and we be made to feel the pain of the distressing, disintegrating possibilities of human meanness (ignobility and treachery, craft and selfishness).

All Shakespeare's Problem Plays be profoundly concerned with seeming and being; and this can cover both sex and human worth (as each claims nobility). Combine this with what I have just said about "disintegrating" discoveries, and, with a wider generalisation, you can say that they share a quality which can be called "maskedness" not only because "unmasking" describes so many of the actions, but because the total effect is to present a world of appearances (very close to a realistically observed reality) capable of opening like a masque set transformation scene and disclosing something totally different. This "maskedness" brings doubt, mixed feelings, a "nervous" curiosity and/or a kind of fear.

Whether I have successfully produced a Shakespearean style problem play is for you to decide.

Brief Primer on Tudor and Jacobean English

In Tudor times right up to Jacobean times, "your" and "you" were used either in the plural or to denote a certain formality of speech. "Thee", "thine", "thou" were more intimate and informal. I have kept to this general ruling in this play. This trend of "thou" being singular and "you" as plural started in the 13th century to copy French (*vous* and *tu*). It was usual for "you" to be used by inferiors to superiors, such as children to parents, or servants to masters. The superiors will use "thou" or one of its variants to their inferiors. "Thou" was used to invoke the gods and it was usual when lower classes talk to each other, they use "thou". Upper classes used "you" when talking to each other, though this rule may be bent if the parties decide to be informal and use "thou". Thus, changing from "thou" to "you" (and vice versa) in a conversation always conveys special meaning. "Thou" can be used as either a sign of intimacy (among the Upper classes) or as an insult (when the Upper classes speak to the lower classes). It depends how the actor/director wants to play it. Example: Gertrude tells Hamlet, "You have thy father much offended". Hamlet replies, "You have my father much offended." It is clear Hamlet is insulting his mother. Mother, i.e. Gertrude insists that Hamlet has insulted Claudius (notice she uses 'thou' with him. But Hamlet, who alternates between 'thou' and 'you' with his mother, uses "You" in this context as an insult. There be many such examples in Hamlet and Shakespeare in general, look out for it in the play.

In Shakespearean English there is no such thing as "are". You either use "be", "beest", "be'st" or "been".

In Shakespearean English, there is no such thing as "was" or "were", you either use "wert" or "wast".

I'll'd is the Shakespearean way of writing "I will had" or "I would have". It is pronounced with 1 syllable.

They'll'd is the Shakespearean way of writing "they will have" or "I would have". It is pronounced with 1 syllable.

Do not allow your modern pronunciation of words colour your reading of this play. As a rule, anything in past tense that ends with 'ed' (e.g. underlined) is pronounced in Tudor/Elizabethan/Jacobean times with an extra syllable. You *must* pronounce the 'ed'. For instance, 'underlined' is pronounced as 'un-der-line-nead'. The opposite holds true when a word has a 'd' at its end. Let X be a word. When a word with spelt as X'd (e.g. underlin'd), it is pronounced as we would in modern day English, as underlined, with a silent 'nead'.

Brief Primer on Stage Directions used in Tudor-Jacobean Masques and Plays

Stage direction glossary is as follows:

Aside A speech direction. A speech not heard by other characters on stage. Also has alternative meaning as movement direction.

Above A movement direction that occurs in the gallery or upper stage.

Aloft A movement direction that occurs on the upper stage.

Apart A movement direction that occurs to one side, a short distance away.

Aside A movement direction that occurs to one side, away from the others.

Below A movement direction that occurs on the lower stage.

Break in A movement direction that is burst on to the stage.

Brought out A movement direction that is brought out on to the stage.

Enter A movement direction that occurs when one or more characters come on to the stage.

Exeunt A movement direction that occurs when more than one character leaves the stage.

Exit A movement direction that occurs when one character leaves the stage.

In A movement direction that occurs when one or more characters go into the dressing room at the back of the stage.

Manent A movement direction that occurs when the characters remain on stage.

Off A movement direction that occurs off-stage.

Severally/several ways A movement direction that occurs in different directions (said of people arriving or leaving).

Solus A movement direction denoting that a character enters by himself/herself alone.

Top, on the A movement direction that occurs on the upper stage.

Within A movement direction that occurs behind the stage façade (i.e. outside).

Alarum/Alarums An event direction denoting a call to arms.

Excursions/ excursions, in an An event direction denoting a bout of fighting across the stage.

Cornet A music direction denoting a fanfare (as played by cornets, a horn-like wind instrument).

Drum A music direction denoting drummers are present and playing their drums, usually for wars, coronations and funerals.

Flourish A music direction denoting a fanfare of trumpets or horns, usually accompanying an exit or entrance.

Hautbois A music direction denoting the playing of a woodwind double-reed instrument resembling an oboe.

Sennet A music direction denoting a trumpet call signalling a procession.

Trump / Trumpet A music direction denoting a trumpeter playing.

Tucket A music direction denoting a personal trumpet call.

From this point on, when I refer to Voldemort's many souls, I am referring to his horcruxes.

Explicatory Notes and Glossary Proper

Explanatory notations for lines in the specific act, scene and lines will be denoted thus: Act, scene, line. This means that Act 1, scene 4, line 48 will be noted as I.iv.48.

