

## **TOPIC: LORD NELSON**

### **FILM TITLE:**

#### **LORD HARATIO VISCOUNT NELSON – THEN AND NOW, HERE AND THERE**

**Subject:** This film is based on the life and triumphs of Lord Horatio Viscount Nelson, a very prominent figure in the

**Concept:** Lord Nelson was a very prominent; in fact, one of the most prominent figures in the history of the British Royal Navy. He has been an inspiration for several films and many books. Still, the intrigue behind the man is keeping the human kind occupied in thought and creation. The resultant works produced by this extensive thought process have been ranging right from speculative to exploratory to regenerative. Yet, the mystery behind the man continues to haunt the humankind. Such was the potential of this man that not just the British Navy and British nationals continue in their quest to know the real Lord Nelson; but such research works happen all over the world.

**Basic Premise:** In the present teleplay about Lord Nelson, the approach to understanding the functioning of his mind is through recreation of the conversations he had in his lifetime with different people. Since, conversations are pieces of evidence that have the potential to be interpreted in many abstract ways, this kind of approach gives us liberty to interpret and offer conclusions without offending the historians and prime researchers of artefacts. These conversations give sufficient ground for amplification and dramatization, in order to recreate the life of the man that Lord Nelson was. These conversations are also on many different platforms, as is the case with other ordinary people, making it easier for ordinary people to relate with them and developing an understanding of him. In addition, through the conversations certain liveliness is created on the screen, making the dramatization quite effective. The adaptation of conversations also brings to life the real Nelson, who was so full of emotional charge, which in essence was the real motivation behind his driving force.

**Language:** Conversational 18<sup>th</sup> century English, mainly motivated by Lord Nelson's style of writing.

**Duration of film:** Approximately 20 - 25 minutes.

**Location:** The siege of Calvi in the year 1794 is the main venue of all the events. The location for shoot is on the sets and on outdoor location of the battle shots.

Lord Nelson, then Captain Nelson, is seen reminiscing upon the events of the siege of Calvi, which caused him to lose eyesight in his right eye.

**Time zone:** Late June and early to mid July of 1794. The exact date on which Captain Nelson lost the use of his right eye was July 12, 1794.

**Description of the events behind this episode:** The battle in the Western Mediterranean Sea for the capture of Island of Corsica is the main event highlighted here. The siege of Calvi followed the siege of Bastia, and was yet another joint Army and Navy affair. The ships were anchored off the coast of Calvi, on the West Coast of the Island of Corsica. The sailors trotted more than forty heavy guns up the hillsides to cover the outer boundary of the city. The ships were to be anchored on the West Coast of the Island of Corsica, but the depth of the sea was much greater than on the East Coast. The sea bed was also strewn with sharp edged rocks, contrary to the East bed with soft alluvial soil. Thus, anchoring the ships was truly difficult. This made the siege of Calvi, much more difficult than the siege of Bastia, when the ships were anchored on the East Coast in the Island of Corsica. Nelson spent many days ashore along with a few other officers and many men stationed at the advanced batteries. The other prominent officers from the Navy were two young captains, Benjamin Hallowell and Walter Serocold. Nelson and Hallowell maintained a twenty – four hour watch at the advanced batteries. They developed a deep bond under these arduous situations that was truly the cement for a long and beautiful friendship. Among the Army officers were General Stuart and Colonel Moore.

The batteries were slowly moved towards the town and efforts were constantly made to develop some breaches in the town's security. The siege continued for about a month. On July 7, 1794; several men were killed including Walter Serocold, just as a new battery was being established. On July 12, 1794; Nelson himself was hit in the face by stones from a canon ball that burst near them. This wound made him lose sight in his right eye. He was given a medical fitness certificate by the surgeons William Chambers and Michael Jefferson on August 9, 1794; it was obvious that he would never recover vision in his right eye. Although, the loss of his eyesight plagued him, quite painfully for the rest of his life, true to his duty that Nelson was, he would make light of this tragedy in his writings to his wife, Fanny, and his uncle, William Suckling.

