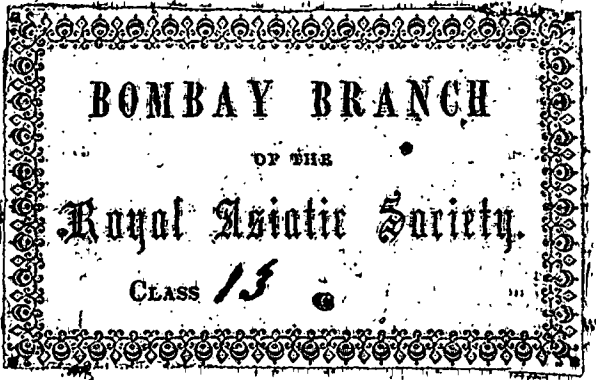


NOT TO BE ISSUED  
OUT OF THE LIBRARY.



00052355



Digitized with financial assistance from

Government of Maharashtra

on 30 January, 2020

*IX n 4*



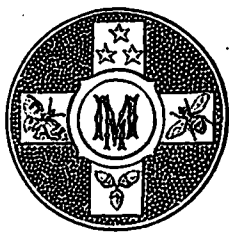




*THE WORKS*

OF

WILLIAM SHAKESPEARE.





THE WORKS

OF

WILLIAM SHAKESPEARE

52355

EDITED BY

*or*

WILLIAM GEORGE CLARK, M.A.

FELLOW AND TUTOR OF TRINITY COLLEGE, AND PUBLIC ORATOR IN THE  
UNIVERSITY OF CAMBRIDGE;

AND JOHN GLOVER, M.A.

LIBRARIAN OF TRINITY COLLEGE, CAMBRIDGE.

*VOLUME I.*

Cambridge and London:  
MACMILLAN AND CO.

1863.

822.33  
Sha/wor  
52355

CAMBRIDGE:  
PRINTED BY C. J. CLAY, M.A.  
AT THE UNIVERSITY PRESS.



00052355

TO HIS GRACE  
THE DUKE OF DEVONSHIRE, K.G.  
CHANCELLOR OF THE UNIVERSITY OF CAMBRIDGE .

THIS EDITION  
OF  
*THE WORKS OF SHAKESPEARE*

IS RESPECTFULLY DEDICATED

BY  
THE EDITORS.



## CONTENTS.

	PAGE
THE Preface . . . . .	ix
THE TEMPEST . . . . .	3
Notes to the Tempest . . . . .	77
THE TWO GENTLEMEN OF VERONA . . . . .	83
Notes to the Two Gentlemen of Verona . . . . .	157
Introduction to the Merry Wives of Windsor . . . . .	163
THE MERRY WIVES OF WINDSOR . . . . .	165
Notes to the Merry Wives of Windsor . . . . .	253
A Pleasant Conceited Comedy of Syr John Falstaffe, &c. . . . .	257
MEASURE FOR MEASURE . . . . .	295
Notes to Measure for Measure . . . . .	391
THE COMEDY OF ERRORS . . . . .	399
Notes to the Comedy of Errors . . . . .	462



## PREFACE.

THE main rules which we proposed to ourselves in undertaking this Edition are as follows:

1. To base the text on a thorough collation of the four Folios and of all the Quarto editions of the separate plays, and of subsequent editions and commentaries.

2. To give all the results of this collation in notes at the foot of the page, and to add to these conjectural emendations collected and suggested by ourselves, or furnished to us by our correspondents, so as to give the reader in a compact form a complete view of the existing materials out of which the text has been constructed, or may be emended.

3. In all plays of which there is a Quarto edition differing from the received text to such a degree that the variations cannot be shown in foot-notes, to print the text of the Quarto *literatim* in a smaller type after the received text.

4. To number the lines in each scene separately, so as to facilitate reference.

5. To add at the end of each play a few notes, (*a*) to explain such variations in the text of former editions as could not be intelligibly expressed in the limits of a foot-

note, (*b*) to justify any deviation from our ordinary rule either in the text or the foot-notes, and (*c*) to illustrate some passage of unusual difficulty or interest.

6. To print the Poems, edited on a similar plan, at the end of the Dramatic Works.

An edition of Shakespeare on this plan has been for several years in contemplation, and has been the subject of much discussion. That such an edition was wanted seemed to be generally allowed, and it was thought that Cambridge afforded facilities for the execution of the task such as few other places could boast of. The Shakespearian collection given by Capell to the Library of Trinity College supplied a mass of material almost unrivalled in amount and value, and in some points unique; and there, too, might be found opportunities for combined literary labour, without which the work could not be executed at all. At least, if undertaken by one person only, many years of unremitting diligence would be required for its completion.

The first step towards the realization of the project was taken in the spring of 1860, when the first act of *Richard the Second* was printed by way of specimen, with a preface signed 'W. G. Clark' and 'H. R. Luard,'\* where the principles, on which the proposed Edition should be based, were set forth with the view 'of obtaining opinions as to the feasibility of the plan, and suggestions as to its improvement.'

All the persons who answered this appeal expressed their warm approval of the general plan, and many favoured us with suggestions as to details, which we have either adopted, or at least not rejected without careful and respectful consideration.

Since our work was commenced, we have learned that

\* A third editor was afterwards added. Mr Luard's election to the office of Registrary compelled him to relinquish his part, at least for the present; and the first volume, consequently, is issued under the responsibility of two editors only.



the need of such an Edition has presented itself, independently, to the minds of many literary men, and that a similar undertaking was recommended as long ago as 1852, by Mr Bolton Corney, in *Notes and Queries*, Vol. VI. pp. 2, 3; and again by a correspondent of the same journal who signs himself 'Este,' Vol. VIII. p. 362.

This concurrence of opinion leads us to hope that our Edition will be found to supply a real want, while, at the same time, the novelty of its plan will exempt us from all suspicion of a design to supersede, or even compete with, the many able and learned Editors who have preceded us in the same field.

We will first proceed to explain the principles upon which we have prepared our text.

A. *With respect to the Readings.*

The basis of all texts of Shakespeare must be that of the earliest Edition of the collected plays, the Folio of 1623, which, for more easy reference, we have designated F<sub>1</sub>\*. This we have mainly adopted, unless there exists an earlier edition in quarto, as is the case in more than one half of the thirty-six plays. When the first Folio is corrupt, we have allowed some authority to the emendations of F<sub>2</sub> above subsequent conjecture, and secondarily to F<sub>3</sub> and F<sub>4</sub>; but a reference to our notes will show that the authority even of F<sub>2</sub> in correcting is very small. Where we have Quartos of authority, their variations from F<sub>1</sub> have been generally accepted, except where they are manifest errors, and where the text of the entire passage seems to be of an inferior recension to that of the Folio. To show that the later Folios only corrected the first by conjecture, we may instance two lines in *Midsummer Night's Dream*:

Give me your neif, Mounsieur Mustard Seed. IV. 1.

'Neif,' which is spelt 'nief' in Qq F<sub>1</sub>, becomes 'newfe' in F<sub>2</sub>, 'newse' and 'news' in F<sub>3</sub> F<sub>4</sub>.

\* See page xxi.

And finds his trusty Thisby's mantle slain. v. 1.

F<sub>1</sub> omits 'trusty.' F<sub>2</sub> makes up the line by inserting 'gentle.'

Where the Folios are all obviously wrong, and the Quartos also fail us, we have introduced into the text several conjectural emendations; especially we have often had recourse to Theobald's ingenuity. But it must be confessed that a study of errors detracts very much from the apparent certainty of conjectures, the causelessness of the blunders warning us off the hope of restoring, by general principles or by discovery of causes of error.

For example: in the *Midsummer Night's Dream*, I. 1,

Or else it stood upon the choice of merit,

the reading of the Folios, is certainly wrong; but if we compare the true reading preserved in the Quartos, 'the choice of friends,' we can perceive no way to account for the change of 'friends' to 'merit,' by which we might have retraced the error from 'merit' to 'friends.' Nothing like the 'ductus literarum,' or attraction of the eye to a neighbouring word, can be alleged here.

Hence though we have admitted conjectures sometimes, we have not done so as often as perhaps will be expected. For, in the first place, we admit none because we think it better rhythm or grammar or sense, unless we feel sure that the reading of the Folio is altogether impossible. In the second place, the conjecture must appear to us to be the only probable one. If the defect can be made good in more ways than one equally plausible, or, at least, equally possible, we have registered but not adopted these improvements, and the reader is intended to make his own selection out of the notes.

For example, in the *Merry Wives of Windsor*, II. 3. 80, we have assumed Mr Dyce's conjecture, 'Cried I aim?' to be the only satisfactory reading of a passage decidedly wrong; but in the same play, IV. 1. 63, 'Woman, art thou

lunaties?' as the error may equally possibly be evaded by reading 'lunacies' with Rowe, and 'lunatics' with Capell, we have retained the error.

The well-known canon of criticism, that of two readings 'ceteris paribus' the more difficult is to be preferred, is not always to be applied in comparing the readings of the Folios. For very frequently an anomaly which would have been plausible on account of its apparent archaism proves to be more archaic than Shakespeare, if the earlier Quartos give the language of Shakespeare with more correctness. Ex. *Midsummer Night's Dream*, III. 2: 'Scorn and derision never come in tears' Qq; 'comes' Ff; and in the same play, IV. 1: 'O how mine eyes do loath' Q<sub>2</sub>, altered to 'doth loath' in Q<sub>2</sub>, F<sub>2</sub>, and restored, evidently by a grammatical reviser, to 'do loath' in F<sub>2</sub>, F<sub>3</sub>, F<sub>4</sub>. Again, I. 1: 'what all but he do know,' Qq, is altered to 'doth know' in Ff.

This last error points to a very common anomaly in grammar; one which seems almost to have become a rule, or, at any rate, a license in Shakespeare's own time, that a verb shall agree in number with the nominative intervening between the true governing noun and the verb.

### B. *Grammar.*

In general, we do not alter any passage merely because the grammar is faulty, unless we are convinced that the fault of grammar was due to the printer altogether, and not to Shakespeare. We look upon it as no part of our task to improve the poet's grammar or correct his oversights: even errors, such as those referred to in note (VII) to the *Two Gentlemen of Verona*; and notes (I) and (X) to the *Merry Wives of Windsor*, because we thought them to be Shakespeare's own blunders, have been allowed to stand. But many phrases that are called bad grammar by us, and rightly so called, were sanctioned by usage among the contemporaries of Shakespeare, especially, no doubt, by the usage of conversation,

even among educated persons. And as a learned correspondent (Dr B. Nicholson) remarks, this would naturally be the style of English which Shakespeare would purposely use in dramatic dialogue.

As examples of the anomalies of grammar sanctioned by Elizabethan usage we may mention:—

Singular verbs, with plural nouns, especially when the verb precedes its nominative:

Hath all his ventures failed? What; not one hit?

*Merchant of Venice*, III. 2.

Nominatives for accusatives:

She should this Angelo have married.

*Measure for Measure*, III. 1. 204.

And repeatedly 'who' for 'whom.'

Omission of prepositions:

Most ignorant of what he's most assured. *Ibid.* II. 2. 119.

—— which now you censure him. *Ibid.* II. 1. 15.

The changes of accident are less frequent than those of syntax, yet such occur. In the Folios verbs ending in *d* and *t* are constantly found making their second persons singular in *ds* and *ts* instead of *d'st* and *t'st*. This was a corruption coming into vogue about the time of their publication, and in the earlier Quartos we frequently find the correct form; for example, in *Midsommer Night's Dream*, V. 1: 'standst' in Q<sub>1</sub> is corrupted to 'stands' in Q<sub>2</sub> and in Ff. We have therefore confidently replaced the correct form for the incorrect, even without authority to back us; looking upon the variation as a corrupt abbreviation of spelling.

But, in general, our practice has been not to alter the text, in order to make the grammar conform to the fixed rules of modern English. A wide latitude of speech was allowed in Shakespeare's age both as to spelling and grammar.

C. *Orthography.*

It was not without much consideration that we determined to adopt the spelling of the nineteenth century. If we had any evidence as to Shakespeare's own spelling, we should have been strongly inclined to adopt it, but to attempt to reproduce it, by operating by rule upon the texts that have come down to us, would be subjecting Shakespeare's English to arbitrary laws, of which it never yet was conscious. This argues no want of education on the part of Shakespeare; for if Lord Bacon himself had rules for spelling, they were but few, as we may easily perceive by inspection of his works published under his own eye. But if we have not Shakespeare's own spelling to guide us, what other spelling shall we adopt? Every student of Shakespeare has now an easy opportunity of acquainting himself with the text of F., by means of Mr Booth's excellent reprint, and we are certain that not one of them will consider the spelling of that volume intrinsically better than that of our day. Rather more like Shakespeare's it certainly is, but we doubt whether much is gained by such approximation, as long as it is short of perfect attainment. Moreover, in many of the Plays there is a competing claim to guide our spelling, put forward by an array of Quartos, of earlier date than F,. To desert F, for these, where they exist, would be but an occasional, and at best an uncertain means of attaining the lost spelling of Shakespeare, while the spelling of our volume would become even more inconsistent than that of F, itself. Add to this; there are places, though, as has been seen, not many, where we have had to leave the reading of F, altogether. How then shall we spell the correction which we substitute?

D. *Metre.*

Corrections of metre are avoided even more carefully than those of grammar. For the rules of prosody have

undergone perhaps greater change than those of grammar. There is no doubt that a system of versification has taken root among us very different from that which was in use in the earlier days of our poetry. The influence of classical prosody has worked in a manner that could hardly have been expected. Quantity in the sense in which the Greeks and Romans understood it, is altogether foreign to our speech; and our poets, willing to imitate the verse regulated by laws of quantity, have partially adopted those laws, substituting for long syllables those that bear a stress of accent or emphasis.

In Greek and Latin accent was essentially distinct from quantity, and verse was regulated entirely by the latter. In the modern imitation of classical metres, for want of appreciation of quantity, we go entirely by accent or emphasis, and make precisely such verses as classical taste eschewed. Thus we have learned to scan lines by iambuses, or rather by their accentual imitations, and a perfect line would consist of ten syllables, of which the alternate ones bore a rhythmical stress. These iambuses may, under certain restrictions, be changed for 'trochees,' and out of these two 'feet,' or their representatives, a metre, certainly very beautiful, has grown up gradually, which attained perhaps its greatest perfection in the verse of Pope. But the poets of this metre, like renaissance architects, lost all perception of the laws of the original artists, and set themselves, whenever it was possible, to convert the original verses into such as their own system would have produced. We see the beginnings of this practice even in the first Folio, when there exist Quartos to exhibit it. In each successive Folio the process has been continued. Rowe's few changes of F<sub>4</sub> are almost all in the same direction, and the work may be said to have been completed by Hanmer. It is to be feared that a result of two centuries of such a practice has been to bring about an idea of Shakespearian versification very different from Shakespeare's. But we feel a

hope that the number of Shakespeare's students who can appreciate the true nature of the English versification in our elder poets is increasing, and will increase more as the opportunity is furnished them of studying Shakespeare himself.

Of course we do not mean to give here an essay on Shakespearian versification. Those who would study it may best be referred to Capell, in spite of the erroneous taste of his day, to Sidney Walker, and especially, if they are earnest students, to Dr Guest's *History of English Rhythms*.

We will only state some of the differences between Shakespearian versification and that which has now become our normal prosody; namely, such as have excited an ambition of correcting in later editors. There is a large number of verses which a modern ear pronounces to want their first unaccented syllable. The following we quote as they appear in F., in the opening of the *Two Gentlemen of Verona*:

No, I will not, for it boots thee not. I. 1. 28.

Fire that's closest kept burns most of all. I. 2. 30.

Is't near dinner-time? I would it were. I. 2. 67.

These lines are all corrected by editors; and it is evident that there would be little trouble in altering all such lines wherever they occur: or they may be explained away, as for instance in the second cited, 'fire' doubtless is sometimes pronounced as a dissyllable. Yet to attempt correction or explanation wherever such lines occur would be ill-spent labour. A very impressive line in the *Tempest* is similarly scanned:

Twelve year since, Miranda, twelve year since. I. 2. 53.

Where we are rightly told that 'year' may be a dissyllable. Yet that one word should bear two pronunciations in one line is far more improbable than that the unaccented syllable before 'twelve' is purposely omitted by the poet;

and few readers will not acknowledge the solemn effect of such a verse. As another example with a contrary effect, of impulsive abruptness, we may take a line in *Measure for Measure*:

Quick, dispatch, and send the head to Angelo. IV. 3. 88.

This last example is also an instance of another practice, by modern judgement a license, viz. making a line end with two unaccented 'extrametrical' syllables.

Two very effective lines together, commencing similarly to the last, are in the same Play:

Take him hence; to the rack with him! We'll touse you  
Joint by joint, but we will know his purpose. V. 1. 309, 310.

Another irregularity is a single strong syllable commencing a line complete without it. This might often be printed in a line by itself. For example:

Ay,  
And we're betrothed: nay more, our marriage-hour—  
*Two Gentlemen of Verona*, II. 4, 175.

Another irregularity is the insertion of syllables in the middle of lines. The dramatic verse is doubtless descended from the Old English decasyllables of Chaucer, and that his verse was divided actually into two sections is evinced by the punctuation of some MSS. The *licenses* accorded to the beginnings and endings of the whole verse were also allowed, with some modification, to the end and beginnings of these *sections*, and accordingly, in early poetry, many verses will appear to a modern reader to have a syllable too many or too few in the part where his ear teaches him to place a cæsura. Exactly similarly, but more sparingly, syllables are omitted or inserted at the central pause of Shakespeare's verse, especially when this pause is not merely metrical, but is in the place of a stop of greater or less duration; and most freely when the line in question is broken by the dialogue.

The following examples of a superfluous syllable at



the middle pause are taken out of the beginning of the *Tempest*:

Obey, and be attentive. Canst thou remember? I. 2. 38.

But blessedly help hither. O, my heart bleeds. I. 2. 63.

Without a parallel; those being all my study. I. 2. 74.

With all prerogative:—hence his ambition growing. I. 2. 105.

The extra syllables may be at the commencement of the second section:

He was indeed the Duke; out o' the substitution. I. 2. 103.

And the following are defective of a syllable:

Dashes the fire out. O, I have suffered. I. 2. 5.

Make the prize light. One word more; I charge thee. I. 2. 452.

To these 'licenses' we may add verses sometimes with one and sometimes with two additional feet, and many half verses, and some a foot too short. When these inequalities are allowed, the reader will perceive much simpler and more general methods of scanning some lines supposed to be unmetrical than the Procrustean means adopted by Sidney Walker for reducing or multiplying the number of syllables in words.

### E. *Punctuation.*

We have now to state our practice of punctuation. The Folio and other editions, starting with very different principles from those that guide the punctuation of this day, have acted on those principles with exceeding incorrectness. Questions are marked and unnoticed almost at random; stops are inserted in the ends of lines fatal to the sense. In fact, in many places, we may almost say that a complete want of points would mislead us less than the punctuation of the Folios. The consequence is, that our punctuation is very little dependent upon the Folios and Quartos, but generally follows the practice which has taken possession of the text of Shakespeare, under

the arrangement of the best editors, from Pope to Dyce and Staunton. Only for an obvious improvement have we altered the punctuation on our own judgement, and in most cases the alteration is recorded in the notes.

One thing remains to be said in reference to our text. It is well known, that in James the First's reign, a statute was passed for excising profane expressions from plays. In obedience to this many passages in the Folios have been altered with an over-scrupulous care. When we have seen the metre, or, as is sometimes the case, even the sense marred by these changes, and the original contains no offensive profanity, we have recalled Shakespeare's words.

Our object in the foot-notes has been (1) to state the authority upon which a received reading rests, (2) to give all different readings adopted into the text by other editors, and (3) to give all emendations suggested by commentators.

When no authority is mentioned for the reading of the text, it must be understood that all the Folios agree in it, as well as all editors previous to the one mentioned, as authority for an alteration. Thus, in the *Comedy of Errors*, III. I. 71, [*cake here*] *cake* Capell' indicates that '*cake here*' is the reading of the four Folios, of Rowe, Pope, Theobald, Hanmer, Warburton, and Johnson.

Mere differences of spelling are not noticed, except (1) in corrupt or disputed passages, where the '*ductus literarum*' is important as a help towards the determination of the true text, and (2) when the variation is interesting etymologically or characteristic of a particular edition.

In the same way, differences of punctuation are recorded only when they make a difference in the sense, or when they may serve as a guide to the restoration of some corrupt, or the explanation of some difficult, passage.

Misprints also are passed over as a general rule. We

have noticed them occasionally, when they appeared to be remarkable as indicating the amount of error of which the old printers were capable.

We have endeavoured faithfully to record any variation of reading, however minute (except, as before said, mere differences of spelling or punctuation), adopted by any editor, and to give that editor's name. Sometimes, however, we have passed over in silence merely arbitrary rearrangements of the metre made in passages where no change was required and no improvement effected.

In recording conjectures, we have excepted only (1) those which were so near some other reading previously adopted or suggested, as to be undeserving of separate record, and (2) a few (of Becket, Jackson, and others) which were palpably erroneous. Even of these we have given a sufficient number to serve as samples.

We will now proceed to explain the notation employed in the foot-notes, which, in some cases, the necessity of compressing may have rendered obscure.

The four Folios are designated respectively by the letters F<sub>1</sub>, F<sub>2</sub>, F<sub>3</sub>, and F<sub>4</sub>, and the quarto editions of separate plays, in each case, by the letters Q<sub>1</sub>, Q<sub>2</sub>, Q<sub>3</sub>, &c.

When one or more of the Quartos differ so widely from the Folios that a complete collation is impossible, the letters which designate them are put between brackets, for the sake of keeping this difference before the mind of the reader. Thus, in the *Merry Wives of Windsor*, the two earliest Quartos differ widely from the Folios, while the third Quarto (1630) is printed from the first Folio. Hence, they are designated thus: I. 4. 20, *Cain*] F<sub>3</sub>F<sub>4</sub>. *Kane* (Q<sub>1</sub>Q<sub>2</sub>). *Caine* F<sub>1</sub>Q<sub>3</sub>F<sub>2</sub>.

When no authority is given for the reading in the text, it is to be understood that it is derived from such of the Folios as are not subsequently mentioned. Thus, in the *Comedy of Errors*, II. 2. 203, *the eye*] *thy eye* F<sub>2</sub>F<sub>3</sub> indicates that F<sub>1</sub> and F<sub>4</sub> agree in reading 'the eye.'

In the same scene, line 191, the note 'or] and Theobald' means, that the four Folios, followed by Rowe and Pope, agree in reading 'or.'

When the difference between the reading adopted and that given in one or more of the Folios is a mere difference of spelling, it has not been thought worth while to record the name of the first editor who modernized it: for instance, in the *Two Gentlemen of Verona*, II. 6. 35, the note is: *counsel*] *counsaille* F, F<sub>2</sub>. *council* F<sub>3</sub>. *council* F<sub>4</sub>.

We have given at full the name of the editor who first introduced a particular reading, without recording which of his successors adopted it. Thus, in *Measure for Measure*, III. 1. 138, 'grant' for 'shield' is read by Pope, Theobald, Hanmer, Warburton, and others, but the first only is mentioned: '*shield*] F<sub>1</sub>. *shield*: F<sub>2</sub> F<sub>3</sub> F<sub>4</sub>. *grant* Pope.'

The conjectures made by annotators or by editors, but not introduced by them into the text, are distinguished by the addition of 'conj.,' as 'Farmer conj.,' 'Johnson conj.' &c. 'Steevens (Farmer conj.)' indicates that the reading in question was first suggested by Farmer, and first introduced into the text by Steevens. If, however, the person who first made the conjecture, afterwards became an editor, and gave it in his own text, while, in the mean time, it had been adopted by some other editor, the 'conj.' is omitted. Thus, for example, 'Theobald (Warburton)' shows that Warburton was the first to propose such and such a change, that Theobald first incorporated it in the text, and that Warburton afterwards gave it in the text of his own edition. We have designated the readings derived from Mr Collier's corrected copy of the second folio thus: 'Collier MS.' not 'Collier MS. conj.,' as in this case we could consult brevity without danger of misleading any one.

We have arranged the names both of Editors and of Commentators (as far as was possible) in order of time. It has frequently happened that several persons have hit on the same conjecture independently. In such cases we have

assigned it to the earliest, determining the priority by the date of publication.

The metrical arrangement of each passage is marked in the notes by printing each word which commences a line with an initial capital letter. In the Folios, many substantives, other than proper names or titles, are printed with initial capitals; but, in order to avoid ambiguity, we have generally made our quotations conform, in this respect, to the modern usage.

We had originally intended to give in our Preface a catalogue raisonné of all the editions of our author and other books used by us in the preparation of the present work, but this labour has been fortunately spared us by Mr Bohn's reissue of Lowndes's *Bibliographer's Manual*, the eighth part of which contains a full and accurate account of Shakespearian literature. To that work we refer our readers for more complete bibliographical details, and propose to confine ourselves to some remarks on the critical value of the principal editions and commentaries. We have, of course, confined our collation to those editions which seemed to possess an independent value of their own. Mr Bohn enumerates two hundred and sixty-two different editions of Shakespeare. It was therefore a matter of necessity to make a selection. In the following remarks we pass briefly in review the editions which we have habitually consulted.

Whenever any commentary was known to us to exist in a separate form, we have always, if possible, procured it. In some few instances, we have been obliged to take the references at second-hand.

The first Folio (F<sub>1</sub>), 1623, contains all the plays usually found in modern editions of Shakespeare, except *Pericles*. It was 'published according to the True Originall Copies,' and 'set forth' by his 'friends' and 'fellows,' John Heminge and Henry Condell, the author 'not having the fate common with some to be exequitor to his own writings.'

In an address 'To the great variety of Readers' following the dedication to the Earls of Pembroke and Montgomery, the following passage occurs:

'It had bene a thing, we confesse, worthie to have bene wished, that the Author himselfe had liv'd to have set forth, and overseen his owne writings; But since it hath bin ordain'd otherwise, and he by death departed from that right, we pray you do not envie his Friends, the office of their care, and paine, to have collected & publish'd them; and so to have publish'd them, as where (before) you were abus'd with diverse stolne and surreptitious copies, maimed, and deformed by the frauds and stealthes of injurious impostors, that expos'd them: even those are now offer'd to your view cur'd, and perfect of their limbes; and all the rest, absolute in their numbers, as he conceived them. Who, as he was a happie imitator of Nature, was a most gentle expresser of it. His mind and hand went together: And what he thought, he uttered with that easinesse, that wee have scarce received from him a blot in his papers.'

The natural inference to be drawn from this statement is, that all the separate editions of Shakespeare's plays were 'stolen,' surreptitious,' and 'imperfect,' and that all those published in the Folio were printed from the author's own manuscripts. But it can be proved to demonstration that several of the plays in the Folio were printed from earlier Quarto editions, and that in other cases the Quarto is more correctly printed or from a better MS. than the Folio text, and therefore of higher authority. For example, in *Midsummer Night's Dream*, in *Love's Labour's Lost*, and in *Richard the Second*, the reading of the Quarto is almost always preferable to that of the Folio, and in *Hamlet* we have computed that the Folio, when it differs from the Quartos, differs for the worse in forty-seven places, while it differs for the better in twenty at most.

As the 'setters forth' are thus convicted of a 'suggestio falsi' in one point, it is not improbable that they may

have been guilty of the like in another. Some of the plays may have been printed not from Shakespeare's own manuscript, but from transcripts made from them for the use of the theatre. And this hypothesis will account for strange errors found in some of the plays—errors too gross to be accounted for by the negligence of a printer, especially if the original MS. was as unblotted as Heminge and Condell describe it to have been. Thus too we may explain the great difference in the state of the text as found in different plays. It is probable that this deception arose not from deliberate design on the part of Heminge and Condell,—whom as having been Shakespeare's friends and fellows we like to think of as honourable men,—but partly at least from want of practice in composition, and from the wish rather to write a smart preface in praise of the book than to state the facts clearly and simply. Or the preface may have been written by some literary man in the employment of the publishers, and merely signed by the two players.

Be this as it may, their duties as editors were probably limited to correcting and arranging the manuscripts and sending them to the press. The 'overseeing' of which they speak, probably meant a revision of the MSS., not a correction of the press, for it does not appear that there were any proof sheets in those days sent either to author or editor. Indeed we consider it as certain that, after a MS. had been sent to press, it was seen only by the printers and one or more correctors of the press, regularly employed by the publishers for that purpose\*.

The opinions of critics have varied very much as to the merits of the first Folio, some praising it as among the most correct, and others blaming it as one of the most incorrect editions of its time. The truth seems to be that it is of very varied excellence, differing from time to time

\* A passage in the *Return from Parnassus* compared with one in Bale's preface to his *Image of Both Churches* puts this almost beyond a doubt.

according to the state of the MS. from which it was printed, the skill of the compositor, and the diligence of the corrector. There is the widest difference, for instance, between the text of the *Two Gentlemen of Verona* and that of *All's well that ends well*.

As is the case with most books of that time\*, different copies of the first Folio are found to vary here and there; generally, however, in a single letter only. It is probable that no one copy exactly corresponds with any other copy. We have indicated these variations, wherever they were known to us, in a note either at the foot of the page or at the end of each play.

A reprint of the first Folio, not free from inaccuracies, was published in 1807. A second reprint is now in course of publication by Mr Lionel Booth. The first part, containing the Comedies, has already appeared. It is probably the most correct reprint ever issued.

The second Folio (F<sub>2</sub>) is a reprint of the first, preserving the same pagination. It differs, however, from the first in many passages, sometimes widely, sometimes slightly, sometimes by accident, sometimes by design. The emendations are evidently conjectural, and though occasionally right, appear more frequently to be wrong. They deserve no more respect than those of other guessers, except such as is due to their author's familiar acquaintance with the language and customs of Shakespeare's day, and possible knowledge of the acted plays.

Capell's copy of the second Folio has been of great use to us in our collations. He has annotated the margin with a multitude of marks in red ink,—conventional symbols indicating where and how it differs from the first. We have hardly in a single instance found his accuracy at fault.

\* Mr Wright in his preface to *Bacon's Essays* mentions that he has collated ten copies of the edition of 1625, 'which though bearing the same date, are all different from each other in points of no great importance.'



The third Folio (F<sub>3</sub>) was first published in 1663, and reissued in the following year with a new title-page\*, and with seven additional plays, viz.: *Pericles, Prince of Tyre: The London Prodigal: The History of the Life and Death of Thomas Lord Cromwell: The History of Sir John Oldcastle, the good Lord Cobham: The Puritan Widow: A Yorkshire Tragedy: and The Tragedy of Loocrine*. With regard to the plays which it contains in common with the former Folios, it is on the whole a tolerably faithful reprint of the second, correcting, however, some obvious errors, making now and then an uncalled-for alteration, and occasionally modernizing the spelling of a word. The printer of course has committed some errors of his own.

The fourth Folio (F<sub>4</sub>) was printed from the third, but with a different pagination, in 1685. The spelling is very much modernized, but we have not been able to detect any other evidence of editorial care.

The first octavo edition was that of Nicholas Rowe, published in 1709, dedicated to the Duke of Somerset, in words which we take pleasure in recording: 'Tis the best security a poet can ask for to be sheltered under that great name which presides over one of the most famous Universities of Europe.' It contained all the plays in the fourth Folio in the same order, except that the seven spurious plays were transferred from the beginning to the end. The poems were added also.

It is evident that Rowe took the fourth Folio as the text from which his edition was printed, and it is almost certain that he did not take the trouble to refer to, much less to collate, any of the previous Folios or Quartos. It seems, however, while the volume containing *Romeo and Juliet* was in the press he learned the existence of a Quarto edition, for he has printed the prologue given in the

\* Mr Bohn is mistaken in saying that the Capell copy has both titles. It has that of 1664 only, with the portrait, and B. J.'s verses underneath on the opposite page.

Quartos and omitted in the Folios, at the end of the play. He did not take the trouble to compare the text of the Quarto with that of F<sub>4</sub>. When any emendation introduced by him in the text coincides with the reading of F<sub>1</sub>, as sometimes happens, we are convinced that it is an accidental coincidence. Being, however, a man of natural ability and taste he improved the text by some happy guesses, while, from overhaste and negligence, he left it still deformed by many palpable errors. The best part of the work is that with which his experience of the stage as a dramatic poet had made him familiar. In many cases he first prefixed to the play a list of dramatis personæ, he supplied the defects of the Folios in the division and numbering of Acts and Scenes, and in the entrances and exits of characters. He also corrected and further modernized the spelling, the punctuation, and the grammar.

A characteristic specimen of blunders and corrections occurs in the *Comedy of Errors*, v. 1. 138.

*important*] F<sub>1</sub>; *impoteant* F<sub>2</sub>; *impotent* F<sub>3</sub>, F<sub>4</sub>; *all-potent* Rowe.

A second Edition, 9 Volumes 12mo, was published in 1714.

Pope's edition in six volumes, 4to, was completed in 1715. On the title-page we read, 'The Works of Shakespeare, in six volumes.' The six volumes, however, included only the plays contained in the first and second Folios. The poems, with an *Essay on the Rise and Progress of the Stage*, and a Glossary, were contained in a seventh volume edited by Dr Sewell.

Pope, unlike his predecessor, had at least seen the first Folio and some of the Quartos of separate plays, and from the following passage of his preface it might have been inferred that he had diligently collated them all:

'This is the state in which Shakespeare's writings be at present; for since the above-mentioned folio edition [*i. e.* F<sub>1</sub>], all the rest have implicitly followed it without

having recourse to any of the former, or ever making the comparison between them. It is impossible to repair the injuries already done him; too much time has elaps'd, and the materials are too few. In what I have done I have rather given a proof of my willingness and desire, than of my ability, to do him justice. I have discharg'd the dull duty of an editor, to my best judgment, with more labour than I expect thanks, with a religious abhorrence of all innovation, and without any indulgence to my private sense or conjecture. The method taken in this edition will show itself. The various readings are fairly put in the margin, so that every one may compare 'em, and those I prefer'd into the text are constantly *ex fide codicum*, upon authority.'

This passage, as any one may see who examines the text, is much more like a description of what the editor did *not* do than of what he did. Although in many instances he restored, from some Quarto, passages which had been omitted in the Folio, it is very rarely indeed that we find any evidence of his having collated either the first Folio or any Quarto, with proper care. The 'innovations' which he made, according to his own 'private sense and conjecture,' are extremely numerous. Not one in twenty of the various readings is put in the margin, and the readings in his text very frequently rest upon no authority whatever. The glaring inconsistency between the promise in the preface and the performance in the book may well account for its failure with the public.

It would, however, be ungrateful not to acknowledge that Pope's emendations are always ingenious and plausible, and sometimes unquestionably true. He never seems to nod over that 'dull labour' of which he complains. His acuteness of perception is never at fault.

What is said of him in the preface to Theobald's edition is, in this point, very unjust\*.

\* Capell's copy now before us contains the following note in Capell's hand,

‘They have both (*i. e.* Pope and Rymer\*) shown themselves in an equal *impuissance* of suspecting or amending the corrupted passages, &c.’

Pope was the first to indicate the *place* of each new scene; as, for instance, *Tempest*, I. I. ‘On a ship at sea.’ He also subdivided the scenes as given by the Folios and Rowe, making a fresh scene whenever a new character entered—an arrangement followed by Hanmer, Warburton, and Johnson. For convenience of reference to these editions, we have always recorded the commencement of Pope’s scenes.

By a minute comparison of the two texts we find that Pope printed his edition from Rowe, not from any of the Folios.

A second edition, 10 volumes, 12mo, was published in 1728, ‘by Mr Pope and Dr Sewell.’ In this edition, after Pope’s preface, reprinted, comes: ‘A table of the several editions of Shakespeare’s plays, made use of and compared in this impression.’ Then follows a list containing the first and second Folios, and twenty-eight Quarto editions of separate plays. It does not, however, appear that even the first Folio was compared with any care, for the changes made in this second edition are very few.

Lewis Theobald had the misfortune to incur the enmity of one who was both the most popular poet, and, if not the first, at least the second, satirist of his time. The main cause of offence was Theobald’s *Shakespeare Restored, or a Specimen of the many Errors committed as well as un-amended by Mr Pope in his late edition of this Poet*, 1726. Theobald was also in the habit of communicating notes on

writing: ‘This copy of Mr Theobald’s edition was once Mr Warburton’s; who has claim’d in it the notes he gave to the former which that former depriv’d him of and made his own, and some Passages in the Preface, the passages being put between hooks and the notes signed with his name. E. C.’ The passage quoted from Theobald’s Preface is one of those between hooks.

\* Thomas Rymer, whose book, called *A short View of Tragedy of the last Age*, 1693, gave rise to a sharp controversy.

passages of Shakespeare to *Mist's Journal*, a weekly Tory paper. Hence he was made the hero of the *Dunciad* till dethroned in the fourth edition to make way for Cibber; hence, too, the allusions in that poem:

'There hapless Shakespear, yet of Theobald sore,  
Wish'd he had blotted for himself before;'

and, in the earlier editions,

'Here studious I unlucky moderns save,  
Nor sleeps one error in its father's grave;  
Old puns restore, lost blunders nicely seek,  
And crucify poor Shakespear once a week.'

Pope's editors and commentators, adopting their author's quarrel, have spoken of Theobald as 'Tibbald, a cold, plodding, and tasteless writer and critic.' These are Warton's words. A more unjust sentence was never penned. Theobald, as an Editor, is incomparably superior to his predecessors, and to his immediate successor, Warburton, although the latter had the advantage of working on his materials. He was the first to recal a multitude of readings of the first Folio unquestionably right, but unnoticed by previous editors. Many most brilliant emendations, such as could not have suggested themselves to a mere 'cold, plodding, and tasteless critic,' are due to him. If he sometimes erred—'humanum est.' It is remarkable that with all his minute diligence\*, (which even his enemies conceded to him, or rather of which they accused him) he left a goodly number of genuine readings from the first Folio to be gleaned by the still more minutely diligent Capell. It is to be regretted that he gave up numbering the scenes, which makes his edition difficult to refer to. It was first

\* Capell, who might be supposed to write 'sine ira et studio,' denies to Theobald even this merit: 'His work is only made a little better [than Pope's] by his having a few more materials; of which he was not a better collator than the other, nor did he excel him in use of them.' The result of the collations we have made leads us to a very different conclusion.

published in 1733, in seven volumes, 8vo. A second, 8 volumes, 12mo, appeared in 1740.

In 1744, a new edition of Shakespeare's Works, in six volumes, 4to, was published at Oxford. It appeared with a kind of sanction from the University, as it was printed at the Theatre, with the Imprimatur of the Vice-Chancellor, and had no publisher's name on the title-page. The Editor is not named—hence he is frequently referred to by subsequent critics as 'the Oxford Editor';—but as he was well known to be Sir Thomas Hanmer, we have always referred to the book under his name. We read in the preface: 'What the Publick is here to expect is a true and correct Edition of Shakespear's Works, cleared from the corruptions with which they have hitherto abounded. One of the great admirers of this incomparable author hath made it the amusement of his leisure hours for many years past to look over his writings with a careful eye, to note the obscurities and absurdities introduced into the text, and according to the best of his judgment to restore the genuine sense and purity of it. In this he proposed nothing to himself but his private satisfaction in making his own copy as perfect as he could; but as the emendations multiplied upon his hands, other Gentlemen equally fond of the Author, desired to see them, and some were so kind as to give their assistance by communicating their observations and conjectures upon difficult passages which had occurred to them.'

From this passage the character of the edition may be inferred. A country gentleman of great ingenuity and lively fancy, but with no knowledge of older literature, no taste for research, and no ear for the rhythm of earlier English verse, amused his leisure hours by scribbling down his own and his friends' guesses in Pope's Shakespeare, and with this *apparatus criticus*, if we may believe Warburton, 'when that illustrious body, the University of Oxford, in their public capacity, undertook an edition

of Shakespeare by subscription,' Sir T. Hanmer 'thrust himself into the employment.'

Whether from the sanction thus given, or from its typographical beauty, or from the plausibility of its new readings, this edition continued in favour, and even 'rose to the price of 10*l.* 10*s.* before it was reprinted in 1770—1, while Pope's, in quarto, at the same period sold off at Tonson's sale for 16*s.* per copy.' Bohn, p. 2260.

In 1747, three years after Pope's death, another edition of Shakespeare based upon his appeared, edited by Mr Warburton.

On the title-page are these words: 'The Genuine Text (collated with all the former Editions, and then corrected and emended) is here settled: Being restored from the *Blunders* of the first Editors, and the *Interpolations* of the two Last: with a Comment and Notes, Critical and Explanatory. By Mr Pope and Mr Warburton\*.'

The latter, in his preface, vehemently attacks Theobald and Hanmer, accusing both of plagiarism and even fraud. 'The one was recommended to me as a poor Man, the other as a poor Critic: and to each of them, at different times, I communicated a great number of Observations, which they managed as they saw fit to the Relief of their several distresses. As to Mr *Theobald*, who wanted Money, I allowed him to print what I gave him for his own Advantage: and he allowed himself in the Liberty of taking one Part for his own, and sequestering another for the Benefit, as I supposed, of some future Edition. But as to the *Oxford Editor*, who wanted nothing, but what he might very well be without, the reputation of a Critic, I could not so easily forgive him for trafficking in my Papers without my knowledge; and when that Project fail'd, for employing a number of my Conjectures in his Edition against my express Desire not to have that Honour done unto me.'

\* Notwithstanding this claim of identity, Warburton seems to have used Theobald's text to print from. Capell positively affirms this, (Preface, p. 18).

Again he says of Hanmer: 'Having a number of my Conjectures before him, he took as many as he saw fit to work upon, and by changing them to something, he thought, synonymous or similar, he made them his own,' &c. &c. p. xii.

Of his own performance Warburton says, 'The Notes in this Edition take in the whole Compass of Criticism. The first sort is employed in restoring the Poet's genuine Text; but in those places only where it labours with inextricable Nonsense. In which, how much soever I may have given scope to critical Conjecture, when the old Copies failed me, I have indulged nothing to Fancy or Imagination; but have religiously observed the severe Canons of literal Criticism, &c. &c.' p. xiv. Yet further on he says, 'These, such as they are, were amongst my younger amusements, when, many years ago I used to turn over these sort of Writers to unbend myself from more serious applications.'

The excellence of the edition proved to be by no means proportionate to the arrogance of the editor. His text is, indeed, better than Pope's, inasmuch as he introduced many of Theobald's restorations and some probable emendations both of his own and of the two editors whom he so unsparingly denounced, but there is no trace whatever, so far as we have discovered, of his having collated for himself either the earlier Folios or any of the Quartos.

Warburton\* was, in his turn, severely criticised by Dr Zachary Grey, and Mr John Upton, in 1746, and still more severely by Mr Thomas Edwards, in his *Supplement to Mr Warburton's edition of Shakespeare*, 1747. The third edition of Mr Edwards's book, 1750, was called *Canons of Criticism and Glossary, being a Supplement, &c.* This

\* Dr Johnson told Burney that Warburton, as a critic, 'would make two-and-fifty Theobalds cut into slices.' (Boswell's *Life of Johnson*, Vol. II. p. 85. Ed. 1835). From this judgment, whether they be compared as critics or editors, we emphatically dissent.



title is a sarcastic allusion to two passages in Warburton's preface: 'I once intended to have given the Reader a *body of Canons*, for literal Criticism, drawn out in form,' &c. p. xiv, and 'I had it once, indeed, in my design, to give a general alphabetic *Glossary* of these terms,' &c. p. xvi. Dr Grey's attack was reprinted, with additions, and a new title; in 1751, and again in 1752. Warburton and his predecessors were passed in review also by Mr Benjamin Heath, in *A Revisal of Shakespear's text*, 1765.

Dr Samuel Johnson first issued proposals for a new edition of Shakespeare in 1745, but met with no encouragement. He resumed the scheme in 1756, and issued a new set of Proposals (reprinted in Malone's preface), 'in which,' says Boswell, 'he shewed that he perfectly well knew what a variety of research such an undertaking required, but his indolence prevented him from pursuing it with that diligence, which alone can collect those scattered facts that genius, however acute, penetrating, and luminous, cannot discover by its own force.' Johnson deceived himself so far, as to the work to be done and his own energy in doing it, that he promised the publication of the whole before the end of the following year. Yet, though some volumes were printed as early as 1758 (Boswell, Vol. II. p. 84), it was not published till 1765, and might never have been published at all, but for Churchill's stinging satire:

'He for subscribers baits his hook,  
And takes your cash, but where's the book?  
No matter where; wise fear, you know,  
Forbids the robbing of a foe,  
But what, to serve our private ends,  
Forbids the cheating of our friends?'

Not only Johnson's constitutional indolence and desultory habits, but also the deficiency of his eye-sight, incapacitated him for the task of minute collation. Nevertheless, he did consult the older copies, and has the merit of restoring some readings which had escaped Theobald. He had not systematically studied the literature and language

of the 16th and 17th centuries; he did not always appreciate the naturalness, simplicity, and humour of his author, but his preface and notes are distinguished by clearness of thought and diction and by masterly common sense. He used Warburton's text, to print his own from. The readings and suggestions attributed to 'Johnson,' in our notes, are derived either from the edition of 1765, or from those which he furnished to the subsequent editions in which Steevens was his co-editor. Some few also found by the latter in Johnson's hand on the margin of his copy of 'Warburton,' purchased by Steevens at Johnson's sale, were incorporated in later editions. Johnson's edition was attacked with great acrimony by Dr Kenrick, 1765 (Boswell, Vol. II. p. 300). It disappointed the public expectation, but reached, nevertheless, a second edition in 1768. Tyrwhitt's *Observations and Conjectures* were published anonymously in 1766.

Capell's edition (10 volumes, small 8vo) was not published till 1768, though part of it had gone to press, as the editor himself tells us, in September, 1760. It contained the Plays in the order of the first and second Folios, with a preface, of which Dr Johnson said, referring to *Tempest*, I. 2. 356, 'The fellow should have come to me, and I would have endowed his purpose with words. As it is he doth gabble monstrously.'

Defects of style apart, this preface was by far the most valuable contribution to Shakespearian criticism that had yet appeared, and the text was based upon a most searching collation of all the Folios and of all the Quartos known to exist at that time. Capell's own conjectures, not always very happy, which he has introduced into his text, are distinguished by being printed in black letter.

The edition before us contains the scansion of the lines, with occasional verbal as well as metrical corrections, marked in red ink, in Capell's hand. This was done, as he tells us in a note prefixed to Vol. I., in 1769.

He described, much more minutely than Pope had done, the places of the scenes, and made many changes, generally for the better, in the stage directions.

In his peculiar notation, *Asides* are marked by inverted commas, and obvious stage business is indicated by an obelus.

In a note to his preface, p. xxiii, Capell says:

‘In the manuscripts from which all these plays are printed, the emendations are given to their proper owners by initials and other marks that are in the margin of those manuscripts; but they are suppressed in the print for two reasons: First their number, in some pages, makes them a little unsightly; and the editor professes himself weak enough to like a well-printed book; in the next place, he does declare, that his only object has been to do service to his Author; which provided it be done, he thinks it of small importance by what hand the service was administered,’ &c.

By this unfortunate decision, Capell deprived his book of almost all its interest and value\*. And thus his unequalled zeal and industry have never received from the public the recognition they deserved.

In 1774, a volume of notes† was printed in quarto, and in 1783, two years after his death, appeared *Notes, Various Readings, and the School of Shakespeare*, 3 vols. 4to.‡ The printing of this work was begun in 1779.

\* We trust that in our edition the matter which Capell discarded has been presented in a well-printed book. We have found no trace of the Manuscripts here spoken of.

† In Lowndes’s *Manual* (Bohn), p. 2316, we find ‘Notes and Various Readings to Shakespeare. By Edward Capell, Lond. 1759.’ No such book of this date is in the Capell collection, nor is it ever mentioned elsewhere, so far as we know. In the preface to the work of 1783, it is mentioned that the first volume had been printed in 1774, but no allusion is made to any former edition.

‡ These volumes, together with the whole of Shakespeare’s *Plays* and Milton’s *Paradise Lost*, written out in Capell’s own regular, but not very legible hand, are among his collection in Trinity College Library.

George Steevens, who had edited in 1766 a reprint of Twenty of the Plays of Shakespeare from the Quartos, at a time, when, as he himself afterwards said, he was 'young and uninformed,' and had been in the meanwhile one of Johnson's most active and useful correspondents, was formally associated with him as Editor in 1770 (Boswell, Vol. III. p. 116). At Steevens's suggestion, Johnson wrote to Dr Farmer of Emmanuel College, Cambridge, requesting him to furnish a Catalogue of all the Translations Shakespeare might have seen and used. Hence, it seems, Farmer took an interest in the successive editions, and supplied many valuable notes and acute conjectural readings. It was on Farmer's authority that *Pericles* has been re-admitted among the Plays of Shakespeare.

The first edition of Johnson and Steevens appeared in 1773. The improvements in this edition, as compared with those which bore Johnson's name only, are evidently the work of the new editor, who brought to the task diligent and methodical habits and great antiquarian knowledge, thus supplementing the defects of his senior partner. J. Collins, editor of Capell's *Notes* &c. charged Steevens with plagiarism from Capell. Steevens denied the charge. The second edition came out in 1778; the third in 1785; and the fourth in 1793. In this edition Steevens made many changes in the text, as if for the purpose of differing from the cautious Malone, now become a rival.

Edmond Malone contributed to Steevens his *Attempt to ascertain the order in which the plays attributed to Shakespeare were written*; in 1780, published a *Supplement* to the edition of 1778, containing the Poems, the seven plays from F<sub>3</sub>, notes, &c., and moreover distinguished himself by various researches into the history and literature of the early English stage. He published in 1790 a new edition of Shakespeare in 10 volumes, 8vo, containing the Plays and Poems, 'collated verbatim with the most authentic copies, and revised,' together with several essays

and dissertations, among the rest that on the order of the plays, corrected and enlarged.

The animosities which both Steevens and Malone had the misfortune to excite, have had the effect of throwing some slur on their names as editors, and even as men, and have prevented the fair appreciation and a due acknowledgment of the services they rendered jointly and severally to English literature.

The learning and ability displayed by Malone in denouncing Ireland's most clumsy and palpable of frauds, would have sufficed for the detection of the most cunningly conceived and skilfully executed.

Among the critics of this time may be mentioned (1) Joseph Ritson, who published in 1783 his *Remarks, &c.* on the second edition of Johnson and Steevens, and in 1788, *The Quip Modest*, on the third edition, and (2) John Monck Mason, whose *Comments* appeared in 1785; and *Further Observations* in 1798.

In 1803 appeared an edition in 21 volumes 8vo, edited by Isaac Reed. This is called on the title-page 'the Fifth Edition,' *i.e.* of Johnson and Steevens. It is generally known as the first *variorum* edition. Chalmers's edition, 9 vols. 8vo, 1805, professes to be printed from the corrected text left by Steevens. The 'sixth edition' of Johnson and Steevens, or the second *variorum*, appeared in 1813, also edited by Reed; the 'seventh,' or third *variorum*, in 1821, edited by James Boswell, from a corrected copy left by Malone.

Among those whose notes were communicated to or collected by various editors from Johnson to Boswell, the best known names are the following: Sir William Blackstone, Dr Burney, Bennet Langton, Collins the poet, Sir J. Hawkins, Musgrave, the editor of *Euripides*, Dr Percy, editor of the *Reliques*, and Thomas Warton. Less known names are: Blakeway, J. Collins, Henley, Holt White,

Letherland, Roberts, Seward, Smith, Thirlby, Tollet, and Whalley\*.

Harness's edition, 8 volumes, 8vo, appeared in 1825.

Of the comments published separately during the present century the principal are:

1. *Remarks, &c.*, by E. H. Seymour, 2 vols, 8vo, 1805, in which are incorporated some notes left by Lord Chedworth.

2. *Shakspeare's himself again*, by Andrew Becket, 2 vols, 8vo. 1815. The author has indulged in a license of conjecture and of interpretation which has never been equalled before or since. We have nevertheless generally given his conjectures, except when he has gone the length of inventing a word.

3. *Shakspeare's Genius Justified*, by Zachary Jackson, 1 vol. 8vo, 1811. As the author himself had been a printer, his judgement on the comparative likelihood of this and that typographical error is worth all consideration. But he sometimes wanders 'ultra crepidam†.'

Douce's *Illustrations to Shakspeare*, 2 vols. 8vo, 1807, ought to be mentioned as a work of great antiquarian research, though he rarely suggests any new alteration of the text, and his name therefore will seldom occur in our notes.

The more recent editions of Shakspeare are so well known and so easily accessible, that it is unnecessary for us, even were it becoming in this place, to undertake the invidious task of comparing their respective merits.

It will suffice to mention the names of the editors in the order of their first editions: S. W. Singer, Charles

\* Steevens was accused of giving, under fictitious names, notes which he was afraid to sign himself.

† The two last-named books, as well as some suggestions from correspondents, did not reach us till the first Volume was partly printed. We propose to supply all omissions in an Appendix to the whole work.

Knight, Barry Cornwall, J. Payne Collier, S. Phelps, J. O. Halliwell, Alex. Dyce, Howard Staunton.

We have also to mention the edition of Delius, 7 vols. 8vo, Elberfeld, 1854—61, the English text, with concise notes, critical and explanatory, in German, and that of Mr Richard Grant White (known as the author of *Shakespeare's Scholar*, 1854), published at Boston, United States, 1857.

In 1853, Mr J. Payne Collier, published in 1 vol. 8vo, *Notes and Emendations to the text of Shakespeare's Plays, from early manuscript corrections, in a copy of the Folio 1632*, in his own possession. All the emendations given in this volume by Mr Collier, or subsequently as an Appendix to Coleridge's *Lectures*, except, of course, where they have been anticipated, have been recorded in our notes.

We have no intention of entering into the controversy respecting the antiquity and authority of these corrections, nor is it necessary to enumerate the writings on a subject which is still so fresh in the memory of all.

M. Tycho Mommsen, of Marburg, who published the most elaborate work on the so-called 'Perkins Folio,' also published in 1859 the text of the first Quartos of *Romco and Juliet*, with a collation of the various readings of all editions down to Rowe's, a full description of the critical value of the different texts, and an inquiry into the versification, and incidentally the grammar and orthography of Shakespeare. The precise rules which he lays down disappear, for the most part, on a wider induction, and we greatly question whether it be worth while to register and tabulate such minutiae as do not represent in any way Shakespeare's mind or hand, but only the caprices of this or that compositor, at a period when spelling, punctuation, and even rules of grammar, were matters of private judgement.

But M. Mommsen's industry is beyond praise, and his

practice of using the labours of English Editors, without insulting them, is worthy of all imitation\*.

Among the works to which reference will be found in our edition are the following :

Coleridge's *Literary Remains*: Dr Guest's *History of English Rhythms: the Versification of Shakespeare*, by W. Sidney Walker, (1854), and *Criticisms*, by the same, 3 vols., post 8vo, (1860), edited by Mr Lettsom, who has also contributed in his notes some suggestions for the improvement of the text. It is to be regretted that these volumes have not been accompanied by an Index. Dr Charles Badham's article in the *Cambridge Essays*, 1856, contains many ingenious suggestions.

We have borrowed from several literary journals, the *Athenæum*, *Notes and Queries*, and the *Parthenon*, and from Magazines, the conjectures of their correspondents. When the real name of the correspondent, or what might be such, was signed, we have given it in our notes, as 'Hickson,' 'S. Verges' (from *Notes and Queries*). When the name was obviously fictitious, or when the article was not signed at all, we have noted it thus: 'Anon. (N. and Q.) conj.,' 'Anon. (Fras. Mag.) conj.,' &c., referring to *Notes and Queries*, *Fraser's Magazine*, &c.

'Spedding,' 'Bullock,' 'Lloyd,' 'Williams,' 'Wright,' indicate respectively our correspondents, Mr James Spedding, Mr John Bullock, of Aberdeen, the Rev. Julius Lloyd, Mr W. W. Williams, of Oxford, and Mr W. Aldis Wright, to each and all of whom we beg to return our best thanks. We have also to thank Mr Archibald Smith, Mr C. W. Goodwin, Mr Bolton Corney, Mr N. E. S. A. Hamilton, Mr J. Nichols, Mr Jourdain, Dr Brinsley Nicholson, Mr

\* Aber man läuft ein gefährliches Spiel, wenn man nicht überall offen und bescheiden bekennt, dass man ganz von den Engländern abhänge: ja man scheitert gewiss, wenn man mit der einen Hand allen Stoff von dem man lebt und athmet ihnen entnimmt, und mit der andern zum Dank Hohn und Beleidigung auf ihren Namen wirft. *Vorrede*, pp. vi. vii.



Halliwell, Dr. Barlow, Mr. Grant White, Mr. B. H. Bright, Mr. Henry A. Bright, and Mr. Bohn, for friendly suggestions and kind offers of assistance.

The proposed emendations, marked 'Anon. conj.' are those which we have not been able to trace, or those in which the authors have not sufficient confidence to acknowledge them.

Those proposed with some confidence by the present editors are marked 'Edd. conj.'

In conclusion, we commend this volume, the first product of long labour, to the indulgent judgement of critics. In saying this we are not merely repeating a stereotyped phrase. We have found errors in the work of the most accurate of our predecessors. We cannot hope to have attained perfect accuracy ourselves, especially when we consider the wide range which our collation has embraced, and the minute points which we have endeavoured to record, but at all events we have spared no pains to render our work as exact as we could. Those who have ever undertaken a similar task will best understand the difficulty, and will be most ready to make allowance for shortcomings. 'Expertus disces quam gravis iste labor.'

W. G. C.

J. G.

The five plays contained in this volume occur in the first Folio in the same order, and, with one exception, were there printed for the first time.

In the case of *The Merry Wives of Windsor*, two Quartos (Q<sub>1</sub> and Q<sub>2</sub>), imperfect copies of an earlier play, appeared in 1602 and 1619, the second a reprint of the first. They are described in a special Introduction to that play, and a reprint of Q<sub>1</sub>, collated with Q<sub>2</sub>, follows it. A third Quarto (Q<sub>3</sub>) was printed from F, in 1630.

*The Tempest* was altered by Dryden and D'Avenant, and published as *The Tempest; or the Enchanted Island*, in 1669. We mark the emendations derived from it: 'Dryden's version.' D'Avenant, in his *Law against Lovers* fused *Measure for Measure* and *Much ado about Nothing* into one play. We refer to his new readings as being from 'D'Avenant's version.'

# THE TEMPEST.

## DRAMATIS PERSONÆ<sup>1</sup>.

ALONSO, King of Naples.

SEBASTIAN, his brother.

PROSPERO, the right Duke of Milan.

ANTONIO, his brother, the usurping Duke of Milan.

FERDINAND, son to the King of Naples.

GONZALO, an honest old Counsellor.

ADRIAN, }  
FRANCISCO, } Lords.

CALIBAN, a savage and deformed Slave.

TRINCULO, a Jester.

STEPHANO, a drunken Butler.

Master of a Ship.

Boatswain.

Mariners.

MIRANDA, daughter to Prospero.

ARIEL, an airy Spirit.

IRIS, }  
CERES, } presented by<sup>2</sup> Spirits.  
JUNO, }  
Nymphs, }  
Reapers, }

Other Spirits attending on Prospero<sup>3</sup>.

SCENE—*A ship at sea<sup>4</sup>: an uninhabited island.*

<sup>1</sup> DRAMATIS PERSONÆ] NAMES OF  
THE ACTORS F<sub>1</sub> at the end of the Play.

<sup>2</sup> *presented by*] Edd.

<sup>3</sup> *Other...Prospero*] Theobald.

<sup>4</sup> *A ship at sea:*] At sea: Capell.

# THE TEMPEST.

## ACT I.

SCENE I. *On a ship at sea: a tempestuous noise of thunder and lightning heard.*

*Enter a Ship-Master and a Boatswain.*

*Mast.* Boatswain!

*Boats.* Here, master: what cheer?

*Mast.* Good, speak to the mariners: fall to't, yarely, or we run ourselves aground: bestir, bestir. [*Exit.*

*Enter Mariners.*

*Boats.* Heigh, my hearts! cheerly, cheerly, my hearts! 5  
yare, yare! Take in the topsail. Tend to the master's  
whistle. Blow, till thou burst thy wind, if room enough!

*Enter ALONSO, SEBASTIAN, ANTONIO, FERDINAND, GONZALO,  
and others.*

*Alon.* Good boatswain, have care. Where's the master?  
Play the men.

*Boats.* I pray now, keep below. 10

*Ant.* Where is the master, boatswain?

SC. I. On a ship at sea] Pope. *burst, wind* Johnson conj. *till thou*  
Enter...Boatswain] Collier MS. *burst thee, wind* Steevens conj.  
adds 'shaking off wet.'  
3. *Good,*] Rowe. *Good:* Ff. *Good.* [Exeunt Mariners aloft.  
Collier. 11. *boatswain*] Pope. *boson* Ff.  
7. *till thou burst thy wind*] *till thou* 11—18. Verse. S. Walker conj.

*Boats.* Do you not hear him? You mar our labour: keep your cabins: you do assist the storm.

*Gon.* Nay, good, be patient.

*Boats.* When the sea is. Hence! What cares these 15  
roarers for the name of king? To cabin: silence! trouble us not.

*Gon.* Good, yet remember whom thou hast aboard.

*Boats.* None that I more love than myself. You are a Counsellor; if you can command these elements to silence, 20  
and work the peace of the present, we will not hand a rope more; use your authority: if you cannot, give thanks you have lived so long, and make yourself ready in your cabin for the mischance of the hour, if it so hap. Cheerly, good hearts! Out of our way, I say. [Exit. 25

*Gon.* I have great comfort from this fellow: methinks he hath no drowning mark upon him; his complexion is perfect gallows. Stand fast, good Fate, to his hanging: make the rope of his destiny our cable, for our own doth little advantage. If he be not born to be hanged, our case 30  
is miserable. [Exeunt.

*Re-enter* Boatswain.

*Boats.* Down with the topmast! yare! lower, lower! Bring her to try with main-course. [A cry within.] A plague upon this howling! they are louder than the weather or our office. 35

*Re-enter* SEBASTIAN, ANTONIO, and GONZALO.

Yet again! what do you here? Shall we give o'er, and drown? Have you a mind to sink?

*Seb.* A pox o' your throat, you bawling, blasphemous, incharitable dog!

*Boats.* Work you, then. 40

*Ant.* Hang, cur! hang, you whoreson, insolent noise-maker. We are less afraid to be drowned than thou art.

15. *cares*] *care* Rowe. See note (1).

31. [Exeunt] Theobald. [Exit. Ff.

33. *Bring her to try*] F<sub>4</sub>. *Bring her to Try* F<sub>1</sub> F<sub>2</sub> F<sub>3</sub>. *Bring her to. Try* Storey conj.

33—35. Text as in Capell. *A plague*—A cry within. Enter Sebastian, Anthonio, and Gonzalo. *upon this howling.* Ff.

34—37. Verse. S. Walker conj.

*Gon.* I'll warrant him for drowning; though the ship were no stronger than a nutshell, and as leaky as an un-stanch'd wench.

45

*Boats.* Lay her a-hold, a-hold! set her two courses off to sea again; lay her off.

*Enter Mariners wet.*

*Mariners.* All lost! to prayers, to prayers! all lost!

*Boats.* What, must our mouths be cold?

*Gon.* The king and prince at prayers! let's assist them, 50  
For our case is as theirs.

*Seb.* I'm out of patience.

*Ant.* We are merely cheated of our lives by drunkards: This wide-chapp'd rascal,—would thou mightst lie drowning The washing of ten tides!

*Gon.* He'll be hang'd yet,  
Though every drop of water swear against it, 55  
And gape at widest to glut him.

[*A confused noise within:* "Mercy on us!"—

"We split, we split!"—"Farewell my wife and children!"—

"Farewell, brother!"—"We split, we split, we split!"]

*Ant.* Let's all sink with the king.

60

*Seb.* Let's take leave of him. [*Exeunt Ant. and Seb.*]

*Gon.* Now would I give a thousand furlongs of sea for an acre of barren ground, long heath, brown furze, any thing. The wills above be done! but I would fain die a dry death. [*Exeunt.* 65

43. *for*] from Theobald.

46. *two courses off to sea*] *two courses; off to sea* Steevens (Holt conj.).

46. [*Enter...*] [*Re-enter...* Dyce.

47. [*Exeunt:* Theobald.

50. *at*] *are at* Rowe.

50—54. Printed as prose in Ff.

56. *to glut*] *'englut* Johnson conj.

57. See note (11).

59. *Farewell, brother!*] *Brother,*

*farewell!* Theobald.

60. *with the*] Rowe. *with'* F<sub>1</sub> F<sub>2</sub>,  
*with* F<sub>3</sub> F<sub>4</sub>.

61. [*Exeunt A. and S.*] [*Exit. Ff.*

63. *furze*] Rowe. *firs* F<sub>1</sub> F<sub>2</sub> F<sub>3</sub>,  
*firs* F<sub>4</sub>.

*long heath, brown furze*] *ling,*  
*heath, broom, furze* Hanmer.

65. [*Exeunt*] [*Exit F<sub>1</sub>, om. F<sub>2</sub> F<sub>3</sub> F<sub>4</sub>.*

SCENE II. *The island. Before PROSPERO'S cell.*

*Enter* PROSPERO and MIRANDA.

*Mir.* If by your art, my dearest father, you have  
Put the wild waters in this roar, allay them.  
The sky, it seems, would pour down stinking pitch,  
But that the sea, mounting to the welkin's cheek,  
Dashes the fire out. O, I have suffer'd 5  
With those that I saw suffer! a brave vessel,  
Who had, no doubt, some noble creature in her,  
Dash'd all to pieces. O, the cry did knock  
Against my very heart! Poor souls, they perish'd!  
Had I been any god of power, I would 10  
Have sunk the sea within the earth, or ere  
It should the good ship-so have swallow'd and  
The fraughting souls within her.

*Pros.* Be collected:  
No more amazement: tell your piteous heart  
There's no harm done.

*Mir.* O, woe the day!

*Pros.* No harm. 15  
I have done nothing but in care of thee,  
Of thee, my dear one, thee, my daughter, who  
Art ignorant of what thou art, nought knowing  
Of whence I am, nor that I am more better  
Than Prospero, master of a full poor cell, 20  
And thy no greater father.

*Mir.* More to know  
Did never meddle with my thoughts.

*Pros.* 'Tis time  
I should inform thee farther. Lend thy hand,  
And pluck my magic garment from me.—So:

[Lays down his mantle.

3. *stinking*] *flaming* Singer conj.  
*kindling* S. Verges conj.

4. *cheek*] *heat* Collier MS. *crack*  
Staunton conj.

7. *creature*] *creatures* Theobald.

13. *fraughting*] Ff. *fraighted* Pope.  
*fraughting* Theobald. *freighting*

Steevens.

15. *Mir. O, woe the day!* Pros.  
*No harm.*] *Mir. O woe the day! no*  
*harm?* Johnson conj.

19. *I am more better*] *I'm more or*  
*better* Pope.

24. [*Lays...mantle*] Pope.



Lie there, my art. Wipe thou thine eyes; have comfort. 25  
 The direful spectacle of the wreck, which touch'd  
 The very virtue of compassion in thee,  
 I have with such provision in mine art  
 So safely order'd, that there is no soul,  
 No, not so much perdition as an hair 30  
 Betid to any creature in the vessel  
 Which thou heard'st cry, which thou saw'st sink. Sit down;  
 For thou must now know farther.

*Mir.* You have often  
 Begun to tell me what I am; but stopp'd,  
 And left me to a bootless inquisition, 35  
 Concluding "Stay: not yet."

*Pros.* The hour's now come;  
 The very minute bids thee ope thine ear;  
 Obey, and be attentive. Canst thou remember  
 A time before we came unto this cell?  
 I do not think thou canst, for then thou wast not 40  
 Out three years old.

*Mir.* Certainly, sir, I can.

*Pros.* By what? by any other house or person?  
 Of any thing the image tell me that  
 Hath kept with thy remembrance.

*Mir.* 'Tis far off,  
 And rather like a dream than an assurance 45  
 That my remembrance warrants. Had I not  
 Four or five women once that tended me?

*Pros.* Thou hadst, and more, Miranda. But how is it  
 That this lives in thy mind? What seest thou else  
 In the dark backward and abysm of time? 50  
 If thou remember'st ought ere thou camest here,  
 How thou camest here thou mayst.

*Mir.* But that I do not.

28. *provision*] F<sub>1</sub>. *compassion* F<sub>2</sub>  
 F<sub>3</sub> F<sub>4</sub> *prevision* Hunter conj.

29. *soul*] *soul lost* Rowe. *foyle*  
 Theobald. *soil* Johnson conj. *loss*  
 Capell. *foul* Wright conj.

31. *betid*] F<sub>1</sub>. *betide* F<sub>2</sub> F<sub>3</sub> F<sub>4</sub>.

35. *a*] F<sub>1</sub>. *the* F<sub>2</sub> F<sub>3</sub> F<sub>4</sub>.

38. *thou*] om. Pope.

41. *Out*] *Full* Pope (after Dry-  
 den). *Quite* Collier MS.

44. *with*] *in* Pope (after Dryden).

*Pros.* Twelve year since, Miranda, twelve year since,  
Thy father was the Duke of Milan, and  
A prince of power.

*Mir.* Sir, are not you my father? 55

*Pros.* Thy mother was a piece of virtue, and  
She said thou wast my daughter; and thy father  
Was Duke of Milan; and his only heir  
And princess, no worse issued.

*Mir.* O the heavens!  
What foul play had we, that we came from thence? 60  
Or blessed was't we did?

*Pros.* Both, both, my girl:  
By foul play, as thou say'st, were we heaved thence;  
But blessedly help hither.

*Mir.* O, my heart bleeds  
To think o' the teen that I have turn'd you to,  
Which is from my remembrance! Please you, farther. 65

*Pros.* My brother, and thy uncle, call'd Antonio,—  
I pray thee, mark me,—that a brother should  
Be so perfidious!—he whom, next thyself,  
Of all the world I loved, and to him put  
The manage of my state; as, at that time, 70  
Through all the signories it was the first,  
And Prospero the prime duke, being so reputed  
In dignity, and for the liberal arts  
Without a parallel; those being all my study,  
The government I cast upon my brother, 75  
And to my state grew stranger, being transported  
And rapt in secret studies. Thy false uncle—  
Dost thou attend me?

*Mir.* Sir, most heedfully.

*Pros.* Being once perfected how to grant suits,  
How to deny them, whom to advance, and whom 80

53 *Twelve year...year*] *Tis twelve years...years* Pope.

58, 59. *and his only heir And princess*] *and his only heir A princess* Pope. *thou his only heir And princess* Steevens. *and thou his only heir*

*A princess* Johnson conj.

63. *help*] *help'd* Pope.

*O, my heart*] *My heart* Pope.

78. *me*] om. F<sub>3</sub> F<sub>4</sub>.

80. *whom...whom*] F<sub>2</sub> F<sub>3</sub> F<sub>4</sub>. *who* ...*who* F<sub>1</sub>.

To trash for over-topping, new created  
 The creatures that were mine, I say, or changed 'em,  
 Or else new form'd 'em; having both the key  
 Of officer and office, set all hearts i' the state  
 To what tune pleased his ear; that now he was 85  
 The ivy which had hid my princely trunk,  
 And suck'd my verdure out on't. Thou attend'st not.

*Mir.* O, good sir, I do.

*Pros.* I pray thee, mark me.

I, thus neglecting worldly ends, all dedicated  
 To closeness and the bettering of my mind 90  
 With that which, but by being so retired,  
 O'er-prized all popular rate, in my false brother  
 Awaked an evil nature; and my trust,  
 Like a good parent, did beget of him  
 A falsehood in its contrary, as great 95  
 As my trust was; which had indeed no limit,  
 A confidence sans bound. He being thus lorded,  
 Not only with what my revenue yield'd,  
 But what my power might else exact, like one  
 Who having into truth, by telling of it, 100  
 Made such a sinner of his memory,  
 To credit his own lie, he did believe  
 He was indeed the duke; out o' the substitution,  
 And executing the outward face of royalty;  
 With all prerogative:—hence his ambition growing,— 105

81. *trash*] *plash* Hanmer.

82, 83. 'em...em] *them ... them*  
 Capell.

84. *i' the state*] *i'th state* F<sub>1</sub>. *e'th*  
*state* F<sub>2</sub>. *o'th state* F<sub>3</sub> F<sub>4</sub>. om. Pope.

88. *O, good sir...mark me.*] *Good sir*  
*...mark me then.* Pope. *O yes, good*  
*sir...mark me.* Capell.

*Mir.* *O, ...do.* *Pros.* *I...me*] *I...me.* *Mir.* *O...do.* Steevens.

89. *dedicated*] *dedicate* Steevens  
 (Ritson conj.).

91. *so*] F<sub>1</sub>. om. F<sub>2</sub> F<sub>3</sub> F<sub>4</sub>.

97. *lorded*] *loaded* Collier MS.

99. *exact, like*] *exact.* *Like* Ff.

100. *having into truth...of it*] *lov-*

*ing an untruth, and telling 't oft*  
 Hanmer. *having unto truth...oft*  
 Warburton. *having to untruth...of*  
*it* Collier MS. *having sinn'd to truth*  
*...oft* Musgrave conj.

*telling*] *quelling* S. Verges conj.

101. *Made...memory*] *Makes...me-*  
*memory* Hanmer. *Makes...memory too*  
 Musgrave conj.

103. *indeed the duke*] *the duke*  
 Steevens. *indeed duke* S. Walker  
 conj.

*out o' the*] *from* Pope.

105. *his*] *is* F<sub>2</sub>.

105, 106. *ambition growing*] *ambi-*  
*tion Growing* Steevens.

Dost thou hear?

*Mir.* Your tale, sir, would cure deafness.

*Pros.* To have no screen between this part he play'd  
And him he play'd it for, he needs will be  
Absolute Milan. Me, poor man, my library  
Was dukedom large enough: of temporal royalties 110  
He thinks me now incapable; confederates,  
So dry he was for sway, wi' the King of Naples  
To give him annual tribute, do him homage,  
Subject his coronet to his crown, and bend  
The dukedom, yet unbow'd,—alas, poor Milan!— 115  
To most ignoble stooping.

*Mir.* O the heavens!

*Pros.* Mark his condition, and th' event; then tell me  
If this might be a brother.

*Mir.* I should sin  
To think but nobly of my grandmother:  
Good wombs have borne bad sons.

*Pros.* Now the condition. 120  
This King of Naples, being an enemy  
To me inveterate, hearkens my brother's suit;  
Which was, that he, in lieu o' the premises,  
Of homage and I know not how much tribute,  
Should presently extirpate me and mine 125  
Out of the dukedom, and confer fair Milan,  
With all the honours; on my brother: whereon,  
A treacherous army levied, one midnight  
Fated to the purpose, did Antonio open  
The gates of Milan; and, i' the dead of darkness, 130  
The ministers for the purpose hurried thence  
Me and thy crying self.

*Mir.* Alack, for pity!  
I, not remembering how I cried out then,

106. *hear?*] *hear, child?* Hamner.

109. *Milan*] *Millanie* F<sub>1</sub> (Capell's copy).

112. *wi' the*] Capell. *with Ff. wi'* th' Rowe. *with the Steevens.*

116. *most*] F<sub>1</sub>. *much* F<sub>2</sub> F<sub>3</sub> F<sub>4</sub>.

119. *but*] *not* Pope.

120. *Good...sons*] Theobald sug-

gested that these words should be given to Prospero. Hamner prints them so.

122. *hearkens*] *hears* Pope. *hearks* Theobald.

129. *Fated*] *Mated* Dryden's version.

*purpose*] *practise* Collier MS.

131. *ministers*] *minister* Rowe.

133. *out*] *on't* Steevens conj.

Will cry it o'er again : it is a hint  
That wings mine eyes to't.

*Pros.* Hear a little further, 135  
And then I'll bring thee to the present business  
Which now 's upon 's ; without the which, this story  
Were most impertinent.

*Mir.* Wherefore did they not  
That hour destroy us ?

*Pros.* Well demanded, wench :  
My tale provokes that question. Dear, they durst not, 140  
So dear the love my people bore me ; nor set  
A mark so bloody on the business ; but  
With colours fairer painted their foul ends.  
In few, they hurried us aboard a bark ;  
Bore us some leagues to sea ; where they prepared 145  
A rotten carcass of a boat, not rigg'd,  
Nor tackle, sail, nor mast ; the very rats  
Instinctively have quit it : there they hoist us,  
To cry to the sea that roar'd to us ; to sigh  
To the winds, whose pity, sighing back again, 150  
Did us but loving wrong.

*Mir.* Alack, what trouble  
Was I then to you !

*Pros.* O, a cherubin  
Thou wast that did preserve me. Thou didst smile,  
Infused with a fortitude from heaven,  
When I have deck'd the sea with drops full salt, 155  
Under my burthen groan'd ; which raised in me  
An undergoing stomach, to bear up  
Against what should ensue.

*Mir.* How came we ashore ?

*Pros.* By Providence divine.  
Some food we had, and some fresh water, that 160

135. *to 't*] om. Steevens (Farmer  
conj.).

138. *Wherefore*] *Why* Pope.

141. *me*] om. Pope.

146. *boat*] Rowe (after Dryden).  
*butt* F<sub>1</sub> F<sub>2</sub> F<sub>3</sub>. *but* F<sub>4</sub>. *busse* Black  
conj.

147. *sail*] F<sub>1</sub>. *nor sail* F<sub>2</sub> F<sub>3</sub> F<sub>4</sub>.

148. *have*] *had* Rowe (after Dry-  
den).

150. *the winds*] *winds* Pope.

155. *deck'd*] *brack'd* Hanmer.  
*mock'd* Warburton. *fleck'd* Johnson  
conj. *degg'd* anon. ap. Reed conj.

A noble Neapolitan, Gonzalo,  
 Out of his charity, who being then appointed  
 Master of this design, did give us, with  
 Rich garments, linens, stuffs and necessaries,  
 Which since have steaded much ; so, of his gentleness, 165  
 Knowing I loved my books, he furnish'd me  
 From mine own library with volumes that  
 I prize above my dukedom.

*Mir.* Would I might

But ever see that man !

*Pros.* Now I arise : [*Resumes his mantle.*  
 Sit still, and hear the last of our sea-sorrow. 170  
 Here in this island we arrived ; and here  
 Have I, thy schoolmaster, made thee more profit  
 Than other princesses can, that have more time  
 For vainer hours, and tutors not so careful.

*Mir.* Heavens thank you for't ! And now, I pray you, sir, 175  
 For still 'tis beating in my mind, your reason  
 For raising this sea-storm ?

*Pros.* Know thus far forth.  
 By accident most strange, bountiful Fortune,  
 Now my dear lady, hath mine enemies  
 Brought to this shore ; and by my prescience 180  
 I find my zenith doth depend upon  
 A most auspicious star, whose influence  
 If now I court not, but omit, my fortunes  
 Will ever after droop. Here cease more questions :  
 Thou art inclined to sleep ; 'tis a good dulness, 185  
 And give it way : I know thou canst not choose.

[*Miranda sleeps.*

Come away, servant, come. I am, ready now.  
 Approach, my Ariel, come.

*Enter Ariel.*

*Ari.* All hail, great master ! grave sir, hail ! I come

162. *who*] om. Pope. *he* Steevens conj.

169. *Now I arise*] Continued to  
 Miranda. Blackstone conj.

[*Resumes his mantle*] om. Ff.

[Put on robe again. Collier MS.

173. *princesses*] *princesse* F<sub>1</sub> F<sub>2</sub> F<sub>3</sub>.  
*princess* F<sub>4</sub>. *princes* Rowe. *princess'*  
 Dyce (S. Walker conj.). See note (III).

186. [*M. sleeps*] Theobald.

189. SCENE III. Pope.

To answer thy best pleasure ; be't to fly, 190  
 To swim, to dive into the fire, to ride  
 On the curl'd clouds, to thy strong bidding task  
 Ariel and all his quality.

*Pros.* Hast thou, spirit,  
 Perform'd to point the tempest that I bade thee ?

*Ari.* To every article. 195  
 I boarded the king's ship ; now on the beak,  
 Now in the waist, the deck, in every cabin,  
 I flamed amazement : sometime I'd divide,  
 And burn in many places ; on the topmast,  
 The yards and bowsprit, would I flame distinctly, 200  
 Then meet and join. Jove's lightnings, the precursors  
 O' the dreadful thunder-claps, more momentary  
 And sight-outrunning were not : the fire and cracks  
 Of sulphurous roaring the most mighty Neptune  
 Seem to besiege, and make his bold waves tremble, 205  
 Yea, his dread trident shake.

*Pros.* My brave spirit !  
 Who was so firm, so constant, that this coil  
 Would not infect his reason ?

*Ari.* Not a soul  
 But felt a fever of the mad, and play'd  
 Some tricks of desperation. All but mariners 210  
 Plunged in the foaming brine, and quit the vessel,  
 Then all afire with me : the king's son, Ferdinand,  
 With hair up-staring,—then like reeds, not hair,—  
 Was the first man that leap'd ; cried, " Hell is empty,  
 And all the devils are here."

*Pros.* Why, that's my spirit ! 215  
 But was not this nigh shore ?

190. *be't*] *F*<sub>1</sub>. *be it* *F*<sub>2</sub> *F*<sub>3</sub> *F*<sub>4</sub>. Johnson.  
 193. *quality*] *qualities* Pope (after Dryden). 205. *Seem*] *Seem'd* Theobald.  
 198. *sometime*] *F*<sub>1</sub>. *sometimes* *F*<sub>2</sub> *F*<sub>3</sub> *F*<sub>4</sub>. 206. *dread*] *F*<sub>1</sub>. *dead* *F*<sub>2</sub> *F*<sub>3</sub> *F*<sub>4</sub>.  
*F*<sub>3</sub> *F*<sub>4</sub>. *My brave*] *My brave, brave*  
 200. *bowsprit*] *bore-sprit* *Ff.* *bolt-* Theobald. *That's my brave* Hanmer.  
*sprit* Rowe. 209. *mad*] *mind* Pope (after Dry-  
 201. *lightnings*] Theobald. *light-* den).  
*ning* *Ff.* 211, 212. *vessel, ... son*] *vessell ;*  
 202. *o' the*] of Pope. *Then all a fire with me the King's*  
*thunder-claps*] *thunder-clap* *sonne* *Ff.*

*Ari.* Close by, my master.

*Pros.* But are they, Ariel, safe?

*Ari.* Not a hair perish'd ;

On their sustaining garments not a blemish,  
But fresher than before : and, as thou badest me,  
In tróops I have dispersed them 'bout the isle. 220  
The king's son have I landed by himself ;  
Whom I left cooling of the air with sighs  
In an odd angle of the isle, and sitting,  
His arms in this sad knot.

*Pros.* Of the king's ship  
The mariners, say how thou hast disposed, 225  
And all the rest o' the fleet.

*Ari.* Safely in harbour  
Is the king's ship ; in the deep nook, where once  
Thou call'dst me up at midnight to fetch dew  
From the still-vex'd Bermoothes, there she's hid :  
The mariners all under hatches stow'd ; 230  
Who, with a charm join'd to their suffer'd labour,  
I have left asleep : and for the rest o' the fleet,  
Which I dispersed, they all have met again,  
And are upon the Mediterranean flote, 235  
Bound sadly home for Naples ;  
Supposing that they saw the king's ship wreck'd,  
And his great person perish.

*Pros.* Ariel, thy charge  
Exactly is perform'd : but there's more work.  
What is the time o' the day ?

*Ari.* Past the mid season.

*Pros.* At least two glasses. The time 'twixt six and now 240  
Must by us both be spent most préciously.

*Ari.* Is there more toil ? Since thou dost give me pains,  
Let me remember thee what thou hast promised,

218. *sustaining*] *sea-stained* Edwards conj. *unstaining* or *sea-staining* Spedding conj.

229. *Bermoothes*] *Bermudas* Theobald.

231. *Who*] *Whom* Hanmer.

234. *are*] *all* Collier MS.

*upon*] on Pope.

239—240. *Ari.* *Past the mid season.*

*Pros.* *At least two glasses*] *Ari.* *Past*

*the mid season at least two glasses.*

Warburton. *Pros.*...*Past the mid sea-*

*son?* *Ari.* *At least two glasses* Johnson

conj.



Which is not yet perform'd me.

*Pros.* How now? moody?

What is't thou canst demand?

*Ari.* My liberty. 245

*Pros.* Before the time be out? no more!

*Ari.* I prithee,

Remember I have done thee worthy service;  
Told thee no lies, made thee no mistakings, served  
Without or grudge or grumblings: thou didst promise  
To bate me a full year.

*Pros.* Dost thou forget 250

From what a torment I did free thee?

*Ari.* No.

*Pros.* Thou dost; and think'st it much to tread the ooze  
Of the salt deep,

To run upon the sharp wind of the north,  
To do me business in the veins o' the earth 255  
When it is baked with frost.

*Ari.* I do not, sir.

*Pros.* Thou liest, malignant thing! Hast thou forgot  
The foul witch Sycorax, who with age and envy  
Was grown into a hoop? hast thou forgot her?

*Ari.* No, sir.

*Pros.* Thou hast. Where was she born? speak;  
tell me. 260

*Ari.* Sir, in Argier.

*Pros.* O, was she so? I must  
Once in a month recount what thou hast been,  
Which thou forget'st. This damn'd witch Sycorax,  
For mischiefs manifold, and sorceries terrible 265  
To enter human hearing, from Argier,  
Thou know'st, was banish'd: for one thing she did  
They would not take her life. Is not this true?

*Ari.* Ay, sir.

*Pros.* This blue-eyed hag was hither brought with child,

244. How now? moody?] *How now,*  
*moody!* Dyce (so Dryden, ed. 1808).

245. What] F<sub>1</sub>. Which F<sub>2</sub> F<sub>3</sub> F<sub>4</sub>.

248. made thee] Ff. made Pope.

249. didst] F<sub>3</sub> F<sub>4</sub>. did F<sub>1</sub> F<sub>2</sub>.

264. and sorceries] *sorceries too*  
*Hanmer.*

267. Is not this true?] *Is this not*  
*true?* Pope.

And here was left by the sailors. Thou, my slave, 270  
 As thou report'st thyself, wast then her servant;  
 And, for thou wast a spirit too delicate  
 To act her earthy and abhorr'd commands,  
 Refusing her grand hests, she did confine thee,  
 By help of her more potent ministers, 275  
 And in her most unmitigable rage,  
 Into a cloven pine; within which rift  
 Imprison'd thou didst painfully remain  
 A dozen years; within which space she died,  
 And left thee there; where thou didst vent thy groans 280  
 As fast as mill-wheels strike. Then was this island—  
 Save for the son that she did litter here,  
 A freckled whelp hag-born—not honour'd with  
 A human shape.

*Ari.* Yes, Caliban her son.

*Pros.* Dull thing, I say so; he, that Caliban, 285  
 Whom now I keep in service. Thou best know'st  
 What torment I did find thee in; thy groans  
 Did make wolves howl, and penetrate the breasts  
 Of ever-angry bears: it was a torment  
 To lay upon the damn'd, which Sycorax 290  
 Could not again undo: it was mine art,  
 When I arrived and heard thee, that made gape  
 The pine, and let thee out.

*Ari.* I thank thee, master.

*Pros.* If thou more murmur'st, I will rend an oak, 295  
 And peg thee in his knotty entrails, till  
 Thou hast howl'd away twelve winters.

*Ari.* Pardon, master:

I will be correspondent to command,  
 And do my spiriting gently.

*Pros.* Do so; and after two days  
 I will discharge thee.

*Ari.* That's my noble master!  
 What shall I do? say what; what shall I do? 300

271. *wast then*] Rowe (after Dryden). *was then* Ff.

273. *earthy*] *earthly* Pope.

282. *son*] F<sub>1</sub>. *sunne* F<sub>2</sub>. *sun* F<sub>3</sub> F<sub>4</sub>.  
*she*] Rowe (after Dryden). *he* Ff.

298. See note (IV).

*Pros.* Go make thyself like a nymph o' the sea :  
Be subject to no sight but thine and mine ; invisible  
To every eyeball else. Go take this shape,  
And hither come in't : go, hence with diligence !

[*Exit Ariel.*

Awake, dear heart, awake ! thou hast slept well ; 305  
Awake !

*Mir.* The strangeness of your story put  
Heaviness in me.

*Pros.* Shake it off. Come on ;  
We'll visit Caliban my slave, who never  
Yields us kind answer.

*Mir.* 'Tis a villain, sir,  
I do not love to look on.

*Pros.* But, as 'tis, 310  
We cannot miss him : he does make our fire,  
Fetch in our wood, and serves in offices  
That profit us. What, ho ! slave ! Caliban !  
Thou earth, thou ! speak.

*Cal.* [*within*] There's wood enough within.

*Pros.* Come forth, I say ! there's other business for  
thee : 315  
Come, thou tortoise ! when ?

*Re-enter ARIEL like a water-nymph.*

Fine apparition ! My quaint Ariel,  
Hark in thine ear.

*Ari.* My lord, it shall be done. [*Exit.*

*Pros.* Thou poisonous slave, got by the devil himself  
Upon thy wicked dam, come forth ! 320

301. *like*] F<sub>1</sub>. *like to* F<sub>2</sub> F<sub>3</sub> F<sub>4</sub>.  
302. *Be subject to*] *be subject To*  
Malone.  
*but thine and mine*] *but mine*  
Pope.  
304. *in't*] *in it* Pope.  
*go, hence*] *goe*: hence Ff. *go*  
hence Pope. hence Hammer.  
307. *Heaviness*] *Strange heaviness*

Edd. conj.  
312. *serves in offices*] F<sub>1</sub>. *serves offi-*  
*ces* F<sub>2</sub> F<sub>3</sub> F<sub>4</sub>. *serveth offices* Collier MS.  
316. *Come, thou tortoise ! when ?*  
om. Pope.  
*Come*] *Come forth* Steevens.  
320. *come forth!*] *come forth, thou*  
*tortoise!* Pope.

*Enter CALIBAN.*

*Cal.* As wicked dew as e'er my mother brush'd  
With raven's feather from unwholesome fen  
Drop on you both! a south-west blow on ye  
And blister you all o'er!

*Pros.* For this, be sure, to-night thou shalt have cramps, 325  
Side-stitches that shall pen thy breath up; urchins  
Shall, for that vast of night that they may work,  
All exercise on thee; thou shalt be pinch'd  
As thick as honeycomb, each pinch more stinging  
Than bees that made 'em.

*Cal.* I must eat my dinner. 330  
This island's mine, by Sycorax my mother,  
Which thou takest from me. When thou camest first,  
Thou strokedst me, and madest much of me; wouldst give me  
Water with berries in't; and teach me how  
To name the bigger light, and how the less, 335  
That burn by day and night: and then I loved thee,  
And show'd thee all the qualities o' th' isle,  
The fresh springs, brine-pits, barren place and fertile:  
Curs'd be I that did so! All the charms  
Of Sycorax, toads, beetles, bats, light on you! 340  
For I am all the subjects that you have,  
Which first was mine own king: and here you sty me  
In this hard rock, whiles you do keep from me  
The rest o' th' island.

*Pros.* Thou most lying slave,  
Whom stripes may move, not kindness! I have used thee, 345  
Filth as thou art, with human care; and lodged thee  
In mine own cell, till thou didst seek to violate  
The honour of my child.

*Cal.* O ho, O ho! would 't had been done!  
Thou didst prevent me; I had peopled else 350

321. SCENE IV. Pope.

332. *camest*] Rowe. *cam'st* Ff.  
*cam'st here* Ritson conj.

333. *madest*] Rowe (after Dryden).  
*made* Ff.

339. *Curs'd be I that*] F<sub>1</sub>. *Curs'd be*

*I that* I F<sub>2</sub> F<sub>3</sub> F<sub>4</sub>. *curs'd be I that*  
Steevens.

342. *Which*] *Who* Pope, and at  
line 351.

346. *thee*] om. F<sub>4</sub>.

349. *would 't*] Ff. *I won'd it* Pope.

This isle with Calibans.

*Pros.* Abhorred slave,  
Which any print of goodness wilt not take,  
Being capable of all ill! I pitied thee,  
Took pains to make thee speak, taught thee each hour  
One thing or other: when thou didst not, savage, 355  
Know thine own meaning, but wouldst gabble like  
A thing most brutish, I endow'd thy purposes  
With words that made them known. But thy vile race,  
Though thou didst learn, had that in't which good natures  
Could not abide to be with; therefore wast thou 360  
Deservedly confined into this rock,  
Who hadst deserved more than a prison.

*Cal.* You taught me language; and my profit on't  
Is, I know how to curse. The red plague rid you  
For learning me your language!

*Pros.* Hag-seed, hence! 365  
Fetch us in fuel; and be quick, thou'rt best,  
To answer other business. Shrug'st thou, malice?  
If thou neglect'st, or dost unwillingly  
What I command, I'll rack thee with old cramps,  
Fill all thy bones with aches, make thee roar, 370  
That beasts shall tremble at thy din.

*Cal.* No, pray thee.  
[*Aside*] I must obey: his art is of such power,  
It would control my dam's god, Setebos,  
And make a vassal of him.

*Pros.* So, slave; hence! [*Exit Caliban.*]

351. *Pros.*] Theobald (after Dryden). Mira. Ff.

352. *wilt*] F<sub>1</sub>. *will* F<sub>2</sub> F<sub>3</sub> F<sub>4</sub>.  
355, 356. *'didst not...Know*] *couldst*  
*not...Shew* Hanmer.

356. *wouldst*] *didst* Hanmer.

361, 362. *Deservedly...deserved*]

*Justly...who hadst Deserv'd* S. Walker  
conj. *Confin'd...deserv'd* id. conj.

362. *Who ... prison*] om. Pope  
(after Dryden).

366. *thou'rt*] F<sub>1</sub>F<sub>2</sub>F<sub>3</sub>. *thou art* F<sub>4</sub>.  
*thou wer't* Rowe.

*Re-enter ARIEL, invisible, playing and singing; FERDINAND following.*

ARIEL'S *song.*

Come unto these yellow sands, 375

And then take hands:

Courtsied when you have and kiss'd

The wild waves whist:

Foot it featly here and there ;

And, sweet sprites, the burthen bear. 380

*Burthen [dispersedly].* Hark, hark !

Bow-wow.

The watch-dogs bark :

Bow-wow.

*Ari.* Hark, hark ! I hear

The strain of strutting chanticleer 385

Cry, Cock-a-diddle-dow.

*Fer.* Where should this music be ? i' th' air or th' earth ?

It sounds no more : and, sure, it waits upon

Some god o' th' island. Sitting on a bank,

Weeping again the king my father's wreck, 390

This music crept by me upon the waters,

Allaying both their fury and my passion

With its sweet air : thence I have follow'd it,

Or it hath drawn me rather. But 'tis gone.

No, it begins again. 395

ARIEL *sings.*

Full fathom five thy father lies ;

Of his bones are coral made ;

Those are pearls that were his eyes :

Nothing of him that doth fade,

But doth suffer a sea-change 400

Into something rich and strange.

Sea-nymphs hourly ring his knell :

*Burthen :* Ding-dong.

*Ari.* Hark ! now I hear them,—Ding-dong, bell.

375. SCENE V. Pope.

following.] Malone.

378. *The wild waves whist*] Printed as a parenthesis by Steevens. See note (v).

380. *the burthen bear*] Pope. *bear the burthen* Ff.

381—383. Steevens gives *Hark, hark!* *The watch-dogs bark* to Ariel.

387. *i' th' air or th' earth?*] *in air or earth?* Pope.

390. *again*] *against* Rowe (after Dryden).

*Fer.* The ditty does remember my drown'd father. 405  
This is no mortal business, nor no sound  
That the earth owes :—I hear it now above me.

*Pros.* The fringed curtains of thine eye advance,  
And say what thou seest yond.

*Mir.* What is't? a spirit?  
Lord, how it looks about! Believe me, sir, 410  
It carries a brave form. But 'tis a spirit.

*Pros.* No, wench; it eats and sleeps and hath such  
senses  
As we have, such. This gallant which thou seest  
Was in the wreck; and, but he's something stain'd  
With grief, that's beauty's canker, thou mightst call him 415  
A goodly person: he hath lost his fellows,  
And strays about to find 'em.

*Mir.* I might call him  
A thing divine; for nothing natural  
I ever saw so noble.

*Pros.* [*Aside*] It goes on, I see,  
As my soul prompts it. Spirit, fine spirit! I'll free thee 420  
Within two days for this.

*Fer.* Most sure, the goddess  
On whom these airs attend! Vouchsafe my prayer  
May know if you remain upon this island;  
And that you will some good instruction give  
How I may bear me here: my prime request, 425  
Which I do last pronounce, is, O you wonder!  
If you be maid or no?

*Mir.* No wonder, sir;  
But certainly a maid.

*Fer.* My language! heavens!  
I am the best of them that speak this speech,  
Were I but where 'tis spoken.

*Pros.* How? the best? 430  
What wert thou, if the King of Naples heard thee?

407. *owes*] *owns* Pope (after Dryden), but leaves *ow'st* 454.

408. SCENE VI. Pope.

419. *It goes on, I see,*] *It goes, I*

see Capell. *It goes on* Steevens.

420. *fine spirit!*] om. Hanmer.

427. *maid*] F<sub>3</sub>. *mayd* F<sub>1</sub> F<sub>2</sub>. *made*

F<sub>4</sub>.

*Fer.* A single thing, as I am now, that wonders  
To hear thee speak of Naples. He does hear me ;  
And that he does I weep : myself am Naples,  
Who with mine eyes, never since at ebb, beheld 435  
The king my father wreck'd.

*Mir.* Alack, for mercy !

*Fer.* Yes, faith, and all his lords ; the Duke of Milan  
And his brave son being twain.

*Pros.* [*Aside*] The Duke of Milan  
And his more braver daughter could control thee,  
If now 'twere fit to do't. At the first sight 440  
They have changed eyes. Delicate Ariel,  
I'll set thee free for this. [*To Fer.*] A word, good sir ;  
I fear you have done yourself some wrong : a word.

*Mir.* Why speaks my father so ungently ? This  
Is the third man that e'er I saw ; the first 445  
That e'er I sigh'd for : pity move my father  
To be inclined my way !

*Fer.* O, if a virgin,  
And your affection not gone forth, I'll make you  
The queen of Naples.

*Pros.* Soft, sir ! one word more.  
[*Aside*] They are both in either's powers : but this swift  
business 450  
I must uneasy make, lest too light winning  
Make the prize light. [*To Fer.*] One word more ; I charge  
thee

That thou attend me : thou dost here usurp  
The name thou owest not ; and hast put thyself  
Upon this island as a spy, to win it 455  
From me, the lord on't.

*Fer.* No, as I am a man.

*Mir.* There's nothing ill can dwell in such a temple :  
If the ill spirit have so fair a house,  
Good things will strive to dwell with't.

*Pros.* Follow me.

443. See note (vi).

444. *ungently*] F<sub>1</sub>. *urgently* F<sub>2</sub>F<sub>3</sub>F<sub>4</sub>.

451. *lest*] F<sub>4</sub>. *least* F<sub>1</sub>F<sub>2</sub>F<sub>3</sub>.

452. *One*] *Sir*, one Pope.

*I charge thee*] *I charge thee*  
[to Ariel. Pope.



Speak not you for him ; he's a traitor. Come ; 460  
 I'll manacle thy neck and feet together :  
 Sea-water shalt thou drink ; thy food shall be  
 The fresh-brook muscles, wither'd roots, and husks  
 Wherein the acorn cradled. Follow.

*Fer.* No ;

I will resist such entertainment till 465  
 Mine enemy has more power.

[*Draws, and is charmed from moving.*]

*Mir.* O dear father,

Make not too rash a trial of him, for  
 He's gentle, and not fearful.

*Pros.* What ! I say,

My foot my tutor ? Put thy sword up, traitor ;  
 Who makest a show, but darest not strike, thy conscience 470  
 Is so possess'd with guilt : come from thy ward ;  
 For I can here disarm thee with this stick  
 And make thy weapon drop.

*Mir.* Beseech you, father.

*Pros.* Hence ! hang not on my garments.

*Mir.* Sir, have pity ;

I'll be his surety.

*Pros.* Silence ! one word more 475

Shall make me chide thee, if not hate thee. What !

An advocate for an impostor ! hush !

Thou think'st there is no more such shapes as he,

Having seen but him and Caliban : foolish wench !

To the most of men this is a Caliban, 480

And they to him are angels.

*Mir.* My affections

Are, then, most humble ; I have no ambition

To see a goodlier man.

*Pros.* Come on ; obey :

Thy nerves are in their infancy again,

And have no vigour in them.

460. *Pros.* prefixed again to this line in Ff.

468. *and] tho'* Hanmer.

469. *fool] fool* S. Walker conj.  
*child* Dryden's version.

470. *makest] mak'st* F<sub>1</sub>. *makes*  
 F<sub>2</sub>F<sub>3</sub>F<sub>4</sub>.

471. *so]* F<sub>1</sub>. om. F<sub>2</sub>F<sub>3</sub>F<sub>4</sub>. *all* Pope.