V.i.10 *Hold* is Tudor English for 'helped'.

V.i.15 The line "The Dark Lord, saith my faithful ear" means that Severus has followers in the Death Eater camp and they look forward to joining the Order in the fight against Voldemort. Furthermore, some of these supporters of Severus have been spying on Voldemort and have been reporting back to Severus. Severus, in turn, reports the things he hear from his contacts to Minerva.

V.i.22 The line "but to Lucius was my position bestowed" simply means that Severus's line-up in the battle plans was given to Lucius.

V.i.73 This is a tribute to Chapter 18 of Machiavelli's *The Prince* where he introduces the notion of force and fraud and the chimera. Chapter 18, entitled "In what mode princes should keep their words" is significant to the plot as whole and what will come in the subsequent scene and final denouement. This chapter, as I am fond of telling my students, is telling you (a prince in your own right) how to keep your words and trust others. This means having faith in another person other than yourself. We know that Machiavelli doesn't advocate that we trust anyone and Voldemort in this play follows this precept. In chapter 18 of *The Prince*, Machiavelli says we cannot be thus; we cannot and should not be Machiavellians because we all have these intrinsic values and morals deep within us and what Machiavelli is telling us is that we shouldn't keep these morals. Machiavelli would say that princes should lie all the time and try to get away with it, in other words, be scheming dissemblers. He begins this chapter by talking about 2 kinds of combat: Law (man) and Force (beast), then he says, "Often the first is not sufficient because it is necessary to resort to the second", that is, the use of force. Therefore, the prince must *learn* how to use both the beast and man. It seems that the prince must be kind of a chimera with both a beastly and a manly (humanly) aspect. In recalling that Machiavelli said that to have good arms, you need good laws, we should ask ourselves this question is law superfluous? In short, all we need is to depend on arms and all we need is to depend on the beastly aspect. He can't be serious about law after what he originally said about law; in other words, the good prince is *entirely* a beast, or to be exact, 2 animals: the lion and the fox. The lion equates to force and the fox, fraud. I shall let you determine how this fits into the play and the plot.

V.i.88 The word "ranks" mentioned in this line, "Those among thine ranks loyal to thee" is a double entendre. I mean (1) rank as in position, and (2) rank as in foul and disgusting.

V.i.101-102 The lines "To bring my momentous enterprises / To an unwarranted, unmerited / And scandalous end" is adapted from Jane Austen's *Juvenilia*.

V.i.124 *Mercy* is a double entendre. In Tudor and Jacobean days, 'mercy' = forgiveness. Our modern meaning of "mercy" only came into being in the later Jacobean period in the meantime, they used 'clemency'.

V.i.191 "Chirurgeons" is Elizabethan and Tudor English for surgeon.

V.i.207 "Blow'd" (pronounced with 1 syllable) and "Blowed" (pronounced with 2 syllables) is Tudor/Elizabethan English for "blown".

V.i.217 Hermione says, "O stay awhile and I will die with thee!" This line has three meanings woven into it (four if you include what is to come in V.iii.62) "To die" in Tudor and Elizabethan English was to have a sexual orgasm. This is why some modern day lovers tell their partners after sex that they have 'killed' them. This line has three meanings: (a) if Severus hadn't expired so quickly, she would have raised her wand at herself and killed herself, thereby joining him, (b) she is speaking to Death, and telling him to wait. If Death waits, he gets to claim her too, for by coupling with Death, Hermione can be with Severus at last; (c) use your imagination to unravel the last meaning. Remember that this line is an aside. No one on stage is supposed to hear. Remus stops her because he saw her raise her wand at herself.

V.i.217, stage direction "Stopt" is the old-fashioned spelling of "stopped".

V.i.218 Remus says, "Thus cracks a noble heart". "Crack" here has the same meaning as "break". This line has many meanings and many layers, I will give you the seven most obvious. You will have to think on the rest yourself. (a) Dumbledore is dead. If he had known that Severus willingly sacrificed himself for Harry, his heart would have cracked/broken. (b) Remus has observed Harry's reaction (through words, expression and action) and notices that he has a look of contrition and abashment on his face. (c) Minerva is upset that Severus had died in this manner when she had promised to protect him with the Order, cf. IV.v.94-96 and was in fact coming to his residence to take him away for his own safety cf. Severus' soliloquy before Voldemort and gang enter in this scene. Thus, Minerva's heart has cracked/broken. (d) Severus, at last shows his nobility and his dying words that he had kept his promise is heartbreaking. (e) Severus' heart literally broke as he died, and/or (dramatic irony) Severus' heart breaks on leaving Hermione. (f) Hermione's attempt at suicide shows she has a broken heart too. (g) Remus is upset too for of all his contemporaries on the side of the Order, he is the only one left. There are many other meanings to this line, go figure it out yourselves.

V.i.220 Harry says, "Yet much good he hath done". This echoes what Moody said in Act I Scene II. Consider the implications.

V.i.242 "Handkercher" is one of the many Tudor and Elizabethan words for "handkerchief". I chose it over "napkin" for the metre.

Act V Scene II The first part of this scene is based loosely on a scene from Shakespeare's *Richard III*.