### **Screenplay of the Pilot Episode:**

#### **Scene 1:**

**Description of Scene 1:** This scene is highly symbolic in nature. This is a pictorial depiction of two altering ego states of Nelson's mind. The two people used in this scene are actually one and the same. This is a conversational scene between a fictitious painter (also Nelson, playing the role of the painter), and Nelson, the real life warrior. The painter is in the process of painting Nelson's portrait or creating one of the battle scenes, based on the account given to him by Nelson, the warrior. The symbolism, that the painter and Nelson is the same person is used to depict that Nelson is the subject

as well as the object of not just this conversation, but the entire film. He is seen talking to himself, analysing his own behaviour and trying to reach to conclusive answers to his own predicaments.

The use of Nelson as the subject of the painting as well as Nelson, as the creator of the painting, is indicative of his immense desire to cast an impression upon the history of the British Navy. This symbolism of Nelson as the artist as well as Nelson as the subject of the painting is also indicative of the inner dialogue happening within Nelson, which gives insightful glances in the innermost thought process of the man, while he converses with himself.

In this particular scene, the conversation revolves around the loss of eyesight in his right eye, and the pain of knowing that it could never be restored. It brings out his true feelings about this event, despite his external efforts to remain brave and effervescent about it to the other people in his life.

This symbolic scene between the two personalities of Nelson, one as a creator of history, and another as the subject for the historical events, could also be used as an ongoing theme to indicate Nelson reminiscing over the events that happened in the past as well as his true thoughts about the outcome of those events.

### **Indicative Dialogues:**

**Nelson, the subject:** I can distinguish between darkness and light, now.

**Nelson, the artist:** What about the objects?

**Nelson, the subject:** No, the objects are still not distinguishable.

**Nelson, the artist:** Is it painful?

**Nelson, the subject:** The physical pain had subsided some time back. But the pain of the knowledge remains... The knowledge that I shall never see with both my eyes. Does it mean that my vision shall also be crippled?

**Nelson, the artist:** Vision is not just dependent upon the external facets of the eye sight...

**Nelson, the subject:** Then, what is it really dependent upon?

**Nelson, the artist:** In reality, it is dependent upon one's mental interpretation and a desire of what one really wishes to envision. Have you not seen people with perfect eyesight and absolutely no vision? There are plenty...

**Nelson, the subject:** Yes, you are right. Yes, there are. The world is full of people with perfect eyesight and no vision. Vision is what your mind interprets, not merely what your eyes see. Eyes just watch the scene. The mind sees behind...and beyond the scene.

**Nelson, the artist:** Your left eye is still perfect on the job.

**Nelson, the subject:** (Smiles a meaningful smile). Yes, perfect...on the job. Show it on my portrait.

**Nelson, the artist:** Definitely!

**Nelson, the subject:** And also show my mind, which is perfect and completely devoted to the job...(gives a meaningful wink).

**Nelson, the artist:** (Smiles...an understanding and indulgent smile)....

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**Nelson, the subject:** LO- behold... there you are ....like the proverbial bad coin, have returned to haunt me .... Why do you insist upon my portrait?..... That too at this juncture.....

**Nelson, the artist:** (Smiles) Is this the man who in himself summed up and embodied the greatness and possibilities which Sea Power Comprehends--- the man for whom genius and opportunity worked together, to make him the personification of the Navy of Great Britain?--- Tut...Tut... why this diffidence **Admiral / Captain**.

**Nelson, the subject:** Well ... I am a superhuman with everyman's weaknesses... (Laugh sarcastically)...now compounded with the loss of vision in my right eye. Even the bravest cannot endure adversities beyond his strength..... (Sighs). The round shot fired by the enemy struck earth and the gravel flung up to strike my right eye. The surgeon flattered me I shall not entirely lose the sight.