478. *is] are* Rowe.

*Fer.* So they are : 485  
 My spirits, as in a dream, are all bound up.  
 My father's loss, the weakness which I feel,  
 The wreck of all my friends, nor this man's threats,  
 To whom I am subdued, are but light to me,  
 Might I but through my prison once a day 490  
 Behold this maid : all corners else o' th' earth  
 Let liberty make use of ; space enough  
 Have I in such a prison.

*Pros.* [*Aside*] It works. [*To Fer.*] Come on.  
 Thou hast done well, fine Ariel ! [*To Fer.*] Follow me.  
 [*To Ari.*] Hark what thou else shalt do me.

*Mir.* Be of comfort ; 495  
 My father's of a better nature, sir,  
 Than he appears by speech : this is unwonted  
 Which now came from him.

*Pros.* Thou shalt be as free  
 As mountain winds : but then exactly do  
 All points of my command.

*Ari.* To the syllable. 500

*Pros.* Come, follow. Speak not for him. [*Exeunt.*]

## ACT II.

SCENE I. *Another part of the island.*

*Enter* ALONSO, SEBASTIAN, ANTONIO, GONZALO, ADRIAN,  
 FRANCISCO, *and others.*

*Gon.* Beseech you, sir, be merry ; you have cause,  
 So have we all, of joy ; for our escape  
 Is much beyond our loss. Our hint of woe  
 Is common ; every day, some sailor's wife,  
 The masters of some merchant, and the merchant, 5  
 Have just our theme of woe ; but for the miracle,

488. *nor*] *and* Rowe (after Dryden). *or* Capell.

489. *are*] *were* Malone conj.

3. *hint*] *stint* Warburton.

5. *masters*] *master* Johnson. *mistress* Steevens conj. *master's* Edd.

conj.

6. *of woe*] om. Steevens conj.

I mean our preservation, few in millions  
Can speak like us: then wisely, good sir, weigh  
Our sorrow with our comfort.

*Alon.* Prithee, peace.

*Seb.* He receives comfort like cold porridge. 10

*Ant.* The visitor will not give him o'er so.

*Seb.* Look, he's winding up the watch of his wit; by  
and by it will strike.

*Gon.* Sir,—

*Seb.* One: tell. 15

*Gon.* When every grief is entertain'd that's offer'd,  
Comes to the entertainer—

*Seb.* A dollar.

*Gon.* Dolour comes to him, indeed: you have spoken  
truer than you purposed. 20

*Seb.* You have taken it wiselier than I meant you should.

*Gon.* Therefore, my lord,—

*Ant.* Fie, what a spendthrift is he of his tongue!

*Alon.* I prithee, spare.

*Gon.* Well, I have done: but yet,— 25

*Seb.* He will be talking.

*Ant.* Which, of he or Adrian, for a good wager, first  
begins to crow?

*Seb.* The old cock.

*Ant.* The cockerel. 30

*Seb.* Done. The wager?

*Ant.* A laughter.

*Seb.* A match!

*Adr.* Though this island seem to be desert,—

*Seb.* Ha, ha, ha!—So, you're paid. 35

*Adr.* Uninhabitable, and almost inaccessible,—

*Seb.* Yet,—

*Adr.* Yet,—

11—99. Marked as interpolated by  
Pope.

11. *visitor*] 'viser Warburton.  
*him*] om. Rowe.

15. *one*] F<sub>1</sub>. on F<sub>2</sub> F<sub>3</sub> F<sub>4</sub>.

16. *entertain'd ... Comes*] Capell.  
*entertain'd, That's offer'd comes*] Ff.

Printed as prose by Pope.

27. *of he*] Ff. *of them, he* Pope.  
*or he* Collier MS. See note (vii).

35. *Seb. Ha, ha, ha!—So you're  
paid*] Theobald. *Seb. Ha, ha, ha!*

*Ant. So you'r paid* Ff. *Ant. So  
you've paid* Capell.

*Ant.* He could not miss't.

*Adr.* It must needs be of subtle, tender and delicate 40  
temperance.

*Ant.* Temperance was a delicate wench.

*Seb.* Ay, and a subtle; as he most learnedly delivered.

*Adr.* The air breathes upon us here most sweetly.

*Seb.* As if it had lungs, and rotten ones. 45

*Ant.* Or as 'twere perfumed by a fen.

*Gon.* Here is every thing advantageous to life.

*Ant.* True; save means to live.

*Seb.* Of that there's none, or little.

*Gon.* How lush and lusty the grass looks! how green! 50

*Ant.* The ground, indeed, is tawny.

*Seb.* With an eye of green in't.

*Ant.* He misses not much.

*Seb.* No; he doth but mistake the truth totally.

*Gon.* But the rarity of it is,—which is indeed almost 55  
beyond credit,—

*Seb.* As many vouched rarities are.

*Gon.* That our garments, being, as they were, drenched  
in the sea, hold, notwithstanding, their freshness and glosses,  
being rather new-dyed than stained with salt water. 60

*Ant.* If but one of his pockets could speak, would it  
not say he lies?

*Seb.* Ay, or very falsely pocket up his report.

*Gon.* Methinks our garments are now as fresh as when  
we put them on first in Afric, at the marriage of the king's 65  
fair daughter Claribel to the King of Tunis.

*Seb.* 'Twas a sweet marriage, and we prosper well in  
our return.

*Adr.* Tunis was never graced before with such a para-  
gon to their queen. 70

*Gon.* Not since widow Dido's time.

*Ant.* Widow! a pox o' that! How came that widow  
in? widow Dido!

*Seb.* What if he had said 'widower Æneas' too? Good  
Lord, how you take it! 75

*Adr.* 'Widow Dido' said you? you make me study of  
that: she was of Carthage, not of Tunis.

*Gon.* This Tunis, sir, was Carthage.

*Adr.* Carthage?

*Gon.* I assure you, Carthage.

80

*Seb.* His word is more than the miraculous harp; he hath raised the wall, and houses too.

*Ant.* What impossible matter will he make easy next?

*Seb.* I think he will carry this island home in his pocket, and give it his son for an apple.

85

*Ant.* And, sowing the kernels of it in the sea, bring forth more islands.

*Gon.* Ay.

*Ant.* Why, in good time.

*Gon.* Sir, we were talking that our garments seem now as fresh as when we were at Tunis at the marriage of your daughter, who is now queen.

90

*Ant.* And the rarest that e'er came there.

*Seb.* Bate, I beseech you, widow Dido.

*Ant.* O, widow Dido! ay, widow Dido.

95

*Gon.* Is not, sir, my doublet as fresh as the first day I wore it? I mean, in a sort.

*Ant.* That sort was well fished for.

*Gon.* When I wore it at your daughter's marriage?

*Alon.* You cram these words into mine ears against  
The stomach of my sense. Would I had never  
Married my daughter there! for, coming thence,  
My son is lost, and, in my rate, she too,  
Who is so far from Italy removed  
I ne'er again shall see her. O thou mine heir  
Of Naples and of Milan, what strange fish  
Hath made his meal on thee?

105

*Fran.* Sir, he may live:  
I saw him beat the surges under him,  
And ride upon their backs; he trod the water,  
Whose enmity he flung aside, and breasted  
The surge most swoln that met him; his bold head

110

81, 82. *Seb.* *His ... too*] Edd. 96. *sir, my doublet*] F<sub>1</sub>. *my dou-*  
*Ant. His...harp.* *Seb. He...too* Ff. *blet, sir* F<sub>2</sub> F<sub>3</sub> F<sub>4</sub>.  
88. *Ay.*] I. Ff. *Ay?* Pope.

'Bove the contentious waves he kept, and oar'd  
Himself with his good arms in lusty stroke  
To the shore, that o'er his wave-worn basis bow'd,  
As stooping to relieve him : I not doubt  
He came alive to land. 115

*Alon.* No, no, he's gone.

*Seb.* Sir, you may thank yourself for this great loss,  
That would not bless our Europe with your daughter,  
But rather lose her to an African ;  
Where she, at least, is banish'd from your eye, 120  
Who hath cause to wet the grief on't.

*Alon.* Prithee, peace.

*Seb.* You were kneel'd to, and importuned otherwise,  
By all of us ; and the fair soul herself  
Weigh'd between loathness and obedience, at  
Which end o' the beam should bow. We have lost your son, 125  
I fear, for ever : Milan and Naples have  
More widows in them of this business' making  
Than we bring men to comfort them :  
The fault's your own.

*Alon.* So is the dear'st o' the loss.

*Gon.* My lord Sebastian, 130  
The truth you speak doth lack some gentleness,  
And time to speak it in: you rub the sore,  
When you should bring the plaster.

*Seb.* Very well.

*Ant.* And most chirurgeonly.

*Gon.* It is foul weather in us all, good sir, 135  
When you are cloudy.

*Seb.* Foul weather?

*Ant.* Very foul.

*Gon.* Had I plantation of this isle, my lord,—

*Ant.* He'd sow't with nettle-seed.

*Seb.* Or docks, or mallows.

113. *stroke*] F<sub>1</sub> F<sub>2</sub> F<sub>3</sub>. *strokes* F<sub>4</sub>. 129. *The fault's your own*] *the*  
124. *Weigh'd*] *Sway'd* S. Verges *fault's your own* (at the end of 128)  
conj. Capell. *the fault's Your own* Malone.  
*at*] *as* Collier MS. 137. *plantation*] *the plantation*  
125. *o' the*] *the* Pope. Rowe. *the planting* Hanmer.  
*should*] *she'd* Malone.

*Gon.* And were the king on't, what would I do?

*Seb.* 'Scape being drunk for want of wine. 140

*Gon.* I' the commonwealth I would by contraries  
Execute all things; for no kind of traffic  
Would I admit; no name of magistrate;  
Letters should not be known; riches, poverty,  
And use of service, none; contract, succession, 145  
Bourn, bound of land, tilth, vineyard, none;  
No use of metal, corn, or wine, or oil;  
No occupation; all men idle, all;  
And women too, but innocent and pure;  
No sovereignty;— 150

*Seb.* Yet he would be king on't.

*Ant.* The latter end of his commonwealth forgets the  
beginning.

*Gon.* All things in common nature should produce  
Without sweat or endeavour: treason, felony,  
Sword, pike, knife, gun, or need of any engine, 155  
Would I not have; but nature should bring forth,  
Of its own kind, all foison, all abundance,  
To feed my innocent people.

*Seb.* No marrying 'mong his subjects?

*Ant.* None, man; all idle; whores and knaves. 160

*Gon.* I would with such perfection govern, sir,  
To excel the golden age.

*Seb.* 'Save his majesty!

*Ant.* Long live Gonzalo!

*Gon.* And,—do you mark me, sir?

*Alan.* Prithee, no more: thou dost talk nothing to me.

*Gon.* I do well believe your highness; and did it to mi- 165  
nister occasion to these gentlemen, who are of such sensible  
and nimble lungs that they always use to laugh at nothing.

*Ant.* 'Twas you we laughed at.

*Gon.* Who in this kind of merry fooling am nothing to  
you: so you may continue, and laugh at nothing still. 170

139. *on't*] of *it* Hanmer.

146. *none*] *olives*, *none* Hanmer.

144. *riches, poverty*] *wealth, poverty*  
Pope. *poverty, riches* Capell.

157. *its*] F<sub>3</sub> F<sub>4</sub>. *it* F<sub>1</sub> F<sub>2</sub>. See note  
(viii).

145. *contract, succession*] *succes-*  
*sion*, *Contract* Malone conj. *succes-*  
*sion*, *None* id. conj.

162. 'Save] F<sub>1</sub> F<sub>2</sub> F<sub>3</sub>. *Save* F<sub>4</sub>.  
*God save* Edd. conj.

*Ant.* What a blow was there given!

*Seb.* An it had not fallen flat-long.

*Gon.* You are gentlemen of brave mettle; you would lift the moon out of her sphere, if she would continue in it five weeks without changing.

175

*Enter ARIEL (invisible) playing solemn music.*

*Seb.* We would so, and then go a bat-fowling.

*Ant.* Nay, good my lord, be not angry.

*Gon.* No, I warrant you; I will not adventure my discretion so weakly. Will you laugh me asleep, for I am very heavy?

180

*Ant.* Go sleep, and hear us.

[*All sleep except Alon., Seb., and Ant.*]

*Alon.* What, all so soon asleep! I wish mine eyes Would, with themselves, shut up my thoughts: I find They are inclined to do so.

*Seb.* Please you, sir,

Do not omit the heavy offer of it:

185

It seldom visits sorrow; when it doth,  
It is a comforter.

*Ant.* We two, my lord,  
Will guard your person while you take your rest,  
And watch your safety.

*Alon.* Thank you.—Wondrous heavy.

[*Alonso sleeps. Exit Ariel.*]

*Seb.* What a strange drowsiness possesses them!

190

*Ant.* It is the quality o' the climate.

*Seb.* Why

Doth it not then our eyelids sink? I find not  
Myself disposed to sleep.

*Ant.* Nor I; my spirits are nimble.

175. Enter ... invisible ... music.]  
Malone. Enter Ariel, playing solemn  
music. Ff. om. Pope. [Solemn music.  
Capell.

181. [All sleep...Ant.] Stage di-  
rection to the same effect, first inserted  
by Capell.

182—189. Text as in Pope. In  
Ff. the lines begin *Would...I find...  
Do not...It seldom...We two...While...  
Thank.*

189. [Exit Ariel] Malone.

192. *find not*] Pope. *find Not* Ff.



They fell together all, as by consent;  
 They dropp'd, as by a thunder-stroke. What might, 195  
 Worthy Sebastian?—O, what might?—No more:—  
 And yet methinks I see it in thy face,  
 What thou shouldst be: the occasion speaks thee; and  
 My strong imagination sees a crown  
 Dropping upon thy head.

*Seb.* What, art thou waking? 200

*Ant.* Do you not hear me speak?

*Seb.* I do; and surely

It is a sleepy language, and thou speak'st  
 Out of thy sleep. What is it thou didst say?  
 This is a strange repose, to be asleep  
 With eyes wide open; standing, speaking, moving, 205  
 And yet so fast asleep.

*Ant.* Noble Sebastian,  
 Thou let'st thy fortune sleep—die, rather; wink'st  
 Whiles thou art waking.

*Seb.* Thou dost snore distinctly;  
 There's meaning in thy snores.

*Ant.* I am more serious than my custom: you 210  
 Must be so too, if heed me; which to do  
 Trebles thee o'er.

*Seb.* Well, I am standing water.

*Ant.* I'll teach you how to flow.

*Seb.* Do so: to ebb

Hereditary sloth instructs me.

*Ant.* O,

If you but knew how you the purpose cherish 215  
 Whiles thus you mock it! how, in stripping it,  
 You more invest it! Ebbing men, indeed,  
 Most often do so near the bottom run  
 By their own fear or sloth.

*Seb.* Prithee, say on:

The setting of thine eye and cheek proclaim 220  
 A matter from thee; and a birth, indeed,

211. • so too, if heed] so too, if you o'er Pope. Troubles thee not Han-  
 heed Rowe. so, if you heed Pope. mer.

212. Trebles thee o'er] Troubles thee

Which throes thee much to yield.

*Ant.* Thus, sir:

Although this lord of weak remembrance, this,  
Who shall be of as little memory  
When he is earth'd, hath here almost persuaded,— 225  
For he's a spirit of persuasion, only  
Professes to persuade,—the king his son's alive,  
'Tis as impossible that he's undrown'd  
As he that sleeps here swims.

*Seb.* I have no hope  
That he's undrown'd.

*Ant.* \* O, out of that 'no hope' 230  
What great hope have you! no hope that way is  
Another way so high a hope that even  
Ambition cannot pierce a wink beyond,  
But doubt discovery there. Will you grant with me  
That Ferdinand is drown'd?

*Seb.* He's gone.

*Ant.* Then, tell me, 235  
Who's the next heir of Naples?

*Seb.* Claribel.

*Ant.* She that is queen of Tunis; she that dwells  
Ten leagues beyond man's life; she that from Naples  
Can have no note, unless the sun were post,—  
The man i' the moon's too slow,—till new-born chins 240  
Be rough and razorable; she that from whom  
We all were sea-swallow'd, though some cast again,  
And by that destiny, to perform an act  
Whereof what's past is prologue; what to come,  
In yours and my discharge.

*Seb.* What stuff is this! How say you? 245

222. *throes*] Pope. *throws* F<sub>1</sub>F<sub>2</sub> *from whom* Rowe. *she for whom*  
F<sub>3</sub>. *throws* F<sub>4</sub>. Pope. *she from whom coming* Singer.

*Thus, sir*] *Why then thus* *she that—from whom?* Spedding conj.  
Sir Hanmer. See note (ix).

226. *he's*] *he 'as* Hanmer. *he* John-  
son conj. 242. *all*] om. Pope.

227. *Professes to persuade*] om. *And ... to perform*] *May ...*  
Steevens. *perform* Pope. *And by that destin'd*  
*to perform* Musgrave conj. (*And that*

234. *doubt*] *drops* Hanmer. *doubts*  
Capell. *by destiny*) *to perform* Staunton conj.

241. *she that from whom*] Ff. *she* 244. *is*] F<sub>1</sub>. *in* F<sub>2</sub> F<sub>3</sub> F<sub>4</sub>.

245. *In*] *Is* Pope.

'Tis true, my brother's daughter's queen of Tunis;  
So is she heir of Naples; 'twixt which regions  
There is some space.

*Ant.* A space whose every cubit  
Seems to cry out, "How shall that Claribel  
Measure us back to Naples? Keep in Tunis, 250  
And let Sebastian wake." Say, this were death  
That now hath seized them; why, they were no worse  
Than now they are. There be that can rule Naples

As well as he that sleeps; lords that can prate  
As amply and unnecessarily 255  
As this Gonzalo; I myself could make  
A chough of as deep chat. O, that you bore  
The mind that I do! what a sleep were this  
For your advancement! Do you understand me?

*Seb.* Methinks I do.

*Ant.* And how does your content 260  
Tender your own good fortune?

*Seb.* I remember  
You did supplant your brother Prospero.

*Ant.* True:  
And look how well my garments sit upon me;  
Much feater than before: my brother's servants  
Were then my fellows; now they are my men. 265

*Seb.* But, for your conscience.

*Ant.* Ay, sir; where lies that? if 'twere a kibe,  
'Twould put me to my slipper: but I feel not  
This deity in my bosom: twenty consciences,  
That stand 'twixt me and Milan, candied be they; 270  
And melt, ere they molest! Here lies your brother,  
No better than the earth he lies upon,  
If he were that which now he's like, that's dead;

250. *to*] *F*<sub>1</sub>. *by* *F*<sub>2</sub> *F*<sub>3</sub> *F*<sub>4</sub>.  
*Keep*] *Sleep* Johnson conj.

251. See note (x).

267. *'twere*] *it were* Singer.

267—271. Pope ends the lines  
with *that?...slipper...bosom...Milan...  
molest...brother.*

267. See note (xi).

269. *twenty*] *Ten* Pope.

270. *stand*] *stood* Hanmer.  
*candied*] *Discandy'd* Upton

conj.

271. *And melt*] *Would melt* John-  
son conj. *Or melt* id. conj.

273, 274. *like, that's dead; Whom I,  
with*] *like, whom I With* Steevens  
(Farmer conj.).

Whom I, with this obedient steel, three inches of it,  
 Can lay to bed for ever; whiles you, doing thus, 275  
 To the perpetual wink for aye might put  
 This ancient morsel, this Sir Prudence, who  
 Should not upbraid our course. For all the rest,  
 They'll take suggestion as a cat laps milk;  
 They'll tell the clock to any business that 280  
 We say befits the hour.

*Seb.* Thy case, dear friend,  
 Shall be my precedent; as thou got'st Milan,  
 I'll come by Naples. Draw thy sword: one stroke  
 Shall free thee from the tribute which thou payest;  
 And I the king shall love thee.

*Ant.* Draw together; 285  
 And when I rear my hand, do you the like,  
 To fall it on Gonzalo.

*Seb.* O, but one word. [*They talk apart.*]

*Re-enter ARIEL invisible.*

*Ari.* My master through his art foresees the danger  
 That you, his friend, are in; and sends me forth,—  
 For else his project dies,—to keep them living. 290  
 [*Sings in Gonzalo's ear.*]

While you here do snoring lie,  
 Open-eyed conspiracy  
 His time doth take.  
 If of life you keep a care,  
 Shake off slumber, and beware: 295  
 Awake, awake!

*Ant.* Then let us both be sudden.

*Gon.* Now, good angels  
 Preserve the king! [*They wake.*]

275. *whiles*] om. Pope. song. Ff.  
 277. *morsel*] *Moral* Warburton. 289. *you, his friend,*] *these, his*  
 280, 281. *business...hour.*] *hour...* friends Steevens (Johnson conj.).  
*business.* Farmer conj. 289, 290. *friend ... project dies ...*  
 282. *precedent*] Pope. *president* Ff. *them*] *friend...project dies...you* Han-  
 287. *O*] om. Pope. mer. *friend .... projects die.... them*  
 [They talk apart] Capell. Malone conj. *friend...project dies ...*  
 Re-enter Ariel invisible.] *thee* Dyce.  
 Capell. Enter Ariel with music and 298. [They wake.] Rowe.

*Alon.* Why, how now? ho, awake!—Why are you drawn?  
Wherefore this ghastly looking?

*Gon.* What's the matter? 300

*Seb.* Whiles we stood here securing your repose,  
Even now, we heard a hollow burst of bellowing  
Like bulls, or rather lions: did't not wake you?  
It struck mine ear most terribly.

*Alon.* I heard nothing.

*Ant.* O, 'twas a din to fright a monster's ear, 305  
To make an earthquake! sure, it was the roar  
Of a whole herd of lions.

*Alon.* Heard you this, Gonzalo?

*Gon.* Upon mine honour, sir, I heard a humming,  
And that a strange one too, which did awake me:  
I shaked you, sir, and cried: as mine eyes open'd, 310  
I saw their weapons drawn:—there was a noise,  
That's verily. 'Tis best we stand upon our guard,  
Or that we quit this place: let's draw our weapons.

*Alon.* Lead off this ground; and let's make further search  
For my poor son.

*Gon.* Heavens keep him from these beasts! 315  
For he is, sure, i' th' island.

*Alon.* Lead away.

*Ari.* Prospero my lord shall know what I have done:  
So, king, go safely on to seek thy son. [*Exeunt.*]

SCENE II. *Another part of the island.*

*Enter CALIBAN with a burden of wood. A noise of thunder heard.*

*Cal.* All the infections that the sun sucks up  
From bogs, fens, flats, on Prosper fall, and make him  
By inch-meal a disease! His spirits hear me,  
And yet I needs must curse. But they'll nor pinch,  
Fright me with urchin-shows, pitch me i' the mire, 5  
Nor lead me, like a firebrand, in the dark

300. *this] thus* Collier MS.

307. *Gonzalo] om.* Pope.

312. *verily] verity* Pope.

Pope.

4. *nor] F<sub>1</sub> F<sub>2</sub> not F<sub>3</sub> F<sub>4</sub>.*

*upon our guard] on guard*

Out of my way, unless he bid 'em: but  
 For every trifle are they set upon me;  
 Sometime like apes, that mow and chatter at me,  
 And after bite me; then like hedgehogs, which 10  
 Lie tumbling in my barefoot way, and mount  
 Their pricks at my footfall; sometime 'am I  
 All wound with adders, who with cloven tongues  
 Do hiss me into madness.

*Enter TRINCULO.*

Lo, now, lo!

Here comes a spirit of his, and to torment me 15  
 For bringing wood in slowly. I'll fall flat;  
 Perchance he will not mind me.

*Trin.* Here's neither bush nor shrub, to bear off any  
 weather at all, and another storm brewing; I hear it sing i'  
 the wind: yond same black cloud, yond huge one, looks 20  
 like a foul bombard that would shed his liquor. If it should  
 thunder as it did before, I know not where to hide my head:  
 yond same cloud cannot choose but fall by pailfuls. What  
 have we here? a man or a fish? dead or alive? A fish: he  
 smells like a fish; a very ancient and fish-like smell; a kind 25  
 of not of the newest Poor-John. A strange fish! Were I  
 in England now, as once I was, and had but this fish  
 painted, not a holiday fool there but would give a piece of  
 silver: there would this monster make a man; any strange  
 beast there makes a man: when they will not give a doit to 30  
 relieve a lame beggar, they will lay out ten to see a dead  
 Indian. Legged like a man! and his fins like arms! Warm  
 o' my troth! I do now let loose my opinion; hold it no  
 longer: this is no fish, but an islander, that hath lately suf-  
 fered by a thunderbolt. [*Thunder.*] Alas, the storm is come 35  
 again! my best way is to creep under his gaberdine; there  
 is no other shelter hereabout: misery acquaints a man with  
 strange bed-fellows. I will here shroud till the dregs of the  
 storm be past.

15. *and*] *now* Pope. *sent* Edd. - .35. [*Thunder*] Capell.  
 conj. (so Dryden). 38. *dregs*] *drench* Collier MS.  
 21. *foul*] *full* Upton conj.

*Enter STEPHANO, singing; a bottle in his hand.*

*Ste.* I shall no more to sea, to sea, 40  
Here shall I die a-shore,—

This is a very scurvy tune to sing at a man's funeral: well,  
here's my comfort. [*Drinks.*]

[*Sings.* The master, the swabber, the boatswain, and I,  
The gunner, and his mate, 45  
Loved Mall, Meg, and Marian, and Margery,  
But none of us cared for Kate;  
For she had a tongue with a tang,  
Would cry to a sailor, Go hang!  
She loved not the savour of tar nor of pitch; 50  
Yet a tailor might scratch her where'er she did itch.  
Then, to sea, boys, and let her go hang!

This is a scurvy tune too: but here's my comfort. [*Drinks.*]

*Cal.* Do not torment me:—O!

*Ste.* What's the matter? Have we devils here? Do 55  
you put tricks upon 's with savages and men of Ind, ha? I  
have not scaped drowning, to be afeard now of your four  
legs; for it hath been said, As proper a man as ever went  
on four legs cannot make him give ground; and it shall be  
said so again, while Stephano breathes at 's nostrils. 60

*Cal.* The spirit torments me:—O!

*Ste.* This is some monster of the isle with four legs, who  
hath got, as I take it, an ague. Where the devil should he  
learn our language? I will give him some relief, if it be  
but for that. If I can recover him, and keep him tame, and 65  
get to Naples with him, he's a present for any emperor that  
ever trod on neat's-leather.

*Cal.* Do not torment me, prithee; I'll bring my wood  
home faster.

*Ste.* He's in his fit now, and does not talk after the 70  
wisest. He shall taste of my bottle: if he have never drunk  
wine afore, it will go near to remove his fit. If I can reco-  
ver him, and keep him tame, I will not take too much for  
him; he shall pay for him that hath him, and that soundly.

40. SCENE III. Pope.  
a bottle in his hand] Capell.

46. and Marian] *Mirian* Pope.

56. savages] *salvages* Ff.

60. at 's nostrils] Edd. at 'nostrils  
F<sub>1</sub>. at nostrils F<sub>2</sub> F<sub>3</sub> F<sub>4</sub>. at his  
nostrils Pope.

*Cal.* Thou dost me yet but little hurt; thou wilt anon, I know it by thy trembling: now Prosper works upon thee. 75

*Ste.* Come on your ways; open your mouth; here is that which will give language to you, cat: open your mouth; this will shake your shaking, I can tell you, and that soundly: you cannot tell who's your friend: open your chaps again. 80

*Trin.* I should know that voice: it should be—but he is drowned; and these are devils:—O defend me!

*Ste.* Four legs and two voices,—a most delicate monster! His forward voice, now, is to speak well of his friend; his backward voice is to utter foul speeches and to detract. 85  
If all the wine in my bottle will recover him, I will help his ague. Come:—Amen! I will pour some in thy other mouth.

*Trin.* Stephano!

*Ste.* Doth thy other mouth call me? Mercy, mercy! 90  
This is a devil, and no monster: I will leave him; I have no long spoon.

*Trin.* Stephano! If thou beest Stephano, touch me, and speak to me; for I am Trinculo,—be not afraid,—thy good friend Trinculo. 95

*Ste.* If thou beest Trinculo; come forth: I'll pull thee by the lesser legs: if any be Trinculo's legs, these are they. Thou art very Trinculo indeed! How camest thou to be the siege of this moon-calf? can he vent Trinculos?

*Trin.* I took him to be killed with a thunder-stroke. 100  
But art thou not drowned, Stephano? I hope, now, thou art not drowned. Is the storm overblown? I hid me under the dead moon-calf's gaberdine for fear of the storm. And art thou living, Stephano? O Stephano, two Neapolitans scaped! 105

*Ste.* Prithee, do not turn me about; my stomach is not constant.

*Cal.* [*aside*] These be fine things, an if they be not sprites. That's a brave god, and bears celestial liquor:  
I will kneel to him. 110

78. *you, cat*] *you* *Cat* *Ff.* *a cat* 84. *well*] *F<sub>1</sub>.* *om.* *F<sub>2</sub>* *F<sub>3</sub>* *F<sub>4</sub>.*  
Hanmer. *your cat* *Edd.* *conj.*



*Ste.* How didst thou 'scape? How camest thou hither? swear, by this bottle, how thou camest hither. I escaped upon a butt of sack, which the sailors heaved o'erboard, by this bottle! which I made of the bark of a tree with mine own hands, since I was cast ashore.

115

*Cal.* I'll swear, upon that bottle, to be thy true subject; for the liquor is not earthly.

*Ste.* Here; swear, then, how thou escapedst.

*Trin.* Swum ashore, man, like a duck: I can swim like a duck, I'll be sworn.

120

*Ste.* Here, kiss the book. Though thou canst swim like a duck, thou art made like a goose.

*Trin.* O Stephano, hast any more of this?

*Ste.* The whole butt, man: my cellar is in a rock by the sea-side, where my wine is hid. How now, moon-calf! how does thine ague?

*Cal.* Hast thou not dropp'd from heaven?

*Ste.* Out o' the moon, I do assure thee: I was the man i' the moon when time was.

*Cal.* I have seen thee in her, and I do adore thee: My mistress show'd me thee, and thy dog, and thy bush.

130

*Ste.* Come, swear to that; kiss the book: I will furnish it anon with new contents: swear.

*Trin.* By this good light, this is a very shallow monster! I afraid of him! A very weak monster! The man i' the moon! A most poor credulous monster! Well drawn, monster, in good sooth!

135

*Cal.* I'll show thee every fertile inch o' th' island; And I will kiss thy foot: I prithee, be my god.

*Trin.* By this light, a most perfidious and drunken monster! when's god's asleep, he'll rob his bottle.

140

*Cal.* I'll kiss thy foot; I'll swear myself thy subject.

*Ste.* Come on, then; down, and swear.

115, 116. Steevens prints as verse, *I'll...thy True...earthly.*

118. *swear, then, how thou escapedst*] *swear then: how escapedst thou?* Pope.

119. *Swum*] *Swom* Ff.

131. *and thy dog, and thy bush*] *thy dog and bush* Steevens.

133. *new*] F<sub>1</sub>. *the new* F<sub>2</sub> F<sub>3</sub> F<sub>4</sub>.

135. *weak*] F<sub>1</sub>. *shallow* F<sub>2</sub> F<sub>3</sub> F<sub>4</sub>.

138. *island*] F<sub>1</sub>. *isle* F<sub>2</sub> F<sub>3</sub> F<sub>4</sub>.

*Trin.* I shall laugh myself to death at this puppy-headed monster. A most scurvy monster! I could find in 145  
my heart to beat him,—

*Ste.* Come, kiss.

*Trin.* But that the poor monster's in drink: an abominable monster!

*Cal.* I'll show thee the best springs; I'll pluck thee berries; 150  
I'll fish for thee, and get thee wood enough.

A plague upon the tyrant that I serve!

I'll bear him no more sticks, but follow thee,  
Thou wondrous man.

*Trin.* A most ridiculous monster, to make a wonder 155  
of a poor drunkard!

*Cal.* I prithee, let me bring thee where crabs grow;  
And I with my long nails will dig thee pig-nuts;  
Show thee a jay's nest, and instruct thee how  
To snare the nimble marmoset; I'll bring thee 160  
To clustering filberts, and sometimes I'll get thee.  
Young scamels from the rock. Wilt thou go with me?

*Ste.* I prithee now, lead the way, without any more  
talking. Trinculo, the king and all our company else being  
drowned, we will inherit here: here; bear my bottle: fellow 165  
Trinculo, we'll fill him by and by again.

*Cal. sings drunkenly.]* Farewell, master; farewell, farewell!

*Trin.* A howling monster; a drunken monster!

*Cal.* No more dams I'll make for fish;  
Nor fetch in firing 170  
At requiring;  
Nor scrape trencher, nor wash dish:  
'Ban, 'Ban, Cacaliban  
Has a new master;—get a new man.

Freedom, hey-day! hey-day, freedom! freedom, hey-day, 175  
freedom!

*Ste.* O brave monster! Lead the way. [*Exeunt.*]

150—154, 157—162, printed as  
verse by Pope (after Dryden).

162. *scamels*] *shamois* Theobald.  
*seamalls, stannels* id. conj.

163. *Ste.*] F<sub>1</sub>. *Cal.* F<sub>2</sub> F<sub>3</sub> F<sub>4</sub>.

165. Before *here*; *bear my bottle* Ca-  
pell inserts [To *Cal.*]. See note (xii).

172. *trencher*] Pope (after Dry-  
den). *trenchering* Ff.

175. *hey-day*] Rowe. *high-day* Ff.

## ACT III.

SCENE I. *Before PROSPERO'S cell.**Enter FERDINAND, bearing a log.*

*Fer.* There be some sports are painful, and their labour  
 Delight in them sets off: some kinds of baseness  
 Are nobly undergone, and most poor matters  
 Point to rich ends. This my mean task  
 Would be as heavy to me as odious, but 5  
 The mistress which I serve quickens what's dead,  
 And makes my labours pleasures: O, she is  
 Ten times more gentle than her father's crabbed,  
 And he's composed of harshness. I must remove  
 Some thousands of these logs, and pile them up, 10  
 Upon a sore injunction: my sweet mistress  
 Weeps when she sees me work, and says, such baseness  
 Had never like executor. I forget:  
 But these sweet thoughts do even refresh my labours,  
 Most busy lest, when I do it.

*Enter MIRANDA; and PROSPERO at a distance, unseen.*

*Mir.* Alas, now, pray you, 15  
 Work not so hard: I would the lightning had  
 Burnt up those logs that you are enjoind to pile!  
 Pray, set it down, and rest you: when this burns,  
 'Twill weep for having wearied you. My father  
 Is hard at study; pray, now, rest yourself; 20

1. *and*] *but* Pope.2. *sets*] Rowe. *set* Ff.4, 5. *my...odious*] *my mean task*  
*would be as heavy to me as 'tis odious*  
 Pope.9. *remove*] *move* Pope.14. *labours*] *labour* Hanmer.15. *Most busy lest*] F<sub>1</sub>. *Most busy*  
*least* F<sub>2</sub> F<sub>3</sub> F<sub>4</sub>. *Least busy* Pope.  
*Most busie-less* Theobald. *Most bu-*  
*siest* Holt White conj. *Most busy**felt* Staunton. *Most busy still* Staun-  
 ton conj. *Most busy-blest* Collier MS.  
*Most busiliest* Bullock conj.*Most busy lest, when I do (doe*  
 F<sub>1</sub> F<sub>2</sub> F<sub>3</sub>) *it*] *Most busy when least I*  
*do it* Brae conj. *Most busiest when*  
*idlest* Spedding conj. *Most busy left*  
 when *idlest* Edd. conj. See note (XIII).  
 at a distance, *unseen*] Rowe.17. *you are*] F<sub>1</sub>. *thou art* F<sub>2</sub> F<sub>3</sub> F<sub>4</sub>.

He's safe for these three hours.

*Fer.* O most dear mistress,  
The sun will set before I shall discharge  
What I must strive to do.

*Mir.* If you'll sit down,  
I'll bear your logs the while: pray, give me that;  
I'll carry it to the pile.

*Fer.* No, precious creature; 25  
I had rather crack my sinews; break my back,  
Than you should such dishonour undergo,  
While I sit lazy by.

*Mir.* It would become me  
As well as it does you: and I should do it  
With much more ease; for my good will is to it, 30  
And yours it is against.

*Pros.* Poor worm, thou art infected!  
This visitation shows it.

*Mir.* You look wearily.

*Fer.* No, noble mistress; 'tis fresh morning with me.  
When you are by at night. I do beseech you,—  
Chiefly that I might set it in my prayers,— 35  
What is your name?

*Mir.* Miranda.—O my father,  
I have broke your hest to say so!

*Fer.* Admired Miranda!  
Indeed the top of admiration! worth  
What's dearest to the world! Full many a lady  
I have eyed with best regard, and many a time 40  
The harmony of their tongues hath into bondage  
Brought my too diligent ear: for several virtues  
Have I liked several women; never any  
With so full soul, but some defect in her  
Did quarrel with the noblest grace she owed, 45  
And put it to the foil: but you, O you,  
So perfect and so peerless, are created  
Of every creature's best!

31. *it is*] *is it* Steevens conj. (ed. 1, 2, and 3). om. Steevens (ed. 4) (Farmer conj.).  
34, 35. *I do beseech you,—Chiefly*]  
*I do beseech you Chiefly* Ff.

*Mir.* I do not know  
 One of my sex; no woman's face remember,  
 Save, from my glass, mine own; nor have I seen 50  
 More that I may call men than you, good friend,  
 And my dear father: how features are abroad,  
 I am skilless of; but, by my modesty,  
 The jewel in my dower, I would not wish  
 Any companion in the world but you; 55  
 Nor can imagination-form a shape,  
 Besides yourself, to like of. But I prattle  
 Something too wildly, and my father's precepts  
 I therein do forget.

*Fer.* I am, in my condition,  
 A prince, Miranda; I do think, a king; 60  
 I would, not so!—and would no more endure  
 This wooden slavery than to suffer  
 The flesh-fly blow my mouth. Hear my soul speak:  
 The very instant that I saw you, did  
 My heart fly to your service; there resides, 65  
 To make me slave to it; and for your sake  
 Am I this patient log-man.

*Mir.* Do you love me?

*Fer.* O heaven, O earth, bear witness to this sound,  
 And crown what I profess with kind event,  
 If I speak true! if hollowly, invert 70  
 What best is boded me to mischief! I,  
 Beyond all limit of what else i' the world,  
 Do love, prize, honour you.

*Mir.* I am a fool  
 To weep at what I am glad of.

*Pros.* Fair encounter  
 Of two most rare affections! Heavens rain grace 75  
 On that which breeds between 'em!

*Fer.* Wherefore weep you?

*Mir.* At mine unworthiness, that dare not offer  
 What I desire to give; and much less take

59. *I therein do] I do* Pope.  
*Therein* Steevens.

62. *wooden] wodden* F.

*than to] than I would* Pope.

72. *what else] aught else* Malone  
 conj. (withdrawn).

What I shall die to want. But this is trifling;  
 And all the more it seeks to hide itself, 80  
 The bigger bulk it shows. Hence, bashful cunning!  
 And prompt me, plain and holy innocence!  
 I am your wife, if you will marry me;  
 If not, I'll die your maid: to be your fellow  
 You may deny me; but I'll be your servant, 85  
 Whether you will or no.

*Fer.* My mistress, dearest;  
 And I thus humble ever.

*Mir.* My husband, then?

*Fer.* Ay, with a heart as willing  
 As bondage e'er of freedom: here's my hand.

*Mir.* And mine, with my heart in't: and now farewell 90  
 Till half an hour hence.

*Fer.* A thousand thousand!

[*Exeunt Fer. and Mir. severally.*]

*Pros.* So glad of this as they I cannot be,  
 Who are surprised withal; but my rejoicing  
 At nothing can be more. I'll to my book;  
 For yet, ere supper-time, must I perform 95  
 Much business appertaining. [*Exit.*]

SCENE II. *Another part of the island.*

*Enter CALIBAN, STEPHANO, and TRINCULO.*

*Ste.* Tell not me;—when the butt is out, we will drink  
 water; not a drop before: therefore bear up, and board 'em.  
 Servant-monster, drink to me.

*Trin.* Servant-monster! the folly of this island! They  
 say there's but five upon this isle: we are three of them; if 5  
 th' other two be brained like us, the state totters.

80. *seeks*] *seekd* F<sub>3</sub>F<sub>4</sub>.

88. *as*] F<sub>1</sub>. *so* F<sub>2</sub>F<sub>3</sub>F<sub>4</sub>.

91. *severally*] Capell.

93. *withal*] Theobald. *with all*  
 Ff.

bald. The other... Pope.

Enter ...] Enter S. and T.  
 reeling, Caliban following with a bot-  
 tle. Capell. Enter C. S. and T.  
 with a bottle. Johnson.

*Ste.* Drink, servant-monster, when I bid thee: thy eyes are almost set in thy head.

*Trin.* Where should they be set else? he were a brave monster indeed, if they were set in his tail. 10

*Ste.* My man-monster hath drowned his tongue in sack: for my part, the sea cannot drown me; I swam, ere I could recover the shore, five-and-thirty leagues off and on. By this light, thou shalt be my lieutenant, monster, or my standard. 15

*Trin.* Your lieutenant, if you list; he's no standard.

*Ste.* We'll not run, Monsieur Monster.

*Trin.* Nor go neither; but you'll lie, like dogs, and yet say nothing neither.

*Ste.* Moon-calf, speak once in thy life, if thou beest a good moon-calf. 20

*Cal.* How does thy honour? Let me lick thy shoe. I'll not serve him, he is not valiant.

*Trin.* Thou liest, most ignorant monster: I am in case to justle a constable. Why, thou debauched fish, thou, was there ever man a coward that hath drunk so much sack as I to-day? Wilt thou tell a monstrous lie, being but half a fish and half a monster? 25

*Cal.* Lo, how he mocks me! wilt thou let him, my lord?

*Trin.* 'Lord,' quoth he! That a monster should be such a natural! 30

*Cal.* Lo, lo, again! bite him to death, I prithee.

*Ste.* Trinculo, keep a good tongue in your head: if you prove a mutineer,—the next tree! The poor monster's my subject, and he shall not suffer indignity. 35

*Cal.* I thank my noble lord. Wilt thou be pleased to hearken once again to the suit I made to thee?

*Ste.* Marry, will I: kneel and repeat it; I will stand, and so shall Trinculo.

8. head] F<sub>1</sub>. heart F<sub>2</sub> F<sub>3</sub> F<sub>4</sub>.  
13, 14. on. By this light, thou]  
on, by this light thou Ff. on, by this  
light.—Thou Capell.

25. debauched] debosh'd Ff.  
37. to the suit I made to thee] the  
suit I made thee Steevens, who prints  
all Caliban's speeches as verse.

*Enter, ARIEL, invisible.*

*Cal.* As I told thee before, I am subject to a tyrant, a sorcerer, that by his cunning hath cheated me of the island. 40

*Ari.* Thou liest.

*Cal.* Thou liest, thou jesting monkey, thou: I would my valiant master would destroy thee! I do not lie.

*Ste.* Trinculo, if you trouble him any more in's tale, by this hand, I will supplant some of your teeth. 45

*Trin.* Why, I said nothing.

*Ste.* Mum, then, and no more. Proceed.

*Cal.* I say, by sorcery he got this isle; From me he got it. If thy greatness will Revenge it on him,—for I know thou darest, But this thing dare not,— 50

*Ste.* That's most certain.

*Cal.* Thou shalt be lord of it, and I'll serve thee.

*Ste.* How now shall this be compassed? Canst thou bring me to the party? 55

*Cal.* Yea, yea, my lord: I'll yield him thee asleep, Where thou mayst knock a nail into his head.

*Ari.* Thou liest; thou canst not.

*Cal.* What a pied ninny's this! Thou scurvy patch! I do beseech thy Greatness, give him blows, And take his bottle from him: when that's gone, He shall drink nought but brine; for I'll not show him Where the quick freshes are. 60

*Ste.* Trinculo, run into no further danger: interrupt the monster one word further, and, by this hand, I'll turn my mercy out o' doors, and make a stock-fish of thee. 65

*Trin.* Why, what did I? I did nothing. I'll go farther off.

*Ste.* Didst thou not say he lied? 70

*Ari.* Thou liest.

*Ste.* Do I so? take thou that. [*Beats him.*] As you like this, give me the lie another time.

60. Johnson conjectured that this line was spoken by Stephano. F<sub>3</sub>F<sub>4</sub>.

72. [*Beats him.*] Rowe.

68. *farther*] F<sub>1</sub>. *no further* F<sub>2</sub>



*Trin.* I did not give the lie. Out o' your wits, and hearing too? A pox o' your bottle! this can sack and drinking do. A murrain on your monster, and the devil take your fingers! 75

*Cal.* Ha, ha, ha!

*Ste.* Now, forward with your tale.—Prithee, stand farther off. 80

*Cal.* Beat him enough: after a little time, I'll beat him too.

*Ste.* Stand farther. Come, proceed.

*Cal.* Why, as I told thee, 'tis a custom with him I' th' afternoon to sleep: there thou mayst brain him, Having first seized his books; or with a log 85

Batter his skull, or paunch him with a stake,  
Or cut his wezand with thy knife. Remember  
First to possess his books; for without them  
He's but a sot, as I am, nor hath not  
One spirit to command: they all do hate him 90  
As rootedly as I. Burn but his books.

He has brave utensils,—for so he calls them,—  
Which, when he has a house, he'll deck withal.

And that most deeply to consider is  
The beauty of his daughter; he himself 95

Calls her a nonpareil: I never saw a woman,  
But only Sycorax my dam and she;  
But she as far surpasseth Sycorax  
As great'st does least.

*Ste.* Is it so brave a lass?

*Cal.* Ay, lord; she will become thy bed, I warrant, 100  
And bring thee forth brave brood.

*Ste.* Monster, I will kill this man: his daughter and I  
will be king and queen,—save our Graces!—and Trinculo  
and thyself shall be viceroys. Dost thou like the plot,  
Trinculo? 105

*Trin.* Excellent.

84. *there] then* Collier MS.

89. *nor] and* Pope.

93. *deck] deck't* Hamner.

96. *I never saw a woman] I ne'er*

*saw woman* Pope.

99. *great'st does least] greatest*

*does the least* Rowe.

*Ste.* Give me thy hand: I am sorry I beat thee; but, while thou livest, keep a good tongue in thy head.

*Cal.* Within this half hour will he be asleep: Wilt thou destroy him then?

*Ste.* Ay, on mine honour. 110

*Ari.* This will I tell my master.

*Cal.* Thou makest me merry; I am full of pleasure: Let us be jocund: will you troll the catch You taught me but while-ere?

*Ste.* At thy request, monster, I will do reason, any 115 reason.—Come on, Trinculo, let us sing. [*Sings.*

Flout 'em and scout 'em, and scout 'em and flout 'em;  
Thought is free.

*Cal.* That's not the tune.

[*Ariel plays the tune on a tabor and pipe.*

*Ste.* What is this same? 120

*Trin.* This is the tune of our catch, played by the picture of Nobody.

*Ste.* If thou beest a man, show thyself in thy likeness: if thou beest a devil, take't as thou list.

*Trin.* O, forgive me my sins! 125

*Ste.* He that dies pays all debts: I defy thee. Mercy upon us!

*Cal.* Art thou afeard?

*Ste.* No, monster, not I.

*Cal.* Be not afeard; the isle is full of noises, 130  
Sounds and sweet airs, that give delight, and hurt not.  
Sometimes a thousand twangling instruments  
Will hum about mine ears; and sometime voices,  
That, if I then had waked after long sleep,  
Will make me sleep again: and then, in dreaming, 135  
The clouds methought would open, and show riches  
Ready to drop upon me; that, when I waked,  
I cried to dream again.

115, 116] Printed as verse in Ff.

115. any] F<sub>1</sub>. and F<sub>2</sub> F<sub>3</sub> F<sub>4</sub>.

117. scout 'em, and scout 'em] Pope.  
cout 'em and skout 'em Ff.

125. sins] sin F<sub>4</sub>.

132. twangling] twanging Pope.

133. sometime] F<sub>1</sub>. sometimes F<sub>2</sub>

F<sub>3</sub> F<sub>4</sub>.

137. that] om. Pope.

*Ste.* This will prove a brave kingdom to me, where I shall have my music for nothing. 140

*Cal.* When Prospero is destroyed.

*Ste.* That shall be by änd by: I remember the story.

*Trin.* The sound is going away; let's follow it, and after do our work.

*Ste.* Lead, monster; we'll follow. I would I could see 145  
this taborer; he lays it on.

*Trin.* Wilt come? I'll follow, Stephano. [*Exeunt.*]

SCENE III. *Another part of the island.*

*Enter* ALONSO, SEBASTIAN, ANTONIO, GONZALO, ADRIAN,  
FRANCISCO, *and others.*

*Gon.* By'r lakin, I can go no further, sir;  
My old bones ache: here's a maze trod, indeed,  
Through forth-rights and meanders! By your patience,  
I needs must rest me.

*Alon.* Old lord, I cannot blame thee,  
Who am myself attach'd with weariness, 5  
To the dulling of my spirits: sit down, and rest.  
Even here I will put off my hope, and keep it  
No longer for my flatterer: he is drown'd  
Whom thus we stray to find; and the sea mocks  
Our frustrate search on land. Well, let him go. 10

*Ant.* [*Aside to Seb.*] I am right glad that he's so out of  
hope.

Do not, for one repulse, forego the purpose  
That you resolved to effect.

*Seb.* [*Aside to Ant.*] The next advantage  
Will we take throughly.

*Ant.* [*Aside to Seb.*] Let it be to-night;

147. *Trin. Wilt come? I'll follow, Stephano*] *Trin. Wilt come? Ste. I'll follow.* Capell. *Ste... Wilt come? Trin. I'll follow, Stephano.* Ritson conj.

2. *ache*] *ake* F<sub>2</sub> F<sub>3</sub> F<sub>4</sub>. *akes* F<sub>1</sub>.  
3. *forth-rights*] F<sub>2</sub> F<sub>3</sub> F<sub>4</sub>. *fourth rights* F<sub>1</sub>.  
8. *flatterer*] F<sub>1</sub>. *flatterers* F<sub>2</sub> F<sub>3</sub> F<sub>4</sub>.

For, now they are oppress'd with travel, they 15  
 Will not, nor cannot, use such vigilance  
 As when they are fresh.

*Seb.* [*Aside to Ant.*] I say, to-night: no more.

[*Solemn and strange music.*]

*Alon.* What harmony is this?—My good friends, hark!

*Gon.* Marvellous sweet music!

*Enter PROSPERO above, invisible. Enter several strange Shapes, bringing in a banquet: they dance about it with gentle actions of salutation; and, inviting the King, &c. to eat, they depart.*

*Alon.* Give us kind keepers, heavens!—What were these? 20

*Seb.* A living drollery. Now I will believe  
 That there are unicorns; that in Arabia  
 There is one tree, the phoenix' throne; one phoenix  
 At this hour reigning there.

*Ant.* I'll believe both;  
 And what does else want credit; come to me, 25  
 And I'll be sworn 'tis true: travellers ne'er did lie,  
 Though fools at home condemn 'em.

*Gon.* If in Naples  
 I should report this now, would they believe me?  
 If I should say, I saw such islanders,—  
 For, certes, these are people of the island,— 30  
 Who, though they are of monstrous shape, yet, note,  
 Their manners are more gentle-kind than of  
 Our human generation you shall find  
 Many, nay, almost any.

*Pros.* [*Aside*] Honest lord,  
 Thou hast said well; for some of you there present 35  
 Are worse than devils.

*Alon.* I cannot too much muse  
 Such shapes, such gesture, and such sound, expressing—

17. Prospero above] Malone. Prospero on the top Ff. See note (XIV).

20. were] F<sub>1</sub> F<sub>2</sub> F<sub>3</sub>. are F<sub>4</sub>.

26. 'tis true] to 't Steevens conj.  
 did lie] lied Hammer.

29. islanders] F<sub>2</sub> F<sub>3</sub> F<sub>4</sub>. islands F<sub>1</sub>.

32. gentle-kind] Theobald. gentle, kind Ff. gentle kind Rowe.

36. muse] F<sub>1</sub> F<sub>2</sub> F<sub>3</sub>. muse, F<sub>4</sub>.  
 muse; Capell.

Although they want the use of tongue—a kind  
Of excellent dumb discourse.

*Pros.* [Aside] Praise in departing.

*Fran.* They vanish'd strangely.

*Seb.* No matter, since 40  
They have left their viands behind; for we have stomachs.—  
Will't please you taste of what is here?

*Alon.* Not I.

*Gon.* Faith, sir, you need not fear. When we were boys,  
Who would believe that there were mountaineers 45  
Dew-lapp'd like bulls, whose throats had hanging at 'em  
Wallets of flesh? or that there were such men  
Whose heads stood in their breasts? which now we find  
Each putter-out of five for one will bring us  
Good warrant of.

*Alon.* I will stand to, and feed,  
Although my last: no matter, since I feel 50  
The best is past. Brother, my lord the duke,  
Stand to, and do as we.

*Thunder and lightning. Enter ARIEL, like a harpy; claps his wings upon the table; and, with a quaint device, the banquet vanishes.*

*Ari.* You are three men of sin, whom Destiny,—  
That hath to instrument this lower world  
And what is in't,—the never-surfeited sea 55  
Hath caused to belch up you; and on this island,  
Where man doth not inhabit,—you 'mongst men  
Being most unfit to live. I have made you mad;  
And even with such-like valour men hang and drown  
Their proper selves. [*Alon., Seb. &c. draw their swords.*]  
You fools! I and my fellows 60  
Are ministers of Fate: the elements,

48. of five for one] Ff. on five for one Theobald. of one for five Malone, (Thirlby conj.) See note (xv).

49—51. I will...past] Mason conjectured that these lines formed a rhyming couplet.

53. SCENE IV. Pope.

54. instrument] instruments F<sub>4</sub>.

56. belch up you] F<sub>1</sub> F<sub>2</sub> F<sub>3</sub>. belch you up F<sub>4</sub>. belch up Theobald.

60. [...draw their swords] Hammer.

Of whom your swords are temper'd, may as well  
 Wound the loud winds, or with bemock'd-at stabs  
 Kill the still-closing waters, as diminish  
 One dowle that's in my plume: my fellow-ministers 65  
 Are like invulnerable. If you could hurt,  
 Your swords are now too massy for your strengths,  
 And will not be uplifted. But remember,—  
 For that's my business to you,—that you three  
 From Milan did supplant good Prospero; 70  
 Exposed unto the sea, which hath requit it,  
 Him and his innocent child: for which foul deed  
 The powers, delaying, not forgetting, have  
 Incensed the seas and shores, yea, all the creatures,  
 Against your peace. Thee of thy son, Alonso, 75  
 They have bereft; and do pronounce by me:  
 Lingerin' perdition—worse than any death  
 Can be at once—shall step by step attend  
 You and your ways; whose wraths to guard you from,—  
 Which here, in this most desolate isle, else falls 80  
 Upon your heads,—is nothing but heart-sorrow  
 And a clear life ensuing.

*He vanishes in thunder; then, to soft music, enter the Shapes again,  
 and dance, with mocks and mows, and carrying out the table.*

*Pros.* Bravely the figure of this harpy hast thou  
 Perform'd, my Ariel; a grace it had, devouring:  
 Of my instruction hast thou nothing bated 85  
 In what thou hadst to say: so, with good life  
 And observation strange, my meaner ministers  
 Their several kinds have done. My high charms work,  
 And these mine enemies are all knit up  
 In their distractions: they now are in my power; 90  
 And in these fits I leave them, while I visit

- |  |   |
|--|---|
| 65. <i>dowle</i> ] <i>down</i> Pope.                             | <i>sorrow</i> Ff. <i>heart's-sorrow</i> Rowe. |
| <i>plume</i> ] Rowe. <i>plumbe</i> F <sub>1</sub> F <sub>2</sub> | <i>heart's sorrow</i> Pope.                   |
| F <sub>3</sub> . <i>plumb</i> F <sub>4</sub> .                   | 82. <i>mocks</i> ] <i>mopps</i> Theobald.     |
| 67. <i>strengths</i> ] <i>strength</i> F <sub>4</sub> .          | 86. <i>life</i> ] <i>list</i> Johnson conj.   |
| 79. <i>wraths</i> ] <i>wrath</i> Theobald.                       | 90. <i>now</i> ] om. Pope.                    |
| 81. <i>heart-sorrow</i> ] Edd. <i>hearts-</i>                    |   |

Young Ferdinand,—whom they suppose is drown'd,—  
And his and mine loved darling. [Exit above.]

*Gon.* I' the name of something holy, sir, why stand you  
In this strange stare?

*Alon.* O, it is monstrous, monstrous! 95  
Methought the billows spoke, and told me of it;  
The winds did sing it to me; and the thunder,  
That deep and dreadful organ-pipe, pronounced  
The name of Prosper: it did bass my trespass.  
Therefore my son i' th' ooze is bedded; and 100  
I'll seek him deeper than e'er plummet sounded,  
And with him there lie mudded. [Exit.]

*Seb.* But one fiend at a time,  
I'll fight their legions o'er.

*Ant.* I'll be thy second.

[Exeunt *Seb.* and *Ant.*]

*Gon.* All three of them are desperate: their great guilt,  
Like poison given to work a great time after, 105  
Now 'gins to bite the spirits: I do beseech you,  
That are of suppler joints, follow them swiftly,  
And hinder them from what this ecstasy  
May now provoke them to.

*Adr.* Follow, I pray you. [Exeunt.]

92. *whom*] *who* Hanmer.

*thing, holy Sir,* F4.

93. *mine*] *my* Rowe.

99. *bass*] Johnson. *base* Ff.

[Exit above] Theobald.

106. *do*] om. Pope.

94. *something holy, sir,*] *some-*

## ACT IV.

SCENE I. *Before PROSPERO'S cell.*

*Enter PROSPERO, FERDINAND, and MIRANDA.*

*Pros.* If I have too austere-ly punish'd you,  
Your compensation makes amends; for I  
Have given you here a third of mine own life,  
Or that for which I live; who once again  
I tender to thy hand: all thy vexations .5  
Were but my trials of thy love, and thou  
Hast strangely stood the test: here, afore Heaven,  
I ratify this my rich gift. O Ferdinand,  
Do not smile at me that I boast her off,  
For thou shalt find she will outstrip all praise, 10  
And make it halt behind her.

*Fer.* I do believe it  
Against an oracle.

*Pros.* Then, as my gift, and thine own acquisition  
Worthily purchased, take my daughter: but  
If thou dost break her virgin-knot before 15  
All sanctimonious ceremonies may  
With full and holy rite be minister'd,  
No sweet aspersion shall the heavens let fall  
To make this contract grow; but barren hate,  
Sour-eyed disdain and discord shall bestrew 20  
The union of your bed with weeds so loathly  
That you shall hate it both: therefore take heed,  
As Hymen's lamps shall light you.

*Fer.* As I hope  
For quiet days, fair issue and long life,

3. *a third*] *a thread* Theobald.  
*the thread* Williams conj.

4. *who*] *whom* Pope.

7. *test*] *F*<sub>1</sub>. *rest* *F*<sub>2</sub> *F*<sub>3</sub> *F*<sub>4</sub>.

9. *off*] *F*<sub>2</sub> *F*<sub>3</sub> *F*<sub>4</sub>. *of* *F*<sub>1</sub>.

11. *do*] om. Pope.

13. *gift*] Rowe. *quest* *Ff*.

14. *but*] *F*<sub>1</sub>. om. *F*<sub>2</sub> *F*<sub>3</sub> *F*<sub>4</sub>.



With such love as 'tis now, the murkiest den,  
 The most opportune place, the strong'st suggestion  
 Our worser Genius can, shall never melt  
 Mine honour into lust, to take away  
 The edge of that day's celebration  
 When I shall think, or Phœbus' steeds are founder'd,  
 Or Night kept chain'd below.

25

30

*Pros.* Fairly spoke.

Sit, then, and talk with her; she is thine own.

What, Ariel! my industrious servant, Ariel!

*Enter ARIEL.*

*Ari.* What would my potent master? here I am.

*Pros.* Thou and thy meaner fellows your last service  
 Did worthily perform; and I must use you  
 In such another trick. Go bring the rabble,  
 O'er whom I give thee power, here to this place:  
 Incite them to quick motion; for I must  
 Bestow upon the eyes of this young couple  
 Some vanity of mine art: it is my promise,  
 And they expect it from me.

35

40

*Ari.* Presently?

*Pros.* Ay, with a twink.

*Ari.* Before you can say, 'come,' and 'go,'

And breathe twice, and cry, 'so, so,'

Each one, tripping on his toe,

Will be here with mop and mow.

Do you love me, master? no?

45

*Pros.* Dearly, my delicate Ariel. Do not approach  
 Till thou dost hear me call.

*Ari.* Well, I conceive. [*Exit.* 50

*Pros.* Look thou be true; do not give dalliance  
 Too much the rein: the strongest oaths are straw  
 To the fire i' the blood: be more abstemious,

25. 'tis] is Capell.

30. Phœbus'] Phœbus F<sub>1</sub>. Phœdus

F<sub>2</sub> F<sub>3</sub>. Phœdus F<sub>4</sub>.

34. SCENE II. Pope.

41. vanity] rarity S. Walker conj.

48. no?] no. Rowe.

53. abstemious] abstentious F<sub>1</sub>.

(Or else, good night your vow!

*Fer.*

I warrant you, sir;

The white cold virgin snow upon my heart

55

Abates the ardour of my liver.

*Pros.*

Well.

Now come, my Ariel! bring a corollary,

Rather than want a spirit: appear, and pertly!

No tongue! all eyes! be silent.

[*Soft music.*

*Enter IRIS.*

*Iris.* Ceres, most bounteous lady, thy rich leas

60

Of wheat, rye, barley, vetches, oats, and pease;

Thy turfy mountains, where live nibbling sheep,

And flat meads thatch'd with stover, them to keep;

Thy banks with pioned and twilled brims,

Which spongy April at thy hest betrimms,

65

To make cold nymphs chaste crowns; and thy broom-groves,

Whose shadow the dismissed bachelor loves,

Being lass-lorn; thy pole-clipt vineyard;

And thy sea-marge, sterile and rocky-hard,

Where thou thyself dost air;—the queen o' the sky,

70

Whose watery arch and messenger am I,

Bids thee leave these; and with her sovereign grace,

Here on this grass-plot, in this very place,

To come and sport:—her peacocks fly amain:

Approach, rich Ceres, her to entertain.

75

*Enter CERES.*

*Cer.* Hail, many-colour'd messenger, that ne'er

Dost disobey the wife of Jupiter;

Who, with thy saffron wings, upon my flowers

Diffusest honey-drops, refreshing showers;

And with each end of thy blue bow dost crown

80

My bosky acres and my unshrub'd down,

Rich scarf to my proud earth;—why hath thy queen

Summon'd me hither, to this short-grass'd green?

60. SCENE III. A MASQUE. Pope. Hanmer.

*thy*] F<sub>1</sub>. *the* F<sub>2</sub> F<sub>3</sub> F<sub>4</sub>.

68. *pole-clipt*] *pole-clipt* Hanmer.

64. *pioned*] *pionied* Warburton.  
*peonied* Steevens.

72. After this line Ff. have the  
stage direction, 'Juno descends.'

*twilled*] *tulip'd* Rowe. *tilled*

74. *her* Rowe. *here* Ff.

Capell (Holt conj.). *lilied* Steevens.

83. *short-grass'd*] F<sub>3</sub> F<sub>4</sub>. *short*

66. *broom-groves*] *brown groves*

*gras'd* F<sub>1</sub> F<sub>2</sub>. *short-grass* Pope.

*Iris.* A contract of true-love to celebrate ;  
And some donation freely to estate 85  
On the blest lovers.

*Cer.* Tell-me, heavenly bow,  
If Venus or her son, as thou dost know,  
Do now attend the queen ? Since they did plot  
The means that dusky Dis my daughter got,  
Her and her blind boy's scandal'd company 90  
I have forsworn.

*Iris.* Of her society  
Be not afraid : I met her Deity  
Cutting the clouds towards Paphos, and her son  
Dove-drawn with her. / Here thought they to have done  
Some wanton charm upon this man and maid, 95  
Whose vows are, that no bed-right shall be paid  
Till Hymen's torch be lighted : but in vain ;  
Mars's hot minion is returned again ;  
Her waspish-headed son has broke his arrows,  
Swears he will shoot no more, but play with sparrows, 100  
And be a boy right out.

*Cer.* High'st queen of state,  
Great Juno, comes ; I know her by her gait.

*Enter JUNO.*

*Juno.* How does my bounteous sister ? Go with me  
To bless this twain, that they may prosperous be,  
And honour'd in their issue. [ *They sing : 105 .*

*Juno.* Honour, riches, marriage-blessing,  
Long continuance, and increasing,  
Hourly joys be still upon you !  
Juno sings her blessings on you.

*Cer.* Earth's increase, foison plenty, 110  
Barns and garners never empty ;  
Vines with clustering bunches growing ;  
Plants with goodly burthen bowing ;  
Spring come to you at the farthest  
In the very end of harvest ! 115  
Scarcity and want shall shun you ;  
Ceres' blessing so is on you.

96. *bed-right*] *bed-rite* Singer.

101. *High'st*] *High* Pope.

102. Enter JUNO] om. Ff.

110. *Cer.*] Theobald. om. Ff.

*foison*] F<sub>1</sub>. and *foison* F<sub>2</sub>

F<sub>3</sub>F<sub>4</sub>.

114. *Spring*] *Rain* Collier MS.

*Fer.* This is a most majestic vision, and  
Harmonious charmingly. May I be bold  
To think these spirits?

*Pros.* Spirits, which by mine art 120  
I have from their confines call'd to enact  
My present fancies.

*Fer.* Let me live here ever;  
So rare a wonder'd father and a wife  
Makes this place Paradise.

[*Juno and Ceres whisper, and send Iris on employment.*]

*Pros.* Sweet, now, silence! 125  
Juno and Ceres whisper seriously;  
There's something else to do: hush, and be mute,  
Or else our spell is marr'd.

*Iris.* You nymphs, call'd Naiads, of the windring brooks,  
With your sedged crowns and ever-harmless looks,  
Leave your crisp channels, and on this green land 130  
Answer your summons; Juno does command:  
Come, temperate nymphs, and help to celebrate  
A contract of true love; be not too late.

*Enter certain Nymphs.*

You sunburnt sicklemen, of August weary,  
Come hither from the furrow, and be merry: 135  
Make holiday; your rye-straw hats put on,  
And these fresh nymphs encounter every one  
In country footing.

*Enter certain Reapers, properly habited: they join with the Nymphs  
in a graceful dance; towards the end whereof PROSPERO starts*

119. *charmingly*] *charming lay*  
Hanmer. *charming lays* Warburton.  
*Harmoniously charming* Steevens  
conj.

121. *from their*] *F<sub>1</sub>. from all their*  
*F<sub>2</sub> F<sub>3</sub> F<sub>4</sub>.*

123. *wife*] *F<sub>1</sub> (var.). Rowe. wise*  
*F<sub>1</sub> (var.) F<sub>2</sub> F<sub>3</sub> F<sub>4</sub>.*

124. *Makes*] *make* Pope.  
*Sweet, now, silence*] *now, si-*

*lence, sweet* Hanmer.

124. In Ff. the stage direction  
[Juno, &c. follows line 127. Capell  
made the change.

128. *windring*] *winding* Rowe.  
*wand'ring* Steevens.

129. *sedged*] *sedge* Collier MS.

136. *holiday*] *holly day* *F<sub>1</sub> F<sub>2</sub> F<sub>3</sub>.*  
*holy-day* *F<sub>4</sub>.*

*suddenly, and speaks; after which, to a strange, hollow, and confused noise, they heavily vanish.*

*Pros.* [*Aside*] I had forgot that foul conspiracy  
Of the beast Caliban and his confederates 140  
Against my life: the minute of their plot  
Is almost come. [*To the Spirits.*] Well done! avoid; no  
more!

*Fer.* This is strange: your father's in some passion  
That works him strongly.

*Mir.* Never till this day  
Saw I him touch'd with anger so distemper'd. 145

*Pros.* You do look, my son, in a moved sort,  
As if you were dismay'd: be cheerful, sir.  
Our revels now are ended. These our actors,  
As I foretold you, were all spirits, and  
Are melted into air, into thin air: 150  
And, like the baseless fabric of this vision,  
The cloud-capp'd towers, the gorgeous palaces,  
The solemn temples, the great globe itself,  
Yea, all which it inherit, shall dissolve,  
And, like this insubstantial pageant faded, 155  
Leave not a rack behind. We are such stuff  
As dreams are made on; and our little life  
Is rounded with a sleep. Sir, I am vex'd;  
Bear with my weakness; my old brain is troubled:  
Be not disturb'd with my infirmity: 160  
If you be pleased, retire into my cell,  
And there repose: a turn or two I'll walk,  
To still my beating mind.

*Fer. Mir.* We wish your peace. [*Exeunt.*]

*Pros.* Come with a thought. I thank thee, Ariel: come.

139. SCENE IV. Pope.  
143. *This is*] *This's* (for *This's*)  
S. Walker conj.  
*strange*] *most strange* Han-  
mer.  
145. Ff put a comma after *anger*.  
Warburton omitted it.  
146. *do*] om. Pope. See note (xvi).
151. *this*] F<sub>1</sub>. *their* F<sub>2</sub> F<sub>3</sub> F<sub>4</sub>.  
*th' air visions* Warburton.  
156. *rack*] F<sub>3</sub> F<sub>4</sub>. *racke* F<sub>1</sub> F<sub>2</sub>.  
*track* Hanmer. *wreck* Dyce (Malone  
conj.).  
163. *your*] F<sub>1</sub> F<sub>2</sub> F<sub>3</sub>. *you* F<sub>4</sub>.  
164. *I thank thee, Ariel: come.*  
*I thank you:—Ariel, come.* Theobald.

Enter ARIEL.

*Ari.* Thy thoughts I cleave to. What's thy pleasure? 165

*Pros.* Spirit,

We must prepare to meet with Caliban.

*Ari.* Ay, my commander: when I presented Ceres,  
I thought to have told thee of it; but I fear'd  
Lest I might anger thee.

*Pros.* Say again, where didst thou leave these varlets? 170

*Ari.* I told you, sir, they were red-hot with drinking;  
So full of valour that they smote the air  
For breathing in their faces; beat the ground  
For kissing of their feet; yet always bending  
Towards their project. Then I beat my tabor; 175  
At which, like unback'd colts, they prick'd their ears,  
Advanced their eyelids, lifted up their noses  
As they smelt music: so I charm'd their ears,  
That, calf-like, they my lowing follow'd through  
Tooth'd briers, sharp furzes, pricking goss, and thorns, 180  
Which enter'd their frail shins: at last I left them  
I' the filthy-mantled pool beyond your cell,  
There dancing up to the chins, that the foul lake  
O'erstunk their feet.

*Pros.* This was well done, my bird.  
Thy shape invisible retain thou still: 185  
The trumpery in my house, go bring it hither,  
For stale to catch these thieves.

*Ari.* I go, I go. [Exit.

*Pros.* A devil, a born devil, on whose nature  
Nurture can never stick; on whom my pains,  
Humanely taken, all, all lost, quite lost; 190  
And as with age his body uglier grows,  
So his mind cankers. I will plague them all,  
Even to roaring.

169. *Lest*] F<sub>4</sub>. *least* F<sub>1</sub> F<sub>2</sub> F<sub>3</sub>. (note, v. i. p. 87).

170. *Say again*] *Well, say again*  
Capell.

180. *furzes*] Rowe. *firzes* Ff.

181. *shins*] *skins* Warburton conj.

182. *filthy-mantled*] *filthy mantled*  
Ff. *filth-ymantled* Steevens conj.

184. *feet*] *fear* Spedding conj.

190. *all, all*] *are all* Malone conj.

*Re-enter ARIEL, loaden with glistering apparel, &c.*

Come, hang them on this line.

PROSPERO and ARIEL remain, invisible. *Enter CALIBAN, STEPHANO, and TRINCULO, all wet.*

*Cal.* Pray you, tread softly, that the blind mole may not  
Hear a foot fall: we now are near his cell. 195

*Ste.* Monster, your fairy, which you say is a harmless  
fairy, has done little better than played the Jack with us.

*Trin.* Monster, I do smell all horse-piss; at which my  
nose is in great indignation.

*Ste.* So is mine. Do you hear, monster? If I should 200  
take a displeasure against you, look you,—

*Trin.* Thou wert but a lost monster.

*Cal.* Good my lord, give me thy favour still.  
Be patient, for the prize I'll bring thee to  
Shall hoodwink this mischance: therefore speak softly. 205  
All's hush'd as midnight yet.

*Trin.* Ay, but to lose our bottles in the pool,—

*Ste.* There is not only disgrace and dishonour in that,  
monster, but an infinite loss.

*Trin.* That's more to me than my wetting: yet this is 210  
your harmless fairy, monster.

*Ste.* I will fetch off my bottle, though I be o'er ears for  
my labour.

*Cal.* Prithee, my king, be quiet. See'st thou here,  
This is the mouth o' the cell: no noise, and enter. 215

Do that good mischief which may make this island

Thine own for ever, and I, thy Caliban,

For aye thy foot-licker.

*Ste.* Give me thy hand. I do begin to have bloody  
thoughts. 220

*Trin.* O King Stephano! O peer! O worthy Ste-  
phano! look what a wardrobe here is for thee!

*Cal.* Let it alone, thou fool; it is but trash.

*Trin.* O, ho, monster! we know what belongs to a frip-  
pery. O King Stephano! 225

193. *them on Rowe. on them Ff. bald, Capell. om. Ff.*  
Prospero ... invisible. Theo- 194. SCENE V. Pope.

*Ste.* Put off that gown, Trinculo; by this hand, I'll have that gown.

*Trin.* Thy Grace shall have it.

*Cal.* The dropsy drown this fool! what do you mean To dote thus on such luggage? Let's alone, 230  
And do the murder first: if he awake,  
From toe to crown he'll fill our skins with pinches,  
Make us strange stuff.

*Ste.* Be you quiet, monster. Mistress line, is not this my jerkin? Now is the jerkin under the line: now, jerkin, 235  
you are like to lose your hair, and prove a bald jerkin.

*Trin.* Do, do: we steal by line and level, an't like your Grace.

*Ste.* I thank thee for that jest; here's a garment for't: wit shall not go unrewarded while I am king of this coun- 240  
try. 'Steal by line and level' is an excellent pass of pate; there's another garment for't.

*Trin.* Monster, come, put some lime upon your fingers, and away with the rest.

*Cal.* I will have none on't: we shall lose our time, 245  
And all be turn'd to barnacles, or to apes  
With foreheads villainous low.

*Ste.* Monster, lay-to your fingers: help to bear this away where my hogshead of wine is, or I'll turn you out of my kingdom: go to, carry this. 250

*Trin.* And this.

*Ste.* Ay, and this.

*A noise of hunters heard. Enter divers Spirits, in shape of dogs and hounds, and hunt them about, PROSPERO and ARIEL setting them on.*

*Pros.* Hey, Mountain, hey!

*Ari.* Silver! there it goes, Silver!

*Pros.* Fury, fury! there, Tyrant, there! hark, hark! 255

[*Cal., Ste., and Trin. are driven out.*

Go charge my goblins that they grind their joints

230. *Let's alone*] *Let's along* Theobald. *Let it alone* Hammer. *Let 't alone* Collier. See note (xvii).

246. *to apes*] om. *to* Pope.

255. Stage direction added by Theobald.

256. *they*] F<sub>1</sub> F<sub>3</sub> F<sub>4</sub>. *thou* F<sub>2</sub>.



With dry convulsions; shorten up their sinews  
 With aged cramps; and more pinch-spotted make them  
 Then pard or cat o' mountain:

*Ari.* Hark, they roar!

*Pros.* Let them be hunted soundly. At this hour 260

Lie at my mercy all mine enemies:  
 Shortly shall all my labours end, and thou  
 Shalt have the air at freedom: for a little  
 Follow, and do me service.

[*Exeunt.*

## ACT V.

### SCENE I. *Before the cell of Prospero.*

*Enter PROSPERO in his magic robes, and ARIEL.*

*Pros.* Now does my project gather to a head:  
 My charms crack not; my spirits obey; and time  
 Goes upright with his carriage. How's the day?

*Ari.* On the sixth hour; at which time, my lord,  
 You said our work should cease.

*Pros.* I did say so, 5  
 When first I raised the tempest. Say, my spirit,  
 How fares the king and's followers?

*Ari.* Confined together  
 In the same fashion as you gave in charge,  
 Just as you left them; all prisoners, sir,  
 In the line-grove which weather-fends your cell; 10  
 They cannot budge till your release. The king,  
 His brother, and yours, abide all three distracted,  
 And the remainder mourning over them,  
 Brimful of sorrow and dismay; but chiefly  
 Him that you term'd, sir, "The good old lord, Gonzalo;" 15

261. *Lie*] Rowe. *lies* Ff.

7. *together*] om. Pope.

9. *all*] *all your* Pope.

10. *line-grove*] *lime-grove* Rowe.

11. *your*] F<sub>1</sub> F<sub>2</sub>. *you* F<sub>3</sub> F<sub>4</sub>.

15. *sir*] om. Pope.

His tears run down his beard, like winter's drops  
 From eaves of reeds. Your charm so strongly works 'em,  
 That if you now beheld them, your affections  
 Would become tender.

*Pros.* Dost thou think so, spirit?

*Ari.* Mine would, sir, were I human.

*Pros.* And mine shall. 20

Hast thou, which art but air, a touch, a feeling  
 Of their afflictions, and shall not myself,  
 One of their kind, that relish all as sharply,  
 Passion as they, be kindlier moved than thou art?  
 Though with their high wrongs I am struck to the quick, 25  
 Yet with my nobler reason 'gainst my fury  
 Do I take part: the rarer action is  
 In virtue than in vengeance: they being penitent,  
 The sole drift of my purpose doth extend  
 Not a frown further. Go release them, Ariel: 30  
 My charms I'll break, their senses I'll restore,  
 And they shall be themselves.

*Ari.* I'll fetch them, sir. [*Exit.*

*Pros.* Ye elves of hills, brooks, standing lakes, and  
 groves;

And ye that on the sands with printless foot  
 Do chase the ebbing Neptune, and do fly him 35  
 When he comes back; you demi-puppets that  
 By moonshine do the green sour ringlets make,  
 Whereof the ewe not bites; and you whose pastime  
 Is to make midnight mushrooms, that rejoice  
 To hear the solemn curfew; by whose aid— 40  
 Weak masters though ye be—I have bedimm'd  
 The noontide sun, call'd forth the mutinous winds,  
 And 'twixt the green sea and the azured vault  
 Set roaring war: to the dread rattling thunder  
 Have I given fire, and rifted Jove's stout oak 45

16. *run*] *runs* F<sub>1</sub>.

*winter's*] *winter* F<sub>4</sub>.

23. F<sub>1</sub> F<sub>2</sub> put a comma after  
*sharply*. F<sub>3</sub> F<sub>4</sub> omit it.

24. *Passion*] *Passion'd* Pope.

26. *'gainst*] Pope. *gainst* F<sub>1</sub> F<sub>2</sub>.

*against* F<sub>3</sub> F<sub>4</sub>.

33. SCENE II. Pope.

37. *green sour*] *green-sward* Douce  
 conj.

With his own bolt; the strong-based promontory  
 Have I made shake, and by the spurs pluck'd up  
 The pine and cedar: graves at my command  
 Have waked their sleepers, oped, and let 'em forth  
 By my so potent art. But this rough magic 50  
 I here abjure; and, when I have required  
 Some heavenly music,—which even now I do,—  
 To work mine end upon their senses, that  
 This airy charm is for, I'll break my staff,  
 Bury it certain fathoms in the earth, 55  
 And deeper than did ever plummet sound  
 I'll drown my book. [Solemn music.

*Re-enter ARIEL before: then ALONSO, with a frantic gesture, attended by GONZALO; SEBASTIAN and ANTONIO in like manner, attended by ADRIAN and FRANCISCO: they all enter the circle which PROSPERO had made, and there stand charmed; which PROSPERO observing, speaks:*

A solemn air, and the best comforter  
 To an unsettled fancy, cure thy brains,  
 Now useless, boil'd within thy skull! There stand, 60  
 For you are spell-stopp'd.  
 Holy Gonzalo, honourable man,  
 Mine eyes, even sociable to the show of thine,  
 Fall fellowly drops. The charm dissolves apace;  
 And as the morning steals upon the night, 65  
 Melting the darkness, so their rising senses  
 Begin to chase the ignorant fumes that mantle  
 Their clearer reason. O good Gonzalo,  
 My true preserver, and a loyal sir  
 To him thou follow'st! I will pay thy graces 70  
 Home both in word and deed. Most cruelly

46. *strong-based*] Rowe. *strong-*  
*bass'd* Ff.

58. SCENE III. Pope.  
*and*] om. Capell.

60. *boil'd*] Pope. *boile* F<sub>1</sub> F<sub>2</sub>.  
*boil* F<sub>3</sub> F<sub>4</sub>.

62. *Holy*] *Noble* Collier MS.

63. *show*] *shew* Ff. *flow* Collier  
 MS.

64. *fellowly*] *fellow* Pope.

68. *O*] *O my* Pope. *O thou* S.  
 Walker conj.

69. *sir*] *servant* Collier MS.

Didst thou, Alonso, use me and my daughter:  
 Thy brother was a furtherer in the act:  
 Thou art pinch'd for't now, Sebastian. Flesh and blood,  
 You, brother mine, that entertain'd ambition, 75  
 Expell'd remorse and nature; who, with Sebastian,—  
 Whose inward pinches therefore are most strong,—  
 Would here have kill'd your king; I do forgive thee,  
 Unnatural though thou art. Their understanding 80  
 Begins to swell; and the approaching tide  
 Will shortly fill the reasonable shore,  
 That now lies foul and muddy. Not one of them  
 That yet looks on me, or would know me: Ariel,  
 Fetch me the hat and rapier in my cell:  
 I will disçase me, and myself present 85  
 As I was sometime Milan: quickly, spirit;  
 Thou shalt ere long be free.

*ARIEL sings and helps to attire him.*

Where the bee sucks, there suck I:  
 In a cowslip's bell I lie;  
 There I couch when owls do cry. 90  
 On the bat's back I do fly  
 After summer merrily.  
 Merrily, merrily shall I live now  
 Under the blossom that hangs on the bough.

*Pros.* Why, that's my dainty Ariel! I shall miss thee; 95  
 But yet thou shalt have freedom: so, so, so.  
 To the king's ship, invisible as thou art:  
 There shalt thou find the mariners asleep  
 Under the hatches; the master and the boatswain  
 Being awake, enforce them to this place, 100

72. *Didst*] F<sub>3</sub> F<sub>4</sub>. *Did* F<sub>1</sub> F<sub>2</sub>.  
 74. *Sebastian. Flesh and blood,*]  
*Sebastian, flesh and blood.* Theobald.  
 75. *entertain'd*] *entertaine* F<sub>1</sub>.  
 76. *who*] Rowe. *whom* Ff.  
 82. *lies*] F<sub>3</sub> F<sub>4</sub>. *ly* F<sub>1</sub> F<sub>2</sub>.  
 83. *or*] *e'er* Collier MS.  
 84. Theobald gives as stage direc-  
 tion "Exit Ariel and returns imme-  
 diately."  
 88. *suck*] *lurk* Theobald.  
 90. *couch*] *crowch* F<sub>3</sub> F<sub>4</sub>.  
 Capell punctuates *There I*  
*couch: when owls do cry,*  
 92. *summer*] *sun-set* Theobald.

And presently, I, prithee.

*Ari.* I drink the air before me, and return  
Or ere your pulse twice beat. [Exit.

*Gon.* All torment, trouble, wonder and amazement  
Inhabits here: some heavenly power guide us 105  
Out of this fearful country!

*Pros.* Behold, sir king,  
The wronged Duke of Milan, Prospero:  
For more assurance that a living prince  
Does now speak to thee, I embrace thy body;  
And to thee and thy company I bid 110  
A hearty welcome.

*Alon.* Whether thou be'st he or no,  
Or some enchanted trifle to abuse me,  
As late I have been, I not know: thy pulse  
Beats, as of flesh and blood; and, since I saw thee,  
The affliction of my mind amends, with which, 115  
I fear, a madness held me: this must crave—  
An if this be at all—a most strange story.  
Thy dukedom I resign, and do entreat  
Thou pardon me my wrongs.—But how should Prospero  
Be living and be here?

*Pros.* First, noble friend, 120  
Let me embrace thine age, whose honour cannot  
Be measured or confined.

*Gon.* Whether this be  
Or be not, I'll not swear.

*Pros.* You do yet taste  
Some subtilties o' the isle, that will not let you  
Believe things certain. Welcome, my friends all! 125

[*Aside to Seb. and Ant.*] But you, my brace of lords, were I  
so minded,

I here could pluck his Highness' frown upon you,  
And justify you traitors: at this time  
I will tell no tales.

106. *Behold,*] *lo!* Pope.

111. *Whether thou be'st*] *Where*  
*thou be'st* Ff. *Be'st thou* Pope.  
*Wh'er thou be'st* Capell.

112. *trifle*] *devil* Collier MS.

119. *my*] *thy* Collier MS.

124. *not*] F<sub>3</sub> F<sub>4</sub>. *nor* F<sub>1</sub> F<sub>2</sub>.

*Seb.* [*Aside*] The devil speaks in him.

*Pros.* No.  
For you, most wicked sir, whom to call brother  
Would even infect my mouth, I do forgive  
Thy rankest fault,—all of them; and require  
My dukedom of thee, which perforce, I know,  
Thou must restore. 130

*Alon.* If thou be'st Prospero,  
Give us particulars of thy preservation;  
How thou hast met us here, who three hours since  
Were wreck'd upon this shore; where I have lost—  
How sharp the point of this remembrance is!—  
My dear son Ferdinand. 135

*Pros.* I am woe for't, sir.

*Alon.* Irreparable is the loss; and patience  
Says it is past her cure. 140

*Pros.* I rather think  
You have not sought her help, of whose soft grace  
For the like loss I have her sovereign aid,  
And rest myself content.

*Alon.* You the like loss!

*Pros.* As great to me as late; and, supportable  
To make the dear loss, have I means much weaker  
Than you may call to comfort you, for I  
Have lost my daughter. 145

*Alon.* A daughter?

O heavens, that they were living both in Naples,  
The king and queen there! that they were, I wish  
Myself were mudded in that oozy bed  
Where my son lies. When did you lose you daughter? 150

*Pros.* In this last tempest. I perceive, these lords  
At this encounter do so much admire,  
That they devour their reason, and scarce think  
Their eyes do offices of truth, their words  
Are natural breath: but, howsoe'er you have 155

132. *fault*] *faults* F<sub>4</sub>.

136. *who*] F<sub>2</sub> F<sub>3</sub> F<sub>4</sub>. *whom* F<sub>1</sub>.

145. *and,*] *sir, and* Capell.

*supportable*] F<sub>1</sub> F<sub>2</sub>. *insup-  
portable* F<sub>3</sub> F<sub>4</sub>. *portable* Steevens.

148. *my*] *my only* Hanmer.

*A daughter*] *Only daughter*

Hanmer. *Daughter* Capell.

156. *eyes*] F<sub>1</sub>. *eye* F<sub>2</sub> F<sub>3</sub> F<sub>4</sub>.

*their*] *these* Capell.

Been justled from your senses, know for certain  
 That I am Prospero, and that very duke  
 Which was thrust forth of Milan; who most strangely 160  
 Upon this shore, where you were wreck'd, was landed,  
 To be the Lord on't. No more yet of this;  
 For 'tis a chronicle of day by day,  
 Not a relation for a breakfast, nor  
 Befitting this first meeting. Welcome, sir; 165  
 This cell's my court: here have I few attendants,  
 And subjects none abroad: pray you, look in.  
 My dukedom since you have given me again,  
 I will requite you with as good a thing;  
 At least bring forth a wonder, to content ye 170  
 As much as me my dukedom.

*Here Prospero discovers FERDINAND and MIRANDA playing  
at chess.*

*Mir.* Sweet lord, you play me false.

*Fer.* No, my dear'st love,

I would not for the world.

*Mir.* Yes, for a score of kingdoms you should wrangle,  
 And I would call it fair play.

*Alon.* If this prove 175

A vision of the island, one dear son  
 Shall I twice lose.

*Seb.* A most high miracle!

*Fer.* Though the seas threaten, they are merciful;  
 I have cursed them without cause. [Kneels.

*Alon.* Now all the blessings 180  
 Of a glad father compass thee about!  
 Arise, and say how thou camest here.

*Mir.* O, wonder!  
 How many goodly creatures are there here!  
 How beauteous mankind is! O brave new world,

172. SCENE IV. Pope.

Here Prospero discovers...]

Ff. SCENE opens to the entrance of  
 the cell. Here Prospero discovers...

Theobald. Cell opens and disco-  
 vers... Capell.

172. dear'st] dearest Ff.

179. [Kneels] Theobald.

That has such people in't!

*Pros.* 'Tis new to thee.

*Alon.* What is this maid with whom thou wast at play? 185  
Your eld'st acquaintance cannot be three hours:  
Is she the goddess that hath sever'd us,  
And brought us thus together?

*Fer.* Sir, she is mortal;

But by immortal Providence she's mine:  
I chose her when I could not ask my father 190  
For his advice, nor thought I had one. She  
Is daughter to this famous Duke of Milan,  
Of whom so often I have heard renown,  
But never saw before; of whom I have  
Received a second life; and second father 195  
This lady makes him to me.

*Alon.* I am hers:

But, O, how oddly will it sound that I  
Must ask my child forgiveness!

*Pros.* There, sir, stop:

Let us not burthen our remembrances with  
A heaviness that's gone.

*Gon.* I have inly wept, 200

Or should have spoke ere this. Look down, you gods,  
And on this couple drop a blessed crown!  
For it is you that have chalk'd forth the way  
Which brought us hither.

*Alon.* I say, Amen, Gonzalo!

*Gon.* Was Milan thrust from Milan, that his issue 205  
Should become kings of Naples? O, rejoice  
Beyond a common joy! and set it down  
With gold on lasting pillars: In one voyage  
Did Claribel her husband find at Tunis,  
And Ferdinand, her brother, found a wife 210  
Where he himself was lost, Prospero his dukedom  
In a poor isle, and all of us ourselves  
When no man was his own.

191. *advice*] F<sub>4</sub>. *advise* F<sub>1</sub> F<sub>2</sub> F<sub>3</sub>. *With* Malone.

199, 200. *remembrances with*] *re-* 213. *When*] *Where* Johnson conj.  
*membrance with* Pope. *remembrances*



*Alon.* [to *Fer.* and *Mir.*] Give me your hands:  
Let grief and sorrow still embrace his heart  
That doth not wish you joy!

*Gon.* Be it so! Amen! 215

*Re-enter* ARIEL, with the Master and Boatswain amazedly following.

O, look, sir, look, sir! here is more of us:  
I prophesied, if a gallows were on land,  
This fellow could not drown. Now, blasphemy,  
That swear'st grace o'erboard, not an oath on shore?  
Hast thou no mouth by land? What is the news? 220

*Boats.* The best news is, that we have safely found  
Our king and company; the next, our ship—  
Which, but three glasses since, we gave out split—  
Is tight and yare and bravely rigg'd, as when  
We first put out to sea.

*Ari.* [Aside to *Pros.*] Sir, all this service  
Have I done since I went. 225

*Pros.* [Aside to *Ari.*] My tricky spirit!

*Alon.* These are not natural events; they strengthen  
From strange to stranger. Say, how came you hither?

*Boats.* If I did think, sir, I were well awake,  
I'd strive to tell you. We were dead of sleep, 230  
And—how we know not—all clapp'd under hatches;  
Where, but even now, with strange and several noises  
Of roaring, shrieking, howling, jingling chains,  
And more diversity of sounds, all horrible,  
We were awaked; straightway, at liberty; 235  
Where we, in all her trim, freshly beheld  
Our royal, good, and gallant ship; our master  
Capering to eye her:—on a trice, so please you,  
Even in a dream, were we divided from them,  
And were brought moping hither.

*Ari.* [Aside to *Pros.*] Was't well done? 240

216. SCENE V. Pope.

*sir, look, sir*] *sir, look* F<sub>3</sub>F<sub>4</sub>.

*is*] *are* Pope.

221. *safely*] *safe* F<sub>3</sub>F<sub>4</sub>.

230. *of sleep*] *a-sleep* Pope.

234. *more*] Rowe. *no* F<sub>1</sub>F<sub>2</sub>.

*noe* F<sub>3</sub>F<sub>4</sub>.

236. *her*] Theobald (Thirlby conj.).

*our* Ff.

*Pros.* [*Aside to Ari.*] Bravely, my diligence. Thou shalt be free.

*Alon.* This is as strange a maze as e'er men trod;  
And there is in this business more than nature  
Was ever conduct of: some oracle  
Must rectify our knowledge.

*Pros.* Sir, my liege, 245  
Do not infest your mind with beating on  
The strangeness of this business; at pick'd leisure  
Which shall be shortly, single I'll resolve you,  
Which to you shall seem probable, of every  
These happen'd accidents; till when, be cheerful, 250  
And think of each thing well. [*Aside to Ari.*] Come hither,  
spirit:  
Set Caliban and his companions free;  
Untie the spell. [*Exit Ariel.*] How fares my gracious sir?  
There are yet missing of your company  
Some few odd lads that you remember not. 255

*Re-enter ARIEL, driving in CALIBAN, STEPHANO, and TRINCULO, in their stolen apparel.*

*Ste.* Every man shift for all the rest, and let no man take care for himself; for all is but fortune.—Coragio, bully-monster, coragio!

*Trin.* If these be true spics which I wear in my head, here's a goodly sight. 260

*Cal.* O Setebos, these be brave spirits indeed!  
How fine my master is! I am afraid  
He will chastise me.

*Seb.* Ha, ha!  
What things are these, my lord Antonio?  
Will money buy 'em?

*Ant.* Very like; one of them 265  
Is a plain fish, and, no doubt, marketable.

242—245] Given to Ariel in F<sub>2</sub> Pope. (*which shall be shortly single*)  
F<sub>3</sub>F<sub>4</sub>. Ff.  
247. *leisure*] F<sub>1</sub>. *seisure* F<sub>2</sub>. *seizure* 253. [*Exit Ariel*] Capell.  
E<sub>3</sub>F<sub>4</sub>. 256. SCENE VI. Pope.  
248. *Which shall be shortly, single*] 258. *Coragio*] *corasio* F<sub>1</sub>.

*Pros.* Mark but the badges of these men, my lords,  
Then say if they be true. This mis-shapen knave,  
His mother was a witch; and one so strong  
That could control the moon, make flows and ebbs, 270  
And deal in her command, without her power.  
These three have robb'd me; and this demi-devil—  
For he's a bastard one—had plotted with them  
To take my life. Two of these fellows you  
Must know and own; this thing of darkness I 275  
Acknowledge mine.

*Cal.* I shall be pinch'd to death.

*Alon.* Is not this Stephano, my drunken butler?

*Seb.* He is drunk now: where had he wine?

*Alon.* And Trinculo is reeling ripe: where should they  
Find this grand liquor that hath gilded 'em?— 280  
How camest thou in this pickle?

*Trin.* I have been in such a pickle, since I saw you  
last, that, I fear me, will never out of my bones: I shall not  
fear fly-blowing.

*Seb.* Why, how now, Stephano! 285

*Ste.* O, touch me not;—I am not Stephano, but a  
cramp.

*Pros.* You'd be king o' the isle, sirrah?

*Ste.* I should have been a sore one, then.

*Alon.* This is a strange thing as e'er I look'd on.

[*Pointing to Caliban.*

*Pros.* He is as disproportion'd in his manners 290  
As in his shape. Go, sirrah, to my cell;  
Take with you your companions; as you look  
To have my pardon, trim it handsomely.

*Cal.* Ay, that I will; and I'll be wise hereafter,  
And seek for grace. What a thrice-double ass 295  
Was I, to take this drunkard for a god,  
And worship this dull fool!

268. *mis-shapen*] *mis-shap'd* Pope.

282—284. Printed as verse in Ff.

271. *command, without her power.*]

289. *This is*] F<sub>1</sub>F<sub>2</sub>. 'Tis F<sub>3</sub>F<sub>4</sub>.

*command. Without her power, anon.*  
conj.

*a strange*] as *strange* a Capell.  
*e'er I*] *I ever* Hanmer.

*without*] *with all* Collier MS.

[*Pointing to Caliban.*] Stee-

280. *liquor*] 'lixir Theobald.

vens.

*Pros.* Go to; away!

*Alon.* Hence, and bestow your luggage where you found it.

*Seb.* Or stole it, rather. [*Exeunt Cal., Ste., and Trin.*]

*Pros.* Sir, I invite your Highness and your train 300  
To my poor cell, where you shall take your rest  
For this one night; which, part of it, I'll waste  
With such discourse as, I not doubt, shall make it  
Go quick away: the story of my life,  
And the particular accidents gone by 305  
Since I came to this isle: and in the morn  
I'll bring you to your ship, and so to Naples,  
Where I have hope to see the nuptial  
Of these our dear-beloved solemnized;  
And thence retire me to my Milan, where 310  
Every third thought shall be my grave.

*Alon.* I long  
To hear the story of your life, which must  
Take the ear strangely.

*Pros.* I'll deliver all;  
And promise you calm seas, auspicious gales,  
And sail so expeditious, that shall catch 315  
Your royal fleet far off. [*Aside to Ari.*] My Ariel, chick,  
That is thy charge: then to the elements  
Be free, and fare thou well! Please you, draw near.

[*Exeunt.*]

299. [*Exeunt...* Trin.] Capell.

*tials* F<sub>2</sub>F<sub>3</sub>F<sub>4</sub>.

308. *nuptial*] *nuptiall* F<sub>1</sub>. *nup-*

309. See note (xviii).

## EPILOGUE.

SPOKEN BY PROSPERO.

Now my charms are all o'erthrown,  
 And what strength I have's mine own,  
 Which is most faint: now, 'tis true,  
 I must be here confined by you,  
 Or sent to Naples. Let me not, 5  
 Since I have my dukedom got,  
 And pardon'd the deceiver, dwell  
 In this bare island by your spell;  
 But release me from my bands 10  
 With the help of your good hands:  
 Gentle breath of yours my sails  
 Must fill, or else my project fails,  
 Which was to please. Now I want  
 Spirits to enforce, art to enchant;  
 And my ending is despair, 15  
 Unless I be relieved by prayer,  
 Which pierces so, that it assaults  
 Mercy itself, and frees all faults.  
 As you from crimes would pardon'd be,  
 Let your indulgence set me free. 20

EPILOGUE ... PROSPERO.] advancing, Capell.

1. *Now*] *Now, now* F<sub>3</sub>F<sub>4</sub>.

3. *now*] *and now* Pope.

13. *Now*] *For now* Pope.



## NOTES.

### NOTE I.

I. I. 16. *What cares these roarers.* This grammatical inaccuracy, which escaped correction in the later folios, probably came from Shakespeare's pen. Similar cases occur frequently, especially when the verb precedes its nominative. For example, *Tempest*, IV. 1. 262, 'Lies at my mercy all mine enemies,' and *Measure for Measure*, II. 1. 22, 'What knows the laws, &c.' We correct it in those passages where the occurrence of a vulgarism would be likely to annoy the reader. In the mouth of a Boatswain it can offend no one. We therefore leave it.

### NOTE II.

I. I. 57—59. *Mercy on us!—we split, &c.* It may be doubtful whether the printer of the first folio intended these broken speeches to express 'a confused noise within.' Without question such was the author's meaning. Rowe, however, and subsequent editors, printed them as part of Gonzalo's speech. Capell was the first editor who gave the true arrangement.

### NOTE III.

I. 2. 173. *princesses.* See Mr Sidney Walker's *Shakespeare's Versification*, p. 243 sqq. 'The plurals of substantives ending in *s*, in certain instances, in *se*, *ss*, *ce*, and sometimes *ge*,... are found without the usual addition of *s* or *es*, in pronunciation at least, although in many instances the plural affix is added in printing, where the metre shows that it is not to be pronounced.'

In this and other instances, we have thought it better to trust to the ear of the reader for the rhythm than to introduce an innovation in orthography which might perplex him as to the sense. The form 'princesses,' the use of which in Shakespeare's time was doubted by one of our correspondents, is found in the *History of King Lear*.

Rowe's reading 'princes' might be defended on the ground that the sentiment is general, and applicable to royal children of both sexes; or that Sir Philip Sidney, in the first book of the *Arcadia*, calls Pamela and Philoclea 'princes.'

## NOTE IV.

I. 2. 298. The metre of this line, as well as of lines 301, 302, is defective, but as no mode of correction can be regarded as completely satisfactory we have in accordance with our custom left the lines as they are printed in the Folio. The defect, indeed, in the metre of line 298 has not been noticed except by Hanmer, who makes a line thus:

'Do so, and after two days I'll discharge thee.'

Possibly it ought to be printed thus:

'Do so; and

After two days

I will discharge thee.'