V.ii.9-10 This is my theory on Aberforth's fiddling with goats and spells. Cf. to note on Act IV Scene I about Aberforth Dumbledore.

V.ii.90 The ghost of James Potter says, "I, by attorney, bless thee for thy father". The term "attorney" in Tudor and Elizabethan English is "to employ as an agent" or "to perform by an agent". I deliberately had a so-called ghost say this. Notice I wrote *so-called ghost*. We know in canon that the Potters did not return as ghosts. This scene with the ghosts acknowledges that. Confused? Think about it. If the spectre is indeed James Potter's ghost why would he have to say (I will put this in modern English), "I bless you on behalf of your father." Think about it. Harry already said earlier that he fears "these images be corruptions / Of Voldemort's manifest evil eye", so he knows that these people are dead and will not return as ghosts, otherwise we would have seen the ghosts of the Potters and Sirius running rampant in the books. The question here then is if these are not really the ghosts of people who have died, what are they? Figments of Harry's imagination? Signs of Harry's mentality instability (which is hinted at several junctures in this play)? I leave it to you to decide. Maybe you can tell me what you think.

V.ii.96 The ghost of Cedric Diggory explicitly states that Harry will die at the end of the battle, echoing what Harry already knows of his fate.

V.ii.106-108 Dumbledore's line on "the lion and the fox" and its following quotation are tributes to Niccolo Machiavelli's *The Prince*, cf. chapter 18, entitled "In what mode princes should keep their words". Refer to note on Machiavelli above. The quote "*It is better to act and repent / Than not act and regret*" is taken from Machiavelli's letters. He apparently lived by this motto. I shall let you determine how this fits into the play and the plot.

V.ii.111 The phrase "ere Eos gently stirs" means "before dawn breaks". Harry calls the dawn Aurora instead of using the "Apollo's fiery chariot" imagery. I do this for good reason. You may know the dawn by the Latinised name, Aurora. I prefer to use the ancient Greek version of the name, Eos. I let Harry use Eos / Aurora for good reason. Voldemort, as you will see later uses Apollo to refer to dawn. Apollo is an Olympian God, but Eos / Aurora is a Titan. She is the mother of the winds and was often depicted as a goddess whose rosy fingers opened the gates of heaven to the chariot of the sun. Even though Apollo drives the chariot (i.e. the sun), Eos must open the gates for him. If she does not do so, there will be eternal night. A Titan is more powerful than an Olympian god in my books. Cf. this reference of Eos to V.ii.123 where Voldemort uses the 'Apollo' imagery.

V.ii.117-118 cf. II.iii.297-298 where Dumbledore's love of sweets was mentioned as a physician's whore that will protect all temporarily. The sweets here are likened to medicine. Medicine doesn't cure it only treats the symptoms. Think what you will of this.

V.ii.123 The term "Apollo's chariot" refers to coming of dawn. I deliberately had Voldemort refer to dawn as "Apollo's chariot" rather than "Aurora". To understand this, you must know a little of Apollo. Apollo is the twin of Artemis. His father was Zeus and mother, Leto. Hera was very cross when she found out Leto was pregnant. Rather than offend Hera, the whole world refused to welcome Leto. Only a floating island called Ortygia (in some accounts called Asteria) agreed to shelter Leto. At that island, Leto waited for 9 days and nights to give birth. But Hera kept Eilithyia, the goddess of childbirth from going to Leto, so she couldn't deliver her children. Eventually the other goddesses sent Iris to intercede on Leto's behalf with a very large necklace as a bribe. So Apollo was born. But he was born after his sister. Artemis had to help with the delivery of her twin. Aurora is a Titan and Apollo is an Olympian god. Aurora opens the gates of heavens. Even though Apollo drives the chariot (i.e. the sun), Eos must open the gates for him. Now, apply this to context of Voldemort, his history and tell me what you see.

V.iii.8 The phrase "lion's den" could refer to the camp of the good guys, i.e. the Order; or the side full of Gryffindors, or to Dumbledore, or to the Machiavellian reference of the lion and the fox.

V.iii.26 "Drave" is Tudor/Elizabethan English for "drove" or "driven".

V.iii.62 "O stay awhile and I will die with thee..." is a pun. "To die" in Tudor and Elizabethan English was to have a sexual orgasm. It can be taken on its own, i.e. that Hermione intends to literally die with Bellatrix or on the other sense where she is speaking to Death. By coupling (having an imaginary sexual relationship) with Death, Hermione can be with Severus at last. Hermione said this earlier in V.i.217, cf. to the notes there.

V.iii.63 The line "For that in this shell hath die'd with Severus!" means that Hermione feels dead after the death of Severus and longs to die herself.

V.iii.57 Hermione is saying that Bellatrix's spell has done nothing but made her bleed. She is taunting Bellatrix by implying, 'If you want to kill me, you had better do better than that.'

V.iii.89 "Corse" is Tudor and Elizabethan English for "corpse"

V.iii.90 Scylla is a sea-monster who lived in the straits of Messina. She has the form of a woman with six dogs' heads around the lower part of her body. These creatures devoured all that passed within their reach. I allowed Ron (at last) one intelligent thing to say. Bellatrix is almost like Scylla. Think about it and tell me the significance.