**Nelson, the artist:** Flattery ....eh? The surgeon was feeding your ego and the image that you have painstakingly created, the picture of an exceptionally physical tough man when wounded. Tell me .... Didn't you make the incident a source of humour and say....."So my beauty is saved?" despite the eye injury and wounds? Are you totally blind in that eye?

**Nelson, the subject:** I can distinguish between darkness and light, now. (Aside) The continuous exposure to bright sunlight however has aggravated it. My left eye has grown increasingly painful too. (Loudly) My mind has long been made up to such an event.

**Nelson, the artist:** Still the Stiff British Upper Lip! Who is the real Nelson? Whom should I depict in my portrait? The charismatic personality and the great leader who fascinates the British population or the vulnerable and not so physically imposing man yearning for understanding and love, afraid of rejection?

**Nelson, the subject:** (Curtly) Should you put a finger on my wounds to expose my Achilles Heels? Fear was never one of my weaknesses.....I never saw fear....What is it? The acid tests of battles have brought out the pure mettle within me....

**Nelson, the artist:** (Aside) Ah.....: The wounded pride! (Aloud) Can you see the objects around you?

**Nelson, the subject:** (Sighs) No, the objects are still not distinguishable. Their hazy outlines hurt my head, when I gaze upon them. My health is gone and although I should be happy to hold on. .... Death is no respecter of persons. I own, at present, I should not wish to die a natural death.

**Nelson, the artist:** Is it painful?

**Nelson, the subject:** (Laughs) Pain.... I know it is my disposition, that difficulties and dangers do increase my desire of attempting them. Pain is an indispensable product of such attempts. The physical pain had subsided some time back. But the pain of the knowledge remains..... the Cruel unavoidable knowledge that I shall never see with both my eyes....(Mustering courage) Well, eye sight is impaired undoubtedly..... Does it mean that my vision also shall be crippled?

**Nelson, the artist:** Your visions, your focus and your perspective can never be crippled. It is not subservient to the trivial faculty such as eyesight....

**Nelson, the subject:** Do you really think so? Sweet flatterer (Sighs).... If it is a sin to covet praise, I am the most offending soul alive.... Yet.... What is vision dependent upon, if not on external facet of eyesight?

**Nelson, the artist:** In reality, it is dependent upon one's mental toughness and on the desire of what one really wishes to envision. Haven't you seen people with perfect eyesight and absolutely no vision? There are plenty....

**Nelson, the subject:** True... there are plenty with perfect eyesight and no vision. Eyes see the fact and mirror it. They cannot interpret, and analyse or foresee it. It is the vision that conjures between, behind and beyond the fact that a scene presents and make the impossible....possible. My merit, if that is any, was seizing that happy moment. I believe that the boldest measures are the softest. By attacking the enemy's Van and the Centre, the wind blowing directly along their lines, I was enabled to throw what force I pleased on a few ships. Their Lordships are in total ignorance of my intentions. They lack vision..... (Intercepting him) Oh..... miserable Board of Admiralty.....

**Nelson, the artist:** Shall we proceed to the platform? Present your left profile ..... your left eye is still perfect on the job.

**Nelson, the subject:** (Smiles meaningfully) Yes perfect..... on the job right now or so it seems. Hide my blind right eye. Ah.... The perfect pose of a prodigal officer.

**Nelson, the artist:** The profile will reflect more than the physical attributes..... (Chuckles to himself)

**Nelson, the subject:** Depict my mind which is duty bound, paint my heart that swells with pride with the unique and emotional support of the public, show me as I am.....

Nelson never has, nor can change

**Long shot, with Nelson, the artist working on the painting and Nelson, the subject posing confidently.**

**Camera gradually fades out.**

**Cut.**

### **Scene 2:**

**Description of Scene 2:** The scene is that of the battlefield with Nelson stationed at the advanced batteries ashore, on the Western border of Calvi. The city is burning at two places and the batteries are moving forwards slowly and steadily. Nelson is manning a gun along with other men and officers. There is heavy gun firing from the French side. A date appears on the scene. It is the day of July 12, 1794. Nelson is in command of the siege from the Navy. The Army and the Navy, despite their differences are trying to capture Calvi in a joint operation. The scene is a top shot from the hill top, where the British troops were stationed; the city is visible at a distance.