There is a broken line, also of four syllables, 253 of the same scene, another of seven, 235.

There is no reason to doubt that the *words* are as Shakespeare wrote them, for, although the action of the play terminates in less than four hours (I. 2. 240 and V. 1. 186), yet Ariel's ministry is not to end till the voyage to Naples shall be over. Prospero, too, repeats his promise, and marks his contentment by further shortening the time of servitude, 'within two days,' I. 2. 420. Possibly 'Invisible' (301) should have a line to itself. Words thus occupying a broken line acquire a marked emphasis.

But the truth is that in dialogue Shakespeare's language passes so rapidly from verse to prose and from prose to verse, sometimes even hovering, as it were, over the confines, being rhythmical rather than metrical, that all attempts to give regularity to the metre must be made with diffidence and received with doubt.

## NOTE V.

I. 2. 376, 377:

*Courtsied when you have and kiss'd  
The wild waves whist.*

This punctuation seems to be supported by what Ferdinand says (391, 392):

'The music crept by me upon the waters,  
Allaying both their fury and my passion, &c.'

At the end of the stanza we have printed *Hark, hark!* . . . *The watch-dogs bark* as that part of the burthen which 'sweet sprites bear.' The other part is borne by distant watch-dogs.



## NOTE VI.

I. 2. 443. *I fear you have done yourself some wrong.* See this phrase used in a similar sense, *Measure for Measure*, I. II. 39.

## NOTE VII.

II. I. 27. *Which, of he or Adrian.* 'Of' is found in the same construction, *Midsummer Night's Dream*, III. 2. 336,

'Now follow if thou darest to try whose right,  
Of thine or mine, is most in Helena.'

## NOTE VIII.

II. I. 157. *Of its own kind.* There is no doubt, as Dr Guest has shewn, that 'it,' which is the reading of the 1st and 2nd folios, was commonly used as a genitive in Shakespeare's time, as it is still in some provincial dialects. 'Its,' however, was coming into use. One instance occurs in this play, I. II. 95, 'in its contrary.'

## NOTE IX.

II. I. 241. *she that from whom.* Mr Spedding writes: 'The received emendation is not satisfactory to me. I would rather read, "She that—From whom? All were sea-swallow'd &c., i. e. from whom should she have note? The report from Naples will be that all were drowned. We shall be the only survivors." The break in the construction seems to me characteristic of the speaker. But you must read the whole speech to feel the effect.'

## NOTE X.

II. I. 249—251. All editors except Mr Staunton have printed in italics (or between inverted commas) only as far as '*Naples?*,' but as '*keep*' is printed with a small k in the folios, they seem to sanction the arrangement given in our text.

## NOTE XI.

II. I. 267. *Ay, sir; where lies that? if 'twere a hibe.* Mr Singer and Mr Dyce have changed 'twere' to 'it were' for the sake of the metre. But then the first part of the line must be read with a wrong emphasis. The proper emphasis clearly falls on the first, third, and fifth syllables, 'Ay, sir; where lies that?' See Preface.

## NOTE XII.

II. 2. 165. Before 'here; bear my bottle' Capell inserts a stage direction [*To Cal.*], but it appears from III. 2. 62, that Trinculo was entrusted with the office of bottle-bearer.

## NOTE XIII.

III. 1. 15. *Most busy lest, when I do it.* As none of the proposed emendations can be regarded as certain, we have left the reading of F<sub>1</sub>, though it is manifestly corrupt. The spelling 'doe' makes Mr Spedding's conjecture 'idlest' for 'I doe it' more probable.

## NOTE XIV.

III. 3. 17. The stage direction, which we have divided into two parts, is placed all at once in the folios after 'as when they are fresh' [Solemne and strange Musicke; and Prosper on the top (invisible:) Enter... depart].

Pope transferred it to follow Sebastian's words, 'I say, to night: no more.'

## NOTE XV.

III. 3. 48. *Each putter out of five for one.* See Beaumont and Fletcher, *The Noble Gentleman*, I. 1. (Vol. II. p. 261, ed. Moxon): 'The return will give you five for one.' MARINE is about to travel.

## NOTE XVI.

IV. 1. 147. *You do look, my son, in a moved sort.* Seymour suggests a transposition: 'you do, my son, look in a moved sort.' This line however can scarcely have come from Shakespeare's pen. Perhaps the writer who composed the Masque was allowed to join it, as best he might, to Shakespeare's words, which re-commence at 'Our revels now are ended,' &c.

## NOTE XVII.

IV. 1. 230. *Let's alone.* See Staunton's "Shakespeare," Vol. I. p. 81, note (b).

## NOTE XVIII.

V. 1. 309. *Of these our dear-beloved solemnized.* The Folios have 'belov'd'; a mode of spelling, which in this case is convenient as indicating the probable rhythm of the verse. We have written 'beloved,' in accordance with the general rule mentioned in the Preface.

'Solemnized' occurs in four other verse passages of Shakespeare. It is three times to be accented 'sóllemnized' and once (*Love's Labour's Lost*, II. 1. 41) 'solémnized.'

THE  
TWO GENTLEMEN OF VERONA.

VOL. I.

G

## DRAMATIS PERSONÆ<sup>1</sup>.

DUKE OF MILAN<sup>2</sup>, Father to Silvia.

VALENTINE, }  
PROTEUS<sup>3</sup>, } the two Gentlemen.

ANTONIO<sup>4</sup>, Father to Proteus.

THURIO, a foolish rival to Valentine.

EGLAMOUR, Agent for Silvia in her escape.

HOST, where Julia lodges.

OUTLAWS, with Valentine.

SPEED, a clownish Servant to Valentine.

LAUNCE, the like to Proteus.

PANTHINO<sup>5</sup>, Servant to Antonio.

JULIA, beloved of Proteus.

SILVIA, beloved of Valentine.

LUCETTA, waiting-woman to Julia.

Servants, Musicians<sup>6</sup>.

SCENE, *Verona; Milan; the frontiers of Mantua*<sup>7</sup>.

<sup>1</sup> DRAMATIS PERSONÆ.] THE NAMES OF ALL THE ACTORS Ff., at the end of the play.

<sup>2</sup> OF MILAN] added by Pope.

<sup>3</sup> PROTEUS] Steevens. PROTHEUS Ff. See note (t).

<sup>4</sup> ANTONIO] Capell. ANTHONIO Ff.

<sup>5</sup> PANTHINO] Capell. PANTHION Ff. See note (t).

<sup>6</sup> *Servants, Musicians*] Theobald.

<sup>7</sup> SCENE...] Pope and Hanmer.

THE  
TWO GENTLEMEN OF VERONA.

ACT I.

SCENE I. *Verona. An open place.*

*Enter VALENTINE and PROTEUS.*

*Val.* Cease to persuade, my loving Proteus:  
Home-keeping youth have ever homely wits.  
Were't not affection chains thy tender days  
To the sweet glances of thy honour'd love,  
I rather would entreat thy company  
To see the wonders of the world abroad,  
Than, living dully sluggardized at home,  
Wear out thy youth with shapeless idleness.  
But since thou lovest, love still, and thrive therein,  
Even as I would, when I to love begin.

*Pro.* Wilt thou be gone? Sweet Valentine, adieu!  
Think on thy Proteus, when thou haply seest  
Some rare note-worthy object in thy travel:  
Wish me partaker in thy happiness,  
When thou dost meet good hap; and in thy danger,  
If ever danger do environ thee,  
Commend thy grievance to my holy prayers,  
For I will be thy beadsman, Valentine.

*Val.* And on a love-book pray for my success?

*Pro.* Upon some book I love I'll pray for thee.

8. *with* in Capell.

19. *my*] F<sub>1</sub>. *thy* F<sub>2</sub>F<sub>3</sub>F<sub>4</sub>.

*Val.* That's on some shallow story of deep love:  
How young Leander cross'd the Hellespont.

*Pro.* That's a deep story of a deeper love;  
For he was more than over shoes in love.

*Val.* 'Tis true; for you are over boots in love, 25  
And yet you never swum the Hellespont.

*Pro.* Over the boots? nay, give me not the boots.

*Val.* No, I will not, for it boots thee not.

*Pro.* What?

*Val.* To be in love, where scorn is bought with groans;  
Coy looks with heart-sore sighs; one fading moment's mirth 30  
With twenty watchful, weary, tedious nights:  
If haply won, perhaps a hapless gain;  
If lost, why then a grievous labour won;  
However, but a folly bought with wit,  
Or else a wit by folly vanquished. 35

*Pro.* So, by your circumstance, you call me fool.

*Val.* So, by your circumstance, I fear you'll prove.

*Pro.* 'Tis love you cavil at: I am not Love.

*Val.* Love is your master, for he masters you:  
And he that is so yoked by a fool, 40  
Methinks, should not be chronicled for wise.

*Pro.* Yet writers say, as in the sweetest bud  
The eating canker dwells, so eating love  
Inhabits in the finest wits of all.

*Val.* And writers say, as the most forward bud 45  
Is eaten by the canker ere it blow,  
Even so by love the young and tender wit  
Is turn'd to folly; blasting in the bud,  
Losing his verdure even in the prime,  
And all the fair effects of future hopes. 50  
But wherefore waste I time to counsel thee,  
That art a votary to fond desire?  
Once more adieu! my father at the road  
Expects my coming, there to see me shipp'd.

21—28. Put in the margin as spu- note (11).  
rious by Pope.

25. *for] but* Collier MS.

28. *thee]* om. S. Walker conj. See

30. *fading]* om. Hanmer.

48. *blasting]* *blasted* Collier MS.

*Pro.* And thither will I bring thee, Valentine. 55

*Val.* Sweet Proteus, no; now let us take our leave.  
To Milan let me hear from thee by letters  
Of thy success in love, and what news else  
Betideth here in absence of thy friend;  
And I likewise will visit thee with mine. 60

*Pro.* All happiness bechance to thee in Milan!

*Val.* As much to you at home! and so, farewell. [*Exit.*

*Pro.* He after honour hunts, I after love:  
He leaves his friends to dignify them more;  
I leave myself, my friends, and all, for love. 65  
Thou, Julia, thou hast metamorphosed me,  
Made me neglect my studies, lose my time,  
War with good counsel, set the world at nought;  
Made wit with musing weak, heart sick with thought.

*Enter SPEED.*

*Speed.* Sir Proteus, save you! Saw you my master? 70

*Pro.* But now he parted hence, to embark for Milan.

*Speed.* Twenty to one, then, he is shipp'd already,  
And I have play'd the sheep in losing him.

*Pro.* Indeed, a sheep doth very often stray,  
An if the shepherd be awhile away. 75

*Speed.* You conclude that my master is a shepherd,  
then, and I a sheep?

*Pro.* I do.

*Speed.* Why then, my horns are his horns, whether I  
wake or sleep. 80

*Pro.* A silly answer, and fitting well a sheep.

*Speed.* This proves me still a sheep.

*Pro.* True; and thy master a shepherd.

*Speed.* Nay, that I can deny by a circumstance.

*Pro.* It shall go hard but I'll prove it by another. 85

57. To] F<sub>1</sub>. At F<sub>2</sub>F<sub>3</sub>F<sub>4</sub>. To  
Milan!—let me hear Malone conj.

65. leave] Pope. love Ff.

69. Made] Make Johnson conj.

70. SCENE II. Pope.

70—144. Put in the margin by  
Pope.

77. a] F<sub>2</sub>F<sub>3</sub>F<sub>4</sub>. om. F<sub>1</sub>.

*Speed.* The shepherd seeks the sheep, and not the sheep the shepherd; but I seek my master, and my master seeks not me: therefore I am no sheep.

*Pro.* The sheep for fodder follow the shepherd; the shepherd for food follows not the sheep: thou for wages followest thy master; thy master for wages follows not thee: therefore thou art a sheep. 90

*Speed.* Such another proof will make me cry 'baa.'

*Pro.* But, dost thou hear? gavest thou my letter to Julia? 95

*Speed.* Ay, sir: I, a lost mutton, gave your letter to her, a laced mutton, and she, a laced mutton, gave me, a lost mutton, nothing for my labour.

*Pro.* Here's too small a pasture for such store of muttons.

*Speed.* If the ground be overcharged, you were best stick her. 100

*Pro.* Nay: in that you are astray, 'twere best pound you.

*Speed.* Nay, sir, less than a pound shall serve me for carrying your letter.

*Pro.* You mistake; I mean the pound,—a pinfold. 105

*Speed.* From a pound to a pin? fold it over and over, 'Tis threefold too little for carrying a letter to your lover.

*Pro.* But what said she?

*Speed.* [*First nodding*] Ay.

*Pro.* Nod—Ay—why, that's noddy. 110

*Speed.* You mistook, sir; I say, she did nod: and you, ask me if she did nod; and I say, 'Ay.'

*Pro.* And that set together is noddy.

*Speed.* Now you have taken the pains to set it together, take it for your pains. 115

*Pro.* No, no; you shall have it for bearing the letter.

89. follow] follows Pope.

102. astray] a stray Theobald (Thirlby conj.)

Nay:...astray,] Edd. Nay, ... astray: Ff.

105. a] the Delius (Capell conj.).

108, 109. Pro. But what said she? Speed. [First nodding] Ay.] Edd. Pro. But what said she? Sp. I. Ff. Pro.

But what said she? Speed. She nodded and said I. Pope. Pro. But what said she? Did she nod? [Speed nods] Speed. I. Theobald. Pro. But what said she? [Speed nods] Did she nod? Speed. I. Capell.

110. Nod—Ay—] Nod—I, Ff.

111, 112. say...say] F<sub>1</sub>. said... said F<sub>2</sub>F<sub>3</sub>F



*Speed.* Well, I perceive I must be fain to bear with you.

*Pro.* Why, sir, how do you bear with me?

*Speed.* Marry, sir, the letter, very orderly; having nothing but the word 'noddy' for my pains. 120

*Pro.* Beshrew me, but you have a quick wit.

*Speed.* And yet it cannot overtake your slow purse.

*Pro.* Come, come, open the matter in brief: what said she?

*Speed.* Open your purse, that the money and the matter 125 may be both at once delivered.

*Pro.* Well, sir, here is for your pains. What said she?

*Speed.* Truly, sir, I think you'll hardly win her.

*Pro.* Why, couldst thou perceive so much from her?

*Speed.* Sir, I could perceive nothing at all from her; 130 no, not so much as a ducat for delivering your letter: and being so hard to me that brought your mind, I fear she'll prove as hard to you in telling your mind. Give her no token but stones; for she's as hard as steel.

*Pro.* What said she? nothing? 135

*Speed.* No, not so much as 'Take this for thy pains.' To testify your bounty, I thank you, you have testerned me; in requital whereof, henceforth carry your letters yourself: and so, sir, I'll commend you to my master.

*Pro.* Go, go, be gone, to save your ship from wreck, 140 Which cannot perish having thee aboard, Being destined to a drier death on shore. [*Exit Speed.*

I must go send some better messenger:

I fear my Julia would not deign my lines,

Receiving them from such a worthless post. [*Exit.* 145

126. *at once*] F<sub>1</sub>. om. F<sub>2</sub>F<sub>3</sub>F<sub>4</sub>.

130—134. Printed as verse in Ff.

130. *from her*] *from her better* Collier MS. to rhyme with *letter* in the next line.

132. *brought*] *brought to her* Collier MS.

133. *your*] F<sub>1</sub>. *her* F<sub>2</sub>F<sub>3</sub>F<sub>4</sub>. *you her* Collier MS.

135. *What said she? nothing?*]

*What said she, nothing?* Ff. *What, said she nothing?* Pope.

137. *as 'Take...I thank you*] *as 'I thank you; take...*Edd. conj.

*testerned*] F<sub>2</sub>F<sub>3</sub>F<sub>4</sub>. *cestern'd*

F<sub>1</sub>.

138. *henceforth*] F<sub>1</sub>F<sub>3</sub>F<sub>4</sub>. *hencefore* F<sub>2</sub>.

*letters*] F<sub>1</sub>. *letter* F<sub>2</sub>F<sub>3</sub>F<sub>4</sub>.

SCENE II. *The same. Garden of JULIA'S house.**Enter JULIA and LUCETTA.*

*Ful.* But say, Lucetta, now we are alone,  
Wouldst thou, then, counsel me to fall in love?

*Luc.* Ay, madam; so you stumble not unheedfully.

*Ful.* Of all the fair resort of gentlemen  
That every day with *parle* encounter me, . . . . . 5  
In thy opinion which is worthiest love?

*Luc.* Please you repeat their names, I'll show my mind  
According to my shallow simple skill.

*Ful.* What think'st thou of the fair Sir Eglamour?

*Luc.* As of a knight well-spoken, neat and fine; . . . . . 10  
But, were I you, he never should be mine.

*Ful.* What think'st thou of the rich Mercatio?

*Luc.* Well of his wealth; but of himself, so so.

*Ful.* What think'st thou of the gentle Proteus?

*Luc.* Lord, Lord! to see what folly reigns in us! . . . . . 15

*Ful.* How now! what means this passion at his name?

*Luc.* Pardon, dear madam: 'tis a passing shame  
That I, unworthy body as I am,  
Should censure thus on lovely gentlemen.

*Ful.* Why not on Proteus, as of all the rest? . . . . . 20

*Luc.* Then thus,—of many good I think him best.

*Ful.* Your reason?

*Luc.* I have no other but a woman's reason;  
I think him so, because I think him so.

*Ful.* And wouldst thou have me cast my love on him? . . . . . 25

*Luc.* Ay, if you thought your love not cast away.

*Ful.* Why, he, of all the rest, hath never moved me.

SCENE II.] SCENE III. Pope.  
Garden &c.] Malone. Changes  
to Julia's chamber. Pope.

1. *now we are*] *F<sub>1</sub>*, *now are we*  
*F<sub>2</sub>F<sub>3</sub>F<sub>4</sub>*.

5. *parlé*] *par'le* Ff.

15. *reigns*] *feigns* Anon. conj.

18. *am*] *can* Collier MS.

19. *censure...gentlemen*] *censure on*

*a lovely gentleman* S. Verges conj.  
*censure on this lovely gentleman* Edd.  
conj.

*thus*] *pass* Hammer.

*on lovely gentlemen*] *a lovely*  
*gentleman* Pope. *a loving gentleman*  
Collier MS.

20. *of*] *on* S. Verges conj.

*Luc.* Yet he, of all the rest, I think, best loves ye.

*Ful.* His little speaking shows his love but small.

*Luc.* Fire that's closest kept burns most of all. 30

*Ful.* They do not love that do not show their love.

*Luc.* O, they love least that let men know their love.

*Ful.* I would I knew his mind.

*Luc.* Peruse this paper, madam.

*Ful.* 'To Julia.'—Say, from whom? 35

*Luc.* That the contents will show.

*Ful.* Say, say, who gave it thee?

*Luc.* Sir Valentine's page; and sent, I think, from  
Proteus.

He would have given it you; but I, being in the way,  
Did in your name receive it: pardon the fault, I pray. 40

*Ful.* Now, by my modesty, a goodly broker!

Dare you presume to harbour wanton lines?

To whisper and conspire against my youth?

Now, trust me, 'tis an office of great worth,

And you an officer fit for the place. 45

There, take the paper: see it be return'd;

Or else return no more into my sight.

*Luc.* To plead for love deserves more fee than hate.

*Ful.* Will ye be gone?

*Luc.* That you may ruminare. [*Exit.*]

*Ful.* And yet I would I had o'erlook'd the letter: 50

It were a shame to call her back again,

And pray her to a fault for which I chid her.

What a fool is she, that knows I am a maid,

And would not force the letter to my view!

Since maids, in modesty, say 'no' to that 55

Which they would have the profferer construe 'ay.'

Fie, fie, how wayward is this foolish love,

That, like a testy babe, will scratch the nurse,

And presently, all humbled, kiss the rod!

How churlishly I chid Lucetta hence, 60

30. *Fire*] Ff. *The fire* Pope.  
*that's*] *that is* Johnson.

39. *being in the way*] *being by*  
Pope.

40. *pardon the fault, I pray*] *par-*  
*don me* Pope.

53. *What a fool*] *What 'foole* F<sub>1</sub>  
F<sub>2</sub> F<sub>3</sub>. *What fool* F<sub>4</sub>. See note (III).

When willingly I would have had her here!  
 How angerly I taught my brow to frown,  
 When inward joy enforced my heart to smile!  
 My penance is, to call Lucetta back,  
 And ask remission for my folly past. 65  
 What, ho! Lucetta!

*Re-enter LUCETTA.*

*Luc.* What would your ladyship?

*Ful.* Is't near dinner-time?

*Luc.* I would it were;  
 That you might kill your stomach on your meat,  
 And not upon your maid.

*Ful.* What is't that you took up so gingerly? 70

*Luc.* Nothing.

*Ful.* Why didst thou stoop, then?

*Luc.* To take a paper up that I let fall.

*Ful.* And is that paper nothing?

*Luc.* Nothing concerning me. 75

*Ful.* Then let it lie for those that it concerns.

*Luc.* Madam, it will not lie where it concerns,  
 Unless it have a false interpreter.

*Ful.* Some love of yours hath writ to you in rhyme.

*Luc.* That I might sing it, madam, to a tune. 80  
 Give me a note: your ladyship can set.

*Ful.* —As little by such toys as may be possible.  
 Best sing it to the tune of 'Light o' love.'

*Luc.* It is too heavy for so light a tune.

*Ful.* Heavy! belike it hath some burden, then? 85

*Luc.* Ay; and melodious were it, would you sing it.

*Ful.* And why not you?

*Luc.* I cannot reach so high.

*Ful.* Let's see your song. How now, minion!

67. *Is 't]* *Is it* Capell.  
*near]* om. Boswell.

81. *F*<sub>1</sub> omits the stop after *set*.

83. *o' Love]* Theobald. *O, Love*  
*F*<sub>1</sub>*F*<sub>2</sub>. *O Love F*<sub>3</sub>*F*<sub>4</sub>.

88. *How now]* *Why, how now*  
 Hanmer. After this line Hanmer  
 adds a stage direction [Gives her a box  
 on the ear].

*Luc.* Keep tune there still, so you will sing it out:  
And yet methinks I do not like this tune. 90

*Ful.* You do not?

*Luc.* No, madam; it is too sharp.

*Ful.* You, minion, are too saucy.

*Luc.* Nay, now you are too flat,

And mar the concord with too harsh a descant:

There wanteth but a mean to fill your song. 95

*Ful.* The mean is drown'd with your unruly bass.

*Luc.* Indeed, I bid the base for Proteus.

*Ful.* This babble shall not henceforth trouble me.

Here is a coil with protestation! [*Tears the letter.*

Go get you gone, and let the papers lie: 100

You would be fingering them, to anger me.

*Luc.* She makes it strange; but she would be best  
pleased

To be so anger'd with another letter. [*Exit.*

*Ful.* Nay, would I were so anger'd with the same!

O hateful hands, to tear such loving words! 105

Injurious wasps, to feed on such sweet honey,

And kill the bees, that yield it, with your stings!

I'll kiss each several paper for amends.

Look, here is writ 'kind Julia.' Unkind Julia!

As in revenge of thy ingratitude, 110

I throw thy name against the bruising stones,

Trampling contemptuously on thy disdain.

And here is writ 'love-wounded Proteus.'

Poor wounded name! my bosom, as a bed,

Shall lodge thee, till thy wound be throughly heal'd; 115

And thus I search it with a sovereign kiss.

But twice or thrice was 'Proteus' written down.

Be calm, good wind, blow not a word away,

Till I have found each letter in the letter,

Except mine own name: that some whirlwind bear 120

Unto a ragged, fearful-hanging rock,

96. *your*] *you* F<sub>1</sub>.

Collier MS.

99. [*Tears the letter.*] [*Tears it.*

103. [*Exit*] F<sub>2</sub>.

Pope.

121. *fearful-hanging*] Delius. *fear-*

102. *best pleased*] *pleased better ful, hanging* Ff.

And throw it thence into the raging sea!  
 Lo, here in one line is his name twice writ,  
 'Poor forlorn Proteus, passionate Proteus,  
 To the sweet Julia':—that I'll tear away.— 125  
 And yet I will not, sith so prettily  
 He couples it to his complaining names.  
 Thus will I fold them one upon another:  
 Now kiss, embrace, contend, do what you will.

*Re-enter LUCETTA.*

*Luc.* Madam, 130  
 Dinner is ready, and your father stays.  
*Ful.* Well, let us go.  
*Luc.* What, shall these papers lie like tell-tales here?  
*Ful.* If you respect them, best to take them up.  
*Luc.* Nay, I was taken up for laying them down: 135  
 Yet here they shall not lie, for catching cold.  
*Ful.* I see you have a month's mind to them.  
*Luc.* Ay, madam, you may say what sights you see;  
 I see things too, although you judge I wink.  
*Ful.* Come, come; will't please you go? [*Exeunt.* 140

SCENE III. *The same.* ANTONIO'S house.

*Enter ANTONIO and PANTHINO.*

*Ant.* Tell me, Panthino, what sad talk was that  
 Wherewith my brother held you in the cloister?  
*Pan.* 'Twas of his nephew Proteus, your son.  
*Ant.* Why, what of him?  
*Pan.* He wonder'd that your lordship  
 Would suffer him to spend his youth at home, 5  
 While other men, of slender reputation,

130, 131. *Madam, Dinner is]* *Ma-* *what sights you think* Collier MS.  
*dam, dinner's* Capell conj. SCENE III.] SCENE IV. Pope.  
 137. *to]* *unto* Collier MS. Antonio's House.] Theobald.  
*them.] them, minion.* Hanmer. 1. *Panthino]* F<sub>1</sub> F<sub>2</sub>. *Panthion*  
 138. *say what sights you see]* *see* F<sub>3</sub> F<sub>4</sub>.

Put forth their sons to seek preferment out:  
 Some to the wars, to try their fortune there;  
 Some to discover islands far away;

10

Some to the studious universities.  
 For any, or for all these exercises,  
 He said that Proteus your son was meet;  
 And did request me to importune you  
 To let him spend his time no more at home,  
 Which would be great impeachment to his age,  
 In having known no travel in his youth.

15

*Ant.* Nor need'st thou much importune me to that  
 Whereon this month I have been hammering.

I have consider'd well his loss of time,  
 And how he cannot be a perfect man,  
 Not being tried and tutor'd in the world:  
 Experience is by industry achieved,  
 And perfected by the swift course of time.

20

Then, tell me, whither were I best to send him?

*Pan.* I think your lordship is not ignorant  
 How his companion, youthful Valentine,  
 Attends the emperor in his royal court.

25

*Ant.* I know it well.

*Pan.* 'Twere good, I think, your lordship sent him  
 thither:

There shall he practise tilts and tournaments,  
 Hear sweet discourse, converse with noblemen,  
 And be in eye of every exercise  
 Worthy his youth and nobleness of birth.

30

*Ant.* I like thy counsel; well hast thou advised:  
 And that thou mayst perceive how well I like it  
 The execution of it shall make known.  
 Even with the speediest expedition  
 I will dispatch him to the emperor's court.

35

*Pan.* To-morrow, may it please you, Don Alphonso,  
 With other gentlemen of good esteem,  
 Are journeying to salute the emperor,  
 And to commend their service to his will.

40

21. and] F<sub>1</sub>. nor F<sub>2</sub>F<sub>3</sub>F<sub>4</sub>.24. whither] F<sub>2</sub> F<sub>3</sub> F<sub>4</sub>. whether F<sub>1</sub>.

*Ant.* Good company; with them shall Proteus go:  
And, in good time! now will we break with him.

*Enter* PROTEUS.

*Pro.* Sweet love! sweet lines! sweet life! 45  
Here is her hand, the agent of her heart;  
Here is her oath for love, her honour's pawn:  
O, that our fathers would applaud our loves,  
To seal our happiness with their consents!  
O heavenly Julia! 50

*Ant.* How now! what letter are you reading there?

*Pro.* May't please your lordship, 'tis a word or two  
Of commendations sent from Valentine,  
Deliver'd by a friend that came from him.

*Ant.* Lend me the letter; let me see what news. 55

*Pro.* There is no news, my lord; but that he writes  
How happily he lives, how well beloved,  
And daily graced by the emperor;  
Wishing me with him, partner of his fortune.

*Ant.* And how stand you affected to his wish? 60

*Pro.* As one relying on your lordship's will,  
And not depending on his friendly wish.

*Ant.* My will is something sorted with his wish.  
Muse not that I thus suddenly proceed;  
For what I will, I will, and there an end. 65  
I am resolved that thou shalt spend some time  
With Valentinus in the emperor's court:  
What maintenance he from his friends receives,  
Like exhibition thou shalt have from me.  
To-morrow be in readiness to go: 70  
Excuse it not, for I am peremptory.

*Pro.* My lord, I cannot be so soon provided:  
Please you, deliberate a day or two.

44. *And, in good time!]* *And in good time:* F<sub>1</sub>. *And in good time,* F<sub>2</sub>F<sub>3</sub>F<sub>4</sub>. *And,—in good time:—*Dyce.

44. Enter Proteus] F<sub>2</sub>.

45. *sweet life]* *sweet life! sweet*

*Julia* Capell.

49. *To]* *And* Collier MS.

65. *there]* F<sub>1</sub>F<sub>2</sub>. *there's* F<sub>3</sub>F<sub>4</sub>.

67. *Valentinus]* F<sub>1</sub>. *Valentino* F<sub>2</sub>

F<sub>3</sub>F<sub>4</sub>. *Valentine* Warburton.



*Ant.* Look, what thou want'st shall be sent after thee :  
 No more of stay! to-morrow thou must go. 75  
 Come on, Panthino : you shall be employ'd  
 To hasten on his expedition. [*Exeunt Ant. and Pan.*  
*Pro.* Thus have I shunn'd the fire for fear of burning,  
 And drench'd me in the sea, where I am drown'd.  
 I fear'd to show my father Julia's letter, 80  
 Lest he should take exceptions to my love ;  
 And with the vantage of mine own excuse  
 Hath he excepted most against my love.  
 O, how this spring of love resembleth  
 The uncertain glory of an April day, 85  
 Which now shows all the beauty of the sun,  
 And by and by a cloud takes all away!

*Re-enter PANTHINO.*

*Pan.* Sir Proteus, your father calls for you :  
 He is in haste ; therefore, I pray you, go.  
*Pro.* Why, this it is : my heart accords thereto, 90  
 And yet a thousand times it answers 'no.' [*Exeunt.*

## ACT II.

### SCENE I. Milan. The DUKE'S Palace.

*Enter VALENTINE and SPEED.*

*Speed.* Sir, your glove.

*Val.* Not mine ; my gloves are on.

*Speed.* Why, then, this may be yours, for this is but one.

*Val.* Ha! let me see : ay, give it me, it's mine :

Sweet ornament that decks a thing divine!

Ah, Silvia, Silvia!

5

77. [*Exeunt Ant. and Pan.*]. Rowe.

84. *resembleth*] *resembleth well*  
 Pope. *resembleth right* Johnson conj.

86. *sun*] *light* Johnson conj.

88. *Re-enter Panthino.*] om. F<sub>1</sub>.  
 Enter. F<sub>2</sub>.

*father*] *fathers* F<sub>1</sub>.

91. [*Exeunt.*] *Exeunt. Finis.* Ff.

*Speed.* Madam Silvia! Madam Silvia!

*Val.* How now, sirrah?

*Speed.* She is not within hearing, sir.

*Val.* Why, sir, who bade you call her?

*Speed.* Your worship, sir; or else I mistook. 10

*Val.* Well, you'll still be too forward.

*Speed.* And yet I was last chidden for being too slow.

*Val.* Go to, sir: tell me, do you know Madam Silvia?

*Speed.* She that your worship loves?

*Val.* Why, how know you that I am in love? 15

*Speed.* Marry, by these special marks: first, you have learned, like Sir Proteus, to wreath your arms, like a male-content; to relish a love-song, like a robin-redbreast; to walk alone, like one that had the pestilence; to sigh, like a school-boy that had lost his A B C; to weep, like a young wench that had buried her grandam; to fast, like one that takes diet; to watch, like one that fears robbing; to speak puling, like a beggar at Hallowmas. You were wont, when you laughed, to crow like a cock; when you walked, to walk like one of the lions; when you fasted, it was presently after dinner; when you looked sadly, it was for want of money; and now you are metamorphosed with a mistress, that, when I look on you, I can hardly think you my master. 20 25

*Val.* Are all these things perceived in me?

*Speed.* They are all perceived without ye. 30

*Val.* Without me? they cannot.

*Speed.* Without you? nay, that's certain, for, without you were so simple, none else would: but you are so without these follies, that these follies are within you, and shine through you like the water in an urinal, that not an eye that sees you but is a physician to comment on your malady. 35

*Val.* But tell me, dost thou know my lady Silvia?

*Speed.* She that you gaze on so as she sits at supper?

*Val.* Hast thou observed that? even she, I mean.

*Speed.* Why, sir, I know her not. 40

19. *had*] *hath* Collier MS.

21. *buried*] *F*<sub>1</sub>. *lost* *F*<sub>2</sub> *F*<sub>3</sub> *F*<sub>4</sub>.

27. *you are*] *you are so* Collier MS.

32. *Without you?*] *Without you!*

Dyce.

33. *would*] *would be* Collier MS.

*Val.* Dost thou know her by my gazing on her, and yet knowest her not?

*Speed.* Is she not hard-favoured, sir?

*Val.* Not so fair, boy, as well-favoured.

*Speed.* Sir, I know that well enough.

45

*Val.* What dost thou know?

*Speed.* That she is not so fair as, of you, well favoured.

*Val.* I mean that her beauty is exquisite, but her favour infinite.

*Speed.* That's because the one is painted, and the other out of all count. 50

*Val.* How painted? and how out of count?

*Speed.* Marry, sir, so painted, to make her fair, that no man counts of her beauty.

*Val.* How esteemest thou me? I account of her beauty. 55

*Speed.* You never saw her since she was deformed.

*Val.* How long hath she been deformed?

*Speed.* Ever since you loved her.

*Val.* I have loved her ever since I saw her; and still I see her beautiful. 60

*Speed.* If you love her, you cannot see her.

*Val.* Why?

*Speed.* Because Love is blind. O, that you had mine eyes; or your own eyes had the lights they were wont to have when you chid at Sir Proteus for going ungartered! 65

*Val.* What should I see then?

*Speed.* Your own present folly, and her passing deformity: for he, being in love, could not see to garter his hose; and you, being in love, cannot see to put on your hose.

*Val.* Belike, boy, then, you are in love; for last morning you could not see to wipe my shoes. 70

*Speed.* True, sir; I was in love with my bed: I thank you, you swung me for my love, which makes me the bolder to chide you for yours.

*Val.* In conclusion, I stand affected to her. 75

*Speed.* I would you were set, so your affection would cease.

41. *my*] F<sub>1</sub>F<sub>2</sub>, om. F<sub>3</sub>F<sub>4</sub>.  
68, 69. See note (1v).

76. *set,*] *set*; Malone.

*Val.* Last night she enjoined me to write some lines to one she loves.

*Speed.* And have you? 80

*Val.* I have.

*Speed.* Are they not lamely writ?

*Val.* No, boy, but as well as I can do them. Peace! here she comes.

*Speed.* [*Aside*] O excellent motion! O exceeding puppet! Now will he interpret to her. 85

*Enter SILVIA.*

*Val.* Madam and mistress, a thousand good-morrrows.

*Speed.* [*Aside*] O, give ye good even! here's a million of manners.

*Sil.* Sir Valentine and servant, to you two thousand. 90

*Speed.* [*Aside*] He should give her interest, and she gives it him.

*Val.* As you enjoin'd me, I have writ your letter  
Unto the secret nameless friend of yours;  
Which I was much unwilling to proceed in, 95  
But for my duty to your ladyship.

*Sil.* I thank you, gentle servant: 'tis very clerkly done.

*Val.* Now trust me, madam, it came hardly off;  
For, being ignorant to whom it goes,  
I writ at random, very doubtfully. 100

*Sil.* Perchance you think too much of so much pains?

*Val.* No, madam; so it stead you, I will write,  
Please you command, a thousand times as much;  
And yet—

*Sil.* A pretty period! Well, I guess the sequel; 105  
And yet I will not name it;—and yet I care not;—  
And yet take this again:—and yet I thank you;  
Meaning henceforth to trouble you no more.

*Speed.* [*Aside*] And yet you will; and yet another 'yet.'

85, 88, 91. [*Aside*] Capell.

91. *Speed.*] F<sub>1</sub>F<sub>4</sub>. *Sil.* F<sub>2</sub>F<sub>3</sub>.

96. *for*] om. F<sub>3</sub>F<sub>4</sub>.

102. *stead*] *stead* Ff.

106. *name it*] *name 't* Capell.  
*and yet*] *yet* Pope.

109. [*Aside*] Rowe.

*Val.* What means your ladyship? do you not like it? 110

*Sil.* Yes, yes: the lines are very quaintly writ;

But since unwillingly, take them again.

Nay, take them.

*Val.* Madam, they are for you.

*Sil.* Ay, ay: you writ them, sir, at my request; 115

But I will none of them; they are for you;

I would have had them writ more movingly.

*Val.* Please you, I'll write your ladyship another.

*Sil.* And when it's writ, for my sake read it over,

And if it please you, so; if not, why, so. 120

*Val.* If it please me, madam, what then?

*Sil.* Why, if it please you, take it for your labour:

And so, good morrow, servant. [*Exit.*]

*Speed.* O jest unseen, inscrutable, invisible,

As a nose on a man's face, or a weathercock on a steeple! 125

My master sues to her; and she hath taught her suitor,

He being her pupil, to become her tutor.

O excellent device! was there ever heard a better,

That my master, being scribe, to himself should write the  
letter?

*Val.* How now, sir? what are you reasoning with 130  
yourself?

*Speed.* Nay, I was rhyming: 'tis you that have the  
reason.

*Val.* To do what?

*Speed.* To be a spokesman for Madam Silvia. 135

*Val.* To whom?

*Speed.* To yourself: why, she woos you by a figure.

*Val.* What figure?

*Speed.* By a letter, I should say.

*Val.* Why, she hath not writ to me? 140

*Speed.* What need she, when she hath made you write  
to yourself? Why, do you not perceive the jest?

*Val.* No, believe me.

114. *for*] *writ* for Anon. conj.

124, 125. Printed as prose by  
Pope.

129. *scribe*] *the scribe* Pope.

137. *wooes*] *woes* Ff. (iv. ii. 138.  
*woe* F<sub>1</sub>. *wooe* F<sub>2</sub>F<sub>3</sub>F<sub>4</sub>.)

*Speed.* No believing you, indeed, sir. But did you perceive her earnest? 145

*Val.* She gave me none, except an angry word.

*Speed.* Why, she hath given you a letter.

*Val.* That's the letter I writ to her friend.

*Speed.* And that letter hath she delivered, and there an end. 150

*Val.* I would it were no worse.

*Speed.* I'll warrant you, 'tis as well:

For often have you writ to her; and she, in modesty,  
Or else for want of idle time, could not again reply;  
Or fearing else some messenger, that might her mind discover, 155  
Herself hath taught her love himself to write unto her lover.  
All this I speak in print, for in print I found it. Why muse  
you, sir? 'tis dinner-time.

*Val.* I have dined.

*Speed.* Ay, but hearken, sir; though the chameleon 160  
Love can feed on the air, I am one that am nourished by  
my victuals, and would fain have meat. O, be not like  
your mistress; be moved, be moved. [*Exeunt.*

SCENE II. *Verona.* JULIA'S house.

*Enter* PROTEUS *and* JULIA.

*Pro.* Have patience, gentle Julia.

*Ful.* I must, where is no remedy.

*Pro.* When possibly I can, I will return.

*Ful.* If you turn not, you will return the sooner.

Keep this remembrance for thy Julia's sake. 5

[*Giving a ring.*

*Pro.* Why, then, we'll make exchange; here, take you this.

*Ful.* And seal the bargain with a holy kiss.

*Pro.* Here is my hand for my true constancy;  
And when that hour o'erslips me in the day

149. *there*] F<sub>1</sub>. *there's* F<sub>2</sub>F<sub>3</sub>F<sub>4</sub>.

5. [*Giving a ring*] Rowe.

Wherein I sigh not, Julia, for thy sake, 10  
 The next ensuing hour some foul mischance  
 Torment me for my love's forgetfulness!  
 My father stays my coming; answer not;  
 The tide is now:—nay, not thy tide of tears;  
 That tide will stay me longer than I should. 15  
 Julia, farewell! [Exit Julia.]

What, gone without a word?  
 Ay, so true love should do: it cannot speak;  
 For truth hath better deeds than words to grace it.

Enter PANTHINO.

*Pan.* Sir Proteus, you are stay'd for.

*Pro.* Go; I come, I come. 20

Alas! this parting strikes poor lovers dumb. [Exeunt.]

SCENE III. *The same. A street.*

Enter LAUNCE, leading a dog.

*Launce.* Nay, 'twill be this hour ere I have done weep-  
 ing; all the kind of the Launces have this very fault. I have  
 received my proportion, like the prodigious son, and am  
 going with Sir Proteus to the Imperial's court. I think Crab  
 my dog be the sourest-natured dog that lives: my mother 5  
 weeping, my father wailing, my sister crying, our maid  
 howling, our cat wringing her hands, and all our house in a  
 great perplexity, yet did not this cruel-hearted cur shed one  
 tear: he is a stone, a very pebble stone, and has no more  
 pity in him than a dog: a Jew would have wept to have 10  
 seen our parting; why, my grandam, having no eyes, look  
 you, wept herself blind at my parting. Nay, I'll shew you  
 the manner of it. This shoe is my father: no, this left shoe  
 is my father: no, no, this left shoe is my mother: nay, that

16. [Exit Julia] Rowe.

20. *I come, I come* I come Pope.

9. *pebble*] *pebble* Ff.

cannot be so neither: yes, it is so, it is so, it hath the worser 15  
sole. This shoe, with the hole in it, is my mother, and this  
my father; a vengeance on't! there 'tis: now, sir, this staff is  
my sister, for, look you, she is as white as a lily, and as  
small as a wand: this hat is Nan, our maid: I am the dog:  
no, the dog is himself, and I am the dog,—Oh! the dog is 20  
me, and I am myself; ay, so, so. Now come I to my  
father; Father, your blessing: now should not the shoe  
speak a word for weeping: now should I kiss my father;  
well, he weeps on. Now come I to my mother: O, that  
she could speak now like a wood woman! Well, I kiss her; 25  
why, there 'tis; here's my mother's breath up and down.  
Now come I to my sister; mark the moan she makes. Now  
the dog all this while sheds not a tear, nor speaks a word;  
but see how I lay the dust with my tears.

*Enter PANTHINO.*

*Pan.* Launce, away, away, aboard! thy master is ship- 30  
ped, and thou art to post after with oars. What's the mat-  
ter? why weepest thou, man? Away, ass! you'll lose the  
tide, if you tarry any longer.

*Launce.* It is no matter if the tied were lost; for it is 35  
the unkindest tied that ever any man tied.

*Pan.* What's the unkindest tide?

*Launce.* Why, he that's tied here, Crab, my dog.

*Pan.* Tut, man, I mean thou'lt lose the flood: and, in 40  
losing the flood, lose thy voyage, and, in losing thy voyage,  
lose thy master, and, in losing thy master, lose thy service,  
and, in losing thy service,—Why dost thou stop my mouth?

*Launce.* For fear thou shouldst lose thy tongue.

*Pan.* Where should I lose my tongue?

*Launce.* In thy tale.

20. *I am the dog*] *I am me* Han-  
mer.

*Oh, the dog is me*] *Ay, the dog*  
*is the dog* Hanmer.

25. *she*] *the shoe* Hanmer.  
*a wood woman*] Theobald. *a*  
*would woman* Ff. *an ould woman*

Pope. *a wild woman* Collier MS.

Malone (Blackstone conj.)

punctuates (*O that she could speak*  
*now!*)

35. *tied...tied*] *Tide...tide* F<sub>1</sub>. *Tide*  
*...tyde* F<sub>2</sub> F<sub>3</sub> F<sub>4</sub>.



*Pan.* In thy tail! 45

*Launce.* Lose the tide, and the voyage, and the master, and the service, and the tied! Why, man, if the river were dry, I am able to fill it with my tears; if the wind were down, I could drive the boat with my sighs.

*Pan.* Come, come away, man; I was sent to call thee. 50

*Launce.* Sir, call me what thou darest.

*Pan.* Wilt thou go?

*Launce.* Well, I will go.

[*Exeunt.*]

SCENE IV. *Milan. The DUKE'S palace.*

*Enter SILVIA, VALENTINE, THURIO, and SPEED.*

*Sil.* Servant!

*Val.* Mistress?

*Speed.* Master, Sir Thurio frowns on you.

*Val.* Ay, boy, it's for love.

*Speed.* Not of you. 5

*Val.* Of my mistress, then.

*Speed.* 'Twere good you knocked him. [*Exit.*]

*Sil.* Servant, you are sad.

*Val.* Indeed, madam, I seem so.

*Thu.* Seem you that you are not? 10

*Val.* Haply I do.

*Thu.* So do counterfeits.

*Val.* So do you.

*Thu.* What seem I that I am not?

*Val.* Wise. 15

*Thu.* What instance of the contrary?

*Val.* Your folly.

*Thu.* And how quote you my folly?

*Val.* I quote it in your jerkin.

*Thu.* My jerkin is a doublet. 20

45. *thy tail!*] *my tail?* Hanmer. *tide* Ff. om. Capell. *The tide!* Steevens. *indeed!* S. Verges conj.

46. *tide*] *Tide* F<sub>1</sub> F<sub>4</sub>. *Tyde* F<sub>2</sub> F<sub>3</sub>. 2. [They converse apart] Capell. flood Pope. *tied* Collier.

47. *and the tied*] Singer. *and the*

7. [*Exit*] Edd. See note (v).

*Val.* Well, then, I'll double your folly.

*Thu.* How?

*Sil.* What, angry, Sir Thurio! do you change colour?

*Val.* Give him leave, madam; he is a kind of chameleon.

*Thu.* That hath more mind to feed on your blood than  
live in your air. 25

*Val.* You have said, sir.

*Thu.* Ay, sir, and done too, for this time.

*Val.* I know it well, sir; you always end ere you begin.

*Sil.* A fine volley of words, gentlemen, and quickly  
shot off. 30

*Val.* 'Tis indeed, madam; we thank the giver.

*Sil.* Who is that, servant?

*Val.* Yourself, sweet lady; for you gave the fire. Sir  
Thurio borrows his wit from your ladyship's looks, and  
spends what he borrows kindly in your company. 35

*Thu.* Sir, if you spend word for word with me, I shall  
make your wit bankrupt.

*Val.* I know it well, sir; you have an exchequer of  
words, and, I think, no other treasure to give your follow-  
ers, for it appears, by their bare liveries, that they live by  
your bare words. 40

*Sil.* No more, gentlemen, no more:—here comes my  
father.

*Enter DUKE.*

*Duke.* Now, daughter Silvia, you are hard beset. 45  
Sir Valentine, your father's in good health:  
What say you to a letter from your friends  
Of much good news?

*Val.* My lord, I will be thankful  
To any happy messenger from thence.

*Duke.* Know ye Don Antonio, your countryman? 50

*Val.* Ay, my good lord, I know the gentleman  
To be of worth, and worthy estimation,

21. *I'll*] *Ille* Ff. 'twill Collier MS.

45. SCENE V. Pope.

*Enter DUKE.] Enter DUKE*  
attended. Capell.

49. *happy*] F<sub>1</sub>. om. F<sub>2</sub> F<sub>3</sub> F<sub>4</sub>.

50. *ye*] F<sub>1</sub>. *you* F<sub>2</sub> F<sub>3</sub> F<sub>4</sub>.

52. *worth*] *wealth* Collier MS. and  
S. Walker conj.

And not without desert so well reputed.

*Duke.* Hath he not a son?

*Val.* Ay, my good lord; a son that well deserves  
The honour and regard of such a father. 55

*Duke.* You know him well?

*Val.* I know him as myself; for from our infancy  
We have conversed and spent our hours together:  
And though myself have been an idle truant, 60

Omitting the sweet benefit of time

To clothe mine age with angel-like perfection,

Yet hath Sir Proteus, for that's his name,

Made use and fair advantage of his days;

His years but young, but his experience old; 65

His head unmellow'd, but his judgment ripe;

And, in a word, for far behind his worth

Comes all the praises that I now bestow,

He is complete in feature and in mind

With all good grace to grace a gentleman. 70

*Duke.* Beshrew me, sir, but if he make this good,

He is as worthy for an empress' love

As meet to be an emperor's counsellor.

Well, sir, this gentleman is come to me,

With commendation from great potentates; 75

And here he means to spend his time awhile:

I think 'tis no unwelcome news to you.

*Val.* Should I have wish'd a thing, it had been he.

*Duke.* Welcome him, then, according to his worth.

Silvia, I speak to you, and you, Sir Thurio, 80

For Valentine, I need not cite him to it:

I will send him hither to you presently. [Exit.

*Val.* This is the gentleman I told your ladyship

Had come along with me, but that his mistress

Did hold his eyes lock'd in her crystal looks. 85

*Sil.* Belike that now she hath enfranchised them,  
Upon some other pawn for fealty.

58. *Know*] Hanmer. *Knew* Ff.

81. *cite*] 'cite' Malone.

68. *comes*] Ff. *come* Rowe.

82. *I will*] 'I'll' Pope.

77. *unwelcome*] F<sub>1</sub>. *welcome* F<sub>2</sub>

[Exit] Rowe.

*Val.* Nay, sure, I think she holds them prisoners still.

*Sil.* Nay, then, he should be blind; and, being blind,  
How could he see his way to seek out you? 90

*Val.* Why, lady, Love hath twenty pair of eyes.

*Thu.* They say that Love hath not an eye at all.

*Val.* To see such lovers, Thurio, as yourself:  
Upon a homely object Love can wink.

*Sil.* Have done, have done; here comes the gentleman. 95

*Enter* PROTEUS. [*Exit* THURIO.

*Val.* Welcome, dear Proteus! Mistress, I beseech you,  
Confirm his welcome with some special favour.

*Sil.* His worth is warrant for his welcome hither,  
If this be he you oft have wish'd to hear from.

*Val.* Mistress, it is: sweet lady, entertain him  
To be my fellow-servant to your ladyship. 100

*Sil.* Too low a mistress for so high a servant.

*Pro.* Not so, sweet lady: but too mean a servant  
To have a look of such a worthy mistress.

*Val.* Leave off discourse of disability:  
Sweet lady, entertain him for your servant. 105

*Pro.* My duty will I boast of; nothing else.

*Sil.* And duty never yet did want his meed:  
Servant, you are welcome to a worthless mistress.

*Pro.* I'll die on him that says so but yourself. 110

*Sil.* That you are welcome?

*Pro.* That you are worthless.

*Re-enter* THURIO.

*Thu.* Madam, my lord your father would speak with  
you.

95. SCENE VI. Pope. Enter PRO-  
TEUS.] Enter F<sub>2</sub>.  
Exit THURIO] Collier. See  
note (v).

97. his] F<sub>1</sub>. this F<sub>2</sub> F<sub>3</sub> F<sub>4</sub>.

104. a worthy] a worthy a F<sub>1</sub>.

111. welcome] welcome, sir Capell.

That you are worthless] No,  
that you are worthless Johnson.

Re-enter THURIO.] om. Ff.  
Enter THURIO. Collier. Enter a Ser-  
vant. Theobald.

112. Thu.] Ff. Serv. Theobald.

*Sil.* I wait upon his pleasure. Come, Sir Thurio,  
Go with me. Once more, new servant, welcome:  
I'll leave you to confer of home affairs; 115  
When you have done, we look to hear from you.

*Pro.* We'll both attend upon your ladyship.  
[*Exeunt Silvia and Thurio.*]

*Val.* Now, tell me, how do all from whence you came?

*Pro.* Your friends are well, and have them much com-  
mended.

*Val.* And how do yours?

*Pro.* I left them all in health. 120

*Val.* How does your lady? and how thrives your love?

*Pro.* My tales of love were wont to weary you;  
I know you joy not in a love-discourse.

*Val.* Ay, Proteus, but that life is alter'd now:  
I have done penance for contemning Love, 125

Whose high imperious thoughts have punish'd me  
With bitter fasts, with penitential groans,  
With nightly tears, and daily heart-sore sighs;  
For, in revenge of my contempt of love,  
Love hath chased sleep from my enthralled eyes, 130  
And made them watchers of mine own heart's sorrow.

O gentle Proteus, Love's a mighty lord,  
And hath so humbled me, as I confess  
There is no woe to his correction,  
Nor to his service no such joy on earth. 135

Now no discourse, except it be of love;  
Now can I break my fast, dine, sup and sleep,  
Upon the very naked name of love.

*Pro.* Enough; I read your fortune in your eye.  
Was this the idol that you worship so? 140

*Val.* Even she; and is she not a heavenly saint?

*Pro.* No; but she is an earthly paragon.

*Val.* Call her divine.

113. [Exit servant. Theobald.

114. *Go*] *Go you* Capell.  
*new servant*] *my new servant*

Pope.

117. [*Exeunt S. and T.*] Rowe.

118. SCENE VII. Pope.

126. *Whose*] *Those* Johnson conj.

133. *as I confess*] *as, I confess,*  
Warburton.

135. *no such*] *any* Hanmer.

- Pro.* I will not flatter her.
- Val.* O, flatter me; for love delights in praises.
- Pro.* When I was sick, you gave me bitter pills; 145  
And I must minister the like to you.
- Val.* Then speak the truth by her; if not divine,  
Yet let her be a principality,  
Sovereign to all the creatures on the earth.
- Pro.* Except my mistress.
- Val.* Sweet, except not any; 150  
Except thou wilt except against my love.
- Pro.* Have I not reason to prefer mine own?
- Val.* And I will help thee to prefer her too:  
She shall be dignified with this high honour,—  
To bear my lady's train, lest the base earth 155  
Should from her vesture chance to steal a kiss,  
And, of so great a favour growing proud,  
Disdain to root the summer-swelling flower,  
And make rough winter everlastingly.
- Pro.* Why, Valentine, what braggardism is this? 160
- Val.* Pardon me, Proteus: all I can is nothing  
To her, whose worth makes other worthies nothing;  
She is alone.
- Pro.* Then let her alone.
- Val.* Not for the world: why, man, she is mine own; 165  
And I as rich in having such a jewel  
As twenty seas, if all their sand were pearl,  
The water nectar, and the rocks pure gold.  
Forgive me, that I do not dream on thee,  
Because thou see'st me dote upon my love.  
My foolish rival, that her father likes 170  
Only for his possessions are so huge,  
Is gone with her along; and I must after,  
For love, thou know'st, is full of jealousy.
- Pro.* But she loves you?

144. *praises*] F<sub>1</sub>. *praise* F<sub>2</sub> F<sub>3</sub> F<sub>4</sub>.158. *summer-swelling*] *summer-smelling* Steevens conj. (withdrawn).160. *braggardism*] Steevens. *braggardism* Ff.162. *makes*] *make* F<sub>1</sub>.*worthies*] *worth as* Grant White.163. *Then*] *Why, then* Hammer.167. *rocks*] F<sub>1</sub>. *rocke* F<sub>2</sub>. *rock* F<sub>3</sub> F<sub>4</sub>.

*Val.* Ay, and we are betroth'd: nay, more, our marriage-hour, 175

With all the cunning manner of our flight,  
Determined of; how I must climb her window;  
The ladder made of cords; and all the means  
Plotted and 'greed on for my happiness.  
Good Proteus, go with me to my chamber, 180  
In these affairs to aid me with thy counsel.

*Pro.* Go on before; I shall inquire you forth:  
I must unto the road, to disembark  
Some necessaries that I needs must use;  
And then I'll presently attend you. 185

*Val.* Will you make haste?

*Pro.* I will. [Exit Valentine.

Even as one heat another heat expels,  
Or as one nail by strength drives out another,  
So the remembrance of my former love 190  
Is by a newer object quite forgotten.

Is it mine, or Valentine's praise,  
Her true perfection, or my false transgression,  
That makes me reasonless to reason thus?  
She is fair; and so is Julia, that I love,— 195  
That I did love, for now my love is thaw'd;

Which, like a waxen image 'gainst a fire,  
Bears no impression of the thing it was.  
Methinks my zeal to Valentine is cold,  
And that I love him not as I was wont. 200  
O, but I love his lady too too much!  
And that's the reason I love him so little.

175. *Ay, and we are]* *Ay, And we're* Edd. conj.

*nay, more]* *Nay, more, my Proteus* Capell.

*marriage-hour]* *marriage* Pope.

185. *you]* *upon you* Hanmer. *on you* Capell.

187. [Exit Val.] [Exit. F<sub>1</sub>. om. F<sub>2</sub> F<sub>3</sub> F<sub>4</sub>. [Exeunt Valentine and Speed. Dyce. See note (v).

192. *Is it...praise,]* *It is mine, or Valentine's praise?* F<sub>1</sub>. *Is it mine then, or Valentine's praise?* F<sub>2</sub> F<sub>3</sub> F<sub>4</sub>. *Is it mine then or Valentino's praise,* Rowe, Pope. *Is it mine eye or Valentino's praise,* Theobald (Warburton). *Is it mine eye, or Valentino's praise,* Hanmer. *Is it mine own, or Valentino's praise,* Capell. *Is it her mien, or Valentinus' praise,* Malone (Blakeway conj.). See note (vi).

How shall I dote on her with more advice,  
 That thus without advice begin to love her!  
 'Tis but her picture I have yet beheld, 205  
 And that hath dazzled my reason's light;  
 But when I look on her perfections,  
 There is no reason but I shall be blind.  
 If I can check my erring love, I will;  
 If not, to compass her I'll use my skill. [Exit. 210

SCENE V. *The same. A street.*

*Enter SPEED and LAUNCE severally.*

*Speed.* Launce! by mine honesty, welcome to Padua!

*Launce.* Forswear not thyself, sweet youth; for I am not  
 welcome. I reckon this always—that a man is never un-  
 done till he be hanged; nor never welcome to a place till  
 some certain shot be paid, and the hostess say 'Welcome!' 5

*Speed.* Come on, you madcap, I'll to the alehouse with  
 you presently; where, for one shot of five pence, thou shalt  
 have five thousand welcomes. But, sirrah, how did thy  
 master part with Madam Julia?

*Launce.* Marry, after they closed in earnest, they parted 10  
 very fairly in jest.

*Speed.* But shall she marry him?

*Launce.* No.

*Speed.* How, then? shall he marry her?

*Launce.* No, neither. 15

*Speed.* What, are they broken?

*Launce.* No, they are both as whole as a fish.

*Speed.* Why, then, how stands the matter with them?

*Launce.* Marry, thus; when it stands well with him, it  
 stands well with her. 20

206. *dazzled*] *dazel'd* F<sub>1</sub>. *dazel'd* VIII. Pope.  
 so F<sub>2</sub> F<sub>3</sub> F<sub>4</sub>. 1. *Padua*] Ff. *Milan* Pope. See  
 210. [Exit.] F<sub>2</sub>. [Exeunt. F<sub>1</sub>. note (vii).  
 SCENE V.] SCENA QUINTA F<sub>1</sub>. 4. *be*] *is* Rowe.  
 SCENA QUARTA F<sub>2</sub> F<sub>3</sub> F<sub>4</sub>. SCENE



*Speed.* What an ass art thou! I understand thee not.

*Launce.* What a block art thou, that thou canst not!  
My staff understands me.

*Speed.* What thou sayest?

*Launce.* 'Ay, and what I do too: look thee, I'll but 25  
lean, and my staff understands me.

*Speed.* It stands under thee, indeed.

*Launce.* Why, stand-under and under-stand is all one.

*Speed.* But tell me true, will't be a match?

*Launce.* Ask my dog: if he say ay, it will; if he say, 30  
no, it will; if he shake his tail and say nothing, it will.

*Speed.* The conclusion is, then, that it will.

*Launce.* Thou shalt never get such a secret from me  
but by a parable.

*Speed.* 'Tis well that I get it so. But, Launce, how 35  
sayest thou, that my master is become a notable lover?

*Launce.* I never knew him otherwise.

*Speed.* Than how?

*Launce.* A notable lubber, as thou reportest him to be.

*Speed.* Why, thou whoreson ass, thou mistakest me. 40

*Launce.* Why fool, I meant not thee; I meant thy master.

*Speed.* I tell thee, my master is become a hot lover.

*Launce.* Why, I tell thee, I care not though he burn  
himself in love. If thou wilt, go with me to the alehouse;  
if not, thou art an Hebrew, a Jew, and not worth the name 45  
of a Christian.

*Speed.* Why?

*Launce.* Because thou hast not so much charity in thee  
as to go to the ale with a Christian. Wilt thou go?

*Speed.* At thy service. [*Exeunt.* 50

21—28. Put in the margin as spu-  
rious by Pope.

36. *that*] F<sub>2</sub> F<sub>3</sub> F<sub>4</sub>. *that that* F<sub>1</sub>.

44. *in love. If thou wilt, go*  
Knight. *in love. If thou wilt go* Ff.

*in love, if thou wilt go* Collier (Malone  
conj.).

*alehouse*] F<sub>1</sub>. *alehouse, so* F<sub>2</sub>

F<sub>3</sub>F<sub>4</sub>.

49. *alc*] *ale-house* Rowe.

SCENE VI. *The same. The DUKE'S palace.**Enter* PROTEUS.

*Pro.* To leave my Julia, shall I be forsworn ;  
 To love fair Silvia, shall I be forsworn ;  
 To wrong my friend, I shall be much forsworn ;  
 And even that power, which gave me first my oath,  
 Provokes me to this threefold perjury ; 5  
 Love bade me swear, and Love bids me forswear.  
 O sweet-suggesting Love, if thou hast sinn'd,  
 Teach me, thy tempted subject, to excuse it !  
 At first I did adore a twinkling star,  
 But now I worship a celestial sun. 10  
 Unheedful vows may heedfully be broken ;  
 And he wants wit that wants resolved will  
 To learn his wit to exchange the bad for better.  
 Fie, fie, unreverend tongue ! to call her bad,  
 Whose sovereignty so oft thou hast preferr'd 15  
 With twenty thousand soul-confirming oaths.  
 I cannot leave to love, and yet I do ;  
 But there I leave to love where I should love.  
 Julia I lose, and Valentine I lose :  
 If I keep them, I needs must lose myself ; 20  
 If I lose them, thus find I by their loss  
 For Valentine, myself, for Julia, Silvia.  
 I to myself am dearer than a friend,  
 For love is still most precious in itself ;  
 And Silvia—witness Heaven, that made her fair !— 25  
 Shows Julia but a swarthy Ethiope.  
 I will forget that Julia is alive,

SCENE VI.] SCENE IX. Pope.

Enter PROTEUS.] Enter PROTHEUS  
 solus. Ff.

1, 2. *forsworn ;...forsworn ;*] Theobald.  
*forsworn?...forsworn?* Ff.

7. *sweet-suggesting*] *sweet suggestion*, Pope.

*if thou hast*] *if I have* Warbur-

ton.

16. *soul-confirming*] *soul-confirmed*  
 Pope.

21. *thus*] *this* Theobald.  
*by*] F<sub>1</sub>. *but* F<sub>2</sub> F<sub>3</sub> F<sub>4</sub>.

24. *most*] *more*, Steevens.  
*in*] *to* Collier MS.

Remembering that my love to her is dead;  
 And Valentine I'll hold an enemy,  
 Aiming at Silvia as a sweeter friend. 30  
 I cannot now prove constant to myself,  
 Without some treachery used to Valentine.  
 This night he meaneth with a corded ladder  
 To climb celestial Silvia's chamber-window;  
 Myself in counsel, his competitor. 35  
 Now presently I'll give her father notice  
 Of their disguising and pretended flight;  
 Who, all enraged, will banish Valentine;  
 For Thurio, he intends, shall wed his daughter;  
 But, Valentine being gone, I'll quickly cross 40  
 By some sly trick blunt Thurio's dull proceeding.  
 Love, lend me wings to make my purpose swift,  
 As thou hast lent me wit to plot this drift! [Exit.

SCENE VII. *Verona.* JULIA'S house.*Enter* JULIA and LUCETTA.

*Jul.* Counsel, Lucetta; gentle girl, assist me;  
 And, even in kind love, I do conjure thee,  
 Who art the table wherein all my thoughts  
 Are visibly character'd and engraved,  
 To lesson me; and tell me some good mean, 5  
 How, with my honour, I may undertake  
 A journey to my loving Proteus.

*Luc.* Alas, the way is wearisome and long!

*Jul.* A true-devoted pilgrim is not weary  
 To measure kingdoms with his feeble steps; 10  
 Much less shall she that hath Love's wings to fly,  
 And when the flight is made to one so dear,

35. *counsel*] *counsaille* F<sub>1</sub>F<sub>2</sub>. *coun-* conj.  
*cel* F<sub>3</sub>. *council* F<sub>4</sub>.

43. *this*] F<sub>1</sub>. *his* F<sub>2</sub>F<sub>3</sub>F<sub>4</sub>.

37. *pretended*] *intended* Johnson

SCENE VII.] SCENE X. Pope.

Of such divine perfection, as Sir Proteus.

*Luc.* Better forbear till Proteus make return.

*Ful.* O, know'st thou not, his looks are my soul's food? 15  
Pity the dearth that I have pined in,  
By longing for that food so long a time.  
Didst thou but know the inly touch of love,  
Thou wouldst as soon go kindle fire with snow,  
As seek to quench the fire of love with words. 20

*Luc.* I do not seek to quench your love's hot fire,  
But qualify the fire's extreme rage,  
Lest it should burn above the bounds of reason.

*Ful.* The more thou damm'st it up, the more it burns. 25  
The current that with gentle murmur glides,  
Thou know'st, being stopp'd, impatiently doth rage;  
But when his fair course is not hindered,  
He makes sweet music with the enamell'd stones,  
Giving a gentle kiss to every sedge  
He overtaketh in his pilgrimage; 30  
And so by many winding nooks he strays,  
With willing sport, to the wild ocean.  
Then let me go, and hinder not my course:  
I'll be as patient as a gentle stream,  
And make a pastime of each weary step, 35  
Till the last step have brought me to my love;  
And there I'll rest, as after much turmoil  
A blessed soul doth in Elysium.

*Luc.* But in what habit will you go along?

*Ful.* Not like a woman; for I would prevent 40  
The loose encounters of lascivious men:  
Gentle Lucetta, fit me with such weeds  
As may beseem some well-reputed page.

*Luc.* Why, then, your ladyship must cut your hair.

*Ful.* No, girl; I'll knit it up in silken strings 45  
With twenty odd-conceited true-love knots.  
To be fantastic may become a youth  
Of greater time than I shall show to be.

13. *perfection*] F<sub>1</sub> F<sub>2</sub> F<sub>4</sub>. *perfections* F<sub>3</sub>.

18. *inly*] F<sub>1</sub> F<sub>2</sub>. *inchly* F<sub>3</sub> F<sub>4</sub>.

22. *extreme*] *extremest* Pope.

32. *wild*] *wide* Collier MS.

47. *fantastic*] *fantantastique* F<sub>2</sub>.

*Luc.* What fashion, madam, shall I make your breeches?

*Ful.* That fits as well as, 'Tell me, good my lord, 50  
What compass will you wear your farthingale?'  
Why even what fashion thou best likest, Lucetta.

*Luc.* Your must needs have them with a codpiece,  
madam.

*Ful.* Out, out, Lucetta! that will be ill-favour'd.

*Luc.* A round hose, madam, now's not-worth a pin; 55  
Unless you have a codpiece to stick pins on.

*Ful.* Lucetta, as thou lovest me, let me have  
What thou think'st meet, and is most mannerly.  
But tell me, wench, how will the world repute me  
For undertaking so unstaidd a journey? 60  
I fear me, it will make me scandalized.

*Luc.* If you think so, then stay at home, and go not.

*Ful.* Nay, that I will not.

*Luc.* Then never dream on infamy, but go. 65  
If Proteus like your journey when you come,  
No matter who's displeas'd when you are gone:  
I fear me, he will scarce be pleas'd withal.

*Ful.* That is the least, Lucetta, of my fear:  
A thousand oaths, an ocean of his tears,  
And instances of infinite of love, 70  
Warrant me welcome to my Proteus.

*Luc.* All these are servants to deceitful men.

*Ful.* Base men, that use them to so base effect!  
But truer stars did govern Proteus' birth:  
His words are bonds, his oaths are oracles; 75  
His love sincere, his thoughts immaculate;  
His tears pure messengers sent from his heart;  
His heart as far from fraud as heaven from earth.

*Luc.* Pray heaven he prove so, when you come to him!

*Ful.* Now, as thou lovest me, do him not that wrong, 80  
To bear a hard opinion of his truth:  
Only deserve my love by loving him;

52. *likest*] Pope. *likes* Ff.

67. *withal*] *with* all F<sub>1</sub> F<sub>4</sub>. *with*. F<sub>3</sub> F<sub>4</sub>. *of the infinite* Malone.

all F<sub>2</sub> F<sub>3</sub>.

70. *of infinite*] F<sub>1</sub>. *as infinite* F<sub>2</sub>

And presently go with me to my chamber,  
 To take a note of what I stand in need of,  
 To furnish me upon my longing journey. 85  
 All that is mine I leave at thy dispose,  
 My goods, my lands, my reputation;  
 Only, in lieu thereof, dispatch me hence.  
 Come, answer not, but to it presently!  
 I am impatient of my tarriance. [Exit. 90

## ACT III.

SCENE I. *Milan. Ante-room in the DUKE'S palace.*

*Enter DUKE, THURIO, and PROTEUS.*

*Duke.* Sir Thurio, give us leave, I pray, awhile;  
 We have some secrets to confer about. [Exit *Thu.*  
 Now, tell me, Proteus, what's your will with me?

*Pro.* My gracious lord, that which I would discover  
 The law of friendship bids me to conceal; 5  
 But when I call to mind your gracious favours  
 Done to me, undeserving as I am,  
 My duty pricks me on to utter that  
 Which else no worldly good should draw from me.  
 Know, worthy prince, Sir Valentine, my friend, 10  
 This night intends to steal away your daughter:  
 Myself am one made privy to the plot.  
 I know you have determined to bestow her  
 On Thurio, whom your gentle daughter hates;  
 And should she thus be stol'n away from you, 15  
 It would be much vexation to your age.  
 Thus, for my duty's sake, I rather chose  
 To cross my friend in his intended drift

85. *longing*] *loving* Collier MS.

89. *to it*] *do it* Warburton.

Ante-room] Capell.

2. [Exit *Thu.*] Rowe.

7. *as*] F<sub>1</sub> F<sub>3</sub> F<sub>4</sub>. *as as* F<sub>2</sub>.

Than, by concealing it, heap on your head  
 A pack of sorrows, which would press you down, 20  
 Being unprevented, to your timeless grave.

*Duke.* Proteus, I thank thee for thine honest care;  
 Which to requite, command me while I live.  
 This love of theirs myself have often seen,  
 Haply when they have judged me fast asleep; 25  
 And oftentimes have purposed to forbid  
 Sir Valentine her company and my court:  
 But, fearing lest my jealous aim might err,  
 And so, unworthily disgrace the man,  
 A rashness that I ever yet have shunn'd, 30  
 I gave him gentle looks; thereby to find  
 That which thyself hast now disclosed to me.  
 And, that thou mayst perceive my fear of this,  
 Knowing that tender youth is soon suggested,  
 I nightly lodge her in an upper tower, 35  
 The key whereof myself have ever kept;  
 And thence she cannot be convey'd away.

*Pro.* Know, noble lord, they have devised a mean  
 How he her chamber-window will ascend,  
 And with a corded ladder fetch her down; 40  
 For which the youthful lover now is gone,  
 And this way comes he with it presently;  
 Where, if it please you, you may intercept him.  
 But, good my Lord, do it so cunningly  
 That my discovery be not aimed at; 45  
 For, love of you, not hate unto my friend,  
 Hath made me publisher of this pretence.

*Duke.* Upon mine honour, he shall never know  
 That I had any light from thee of this.

*Pro.* Adieu, my Lord; Sir Valentine is coming. [*Exit.* 50

21. *Being*] *If* Pope.  
*unprevented*] F<sub>1</sub> F<sub>2</sub>. *unpre-*  
*pared* F<sub>3</sub> F<sub>4</sub>.

32. *hast*] *hath* Pope.  
 33. *that*] F<sub>1</sub>. om. F<sub>2</sub> F<sub>3</sub> F<sub>4</sub>.  
 50. [*Exit*] Rowe.

*Enter VALENTINE.*

*Duke.* Sir Valentine, whither away so fast?

*Val.* Please it your grace, there is a messenger  
That stays to bear my letters to my friends,  
And I am going to deliver them.

*Duke.* Be they of much import? 55

*Val.* The tenour of them doth but signify  
My health and happy being at your court.

*Duke.* Nay then, no matter; stay with me awhile;  
I am to break with thee of some affairs  
That touch me near, wherein thou must be secret. 60  
'Tis not unknown to thee that I have sought  
To match my friend Sir Thurio to my daughter.

*Val.* I know it well, my Lord; and, sure, the match  
Were rich and honourable; besides, the gentleman  
Is full of virtue, bounty, worth and qualities 65  
Beseeming such a wife as your fair daughter:  
Cannot your Grace win her to fancy him?

*Duke.* No, trust me; she is peevish, sullen, froward,  
Proud, disobedient, stubborn, lacking duty;  
Neither regarding that she is my child, 70  
Nor fearing me as if I were her father:  
And, may I say to thee, this pride of hers,  
Upon advice, hath drawn my love from her;  
And, where I thought the remnant of mine age  
Should have been cherish'd by her child-like duty, 75  
I now am full resolved to take a wife,  
And turn her out to who will take her in:  
Then let her beauty be her wedding-dower;  
For me and my possessions she esteems not.

*Val.* What would your Grace have me to do in this? 80

*Duke.* There is a lady in Verona here  
Whom I affect; but she is nice and coy,

*Enter Valentine.] om. F<sub>1</sub>. 72. may I] I may Hanmer.*

[*Enter. F<sub>2</sub> F<sub>3</sub> F<sub>4</sub>. 78. dower] dowre Ff. dowry Han-*

51. SCENE II. Pope.

*whither] F<sub>2</sub>. whether F<sub>1</sub> (and  
elsewhere).*

56. *tenour] tenure Ff.*

mer. 81. *in Verona] Ff. sir, in Milan  
Pope. in Milano Collier MS. of  
Verona Halliwell. See note (vii).*



And nought esteems my aged eloquence:  
 Now, therefore, would I have thee to my tutor,—  
 For long ago I have forgot to court; 85  
 Besides, the fashion of the time is changed,—  
 How and which way I may bestow myself,  
 To be regarded in her sun-bright eye.

*Val.* Win her with gifts, if she respect not words:  
 Dumb jewels often in their silent kind 90  
 More than quick words do move a woman's mind.

*Duke.* But she did scorn a present that I sent her.

*Val.* A woman sometimes scorns what best contents her.  
 Send her another; never give her o'er;  
 For scorn at first makes afterlove the more. 95  
 If she do frown, 'tis not in hate of you,  
 But rather to beget more love in you:  
 If she do chide, 'tis not to have you gone;  
 For why, the fools are mad, if left alone.

Take no repulse, whatever she doth say; 100  
 For 'get you gone,' she doth not mean 'away!'  
 Flatter and praise, commend; extol their graces;  
 Though ne'er so black, say they have angels' faces.  
 That man that hath a tongue, I say, is no man,  
 If with his tongue he cannot win a woman. 105

*Duke.* But she I mean is promised by her friends  
 Unto a youthful gentleman of worth;  
 And kept severely from resort of men,  
 That no man hath access by day to her.

*Val.* Why, then, I would resort to her by night. 110

*Duke.* Ay, but the doors be lock'd, and keys kept  
 safe,

That no man hath recourse to her by night.

*Val.* What lets but one may enter at her window?

*Duke.* Her chamber is aloft, far from the ground,  
 And built so shelving, that one cannot climb it 115  
 Without apparent hazard of his life.

83. *nought*] F<sub>2</sub>F<sub>3</sub>F<sub>4</sub>. *naught* F<sub>1</sub>.

89. *respect*] F<sub>1</sub>F<sub>2</sub>F<sub>3</sub>. *respects* F<sub>4</sub>.

92. *that I sent her*] *that I sent, sir*  
 Steevens conj.

93. *contents*] *content* Mason conj.

98. *'tis*] F<sub>1</sub>F<sub>3</sub>F<sub>4</sub>. *'its* F<sub>2</sub>.

99. *For why, the*] *For why the* Dyce.

105. *with*] F<sub>1</sub>F<sub>3</sub>F<sub>4</sub>. *this* F<sub>2</sub>.

*Val.* Why, then, a ladder, quaintly made of cords,  
To cast up, with a pair of anchoring hooks,  
Would serve to scale another Hero's tower,  
So bold Leander would adventure it. 120

*Duke.* Now, as thou art a gentleman of blood,  
Advise me where I may have such a ladder.

*Val.* When would you use it? pray, sir, tell me that.

*Duke.* This very night; for Love is like a child,  
That longs for every thing that he can come by. 125

*Val.* By seven o'clock I'll get you such a ladder.

*Duke.* But, hark thee; I will go to her alone:  
How shall I best convey the ladder thither?

*Val.* It will be light, my lord, that you may bear it  
Under a cloak that is of any length. 130

*Duke.* A cloak as long as thine will serve the turn?

*Val.* Ay, my good lord.

*Duke.* Then let me see thy cloak:  
I'll get me one of such another length.

*Val.* Why, any cloak will serve the turn, my lord.

*Duke.* How shall I fashion me to wear a cloak? 135

I pray thee, let me feel thy cloak upon me.

What letter is this same? What's here? 'To Silvia'!

And here an engine fit for my proceeding.

I'll be so bold to break the seal for once. [Reads.]

'My thoughts do harbour with my Silvia nightly ; 140

And slaves they are to me, that send them flying :

O, could their master come and go as lightly,

Himself would lodge where senseless they are lying !

My herald thoughts in thy pure bosom rest them ;

While I, their king, that thither them importune, 145

Do curse the grace that with such grace hath bless'd them,

Because myself do want my servants' fortune :

I curse myself, for they are sent by me,

That they should harbour where their lord would be.

What's here? 150

'Silvia, this night I will enfranchise thee.'

'Tis so; and here's the ladder for the purpose.

139. [Reads] Rowe.

be F<sub>1</sub>.

149. would be] F<sub>2</sub> F<sub>3</sub> F<sub>4</sub>. should 151. I will] F<sub>1</sub> F<sub>2</sub> F<sub>3</sub>. will I F<sub>4</sub>.

Why, Phaethon,—for thou art Merops' son,—  
 Wilt thou aspire to guide the heavenly car,  
 And with thy daring folly burn the world? 155  
 Wilt thou reach stars, because they shine on thee?  
 Go, base intruder! overweening slave!  
 Bestow thy fawning smiles on equal mates;  
 And think my patience, more than thy desert,  
 Is privilege for thy departure hence: 160  
 Thank me for this more than for all the favours,  
 Which all too much I have bestow'd on thee.  
 But if thou linger in my territories  
 Longer than swiftest expedition  
 Will give thee time to leave our royal court, 165  
 By heaven! my wrath shall far exceed the love  
 I ever bore my daughter or thyself.  
 Be gone! I will not hear thy vain excuse;  
 But, as thou lovest thy life, make speed from hence. [*Exit.*  
*Val.* And why not death rather than living torment? 170  
 To die is to be banish'd from myself;  
 And Silvia is myself: banish'd from her,  
 Is self from self: a deadly banishment!  
 What light is light, if Silvia be not seen?  
 What joy is joy, if Silvia be not by? 175  
 Unless it be to think that she is by,  
 And feed upon the shadow of perfection.  
 Except I be by Silvia in the night,  
 There is no music in the nightingale;  
 Unless I look on Silvia in the day, 180  
 There is no day for me to look upon:  
 She is my essence; and I leave to be,  
 If I be not by her fair influence  
 Foster'd, illumined, cherish'd, kept alive.  
 I fly not death, to fly his deadly doom: 185  
 Tarry I here, I but attend on death:  
 But, fly I hence, I fly away from life.

154. *car*] *cat* F<sub>3</sub> F<sub>4</sub>.169. [*Exit*] F<sub>2</sub>.

170. SCENE III. Pope.

*Enter* PROTEUS *and* LAUNCE.

*Pro.* Run, boy, run, run, and seek him out.

*Launce.* Soho, soho!

*Pro.* What seest thou? 190

*Launce.* Him we go to find: there's not a hair on's head but 'tis a Valentine.

*Pro.* Valentine?

*Val.* No.

*Pro.* Who then? his spirit? 195

*Val.* Neither.

*Pro.* What then?

*Val.* Nothing.

*Launce.* Can nothing speak? Master, shall I strike?

*Pro.* Who wouldst thou strike? 200

*Launce.* Nothing.

*Pro.* Villain, forbear.

*Launce.* Why, sir, I'll strike nothing: I pray you,—

*Pro.* Sirrah, I say, forbear. Friend Valentine, a word.

*Val.* My ears are stopt, and cannot hear good news, 205  
So much of bad already hath possess'd them.

*Pro.* Then in dumb silence will I bury mine,  
For they are harsh, untuneable, and bad.

*Val.* Is Silvia dead?

*Pro.* No, Valentine. 210

*Val.* No Valentine, indeed, for sacred Silvia.  
Hath she forsworn me?

*Pro.* No, Valentine.

*Val.* No Valentine, if Silvia have forsworn me.  
What is your news? 215

*Launce.* Sir, there is a proclamation that you are van-  
ished.

*Pro.* That thou art banished—O, that's the news!—

Enter PRO. and LAUNCE] F<sub>2</sub>.  
189. *Soho, soho!*] *So-hough, Soa*  
*hough*—F<sub>1</sub>.

200. *Who*] F<sub>1</sub>. *Whom* F<sub>2</sub> F<sub>3</sub> F<sub>4</sub>.

204. *Sirrah*] om. Pope.

216. *vanished*] *vanish'd* Pope.

217. *banished—O that's]* *ba-*  
*nish'd: oh, that's* Ff. *banish'd—O,*  
*that is* Pope. *banished—* Val. *Oh,*  
*that's the news!* Pro. *From hence,*...  
Edd. conj.

From hence, from Silvia, and from me thy friend.

*Val.* O, I have fed upon this woe already,  
And now excess of it will make me surfeit. 220  
Doth Silvia know that I am banished?

*Pro.* Ay, ay; and she hath offer'd to the doom—  
Which, unreversed, stands in effectual force—  
A sea of melting pearl, which some call tears:  
Those at her father's churlish feet she tender'd; 225  
With them, upon her knees, her humble self;  
Wringing her hands, whose whiteness so became them  
As if but now they waxed pale for woe:  
But neither bended knees, pure hands held up,  
Sad sighs, deep groans, nor silver-shedding tears, 230  
Could penetrate her uncompassionate sire;  
But Valentine, if he be ta'en, must die.  
Besides, her intercession chafed him so,  
When she for thy repeal was suppliant,  
That to close prison he commanded her, 235  
With many bitter threats of bidding there.

*Val.* No more; unless the next word that thou speak'st  
Have some malignant power upon my life:  
If so, I pray thee, breathe it in mine ear,  
As ending anthem of my endless dolour. 240

*Pro.* Cease to lament for that thou canst not help,  
And study help for that which thou lament'st.  
Time is the nurse and breeder of all good.  
Here if thou stay, thou canst not see thy love;  
Besides, thy staying will abridge thy life. 245  
Hope is a lover's staff; walk hence with that,  
And manage it against despairing thoughts.  
Thy letters may be here, though thou art hence;  
Which, being writ to me, shall be deliver'd  
Even in the milk-white bosom of thy love. 250  
The time now serves not to expostulate:  
Come, I'll convey thee through the city-gate;  
And, ere I part with thee, confer at large  
Of all that may concern thy love-affairs.  
As thou lovest Silvia, though not for thyself, 255  
Regard thy danger, and along with me!

*Val.* I pray thee, Launce, an if thou seest my boy,  
Bid him make haste, and meet me at the North-gate.

*Pro.* Go, sirrah, find him out. Come, Valentine.

*Val.* O my dear Silvia! Hapless Valentine! 260

[*Exeunt Val. and Pro.*]

*Launce.* I am but a fool, look you; and yet I have the wit to think my master is a kind of a knave: but that's all one, if he be but one knave. He lives not now that knows me to be in love; yet I am in love; but a team of horse shall not pluck that from me; nor who 'tis I love; and yet 265 'tis a woman; but what woman, I will not tell myself; and yet 'tis a milkmaid; yet 'tis not a maid, for she hath had gossips; yet 'tis a maid, for she is her master's maid, and serves for wages. She hath more qualities than a water-spaniel,—which is much in a bare Christian. [*Pulling out a 270 paper.*] Here is the cate-log of her condition. 'Imprimis: She can fetch and carry.' Why, a horse can do no more: nay, a horse cannot fetch, but only carry; therefore is she better than a jade. 'Item: She can milk;' look you, a sweet virtue in a maid with clean hands. 275

*Enter SPEED.*

*Speed.* How now, Signior Launce! what news with your mastership?

*Launce.* With my master's ship? why, it is at sea.

*Speed.* Well, your old vice still; mistake the word. What news, then, in your paper? 280

*Launce.* The blackest news that ever thou heardest.

*Speed.* Why, man, how black?

*Launce.* Why, as black as ink.

*Speed.* Let me read them.

*Launce.* Fie on thee, jolt-head! thou canst not read. 285

260. [*Exeunt Val. and Pro.*] *Exeunt.* F<sub>2</sub>.

261. SCENE VI. Pope, by misprint for IV.

263. *one knave*] *one kind of knave* Hammer. *one kind* Warburton. *one in love* Staunton conj.

270. [*Pulling out a paper*] Rowe.

271. *cate-log*] *cat-log* Pope.

*condition*] F<sub>1</sub> F<sub>2</sub> F<sub>3</sub>. *conditions* F<sub>4</sub>.

274. *milk;* 'look you,'] *milk, look you;* Capell.

276. Enter Speed] F<sub>2</sub>.

278. *master's ship*] Theobald.

*Mastership* Ff.

*Speed.* Thou liest; I can.

*Launce.* I will try thee. Tell me this: who begot thee?

*Speed.* Marry, the son of my grandfather.

*Launce.* O illiterate loiterer! it was the son of thy grandmother: this<sup>s</sup> proves that thou canst not read. 290

*Speed.* Come, fool, come; try me in thy paper.

*Launce.* There; and Saint Nicholas be thy speed!

*Speed* [*reads*]. 'Imprimis: She can milk.'

*Launce.* Ay, that she can.

*Speed.* 'Item: She brews good ale.' 295

*Launce.* And thereof comes the proverb: 'Blessing of your heart, you brew good ale.'

*Speed.* 'Item: She can sew.'

*Launce.* That's as much as to say, Can she so?

*Speed.* 'Item: She can knit.' 300

*Launce.* What need a man care for a stock with a wench, when she can knit him a stock?

*Speed.* 'Item: She can wash and scouf.'

*Launce.* A special virtue; for then she need not be washed and scoured. 305

*Speed.* 'Item: She can spin.'

*Launce.* Then may I set the world on wheels, when she can spin for her living.

*Speed.* 'Item: She hath many nameless virtues.'

*Launce.* That's as much as to say, bastard virtues; 310 that, indeed, know not their fathers, and therefore have no names.

*Speed.* 'Here follow her vices.'

*Launce.* Close at the heels of her virtues.

*Speed.* 'Item: She is not to be kissed fasting, in respect 315 of her breath.'

*Launce.* Well, that fault may be mended with a breakfast. Read on.

*Speed.* 'Item: She hath a sweet mouth.'

*Launce.* That makes amends for her sour breath. 320

293, 294. om. Farmer conj. 313. follow] F<sub>1</sub>. followes F<sub>2</sub>. fol-

293. Imprimis] Item Halliwell. locus F<sub>3</sub> F<sub>4</sub>.

304. need not be] F<sub>1</sub>. need not to 315. kissed] Rowe. om. Ff.  
be F<sub>2</sub> F<sub>3</sub> F<sub>4</sub>.

*Speed.* 'Item: She doth talk in her sleep.'

*Launce.* It's no matter for that, so she sleep not in her talk.

*Speed.* 'Item: She is slow in words.'

*Launce.* O villain, that set this down among her vices! 325  
To be slow in words is a woman's only virtue: I pray thee, out with't, and place it for her chief virtue.

*Speed.* 'Item: She is proud.'

*Launce.* Out with that too; it was Eve's legacy, and cannot be ta'en from her. 330

*Speed.* 'Item: She hath no teeth.'

*Launce.* I care not for that neither; because I love crusts.

*Speed.* 'Item: She is curst.'

*Launce.* Well, the best is, she hath no teeth to bite. 335

*Speed.* 'Item: She will often praise her liquor.'

*Launce.* If her liquor be good, she shall: if she will not, I will; for good things should be praised.

*Speed.* 'Item: She is too liberal.'

*Launce.* Of her tongue she cannot, for that's writ down 340  
she is slow of; of her purse she shall not, for that I'll keep shut: now, of another thing she may, and that cannot I help. Well, proceed.

*Speed.* 'Item: She hath more hair than wit, and more faults than hairs, and more wealth than faults.' 345

*Launce.* Stop there; I'll have her: she was mine, and not mine, twice or thrice in that last article. Rehearse that once more.

*Speed.* 'Item: She hath more hair than wit,'—

*Launce.* More hair than wit? It may be; Ill prove it. 350  
The cover of the salt hides the salt, and therefore it is more than the salt; the hair that covers the wit is more than the wit, for the greater hides the less. What's next?

322. *sleep*] *slip* Collier MS.

325. *O...this*] *O villaine, that set this* F<sub>1</sub>. *O villainy, that set* F<sub>2</sub> F<sub>3</sub>. *Oh villain! that set* F<sub>4</sub>. *O villainy that set this* Malone.

342. *cannot I*] *I cannot* Steevens.

344. *hair*] F<sub>1</sub>. *hairs* F<sub>2</sub> F<sub>3</sub> F<sub>4</sub>.

347. *that last*] F<sub>1</sub>. (in some copies only, according to Malone.) *that* F<sub>2</sub> F<sub>3</sub> F<sub>4</sub>.

350. *It may be; I'll prove it*] Theobald. *It may be I'll prove it* Ff.



*Speed.* 'And more faults than hairs,'—

*Launce.* That's monstrous: O, that that were out! 355

*Speed.* 'And more wealth than faults.'

*Launce.* Why, that word makes the faults gracious.  
Well, I'll have her: and if it be a match, as nothing is  
impossible,—

*Speed.* What then? 360

*Launce.* Why, then will I tell thee—that thy master  
stays for thee at the North-gate?

*Speed.* For me?

*Launce.* For thee! ay, who art thou? he hath stayed  
for a better man than thee. 365

*Speed.* And must I go to him?

*Launce.* Thou must run to him, for thou hast stayed  
so long, that going will scarce serve the turn.

*Speed.* Why didst not tell me sooner? pox of your  
love-letters! [Exit. 370

*Launce.* Now will he be swunged for reading my letter,  
—an unmannerly slave, that will thrust himself into secrets!  
I'll after, to rejoice in the boy's correction. [Exit.

SCENE II. *The same. The DUKE'S palace.*

*Enter DUKE and THURIO.*

*Duke.* Sir Thurio, fear not but that she will love you,  
Now Valentine is banish'd from her sight.

*Thu.* Since his exile she hath despised me most,  
Forsworn my company, and rail'd at me,  
That I am desperate of obtaining her. 5

*Duke.* This weak impress of love is as a figure  
Trenched in ice, which with an hour's heat  
Dissolves to water, and doth lose his form.  
A little time will melt her frozen thoughts,  
And worthless Valentine shall be forgot. 10

369. *of*] F<sub>1</sub> F<sub>2</sub>. om. F<sub>3</sub> F<sub>4</sub>.

370. [Exit] Capell.

373. [Exit.] Capell. [Exeunt. Ff.  
SCENE II.] SCENE V. Pope.

*Enter* PROTEUS.

How now, Sir Proteus! Is your countryman,  
According to our proclamation, gone?

*Pro.* Gone, my good lord.

*Duke.* My daughter takes his going grievously.

*Pro.* A little time, my lord, will kill that grief. 15

*Duke.* So I believe; but Thurio thinks not so.

Proteus, the good conceit I hold of thee—

For thou hast shown some sign of good desert—

Makes me the better to confer with thee.

*Pro.* Longer than I prove loyal to your Grace 20

Let me not live to look upon your Grace.

*Duke.* Thou know'st how willingly I would effect  
The match between Sir Thurio and my daughter.

*Pro.* I do, my lord.

*Duke.* And also, I think, thou art not ignorant 25  
How she opposes her against my will.

*Pro.* She did, my lord, when Valentine was here.

*Duke.* Ay, and perversely she perseveres so.

What might we do to make the girl forget

The love of Valentine, and love Sir Thurio? 30

*Pro.* The best way is to slander Valentine

With falsehood, cowardice and poor descent,

Three things that women highly hold in hate.

*Duke.* Ay, but she'll think that it is spoke in hate.

*Pro.* Ay, if his enemy deliver it: 35

Therefore it must with circumstance be spoken

By one whom she esteemeth as his friend.

*Duke.* Then you must undertake to slander him.

*Pro.* And that, my lord, I shall be loath to do:

'Tis an ill office for a gentleman, 40

Especially against his very friend.

14. *grievously.*] *grievously?* F<sub>1</sub>. (in some copies only, according to Malone).

18. *some]* *sure* Collier MS.

19. *better]* *bolder* Capell conj.

20. *loyal]* F<sub>1</sub> F<sub>3</sub> F<sub>4</sub>. *royall* F<sub>2</sub>.

21. *your]* F<sub>1</sub> F<sub>3</sub> F<sub>4</sub>. *you* F<sub>2</sub>.

*Grace]* *face* Anon. conj.

25. *I think]* F<sub>1</sub>. *I doe think* F<sub>2</sub> F<sub>3</sub> F<sub>4</sub>.

28. *persevers]* F<sub>1</sub> F<sub>2</sub>. *perseveres* F<sub>3</sub> F<sub>4</sub>.

37. *esteemeth]* F<sub>1</sub>. *esteemes* F<sub>2</sub>. *esteems* F<sub>3</sub> F<sub>4</sub>.

*Duke.* Where your good word cannot advantage him,  
Your slander never can endamage him;  
Therefore the office is indifferent,  
Being entreated to it by your friend. 45

*Pro.* You have prevail'd, my lord: if I can do it  
By ought that I can speak in his dispraise,  
She shall not long continue love to him.  
But say this weed her love from Valentine,  
It follows not that she will love Sir Thurio. 50

*Thu.* Therefore, as you unwind her love from him,  
Lest it should ravel and be good to none,  
You must provide to bottom it on me;  
Which must be done by praising me as much  
As you in worth dispraise Sir Valentine. 55

*Duke.* And, Proteus, we dare trust you in this kind,  
Because we know, on Valentine's report,  
You are already Love's firm votary,  
And cannot soon revolt and change your mind.  
Upon this warrant shall you have access 60  
Where you with Silvia may confer at large;  
For she is lumpish, heavy, melancholy,  
And, for your friend's sake, will be glad of you;  
Where you may temper her by your persuasion  
To hate young Valentine and love my friend. 65

*Pro.* As much as I can do, I will effect:  
But you, Sir Thurio, are not sharp enough;  
You must lay lime to tangle her desires  
By wailful sonnets, whose composed rhymes  
Should be full-fraught with serviceable vows. 70

*Duke.* Ay,  
Much is the force of heaven-bred poesy.

*Pro.* Say that upon the altar of her beauty  
You sacrifice your tears, your sighs, your heart:  
Write till your ink be dry, and with your tears 75  
Moist it again; and frame some feeling line

49. *weed*] Ff. *wean* Rowe.55. *worth*] *word* Capell conj.64. *Where*] *When* Collier MS.71, 72. *Ay, Much*] Capell. *I,**much* Ff. *Much* Pope.76. *line*] *lines* S. Verges conj.

That may discover such integrity:  
 For Orpheus' lute was strung with poets' sinews;  
 Whose golden touch could soften steel and stones,  
 Make tigers tame, and huge leviathans 80  
 Forsake unsounded deeps to dance on sands.  
 After your dire-lamenting elegies,  
 Visit by night your lady's chamber-window  
 With some sweet concert; to their instruments  
 Tune a deploring dump: the night's dead silence 85  
 Will well become such sweet-complaining grievance.  
 This, or else nothing, will inherit her.

*Duke.* This discipline shows thou hast been in love.

*Thu.* And thy advice this night I'll put in practice.

Therefore, sweet Proteus, my direction-giver, 90  
 Let us into the city presently  
 To sort some gentlemen well skill'd in music.  
 I have a sonnet that will serve the turn  
 To give the onset to thy good advice.

*Duke.* About it, gentlemen! 95

*Pro.* We'll wait upon your Grace till after supper,  
 And afterward determine our proceedings.

*Duke.* Even now about it! I will pardon you. [*Exeunt.*]

77. *suck*] *strict* Collier MS. *love's*  
 S. Verges conj. Malone suggests that  
 a line has been lost to this purport:  
 'As her obdurate heart may pene-  
 trate.'

81. *to*] F<sub>1</sub>. and F<sub>2</sub> F<sub>3</sub> F<sub>4</sub>.

84. *concert*] Hanmer. *consort* Ff.

86. *sweet-complaining*] Capell.  
*sweet complaining* Ff.

94. *advice*] F<sub>2</sub> F<sub>3</sub> F<sub>4</sub>. *advise* F<sub>1</sub>.

## ACT IV.

SCENE I. *The frontiers of Mantua. A forest.**Enter certain Outlaws.**First Out.* Fellows, stand fast; I see a passenger.*Sec. Out.* If there be ten, shrink not, but down with 'em.*Enter VALENTINE and SPEED.**Third Out.* Stand, sir, and throw us that you have  
about ye:

If not, we'll make you sit, and rifle you.

*Speed.* Sir, we are undone; these are the villains 5  
That all the travellers do fear so much.*Val.* My friends,—*First Out.* That's not so, sir: we are your enemies.*Sec. Out.* Peace! we'll hear him.*Third Out.* Ay, by my beard, will we, for he's a proper 10  
man.*Val.* Then know that I have little wealth to lose:  
A man I am cross'd with adversity;  
My riches are these poor habiliments,  
Of which if you should here disfurnish me,  
You take the sum and substance that I have. 15*Sec. Out.* Whither travel you?*Val.* To Verona.*First Out.* Whence came you?*Val.* From Milan.*Third Out.* Have you long sojourned there? 20*Val.* Some sixteen months, and longer might have  
stay'd,SCENE I. The frontiers...forest.]  
Capell. A forest. Rowe. A forest  
leading towards Mantua. Warburton.  
2. *shrink*] *shrinkd* F<sub>2</sub>.  
4. *sit*] F<sub>1</sub> F<sub>2</sub>. *sir* F<sub>3</sub> F<sub>4</sub>.  
5. *Sir*] *O sir* Capell.  
6. *do*] om. Pope, who prints lines

5 and 6 as prose.

9. *Peace!*] *Peace, peace!* Capell.11. *little wealth*] F<sub>1</sub>. *little* F<sub>2</sub> F<sub>3</sub>  
F<sub>4</sub>. *little left* Hanmer.18. *Whence*] *And whence* Capell,  
who reads 16—20 as two lines ending  
*came you? ...there?*

If crooked fortune had not thwarted me.

*First Out.* What, were you banish'd thence?

*Val.* I was.

*Sec. Out.* For what offence? 25

*Val.* For that which now torments me to rehearse:  
I kill'd a man, whose death I much repent;  
But yet I slew him manfully in fight,  
Without false vantage or base treachery.

*First Out.* Why, ne'er repent it, if it were done so. 30  
But were you banish'd for so small a fault?

*Val.* I was, and held me glad of such a doom.

*Sec. Out.* Have you the tongues?

*Val.* My youthful travel therein made me happy,  
Or else I often had been miserable. 35

*Third Out.* By the bare scalp of Robin Hood's fat  
friar,

This fellow were a king for our wild faction!

*First Out.* We'll have him. Sirs, a word.

*Spced.* Master, be one of them; it's an honourable kind  
of thievery. 40

*Val.* Peace, villain!

*Sec. Out.* Tell us this: have you any thing to take to?

*Val.* Nothing but my fortune.

*Third Out.* Know, then, that some of us are gentlemen,  
Such as the fury of ungovern'd youth 45  
Thrust from the company of awful men:

Myself was from Verona banished  
For practising to steal away a lady,  
An heir, and near allied unto the duke.

*Sec. Out.* And I from Mantua, for a gentleman, 50  
Who, in my mood, I stabb'd unto the heart.

*First Out.* And I for such like petty crimes as these.

35. *I often had been*] F<sub>2</sub>. *I often had been often* F<sub>1</sub>. *often had been* (om. I) F<sub>3</sub> F<sub>4</sub>. *I had been often* Collier.

39, 40. *it's...thievery*] Printed as a verse in Ff. *It is a kind of honourable thievery* Steevens.

42. *thing*] F<sub>1</sub>. *things* F<sub>2</sub> F<sub>3</sub> F<sub>4</sub>.