V.iv.77 "*Nunc iners cadat manus*" is Latin for "Now let my hand fall idle".

Epilogue

Chapter 11 of 11

The Epilogue to the play in which Remus Lupin moralises over the incidents herein with a sonnet, the chorus summarises in heroic couplets, and Minerva apologies on the playwright's behalf through a sonnet. The acknowledgements are also enclosed.

A/N: I anticipate that many readers will find fault with the language and grammar herein. Please bear in mind that this play seeks to remain authentic to the style and language of literature produced in the Tudor, Elizabethan and early Jacobean times (c.1485-1615). They had different modes of writing, grammar and spelling. While I have faithfully produced these as far as I could, please understand that I have opted not to replicate the erratic Tudor spelling as most words were spelt phonetically in the Tudor era (c.1485-1603). For example, 'hour' was then spelt 'hower' or 'hour' by the English aristocrats who have had an Oxford or Cambridge education, 'hauer' by the Welsh, Irish aristocrats or Spanish nobility who learnt English, 'hoaeur' by the middle classes who could write and read (ancestors of our modern cockneys), 'youer' by the Scottish aristocrats, because these peoples pronounced the word that way.

In order to be true to the custom of the time, this play is written in a combination of late Mediaeval Latin, as well as Tudor and Elizabethan English. Some English words used then had different of meanings than they do now. While I am aware that this maybe very off-putting to many people, I sincerely hope you will come to see and understand the plot as I intend for it to be read. As far as possible, I have included a glossary when the definitions of words differ from the modern meaning and pronunciations. If you are in doubt, ask and I will answer. Stage directions are given in square brackets, like so [] and asides are listed. If asides are not indicated explicitly in the text, they are denoted by round brackets like so ().

Numbers at the back of certain lines are line numbers. The right align command does not work with line numbers. When I tried it, the line pagination of my metre was eliminated. Please bear with the numbers that appear there, they are meant as a guide *not* as a distraction.

TANQUAM OVIS

EPILOGUE

Epilogue

Hogwarts, the Great Hall.

Enter Remus Lupin.

Lupin:

Seen here figures of unequal dignity,

In Hogwarts' grounds and other private scene

You have borne witness to souls' mutiny,
Of natures redeem'd or wilfully unclean.
In this fatal tale of foes against foes 5
You have seen much extinguishment of life,
As differing prejudices and other throes
Serve only the moral egotists' strife.
In that mental wounds can be cur'd by love,
This cautionary tale presages 'gainst rage 10
Which said injustice, reflection will remove
Therefore sets the players upon the stage:
We hope the herein doth not you offend
If 'tis so, our chorus shall strive to mend.
[Enter Chorus of students]

Chorus:

In this tale of slaughter'd lambs, you have heard 15
Of grandeur's delusions and its reward:
In Dumbledore, Potter, Snape, and Granger, seen
Although assail'd with fortune fierce and keen,
Virtue preserv'd from evil Voldemort's blast,
Led by redemption, good triumph'd at last. 20
In these humble pages may you well descry,
A figure of truth, and faith, and loyalty.
In our revered Half-Blood Prince, it appears
The worth that a weather'd temper'ment wears.
For wicked Bella and Lucius, when fame 25
Had spread their foul deeds and accursed names,
The good name of Severus shall return,
The light of his nobility shall burn:
A last prayer for him to rest content
To wish him freedom from those of foul bent. 30
Thanks on your patience for e'er attending,
Joy wait on you! Here our play hath ending.
[Enter Minerva McGonagall]

Minerva

Thus far, with a chisell'd unmended pen,
Our bending authoress pursu'd the story;
And in her head confin'd women and men, 35
Mangling by starts the full course of our glory,
We that have in another's mind liv'd
Be ill displac'd in this lady's sword.
By which a troubl'd tragedy she achiev'd,
And therefore she hopes you were not ill bored. 40
In this play where there been no tragic kings
She hopes her defence of Snape she succeed;
For th'other paint'd nature left fuming;
In which other state caus'd her pen to bleed:
This drama our stage hast show'd, for her sake, 45

In your fair minds let this acceptance take.

[Exeunt]

Finis

Answers to Queries on Act Five

As many readers have sent me emails with the following questions, I shall address them below:

(a) Who died in Act 5?

Answer: *sigh* Did you read the Act carefully? The answer in no particular order is - Severus, Hermione, Ron, Ginny, Lucius, Bellatrix, Moody, other members of the Weasley clan, Moody, several Aurors, Neville, other young students (hinted as members of DA), Harry, Voldemort, Draco, Narcissa, Wormtail, the Mcnairs, the LeStrange brothers, the Goyles, the Crabbes.

(b) I can't understand where and how the people died? What happened to Ron, did he die?

(c) You replied that all the people named above died, where is the proof in your story?

Answer: Dear Reader, permit me to ask you some questions in return. Did you actually read the play in its entirety? Did you understand the play? Did you understand Act V? *sigh with roll of eyeballs* References herein will follow this schema Act, scene, line number.

I stated explicitly in the following sections that people die:

V.i.216, Severus Snape dies (he tried and rejected suicide in Act II).