Suddenly a French canon hits and explodes very near to the spot, where Nelson's captain, Walter Serocold was stationed. He gets hit badly. Nelson shouts orders to his men to continue firing and runs to him, despite the fierceness of the raging war. He catches Serocold in his arms, where the latter breathes his last.

### **Indicative Dialogues:**

**Nelson:** (Shouting orders to his men). Continue firing. Show these *bastards* what the British are made of.

Running towards Serocold. Catching him in his arms.

**Nelson:** (To Serocold). You, brave soul. Never feared in the face of death. You shall be remembered. You shall never be forgotten. Yes, you shall be remembered.

Quietly places the badly wounded dead body of Serocold on the ground, stands up and salutes the slain warrior.

Then runs back to his post and starts fighting with a renewed vengeance.

**Nelson:** (To his men). Aim and fire behind the right corner of the fire burning at a distance. (Points the index finger of his right arm).

**Soldier:** Aye, Aye, Sir!

**Nelson:** Screens the battle scene with keen eyes. There is a recurring fire emerging from a central point somewhere behind the debris of that building. (Points his left arm). Aim and fire there.

**Two Soldiers:** Aye, Aye, Sir!

**Nelson:** Glances at the site, where a cannon ball has just landed towards his left. He tries to check the casualties through the smoke and fire. Upon seeing none, resumes his screening of the city.

**Nelson:** (To his men). Be accurate with your firing. Our reinforcements are still not here. Do not waste the precious ammunition. Aim and fire!

**Soldiers:** Aye, Aye, Sir!

Suddenly a cannon ball lands towards the right side of their station. The pieces of rock burst out and hit a few men, including Nelson. Nelson was hit on the right side of his face. Momentarily he ducks down to avert hurting himself. Then, he hoists himself up on his elbows, and checks the damage and casualties through the smoke and fire. He finds that a couple of men are hit and a gun is damaged.

**Nelson:** (To the injured men). Are you okay?

**Soldiers:** Aye, Aye, Sir! Not much damage, just a couple of bruises.

**Nelson:** (To the injured men). Great warriors you are. Let us show them our true might.

**Soldiers:** (shouting in unison) Aye, Aye, Sir!

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**Nelson:** Engage the enemy more closely- It is the annihilation that the country wants, and the not merely a splendid victory. (Shouts) Continue the attack.... He who commands the sea has the command of everything.... No time should be lost.....

**One of Men:** Which way sir?

**Nelson:** I don't care a damn by which passage we go, so that we fight them. (Serocold is hit..... runs to him)

**Nelson:** (To Serocold) A glorious death is to be envied: (to sailors) and if anything happens to me, recollect that death is a debt we must all pay, and whether now, or a few years hence, can be of little consequence..... (Looks at Serocold)

Oh you brave soul, Victories cannot be obtained without blood,... oh victory... victory how you distract my poor brain.....(holds him) God Bless You Serocold, your sacrifice will not go in vain.... You blessed martyr....(Quietly places the badly wounded dead body of Serocold and salutes him)

**Nelson:** (To the men) Aim and fire behind the right corner (points)

**Soldier:** Aye Aye sir

**Nelson:** Nothing can stop the courage of English Seamen.--- Be accurate with your firing. Let not a single cannon be wasted.... We need reinforcements that are yet to arrive..... Aim and Fire.....

(To an Officer) I hope we shall be able as usual to get so close to our enemies that our shot cannot miss their object, we shall give them that hail storm of bullets. Shoot my fellas....

**Soldier:** Aye Aye sir

(Cannon ball hits them)

**Nelson:** How about you .... My invincible soldiers?

**Soldier:** We are fine Sir.... Nothing serious

**Nelson:** Your perseverance has been great... no Conquest of importance can be made without you....

A Brave man runs no more risk than a Coward....