46. *awful*] *lawful* Heath conj.

49. *An heir, and near allied*] Theobald. *And heir, and Nece,* allide F<sub>1</sub> F<sub>2</sub>. *An heir, and Neice allide* F<sub>3</sub>. *An Heir, and Nece alli'd* F<sub>4</sub>.

51. *Who*] *Whom* Pope.

But to the purpose,—for we cite our faults,  
That they may hold excused our lawless lives;  
And partly, seeing you are beautified 55  
With goodly shape, and by your own report  
A linguist, and a man of such perfection  
As we do in our quality much want,—

*Sec. Out.* Indeed, because you are a banish'd man,  
Therefore, above the rest, we parley to you: 60  
Are you content to be our general?  
To make a virtue of necessity,  
And live, as we do, in this wilderness?

*Third Out.* What say'st thou? wilt thou be of our con-  
sort?  
Say ay, and be the captain of us all: 65  
We'll do thee homage and be ruled by thee,  
Love thee as our commander and our king.

*First Out.* But if thou scorn our courtesy, thou diest.

*Sec. Out.* Thou shalt not live to brag what we have  
offer'd.

*Val.* I take your offer, and will live with you, 70  
Provided that you do no outrages  
On silly women or poor passengers.

*Third Out.* No, we detest such vile base practices.  
Come, go with us, we'll bring thee to our crews,  
And show thee all the treasure we have got; 75  
Which, with ourselves, all rest at thy dispose. [*Exeunt.*]

SCENE II. *Milan. Outside the DUKE'S palace, under  
SILVIA'S chamber.*

*Enter* PROTEUS.

*Pro.* Already have I been false to Valentine,  
And now I must be as unjust to Thurio.  
Under the colour of commending him,

60. *Therefore*] F<sub>1</sub>F<sub>2</sub>. *There* F<sub>3</sub>F<sub>4</sub>. 76. *all*] *shall* Pope.  
63. *this*] F<sub>1</sub>. *the* F<sub>2</sub>F<sub>3</sub>F<sub>4</sub>. SCENE II. Outside...palace...] An  
74. *crews*] F<sub>4</sub>. *crewes* F<sub>1</sub>F<sub>2</sub>F<sub>3</sub>. open place,...Warburton. Court of  
*cave* Collier MS. *caves* Singer. *crew* the palace. Capell.  
Delius conj. *cruives* Bullock conj. 1. *have I*] *I've* Pope.

I have access my own love to prefer:  
 But Silvia is too fair, too true, too holy, 5  
 To be corrupted with my worthless gifts.  
 When I protest true loyalty to her,  
 She twits me with my falsehood to my friend;  
 When to her beauty I commend my vows,  
 She bids me think how I have been forsworn 10  
 In breaking faith with Julia whom I loved:  
 And notwithstanding all her sudden quips,  
 The least whereof would quell a lover's hope,  
 Yet, spaniel-like, the more she spurns my love,  
 The more it grows, and fawneth on her still. 15  
 But here comes Thurio: now must we to her window,  
 And give some evening music to her ear.

*Enter THURIO and Musicians.*

*Thu.* How now, Sir Proteus, are you crept before us?  
*Pro.* Ay, gentle Thurio; for you know that love  
 Will creep in service where it cannot go. 20  
*Thu.* Ay, but I hope, sir, that you love not here.  
*Pro.* Sir, but I do; or else I would be hence.  
*Thu.* Who? Silvia?  
*Pro.* Ay, Silvia; for your sake.  
*Thu.* I thank you for your own. Now, gentlemen,  
 Let's tune, and to it lustily awhile. 25

*Enter, at a distance, Host, and JULIA in boy's clothes.*

*Host.* Now, my young guest, methinks you're ally-  
 cholly: I pray you, why is it?  
*Jul.* Marry, mine host, because I cannot be merry.  
*Host.* Come, we'll have you merry: I'll bring you  
 where you shall hear music, and see the gentleman that 30  
 you asked for.

15. *and*] om. F<sub>3</sub> F<sub>4</sub>.  
 18. Musicians.] Rowe. Musitian.  
 Ff. at the beginning of the scene.  
 23. *Who*] F<sub>1</sub>. *Whom* F<sub>2</sub> F<sub>3</sub> F<sub>4</sub>.  
 25. *tune*] F<sub>1</sub>. *turne* F<sub>2</sub>. *turn*  
 F<sub>3</sub> F<sub>4</sub>.  
 26. at a distance] Capell.  
*allycholly*] *melancholy* Pope.  
 27. *I pray you, why is it*] F<sub>1</sub>. *I*  
*pray you what is it* F<sub>2</sub> F<sub>3</sub>. *I pray*  
*what is it?* F<sub>4</sub>.



*Ful.* But shall I hear him speak?

*Host.* Ay, that you shall.

*Ful.* That will be music.

[*Music plays:*

*Host.* Hark, hark!

35

*Ful.* Is he among these?

*Host.* Ay: but, peace! let's hear 'em.

SONG.

Who is Silvia? what is she,  
That all our swains commend her?  
Holy, fair, and wise is she;  
The heaven such grace did lend her,  
That she might admired be.

40

Is she kind as she is fair?  
For beauty lives with kindness.  
Love doth to her eyes repair,  
To help him of his blindness,  
And, being help'd, inhabits there.

45

Then to Silvia let us sing,  
That Silvia is excelling;  
She excels each mortal thing  
Upon the dull carth dwelling:  
To her let us garlands bring.

50

*Host.* How now! are you sadder than you were before? How do you, man? the music likes you not.

*Ful.* You mistake; the musician likes me not.

55

*Host.* Why, my pretty youth?

*Ful.* He plays false, father.

*Host.* How? out of tune on the strings?

*Ful.* Not so; but yet so false that he grieves my very heart-strings.

60

*Host.* You have a quick ear,

*Ful.* Ay, I would I were deaf; it makes me have a slow heart.

*Host.* I perceive you delight not in music.

*Ful.* Not a whit, when it jars so.

65

34. [Music plays] Capell.

40. *is she*] as free Collier MS.

50. *excels*] exceeds S. Walker conj.

53. SCENE III. Pope.

53, 54. *are you...before?*] *you are*

...before Heath conj.

*Host.* Hark, what fine change is in the music!

*Ful.* Ay, that change is the spite.

*Host.* You would have them always play but one thing?

*Ful.* I would always have one play but one thing.

But, host, doth this Sir Proteus that we talk on 70  
Often resort unto this gentlewoman?

*Host.* I tell you what Launce, his man, told me,—he  
loved her out of all nick.

*Ful.* Where is Launce?

*Host.* Gone to seek his dog; which to-morrow, by his 75  
master's command, he must carry for a present to his lady.

*Ful.* Peace! stand aside: the company parts.

*Pro.* Sir Thurio, fear not you: I will so plead,  
That you shall say my cunning drift excels.

*Thu.* Where meet we?

*Pro.* At Saint Gregory's well.

*Thu.* Farewell. 80

[*Exeunt Thu. and Musicians.*]

*Enter SILVIA above.*

*Pro.* Madam, good even to your ladyship.

*Sil.* I thank you for your music, gentlemen.

Who is that that spake?

*Pro.* One, lady, if you knew his pure heart's truth,  
You would quickly learn to know him by his voice. 85

*Sil.* Sir Proteus, as I take it.

*Pro.* Sir Proteus, gentle lady, and your servant.

*Sil.* What's your will?

*Pro.* That I may compass yours.

*Sil.* You have your wish; my will is even this:  
That presently you hie you home to bed. 90

68. *You would*] *you would, then,*

Malone. *you would not* Collier MS.

70, 71. Printed as prose by Capell.

72—74. Printed as verse in Ff.

*I tell...He lov'd...*

78. *fear not you*] F<sub>1</sub>. *fear not* F<sub>2</sub>

F<sub>3</sub> F<sub>4</sub>.

80. [*Exeunt Thu. and Musicians.*]

Rowe.

81. SCENE IV. Pope.

Enter SILVIA above] Rowe.

om. Ff.

85. *You would*] Ff. *You'd* Pope.

88. *What's*] *What is* Pope.

89. *even*] F<sub>1</sub>. *ever* F<sub>2</sub> F<sub>3</sub> F<sub>4</sub>.

Thou subtle, perjured, false, disloyal man!  
 Think'st thou I am so shallow, so conceitless,  
 To be seduced by thy flattery,  
 That hast deceived so many with thy vows?  
 Return, return, and make thy love amends. 95  
 For me,—by this pale queen of night I swear,  
 I am so far from granting thy request,  
 That I despise thee for thy wrongful suit;  
 And by and by intend to chide myself  
 Even for this time I spend in talking to thee. 100

*Pro.* I grant, sweet love, that I did love a lady;  
 But she is dead.

*Ful.* [*Aside*] 'Twere false, if I should speak it;  
 For I am sure she is not buried.

*Sil.* Say that she be; yet Valentine thy friend  
 Survives; to whom, thyself art witness,  
 I am betroth'd: and art thou not ashamed 105  
 To wrong him with thy importunacy?

*Pro.* I likewise hear that Valentine is dead.

*Sil.* And so suppose am I; for in his grave  
 Assure thyself my love is buried. 110

*Pro.* Sweet lady, let me rake it from the earth.

*Sil.* Go to thy lady's grave, and call hers thence;  
 Or, at the least, in hers sepulchre thine.

*Ful.* [*Aside*] He heard not that.

*Pro.* Madam, if your heart be so obdurate, 115  
 Vouchsafe me yet your picture for my love,  
 The picture that is hanging in your chamber;  
 To that I'll speak, to that I'll sigh and weep:  
 For since the substance of your perfect self  
 Is else devoted, I am but a shadow; 120  
 And to your shadow will I make true love.

*Ful.* [*Aside*] If 'twere a substance, you would, sure,  
 deceive it,

102. [*Aside*] Pope.

105. *thyself*] *even thyself* Hanmer.

109. *his*] F<sub>2</sub> F<sub>3</sub> F<sub>4</sub>. *her* F<sub>1</sub>.

112. *hers*] F<sub>1</sub> F<sub>2</sub>. *her* F<sub>3</sub> F<sub>4</sub>.

114. [*Aside*] Pope.

115. *if*] *if that* Warburton.

115, 116. *obdurate, Vouchsafe*] *Obdurate, O, vouchsafe* Hanmer.

116. *for my love*] om. Hanmer.

122. [*Aside*] Pope.

And make it but a shadow, as I am.

*Sil.* I am very loath to be your idol, sir;  
But since your falsehood shall become you well 125  
To worship shadows and adore false shapes,  
Send to me in the morning, and I'll send it:  
And so, good rest.

*Pro.* As wretches have o'ernight  
That wait for execution in the morn.

[*Exeunt Pro. and Sil. severally.*]

*Ful.* Host, will you go? 130

*Host.* By my halidom, I was fast asleep.

*Ful.* Pray you, where lies Sir Proteus?

*Host.* Marry, at my house. Trust me, I think 'tis  
almost day.

*Ful.* Not so; but it hath been the longest night 135  
That e'er I watch'd, and the most heaviest. [*Exeunt.*]

SCENE III. *The same.*

*Enter EGLAMOUR.*

*Egl.* This is the hour that Madam Silvia  
Entreated me to call and know her mind:  
There's some great matter she'd employ me in.  
Madam, madam!

*Enter SILVIA above.*

*Sil.* Who calls?

*Egl.* Your servant and your friend;  
One that attends your ladyship's command. 5

*Sil.* Sir Eglamour, a thousand times good morrow.

*Egl.* As many, worthy lady, to yourself:

125. *since your falsehood shall*  
*since you're false, it shall* Johnson  
conj.

129. [*Exeunt...severally*] om. F<sub>1</sub>.  
[*Exeunt.* F<sub>2</sub>.

136. *heaviest*] *heavy one* Pope.

SCENE III.] SCENE V. Pope. Dyce  
makes no new scene here. See note  
(VIII).

4. *Madam, madam!* *Madam!*  
Hanmer.

According to your ladyship's impose,  
I am thus early come to know what service  
It is your pleasure to command me in. 10

*Sil.* O Eglamour, thou art a gentleman,—  
Think not I flatter, for I swear I do not,—  
Valiant, wise, remorseful, well accomplish'd:  
Thou art not ignorant what dear good will  
I bear unto the banish'd Valentine; 15  
Nor how my father would enforce me marry  
Vain Thurio, whom my very soul abhors.  
Thyself hast loved; and I have heard thee say  
No grief did ever come so near thy heart  
As when thy lady and thy true love died, 20  
Upon whose grave thou vow'dst pure chastity.  
Sir Eglamour, I would to Valentine,  
To Mantua, where I hear he makes abode;  
And, for the ways are dangerous to pass,  
I do desire thy worthy company, 25  
Upon whose faith and honour I repose.  
Urge not my father's anger, Eglamour,  
But think upon my grief, a lady's grief,  
And on the justice of my flying hence,  
To keep me from a most unholy match, 30  
Which heaven and fortune still rewards with plagues.  
I do desire thee, even from a heart  
As full of sorrows as the sea of sands,  
To bear me company, and go with me:  
If not, to hide what I have said to thee, 35  
That I may venture to depart alone.

*Egl.* Madam, I pity much your grievances;  
Which since I know they virtuously are placed,  
I give consent to go along with you;  
Recking as little what betideth me 40

13. *Valiant, wise*] *Valiant and wise*  
Pope. *Wise, valiant* Anon. conj. A  
monosyllable lost before *valiant*. S.  
Walker conj.

17. *abhors*] Hammer. *abhor'd* F<sub>1</sub>  
F<sub>2</sub> F<sub>3</sub>. *abhor'd* F<sub>4</sub>.

19. *ever*] F<sub>1</sub>. om. F<sub>2</sub> F<sub>3</sub> F<sub>4</sub>.

*near*] *near unto* Pope.

31. *rewards*] Ff. *reward* Pope.  
37, 38. *grievances*; *Which*] *griev-*  
*ances, And the most true affections that*  
*you bear*; *Which* Collier MS.

40. *Recking*] Pope. *Wreaking* Ff.

As much I wish all good befortune you.  
When will you go?

*Sil.* This evening coming.

*Egl.* Where shall I meet you?

*Sil.* At Friar Patrick's cell,

Where I intend holy confession.

*Egl.* I will not fail your ladyship. Good morrow, 45  
gentle lady.

*Sil.* Good morrow, kind Sir Eglamour.

[*Exeunt severally.*]

X

SCENE IV. *The same.*

*Enter LAUNCE, with his Dog.*

*Launce.* When a man's servant shall play the cur with  
him, look you, it goes hard: one that I brought up of a  
puppy; one that I saved from drowning, when three or  
four of his blind brothers and sisters went to it! I have  
taught him, even as one would say precisely, 'thus I 5  
would teach a dog.' I was sent to deliver him as a present  
to Mistress Silvia from my master; and I came no sooner  
into the dining-chamber, but he steps me to her trencher,  
and steals her capon's leg: O, 'tis a foul thing when a cur  
cannot keep himself in all companies! I would have, as 10  
one should say, one that takes upon him to be a dog in-  
deed, to be, as it were, a dog at all things. If I had not  
had more wit than he, to take a fault upon me that he  
did, I think verily he had been hanged for't; sure as I  
live, he had suffered for't: you shall judge. He thrusts 15  
me himself into the company of three or four gentleman-  
like dogs, under the duke's table: he had not been there  
—bless the mark!—a pissing while, but all the chamber  
smelt him. 'Out with the dog!' says one: 'What cur is

42. *evening coming*] *coming even-*  
*ing* Anon. conj.

SCENE IV.] SCENE VI. Pope. Dyce  
makes no new scene here. See note  
(VIII).

The same.] The same. Silvia's  
Anti-chamber. Capell.

6. *I was sent*] *I went* Theobald.

11. *to be a dog indeed*] *to be a dog,*  
*to be a dog indeed* Johnson conj.

that?' says another: 'Whip him out,' says the third: 'Hang 20  
 him up,' says the duke. I, having been acquainted with  
 the smell before, knew it was Crab, and goes me to the  
 fellow that whips the dogs: 'Friend,' quoth I, 'you mean  
 to whip the dog?' 'Ay, marry, do I,' quoth he. 'You  
 do him the more wrong,' quoth I; 'twas I did the thing 25  
 you wot of.' He makes me no more ado, but whips me  
 out of the chamber. How many masters would do this for  
 his servant? Nay, I'll be sworn, I have sat in the stocks  
 for puddings he hath stolen, otherwise he had been exe-  
 cuted; I have stood on the pillory for geese he hath killed, 30  
 otherwise he had suffered for't. Thou thinkest not of this  
 now. Nay, I remember the trick you served me when I  
 took my leave of Madam Silvia: did not I bid thee still  
 mark me, and do as I do? when didst thou see me heave  
 up my leg, and make water against a gentlewoman's far- 35  
 thingale? didst thou ever see me do such a trick?

*Enter* PROTEUS *and* JULIA.

*Pro.* Sebastian is thy name? I like thee well,  
 And will employ thee in some service presently.

*Jul.* In what you please: I'll do what I can.

*Pro.* I hope thou wilt. [*To Launce*] How now, you  
 whoreson peasant! 40

Where have you been these two days loitering?

*Launce.* Marry, sir, I carried Mistress Silvia the dog  
 you bade me.

*Pro.* And what says she to my little jewel?

*Launce.* Marry, she says your dog was a cur, and tells 45  
 you currish thanks is good enough for such a present.

*Pro.* But she received my dog?

*Launce.* No, indeed, did she not: here have I brought  
 him back again.

20. *the third*] a third Hanmer.

23. *you mean*] *do you mean* Collier  
 MS.

26. *makes me no more*] *makes no  
 more* Rowe.

28. *his servant*] *their servant* Pope.

33. *Silvia*] *Julia* Warburton.

39. *I'll do*] *Ile do* F<sub>1</sub>. *Ile do sir*  
 F<sub>2</sub> F<sub>3</sub> F<sub>4</sub>. *I will do* Malone.

45. *was*] *is* Capell-conj.

48. *did she*] F<sub>1</sub> F<sub>2</sub>. *she did* F<sub>3</sub> F<sub>4</sub>.

*Pro.* What, didst thou offer her this from me? 50  
*Launce.* Ay, sir; the other squirrel was stolen from me  
 by the hangman boys in the market-place: and then I  
 offered her mine own, who is a dog as big as ten of yours,  
 and therefore the gift the greater.  
*Pro.* Go get thee hence, and find my dog again, 55  
 Or ne'er return again into my sight.  
 Away, I say! stay'st thou to vex me here?

[*Exit Launce.*

A slave, that still an end turns me to shame!  
 Sebastian, I have entertained thee,  
 Partly that I have need of such a youth, 60  
 That can with some discretion do my business,  
 For 'tis no trusting to yond foolish lout;  
 But chiefly for thy face and thy behaviour,  
 Which, if my augury deceive me not,  
 Witness good bringing up, fortune, and truth: 65  
 Therefore know thou, for this I entertain thee.  
 Go presently, and take this ring with thee,  
 Deliver it to Madam Silvia:  
 She loved me well deliver'd it to me.

*Ful.* It seems you loved not her, to leave her token. 70  
 She is dead, belike?

*Pro.* Not so; I think she lives.

*Ful.* Alas!

*Pro.* Why dost thou cry, 'alas'?

*Ful.* I cannot choose

But pity her.

*Pro.* Wherefore shouldst thou pity her?

50. *this*] *this cur* Collier MS.

51. *the other squirrel*] *the other,*  
*Squirrel* Hamner.

51—54. Printed as four verses ending  
*me...marketplace...dog...greater* Ff.  
 Pope made the change.

52. *hangman boys*] Singer. *Hang-*  
*mans boyes* F<sub>1</sub>. *hangmans boy* F<sub>2</sub> F<sub>3</sub>  
 F<sub>4</sub>. *a hangman boy* Collier MS.

57. [*Exit Launce*] om. F<sub>1</sub>. [*Exit.*

F<sub>2</sub> after line 58.

58. *still an end*] *ev'ry day* Pope.

66. *know thou*] F<sub>2</sub> F<sub>3</sub> F<sub>4</sub>. *know*  
*thee* F<sub>1</sub>.

*entertain thee*] F<sub>1</sub> F<sub>3</sub> F<sub>4</sub>. *en-*  
*tertaine hee* F<sub>2</sub>.

70. *to leave*] F<sub>2</sub> F<sub>3</sub> F<sub>4</sub>. *not leave*  
 F<sub>1</sub>. *nor love* Johnson conj.

74. *Whereforz*] *Why* Hamner.



*Jul.* Because methinks that she loved you as well 75  
 As you do love your lady Silvia:  
 She dreams on him that has forgot her love;  
 You dote on her that cares not for your love.  
 'Tis pity love should be so contrary;  
 And thinking on it makes me cry, 'alas!' 80

*Pro.* Well, give her that ring, and therewithal  
 This letter. That's her chamber. Tell my lady  
 I claim the promise for her heavenly picture.  
 Your message done, hie home unto my chamber,  
 Where thou shalt find me, sad and solitary. [*Exit.* 85

*Jul.* How many women would do such a message?  
 Alas, poor Proteus! thou hast entertained  
 A fox to be the shepherd of thy lambs.  
 Alas, poor fool! why do I pity him  
 That with his very heart despiseth me? 90  
 Because he loves her, he despiseth me;  
 Because I love him, I must pity him.  
 This ring I gave him when he parted from me,  
 To bind him to remember my good will;  
 And now am I, unhappy messenger, 95  
 To plead for that which I would not obtain,  
 To carry that which I would have refused,  
 To praise his faith which I would have dispraised.  
 I am my master's true-confirmed love;  
 But cannot be true servant to my master, 100  
 Unless I prove false traitor to myself.  
 Yet will I woo for him, but yet so coldly,  
 As, heaven it knows, I would not have him speed.

*Enter SILVIA, attended.*

Gentlewoman, good day! I pray you, be my mean  
 To bring me where to speak with Madam Silvia. 105

75. *that*] *if* Hanmer.

81. *give her*] *give to her* Collier  
 MS.

*and therewithal*] *and give therewithal* Theobald. *and give her therewithal* Capell.

85. [*Exit*] *F*<sub>2</sub>.

95. *am I*] *F*<sub>1</sub> *F*<sub>2</sub>. *I am* *F*<sub>3</sub> *F*<sub>3</sub>.

103. *Enter SILVIA attended*] *Ma-lone. Enter SILVIA. Rowe.*

104. *Gentlewoman*] *Ff. Lady Pope.*

- Sil.* What would you with her, if that I be she?
- Ful.* If you be she, I do entreat your patience  
To hear me speak the message I am sent on.
- Sil.* From whom?
- Ful.* From my master, Sir Proteus, madam. 110
- Sil.* O, he sends you for a picture.
- Ful.* Ay, madam.
- Sil.* Ursula, bring my picture there.  
Go give your master this: tell him, from me,  
One Julia, that his changing thoughts forget, 115  
Would better fit his chamber than this shadow.
- Ful.* Madam, please you peruse this letter.—  
Pardon me, madam; I have unadvised  
Deliver'd you a paper that I should not:  
This is the letter to your ladyship. 120
- Sil.* I pray thee, let me look on that again.
- Ful.* It may not be; good madam, pardon me.
- Sil.* There, hold!
- I will not look upon your master's lines:  
I know they are stuff'd with protestations, 125  
And full of new-found oaths; which he will break  
As easily as I do tear his paper.
- Ful.* Madam, he sends your ladyship this ring.
- Sil.* The more shame for him that he sends it me;  
For I have heard him say a thousand times 130  
His Julia gave it him at his departure.  
Though his false finger have profaned the ring,  
Mine shall not do his Julia so much wrong.
- Ful.* She thanks you.
- Sil.* What say'st thou? 135
- Ful.* I thank you, madam, that you tender her.  
Poor gentlewoman! my master wrongs her much.
- Sil.* Dost thou know her?
- Ful.* Almost as well as I do know myself:

110. *From my master,*] *My master;* please you to peruse Pope. wilt please you to peruse Capell. so please you to peruse Collier MS.

111. Capell adds *does he not?*

115. *forget*] F<sub>1</sub>F<sub>2</sub>. *forgo* F<sub>3</sub>F<sub>4</sub>. 127. *easily*] F<sub>1</sub>. *easie* F<sub>2</sub>F<sub>3</sub>F<sub>4</sub>.

117. *please you peruse*] *may 't* 138. *Dost thou*] *Dost* Capell conj.

To think upon her woes I do protest  
That I have wept a hundred several times. 140

*Sil.* Behke she thinks that Proteus hath forsook her.

*Ful.* I think she doth; and that's her cause of sorrow.

*Sil.* Is she not passing fair?

*Ful.* She hath been fairer, madam, than she is: 145  
When she did think my master loved her well,  
She, in my judgement, was as fair as you;  
But since she did neglect her looking-glass,  
And threw her sun-expelling mask away,  
The air hath starved the roses in her cheeks, 150  
And pinch'd the lily-tincture of her face,  
That now she is become as black as I.

*Sil.* How fall was she?

*Ful.* About my stature: for, at Pentecost, 155  
When all our pageants of delight were play'd,  
Our youth got me to play the woman's part,  
And I was trimm'd in Madam Julia's gown;  
Which served me as fit, by all men's judgements;  
As if the garment had been made for me:  
Therefore I know she is about my height. 160  
And at that time I made her weep agood,  
For I did play a lamentable part:

Madam, 'twas Ariadne passioning  
For Theseus' perjury and unjust flight;  
Which I so lively acted with my tears, 165  
That my poor mistress, moved therewithal,  
Wept bitterly; and, would I might be dead,  
If I in thought felt not her very sorrow!

*Sil.* She is beholding to thee, gentle youth. 170  
Alas, poor lady, desolate and left!  
I weep myself to think upon thy words.  
Here, youth, there is my purse: I give thee this

151. *pinch'd*] *pitch'd* Warburton.

*pinche* Becket conj. *pinch'd* Id. conj.

158. *judgements*] *judgment* Capell.

161. *agoood*] F<sub>2</sub> F<sub>3</sub> F<sub>4</sub> a *good* F<sub>1</sub>.  
a *good* Theobald.

168. *felt*] *feel* Seward conj.

169. *beholding*] *beholden* Pope.

172. *my purse*] F<sub>1</sub>. a *purse* F<sub>2</sub>

F<sub>3</sub> F<sub>4</sub>.

For thy sweet mistress' sake, because thou lovest her.

Farewell.

[Exit *Silvia*, with attendants.]

*Jul.* And she shall thank you for't, if e'er you know  
her. 175.

A virtuous gentlewoman, mild and beautiful!

I hope my master's suit will be but cold,  
Since she respects my mistress' love so much.

Alas, how love can trifle with itself!

Here is her picture: let me see; I think, 180

If I had such a tire, this face of mine

Were full as lovely as is this of hers:

And yet the painter flatter'd her a little,

Unless I flatter with myself too much.

Her hair is auburn, mine is perfect yellow: 185

If that be all the difference in his love,

I'll get me such a colour'd periwig.

Her eyes are grey as glass; and so are mine:

Ay, but her forehead's low, and mine's as high.

What should it be that he respects in her, 190

But I can make respectful in myself,

If this fond Love were not a blinded god?

Come, shadow, come, and take this shadow up,

For 'tis thy rival. O thou senseless form,

Thou shalt be worshipp'd, kiss'd, loved, and adored! 195

And, were there sense in his idolatry,

My substance should be statue in thy stead.

I'll use thee kindly for thy mistress' sake,

That used me so; or else, by Jove I vow,

I should have scratch'd out your unseeing eyes, 200

To make my master out of love with thee!

[Exit.]

174. *Farewell*] om. Pope.

[Exit...attendants] Dyce, after

175. [Exit. F<sub>2</sub>. om. F<sub>1</sub>. [Exit S. Singer, after 175.

178. *my mistress'*] *his mistress'* Hanmer.

185. *auburn*] Rowe. *Aburne* Ff.

188. *grey as glass*] F<sub>1</sub>. *grey as*

*grass* F<sub>2</sub> F<sub>3</sub> F<sub>4</sub>. *green as grass* Collier MS.

189. *mine's as high*] *mine is high* Pope.

197. *statue*] *sainted* Hanmer. *statued* Warburton. *statua* Reed conj.

200. *your*] *thy* Hanmer.

201. [Exit.] F<sub>2</sub>. [Exit. F<sub>1</sub>.

## ACT V.

SCENE I. *Milan. An abbey.**Enter EGLAMOUR.*

*Egl.* The sun begins to gild the western sky;  
 And now it is about the very hour  
 That Silvia, at Friar Patrick's cell, should meet me.  
 She will not fail; for lovers break not hours,  
 Unless it be to come before their time; 5  
 So much they spur their expedition.  
 See where she comes.

*Enter SILVIA.*

Lady, a happy evening!

*Sil.* Amen, amen! Go on, good Eglamour,  
 Out at the postern by the abbey-wall:  
 I fear I am attended by some spies. 10

*Egl.* Fear not: the forest is not three leagues off;  
 If we recover that, we are sure enough, [Exeunt.]

SCENE II. *The same. The DUKE'S palace.**Enter THURIO, PROTEUS, and JULIA.**Thu.* Sir Proteus, what says Silvia to my suit?

*Pro.* O, sir, I find her milder than she was;  
 And yet she takes exceptions at your person.

*Thu.* What, that my leg is too long?*Pro.* No; that it is too little. 5*Thu.* I'll wear a boot, to make it somewhat rounder.

*Ful.* [*Aside*] But love will not be spurr'd to what it  
 loathes.

SCENE I. An abbey.] Capell.  
 Near the Friar's cell. Theobald.

3. *That*] om. Pope.*Friar*] om. Steevens (1793).12. *we are*] *we 're* Pope.

SCENE II. The Duke's palace.]  
 Theobald.

7. *Jul.* [*Aside*] *But love...*] Collier  
 (Boswell conj.). *Pro.* *But love...* Ff.

- Thu.* What says she to my face?  
*Pro.* She says it is a fair one.  
*Thu.* Nay then, the wanton lies; my face is black. 10  
*Pro.* But pearls are fair; and the old saying is,  
 Black men are pearls in beauteous ladies' eyes.  
*Ful.* [*Aside*] 'Tis true, such pearls as put out ladies'  
 eyes;  
 For I had rather wink than look on them.  
*Thu.* How likes she my discourse? 15  
*Pro.* Ill, when you talk of war.  
*Thu.* But well, when I discourse of love and peace?  
*Ful.* [*Aside*] But better, indeed, when you hold your  
 peace.  
*Thu.* What says she to my valour?  
*Pro.* O, sir, she makes no doubt of that. 20  
*Ful.* [*Aside*] She needs not, when she knows it cowardice.  
*Thu.* What says she to my birth?  
*Pro.* That you are well derived.  
*Ful.* [*Aside*] True; from a gentleman to a fool.  
*Thu.* Considers she my possessions? 25  
*Pro.* O, ay; and pities them.  
*Thu.* Wherefore?  
*Ful.* [*Aside*] That such an ass should owe them.  
*Pro.* That they are out by lease.  
*Ful.* Here comes the duke. 30

*Enter DUKE.*

*Duke.* How now, Sir Proteus! how now, Thurio!  
 Which of you saw Sir Eglamour of late?

*Thu.* Not I.

*Pro.* Nor I.

*Duke.* Saw you my daughter?

*Pro.* Neither.

13. *Ful.* [*Aside*] 'Tis true... Rowe. Collier MS.  
*Thu.* 'Tis true... Ff. 28. *owe*] Ff. *own* Pope.  
 18, 21, 24, 28. [*Aside*] Capell. 32. *saw Sir*] F<sub>4</sub>. *saw* F<sub>1</sub>. *say*  
 18. *hold*] *do hold* Capell. *saw Sir* F<sub>2</sub> F<sub>3</sub>.  
 25. *possessions*] *large possessions*

- Duke.* Why then,  
 She's fled unto that peasant Valentine; 35  
 And Eglamour is in her company.  
 'Tis true; for Friar Laurence met them both,  
 As he in penance wander'd through the forest;  
 Him he knew well, and guess'd that it was she,  
 But, being mask'd, he was not sure of it; 40  
 Besides, she did intend confession  
 At Patrick's cell this even; and there she was not;  
 These likelihoods confirm her flight from hence.  
 Therefore, I pray you, stand not to discourse,  
 But mount you presently, and meet with me 45  
 Upon the rising of the mountain-foot  
 That leads toward Mantua, whither they are fled:  
 Dispatch, sweet gentlemen, and follow me. [*Exit.*]
- Thu.* Why, this it is to be a peevish girl,  
 That flies her fortune when it follows her. 50  
 I'll after, more to be revenged on Eglamour  
 Than for the love of reckless Silvia. [*Exit.*]
- Pro.* And I will follow, more for Silvia's love  
 Than hate of Eglamour, that goes with her. [*Exit.*]
- Ful.* And I will follow, more to cross that love 55  
 Than hate for Silvia, that is gone for love. [*Exit.*]

SCENE III. *The frontiers of Mantua. The forest.**Enter Outlaws with SILVIA.*

- First Out.* Come, come,  
 Be patient; we must bring you to our captain.  
*Sil.* A thousand more mischances than this one  
 Have learn'd me how to brook this patiently.  
*Sec. Out.* Come, bring her away. 5  
*First Out.* Where is the gentleman that was with her?

34, 35. *Why then, She's]* *Why then, she's* Capell.35. *that]* F<sub>1</sub>. *the* F<sub>2</sub> F<sub>3</sub> F<sub>4</sub>.40. *it]* her Collièr MS.47. *toward]* towards Pope.48. [*Exit.*] Rowe.50. *when]* F<sub>1</sub>. *where* F<sub>2</sub> F<sub>3</sub> F<sub>4</sub>.51. *on]* of Pope.52. [*Exit.*] Capell.54. [*Exit.*] Capell.56. [*Exit.*] Capell. [*Exeunt.* Ff.SCENE III. *The...Mantua]* Capell.*The forest.]* Pope.

*Third Out.* Being nimble-footed, he hath outrun us,  
 But Moses and Valerius follow him.  
 Go thou with her to the west end of the wood;  
 There is our captain: we'll follow him that's fled; 10  
 The thicket is beset; he cannot 'scape.

*First Out.* Come, I must bring you to our captain's  
 cave:  
 Fear not; he bears an honourable mind,  
 And will not use a woman lawlessly.

*Sil.* O Valentine, this I endure for thee! [*Exeunt.* 15

SCENE IV. *Another part of the forest.*

*Enter VALENTINE.*

*Val.* How use doth breed a habit in a man!  
 This shadowy desert, unfrequented woods,  
 I better brook than flourishing peopled towns:  
 Here can I sit alone, unseen of any,  
 And to the nightingale's complaining notes 5  
 Tune my distresses and record my woes.  
 O thou that dost inhabit in my breast,  
 Leave not the mansion so long tenantless,  
 Lest, growing ruinous, the building fall,  
 And leave no memory of what it was! 10  
 Repair me with thy presence, Silvia;  
 Thou gentle nymph, cherish thy forlorn swain!  
 What halloing and what stir is this to-day?  
 These are my mates, that make their wills their law,  
 Have some unhappy passenger in chase. 15  
 They love me well; yet I have much to do  
 To keep them from uncivil outrages.  
 Withdraw thee, Valentine: who's this comes here?

8. *Moses*] Capell. *Moyses* Ff.

10. *we'll*] om. Pope.

11. [*Exeunt.* Capell.

SCENE IV. *Another....forest.*] Capell. The outlaw's cave in the forest. Theobald.

2. *This shadowy desert,*] *These shadowy, desert,* Collier MS.

8. *so*] too Collier MS.

14. *are my*] *my rude* Collier MS.

18. [*Steps aside.* Johnson,



*Enter* PROTEUS, SILVIA, and JULIA.

*Pro.* Madam, this service I have done for you,  
 Though you respect not aught your servant doth, 20  
 To hazard life, and rescue you from him  
 That would have forced your honour and your love;  
 Vouchsafe me, for my meed, but one fair look;  
 A smaller boon than this I cannot beg,  
 And less than this, I am sure, you cannot give. 25

*Val.* [*Aside*] How like a dream is this I see and hear!  
 Love, lend me patience to forbear awhile.

*Sil.* O miserable, unhappy that I am!

*Pro.* Unhappy were you, madam, ere I came;  
 But by my coming I have made you happy. 30

*Sil.* By thy approach thou makest me most unhappy.

*Ful.* [*Aside*] And me, when he approacheth to your  
 presence.

*Sil.* Had I been seized by a hungry lion,  
 I would have been a breakfast to the beast,  
 Rather than have false Proteus rescue me. 35  
 O, Heaven be judge how I love Valentine,  
 Whose life's as tender to me as my soul!  
 And full as much, for more there cannot be,  
 I do detest false perjured Proteus.  
 Therefore be gone; solicit me no more. 40

*Pro.* What dangerous action, stood it next to death,  
 Would I not undergo for one calm look!  
 O, 'tis the curse in love, and still approved,  
 When women cannot love where they're beloved!

*Sil.* When Proteus cannot love where he's beloved. 45  
 Read over Julia's heart, thy first, best love,  
 For whose dear sake thou didst then rend thy faith  
 Into a thousand oaths; and all those oaths  
 Descended into perjury, to love me.

19. *I have*] F<sub>1</sub> F<sub>2</sub> F<sub>3</sub>. *have* I F<sub>4</sub>. bald. *is this? I see and hear*: Fl.  
*having* Collier MS. 43. *and still approved*] *for ever*  
 25. *I am*] *I'm* Pope. *prov'd* Pope.  
 26, 32. [*Aside*] Theobald. 49. *to love me*] F<sub>1</sub>. *to deceive me*  
 26. *is this I see and hear!*] Theo. F<sub>2</sub> F<sub>3</sub> F<sub>4</sub>.

Thou hast no faith left now, unless thou'dst two, 50  
 And that's far worse than none; better have none  
 Than plural faith which is too much by one:  
 Thou counterfeit to thy true friend!

*Pro.* In love

Who respects friend?

*Sil.* All men but Proteus.

*Pro.* Nay, if the gentle spirit of moving words 55  
 Can no way change you to a milder form,  
 I'll woo you like a soldier, at arms' end,  
 And love you 'gainst the nature of love,—force ye.

*Sil.* O heaven!

*Pro.* I'll force thee yield to my desire.

*Val.* Ruffian, let go that rude uncivil touch, 60  
 Thou friend of an ill fashion!

*Pro.* Valentine!

*Val.* Thou common friend, that's without faith or love,  
 For such is a friend now; treacherous man!  
 Thou hast beguiled my hopes; nought but mine eye  
 Could have persuaded me: now I dare not say 65  
 I have one friend alive; thou wouldst disprove me.  
 Who should be trusted now, when one's right hand  
 Is perjured to the bosom? Proteus,  
 I am sorry I must never trust thee more,  
 But count the world a stranger for thy sake. 70  
 The private wound is deepest: O time most accurst,  
 'Mongst all foes that a friend should be the worst!

*Pro.* My shame and guilt confounds me.

Forgive me, Valentine: if hearty sorrow 75  
 Be a sufficient ransom for offence,

57. *woo*] *wooe* F<sub>1</sub>. *move* F<sub>2</sub>F<sub>3</sub>F<sub>4</sub>.

58. *ye*] Ff. *you* Warburton.

63. *treacherous man*] F<sub>1</sub>. *Thou treacherous man* F<sub>2</sub>. *Though treacherous man* F<sub>3</sub>. *Thotreacherous man* F<sub>4</sub>.

65. *now*] om. Pope.

67. *trusted now, when one's*] F<sub>2</sub> F<sub>3</sub>F<sub>4</sub>. *trusted, when one's* F<sub>1</sub>. *trusted, when one's own* Johnson. *trusted now, when the* Pope.

69. *I am*] *I'm* Pope.

71. *O time most accurst*] *O time accurst* Hanmer. *O time most curst* Johnson. *Ospite accurst* S. Verges conj.

72. *all foes that a friend*] *all my foes a friend* Collier MS.

73. *confounds*] *confound* Rowe.

*My...confounds me*] *My shame and desperate guilt at once confound me* Collier MS.

I tender 't here; I do as truly suffer  
As e'er I did commit.

*Val.*

Then I am paid;

And once again I do receive thee honest.

Who by repentance is not satisfied

Is nor of heaven nor earth, for these are pleased.

80

By penitence the Eternal's wrath's appeased :

And, that my love may appear plain and free,

All that was mine in Silvia I give thee.

*Ful.* O me unhappy!

[Swoons.

*Pro.* Look to the boy.

85

*Val.* Why, boy! why, wag! how now! what's the matter? Look up; speak.

*Ful.* O good sir, my master charged me to deliver a ring to Madam Silvia, which, out of my neglect, was never done.

90

*Pro.* Where is that ring, boy?

*Ful.*

Here 'tis; this is it.

*Pro.* How! let me see :

Why, this is the ring I gave to Julia.

*Ful.* O, cry you mercy, sir, I have mistook :  
This is the ring you sent to Silvia.

95

*Pro.* But how camest thou by this ring? At my depart I gave this unto Julia.

*Ful.* And Julia herself did give it me;  
And Julia herself hath brought it hither.

*Pro.* How! Julia!

100

*Ful.* Behold her that gave aim to all thy oaths,  
And entertain'd 'em deeply in her heart.  
How oft hast thou with perjury cleft the root!

82, 83. Blackstone proposes to transfer these lines to the end of Thurio's speech, line 135.

84. [Swoons.] Pope.

86—90. Printed by Capell as four verses ending *matter...me...Silvia...done.*

86. *what's]* *what is* Capell.

88. *to deliver]* *Deliver* Steevens conj.

92. *see]* *see it* Steevens conj. suggesting that lines 92—97 should end at *ring...sir...sent...this?* (om. *ring*)...  
*Julia.*

93. *Why, this is]* *This is* Pope. *Why, 'tis* S. Verges conj.

96. *But]* om. Pope.

102. *'em]* *them* Capell.

103. *root]* *root on't* Hanmer.

O Proteus, let this habit make thee blush!  
 Be thou ashamed that I have took upon me 105  
 Such an immodest raiment, if shame live  
 In a disguise of love :  
 It is the lesser blot, modesty finds,  
 Women to change their shapes than men their minds.

*Pro.* Than men their minds! 'tis true. O heaven, were  
 man 110

But constant; he were perfect! That one error  
 Fills him with faults; makes him run through all the sins :  
 Inconstancy falls off ere it begins.

What is in Silvia's face, but I may spy  
 More fresh in Julia's with a constant eye? 115

*Val.* Come, come, a hand from either:  
 Let me be blest to make this happy close;  
 'Twere pity two such friends should be long foes.

*Pro.* Bear witness, Heaven, I have my wish for ever.

*Jul.* And I mine. 120

*Enter Outlaws, with DUKE and THURIO.*

*Outlaws.* A prize, a prize, a prize!

*Val.* Forbear, forbear, I say! it is my lord the duke.  
 Your Grace is welcome to a man disgraced,  
 Banished Valentine.

*Duke.* Sir Valentine!

*Thu.* Yonder is Silvia; and Silvia's mine. 125

*Val.* Thurio, give back, or else embrace thy death;  
 Come not within the measure of my wrath;  
 Do not name Silvia thine; if once again,  
 Verona shall not hold thee. Here she stands :  
 Take but possession of her with a touch : 130  
 I dare thee but to breathe upon my love.

112. *all the sins]* *all th' sins* Ff. *bear, I say!* Capell. *Forbear, forbear!*  
*all sins* Pope.

118. *be long]* *long be* Pope.

120. *And I mine]* *And I have*  
*mine* Steevens (Ritson conj.).

[embracing. Capell.

121. SCENE V. Pope.

122. *Forbear, forbear, I say!]* *For-*

124. *Banished]* *The banish'd* Pope.

129. *Verona shall not hold]* *Milan*  
*shall not behold* Theobald. *And Milan*  
*shall not hold* Hanmer. *Milano shall*  
*not hold* Collier MS. See note (VII).

*Thu.* Sir Valentine, I care not for her, I :  
I hold him but a fool that will endanger  
His body for a girl that loves him not :  
I claim her not, and therefore she is thine. 135

*Duke.* The more degenerate and base art thou,  
To make such means for her as thou hast done,  
And leave her on such slight conditions.  
Now, by the honour of my ancestry,  
I do applaud thy spirit, Valentine, 140  
And think thee worthy of an empress' love :  
Know, then, I here forget all former griefs,  
Cancel all grudge, repeal thee home again,  
Plead a new state in thy unrival'd merit,  
To which I thus subscribe : Sir Valentine, 145  
Thou art a gentleman, and well derived ;  
Take thou thy Silvia, for thou hast deserved her.

*Val.* I thank your grace ; the gift hath made me happy.  
I now beseech you, for your daughter's sake,  
To grant one boon that I shall ask of you. 150

*Duke.* I grant it, for thine own, whate'er it be.

*Val.* These banish'd men that I have kept withal  
Are men endued with worthy qualities :  
Forgive them what they have committed here,  
And let them be recall'd from their exile : 155  
They are reformed, civil, full of good,  
And fit for great employment, worthy lord.

*Duke.* Thou hast prevail'd ; I pardon them and thee :  
Dispose of them as thou know'st their deserts.  
Come, let us go : we will include all jars 160  
With triumphs, mirth, and rare solemnity.

*Val.* And, as we walk along, I dare be bold  
With our discourse to make your Grace to smile.  
What think you of this page, my lord ?

*Duke.* I think the boy hath grace in him ; he blushes. 165

*Val.* I warrant you, my lord, more grace than boy.

143. *again,*] *again.* Steevens (Tyr-  
whitt conj.).

144. *unrival'd*] F<sub>1</sub>. *arrival'd* F<sub>2</sub>  
F<sub>3</sub> F<sub>4</sub>.

160. *include*] *conclude* Hanmer.

161. *rare*] F<sub>1</sub>. *all* F<sub>2</sub> F<sub>3</sub> F<sub>4</sub>.

164. *page*] *stripling page* Collier  
MS.

*Duke.* What mean you by that saying?

*Val.* Please you, I'll tell you as we pass along,  
That you will wonder what hath fortun'd.

Come, Proteus; 'tis your penance but to hear

The story of your loves discovered:

That done, our day of marriage shall be yours;

One feast, one house, one mutual happiness.

[*Exeunt.*

170

167. *saying?*] *saying, Valentine?* MS.  
Collier MS.

171. *loves discovered*] *love dis-*  
*covered* Pope. *love's discoverer* Collier

172. *That done, our...yours*] *Our*  
*day of marriage shall be yours no less*  
Collier MS.

## NOTES.

### NOTE I.

DRAMATIS PERSONÆ. We have followed Steevens and the later editors in reading 'Proteus' for 'Protheus'; for though the latter form is invariably used in the Folios, and was, in all probability, what Shakespeare wrote, yet in choosing the name he doubtless meant to compare the fickle mind of the lover with the changeable form of the god. We have written 'Panthino,' not 'Panthion,' because the authority of the first Folio preponderates in favour of the former, in itself the more probable form of an Italian proper name. 'Panthion' occurs in F<sub>1</sub>, among 'the names of all the actors,' and in a stage direction at the beginning of Act II. Sc. 2, but never in the text. 'Panthino' is found twice in the text, and once in a stage direction at the beginning of Act I. Sc. 3. The blunder 'Panthmo,' I. 3. 76, which is the reading of F<sub>2</sub>, shows that the original MS. had 'Panthino,' not 'Panthion.'

### NOTE II.

I. 1. 28 sqq. Mr Sidney Walker (*Criticisms on Shakespeare*, III. p. 9) says we ought 'perhaps' to read

'No,  
I will not, for it boots not.'

Doubtless he meant also to re-arrange the following lines, and so get rid of the Alexandrine at 30; thus:

'Val. No,  
I will not, for it boots not.  
Pro. What?  
Val. To be

In love, where scorn is bought with groans; coy looks  
With heart-sore sighs; one fading moment's mirth,' &c.

## NOTE III.

I. 2. 53. *What a fool is she.* The first Folio reads 'What 'foole is she,' doubtless to indicate an ellipsis of the indefinite article, which, for the sake of the metre, was to be slurred over in pronunciation. As we have not followed the Folio in reading *th'* or *th* for *the* before a consonant, so we have thought it best to insert here the omitted letter *a*, especially as the use of the apostrophe *it's* by modern custom much more restricted than it was in the Folio. For example, we find 'Save for God save (*Tempest*, II. I. 162), and *at 'nostrils* for *at's nostrils* or *at the nostrils* (*Id.* II. 2. 60).

## NOTE IV.

II. I. 68, 69. This passage is corrupt. The usual explanation, which satisfies Delius, is inadmissible, because Valentine would certainly not appear, like the Knight of La Mancha, without his hose. A rhyming couplet was probably what the author intended. Many conjectures might be made, as for example:

'For he, being in love, could not see to garter his hose;  
And you, being in love, cannot see to beyond your nose.'

Or, 'to put spectacles on your nose.' Or possibly, 'to put on your shoes,' the point of which remark Valentine's disordered dress might make clear to the audience. Rosalind, when enumerating the marks of a man in love, mentions the untied shoe as well as the ungartered hose, *As You Like It*, Act II. Sc. 2. The same misprint, 'hose' for 'shoes,' occurs in the first edition of Greene's *Goatsworth of Wit*. See Mr Dyce's preface to his edition of Greene's *Dramatic Works*, p. xxviii.

## NOTE V.

II. 4. 7, 95, 111. As Speed after line 7 does not say a word during the whole of this long scene, we have sent him off the stage. It is not likely that the clown would be kept on as a mute bystander, especially when he had to appear in the following scene.

The Folios give line 110 to Thurio, who, if the reading be right, must have quitted the stage during the scene. The most probable time for this would be on Proteus' entrance, line 95. Mr Dyce however argues that 'Thurio, after what the Duke, in the presence of Silvia, had said to him about welcoming Proteus, would hardly run off the moment Proteus appeared.' But Thurio is not held up as a model of courtesy, and he might as well be off the stage as on it, for any welcome he gives to Proteus. Besides, in line 101 Valentine ignores Thurio altogether, who, if he had been present, would not have remained silent under the slight.



On the whole, we think that the arrangement we have given is the best, as involving no change in the original reading. The question however is a difficult and doubtful one—indeed, far more difficult and doubtful than it is important, or instructive.

## NOTE VI.

II. 4. 192. Theobald's correction, 'mine eye,' or as Mr Spedding suggests, 'my eye' ('my eie' in the original spelling), is supported by a passage in the *Comedy of Errors*, III. 2. 55:

'It is a fault that springeth from your eye.'

If this were not satisfactory, another guess might be hazarded:

'Is it mine *unstaid mind* or Valentine's praise.'

The resemblance of 'mine' and 'mind' in the printer's eye (final d and final e being perpetually mistaken for each other) might cause the omission of the two words. 'Valentine' is found as a dissyllable I. 2. 38. 'Sir Valentine's page, &c.': perhaps also III. 1. 191:

'There's not a hair on 's head but 'tis a Valentine,'

and, if Capell's arrangement be right, v. 2. 34.

## NOTE VII.

II. 5. 1, III. 1. 81, and v. 4. 129. We have retained 'Padua' in the first of these passages and 'Verona' in the second and third, because it is impossible that the words can be a mere printer's, or transcriber's, error. These inaccuracies are interesting as showing that Shakespeare had written the whole of the play before he had finally determined where the scene was to be laid.



THE  
MERRY WIVES OF WINDSOR.

VOL. I.

M



BESIDES the copies of the *Merry Wives of Windsor* appearing in the folios and modern editions, a quarto, Q<sub>3</sub>, has been collated in these Notes, of which the following is the title :

The | *Merry Wives* | of Windsor. | with the humours of Sir *John Falstaffe*, | as also, The swaggering Vaine of Ancient | *Pistoll*, and Corporall *Nym*. | WRITTEN BY *William Shakespeare*. | Newly corrected. | LONDON: | printed by *T. H.* for *R. Meighen* and are to be sold | at his Shop, next to the Middle-Temple Gate, and in | *S. Dunstan's Church-yard* in *Fleet Street*. | 1630.

Q<sub>1</sub> and Q<sub>2</sub> are editions of an early sketch of the same play. The variations between the text of these quartos and the received text are so great that collation cannot be attempted. The text printed at the end of the play is taken *literatim* from Q<sub>1</sub>, the edition of 1602, of which a copy is preserved among Capell's SHAKESPEARIANA, and this text is collated *verbatim* with Q<sub>2</sub>, the second quarto printed in 1619. Q<sub>1</sub> was reprinted in 1842 for the Shakespeare Society by Mr J. O. Halliwell. This text, which differs in one or two places from Capell's Q<sub>1</sub>, has also been collated. Q<sub>2</sub> is given among TWENTY OF THE PLAYS OF SHAKESPEARE, edited by Steevens. Their titles are as follows :

(1) A | Most pleasaunt and | excellent conceited Co-|medie, of Syr *John Falstaffe*, and the | Merrie Wiues of *Windsor*. | Enter-mixed with sundrie | variable and pleasing humors of Syr *Hugh* | the Welch Knight, Justice *Shallow*, and his | wise Cousin M. *Slender*. | With the Swaggering vaine of Auncient | *Pistoll*, and Corporall *Nym*. | By *William Shakespeare*. | As it hath been diuers times Acted by the right Honorable | my Lord Chamberlaines seruants. Both before her | Maiestie, and else-where. | London. | Printed by T. C. for Arthur Johnson, and are to be sold at | his shop in Powles Church-yard, at the signe of the | Flower de Leuse and the Crowne. | 1602.

[This consists of 7 Quires of 4. In the Quire G one line, which we have included in brackets, has been cut away by the binder. We have supplied it from Halliwell's edition and Q<sub>2</sub>.]

(2) A | Most pleasant and ex-|cellent Comedy, | of *Sir John Falstaffe*, and the | merry Wives of *Windsor*. | With the swaggering vaine of An|cient *Pistoll*, and Corporall *Nym*. | Written by W. SHAKESPEARE. | Printed for *Arthur Johnson*, 1619.

## DRAMATIS PERSONÆ<sup>1</sup>.

SIR JOHN FALSTAFF.

FENTON, a gentleman.

SHALLOW, a country justice.

SLENDER, cousin to Shallow.

FORD, }  
PAGE, } two gentlemen dwelling at Windsor.

WILLIAM PAGE, a boy, son to Page.

SIR HUGH EVANS, a Welsh parson.

DOCTOR CAIUS, a French physician.

Host of the Garter Inn.

BARDOLPH, }  
PISTOL, } sharpers attending on Falstaff.  
NYM, }

ROBIN, page to Falstaff.

SIMPLE, servant to Slender.

RUGBY, servant to Doctor Caius.

MISTRESS FORD.

MISTRESS PAGE.

ANNE PAGE, her daughter.

MISTRESS QUICKLY, servant to Doctor Caius.

Servants to Page, Ford, &c.

SCENE—*Windsor, and the neighbourhood.*

<sup>1</sup> Not in Qq Ff. Inserted by Rowe.

THE

MERRY WIVES OF WINDSOR.

ACT I.

SCENE I. *Windsor. Before PAGE'S house.*

*Enter* JUSTICE SHALLOW, SLENDER, *and* SIR HUGH EVANS.

*Shal.* Sir Hugh, persuade me not; I will make a Star-chamber matter of it: if he were twenty Sir John Falstaffs, he shall not abuse Robert Shallow, esquire.

*Slen.* In the county of Gloucester, justice of peace and 'Coram.'

*Shal.* Ay, cousin Slender, and 'Custalorum.'

*Slen.* Ay, and 'Rato-lorum' too; and a gentleman born, master parson; who writes himself 'Armigero,' in any bill, warrant, quittance, or obligation, 'Armigero.'

*Shal.* Ay, that I do; and have done any time these three hundred years.

*Slen.* All his successors gone before him hath done't; and all his ancestors that come after him may: they may give the dozen white luces in their coat.

*Shal.* It is an old coat.

*Evans.* The dozen white louses do become an old coat well; it agrees well, passant; it is a familiar beast to man, and signifies love.

6. *Custalorum*] *Custos* Farmer conj.

7. *Rato-lorum*] Ff. *Rotulorum* Q<sub>3</sub>.

10. *I*] *We* Steevens (Farmer conj.).

17. *hath*] F<sub>1</sub> Q<sub>3</sub> F<sub>2</sub>. *have* F<sub>3</sub> F<sub>4</sub>.

*Shal.* The luce is the fresh fish; the salt fish is an old coat. 20

*Slen.* I may quarter, coz.

*Shal.* You may, by marrying.

*Evans.* It is marring indeed, if he quarter it.

*Shal.* Not a whit.

*Evans.* Yes, py'r lady; if he has a quarter of your coat, there is but three skirts for yourself, in my simple conjectures: but that is all one. If Sir John Falstaff have committed disparagements unto you, I am of the church, and will be glad to do my benevolence to make atonements and compromises between you. 25 30

*Shal.* The council shall hear it; it is a riot.

*Evans.* It is not meet the council hear a riot; there is no fear of Got in a riot: the council, look you, shall desire to hear the fear of Got, and not to hear a riot; take your vizaments in that. 35

*Shal.* Ha! o' my life, if I were young again, the sword should end it.

*Evans.* It is petter that friends is the sword, and end it: and there is also another device in my prain, which per-adventure prings goot discretions with it:—there is Anne Page, which is daughter to Master Thomas Page, which is pretty virginity. 40

*Slen.* Mistress Anne Page? She has brown hair, and speaks small like a woman.

*Evans.* It is that fery person for all the orld, as just as you will desire; and seven hundred pounds of moneys, and gold and silver, is her grandsire upon his death's-bed (Got deliver to a joyful resurrections!) give, when she is able to overtake seventeen years old: it were a goot motion if we 45

19. *The luce is]* *The luce* [To *Slen.* showing him his seal-ring] *is* Capell.

23. *marring]* *F*<sub>1</sub>*Q*<sub>3</sub>. *marrying* *F*<sub>2</sub>  
*F*<sub>3</sub>*F*<sub>4</sub>.

25. *py'r lady]* *per-lady* *Ff* *Q*<sub>3</sub>.

26. *skirts]* *shirts* *Q*<sub>3</sub>.

28. *unto]* *upon* Pope.

30. *compromises]* *compromises* Pope.

32. *hear]* *F*<sub>1</sub>*Q*<sub>3</sub>. *hear of* *F*<sub>2</sub>*F*<sub>3</sub>*F*<sub>4</sub>.

34. *take your]* *F*<sub>1</sub>*Q*<sub>3</sub>. *take you* *F*<sub>2</sub>  
*F*<sub>3</sub>*F*<sub>4</sub>.

38. *and]* *that* Pope.

40. *goot]* *F*<sub>1</sub>*Q*<sub>3</sub>. *good* *F*<sub>2</sub>*F*<sub>3</sub>*F*<sub>4</sub>.

41. *Thomas]* *Ff* *Q*<sub>3</sub>. *George* Theobald. See note (1).

44. *small]* *F*<sub>1</sub>*Q*<sub>3</sub>. *om.* *F*<sub>2</sub>*F*<sub>3</sub>*F*<sub>4</sub>.

45. *orld]* *Ff*. *world* *Q*<sub>3</sub>.

49. See note (11).



leave our pribbles and prabbles, and desire a marriage be- 50  
tween Master Abraham and Mistress Anne Page.

*Slen.* Did her grandsire leave her seven hundred pound?

*Evans.* Ay, and her father is make her a petter penny.

*Slen.* I know the young gentlewoman; she has good 55  
gifts.

*Evans.* Seven hundred pounds and possibilities is goot  
gifts.

*Shal.* Well, let us see honest Master Page. Is Falstaff  
there?

*Evans.* Shall I tell you a lie? I do despise a liar as I do 60  
despise one that is false, or as I despise one that is not true.  
The knight, Sir John, is there; and, I beseech you, be ruled  
by your well-willers. I will peat the door for Master Page.  
[*Knocks*]. What, hoa! Got pless your house here!

*Page.* [*Within*] Who's there? 65

*Enter PAGE.*

*Evans.* Here is Got's plessing, and your friend, and  
Justice Shallow; and here young Master Slender, that per-  
adventures shall tell you another tale, if matters grow to  
your likings.

*Page.* I am glad to see your worships well. I thank 70  
you for my venison, Master Shallow.

*Shal.* Master Page, I am glad to see you: much good  
do it your good heart! I wished your venison better; it  
was ill killed. How doth good Mistress Page?—and I  
thank you always with my heart, la! with my heart. 75

*Page.* Sir, I thank you.

*Shal.* Sir, I thank you; by yea and no, I do.

*Page.* I am glad to see you, good Master Slender.

52, 54, 55. Given to Shallow by  
Capell.

53. *her father*] *his father* Capell  
(corrected in MS.).

56. *possibilities*] *F*<sub>1</sub> *Q*<sub>3</sub>. *possibi-*  
*lity* *F*<sub>2</sub> *F*<sub>3</sub> *F*<sub>4</sub>.

63. *well-willers*] *well-wishers* Rowe.

65. *Enter PAGE.*] Edd. *Enter*

*Page.* Rowe (after line 64). Halli-  
well (after line 69).

65. SCENE II. Pope.

67. *here*] *F*<sub>1</sub> *Q*<sub>3</sub>. *here's* *F*<sub>2</sub> *F*<sub>3</sub> *F*<sub>4</sub>.

70. *worships*] *worship's* Rowe.

75. *thank*] *love* (*Q*<sub>1</sub> *Q*<sub>2</sub>) Steevens  
(Farmer conj.).

77. *thank*] *love* Farmer conj. MS.

*Slen.* How does your fallow greyhound, sir? I heard say he was outrun on Cotsall. 80

*Page.* It could not be judged, sir.

*Slen.* You'll not confess, you'll not confess.

*Shal.* That he will not. 'Tis your fault, 'tis your fault; 'tis a good dog.

*Page.* A cur, he, sir. 85

*Shal.* Sir, he's a good dog, and a fair dog: can there be more said? he is good and fair. Is Sir John Falstaff here?

*Page.* Sir, he is within; and I would I could do a good office between you.

*Evans.* It is spoke as a Christians ought to speak. 90

*Shal.* He hath wronged me, Master Page.

*Page.* Sir, he doth in some sort confess it.

*Shal.* If it be confessed, it is not redressed: is not that so, Master Page? He hath wronged me; indeed he hath; at a word, he hath, believe me: Robert Shallow, esquire, 95 saith, he is wronged.

*Page.* Here comes Sir John.

*Enter* SIR JOHN FALSTAFF, BARDOLPH, NYM, and PISTOL.

*Fal.* Now, Master Shallow, you'll complain of me to the king?

*Shal.* Knight, you have beaten my men, killed my 100 deer, and broke open my lodge.

*Fal.* But not kissed your keeper's daughter?

*Shal.* Tut, a pin! this shall be answered.

*Fal.* I will answer it straight; I have done all this. That is now answered. 105

*Shal.* The council shall know this.

*Fal.* 'Twere better for you if it were known in counsel: you'll be laughed at.

80. *Cotsall*] F<sub>1</sub> Q<sub>3</sub>. *Cotsale* F<sub>2</sub> *daughter.* (Q<sub>1</sub> Q<sub>2</sub>) F<sub>4</sub>.  
F<sub>3</sub> F<sub>4</sub>. 106, 107. *council...counsel*] *coun-*

82—84. *Slen...dog*] *Shall. You'll... confess. Slen, That....not. Shall. 'Tis...dog.* Farmer conj. MS. *council...counsel* (Q<sub>1</sub> Q<sub>2</sub>). *council...council* F<sub>1</sub> Q<sub>3</sub> F<sub>2</sub>. *council...counsel* F<sub>3</sub>. *council...council* F<sub>4</sub>.

98. SCENE III. Pope.

99. *king*] *council* (Q<sub>1</sub> Q<sub>2</sub>) Warburton.

102. *daughter*] F<sub>1</sub> Q<sub>3</sub> F<sub>2</sub> F<sub>3</sub>.

107, 108. *you if...you'll*] *you: if it were known in council, you'll* Harness (Johnson conj.).

107. *known*] *not known* Pope.

*Evans.* Pauca verba, Sir John; goot worts.

*Fal.* Good worts! good cabbage. Slender, I broke 110  
your head: what matter have you against me?

*Slen.* Marry, sir, I have matter in my head against  
you; and against your cony-catching rascals, Bardolph,  
Nym, and Pistol.

*Bard.* You Banbury cheese! 115

*Slen.* Ay, it is no matter.

*Pist.* How now, Mephostophilus!

*Slen.* Ay, it is no matter.

*Nym.* Slice, I say! pauca, pauca: slice! that's my  
humour. 120

*Slen.* Where's Simple, my man? Can you tell,  
cousin?

*Evans.* Peace, I pray you. Now let us understand.  
There is three umpires in this matter, as I understand;  
that is, Master Page, fidelicet Master Page; and there is 125  
myself, fidelicet myself; and the three party is, lastly  
and finally, mine host of the Garter.

*Page.* We three, to hear it and end it between them.

*Evans.* Fery goot: I will make a prief of it in my  
note-book; and we will afterwards ork upon the cause 130  
with as great discreetly as we can.

*Fal.* Pistol!

*Pist.* He hears with ears.

*Evans.* The tevil and his tam! what phrase is this, 'He  
hears with ear'? why, it is affectations. 135

*Fal.* Pistol, did you pick Master Slender's purse?

*Slen.* Ay, by these gloves, did he, or I would I might  
never come in mine own great chamber again else, of  
seven groats in mill-sixpences, and two Edward shovel-  
boards, that cost me two shilling and two pence a-piece of 140  
Yead Miller, by these gloves.

*Fal.* Is this true, Pistol?

114. *Pistol.] Pistol; they carried me  
to the tavern and made me drunk, and  
afterward picked my pocket. Malone*  
(from Q<sub>1</sub> Q<sub>2</sub>). See note (III).

119—120. *pauca, pauca...humour]*

*Evans. Pauca, pauca. Nym. Slice...  
humour. Farmer conj.*

126. *three] third Pope.*

127. *Garter] Q<sub>3</sub>. Gater Ff.*

131. *discreetly] discretions Pope.*

*Evans.* No; it is false, if it is a pick-purse.

*Pist.* Há, 'thou mountain-foreigner! Sir John and  
master mine, 145

I combât challenge of this latten bilbo.

Word of denial in thy labras here!

Word of denial: froth and scum, thou liest!

*Slen.* By these gloves, then, 'twas he.

*Nym.* Be avised, sir, and pass good humours: I will 150  
say 'marry trap' with you, if you run the nuthook's hu-  
mour on me; 'that is the very note of it.

*Slen.* By this hat, then, he in the red face had it; for  
though I cannot remember what I did when you made me  
drunk, yet I am not altogether an ass. 155

*Fal.* What say you, Scarlet and John?

*Bard.* Why, sir, for my part, I say the gentleman had  
drunk himself out of his five sentences.

*Evans.* It is his five senses: fie, what the ignorance is!

*Bard.* And being fap, sir, was, as they say, cashiered; 160  
and so conclusions passed the careires.

*Slen.* Ay, you spake in Latin then too; but 'tis no  
matter: I'll ne'er be drunk whilst I live again, but in  
honest, civil, godly company, for this trick: if I be drunk,  
I'll be drunk with those that have the fear of God, and not 165  
with drunken knaves.

*Evans.* So Got udge me, that is a virtuous mind.

*Fal.* You hear all these matters denied, gentlemen;  
you hear it.

*Enter ANNE PAGE, with wine; MISTRESS FORD and  
MISTRESS PAGE, following.*

*Page.* Nay, daughter, carry the wine in; we'll drink 170  
within. [Exit Anne Page.]

146. *latten*] *laten* (Q<sub>1</sub> Q<sub>3</sub>). *latine*  
Ff Q<sub>3</sub>.

*latten bilbo.*] *latten. Bilbo!*  
Becket conj.

147. *thy labras here*] *my labras*  
*hear* Johnson conj.

150. *avised*] *advise'd* F<sub>4</sub>.

157. *the nuthook's humour*] *the base*  
*humour* Pope. *base humors* (Q<sub>1</sub> Q<sub>2</sub>).

160. *fap*] *sap* A. A. conj. *vap*  
Boys conj.

161. *careires*] *car-eires* Ff Q<sub>3</sub>.  
*careeres* Capell.

171. [Exit A. P.] Theobald.

*Slen.* O heaven! this is Mistress Anne Page.

*Page.* How now, Mistress Ford!

*Fal.* Mistress Ford, by my troth, you are very well met: by your leave, good-mistress. [Kisses her. 175

*Page.* Wife, bid these gentlemen welcome. Come, we have a hot venison pasty to dinner: come, gentlemen, I hope we shall drink down all unkindness.

*[Exeunt all except Shal., Slen., and Evans.]*

*Slen.* I had rather than forty shillings I had my Book of Songs and Sonnets here. 180

*Enter SIMPLE.*

How now, Simple! where have you been? I must wait on myself, must I? You have not the Book of Riddles about you, have you?

*Sim.* Book of Riddles! why, did you not lend it to Alice Shortcake upon All-hallowmas last, a fortnight afore 185 Michaelmas?

*Shal.* Come, coz; come, coz; we stay for you. A word with you, coz; marry, this, coz: there is, as 'twere, a tender, a kind of tender, made afar off by Sir Hugh here. Do you understand me? 190

*Slen.* Ay, sir, you shall find me reasonable; if it be so, I shall do that that is reason.

*Shal.* Nay, but understand me.

*Slen.* So I do, sir.

*Evans.* Give ear to his motions, Master Slender: I will 195 description the matter to you, if you be capacity of it.

*Slen.* Nay, I will do as my cousin Shallow says: I pray you, pardon me; he's a justice of peace in his country, simple though I stand here.

*Evans.* But that is not the question: the question is 200 concerning your marriage.

*Shal.* Ay, there's the point, sir.

*Evans.* Marry, is it; the very point of it; to Mistress Anne Page.

175. [Kisses her.] Pope.

179. SCENE IV. Pope.

186. Michaelmas] Martlemas Theo.

bald.

188. this, coz] this Q<sub>3</sub>.

192. that that] that F<sub>3</sub> F<sub>4</sub>.

*Slen.* Why, if it be so, I will marry her upon any reasonable demands. 205

*Evans.* But can you affection the 'oman? Let us command to know that of your mouth or of your lips; for divers philosophers hold that the lips is parcel of the mouth. Therefore, precisely, can you carry your good will to the 210 maid?

*Shal.* Cousin Abraham Slender, can you love her?

*Slen.* I hope, sir, I will do as it shall become one that would do reason.

*Evans.* Nay, Got's lords and his ladies! you must 215 speak possitable, if you can carry her your desires towards her.

*Shal.* That you must. Will you, upon good dowry, marry her?

*Slen.* I will do a greater thing than that, upon your 220 request, cousin, in any reason.

*Shal.* Nay, conceive me, conceive me, sweet coz: what I do is to pleasure you, coz. Can you love the maid?

*Slen.* I will marry her, sir, at your request: but if there be no great love in the beginning, yet heaven may decrease 225 it upon better acquaintance; when we are married and have more occasion to know one another; I hope, upon familiarity will grow more contempt: but if you say, 'Marry her,' I will marry her; that I am freely dissolved, and dissolutely.

*Evans.* It is a fery discretion answer; save the fall is in 230 the ort 'dissolutely:' the ort is, according to our meaning, 'resolutely:' his meaning is good.

*Shal.* Ay, I think my cousin meant well.

*Slen.* Ay, or else I would I might be hanged, la!

*Shal.* Here comes fair Mistress Anne. 235

209. *mouth*] *mind* Pope. Ff Q<sub>3</sub>.  
 210. *carry*] F<sub>1</sub> Q<sub>3</sub>. *marry* F<sub>2</sub> F<sub>3</sub> F<sub>4</sub>. 230. *fall*] Ff Q<sub>3</sub>. *faul'* Hanmer.  
 216. *carry her*] *carry-her* F<sub>1</sub> Q<sub>3</sub> *faul'* Collier. *fall'* Singer. *faul*  
 F<sub>2</sub> F<sub>3</sub>. *carre-her* F<sub>4</sub>. Dyce.  
 228. *contempt*] Theobald. *content* 234. *hanged*] *hang'* F<sub>2</sub> F<sub>3</sub> F<sub>4</sub>.

*Re-enter ANNE PAGE.*

Would I were young for your sake, Mistress Anne!

*Anne.* The dinner is on the table; my father desires your worships' company.

*Shal.* I will wait on him, fair Mistress Anne.

*Evans.* Od's plessed will! I will not be absence at the 240  
grace. [*Exeunt Shallow and Evans.*]

*Anne.* Will't please your worship to come in, sir?

*Sten.* No, I thank you, forsooth, heartily; I am very well.

*Anne.* The dinner attends you, sir. 245

*Sten.* I am not a-hungry, I thank you, forsooth. Go, sirrah, for all you are my man, go wait upon my cousin Shallow. [*Exit Simple.*] A justice of peace sometimes may be beholding to his friend for a man. I keep but three men and a boy yet, till my mother be dead: but 250  
what though? yet I live like a poor gentleman born.

*Anne.* I may not go in without your worship: they will not sit till you come.

*Sten.* I' faith, I'll eat nothing; I thank you as much as though I did. 255

*Anne.* I pray you, sir, walk in.

*Sten.* I had rather walk here, I thank you. I bruised my shin th' other day with playing at swørd and dagger with a master of fence; three veney's for a dish of stewed prunes; and, by my troth, I cannot abide the smell of hot 260  
meat since. Why do your dogs bark so? be there bears i' the town?

*Anne.* I think there are, sir; I heard them talked of.

*Sten.* I love the sport well; but I shall as soon quarrel at it as any man in England. You are afraid, if you 265  
see the bear loose, are you not?

*Anne.* Ay, indeed, sir.

*Sten.* That's meat and drink to me, now. I have seen Sackerson loose twenty times, and have taken him by the chain; but, I warrant you, the women have so cried and 270

236. SCENE V. Pope.

251. *like*] om. F<sub>2</sub> F<sub>3</sub> F<sub>4</sub>.

249. *beholding*] *beholden* Pope.

shrieked at it, that it passed: but women, indeed, cannot abide 'em; they are very ill-favour'd rough things.

*Re-enter PAGE.*

*Page.* Come, gentle Master Slender, come; we stay for you.

*Slen.* I'll eat nothing, I thank you, sir. 275

*Page.* By cock and pie, you shall not choose, sir! come, come.

*Slen.* Nay, pray you, lead the way.

*Page.* Come on, sir.

*Slen.* Mistress Anne, yourself shall go first. 280

*Anne.* Not I, sir; pray you, keep on.

*Slen.* Truly, I will not go first; truly, la! I will not do you that wrong.

*Anne.* I pray you, sir.

*Slen.* I'll rather be unmannerly than troublesome. 285  
You do yourself wrong, indeed, la! [*Exeunt.*]

SCENE II. *The same.*

*Enter SIR HUGH EVANS and SIMPLE.*

*Evans.* Go your ways, and ask of Doctor Caius' house which is the way: and there dwells one Mistress Quickly, which is in the manner of his nurse, or his dry nurse, or his cook, or his laundry, his washer, and his wringer.

*Sim.* Well, sir.

*Evans.* Nay, it is petter yet. Give her this letter; for it is a 'oman that altogether's acquaintance with Mistress Anne Page: and the letter is, to desire and require her to solicit your master's desires to Mistress Anne Page. I pray you, be gone: I will make an end of my dinner; there's pippins and cheese to come. [*Exeunt.*]

275. *I'll eat*] *I chuse to eat* Hanmer.

SCENE II.] SCENE VI. Pope.

The same.] Capell. An outer room in Page's house. Dyce.

3. *dry*] *try* (Q<sub>1</sub> Q<sub>2</sub>) Dyce.

4. *wringer*] Theobald. *Ringer* Ff

Q<sub>3</sub>.

11. *cheese*] *seese* Dyce.



SCENE III. *A room in the Garter Inn.*

*Enter* FALSTAFF, Host, BARDOLPH, NYM, PISTOL, *and* ROBIN.

*Fal.* Mine host of the Garter!

*Host.* What says my bully-rook? speak scholarly and wisely.

*Fal.* Truly, mine host, I must turn away some of my followers. 5

*Host.* Discard, bully Hercules; cashier: let them wag; trot, trot.

*Fal.* I sit at ten pounds a week.

*Host.* Thou'rt an emperor, Cæsar, Keisar, and Pheezar. I will entertain Bardolph; he shall draw, he shall tap: said I well, bully Hector? 10

*Fal.* Do so, good mine host.

*Host.* I have spoke; let him follow. [*To Bard.*] Let me see thee froth and lime: I am at a word; follow. [*Exit.*

*Fal.* Bardolph, follow him. A tapster is a good trade: an old cloak makes a new jerkin; a withered serving-man a fresh tapster. Go; adieu. 15

*Bard.* It is a life that I have desired: I will thrive.

*Pist.* O base Hungarian wight! wilt thou the spigot wield? [*Exit Bardolph.* 20

*Nym.* He was gotten in drink: is not the humour conceited?

*Fal.* I am glad I am so acquit of this tinder-box: his thefts were too open; his filching was like an unskilful singer; he kept not time. 25

*Nym.* The good humour is to steal at a minute's rest.

*Pist.* 'Convey,' the wise it call. 'Steal!' foh! a fico for the phrase!

SCENE III.] SCENE VII. Pope.

2. *bully-rook*] *Bully Rock* Rowe, *passim.*

10. *shall...shall*] F<sub>1</sub> Q<sub>3</sub>. *will...will* F<sub>2</sub> F<sub>3</sub> F<sub>4</sub>.

14. *see thee froth*] *see thee, froth* Staunton.

*lime*] Steevens. *lyme* (Q<sub>1</sub> Q<sub>2</sub>). *live* Ff Q<sub>3</sub>.

19. *Hungarian*] Ff Q<sub>3</sub>. *Gongarian* (Q<sub>1</sub> Q<sub>2</sub>) Capell.

22. *conceited?*] Theobald here inserts (from Q<sub>1</sub> Q<sub>2</sub>), *His mind is not heroic and there's the humour of it.*

23. *acquit*] *quit* Pope.

26. *minute's*] Ff. *minuntes* Q<sub>3</sub>. *minim's* Singer (Bennet-Langton conj.).

*Fal.* Well, sirs, I am almost out at-heels.

*Pist.* Why, then, let kibes ensue.

30

*Fal.* There is no remedy; I must cony-catch; I must shift.

*Pist.* Young ravens must have food.

*Fal.* Which of you know Ford of this town?

*Pist.* I ken the wight: he is of substance good.

35

*Fal.* My honest lads, I will tell you what I am about.

*Pist.* Two yards; and more.

*Fal.* No quips now, Pistol! Indeed, I am in the waist two yards about; but I am now about no waste; I am about thrift. Briefly, I do mean to make love to Ford's wife: I spy entertainment in her; she discourses, she carves, she gives the leer of invitation: I can construe the action of her familiar style; and the hardest voice of her behaviour, to be Englished rightly, is, 'I am Sir John Falstaff's.'

40

*Pist.* He hath studied her will, and translated her will, out of honesty into English.

45

*Nym.* The anchor is deep: will that humour pass?

*Fal.* Now, the report goes she has all the rule of her husband's purse: he hath a legion of angels.

*Pist.* As many devils entertain; and 'To her, boy,' say I.

50

*Nym.* The humour rises; it is good: humour me the angels.

*Fal.* I have writ me here a letter to her: and here another to Page's wife, who even now gave me good eyes too, examined my parts with most judicious œillades; sometimes the beam of her view gilded my foot, sometimes my portly belly.

55

*Pist.* Then did the sun on dunghill shine.

41. *carves*] Ff (Q<sub>1</sub> Q<sub>2</sub>). *craves* Q<sub>3</sub>.

45. *studied her will*] Ff Q<sub>3</sub>. *studied her well* (Q<sub>1</sub> Q<sub>2</sub>) Pope.

*translated her will*] Ff Q<sub>3</sub> (om. Q<sub>1</sub> Q<sub>2</sub>). *translated her well* Pope. *translated her* Hamner. *studied her well and translated her will* Grant White. *studied her well and translated her ill* Edd. conj.

47. *anchor*] *author* Johnson conj.

49. *he*] *she* (Q<sub>1</sub> Q<sub>2</sub>) Pope.

*a legion*] Pope. *a legend* Ff. Q<sub>3</sub>. *legians* (Q<sub>1</sub>). *legions* (Q<sub>2</sub>) Capell.

50. *entertain*] Ff Q<sub>3</sub>. *attend her* (Q<sub>1</sub> Q<sub>2</sub>). *enter swine* Coleridge conj. *in her train* Anon. conj.

55. *œillades*] *illiads* Ff Q<sub>3</sub>. *eyelids* Halliwell (Pope conj.).

56. *gilded*] *guilded* F<sub>1</sub> Q<sub>3</sub>. *guided* F<sub>2</sub> F<sub>3</sub> F<sub>4</sub>.

*Nym.* I thank thee for that humour.

*Fal.* O, she did so course o'er my exteriors with such  
a greedy intention, that the appetite of her eye did seem to  
scorch me up like a burning-glass! Here's another letter  
to her: she bears the purse too; she is a region in Guiana,  
all gold and bounty. I will be cheaters to them both, and  
they shall be exchequers to me; they shall be my East  
and West Indies, and I will trade to them both. Go bear  
thou this letter to Mistress Page; and thou this to Mistress  
Ford: we will thrive, lads, we will thrive.

*Pist.* Shall I Sir Pandarus of Troy become,  
And by my side wear steel? then, Lucifer take all!

*Nym.* I will run no base humour: here, take the  
humour-letter: I will keep the haviour of reputation.

*Fal.* [*To Robin*] Hold, sirrah, bear you these letters  
tightly;

Sail like my pinnace to these golden shores.  
Rogues, hence, avaunt! vanish like hailstones, go;  
Trudge, plod away o' the hoof; seek shelter, pack!  
Falstaff will learn the humour of the age,  
French thrift, you rogues; myself and skirted page.

[*Exeunt Falstaff and Robin.*]

*Pist.* Let vultures gripe thy guts! for gourd and fullam  
holds,  
And high and low beguiles the rich and poor:  
Tester I'll have in pouch when thou shalt lack,  
Base Phrygian Turk!

*Nym.* I have operations which be humours of revenge.

*Pist.* Wilt thou revenge?

*Nym.* By welkin and her star!

64. *cheaters*] (Q<sub>1</sub> Q<sub>2</sub>) F<sub>1</sub> Q<sub>3</sub> F<sub>3</sub> F<sub>4</sub>.  
*cheators* F<sub>2</sub>. *cheater* Theobald. *es-*  
*cheator* Hanmer. *'cheator* Capell.

73. *tightly*] F<sub>1</sub>. *titely* (Q<sub>1</sub> Q<sub>2</sub>).  
*rightly* Q<sub>3</sub> F<sub>2</sub> F<sub>3</sub> F<sub>4</sub>.

74. [*Exit Robin.* Dyce.

76. *o' the*] *oth'* F<sub>2</sub> F<sub>3</sub> F<sub>4</sub>. *ith'* F<sub>1</sub> Q<sub>3</sub>.

77. *learn*] *earn* Anon. conj.  
*humour*] (Q<sub>1</sub> Q<sub>2</sub>) Theobald.

*honour* Ff Q<sub>3</sub>.  
*the*] Ff Q<sub>3</sub>. *this* (Q<sub>1</sub> Q<sub>2</sub>) Capell.

78. [*Exeunt Falstaff and Robin.*]  
Rowe. [*Exit.* Dyce.

79. SCENE VIII. Pope.

*fullam holds*] *fullams. hold*  
Hanmer.

80. *beguiles*] *beguile* Hanmer.

83. *operations*] Ff Q<sub>3</sub>. *operations*  
*in my head* (Q<sub>1</sub> Q<sub>2</sub>) Pope.

85. *star*] *fairies* (Q<sub>1</sub> Q<sub>2</sub>). *stars*  
Collier MS.

*Pist.* With wit or steel?

*Nym.* With both the humours, I:  
I will discuss the humour of this love to Page.

*Pist.* And I to Ford shall eke unfold

How Falstaff, varlet vile,  
His dove will prove, his gold will hold,  
And his soft couch defile.

90

*Nym.* My humour shall not cool: I will incense Page  
to deal with poison; I will possess him with yellowness, for  
the revolt of mine is dangerous: that is my true humour.

95

*Pist.* Thou art the Mars of malecontents: I second  
thee; troop on. [Exeunt.

SCENE IV. *A room in DOCTOR CAIUS'S house.*

*Enter MISTRESS QUICKLY, SIMPLE, and RUGBY.*

*Quick.* What, John Rugby! I pray thee, go to the  
casement, and see if you can see my master, Master  
Doctor Caius, coming. If he do, i' faith, and find any  
body in the house, here will be an old abusing of God's  
patience and the king's English.

5

*Rug.* I'll go watch.

*Quick.* Go; and we'll have a posset for't soon at night,  
in faith, at the latter end of a sea-coal fire. [Exit Rugby.]  
An honest, willing, kind fellow, as ever servant shall come  
in house withal; and, I warrant you, no tell-tale nor no  
breed-bate: his worst fault is, that he is given to prayer; he is  
something peevish that way: but nobody but has his fault;  
but let that pass. Peter Simple, you say your name is?

10

*Sim.* Ay, for fault of a better.

*Quick.* And Master Slender's your master?

15

*Sim.* Ay, forsooth.

88. *discuss*] *disclose* Pope.

88, 89. *Page...Ford*] (Q<sub>1</sub>Q<sub>2</sub>) Steevens. *Ford...Page* FfQ<sub>3</sub>. See note (1).

93. *Page*] Steevens. *Ford* FfQ<sub>3</sub>.

94. *yellowness*] *jealousies* Pope.

95. *the*] *this* Pope.

95. *mine*] *mien* Theobald. *mind* Jackson conj. *meisne* or *men* Anon. conj. See note (IV).

SCENE IV.] SCENE IX. Pope.

4. *an*] om. Pope.

*Quick.* Does he not wear a great round beard, like a glover's paring-knife?

*Sim.* No, forsooth: he hath but a little wee face, with a little yellow beard,—a Cain-coloured beard. 20

*Quick.* A softly-sprighted man, is he not?

*Sim.* Ay, forsooth: but he is as tall a man of his hands as any is between this and his head; he hath fought with a warrener.

*Quick.* How say you?—O, I should remember him: does he not hold up his head, as it were, and strut in his gait? 25

*Sim.* Yes, indeed, does he.

*Quick.* Well, heaven send Anne Page no worse fortune! Tell Master Parson Evans I will do what I can for your master: Anne is a good girl, and I wish— 30

*Re-enter RUGBY.*

*Rug.* Out, alas! here comes my master.

*Quick.* We shall all be shent. Run in here, good young man; go into this closet: he will not stay long. [*Shuts Simple in the closet.*] What, John Rugby! John! what, John, I say! Go, John, go inquire for my master; I doubt he be not well, that he comes not home. 35

[*Singing*] And down, down, adown-a, &c.

*Enter DOCTOR CAIUS.*

*Caius.* Vat is you sing? I do not like des toys. Pray you, go and vetch me in my closet un boitier vert,—a box, a green-a box: do intend vat I speak? a green-a box. 40

*Quick.* Ay, forsooth; I'll fetch it you. [*Aside*] I am glad he went not in himself: if he had found the young man, he would have been horn-mad.

*Caius.* Fe, fe, fe, fe! ma foi, il fait fort chaud. Je m'en vais à la cour,—la grande affaire. 45

19. *wee*] *wehy* Capell.

20. *Cain*] F<sub>3</sub>F<sub>4</sub>. *Kane* (Q<sub>1</sub>Q<sub>2</sub>).

*Caine* F<sub>1</sub>Q<sub>3</sub>F<sub>2</sub>. *cane* Pope.

31. [*Exit*. Grant White.

34. [*Shuts S. in the closet*] Rowe.

38. SCENE X. Pope.

*des toys*] F<sub>3</sub>F<sub>4</sub>. *des-toyes* F<sub>1</sub>

Q<sub>3</sub>F<sub>2</sub>. *dese toys* Theobald.

39. *un boitier*] Rowe. *unboyteene*

F<sub>1</sub>F<sub>2</sub>Q<sub>3</sub>. *unboytteen* F<sub>3</sub>F<sub>4</sub>.

44, 45. *ma foi...affaire*] Rowe.

*mai (moi F<sub>2</sub>F<sub>3</sub>F<sub>4</sub>) foi, il fait for ehando, Je man voi a le Court la grand affaires.* FfQ<sub>3</sub>.

*Quick.* Is it this, sir?

*Caius.* Oui; mette le au mon pocket: dépêche, quickly.  
Vere is dat knave Rugby?

*Quick.* What, John Rugby! John!

*Rug.* Here, sir!

50

*Caius.* You are John Rugby, and you are Jack Rugby.  
Come, take-a your rapier, and come after my heel to the court.

*Rug.* 'Tis ready, sir, here in the porch.

*Caius.* By my trot, I tarry too long. — Od's me! 55  
Qu'ai-j'oublié! dere is some simples in my closet, dat I  
vill not for the varld I shall leave behind.

*Quick.* Ay me; he'll find the young man there, and be  
mad!

*Caius.* O diable, diable! vat is in my closet? Villain! 60  
larron! [*Pulling Simple out.*] Rugby, my rapier!

*Quick.* Good master, be content.

*Caius.* Wherefore shall I be content-a?

*Quick.* The young man is an honest man.

*Caius.* What shall de honest man do in my closet? 65  
dere is no honest man dat shall come in my closet.

*Quick.* I beseech you, be not so phlegmatic. Hear the  
truth of it: he came of an errand to me from Parson Hugh.

*Caius.* Vell.

*Sim.* Ay, forsooth; to desire her to—

70

*Quick.* Peace, I pray you.

*Caius.* Peace-a your tongue. Speak-a your tale.

*Sim.* To desire this honest gentlewoman, your maid,  
to speak a good word to Mistress Anne Page for my  
master in the way of marriage.

75

*Quick.* This is all, indeed, la! but I'll ne'er put my  
finger in the fire, and need not.

*Caius.* Sir Hugh send-a you? Rugby, baille me some  
paper. Tarry you a little-a while. [*Writes.*]

47. *dépêche*] *de-peech* Ff Q<sub>3</sub>.  
51. *Jack Rugby*] *Jack Rogoby* Hal-  
liwell.  
52. *take-a*] *take* Q<sub>3</sub>.  
56. *vill*] *will* F<sub>2</sub> F<sub>3</sub> F<sub>4</sub>.  
60. *villain*] Q<sub>3</sub>. *villanie* Ff.

61. *larron*] *La-roone* Ff Q<sub>3</sub>.  
[*Pulling S. out*] Theobald.  
63, 66. *shall*] F<sub>1</sub> Q<sub>3</sub>. *should* F<sub>2</sub> F<sub>3</sub> F<sub>4</sub>.  
78. *baille*] *ballow* Ff Q<sub>3</sub>. *baillez*  
Theobald.

*Quick.* [*Aside to Simple*] I am glad he is so quiet: 80  
if he had been throughly moved, you should have heard  
him so loud and so melancholy. But notwithstanding,  
man, I'll do you your master what good I can: and the  
very yea and the no is, the French doctor, my master,—I  
may call him my master, look you, for I keep his house; 85  
and I wash, wring, brew, bake, scour, dress meat and drink,  
make the beds, and do all myself,—

*Sim.* [*Aside to Quickly*] 'Tis a great charge to come  
under one body's hand.

*Quick.* [*Aside to Simple*] Are you avised o' that? you 90  
shall find it a great charge: and to be up early and down  
late;—but notwithstanding,—to tell you in your ear; I  
would have no words of it,—my master himself is in love  
with Mistress Anne Page: but notwithstanding that, I know  
Anne's mind,—that's neither here nor there. 95

*Caius.* You jack'nape, give-a this letter to Sir Hugh;  
by gar, it is a shallenge: I will cut his troat in de park;  
and I will teach a scurvy jack-a-nape priest to meddle or  
make. You may be gone; it is not good you tarry here.—  
By gar, I will cut all his two stones; by gar, he shall not 100  
have a stone to throw at his dog. [*Exit Simple.*]

*Quick.* Alas, he speaks but for his friend.

*Caius.* It is no matter-a ver dat:—do not you tell-a  
me dat I shall have Anne Page for myself?—By gar, I will  
kill de Jack priest; and I have appointed mine host of de 105  
Jarteer to measure our weapon:—By gar, I will myself  
have Anne Page.

*Quick.* Sir, the maid loves you, and all shall be well.  
We must give folks leave to prate: what, the good-*jer*!

*Caius.* Rugby, come to the court with me. By gar, if 110  
I have not Anne Page, I shall turn your head out of my  
door. Follow my heels, Rugby. [*Exeunt Caius and Rugby.*]

83. you] *yoe* F<sub>1</sub> Q<sub>3</sub>. for F<sub>2</sub> F<sub>3</sub> F<sub>4</sub>.  
om. Capell.

84. the French] Ff. that French  
Q<sub>3</sub>.

86. wring] *ring* Ff Q<sub>3</sub>.

96. give-a] F<sub>1</sub> Q<sub>3</sub>. give-a F<sub>2</sub> F<sub>3</sub> F<sub>4</sub>.

97, 98, 100. will] *vill* Pope.

101. throw] F<sub>1</sub> Q<sub>3</sub>. trow F<sub>2</sub> F<sub>3</sub> F<sub>4</sub>.

103. ver] Ff Q<sub>3</sub>. for Capell.

106. Jarteer] F<sub>1</sub> Q<sub>3</sub> F<sub>2</sub> F<sub>3</sub>. Gar-  
ter F<sub>4</sub>.

109. good-*jer*] *goujeres* Hanmer.

*goujere* Johnson. good year Capell.

*Quick.* You shall have An fool's-head of your own. No, I know Anne's mind for that: never a woman in Windsor knows more of Anne's mind than I do; nor can I do more than I do with her, I thank heaven: 115

*Fent.* [*Within*] Who's within there? ho!

*Quick.* Who's there, I trow? Come near the house, I pray you.

*Enter FENTON.*

*Fent.* How now, good woman! how dost thou? 120

*Quick.* The better that it pleases your good worship to ask.

*Fent.* What news? how does pretty Mistress Anne?

*Quick.* In truth, sir, and she is pretty, and honest, and gentle; and one that is your friend, I can tell you that by the way; I praise heaven for it. 125

*Fent.* Shall I do any good, thinkest thou? shall I not lose my suit?

*Quick.* Troth, sir, all is in his hands above: but notwithstanding, Master Fenton, I'll be sworn on a book, she loves you. Have not your worship a wart above your eye? 130

*Fent.* Yes, marry, have I; what of that?

*Quick.* Well, thereby hangs a tale:—good faith, it is such another Nan; but, I detest, an honest maid as ever broke bread:—we had an hour's talk of that wart.—I shall never laugh but in that maid's company!—But, indeed, she is given too much to allicholy and musing: but for you—well, go to. 135

*Fent.* Well, I shall see her to-day. Hold, there's money for thee; let me have thy voice in my behalf: if thou seest her before me, commend me. 140

*Quick.* Will I? i' faith, that we will; and I will tell your worship more of the wart the next time we have confidence; and of other woers.

*Fent.* Well, farewell; I am in great haste now. 145

120. SCENE XI. Pope.

*that?* Pope.

131. *above*] *about* Steevens.

142. *we will*] *I will* Halliwell

132. *what of that?*] *and what of* MS.



*Quick.* Farewell to your worship. [*Exit Fenton.*] Truly, an honest gentleman: but Anne loves him not; for I know Anne's mind as well as another does.—Out upon't! what have I forgot? [*Exit.*]

## ACT II.

SCENE I. *Before PAGE'S house.*

*Enter MISTRESS PAGE, with a letter.*

*Mrs Page.* What, have I scaped love-letters in the holiday-time of my beauty, and am I now a subject for them? Let me see. [*Reads:*

'Ask me no reason why I love you; for though Love use Reason for his physician, he admits him not for his counsellor. You are not young, no more am I; go to, then, there's sympathy: you are merry, so am I; ha, ha! then there's more sympathy: you love sack, and so do I; would you desire better sympathy? Let it suffice thee, Mistress Page,—at the least, if the love of soldier can suffice,—that I love thee. I will not say, pity me,—'tis not a soldier-like phrase; but I say, love me. By me,

Thine own true knight,  
By day or night,  
Or any kind of light,  
With all his might  
For thee to fight,

JOHN FALSTAFF.'

What a Herod of Jewry is this! O wicked, wicked world! One that is well-nigh worn to pieces with age to show himself a young gallant! What an unweighed behaviour hath this Flemish drunkard picked—with the devil's name!—out of my conversation, that he dares in this manner assay me? Why, he hath not been thrice in my company! What should I say to him? I was then frugal of my mirth: Heaven forgive me! Why, I'll exhibit a bill in the par-

1. *I*] om. F<sub>1</sub>.

5. *physician*] Dyce (Johnson conj.).  
*precisian* Ff Q<sub>3</sub>. See note (v).

8. *you*] F<sub>1</sub> F<sub>3</sub> F<sub>4</sub>. *yout* Q<sub>3</sub>. *your* F<sub>2</sub>.

9. *at the least*] *at the last* F<sub>4</sub>.

*soldier*] F<sub>1</sub> Q<sub>3</sub> F<sub>2</sub>. *a soldier* F<sub>3</sub> F<sub>4</sub>.

19. *an*] om. F<sub>3</sub> F<sub>4</sub>.

20. *with the*] *i' th'* F<sub>3</sub> F<sub>4</sub>.

liament for the putting down of men. How shall I be re- 25  
 venged on him? for revenged I will be, as sure as his guts  
 are made of puddings.

*Enter MISTRESS FORD.*

*Mrs Ford.* Mistress Page! trust me, I was going to  
 your house.

*Mrs Page.* And, trust me, I was coming to you. You 30  
 look very ill.

*Mrs Ford.* Nay, I'll ne'er believe that; I have to show  
 to the contrary.

*Mrs Page.* Faith, but you do, in my mind.

*Mrs Ford.* Well, I do, then; yet, I say, I could show 35  
 you to the contrary. O Mistress Page, give me some  
 counsel!

*Mrs Page.* What's the matter, woman?

*Mrs Ford.* O woman, if it were not for one trifling re-  
 spect, I could come to such honour! 40

*Mrs Page.* Hang the trifle, woman! take the honour.  
 What is it?—dispense with trifles;—what is it?

*Mrs Ford.* If I would but go to hell for an eternal  
 moment or so, I could be knighted.

*Mrs Page.* What? thou liest! Sir Alice Ford! These 45  
 knights will hack; and so thou shouldst not alter the arti-  
 cle of thy gentry.

*Mrs Ford.* We burn daylight:—here, read, read; per-  
 ceive how I might be knighted. I shall think the worse of  
 fat men, as long as I have an eye to make difference of 50  
 men's liking: and yet he would not swear; praised women's  
 modesty; and gave such orderly and well-behaved reproof  
 to all uncomeliness, that I would have sworn his disposition  
 would have gone to the truth of his words; but they do no  
 more adhere and keep place together than the Hundredth 55

- |   |   |
|---|---|
| <p>25. <i>putting</i>] <i>pulling</i> Jackson conj.<br/> <i>men</i>] <i>fat men</i> Theobald. <i>mum</i><br/>     Hanmer.</p> | <p>46. <i>will hack</i>] <i>will lack</i> Warbur-<br/>     ton. <i>we'll hack</i> Johnson conj.</p> |
| <p>28. SCENE II. Pope.</p>  | <p>51. <i>praised</i>] Theobald. <i>praise</i> Ff</p>   |
| <p>30. <i>coming</i>] <i>going</i> Q<sub>3</sub>.</p>   | <p>Q<sub>3</sub>.</p>   |
| <p>44. <i>What? thou liest!</i>] <i>What thou</i></p>   | <p>55. <i>place</i>] <i>pace</i> Capell conj.</p>   |

Psalm to the tune of 'Green Sleeves.' What tempest, I  
 trow, threw this whale, with so many tuns of oil in his  
 belly, ashore at Windsor? How shall I be revenged on  
 him? I think the best way were to entertain him with  
 hope, till the wicked fire of lust have melted him in his own  
 grease. Did you ever hear the like? 60

*Mrs Page.* Letter for letter, but that the name of  
 Page and Ford differs! To thy great comfort in this mys-  
 tery of ill opinions, here's the twin-brother of thy letter:  
 but let thine inherit first; for, I protest, mine never shall. 65  
 I warrant he hath a thousand of these letters, writ with  
 blank space for different names,—sure, more,—and these  
 are of the second edition: he will print them, out of doubt;  
 for he cares not what he puts into the press, when he would  
 put us two. I had rather be a giantess, and lie under 70  
 Mount Pelion. Well, I will find you twenty lascivious tur-  
 tles ere one chaste man.

*Mrs Ford.* Why, this is the very same; the very hand,  
 the very words. What doth he think of us?

*Mrs Page.* Nay, I know not: it makes me almost 75  
 ready to wrangle with mine own honesty. I'll entertain  
 myself like one that I am not acquainted withal; for, sure,  
 unless he know some strain in me, that I know not myself,  
 he would never have boarded me in this fury.

*Mrs Ford.* 'Boarding,' call you it? I'll be sure to keep 80  
 him above deck.