V.i.217, Hermione Granger contemplates and is stopped from suicide.

Viii.76, Bellatrix LeStrange dies.

V.iii.81, Hermione dies.

V.iv.7-8, Lucius Malfoy dies

V.iv.9, Voldemort states that many Aurors on the OOTP side have died.

V.iv.10, Voldemort states that many members of the Weasley clan are dead.

V.iv.11, Voldemort states that Hermione is dead.

V.iv.11, Voldemort states that the younger two Weasleys, viz., Ginny and Ron are dead.

From V.iv.10-11, we can ascertain that there are other members of the Weasley clan other than Ginny and Ron who are also dead. I leave you to speculate as to their identities. It is up to the director of the play to decide how the 'excursions' (cf. stage directions to V.iv) turn out. For those of you who do not read the footnotes, the stage direction 'Excursion' denotes choreographed fighting on stage.

V.iv.12, Voldemort states that Neville Longbottom and several of his contemporaries, viz., schoolfellows are dead. The schoolfellows I am referring to are other members of the DA.

V.iv.15, Voldemort states that the LeStranges are dead. These include the two brothers and their wives.

V.iv.15, Voldemort states that Malfoys are dead. By this, I mean Draco, Lucius, Narcissa.

V.iv.15, Voldemort states that Wormtail is dead.

V.iv.16, Voldemort states that the Macnairs are dead. Notice I use the plural for Macnairs, use your imagination for the rest.

V.iv.17, Voldemort states that the Goyles are dead, Notice I use the plural for Goyles, use your imagination for the rest.

V.iv.17, Voldemort states that the Crabbes are dead. Notice I use the plural for Crabbes, use your imagination for the rest.

V.iv.74, Voldemort dies.

V.iv.77, Harry Potter dies.

FOOTNOTES & GLOSSARY

Tanquam Ovis is Latin for "like a lamb to the slaughter". I shall leave you to devise the identities of the sacrificial lambs that were slaughtered, why I have opted to slaughter them and why their deaths be significant.

Tanquam Ovis Explanation

I obtained the phrase *Tanquam Ovis* from my reading on Elizabeth I. *Tanquam Ovis* appears with the meaning "like a lamb to the slaughter" in John Foxe's Book of Martyrs, published in 1583. All page references in this section refer to the 1583 edition of The Book of Martyrs. In using John Foxe's Book of Martyrs and adopting Sir Philip Sidney's definition of the function of poetry (i.e. fiction) with reference to the Horatian dictum of *to teach and delight* (*docere et delectare*), I am paying homage to the 16th-17th century tradition of literature. In subscribing to Sidney's widely accepted maxim, Foxe positions Book of Martyrs, the title by which his ecclesiastical history was known from the beginning, at the didactic end of the scale. Nevertheless, its array of theological disputations, treatises, heresy examinations, instructive accounts of the painful deaths of martyrs who were burnt alive, and other texts afford frequent moments of aesthetic pleasure through the employment by Foxe or his sources of a diversity of rhetorical schemes, stylistic figures, and devices of characterization. Drawing upon elements of this kind, the Book of Martyrs functions as an encyclopedia of literary genres including many kinds of verse, martyrologies, fables, ballads, beast fables, fanciful tales, romanticized adventure narratives, and many other writings. *Tanquam Ovis* appears in Book 10 where he discusses the ongoing disputes between Catholics and Protestants. He enjoys using the *Tanquam Ovis* phrase as an allegory if you like, so much that Elizabeth (when she was just Princess Elizabeth and heir to Mary I) applied the messianic figure of *Tanquam Ovis*. In the narrative concerning her imprisonment, Princess Elizabeth applies the messianic figure of *tanquam ovis* ('like a sheep' [led to slaughter], Isa. 53:7; Acts 8:32 this is more obvious if you read the Vulgate version of the bible where *Tanquam Ovis* = like a sheep led to the slaughter) to her own endangerment as a Christlike lamb. (p. 2094b). *Tanquam Ovis* was popular device and saying in Tudor times. Writing from prison, John Bradford declares: '*I am now as a sheep appointed to the slaughter*' (p. 1654). In a letter sent from one prisoner to another, John Careless consoles an inmate that he is fortunate not only to testify to his faith in Christ, '*but also to suffer for his sake, as one of his silly [i.e., innocent] sheep appointed to the slaughter*' (p. 1928). The narrator of a story about yet another martyr, Julian Palmer, writes that he was led away as a lamb to the slaughter by a prison keeper who was

like 'a ravening wolf greedy of his prey' (p. 1937).

Choice of Latin: An Explication

Please bear in mind that the Latin in this play is *Mediaeval Latin*, i.e. Latin of the High Middle Ages. Henry VIII's reign is considered to fall under the High Middle Ages. *Mediaeval Latin* is often religious in tone and subject; playwrights, authors, poets and lovers (writing love letters) frequently used such Latin with such overtones in their work. I have written everything in *Mediaeval Latin* so as to be true to the custom of the time [cf. Author's notes at the start of the play before the title]. It is for this reason that I do not use Roman Latin.