Press forward.... A battle without a complete victory is destruction to us.. Move on...  
ATTACK.....

**Long shot covering the battle field with the point of view shots of Nelson and his men. Nelson is seen actively giving orders and taking charge of the battle scene, despite suffering serious injury to the right side of his face, which eventually causes him to lose the eyesight in his right eye.**

**Slight fade out of the war scene in the background with a superimposed close up of Nelson's injured face, while he is busy in war actions, gradually zooming in to an extreme close up of his bloodied right eye.**

**Cut.**

### **Scene 3:**

**Description of Scene 3:** (Refer Figure 1). This again is a symbolic scene between Nelson the painter, and Nelson, the subject. This is a key clarifying scene between the two altering ego states. It makes the symbolism used in these scenes absolutely clear to the audience. This scene also establishes a beautiful relationship between Nelson, the subject and Nelson the painter (in reality a pictorial depiction of his two states of mind). This scene also builds Nelson's constant habit of indulging in a conversation with himself, in order to sort out his quandaries. This is also very clear in his letters, which he wrote fervently and frequently from all his posts.

The Camera opens with an extreme tight shot of Nelson, the painter's right eye and zooms out gradually to cover the full scene, so that the painter is seen giving finishing touches to the picture of the battlefield. Nelson the warrior is seen quietly and slowly pacing around the painter, with a satisfied look on his face. He is seen keenly observing the painting in progress.

One way to capture this scene is to start with an extreme tight close up of the right eye and zoom out gradually to a frontal shot of the painter working on his painting. (Refer Figure 1). Then the camera moves sideways, on a semicircular path, (to the left of the painting), to cover the painting, and rests with a point of view shot of Nelson, the painter. This point of view shot can be taken from the mid point of right shoulder of the painter and the left shoulder of the standing right behind him. The camera after resting for sometime zooms in to cover the close-up of the painting, then zooms out, to the point of view point again. After this, it moves gradually to the right covering the right half of the semicircle and stops at the frontal shot of the backside of the painting again. Then it zooms gradually to end in an extreme tight close up of the left eye (the good one), of Nelson, the warrior.

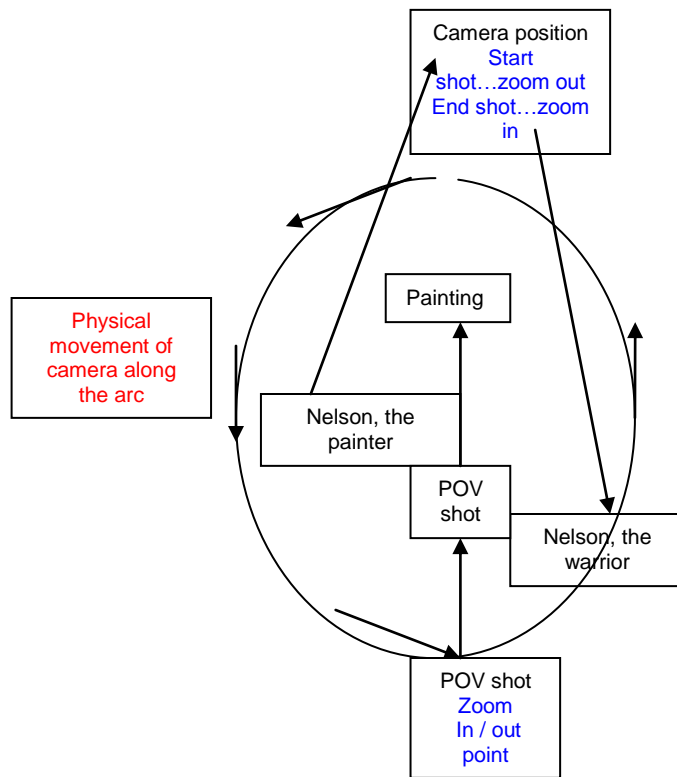
This is a silent scene in which the emotion of Nelson, still retaining the empowerment of his vision, fuelled by the extreme fertility of his mind, is captured just with powerful camera movements.