*Mrs Page.* So will I: if he come under my hatches,  
 I'll never to sea again. Let's be revenged on him: let's  
 appoint him a meeting; give him a show of comfort in his  
 suit, and lead him on with a fine-baited delay, till he hath 85  
 pawned his horses to mine host of the Garter.

*Mrs Ford.* Nay, I will consent to act any villany  
 against him, that may not sully the chariness of our ho-  
 nesty. O, that my husband saw this letter! it would give  
 eternal food to his jealousy. 90

55, 56. *Hundredth Psalm*] Rowe.  
*hundred Psalms* Ff Q<sub>3</sub>.

57. *tuns*] Ff Q<sub>3</sub>. *tun* Rowe. *tons*  
 Dyce.

67. *sure*] F<sub>1</sub> Q<sub>3</sub>. *sue* F<sub>2</sub> F<sub>3</sub> F<sub>4</sub>.  
*nay* Rowe.

78. *know*] *knew* F<sub>4</sub>.  
*strain*] *stain* Pope.

*Mrs Page.* Why, look where he comes; and my good man too; he's as far from jealousy as I am from giving him cause; and that, I hope, is an unmeasurable distance.

*Mrs Ford.* You are the happier woman. 95

*Mrs Page.* Let's consult together against this greasy knight. Come hither. [*They retire.*]

*Enter FORD, with PISTOL, and PAGE, with NYM.*

*Ford.* Well, I hope it be not so.

*Pist.* Hope is a curtal dog in some affairs:

Sir John affects thy wife. 100

*Ford.* Why, sir, my wife is not young.

*Pist.* He woos both high and low, both rich and poor,  
Both young and old, one with another, Ford;  
He loves the gallimaufry: Ford, perpend.

*Ford.* Love my wife!

*Pist.* With liver burning hot. Prevent, or go thou,  
Like Sir Actæon he, with Ringwood at thy heels:  
O, odious is the name!

*Ford.* What name, sir?

*Pist.* The horn, I say. Farewell. 110

Take heed; have open eye; for thieves do foot by night:

Take heed, ere summer comes, or cuckoo-birds do sing.

Away, Sir Corporal Nym!—

Believe it, Page; he speaks sense. [*Exit.*]

*Ford.* [*Aside*] I will be patient; I will find out this. 115

*Nym.* [*To Page*] And this is true; I like not the humour of lying. He hath wronged me in some humours: I should have borne the humoured letter to her; but I have a sword, and it shall bite upon my necessity. He

97. [They retire] Theobald.

98. SCENE III. Pope.

102—104. Printed as prose in Ff Q3.

103. one] and one F4.

104. the] F1 Q3. thy F2 F3 F4. a Anon. (N. & Q.) conj.

107. he] om. F3 F4.

113, 114. Away...sense] Away Sir Corporal! Nym. Believe...sense. Johnson conj.

117. hath] have Q3.

119. bite...He] bite—upon my necessity; he Warburton conj.

loves your wife; there's the short and the long. My name 120  
is Corporal Nym; I speak, and I avouch; 'tis true: my  
name is Nym, and Falstaff loves your wife. Adieu. I  
love not the humour of bread and cheese [and there's the  
humour of it]. Adieu. [Exit.

*Page.* 'The humour of it,' quoth 'a! here's a fellow 125  
frights English out of his wits.

*Ford.* I will seek out Falstaff.

*Page.* I never heard such a drawling, affecting rogue.

*Ford.* If I do find it:—well.

*Page.* I will not believe such a Cataian, though the 130  
priest o' the town commended him for a true man.

*Ford.* 'Twas a good sensible fellow:—well.

*Page.* How now, Meg!

[Mrs Page and Mrs Ford come forward.]

*Mrs Page.* Whither go you, George? Hark you.

*Mrs Ford.* How now, sweet Frank! why art thou me- 135  
lancholy?

*Ford.* I melancholy! I am not melancholy. Get you  
home, go.

*Mrs Ford.* Faith, thou hast some crotchets in thy  
head. Now, will you go, Mistress Page? 140

*Mrs Page.* Have with you. You'll come to dinner,  
George? [Aside to Mrs Ford] Look who comes yonder:  
she shall be our messenger to this paltry knight.

*Mrs Ford.* [Aside to Mrs Page] Trust me, I thought on  
her: she'll fit it. 145

Enter MISTRESS QUICKLY.

*Mrs Page.* You are come to see my daughter Anne?

*Quick.* Ay, forsooth; and, I pray, how does good Mis-  
tress Anne?

121. *avouch; 'tis* F<sub>1</sub> Q<sub>3</sub> F<sub>2</sub>. *a-  
vouch, tis* F<sub>3</sub> F<sub>4</sub>.

123. [and there's the humour of  
it] These words, not found in Ff Q<sub>3</sub>  
are added from Q<sub>1</sub> Q<sub>2</sub> by Capell.

126. *English* humour Pope (from  
Q<sub>1</sub> Q<sub>2</sub>).

*his*] *its* Pope.

128. *drawling, affecting*] F<sub>2</sub> F<sub>3</sub> F<sub>4</sub>.  
*drawling-affecting* F<sub>1</sub> Q<sub>3</sub>.

133. [Mrs...forward.] Theobald.

SCENE IV. Page and Ford  
meeting their wives. Pope.

140. *head. Now,*] *head, Now:* F<sub>1</sub>,  
*head, Now,* Q<sub>3</sub>. *head. Now:* F<sub>2</sub> F<sub>3</sub>  
F<sub>4</sub>. *head now.* Johnson.

*Mrs Page.* Go in with us and see: we have an hour's talk with you. 150

[*Exeunt Mrs Page, Mrs Ford, and Mrs Quickly.*]

*Page.* How now, Master Ford!

*Ford.* You heard what this knave told me, did you not?

*Page.* Yes: and you heard what the other told me?

*Ford.* Do you think there is truth in them?

*Page.* Hang 'em, slaves! I do not think the knight 155  
would offer it: but these that accuse him in his intent  
towards our wives are a yoke of his discarded men; very  
rogues, now they be out of service.

*Ford.* Were they his men?

*Page.* Marry, were they. 160

*Ford.* I like it never the better for that. Does he lie  
at the Garter?

*Page.* Ay, marry, does he. If he should intend this  
voyage toward my wife, I would turn her loose to him; and  
what he gets more of her than sharp words, let it lie on my 165  
head.

*Ford.* I do not misdoubt my wife; but I would be loath  
to turn them together. A man may be too confident: I  
would have nothing lie on my head: I cannot be thus  
satisfied. 170

*Page.* Look where my ranting host of the Garter  
comes: there is either liquor in his pate, or money in his  
purse, when he looks so merrily.

*Enter HOST.*

How now, mine host!

*Host.* How now, bully-rook! thou'rt a gentleman. 175  
Cavaleiro-justice, I say!

*Enter SHALLOW.*

*Shal.* I follow, mine host, I follow. Good even and  
twenty, good Master Page! Master Page, will you go with  
us? we have sport in hand.

149. *have*] *would have* S. Walker  
conj.

151. SCENE V. Pope.

163. *this*] *his* Pope.

175. SCENE VI. Pope.

176, 180. *Cavaleiro*] F<sub>1</sub> Q<sub>3</sub> F<sub>2</sub>.  
*Cavalerio* F<sub>3</sub> F<sub>4</sub>.

*Host.* Tell him, cavaleiro-justice; tell him, bully-rook. 180

*Shal.* Sir, there is a fray to be fought between Sir Hugh the Welsh priest and Caius the French doctor.

*Ford.* Good mine host o' the Garter, a word with you.  
[*Drawing him aside.*]

*Host.* What sayest thou, my bully-rook?

*Shal.* [*To Page*] Will you go with us to behold it? My merry host hath had the measuring of their weapons; and, I think, hath appointed them contrary places; for, believe me, I hear the parson is no jester. Hark, I will tell you what our sport shall be. [*They converse apart.*]

*Host.* Hast thou no suit against my knight, my guest-cavaleire? 190

*Ford.* None, I protest: but I'll give you a pottle of burnt sack to give me recourse to him, and tell him my name is Brook; only for a jest.

*Host.* My hand, bully; thou shalt have egress and regress;—said I well?—and thy name shall be Brook. It is a merry knight. Will you go, An-heires? 195

*Shal.* Have with you, mine host.

*Page.* I have heard the Frenchman hath good skill in his rapier. 200

*Shal.* Tut, sir, I could have told you more. In these times you stand on distance, your passes, stoccadoes, and I know not what: 'tis the heart, Master Page; 'tis here, 'tis here. I have seen the time, with my long sword I would have made you four tall fellows skip like rats. 205

*Host.* Here, boys, here, here! shall we wag?

*Page.* Have with you. I had rather hear them scold than fight. [*Exeunt Host, Shal., and Page.*]

*Ford.* Though Page be a secure fool, and stands so firmly on his wife's frailty, yet I cannot put off my opinion 210

184. *my*] om. Rowe.

186. *hath*] om. Q<sub>3</sub>. *he hath* Warburton.

192—194. This speech is given to Shallow in F<sub>1</sub>, to Ford in Q<sub>3</sub>.

194, 196. *Brook*] (Q<sub>1</sub> Q<sub>2</sub>) Pope. Broome F<sub>1</sub> Q<sub>3</sub>. See note (vi).

197. *An-heires*] F<sub>1</sub> Q<sub>3</sub> F<sub>2</sub>. *An-heirs* F<sub>3</sub>. *an-heirs* F<sub>4</sub>. *myuheers* Theo-

bald conj. *on, here* Id. conj. *on, heris* Warburton. *on, hearts* Heath conj. *on, heroes* Steevens conj. *and hear us* Malone conj. *cavaleires* Singer (Boaden conj.). *eh, sir* Becket conj.

207. *hear*] *have* Hanmer.

209. *stands*] *stand* F<sub>4</sub>.

210. *frailty*] *fealty* Theobald. *fi-delity* Collier MS.

so easily; she was in his company at Page's house; and what they made there, I know not. Well, I will look further into't: and I have a disguise to sound Falstaff. If I find her honest, I lose not my labour; if she be otherwise, 'tis labour well bestowed.

[Exit. 215]

SCENE II. *A room in the Garter Inn.**Enter FALSTAFF and PISTOL.**Fal.* I will not lend thee a penny.*Pist.* Why, then the world's mine oyster,  
Which I with sword will open.

*Fal.* Not a penny. I have been content, sir, you should lay my countenance to pawn: I have grated upon my good friends for three reprieves for you and your coach-fellow Nym; or else you had looked through the grate, like a geminy of baboons. I am damned in hell for swearing to gentlemen my friends, you were good soldiers and tall fellows; and when Mistress Bridget lost the handle of her fan, I took't upon mine honour thou hadst it not.

*Pist.* Didst not thou share? hadst thou not fifteen pence?

*Fal.* Reason, you rogue, reason: thinkest thou I'll endanger my soul gratis? At a word, hang no more about me, I am no gibbet for you. Go. A short knife and a throng!—To your manor of Picket-hatch! Go. You'll not bear a letter for me, you rogue! you stand upon your honour! Why, thou unconfined baseness, it is as much as I can do to keep the terms of my honour precise: I, I, I myself sometimes, leaving the fear of God on the left hand, and hiding mine honour in my necessity, am fain to shuffle, to hedge, and to lurch; and yet you, rogue, will ensconce

SCENE II.] SCENE VII. Pope.

3. *open*] *open*.—*I will retort the sum in equipage.* Theobald (from Q<sub>1</sub> Q<sub>2</sub>). *open*.—...*equipoise* Jackson conj.

6. *coach-fellow*] *couch-fellow* Theobald.

12. *Didst not thou*] F<sub>1</sub> Q<sub>3</sub> F<sub>2</sub>.  
*Didst thou not* F<sub>3</sub> F<sub>4</sub>.

17. *throng*] (Q<sub>1</sub> Q<sub>2</sub>) Ff Q<sub>3</sub>. *thong* Pope.

20. *terms*] *termes* F<sub>1</sub> Q<sub>3</sub>. *terme* F<sub>2</sub>. *terme* F<sub>3</sub> F<sub>4</sub>.

*honour*] *honor* F<sub>1</sub>.

*I, I, I*] *I* Pope. *I, ay, I* Grant White.

21. *God*] (Q<sub>1</sub> Q<sub>2</sub>). *heaven* Ff Q<sub>3</sub>.

23. *yet you, rogue,*] Pope. *yet, you rogue,* Ff Q<sub>3</sub>. *yet you, you rogue,* Collier MS.



your rags, your cat-a-mountain looks, your red-lattice  
phrases, and your bold-beating oaths, under the shelter of 25  
your honour! You will not do it, you!

*Pist.* I do relent: what would thou more of man?

*Enter* ROBIN.

*Rob.* Sir, here's a woman would speak with you.

*Fal.* Let her approach.

*Enter* MISTRESS QUICKLY.

*Quick.* Give your worship good morrow. 30

*Fal.* Good morrow, good wife.

*Quick.* Not so, an't please your worship,

*Fal.* Good maid, then.

*Quick.* I'll be sworn;

As my mother was, the first hour I was born. 35

*Fal.* I do believe the swearer. What with me?

*Quick.* Shall I vouchsafe your worship a word or two?

*Fal.* Two thousand, fair woman: and I'll vouchsafe  
thee the hearing.

*Quick.* There is one Mistress Ford, sir:—I pray, come 40  
a little nearer this ways:—I myself dwell with Master  
Doctor Caius,—

*Fal.* Well, on: Mistress Ford, you say,—

*Quick.* Your worship says very true:—I pray your  
worship, come a little nearer this ways. 45

*Fal.* I warrant thee, nobody hears;—mine own people,  
mine own people.

*Quick.* Are they so? God bless them, and make them  
his servants!

*Fal.* Well, Mistress Ford;—what of her? 50

*Quick.* Why, sir, she's a good creature.—Lord, Lord!

24. *rags*] *rages* Becket conj. *brags*  
Singer (Anon., N. & Q., conj.).

25. *bold-beating*] *bull-baiting* Han-  
mer. *bold-bearing* Warburton. *bold*  
*cheating* Heath conj. *blunderbust*  
Halliwell MS.

27. *relent*] Ff Q<sub>3</sub>. *recant* (Q<sub>1</sub> Q<sub>3</sub>).

*would thou*] *would'st thou*  
Pope. *would you* Anon. conj.

30. SCENE VIII. Pope.

43. *on: Mistress*] *one Mistress*  
Grant White (Douce conj.).

48. *God*] (Q<sub>1</sub> Q<sub>2</sub>). *Heaven* Ff Q<sub>3</sub>.

your worship's a wanton! Well, heaven forgive you and all of us, I pray!

*Fal.* Mistress Ford;—come, Mistress Ford,—

*Quick.* Marry, this is the short and the long of it; you have brought her into such a canaries as 'tis wonderful. The best courtier of them all, when the court lay at Windsor, could never have brought her to such a canary. Yet there has been knights, and lords, and gentlemen, with their coaches; I warrant you, coach after coach, letter after letter, gift after gift; smelling so sweetly, all musk, and so rushing, I warrant you, in silk and gold; and in such alligant terms; and in such wine and sugar of the best and the fairest, that would have won any woman's heart; and, I warrant you, they could never get an eye-wink of her: I had myself twenty angels given me this morning; but I defy all angels—in any such sort, as they say—but in the way of honesty: and, I warrant you, they could never get her so much as sip on a cup with the proudest of them all: and yet there has been earls, nay, which is more, pensioners; but, I warrant you, all is one with her.

*Fal.* But what says she to me? be brief, my good she-Mercury.

*Quick.* Marry, she hath received your letter; for the which she thanks you a thousand times; and she gives you to notify, that her husband will be absence from his house between ten and eleven.

*Fal.* Ten and eleven.

*Quick.* Ay, forsooth; and then you may come and see the picture, she says, that you wot of: Master Ford, her husband, will be from home. Alas, the sweet woman leads an ill life with him! he's a very jealousy man: she leads a very frampold life with him, good heart.

*Fal.* Ten and eleven. Woman, commend me to her; I will not fail her.

*Quick.* Why, you say well. But I have another messenger to your worship. Mistress Page hath her hearty commendations to you, too: and let me tell you in your

ear, she's as fartuous a civil modest wife, and one, I tell you, that will not miss you morning nor evening prayer, as any is in Windsor, whoe'er be the other: and she bade me tell your worship that her husband is seldom from home; but, she hopes, there will come a time. I never knew a woman so dote upon a man: surely, I think you have charms, la; yes, in truth. 90

*Fal.* Not I, I assure thee: setting the attraction of my good parts aside, I have no other charms. 95

*Quick.* Blessing on your heart for't!

*Fal.* But, I pray thee, tell me this: has Ford's wife and Page's wife acquainted each other how they love me? 100

*Quick.* That were a jest indeed! they have not so little grace, I hope: that were a trick indeed! But Mistress Page would desire you to send her your little page, of all loves: her husband has a marvellous infection to the little page; and, truly, Master Page is an honest man. 105  
Never a wife in Windsor leads a better life than she does: do what she will, say what she will, take all, pay all, go to bed when she list, rise when she list, all is as she will: and, truly, she deserves it; for if there be a kind woman in Windsor, she is one. You must send her your page; no 110  
remedy.

*Fal.* Why, I will.

*Quick.* Nay, but do so, then: and, look you, he may come and go between you both; and, in any case, have a nay-word, that you may know one another's mind, and the boy never need to understand any thing; for 'tis not good that children should know any wickedness: old folks, you know, have discretion, as they say, and know the world. 115

*Fal.* Fare thee well: commend me to them both: there's my purse; I am yet thy debtor. Boy, go along with this woman. [*Exeunt Mistress Quickly and Robin.*] 120  
This news distracts me!

*Pist.* This punk is one of Cupid's carriers:

104. *loves*] *love* Rowe.

116. *need*] *heede* Q<sub>3</sub>.

110. *she is one*] *truly she is one* Rowe.

123. *punk*] *pink* Warburton.

Clap on more sails; pursue; up with your fights:  
Give fire: she is my prize, or ocean whelm them all! [*Exit.* 125

*Fal.* Sayest thou so, old Jack? go thy ways; I'll make  
more of thy old body than I have done. Will they yet  
look' after thee? Wilt thou, after the expense of so much  
money, be now a gainer? Good body, I thank thee. Let  
them say 'tis grossly done; so it be fairly done, no matter. 130

*Enter* BARDOLPH.

*Bard.* Sir John, there's one Master Brook below would  
fain speak with you, and be acquainted with you; and hath  
sent your worship a morning's draught of sack.

*Fal.* Brook is his name?

*Bard.* Ay, sir. 135

*Fal.* Call him in. [*Exit Bardolph.*] Such Brooks are  
welcome to me, that o'erflow such liquor. Ah, ha! Mistress  
Ford and Mistress Page have I encompassed you? go to; via!

*Re-enter* BARDOLPH, with FORD disguised.

*Ford.* Bless you, sir!

*Fal.* And you, sir! Would you speak with me? 140

*Ford.* I make bold to press with so little preparation  
upon you.

*Fal.* You're welcome. What's your will?—Give us  
leave, drawer. [*Exit Bardolph.*

*Ford.* Sir, I am a gentleman that have spent much; 145  
my name is Brook.

*Fal.* Good Master Brook, I desire more acquaintance  
of you.

*Ford.* Good Sir John, I sue for yours: not to charge  
you; for I must let you understand I think myself in better 150  
plight for a lender than you are: the which hath something  
emboldened me to this unseasoned intrusion; for they say,  
if money go before, all ways do lie open.

124. *your fights*] *yond' frigate Han-*  
*mer* (Warburton conj.).

125. *them all*] all Q<sub>3</sub>.

[*Exit*] Rowe.

131. SCENE IX. Pope.

131, 136. *Brook, Brooks*] Pope  
(from Q<sub>1</sub>Q<sub>2</sub>). *Broome, Broomes* Ff

Q<sub>3</sub>, and passim. See note (vi).

137. *that o'erflow*] Capell. *that*  
*oreflows* Ff. *that that ore' flowes* Q<sub>3</sub>.  
*that o'erflow with* Pope.

139. *Bless*] F<sub>4</sub>. 'Bless F<sub>1</sub>Q<sub>3</sub>F<sub>2</sub>

F<sub>3</sub>. *God save* (Q<sub>1</sub>Q<sub>2</sub>).

*Fal.* Money is a good soldier, sir, and will on.

*Ford.* Troth, and I have a bag of money here troubles 155  
me: if you will help to bear it, Sir John, take all, or half, for  
easing me of the carriage.

*Fal.* Sir, I know not how I may deserve to be your  
porter.

*Ford.* I will tell you, sir, if you will give me the hearing. 160

*Fal.* Speak, good Master Brook: I shall be glad to be  
your servant.

*Ford.* Sir, I hear you are a scholar,—I will be brief with  
you,—and you have been a man long known to me, though  
I had never so good means, as desire, to make myself ac- 165  
quainted with you. I shall discover a thing to you, wherein  
I must very much lay open mine own imperfection: but,  
good Sir John, as you have one eye upon my follies, as you  
hear them unfolded, turn another into the register of your  
own; that I may pass with a reproof the easier, sith you 170  
yourself know how easy it is to be such an offender.

*Fal.* Very well, sir; proceed.

*Ford.* There is a gentlewoman in this town; her hus-  
band's name is Ford.

*Fal.* Well, sir. 175

*Ford.* I have long loved her, and, I protest to you, be-  
stowed much on her; followed her with a doting observance;  
engrossed opportunities to meet her; fee'd every slight occa-  
sion that could but niggardly give me sight of her; not only  
bought many presents to give her, but have given largely to 180  
many to know what she would have given; briefly, I have  
pursued her as love hath pursued me; which hath been on  
the wing of all occasions. But whatsoever I have merited,  
either in my mind or in my means, meed, I am sure, I have  
received none; unless experience be a jewel that I have 185  
purchased at an infinite rate, and that hath taught me to  
say this:

156. *all, or half*] *half, or all* Col-  
lier MS.

167. *imperfection*] *imperfections*  
Pope.

178. *fee'd*] *free'd* Q<sub>3</sub>.

180. *bought*] *brought* Q<sub>3</sub>.

185. *jewel that*] F<sub>4</sub>. *jewel, that*  
F<sub>1</sub>Q<sub>3</sub>F<sub>2</sub>F<sub>3</sub>. *jewel; that* Theobald.  
*that*] om. Rowe.

'Love like a shadow flies when substance love pursues;  
Pursuing that that flies, and flying what pursues.'

*Fal.* Have you received no promise of satisfaction at 190  
her hands?

*Ford.* Never.

*Fal.* Have you importuned her to such a purpose?

*Ford.* Never.

*Fal.* Of what quality was your love, then? 195

*Ford.* Like a fair house built on another man's ground;  
so that I have lost my edifice by mistaking the place where  
I erected it.

*Fal.* To what purpose have you unfolded this to me?

*Ford.* When I have told you that, I have told you all. 200  
Some say, that though she appear honest to me, yet in  
other places she enlargeth her mirth so far that there is  
shrewd construction made of her. Now, Sir John, here is  
the heart of my purpose: you are a gentleman of excellent  
breeding, admirable discourse, of great admittance, authen- 205  
tic in your place and person, generally allowed for your  
many war-like, court-like, and learned preparations.

*Fal.* O, sir!

*Ford.* Believe it, for you know it. There is money;  
spend it, spend it; spend more; spend all I have; only 210  
give me so much of your time in exchange of it, as to lay  
an amiable siege to the honesty of this Ford's wife: use  
your art of wooing; win her to consent to you: if any man  
may, you may as soon as any.

*Fal.* Would it apply well to the vehemency of your 215  
affection, that I should win what you would enjoy? Me-  
thinks you prescribe to yourself very preposterously.

*Ford.* O, understand my drift. She dwells so securely  
on the excellency of her honour, that the folly of my soul  
dares not present itself: she is too bright to be looked 220  
against. Now, could I come to her with any detection in  
my hand, my desires had instance and argument to com-  
mend themselves: I could drive her then from the ward of  
her purity, her reputation, her marriage-vow, and a thou-

215. *vehemency*] *vehemence* F<sub>4</sub>.

219. *soul*] *suit* Collier MS.

sand other her defences, which now are too, too strongly 225  
embattled against me. What say you to't, Sir John?

*Fal.* Master Brook, I will first make bold with your  
money; next, give me your hand; and last, as I am a gen-  
tleman, you shall, if you will, enjoy Ford's wife.

*Ford.* O good sir! 230

*Fal.* I say you shall.

*Ford.* Want no money, Sir John; you shall want none.

*Fal.* Want no Mistress Ford, Master Brook; you shall  
want none. I shall be with her, I may tell you, by her  
own appointment; even as you came in to me, her assist- 235  
ant, or go-between, parted from me: I say I shall be with  
her between ten and eleven; for at that time the jealous  
rascally knave her husband will be forth. Come you to me  
at night; you shall know how I speed.

*Ford.* I am blest in your acquaintance. Do you know 240  
Ford, sir?

*Fal.* Hang him, poor cuckoldly knave! I know him not:  
—yet I wrong him to call him poor; they say the jealous  
wittolly knave hath masses of money; for the which his wife  
seems to me well-favoured. I will use her as the key of the 245  
cuckoldly rogue's coffer; and there's my harvest-home.

*Ford.* I would you knew Ford, sir, that you might  
avoid him, if you saw him.

*Fal.* Hang him, mechanical salt-butter rogue! I will  
stare him out of his wits; I will awe him with my cudgel: 250  
it shall hang like a meteor o'er the cuckold's horns. Mas-  
ter Brook, thou shalt know I will predominate over the  
peasant, and thou shalt lie with his wife.—Come to me  
soon at night. Ford's a knave, and I will aggravate his  
style; thou, Master Brook, shalt know him for knave and 255  
cuckold. Come to me soon at night. [*Exit.*]

*Ford.* What a damned Epicurean rascal is this! My  
heart is ready to crack with impatience. Who says this is  
improvident jealousy? my wife hath sent to him; the hour

225. *other her*] *other* Pope.

*too, too*] *too-too* F[Q<sub>3</sub>. *too* Rowe.

231. *I say you shall*] *Master Brooke*,

*I say you shall* (Q<sub>1</sub>Q<sub>2</sub>) Theobald.

242. *cuckoldly*] *cuckoldly* Rowe.

246. *cuckoldly rogue's*] F<sub>1</sub> Q<sub>3</sub>. *cuck-*  
*old-rogue's* F<sub>2</sub> F<sub>3</sub> F<sub>4</sub>.

257. SCENE X. Pope.

is fixed; the match is made. Would any man have thought 260  
 this? See the hell of having a false woman! My bed  
 shall be abused, my coffers ransacked, my reputation gnawn  
 at; and I shall not only receive this villanous wrong, but  
 stand under the adoption of abominable terms, and by him  
 that does me this wrong. Terms! names!—Amaimon 265  
 sounds well; Lucifer, well; Barbason, well; yet they are  
 devils' additions, the names of fiends: but Cuckold! Wit-  
 toll!—Cuckold! the devil himself hath not such a name. Page  
 is an ass, a secure ass: he will trust his wife; he will not  
 be jealous. I will rather trust a Fleming with my butter, 270  
 Parson Hugh the Welshman with my cheese, an Irishman  
 with my aqua-vitæ bottle, or a thief to walk my ambling  
 gelding, than my wife with herself: then she plots, then  
 she ruminates, then she devises; and what they think in  
 their hearts they may effect, they will break their hearts 275  
 but they will effect. God be praised for my jealousy!—  
 Eleven o'clock the hour. I will prevent this, detect my  
 wife, be revenged on Falstaff, and laugh at Page. I will  
 about it; better three hours too soon than a minute too  
 late. Fie, fie, fie! cuckold! cuckold! cuckold! [Exit. 280

SCENE III. *A field near Windsor.*

*Enter CAIUS and RUGBY.*

*Caius.* Jack Rugby!

*Rug.* Sir?

*Caius.* Vat is de clock, Jack?

*Rug.* 'Tis past the hour, sir, that Sir Hugh promised  
 to meet. 5

*Caius.* By gar, he has save his soul, dat he is no come;  
 he has pray his Pible well, dat he is no come: by gar,  
 Jack Rugby, he is dead already, if he be come.

261. *false*] *fair* Q<sub>3</sub>.

265. *this wrong*] *the wrong* Pope.

267. *Wittoll*—*Cuckold*] *Wittoll*,  
*Cuckold* F<sub>1</sub> Q<sub>3</sub>. *wittol-cuckold* Malone.

276. *God*] (Q<sub>1</sub> Q<sub>2</sub>). *Heaven* F<sub>1</sub> Q<sub>3</sub>.

SCENE III.] SCENE XI. Pope.

3. *de*] F<sub>3</sub> F<sub>4</sub>. *the* F<sub>1</sub> Q<sub>3</sub> F<sub>2</sub>.



*Rug.* He is wise, sir; he knew your worship would kill him, if he came.

10

*Caius.* By gar, de herring is no dead so as I vill kill him. Take your rapier, Jack; I vill tell you how I vill kill him.

*Rug.* Alas, sir, I cannot fence.

*Caius.* Villainy, take your rapier.

15

*Rug.* Forbear; here's company.

*Enter* HOST, SHALLOW, SLENDER, *and* PAGE.

*Host.* Bless thee, bully doctor!

*Shal.* Save you, Master Doctor Caius!

*Page.* Now, good master doctor!

*Slen.* Give you good morrow, sir.

20

*Caius.* Vat be all you, one, two, tree, four, come for?

*Host.* To see thee fight, to see thee foin, to see thee traverse; to see thee here, to see thee there; to see thee pass thy punto, thy stock, thy reverse, thy distance, thy montant. Is he dead, my Ethiopian? is he dead, my Francisco? ha, bully! What says my Æsculapius? my Galen? my heart of elder? ha! is he dead, bully-stale? is he dead?

25

*Caius.* By gar, he is de coward Jack priest of de world; he is not show his face.

*Host.* Thou art a Castalion-King-Urinal. Hector of Greece, my boy!

30

*Caius.* I pray you, bear vittness that me have stay six or seven, two, tree hours for him, and he is no come.

*Shal.* He is the wiser man, master doctor: he is a curer of souls, and you a curer of bodjes; if you should fight, you go against the hair of your professions. Is it not true, Master Page?

35

*Page.* Master Shallow, you have yourself been a great fighter, though now a man of peace.

11. *is no dead so as I vill kill him*] Ff Q<sub>3</sub>. *is not so dead as me vill make him* Pope. *be not so dead as I shall make him* (Q<sub>1</sub> Q<sub>2</sub>).

21. *tree*] trees F<sub>4</sub>.

25. *Francisco*] *Françoyses* (Q<sub>1</sub> Q<sub>2</sub>)

Warburton.

26. *Galen*] *Gallon* (Q<sub>1</sub> Q<sub>2</sub>). *Galien* F<sub>1</sub> F<sub>2</sub>. *Gallen* Q<sub>3</sub> F<sub>3</sub> F<sub>4</sub>.

29. *world*] *varld* Hanmer.

30. *Castalion*] *Castallian* (Q<sub>1</sub> Q<sub>2</sub>).

*Carlalion* Hanmer. *Castillian* Capell.

*Shal.* Bodykins, Master Page, though I now be old, 40  
and of the peace, if I see a sword out, my finger itches  
to make one. Though we are justices, and doctors, and  
churchmen, Master Page, we have some salt of our youth  
in us; we are the sons of women, Master Page.

*Page.* 'Tis true, Master Shallow. 45

*Shal.* It will be found so, Master Page. Master Doc-  
tor Caius, I am come to fetch you home. I am sworn of  
the peace: you have shewed yourself a wise physician,  
and Sir Hugh hath shewn himself a wise and patient  
churchman. You must go with me, master doctor. 50

*Host.* Pardon, guest-justice.—A word, Mounseur Mock-  
water.

*Caius.* Mock-water! vat is dat?

*Host.* Mock-water, in our English tongue, is valour,  
bully. 55

*Caius.* By gar, den, I have as mush mock-water as de  
Englishman.—Scurvy jack-dog priest! by gar, me vill cut  
his ears.

*Host.* He will clapper-claw thee tightly, bully.

*Caius.* Clapper-de-claw! vat is dat? 60

*Host.* That is, he will make thee amends.

*Caius.* By gar, me do look he shall clapper-de-claw  
me; for, by gar, me vill have it.

*Host.* And I will provoke him to't, or let him wag.

*Caius.* Me tank you for dat. 65

*Host.* And, moreover, bully,—But first, master guest,  
and Master Page, and eke Cavaleiro Slender, go you through  
the town to Frogmore. [*Aside to them.*]

*Page.* Sir Hugh is there, is he?

*Host.* He is there: see what humour he is in; and 70  
I will bring the doctor about by the fields. Will it do  
well?

*Shal.* We will do it.

*Page, Shal., and Slen.* Adieu, good master doctor.

[*Exeunt Page, Shal., and Slen.*]

41. *the*] F<sub>1</sub> Q<sub>3</sub>. om. F<sub>2</sub> F<sub>3</sub> F<sub>4</sub>.

51. *A word*] Theobald (from Q<sub>1</sub> Malone (Farmer conj.).

Q<sub>2</sub>. *A* Ff Q<sub>3</sub>. *Ah* Hanmer.

51, 54. *Mock-water*] *Muck-water*

Malone (Farmer conj.).

71. *by*] om F<sub>3</sub> F<sub>4</sub>.

*Caius.* By gar, me vill kill de priest; for he speak for a 75  
jack-an-ape to Anne Page.

*Host.* Let him die: sheathe thy impatience, throw cold  
water on thy choler: go about the fields with me through  
Frogmore: I will bring thee where Mistress Anne Page is,  
at a farm-house a-feasting; and thou shalt woo her. Cried 80  
I aim? said I well?

*Caius.* By gar, me dank you for dat: by gar, I love  
you; and I shall procure-a you de good guest, de earl, de  
knight, de lords, de gentlemen, my patients.

*Host.* For the which I will be thy adversary toward 85  
Anne Page. Said I well?

*Caius.* By gar, 'tis good; vell said.

*Host.* Let us wag, then.

*Caius.* Come at my heels, Jack Rugby. [*Exeunt.*]

## ACT III.

SCENE I. *A field near Frogmore.*

*Enter SIR HUGH EVANS and SIMPLE.*

*Evans.* I pray you now, good Master Slender's serv-  
ing-man, and friend Simple by your name, which way  
have you looked for Master Caius, that calls himself doc-  
tor of physic?

*Sim.* Marry, sir, the pittie-ward, the park-ward, every 5  
way; old Windsor way, and every way but the town way.

*Evans.* I most fehemently desire you you will also  
look that way.

*Sim.* I will, sir. [*Exit.*]

*Evans.* Pless my soul, how full of chollors I am, and 10  
trempling of mind!—I shall be glad if he have deceived

80. *Cried I aim?*] Dyce (Douce conj.). *Cried game* (Q<sub>1</sub>Q<sub>2</sub>). *Cride-game* FfQ<sub>3</sub>. *Try'd game* Theobald. *Cock o' th' game* Hamner. *Cry aim* Warburton. *and cry 'amie'* Becket conj. *Dry'd game* Jackson conj. *Curds and cream* Collier MS.

89. This line given to *Host* in F<sub>3</sub>  
F<sub>4</sub>.

5. *pittie-ward*] F<sub>1</sub>Q<sub>3</sub>. *pitty-way*  
F<sub>2</sub>F<sub>3</sub>F<sub>4</sub>. *city-ward* Capell. *pit way*  
Collier MS.

*the park-ward*] *the park way*  
Collier MS.

7. *also*] om. Q<sub>3</sub>.

10. *chollors*] F<sub>1</sub>Q<sub>3</sub>F<sub>2</sub>. *chollars*  
F<sub>3</sub>F<sub>4</sub>.

me.—How melancholies I am!—I will knog his urinals about his knave's costard when I have goot opportunities for the ork.—Pless my soul!— [Sings.

To shallow rivers, to whose falls  
Melodious birds sings madrigals;  
There will we make our peds of roses,  
And a thousand fragrant posies.  
To shallow— 15

Mercy on me! I have a great dispositions to cry. [Sings. 20

Melodious birds sing madrigals—  
Whenas I sat in Pabylon—  
And a thousand vagram posies.  
To shallow &c.

*Re-enter SIMPLE.*

*Sim.* Yonder he is coming, this way, Sir Hugh. 25

*Evans.* He's welcome.— [Sings.

To shallow rivers, to whose falls—

Heaven prosper the right!—What weapons is he?

*Sim.* No weapons, sir. There comes my master, Master Shallow, and another gentleman, from Frogmore, 30  
over the stile, this way.

*Evans.* Pray you, give me my gown; or else keep it in your arms.

*Enter PAGE, SHALLOW, and SLENDER.*

*Shal.* How now, master parson! Good morrow, good Sir Hugh. Keep a gamester from the dice, and a good 35  
student from his book, and it is wonderful.

*Slcn.* [Aside] Ah, sweet Anne Page!

*Page.* Save you, good Sir Hugh!

*Evans.* Pless you from his mercy sake, all of you!

16. *sings*] Ff. *sing* Q<sub>3</sub>.  
15, 19, 24, 27. *To shallow*] (Q<sub>1</sub>Q<sub>2</sub>)

Ff Q<sub>3</sub>. *By shallow* Theobald.

18. *fragrant*] (Q<sub>1</sub>Q<sub>2</sub>) Ff. *vagram*  
Q<sub>3</sub>. *vagrant* Hanmer. *vagrant*  
Johnson.

20. *dispositions*] F<sub>1</sub>Q<sub>3</sub>. *disposi-*  
*tion* F<sub>2</sub>F<sub>3</sub>F<sub>4</sub>.

21. *madrigals*] *madrigall* F<sub>2</sub>F<sub>3</sub>F<sub>4</sub>.

23. *vagram*] Ff Q<sub>3</sub>. *vagrant* Pope.  
*vagrant* Hanmer. *vagrant* Johnson.

27. *to whose*] *in whose* Q<sub>3</sub>.

34. SCENE II. Pope.

36. *student*] F<sub>3</sub>F<sub>4</sub>. *student* F<sub>1</sub>

Q<sub>3</sub>F<sub>2</sub>.

37, 65, 104. [Aside] Edd.

*Shal.* What, the sword and the word! do you study 40  
them both, master parson?

*Page.* And youthful still! in your doublet and hose  
this raw rheumatic day!

*Evans.* There is reasons and causes for it.

*Page.* We are come to you to do a good office, master 45  
parson.

*Evans.* Fery well: what is it?

*Page.* Yonder is a most reverend gentleman, who, be-  
like having received wrong by some person, is at most odds  
with his own gravity and patience that ever you saw. 50

*Shal.* I have lived fourscore years and upward; I never  
heard a man of his place, gravity, and learning, so wide of  
his own respect.

*Evans.* What is he?

*Page.* I think you know him; Master Doctor Caius, 55  
the renowned French physician.

*Evans.* Got's will, and his passion of my heart! I had  
as lief you would tell me of a mess of porridge.

*Page.* Why?

*Evans.* He has no more knowledge in Hibocrates and 60  
Galen,—and he is a knave besides; a cowardly knave as  
you would desires to be acquainted withal.

*Page.* I warrant you, he's the man should fight with  
him.

*Sten.* [*Aside*] O sweet Annè Page! 65

*Shal.* It appears so, by his weapons. Keep them a-  
sunder: here comes Doctor Caius.

*Enter* HOST, CAIUS, *and* RUGBY.

*Page.* Nay, good master parson, keep in your weapon.

*Shal.* So do you, good master doctor.

*Host.* Disarm them, and let them question: let them 70  
keep their limbs whole, and hack our English.

*Caius.* I pray you, let-a me speak a word with your  
ear. Verefore vill you not meet-à me?

62. *desires*] F<sub>1</sub> Q<sub>3</sub>. *desire* F<sub>2</sub> F<sub>3</sub> F<sub>4</sub>.

66. SCENE III. Pope.

68. *in*] om. Q<sub>3</sub>.

*Evans.* [*Aside to Caius*] Pray you, use your patience: in good time. 75

*Caius.* By gar, you are de coward, de Jack dog, John ape.

*Evans.* [*Aside to Caius*] Pray you, let us not be laughing-stocks to other men's humours; I desire you in friendship, and I will one way or other make you amends. 80  
[*Aloud*] I will knog your urinals about your knave's cogscomb [for missing your meetings and appointments].

*Caius.* Diable!—Jack Rugby,—mine host de Jartere, —have I not stay for him to kill him? have I not, at de place I did appoint? 85

*Evans.* As I am a Christians soul, now, look you, this is the place appointed: I'll be judgement by mine host of the Garter.

*Host.* Peace, I say, Gallia and Gaul, French and Welsh, soul-curer and body-curer! 90

*Caius.* Ay, dat is very good; excellent.

*Host.* Peace, I say! hear mine host of the Garter. Am I politic? am I subtle? am I a Machiavel? Shall I lose my doctor? no; he gives me the potions and the motions. Shall I lose my parson, my priest, my Sir Hugh? no; he 95 gives me the proverbs and the no-verbs. [Give me thy hand, terrestrial; so.] Give me thy hand, celestial; so. Boys of art, I have deceived you both; I have directed you to wrong places: your hearts are mighty, your skins arc whole, and let burnt sack be the issue. Come, lay their 100

74. [*Aside...*] Edd. See note (vii).

78. [*Aside...*] Staunton.

*Pray you*] *I pray you* Q<sub>3</sub>.  
*laughing-stocks*] *laughing*  
stogs J. rec. Edd.

81. [*Aloud*] Staunton.

*your*] *your your* F<sub>4</sub>. *you your*  
Rowe.

*urinals*] (Q<sub>1</sub>Q<sub>2</sub>) Capell. *urinal*] Ff Q<sub>3</sub>.

82. [*for.....appointments*] Pope (from Q<sub>1</sub>Q<sub>2</sub>). om. Ff Q<sub>3</sub>.

89. *Gallia and Gaul*] F<sub>3</sub>F<sub>4</sub>. *Gal-*

*lia and Gaule* F<sub>1</sub>Q<sub>3</sub>F<sub>2</sub>. *Gawle and Gawlia* (Q<sub>1</sub>Q<sub>2</sub>). *Gallia and Wallia* Halliwell MS. Hanmer. *Guallia and Gaul* Malone (Farmer conj.). *Gallia and Guallia* Collier (Farmer MS. conj.).

95. *lose my parson, my priest*] *lose my Priest* Pope.

96. [*Give me thy hand, terrestrial; so*] Theobald (from Q<sub>1</sub>Q<sub>2</sub>). om. Ff Q<sub>3</sub>. *Give me thy hands, celestial and terrestrial; so.* Collier MS.

swords to pawn. Follow me, lads of peace; follow, follow, follow.

*Shal.* Trust me, a mad host. Follow, gentlemen, follow.

*Slén.* [*Aside*] O swèet Anne Page! 105  
[*Exeunt Shal., Slén., Page, and Host.*]

*Cains.* Ha, do I perceive dat? have you make-a de sot of us, ha, ha?

*Evans.* This is well; he has made us his vlouting-stog. —I desire you that we may be friends; and let us knog our prains together to be revenge on this same scall, scurvy, 110  
cogging companion, the host of the Garter.

*Cains.* By gar, with all my heart. He promise to bring me where is Anne Page; by gar, he deceive me too.

*Evans.* Well, I will smite his noddles. Pray you, follow. 115  
[*Exeunt.*]

SCENE II. *The street, in Windsor.*

*Enter MISTRESS PAGE and ROBIN.*

*Mrs Page.* Nay, keep your way, little gallant; you were wont to be a follower, but now you are a leader. Whether had you rather lead mine eyes, or eye your master's heels?

*Rob.* I had rather, forsooth, go before you like a man than follow him like a dwarf. 5

*Mrs Page.* O, you are a flattering boy: now I see you'll be a courtier.

*Enter FORD.*

*Ford.* Well met, Mistress Page. Whither go you?

*Mrs Page.* Truly, sir, to see your wife. Is she at home?

*Ford.* Ay; and as idle as she may hang together, for 10  
want of company. I think, if your husbands were dead, you two would marry.

*Mrs Page.* Be sure of that,—two other husbands.

- |   |  |
|---|--|
| 101. <i>lads</i> ] (Q, Q <sub>2</sub> ) Warburton. <i>lad</i> Capell. | 113. <i>where</i> ] <i>where</i> Pope. <i>ver</i> Hanmer. <i>vere</i> rec. Capell. |
| Ff Q <sub>3</sub> .   |  |
| 108. <i>vlouting-stog</i> ] <i>vlouting-stock</i> Pope.               | SCENE II.] SCENE IV. Pope.   |
| 110. <i>scall</i> ] <i>scald</i> Pope. <i>scal'</i> Capell.           | 11. <i>company</i> ] <i>your company</i> Collier MS.                               |
| 112. <i>with</i> ] <i>with</i> Hanmer. <i>vit</i> rec.                |  |

*Ford.* Where had you this pretty weathercock?

*Mrs Page.* I cannot tell what the dickens his name is my husband had him of.—What do you call your knight's name, sirrah? 15

*Rob.* Sir John Falstaff.

*Ford.* Sir John Falstaff!

*Mrs Page.* He, he; I can never hit on's name. There is such a league between my good man and he!—Is your wife at home indeed? 20

*Ford.* Indeed she is.

*Mrs Page.* By your leave, sir: I am sick till I see her.  
[*Exeunt Mrs Page and Robin.*]

*Ford.* Has Page any brains? hath he any eyes? hath he any thinking? Sure, they sleep; he hath no use of them. Why, this boy will carry a letter twenty mile, as easy as a cannon will shoot point-blank twelve score. He pieces out his wife's inclination; he gives her folly motion and advantage: and now she's going to my wife, and Falstaff's boy with her. A man may hear this shower sing in the wind. And Falstaff's boy with her! Good plots, they are laid; and our revolted wives share damnation together. Well; I will take him, then torture my wife, pluck the borrowed veil of modesty from the so seeming Mistress Page, divulge Page himself for a secure and wilful Actæon; and to these violent proceedings all my neighbours shall cry aim. [Clock heard.] The clock gives me my cue, and my assurance bids me search: there I shall find Falstaff: I shall be rather praised for this than mocked; for it is as positive as the earth is firm that Falstaff is there: I will go. 25  
30  
35  
40

*Enter PAGE, SHALLOW, SLENDER, HOST, SIR HUGH EVANS, CAIUS, and RUGBY.*

*Shal., Page, &c.* Well met, Master Ford.

*Ford.* Trust me, a good knot: I have good cheer at home; and I pray you all go with me.

19. *Ford. Sir John Falstaff!*  
omitted in F<sub>3</sub> F<sub>4</sub> and Rowe.

20. *on's* on his Rowe.

25. SCENE V. Pope.

37. [Clock heard] Capell.

39. *search: there* search where Collier MS.

42. SCENE VI. Pope.



*Shal.* I must excuse myself, Master Ford. 45

*Slen.* And so must I, sir: we have appointed to dine with Mistress Anne, and I would not break with her for more money than I'll speak of.

*Shal.* We have lingered about a match between Anne Page and my cousin Slender, and this day we shall have our answer. 50

*Slen.* I hope I have your good will, father Page.

*Page.* You have, Master Slender; I stand wholly for you:—but my wife, master doctor, is for you altogether.

*Caius.* Ay, be-gar; and de maid is love-a me: my nursh-a Quickly tell me so mush. 55

*Host.* What say you to young Master Fenton? he capers, he dances, he has eyes of youth, he writes verses, he speaks holiday, he smells April and May: he will carry't, he will carry't; 'tis in his buttons; he will carry't. 60

*Page.* Not by my consent, I promise you. The gentleman is of no having: he kept company with the wild prince and Poins; he is of too high a region; he knows too much. No, he shall not knit a knot in his fortunes with the finger of my substance: if he take her, let him take her simply; the wealth I have waits on my consent, and my consent goes not that way. 65

*Ford.* I beseech you heartily, some of you go home with me to dinner: besides your cheer, you shall have sport; I will show you a monster. Master doctor, you shall go; so shall you, Master Page; and you, Sir Hugh. 70

*Shal.* Well, fare you well: we shall have the freer wooing at Master Page's. [*Exeunt Shal. and Slen.*]

*Caius.* Go home, John Rugby; I come anon.

[*Exit Rugby.*]

*Host.* Farewell, my hearts: I will to my honest knight Falstaff, and drink canary with him. [*Exit.*] 75

*Ford.* [*Aside*] I think I shall drink in pipe-wine first with him; I'll make him dance. Will you go, gentles?

*All.* Have with you to see this monster. [*Exeunt.*]

46—48. Printed as verse in FfQ<sub>3</sub> and Rowe. 60. *buttons*] *betmes* (Q<sub>1</sub>Q<sub>2</sub>). *destiny* Anon. conj.

47. *her*] *here* F<sub>2</sub>.

59. *April*] *all April* (Q<sub>1</sub>Q<sub>2</sub>).

63. *Poins*] *Poyntz* F<sub>1</sub>Q<sub>3</sub>F<sub>2</sub>. *Poinz* F<sub>3</sub>F<sub>4</sub>.

SCENE III. *A room in FORD'S house.**Enter* MISTRESS FORD *and* MISTRESS PAGE.*Mrs Ford.* What, John! What, Robert!*Mrs Page.* Quickly, quickly!—is the buck-basket—*Mrs Ford.* I warrant. What, Robin, I say!*Enter* Servants *with a basket.**Mrs Page.* Come, come, come.*Mrs Ford.* Here, set it down. 5*Mrs Page.* Give your men the charge; we must be brief.*Mrs Ford.* Marry, as I told you before, John and Robert, be ready here hard by in the brew-house; and when I suddenly call you, come forth, and, without any pause or staggering, take this basket on your shoulders: that done, trudge with it in all haste, and carry it among the whitsters in Datchet-mead, and there empty it in the muddy ditch close by the Thames side. 10*Mrs Page.* You will do it?*Mrs Ford.* I ha' told them over and over; they lack no direction. Be gone, and come when you are called. 15*[Exeunt Servants.]**Mrs Page.* Here comes little Robin.*Enter* ROBIN.*Mrs Ford.* How now, my eyas-musket! what news with you?*Rob.* My master, Sir John, is come in at your back-door, Mistress Ford, and requests your company. 20*Mrs Page.* You little Jack-a-Lent, have you been true to us?*Rob.* Ay, I'll be sworn. My master knows not of your being here, and hath threatened to put me into everlasting liberty, if I tell you of it; for he swears he'll turn me away. 25SCENE III.] SCENE VII. Pope. omitted in Q<sub>3</sub>.7, 8. *Mrs Ford. Marry...Robert!* 20. *your*] the Q<sub>3</sub>.

*Mrs Page.* Thou'rt a good boy: this secrecy of thine shall be a tailor to thee, and shall make thee a new doublet and hose. I'll go hide me.

*Mrs Ford.* Do so. Go tell thy master I am alone. 30

[*Exit Robin.*] Mistress Page, remember you your cue.

*Mrs Page.* I warrant thee; if I do not act it, hiss me. [*Exit.*]

*Mrs Ford.* Go to, then: we'll use this unwholesome humidity, this gross watery pumpkin; we'll teach him to know turtles from jays. 35

*Enter FALSTAFF.*

*Fal.* 'Have I caught' thee, 'my heavenly jewel?' Why, now let me die, for I have lived long enough: this is the period of my ambition: O this blessed hour!

*Mrs Ford.* O sweet Sir John!

*Fal.* Mistress Ford, I cannot cog, I cannot prate, 40  
Mistress Ford. Now shall I sin in my wish: I would thy husband were dead: I'll speak it before the best lord; I would make thee my lady.

*Mrs Ford.* I your lady, Sir John! alas, I should be a pitiful lady! 45

*Fal.* Let the court of France show me such another. I see how thine eye would emulate the diamond: thou hast the right arched beauty of the brow that becomes the ship-tire, the tire-valiant, or any tire of Venetian admittance.

*Mrs Ford.* A plain kerchief, Sir John: my brows become nothing else; nor that well neither. 50

*Fal.* By the Lord, thou art a traitor to say so: thou wouldst make an absolutecourtier; and the firm fixture of thy foot would give an excellent motion to thy gait in a semi-

- |  |  |
|--|--|
| 36. SCENE VIII. Pope.  | FfQ <sub>3</sub> . Venetian attire (Q <sub>1</sub> Q <sub>2</sub> ) Pope.  |
| thee] FfQ <sub>3</sub> om. (Q <sub>1</sub> Q <sub>2</sub> ) Dyce.  | tire of Venetian addition Hanmer.  |
| 38. my] om. Q <sub>3</sub> .   | 52. By the Lord, thou art a traitor] (Q <sub>1</sub> Q <sub>2</sub> ) Singer. Thou art a tyrant FfQ <sub>3</sub> . Thou art a traitor Warburton. By the Lord, thou art a tyrant Collier. |
| 41. Mistress] Master Q <sub>3</sub> .  |  |
| 49. tire-valiant] FfQ <sub>3</sub> . tire-vellet (Q <sub>1</sub> Q <sub>2</sub> ). tire-vaillant Warburton. tire-velvet Heath conj. tire-volant Becket conj. | 53. fixture] F <sub>1</sub> Q <sub>3</sub> . fixure F <sub>2</sub> F <sub>3</sub> F <sub>4</sub> .   |

tire of Venetian admittance]

circled farthingale. I see what thou wert, if Fortune thy foe 55  
were not, Nature thy friend. Come, thou canst not hide it.

*Mrs Ford.* Believe me, there's no such thing in me.

*Fal.* What made me love thee? let that persuade thee  
there's something extraordinary in thee. Come, I cannot  
cog, and say thou art this and that, like a many of these 60  
lipping hawthorn-buds, that come like women in men's ap-  
parel, and smell like Bucklersbury in simple time; I cannot:  
but I love thee; none but thee; and thou deservest it.

*Mrs Ford.* Do not betray me, sir. I fear you love 65  
Mistress Page.

*Fal.* Thou mightst as well say I love to walk by the  
Counter-gate, which is as hateful to me as the reek of a  
lime-kiln.

*Mrs Ford.* Well, heaven knows how I love you; and  
you shall one day find it. 70

*Fal.* Keep in that mind; I'll deserve it.

*Mrs Ford.* Nay, I must tell you, so you do; or else I  
could not be in that mind.

*Rob.* [*Within*] Mistress Ford, Mistress Ford! here's  
Mistress Page at the door, sweating, and blowing, and 75  
looking wildly, and would needs speak with you presently.

*Fal.* She shall not see me: I will ensconce me behind  
the arras.

*Mrs Ford.* Pray you, do so: she's a very tattling  
woman. 80  
[*Falstaff hides himself.*]

*Re-enter MISTRESS PAGE and ROBIN.*

What's the matter? how now!

*Mrs Page.* O Mistress Ford, what have you done?  
You're shamed, you're overthrown, you're undone for ever!

*Mrs Ford.* What's the matter, good Mistress Page?

55, 56. *foe were not, Nature*] F<sub>2</sub>  
F<sub>3</sub>F<sub>4</sub>. *foe, were not Nature* F<sub>1</sub>Q<sub>3</sub>.  
*foe were not; Nature is* Capell.

58. *persuade thee there's*] *persuade*  
*thee There's* (Q<sub>1</sub>Q<sub>2</sub>). *persuade Thee.*  
*There's* FfQ<sub>3</sub>.

62. *simple*] F<sub>1</sub>Q<sub>3</sub>F<sub>2</sub>. *simpling*  
F<sub>3</sub>F<sub>4</sub>.

74. [*Within*] F<sub>2</sub>. *Re-enter Robin.*  
Capell.

75. *sweating*] F<sub>1</sub>Q<sub>3</sub>. *swearing*  
F<sub>2</sub>F<sub>3</sub>F<sub>4</sub>.

81. SCENE IX. Pope.

*Re-enter...*] *Enter Mis. Page.*

F<sub>2</sub>.

*Mrs Page.* O well-a-day, Mistress Ford! having an honest man to your husband, to give him such cause of suspicion! 85

*Mrs Ford.* What cause of suspicion?

*Mrs Page.* What cause of suspicion! Out upon you! how am I mistook in you! 90

*Mrs Ford.* Why, alas, what's the matter?

*Mrs Page.* Your husband's coming hither, woman, with all the officers in Windsor, to search for a gentleman that he says is here now in the house, by your consent, to take an ill advantage of his absence: you are undone. 95

*Mrs Ford.* 'Tis not so, I hope.

*Mrs Page.* Pray heaven it be not so, that you have such a man here! but 'tis most certain your husband's coming, with half Windsor at his heels, to search for such a one. I come before to tell you. If you know yourself clear, why, I am glad of it; but if you have a friend here, convey, convey him out. Be not amazed; call all your senses to you; defend your reputation, or bid farewell to your good life for ever. 100

*Mrs Ford.* What shall I do? There is a gentleman my dear friend; and I fear not mine own shame so much as his peril: I had rather than a thousand pound he were out of the house. 105

*Mrs Page.* For shame! never stand 'you had rather' and 'you had rather:' your husband's here at hand; be- think you of some conveyance: in the house you cannot hide him. O, how have you deceived me! Look, here is a basket: if he be of any reasonable stature, he may creep in here; and throw foul linen upon him, as if it were going to bucking: or,—it is whitening-time,—send him by your two men to Datchet-mead. 110 115

*Mrs Ford.* He's too big to go in there. What shall I do?

*Fal.* [Coming forward] Let me see't, let me see't, O, let me see't!—I'll in, I'll in.—Follow your friend's counsel.—I'll in. 120

96. 'Tis not so] *Speak louder.* 'Tis not so Theobald (from Q<sub>1</sub>Q<sub>2</sub>).

110. and] om. Q<sub>3</sub>.

119. [Coming forward] Enter F. Rowe. [Starting from his concealment. Capell.

*Mrs Page.* What, Sir John Falstaff! Are these your letters, knight?

*Fal.* I love thee.—Help me away.—Let me creep in here:—I'll never—

125

[*Gets into the basket; they cover him with foul linen.*]

*Mrs Page.* Help to cover your master, boy.—Call your men, Mistress Ford.—You dissembling knight!

*Mrs Ford.* What, John! Robert! John! [*Exit Robin.*]

*Re-enter Servants.*

Go take up these clothes here quickly.—Where's the cowlstaff? look, how you drumble!—Carry them to the laundress in Datchet-mead; quickly, come. 130

*Enter FORD, PAGE, CAIUS, and SIR HUGH EVANS.*

*Ford.* Pray you, come near: if I suspect without cause, why then make sport at me; then let me be your jest; I deserve it.—How now! whither bear you this?

*Serv.* To the laundress, forsooth.

135

*Mrs Ford.* Why, what have you to do whither they bear it? You were best meddle with buck-washing.

*Ford.* Buck!—I would I could wash myself of the buck!—Buck, buck, buck! Ay, buck; I warrant you, buck; and of the season too, it shall appear. [*Exeunt Servants with the basket.*] Gentlemen, I have dreamed to-night; I'll tell you my dream. Here, here, here be my keys: ascend my chambers; search, seek, find out: I'll warrant we'll unkennel the fox. Let me stop this way first. [*Locking the door.*] So, now uncape. 140

*Page.* Good Master Ford, be contented: you wrong yourself too much. 145

*Ford.* True, Master Page. Up, gentlemen; you shall see sport anon: follow me, gentlemen. [*Exit.*]

124. *I love thee*] Ff Q<sub>3</sub>. *I love thee and none but thee* (Q<sub>1</sub>, Q<sub>2</sub>) Malone.

125. [*Gets...linen.*] Rowe.

128. *John! Robert*] *John Rugby* Q<sub>3</sub>.

[*Exit Robin.*] Malone.

132. SCENE X. Pope.

134. *How now!*] *How now? who goes here?* Halliwell (from Q<sub>1</sub>, Q<sub>2</sub>).

*How now! what's here?* S. Verges conj.

140. [*Exeunt...basket.*] Rowe.

144. [*Locking the door.*] Capell.

144, 145. *So, now uncape*] om. Pope. *So, now uncouple* Hanmer.

*Evans.* This is fery fantastical humours and jealousies. 150

*Caius.* By gar, 'tis no the fashion of France; it is not jealous in France.

*Page.* Nay, follow him, gentlemen; see the issue of his search. [Exeunt *Page, Caius, and Evans.*

*Mrs Page.* Is there not a double excellency in this? 155

*Mrs Ford.* I know not which pleases me better, that my husband is deceived, or Sir John.

*Mrs Page.* What a taking was he in when your husband asked who was in the basket!

*Mrs Ford.* I am half afraid he will have need of washing; so throwing him into the water will do him a benefit. 160

*Mrs Page.* Hang him, dishonest rascal! I would all of the same strain were in the same distress.

*Mrs Ford.* I think my husband hath some special suspicion of Falstaff's being here; for I never saw him so gross in his jealousy till now. 165

*Mrs Page.* I will lay a plot to try that; and we will yet have more tricks with Falstaff: his dissolute disease will scarce obey this medicine.

*Mrs Ford.* Shall we send that foolish carrion, Mistress Quickly, to him, and excuse his throwing into the water; and give him another hope, to betray him to another punishment? 170

*Mrs Page.* We will do it: let him be sent for to-morrow, eight o'clock, to have amends. 175

*Re-enter FORD, PAGE, CAIUS, and SIR HUGH EVANS.*

*Ford.* I cannot find him: may be the knave bragged of that he could not compass.

*Mrs Page.* [Aside to *Mrs Ford*] Heard you that?

*Mrs Ford.* You use me well, Master Ford, do you?

*Ford.* Ay, I do so. 180

155. SCENE XI. Pope.

159. *who*] *what* Grant White (Ritson conj.).

170. *foolish*]  $F_2 F_3 F_4$ . *foolishion*  $F_1 Q_3$ . *foolish eye on—carry on* Jackson conj.

174. *to-morrow, eight*]  $F_1 Q_3$ . *to-*

*morrow by eight*  $F_2 F_3 F_4$ .

178. [Aside to *Mrs Ford*] Capell.

179. *You use...*]  $I, I$ ; *peace*;—*You use...* Theobald (from  $Q_1 Q_2$ ).

180. *Ay, I*]  $I, I F_1 Q_3 F_2, I, I, I F_3 F_4$ .

*Mrs Ford.* Heaven make you better than your thoughts!

*Ford.* Amen!

*Mrs Page.* You do yourself mighty wrong, Master Ford.

*Ford.* Ay, ay; I must bear it.

185

*Evans.* If there be any pody in the house, and in the chambers, and in the coffers, and in the presses, heaven forgive my sins at the day of judgement!

*Caius.* By gar, nor I too: there is no bodies.

*Page.* Fie, fie, Master Ford! are you not ashamed? 190  
What spirit, what devil suggests this imagination? I would not ha' your distemper in this kind for the wealth of Windsor Castle.

*Ford.* 'Tis my fault, Master Page: I suffer for it.

*Evans.* You suffer for a pad conscience: your wife is 195  
as honest a 'omans as I will desires among five thousand, and five hundred too.

*Caius.* By gar, I see 'tis an honest woman.

*Ford.* Well, I promised you a dinner.—Come, come, walk in the Park: I pray you, pardon me; I will hereafter 200  
make known to you why I have done this.—Come, wife; come, Mistress Page.—I pray you, pardon me; pray heartily pardon me.

*Page.* Let's go in, gentlemen; but, trust me, we'll mock him. I do invite you to-morrow morning to my 205  
house to breakfast: after, we'll a-birding together; I have a fine hawk for the bush. Shall it be so?

*Ford.* Any thing.

*Evans.* If there is one, I shall make two in the company. 210

*Caius.* If dere be one or two, I shall make-a the turd.

*Ford.* Pray you, go, Master Page.

*Evans.* I pray you now, remembrance to-morrow on the lousy knave, mine host.

*Caius.* Dat is good; by gar, with all my heart! 215

*Evans.* A lousy knave, to have his gibes and his mockeries! [Exeunt.]

181. *you*] *me* Capell conj.

211. Theobald inserts (from Q<sub>1</sub>Q<sub>2</sub>)

188. *at the day of judgement*] F<sub>1</sub>Q<sub>3</sub>. Evans. *In your teeth: for shame!*  
om. F<sub>2</sub> F<sub>3</sub> F<sub>4</sub>.



SCENE IV. *A room in PAGE'S house.**Enter FENTON and ANNE PAGE.*

*Fent.* I see I cannot get thy father's love;  
Therefore no more turn me to him, sweet Nan.

*Anne.* Alas, how then?

*Fent.* Why, thou must be thyself.  
He doth object I am too great of birth;  
And that, my state being gall'd with my expense, 5  
I seek to heal it only by his wealth:  
Besides these, other bars he lays before me,—  
My riots past, my wild societies;  
And tells me 'tis a thing impossible  
I should love thee but as a property. 10

*Anne.* May be he tells you true.

*Fent.* No, heaven so speed me in my time to come!  
Albeit I will confess thy father's wealth  
Was the first motive that I woo'd thee, Anne:  
Yet, wooing thee, I found thee of more value 15  
Than stamps in gold or sums in sealed bags;  
And 'tis the very riches of thyself  
That now I aim at.

*Anne.* Gentle Master Fenton,  
Yet seek my father's love; still seek it, sir:  
If opportunity and humblest suit 20  
Cannot attain it, why, then,—hark you hither!

*[They converse apart.]*

*Enter SHALLOW, SLENDER, and MISTRESS QUICKLY.*

*Shal.* Break their talk, Mistress Quickly: my kinsman shall speak for himself.

*Slen.* I'll make a shaft or a bolt on't: 'slid, 'tis but venturing. 25

*Shal.* Be not dismayed.

SCENE IV.] SCENE XII. Pope. in his own hand).  
7. *Besides these, other*] FfQ3. *Besides, these other* S. Walker conj. 20. *opportunity*] *importunity* Ham-  
12. *my*] *the* Capell (altered to *my* 22. SCENE XIII. Pope.

*Slen.* No, she shall not dismay me: I care not for that; but that I am afeard.

*Quick.* Hark ye; Master Slender would speak a word with you. 30

*Anne.* I come to him. [*Aside*] This is my father's choice.

O, what a world of vile ill-favour'd faults  
Looks handsome in three hundred pounds a-year!

*Quick.* And how does good Master Fenton? Pray you, a word with you. 35

*Shal.* She's coming; to her, coz. O boy, thou hadst a father!

*Slen.* I had a father, Mistress Anne;—my uncle can tell you good jests of him. Pray you, uncle, tell Mistress Anne the jest, how my father stole two geese out of a pen, good uncle. 40

*Shal.* Mistress Anne, my cousin loves you.

*Slen.* Ay, that I do; as well as I love any woman in Gloucestershire.

*Shal.* He will maintain you like a gentlewoman. 45

*Slen.* Ay, that I will, come cut and long-tail, under the degree of a squire.

*Shal.* He will make you a hundred and fifty pounds jointure.

*Anne.* Good Master Shallow, let him woo for himself. 50

*Shal.* Marry, I thank you for it; I thank you for that good comfort. She calls you, coz: I'll leave you.

*Anne.* Now, Master Slender,—

*Slen.* Now, good Mistress Anne,—

*Anne.* What is your will? 55

*Slen.* My will! od's heartlings, that's a pretty jest indeed! I ne'er made my will yet, I thank heaven; I am not such a sickly creature, I give heaven praise.

*Anne.* I mean, Master Slender, what would you with me? 60

*Slen.* Truly, for mine own part, I would little or nothing with you. Your father and my uncle hath made motions:

28. *but that*] F<sub>1</sub>Q<sub>3</sub>F<sub>2</sub>. *but* F<sub>3</sub>F<sub>4</sub>. 62. *my*] om. Q<sub>3</sub>.

40. *pen*] *henloft* (Q<sub>1</sub>Q<sub>2</sub>) Halliwell. *hath*] *have* F<sub>4</sub>.

if it be my luck, so; if not, happy man be his dole! They can tell you how things go better than I can: you may ask your father; here he comes.

65

*Enter PAGE and MISTRESS PAGE.*

*Page.* Now, Master Slender: love him, daughter Anne.—  
Why, how now! what does Master Fenton here?  
You wrong me, sir, thus still to haunt my house:  
I told you, sir, my daughter is disposed of.

*Fent.* Nay, Master Page, be not impatient.

70

*Mrs Page.* Good Master Fenton, come not to my child.

*Page.* She is no match for you.

*Fent.* Sir, will you hear me?

*Page.* No, good Master Fenton.

Come, Master Shallow; come, son Slender, in.

Knowing my mind, you wrong me, Master Fenton.

75

*[Exeunt Page, Shal., and Slen.]*

*Quick.* Speak to Mistress Page.

*Fent.* Good Mistress Page, for that I love your daughter  
In such a righteous fashion as I do,  
Perforce, against all checks, rebukes and manners,  
I must advance the colours of my love,  
And not retire: let me have your good will.

80

*Anne.* Good mother, do not marry me to yond' fool.

*Mrs Page.* I mean it not; I seek you a better husband.

*Quick.* That's my master, master doctor.

*Anne.* Alas, I had rather be set quick i' the earth,  
And bowl'd to death with turnips!

85

*Mrs Page.* Come, trouble not yourself. Good Master  
Fenton,

I will not be your friend nor enemy:  
My daughter will I question how she loves you,  
And as I find her, so am I affected.

90

Till then farewell, sir: she must needs go in;  
Her father will be angry.

65. *ask*] om. Q<sub>3</sub>.

66. SCENE XIV. Pope.

67. *Fenton*] *Fenter* F<sub>1</sub>.

75. *mind*] *wind* F<sub>2</sub>.

80. *of*] or Q<sub>3</sub>.

85, 86. *Anne. Alas, ... turnips!*

*Anne. Alas, ... earth. Quick. And... turnips* Warburton.

92. *angry*] *angry else* S. Verges conj.

*Fent.* Farewell, gentle mistress: farewell, Nan.

[*Exeunt Mrs Page and Anne.*]

*Quick.* This is my doing now: 'Nay,' said I, 'will you cast away your child on a fool, and a physician? Look on Master Fenton:' this is my doing. 95

*Fent.* I thank thee; and I pray thee, once to-night Give my sweet Nan this ring: there's for thy pains.

*Quick.* Now heaven send thee good fortune! [*Exit Fenton.*] A kind heart he hath: a woman would run through fire and water for such a kind heart. But yet I would my master had Mistress Anne; or I would Master Slender had her; or, in sooth, I would Master Fenton had her: I will do what I can for them all three; for so I have promised, and I'll be as good as my word; but speciously for Master Fenton. Well, I must of another errand to Sir John Falstaff from my two mistresses; what a beast am I to slack it! 100 105 [*Exit.*]

SCENE V. *A room in the Garter Inn.*

*Enter FALSTAFF and BARDOLPH.*

*Fal.* Bardolph, I say,—

*Bard.* Here, sir.

*Fal.* Go fetch me a quart of sack; put a toast in't. [*Exit Bard.*] Have I lived to be carried in a basket, like a barrow of butcher's offal, and to be thrown in the Thames? Well, if I be served such another trick, I'll have my brains ta'en out, and buttered, and give them to a dog for a new-year's gift. The rogues slighted me into the river with as little remorse as they would have drowned a blind bitch's puppies, fifteen i' the litter: and you may know by my size that I have a kind of alacrity in sinking; if the bottom were as deep as hell, I should down. I had been drowned, but that the shore was shelvy and shallow,—a death that 5 10

93. *gentle*] *my gentle* Capell.

95. *and*] *or* Hanmer.

SCENE V.] SCENE XV. Pope.

5. *in*] *into* Rowe.

9. *blind bitch's*] *bitch's blind* Hanmer.

I abhor; for the water swells a man; and what a thing  
 should I have been when I had been swelled! I should 15  
 have been a mountain of mummy.

*Re-enter BARDOLPH with sack.*

*Bard.* Here's Mistress Quickly, sir, to speak with you.

*Fal.* Come, let me pour in some sack to the Thames  
 water; for my belly's as cold as if I had swallowed snow-  
 balls for pills to cool the reins. Call her in. 20

*Bard.* Come in, woman!

*Enter MISTRESS QUICKLY.*

*Quick.* By your leave; I cry you mercy: give your  
 worship good morrow.

*Fal.* Take away these chalices. Go brew me a pottle  
 of sack finely. 25

*Bard.* With eggs, sir?

*Fal.* Simple of itself; I'll no pullet-sperm in my brew-  
 age. [*Exit Bardolph.*] How now!

*Quick.* Marry, sir, I come to your worship from Mis-  
 tress Ford. 30

*Fal.* Mistress Ford! I have had ford enough; I was  
 thrown into the ford; I have my belly full of ford.

*Quick.* Alas the day! good heart, that was not her  
 fault: she does so take on with her men; they mistook  
 their erection. 35

*Fal.* So did I mine, to build upon a foolish woman's  
 promise.

*Quick.* Well, she laments, sir, for it, that it would yearn  
 your heart to see it. Her husband goes this morning  
 a-birding; she desires you once more to come to her 40  
 between eight and nine: I must carry her word quickly:  
 she'll make you amends, I warrant you.

*Fal.* Well, I will visit her: tell her so; and bid her  
 think what a man is: let her consider his frailty, and then  
 judge of my merit. 45

16. *mummy*] *mummy*. Now, is the  
*sack brewed?* Theobald (from Q<sub>1</sub>Q<sub>2</sub>).

22. SCENE XVI. Pope.

24. *pottle*] *posset* R. G. White.

*Quick.* I will tell her.

*Fal.* Do so. Between nine and ten, sayest thou?

*Quick.* Eight and nine, sir.

*Fal.* Well, be gone: I will not miss her.

*Quick.* Peace be with you, sir. [Exit. 50

*Fal.* I marvel I hear not of Master Brook; he sent me word to stay within: I like his money well.—O, here he comes.

*Enter* FORD.

*Ford.* Bless you, sir!

*Fal.* Now, Master Brook,—you come to know what hath passed between me and Ford's wife? 55

*Ford.* That, indeed, Sir John, is my business.

*Fal.* Master Brook, I will not lie to you: I was at her house the hour she appointed me.

*Ford.* And sped you, sir? 60

*Fal.* Very ill-favouredly, Master Brook.

*Ford.* How so, sir? Did she change her determination?

*Fal.* No, Master Brook; but the peaking Cornuto her husband, Master Brook, dwelling in a continual 'larum of jealousy, comes me in the instant of our encounter, after we had embraced, kissed, protested, and, as it were, spoke the prologue of our comedy; and at his heels a rabble of his companions, thither provoked and instigated by his distemper, and, forsooth, to search his house for his wife's love. 65  
70

*Ford.* What, while you were there?

*Fal.* While I was there.

*Ford.* And did he search for you, and could not find you?

*Fal.* You shall hear. As good luck would have it, comes in one Mistress Page; gives intelligence of Ford's approach; and, in her invention and Ford's wife's distraction, they conveyed me into a buck-basket. 75

60. *sped you*] *you sped* Rowe.

62. *How so, sir*] F<sub>1</sub> Q<sub>1</sub> F<sub>2</sub>. *How*  
Sir F<sub>3</sub> F<sub>4</sub>.

65. *me*] om. F<sub>4</sub>.

77. *in*] *by* (Q<sub>1</sub> Q<sub>2</sub>) Theobald.  
*distraction*] *direction* Hanmer.

*Ford.* A buck-basket!

*Fal.* By the Lord, a buck-basket!—rammed me in with 80  
foul shirts and smocks, socks, foul stockings, greasy nap-  
kins; that, Master Brook, there was the rankest compound  
of villanous smell that ever offended nostril.

*Ford.* And how long lay you there?

*Fal.* Nay, you shall hear, Master Brook, what I have 85  
suffered to bring this woman to evil for your good. Being  
thus crammed in the basket, a couple of Ford's knaves, his  
hinds, were called forth by their mistress to carry me in the  
name of foul clothes to Datchet-lane: they took me on their  
shoulders; met the jealous knave their master in the door, 90  
who asked them once or twice what they had in their  
basket: I quaked for fear, lest the lunatic knave would  
have searched it; but fate, ordaining he should be a cuck-  
old, held his hand. Well: on went he for a search, and  
away went I for foul clothes. But mark the sequel, Master 95  
Brook: I suffered the pangs of three several deaths; first,  
an intolerable fright, to be detected with a jealous rotten  
bell-wether; next, to be compassed, like a good bilbo, in  
the circumference of a peck, hilt to point, heel to head;  
and then, to be stopped in, like a strong distillation, with 100  
stinking clothes that fretted in their own grease: think of  
that,—a man of my kidney,—think of that,—that am as  
subject to heat as butter; a man of continual dissolution  
and thaw: it was a miracle to scàpe suffocation. And in  
the height of this bath, when I was more than half stewed 105  
in grease, like a Dutch dish, to be thrown into the Thames,  
and cooled, glowing hot, in that surge, like a horse-shoe;  
think of that,—hissing hot,—think of that, Master Brook.

*Ford.* In good sadness, sir, I am sorry that for my sake 110  
you have suffered all this. My suit, then, is desperate;  
you'll undertake her no more?

*Fal.* Master Brook, I will be thrown into Etna, as I  
have been into Thames, ere I will leave her thus. Her

80. *By the Lord*] (Q<sub>1</sub>Q<sub>2</sub>) Malone.  
yes F<sub>1</sub> Q<sub>3</sub>. *yea* F<sub>2</sub> F<sub>3</sub> F<sub>4</sub>.

83. *smell*] *smells* Hanmer.

96. *several*] *egregious* (Q<sub>1</sub>Q<sub>2</sub>) Pope.

106. *in*] *is* F<sub>2</sub>.

107. *surge*] *forge* Capell conj.

110. *have suffered*] *suffered* F<sub>4</sub>.

husband is this morning gone a-birding: I have received from her another embassy of meeting; 'twixt eight and nine is the hour, Master Brook. 115

*Ford.* 'Tis past eight already, sir.

*Fal.* Is it? I will then address me to my appointment. Come to me at your convenient leisure, and you shall know how I speed; and the conclusion shall be crowned with your enjoying her. Adieu. You shall have her, Master Brook; Master Brook, you shall cuckold Ford. 120

[*Exit.*

*Ford.* Hum! ha! is this a vision? is this a dream? do I sleep? Master Ford, awake! awake, Master Ford! there's a hole made in your best coat, Master Ford. This 'tis to be married! this 'tis to have linen and buck-baskets! Well, I will proclaim myself what I am: I will now take the lecher; he is at my house; he cannot 'scape me; 'tis impossible, he should; he cannot creep into a halfpenny purse, nor into a pepper-box: but, lest the devil that guides him should aid him, I will search impossible places. 130 Though what I am I cannot avoid, yet to be what I would not shall not make me tame: if I have horns to make one mad, let the proverb go with me,—I'll be horn-mad.

[*Exit.*

## ACT IV.

### SCENE I. *A street.*

*Enter* MISTRESS PAGE, MISTRESS QUICKLY, *and* WILLIAM.

*Mrs Page.* Is he at Master Ford's already, think'st thou?

*Quick.* Sure he is by this, or will be presently: but, truly, he is very courageous mad about his throwing into the water. Mistress Ford desires you to come suddenly. 5

*Mrs Page.* I'll be with her by and by; I'll but bring

130. *nor*] *not* Q<sub>3</sub>.

134. *one*] *me* Dyce.

[*Exit.*] Rowe. [*Exeunt.* FfQ<sub>3</sub>.

[A Street] Capell. Page's House. Pope.



my young man here to school. Look, where his master comes; 'tis a playing-day, I see.

*Enter SIR HUGH EVANS.*

How now, Sir Hugh! no school to-day?

*Evans.* No; Master Slender is let the boys leave to play. 10

*Quick.* Blessing of his heart!

*Mrs Page.* Sir Hugh, my husband says my son profits nothing in the world at his book. I pray you, ask him some questions in his accidence. 15

*Evans.* Come hither, William; hold up your head; come.

*Mrs Page.* Come on, sirrah; hold up your head; answer your master, be not afraid.

*Evans.* William, how many numbers is in nouns?

*Will.* Two. 20

*Quick.* Truly, I thought there had been one number more, because they say, 'Od's nouns.'

*Evans.* Peace your tattlings! What is 'fair,' William?

*Will.* Pulcher.

*Quick.* Polecats! there are fairer things than polecats, sure. 25

*Evans.* You are a very simplicity 'oman: I pray you, peace.—What is 'lapis,' William?

*Will.* A stone.

*Evans.* And what is 'a stone,' William? 30

*Will.* A pebble.

*Evans.* No, it is 'lapis.' I pray you, remember in your prain.

*Will.* Lâpis.

*Evans.* That is a good William. What is he, William, that does lend articles? 35

*Will.* Articles are borrowed of the pronoun, and be thus declined, Singulariter, nominativo, hic, hæc, hoc.

*Evans.* Nominativo, hig, hag, hog; pray you, mark: genitivo, hujus. Well, what is your accusative case? 40

*Will.* Accusativo, hinc:

*Evans.* I pray you, havè your remembrance, child; accusativo, hung, hang, hog.

*Quick.* 'Hang-hog' is Latin for bacon, I warrant you.

*Evans.* Leave your prabbles, 'oman.—What is the f- 45  
cative case, William?

*Will.* O,—vocativo, O.

*Evans.* Remember, William; focative is caret.

*Quick.* And that's a good root.

*Evans.* 'Oman, forbear. 50

*Mrs Page.* Peace!

*Evans.* What is your genitive case plural, William?

*Will.* Genitive case!

*Evans.* Ay.

*Will.* Genitive,—horum, harum, horum. 55

*Quick.* Vengeance of Jenny's case! fie on her! never name her, child, if she be a whore.

*Evans.* For shame, 'oman.

*Quick.* You do ill to teach the child such words:—he teaches him to hick and to hack, which they'll do fast 60  
enough of themselves, and to call 'horum':—fie upon you!

*Evans.* 'Oman, art thou lunaties? hast thou no under-standings for thy cases, and the numbers of the genders? Thou art as foolish Christian creatures as I would desires. 65

*Mrs Page.* Prithee, hold thy peace.

*Evans.* Show me now, William, some declensions of your pronouns.

*Will.* Forsooth, I have forgot.

*Evans.* It is qui, quæ, quod: if you forget your 70  
'quies,' your 'quæs,' and your 'quods,' you must be preeches. Go your ways, and play; go.

*Mrs Page.* He is a better scholar than I thought he was.

41. *Accusativo*] *accusative* F<sub>3</sub> F<sub>4</sub>.

*hinc*] *hunc* Halliwell.

43. *hung*] Pope. *hing* Ff Q<sub>3</sub>.

56. *Jenny's*] *Ginyes* Ff Q<sub>3</sub>.

63. *lunaties*] Ff Q<sub>3</sub>. *lunacies*

Rowe. *lunaticks* Capell.

64. *of*] *and* Collier MS.

65. *desires*] *desire* Pope.

70, 71. *quæ...quæs*] *que...ques* Ff Q<sub>3</sub>.

*Evans.* He is a good sprag memory. Farewell, Mistress Page. 75

*Mrs Page.* Adieu, good Sir Hugh. [*Exit Sir Hugh.*]  
Get you home, boy. Come, we stay too long. [*Exeunt.*]

SCENE II. *A room in FORD'S house.*

*Enter FALSTAFF and MISTRESS FORD.*

*Fal.* Mistress Ford, your sorrow hath eaten up my sufferance. I see you are obsequious in your love, and I profess requital to a hair's breadth; not only, Mistress Ford, in the simple office of love, but in all the accoutrement, complement, and ceremony of it. But are you sure 5  
of your husband now?

*Mrs Ford.* He's a-birding, sweet Sir John.

*Mrs Page.* [*Within*] What, ho, gossip Ford! what, ho!

*Mrs Ford.* Step into the chamber, Sir John.

[*Exit Falstaff.*]

*Enter MISTRESS PAGE.*

*Mrs Page.* How now, sweetheart! who's at home besides yourself? 10

*Mrs Ford.* Why, none but mine own people.

*Mrs Page.* Indeed!

*Mrs Ford.* No, certainly. [*Aside to her*] Speak louder.

*Mrs Page.* Truly, I am so glad you have nobody here. 15

*Mrs Ford.* Why?

*Mrs Page.* Why, woman, your husband is in his old lunes again: he so takes on yonder with my husband; so rails against all married mankind; so curses all Eve's daughters, of what complexion soever; and so buffets himself on the forehead, crying, 'Peer out, peer out!' that any madness I ever yet beheld seemed but tameness, civility, 20  
and patience, to this his distemper he is in now: I am glad the fat knight is not here.

18. *lunes*] Theobald. *lines* Ff Q<sub>3</sub>. *vaine* (Q<sub>1</sub> Q<sub>2</sub>).

*Mrs Ford.* Why, does he talk of him? 25

*Mrs Page.* Of none but him; and swears he was carried out, the last time he searched for him, in a basket; protests to my husband he is now here; and hath drawn him and the rest of their company from their sport, to make another experiment of his suspicion: but I am glad the knight is not here; now he shall see his own foolery. 30

*Mrs Ford.* How near is he, Mistress Page?

*Mrs Page.* Hard by; at street end; he will be here anon.

*Mrs Ford.* I am undone!—the knight is here.

*Mrs Page.* Why, then, you are utterly shamed, and he's but a dead man. What a woman are you!—Away with him, away with him! better shame than murder. 35

*Mrs Ford.* Which way should he go? how should I bestow him? Shall I put him into the basket again?

*Re-enter FALSTAFF.*

*Fal.* No, I'll come no more i' the basket. May I not go out ere he come? 40

*Mrs Page.* Alas, three of Master Ford's brothers watch the door with pistols, that none shall issue out; otherwise you might slip away ere he came. But what make you here? 45

*Fal.* What shall I do?—I'll creep up into the chimney.

*Mrs Ford.* There they always use to discharge their birding-pieces. Creep into the kiln-hole.

*Fal.* Where is it?

*Mrs Ford.* He will seek there, on my word. Neither press, coffer, chest, trunk, well, vault, but he hath an abstract for the remembrance of such places, and goes to them by his note: there is no hiding you in the house. 50

*Fal.* I'll go out, then.

*Mrs Page.* If you go out in your own semblance, you die, Sir John. Unless you go out disguised,— 55

33. *street*] F<sub>1</sub> Q<sub>3</sub>. *streets* F<sub>2</sub>F<sub>3</sub>F<sub>4</sub>.

39. *Re-enter F.*] Enter. F<sub>2</sub>.

40. SCENE III. Pope.

43. *pistols*] *Pistol* Jackson conj.

48. *Creep into the kiln-hole*] Given to Mrs Page by Dyce (Malone conj.).

55. Mrs Page] (Q<sub>1</sub> Q<sub>2</sub>) Malone. Mist. Ford. Ff Q<sub>3</sub>.

*Mrs Ford.* How might we disguise him?

*Mrs Page.* Alas the day, I know not! There is no woman's gown big enough for him; otherwise he might put on a hat, a muffler, and a kerchief, and so escape. 60

*Fal.* Good hearts, devise something: any extremity rather than a mischief.

*Mrs Ford.* My maid's aunt, the fat woman of Brentford, has a gown above.

*Mrs Page.* On my word, it will serve him; she's as big as he is: and there's her thrummed hat, and her muffler too. Run up, Sir John. 65

*Mrs Ford.* Go, go, sweet Sir John: Mistress Page and I will look some linen for your head.

*Mrs Page.* Quick, quick! we'll come dress you straight: put on the gown the while. 70

[*Exit Falstaff.*]

*Mrs Ford.* I would my husband would meet him in this shape: he cannot abide the old woman of Brentford; he swears she's a witch; forbade her my house, and hath threatened to beat her. 75

*Mrs Page.* Heaven guide him to thy husband's cudgel, and the devil guide his cudgel afterwards!

*Mrs Ford.* But is my husband coming?

*Mrs Page.* Ay, in good sadness, is he; and talks of the basket too, howsoever he hath had intelligence. 80

*Mrs Ford.* We'll try that; for I'll appoint my men to carry the basket again, to meet him at the door with it, as they did last time.

*Mrs Page.* Nay, but he'll be here presently: let's go dress him like the witch of Brentford. 85

*Mrs Ford.* I'll first direct my men what they shall do with the basket. Go up; I'll bring linen for him straight.

[*Exit.*]

*Mrs Page.* Hang him, dishonest varlet! we cannot misuse him enough.

We'll leave a proof, by that which we will do, 90

57. *Mrs Ford*] om. F<sub>2</sub> F<sub>3</sub> F<sub>4</sub>.      66. *thrummed*] *thrum'd* F<sub>1</sub>F<sub>2</sub>F<sub>3</sub>.  
 62. *a mischief*] *mischief* F<sub>4</sub>.      *thrum* F<sub>4</sub>.  
 63, 73, 85, 150, and passim. *Brent-*      89. *him*] F<sub>2</sub> F<sub>3</sub> F<sub>4</sub>. om. F<sub>1</sub> Q<sub>3</sub>.  
*ford*] *Brainford* (Q<sub>1</sub> Q<sub>2</sub>) Ff Q<sub>3</sub>.

Wives may be merry, and yet honest too:  
 We do not act that often jest and laugh;  
 'Tis old, but true,—Still swine eat all the draff. *[Exit.*

*Re-enter MISTRESS FORD with two Servants.*

*Mrs Ford.* Go, sirs, take the basket again on your  
 shoulders: your master is hard at door; if he bid you set it 95  
 down, obey him: quickly, dispatch. *[Exit.*

*First Serv.* Come, come, take it up.

*Sec. Serv.* Pray heaven it be not full of knight again.

*First Serv.* I hope not; I had as lief bear so much lead.

*Enter FORD, PAGE, SHALLOW, CAIUS, and SIR HUGH EVANS.*

*Ford.* Ay, but if it prove true, Master Page, have you 100  
 any way then to unfool me again? Set down the basket,  
 villain! Somebody call my wife. Youth in a basket!—O  
 you panderly rascals! there's a knot, a ging, a pack, a con-  
 spiracy against me: now shall the devil be shamed.—What,  
 wife, I say!—Come, come forth! Behold what honest 105  
 clothes you send forth to bleaching!

*Page.* Why, this passes, Master Ford; you are not to  
 go loose any longer; you must be pinioned.

*Evans.* Why, this is lunatics! this is mad as a mad 110  
 dog!

*Shal.* Indeed, Master Ford, this is not well, indeed.

*Ford.* So say I too, sir.

*Re-enter MISTRESS FORD.*

Come hither, Mistress Ford; Mistress Ford, the honest wo-  
 man, the modest wife, the virtuous creature, that hath the  
 jealous fool to her husband! I suspect without cause, mis- 115  
 tress, do I?

98. knight] F<sub>1</sub> Q<sub>3</sub>. the knight in a basket come out here Malone (from  
 F<sub>2</sub> F<sub>3</sub> F<sub>4</sub>. Q<sub>1</sub> Q<sub>2</sub>).

99. as lief] F<sub>2</sub> F<sub>3</sub> F<sub>4</sub>. liefe as 103. ging] F<sub>2</sub> F<sub>3</sub> F<sub>4</sub>. gin F<sub>1</sub> Q<sub>3</sub>  
 F<sub>1</sub> Q<sub>3</sub>. gang Rowe.

100. SCENE IV. Pope.

104. shamed] ashamed F<sub>2</sub>.

102. villain] villains Dyce.

105. wife] om. Rowe.

Youth in a basket] you youth

*Mrs Ford.* Heaven be my witness you do, if you suspect me in any dishonesty.

*Ford.* Well said, brazen-face! hold it out. Come forth, sirrah! [*Pulling clothes out of the basket.* 120

*Page.* This passes!

*Mrs Ford.* Are you not ashamed? let the clothes alone.

*Ford.* I shall find you anon.

*Evans.* 'Tis unreasonable! Will you take up your wife's clothes? Come away. 125

*Ford.* Empty the basket, I say!

*Mrs Ford.* Why, man, why?

*Ford.* Master Page, as I am a man, there was one conveyed out of my house yesterday in this basket: why may not he be there again? In my house I am sure he is: my intelligence is true; my jealousy is reasonable. Pluck me out all the linen. 130

*Mrs Ford.* If you find a man there, he shall die a flea's death.

*Page.* Here's no man. 135

*Shal.* By my fidelity, this is not well, Master Ford; this wrongs you.

*Evans.* Master Ford, you must pray, and not follow the imaginations of your own heart: this is jealousies.

*Ford.* Well, he's not here I seek for. 140

*Page.* No, nor nowhere else but in your brain.

*Ford.* Help to search my house this one time. If I find not what I seek, show no colour for my extremity; let me for ever be your table-sport; let them say of me, 'As jealous as Ford, that searched a hollow walnut for his wife's leman.' Satisfy me once more; once more search with me. 145

*Mrs Ford.* What, ho, Mistress Page! come you and the old woman down; my husband will come into the chamber.

*Ford.* Old woman! what old woman's that?

*Mrs Ford.* Why, it is my maid's aunt of Brentford. 150

*Ford.* A witch, a quean, an old cozening quean! Have I not forbid her my house? She comes of errands, does she? We are simple men; we do not know what's brought to pass under the profession of fortune-telling. She works by charms, by spells, by the figure, and such daubery as 155

this is, beyond our element: we know nothing. Come down, you witch, you hag, you; come down, I say!

*Mrs Ford.* Nay, good, sweet husband!—Good gentlemen, let him not strike the old woman.

*Re-enter FALSTAFF in woman's clothes, and MISTRESS PAGE.*

*Mrs Page.* Come, Mother Prat; come, give me your hand. 160

*Ford.* I'll prat her. [*Beating him*] Out of my door, you witch, you hag, you baggage, you polecat, you ron- you! out, out! I'll conjure you, I'll fortune-tell you.

[*Exit Falstaff.*]

*Mrs Page.* Are you not ashamed? I think you have killed the poor woman. 165

*Mrs Ford.* Nay, he will do it. 'Tis a goodly credit for you.

*Ford.* Hang her, witch!

*Evans.* By yea and no, I think the 'oman is a witch indeed: I like not when a 'oman has a great peard; I spy a great peard under his muffler. 170

*Ford.* Will you follow, gentlemen? I beseech you, follow; see but the issue of my jealousy: if I cry out thus upon no trail, never trust me when I open again. 175

*Page.* Let's obey his humour a little further: come, gentlemen. [*Exeunt Ford, Page, Shal., Caius, and Evans.*]

*Mrs Page.* Trust me, he beat him most pitifully.

*Mrs Ford.* Nay, by the mass, that he did not; he beat him most unpitifully methought. 180

*Mrs Page.* I'll have the cudgel hallowed and hung o'er the altar; it hath done meritorious service.

*Mrs Ford.* What think you? may we, with the warrant of womanhood and the witness of a good conscience, pursue him with any further revenge? 185

159. *nof*] om. F<sub>1</sub>.

160. SCENE V. Pope.

Re-enter ... clothes] Rowe.

Enter Fal. Ff. and Mistress Page] Pope.

163. *hag*] F<sub>3</sub>F<sub>4</sub>. *ragge* F<sub>1</sub>. *hagge* Q<sub>3</sub>. *rag* F<sub>2</sub>.

170. *By yea and no*] *By Jeshu* (Q<sub>1</sub> Q<sub>2</sub>).

171. *'oman*] *'omans* Q<sub>3</sub>.

172. *his*] Ff Q<sub>3</sub>. *her* (Q<sub>1</sub> Q<sub>2</sub>)

Pope.

175. *trail*] F<sub>1</sub> Q<sub>3</sub> F<sub>2</sub> F<sub>3</sub>. *Tryal*

F<sub>4</sub>.



*Mrs Page.* The spirit of wantonness is, sure, scared out of him: if the devil have him not in fee-simple, with fine and recovery, he will never, I think, in the way of waste, attempt us again.

*Mrs Ford.* Shall we tell our husbands how we have served him? 190

*Mrs Page.* Yes, by all means; if it be but to scrape the figures out of your husband's brains. If they can find in their hearts the poor unvirtuous fat knight shall be any further afflicted, we two will still be the ministers. 195

*Mrs Ford.* I'll warrant they'll have him publicly shamed: and methinks there would be no period to the jest, should he not be publicly shamed.

*Mrs Page.* Come, to the forge with it, then; shape it: I would not have things cool. [*Exeunt.* 200

SCENE III. *A room in the Garter Inn.*

*Enter* HOST *and* BARDOLPH.

*Bard.* Sir, the Germans desire to have three of your horses: the duke himself will be to-morrow at court, and they are going to meet him.

*Host.* What duke should that be comes so secretly? I hear not of him in the court. Let me speak with the gentlemen: they speak English? 5

*Bard.* Ay, sir; I'll call them to you.

*Host.* They shall have my horses; but I'll make them pay; I'll sauce them: they have had my house a week at command; I have turned away my other guests: they must come off; I'll sauce them. Come. [*Exeunt.* 10

188. *fine*] *find* Q<sub>3</sub>.

193. *brains*] *brain* F<sub>3</sub> F<sub>4</sub>.

197. *period*] *right period* Hanmer.

198. *the jest*] *jest* Q<sub>3</sub>.

199. *it, then; shape it:*] *it, then shape it:* Ff Q<sub>3</sub>.

SCENE III.] SCENE VI. Pope.

1. *Germans desire*] Capell. *Germane desires* Ff Q<sub>3</sub>.

7. *Ay*] om. F<sub>3</sub> F<sub>4</sub>.

9. *house*] (Q<sub>1</sub> Q<sub>2</sub>) Rowe. *houses* Ff Q<sub>3</sub>.

11. *come off*] *compt off* Theobald (Warburton). *not come off* Capell.

SCENE IV. *A room in FORD'S house.*

*Enter* PAGE, FORD, MISTRESS PAGE, MISTRESS FORD, and  
SIR HUGH EVANS.

*Evans.* 'Tis one of the best discretions of a 'oman as ever I did look upon.

*Page.* And did he send you both these letters at an instant?

*Mrs Page.* Within a quarter of an hour. 5

*Ford.* Pardon me, wife. Henceforth do what thou wilt; I rather will suspect the sun with cold Than thee with wantonness: now doth thy honour stand, In him that was of late an heretic, As firm as faith.

*Page.* 'Tis well, 'tis well; no more: Be not as extreme in submission As in offence.

But let our plot go forward: let our wives

Yet once again, to make us public sport,

Appoint a meeting with this old fat fellow, 15

Where we may take him, and disgrace him for it.

*Ford.* There is no better way than that they spoke of.

*Page.* How? to send him word they'll meet him in the Park at midnight? Fie, fie! he'll never come.

*Evans.* You say he has been thrown in the rivers, and has been grievously peaten, as an old 'oman: methinks there should be terrors in him that he should not come; methinks his flesh is punished, he shall have no desires. 20

*Page.* So think I too.

*Mrs Ford.* Devise but how you'll use him when he comes, 25

And let us two devise to bring him thither.

SCENE IV.] SCENE VII. Pope.

1. 'oman] o'mans Q<sub>3</sub>.

7. cold] Rowe. gold Ff Q<sub>3</sub>.

9. as faith] F<sub>1</sub> Q<sub>3</sub>. of faith F<sub>2</sub> F<sub>3</sub> F<sub>4</sub>.

11. as extreme] F<sub>1</sub> Q<sub>3</sub>. om. as F<sub>2</sub> F<sub>3</sub> F<sub>4</sub>.

11, 12. Printed in one line in Ff Q<sub>3</sub>.

20. say] see Collier MS.

in the rivers] F<sub>1</sub> Q<sub>3</sub>. into the river F<sub>2</sub> F<sub>3</sub> F<sub>4</sub>.

22. terrors] terror Q<sub>3</sub>.

*Mrs Page.* There is an old tale goes that Herne the hunter,  
 Sometime a keeper here in Windsor forest,  
 Doth all the winter-time, at still midnight,  
 Walk round about an oak, with great ragg'd horns; 30  
 And there he blasts the tree, and takes the cattle,  
 And makes milch-kine yield blood, and shakes a chain  
 In a most hideous and dreadful manner:  
 You have heard of such a spirit; and well you know  
 The superstitious idle-headed eld 35  
 Receiv'd, and did deliver to our age,  
 This tale of Herne the hunter for a truth.

*Page.* Why, yet there want not many that do fear  
 In deep of night to walk by this Herne's oak:  
 But what of this?

*Mrs Ford.* Marry, this is our device; 40  
 That Falstaff at that oak shall meet with us.

*Page.* Well, let it not be doubted but he'll come:  
 And in this shape when you have brought him thither,  
 What shall be done with him? what is your plot?

*Mrs Page.* That likewise have we thought upon, and  
 thus: 45  
 Nan Page my daughter and my little son  
 And three or four more of their growth we'll dress  
 Like urchins, ouphes and fairies, green and white,  
 With rounds of waxen tapers on their heads,  
 And rattles in their hands: upon a sudden, 50  
 As Falstaff, she, and I, are newly met,  
 Let them from forth a sawpit rush at once  
 With some diffused song: upon their sight,  
 We two in great amazedness will fly:  
 Then let them all encircle him about, 55  
 And, fairy-like, to-pinch the unclean knight;

29. *midnight*] F<sub>1</sub> Q<sub>3</sub>. *of mid-*  
*night* F<sub>2</sub> F<sub>3</sub> F<sub>4</sub>.

30. *great ragg'd*] ragged Pope.

31. *tree*] trees Hanmer.

41. Here Theobald inserts from  
 Q<sub>1</sub> Q<sub>2</sub>, *We'll send him word to meet us*  
*in the field, Disguised like Herne*  
 [Horne Q<sub>1</sub> Q<sub>2</sub>] *with huge horns on*

*his head.* Malone gives the second  
 line only. See note (VIII).