Gentle Warning

Readers and Purists who expect the authoress to remain true to the events of HBP may be offended and displeased with my interpretation of this work. This play is at times anachronistic (as was Shakespeare), idiosyncratic, and singular. Artistic license has been utilised to reinterpret some of the occurrences in HBP. The authoress has also used dramatic license to postulate certain theories in this play. For these reasons, *Tanquam Ovis* may not be everyone's cup of tea.

Problem Play: An Explication

This is intentionally written as a problem play. Those of you who look on the meaning of "problem plays" as Isben's understanding of 'A type of drama that focuses on a specific social problem', may be disappointed to learn that I follow the Shakespearean style of problem play. To understand what a Shakespearean problem play is, let me quote you W.W. Lawrence's definition; "the essential characteristic of a problem play ... is that a perplexing and distressing complication in human life is presented in a spirit of high seriousness ... the theme is handled so as to arouse not merely interest or excitement, or pity or amusement, but to probe the complicated interrelations of character and action, in a situation admitting of different ethical interpretations The 'problem' is not like one in mathematics, to which there is a single true solution, but is one of conduct, as to which there be no fixed and immutable laws. Often it cannot be reduced to any formula, any one question, since human life is too complex to be so neatly simplified" (Shakespeare's Problem Comedies, 1931, p.4).

Alternatively, you may prefer Schanzer's definition, cf. Ernest Schanzer, *The Problem Plays of Shakespeare: A Study of "Julius Caesar, Measure for Measure, and Antony and Cleopatra*, London, 1963. He says, "The definition of the Shakespearean problems play which I therefore suggest is: 'A play in which we find a concern with a moral problem which is central to it, presented in such a manner that we be unsure of our moral bearings, so that uncertain and divided responses to it in the minds of the audience be possible or even probable' (p. 6)." It will also be noted that, in opposition to Boas, Lawrence, and Tillyard, I do not mark off the problem play from the comedies and tragedies as a separate type. What, to my mind, distinguishes the problem play is a particular mode of presenting moral problems and this can be found in Shakespeare's tragedies and comedies alike' (pp. 6 & 7).

This means that as a Shakespearean problem play, *Tanquam Ovis* sets out to do the following: (a) forward a refusal or failure to wholly credit the dignity of man, and the significance that that gives the individual in tragedy; (b) place An emphasis (comic, derisive, satiric) on human shortcoming, even when man is engaged in great affairs; (c) suggest that there is usually another side to all human affairs, and that the "other side" to the serious, dignified, noble, famous and so forth, is comic. This implies scepticism of man's worth, importance and value; and may range from the quizzical through the ironical to the cynical; (d) expressing unhappiness, disappointment, resentfulness or bitterness about human life, by inverting these feelings and presenting the causes of them as something ironic; (e) possess a corresponding attitude towards traditionally funny subjects which insinuates that in some way they be serious, or that the stock response to them bypasses pain at human shortcomings or wickedness; or that this stock response depends on a lack of sympathy or insight which an author can make us aware of without abolishing the comic situation (f) Interpolated into the critical analytical patterns we find "ideal" figures who check our prattle of "cynicism," "satire" or "misanthropy"; (g) involve us in discoveries always of a bad reality beneath the fair appearances of things: revelations, painful in the extreme and we be made to feel the pain of the distressing, disintegrating possibilities of human meanness (ignobility and treachery, craft and selfishness).

All Shakespeare's Problem Plays be profoundly concerned with seeming and being; and this can cover both sex and human worth (as each claims nobility). Combine this with what I have just said about "disintegrating" discoveries, and, with a wider generalisation, you can say that they share a quality which can be called "maskedness" not only because "unmaskng" describes so many of the actions, but because the total effect is to present a world of appearances (very close to a realistically observed reality) capable of opening like a masque set transformation scene and disclosing something totally different. This "maskedness" brings doubt, mixed feelings, a "nervous" curiosity and/or a kind of fear.

Whether I have successfully produced a Shakespearean style problem play is for you to decide.

Brief Primer on Tudor and Jacobean English

In Tudor times right up to Jacobean times, "your" and "you" were used either in the plural or to denote a certain formality of speech. "Thee", "thine", "thou" were more intimate and informal. I have kept to this general ruling in this play. This trend of "thou" being singular and "you" as plural started in the 13th century to copy French (vous and tu). It was usual for "you" to be used by inferiors to superiors, such as children to parents, or servants to masters. The superiors will use "thou" or one of its variants to their inferiors. "Thou" was used to invoke the gods and it was usual when lower classes talk to each other, they use "thou". Upper classes used "you" when talking to each other, though this rule may be bent if the parties decide to be informal and use "thou". Thus, changing from "thou" to "you" (and vice versa) in a conversation always conveys special meaning. "Thou" can be used as either a sign of intimacy (among the Upper classes) or as an insult (when the Upper classes speak to the lower classes). It depends how the actor/director wants to play it. Example: Gertrude tells Hamlet, "You have thy father much offended". Hamlet replies, "You have my father much offended." It is clear Hamlet is insulting his mother. Mother, i.e. Gertrude insists that Hamlet has insulted Claudius (notice she uses 'thou' with him. But Hamlet, who alternates between 'thou' and 'you' with his mother, uses "You" in this context as an insult. There be many such examples in Hamlet and Shakespeare in general, look out for it in the play.