This scene also finally clears up some confusion, which may have arisen in the mind of the audience, owing to the deeply symbolic nature of the first scene, between Nelson, the painter, and Nelson the warrior. With this scene the conflict between the outer and inner worlds of Nelson's mind are firmly established.

**Camera zooms out from Nelson, the painter's right eye...then is physically moved on the arc (as shown in Fig 1), to stop at the POV point, to zoom in...to the painting...and gradually zoom out again...then it is physically moved to complete the other half of the arc...to reach to start point again...where it is stopped to zoom in again...and finally rest at the left eye of Nelson, the warrior.**

**This is a one shot, where powerful zoom in / out is used. Physical movement can be done by moving the camera on a trolley.**

**Cut.**



**FIGURE 1: SCENE 3 - CAMERA MOVEMENT**

#### **Scene 4:**

**Description of Scene 4:** A flag of truce is flown and the siege of Calvi comes to an end. Nelson is ordered to reach his ship *Agamemnon* on August 1, which after being adrift for some time, was found off the coast of Calvi. This is informed to him through a letter by Lord Hood, the then Admiral of Board of Admiralty. The Ship's company is in very bad shape. They are ordered to proceed to Leghorn for rest and recuperation. Nelson receives this letter on the battle field. In this scene he is seen chatting with his fellow officers, Captain Benjamin Hallowell and Colonel Moore in a tent, which is also a makeshift sick bay. Nelson's demeanour is that of extreme concern for his men, as he voices his anxiety over the physical and mental state of his ship's company. A humorous side of his personality is also seen as he makes light of his own state, having just lost an eye.

**Nelson:** (With sarcasm and humour). Finally, the orders to march are here. I have to reach her (ship). What else could have been expected with my ship's company in such bad state, and no reinforcements?

**Hallowell:** It is indeed a welcome sign.

**Nelson:** A Captain without his ship is lost in the jungles of the land.

**Moore:** The jungles of the land are still safer than the fathomless waters of the ocean.

**Nelson:** Safety, my dear Colonel, is a state of mind; I never wish to be in. I only think about the physical and mental well-being of my sailors. And God, they are fatigued. They do need their rest. It has been a long and disappointing voyage in the Western Mediterranean for them.

**Hallowell:** Western Mediterranean has not taken kindly to you?

**Nelson:** Kindness, I do not expect. But concern I do, for my men and for myself, for the recognition of all the efforts.

**Moore:** So, now you are heading for Leghorn?

**Nelson:** Yes, for some rest and some recuperation. My men as well as my ship need it.

**Hallowell and Moore:** (Together)...raising their mock glasses, Hail! For rest and recuperation. Three Cheers!

**Nelson:** Thank you, my dear fellows. Three Cheers! To you too! I had a fine time with you, despite a few glitches... (Smiles as he casually touches his bandaged face).

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**Nelson:** In the sea affairs, nothing is impossible and nothing improbable. (With a vary smile) finally, the orders to march are here. I am distressed for frigates, which are the eyes of the fleet.

I am in total ignorance of the intentions of the Admiralty, who have time and again refused to heed to my pleas for reinforcements. I only hope officers will not be blamed for the events which it is not difficult to foresee will happen.

**Hallowell:** But Sir, we have indeed redeemed ourselves pretty well. Our ship's company behaved most amazingly well. They began to look upon themselves as invincible almost invulnerable; believe they would fight a good battle with any ship of France.

**Nelson:** Nothing can stop the courage of English Seamen. We are put to sea, not only as being more honourable, but also much safer than skulking in port.... How I wish to be on the deck, breathing in that pungent sea breeze..... a captain without his ship is lost in the jungles of the land.

**Moore:** The known jungles of the land are still safer than the unknown fathoms of the sea while on board an ill equipped ship!