56. *to-pinch*] Steevens (Tyrwhitt  
 conj.). *to pinch* Ff Q<sub>3</sub>. *too, pinch*  
 Warburton.

*fairy-like, to-pinch*] *like to*  
*fairies pinch* Hanmer.

And ask him why, that hour of fairy revel,  
In their so sacred paths he dares to tread  
In shape profane.

*Mrs Ford.* And till he tell the truth,  
Let the supposed fairies pinch him sound, 60  
And burn him with their tapers.

*Mrs Page.* The truth being known,  
We'll all present ourselves, dis-horn the spirit,  
And mock him home to Windsor.

*Ford.* The children must  
Be practised well to this, or they'll ne'er do't.

*Evans.* I will teach the children their behaviours; and 65  
I will be like a jack-an-apes also, to burn the knight with  
my taber.

*Ford.* That will be excellent. I'll go and buy them  
vizards.

*Mrs Page.* My Nan shall be the queen of all the  
fairies, 70  
Finely attired in a robe of white.

*Page.* That silk will I go buy. [*Aside*] And in that  
time

Shall Master Slender steal my Nan away,  
And marry her at Eton. Go send to Falstaff straight.

*Ford.* Nay, I'll to him again in name of Brook: 75  
He'll tell me all his purpose: sure, he'll come.

*Mrs Page.* Fear not you that. Go get us properties  
And tricking for our fairies.

*Evans.* Let us about it: it is admirable pleasures and  
fery honest knaveries. [*Exeunt Page, Ford, and Evans.* 80

*Mrs Page.* Go, Mistress Ford,  
Send quickly to Sir John, to know his mind.

[*Exit Mrs Ford.*]

I'll to the doctor: he hath my good will,  
And none but he, to marry with Nan Page.  
That Slender, though well landed, is an idiot; 85

60. *him sound*] F<sub>2</sub> F<sub>3</sub> F<sub>4</sub>. *him*,  
*sound*, F<sub>1</sub> Q<sub>3</sub>. *him round*, Pope.  
*him soundly* Collier MS.

67. *taber*] *taper* Pope.

72. *time*] *tire* Theobald.

75. *in name*] *in the name* Q<sub>3</sub>.

And he my husband best of all affects.  
 The doctor is well money'd, and his friends  
 Potent at court: he, none but he, shall have her,  
 Though twenty thousand worthier come to crave her. [*Exit.*]

SCENE V. *A room in the Garter Inn.**Enter* HOST *and* SIMPLE.

*Host.* What wouldst thou have, boor? what, thick-skin? speak, breathe, discuss; brief, short, quick, snap.

*Sim.* Marry, sir, I come to speak with Sir John Falstaff from Master Slender.

*Host.* There's his chamber, his house, his castle, his standing-bed, and truckle-bed; 'tis painted about with the story of the Prodigal, fresh and new. Go knock and call; he'll speak like an Anthropophaginian unto thee: knock, I say. 5

*Sim.* There's an old woman, a fat woman, gone up into his chamber: I'll be so bold as stay, sir, till she come down; I come to speak with her, indeed. 10

*Host.* Ha! a fat woman! the knight may be robbed: I'll call.—Bully knight! bully Sir John! speak from thy lungs military: art thou there? it is thine host, thine Ephesian, calls. 15

*Fal.* [*Above*] How now, mine host!

*Host.* Here's a Bohemian-Tartar carries the coming down of thy fat woman. Let her descend, bully, let her descend; my chambers are honourable: fie! privacy? fie! 20

*Enter* FALSTAFF.

*Fal.* There was, mine host, an old fat woman even now with me; but she's gone.

*Sim.* Pray you, sir, was't not the wise woman of Brentford?

*Fal.* Ay, marry, was it, muscle-shell: what would you with her? 25

86. *he*] *him* Hammer.

SCENE V.] SCENE VIII. Pope.

2. *snap*] *náp* Q<sub>3</sub>.17. [*Above*] Theobald. EnterFalstaff. Rowe. om. FfQ<sub>3</sub>.

*Sim.* My master, sir, Master Slender, sent to her, seeing her go thorough the streets, to know, sir, whether one Nym, sir, that beguiled him of a chain, had the chain or no.

*Fal.* I spake with the old woman about it. 30

*Sim.* And what says she, I pray, sir?

*Fal.* Marry, she says that the very same man that beguiled Master Slender of his chain cozened him of it.

*Sim.* I would I could have spoken with the woman herself; I had other things to have spoken with her too from him. 35

*Fal.* What are they? let us know.

*Host.* Ay, come; quick.

*Sim.* I may not conceal them, sir.

*Host.* Conceal them, or thou diest. 40

*Sim.* Why, sir, they were nothing but about Mistress Anne Page; to know if it were my master's fortune to have her or no.

*Fal.* 'Tis, 'tis his fortune.

*Sim.* What, sir? 45

*Fal.* To have her, or no. Go; say the woman told me so.

*Sim.* May I be bold to say so, sir?

*Fal.* Ay, sir; like who more bold.

*Sim.* I thank your worship: I shall make my master glad with these tidings. 50

[*Exit.*]

*Host.* Thou art clerkly, thou art clerkly, Sir John. Was there a wise woman with thee?

*Fal.* Ay, that there was, mine host; one that hath taught me more wit than ever I learned before in my life; and I paid nothing for it neither, but was paid for my learning. 55

27. *Master Slender*] Steevens. *my* and Hanmer. *Aye, conseil them or*  
*master Slender*, Ff Q<sub>3</sub>. Becket conj.

28. *thorough*] F<sub>1</sub> Q<sub>3</sub>. *through* F<sub>2</sub> 39, 40. *conceal*, *Conceal*] *reveal*,  
F<sub>3</sub> F<sub>4</sub>. *Reveal* Farmer conj.

39. *Sim. I may...*] Rowe. *Fal. I may...* Ff Q<sub>3</sub>. *Fal. You may...* 42. *master's*] *master* Q<sub>3</sub>.  
Collier MS. 49. *Ay, sir; like*] Ff Q<sub>3</sub>. *I tike*,  
(Q<sub>1</sub>Q<sub>2</sub>). *Ay, sir Tike*, Steevens  
(Farmer conj.). *Ay, sir, tike*, Collier.

40. *Host.*] *Fal. Warburton.* See note (ix).  
*Conceal them, or*] *Conceal them*,

*Enter* BARDOLPH.

*Bard.* Out, alas, sir! cozenage, mere cozenage!

*Host.* Where be my horses? speak well of them,  
varletto. 60

*Bard.* Run away with the cozeners: for so soon as I came beyond Eton, they threw me off, from behind one of them, in a slough of mire; and set spurs and away, like three German devils, three Doctor Faustuses.

*Host.* They are gone but to meet the duke, villain: do not say they be fled; Germans are honest men. 65

*Enter* SIR HUGH EVANS.

*Evans.* Where is mine host?

*Host.* What is the matter, sir?

*Evans.* Have a care of your entertainments: there is a friend of mine come to town, tells me there is three cozen-germans that has cozened all the hosts of Readins, of Maidenhead, of Colebrook, of horses and money. I tell you for good will, look you: you are wise, and full of gibes and vlouting-stocks, and 'tis not convenient you should be cozened. Fare you well. [*Exit.*] 70 75

*Enter* DOCTOR CAIUS.

*Caius.* Vere is mine host de Jarteer?

*Host.* Here, master doctor, in perplexity and doubtful dilemma.

*Caius.* I cannot tell vat is dat: but it is tell-a me dat you make grand preparation for a duke de Jamany: by my trot, dere is no duke dat the court is know to come. I tell you for good vill: adieu. [*Exit.*] 80

*Host.* Hue and cry, villain, go!—Assist me, knight.—I am undone!—Fly, run, hue and cry, villain!—I am undone! [*Exeunt Host and Bard.*] 85

*Fal.* I would all the world might be cozened; for I have been cozened and beaten too. If it should come to

58. SCENE IX. Pope.

61. *with*] *with* by Collier MS.

71. *Readins*] *Reading* F<sub>4</sub>.

80. *grand*] *agrand* F<sub>3</sub> F<sub>4</sub>.

85. [*Exeunt* H. and B.] Capell,  
[*Exit* F<sub>2</sub>. om. F<sub>1</sub> Q<sub>3</sub>.

the ear of the court, how I have been transformed, and how my transformation hath been washed and cudgelled, they would melt me out of my fat drop by drop, and liquor fishermen's boots with me: I warrant they would whip me with their fine wits till I were as crest-fallen as a dried pear. I never prospered since I forswore myself at primero. Well, if my wind were but long enough [to say my prayers,] I would repent.

*Enter MISTRESS QUICKLY.*

Now, whence come you?

*Quick.* From the two parties, forsooth.

*Fal.* The devil take one party, and his dam the other! and so they shall be both bestowed. I have suffered more for their sakes; more than the villanous inconstancy of man's disposition is able to bear.

*Quick.* And have not they suffered? Yes, I warrant; speciously one of them; Mistress Ford, good heart, is beaten black and blue, that you cannot see a white spot about her.

*Fal.* What tellest thou me of black and blue? I was beaten myself into all the colours of the rainbow; and I was like to be apprehended for the witch of Brentford: but that my admirable dexterity of wit, my counterfeiting the action of an old woman, delivered me, the knave constable had set me i' the stocks, i' the common stocks, for a witch.

*Quick.* Sir, let me speak with you in your chamber: you shall hear how things go; and, I warrant, to your content. Here is a letter will say somewhat. Good hearts, what ado here is to bring you together! Sure, one of you does not serve heaven well, that you are so crossed.

*Fal.* Come up into my chamber. [*Exeunt.*]

94. [to say my prayers] (Q<sub>1</sub> Q<sub>2</sub>)  
Pope. om. Ff Q<sub>3</sub>.

95. *repent*] *pray and repent* Collier MS.

96. SCENE X. Pope.

110. *an old woman*] *a wode woman*

Theobald.



SCENE VI. *The same. Another room in the Garter Inn.**Enter FENTON and HOST.*

*Host.* Master Fenton, talk not to me; my mind is heavy: I will give over all.

*Fent.* Yet hear me speak. Assist me in my purpose, And, as I am a gentleman, I'll give thee A hundred pound in gold more than your loss.

*Host.* I will hear you, Master Fenton; and I will at the least keep your counsel. 5

*Fent.* From time to time I have acquainted you With the dear love I bear to fair Anne Page; Who mutually hath answer'd my affection, 10 So far forth as herself might be her chooser, Even to my wish: I have a letter from her Of such contents as you will wonder at; The mirth whereof so larded with my matter, That neither singly can be manifested, 15 Without the show of both; fat Falstaff Hath a great scene: the image of the jest I'll show you here at large. Hark, good mine host. To-night at Herne's oak, just 'twixt twelve and one, Must my sweet Nan present the Fairy Queen; 20 The purpose why, is here: in which disguise, While other jests are something rank on foot, Her father hath commanded her to slip Away with Slender, and with him at Eton Immediately to marry: she hath consented: 25 Now, sir, Her mother, even strong against that match, And firm for Doctor Caius, hath appointed That he shall likewise shuffle her away, While other sports are tasking of their minds, 30

SCENE VI.] Ff Q<sub>3</sub>. SCENE XI. *John Falstaffe* F<sub>2</sub> F<sub>3</sub> F<sub>4</sub>. *fat Falstaff,*  
 Pope. Theobald continues Sc. 5. *he* S. Walker conj. *therein fat*  
 The same] Another room. Capell. *Falstaff* Id. conj.  
 14. *whereof*] *whereof's* Pope. 17. *scene*] *scare* (Q<sub>1</sub> Q<sub>2</sub>). *share* S.  
 16. *fat Falstaff*] F<sub>1</sub> Q<sub>3</sub>. *wherein* Verges conj. *scene in it* Capell.  
*fat Falstaff* (Q<sub>1</sub> Q<sub>2</sub>) Malone. *fat sir* 27. *even*] *ever* Pope.

And at the deanery, where a priest attends,  
 Straight marry-her: to this her mother's plot  
 She seemingly obedient likewise hath  
 Made promise to the doctor. Now, thus it rests:  
 Her father means she shall be all in white; 35  
 And in that habit, when Slender sees his time  
 To take her by the hand and bid her go,  
 She shall go with him: her mother hath intended,  
 The better to denote her to the doctor,—  
 For they must all be mask'd and vizarded,— 40  
 That quaint in green she shall be loose enrobed,  
 With ribands pendent, flaring 'bout her head;  
 And when the doctor spies his vantage ripe,  
 To pinch her by the hand, and, on that token,  
 The maid hath given consent to go with him. 45

*Host.* Which means she to deceive, father or mother?

*Fent.* Both, my good host, to go along with me:  
 And here it rests,—that you'll procure the vicar  
 To stay for me at church 'twixt twelve and one,  
 And, in the lawful name of marrying, 50  
 To give our hearts united ceremony.

*Host.* Well, husband your device; I'll to the vicar:  
 Bring you the maid, you shall not lack a priest.

*Fent.* So shall I evermore be bound to thee;  
 Besides, I'll make a present recompense. [*Exeunt.* 55

## ACT V.

SCENE I. *A room in the Garter Inn.*

*Enter FALSTAFF and MISTRESS QUICKLY.*

*Fal.* Prithee, no more prattling; go. I'll hold. This  
 is the third time; I hope good luck lies in odd numbers.  
 Away! go. They say there is divinity in odd numbers,  
 either in nativity, chance, or death. Away!

39. *denote*] Capell (Steevens conj.).  
*devote* Ff Q<sub>3</sub>.

50. *marrying*] *marriage* S. Walker  
 conj.

51. *ceremony*] *matrimony* (Q<sub>1</sub> Q<sub>2</sub>).  
 ACT V. SCENE I.] ACT IV. (con-

tinued). SCENE XII. Pope.

*Quick.* I'll provide you a chain; and I'll do what I can  
to get you a pair of horns. 5

*Fal.* Away, I say; time wears: hold up your head, and  
mince. [Exit Mrs Quickly.]

*Enter FORD.*

How now, Master Brook! Master Brook, the matter will  
be known to-night, or never. Be you in the Park about 10  
midnight, at Herne's oak, and you shall see wonders.

*Ford.* Went you not to her yesterday, sir, as you told  
me you had appointed?

*Fal.* I went to her, Master Brook, as you see, like a  
poor old man; but I came from her, Master Brook, like a 15  
poor old woman. That same knave Ford, her husband,  
hath the finest mad devil of jealousy in him, Master Brook,  
that ever governed frenzy. I will tell you:—he beat me  
grievously, in the shape of a woman; for in the shape of  
man, Master Brook, I fear not Goliath with a weaver's 20  
beam; because I know also life is a shuttle. I am in  
haste; go along with me: I'll tell you all, Master Brook.  
Since I plucked geese, played truant, and whipped top,  
I knew not what 'twas to be beaten till lately. Follow  
me: I'll tell you strange things of this knave Ford, on 25  
whom to-night I will be revenged, and I will deliver his  
wife into your hand. Follow. Strange things in hand,  
Master Brook! Follow. [Excunt.]

SCENE II. *Windsor Park.*

*Enter PAGE, SHALLOW, and SLENDER.*

*Page.* Come, come; we'll couch i' the castle-ditch till  
we see the light of our fairies. Remember, son Slender,  
my daughter.

*Slender.* Ay, forsooth; I have spoke with her, and we  
have a nay-word how to know one another: I come to her 5

SCENE II.] ACT V. SCENE I. Capell.  
Pope. 3. *daughter*] om. F<sub>1</sub> Q<sub>3</sub>.  
Windsor Park] Pope. [A street.

in white, and cry, 'mum;' she cries 'budget;' and by that we know one another.

*Shal.* That's good too: but what needs either your 'mum' or her 'budget?' the white will decipher her well enough. It hath struck ten o'clock. 10

*Page.* The night is dark; light and spirits will become it well. Heaven prosper our sport! No man means evil but the devil, and we shall know him by his horns. Let's away; follow me. [*Exeunt.*]

SCENE III. *A street leading to the Park.*

*Enter* MISTRESS PAGE, MISTRESS FORD, and DOCTOR CAIUS.

*Mrs Page.* Master doctor, my daughter is in green: when you see your time, take her by the hand, away with her to the deanery, and dispatch it quickly. Go before into the Park: we two must go together.

*Caius.* I know vat I have to do. Adieu. 5

*Mrs Page.* Fare you well, sir. [*Exit Caius.*] My husband will not rejoice so much at the abuse of Falstaff as he will chafe at the doctor's marrying my daughter: but 'tis no matter; better a little chiding than a great deal of heart-break. 10

*Mrs Ford.* Where is Nan now and her troop of fairies, and the Welsh devil Hugh?

*Mrs Page.* They are all couched in a pit hard by Herne's oak, with obscured lights; which, at the very instant of Falstaff's and our meeting, they will at once display to the night. 15

*Mrs Ford.* That cannot choose but amaze him.

*Mrs Page.* If he be not amazed, he will be mocked; if he be amazed, he will every way be mocked.

*Mrs Ford.* We'll betray him finely. 20

SCENE III.] SCENE II. Pope.  
A street, &c.] [Another street, &c.  
Capell.

12. *Hugh*] Capell. *Herne* FfQ<sub>3</sub>.

*Evans* Theobald (Thirby conj.).  
19. *every way*] F<sub>1</sub> Q<sub>3</sub>. om. F<sub>2</sub> F<sub>3</sub>  
F<sub>4</sub>.

*Mrs Page.* Against such lewdsters and their lechery  
Those that betray them do no treachery.

*Mrs Ford.* The hour draws on. To the oak, to the  
oak! [Exeunt.]

SCENE IV. *Windsor Park.*

*Enter SIR HUGH EVANS disguised, with others as Fairies.*

*Evans.* Trib, trib, fairies; come; and remember your  
parts: be pold, I pray you; follow me into the pit; and  
when I give the watch-ords, do as I pid you: come, come;  
trib, trib. [Exeunt.]

SCENE V. *Another part of the Park.*

*Enter FALSTAFF disguised as Herne.*

*Fal.* The Windsor bell hath struck twelve; the minute  
draws on. Now, the hot-blooded gods assist me! Re-  
member, Jove, thou wast a bull for thy Europa; love set  
on thy horns. O powerful love! that, in some respects,  
makes a beast a man; in some other, a man a beast. You  
were also, Jupiter, a swan for the love of Leda. O omni-  
potent Love! how near the god drew to the complexion of a  
goose!—A fault done first in the form of a beast;—O Jove,  
a beastly fault! And then another fault in the semblance  
of a fowl;—think on't, Jove; a foul fault! When gods have  
hot backs, what shall poor men do? For me, I am here a  
Windsor stag; and the fattest, I think, i' the forest. Send  
me a cool rut-time, Jove, or who can blame me to piss my  
tallow?—Who comes here? my doe? 5  
10

*Enter MISTRESS FORD and MISTRESS PAGE.*

*Mrs Ford.* Sir John! art thou there, my deer? my  
male deer? 15

SCENE IV.] Scene II. continued in  
Pope.

3. *pid*] F<sub>1</sub> Q<sub>3</sub>. *bid* F<sub>2</sub> F<sub>3</sub> F<sub>4</sub>.

SCENE V.] SCENE III. Pope.  
Enter F....] Enter Sir John with  
a Buck's head upon him (Q<sub>1</sub> Q<sub>2</sub>).

*Fal.* My doe with the black scut! Let the sky rain potatoes; let it thunder to the tune of Green Sleeves, hail kissing-comfits, and snow eringoes; let there come a tempest of provocation, I will shelter me here. 20

*Mrs Ford.* Mistress Page is come with me, sweetheart.

*Fal.* Divide me like a bribe buck, each a haunch: I will keep my sides to myself, my shoulders for the fellow of this walk, and my horns I bequeath your husbands. Am I a woodman, ha? Speak I like Herne the hunter? 25  
Why, now is Cupid a child of conscience; he makes restitution. As I am a true spirit, welcome! [*Noise within.*]

*Mrs Page.* Alas, what noise?

*Mrs Ford.* Heaven forgive our sins!

*Fal.* What should this be? 30

*Mrs Ford.* }  
*Mrs Page.* } Away, away! [*They run off.*]

*Fal.* I think the devil will not have me damned, lest the oil that's in me should set hell on fire; he would never else cross me thus.

*Enter SIR HUGH EVANS, disguised as before; PISTOL, as Hobgoblin; MISTRESS QUICKLY, ANNE PAGE, and others, as Fairies, with tapers.*

*Quick.* Fairies, black, grey, green, and white, 35  
You moonshine revellers, and shades of night,  
You orphan heirs of fixed destiny,  
Attend your office and your quality.  
Crier Hobgoblin, make the fairy oyes.

*Pist.* Elves, list your names; silence, you airy toys. 40  
Cricket, to Windsor chimneys shalt thou leap:  
Where fires thou find'st unraked and hearths unswept,  
There pinch the maids as blue as bilberry:  
Our radiant queen hates sluts and sluttery.

22. *bribe*] Theobald. *brib'd* Ff (Warburton).

Q3.  
32—34. Printed as verse in Ff Q3. 41. *shalt thou leap*] when thou'st  
*leapt* Collier MS. *having leapt*  
34. *Enter...tapers*] See note (x). Singer.

35. *Quick.*] Qui. Ff Q3.

42. *unswept*] to sweep S. Verges

37. *orphan*] *ouphan* Theobald conj.

*Fal.* They are fairies; he that speaks to them shall die: 45  
I'll wink and couch: no man their works must eye.

[*Lies down upon his face.*]

*Evans.* Where's Bede? Go you, and where you find  
a maid

That<sup>r</sup> ere she sleep, has thrice her prayers said,  
Raise up the organs of her fantasy;  
Sleep she as sound as careless infancy: 50  
But those as sleep and think not on their sins,  
Pinch them, arms, legs, backs, shoulders, sides, and shins.

*Quick.* About, about;  
Search Windsor Castle, elves, within and out:  
Strew good luck, oughes, on every sacred room; 55  
That it may stand till the perpetual doom,  
In state as wholesome as in state 'tis fit,  
Worthy the owner, and the owner it.  
The several chairs of order look you scour  
With juice of balm and every precious flower: 60  
Each fair instalment, coat, and several crest,  
With loyal blazon, evermore be blest!  
And nightly, meadow-fairies, look you sing,  
Like to the Garter's compass, in a ring:  
Th' expressure that it bears, green let it be, 65  
More fertile-fresh than all the field to see;  
And *Honi soit qui mal y pense* write  
In emerald tufts, flowers purple, blue, and white;  
Like sapphire, pearl, and rich embroidery,  
Buckled below fair knighthood's bending knee: 70  
Fairies use flowers for their charactery.  
Away; disperse: but till 'tis one o'clock,  
Our dance of custom round about the oak

- |   |   |
|---|---|
| 46. [ <i>Lies...face</i> ] Rowe.  | 63. <i>nightly, meadow-fairies,</i> ] Ca-                     |
| 47. <i>Bede</i> ] Ff Q <sub>3</sub> . <i>Pede</i> Theobald.                 | pell. <i>Nightly-meadow-Fairies</i> Ff Q <sub>3</sub> .       |
| <i>Pead</i> (Q <sub>1</sub> Q <sub>2</sub> ).                               | 66. <i>More</i> ] <i>Note</i> F <sub>1</sub> Q <sub>3</sub> . |
| 51. <i>as</i> ] <i>that</i> F <sub>4</sub> .                                | 68. <i>emerald tufts</i> ] <i>Emrold-tuffes</i>               |
| 53. <i>Quick.</i> ] Qu. F <sub>1</sub> Q <sub>2</sub> F <sub>2</sub> . Qui. | Ff Q <sub>3</sub> .   |
| F <sub>3</sub> F <sub>4</sub> .   | <i>purple</i> ] <i>purpled</i> Warburton.                     |
| 57. <i>state as</i> ] <i>sile as</i> Hanmer. <i>seat</i>                    | 69. <i>sapphire, pearl</i> ] Theobald.                        |
| <i>as</i> S. Walker conj.   | <i>sapphire-pearle</i> Ff Q <sub>3</sub> .                    |
| 58. <i>and</i> ] <i>as</i> Theobald (Warburton).                            | <i>and</i> ] <i>in</i> Warburton.                             |

Of Herne the hunter, let us not forget.

*Evans.* Pray you, lock hand in hand; yourselves in  
order set; 75

And twenty glow-worms shall our lanterns be,  
To guide our measure round about the tree.—  
But, stay; I smell a man of middle-earth.

*Fal.* Heavens defend me from that Welsh fairy, lest he  
transform me to a piece of cheese! 80

*Pist.* Vile worm, thou wast o'erlook'd even in thy birth.

*Quick.* With trial-fire touch me his finger-end:  
If he be chaste, the flame will back descend,  
And turn him to no pain; but if he start,  
It is the flesh of a corrupted heart. 85

*Pist.* A trial, come.

*Evans.* Come, will this wood take fire?

[*They burn him with their tapers.*]

*Fal.* Oh, Oh, Oh!

*Quick.* Corrupt, corrupt, and tainted in desire!  
About him, fairies; sing a scornful rhyme;  
And, as you trip, still pinch him to your time. 90

SONG.

Fie on sinful fantasy!  
Fie on lust and luxury!  
Lust is but a bloody fire,  
Kindled with unchaste desire,  
Fed in heart, whose flames aspire, 95  
As thoughts do blow them, higher and higher.  
Pinch him, fairies, mutually;  
Pinch him for his villany;  
Pinch him, and burn him, and turn him about,  
Till candles and starlight and moonshine be out. 100

*During this song they pinch FALSTAFF. DOCTOR CAIUS comes one way, and steals away a boy in green; SLENDER another way, and takes off a boy in white; and FENTON comes, and*

75. *Pray you*] om. Pope. *fire*] Hanmer.  
86. [*They burn...tapers.*] Rowe. 95. *heart*] *the heart* Hanmer.  
90. *time*] *time*. Eva. *It is right,* 97. *Mutually*] *mutuall* Q<sub>3</sub>.  
*indeed, he is full of lecheries and ini-* 100. The stage direction which  
*quity.* Theobald (from Q<sub>1</sub>Q<sub>2</sub>). follows was inserted by Theobald  
91. *sinful*] *simple* Pope. from Q<sub>1</sub>Q<sub>2</sub>, with some verbal changes.  
93. *a bloody fire*] *i' th' blood a*



*steals away Mrs ANNE PAGE. A noise of hunting is heard within. All the Fairies run away. FALSTAFF pulls off his buck's head, and rises.*

*Enter PAGE, FORD, MISTRESS PAGE and MISTRESS FORD.*

*Page.* Nay, do not fly; I think we have watch'd you now:

Will none but Herne the hunter serve your turn?

*Mrs Page.* I pray you, come, hold up the jest no higher.

Now, good Sir John, how like you Windsor wives?

See you these, husband? do not these fair yokes 105

Become the forest better than the town?

*Ford.* Now, sir, who's a cuckold now? Master Brook, Falstaff's a knave, a cuckoldly knave; here are his horns, Master Brook: and, Master Brook, he hath enjoyed nothing of Ford's but his buck-basket, his cudgel, and twenty 110 pounds of money, which must be paid to Master Brook; his horses are arrested for it, Master Brook.

*Mrs Ford.* Sir John, we have had ill luck; we could never meet. I will never take you for my love again; but I will always count you my deer. 115

*Fal.* I do begin to perceive that I am made an ass.

*Ford.* Ay, and an ox too: both the proofs are extant.

*Fal.* And these are not fairies? I was three or four times in the thought they were not fairies: and yet the guiltiness of my mind, the sudden surprise of my powers, 120 drove the grossness of the foppery into a received belief, in despite of the teeth of all rhyme and reason, that they were fairies. See now how wit may be made a Jack-a-Lent, when 'tis upon ill employment!

*Evans.* Sir John Falstaff, serve Got, and leave your 125 desires, and fairies will not pinse you.

101. Enter...] Enter...They lay hold on him. Rowe.

101, 102. Printed as prose in FfQ3.

105. *these, husband] these husband*  
F<sub>1</sub> Q<sub>3</sub>. *these husbands* F<sub>2</sub> F<sub>3</sub> F<sub>4</sub>.  
*these, husbands* Hanmer.

*yokes] yoakes* F<sub>1</sub> Q<sub>3</sub>. *okes* F<sub>2</sub>  
F<sub>3</sub>. *oaks* F<sub>4</sub>. *oaks* [Pointing to the

horns. Hanmer.

*fair yokes] fairy jokes* Jackson  
conj.

111. *paid to Master Brook] paid to*  
*M. Foord* (Q<sub>1</sub> Q<sub>2</sub>). *pay'd too, Master*  
*Brook* Capell.

120. *the sudden] with the sudden*  
Hanmer.

*Ford.* Well said, fairy Hugh.

*Evans.* And leave you your jealousies too, I pray you.

*Ford.* I will never mistrust my wife again, till thou art able to woo her in good English. 130

*Fal.* Have I laid my brain in the sun, and dried it, that it wants matter to prevent so gross o'erreaching as this? Am I ridden with a Welsh goat too? shall I have a coxcomb of frize? 'Tis time I were choked with a piece of toasted cheese. 135

*Evans.* Seese is not good to give putter; your pelly is all putter.

*Fal.* 'Seese' and 'putter'! have I lived to stand at the taunt of one that makes fritters of English? This is enough to be the decay of lust and late-walking through the realm. 140

*Mrs Page.* Why, Sir John, do you think, though we would have thrust virtue out of our hearts by the head and shoulders, and have given ourselves without scruple to hell, that ever the devil could have made you our delight?

*Ford.* What, a hodge-pudding? a bag of flax? 145

*Mrs Page.* A puffed man?

*Page.* Old, cold, withered, and of intolerable entrails?

*Ford.* And one that is as slanderous as Satan?

*Page.* And as poor as Job?

*Ford.* And as wicked as his wife? 150

*Evans.* And given to fornications, and to taverns, and sack, and wine, and metheglins, and to drinkings, and swearings, and starings, pribbles and prabbles?

*Fal.* Well, I am your theme: you have the start of me; I am dejected; I am not able to answer the Welsh flannel; ignorance itself is a plummet o'er me: use me as you will. 155

*Ford.* Marry, sir, we'll bring you to Windsor, to one Master Brook, that you have cozened of money, to whom you should have been a pander: over and above that you 160

136. *pelly*] F<sub>2</sub> F<sub>3</sub> F<sub>4</sub>. *belly* F<sub>1</sub> Q<sub>3</sub>. F<sub>3</sub> F<sub>4</sub>.

148. *as slanderous*] *slanderous* Q<sub>3</sub>. 156. *is a plummet o'er me*] *is*

152. *sack, and wine*] *sacks, and* *plummet o'er me* Q<sub>3</sub>. *has a plume o'*  
*wines* Pope. *me* Johnson conj. *is a planet o'er me*

153. *starings*] F<sub>1</sub> Q<sub>3</sub>. *staring* F<sub>2</sub> Farmer conj.

have suffered, I think to repay that money will be a biting affliction.

*Page.* Yet be cheerful, knight: thou shalt eat a posset to-night at my house; where I will desire thee to laugh at my wife, that now laughs at thee: tell her Master Slender hath married her daughter. 165

*Mrs Page.* [*Aside*] Doctors doubt that: if Anne Page be my daughter, she is, by this, Doctor Caius' wife.

*Enter SLENDER.*

*Slen.* Whoa, ho! ho, father Page!

*Page.* Son, how now! how now, son! have you dispatched? 170

*Slen.* Dispatched!—I'll make the best in Gloucestershire know on't; would I were hanged, la, else!

*Page.* Of what, son?

*Slen.* I came yonder at Eton to marry Mistress Anne Page, and she's a great lubberly boy. If it had not been i' the church, I would have swung him, or he should have swung me. If I did not think it had been Anne Page, would I might never stir!—and 'tis a postmaster's boy. 175

*Page.* Upon my life, then, you took the wrong. 180

*Slen.* What need you tell me that? I think so, when I took a boy for a girl. If I had been married to him, for all he was in woman's apparel, I would not have had him.

*Page.* Why, this is your own folly. Did not I tell you how you should know my daughter by her garments? 185

*Slen.* I went to her in white, and cried 'mum,' and she cried 'budget,' as Anne and I had appointed; and yet it was not Anne, but a postmaster's boy.

*Mrs Page.* Good George, be not angry: I knew of

162. After this line Theobald inserts from Q<sub>1</sub> Q<sub>2</sub>: Mrs Ford. *Nay, husband, let that go to make amends; Forgive that sum, and so we'll all be friends.* Ford. *Well, here's my hand: all is forgiven at last.*

167, 168. Given to Mrs Ford in Q<sub>3</sub>. [*Aside*] Theobald.

169. SCENE VI. Pope.

*Whoa! What Rowe.*

177. *i' the* i't F<sub>2</sub>.

186. *white*] Pope. *green* Ff Q<sub>3</sub>.

your purpose; turned my daughter into green; and, indeed, she is now with the doctor at the deanery, and there married. 190

*Enter CAIUS.*

*Caius.* Vere is Mistress Page? By gar, I am cozened: I ha' married un garçon, a boy; un paysan, by gar, a boy; it is not Anne Page: by gar, I am cozened. 195

*Mrs Page.* Why, did you take her in green?

*Caius.* Ay, by gar, and 'tis a boy: by gar, I'll raise all Windsor. *[Exit.*

*Ford.* This is strange. Who hath got the right Anne?

*Page.* My heart misgives me:—here comes Master Fenton. 200

*Enter FENTON and ANNE PAGE.*

How now, Master Fenton!

*Anne.* Pardon, good father! good my mother, pardon!

*Page.* Now, mistress, how chance you went not with Master Slender? 205

*Mrs Page.* Why went you not with master doctor, maid?

*Fent.* You do amaze her: hear the truth of it. You would have married her most shamefully, Where there was no proportion held in love.

The truth is, she and I, long since contracted, Are now so sure that nothing can dissolve us. 210

The offence is holy that she hath committed; And this deceit loses the name of craft, Of disobedience, or unduteous title;

Since therein she doth evitate and shun A thousand irreligious cursed hours, Which forced marriage would have brought upon her. 215

*Ford.* Stand not amazed; here is no remedy:

190, 196. *green*] Pope. *white* Ff Q<sub>3</sub>. *un paysan*] Capell. *oon pe-*  
 190. *into*] *in* Q<sub>3</sub>. *sant* Ff Q<sub>3</sub>.  
 193. SCENE VII. Pope. *boy*] *boe* F<sub>2</sub> F<sub>3</sub> F<sub>4</sub>.  
 194. *un garçon*] Capell. *oon gar-* 196. *did you*] *did you not* Rowe.  
*soon* F<sub>1</sub> Q<sub>3</sub>. *one garsoon* F<sub>2</sub> F<sub>3</sub> F<sub>4</sub>. 214. *title*] *guile* Collier MS.

In love the heavens themselves do guide the state;  
 Money buys lands, and wives are sold by fate. 220

*Fal.* I am glad, though you have ta'en a special stand  
 to strike at me, that your arrow hath glanced.

*Page.* Well, what remedy? Fenton, heaven give thee  
 joy!

What cannot be eschew'd must be embraced. 225

*Fal.* When night-dogs run, all sorts of deer are chased.

*Mrs Page.* Well, I will muse no further. Master  
 Fenton,

Heaven give you many, many merry days!  
 Good husband, let us every one go home,  
 And laugh this sport o'er by a country fire; 230  
 Sir John and all.

*Ford.* Let it be so. Sir John,  
 To Master Brook you yet shall hold your word;  
 For he to-night shall lie with Mistress Ford. [*Exeunt.*]

225. After this line Pope, followed *and eat plums at your wedding.*  
 by Theobald, inserts from Q<sub>1</sub> Q<sub>2</sub>: 231. *Let it be so. Sir John,] Let*  
 Evans [aside to Fenton] *I will dance it be so (Sir John:) Ff Q<sub>3</sub>.*



## NOTES.

### NOTE I.

I. I. 41. Master Page is called 'George' in three places, II. I. 135 and 143, and v. 5. 189, but we have left the text of the Folios uncorrected, as the mistake may have been Shakespeare's own. It is however possible that a transcriber or printer may have mistaken 'Geo.' for 'Tho.'

In I. 3. 89, 90, on the other hand, we have not hesitated to correct the reading of the Folio, substituting 'Page' for 'Ford,' and 'Ford' for 'Page,' because, as the early Quartos have the names right, it seems likely that the blunder was *not* due to Shakespeare.

### NOTE II.

I. I. 49. Here again, as in line 40, F<sub>2</sub>F<sub>3</sub>F<sub>4</sub> read 'good,' F<sub>1</sub>Q<sub>3</sub> 'goot,' but we have not thought it necessary to do more than give a specimen of such variations. Capell, in order to make Dr Caius's broken English consistent with itself, corrects it throughout and substitutes 'de' for 'the,' 'vill' for 'will,' and so forth. As a general rule, we have silently followed the first Folio.

### NOTE III.

I. I. 114. With regard to this and other passages which Pope, Theobald, Malone, &c. have inserted from the early Quartos, our rule has been to introduce, between brackets, such, and such only, as seemed to be absolutely essential to the understanding of the text, taking care to give in the note all those which we have rejected.

The fact that so many omissions can be supplied from such mutilated copies as the early Quartos, indicates that there may be many more omissions for the detection of which we have no clue. The text of the *Merry Wives* given in F<sub>1</sub> was probably printed from a carelessly written copy of the author's MS.

## NOTE IV.

I. 3. 96. Perhaps, as in the *Two Gentlemen of Verona*, III. 1. 315, and other passages, some of which are mentioned by Sidney Walker in his 'Criticisms,' Vol. II. p. 13 sqq., this vexed passage may be emended by supplying a word. We venture to suggest 'the revolt of mine *anger* is dangerous.' The recurrence of the same letters a n g e r in the word 'dangerous,' might mislead the printer's eye and cause the omission.

## NOTE V.

II. 1. 5. In the copy of Johnson's Edition, which belongs to Emmanuel College, there is a MS. note of Dr Farmer's referring to Sonnet CXLVII. in support of the conjecture 'physician' for 'precisian:' we find there

'My reason, the physician to my love,' &c.

## NOTE VI.

II. 1. 194, 196. Here again we have followed the early Quartos in reading 'Brook' instead of 'Broome,' the name given by Ff Q<sub>3</sub>. That the former was the original name is proved by the jest in II. 2. 136, where the Folios make sheer nonsense.

Mr Halliwell suggests that the following lines, IV. 4. 75, 76,

'Nay I'll to him again in name of Broome;  
He'll tell me all his purpose: sure he'll come,'

were intended to rhyme and therefore favour the later reading. But in this scene there are no rhyming lines except the couplet at the end.

On the whole, it seems likely that the name was altered in the stage copies at the instance of some person of the name of Brook living at Windsor, who had sufficient acquaintance with the players, or interest with their patrons, to get it done.



## NOTE VII.

III. I. 74. 78. Mr Staunton is unquestionably right in supposing that one part of Evans's speech is spoken aside to his opponent, and the other part aloud. It is impossible else to account for the sudden change of tone. It might have been conjectured that, being a parson, he wished to appear peacefully minded, and therefore made his offers of reconciliation aloud and his menaces in an under tone, but Caius's reply shews that it was the threat which had been made aloud. Evans's valour, it would seem, had already evaporated when he had 'a great dispositions to cry' (III. I. 20) and, besides, he had just begun to see that he was being made a laughing-stock. As his former speech (74, 75), is also conciliatory, it was probably spoken so as to be heard by Caius only. He wished to keep up his credit for courage in the eyes of the bystanders. In the corresponding scene of the first Quartos we have the words 'Hark van urd in your ear,' and the meaning of the text may have been obscured by some omission in the Folio.

## NOTE VIII.

IV. 4. 41. No doubt there is an omission here in the Folio, which may be partly supplied from the Quarto. But it is probable that Mrs Ford gave a still fuller explanation of her device and the grounds on which the disguise was recommended to Falstaff, otherwise Page would not have been so confident of his falling into the snare.

## NOTE IX.

IV. 5. 49. In the edition of 1778 Steevens reads 'Ay, sir Tike, like'... but it is clear from Farmer's note that it should be 'Ay, sir Tike,'... and so it is corrected in the later Editions of Steevens. In the Edition annotated by Farmer, mentioned in note v., we find another conjecture of his: 'Ay, sir, if you like,'... or it may have been 'Ay, sir, an you like,' for the word preceding 'you' has been cut away by the binder.

## NOTE X.

The stage direction of the early Quartos is: *Enter Sir Hugh like a Satyre, and boyes drest like Fayries, Mistresse Quickly, like the Queene of Fayries; they sing a song about him and afterward speake.*

The Folio enumerates at the commencement of the scene all who take part in it, including *Anne Page*, *Fairies*, *Quickly* and *Pistol*, and in this place has merely *Enter Fairies*. Malone introduced *Anne Page as the Fairy Queen*, and at the end, *with waxen tapers on their heads*. He however still assigned the speeches 35—39, 53—74, 82—85, and 88—90 to *Quickly*. Recent Editors have generally given them to *Anne*, on the ground that it is proved by IV. 6. 20 and V. 3. 11, 12, that she was to 'present the Fairy Queen,' and that the character of the speeches is unsuitable to Mrs Quickly. It has been argued, too, that the *Qui.* of the folios, line 35, may be a misprint for *Qu.*, i. e. *Queen*. This however is contradicted by the fact that Mrs Quickly plays the Queen in the early Quartos; and that the recurrence of *Qui.*, line 88, proves that the printer of the first Folio used either *Qui.* or *Qu.* indifferently as the abbreviation of *Quickly*.

Most likely, in this and other respects the play was altered by its author, but the stage MSS. were not corrected throughout with sufficient care. This will account for the mistake about the colours 'green' and 'white' in the final scene, lines 186, 190, 196.

Or we may suppose Mrs Quickly to have agreed to take Anne's part in order to facilitate her escape with Fenton.

A  
Pleasant Conceited Comedie,  
of  
*Syr Iohn Falstaffe,*  
and  
the merry Wiues of *Windsor.*

*Enter Justice Shallow, Syr Hugh, Maister Page, and Slender.*

*Shal.* Nere talke to me, Ile make a star-chamber matter of it.  
The Councell shall know it.

*Page.* Nay good maister *Shallow* be perswaded by mee.

*Slen.* Nay surely my vncke shall not put it vp so.

*Sir Hu.* Wil you not heare reasons M. *Slenders?* 5  
You should heare reasons.

*Shal.* Tho he be a knight, he shall not thinke to carrie it so away.

*M. Page* I will not be wronged. For you

*Syr,* I loue you, and for my cousen,

He comes to looke vpon your daughter. 10

*Pa.* And heres my hand, and if my daughter  
Like him so well as I, wee'l quickly haue it a match:  
In the meane time let me entreate you to sojourne  
Here a while. And on my life Ile vndertake  
To make you friends. 15

*Sir Hu.* I pray you M. *Shallowes* let it be so.  
The matter is pud to arbitarments.

The first man is M. *Page*, videlicet M. *Page*.

The second is my selfe, videlicet my selfe.

The third and last man, is mine host of the gairtyr. 20

*Enter Syr Iohn Falstaffe, Pistoll, Bardolfe, and Nim.*

Heere is sir *Iohn* himselfe now, looke you.

*Fal.* Now M. *Shallow*, youle complaine of me to the Councell, I  
heare?

*Shal.* Sir *Iohn*, sir *Iohn*, you haue hurt my keeper,

Kild my dogs, stolne my deere.

[Sc. I.]

*Fal.* But not kissed your keepers daughter.

*Shal.* Well this shall be answered.

*Fal.* Ile answere it strait. I haue done all this.

This is now answred.

*Shal.* Well, the Councell shall know it.

30

*Fal.* Twere better for you twere knowne in counsell,  
Youle be laught at.

*Sir Hugh.* Good vrdes sir *John*, good vrdes.

*Fal.* Good vrdes, good Cabidge.

*Slender* I brake your head,

35

What matter haue you against mee?

*Slen.* I haue matter in my head against you and your cogging companions, *Pistoll* and *Nym*. They carried mee to the Tauerne, and made mee drunke, and afterward picked my pocket.

*Fal.* What say you to this *Pistoll*, did you picke Maister *Slenders* 40  
purse *Pistoll*?

*Slen.* I by this handkercher did he. Two faire shouell boord shillings, besides seuen groats in mill sixpences.

*Fal.* What say you to this *Pistoll*?

*Pist.* Sir *John*, and Maister mine, I combat crauc

45

Of this same laten bilbo. I do retort the lie

Euen in thy gorge, thy gorge, thy gorge.

*Slen.* By this light it was he then.

*Nym.* Syr my honor is not for many words,

But if you run bace humors of me,

50

I will say mary trap. And there's the humor of it.

*Fal.* You heare these matters denide gentlemen,  
You heare it.

*Enter Mistresse Foord, Mistresse Page, and her daughter Anne.*

*Pa.* No more now,  
I thinke it be almost dinner time,  
For my wife is come to meete vs.

55

*Fal.* Mistresse *Foord*, I think your name is,  
If I mistake not.

*Syr* *John* kisses her.

*Mis. Ford.* Your mistake sir is nothing but in the Mistresse.

But my husbands name is *Foord* sir.

60

*Fal.* I shall desire your more acquaintance.

The like of you good misteris *Page*.

*Mis. Pa.* With all my hart sir *John*.

Come husband will you goue?

Dinner staies for vs.

65

*Pa.* With all my hart, come along Gentlemen.

*Exit all, but Slender and Mistresse Anne.*

*Anne.* Now forsooth why do you stay me?  
What would you with me? [Sc. i.]

*Slender.* Nay for my owne part, I would litle or nothing with you.  
I loue you well, and my vncke can tell you how my liuing stands. 70  
And if you can loue me why so. If not, why then happie man be his dole.

*An.* You say well M. *Slender.*  
But first you must giue me leaue to  
Be acquainted with your humor, 75  
And afterward to loue you if I can.

*Slender.* Why by God, there's neuer a man in christendome can  
desire more. What haue you beares in your Towne mistresse *Anne,*  
your dogs barke so?

*An.* I cannot tell M. *Slender,* I think there be. 80

*Slender.* Ha how say you? I warrant your afeard of a Beare let  
loose, are you not?

*An.* Yes trust me.

*Slender.* Now that's meate and drinke to me,  
He run yon to a beare, and take her by the mussell, 85  
You neuer saw the like.  
But indeed I cannot blame you,  
For they are maruellous rough things.

*Anne.* Will yo go into dinner M. *Slender?*  
The meate staies for you. 90

*Slender.* No faith not I. I thanke you,  
I cannot abide the smell of hot meate  
Nere since I broke my shin. He tel you how it came  
By my troth. A Fencer and I plaid three venies  
For a dish of stewd prunes, and I with my ward 95  
Defending my head, he hot my shin. Yes faith.

*Enter Maister Page.*

*Pa.* Come, come Maister *Slender,* dinner staies for you.

*Slender.* I can eate no meate, I thanke you.

*Pa.* You shall not choose I say.

*Slender.* He follow you sir, pray leade the way. 100  
Nay be God misteris *Anne,* you shall goe first,  
I haue more manners then so, I hope.

*An.* Well sir, I will not be troublesome.

*Exit omnes.*

*Enter Sir Hugh and Simple, from dinner.* [Sc. ii.]

*Sir Hu.* Hark you *Simple,* pray you beare this letter to doctōr  
*Cayus* house, the French Doctōr. He is twell vp along the street, and  
enquire of his house for one mistris *Quickly,* his woman, or his try

nurse, and deliuer this Letter to her, it tis about Maister *Slender*. [Sc. II.]  
 Looke you, will you do it now? 5

*Sim.* I warrant you sir.

*Sir Hu.* Pray you do, I must not be absent at the grace.  
 I will goe make an end of my dinner,  
 There is pepions and cheese behinde.

*Exit omnes.*

*Enter Sir Iohn Falstaffes Host of the Garter, Nym, Bardolfe, Pistoll, [Sc. III.]  
 and the Boy.*

*Fal.* Mine Host of the Garter.

*Host:* What ses my bully Rooke?  
 Speake schollerly and wisely.

*Fal.* Mine Host, I must turne away some of my followers.

*Host.* Discard bully, *Hercules* cassire. 5  
 Let them wag, trot, trot.

*Fal.* I sit at ten pound a weeke.

*Host.* Thou art an Emperor *Cesar*, *Phesser* and *Kesar* bully.  
 Ile entertaine *Bardolfe*. He shall tap, he shall draw.

Said I well, bully *Hector*? 10

*Fal.* Do good mine Host.

*Host.* I haue spoke. Let him follow. *Bardolfe*  
 Let me see thee froth, and lyme. I am at  
 A word. Follow, follow.

*Exit Host.*

*Fal.* Do *Bardolfe*, a Tapster is a good trade, 15  
 An old cloake will make a new Ierkin,  
 A withered seruingman, a fresh Tapster:  
 Follow him *Bardolfe*.

*Bar.* I will sir, Ile warrant you Ile make a good shift to liue.

*Exit Bardolfe.*

*Pis.* O bace gongarian wight, wilt thou the spicket willd? 20

*Nym.* His minde is not heroick. And theres the humor of it.

*Fal.* Well my Laddes, I am almost out at the hecles.

*Pis.* Why then let cybes insue.

*Nym.* I thanke thee for that humor.

*Fal.* Well I am glad I am so rid of this tinder Boy. 25  
 His stealth was too open, his filching was like  
 An vnskillfull singer, he kept not time.

*Nym.* The good humour is to steale at a minutes rest.

*Pis.* Tis so indeed *Nym*, thou hast hit it right.

*Fal.* Wel, afore God, I must cheat, I must conycatch. 30  
 Which of you knowes *Foord* of this Towne?

*Pis.* I ken the wight, he is of substance good.

*Fal.* Well my honest Lads, Ile tell you what  
 I am about.

*Pis.* Two yards and more.

[Sc. III.]

*Fal.* No gibes now *Pistoll*: indeed I am two yards  
In the wast, but now I am about no wast:  
Briefly, I am about thrift you rogues you,  
I do intend to make loue to *Foord*s wife,  
I espie entertainment in her. She carues, she  
Discourses. She giues the lyre of inuitation,  
And euery part to be constured rightly is, I am  
*Syr John Falstaffes*.

40

*Pis.* Hee hath studied her well, out of honestie  
Into English.

45

*Fal.* Now the report goes, she hath all the rule  
Of her husbands purse. She hath legians of angels.

*Pis.* As many diuels attend her.

And to her boy say I.

*Fal.* Heere's a Letter to her. Heeres another to misteris *Page*.  
Who euen now gaue me good eies too, examined my exteriors with  
such a greedy intention, with the beames of her beautie, that it seemed  
as she would a scorged me vp like a burning glasse. Here is another  
Letter to her, shee beares the purse too. They shall be Excheckers  
to me, and Ile be cheaters to them both. They shall be my East  
and West Indies, and Ile trade to them both. Heere beare thou this  
Letter to mistresse *Foord*. And thou this to mistresse *Page*. Weele  
thriue Lads, we will thriue.

50

55

*Pist.* Shall I sir Panderowes of *Troy* become?  
And by my sword were steele.  
Then Lucifer take all.

60

*Nym.* Here, take your humor Letter againe,  
For my part, I will keepe the hauior  
Of reputation. And theres the humor of it.

*Fal.* Here sir ha beare me these Letters titely,  
Saile like my pinnice to the golden shores:  
Hence slaues, auant. Vanish like hailstones, goe.  
*Falstaffe* will learne the humor of this age,  
French thrift you rogue, my selfe and scirted *Page*.

65

*Exit Falstaffe, and the Boy.*

*Pis.* And art thou gone? Teaster Ile haue in pouch  
When thou shalt want, bace Phrygian Turke,

70

*Nym.* I haue operations in my head, which are humors of  
reuenge.

*Pis.* Wilt thou reuenge?

*Nym.* By *Welkin* and her Fairies.

75

*Pis.* By wit, or sword?

*Nym.* With both the humors I will disclose this loue to *Page*. Ile  
poses him with lallowes,

And theres the humor of it.

[Sc. III.]

*Pis.* And I to *Foord* will likewise tell  
How *Falstaffe* varlot vilde,  
Would haue her loue, his doue would proue,  
And eke his bed defile.

80

*Nym.* Let vs about it then.

*Pis.* Ile second thee: sir Corporall *Nym* troope on.

85

*Exit omnes.*

*Enter Mistresse Quickly, and Simple.*

[Sc. IV.]

*Quic.* M. *Slender* is your masters name say you?

*Sim.* I indeed that is his name.

*Quic.* How say you? I take it hee is somewhat a weakly man:  
And he has as it were a whay coloured beard.

*Sim.* Indeed my maisters beard is kane colored.

5

*Quic.* Kane colour, you say well.

And is this Letter from sir *Yon*, about misteris *An*,  
Is it not?

*Sim.* I indeed is it.

*Quic.* So: and your Maister would haue me as it tvere to speak  
to misteris *Anne* concerning him: I promise you my M. hath a great  
affectioned mind to mistresse *Anne* herselfe. And if he should know  
that I should as they say, giue my verdit for any one but himselfe, I  
should heare of it throughly: For I tell you friend, he puts all his pri-  
uities in me.

15

*Sim.* I by my faith you are a good staie to him.

*Quic.* Am I? I and you knew all yowd say so:  
Washing, brewing, baking, al goes through my hands,  
Or else it would be but a woe house.

*Sim.* I beshrow me, one woman to do all this,  
Is very painfull.

20

*Quic.* Are you auised of that? I, I warrant you,  
Take all, and paie all, all goe through my hands,  
And he is such a honest man, and he should chance  
To come home and finde a man here, we should  
Haue no who with him. He is a parlowes man.

25

*Sim.* Is he indeed?

*Quic.* Is he, quoth you? God keepe him abroad:  
Lord blesse me, who knocks there?

For Gods sake step into the Counting-house,  
While I go see whose at doore.

30

*He steps into the Counting-house.*

What *John Rugby*, *John*,  
Are you come home sir alreadie?

*And she opens the doore.*

24. and] if.

31. doore] the doore.

26. who] hee.



*Doct.* I begar I be forget mine oyntment,  
Where be *John Rugby*?

[Sc. iv.]  
35

*Enter Iohn.*

*Rug.* Here sir, do you call?

*Doct.* I you be *Iohn Rugby*, and you be *Iack Rugby*  
Goe ryg vp met your heeles, and bring away  
De oyntment in the vindoe present:  
Make haste *Iohn Rugby*. O I am almost forget  
My simples in a boxe in de Counting-house:  
O Ieshu vat be here, a deuella, a deuella?  
My Rapier *Iohn Rugby*, Vat be you, vat make  
You in my Counting-house?  
I tinck you be a teefe.

40

45

*Quic.* Ieshu blesse me, we are all vndone.

*Sim.* O Lord sir no: I am no theefe,

I am a Seruingman:

My name is *Iohn Simple*, I brought a Letter sir  
From my M. *Slender*, about misteris *Anne Page*  
Sir: Indeed that is my comming.

50

*Doct.* I begar is dat all? *Iohn Rugby* giue a ma pen  
An Inck: tarche vn pettit tarche a little.

*The Doctōr writes.*

*Sim.* O God what a furious man is this?

*Quic.* Nay it is well he is no worse:

I am glad he is so quiet.

55

*Doc.* Here giue that same to sir *Hu*, it ber ve chalenge  
Begar tell him I will cut his nase, will you?

*Sim.* I sir, Ile tell him so.

*Doc.* Dat be vell, my rapier *Iohn Rugby*, follow may.

60

*Exit Doctōr.*

*Quic.* Well my friend, I cannot tarry, tell your  
Maister Ile doo what I can for him,  
And so farewell.

*Sim.* Marry will I, I am glad I am got hence.

*Exit omnes.*

*Enter Mistresse Page, reading of a Letter.*

[Sc. v.]

*Mis. Pa.* Mistresse *Page* I loue you. Ask me no reason,  
Because theyr impossible to alledge. Your faire,  
And I am fat. You loue sack, so do I:  
As I am sure I haue no mind but to loue,  
So I know you haue no hart but to grant  
A souldier doth not vse many words where a knowes  
A letter may serue for a sentence. I loue you,

5

And so I leaue you.

[Sc. v.]

*Yours Syr Iohn Falstaffe.*

Now Ieshu blesse me, am I methomorphised? 10  
 I think I knowe not my selfe. Why what a Gods name doth this man  
 see in me, that thus he shootes at my honestie? Well but that I  
 knowe my owne heart, I should scarcely perswade my selfe I were  
 hand. Why what an vnreasonable wooll sack is this. He was neuer  
 twice in my companie, and if then I thought I gaue such assurance 15  
 with my eies, Ide pull them out, they should neuer see more holie  
 daies. Well, I shall trust fat men the worse while I liue for his sake.  
 O God, that I knew how to be reuenged of him. But in good time,  
 heeres mistresse *Foord*.

*Enter Mistresse Foord.*

*Mis. For.* How now mistris *Page*, are you are reading Loue letters? 20  
 How do you woman?

*Mis. Pa.* O woman I am I know not what:

In loue vp to the hard eares. I was neuer in such a case in my life.

*Mis. Ford.* In loue, now in the name of God with whom?

*Mis. Pa.* With one that swears he loues me, 25  
 And I must not choose but do the like againe:  
 I prethie looke on that Letter.

*Mis. For.* Ile match your letter iust with the like,  
 Line for line, word for word. Onely the name  
 Of misteris *Page*, and misteris *Foord* disagrees: 30  
 Do me the kindnes to looke vpon this.

*Mis. Pa.* Why this is right my letter.  
 O most notorious villaine!  
 Why what a bladder of iniquity is this?  
 Lets be reuenged what so ere we do. 35

*Mis. For.* Reuenged, if we liue weel be reuenged.  
 O Lord if my husband should see this Letter,  
 Ifaith this would euen giue edge to his Iealousie.

*Enter Ford, Page, Pistoll, and Nym.*

*Mis. Pa.* See where our husbands are,  
 Mine's as far from Iealousie, 40  
 As I am from wronging him.

*Pis.* *Ford* the words I speake are forst:  
 Beware, take heed, for *Falstaffe* loues thy wife:  
 When *Pistoll* lies do this.

*Ford.* Why sir my wife is not young. 45

*Pis.* He woos both yong and old, both rich and poore,  
 None comes amis. I say he loues thy wife:

Faire warning did I giue, take heed, [Sc. v.]  
 For sommer comes, and cuckoo birds appeare;  
*Page* belieue him what he ses. Away sir Corporal *Nym*. 50

*Exit Pistoll:*

*Nym*. Syr the humor of it is, he loues your wife,  
 I should ha borne the humor Letter to her:  
 I speake and I auouch tis true: My name is *Nym*.  
 Farwell, I loue not the humor of bread and cheese:  
 And theres the humor of it. *Exit Nym*. 55

*Pa*. The humor of it, quoth you:  
 Heres a fellow frites humor out of his wits.

*Mis. Pa*. How now sweet hart, how dost thou?

*Enter Mistresse Quickly.*

*Pa*. How now man? how do you mistris *Ford*?

*Mis. For*. Well I thanke you good *M. Page*. 60

How now husband, how chaunce thou art so melancholy?

*Ford*. Melancholy, I am not melancholy.

Goe get you in, goe.

*Mis. For*. God saue me, see who yonder is:  
 Weele set her a worke in this businesse. 65

*Mis Pa*. O sheele serue excellent.

Now you come to see my daughter *An* I am sure.

*Quic*. I forsooth that is my comming.

*Mis. Pa*. Come go in with me. Come *Mis. Ford*.

*Mis. For*. I follow you *Mistresse Page*. 70

*Exit Mistresse Ford, Mis. Page, and Quickly.*

*For*. *M. Page* did you heare what these fellows said?

*Pa*. Yes *M. Ford*, what of that sir?

*For*. Do you thinke it is true that they told vs?

*Pa*. No by my troth do I not,  
 I rather take them to be paltry lying knaues, 75

Such as rather speakes of enuie,

Then of any certaine they haue

Of any thing. And for the knight, perhaps

He hath spoke merrily, as the fashion of fat men 80

Are: But should he loue my wife,

Maith Ide turne her loose to him:

And what he got more of her,

Then ill lookes, and shrowd words,

Why let me beare the penaltie of it.

*For*. Nay I do not mistrust my wife, 85

Yet Ide be loth to turne them together,

A man may be too confident.

*Enter Host and Shallow.*

[Sc. v.]

*Pa.* Here comes my ramping host of the garter,  
 Ther's either licker in his hed, or mony in his purse,  
 That he lookes so merily. Now mine Host? 90

*Host.* God blessè you my bully rookes, God blesse you.  
 Caulera Iustice I say.

*Shal.* At hand mine host, at hand. *M. Ford.* god den to you  
 God den and twentie good *M. Page.*

I tell you sir we haue sport in hand. 95

*Host.* Tell him cauellira Iustice: tell him bully rooke.

*Ford.* Mine Host a the garter:

*Host.* What ses my bully rooke?

*Ford.* A word with you sir.

*Ford and the Host talkes.*

*Shal.* Harke you sir, Ile tell you what the sport shall be 100  
 Doctør *Cayus* and sir *Hu* are to fight,  
 My merrie Host hath had the measuring  
 Of their weapons, and hath  
 Appointed them contrary places. Harke in your eare:

*Host:* Hast thou no shute against my knight,  
 My guest, my cauellira. 105

*For.* None I protest: But tell him my name  
 Is *Rrooke*, onlie for a Iest.

*Host:* Thy hand bully: thou shalt  
 Haue egres and regres, and thy 110  
 Name shall be *Brooke*: Sed I well bully Hector?

*Shal.* I tell you what *M. Page*, I beleue  
 The Doctør is no Iester, heele laie it on:  
 For tho we be Iustices and Doctørs,  
 And Church men, yet we are 115  
 The sonnes of women *M. Page*:

*Pa:* True maister *Shallow*:

*Shal:* It will be found so maister *Page*:

*Pa.* Maister *Shallow*, you your selfe  
 Haue bene a great fighter,  
 Though now a man of peace: 120

*Shal:* *M. Page*, I haue seene the day that yong  
 Tall fellowes with their stroke and their passado,  
 I haue made them trudge Maister *Page*,  
 A tis the hart, the hart doth all: I 125  
 Haue seene the day, with my two hand sword  
 I would a made you foure tall Fencers  
 Scipped like Rattes.

*Host.* Here boyes, shall we wag, shall we wag?

*Shal.* Ha with you mine host.

[Sc. v.]

*Exit Host and Shallow.*

*Pa.* Come M. *Ford*, shall we to dinner?  
I know these fellows sticks in your minde.

*For.* No in good sadnesse, not in mine:  
Yet for all this Ile try it further,  
I will not leaue it so:

Come M. *Page*, shall we to dinner?

135

*Page.* With all my hart sir, Ile follow you.

*Exit omnes.*

*Enter Syr Iohn, and Pistoll.*

[Sc. vi.]

*Fal.* Ile not lend thee a peny.

*Pis.* I will retort the sum in equipage.

*Fal.* Not a pennie: I haue beene content you shuld lay my countenance to pawne: I haue grated vpon my good friends for 3 repruiues, for you and your Coach-fellow *Nym*, else you might a looked thorow a grate like a geminy of babones. I am damned in hell for swearing to Gentlemen your good souldiers and tall fellows: and when mis-  
trisse *Briquet* lost the handle of her Fan, I tooked on my ho- thou  
hadst it not.

*Pis.* Didst thou not share? hadst thou not fiteene pence?

10

*Fal.* Reason you rogue, reason.

Doest thou thinke Ile indanger my soule gratis?  
In briefe, hang no more about mee, I am no gybit for you. A short  
knife and a throng to your manner of pickt hatch, goe. Youle not  
beare a Letter for me you rogue you: you stand vpon your honor.  
Why thou vnconfinable basenesse thou, tis as much as I can do to  
keepe the termes of my honor precise. I, I my selfe sometimes, leau-  
ing the feare of God on the left hand, am faine to shuffel, to filch and  
to lurch. And yet you stand vpon your honor, you rogue. You,  
you.

20

*Pis.* I do recant: what woulst thou more of man?

*Fal.* Well, gotoo, away, no more.

*Enter Mistresse Quickly.*

*Quic.* Good you god den sir.

*Fal.* Good den faire wife.

*Quic.* Not so ant like your worship.

25

*Fal.* Faire mayd then.

*Quic.* That I am Ile be sworne, as my mother was  
The first houre I was borne.

Sir I would speake with you in priuate.

*Fal.* Say on I prethy, heeres none but my owne houshold.

30

7. *mistrisse*] *mistresse* Halliwell.

8. *ho-]* *honesty*.

13. *A]* *I* Halliwell.

*Quic.* Are they so? Now God blesse them, and make them his [SC. VI.] seruants.

Syr I come from Mistresse *Foord*.

*Fal.* So from Mistresse *Foord*. Goe on.

*Quic.* I sir, she hath sent me to you to let you  
Vnderstand she hath receiued your Letter, 35  
And let me tell you, she is one stands vpon her credit.

*Fal.* Well, come Misteris *Ford*, Misteris *Ford*.

*Quic.* I sir, and as they say, she is not the first  
Hath bene led in a fooles paradise. 40

*Fal.* Nay prethy be briefe my good she *Mercury*.

*Quic.* Mary sir, sheed haue you meet her betweene eight and  
nine.

*Fal.* So betweene eight and nine:

*Qu.* I forsooth, for then her husband goes a birding, 45

*Fal.* Well commend me to thy mistris, tel her

I will not faile her: Boy giue her my purse.

*Quic.* Nay sir I haue another arant to do to you  
From misteris *Page*:

*Fal.* From misteris *Page*? I prethy what of her? 50

*Qu.* By my troth I think you work by *Inchantments*,

Els they could neuer loue you as they doo:

*Fal.* Not I, I assure thee; setting the attraction of my  
Good parts aside, I vse no other *inchantments*:

*Quic.* Well sir, she loues you extreemly: 55  
And let me tell you, shees one that feares God,

And her husband giues her leaue to do all:

For he is not halfe so ieaalousie as M. *Ford* is.

*Fal.* But harke thee, hath misteris *Page* and mistris *Ford*,  
Acquainted each other how dearly they loue me? 60

*Quic.* O God no sir: there were a iest indeed.

*Fal.* Well farwel, commend me to misteris *Ford*,  
I will not faile her say.

*Quic.* God be with your worship.

*Exit Mistresse Quickly.*

*Enter Bardolfe.*

*Bar.* Sir, heer's a Gentleman, 65  
One M. *Brooke*, would speak with you,  
He hath sent you a cup of sacke.

*Fal.* M. *Brooke*, hees welcome: bid him come vp,  
Such *Brookes* are alwaies welcome to me:  
A *Iack*, will thy old bodie yet hold out? 70  
Wilt thou after the expence of so much mony

37. *let me*] *I.*  
*stands vpon*] *that stands on.*

52. *they could*] *could they.*  
58. *iealousie*] *iealous.*

Be now a gainer? Good bodie *I* thanke thee,  
And *Ile* make more of thee then *I* ha done:  
Ha, ha, misteris *Ford*, and misteris *Page*, haue  
*I* caught you a the hip? go too.

[SC. VI.]

75

*Enter Foord disguised like Brooke.*

*For.* God saue you sir. —

*Fal.* And you too, would you speak with me?

*For.* Mary would *I* sir, *I* am somewhat bolde to trouble you,  
My name is *Brooke*.

*Fal.* Good M. *Brooke* your verie welcome.

80

*For.* *I*faith sir *I* am a gentleman and a traoueller,  
That haue seen somewhat. And *I* haue often heard  
That if mony goes before, all waies lie open.

*Fal.* Mony is a good souldier sir, and will on.

*For.* *I*faith sir, and *I* haue a bag here,  
Would you wood helpe me to beare it.

85

*Fal.* O Lord, would *I* could tell how to deserue  
To be your porter.

*For.* That may you easily sir *John*: *I* haue an earnest  
Sute to you. But good sir *John* when *I* haue  
Told you my grieffe, cast one eie of your owne  
Estate, since your selfe knew what tis to be  
Such an offender.

90

*Fal.* Verie well sir, proceed.

*For.* Sir *I* am deeply in loue with one *Fords* wife  
Of this Towne. Now sir *John* you are a gentleman  
Of good discoursing, well beloued among Ladies,  
A man of such parts that might win 20. such as she.

95

*Fal.* O good sir.

*For.* Nay beleuee it sir *John*, for tis time. Now my loue  
Is so grounded vpon her, that without her loue  
*I* shall hardly liue.

100

*Fal.* Haue you importuned her by any means?

*Ford.* No neuer sir.

*Fal.* Of what qualitie is your loue then?

105

*Ford.* *I*faith sir, like a faire house set vpon  
Another mans foundation.

*Fal.* And to what end haue you vnfolded this to me?

*For.* O sir, when *I* haue told you that, *I* told you all:  
For she sir stands so pure in the firme state  
Of her honestie, that she is too bright to be looked  
Against: Now could *I* come against her  
With some detection, *I* should sooner perswade her

110

From her marriage vow, and a hundred such nice  
Tearmes that sheele stand vpon. [SC. VI.]  
115

*Fal.* Why would it apply well to the veruensie of your affection,  
That another should possesse what you would enjoy?  
Meethinks you prescribe verie proposterously  
To your selfe.

*For.* No sir, for by that meanes should I be certaine of that which 120  
I now misdoubt.

*Fal.* Wel M. *Brooke*, Ile first make bold with your mony,  
Next, giue me your hand. Lastly, you shall  
And you will, enioy *Fords* wife.

*Foord.* O good sir. 125

*Fal.* M. *Brooke*, I say you shall.

*For.* Want no mony syr *Iohn*, you shall want none.

*Fal.* Want no misteris *Ford* M. *Brooke*,  
You shall want none. Euen as you came to me,  
Her spokes mate; her go between parted from me: 130  
I may tell you M. *Brooke*, I am to meet her  
Betweene 8 and 9, for at that time the Iealous  
Cuckally knaue her husband wil be from home,  
Come to me soone at night, you shall know how  
I speed M. *Brooke*. 135

*Ford.* Sir do you know *Ford*?

*Fal.* Hang him poore cuckally knaue, I know him not,  
And yet I wrong him to call him poore. For they  
Say the cuckally knaue hath legions of angels,  
For the which his wife seemes to me well fauored, 140  
And Ile vse her as the key of the cuckally knaues  
Coffer, and there's my randeuowes.

*Foord.* Meethinkes sir it were good that you knew  
*Ford*, that you might shun him.

*Fal.* Hang him cuckally knaue, Ile stare him 145  
Out of his wits, Ile keepe him in awe  
With this my cudgell: It shall hang like a meator  
Ore the wittolly knaues head, M. *Brooke* thou shalt  
See I will predominate ore the peasant,  
And thou shalt lie with his wife. M. *Brooke* 150  
Thou shalt know him for knaue and cuckold,  
Come to me soone at night. *Exit Falstaffe.*

*Ford.* What a damned epicurian is this?  
My wife hath sent for him, the plot is laid:  
*Page* is an Asse, a foole. A secure Asse, 155  
Ile sooner trust an Irishman with my  
Aquauita bottle, Sir *Hu* our parson with my cheese,



A theefe to walke my ambling gelding, then my wife  
 With her selfe: then she plots, then she ruminates,  
 And what she thinkes in her hart she may effect,  
 Shee cle breake her hart but she will effect it. 160  
 God be praised, God be praised for my iealousie:  
 Well Ile go preuent him, the time drawes on,  
 Better an houre too soone, then a minit too late,  
 Gods my life cuckold, cuckold. *Exit Ford.* 165

*Enter the Doctor and his man.* [SC. VII.]

*Doc.* *John Rugbie* goe looke met your cics ore de stall,  
 And spie and you can see de parson.

*Rug.* Sir I cannot tell whether he be there or no,  
 But I see a great many comming.

*Doc.* Bully moy, mon rapier *John Rugabie*, begar de  
 Hearing be not so dead as I shall make him. 5

*Enter Shallow, Page, my Host, and Slender.*

*Pa.* God saue you M. Doctör *Cayus*.

*Shal.* How do you M. Doctör?

*Ho.* God blesse thee my bully doctör, God blesse thee,

*Doct.* Vat be all you, Van to tree come for, a? 10

*Host.* Bully to see thee fight, to see thee foine, to see thee tra-  
 uerse, to see thee here, to see thee there, to see thee passe the punto.  
 The stock, the reuerse, the distance: the montnce is a dead my fran-  
 coyos? Is a dead my Ethiopian? Ha, what ses my gallon? my  
 escuolapis? Is a dead bullies taile, is a dead? 15

*Doct.* Begar de preest be a coward Iack knaue,  
 He dare not shew his face.

*Host.* Thou art a castallian king vrinall.

*Hector of Greece* my boy.

*Sha.* He hath showne himselfe the wiser man, M. Doctör:  
 Sir *Hugh* is a parson, and you a Phisition. You must  
 Goe with me, M. Doctör. 20

*Host.* Pardon bully Iustice. A word monsire mockwater.

*Doct.* Mockwater, vat me dat?

*Host.* That is in our English tongue, Vallor bully, vallor. 25

*Doct.* Begar den I haue as mockuater as de English Iack dog,  
 knaue.

*Host.* He will claperclaw thee titely bully.

*Doct.* Claperclawe, vat be dat?

*Host.* That is, he will make thee amends. 30

*Doct.* Begar I do looke he shal claperclaw me den,  
 And Ile prouoke him to do it, or let him wag:

And moreouer bully, but M. *Page* and M. *Shallow*, [SC. VII.]  
 And eke cauellira *Slender*, go you all ouer the fields to Frogmore?

*Pa.* Sir *Hugh* is there, is hee? 35

*Host.* He is there: go see what humor hee is in,  
 Ile bring the Doctōr about by the fields:  
 Will it do well?

*Shal.* We wil do it my host. Farewel M. Doctōr.

*'Exit all but the Host and Doctōr.*

*Doc.* Begar I will kill de cowardly lack preest, 40  
 He is make a foole of moy.

*Host.* Let him die, but first sheth your impatience,  
 Throw cold water on your collar, com go with me  
 Through the fields to *Frogmore*, and Ile bring thee  
 Where mistris *An Page* is a feasting at a farm house, 45  
 And thou shalt wear hir cried game: sed I wel bully

*Doct.* Begar excellent vel: and if you speake pour moy, I shall  
 procure you de gesse of all de gentlemen mon patinces. I begar I  
 sall.

*Host.* For the which Ile be thy aduersary 50  
 To misteris *An Page*: sed I well?

*Doct.* I begar excellent.

*Host.* Let vs wag then.

*Doct.* Alon, alon, alon. *Exit omnes.*

*Enter syr Hugh and Simple.* [SC. VIII.]

*Sir Hu.* I pray you do so much as see if you can espie  
 Doctōr *Cayus* comming, and giue me intelligence,  
 Or bring me vrde if you please now.

*Sim.* I will sir.

*Sir Hu.* Ieshu ples mee, how my hart trobes, and trobes, 5  
 And then she made him bedes of Roses,  
 And a thousand fragrant poses,  
 To shallow riueres. Now so kad vdge me, my hart  
 Swelles more and more. Mee thinks I can cry  
 Verie well. There dwelt a man in *Babylon*, 10  
 To shallow riuers and to falles,  
 Melodious birds sing Madrigalles.

*Sim.* Sir here is M. *Page*, and M. *Shallow*,  
 Comming hither as fast as they can.

*Sir Hu.* Then it is verie necessary I put vp my sword, 15  
 Pray give me my cowne too, marke you.

*Enter Page, shallow, and Slender.*

*Pa.* God saue you sir *Hugh*.

45. a feasting} feasting.

46. bully} bully. Halliwell.

48. gesse} guests. patinces} patients.

- Shal.* God saue you M. parson. [Sc. viii.]
- Sir Hu.* God plesse you all from his mercies sake now.
- Pa.* What the word and the sword, doth that agree well? 20
- Sir Hu.* There is reasons and causes in all things,  
I warrant you now.
- Pa.* Well sir *Hugh*, we are come to craue  
Your helpe and furtherance in a matter.
- Sir Hu.* What is I pray you? 25
- Pa.* I faith tis this sir *Hugh*. There is an auncient friend of  
ours, a man of verie good sort, so at oddes with one patience, that I  
am sure you would hartily grieue to see him. Now sir *Hugh*, you are  
a scholler well red, and verie perswasieue, we would intreate you to see  
if you could intreat him to patience. 30
- Sir Hu.* I pray you who is it? Let vs know that.
- Pa.* I am shure you know him, tis Doctor *Cayus*.
- Sir Hu.* I had as leeue you should tel me of a messe of  
poredge,  
He is an arant lowsie beggerly knaue: 35  
And he is a coward beside.
- Pa.* Why Ile laie my life tis the man  
That he should fight withall.
- Enter Doctor and the Host, they offer to fight.*
- Shal.* Keep them asunder, take away their weapons.
- Host.* Disarme, let them question. 40
- Shal.* Let them keepe their limbs hole, and hack our English.
- Doct.* Harke van vrd in your eare. You be vn daga  
And de *Jack*, coward preest.
- Sir Hu.* Harke you, let vs not be laughing stockes to other mens  
humors. By Ieshu I will knock your vrinalls about your knaues cock- 45  
comes, for missing your meetings and appointments.
- Doct.* O Ieshu mine host of de garter, *John Rogoby*,  
Haue I not met him at de place he make apoint,  
Haue I not?
- Sir Hu.* So kad vdge me, this is the pointment place, 50  
Witnes by my Host of the garter.
- Host.* Peace I say gawle and gawlia, French and Wealch,  
Soule curer and bodie curer.
- Doc.* This be verie braue, excellent.
- Host.* Peace I say, heare mine host of the garter, 55  
Am I wise? am I polliticke? am I Matchaul?  
Shal I lose my doctore? No, he giues me the motions  
And the potions. Shal I lose my parson, my sir *Hu*?  
No, he giues me the prouerbes, and the nouerbes:  
Giue me thy hand terestiall,  
So giue me thy hand celestiall: 60

So boyes of art I haue deceiued you both, [Sc. VIII.]  
 I haue directed you to wrong places,  
 Your hearts are mightie, you skins are whole,  
*Bardolfe* laie their swords to pawne. Follow me lads- 65  
 Of peace, follow me. Ha, ra, la. Follow. *Exit Host.*  
*Shal.* Afore God a mad host, come let vs goe.  
*Doc.* I begar haue you mocka may thus?  
 I will be euen met you my Iack Host.  
*Sir Hugh.* Giue me your hand doctör *Cayus,* 70  
 We be all friends:  
 But for mine hosts foolish knauery, let me alone.  
*Doc.* I dat be vell begar I be friends. (*Exit omnes*)

*Enter M. Foord.*

[Sc. IX.]

*For.* The time drawes on he shuld come to my house,  
 Well wife, you had best worke closely,  
 Or I am like to goe beyond your cunning:  
 I now wil seeke my guesse that comes to dinner,  
 And in good time see where they all are come. 5

*Enter Shallow, Page, host, Slender, Doctor, and sir Hugh.*

By my faith a knot well met: your welcome all.  
*Pa.* I thanke you good M. *Foord.*  
*For.* Welcome good M. *Page,*  
 I would your daughter were here.  
*Pa.* I thank you sir, she is very well at home. 10  
*Slen.* Father *Page* I hope I haue your consent  
 For Misteris *Anne*?  
*Pa.* You haue sonne *Slender,* but my wife here,  
 Is altogether for maister Doctör.  
*Doc.* Begar I tanck her hartily. 15  
*Host.* But what say you to yong Maister *Fenton*?  
 He capers, he daunces, he writes verses, he smelles  
 All April and May: he wil cary it, he wil carit,  
 Tis in his betmes he wil carite.  
*Pa.* My host not with my consent: the gentleman is 20  
 Wilde, he knowes too much: If he take her,  
 Let him take her simply: for my goods goes  
 With my liking, and my liking goes not that way.  
*For.* Well, I pray go home with me to dinner:  
 Besides your cheare Ile shew you wonders: Ile 25  
 Shew you a monster. You shall go with me  
 M. *Page,* and so shall you sir *Hugh,* and you Maister Doctör.  
*S. Hu.* If there be one in the company, I shal make two:  
*Doc.* And dere be ven to, I sall make de tird:

*Sir Hu,* In your teeth for shame,

[Sc. ix.]

*Shal:* wel, wel, God be with you, we shall haue the fairer

Wooring at Maister *Pages:*

*Exit Shallow and Slender.*

*Host.* Ile to my honest knight sir *John Falstaffe,*

And drinke Canary with him.

*Exit host.*

*For.* I may chance to make him drinke in pipe wine,

35

First come gentlemen.

*Exit omnes.*

*Enter Mistress Ford, with two of her men, and a great buck basket.* [Sc. x.]

*Mis. For.* Sirrha, if your M. aske you whither  
You carry this basket, say to the Launderers,  
I hope you know how to bestow it?

*Ser.* I warrant you misteris.

*Exit seruant.*

*Mis. For.* Go get you in. Well sir *John,*  
I beleuee I shall serue you such a trick,  
You shall haue little mind to come againe.

5

*Enter Sir Iohn.*

*Fal.* Haue I caught my heauenlie Iewel?  
Why now let me die. *I* haue liued long inough,  
This is the happie houre *I* haue desired to see,  
Now shall I sin in my wish,  
I would thy husband were dead.

10

*Mis. For.* Why how then sir *John?*

*Fal.* By the Lord, Ide make thee my Ladie.

*Mis. For.* Alas sir *John,* *I* should be a verie simple Ladie.

15

*Fal.* Goe too, I see how thy eie doth emulate the Diamond.

And how the arched bent of thy brow  
Would become the ship tire, the tire vellet,  
Or anie Venetian attire, I see it.

*Mis. For.* A plaine kercher sir *John,* would fit me better.

20

*Fal.* By the Lord thou art a traitor to saie so:  
What made me loue thee? Let that perswade thee  
Ther's somewhat extraordinarie in thee: Goe too *I* loue thee:  
*Mistris Ford,* *I* cannot cog, *I* cannot prate, like one  
Of these fellows that smels like Bucklers-berie,  
In simple time, but *I* loue thee,  
And none but thee.

25

*Mis. For.* Sir *John,* I am afraid you loue misteris *Page.*

*Fal.* I thou mightest as well saie

I loue to walke by the Counter gate,  
Which is as hatefull to me  
As the reake of a lime kill.

30

*Enter Mistresse Page.*

[Sc. x.]

*Mis. Pa.* Mistresse *Ford*, *Mis. Ford*, where are you?

*Mis. For.* O Lord step aside good sir *Iohn*.

*Falstaffe stands behind the arras.*

How now Misteris *Page*, what's the matter? 35

*Mis. Pa.* Why your husband woman is comming,  
With halfe *Windsor* at his heeles,  
To looke for a gentleman, that he ses  
Is hid in his house: his wifes sweet hart.

*Mis. For.* Speak louder. But *I* hope tis not true Misteris *Page*. 40

*Mis. Pa.* Tis too true woman. Therefore if you  
Hauē any here, away with him, or your vndone for euer.

*Mis. For.* Alas mistresse *Page*, what shall *I* do?  
Here is a gentleman my friend, how shall *I* do?

*Mis. Pa.* Gode body woman, do not stand what shal *I* do, and 45  
what shall *I* do. Better any shift, rather then you shamed. Looke  
heere, here's a buck-basket, if hee be a man of any reasonable sise,  
heele in here.

*Mis. For.* Alas *I* feare he is too big.

*Fal.* Let me see, let me see, Ile in, Ile in, 50  
Follow your friends counsell.

*Mis. Pa.* Fie sir *Iohn*, is this your loue? Go too. (*Aside.*

*Fal.* *I* loue thee, and none but thee:  
Helpe me to conuey me hence,  
Ile neuer come here more. 55

*Sir Iohn goes into the basket, they put cloathes ouer him, the two  
men carries it away: Foord meetes it, and all the rest, Page, Doctor,  
Priest, Slender, Shallow.*

*Ford.* Come pray along, you shall see all.  
How now who goes heare? whither goes this?  
Whither goes it? set it downe.

*Mis. For.* Now let it go, you had best meddle with buck-  
washing. 60

*Ford.* Buck, good buck, pray come along,  
Master *Page* take my keyes: helpe to search. Good  
Sir *Hugh* pray come along, helpe a little, a little,  
Ile shew you all.

*Sir Hu.* By Ieshu these are iealosies and distemperes. 65

*Exit omnes.*

*Mis. Pa.* He is in a pittifull taking.

*Mis.* *I* wonder what he thought  
When my husband bad them set downe the basket.

*Mis. Pa.* Hang him dishonest slaue, we cannot vse  
Him bad inough. This is excellent for you 70

Husbands ieaousie.

[Sc. x.]

*Mi. For.* Alas poøre soule it gricues me at the hart,  
But this will be a meanes to make him cease  
His ieaous fits, if *Falstaffes* love increase.

*Mis. Pa.* Nay we wil send to *Falstaffe* once again,  
Tis great pittie we should leaue him :  
What wiues may be merry, and yet honest too.

75

*Mi. For.* Shall we be condemnd because we laugh?  
Tis old, but true: still sowes eate all the draffe.

*Enter all.*

*Mis. Pa.* Here comes your husband, stand aside.

80

*For.* I can find no body within, it may be he lied.

*Mis. Pa.* Did you heare that?

*Mis. For.* I, I, peace.

*For.* Well, Ile not let it go so, yet Ile trie further.

*S. Hu.* By Ieshu if there be any body in the kitchin  
Or the cuberts, or the presse, or the buttery,  
I am an arrant Iew: now God plesse me:  
You serue me well, do you not?

85

*Pa.* Fie M. *Ford* you are too blame:

*Mis. Pa.* Ifaith tis not well M. *Ford* to suspect  
Her thus without cause.

90

*Doc.* No by my trot it be no vell:

*For.* Wel, I pray bear with me, M. *Page* pardon me.  
I suffer for it, I suffer for it:

*Sir Hu.* You suffer for a bad conscience looke you now:

95

*Ford.* Well I pray no more, another time Ile tell you all;  
The-mean time go dine with me, pardon me wife,  
I am sorie; M. *Page*, pray goe in to dinner,  
Another time Ile tell you all.

*Pa.* Wel let it be so, and to morrow I inuite you all  
To my house to dinner: and in the morning weele  
A birding, I haue an excellent Hauke for the bush.

100

*Ford.* Let it be so: Come M. *Page*, come wife;  
I pray you come in all, y'are welcome, pray come in.

*Sir Hu.* By so kad vdgme, M. *Fordes* is  
Not in his right wittes:

105

*Exit omnes:*

*Enter sir Iohn Falstaffe.*

[Sc. xi.]

*Fal:* *Bardolfe* brew me a pottle sack presently:

*Bar:* With Egges sir?

*Fal:* Simply of it selfe, Ile none of these pullets sperme

In my drink : goe make haste. [Sc. xi.]  
 Haue I liued to be carried in a basket 5  
 And throwne into the Thames like a barow of Butchers offoll. Well,  
 and I be serued such another tricke, Ile giue them leaue to take out  
 my braines and butter them, and giue them to a dog for a new-yeares  
 gift. Sblood, the rogues slided me in with as little remorse as if they  
 had-gone to drowne a blinde bitches puppies in the litter: and they. 10  
 might know by my sise I haue a kind of alacritie in sinking: and the  
 bottom had bin as deep as hell I should downe. I had bene drowned,  
 but that the shore was sheluie and somewhat shallowe: a death that I  
 abhorre. For you know the water swelles a man: and what a thing  
 should I haue bene when I had bene swelled? By the Lord a moun- 15  
 taine of money. Now is the Sacke brewed?

*Bar.* I sir, there's a woman below would speake with you.

*Fal.* Bid her come vp. Let me put some Sacke among this  
 cold water, for my belly is as cold as if I had swallowed snow-balles  
 for pilles. 20

*Enter Mistresse Quickly.*

Now whats the newes with you ?

*Quic.* I come from misteris Ford forsooth.

*Fal.* Misteris Ford, I haue had Ford enough,  
*I* haue bene throwne into the Ford, my belly is full  
 Of Ford: she hath tickled mee. 25

*Quic.* O Lord sir, she is the sorrowfullest woman that her ser-  
 uants mistooke, that euer liued. And sir, she would desire you of all  
 loues you will meet her once againe, to morrow sir, betweene ten and  
 eleuen, and she hopes to make amends for all.

*Fal.* Ten, and eleuen, saiest thou? 30

*Quic.* I forsooth.

*Fal.* Well, tell her Ile meet her. Let her but think  
 Of mans frailtie: Let her iudge what man is,  
 And then thinke of me. And so farwell.

*Quic.* Youle not faile sir? *Exit mistresse Quickly.* 35

*Fal.* *I* will not faile. Commend me to her.  
 I wonder *I* heare not of M. Brooke, *I* like his  
 Mony well. By the masse here he is.

*Enter Brooke.*

*For.* God saue you sir.

*Fal.* Welcome good M. Brooke. You come to know how matters 40  
 goes.

*Ford.* Thats my comming indeed sir *John.*

*Fal.* M. Brooke I will not lye to you sir,



I was there at my appointed time.

[SC. XI.]

*For.* And how sped you sir?

45

*Fal.* Verie illfaouredly sir.

*For.* Why sir, did she change her determination?

*Fal.* No *M. Brooke*, but you shall heare. After we had kissed and imbraced, and as it were euen amid the prologue of our incounter, who should come, but the iealous knaue her husband, and a rabble of his companions at his heeles, thither prouoked and instigated by his distemper. And what to do thinke you? to search for his wiues loue. Euen so, plainly so.

*For.* While ye were there?

*Fal.* Whilst *I* was there.

55

*For.* And did he search and could not finde you?

*Fal.* You shall heare sir, as God would haue it,

A litle before comes me one *Pages* wife,  
Giues her intelligence of her husbands

Approach: and by her inuention, and *Fords* wiues

60

Distraction, conueyd me into a buck-basket.

*Ford.* A buck basket!

*Fal.* By the Lord a buck-basket, jammed me in  
With foule shirts, stokins, greasie napkins,  
That *M. Brooke*, there was a compound of the most  
Villanous smel, that euer offended nostrill.

65

*I*le tell you *M. Brooke*, by the Lord for your sake

*I* suffered three egrégious deaths: First to be

Crammed like a good bilbo, in the circumference

Of a pack, Hilt to point, heele to head: and then to

70

Be stewed in my owne grease like a Dutch dish:

A man of my kidney; by the Lord it was maruell *I*

Escaped suffication; and in the heat of all this,

To be throwne into Thames like a horshee hot:

Maister *Brooke*, thinke of that hissing heate, Maister *Brooke*.

75

*Ford.* Well sir then my shute is void?

Yould yndertake it no more?

*Fal.* *M. Brooke*, *I*le be throwne into Etna

As *I* haue bene in the Thames,

Ere *I* thus leaue her: *I* haue receiued

80

Another appointment of meeting,

Betweene ten and eleuen is the houre.

*Ford.* Why sir, tis almost ten alreadie:

*Fal.* Is it? why then will *I* addresse my selfe

For my appointment: *M. Brooke*, come to me soone

85

At night, and you shall know how *I* speed,

And the end shall be, you shall enjoy her loue:

You shall cuckold *Foord*: come to mee soone at  
at night. [Sc. xi.]

*For.* Is this a dreame? Is it a vision?  
Maister *Ford*, maister *Ford*, awake maister *Ford*, 90  
There is a hole made in your best coat M. *Ford*,  
And a man shall not onely endure this wrong,  
But shall stand vnder the taunt of names,  
*Lucifer* is a good name, *Barbason* good: good  
Diuels names: but cuckold, wittold, godeso 95  
The diuel himselve hath not such a name:  
And they may hang hats here, and napkins here  
Vpon my hornes: well *Ile* home, *I* ferit him,  
And vnlesse the diuel himselve should aide him.  
*Ile* search vnpossible places: *Ile* about it, 100  
Least *I* repent too late.

*Exit omnes.*

*Enter M. Fenton, Page, and mistresse Quickly.* [Sc. xii.]

*Fen.* Tell me sweet *Nan*, how doest thou yet resolute,  
Shall foolish *Slender* haue thee to his wife?  
Or one as wise as he, the learned Doctor?  
Shall such as they enjoy thy maiden hart?  
Thou knowst that *I* haue alwaies loued thee deare, 5  
And thou hast oft times swore the like to me.

*An.* Good M. *Fenton*, you may assure your selfe  
My hart is settled vpon none but you,  
Tis as my father and mother please:  
Get their consent, you quickly shall haue mine. 10

*Fen.* Thy father thinks *I* loue thee for his wealth,  
Tho *I* must needs confesse at first that drew me,  
But since thy vertues wiped that trash away,  
*I* loue thee *Nan*, and so deare is it set,  
That whilst *I* liue, *I* nere shall thee forget. 15

[*Quic.*] Godes pitie here comes her father.

*Enter M. Page his wife, M. Shallow, and Slender.*

*Pa.* M. *Fenton* *I* pray what make you here?  
You know my answer sir, shees not for you:  
Knowing my vow, to blame to vse me thus.  
*Fen.* But heare me speake sir. 20

*Pa.* Pray sir get you gon: Come hither daughter,  
Sonne *Slender* let me speake with you. (*they whisper.*)

*Quic.* Speake to misteris *Page*.

*Fen.* Pray misteris *Page* let me haue your consent.

*Mis. Pa.* Ifaith M. *Fenton* tis as my husband please.

[SC. XII.]

For my part, Ile neither hinder you, nor further you.

*Quic.* How say you this was my doings?  
I bid you speake to misteris *Page*.

*Fen.* Here nurse, theres a brace of angels to drink,  
Worke what thou canst for me, farwell.

(*Exit Fen.* 30

*Quic.* By my troth so I will, good hart.

*Pa.* Come wife, you an *I* will in, wee leaue M. *Slender*  
And my daughter to talke together. M. *Shallow*,

You may stay sir if you please.

*Exit Page and his wife.*

*Shal.* Mary *I* thanke you for that:

35

To her cousin, to her.

*Slen.* Ifaith *I* know not what to say.

*An.* Now M. *Slender*, what's your will?

*Slen.* Godeso, theres a *Iest* indeed: why misteris *An*, *I* neuer  
made will yet: *I* thank God *I* am wise inough for that.

40

*Shal.* Fie cusse fie, thòu art not right,  
O thou hadst a father.

*Slen.* *I* had a father misteris *Anne*, good vncl  
Tell the *Iest* how my father stole the goose out of  
The henloft. All this is nought, harke you mistressè *Anne*.

45

*Shal.* He will make you ioynter of three hundred pound a yeare,  
he shall make you a Gentlewoman.

*Slend.* *I* be God that *I* vill, come cut and long taile, as good as  
any is in *Glostershire*, vnder the degree of a Squire.

*An.* O God how many grosse faults are hid

50

And couered in three hundred pouñd a yeare?

Well M. *Slender*, within a day or two Ile tell you more.

*Slend.* *I* thanke you good misteris *Anne*, vncl *I* shall haue her.

*Quic.* M. *Shallow*, M. *Page* would pray you to come you, and you  
M. *Slender*, and you mistris *An*.

55

*Slend.* Well Nurse, if youle speake for me,

Ile giue you more than Ile talke of.

*Exit omnes but Quickly.*

*Quic.* Indeed *I* will, Ile speake what *I* can for you,  
But specially for M. *Fenton*:

But specially of all for my Maister.

60

And indeed *I* will do what *I* can for them all three.

*Exit.*

*Enter misteris Ford and her two men.*

*Mis. For.* Do you heare? when your M. comes take vp this bas-  
ket as you did before, and if your M. bid you set it downe, obey  
him.

*Ser.* *I* will forsooth.

65

*Enter Syr Iohn.*

*Mis. For.* Syr *Iohn* welcome.

*Fal.* What are you sure of your husband now?

[SC. XII.]

*Mis. For.* He is gone a birding sir *Iohn*, and I hope will not come home yet.

*Enter mistress Page.*

Gods body here is misteris *Page*,

70

Step behind the arras good sir *Iohn*.

*He steps behind the arras.*

*Mis. Pa.* Misteris *Ford*, why woman your husband is in his old vaine againe, hees comming to search for your sweet heart, but I am glad he is not here.

*Mis. For.* O God misteris *Page* the knight is here,  
What shall I do?

75

*Mis. Pa.* Why then you'r vndone woman, vnles you make some meanes to shift him away.

*Mis. For.* Alas I know no meanes, unlesse we put him in the basket againe.

80

*Fal.* No Ile come no more in the basket, Ile creep vp into the chimney.

*Mis. For.* There they use to discharge their Fowling peeces.

*Fal.* Why then Ile goe out of doores.

*Mi. Pa.* Then your vndone, your but a dead man.

85

*Fal.* For Gods sake deuse any extremitie, Rather then a mischief.

*Mis. Pa.* Alas I know not what meanes to make, If there were any womans apparell would fit him, He might put on a gowne and a mufler,  
And so escape.

90

*Mi. For.* Thats wel remembered, my maids Aunt *Gillian* of *Brainford*, hath a gowne aboue.

*Mis. Pa.* And she is altogether as fat as he.

*Mis. For.* I that will serue him of my word.

95

*Mis. Pa.* Come goe with me sir *Iohn*, Ile helpe to dresse you.

*Fal.* Come for God sake, any thing.

*Exit Mis. Page and Sir Iohn.*

*Enter M. Ford, Page, Priest, Shallow, the two men carries the basket, and Ford meets it.*

*For.* Come along I pray, you shal know the cause,  
How now whither goe you? Ha whither go you?  
Set downe the basket you ssaue,

100

You panderly rogue, set it downe.

*Mis. For.* What is the reason that you vse me thus?

*For.* Come hither set downe the basket,

Misteris *Ford* the modest woman, [Sc. XII.]  
 Misteris *Ford* the vertuous woman, 105  
 She that hath the icaloüs foole to her husband,  
 I mistrust you without cause do I not?

*Mis. For.* I Gods my record do you. And if  
 you mistrust me in any ill sort.

*Ford.* Well sed brazen face, hold it out, 110  
 You youth in a basket, come out here,  
 Pull out the cloathes, search.

*Hu.* Ieshu plesse me, will you pull vp your wiues cloathes.

*Pa.* Fie M. *Ford*, you are not to go abroad if you be in these fits.

*Sir Hugh.* By so kad vdge me, tiş verie necessarie 115  
 He were put in pethlem.

*For.* M. *Page*, as I am an honest man M. *Page*,  
 There was one conueyd out of my house here yesterday out of this  
 basket, why may he not be here now?

*Mi. For.* Come mistris *Page*, bring the old woman downe. 120

*For.* Old woman, what old woman?

*Mi. For.* Why my maidens Ant, *Gillian* of *Brainford*.

A witch, haue I not forewarned her my house,

Alas we are simple we, we know not what.

*Is* brought to passe vnder the colour of fortune-Telling. Come downe 125  
 you witch, come downe.

*Enter Falstaffe disguised like an old woman, and misteris Page with  
 him, Ford beates him, and hee runnes away.*

Away you witch get you gone.

*Sir Hu.* By Ieshu I verily thinke she is a witch indeed,  
 I espied vnder her mufler a great beard.

*Ford.* Pray come helpe me to search, pray now. 130

*Pa.* Come weelee go for his minds sake. *Exit omnes.*

*Mi. For.* By my troth he beat him most extreamply.

*Mi. Pa.* I am glad of it, what shall we proceed any further?

*Mi. For.* No faith, now if you will let vs tell our husbands of it.  
 For mine I am sure hath almost fretted himselfe to death. 135

*Mi. Pa.* Content, come weelee go tell them all,  
 And as they agree, so will we proceed. *Exit both.*

*Enter Host and Bardolfe.* [Sc. XIII.]

*Bar.* Syr heere be three Gentlemen come from the Duke the  
 Stanger sir, would haue your horse.

*Host.* The Duke, what Duke? let me speake with the Gentle-  
 men, do they speake English?

*Bar.* Ile call them to you sir. 5

115. *By so*] *So.*

120. *Come*] *om.*

123. *A witch,*] *For. A witch.*

*Host.* No *Bardolfe*, let them alone, Ile sauce them: [SC. XIII.]  
 They haue had my house a weeke at command,  
 I haue turned away my other guesse,  
 They shall haue my horses *Bardolfe*,  
 They must come off, Ile sawce them. *Exit omnes.* 10

*Enter Ford, Page, their wives, Shallow and Slender, Syr Hu.* [SC. XIV.]

*Ford.* Well wife, heere take my hand, vpon my soule I loue thee  
 dearer then I do my life, and ioy I hnuē so true and constant wife, my  
 iealousie shall neuer more offend thee.

*Mi. For.* Sir I am glad, and that which I haue done,  
 Was nothing else but mirth and modestie. 5

*Pa.* I misteris *Ford*, *Falstaffe* hath all the grieffe,  
 And in this knauerie my wife was the chiefe.

*Mi. Pa.* No knauery husband, it was honest mirth.

*Hu.* Indeed it was good pastimes & merriments.

*Mis. For.* But sweete heart shall wee leaue olde *Falstaffe* so? 10

*Mis. Pa.* O by no meanes, send to him againe,

*Pa.* I do not thinke heele come being so much deceiued.

*For.* Let me alone, Ile to him once again like *Brooke*, and  
 know his mind whether heele come or not.