In Shakespearean English there is no such thing as "are". You either use "be", "beest", "be'st" or "been".

In Shakespearean English, there is no such thing as "was" or "were", you either use "wert" or "wast".

I'll'd is the Shakespearean way of writing "I will had" or "I would have". It is pronounced with 1 syllable.

They'll'd is the Shakespearean way of writing "they will have" or "I would have". It is pronounced with 1 syllable.

Do not allow your modern pronunciation of words colour your reading of this play. As a rule, anything in past tense that ends with 'ed' (e.g. underlined) is pronounced in Tudor/Elizabethan/Jacobean times with an extra syllable. You *must* pronounce the 'ed'. For instance, 'underlined' is pronounced as 'un-der-line-nead'. The opposite holds true when a word has a 'd' at its end. Let X be a word. When a word with spelt as X'd (e.g. underlin'd), it is pronounced as we would in modern day English, as underlined, with a silent 'nead'.

Brief Primer on Stage Directions used in Tudor-Jacobean Masques and Plays

Stage direction glossary is as follows:

Aside A speech direction. A speech not heard by other characters on stage. Also has alternative meaning as movement direction.

Above A movement direction that occurs in the gallery or upper stage.

Aloft A movement direction that occurs on the upper stage.

Apart A movement direction that occurs to one side, a short distance away.

Aside A movement direction that occurs to one side, away from the others.

Below A movement direction that occurs on the lower stage.

Break in A movement direction that is burst on to the stage.

Brought out A movement direction that is brought out on to the stage.

Enter A movement direction that occurs when one or more characters come on to the stage.

Exeunt A movement direction that occurs when more than one character leaves the stage.

Exit A movement direction that occurs when one character leaves the stage.

In A movement direction that occurs when one or more characters go into the dressing room at the back of the stage.

Manent A movement direction that occurs when the characters remain on stage.

Off A movement direction that occurs off-stage.

Severally/several ways A movement direction that occurs in different directions (said of people arriving or leaving).

Solus A movement direction denoting that a character enters by himself/herself alone.

Top, on the A movement direction that occurs on the upper stage.

Within A movement direction that occurs behind the stage façade (i.e. outside).

Alarum/Alarums An event direction denoting a call to arms.

Excursions/ excursions, in an An event direction denoting a bout of fighting across the stage.

Cornet A music direction denoting a fanfare (as played by cornets, a horn-like wind instrument).

Drum A music direction denoting drummers are present and playing their drums, usually for wars, coronations and funerals.

Flourish A music direction denoting a fanfare of trumpets or horns, usually accompanying an exit or entrance.

Hautboys A music direction denoting the playing of a woodwind double-reed instrument resembling an oboe.

Sennet A music direction denoting a trumpet call signalling a procession.

Trump / Trumpet A music direction denoting a trumpeter playing.

Tucket A music direction denoting a personal trumpet call.

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On account of the email reviews I have received, my betas advised me to explain heroic couplets and sonnets.

#### **Definition of Heroic couplets.**

The 'Heroic couplet' is a verse form introduced into English by Chaucer in the fourteenth century, its name derives from its use in seventeenth-century "heroic" (epic) drama and poetry. In closed couplets, each pair of lines is self-contained, even if they are part of a larger grammatical structure. Heroic couplets are lines of iambic pentameters that rhyme in pairs (aa, bb, cc).

#### **Definition of Sonnet**

A sonnet is a fourteen-line lyric poem in a single stanza, in which lines of iambic pentameter are linked by an elaborate rhyme scheme. There are many kinds of sonnets. The ones I use here are Shakespearean or English sonnets. There is also the Petrarchan or Italian sonnet. The Petrarchan or Italian sonnet Divides into an octave (eight lines) and a sestet (six lines); the first part rhymes *abbaabba*, and the second part *cdecde* (sometimes with only two rhymes, *cdccdc*). Ordinarily, the octave establishes a problem or situation which is resolved in the sestet. In *sonnet sequences*, or cycles, a series of sonnets are linked by a common theme. Though sonnets began as love poetry and were introduced to England as such by Thomas Wyatt, the form was extended to other subjects and other structures by the metaphysical poets.

#### **Explanation of Shakespearean Sonnet**

The Shakespearean or English sonnet divides into three quatrains (four-line groupings) and a final couplet, rhyming *abab cdcd efef gg*. The structure of the English sonnet usually follows the Petrarchan, or explores variations on a theme in the first three quatrains and concludes with an epigrammatic couplet.

#### **Explicatory Notes and Glossary Proper**

Explanatory notations for lines in the specific act, scene and lines will be denoted thus: Act, scene, line. This means that Act 1, scene 4, line 48 will be noted as I.iv.48.

**Line 7** - "moral egotist is mentioned. What is moral egoism? It cannot be explained with a definition. It requires a mini lecture, so bear with me..."