**Nelson:** (Chuckles) Safety, my dear Colonel is a state of mind, which I don't want to dwell upon. My persona; safety is beyond my control, it is in the hands of fate..... so I

exhibit a fearless behaviour in combat. My only concern is the safety of my men; I am interested in whatever concerns the health of my seamen.

**Hallowell:** Western Mediterranean has been harsh on you and our men. You are wounded, the men are fatigued, depressed and woe begone. It has been a long, disappointing and unrewarding voyage.

**Nelson:** I only wish our lordships take into account that every poor sailor who claims his due, has been for these years shut up from every comfort of the shore, and in want of his little pittance..... as for me, neither the lure nor the Admiralty has any interest.

**Moore:** Are we heading for Leghorn? Sir?

**Nelson:** Yes... for a long awaited, indispensable and much needed rest and recuperation. Shall we raise a toast for it?

**Moore: and Hallowell:** Together) (Raising their mock glasses) Here is to rest and recuperation. Here is to our hero Nelson and band of brothers.....

**Nelson:** Thank you, dear fellas.... I had the happiness to command a band of brothers; that's to my advantage. Three cheers to us. I have come out unscathed from this ordeal, except (Touches his bandage)

## **Scene 5:**

**Description of Scene 5:** This is the last scene of the pilot episode. It is a scene in which the relationship between Nelson and his wife Fanny is established. It is also a scene, which depicts the start of a spark of a future relationship between Nelson and Lady Emma Hamilton.

The scene is in Nelson's cabin on the ship *Agamemnon*, can be shot in the studio also.

Nelson is seen reading a letter from his wife Fanny. She has come to know about his loss of eyesight in the right eye through one of his letters to her, and also through some of the other people she came in contact with. She expresses concern over his health and also expresses her fear of losing him. She also writes about her hopes, of his homecoming that were raised because of his earlier letters. By this time, Nelson had completed almost four years at sea, away from her. The contents of her letter, although help in erasing his loneliness to some extent, they do absolutely nothing to elate his enormous ego. In fact, he feels that her concerns were centred on her insecure and possessive nature and provided no support to acknowledge his great achievements. Deep down, this hurt him and it also irritated him.

While he is in the process of reading Fanny's letter, his personal sea man asks permission to enter his cabin. He had brought some more letters for him. While, rummaging through the pile, he chances upon a most unlikely letter from Lady Emma Hamilton, whom he had met almost a year back, with her husband, Sir William Hamilton. He had liked them both very much and had freely entertained them on board his ship, despite several difficult situations. He was particularly impressed by Emma and had written to Fanny about her many times, vociferously praising her, in utter disregard to Fanny's feelings.

Emma had never written to him earlier. She had come to know about his condition and had written this letter to express her concern and also to extend her unflinching support. This came as a pleasant surprise for Nelson. It also came at a right time as he was a bit distressed about Fanny.

## **Indicative Dialogues:**

**Nelson reading Fanny's letter with a voice over, in a lady's voice from the background. The letter is read with a superimposed close-up shot of Fanny showing her talking, as if reading the letter.**

### **Fanny's Letter:**

My Dearest Husband,

It has been almost four years since you left the shores of our beloved country. Although, your letters bring a fleeting reassurance of your well-being, I fear for your safety. Your words reiterate in my mind, – *“Duty is the great business of a sea-officer. All private considerations must give way to it, however painful it is...”*

My heart swells in pride, but my mind is full of evil forebodings. The horrible premonitions have come true. You however, made light of the matter and wrote that I should not think much of the mishap. But my dear Horatio...your right eye cut down, and head being a good deal wounded, coupled with your daredevil attitude in the face of adversity alarms me. In your egotistic pursuit of glory, applause and admiration of your sailors, you have sorely neglected the needs of a dutiful wife. The man who used to swear, - *“My heart yearns for you - it is with you; my mind dwells upon nought else but you”* – has deserted me and my memories. I wish you would care more about yourself, which is my prized possession.

