



Much Ado About Nothing

Beatrice in Her Own Words

Beatrice is a woman of many words, both witty and serious, in *Much Ado About Nothing*. What do her own words reveal about her personality? Use this worksheet to find out.

In column 1: Read Beatrice's speeches.

In column 2: Summarize each quote.

In column 3: Evaluate what her words reveal about her character.

Finally, discuss in what ways Beatrice is a woman typical of her time and in what ways she represents a more modern woman.

Passage	Summary	What Words Reveal about Beatrice
1) Alas, he gets nothing by that. In our last conflict four of his five wits went halting off, and now is the whole man governed with one, so that if he have wit enough to keep himself warm, let him bear it for a difference between himself and his horse, for it is all the wealth that he hath left to be known a reasonable creature. Who is his companion now? He hath every month a new sworn brother. (No Fear: 1.1.52–58)	Beatrice bested Benedick in their last verbal skirmish so severely that he only had one of his five wits left, making him hardly smarter than his horse. Who is his friend right now? Every month he has a new best friend.	Beatrice thinks she is smarter than Benedick and comes out on top in their verbal sparring. She also knows that he flits from one friend to the next.
2) What should I do with him? Dress him in my apparel and make him my waiting gentlewoman? He that hath a beard is more than a youth, and he that hath no beard is less than a man; and he that is more than a youth is not for me, and he that is less than a man, I am not for him. (No Fear: 2.1.28–32)		

3) Not till God make men of some other metal than earth. Would it not grieve a woman to be overmastered with a piece of valiant dust? To make an account of her life to a clod of wayward marl? No, uncle, I'll none. Adam's sons are my brethren, and truly I hold it a sin to match in my kindred. (No Fear: 2.1.49–53)		
4) The fault will be in the music, cousin, if you be not wooed in good time. If the Prince be too important, tell him there is measure in everything, and so dance out the answer. For hear me, Hero, wooing, wedding, and repenting is as a Scotch jig, a measure, and a cinquepace. The first suit is hot and hasty like a Scotch jig, and full as fantastical; the wedding, mannerly modest as a measure, full of state and ancientry; and then comes repentance, and with his bad legs falls into the cinquepace faster and faster till he sink into his grave. (No Fear: 2.1.56–65)		
5) What fire is in mine ears? Can this be true? Stand I condemned for pride and scorn so much? Contempt, farewell, and maiden pride, adieu! No glory lives behind the back of such. And Benedick, love on; I will requite thee, Taming my wild heart to thy loving hand. If thou dost love, my kindness shall incite thee To bind our loves up in a holy band. For others say thou dost deserve, and I Believe it better than reportingly. (No Fear: 3.1.113–122)		

6) Is he not approved in the height a villain, that hath slandered, scorned, dishonored my kinswoman? Oh, that I were a man! What, bear her in hand until they come to take hands and then, with public accusation, uncovered slander, unmitigated rancor—O God, that I were a man! I would eat his heart in the marketplace. (No Fear: 4.1.297–302)		
7) Princes and counties! Surely, a princely testimony, a goodly count, Count Comfect, a sweet gallant, surely! Oh, that I were a man for his sake! Or that I had any friend would be a man for my sake! But manhood is melted into curtsies, valor into compliment, and men are only turned into tongue, and trim ones too. He is now as valiant as Hercules that only tells a lie and swears it. I cannot be a man with wishing, therefore I will die a woman with grieving. (No Fear: 4.1.309–316)		
8) In spite of your heart, I think. Alas, poor heart, if you spite it for my sake, I will spite it for yours, for I will never love that which my friend hates. (No Fear: 5.2.53–54)		

9) I would not deny you, but, by this good day, I yield upon great persuasion, and partly to save your life, for I was told you were in a consumption. (No Fear: 5.4.97–99)		
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RL.11–12.1 Cite strong and thorough textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text, including determining where the text leaves matters uncertain.

RL.11–12.2 Determine two or more themes or central ideas of a text and analyze their development over the course of the text, including how they interact and build on one another to produce a complex account; provide an objective summary of the text.

SL.11–12.1 Initiate and participate effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on grades 11–12 topics, texts, and issues, building on others' ideas and expressing their own clearly and persuasively.