Obligations. Favours. These are things that result in slavery. Don't believe me? Read Thomas Hobbes. Oh, surely you see it X does a favour for Y, placing Y in his debt. Y is obliged to X. X realises it and extends more favours and kindness towards Y, Y becomes further beholden unto X. By continuing to this, X is manifesting his tyranny over subject Y. Y, of course, tries to repay the "debt", he feels he owes to X. But he never quite manages to do so. And in attempting to repay X, Y "becomes" (as it were) X's "slave". Well, Nicky separates this into three types of gifts: (1) one type of gift is precious to the giver, (and you are willing to part to with it), (2) the other type of gift is the type you think the receiver really enjoys. And Machiavelli says that this is customary. In other words, it falls under the category of what the person desires whether they need it or desire it, it doesn't make a difference because it's your understanding if what the other person desires and needs. But Nicky wrote, "It is customary of those who desire acquire favour from a prince to meet him with either of these types of gifts." The context of gift giving in the letter is one of exchange for the sake of mutual benefit. You desire to acquire something that only the prince can dispense, that's why you give the gift. The gift is not a free gift this is the 3rd type of gift then: given freely without perhaps any expectations of return. Hobbes takes this one step further, he acknowledges that all human relationships are reciprocal and that's why we are all made use of and using others, hence the "gifts" and slavery thesis. Gifts are not necessarily tangible; they can be emotions too. Then there are those who do not like being in debt to others.

Usually the "tyrant" as the gift giver and kindness dispenser must be called claims that he/she is not a tyrant but a moral egoist. Oh, very well I concede that. Such people do exist. Egoistic altruism is everywhere; one can observe it in both the most private and public of places. I dare say that all of us have been thus one time or another. "Happiness is an activity of the soul on accordance with perfect virtue" wrote Aristotle in his Ethics. Therefore the virtues on the own DO NOT mean or lead to happiness/ there are 3 motives for egoistic altruism: (1) You want to put the other in your debt and increase the chances that he may help you. It also helps that he will be better disposed towards you. (2) It will improve your reputation in the eyes of others so that they will be better disposed toward you. (3) the other looks like he needs care and concern.

It is very rare that one makes (AND MEANS) the argument that I help, I give because "a life full of sympathetic concern for others is most rewarding and fulfilling". I have heard this tract before from many, many people whose lifestyles do not match what the sympathy and concern they preach. But this ideal, is what we should aspire to. But then, we must be aware that people would either see you as an idealist or a hypocrite. The 1st motive for egoistic altruism is a Machiavellian one, as is the second one. The 3rd is complex. It does look decent on the surface, n'est ce pas? It presupposes that you actually KNOW what is wrong and what is needed to alleviate his agony, problem etc. It also presupposes that he is incapable of helping himself. Ask yourself then, what makes you think he cannot manage it himself? Do you not think he would have sought your help if he needed it? Are you not patronising him in this case then? By this then, it necessarily means that you cultivate these so-called altruistic virtues as a means to your interests. But in so doing, one cultivates them as states of yourself, rather than for its own sake.

So the question arises how can one attain one's own happiness and the needs of others. Get out of the rut! Try to be less occupied the self this only impoverishes one's experience. In thinking that you are taking care of others, you give play to your own sympathetic responses you want people to see you as a victim. How to remedy that? I do not know perhaps, one ought to self-reflect, dust the chips off one's shoulders and found justice within one's soul.

**Line 24** Temper'ment is the abbreviated form of 'Temperament', shortened for the metre.

**Line 35** Bending here means headstrong.

**Line 41** "Be" is used in lieu of "are" in Shakespearean English. In this case, if you want to convert this to past tense, you may, but it becomes "been".

**Line 45** "Show'd" or "Showed" is Tudor/Elizabethan English for "shown".

#### ACKNOWLEDGEMENTS

The kind indulgence of my readers and reviewers in remaining steadfast to this story has overwhelmed me. I know that I am not the easiest writer to read, and I can be at times overbearing and impatient when replying to reviews. One of my greatest flaws in writing is intellectual vanity I have the habit of assuming that my readers know everything I do about certain things. For that highhandedness, I apologise. If not for my touchstones, my betas, the footnotation would have been non-existent. My betas in this play, who have opted not to be named (you know who you are), deserve commendations for graciously reading the final few permutations of this work. Their comments and criticisms were always just, useful and insightful. Their understanding in my frequent usage of dramatic and artistic licence to change what I thought needed alteration from canon is admirable. My thanks are also extended to two remarkable pair of twins I know in real life: 'Plus' and 'Linus', for helping me with my shaky Latin grammar; and 'Aristophanes' and 'Sophocles' for reading the first few handwritten drafts of this work and making my references consistent. Leandra deserves credit for teaching me to put some space between the line numberings and the

On hindsight, after rereading *Tanquam Ovis*, I realised the actor playing Severus in this play would, in all likelihood, demand for my blood. His role is a most difficult one to portray as I have written here. The encouragement of the Potter Place ladies allowed me to persevere in this play when I had thoughts of merely keeping it in private circulation; as such, they ought to be acknowledged as well. The kindness shown to me by Keladry Lupin, Gala, Norskie, Southern Witch, Leandra, Laiagarien and Droxy in this play and in *The Language of Flowers* is very much appreciated.

I hope that you have enjoyed this play. It was a challenge to write and a challenge to edit. However, if you like it and can understand it, I am thankful.

I am, yours &ca,

Lady Strange