My greatest wish is to be reunited with you. The foundation of all conjugal happiness, real love and esteem, is, I trust, what you believe, I possess in the strongest degree towards you.

With sincere love,  
Yours, Fanny

**Nelson seems a little tense upon reading Fanny's letter. He seems to be battling some mixed feelings of remorse and agitation. Although, completely silent, through powerful acting the actor displays feelings of displeasure and a deep sense of betrayal, which he knows dwells only in his heart. As he is about to read the letter again, he hears his Coxswain...**

**Captain's Coxswain:** May I come in? Sir!

**Nelson:** Yes, you may.

**Captain's Coxswain:** There are few more letters for you, Sir!

**Nelson:** Very well, who are they from?

**Captain's Coxswain:** (Rummaging through the letters) Sir, from your uncle William Suckling...from Lord Hood...from Lady Emma Hamilton...from your brother William Nelson...

**Nelson:** What? What was that name, you said?

**Captain's Coxswain:** From your brother William Nelson...

**Nelson:** No, the name before that...

**Captain's Coxswain:** From Lady Emma Hamilton, Sir!

**Nelson:** Lady Emma Hamilton?

**Captain's Coxswain:** (Reading the name again). That's what it says, Sir!

**Nelson:** Hand it over to me.

**Captain's Coxswain:** Yes Sir!

**Nelson:** (Takes the letter). Watches it from every side. (Has a curious smile on his lips. Then looks at the Sailor watching him and gains his composure quickly. Thank you very much. Carry on!

**Captain's Coxswain:** (Salutes). Yes Sir! (Leaves).

Nelson rips open the letter and starts reading. There is a curious smile on his face as he quickly goes through the contents of the letter. In the letter Emma expresses concern over his loss of eye sight. In addition, she applauds his success, which was achieved under extremely adverse conditions. It is a short letter. He reads it many times. A few key lines, in which she talks about his success, keep ringing in his ears. After reading it a few times, he reclines on his chair, rests his head and closes his eyes. A curious smile of satisfaction still adorns his lips.

### **Emma's Letter:**

The Brave Captain of *Agamemnon*,

Accept my heartfelt salutations! I am indeed fortunate to have secured your friendship as you are the toast of our great nation.

The tidings of Corsican Naval Campaign have gladdened my heart, though it also grieves the personal mishap you have suffered. I gather that you have lost the sight of your right eye; I can empathise with your physical suffering, but I celebrate your ability to court disaster under hazardous conditions. This success, achieved under arduous conditions, prompt me to exclaim, "*Sweet are the uses of adversity*"; this is the mettle of true heroes, who are eulogised by nations. You are the mythical, legendary conqueror that the whole of Brittany worships. What if the sight of an eye is lost? It has honed the vision of glory that awaits you.

You have not just my support, but the unflinching, loyal devotion and support of all English folk.

I look forward to many happy meetings with you. God Almighty shall remove all impediments.

Your Humble Admirer,  
Emma

**Emma's superimposed shot is also shown in this scene, as Nelson reads her letter many times. Emma's shot is just a silent picture, not a talking one, indicating Nelson's imagination of her. Her shot also has her captured with a curious smile playing upon her lips and in her eyes.**

**After reading the letter a few times, he reclines on his chair, rests his head and closes his eyes. The lines from the letter... "*Sweet are the uses of adversity*"; this is the mettle of true heroes, who are eulogised by nations... keep playing as background voice over... A curious smile of satisfaction adorns his lips.**

**With this lingering and haunting image of Nelson peacefully resting, while Emma silently watching him, and the voiceover of a few lines from her letter playing in the background with inputs of some lilting music, the camera gradually fades out...**

**Cut...**

This scene signifies the end of the pilot episode. The whole episode showed here depicted a very noteworthy event in Nelson's life. It is also the immediate precursor to the events to come when he meets Commander-in-Chief Admiral Sir John Jervis, and serves under him to achieve great glories.

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