*Pa.* There must be some plot laide, or heele not come. 15

*Mis. Pa.* Let vs alone for that. Heare my deuce.  
 Oft haue you heard since *Horne* the hunter dyed,  
 That women to affright their litle children,  
 Ses that he walkes in shape of a great stagge.  
 Now for that *Falstaffe* hath bene so deceiued, 20  
 As that he dares not venture to the house,  
 Weele send him word to meet vs in the field,  
 Disguised like *Horne*; with huge horns on his head,  
 The houre shall be iust betweene twelue and one,  
 And at that time we will meet him both: 25  
 Then would I haue you present there at hand,  
 With litle boyes disguised and dressed like Fayries,  
 For to affright fat *Falstaffe* in the woods.  
 And then to make a period to the Iest,  
 Tell *Falstaffe* all, I thinke this will do best. 30

*Pa.* Tis excellent, and my daughter *Anne*,  
 Shall like a litle Fayrie be disguised.

*Mis. Pa.* And in that Maske Ile make the Doctor steale my  
 daughter *An*, and ere my husband knowes it, to carrie her to Church,  
 and marrie her. 35

*Mis. For.* But who will buy the silkes to tyre the boyes?

*Pa.* That will I do, and in a robe of white

Ile cloath my daughter, and aduertise *Slender* [Sc. xiv.]  
 To know her by that signe, and steale her thence,  
 And vnknowne to my wife, shall marric her.

*Hu.* So kad vdge me the deuises is excellent.  
 I will also be there, and will be like a *Jackanapes*,  
 And pinch him most cruelly for his lecheries.

*Mis. Pa.* Why then we are reuenged sufficiently.  
 First he was carried and throwne in the Thames,  
 Next beaten well, I am sure youle witnes that. 45

*Mi. For.* Ile lay my life this makes him nothing fat.

*Pa.* Well lets about this stratagem, I long  
 To see deceit deceiued, and wrong haue wrong.

*For.* Well send to *Falstaffe*, and if he come thither,  
 Twill make vs smile and laugh one moneth together. 50

*Exit omnes.*

*Enter Host and Simple.*

[Sc. xv.]

*Host.* What would thou haue boore, what thicke-skin?  
 Speake, breath, discus, short, quick, briefe, snap.

*Sim.* Sir, I am sent from my M. to sir *John Falstaffe*.

*Host.* Sir *John*, theres his Castle, his standing bed, his trundle  
 bed, his chamber is painted about with the story of the prodigall, 5  
 fresh and new, goe knock, heele speak like an Antripophiginian to  
 thee:

Knock I say.

*Sim.* Sir I should speak with an old woman that went vp into  
 his chamber. 10

*Host.* An old woman, the knight may be robbed, Ile call bully  
 knight, bully sir *John*. Speake from thy Lungs military: it is thine  
 host, thy Ephesian calls.

*Fal.* Now mine host,

*Host:* Here is a Bohemian tarter bully, tarries the comming 15  
 downe of the fat woman: Let her descend bully, let her descend, my  
 chambers are honorable, pah priuasie, fie.

*Fal.* Indeed mine host there was a fat woman with me,  
 But she is gone.

*Enter sir John.*

*Sim.* Pray sir, was it not the wise woman of *Brainford*? 20

*Fal.* Marry was it *Musselshell*, what would you?

*Sim.* Marry sir my maister *Slender* sent me to her,  
 To know whether one *Nim* that hath his chaine,  
 Cousoned him of it, or no.

*Fal.* I talked with the woman about it. 25

*Sim.* And I pray you sir what ses she?

*Fal.* Marry she ses the very same man that

Beguiled maister *Slender* of his chaine, [Sc. xv.]  
 Cousoned him of it.

*Sim.* May I be bolde to tell my maister so sir? 30

*Fal.* I tike, who more bolde.

*Sim.* I thanke you sir, I shall make my maister a glad man at  
 these tydings, God be with you sir. *Exit.*

*Host.* Thou art clarkly sir *John*, thou art clarkly,  
 Was there a wise woman with thee? 35

*Fal.* Marry was there mine host, one that taught  
 Me more wit then I learned this 7. yeare,  
 And I paid nothing for it,  
 But was paid for my learning.

*Enter Bardolfe.*

*Bar.* O lord sir cousonage, plaine cousonage. 40

*Host.* Why man, where be my horses? where be the Germanes?

*Bar.* Rid away with your horses:  
 After I came beyond Maidenhead,  
 They flung me in a slow of myre, & away they ran.

*Enter Dottor.*

*Doc.* Where be my Host de gartyre? 45

*Host.* O here sir in perplexitie.

*Doc.* I cannot tell vad be dad,  
 But begar I will tell you van ting,  
 Dear be a Garmaine Duke come to de Court,  
 Has cosened all the host of *Branford*, 50  
 And *Redding*: begar I tell you for good will,  
 Ha, ha, mine Host, am I euen met you? *Exit.*

*Enter Sir Hugh.*

*Sir Hu.* Where is mine host of the gartyr?  
 Now my Host, I would desire you looke you now,  
 To haue a care of your entertainments, 55

For there is three sorts of cosen garmombles,  
 Is cosen all the Host of Maidenhead and Readings,  
 Now you are an honest man, and a scuruy beggerly lowsie knaue  
 beside:

And can point wrong places, 60  
 I tell you for good will, grate why mine Host. *Exit.*

*Host.* I am cosened *Hugh*, and coy *Bardolfe*,  
 Sweet knight assist me, I am cosened. *Exit.*

*Fal.* Would all the worell were cosened for me, 65  
 For I am cousoned and beaten too.  
 Well, I neuer prospered since I forswore  
 Myselfe at *Primero*: and my winde



Were but long inough to say my prayers,  
Ide repent, now from whence come you ?

[Sc. xv.]

*Enter Mistresse Quickly.*

*Quic.* From the two parties forsooth.

70

*Fal.* The diuell take the one partie,  
And his dam the other,  
And theyle be both bestowed.  
*I* haue endured more for their sakes,  
Then man is able to endure.

75

*Quic.* O Lord sir, they are the sorowfulst creatures  
That euer liued: specially mistresse *Ford*,  
Her husband hath beaten her that she is all  
Blacke and blew poore soule.

*Fal.* What tellest me of blacke and blew,  
*I* haue bene beaten all the colours in the Rainbow,  
And in my escape like to a bene apprehended  
For a witch of *Brainford*, and set in the stockes.

80

*Quic.* Well sir, she is a sorrowfull woman,  
And *I* hope when you heare my errant,  
Youle be perswaded to the contharie.

85

*Fal.* Come goe with me into my chamber, Ile heare thee.

*Exit omnes.*

*Enter Host and Fenton.*

[Sc. xvi.]

*Host.* Speake not to me sir, my mind is heauie,  
*I* haue had a great losse.

*Fen.* Yet heare me, and as *I* am a gentleman,  
Ile giue you a hundred pound toward your losse.

*Host.* Well sir Ile heare you, and at least keep your counsell.

5

*Fen.* Then thus my host. Tis not vnknown to you,  
The feruent loue *I* beare to young *Anne Page*,  
And mutally her loue againe to mee:  
But her father still against her choise,  
Doth seeke to marrie her to foolish *Slender*,  
And in a robe of white this night disguised,  
Wherein fat *Falstaffe* had a mightie scare,  
Must *Slender* take her and carrie her to *Catten*,  
And there vnknowne to any, marrie her.  
Now her mother still against that match,  
And firme for Doctor *Cayus*, in a robe of red  
By her deuice, the Doctor must steale her thence,

10

15

And she hath giuen consent to goe with him.

[Sc. xvi.]

*Host.* Now which meanes she to deceiue, father or mother?

*Fen.* Both my good Host, to go along with me.

20

Now here it rests, that you would procure a priest,  
And tarry readie at the appointment place,  
To giue our harts vnited matrimonie.

*Host.* But how will you come to steale her from among them?

*Fen.* That hath sweet *Nan* and I agreed vpon,

25

And by a robe of white, the which she weares,  
With ribones pendant flaring bout her head,  
*I* shalbe sure to know her, and conuey her thence,  
And bring her where the priest abides our comming,  
And by thy furtherance there be married.

30

*Host.* Well, husband your deuice, Ile to the Vicar,  
Bring you the'maide, you shall not lacke a Priest.

*Fen.* So shall *I* euermore be bound vnto thee,  
Besides Ile always be thy faithful friend.

*Exit omnes.*

*Enter sir Iohn with a Bucks head vpon him.*

[Sc. xvii.]

*Fal.* This is the third time, well Ile venter,  
They say there is good luck in old numbers,  
[*Ioue* transform'd himselfe into a Bull,  
And *I* am here a Stag, and *I* thinke the fattest  
In all *Windsor* Forrest: well *I* stand here  
For *Horne* the hunter, waiting my Does comming.

5

*Enter mistris Page and mistris Ford.*

*Mis. Pa.* Sir *Iohn*, where are you?

*Fal.* Art thou come my doe? What and thou too?  
Welcome Ladies.

*Mi. For.* H sir *Iohn*, *I* see you will not faile,  
Therefore you deserue far better then our loues,  
But it grieues me for your late crosses.

10

*Fal.* This makes amends for all.  
Come diuide me betweene you, each a hanch,  
For my horns Ile bequeath them to your husbands,  
Do *I* speake like *Horne* the hunter, ha?

15

*Mis. Pa.* God forgiue me, what noise is this?

*There is a noise of hornes, the two women run away.*

*Enter sir Hugh like a Satyre, and boyes drest like Fayries, mistresse.  
Quickly, like the Queene of Fayries: they sing a song about him,  
and afterward speake.*

*Quic:* You Fayries that do haunt these shady groues,  
Looke round about the wood if you can espie

A mortall that doth haunt our sacred round :

[Sc. xvii.]

If such a one you can espy, giue him his due,  
And leaue not till you pinch him blacke and blew :  
Giue them their charge *Puck* ere they part away.

*Sir Hu.* Come hither *Peane*, goe to the countrie houses,  
And when you finde a slut that lies a sleepe,  
And all her dishes foule, and roome vnswept,  
With youre long nailes pinch her till she crie,  
And sweare to mend her sluttish huswiferie.

25

*Fai.* I warrant you I will perform your will.

*Hu.* Where is *Pead*? Go and see where Brokers sleep,  
And Foxe-eyed Seriants with their mase,  
Goe laie the proctors in the street,  
And pinch the lowsie Seriants face :  
Spare none of these when they are a bed,  
But such whose nose lookes plew and red.

30

35

*Quic.* Away begon, his mind fulfill,  
And looke that none of you stand still.  
Some do that thing, some do this,  
All do something, none amis.

*Hir Hu.* I smell a man of middle earth.

40

*Fal.* God blesse me from that wealch Fairie.

*Quic.* Looke euery one about this round,  
And if that any here be found,  
For his presumption in this place,  
Spare neither legge, arme, head, nor face.

45

*Sir Hu.* See I haue spied one by good luck,  
His bodie man, his head a buck.

*Fal.* God send me good fortune now, and I care not.

*Quick.* Go strait, and do as I commaund,  
And take a Taper in your hand,  
And set it to his fingers endes,  
And if you see it him offends,  
And that he starteth at the flame,  
Then is he mortall, know his name :  
If with an F. it doth begin,  
Why then be shure he is full of sin.  
About it then, and know the truth,  
Of this same metamorphised youth.

50

55

*Sir Hugh.* Giue me the Tapers, I will try  
And if that he loue venery.

60

*They put the Tapers to his fingers, and he starts.*

*Sir Hu.* It is right indeed, he is full of lecheries and iniquitie.

*Quic.* A little distant from him stand,  
And euery one take hand in hand,  
And compass him within a ring,  
First pinch him well, and after sing.

65

*Here they pinch him, and sing about him, and the Doctor comes one way and steales away a boy in red. And Slender another way he takes a boy in greene: And Fenton steales misteris Anne, being in white. And a noyse of hunting is made within; and all the Fairies runne away. Falstaffe pulles off his bucks head, and rises vp. And enters M. Page, M. Ford, and their wiues, M. Shallow, sir Hugh.*

*Fal.* Horne the hunter quoth you: am I ghøst?  
Sblood the Fairies hath made a ghost of me:  
What hunting at this time at night?  
Ile lay my life the mad prince of *Wales*  
Is stealing his fathers Deare. How now who haue we here, what is  
all *Windsor* stirring? Are you there? 70

*Shal.* God saue you sir *John Falstaffe*.

*Sir Hu.* God plesse you sir *John*, God plesse you.

*Pa.* Why how now sir *John*, what a pair of horns in your  
hand? 75

*For.* Those hornes he ment to place vpon my head,  
And M. *Brooke* and he should be the men:  
Why how now sir *John*, why are you thus amazed?  
We know the Fairies man that pinched you so,  
Your throwing in the Thames, your beating well, 80  
And what's to come sir *John*, that can we tell.

*Mi. Pa.* Sir *John* tis thus, your dishonest meanes  
To call our credits into question,  
Did make vs vndertake to our best,  
To turn your leaud lust to a merry Iest. 85

*Fal.* Iest, tis well, haue I liued to these yeares  
To be gulled now, now to be ridden?  
Why then these were not *Fairies*?

*Mis. Pa.* No sir *John* but boyes.

*Fal.* By the Lord I was twice or thrise in the mind 90  
They were not, and yet the grosnesse  
Of the fopperie perswaded me they were.  
Well, and the fine wits of the Court heare this,  
Thayle so whip me with their keene Iests,  
That thayle melt me out like tallow, 95  
Drop by drop out of my grease. Boyes!

*Sir Hu.* I trust me boyes Sir *John*: and I was

Also a Fairie that did helpe to pinch you.

[Sc. xvii.]

*Fal.* I, tis well I am your May-pole,

You haue the start of mee,

100

Am I ridden too with a wealch goate?

With a peece of toasted cheese?

*Sir Hu.* Butter is better then cheese sir *John*,

You are all butter, butter.

*For.* There is a further matter yet sir *John*,

105

There's 20. pound you borrowed of M. *Brooke* sir *John*,

And it must be paid to M. *Ford* sir *John*.

*Mi. For.* Nay husband let that go to make amends,  
Forgiue that sum, and so weele all be friends.

*For.* Well here is my hand, all's forgiuen at last.

110

*Fal.* It hath cost me well,

I haue beene well pinched and washed.

*Enter the Doctor.*

*Mi. Pa.* Now M. Doctor, sonne I hope you are.

*Doct.* Sonne begar you be de ville voman,

Begar I tinck to marry metres *An*, and begar

115

Tis a whorson garson Iack boy.

*Mis. Pa.* How a boy?

*Doct.* I begar a boy.

*Pa.* Nay be not angry wife, He tell thee true,

It was my plot to deceiue thee so:

120

And by this time your daughter's married

To M. *Slender*, and see where he comes.

*Enter Slender.*

Now sonne *Slender*,

Where's your bride?

*Slen.* Bride, by Gods lyd I thinke theres neuer a man in the  
worell hath that crosse fortune that I haue: begod I could cry for  
verie anger. 125

*Page.* Why whats the matter sonne *Slender*?

*Slen.* Sonne, nay by God I am none of your son.

*Pa.* No, why so?

130

*Slen.* Why so God saue me, tis a boy that I haue married.

*Page.* How, a boy? why did you mistake the word?

*Slen.* No neither, for I came to her in red as you bad me, and I  
cried mum, and hee cried budget, so well as euer you heard, and I  
haue married him. 135

101. ridden] written.

131. that] om. Halliwell.

*Sir Hugh.* Ieshu M. *Slender*, cannot you see but marrie boyes? [SC.XVII.]

*Pa.* O I am vext at hart, what shal I do?

*Enter Fenton and Anne.*

*Mis. Pa.* Here comes the man that hath deceiued vs all:  
How now daughter, where haue you bin?

*An.* At Curch forsooth. 140

*Pa.* At Church, what haue you done there?

*Fen.* Married to me, nay sir neuer storme,  
Tis done sir now, and cannot be vndone.

*Ford:* Ifaith M. *Page* neuer chafe your selfe,  
She hath made her choise wheras her hart was fixt, 145  
Then tis in vaine for you to storme or fret.

*Fal.* I am glad yet that your arrow hath glanced

*Mi. For.* Come mistris *Page*, Ile be bold with you,  
Tis pitie to part loue that is so true.

*Mis. Pa.* Altho that I haue missed in my intent, 150  
Yet I am glad my husbands match was crossed,  
Here M. *Fenton*, take her, and God giue thee ioy.

*Sir Hu.* Come M. *Page*, you must needs agree.

*Fo.* I yfaith sir come, you see your wife is wel pleased:

*Pa.* I cannot tel, and yet my hart's well eased, 155  
And yet it doth me good the Doctour missed.

Come hither *Fenton*, and come hither daughter,

Go too you might haue staid for my good will,

But since your choise is made of one you loue, 160  
Here take her *Fenton*, & both happie proue.

*Sir. Hu.* I wil also dance & eate plums at your weddings.

*For.* All parties pleased, now let vs in to feast,

And laugh at *Slender* and the Doctours ieast.

He hath got the maiden, each of you a boy

To waite vpon you, so God giue you ioy, 165

And sir *John Falstaffe* now shal you keep your word,

For *Brooke* this night shall lye with mistris *Ford*.

*Exit omnes.*

FINIS.

138. the man] he.

140. Curch] Church Halliwell.

147. that] then Halliwell.

154. I yfaith] I faith.

161. also] om.

MEASURE FOR MEASURE.

## DRAMATIS PERSONÆ<sup>1</sup>.

VINCENTIO, the Duke.  
ANGELO, Deputy.  
ESCALUS, an ancient Lord.  
CLAUDIO, a young gentleman.  
LUCIO, a fantastic.  
Two other gentlemen.  
PROVOST.  
THOMAS, }  
PETER, } two friars.  
A Justice<sup>2</sup>.  
VARRIUS<sup>2</sup>.  
ELBOW, a simple constable.  
FROTH, a foolish gentleman.  
POMPEY, servant to Mistress Overdone<sup>3</sup>.  
ABHORSON, an executioner.  
BARNARDINE, a dissolute prisoner.  
  
ISABELLA, sister to Claudio.  
MARIANA, betrothed to Angelo.  
JULIET, beloved of Claudio.  
FRANCISCA, a nun.  
MISTRESS OVERDONE, a bawd.

Lords, Officers, Citizens, Boy, and Attendants<sup>2</sup>.

SCENE—*Vienna.*

<sup>1</sup> DRAMATIS PERSONÆ] THE  
NAMES OF ALL THE ACTORS Ff  
(added at the end of the play).

<sup>2</sup> Omitted in Ff.

<sup>3</sup> Clowne. Ff.



# MEASURE FOR MEASURE.

## ACT I.

### SCENE I. *An apartment in the DUKE'S palace.*

*Enter DUKE, ESCALUS, Lords and Attendants.*

*Duke.* Escalus.

*Escal.* My lord.

*Duke.* Of government the properties to unfold,  
Would seem in me to affect speech and discourse;  
Since I am put to know that your own science  
Exceeds, in that, the lists of all advice  
My strength can give you: then no more remains,  
But that to your sufficiency . . . . .  
. . . . . as your worth is able,  
And let them work. The nature of our people,

5

10

SCENE I. Lords and Attendants.]  
Singer. Lords. Ff. and Attendants.  
Capell.

5. *put*] not Pope. *apt* Collier MS.  
7, 8. *remains, But that*] *remains*;  
*Put that* Rowe.

8, 9. *But that to your sufficiency...*  
*But that to your sufficiency you add*  
*Due diligence...* Theobald conj. *But*  
*that to your sufficiency you joyin A will*  
*to serve us...* Hanmer. *But that to your*  
*sufficiency you put A zeal as willing...*  
Tyrwhitt conj. *But that to your*  
*sufficiencies your worth is abled* John-

son conj. *But your sufficiency. as*  
*worth is able* Farmer conj. *Your*  
*sufficiency...able* Steevens conj. *But*  
*that your sufficiency be as your worth is*  
*stable* Becket conj. *But state to your*  
*sufficiency...* Jackson conj. *But there-*  
*to your sufficiency...* Singer. *But add*  
*to your sufficiency your worth* Collier  
MS. *But that* [tendering his commis-  
sion] *to your sufficiency* And, as  
*your worth is able, let them work*  
Staunton conj. *But that to your*  
*sufficiency I add Commission ample*  
Spedding conj. See note (1).

Our city's institutions, and the terms  
 For common justice, you're as pregnant in  
 As art and practice hath enriched any  
 That we remember. There is our commission,  
 From which we would not have you warp. Call hither, 15  
 I say, bid come before us Angelo. [*Exit an Attendant.*  
 What figure of us think you he will bear?  
 For you must know, we have with special soul  
 Elected him our absence to supply;  
 Lent him our terror, dress'd him with our love, 20  
 And given his deputation all the organs  
 Of our own power: what think you of it?  
*Escal.* If any in Vienna be of worth  
 To undergo such ample grace and honour,  
 It is Lord Angelo.

*Duke.* Look where he comes. 25

*Enter ANGELO.*

*Ang.* Always obedient to your Grace's will,  
 I come to know your pleasure.

*Duke.* Angelo,  
 There is a kind of character in thy life,  
 That to th' observer doth thy history  
 Fully unfold. Thyself and thy belongings 30  
 Are not thine own so proper, as to waste  
 Thyself upon thy virtues, they on thee.  
 Heaven doth with us as we with torches do,  
 Not light them for themselves; for if our virtues  
 Did not go forth of us, 'twere all alike 35  
 As if we had them not. Spirits are not finely touch'd  
 But to fine issues; nor Nature never lends  
 The smallest scruple of her excellence,  
 But, like a thrifty goddess, she determines

- |   |  |
|---|--|
| 11. <i>city's</i> ] <i>cities</i> Ff.                   | 28. <i>life</i> ] <i>look</i> Johnson conj.          |
| 16. [ <i>Exit an Attendant.</i> ] Capell.               | 28, 29. <i>character... history</i> ] <i>history</i> |
| 18. <i>soul</i> ] <i>roll</i> Warburton. <i>seal</i>    | <i>...character</i> Monck Mason conj.                |
| Johnson conj.   | 32. <i>they</i> ] <i>them</i> Hanmer.                |
| 22. <i>what</i> ] <i>say, what</i> Pope.                | 35, 36. <i>all alike As if we</i> ] <i>all as</i>    |
| 25. SCENE II. Pope.                                     | <i>if We</i> Hanmer.                                 |
| 27. <i>your pleasure</i> ] F <sub>1</sub> . <i>your</i> | 37. <i>nor</i> ] om. Pope.                           |
- Graces pleasure* F<sub>2</sub> F<sub>3</sub> F<sub>4</sub>.

Herself the glory of a creditor,  
 Both thanks and use. But I do bend my speech  
 To one that can my part in him advertise;  
 Hold therefore, Angelo:—  
 In our remove be thou at full ourself;  
 Mortality and mercy in Vienna  
 Live in thy tongue and heart: old Escalus,  
 Though first in question, is thy secondary.  
 Take thy commission.

40

45

*Ang.* Now, good my lord,  
 Let there be some more test made of my metal,  
 Before so noble and so great a figure  
 Be stamp'd upon it.

50

*Duke.* No more evasion:  
 We have with a leaven'd and prepared choice  
 Proceeded to you; therefore take your honours.  
 Our haste from hence is of so quick condition,  
 That it prefers itself, and leaves unquestion'd  
 Matters of needful value. We shall write to you,  
 As time and our concernings shall importune,  
 How it goes with us; and do look to know  
 What doth befall you here. So, fare you well:  
 To the hopeful execution do I leave you  
 Of your commissions.

55

60

*Ang.* Yet, give leave, my lord,  
 That we may bring you something on the way.

*Duke.* My haste may not admit it;  
 Nor need you, on mine honour, have to do  
 With any scruple; your scope is as mine own,  
 So to enforce or qualify the laws

65

42. *my part in him*] in *my part*  
*me* Hammer. *my part to him* Johnson  
 conj. *in him, my part* Becket conj.

43. *Hold therefore, Angelo:—*] *Hold*  
*therefore, Angelo:* [Giving him his  
 commission] Hammer. *Hold therefore.*  
*Angelo, Tyrwhitt* conj. *Hold there-*  
*fore, Angelo, our place and power:*  
 Grant White.

45. *Mortality*] *Morality* Pope.

51. *upon it*] *upon 't* Capell.

*No more*] *Come, no more* Pope.

52. *leaven'd and prepared*] *Ff.*  
*leaven'd and prepar'd* Rowe. *prepar'd*  
*and leaven'd* Pope. *prepar'd and*  
*level'd* Warburton. *prepar'd unlea-*  
*ven'd* Heath conj.

56. *to you*] om. Hammer.

61. *your commissions*] *F<sub>1</sub>.* *your*  
*commission* *F<sub>2</sub> F<sub>3</sub> F<sub>4</sub>.* *our commis-*  
*sion* Pope.

66. *laws*] *law* Pope.

As to your soul seems good. Give me your hand:  
 I'll privily away. I love the people,  
 But do not like to stage me to their eyes:  
 Though it do well, I do not relish well 70  
 Their loud applause and Aves vehement;  
 Nor do I think the man of safe discretion  
 That does affect it. Once more, fare you well.

*Ang.* The heavens give safety to your purposes!

*Escal.* Lead forth and bring you back in happiness! 75

*Duke.* I thank you. Fare you well. [*Exit.*]

*Escal.* I shall desire you, sir, to give me leave  
 To have free speech with you; and it concerns me  
 To look into the bottom of my place:  
 A power I have, but of what strength and nature 80  
 I am not yet instructed.

*Ang.* 'Tis so with me. Let us withdraw together,  
 And we may soon our satisfaction have  
 Touching that point.

*Escal.* I'll wait upon your honour. [*Exeunt.*]

SCENE II. *A street.*

*Enter LUCIO and two Gentlemen.*

*Lucio.* If the duke, with the other dukes, come not to  
 composition with the King of Hungary, why then all the  
 dukes fall upon the king.

*First Gent.* Heaven grant us its peace, but not the  
 King of Hungary's! 5

*Sec. Gent.* Amen.

*Lucio.* Thou concludest like the sanctimonious pirate,  
 that went to sea with the Ten Commandments, but scraped  
 one out of the table.

*Sec. Gent.* 'Thou shalt not steal'? 10

*Lucio.* Ay, that he razed.

76. [*Exit.*] F<sub>2</sub>. [*Exit.* (after line  
 75) F<sub>1</sub>.

84. *your*] *you* F<sub>2</sub>.  
 SCENE II.] SCENE III. Pope.

*First Gent.* Why, 'twas a commandment to command the captain and all the rest from their functions: they put forth to steal. There's not a soldier of us all, that, in the thanksgiving before meat, do relish the petition well that prays for peace. 15

*Sec. Gent.* I never heard any soldier dislike it.

*Lucio.* I believe thee; for I think thou never wast where grace was said.

*Sec. Gent.* No? a dozen times at least. 20

*First Gent.* What, in metre?

*Lucio.* In any proportion or in any language.

*First Gent.* I think, or in any religion.

*Lucio.* Ay, why not? Grace is grace, despite of all controversy: as, for example, thou thyself art a wicked villain, despite of all grace. 25

*First Gent.* Well, there went but a pair of shears between us.

*Lucio.* I grant; as there may between the lists and the velvet. Thou art the list. 30

*First Gent.* And thou the velvet: thou art good velvet; thou'rt a three-piled piece, I warrant thee: I had as lief be a list of an English kersey, as be piled, as thou art piled, for a French velvet. Do I speak feelingly now?

*Lucio.* I think thou dost; and, indeed, with most painful feeling of thy speech: I will, out of thine own confession, learn to begin thy health; but, whilst I live, forget to drink after thee. 35

*First, Gent.* I think I have done myself wrong, have I not? 40

*Sec. Gent.* Yes, that thou hast, whether thou art tainted or free.

12. *First Gent. Why, 'twas]* religion. *Lucio. Ay, why not?...all*  
 1. *Gent. Why? 'twas Ff. First Gent. Why? Luc. 'Twas Singer.* grace.] *Lucio. Not in any profession*  
 15. *before] after Hanmer. See note (ii).* ...language, I...religion. 2. *Gent. And why not?...controversy. Lucio. As for...all grace. Hanmer. See note (iii).*  
*do] doth Hanmer. does War-* 29. *lists] list Anon. conj.*  
 burton. 42. Here Ff have *Enter Barwde,*  
 22—26. *Lucio. In any proportion* transferred by Theobald to line 56.  
 ...language. *First Gent. I think...*

*Lucio.* Behold, behold, where Madam Mitigation comes! I have purchased as many diseases under her roof as come to—

45

*Sec. Gent.* To what, I pray?

*Lucio.* Judge.

*Sec. Gent.* To three thousand dolours a year.

*First Gent.* Ay, and more.

*Lucio.* A French crown more.

50

*First Gent.* Thou art always figuring diseases in me; but thou art full of error; I am sound.

*Lucio.* Nay, not as one would say, healthy; but so sound as things that are hollow: thy bones are hollow; impiety has made a feast of thee.

55

*Enter MISTRESS OVERDONE.*

*First Gent.* How now! which of your hips has the most profound sciatica?

*Mrs Ov.* Well, well; there's one yonder arrested and carried to prison was worth five thousand of you all.

*Sec. Gent.* Who's that, I pray thee?

60

*Mrs Ov.* Marry, sir, that's Claudio, Signior Claudio.

*First Gent.* Claudio to prison? 'tis not so.

*Mrs Ov.* Nay, but I know 'tis so: I saw him arrested; saw him carried away; and, which is more, within these three days his head to be chopped off.

65

*Lucio.* But, after all this fooling, I would not have it so. Art thou sure of this?

*Mrs Ov.* I am too sure of it: and it is for getting Madam Julietta with child.

*Lucio.* Believe me, this may be: he promised to meet me two hours since, and he was ever precise in promise-keeping.

70

*Sec. Gent.* Besides, you know, it draws something near to the speech we had to such a purpose.

43. SCENE IV. Pope.  
Bawd coming at a distance. Hanmer.

44. *I have*] 1. *Gent. I have* Pope  
(ed. 2). *He has* Halliwell.

48. *dolours*] Rowe. *dollours* Ff.

*dollars* Pope.

56. SCENE IV. Johnson.

65. *head*] *head is* Rowe. *head's*  
Capell.

*First Gent.* But, most of all, agreeing with the proclamation. 75

*Lucio.* Away! let's go learn the truth of it.

[*Exeunt Lucio and Gentlemen.*]

*Mrs Ov.* Thus, what with the war, what with the sweat, what with the gallows, and what with poverty, I am custom-shrunk. 80

Enter POMPEY.

How now! what's the news with you?

*Pom.* Yonder man is carried to prison.

*Mrs Ov.* Well; what has he done?

*Pom.* A woman.

*Mrs Ov.* But what's his offence? 85

*Pom.* Groping for trouts in a peculiar river.

*Mrs Ov.* What, is there a maid with child by him?

*Pom.* No, but there's a woman with maid by him. You have not heard of the proclamation, have you? 90

*Mrs Ov.* What proclamation, man?

*Pom.* All houses in the suburbs of Vienna must be plucked down.

*Mrs Ov.* And what shall become of those in the city?

*Pom.* They shall stand for seed: they had gone down too, but that a wise burgher put in for them. 95

*Mrs Ov.* But shall all our houses of resort in the suburbs be pulled down?

*Pom.* To the ground, mistress.

*Mrs Ov.* Why, here's a change indeed in the commonwealth! What shall become of me? 100

*Pom.* Come; fear not you: good counsellors lack no clients: though you change your place, you need not change your trade; I'll be your tapster still. Courage! there will be pity taken on you: you that have worn your eyes almost out in the service, you will be considered. 105

*Mrs Ov.* What's to do here, Thomas tapster? let's withdraw.

81. SCENE V. Pope.

88. *with maid*] *with-made* Seymour conj.

91. *houses*] *bawdy houses* Tyrwhitt

conj.

96. *all*] om. Pope.

*Pom.* Here comes Signior Claudio, led by the provost to prison; and there's Madam Juliet. [Exeunt.]

*Enter* PROVOST, CLAUDIO, JULIET, and Officers.

*Claud.* Fellow, why dost thou show me thus to the world? 110

Bear me to prison, where I am committed.

*Prov.* I do it not in evil disposition,  
But from Lord Angelo by special charge.

*Claud.* Thus can the demigod Authority  
Make us pay down for our offence by weight 115  
The words of heaven;—on whom it will, it will;  
On whom it will not, so; yet still 'tis just.

*Re-enter* LUCIO and two Gentlemen.

*Lucio.* Why, how now, Claudio! whence comes this restraint?

*Claud.* From too much liberty, my Lucio, liberty:  
As surfeit is the father of much fast, 120  
So every scope by the immoderate use  
Turns to restraint. Our natures do pursue,  
Like rats that ravin down their proper bane,  
A thirsty evil; and when we drink we die.

*Lucio.* If I could speak so wisely under an arrest, I 125  
would send for certain of my creditors: and yet, to say the  
truth, I had as lief have the foppery of freedom as the  
morality of imprisonment. What's thy offence, Claudio?

*Claud.* What but to speak of would offend again.

*Lucio.* What, is't murder? 130

110. SCÆNA TERTIA. Ff. Juliet] Ff. Gaoler. Halliwell. om. Collier MS. See note (iv).

113. Lord] om. F<sub>2</sub> F<sub>3</sub> F<sub>4</sub>.

115. offence] offence' (for offences) S. Walker conj.

115, 116. by weight The words] Ff. by weight; I th' words Hanmer. by weight. The words Warburton (after Davenant). by weight—The sword Roberts conj. by weight The word

Halliwell. by weight.—The word's Becket conj. by weight—The works Jackson conj. See note (v).

117. yet still 'tis just] yet 'tis just still S. Walker conj.

121. every scope] liberty Wheler MS.

124. A thirsty evil] An evil thirst Davenant's version. A thirsted evil Spedding conj.

128. morality] Rowe (after Davenant). mortality Ff.



*Claud.* No.

*Lucio.* Lechery?

*Claud.* Call it so.

*Prov.* Away, sir! you must go.

*Claud.* One word, good friend. Lucio, a word with you. 135

*Lucio.* A hundred, if they'll do you any good.

Is lechery so look'd after?

*Claud.* Thus stands it with me:—upon a true contract  
I got possession of Julietta's bed:

You know the lady; she is fast my wife, 140

Save that we do the denunciation lack

Of outward order: this we came not to,

Only for propagation of a dower

Remaining in the coffer of her friends;

From whom we thought it meet to hide our love 145

Till time had made them for us. But it chances

The stealth of our most mutual entertainment

With character too gross is writ on Juliet.

*Lucio.* With child, perhaps?

*Claud.* Unhappily, even so.

And the new Deputy now for the Duke,— 150

Whether it be the fault and glimpse of newness,

Or whether that the body public be

A horse whereon the governor doth ride,

Who, newly in the seat, that it may know

He can command, lets it straight feel the spur; 155

Whether the tyranny be in his place,

Or in his eminence that fills it up,

I stagger in:—but this new governor

Awakes me all the enrolled penalties

Which have, like unscour'd armour, hung by the wall 160

So long, that nineteen zodiacs have gone round,

And none of them been worn; and, for a name,

141. *denunciation*] *pronunciation*  
Collier MS.

143. *propagation*] F<sub>2</sub> F<sub>3</sub> F<sub>4</sub>. *pro-*  
*pogation* F<sub>1</sub>. *prorogation* Malone  
conj. *procuracion* Jackson conj. *pre-*  
*servation* Grant White.

147. *most*] om. Hanmer.

148. *on*] F<sub>1</sub>. *in* F<sub>2</sub> F<sub>3</sub> F<sub>4</sub>.

151. *fault and*] *flash and* Johnson  
conj. *fault or* Id. conj. *foil and* Anon.  
conj.

*glimpse*] *guise* Anon. conj.

161. *nineteen*] *fourteen* Whalley  
conj.

Now puts the drowsy and neglected act  
Freshly on me: 'tis surely for a name.

*Lucio.* I warrant it is: and thy head stands so tickle 165  
on thy shoulders, that a milkmaid, if she be in love, may  
sigh it off. Send after the duke, and appeal to him.

*Claud.* I have done so, but he's not to be found.  
I prithee, Lucio, do me this kind service:  
This day my sister should the cloister enter 170  
And there receive her approbation:  
Acquaint her with the danger of my state;  
Implore her, in my voice, that she make friends  
To the strict deputy; bid herself assay him:  
I have great hope in that; for in her youth 175  
There is a prone and speechless dialect,  
Such as move men; beside, she hath prosperous art  
When she will play with reason and discourse,  
And well she can persuade.

*Lucio.* I pray she may; as well for the encouragement 180  
of the like, which else would stand under grievous im-  
position, as for the enjoying of thy life, who I would be sorry  
should be thus foolishly lost at a game of tick-tack. I'll  
to her.

*Claud.* I thank you, good friend Lucio. 185

*Lucio.* Within two hours.

*Claud.* Come, officer, away!

[*Exeunt.*]

165. *it is*] *so it is* Hanmer (who prints lines 165—167 as four verses ending *stands, milkmaid, off, him.*

166. *she be*] *she be but* Hanmer.

173. *voice*] *name* Wheeler MS.

175. *youth*] *zenith* Johnson conj.

176. *prone*] *prompt* Johnson conj.  
*pow'r* Id. conj. *proue* Becket conj.

177. *move*] Ff. *moves* Rowe.  
*beside*] *besides* Capell.

181. *under*] F<sub>1</sub>. *upon* F<sub>2</sub> F<sub>3</sub> F<sub>4</sub>.  
*on* Hanmer, who prints 179—185 as  
six verses ending *may, like, imposition,*  
*be, tick-tack, Lucio.*

*imposition*] *inquisition* John-  
son conj. (withdrawn).

182. *the enjoying of*] om. Hanmer.  
*who I would*] *which I'd*  
Hanmer.

184. *her*] *her strait* Hanmer.

SCENE III. *A monastery.**Enter Duke and FRIAR THOMAS.*

*Duke.* No, holy father; throw away that thought;  
Believe not that the dribbling dart of love  
Can pierce a complete bosom. Why I desire thee  
To give me secret harbour, hath a purpose  
More grave and wrinkled than the aims and ends 5  
Of burning youth.

*Fri. T.* May your grace speak of it?

*Duke.* My holy sir, none better knows than you  
How I have ever loved the life removed,  
And held in idle price to haunt assemblies  
Where youth, and cost, and witless bravery keeps. 10  
I have deliver'd to Lord Angelo,  
A man of stricture and firm abstinence,  
My absolute power and place here in Vienna,  
And he supposes me travell'd to Poland;  
For so I have strew'd it in the common ear, 15  
And so it is received. Now, pious sir,  
You will demand of me why I do this?

*Fri. T.* Gladly, my lord.

*Duke.* We have strict statutes and most biting laws,  
The needful bits and curbs to headstrong weeds, 20  
Which for this fourteen years we have let slip;  
Even like an o'ergrown lion in a cave,  
That goes not out to prey. Now, as fond fathers,  
Having bound up the threatening twigs of birch,  
Only to stick it in their children's sight 25

SCENE III.] SCENA QUARTA Ff.

SCENE VII. Pope.

3. *bosom*] *breast* Pope.

10. *and witless*] F<sub>2</sub>F<sub>3</sub>F<sub>4</sub>. *witless*

F<sub>1</sub>. *with witless* Edd. conj.

*keeps*] *keep* Hanmer.

12. *stricture*] *strictness* Davenant's  
version. *strict ure* Warburton.

15. *For*] *Far* F<sub>2</sub>.

20. *to*] F<sub>1</sub>. *for* F<sub>2</sub>F<sub>3</sub>F<sub>4</sub>.

*weeds*] Ff. *steeds* Theobald.

*wills* S. Walker conj.

21. *this*] *these* Theobald.

*fourteen*] *nineteen* Theobald.

*slip*] Ff. *sleep* Theobald (after

Davenant).

25. *to*] *do* Dent. MS.

For terror, not to use, in time the rod  
 Becomes more mock'd than fear'd; so our decrees,  
 Dead to infliction, to themselves are dead;  
 And liberty plucks justice by the nose;  
 The baby beats the nurse, and quite athwart 30  
 Goes all decorum.

*Fri. T.* It rested in your Grace  
 To unloose this tied-up justice when you pleased:  
 And it in you more dreadful would have seem'd  
 Than in Lord Angelo.

*Duke.* I do fear, too dreadful:  
 Sith 'twas my fault to give the people scope, 35  
 'Twould be my tyranny to strike and gall them  
 For what I bid them do: for we bid this be done,  
 When evil deeds have their permissive pass,  
 And not the punishment. Therefore, indeed, my father,  
 I have on Angelo imposed the office; 40  
 Who may, in the ambush of my name, strike home,  
 And yet my nature never in the fight  
 To do in slander. And to behold his sway,  
 I will, as 'twere a brother of your order,  
 Visit both prince and people: therefore, I prithee, 45  
 Supply me with the habit, and instruct me  
 How I may formally in person bear me  
 Like a true friar. More reasons for this action  
 At our more leisure shall I render you;  
 Only, this one: Lord Angelo is precise; 50

26. *terror*] F<sub>1</sub>. *errour* F<sub>2</sub> F<sub>3</sub> F<sub>4</sub>. *do it slander* Hanmer. *sight*, *So*  
 26, 27. *the rod Becomes more... doing slander'd* Johnson conj. *sight*  
*decrees*] Pope (after Davenant). *the To draw on slander* Collier MS.  
*rod More...decrees* Ff. *the rod's More right To do him slander* Singer conj.  
*...most just decrees* Collier MS. *light To do it slander* Dyce conj. *fight*  
 27. *mock'd*] *markt* Davenant's *To do me slander* Halliwell. *win the*  
*version.* *fight To die in slander.* Staunton conj.  
 34. *do*] om. Pope. *never...slander*] *ever in the*  
 37. *be done*] om. Pope. *fight To dole in slander* Jackson conj.  
 39. *the*] *their* Dyce conj. 43. *And*] om. Pope.  
*indeed*] om. Pope. 45. *I*] om. Pope.  
 42, 43. *fight To do in slander*] 47. *in person bear me*] Capell. *in*  
*sight To do in slander* Pope. *fight person beare* Ff. *my person bear* Pope.  
*So do in slander* Theobald. *sight To* 49. *our*] F<sub>1</sub>. *your* F<sub>2</sub> F<sub>3</sub> F<sub>4</sub>.

Stands at a guard with envy; scarce confesses  
 That his blood flows, or that his appetite  
 Is more to bread than stone: hence shall we see,  
 If power change purpose, what our seemers be. [*Exeunt.*

SCENE IV. *A nunnery.**Enter ISABELLA and FRANCISCA.*

*Isab.* And have you nuns no farther privileges?

*Fran.* Are not these large enough?

*Isab.* Yes, truly: I speak not as desiring more;  
 But rather wishing a more strict restraint  
 Upon the sisterhood, the votarists of Saint Clare.

5

*Lucio* [*within*]. Ho! Peace be in this place!

*Isab.* Who's that which calls?

*Fran.* It is a man's voice. Gentle Isabella,  
 Turn you the key, and know his business of him;  
 You may, I may not; you are yet unsworn.  
 When you have vow'd, you must not speak with men  
 But in the presence of the prioress:

10

Then, if you speak, you must not show your face;  
 Or, if you show your face, you must not speak.

He calls again; I pray you, answer him. [*Exit.*

*Isab.* Peace and prosperity! Who is't that calls?

15

*Enter LUCIO.*

*Lucio.* Hail, virgin, if you be, as those cheek-roses  
 Proclaim you are no less! Can you so stead me  
 As bring me to the sight of Isabella,  
 A novice of this place, and the fair sister  
 To her unhappy brother Claudio?

20

*Isab.* Why, 'her unhappy brother'? let me ask  
 The rather, for I now must make you know  
 I am that Isabella and his sister.

*Lucio.* Gentle and fair, your brother kindly greets you:

- Not to be weary with you, he's in prison. 25  
*Isab.* Woe me! for what?  
*Lucio.* For that which, if myself might be his judge,  
 He should receive his punishment in thanks:  
 He hath got his friend with child.  
*Isab.* Sir, make me not your story.  
*Lucio.* It is true. 30  
 I would not—though 'tis my familiar sin  
 With maids to seem the lapwing, and to jest,  
 Tongue far from heart—play with all virgins so:  
 I hold you as a thing ensky'd and sainted;  
 By your renouncement, an immortal spirit; 35  
 And to be talk'd with in sincerity,  
 As with a saint.  
*Isab.* You do blaspheme the good in mocking me.  
*Lucio.* Do not believe it. Fewness and truth, 'tis thus:—  
 Your brother and his lover have embraced: 40  
 As those that feed grow full,—as blossoming time,  
 That from the seedness the bare fallow brings  
 To teeming foison,—even so her plenteous womb  
 Expresseth his full tilth and husbandry.  
*Isab.* Some one with child by him?—My cousin Juliet? 45  
*Lucio.* Is she your cousin?  
*Isab.* Adoptedly; as school-maids change their names  
 By vain, though apt, affection.  
*Lucio.* She it is.  
*Isab.* O, let him marry her.  
*Lucio.* This is the point.  
 The duke is very strangely gone from hence; 50  
 Bore many gentlemen, myself being one,  
 In hand, and hope of action: but we do learn

27. *For that which*] *That for which*  
 Malone conj.

30. *make me not your story*] *mock*  
*me not:—your story* Malone. *make*  
*me not your scorn* Collier MS. (after  
 Davenant). *make...sport* Singer.

*It is true*] Steevens. *'Tis true*  
 Ff. om. Pope. *Nay, tis true* Capell.

31. *I would not*] Malone puts a  
 full stop here.

40. *have*] *having* Rowe.

42. *That...brings*] *Doth...bring*  
 Hanmer.

*seedness*] *seedling* Collier MS.

44. *his*] *its* Hanmer.

49. *O, let him*] F<sub>1</sub>. *Let him* F<sub>2</sub>F<sub>3</sub>  
 F<sub>4</sub>. *Let him then* Pope.

50. *is*] *who's* Collier MS.

52. *and*] *with* Johnson conj.

*do*] om. Pope.

By those that know the very nerves of state,  
 His givings-out were of an infinite distance  
 From his true-meant design. Upon his place, 55  
 And with full line of his authority,  
 Governs Lord Angelo; a man whose blood  
 Is very snow-broth; one who never feels  
 The wanton stings and motions of the sense,  
 But doth rebate and blunt his natural edge 60  
 With profits of the mind, study and fast.  
 He—to give fear to use and liberty,  
 Which have for long run by the hideous law,  
 As mice by lions—hath pick'd out an act,  
 Under whose heavy sense your brother's life 65  
 Falls into forfeit: he arrests him on it;  
 And follows close the rigour of the statute,  
 To make him an example. All hope is gone,  
 Unless you have the grace by your fair prayer  
 To soften Angelo: and that's my pith of business 70  
 'Twixt you and your poor brother.

*Isab.* Doth he so seek his life?

*Lucio.* Has censured him  
 Already; and, as I hear, the provost hath  
 A warrant for his execution.

*Isab.* Alas! what poor ability's in me 75  
 To do him good?

*Lucio.* Assay the power you have.

*Isab.* My power? Alas, I doubt,—

*Lucio.* Our doubts are traitors,  
 And make us lose the good we oft might win  
 By fearing to attempt. Go to Lord Angelo,  
 And let him learn to know, when maidens sue, 80

54. *givings-out*] Rowe. *giving-* Edd. conj.  
*out* Ff.

60. *his*] *it's* Capell.

63. *for long*] *long time* Pope.

68. *hope is*] *hope's* Pope.

70. *pith of business 'Twixt*] *pith*  
*of business betwixt* Hanmer. See note  
 (vi).

*pith of*] om. Pope.

72. *so seek*] *so, Seeke* Ff. *so? seek*

*Has*] *H'as* Theobald.

71—75. Ff end the lines thus:—

*so,—already—warrant—poor—good.*

Capell first gave the arrangement in  
 the text.

73. *as*] om. Hanmer.

74. *A warrant for his*] *a warrant*  
*For's* Ff.

78. *make*] Pope. *makes* Ff.

Men give like gods; but when they weep and kneel,  
 All their petitions are as freely theirs  
 As they themselves would owe them.

*Isab.* I'll see what I can do.

*Lucio.* But speedily.

*Isab.* I will about it straight; 85  
 No longer staying but to give the Mother  
 Notice of my affair. I humbly thank you:  
 Commend me to my brother: soon at night  
 I'll send him certain word of my success.

*Lucio.* I take my leave of you.

*Isab.* Good sir, adieu. 90  
[*Exeunt.*]

## ACT II.

### SCENE I. *A hall in ANGELO'S house.*

*Enter ANGELO, ESCALUS, and a Justice, Provost, Officers, and other Attendants, behind.*

*Ang.* We must not make a scarecrow of the law,  
 Setting it up to fear the birds of prey,  
 And let it keep one shape, till custom make it  
 Their perch, and not their terror.

*Escal.* Ay, but yet 5  
 Let us be keen, and rather cut a little,  
 Than fall, and bruise to death. Alas, this gentleman,  
 Whom I would save, had a most noble father!  
 Let but your honour know,  
 Whom I believe to be most strait in virtue,  
 That, in the working of your own affections, 10  
 Had time cohered with place or place with wishing,  
 Or that the resolute acting of your blood  
 Could have attain'd the effect of your own purpose,  
 Whether you had not sometime in your life

82. *freely*] F<sub>1</sub>. *truely* F<sub>2</sub> F<sub>3</sub> F<sub>4</sub>.

Enter *Provost* inserted by Capell.

6. *fall*] *fell* Warburton conj.

8, 9, 10. *Let... That, in the*] *Let... whom I believe To...whether in The*

Hanmer. *Let...whom I believe To... virtue, and consider This, in the* Capell.

12. *your*] Rowe (after Davenant) *our* Fl.



Err'd in this point which now you censure him, 15  
And pull'd the law upon you.

*Ang.* 'Tis one thing to be tempted, Escalus,  
Another thing to fall. I not deny,  
The jury, passing on the prisoner's life,  
May in the sworn twelve have a thief or two 20  
Guiltier than him they try. What's open made to justice,  
That justice seizes: what know the laws  
That theives do pass on thieves? 'Tis very pregnant,  
The jewel that we find, we stoop and take't,  
Because we see it; but what we do not see 25  
We tread upon, and never think of it.  
You may not so extenuate his offence  
For I have had such faults; but rather tell me,  
When I, that censure him, do so offend,  
Let mine own judgement pattern out my death, 30  
And nothing come in partial. Sir, he must die.

*Escal.* Be it as your wisdom will.

*Ang.* Where is the provost?

*Prov.* Here, if it like your honour.

*Ang.* See that Claudio

Be executed by nine to-morrow morning:  
Bring him his confessor, let him be prepared; 35  
For that's the utmost of his pilgrimage. [*Exit Provost.*]

*Escal.* [*Aside*] Well, heaven forgive him! and forgive  
us all!

Some rise by sin, and some by virtue fall:  
Some run from brakes of ice, and answer none;  
And some condemned for a fault alone. 40

15. *which now you censure him*] *you censure now in him* Hanmer. *which now you censure him for* Capell. *where now you censure him* Grant White.

19. *the*] a Collier MS.

22. *justice seizes*] *justice ceizes* Ff. *justice seizes on* Pope. *it seizes on* Hanmer.

*know*] Pope. *knowes* F<sub>1</sub>F<sub>2</sub>. *knows* F<sub>3</sub>F<sub>4</sub>.

23. *very*] om. Hanmer, ending lines 21, 22, 23 at *made—seizes on—pregnant.*

31. *Sir*] om. Pope.

31. After this line Ff have 'Enter Provost.'

36. [*Exit Provost*] Rowe. om. Ff.

37. [*Aside*] S. Walker conj.

38. This line is printed by Ff in italics.

39. *from brakes of ice, and*] *through brakes of vice* and Rowe. *from brakes of vice, and* Malone. *from brakes of justice, Capell. from breaks of ice, and* Collier. *from brakes, off ice and* Knight conj.

*Enter ELBOW, and Officers with FROTH and POMPEY.*

*Elb.* Come, bring them away: if these be good people in a commonweal that do nothing but use their abuses in common houses, I know no law: bring them away.

*Ang.* How now, sir! What's your name? and what's the matter? 45

*Elb.* If it please your honour, I am the poor Duke's constable, and my name is Elbow: I do lean upon justice, sir, and do bring in here before your good honour two notorious benefactors.

*Ang.* Benefactors? Well; what benefactors are they? are they not malefactors? 50

*Elb.* If it please your honour, I know not well what they are: but precise villains they are, that I am sure of; and void of all profanation in the world that good Christians ought to have. 55

*Escal.* This comes off well; here's a wise officer.

*Ang.* Go to: what quality are they of? Elbow is your name? why dost thou not speak, Elbow?

*Pom.* He cannot, sir; he's out at elbow.

*Ang.* What are you, sir? 60

*Elb.* He, sir! a tapster, sir; parcel-bawd; one that serves a bad woman; whose house, sir, was, as they say, plucked down in the suburbs; and now she professes a hot-house, which, I think, is a very ill house too.

*Escal.* How know you that? 65

*Elb.* My wife, sir, whom I detest before heaven and your honour,—

*Escal.* How? thy wife?

*Elb.* Ay, sir;—whom, I thank heaven, is an honest woman,— 70

*Escal.* Dost thou detest her therefore?

*Elb.* I say, sir, I will detest myself also, as well as she, that this house, if it be not a bawd's house, it is pity of her life, for it is a naughty house.

*Escal.* How dost thou know that, constable? 75

*Elb.* Marry, sir, by my wife; who, if she had been a woman cardinally given, might have been accused in fornication, adultery, and all uncleanness there.

*Escal.* By the woman's means?

*Elb.* Ay, sir, by Mistress Overdone's means: but as she spit in his face, so she defied him. 80

*Pom.* Sir, if it please your honour, this is not so.

*Elb.* Prove it before these varlets here, thou honourable man; prove it.

*Escal.* Do you hear how he misplaces? 85

*Pom.* Sir, she came in great with child; and longing, saving your honour's reverence, for stewed prunes; sir, we had but two in the house, which at that very distant time stood, as it were, in a fruit-dish, a dish of some three-pence; your honours have seen such dishes; they are not China dishes, but very good dishes,— 90

*Escal.* Go to, go to: no matter for the dish, sir.

*Pom.* No, indeed, sir, not of a pin; you are therein in the right: but to the point. As I say, this Mistress Elbow, being, as I say, with child, and being great-bellied, and longing, as I said, for prunes; and having but two in the dish, as I said, Master Froth here, this very man, having eaten the rest, as I said, and, as I say, paying for them very honestly; for, as you know, Master Froth, I could not give you three-pence again. 95 100

*Froth.* No, indeed.

*Pom.* Very well;—you being then, if you be remembered, cracking the stones of the foresaid prunes,—

*Froth.* Ay, so I did indeed.

*Pom.* Why, very well; I telling you then, if you be remembered, that such a one and such a one were past cure of the thing you wot of, unless they kept very good diet, as I told you,— 105

*Froth.* All this is true.

*Pom.* Why, very well, then,— 110

78. *uncleanliness*] F<sub>1</sub>. *unclean-*  
ness F<sub>2</sub> F<sub>3</sub> F<sub>4</sub>.

79. *the*] *that* Hanmer.

85. [To Ange. Capell.

87. *sir*] om. F<sub>4</sub>.

88. *distant*] F<sub>1</sub>. *instant* F<sub>2</sub> F<sub>3</sub> F<sub>4</sub>.

96. *but two*] F<sub>1</sub>. *no more* F<sub>2</sub> F<sub>3</sub> F<sub>4</sub>.

107. *very*] om. Pope.

*Escal.* Come, you are a tedious fool: to the purpose. What was done to Elbow's wife, that he hath cause to complain of? Come me to what was done to her.

*Pom.* Sir, your honour cannot come to that yet.

*Escal.* No, sir, nor I mean it not. 115

*Pom.* Sir, but you shall come to it, by your honour's leave. And, I beseech you, look into Master Froth here, sir; a man of fourscore pound a year; whose father died at Hallowmas:—was't not at Hallowmas, Master Froth?—

*Froth.* All-hallond eve. 120

*Pom.* Why, very well; I hope here be truths. He, sir, sitting, as I say, in a lower chair, sir; 'twas in the Bunch of Grapes, where, indeed, you have a delight to sit, have you not?

*Froth.* I have so; because it is an open room, and 125 good for winter.

*Pom.* Why, very well, then; I hope here be truths.

*Ang.* This will last out a night in Russia, When nights are longest there: I'll take my leave, And leave you to the hearing of the cause; 130 Hoping you'll find good cause to whip them all.

*Escal.* I think no less. Good morrow to your lordship.

[*Exit Angelo.*]

Now, sir, come on: what was done to Elbow's wife, once more?

*Pom.* Once, sir? there was nothing done to her once. 135

*Elb.* I beseech you, sir, ask him what this man did to my wife.

*Pom.* I beseech your honour, ask me.

*Escal.* Well, sir; what did this gentleman to her?

*Pom.* I beseech you, sir, look in this gentleman's face. 140 Good Master Froth, look upon his honour; 'tis for a good purpose. Doth your honour mark his face?

*Escal.* Ay, sir, very well.

*Pom.* Nay, I beseech you, mark it well.

*Escal.* Well, I do so. 145

113. *me*]om. Pope. *we* Grant White.

115. *nor*] om. Pope.

117. *into*] *unto* Collier MS.

120. *All-hallond*] *All-holland* Pope.

122. *chair, sir*] *chamber, sir* Capell conj. *chamber* Anon. conj.

126. *winter*] *windowous* Collier MS.

132. SCENE III. Pope.

*Pom.* Doth your honour see any harm in his face?

*Escal.* Why, no.

*Pom.* I'll be supposed upon a book, his face is the worst thing about him. Good, then; if his face be the worst thing about him, how could Master Froth do the constable's wife any harm? I would know that of your honour. 150

*Escal.* He's in the right. Constable, what say you to it?

*Elb.* First, an it like you, the house is a respected house; next, this is a respected fellow; and his mistress is a respected woman. 155

*Pom.* By this hand, sir, his wife is a more respected person than any of us all.

*Elb.* Varlet, thou liest; thou liest, wicked varlet! the time is yet to come that she was ever respected with man, woman, or child. 160

*Pom.* Sir, she was respected with him before he married with her.

*Escal.* Which is the wiser here? Justice or Iniquity? Is this true?

*Elb.* O thou caitiff! O thou varlet! O thou wicked Hannibal! I respected with her before I was married to her! If ever I was respected with her, or she with me, let not your worship think me the poor duke's officer. Prove this, thou wicked Hannibal, or I'll have mine action of battery on thee. 165

*Escal.* If he took you a box o' th' ear, you might have your action of slander too. 170

*Elb.* Marry, I thank your good worship for it. What is't your worship's pleasure I shall do with this wicked caitiff? 175

*Escal.* Truly, officer, because he hath some offences in him that thou wouldst discover if thou couldst, let him continue in his courses till thou knowest what they are.

*Elb.* Marry, I thank your worship for it. Thou seest, thou wicked varlet, now, what's come upon thee: thou art to continue now, thou varlet; thou art to continue. 180

*Escal.* Where were you born, friend?

*Froth.* Here in Vienna, sir.

*Escal.* Are you of fourscore pounds a year?

*Froth.* Yes, an't please you, sir. 185

*Escal.* So. What trade are you of, sir?

*Pom.* A tapster; a poor widow's tapster.

*Escal.* Your mistress' name?

*Pom.* Mistress Overdone.

*Escal.* Hath she had any more than one husband? 190

*Pom.* Nine, sir; Overdone by the last.

*Escal.* Nine! Come hither to me, Master Froth. Master Froth, I would not have you acquainted with tapsters: they will draw you, Master Froth, and you will hang them. Get you gone, and let me hear no more of you. 195

*Froth.* I thank your worship. For mine own part, I never come into any room in a taphouse, but I am drawn in.

*Escal.* Well, no more of it, Master Froth: farewell. [*Exit Froth.*] Come you hither to me, Master tapster. What's your name, Master tapster? 200

*Pom.* Pompey.

*Escal.* What else?

*Pom.* Bum, sir.

*Escal.* Troth, and your bum is the greatest thing about you; so that, in the beastliest sense, you are Pompey the Great. Pompey, you are partly a bawd, Pompey, howsoever you colour it in being a tapster, are you not? come, tell me true: it shall be the better for you. 205

*Pom.* Truly, sir, I am a poor fellow that would live.

*Escal.* How would you live, Pompey? by being a bawd? What do you think of the trade, Pompey? is it a lawful trade? 210

*Pom.* If the law would allow it, sir.

*Escal.* But the law will not allow it, Pompey; nor it shall not be allowed in Vienna. 215

*Pom.* Does your worship mean to geld and splay all the youth of the city?

*Escal.* No, Pompey.

*Pom.* Truly, sir, in my poor opinion, they will to't, then. If your worship will take order for the drabs and the knaves, you need not to fear the bawds. 220

186. *you*] *ye* F<sub>4</sub>.

194. *hang*] *hang on* Heath conj.

198. SCENE IV. Pope.

207. *in*] F<sub>1</sub>. om. F<sub>2</sub> F<sub>3</sub> F<sub>4</sub>.

214. *nor*] *and* Pope.

216. *splay*] *spay* Steevens.

221. *the knaves*] F<sub>1</sub>. *knaves* F<sub>2</sub> F<sub>3</sub> F<sub>4</sub>.

*Escal.* There are pretty orders beginning, I can tell you: it is but heading and hanging.

*Pom.* If you head and hang all that offend that way but for ten year together, you'll be glad to give out a com- 225  
mission for more heads: if this law hold in Vienna ten year, I'll rent the fairest house in it after three-pence a bay: if you live to see this come to pass, say Pompey told you so.

*Escal.* Thank you, good Pompey; and, in requital of your prophecy, hark you: I advise you, let me not find 230  
you before me again upon any complaint whatsoever; no, not for dwelling where you do: if I do, Pompey, I shall beat you to your tent, and prove a shrewd Cæsar to you; in plain dealing, Pompey, I shall have you whipt: so, for this time, Pompey, fare you well. 235

*Pom.* I thank your worship for your good counsel: [*Aside*] but I shall follow it as the flesh and fortune shall better determine.

Whip me? No, no; let carman whip his jade:

The valiant heart is not whipt out of his trade. [*Exit.* 240

*Escal.* Come hither to me, Master Elbow; come hither, Master constable. How long have you been in this place of constable?

*Elb.* Seven year and a half, sir.

*Escal.* I thought, by your readiness in the office, you had 245  
continued in it some time. You say, seven years together?

*Elb.* And a half, sir.

*Escal.* Alas, it hath been great pains to you. They do you wrong to put you so oft upon't: are there not men in your ward sufficient to serve it? 250

*Elb.* Faith, sir, few of any wit in such matters: as they are chosen, they are glad to choose me for them; I do it for some piece of money, and go through with all.

*Escal.* Look you bring me in the names of some six or seven, the most sufficient of your parish. 255

*Elb.* To your worship's house, sir?

222. *are*] F<sub>2</sub> F<sub>3</sub> F<sub>4</sub>. *is* F<sub>1</sub>.

225. *year*] Ff. *years* Rowe.

226. *year*] F<sub>1</sub>. *years* F<sub>2</sub> F<sub>3</sub> F<sub>4</sub>.

227. *bay*] *day* Pope.

234. *Pompey*] om. F<sub>4</sub>.

237. [*Aside*] Staunton.

241. SCENE V. Pope.

245. *your*] Pope. *the* Ff.

*Escal.* To my house. Fare you well. [*Exit Elbow.*  
What's o'clock, think you?

*Just.* Eleven, sir.

*Escal.* I pray you home to dinner with me. 260

*Just.* I humbly thank you.

*Escal.* It grieves me for the death of Claudio;  
But there's no remedy.

*Just.* Lord Angelo is severe.

*Escal.* It is but needful:  
Mercy is not itself, that oft looks so; 265

Pardon is still the nurse of second woe:

But yet,—poor Claudio! There is no remedy.

Come, sir. [*Exeunt.*

SCENE II. *Another room in the same.*

*Enter PROVOST and a Servant.*

*Serv.* He's hearing of a cause; he will come straight:  
I'll tell him of you.

*Prov.* Pray you, do. [*Exit Servant.*] I'll know  
His pleasure; may be he will relent. Alas,  
He hath but as offended in a dream!

All sects, all ages smack of this vice; and he  
To die for 't! 5

*Enter ANGELO.*

*Ang.* Now, what's the matter, provost?

*Prov.* Is it your will Claudio shall die to-morrow?

*Ang.* Did not I tell thee yea? hadst thou not order?  
Why dost thou ask again?

*Prov.* Lest I might be too rash:  
Under your good correction, I have seen, 10  
When, after execution, Judgement hath  
Repented o'er his doom.

260. *home*] F<sub>1</sub>. *go home* F<sub>2</sub>F<sub>3</sub>F<sub>4</sub>. Grant White.

267. *There is*] *There's* Pope.

SCENE II.] SCENE VI. Pope.

1. *he will*] *he'll* Pope.

4. *but as offended*] *offended but as*

5. *sects*] *sorts* S. Walker conj.

*of this*] *o' th'* Hanmer.

9. *dost thou*] om. Hanmer.



*Ang.* Go to; let that be mine:  
Do you your office, or give up your place,  
And you shall well be spared.

*Prov.* I crave your honour's pardon.  
What shall be done, sir, with the groaning Juliet? 15  
She's very near her hour.

*Ang.* Dispose of her  
To some more fitter place, and that with speed.

*Re-enter Servant.*

*Serv.* Here is the sister of the man condemn'd  
Desires access to you.

*Ang.* Hath he a sister?

*Prov.* Ay, my good lord; a very virtuous maid, 20  
And to be shortly of a sisterhood,  
If not already.

*Ang.* Well, let her be admitted. [*Exit Servant.*]  
See you the fornicatress be removed;  
Let her have needful, but not lavish, means;  
There shall be order for 't.

*Enter ISABELLA and LUCIO.*

*Prov.* God save your honour! 25

*Ang.* Stay a little while. [*To Isab.*] You're welcome:  
what's your will?

*Isab.* I am a woeful suitor to your honour,  
Please but your honour hear me.

*Ang.* Well; what's your suit?

*Isab.* There is a vice that most I do abhor, 30  
And most desire should meet the blow of justice;  
For which I would not plead, but that I must;  
For which I must not plead, but that I am  
At war 'twixt will and will not.

12. *Go to*] om. Hanmer.

14. *honour's*] om. Pope.

17. *fitter*] *fitting* Pope.

22. *Well*] om. Pope.

25. *for 't*] *for it* Pope.

*God save*] *'Save* Ff.

26. *a little*] *yet a* Pope.

28. *Please*] *'Please* Ff.

*Well*] om. Pope.

30. *And most*] *And more* Rowe.

32. *must not plead, but that*] *must*  
*plead, albeit* Hanmer. *must now*  
*plead, but yet* Johnson conj.

- Ang.* Well; the matter?  
*Isab.* I have a brother is condemn'd to die:  
 I do beseech you, let it be his fault, 35  
 And not my brother.  
*Prov.* [*Aside*] Heaven give thee moving graces!  
*Ang.* Condemn the fault, and not the actor of it?  
 Why, every fault's condemn'd ere it be done:  
 Mine were the very cipher of a function,  
 To fine the faults whose fine stands in record, 40  
 And let go by the actor.  
*Isab.* O just but severe law!  
 I had a brother, then.—Heaven keep your honour!  
*Lucio.* [*Aside to Isab.*] Give't not o'er so: to him  
 again, entreat him;  
 Kneel down before him, hang upon his gown:  
 You are too cold; if you should need a pin, 45  
 You could not with more tame a tongue desire it:  
 To him, I say!  
*Isab.* Must he needs die?  
*Ang.* Maiden, no remedy.  
*Isab.* Yes; I do think that you might pardon him,  
 And neither heaven nor man grieve at the mercy. 50  
*Ang.* I will not do't.  
*Isab.* But can you, if you would?  
*Ang.* Look, what I will not, that I cannot do.  
*Isab.* But might you do't, and do the world no wrong,  
 If so your heart were touch'd with that remorse  
 As mine is to him.  
*Ang.* He's sentenced; 'tis too late. 55  
*Lucio.* [*Aside to Isab.*] You are too cold.  
*Isab.* Too late? why, no; I, that do speak a word,  
 May call it back again. Well, believe this,

40. *To fine*] to find Theobald. 56. *You are*] *You art* F<sub>2</sub>. *Thou*  
*faults*] *fault* Dyce. *art* Collier MS.  
 46. *more tame a*] *a more tame* 58. *back*] F<sub>2</sub> F<sub>3</sub> F<sub>4</sub>. om. F<sub>1</sub>.  
 Rowe. *Well,*] and Hanmer.  
 53. *might you*] *you might* S. *Well, believe*] *Well believe*  
 Walker conj. Knight.  
 55. *him.*] *him?* Ff.

No ceremony that to great ones 'longs,  
 Not the king's crown, nor the deputed sword,  
 The marshal's truncheon, nor the judge's robe,  
 Become them with one half so good a grace  
 As mercy does.

If he had been as you, and you as he,  
 You would have slipt like him; but he, like you,  
 Would 'not have been so stern.

*Ang.* Pray you, be gone.

*Isab.* I would to heaven I had your potency,  
 And you were Isabel! should it then be thus?  
 No; I would tell what 'twere to be a judge,  
 And what a prisoner.

*Lucio.* [*Aside to Isab.*] Ay, touch him; there's the vein. 70

*Ang.* Your brother is a forfeit of the law,  
 And you but waste your words.

*Isab.* Alas, alas!

Why, all the souls that were were forfeit once;  
 And He that might the vantage best have took  
 Found out the remedy. How would you be,  
 If He, which is the top of judgement, should  
 But judge you as you are? O, think on that;  
 And mercy then will breathe within your lips,  
 Like man new made.

*Ang.* Be you content, fair maid;  
 It is the law, not I condemn your brother:  
 Were he my kinsman, brother, or my son,  
 It should be thus with him: he must die to-morrow.

*Isab.* To-morrow! O, that's sudden! Spare him, spare  
 him!  
 He's not prepared for death. Even for our kitchens  
 We kill the fowl of season: shall we serve heaven  
 With less respect than we do minister  
 To our gross selves? Good, good my lord, bethink you;

59. 'longs] Theobald. *longs* Ff.  
*belongs* Pope.

73. *that were]* *that are* Warburton.

76. *top]* *God* Collier MS.

80. *condemn]* *condemns* Rowe.

82. *must die]* *dies* Pope.

83. Printed as two lines in Ff,  
 the first ending *sudden*.

85. *shall we serve]* *serve we* Pope.

Who is it that hath died for this offence?

There's many have committed it.

*Lucio.* [Aside to *Isab.*] Ay, well said.

*Ang.* The law hath not been dead, though it hath slept: 90  
Those many had not dared to do that evil,  
If the first that did the edict infringe  
Had answer'd for his deed: now 'tis awake,  
Takes note of what is done; and, like a prophet,  
Looks in a glass, that shows what future evils, 95  
Either now, or by remissness new-conceived,  
And so in progress to be hatch'd and born,  
Are now to have no successive degrees,  
But, ere they live, to end.

*Isab.* Yet show some pity.

*Ang.* I show it most of all when I show justice; 100  
For then I pity those I do not know,  
Which a dismiss'd offence would after gall;  
And do him right that, answering one foul wrong,  
Lives not to act another. Be satisfied;  
Your brother dies to-morrow; be content. 105

*Isab.* So you must be the first that gives this sentence,  
And he, that suffers. O, it is excellent  
To have a giant's strength; but it is tyrannous  
To use it like a giant.

*Lucio.* [Aside to *Isab.*] That's well said.

*Isab.* Could great men thunder 110  
As Jove himself does, Jove would ne'er be quiet,  
For every pelting, petty officer  
Would use his heaven for thunder.  
Nothing but thunder! Merciful Heaven,

92. *the first*] Ff. *the first man*  
Pope. *he, the first* Capell (Tyrwhitt  
conj.), *the first one* Collier MS. *but*  
*the first* Grant White. *the first he*  
Spedding conj.

*the first that*] *he who first*  
Davenant's version.

*did the edict*] *the edict did*  
Keightley conj.

95. *that shows what*] *which shews*  
*that* Hamner.

96. *Either now*] *Or new* Pope.  
*Either new* Dyce.

99. *ere*] Hamner. *here* Ff. *where*  
Malone.

104. *Be*] *Then be* Pope.

107. *it is*] *'tis* Pope.

108. *it is*] om. Hamner.

111. *ne'er*] *never* Ff.

113. *Would*] *Incessantly would*  
Hamner.

114. *Heaven*] *sweet Heaven* Hamner.

Thou rather with thy sharp and sulphurous bolt  
 Split'st the unwedgeable and gnarled oak  
 Than the soft myrtle: but man, proud man,  
 Drest in a little brief authority,  
 Most ignorant of what he's most assured,  
 His glassy essence, like an angry ape,  
 Plays such fantastic tricks before high heaven  
 As make the angels weep; who, with our spleens,  
 Would all themselves laugh mortal.

*Lucio.* [*Aside to Isab.*] O, to him, to him, wench! he  
 will relent;

He's coming; I perceive't.

*Prov.* [*Aside*] Pray heaven she win him! 125

*Isab.* We cannot weigh our brother with ourself:  
 Great men may jest with saints; 'tis wit in them,  
 But in the less foul profanation.

*Lucio.* Thou'rt i' the right, girl; more o' that.

*Isab.* That in the captain's but a choleric word,  
 Which in the soldier is flat blasphemy. 130

*Lucio.* [*Aside to Isab.*] Art avised o' that? more on't.

*Ang.* Why do you put these sayings upon me?

*Isab.* Because authority, though it err like others,  
 Hath yet a kind of medicine in itself,  
 That skins the vice o' the top. Go to your bosom;  
 Knock there, and ask your heart what it doth know  
 That's like my brother's fault: if it confess  
 A natural guiltiness such as is his,  
 Let it not sound a thought upon your tongue  
 Against my brother's life. 135

*Ang.* [*Aside*] She speaks, and 'tis  
 Such sense, that my sense breeds with it. Fare you well. 140

- |  |  |
|--|--|
| 116. <i>Split'st</i> ] <i>splits</i> F <sub>1</sub> .  | 129. <i>i' the right</i> ] <i>i' th right</i> F <sub>1</sub> F <sub>2</sub> .  |
| 117. <i>but</i> ] F <sub>1</sub> . <i>O but</i> F <sub>2</sub> F <sub>3</sub> F <sub>4</sub> .<br><i>proud</i> ] <i>weak, proud</i> Malone | <i>i' right</i> F <sub>3</sub> F <sub>4</sub> . <i>right</i> Pope. <i>in the</i><br><i>right</i> Steevens.   |
| conj.  | 132. <i>avised</i> ] <i>avis'd</i> F <sub>1</sub> F <sub>2</sub> . <i>advise'd</i><br>F <sub>3</sub> F <sub>4</sub> . <i>thou advise'd</i> Hanmer. |
| 120. <i>glassy</i> ] <i>grassy</i> Lloyd conj.   | <i>more on't</i> ] <i>more on't, yet</i><br><i>more</i> Hanmer.  |
| 126. <i>We</i> ] <i>You</i> Collier MS.<br><i>cannot</i> ] <i>can but</i> Anon. conj.<br><i>ourself</i> ] <i>yourself</i> . Theobald       | 140. <i>your</i> ] <i>you</i> F <sub>2</sub> .   |
| (Warburton).<br>127. <i>saints</i> ] <i>sins</i> Anon. conj.   | 142. <i>breeds</i> ] <i>bleeds</i> Pope.   |

*Isab.* Gentle my lord, turn back.

*Ang.* I will bethink me: come again to-morrow.

*Isab.* Hark how I'll bribe you: good my lord, turn back. 145

*Ang.* How? bribe me?

*Isab.* Ay, with such gifts that heaven shall share with you.

*Lucio.* [*Aside to Isab.*] You had marr'd all else.

*Isab.* Not with fond shekels of the tested gold,  
Or stones whose rates are either rich or poor 150  
As fancy values them; but with true prayers  
That shall be up at heaven and enter there  
Ere sun-rise, prayers from preserved souls,  
From fasting maids whose minds are dedicate  
To nothing temporal.

*Ang.* Well; come to me to-morrow. 155

*Lucio.* [*Aside to Isab.*] Go to; 'tis well; away!

*Isab.* Heaven keep your honour safe!

*Ang.* [*Aside*] Amen:

For I am that way going to temptation,  
Where prayers cross.

*Isab.* At what hour to-morrow  
Shall I attend your lordship?

*Ang.* At any time 'fore noon. 160

*Isab.* 'Save your honour!

[*Exeunt Isabella, Lucio, and Provost.*]

*Ang.* From thee,—even from thy virtue!  
What's this, what's this? Is this her fault or mine?  
The tempter or, the tempted, who sins most?  
Ha!

Not she; nor doth she tempt: but it is I 165  
That, lying by the violet in the sun,  
Do as the carrion does, not as the flower,

149. *shekels*] Pope. *sickles* Ff. conj.  
*cycles* Collier conj. *circles* Collier  
MS. See note (VIII). 160. *your lordship*] *you' lordship*  
F<sub>2</sub>. *you* Hanmer.  
150. *rates are*] Johnson. *rate are* 161. 'Save] *God save* Edd. conj.  
Ff. *rate is* Hanmer. 161. SCENE VIII. Pope.  
157. *Amen*] *Amen! I say* Han- 163. *Ha!*] om. Pope.  
mer. See note (VII). 166. *by*] *with* Capell.  
159. *Where*] *Which your* Johnson

Corrupt with virtuous season. Can it be  
 That modesty may more betray our sense  
 Than woman's lightness? Having waste ground enough, 170  
 Shall we desire to raze the sanctuary,  
 And pitch our evils there? O, fie, fie, fie!  
 What dost thou, or what art thou, Angelo?  
 Dost thou desire her foully for those things  
 That make her good? O, let her brother live: 175  
 Thieves for their robbery have authority  
 When judges steal themselves. What, do I love her,  
 That I desire to hear her speak again,  
 And feast upon her eyes? What is't I dream on?  
 O cunning enemy, that, to catch a saint, 180  
 With saints dost bait thy hook! Most dangerous  
 Is that temptation that doth goad us on  
 To sin in loving virtue: never could the strumpet,  
 With all her double vigour, art and nature,  
 Once stir my temper; but this virtuous maid 185  
 Subdues me quite. Ever till now,  
 When men were fond, I smiled, and wonder'd how. [*Exit.*]

SCENE III. *A room in a prison.*

*Enter, severally, DUKE disguised as a friar, and PROVOST.*

*Duke.* Hail to you, provost!—so I think you are.

*Prov.* I am the provost. What's your will, good friar?

*Duke.* Bound by my charity and my blest order,  
 I come to visit the afflicted spirits  
 Here in the prison. Do me the common right 5  
 To let me see them, and to make me know  
 The nature of their crimes, that I may minister  
 To them accordingly.

*Prov.* I would do more than that, if more were needful.

172. *evils*] *offals* Collier MS.

Collier MS.

183. *never*] *ne'er* Pope.

SCENE III.] SCENE IX. Pope.

186. *Ever till now*] F<sub>1</sub>. *Even till  
 now* F<sub>2</sub> F<sub>3</sub> F<sub>4</sub>. *Even till this very*

Act III. SCENE I. Johnson conj.

*now* Pope. *Ever till this very now*  
 Theobald. *Even from youth till now*

7. *crimes that I may*] *several crimes  
 that I may* Seymour conj.

Enter JULIET.

Look, here comes one: a gentlewoman of mine, 16  
 Who, falling in the flaws of her own youth,  
 Hath blister'd her report: she is with child;  
 And he that got it, sentenced; a young man  
 More fit to do another such offence  
 Than die for this. 15

*Duke.* When must he die?

*Prov.* As I do think, to-morrow.  
 I have provided for you: stay awhile, [To Juliet.  
 And you shall be conducted.

*Duke.* Repent you, fair one, of the sin you carry?

*Ful.* I do; and bear the shame most patiently. 20

*Duke.* I'll teach you how you shall arraign your con-  
 science,

And try your penitence, if it be sound,  
 Or hollowly put on.

*Ful.* I'll gladly learn.

*Duke.* Love you the man that wrong'd you?

*Ful.* Yes, as I love the woman that wrong'd him. 25

*Duke.* So, then, it seems your most offenceful act  
 Was mutually committed?

*Ful.* Mutually.

*Duke.* Then was your sin of heavier kind than his.

*Ful.* I do confess it, and repent it, father.

*Duke.* 'Tis meet so, daughter: but lest you do repent, 30  
 As that the sin hath brought you to this shame,  
 Which sorrow is always towards ourselves, not heaven,  
 Showing we would not spare heaven as we love it,  
 But as we stand in fear,—

*Ful.* I do repent me, as it is an evil, 35  
 And take the shame with joy.

9. Enter JULIET] Transferred by Dyce to line 15. *you do repent* F<sub>1</sub> F<sub>2</sub> F<sub>3</sub>. *repent you* not Pope.

11. *flaws*] F<sub>3</sub> F<sub>4</sub>. *flawes* F<sub>1</sub> F<sub>2</sub>. *flames* Warburton (after Davenant). 33. *we would not spare*] Ff. *we'd not seek* Pope. *we'd not spare* Malone. *we would not serve* Collier MS.

26. *offenceful*] *offence full* F<sub>1</sub>. 30. *lest you do repent*] F<sub>4</sub>. *least* *we'd not appease* Singer conj.



*Duke.* There rest.  
Your partner, as I hear, must die to-morrow,  
And I am going with instruction to him.  
Grace go with you, *Benedicite!* [*Exit.*

*Ful.* Must die to-morrow! O injurious love,  
That respites me a life, whose very comfort  
Is still a dying horror!

*Prov.* 'Tis pity of him. [*Exeunt.*

SCENE IV. *A room in ANGELO'S house.*

*Enter ANGELO.*

*Ang.* When I would pray and think, I think and pray  
To several subjects. Heaven hath my empty words;  
Whilst my invention, hearing not my tongue,  
Anchors on Isabel: Heaven in my mouth,  
As if I did but only chew his name; 5  
And in my heart the strong and swelling evil  
Of my conception. The state, whereon I studied,  
Is like a good thing, being often read,  
Grown fear'd and tedious; yea, my gravity,  
Wherein—let no man hear me—I take pride, 10  
'Could I with boot change for an idle plume,  
Which the air beats for vain. O place, O form,  
How often dost thou with thy case, thy habit,  
Wrench awe from fools, and tie the wiser souls  
To thy false seeming! Blood, thou art blood: 15

36. *There rest*] *Tis well; there rest* Hanmer.

39. *Grace*] *So grace* Pope. *May grace* Steevens conj. *All grace* Seymour conj. *Grace go with you* is assigned to Juliet by Dyce (Ritson conj.).

40. *love*] *law* Hanmer.

SCENE IV.] SCENE X. Pope.

2. *empty*] om. Seymour conj.

3. *invention*] *intention* Pope.

4. *Heaven*] *Heaven's* Rowe. *Heaven is* Capell.

5. *his*] *its* Pope.

9. *fear'd*] *sear'd* Hanmer. *sear* Heath conj. *stale* Anon. conj. See note (ix).

10. *take*] *took* Seymour conj.

12. *for vain. O place,*] F<sub>4</sub>. *for vaine. O place, F<sub>1</sub> F<sub>2</sub> F<sub>3</sub>. for vane. O place, or for vane o' the place.* Malone conj.

15. *thou art blood*] *thou art but blood* Pope. *thou still art blood* Malone.

Let's write good angel on the devil's horn;  
'Tis not the devil's crest.

*Enter a Servant.*

How now! who's there?

*Serv.* One Isabel, a sister, desires access to you.

*Ang.* Teach her the way. O heavens!

Why does my blood thus muster to my heart, 20  
Making both it unable for itself,  
And dispossessing all my other parts  
Of necessary fitness?  
So play the foolish throngs with one that swoons;  
Come all to help him, and so stop the air 25  
By which he should revive: and even so  
The general, subject to a well-wish'd king,  
Quit their own part, and in obsequious fondness  
Crowd to his presence, where their untaught love  
Must needs appear offence.

*Enter ISABELLA.*

How now, fair maid? 30

*Isab.* I am come to know your pleasure.

*Ang.* That you might know it, would much better  
please me

Than to demand what 'tis. Your brother cannot live.

*Isab.* Even so.—Heaven keep your honour!

*Ang.* Yet may he live awhile; and, it may be, 35  
As long as you or I: yet he must die.

*Isab.* Under your sentence?

*Ang.* Yea.

- |  |  |
|--|--|
| 17. 'Tis not] Is't not Hammer.                 | <i>dispossessing, fitness.</i>   |
| 'Tis yet Johnson conj.                         | 27. <i>subject</i> ] F <sub>1</sub> F <sub>2</sub> F <sub>3</sub> . <i>subjects</i> F <sub>4</sub> . |
| 18. <i>desires</i> ] asks Pope.                | 28. <i>part</i> ] path Collier MS.   |
| 21. <i>both it</i> ] both that Pope. <i>it</i> | 31. SCENE XI. Pope.  |
| both Collier MS.                               | 33. <i>demand</i> ] declare Hammer.  |
| 22. <i>all</i> ] om. Hammer, who makes         | <i>Your brother</i> ] He Hammer.   |
| lines 19—23 end at <i>blood, both that,</i>    | 34. <i>your honour</i> ] you Hammer.   |

*Isab.* When, I beseech you? that in his reprieve,  
Longer or shorter, he may be so fitted 40  
That his soul sicken not.

*Ang.* Ha! fie, these filthy vices! It were as good  
To pardon him that hath from nature stolen  
A man already made, as to remit  
Their saucy sweetness that do coin heaven's image 45  
In stamps<sup>67</sup> that are forbid: 'tis all as easy  
Falsely to take away a life true made,  
As to put metal in restrained means  
To make a false one.

*Isab.* 'Tis set down so in heaven, but not in earth. 50

*Ang.* Say you so? then I shall pose you quickly.  
Which had you rather,—that the most just law  
Now took your brother's life; or, to redeem him,  
Give up your body to such sweet uncleanness  
As she that he hath stain'd?

*Isab.* Sir, believe this, 55  
I had rather give my body than my soul.

*Ang.* I talk not of your soul: our compell'd sins  
Stand more for number than for accompt.

*Isab.* How say you?

*Ang.* Nay, I'll not warrant that; for I can speak  
Against the thing I say. Answer to this:— 60  
I, now the voice of the recorded law,  
Pronounce a sentence on your brother's life:  
Might there not be a charity in sin.  
To save this brother's life?

*Isab.* Please you to do't,  
I'll take it as a peril to my soul, 65  
It is no sin at all, but charity.

*Ang.* Pleased you to do't at peril of your soul,

45. *sweetness*] *lewdness* Hanmer.

46. *easy*] *just* Hanmer.

48. *metal*] Theobald. *mettle* Ff.  
*means*] *mints* Steevens conj.  
*moulds* Malone conj.

50. *'Tis...earth*] *'Tis so set down  
in earth but not in heaven* Johnson

conj.

51. *Say*] *And say* Pope. *Yea, say*  
S. Walker conj. ending lines 50, 51  
*at heaven, then I.*

53. *or*] Rowe (after Davenant),  
*and* Ff.

58. *for accompt*] *accompt* Pope.

Were equal poise of sin and charity.

*Isab.* That I do beg his life, if it be sin,  
Heaven let me bear it! you granting of my suit, 70  
If that be sin, I'll make it my morn prayer  
To have it added to the faults of mine,  
And nothing of your answer.

*Ang.* Nay, but hear me.  
Your sense pursues not mine: either you are ignorant,  
Or seem so, craftily; and that's not good. 75

*Isab.* Let me be ignorant, and in nothing good,  
But graciously to know I am no better.

*Ang.* Thus wisdom wishes to appear most bright  
When it doth tax itself; as these black masks  
Proclaim an enshield beauty ten times louder 80  
Than beauty could, display'd. But mark me;  
To be received plain, I'll speak more gross:  
Your brother is to die.

*Isab.* So.

*Ang.* And his offence is so, as it appears, 85  
Accountant to the law upon that pain.

*Isab.* True.

*Ang.* Admit no other way to save his life,—  
As I subscribe not that, nor any other,  
But in the loss of question,—that you, his sister, 90  
Finding yourself desired of such a person,  
Whose credit with the judge, or own great place,  
Could fetch your brother from the manacles  
Of the all-building law; and that there were  
No earthly mean to save him, but that either 95  
You must lay down the treasures of your body

68. *Were...charity.] Were't...cha-  
rity?* Hanmer. *'Twer...charity.* Sey-  
mour conj.

70. *of]* om. Pope.

71. *make it my morn prayer]*  
*make't my morning prayer* Hanmer.

73. *your]* *yours* Johnson conj.

75. *craftily]* Rowe (after Dave-  
nant). *crasly* Ff.

76. *me]* om. F<sub>1</sub>.

80. *enshield]* *in-shell'd* Tyrwhitt  
conj.

81. *mark me]* *mark me well* Han-  
mer.

90. *loss]* *loose* Singer MS. *toss*  
Johnson conj. *list* Heath conj. *force*  
Collier MS.

94. *all-building]* Ff. *all-holding*  
Rowe. *all-binding* Johnson. See  
note (x).

To this supposed, or else to let him suffer;  
What would you do?

*Isab.* As much for my poor brother as myself:  
That is, were I under the terms of death, 100  
The impression of keen whips I'd wear as rubies,  
And strip myself to death, as to a bed  
That longing have been sick for, ere I'd yield  
My body up to shame.

*Ang.* Then must your brother die.

*Isab.* And 'twere the cheaper way: 105  
Better it were a brother died at once,  
Than that a sister, by redeeming him,  
Should die for ever.

*Ang.* Were not you, then, as cruel as the sentence  
That you have slander'd so? 110

*Isab.* Ignomy in ransom and free pardon  
Are of two houses: lawful mercy  
Is nothing kin to foul redemption.

*Ang.* You seem'd of late to make the law a tyrant;  
And rather proved the sliding of your brother 115  
A merriment than a vice.

*Isab.* O, pardon me, my lord; it oft falls out,  
To have what we would have, we speak not what we mean:  
I something do excuse the thing I hate,  
For his advantage that I dearly love. 120

*Ang.* We are all frail.

*Isab.* Else let my brother die,  
If not a feodary, but only he  
Owe and succeed thy weakness.

97. *to let*] *let* Hanmer.  
103. *have*] *I've* Rowe. *I have*  
Capell. *had* Knight. See note (xi).  
*sick*] *scek* Johnson (a misprint).  
104, 105. Capell (conj.) and Col-  
lier end the first line at *must*.  
106. *at*] *for* Johnson conj.  
111. *Ignomy in*] *Ignomie in* F<sub>1</sub>.  
*Ignominy in* F<sub>2</sub> F<sub>3</sub> F<sub>4</sub>. *An ignomi-*  
*nious* Pope.  
112, 113. *mercy Is nothing kin*] *kin*

*Ff. mercy sure Is nothing kin* Pope.  
*mercy is Nothing akin* Steevens. See  
note (xii).

117. *oft*] *very oft* Hanmer, who  
ends lines 116, 117 at *mc...have*.

118. *we would*] *we'd* Steevens.  
This line printed as two in Ff.

122. *feodary*] F<sub>2</sub>F<sub>3</sub>F<sub>4</sub>. *fedarie* F<sub>1</sub>.

123. *thy weakness*] *by weakness*  
Rowe. *to weakness* Capell. *this*  
*weakness* Harness (Malone conj.).

*Ang.* Nay, women are frail too.

*Isab.* Ay, as the glasses where they view themselves; 125  
Which are as easy broke as they make forms.  
Women!—Help Heaven! men their creation mar  
In profiting by them. Nay, call us ten times frail;  
For we are soft as our complexions are,  
And credulous to false prints.

*Ang.* I think it well: 130  
And from this testimony of your own sex,—  
Since, I suppose, we are made to be no stronger  
Than faults may shake our frames,—let me be bold;—  
I do arrest your words. Be that you are,  
That is, a woman; if you be more, you're none; 135  
If you be one,—as you are well express'd  
By all external warrants,—show it now,  
By putting on the destined livery.

*Isab.* I have no tongue but one: gentle my lord,  
Let me entreat you speak the former language. 140

*Ang.* Plainly conceive, I love you.

*Isab.* My brother did love Juliet,  
And you tell me that he shall die for it.

*Ang.* He shall not, Isabel, if you give me love.

*Isab.* I know your virtue hath a license in't, 145  
Which seems a little fouler than it is,  
To pluck on others.

*Ang.* Believe me, on mine honour,  
My words express my purpose.

*Isab.* Ha! little honour to be much believed,  
And most pernicious purpose!—Seeming, seeming!— 150  
I will proclaim thee, Angelo; look for't:  
Sign me a present pardon for my brother,  
Or with an outstretch'd throat I'll tell the world aloud  
What man thou art.

*Ang.* Who will believe thee, Isabel?  
My unsoil'd name, the austereness of my life, 155  
My vouch against you, and my place i' the state,

126. *make*] *take* Johnson conj.

127. *their*] *thy* Edd, conj.

135. *you be*] *you're* Pope.

140. *former*] *formal* Warburton.

143. *for it*] Pope. *for't* Ff.

153. ● Pope ends the line at *world*.

Will so your accusation overweigh,  
 That you shall stifle in your own report,  
 And smell of calumny. I have begun;  
 And now I give my sensual race the rein: 160  
 Fit thy consent to my sharp appetite;  
 Lay by all nicety and prolixious blushes,  
 That banish what they sue for; redeem thy brother  
 By yielding up thy body to my will;  
 Or else he must not only die the death, 165  
 But thy unkindness shall his death draw out  
 To lingering sufferance. Answer me to-morrow,  
 Or, by the affection that now guides me most,  
 I'll prove a tyrant to him. As for you,  
 Say what you can, my false o'erweighs your true. [*Exit.* 170  
*Isab.* To whom should I complain? Did I tell this,  
 Who would believe me? O perilous mouths,  
 That bear in them one and the self-same tongue,  
 Either of condemnation or approval;  
 Bidding the law make court'sy to their will; 175  
 Hooking both right and wrong to the appetite,  
 To follow as it draws! I'll to my brother:  
 Though he hath fall'n by prompture of the blood,  
 Yet hath he in him such a mind of honour,  
 That, had he twenty heads to tender down 180  
 On twenty bloody blocks, he'd yield them up,  
 Before his sister should her body stoop  
 To such abhorr'd pollution.  
 Then, Isabel, live chaste, and, brother, die:  
 More than our brother is our chastity. 185  
 I'll tell him yet of Angelo's request,  
 And fit his mind to death, for his soul's rest. [*Exit.*

163. *redeem*] *save* Pope.171. *should*] *shall* Steevens.172. *perilous*] *most perilous* Theobald. *these perilous* Seymour conj. *pernicious* S. Walker conj.175. *court'sy*] *curtsie* Ff.179. *mind*] *mine* Jackson conj.

185. Inverted commas prefixed to this line in Ff.

## ACT III.

SCENE I. *A room in the prison.*

*Enter DUKE disguised as before, CLAUDIO, and PROVOST.*

*Duke.* So, then, you hope of pardon from Lord Angelo?

*Claud.* The miserable have no other medicine  
But only hope:

I've hope to live, and am prepar'd to die.

*Duke.* Be absolute for death; either death<sup>1</sup> or life 5  
Shall thereby be<sup>2</sup> the sweeter. Reason thus with life:  
If I do lose thee, I do lose a thing  
That none but fools would keep: a breath thou art,  
Servile to all the skyey influences,  
That<sup>3</sup> dost this habitation, where thou keep'st, 10  
Hourly afflict: merely, thou art death's fool;  
For him thou labour'st by thy flight to shun,  
And yet runn'st toward him still. Thou art not noble;  
For all the accommodations that thou bear'st  
Are nursed by baseness. Thou'rt by no means valiant; 15  
For thou dost fear the soft and tender fork  
Of a poor worm. Thy best of rest is sleep,  
And that thou oft provokest; yet grossly fear'st  
Thy death, which is no more. Thou art not thyself;  
For thou exist'st on many a thousand grains 20  
That issue out of dust. Happy thou art not;  
For what thou hast not, still thou strivest to get,  
And what thou hast, forget'st. Thou art not certain;  
For thy complexion shifts to strange effects,  
After the moon. If thou art rich, thou'rt poor; 25  
For, like an ass whose back with ingots bows,

1. *of*] *for* Hanmer.

4. *I've*] *I have* Ff.

5. *either*] *or* Pope.

8. *keep*] *reck* Warburton.  
*thou art*] om. Hanmer.

10. *dost*] Ff. *do* Hanmer.

20. *exist'st*] Theobald. *exists* Ff.

24. *effects*] *affects* Johnson conj.

25. *If*] *Though* Hanmer.



Thou bear'st thy heavy riches but a journey,  
 And death unloads thee. Friend hast thou none;  
 For thine own bowels, which do call thee sire,  
 The mere effusion of thy proper loins, 30  
 Do curse the gout, serpigo, and the rheum,  
 For ending thee no sooner. Thou hast nor youth nor age,  
 But, as it were, an after-dinner's sleep,  
 Dreaming on both; for all thy blessed youth  
 Becomes as aged, and doth beg the alms 35  
 Of palsied eld; and when thou art old and rich,  
 Thou hast neither heat, affection, limb, nor beauty,  
 To make thy riches pleasant. What's yet in this  
 That bears the name of life? Yet in this life  
 Lie hid more thousand deaths: yet death we fear, 40  
 That makes these odds all even.

*Claud.* I humbly thank you.

To sue to live, I find I seek to die;  
 And, seeking death, find life: let it come on.

*Isab.* [*within*] What, ho! Peace here; grace and good  
 company!

*Prov.* Who's there? come in: the wish deserves a wel-  
 come. 45

*Duke.* Dear sir, ere long I'll visit you again.

*Claud.* Most holy sir, I thank you.

*Enter ISABELLA.*

*Isab.* My business is a word or two with Claudio.

*Prov.* And very welcome. Look, signior, here's your  
 sister.

*Duke.* Provost, a word with you. 50

*Prov.* As many as you please.

28. *unloads*] *unloadeth* Pope.

29. *sire*] F<sub>4</sub>. *fire* F<sub>1</sub> F<sub>2</sub> F<sub>3</sub>. See note (XIII).

31. *serpigo*] Rowe. *sapigo* F<sub>1</sub>. *sarpego* F<sub>2</sub> F<sub>3</sub> F<sub>4</sub>.

34. *all thy blessed*] *fall'd, thy blazed* Warburton. *all thy blasted* Johnson conj. *all thy boasted* Collier MS.

35. *as aged*] *an indigent* Hanmer. *assuaged* Warburton. *assieged* Becket conj. *engaged* Staunton conj. *enaged* Grant White conj. *abased* Edd. conj.

37. *beauty*] *bounty* Warburton.

38. *yet*] om. Pope.

40. *more*] *mo* Ff. *a* Hanmer.

46. *sir*] *son* Mason conj.

49. *Look*] om. Pope.

*Duke.* Bring me to hear them speak, where I may be  
concealed. [*Exeunt Duke and Provost.*]

*Claud.* Now, sister, what's the comfort? 55

*Isab.* Why,

As all comforts are; most good, most good indeed.

Lord Angelo, having affairs to heaven,

Intends you for his swift ambassador,

Where you shall be an everlasting leiger: 60

Therefore your best appointment make with speed;

To-morrow you set on.

*Claud.* Is there no remedy?

*Isab.* None, but such remedy as, to save a head,  
To cleave a heart in twain.

*Claud.* But is there any?

*Isab.* Yes, brother, you may live: 65

There is a devilish mercy in the judge,

If you'll implore it, that will free your life,

But fetter you till death.

*Claud.* Perpetual durance?

*Isab.* Ay, just; perpetual durance, a restraint,  
Though all the world's vastidity you had, 70

To a determined scope.

*Claud.* But in what nature?

*Isab.* In such a one as, you consenting to't,  
Would bark your honour from that trunk you bear,  
And leave you naked.

*Claud.* Let me know the point.

*Isab.* O, I do fear thee, Claudio; and I quake, 75  
Lest thou a feverous life shouldst entertain,  
And six or seven winters more respect

53. *Bring me to hear them speak]*  
Malone (Steevens conj.). *Bring them  
to hear me speak* F<sub>1</sub>. *Bring them to  
speak* F<sub>2</sub> F<sub>3</sub> F<sub>4</sub>. *Bring me to stand*  
Capell.

54. *concealed]* *conceal'd* F<sub>1</sub>. *con-  
ceal'd, yet hear them* F<sub>2</sub> F<sub>3</sub> F<sub>4</sub>. *con-  
ceal'd, yet hear them speak* Capell.  
*Bring me where I conceal'd May hear  
them speak* Davenant's version.

55. SCENE II. Pope.

*sister]* *good sister* Hamner.

57. *most good, most good indeed]*  
*most good indeed* Pope. *most good in  
speed* Hamner. *most good. Indeed*  
Blackstone conj. See note (xiv).

60. *leiger]* *ledger* Capell. *lieger*  
Staunton.

62. *set on]* *set out* Pope.

64. *To]* *Must* Hamner.

70. *Thought]* Pope. *Through* Ff.

Than a perpetual honour. Darest thou die?  
 The sense of death is most in apprehension; 75  
 And the poor beetle, that we tread upon,  
 In corporal sufferance finds a pang as great  
 As when a giant dies.

*Claud.* Why give you me this shame?  
 Think you I can a resolution fetch  
 From flowery tenderness? If I must die, 80  
 I will encounter darkness as a bride,  
 And hug it in mine arms.

*Isab.* There spake my brother; there my father's grave  
 Did utter forth a voice. Yes, thou must die:  
 Thou art too noble to conserve a life 85  
 In base appliances. This outward-sainted deputy,  
 Whose settled visage and deliberate word  
 Nips youth i' the head, and follies doth emmew  
 As falcon doth the fowl, is yet a devil;  
 His filth within being cast, he would appear 90  
 A pond as deep as hell.

*Claud.* The prenzie Angelo!

*Isab.* O, 'tis the cunping livery of hell,  
 The damned'st body to invest and cover  
 In prenzie guards! Dost thou think, Claudio?—  
 If I would yield him my virginity, 95  
 Thou mightst be freed.

*Claud.* O heavens! it cannot be.

*Isab.* Yes, he would give't thee, from this rank offence,  
 So to offend him still. This night's the time  
 That I should do what I abhor to name,

79. *can a resolution fetch*] *want a resolution fetch'd* Hanmer.

80. *tenderness?*] *tenderness.* Dyce (Heath conj.).

86. *appliances*] *appliance* Hanmer.

88. *head*] *bred* Grey conj.

89. *falcon*] *falconer* Grey conj.

90, 91. *filth...pond*] *pond...filth* Upton conj.

91, 94. *prenzie*] *F<sub>1</sub>*. *princely* *F<sub>2</sub>* *F<sub>3</sub>* *F<sub>4</sub>*. *priestly* Hanmer. *precise* Knight (Tieck conj.). *rev'rend* Staun-

ton. *saintly* Hickson conj. *peusive* Anon. (N. & Q.) conj. *frenzy!*—*prince-ly* Knight conj. *pritsy* Taylor conj. *pious* Delius conj. *phrenzie* Anon. (N. & Q.) conj. *primsie* Anon. (N. & Q.) conj. *peisie* Bullock conj. See note (xv).

93. *damned'st*] *dannest* *F<sub>1</sub>*.

94. *guards*] *garb* Collier MS.

97. *give't*] *grant* Hanmer. *give* Warburton.

*from*] *for* Hanmer.

Or else thou diest to-morrow.

*Claud.* Thou shalt not do't. 100

*Isab.* O, were it but my life,  
I'd throw it down for your deliverance  
As frankly as a pin.

*Claud.* Thanks, dear Isabel.

*Isab.* Be ready, Claudio, for your death to-morrow.

*Claud.* Yes. Has he affections in him, 105  
That thus can make him bite the law by the nose,  
When he would force it? Sure, it is no sin;  
Or of the deadly seven it is the least.

*Isab.* Which is the least?

*Claud.* If it were damnable, he being so wise, 110  
Why would he for the momentary trick  
Be perdurably fined?—O Isabel!

*Isab.* What says my brother?

*Claud.* Death is a fearful thing.

*Isab.* And shamed life a hateful.

*Claud.* Ay, but to die, and go we know not where; 115  
To lie in cold obstruction and to rot;  
This sensible warm motion to become  
A kneaded clod; and the delighted spirit  
To bathe in fiery floods, or to reside  
In thrilling region of thick-ribbed ice; 120  
To be imprison'd in the viewless winds,  
And blown with restless violence round about  
The pendent world; or to be worse than worst  
Of those that lawless and incertain thought  
Imagine howling:—'tis too horrible! 125  
The weariest and most loathed worldly life  
That age, ache, penury, and imprisonment

103. *dear*] *dearest* Pope.

105. *he*] *he then* Hanmer.

111. *Why*] *Why*, Hanmer.

118. *delighted*] *dilated* Hanmer.  
*benighted* (Anon. conj. ap. Johnson).  
*delinquent* Upton conj. *alighted* Anon.  
conj. *dclated* Anon. conj. in Fras.  
Mag. See note (xvi).

119. *reside*] *recide* F<sub>1</sub> (and 249).

120. *region*] *regions* Rowe.

124, 125. *those that...thought* *Imagine*  
*gine*] *those, that...thought, Imagine*  
Ff. *...thoughts...Theobald. those—*  
*that...thought—Imagine* Hanmer.  
*those whom...thought* *Imagines* Heath  
conj. (after Davenant).

127. *penury*] F<sub>2</sub>F<sub>3</sub>F<sub>4</sub>. *periury* F<sub>1</sub>.  
*and*] om. Pope.

Can lay on nature is a paradise  
To what we fear of death.

*Isab.* Alas, alas!

*Claud.* Sweet sister, let me live: 130  
What sin you do to save a brother's life,  
Nature dispenses with the deed so far  
That it becomes a virtue.

*Isab.* O you beast!  
O faithless coward! O dishonest wretch!  
Wilt thou be made a man out of my vice? 135

Is't not a kind of incest, to take life  
From thine own sister's shame? What should I think?  
Heaven shield my mother play'd my father fair!  
For such a warped slip of wilderness  
Ne'er issued from his blood. Take my defiance! 140  
Die, perish! Might but my bending down  
Reprieve thee from thy fate, it should proceed:  
I'll pray a thousand prayers for thy death,  
No word to save thee.

*Claud.* Nay, hear me, Isabel.

*Isab.* O, fie, fie, fie! 145  
Thy sin's not accidental, but a trade.  
Mercy to thee would prove itself a bawd:  
'Tis best that thou diest quickly.

*Claud.* O, hear me, Isabella!

*Re-enter DUKE.*

*Duke.* Vouchsafe a word, young sister, but one word.

*Isab.* What is your will? 150

*Duke.* Might you dispense with your leisure, I would  
by and by have some speech with you: the satisfaction I  
would require is likewise your own benefit.

*Isab.* I have no superfluous leisure; my stay must be  
stolen out of other affairs; but I will attend you awhile. 155

[*Walks apart.*]

138. *shield*] F<sub>1</sub>. *shield*: F<sub>2</sub>F<sub>3</sub>F<sub>4</sub>.  
*grant* Pope.

141. *but my*] *my only* Pope.

145. *Nay*] om. Pope.

148. [Going. Capell.

149. SCENE III. Pope.

*Re-enter Duke*] Capell. Duke  
steps in. F<sub>2</sub>. om. F<sub>1</sub>. Enter Duke and  
Provost. Rowe.

155. [*Walks apart.*] Capell.

*Duke.* Son, I have overheard what hath passed between you and your sister. Angelo had never the purpose to corrupt her; only he hath made an assay of her virtue to practise his judgement with the disposition of natures: she, having the truth of honour in her, hath made him that gracious denial which he is most glad to receive. I am confessor to Angelo, and I know this to be true; therefore prepare yourself to death: do not satisfy your resolution with hopes that are fallible: to-morrow you must die; go to your knees, and make ready.

*Claud.* Let me ask my sister pardon. I am so out of love with life, that I will sue to be rid of it.

*Duke.* Hold you there: farewell. [*Exit Claudio.*] Provost, a word with you!

*Re-enter PROVOST.*

*Prov.* What's your will, father?

*Duke.* That now you are come, you will be gone. Leave me awhile with the maid: my mind promises with my habit no loss shall touch her by my company.

*Prov.* In good time.

[*Exit Provost. Isabella comes forward.*]

*Duke.* The hand that hath made you fair hath made you good: the goodness that is cheap in beauty makes beauty brief in goodness; but grace, being the soul of your complexion, shall keep the body of it ever fair. The assault that Angelo hath made to you, fortune hath conveyed to my understanding; and, but that frailty hath examples for his falling, I should wonder at Angelo. How will you do to content this substitute, and to save your brother?

*Isab.* I am now going to resolve him: I had rather my brother die by the law than my son should be unlawfully born. But, O, how much is the good Duke deceived in Angelo! If ever he return and I can speak to him, I will open my lips in vain, or discover his government.

163. *satisfy*] *falsify* Hanmer.

168. [*Exit C.*] *Exit*. F<sub>2</sub>, after line 167, om. F<sub>1</sub>. See note (xvii).

174. *Exit...forward*] *Edd.* [*Exit*. F<sub>2</sub> om. F<sub>1</sub>.

176. *cheap*] *chief* Collier MS.

177. *in goodness*] *in such goodness* Hanmer.

179. *to you*] *on you* Hanmer.

183. *him*:] *him*, Dyce.

*Duke.* That shall not be much amiss: yet, as the matter now stands, he will avoid your accusation; he made trial of you only. Therefore fasten your ear on my advisings: to the love I have in doing good a remedy presents itself. I do make myself believe that you may most uprightly do a poor wronged lady a merited benefit; redeem your brother from the angry law; do no stain to your own gracious person; and much please the absent Duke, if peradventure he shall ever return to have hearing of this business.

*Isab.* Let me hear you speak farther. I have spirit to do any thing that appears not foul in the truth of my spirit.

*Duke.* Virtue is bold, and goodness never fearful. Have you not heard speak of Mariana, the sister of Frederick the great soldier who miscarried at sea?

*Isab.* I have heard of the lady, and good words went with her name.

*Duke.* She should this Angelo have married; was affianced to her by oath, and the nuptial appointed: between which time of the contract and limit of the solemnity, her brother Frederick was wrecked at sea, having in that perished vessel the dowry of his sister. But mark how heavily this befell to the poor gentlewoman: there she lost a noble and renowned brother, in his love toward her ever most kind and natural; with him, the portion and sinew of her fortune, her marriage-dowry; with both, her combinate husband, this well-seeming Angelo.

*Isab.* Can this be so? did Angelo so leave her?

*Duke.* Left her in her tears, and dried not one of them with his comfort; swallowed his vows whole, pretending in her discoveries of dishonour: in few, bestowed her on her own lamentation, which she yet wears for his sake; and he, a marble to her tears, is washed with them, but relents not.

*Isab.* What a merit were it in death to take this poor

190, 191. *advisings: ...good*] Pope.  
*advisings, ...good*; F1.

192. *uprightly*] *uprightly* Pope.

197. *farther*] *, father* F4.

204. *She*] *Her* Pope.

*was*] *he was* Hanmer.

205. *by*] om. F1.

*and*] om. F4.

217. *few*] F1 F2. *few words* F3 F4.

*her on*] *on her* Capell conj.

219. *a marble*] *as marble* Anon.

conj.

*tears*] F1. *ears* F2 F3 F4.

maid from the world! What corruption in this life, that it will let this man live! But how out of this can she avail?

*Duke.* It is a rupture that you may easily heal: and the cure of it not only saves your brother, but keeps you from dishonour in doing it. 225

*Isab.* Show me how, good father.

*Duke.* This forenamed maid hath yet in her the continuance of her first affection: his unjust unkindness, that in all reason should have quenched her love, hath, like an impediment in the current, made it more violent and unruly. 230  
Go you to Angelo; answer his requiring with a plausible obedience; agree with his demands to the point; only refer yourself to this advantage, first, that your stay with him may not be long; that the time may have all shadow and silence in it; and the place answer to convenience. This 235  
being granted in course,—and now follows all,—we shall advise this wronged maid to stead up your appointment, go in your place; if the encounter acknowledge itself hereafter, it may compel him to her recompense: and here, by this, is your brother saved, your honour untainted, the poor 240  
Mariana advantaged, and the corrupt Deputy scaled. The maid will I frame and make fit for his attempt. If you think well to carry this as you may, the doubleness of the benefit defends the deceit from reproof. What think you of it? 245

*Isab.* The image of it gives me content already; and I trust it will grow to a most prosperous perfection.

*Duke.* It lies much in your holding up. Haste you speedily to Angelo: if for this night he entreat you to his bed, give him promise of satisfaction. I will presently to 250  
Saint Luke's: there, at the moated grange, resides this dejected Mariana. At that place call upon me; and dispatch with Angelo, that it may be quickly.

*Isab.* I thank you for this comfort. Fare you well, good father. [Exeunt severally. 255

228. *unkindness*] *kindness* Pope.  
236. *granted in course,—and now*] *granted in course, and now* Ff. *granted, in course now* Pope.

241. *scaled*] *foiled* Grant White.  
244. *fram*] *and* Rowe.  
255. [Exeunt severally] [Exit Ff.



SCENE II. *The street before the prison.*

*Enter, on one side, DUKE disguised as before; on the other, ELBOW, and Officers with POMPEY.*

*Elb.* Nay, if there be no remedy for it, but that you will needs buy and sell men and women like beasts, we shall have all the world drink brown and white bastard.

*Duke.* O heavens! what stuff is here?

*Pom.* 'Twas never merry world since, of two usuries, 5  
the merriest was put down, and the worser allowed by order of law a furred gown to keep him warm; and furred with fox and lamb-skins too, to signify, that craft, being richer than innocency, stands for the facing.

*Elb.* Come your way, sir. 'Bless you, good father friar. 10

*Duke.* And you, good brother father. What offence hath this man made you, sir?

*Elb.* Marry, sir, he hath offended the law: and, sir, we take him to be a thief too, sir; for we have found upon him, sir, a strange picklock, which we have sent to the Deputy. 15

*Duke.* Fie, sirrah! a bawd, a wicked bawd!  
The evil that thou causest to be done,  
That is thy means to live. Do thou but think  
What 'tis to cram a maw or clothe a back  
From such a filthy vice: say to thyself, 20  
From their abominable and beastly touches  
I drink, I eat, array myself, and live.  
Canst thou believe thy living is a life,  
So stinkingly depending? Go mend, go mend.

*Pom.* Indeed, it does stink in some sort, sir; but yet, 25  
sir, I would prove—

SCENE II.] om. Ff. SCENE IV.  
Pope.

Enter....Pompey] Enter Elbow,  
Clowne, Officers. Ff.

5. *usuries*] *usancies* Collier MS.

7. Punctuated as in Hammer. Ff  
place a semicolon after *law*. Pope a  
full stop. Warburton supposes a line  
or two to be lost.

*furred gown*] *furred lambskin*

*gown* Capell.

8. *fox and lamb-skins*] *fox-skins*  
Capell. *fox on lamb-skins* Mason  
conj.

11. *father*] om. Johnson conj.

22. *eat, array myself*] Theobald  
(Bishop conj.). *eat away myself* Ff.

24. *Go mend, go mend*] *Go mend,*  
*mend* Pope.

25. *does*] *doth* Pope.

*Duke.* Nay, if the devil have given thee proofs for sin,  
Thou wilt prove his. Take him to prison, officer:  
Correction and instruction must both work  
Ere this rude beast will profit. 30

*Elb.* He must before the Deputy, sir; he has given  
him warning: the Deputy cannot abide a whoremaster: if  
he be a whoremonger, and comes before him, he were as  
good go a mile on his errand.

*Duke.* That we were all, as some would seem to be, 35  
From our faults, as faults from seeming, free!

*Elb.* His neck will come to your waist,—a cord, sir.

*Pom.* I spy comfort; I cry bail. Here's a gentleman  
and a friend of mine.

*Enter LUCIO.*

*Lucio.* How now, noble Pompey! What, at the wheels 40  
of Cæsar? art thou led in triumph? What, is there none  
of Pygmalion's images, newly made woman, to be had  
now, for putting the hand in the pocket and extracting it  
clutched? What reply, ha? What sayest thou to this tune,  
matter and method? Is't not drowned i' the last rain, ha? 45  
What sayest thou, Trot? Is the world as it was, man?  
Which is the way? Is it sad, and few words? or how? The  
trick of it?

*Duke.* Still thus, and thus; still worse!

*Lucio.* How doth my dear morsel, thy mistress? Pro- 50  
cures she still, ha?

*Pom.* Troth, sir, she hath eaten up all her beef, and  
she is herself in the tub.

36. *From our faults*] F<sub>1</sub>. *Free from our faults* F<sub>2</sub> F<sub>3</sub>. *Free from all faults* F<sub>4</sub>.

*as faults from seeming*] *as from faults seeming* Hanmer. *or from false seeming* Johnson conj. *or faults from seeming* Id. conj.

36. SCENE V. [Enter LUCIO. Pope.

37. *waist*] Johnson, ed. 1778. *wast* F<sub>1</sub> F<sub>2</sub> F<sub>3</sub>. *waste* F<sub>4</sub>.

40. *wheels*] *heels* Steevens.

43. *is*] Pope. om. Ff.

44, 45. *this tune... Is't not*] *this? tune... method,—is't not?* Johnson conj.

45. *matter and method*] *the matter and the method* Hanmer.

*Is't not...rain*] *It's not down in the last reign* Warburton.

46. *Trot*] *to't* Dyce (Grey conj.). *troth* Jackson conj.

52. *her*] *the* Pope.

*Lucio.* Why, 'tis good; it is the right of it; it must be so: ever your fresh whore and your powdered bawd: an unshunned consequence; it must be so. Art going to prison, Pompey? 55

*Pom.* Yes, faith, sir.

*Lucio.* Why, 'tis not amiss, Pompey. Farewell: go, say I sent thee thither. For debt, Pompey? or how? 60

*Elb.* For being a bawd, for being a bawd.

*Lucio.* Well, then, imprison him: if imprisonment be the due of a bawd, why, 'tis his right: bawd is he doubtless, and of antiquity too; bawd-born. Farewell, good Pompey. Commend me to the prison, Pompey: you will turn good husband now, Pompey; you will keep the house. 65

*Pom.* I hope, sir, your good worship will be my bail.

*Lucio.* No, indeed, will I not, Pompey; it is not the wear. I will pray, Pompey, to increase your bondage: if you take it not patiently, why, your mettle is the more. Adieu, trusty Pompey. 'Bless you, friar. 70

*Duke.* And you.

*Lucio.* Does Bridget paint still, Pompey, ha?

*Elb.* Come your ways, sir; come.

*Pom.* You will not bail me, then, sir? 75

*Lucio.* Then, Pompey, nor now. What news abroad, friar? what news?

*Elb.* Come your ways, sir; come.

*Lucio.* Go to kennel, Pompey; go. [*Exeunt Elbow, Pompey and Officers.*] What news, friar, of the Duke? 80

*Duke.* I know none. Can you tell me of any?

*Lucio.* Some say he is with the Emperor of Russia; other some, he is in Rome: but where is he, think you?

*Duke.* I know not where; but wheresoever, I wish him well. 85

*Lucio.* It was a mad fantastical trick of him to steal from the state, and usurp the beggary he was never born to. Lord Angelo dukes it well in his absence; he puts transgression to't.

69, 70. *bondage: . . . patiently,*] Theobald. *bondage . . . patiently:* Ff.

80. SCENE VI. Pope.

*Duke.* He does well in't. 90

*Lucio.* A little more lenity to lechery would do no harm in him: something too crabbed that way, friar.

*Duke.* It is too general a vice, and severity must cure it.

*Lucio.* Yes, in good sooth, the vice is of a great kindred; it is well allied: but it is impossible to extirp it quite, friar, till eating and drinking be put down. They say this Angelo was not made by man and woman after this downright way of creation: is it true, think you? 95

*Duke.* How should he be made, then? 100

*Lucio.* Some report a sea-maid spawned him; some, that he was begot between two stock-fishes. But it is certain that, when he makes water, his urine is congealed ice; that I know to be true: and he is a motion generative; that's infallible. 105

*Duke.* You are pleasant, sir, and speak apace.

*Lucio.* Why, what a ruthless thing is this in him, for the rebellion of a codpiece to take away the life of a man! Would the Duke that is absent have done this? Ere he would have hanged a man for the getting a hundred bastards, he would have paid for the nursing a thousand: he had some feeling of the sport; he knew the service, and that instructed him to mercy. 110

*Duke.* I never heard the absent Duke much detected for women; he was not inclined that way. 115

*Lucio.* O, sir, you are deceived.

*Duke.* 'Tis not possible.

*Lucio.* Who, not the Duke? yes, your beggar of fifty; and his use was to put a ducat in her clack-dish: the Duke had crotchets in him. He would be drunk too; that let me inform you. 120

*Duke.* You do him wrong, surely.

93. *general*] *gentle* Warburton.

95. *a great*] *great* Rowe.

98. *this*] *Ff. the Pope.*

104. *is a motion generative*] *is a motion ungenerative* Theobald. *has no motion generative* Hanmer. *is not*

*a motion generative* Capell. *is a*

*motion ingenerative* Collier MS. *is*

*a notion generative* Upton conj. *is a*

*mule ungenerative* Anon. conj.

114. *detected*] *detracted* Capell.

*Lucio.* Sir, I was an inward of his. A shy fellow was the Duke: and I believe I know the cause of his withdrawing. 125

*Duke.* What, I prithee, might be the cause?

*Lucio.* No, pardon; 'tis a secret must be locked within the teeth and the lips: but this I can let you understand, the greater file of the subject held the Duke to be wise.

*Duke.* Wise! why, no question but he was. 130

*Lucio.* A very superficial, ignorant, unweighing fellow.

*Duke.* Either this is envy in you, folly, or mistaking: the very stream of his life and the business he hath helmed must, upon a warranted need, give him a better proclamation. Let him be but testified in his own bringings-forth, and he shall appear, to the envious, a scholar, a statesman and a soldier. Therefore you speak unskilfully; or if your knowledge be more, it is much darkened in your malice. 135

*Lucio.* Sir, I know him, and I love him. 140

*Duke.* Love talks with better knowledge, and knowledge with dearer love.

*Lucio.* Come, sir, I know what I know.

*Duke.* I can hardly believe that, since you know not what you speak. But, if ever the Duke return, as our prayers are he may, let me desire you to make your answer before him. If it be honest you have spoke, you have courage to maintain it: I am bound to call upon you; and, I pray you, your name? 145

*Lucio.* Sir, my name is Lucio; well known to the duke. 150

*Duke.* He shall know you better, sir, if I may live to report you.

*Lucio.* I fear you not.

*Duke.* O, you hope the Duke will return no more; or you imagine me too unhurtful an opposite. But, indeed, I can do you little harm; you'll forswear this again. 155

123. *shy*] *sly* Hanmer.

126. *I*] om. Rowe.

142. *dearer*] Hanmer. *deare* F<sub>1</sub>F<sub>2</sub>.

*dear* F<sub>3</sub>F<sub>4</sub>.

157. *little*] *a little* Hanmer.

*again.*] *again?* ff.

*Lucio.* I'll be hanged first: thou art deceived in me, friar. But no more of this. Canst thou tell if Claudio die to-morrow or no? 160

*Duke.* Why should he die, sir?

*Lucio.* Why? For filling a bottle with a tun-dish. I would the Duke we talk of were returned again: this ungenitured agent will unpeople the province with contiguency; sparrows must not build in his house-eaves, because they are lecherous. The Duke yet would have dark deeds darkly answered; he would never bring them to light: would he were returned! Marry, this Claudio is condemned for untrussing. Farewell, good friar: I prithee, pray for me. The Duke, I say to thee again, would eat mutton on Fridays. He's not past it yet, and I say to thee, he would mouth with a beggar, though she smelt brown bread and garlic: say that I said so. Farewell. [*Exit.*] 165 170

*Duke.* No might nor greatness in mortality  
Can censure 'scape; back-wounding calumny 175  
The whitest virtue strikes. What king so strong  
Can tie the gall up in the slanderous tongue?  
But who comes here?

*Enter ESCALUS, PROVOST, and Officers with MISTRESS  
OVERDONE.*

*Escal.* Go; away with her to prison!

*Mrs Ov.* Good my lord, be good to me; your honour 180  
is accounted a merciful man; good my lord.

*Escal.* Double and treble admonition, and still forfeit  
in the same kind! This would make mercy swear and  
play the tyrant.

*Prov.* A bawd of eleven years' continuance, may it 185  
please your honour.

*Mrs Ov.* My lord, this is one Lucio's information  
against me. Mistress Kate Keepdown was with child by

168. *this Claudio] this: Claudio* Capell.  
Edd. conj.

171. *He's not past it yet, and I  
say to thee] Hanmer. He's now past  
it, yet (and I say to thee) Ff. He's  
now past it: yea, and I say to thee*

172. *smelt] smelt of* Rowe.

173. *said] say* Pope.

179. SCENE VII. Pope.

183. *swear] swerve* Hanmer. *severe*  
Farmer conj.

him in the Duke's time; he promised her marriage: his child is a year and a quarter old, come Philip and Jacob: 190  
I have kept it myself; and see how he goes about to abuse me!

*Escal.* That fellow is a fellow of much license: let him be called before us. Away with her to prison! Go to; no more words. [*Exeunt Officers with Mistress Ov.*] 195  
Provost, my brother Angelo will not be altered; Claudio must die to-morrow: let him be furnished with divines, and have all charitable preparation. If my brother wrought by my pity, it should not be so with him.

*Prov.* So please you, this friar hath been with him, 200  
and advised him for the entertainment of death.

*Escal.* Good even, good father.

*Duke.* Bliss and goodness on you!

*Escal.* Of whence are you?

*Duke.* Not of this country, though my chance is now 205  
To use it for my time: I am a brother  
Of gracious order, late come from the See  
In special business from his Holiness.

*Escal.* What news abroad i' the world?

*Duke.* None, but that there is so great a fever on good- 210  
ness, that the dissolution of it must cure it: novelty is only  
in request; and it is as dangerous to be aged in any kind  
of course, as it is virtuous to be constant in any undertak-  
ing. There is scarce truth enough alive to make societies  
secure; but security enough to make fellowships accurst:— 215  
much upon this riddle runs the wisdom of the world. This  
news is old enough, yet it is every day's news. I pray you,  
sir, of what disposition was the Duke?

*Escal.* One that, above all other strifes, contended  
especially to know himself. 220

*Duke.* What pleasure was he given to?

*Escal.* Rather rejoicing to see another merry, than

202. *even*] F<sub>4</sub>. 'even F<sub>1</sub> F<sub>2</sub> F<sub>3</sub>.

207. *See*] Theobald. *Sea* Ff.

212. *and it is as*] F<sub>3</sub> F<sub>4</sub>. *and as*  
*it is as* F<sub>1</sub> F<sub>2</sub>.

213. *undertaking.* *There*] *under-*

*taking, there* Collier.

220. *especially*] *specialy* Pope.

These two lines are printed as verse  
by Ff, ending *strifes, ...himself.*

merry at any thing which professed to make him rejoice: a gentleman of all temperance. But leave we him to his events, with a prayer they may prove prosperous; and let me desire to know how you find Claudio prepared. I am made to understand that you have lent him visitation. 225

*Duke.* He professes to have received no sinister measure from his judge, but most willingly humbles himself to the determination of justice: yet had he framed to himself, by the instruction of his frailty, many deceiving promises of life; which I, by my good leisure, have discredited to him, and now is he resolved to die. 230

*Escal.* You have paid the heavens your function, and the prisoner the very debt of your calling. I have laboured for the poor gentleman to the extremest shore of my modesty: but my brother justice have I found so severe, that he hath forced me to tell him he is indeed Justice. 235

*Duke.* If his own life answer the straitness of his proceeding, it shall become him well; wherein if he chance to fail, he hath sentenced himself. 240

*Escal.* I am going to visit the prisoner. Fare you well.

*Duke.* Peace be with you! [*Exeunt Escalus and Provost.*  
He who the sword of heaven will bear  
Should be as holy as severe; 245  
Pattern in himself to know,  
Grace to stand, and virtue go;  
More nor less to others paying  
Than by self-offences weighing.  
Shame to him whose cruel striking  
Kills for faults of his own liking! 250  
Twice treble shame on Angelo,  
To weed my vice and let his grow!  
O, what may man within him hide,  
Though angel on the outward side! 255

232. *leisure*] *lecture* Capell conj.

234. *your function*] *the due of your function* Collier MS.

243. SCENE VIII. Pope.

[*Exeunt...*] Capell. [*Exit. F.*  
om. F.

246, 247. *Pattern...go*] *Patterning*

*himself to know, In grace to stand, in virtue go* Johnson conj. *Pattern in himself, to show Grace and virtue.*

*Stand or go* Becket conj.

247. *and virtue go*] *virtue to go* Collier MS.

249. *self-offences*] *self offences* Collier.



How may likeness made in crimes,  
 Making practice on the times,  
 To draw with idle spiders' strings  
 Most ponderous and substantial things!  
 Craft against vice I must apply: 260  
 With Angelo to-night shall lie  
 His old betrothed but despised;  
 So disguise shall, by the disguised,  
 Pay with falsehood false exacting,  
 And perform an old contracting. [Exit. 265

## ACT IV.

SCENE I. *The moated grange at ST LUKE'S.*

*Enter MARIANA and a BOY.*

*BOY sings.*

Take, O, take those lips away,  
 That so sweetly were forsworn;  
 And those eyes, the break of day,  
 Lights that do mislead the morn:  
 But my kisses bring again, bring again; 5  
 Seals of love, but sealed in vain, sealed in vain.

*Mari.* Break off thy song, and haste thee quick away:  
 Here comes a man of comfort, whose advice  
 Hath often still'd my brawling discontent. [Exit Boy.

*Enter DUKE disguised as before.*

I cry you mercy, sir; and well could wish 10

256—258. *may.... To draw] many*  
*...Draw Harness.*

256. *likeness made in crimes] Ff.*  
*that likeness made in crimes Theobald.*  
*that likeness shading crimes Hanmer.*  
*such likeness trade in crimes Heath*  
*conj. likeness made in crimes Malone*  
*conj. (withdrawn). likeness made in*  
*crimes Leo conj.*

257. *Making practice] Mocking,*

*practice Malone conj. Make sin prac-*  
*tise Jackson conj. Masking practice*  
*Collier MS.*

258. *To draw] Draw Theobald.*  
*So draw Staunton conj.*

SCENE I. *Enter M.] Ff. M. dis-*  
*covered sitting. Steevens.*

5, 6. *F<sub>4</sub> omits the refrain in l. 6.*  
*Rowe omits it in both lines.*

6. *but] though Fletcher's version.*

You had not found me here so musical:  
 Let me excuse me, and believe me so,  
 My mirth it much displeas'd, but pleas'd my woe.

*Duke.* 'Tis good; though music oft hath such a charm  
 To make bad good, and good provoke to harm. 15

I pray you, tell me, hath any body inquired for me here to-day? much upon this time have I promis'd here to meet.

*Mari.* You have not been inquired after: I have sat here all day.

*Enter ISABELLA.*

*Duke.* I do constantly believe you. The time is come even now. I shall crave your forbearance a little: may be I will call upon you anon, for some advantage to yourself. 20

*Mari.* I am always bound to you. [*Exit.*]

*Duke.* Very well met, and well come.  
 What is the news from this good Deputy? 25

*Isab.* He hath a garden circummured with brick,  
 Whose western side is with a vineyard back'd;  
 And to that vineyard is a planched gate,  
 That makes his opening with this bigger key:  
 This other doth command a little door 30  
 Which from the vineyard to the garden leads;  
 There have I made my promise  
 Upon the heavy middle of the night  
 To call upon him.

*Duke.* But shall you on your knowledge find this way? 35

*Isab.* I have ta'en a due and wary note upon't:

13. *it* is Warburton.

17. *meet*] *meet one* Hanmer.

19. Enter I.] Transferred by Singer to line 23.

24. SCENE II. Pope.

*well come*] Ff. *welcome* Warburton.

32, 33; 34. *There have I made my promise Upon the heavy middle of the night To call upon him.*] S. Walker conj. *There have I made my promise, upon the Heavy mid-*

*dle of the night to call upon him.*

Ff. *There on the heavy middle of the night Have I my promise made to call upon him.* Pope. *There have I made my promise to call on him Upon the heavy middle of the night.* Capell. *There have I made my promise in the heavy Middle...* Singer. *There have I made my promise on the heavy Middle...* Dyce. Delius and Staunton read with Ff, but print as *prosc.*

With whispering and most guilty diligence,  
In action all of precept, he did show me  
The way twice o'er.

*Duke.* Are there no other tokens  
Between you 'greed concerning her observance?' 40

*Isab.* No, none, but only a repair i' the dark;  
And that I have possess'd him my most stay  
Can be but brief; for I have made him know  
I have a servant comes with me along,  
That stays upon me, whose persuasion is 45  
I come about my brother.

*Duke.* 'Tis well borne up.  
I have not yet made known to Mariana  
A word of this. What, ho! within! come forth!

*Re-enter MARIANA.*

I pray you, be acquainted with this maid;  
She comes to do you good.

*Isab.* I do desire the like. 50

*Duke.* Do you persuade yourself that I respect you?

*Mari.* Good friar, I know you do, and have found it.

*Duke.* Take, then, this your companion by the hand,  
Who hath a story ready for your ear.  
I shall attend your leisure: but make haste; 55  
The vaporous night approaches.

*Mari.* Will't please you walk aside?

[*Exeunt Mariana and Isabella.*]

*Duke.* O place and greatness, millions of false eyes  
Are stuck upon thee! volumes of report  
Run with these false and most contrarious quests 60  
Upon thy doings! thousand escapes of wit  
Make thee the father of their idle dreams,  
And rack thee in their fancies!

38. *action all of precept*] *precept of all action* Johnson conj.

49. SCENE III. Pope.

52. *have*] *I have* Pope.

58—63. *O place...fancies*] These lines to precede III. 2. 178. Warburton conj.

60. *these*] *their* Hanmer. *base* Collier MS.

*quests*] *quest* F<sub>1</sub>.

61. *escapes*] *'scapes* Pope.

62. *their idle dreams*] Pope. *their idle dreame* Ff. *an idle dream* Rowe.

Re-enter MARIANA and ISABELLA.

Welcome, how agreed?

*Isab.* She'll take the enterprise upon her, father,  
If you advise it.

*Duke.* It is not my consent,  
But my entreaty too.

65

*Isab.* Little have you to say  
When you depart from him, but, soft and low,  
'Remember now my brother.'

*Mari.* Fear me not.

*Duke.* Nor, gentle daughter, fear you not at all.  
He is your husband on a pre-contract:  
To bring you thus together, 'tis no sin,  
Sith that the justice of your title to him  
Doth flourish the deceit. Come, let us go:  
Our corn's to reap, for yet our tithe's to sow. [Exeunt.

70

SCENE II. *A room in the prison.*

Enter PROVOST and POMPEY.

*Prov.* Come hither, sirrah. Can you cut off a man's head?

*Pom.* If the man be a bachelor, sir, I can; but if he be  
a married man, he's his wife's head, and I can never cut off  
a woman's head.

*Prov.* Come, sir, leave me your snatches, and yield me  
a direct answer. To-morrow morning are to die Claudio  
and Barnardine. Here is in our prison a common execu-  
tioner, who in his office lacks a helper: if you will take it  
on you to assist him, it shall redeem you from your gyves;  
if not, you shall have your full time of imprisonment, and  
your deliverance with an unpitied whipping, for you have  
been a notorious bawd.

5

10

63. *Welcome, how agreed?*] *Well!*  
*agreed?* Hanmer.

SCENE IV. Pope.

65. *It is*] 'Tis Pope.

74. *tithe's*] *Tithes* F<sub>1</sub>F<sub>2</sub>F<sub>3</sub>. *Tythes*

F<sub>4</sub>. *tilth's* Hanmer (Warburton).

*Our...sow*] *Our tythe's to reap, for*  
*yet our corn's to sow* Capell conj. MS.

SCENE II.] SCENE V. Pope.

2—4. Printed as verse in Ff.

*Pom.* Sir, I have been an unlawful bawd time out of mind; but yet I will be content to be a lawful hangman. I would be glad to receive some instruction from my fellow partner. 15

*Prov.* What, ho! Abhorson! Where's Abhorson, there?

*Enter ABHORSON.*

*Abhor.* Do you call, sir?

*Prov.* Sirrah, here's a fellow will help you to-morrow in your execution. If you think it meet, compound with him by the year, and let him abide here with you; if not, use him for the present, and dismiss him. He cannot plead his estimation with you; he hath been a bawd. 20

*Abhor.* A bawd, sir? fie upon him! he will discredit our mystery. 25

*Prov.* Go to, sir; you weigh equally; a feather will turn the scale. *[Exit.*

*Pom.* Pray, sir, by your good favour,—for surely, sir, a good favour you have, but that you have a hanging look,—do you call, sir, your occupation a mystery? 30

*Abhor.* Ay, sir; a mystery.

*Pom.* Painting, sir, I have heard say, is a mystery; and your whores, sir, being members of my occupation, using painting, do prove my occupation a mystery: but what mystery there should be in hanging, if I should be hanged, I cannot imagine. 35

*Abhor.* Sir, it is a mystery.

*Pom.* Proof?

*Abhor.* Every true man's apparel fits your thief: if it be too little for your thief, your true man thinks it big enough; if it be too big for your thief, your thief thinks it little enough: so every true man's apparel fits your thief. 40

37—42. *Abhor. Sir,.....thief]*  
*Abhor. \*\*\*Clown.\*\*\* Sir, it is a*  
*mystery. Abhor. Proof.—Clown.*  
*Every ... thief (42) Hanmer. Pom.*  
*Proof...thief (42) Lloyd conj.*

39—42. *Every.....thief]* Capell.  
*Abh. Every....thief (39). Clo. If it*  
*be...thief (42) Ff. Abh. Every...*  
*thief, Clown: if it be.....thief (42)*  
*Theobald.*

*Re-enter* PROVOST.

*Prov.* Are you agreed?

*Pom.* Sir, I will serve him; for I do find your hangman is a more penitent trade than your bawd; he doth oftener ask forgiveness. 45

*Prov.* You, sirrah, provide your block and your axe to-morrow four o'clock.

*Abhor.* Come on, bawd; I will instruct thee in my trade; follow. 50

*Pom.* I do desire to learn, sir: and I hope, if you have occasion to use me for your own turn, you shall find me yare for, truly, sir, for your kindness I owe you a good turn.

*Prov.* Call hither Barnardine and Claudio: 55

[*Exeunt Pompey and Abhorson.*]

The one has my pity; not a jot the other,  
Being a murderer, though he were my brother.

*Enter* CLAUDIO.

Look, here's the warrant, Claudio, for thy death:  
'Tis now dead midnight, and by eight to-morrow  
Thou must be made immortal. Where's Barnardine? 60

*Claud.* As fast lock'd up in sleep as guiltless labour  
When it lies starkly in the traveller's bones:  
He will not wake.

*Prov.* Who can do good on him?

Well, go, prepare yourself. [*Knocking within.*] But, hark,  
what noise?—

Heaven give your spirits comfort! [*Exit Claudio.*] By  
and by.— 65

I hope it is some pardon or reprieve  
For the most gentle Claudio.

45. *your*] *you* F<sub>2</sub>.

53. *yare*] Theobald. *y'are* Ff.  
*yours* Rowe.

56. *The one*] *Th' one* Ff. *One*  
Hanmer.

58. SCENE VI. Pope.

63. *He will not wake*] F<sub>1</sub>F<sub>2</sub>. *He*

*will not awake* F<sub>3</sub>F<sub>4</sub>. *He'll not*  
*awake* Pope.

64. *yourself*] *yourself* [Ex. Claudio.]  
Theobald.

65. *comfort!* [Exit Claudio.] *By*  
*and by.*—] Capell. *comfort: by and*

*by,* Ff.

*Enter DUKE disguised as before.*

Welcome, father.

*Duke.* The best and wholesomest spirits of the night  
Envelop you, good Provost! Who call'd here of late?

*Prov.* None, since the curfew rung. 70

*Duke.* Not Isabel?

*Prov.* No.

*Duke.* They will, then, ere't be long.

*Prov.* What comfort is for Claudio?

*Duke.* There's some in hope.

*Prov.* 'Tis a bitter Deputy.

*Duke.* Not so, not so; his life is parallel'd 75

Even with the stroke and line of his great justice:

He doth with holy abstinence subdue

That in himself which he spurs on his power

To qualify in others: were he meal'd with that

Which he corrects, then were he tyrannous; 80

But this being so, he's just. [*Knocking within.*]

Now are they come.

[*Exit Provost.*]

This is a gentle provost: seldom when

The steeled gaoler is the friend of men. [*Knocking within.*]

How now! what noise? That spirit's possessed with haste

That wounds the unsisting postern with these strokes. 85

*Re-enter PROVOST.*

*Prov.* There he must stay until the officer  
Arise to let him in: he is call'd up.

*Duke.* Have you no countermand for Claudio yet,  
But he must die to-morrow?

*Prov.* None, sir, none.

70. *None*] F<sub>1</sub>. *Now* F<sub>2</sub> F<sub>3</sub> F<sub>4</sub>.

71. *They*] *She* Hawkins conj.  
*There* Collier MS.

85. *unsisting*] F<sub>1</sub> F<sub>2</sub> F<sub>3</sub>. *insist-*  
*ing* F<sub>4</sub>. *unresisting* Rowe. *unrest-*  
*ing* Hanmer. *unshifting* Capell.  
*unlist'ning* Steevens conj. *resisting*

Collier conj. *unlisting* Mason conj.  
*unfeeling* Johnson conj. *unwisting*  
Singer.

86. ...Provost] ...Provost, speak-  
ing to one at the door, after which  
he comes forward. Capell.

*Duke.* As near the dawning, provost, as it is, 90  
You shall hear more ere morning.

*Prov.* Happily  
You something know; yet I believe there comes  
No countermand; no such example have we:  
Besides, upon the very siege of justice  
Lord Angelo hath to the public ear 95  
Profess'd the contrary.

*Enter a MESSENGER.*

This is his lordship's man.

*Duke.* And here comes Claudio's pardon.

*Mes.* [*Giving a paper*] My lord hath sent you this note;  
and by me this further charge, that you swerve not from the  
smallest article of it, neither in time, matter, or other cir- 100  
cumstance. Good morrow; for, as I take it, it is almost day.

*Prov.* I shall obey him. [*Exit Messenger.*]

*Duke.* [*Aside*] This is his pardon, purchased by such sin  
For which the pardoners himself is in.  
Hence hath offence his quick celerity, 105  
When it is borne in high authority:  
When vice makes mercy, mercy's so extended,  
That for the fault's love is the offender friended.  
Now, sir, what news?

*Prov.* I told you. Lord Angelo, belike thinking me re- 110  
miss in mine office, awakens me with this unwonted putting-  
on; methinks strangely, for he hath not used it before.

*Duke.* Pray you, let's hear.

*Prov.* [*Reads*]

Whatsoever you may hear to the contrary, let Claudio be executed  
by four of the clock; and in the afternoon Barnardine: for my 115  
better satisfaction, let me have Claudio's head sent me by five.

91. *Happily*] *Happely* F<sub>1</sub>F<sub>2</sub>. *Hap-*  
*pily.* F<sub>3</sub>F<sub>4</sub>. See note (XVIII).

96. SCENE VII. Pope. *lordship's*] Pope. *lords* Ff.  
om. Capell.

96, 97. *This...man.* *Duke. And*  
*.....pardon*] Knight (Tyrwhitt conj.).

*Duke. This...man.* *Pro. And...par-*  
*don* Ff.

98--101. Printed as verse in Ff.

113. *you*] om. F<sub>4</sub>.

114. *Prov.* [*Reads*] Rowe. The  
letter. Ff.



Let this be duly performed ; with a thought that more depends on it than we must yet deliver. Thus fail not to do your office, as you will answer it at your peril.

What say you to this, sir?

120

*Duke.* What is that Barnardine who is to be executed in the afternoon?

*Prov.* A Bohemian born, but here nursed up and bred ; one that is a prisoner nine years old.

*Duke.* How came it that the absent Duke had not either delivered him to his liberty or executed him? I have heard it was ever his manner to do so.

*Prov.* His friends still wrought reprieves for him : and, indeed, his fact, till now in the government of Lord Angelo, came not to an undoubtful proof.

130

*Duke.* It is now apparent?

*Prov.* Most manifest, and not denied by himself.

*Duke.* Hath he borne himself penitently in prison? how seems he to be touched?

*Prov.* A man that apprehends death no more dreadfully but as a drunken sleep ; careless, reckless, and fearless of what's past, present, or to come ; insensible of mortality, and desperately mortal.

*Duke.* He wants advice.

*Prov.* He will hear none : he hath evermore had the liberty of the prison ; give him leave to escape hence, he would not : drunk many times a day, if not many days entirely drunk. We have very oft awaked him, as if to carry him to execution, and showed him a seeming warrant for it : it hath not moved him at all.

145

*Duke.* More of him anon. There is written in your brow, provost, honesty and constancy : if I read it not truly, my ancient skill beguiles me ; but, in the boldness of my cunning, I will lay my self in hazard. Claudio, whom here you have warrant to execute, is no greater forfeit to the law than Angelo who hath sentenced him. To make you

117. *duly*] *truly* Capell (a mis-  
print). *lesse* F<sub>1</sub> F<sub>2</sub> F<sub>3</sub>. *wreakless* F<sub>4</sub>. *rech-*  
*less* Pope.

131. *It is*] Ff. *Is it* Pope.

138. *desperately mortal*] *mortally*

136. *reckless*] Theobald. *wreak-*  
*desperate* Hanmer.

understand this in a manifested effect, I crave but four days' respite; for the which you are to do me both a present and a dangerous courtesy.

*Prov.* Pray, sir, in what? 155

*Duke.* In the delaying death.

*Prov.* Alack, how may I do it, having the hour limited, and an express command, under penalty, to deliver his head in the view of Angelo? I may make my case as Claudio's, to cross this in the smallest. 160

*Duke.* By the vow of mine order I warrant you, if my instructions may be your guide. Let this Barnardine be this morning executed, and his head borne to Angelo.

*Prov.* Angelo hath seen them both, and will discover the favour. 165

*Duke.* O, death's a great disguiser; and you may add to it. Shave the head, and tie the beard; and say it was the desire of the penitent to be so bared before his death: you know the course is common. If any thing fall to you upon this, more than thanks and good fortune, by the Saint whom I profess, I will plead against it with my life. 170

*Prov.* Pardon me, good father; it is against my oath.

*Duke.* Were you sworn to the Duke, or to the Deputy?

*Prov.* To him, and to his substitutes.

*Duke.* You will think you have made no offence, if the Duke avouch the justice of your dealing? 175

*Prov.* But what likelihood is in that?

*Duke.* Not a resemblance, but a certainty. Yet since I see you fearful, that neither my coat, integrity, nor persuasion can with ease attempt you, I will go further than I meant, to pluck all fears out of you. Look you, sir, here is the hand and seal of the Duke: you know the character, I doubt not; and the signet is not strange to you. 180

*Prov.* I know them both.

*Duke.* The contents of this is the return of the Duke: you shall anon over-read it at your pleasure; where you 185

161—165. Printed as verse in Ff. Rowe.

167. *tie* F<sub>1</sub> F<sub>4</sub>. *tye* F<sub>2</sub> F<sub>3</sub>. *tire* Theobald conj. *dy'e* Simpson conj.

168. *bared*] Malone. *bar'de* F<sub>1</sub> F<sub>2</sub> F<sub>3</sub>. *barb'd* F<sub>4</sub>.

179. *persuasion*] Ff. *my persuasion* Rowe.

shall find, within these two days he will be here. This is a thing that Angelo knows not; for he this very day receives letters of strange tenour; perchance of the Duke's death; perchance entering into some monastery; but, by chance, nothing of what is writ. Look, the unfolding star calls up the shephèrd. Put not yourself into amazement how these things should be: all difficulties are but easy when they are known. Call your executioner, and off with Barnardine's head: I will give him a present shrift and advise him for a better place. Yet you are amazed; but this shall absolutely resolve you. Come away; it is almost clear dawn. 190  
195

[*Exeunt.*]

SCENE III. *Another room in the same.*

*Enter POMPEY.*

*Pom.* I am as well acquainted here as I was in our house of profession: one would think it were Mistress Overdone's own house, for here be many of her old customers. First, here's young Master Rash; he's in for a commodity of brown paper and old ginger, nine-score and seventeen pounds; of which he made five marks, ready money: marry, then ginger was not much in request, for the old women were all dead. Then is there here one Master Caper, at the suit of Master Three-pile the mercer, for some four suits of peach-coloured satin, which now peaches him a beggar. Then have we here young Dizzy, and young Master Deep-vow, and Master Copper-spur, and Master Starve-lackey the rapier and dagger man, and young Drop-heir that killed lusty Pudding, and Master Forthlight the tilter; and brave Master Shooty the great traveller, and wild Half-can that stabbed Pots, and, I think, forty more; 5  
10  
15

188. *that*] F<sub>1</sub> F<sub>2</sub> F<sub>3</sub>. *which* F<sub>4</sub>.191. *writ*] *here writ* Hanmer.

SCENE III.] SCENE VIII. Pope.

5. *paper*] *pepper* Rowe.11. *Dizy*] F<sub>2</sub> F<sub>3</sub> F<sub>4</sub>. *Dizie* F<sub>1</sub>.*Dizzy* Pope. *Dicey* Steevens conj.14. *Forthlight*] Ff. *Forthright*

Warburton.

15. *Shooty*] F<sub>2</sub> F<sub>3</sub> F<sub>4</sub>. *Shootie* F<sub>1</sub>.*Shooter* Warburton. *Shoo-tye* Capell.

all great doers in our trade, and are now 'for the Lord's sake.'

*Enter ABHORSON.*

*Abhor.* Sirrah, bring Barnardine hither.

*Pom.* Master Barnardine! you must rise and be hanged, 20  
Master Barnardine!

*Abhor.* What, ho, Barnardine!

*Bar.* [*Within*] A pox o' your throats! Who makes that  
noise there? What are you?

*Pom.* Your-friends, sir; the hangman. You must be 25  
so good, sir, to rise and be put to death.

*Bar.* [*Within*] Away, you rogue, away! I am sleepy.

*Abhor.* Tell him he must awake, and that quickly too.

*Pom.* Pray, Master Barnardine, awake till you are  
executed, and sleep afterwards. 30

*Abhor.* Go in to him, and fetch him out.

*Pom.* He is coming, sir, he is coming; I hear his straw  
rustle.

*Abhor.* Is the axe upon the block, sirrah?

*Pom.* Very ready, sir. 35

*Enter BARNARDINE.*

*Bar.* How now, Abhorson? what's the news with you?

*Abhor.* Truly, sir, I would desire you to clap into your  
prayers; for, look you, the warrant's come.

*Bar.* You rogue, I have been drinking all night; I am  
not fitted for 't. 40

*Pom.* O, the better, sir; for he that drinks all night,  
and is hanged betimes in the morning, may sleep the  
sounder all the next day.

*Abhor.* Look you, sir; here comes your ghostly father:  
do we jest now, think you? 45

*Enter DUKE disguised as before.*

*Duke.* Sir, induced by my charity, and hearing how

17. are] cry Anon. conj. See note  
(XIX).

25. friends] F<sub>1</sub> F<sub>2</sub>. friend F<sub>3</sub> F<sub>4</sub>.

32. his] the Pope.

now] now in Pope.

hastily you are to depart, I am come to advise you, comfort you and pray with you.

*Bar.* Friar, not I: I have been drinking hard all night, and I will have more time to prepare me, or they shall beat out my brains with billets: I will not consent to die this day, that's certain. 50

*Duke.* O, sir, you must: and therefore I beseech you Look forward on the journey you shall go.

*Bar.* I swear I will not die to-day for any man's persuasion. 55

*Duke.* But hear you.

*Bar.* Not a word: if you have any thing to say to me, come to my ward; for thence will not I to-day. [*Exit.*

*Duke.* Unfit to live or die: O gravel heart! After him, fellows; bring him to the block. 60

[*Exeunt Abhorson and Pompey.*

*Re-enter PROVOST.*

*Prov.* Now, sir, how do you find the prisoner?

*Duke.* A creature unprepared, unmeet for death; And to transport him in the mind he is Were damnable. 65

*Prov.* Here in the prison, father, There died this morning of a cruel fever One Ragozine, a most notorious pirate, A man of Claudio's years; his beard and head Just of his colour. What if we do omit This reprobate till he were well inclined; And satisfy the Deputy with the visage Of Ragozine, more like to Claudio? 70

*Duke.* O, 'tis an accident that heaven provides! Dispatch it presently; the hour draws on Prefix'd by Angelo: see this be done, And sent according to command; whiles I 75

49. *I*] om. F<sub>4</sub>.

57. *hear*] *heave* F<sub>2</sub>.

59. SCENE IX. Pope.

60. *gravel heart*] *grovelling beast*

Collier MS.

61. Given by Hanmer to *Prov.*

69. *his*] F<sub>1</sub>. om. F<sub>2</sub> F<sub>3</sub> F<sub>4</sub>.

*do*] om. Pope.

76. *whiles*] *while* Pope.

Persuade this rude wretch willingly to die.

*Prov.* This shall be done, good father, presently.

But Barnardine must die this afternoon:

And how shall we continue Claudio, 80

To save me from the danger that might come

If he were known alive?

*Duke.* Let this be done.

Put them in secret holds, both Barnardine and Claudio:

Ere twice the sun hath made his journal greeting

To the under generation, you shall find 85

Your safety manifested.

*Prov.* I am your free dependant.

*Duke.* Quick, dispatch, and send the head to Angelo. [Exit Provost.]

Now will I write letters to Angelo,—

The provost, he shall bear them,—whose contents 90

Shall witness to him I am near at home,

And that, by great injunctions, I am bound

To enter publicly: him I'll desire

To meet me at the consecrated fount,

A league below the city; and from thence, 95

By cold gradation and well-balanced form,

We shall proceed with Angelo.

*Re-enter PROVOST.*

*Prov.* Here is the head; I'll carry it myself.

*Duke.* Convenient is it. Make a swift return;

For I would commune with you of such things 100

That want no ear but yours!

*Prov.* I'll make all speed. [Exit.]

*Isab.* [Within] Peace, ho, be here!

*Duke.* The tongue of Isabel. She's come to know

83. *both Barnardine and Claudio]*  
*Claudio and Barnardine* Hanmer.  
See note (xx).

85. *the under]* Hanmer. *yond Ff.*  
*yonder* Pope.

86. *manifested]* *manifest* Hanmer.

88. *Quick]* *Quick, then,* Capell.

96. *well-]* Rowe. *weale- F<sub>1</sub>F<sub>2</sub>F<sub>3</sub>.*  
*weal F<sub>4</sub>.*

102. SCENE X. Pope.

103. *She's come]* *She comes* Pope.



In that good path that I would wish it go; 130  
 And you shall have your bosom on this wretch,  
 Grace of the Duke, revenges to your heart,  
 And general honour.

*Isab.* I am directed by you.

*Duke.* This letter, then, to Friar Peter give;  
 'Tis that he sent me of the Duke's return: 135  
 Say, by this token, I desire his company  
 At Mariana's house to-night. Her cause and yours  
 I'll perfect him withal; and he shall bring you  
 Before the Duke; and to the head of Angelo  
 Accuse him home and home. For my poor self, 140  
 I am combined by a sacred vow,  
 And shall be absent. Wend you with this letter:  
 Command these fretting waters from your eyes  
 With a light heart; trust not my holy order,  
 If I pervert your course.—Who's here? 145

*Enter LUCIO.*

*Lucio.* Good even. Friar, where's the provost?

*Duke.* Not within, sir.

*Lucio.* O pretty Isabella, I am pale at mine heart to  
 see thine eyes so red: thou must be patient. I am fain  
 to dine and sup with water and bran; I dare not for my 150  
 head fill my belly; one fruitful meal would set me to't.  
 But they say the Duke will be here to-morrow. By my  
 troth, Isabel, I loved thy brother: if the old fantastical  
 Duke of dark corners had been at home, he had lived.

[*Exit Isabella.*]

*Duke.* Sir, the Duke is marvellous little beholding to 155  
 your reports; but the best is, he lives not in them.

*Lucio.* Friar, thou knowest not the Duke so well as I  
 do: he's a better woodman than thou takest him for.

137. *to-night*] om. Pope.

141. *combined*] *confined* Johnson  
 conj. (withdrawn).

145. *Who's*] *whose* Ff.

146. SCENE XI. Pope.

154. [*Exit ISABELLA*] Theobald.  
 om. Ff.

155. *beholding*] Ff. *beholden*  
 Rowe.



*Duke.* Well, you'll answer this one day. Fare ye well.

*Lucio.* Nay, tarry; I'll go-along with thee: I can tell 160  
thee pretty tales of the Duke.

*Duke.* You have told me too many of him already,  
sir, if they be true; if not true, none were enough.

*Lucio.* I was once before him for getting a wench  
with child. 165

*Duke.* Did you such a thing?

*Lucio.* Yes, marry, did I: but I was fain to forswear  
it; they would else have married me to the rotten medlar.

*Duke.* Sir, your company is fairer than honest. Rest  
you well. 170

*Lucio.* By my troth, I'll go with thee to the lane's  
end: if bawdy talk offend you, we'll have very little of it.  
Nay, friar, I am a kind of burr; I shall stick. [*Exeunt.*]

SCENE IV. *A room in ANGELO'S house.*

*Enter ANGELO and ESCALUS.*

*Escal.* Every letter he hath writ hath disvouched other.

*Ang.* In most uneven and distracted manner. His  
actions show much like to madness: pray heaven his wis-  
dom be not tainted! And why meet him at the gates,  
and redeliver our authorities there? 5

*Escal.* I guess not.

*Ang.* And why should we proclaim it in an hour be-  
fore his entering, that if any crave redress of injustice, they  
should exhibit their petitions in the street?

*Escal.* He shows his reason for that: to have a dis- 10  
patch of complaints, and to deliver us from devices here-  
after, which shall then have no power to stand against us.

163. *not true*] *not* Rowe.

172. *it*] om. F<sub>2</sub>.

SCENE IV.] SCENE XII. Pope.

A room.....house.] Capell. The  
palace. Rowe.

2, sqq. Angelo's speeches in this  
scene Collier prints as verse.

5. *redeliver*] Capell. *re-liver*] F<sub>1</sub>.

*deliver* F<sub>2</sub> F<sub>3</sub> F<sub>4</sub>.

*Ang.* Well, I beseech you, let it be proclaimed betimes  
i' the morn; I'll call you at your house: give notice to such  
men of sort and suit as are to meet him. 15

*Escal.* I shall, sir. Fare you well.

*Ang.* Good night. [Exit Escalus.

This deed unshapes me quite, makes me unpregnant,  
And dull to all proceedings. A deflower'd maid!

And by an eminent body that enforced 20

The law against it! But that her tender shame

Will not proclaim against her maiden loss,

How might she tongue me! Yet reason dares her no;

For my authority bears of a credent bulk,  
That no particular scandal once can touch 25

But it confounds the breather. He should have lived,

Save that his riotous youth, with dangerous sense,

Might in the times to come have ta'en revenge,

By so receiving a dishonour'd life

With ransom of such shame. Would yet he had lived! 30

Alack, when once our grace we have forgot,

Nothing goes right: we would, and we would not. [Exit.

SCENE V. *Fields without the town.*

*Enter DUKE in his own habit, and FRIAR PETER.*

*Duke.* These letters at fit time deliver me:

[Giving letters.

The provost knows our purpose and our plot.

The matter being afoot, keep your instruction,

And hold you ever to our special drift;

13. A colon is put after *proclaim'd*  
by Capell, who prints lines 13—16 as  
verse.

19. *And*] om. Hanmer.

23. *dares her no;*] Ff. *dares her:*  
Pope. *dares her: no,* Hanmer. *dares*  
*her No* Warburton. *dares her? no:*  
Capell. *dares her note* Theobald  
conj. *dares her not* Steevens conj.  
*dares her on* Grant White (Becket  
conj.).

*reason...no]* *tyeason dares her?*  
—No Jackson conj.

24. *bears of a credent bulk*] F<sub>1</sub>F<sub>2</sub>F<sub>3</sub>.  
*bears off a credent bulk* F<sub>4</sub>. *bears off*  
*all credence* Pope. *bears a credent bulk*  
Theobald. *bears such a credent bulk*  
Collier MS. *here's of a credent bulk*  
Singer. *bears so credent bulk* Dyce.  
*bears up a credent bulk* Grant White.

SCENE V.] SCENE XIII. Pope.

FRIAR PETER] See note (XXI).

Though sometimes you do blench from this to that, 5  
 As cause doth minister. Go call at Flavius' house,  
 And tell him where I stay: give the like notice  
 To Valentius, Rowland, and to Crassus,  
 And bid them bring the trumpets to the gate;  
 But send me Flavius first.

*Fri. P.* It shall be speeded well. [*Exit.* 10

*Enter VARRIUS.*

*Duke.* I thank thee, Varrius; thou hast made good  
 haste:  
 Come, we will walk. There's other of our friends  
 Will greet us here anon, my gentle Varrius. [*Exeunt.*

SCENE VI. *Street near the city-gate.*

*Enter ISABELLA and MARIANA.*

*Isab.* To speak so indirectly I am loath:  
 I would say the truth; but to accuse him so,  
 That is your part: yet I am advised to do it;  
 He says, to veil full purpose.

*Mari.* Be ruled by him.

*Isab.* Besides, he tells me that, if peradventure 5  
 He speak against me on the adverse side,  
 I should not think it strange; for 'tis a physic  
 That's bitter to sweet end.

*Mari.* I would Friar Peter—

*Isab.* O, peace! the friar is come.

*Enter FRIAR PETER.*

*Fri. P.* Come, I have found you out a stand most fit, 10  
 Where you may have such vantage on the Duke,

- |  |  |
|--|--|
| 6. <i>Go</i> ] om. Hanmer.                       | 2. <i>I would</i> ] <i>I'd</i> Pope.   |
| <i>Flavius</i> ] Rowe. <i>Flavia's</i> Ff.       | 3. <i>I am</i> ] <i>I'm</i> Pope.  |
| 8. <i>To Valentius</i> ] <i>To Valencius</i> Ff. | 4. <i>to veil full</i> ] Malone. <i>to vaile</i>   |
| <i>Unto Valentius</i> Pope. <i>To Valentinus</i> | <i>full</i> F <sub>1</sub> F <sub>2</sub> F <sub>3</sub> . <i>to veil full</i> F <sub>4</sub> . <i>t' a-</i> |
| Capell.  | <i>vailful</i> Theobald. <i>to 'vailful</i> Han-   |
| SCENE VI.] SCENE XIV. Pope.                      | mer.   |

He shall not pass you. Twice have the trumpets sounded;  
 The generous and gravest citizens  
 Have hent the gates, and very near upon  
 The Duke is entering: therefore, hence, away! [*Exeunt.* 15

## ACT V.

SCENE I. *The city-gate.*

MARIANA *veiled*, ISABELLA, and FRIAR PETER, *at their stand.* *Enter*  
 DUKE, VARRIUS, LORDS, ANGELO, ESCALUS, LUCIO, PROVOST,  
 OFFICERS, and CITIZENS, *at several doors.*

*Duke.* My very worthy cousin, fairly met!  
 Our old and faithful friend, we are glad to see you.

*Ang.* }  
*Escal.* } Happy return be to your royal Grace!

*Duke.* Many and hearty thankings to you both.  
 We have made inquiry of you; and we hear 5  
 Such goodness of your justice, that our soul  
 Cannot but yield you forth to public thanks,  
 Forerunning more requital.

*Ang.* You make my bonds still greater.

*Duke.* O, your desert speaks loud; and I should  
 wrong it,

To lock it in the wards of covert bosom, 10  
 When it deserves, with characters of brass,  
 A fortified residence 'gainst the tooth of time  
 And razure of oblivion. Give me your hand,  
 And let the subject see, to make them know  
 That outward courtesies would fain proclaim 15

The city-gate] Capell. The street.  
 Rowe. A public place near the city.  
 Warburton. Capell adds: A State  
 with chairs under it.

MARIANA...stand.] Capell. om. Ff.  
 PROVOST, OFFICERS] Malone. om.  
 Ff.

4. *thankings*] F<sub>1</sub>. *thankings be*  
 F<sub>2</sub> F<sub>3</sub>. *thinkings be* F<sub>4</sub>. *thanks be*  
 Pope.

5. *We have*] *We've* Pope.

9. *wrong it*] F<sub>1</sub>. *wrong* F<sub>2</sub> F<sub>3</sub> F<sub>4</sub>.

13. *me*] F<sub>3</sub> F<sub>4</sub>. *we* F<sub>1</sub> F<sub>2</sub>.

14. *subject*] *subjects* Theobald.

Favours that keep within. Come, Escalus;  
 You must walk by us on our other hand:  
 And good supporters are you.

FRIAR PETER and ISABELLA come forward.

*Fri. P.* Now is your time: speak loud, and kneel before him.

*Isab.* Justice, O royal Duke! Vail your regard  
 Upon a wrong'd, I would fain have said, a maid! 20  
 O worthy prince, dishonour not your eye  
 By throwing it on any other object  
 Till you have heard me in my true complaint,  
 And given me justice, justice, justice, justice! 25

*Duke.* Relate your wrongs; in what? by whom? be brief.

Here is Lord Angelo shall give you justice:  
 Reveal yourself to him.

*Isab.* O worthy Duke,  
 You bid me seek redemption of the devil:  
 Hear me yourself; for that which I must speak 30  
 Must either punish me, not being believed,  
 Or wring redress from you. Hear me, O hear me, here!

*Ang.* My lord, her wits, I fear me, are not firm:  
 She hath been a suitor to me for her brother  
 Cut off by course of justice,—

*Isab.* By course of justice! 35

*Ang.* And she will speak most bitterly and strange.

*Isab.* Most strange, but yet most truly, will I speak:  
 That Angelo's forsworn; is it not strange?  
 That Angelo's a murderer; is't not strange?  
 That Angelo is an adulterous thief, 40

19. SCENE II. Pope.  
 ...come forward.] Capell. Enter... F<sub>3</sub>F<sub>4</sub>. *Hear me, O hear me, here!*  
 Ff. F<sub>1</sub>F<sub>2</sub>. *Hear me: oh hear me, heere*  
 21. *I would] I'd* Pope. *O hear me here.* Pope. *O,*  
 25. *given] give* F<sub>4</sub>. *hear me, hear me!* Theobald.  
 26. Printed as two lines in Ff, 35. *By] om.* Pope.  
 ending *wrongs...brief.* 36. *and strangely] F<sub>1</sub>.* om. F<sub>2</sub>  
 32. Two lines in Ff, ending *you...* F<sub>3</sub>F<sub>4</sub>. *and strangely* Collier MS.  
*heere.* 37. *strange, but yet] strangely yet*  
 Collier MS.

An hypocrite, a virgin-violator;  
Is it not strange and strange?

*Duke.* Nay, it is ten times strange.

*Isab.* It is not truer he is Angelo  
Than this is all as true as it is strange:  
Nay, it is ten times true; for truth is truth 45  
To th' end of reckoning.

*Duke.* Away with her!—Poor soul,  
She speaks this in th' infirmity of sense.

*Isab.* O prince, I conjure thee, as thou believest  
There is another comfort than this world,  
That thou neglect me not, with that opinion 50  
That I am touch'd with madness! Make not impossible  
That which but seems unlike: 'tis not impossible  
But one, the wicked'st caitiff on the ground,  
May seem as shy, as grave, as just, as absolute  
As Angelo; even so may Angelo, 55  
In all his dressings, characts, titles, forms,  
Be an arch-villain; believe it, royal prince:  
If he be less, he's nothing; but he's more,  
Had I more name for badness.

*Duke.* By mine honesty,  
If she be mad,—as I believe no other,— 60  
Her madness hath the oddest frame of sense,  
Such a dependency of thing on thing,  
As e'er I heard in madness.

*Isab.* O gracious Duke,  
Harp not on that; nor do not banish reason  
For inequality; but let your reason serve 65  
To make the truth appear where it seems hid,  
And hide the false seems true.

42. *it is*] om. Pope.

47. *infirmity*] *infirmiry* F<sub>4</sub>.

48. *O prince, I conjure thee,*] *O, I  
conjure thee, Prince,* Pope. *O prince,  
I do conjure thee,* Capell.

54, 55. *as absolute As*] F<sub>4</sub>. *as  
absolute: As* F<sub>1</sub> F<sub>2</sub> F<sub>3</sub>.

57. *believe it*] *trust me* Pope.

63. *e'er*] *ne'er* Capell conj.

*O*] om. Pope.

64. *nor*] *and* Pope.

65. *inequality*] *incredulity* Collier  
MS.

65, 66. *serve To make the truth*] *Serve to make truth* Pope.

67. *And hide*] *Not hide* Theobald  
(Warburton). *And hid,* Phelps.

*Duke.* Many that are not mad  
Have, sure, more lack of reason. What would you say?

*Isab.* I am the sister of one Claudio,  
Condemn'd upon the act of fornication 70  
To lose his head; condemn'd by Angelo:  
I, (in probation of a sisterhood,)  
Was sent to by my brother; one Lucio  
As then the messenger,—

*Lucio.* That's I, an't like your Grace:  
I came to her from Claudio, and desired her 75  
To try her gracious fortune with Lord Angelo  
For her poor brother's pardon.

*Isab.* That's he indeed.

*Duke.* You were not bid to speak.

*Lucio.* No, my good lord;  
Nor wish'd to hold my peace.

*Duke.* I wish you now, then;  
Pray you, take note of it: and when you have 80  
A business for yourself, pray heaven you then  
Be perfect.

*Lucio.* I warrant your honour.

*Duke.* The warrant's for yourself; take heed to't.

*Isab.* This gentleman told somewhat of my tale,—

*Lucio.* Right. 85

*Duke.* It may be right; but you are i' the wrong  
To speak before your time. Proceed.

*Isab.* I went  
To this pernicious caitiff Deputy,—

*Duke.* That's somewhat madly spoken.

*Isab.* Pardon it;  
The phrase is to the matter. 90

*Duke.* Mended again. The matter;—proceed.

67. *that are*] om. Hanmer.

Hanmer.

68. Two lines in Ff, ending *rea-  
son...say?*

*to't*] *to it* Capell.

73. *Lucio*] *Lucio being* Hanmer.

84. *somewhat*] F<sub>1</sub>. *something* F<sub>2</sub>

74. *As*] *Was* Johnson.

F<sub>3</sub> F<sub>4</sub>.

82. *your honour*] *your honour, sir*  
Hanmer.

91. *Mended*] *Mend it* Malone conj.

*The matter*]; *The matter then*;

83. *take heed*] *be sure, take heed*

Hanmer. om. Capell. *The matter?*  
now Collier MS.

*Isab.* In brief,—to set the needless process by,  
 How I persuaded, how I pray'd, and kneel'd,  
 How he refell'd me, and how I replied,—  
 For this was of much length,—the vile conclusion 95  
 I now begin with grief and shame to utter:  
 He would not, but by gift of my chaste body  
 To his concupiscible intemperate lust,  
 Release my brother; and, after much debatement,  
 My sisterly remorse confutes mine honour, 100  
 And I did yield to him: but the next morn betimes,  
 His purpose surfeiting, he sends a warrant  
 For my poor brother's head.

*Duke.* This is most likely!

*Isab.* O, that it were as like as it is true!

*Duke.* By heaven, fond wretch, thou know'st not what  
 thou speak'st, 105  
 Or else thou art suborn'd against his honour  
 In hateful practice. First, his integrity  
 Stands without blemish. Next, it imports no reason  
 That with such vehemency he should pursue  
 Faults proper to himself: if he had so offended, 110  
 He would have weigh'd thy brother by himself,  
 And not have cut him off. Some one hath set you on:  
 Confess the truth, and say by whose advice  
 Thou camest here to complain.

*Isab.* And is this all?

Then, O you blessed ministers above, 115  
 Keep me in patience, and with ripen'd time  
 Unfold the evil which is here wrapt up  
 In countenance!—Heaven shield your Grace from woe,  
 As I, thus wrong'd, hence unbelieved go!

*Duke.* I know you'd fain be gone.—An officer! 120

- |  |  |
|--|--|
| 92. <i>process</i> ] F <sub>1</sub> . om. F <sub>2</sub> F <sub>3</sub> F <sub>4</sub> . | <i>setting</i> F <sub>1</sub> F <sub>2</sub> F <sub>3</sub> . <i>forfeiting</i> F <sub>4</sub> . |
| 94. <i>refell'd</i> ] <i>repell'd</i> Pope.  | 107. <i>First</i> ] om. Pope.  |
| 98. <i>concupiscible</i> ] <i>concupiscent</i>   | 108. <i>Next</i> ] om. Pope.   |
| Pope.  | 109. <i>vehemency</i> ] <i>vehemence</i> Pope.   |
| 99. <i>and</i> ] om. Pope.   | 110—113. Hammer ends the lines   |
| 101. <i>but the</i> ] om. Pope.  | <i>so...by...one...say.</i>  |
| 102. <i>surfeiting</i> ] Theobald. <i>sur-</i>   | 111. <i>He would</i> ] <i>he'd</i> Hammer.   |



To prison with her!—Shall we thus permit  
A blasting and a scandalous breath to fall  
On him so near us? This needs must be a practice.  
Who knew of your intent and coming hither?

*Isab.* One that I would were here, Friar Lodowick. 125

*Duke.* A ghostly father, belike. Who knows that Lodowick?

*Lucio.* My lord, I know him; 'tis a meddling friar;  
I do not like the man: had he been lay, my lord,  
For certain words he spake against your Grace  
In your retirement, I had swung him soundly. 130

*Duke.* Words against me! this's a good friar, belike!  
And to set on this wretched woman here  
Against our substitute! Let this friar be found.

*Lucio.* But yesternight, my lord, she and that friar,  
I saw them at the prison: a saucy friar, 135  
A very scurvy fellow.

*Fri. P.* Blessed be your royal Grace!  
I have stood by, my lord, and I have heard  
Your royal ear abused. First, hath this woman  
Most wrongfully accused your substitute, 140  
Who is as free from touch or soil with her  
As she from one ungot.

*Duke.* We did believe no less.  
Know you that Friar Lodowick that she speaks of?

*Fri. P.* I know him for a man divine and holy;  
Not scurvy, nor a temporary meddler, 145  
As he's reported by this gentleman;  
And, on my trust, a man that never yet  
Did, as he vouches, misreport your Grace.

*Lucio.* My lord, most villanously; believe it.

*Fri. P.* Well, he in time may come to clear himself; 150

123. *needs*] om. Pope.

124. *your*] *our* Pope.

131. *this 's*] *this'* F<sub>1</sub> F<sub>2</sub> F<sub>3</sub>. *this*  
F<sub>4</sub>. *this is* Rowe. See note (xxi).

137. *Blessed*] *Bless'd* Hanmer.  
*royal*] om. Hanmer.

142, 143. Hanmer ends the lines  
*believe...Lodowick.*

143. *that she speaks of*] F<sub>1</sub>. *which*  
*she speaks of* F<sub>2</sub>F<sub>3</sub>F<sub>4</sub>. om. Hanmer.

145. *temporary*] *tamperer and*  
Johnson conj.

147. *trust*] *truth* Collier MS.  
*truth* Singer.

149. *villanously*;} *villanously he*  
*did*; Hanmer.

But at this instant he is sick, my lord,  
 Of a strange fever. Upon his mere request,—  
 Being come to knowledge that there was complaint  
 Intended 'gainst Lord Angelo,—came I hither,  
 To speak, as from his mouth, what he doth know 155  
 Is true and false; and what he with his oath  
 And all probation will make up full clear,  
 Whensoever he's convented. First, for this woman,  
 To justify this worthy nobleman,  
 So vulgarly and personally accused, 160  
 Her shall you hear disproved to her eyes,  
 Till she herself confess it.

*Duke.* Good friar, let's hear it.

*[Isabella is carried off guarded; and Mariana comes forward.]*

Do you not smile at this, Lord Angelo?—  
 O heaven, the vanity of wretched fools!—  
 Give us some seats. Come, cousin Angelo; 165  
 In this I'll be impartial; be you judge  
 Of your own cause. Is this the witness, friar?  
 First, let her show her face, and after speak.

*Mari.* Pardon, my lord; I will not show my face  
 Until my husband bid me. 170

*Duke.* What, are you married?

*Mari.* No, my lord.

*Duke.* Are you a maid?

*Mari.* No, my lord.

*Duke.* A widow, then? 175

*Mari.* Neither, my lord.

152. *strange*] *strong* S. Walker conj.

154. *'gainst*] *F*<sub>1</sub>. *against* *F*<sub>2</sub>*F*<sub>3</sub>  
*F*<sub>4</sub>.

156. *what he with*] *he upon* Pope.

157. *And*] *By* Pope.

158. *Whensoever he's convented*] *Whenever he's conven'd* Pope. *Whenever he's convented* Warburton.

162. [*Isabella, &c.*] Stage direction to this effect inserted here by

Capell. Hanmer, &c. to Johnson place it after line 166, where *Ff* have: Enter Mariana.

166. *I'll be impartial*] *I will be partial* Theobald.

168. SCENE III. Pope.

*her face*] *F*<sub>2</sub>*F*<sub>3</sub>*F*<sub>4</sub>. *your face* *F*<sub>1</sub>.

170—178. Printed as four verses by Steevens (Capell conj.).

175. *A widow*] *Widow* Capell.

*Duke.* Why, you are nothing, then:—neither maid, widow, nor wife?

*Lucio.* My lord, she may be a punk; for many of them are neither maid, widow, nor wife. 180

*Duke.* Silence that fellow: I would he had some cause To prattle for himself.

*Lucio.* Well, my lord.

*Mari.* My lord, I do confess I ne'er was married; And I confess, besides, I am no maid: 185 I have known my husband; yet my husband Knows not that ever he knew me.

*Lucio.* He was drunk, then, my lord: it can be no better.

*Duke.* For the benefit of silence, would thou wert so too!

*Lucio.* Well, my lord. 190

*Duke.* This is no witness for Lord Angelo.

*Mari.* Now I come to't, my lord: She that accuses him of fornication, In self-same manner doth accuse my husband; And charges him, my lord, with such a time 195 When I'll depose I had him in mine arms With all th' effect of love.

*Ang.* Charges she more than me?

*Mari.* Not that I know.

*Duke.* No? you say your husband.

*Mari.* Why, just, my lord, and that is Angelo, 200 Who thinks he knows that he ne'er knew my body, But knows he thinks that he knows Isabel's.

*Ang.* This is a strange abuse. Let's see thy face.

*Mari.* My husband bids me; now I will unmask.

[*Unveiling.*

This is that face, thou cruel Angelo, 205 Which once thou swore'st was worth the looking on; This is the hand which, with a vow'd contract, Was fast belock'd in thine; this is the body That took away the match from Isabel,

177. *Why*] *What* Capell.

*you are*] *F*<sub>1</sub>. *are you* *F*<sub>2</sub>*F*<sub>3</sub>*F*<sub>4</sub>.

186, 187. *husband Knows not*] *Ff.*  
*husband knows not* Pope.

195. *with such a time*] *with such,*  
*a time* Edd. conj.

199. *No?*] om. Hanmer.

202. *he knows*] *he knew* Hanmer.

And did supply thee at thy garden-house 210  
In her imagined person.

*Duke.* Know you this woman?

*Lucio.* Carnally, she says.

*Duke.* Sirrah, no more!

*Lucio.* Enough, my lord.

*Ang.* My lord, I must confess I know this woman:  
And five years since there was some speech of marriage 215  
Betwixt myself and her; which was broke off,  
Partly for that her promised proportions  
Came short of composition; but in chief,  
For that her reputation was disvalued  
In levity: since which time of five years 220  
I never spake with her, saw her, nor heard from her,  
Upon my faith and honour.

*Mari.* Noble prince,

As there comes light from heaven and words from breath,  
As there is sense in truth and truth in virtue,  
I am affianced this man's wife as strongly 225  
As words could make up vows: and, my good lord,  
But Tuesday night last gone in's garden-house  
He knew me as a wife. As this is true,  
Let me in safety raise me from my knees;  
Or else for ever be confixed here, 230  
A marble monument!

*Ang.* I did but smile till now:  
Now, good my lord, give me the scope of justice;  
My patience here is touch'd. I do perceive  
These poor informal women are no more  
But instruments of some more mightier member 235  
That sets them on: let me have way, my lord,  
To find this practice out.

*Duke.* Ay, with my heart;  
And punish them to your height of pleasure.  
Thou foolish friar; and thou pernicious woman,

213. *my lord*] om. Hanmer. mer.

221. *with her, saw her, nor*] *with,*  
*saw, or* Hanmer.

234. *informal*] *informing* Han-

235. *mightier*] *mighty* Pope.

238. *to*] *unto* Pope. *even to* Ca-

pell.

Compact with her that's gone, think'st thou thy oaths, 240  
 Though they would swear down each particular saint,  
 Were testimonies against his worth and credit,  
 That's seal'd in approbation? You, Lord Escalus,  
 Sit with my cousin; lend him your kind pains  
 To find out this abuse, whence 'tis derived. 245  
 There is another friar that set them on;  
 Let him be sent for.

*Fri. P.* Would he were here, my lord! for he, indeed,  
 Hath set the women on to this complaint:  
 Your provost knows the place where he abides, 250  
 And he may fetch him.

*Duke.* Go do it instantly. [*Exit Provost.*  
 And you, my noble and well-warranted cousin,  
 Whom it concerns to hear this matter forth,  
 Do with your injuries as seems you best,  
 In any chastisement: I for a while will leave you; 255  
 But stir not you till you have well determined  
 Upon these slanderers.

*Escal.* My lord, we'll do it throughly. [*Exit Duke.*  
 Signior Lucio, did not you say you knew that Friar Lodo-  
 wick to be a dishonest person? 260

*Lucio.* 'Cucullus non facit monachum:' honest in  
 nothing but in his clothes; and one that hath spoke most  
 villanous speeches of the Duke.

*Escal.* We shall entreat you to abide here till he come,  
 and enforce them against him: we shall find this friar a 265  
 notable fellow.

*Lucio.* As any in Vienna, on my word.

*Escal.* Call that same Isabel here once again: I would  
 speak with her. [*Exit an Attendant.*] Pray you, my lord,  
 give me leave to question; you shall see how I'll handle 270  
 her.

*Lucio.* Not better than he, by her own report.

*Escal.* Say you?

242. *against*] F<sub>1</sub>. *gainst* F<sub>2</sub>. *while Will...have Well determin'd*  
*'gainst* F<sub>3</sub>F<sub>4</sub>. *upon* Ff. *while Will...well Deter-*

251. *Go*] om. Pope.

255—257. *while...you; But... have Determin'd well upon* Hanmer.  
*determined Upon*] Spedding conj. 258. SCENE IV. Pope.

*Lucio.* Marry, sir, I think, if you handled her privately, she would sooner confess: perchance, publicly, she'll be 275  
ashamed.

*Escal.* I will go darkly to work with her.

*Lucio.* That's the way; for women are light at midnight.

*Re-enter OFFICERS with ISABELLA; and PROVOST  
with the DUKE in his friar's habit.*

*Escal.* Come on, mistress: here's a gentlewoman denies all that you have said. 280

*Lucio.* My lord, here comes the rascal I spoke of; here with the provost.

*Escal.* In very good time: speak not you to him till we call upon you.

*Lucio.* Mum. 285

*Escal.* Come, sir: did you set these women on to slander Lord Angelo? they have confessed you did.

*Duke.* 'Tis false.

*Escal.* How! know you where you are?

*Duke.* Respect to your great place! and let the devil 290  
Be sometime honour'd for his burning throne!  
Where is the Duke? 'tis he should hear me speak.

*Escal.* The Duke's in us; and we will hear you speak:  
Look you speak justly.

*Duke.* Boldly, at least. But, O, poor souls, 295  
Come you to seek the lamb here of the fox?

Good night to your redress! Is the Duke gone?

Then is your cause gone too. The Duke's unjust,

Thus to retort your manifest appeal,

And put your trial in the villain's mouth

Which here you come to accuse. 300

275. *would*] F<sub>1</sub>. *should* F<sub>2</sub>F<sub>3</sub>F<sub>4</sub>.  
*she'll*] F<sub>1</sub>F<sub>2</sub>F<sub>3</sub>. *she'd* F<sub>4</sub>.  
*she'd* Rowe.

278. *Re-enter....*] Enter Duke,  
Provost, Isabella. Ff (after line 276).

289. Malone supposes a line preceding this to be lost.

290. *and*] *then* Collier MS.

295. *at least*] *at least I'll speak*  
Hanmer.

296. *fox?*] F<sub>2</sub>F<sub>3</sub>F<sub>4</sub>. *fox*; F<sub>1</sub>.  
*fox*, Dyce.

299. *retort*] *reject* Collier MS.

*Lucio.* This is the rascal; this is he I spoke of.

*Escal.* Why, thou unreverend and unhallow'd friar,  
Is't not enough thou hast suborn'd these women  
To accuse this worthy man, but, in foul mouth, 305  
And in the witness of his proper ear,  
To call him villain? and then to glance from him  
To the Duke himself, to tax him with injustice?  
Take him hence; to the rack with him! We'll touse you  
Joint by joint, but we will know his purpose. 310  
What, 'unjust'!

*Duke.* Be not so hot; the Duke  
Dare no more stretch this finger of mine than he  
Dare rack his own: his subject am I not,  
Nor here provincial. My business in this state  
Made me a looker-on here in Vienna, 315  
Where I have seen corruption boil and bubble  
Till it o'er-run the stew; laws for all faults,  
But faults so countenanced, that the strong statutes  
Stand like the forfeits in a barber's shop,  
As much in mock as mark. 320

*Escal.* Slander to the state! Away with him to prison!

*Ang.* What can you vouch against him, Signior Lucio?  
Is this the man that you did tell us of?

*Lucio.* 'Tis he, my lord. Come hither, goodman bald-  
pate: do you know me? 325

*Duke.* I remember you, sir, by the sound of your voice:  
I met you at the prison, in the absence of the Duke.

*Lucio.* O, did you so? And do you remember what  
you said of the Duke?

*Duke.* Most notably, sir. 330

*Lucio.* Do you so, sir? And was the Duke a flesh-

305. *in*] with Theobald.  
307—311. Capell ends the lines:  
*villain?...himself...hence;...by joint,*  
*...unjust?*  
307. *to glance*] *glance* Pope.  
309. *you*] *him* Malone conj.  
310. *Joint by joint*] *Even joint*  
*by joint* Hanmer.  
*his*] *this* Hanmer. *your* Col-

lier MS.  
311. *What,*] *What?* He Hanmer.  
311, 312. *the duke Dare no more*]  
Capell. *the duke dare No more* Ff.  
311—313. Pope ends the lines:  
*stretch...own...not,*  
319. *forfeits*] *forceps* Jackson conj.  
321. Two lines in Ff.

monger, a fool, and a coward, as you then reported him to be?

*Duke.* You must, sir, change persons with me, ere you make that my report: you, indeed, spoke so of him; and 335 much more, much worse.

*Lucio.* O thou damnable fellow! Did not I pluck thee by the nose for thy speeches?

*Duke.* I protest I love the Duke as I love myself.

*Ang.* Hark, how the villain would close now, after his 340 treasonable abuses!

*Escal.* Such a fellow is not to be talked withal. Away with him to prison! Where is the provost? Away with him to prison! lay bolts enough upon him: let him speak no more. Away with those giglets too, and with the other 345 confederate companion!

*Duke.* [To Provost] Stay, sir; stay awhile.

*Ang.* What, resists he? Help him, Lucio.

*Lucio.* Come, sir; come, sir; come, sir; foh, sir! Why, you bald-pated, lying rascal, you must be hooded, 350 must you? Show your knave's visage, with a pox to you! show your sheep-biting face, and be hanged an hour! Will't not off?

[Pulls off the friar's hood, and discovers the Duke.]

*Duke.* Thou art the first knave that e'er madest a Duke.

First, provost, let me bail these gentle three. 355

[To Lucio] Sneak not away, sir; for the friar and you must have a word anon. Lay hold on him.

*Lucio.* This may prove worse than hanging.

*Duke.* [To Escalus] What you have spoke I pardon: sit you down:

We'll borrow place of him. [To Angelo] Sir, by your leave. 360 Hast thou or word, or wit, or impudence, That yet can do thee office? If thou hast,

340. *close*] *gloze* Collier MS.

Lloyd conj.

345. *giglets*] *giglots* Capell.

353. Stage direction inserted by

347. [To Provost] Capell.

Rowe.

352. *hanged an hour!*] *hanged!*  
*an hour?* Hanmer. *hanged—an'*  
*hour?* Johnson conj. *hanged anon!*

354. *madest*] *mad'st* Ff. *made*  
Capell.



Rely upon it till my tale be heard,  
And hold no longer out.

*Ang.* O my dread lord,  
I should be guiltier than my guiltiness, 365  
To think I can be undiscernible,  
When I perceive your Grace, like power divine,  
Hath look'd upon my passes. Then, good prince,  
No longer session hold upon my shame,  
But let my trial be mine own confession: 370  
Immediate sentence then, and sequent death,  
Is all the grace I beg.

*Duke.* Come hither, Mariana.  
Say, wast thou e'er contracted to this woman?

*Ang.* I was, my lord.

*Duke.* Go take her hence, and marry her instantly. 375  
Do you the office, friar; which consummate,  
Return him here again. Go with him, provost.

[*Exeunt Angelo, Mariana, Friar Peter and Provost.*]

*Escal.* My lord, I am more amazed at his dishonour  
Than at the strangeness of it.

*Duke.* Come hither, Isabel.  
Your friar is now your prince: as I was then 380  
Advertising and holy to your business,  
Not changing heart with habit, I am still  
Attorney'd at your service.

*Isab.* O, give me pardon,  
That I, your vassal, have employ'd and pain'd  
Your unknown sovereignty!

*Duke.* You are pardon'd, Isabel: 385  
And now, dear maid, be you as free to us.  
Your brother's death, I know, sits at your heart;  
And you may marvel why I obscured myself,  
Labouring to save his life, and would not rather  
Make rash remonstrance of my hidden power 390

373. *e'er*] *ere* F<sub>1</sub>. *ever* F<sub>2</sub>F<sub>3</sub>F<sub>4</sub>.  
om. Hanmer, who divides the lines:  
*Come...thou Contracted...lord.*

378. SCENE V. Pope.

379. *of it.*] *of--* Capell.

381. *and*] *all* Hanmer.

390. *remonstrance*] *demonstrance*

Staunton (Malone conj.).

Than let him so be lost. O most kind maid,  
 It was the swift celerity of his death,  
 Which I did think with slower foot came on,  
 That brain'd my purpose. But, peace be with him!  
 That life is better life, past fearing death, 395  
 Than that which lives to fear: make it your comfort,  
 So happy is your brother.

*Isab.* I do, my lord.

*Re-enter* ANGELO, MARIANA, FRIAR PETER, and PROVOST.

*Duke.* For this new-married man, approaching here,  
 Whose salt imagination yet hath wrong'd  
 Your well-defended honour, you must pardon 400  
 For Mariana's sake: but as he adjudged your brother,—  
 Being criminal, in double violation  
 Of sacred chastity, and of promise-breach  
 Thereon dependent, for your brother's life,—  
 The very mercy of the law cries out 405  
 Most audible, even from his proper tongue,  
 'An Angelo for Claudio, death for death!'  
 Haste still pays haste, and leisure answers leisure;  
 Like doth quit like; and MEASURE still FOR MEASURE.  
 Then, Angelo, thy fault's thus manifested; 410  
 Which, though thou wouldst deny, denies thee vantage.  
 We do condemn thee to the very block  
 Where Claudio stoop'd to death, and with like haste.  
 Away with him!

*Mari.* O my most gracious lord,  
 I hope you will not mock me with a husband. 415

*Duke.* It is your husband mock'd you with a husband.

391. *so be*] F<sub>1</sub> F<sub>2</sub> F<sub>3</sub>. *be so* F<sub>4</sub>.  
 394. *brain'd*] *bain'd* Warburton.  
*But*] *But now* Hanmer.  
 398. SCENE VI. Pope.  
 400. *pardon*] *pardon him* Hanmer.  
 401. *he adjudged your brother*] *a judge* Hanmer.  
 402. *Being criminal, in double violation*] *Being doubly criminal in violation* Hanmer.  
 403. *of promise-breach*] *in promise-breach* Hanmer. *of promise* Malone conj.  
 410. *fault's thus manifested*] Ff. *faults are manifested*; Rowe. *faults are manifest*; Hanmer. *fault thus manifested*—Dyce.  
 411. *deny, denies*] *deny 'em, deny* Hanmer.  
 413. *haste.*] *haste, F<sub>4</sub>*.

Consenting to the safeguard of your honour,  
 I thought your marriage fit; else imputation,  
 For that he knew you, might reproach your life,  
 And choke your good to come: for his possessions, 420  
 Although by confiscation they are ours,  
 We do instate and widow you withal,  
 To buy you a better husband.

*Mari.* O my dear lord,  
 I crave no other, nor no better man.

*Duke.* Never crave him; we are definitive. 425

*Mari.* Gentle my liege,— [Kneeling.

*Duke.* You do but lose your labour.  
 Away with him to death! [To Lucio] Now, sir, to you.

*Mari.* O my good lord! Sweet Isabel, take my part;  
 Lend me your knees, and all my life to come  
 I'll lend you all my life to do you service. 430

*Duke.* Against all sense you do importune her:  
 Should she kneel down in mercy of this fact,  
 Her brother's ghost his paved bed would break,  
 And take her hence in horror.

*Mari.* Isabel,  
 Sweet Isabel, do yet but kneel by me; 435  
 Hold up your hands, say nothing,—I'll speak all.  
 They say, best men are moulded out of faults;  
 And, for the most, become much more the better  
 For being a little bad: so may my husband.  
 O Isabel, will you not lend a knee? 440

*Duke.* He dies for Claudio's death.

*Isab.* Most bounteous sir, [Kneeling.  
 Look, if it please you, on this man condemn'd,  
 As if my brother lived: I partly think  
 A due sincerity govern'd his deeds,  
 Till he did look on me: since it is so, 445  
 Let him not die. My brother had but justice,  
 In that he did the thing for which he died:

421. *confiscation*] F<sub>2</sub>F<sub>3</sub>F<sub>4</sub>. *con-* *withall* F<sub>2</sub> F<sub>3</sub>,  
*futation* F<sub>1</sub>.

426. [Kneeling.] Johnson.

422. *withal*] F<sub>4</sub>. *with all* F<sub>1</sub>.

441. [Kneeling.] Rowe.

For Angelo,  
His act did not o'ertake his bad intent;  
And must be buried but as an intent 450  
That perish'd by the way: thoughts are no subjects;  
Intent, but merely thoughts.

*Mari.* Merely, my lord.

*Duke.* Your suit's unprofitable; stand up, I say.  
I have bethought me of another fault.  
Provost, how came it Claudio was beheaded 455  
At an unusual hour?

*Prov.* It was commanded so.

*Duke.* Had you a special warrant for the deed?

*Prov.* No, my good lord; it was by private message.

*Duke.* For which I do discharge you of your office:  
Give up your keys.

*Prov.* Pardon me, noble lord: 460  
I thought it was a fault, but knew it not;  
Yet did repent me, after more advice:  
For testimony whereof, one in the prison,  
That should by private order else have died,  
I have reserved alive.

*Duke.* What's he?

*Prov.* His name is Barnardine. 465

*Duke.* I would thou hadst done so by Claudio.  
Go fetch him hither; let me look upon him. [*Exit Provost.*]

*Escal.* I am sorry, one so learned and so wise  
As you, Lord Angelo, have still appear'd,  
Should slip so grossly, both in the heat of blood, 470  
And lack of temper'd judgment afterward.

*Ang.* I am sorry that such sorrow I procure:  
And so deep sticks it in my penitent heart,  
That I crave death more willingly than mercy;  
'Tis my deserving, and I do entreat it. 475

452. *but*] om. Hanmer, who ends  
lines 448—452 at *o'ertake...but...way*  
*...thoughts.*

456. *It was commanded so*] 'Twas  
so commanded Hanmer.

465. *What's he?*] *And what is he?*

Hanmer. See note (xx).

466. *would*] F<sub>1</sub>. *wouldst* F<sub>2</sub>F<sub>3</sub>  
F<sub>4</sub>. *wish* Capell (corrected in MS.  
to *would*).

470. *the heat*] *heat* Pope.

*Re-enter* PROVOST, *with* BARNARDINE, CLAUDIO *muffled*, and JULIET.

*Duke.* Which is that Barnardine?

*Prov.* This, my lord.

*Duke.* There was a friar told me of this man.

Sirrah, thou art said to have a stubborn soul,  
That apprehends no further than this world,  
And squarest thy life according. Thou'rt condemn'd: 480  
But, for those earthly faults, I quit them all;  
And pray thee take this mercy to provide  
For better times to come. Friar, advise him;  
I leave him to your hand. What muffled fellow's that?

*Prov.* This is another prisoner that I saved, 485  
Who should have died when Claudio lost his head;  
As like almost to Claudio as himself. [*Unmuffles Claudio.*]

*Duke.* [*To Isabella*] If he be like your brother, for his  
sake

Is he pardon'd; and, for your lovely sake,  
Give me your hand, and say you will be mine, 490  
He is my brother too: but fitter time for that.

By this Lord Angelo perceives he's safe;  
Methinks I see a quickening in his eye.  
Well, Angelo, your evil quits you well:  
Look that you love your wife; her worth worth yours. 495  
I find an apt remission in myself;  
And yet here's one in place I cannot pardon.

[*To Lucio*] You, sirrah, that knew me for a fool, a coward,  
One all of luxury, an ass, a madman;  
Wherein have I so deserved of you, 500  
That you extol me thus?

476. SCENE VII. Pope.  
muffled] om. Ff. C. behind,  
and J. both muffl'd up. Capell.  
*my lord*] *my good lord* Han-  
mer.

480. *according*] *accordingly* F<sub>4</sub>.

482. *And*] F<sub>1</sub>. I F<sub>2</sub> F<sub>3</sub> F<sub>4</sub>.

484. *your hand*] *you* Hanmer.

489. *Is he pardon'd*] *He's par-  
doned* Hanmer. *Is he too pardon'd*  
Capell.

490. *and say you will*] *say you'll*  
Hanmer.

491. *He is*] *And he's* Hanmer,  
ending the line here.

495. *her worth worth yours*] *her  
worth works yours* Hanmer. *her  
worth's worth yours* Heath conj.

500. *so deserved*] *deserved so* Pope.  
*so well deserv'd* Collier MS. *so un-  
deserv'd* S. Walker conj.

*Lucio.* 'Faith, my lord, I spoke it but according to the trick. If you will hang me for it, you may; but I had rather it would please you I might be whipt.

*Duke.* Whipt first, sir, and hang'd after. 505  
Proclaim it, provost, round about the city,  
Is any woman wrong'd by this lewd fellow,  
As I have heard him swear himself there's one  
Whom he begot with child, let her appear,  
And he shall marry her: the nuptial finish'd, 510  
Let him be whipt and hang'd.

*Lucio.* I beseech your highness, do not marry me to a whore. Your highness said even now, I made you a Duke: good my lord, do not recompense me in making me a cuckold. 515

*Duke.* Upon mine honour, thou shalt marry her.  
Thy slanders I forgive; and therewithal  
Remit thy other forfeits.—Take him to prison;  
And see our pleasure herēin executed.

*Lucio.* Marrying a punk, my lord, is pressing to death, 520  
whipping, and hanging.

*Duke.* Slandering a prince deserves it.

[*Exeunt Officers with Lucio.*]

She, Claudio, that you wrong'd, look you restore.  
Joy to you, Mariana! Love her, Angelo:  
I have confess'd her, and I know her virtue. 525  
Thanks, good friend Escalus, for thy much goodness:  
There's more behind that is more grateulate.  
Thanks, provost, for thy care and secrecy:  
We shall employ thee in a worthier place.  
Forgive him, Angelo, that brought you home 530  
The head of Ragozine for Claudio's:  
The offence pardons itself. Dear Isabel,  
I have a motion much imports your good;

507. *Is any woman*] Edd. *If any woman* Ff. *If any woman's* Hanmer.

519. *executed*] *execute* Hanmer.

522. [*Exeunt...Lucio*] Dyce.

527—532. Johnson conjectures: *Ang. The offence pardons itself. Duke. There's more behind That is more grateulate. Dear Isabel,...*

SCENE I.] *MEASURE FOR MEASURE.*

389

Whereto if you'll a willing ear incline,

What's mine is yours, and what is yours is mine.

535

So, bring us to our palace; where we'll show

What's yet behind, that's meet you all should know.

[*Exeunt.*

537. *that's*] F<sub>2</sub>F<sub>3</sub>F<sub>4</sub>. *that* F<sub>1</sub>.





## NOTES.

### NOTE I.

I. I. 8, 9. The suggestion that a line has been lost in this place came first from Theobald. It is scarcely necessary to say that there is no mark of omission in the Folios. Malone supposes that a similar omission has been made II. 4. 123. The compositor's eye (he says) may have glanced from 'succeed' to 'weakness' in a subsequent hemistich.

In order to relieve the plethoric foot-note we set down in this place some conjectures for which we are indebted to Mr Halliwell's note on the passage.

- (1) *Then no more remains  
To your sufficiency as your worth is able  
But that you let them work.*  
Wheler MS.
- (2) *But task to your sufficiency...*  
Dent. MS.
- (3) *But that your sufficiency as your worth be able...*  
Monck Mason.
- (4) *Then no more remains :  
To your sufficiency your worth be added,  
And let them work.*  
T. Hull's MS. Commentary.
- (5) *...I let them work.*  
Chalmers.

The reading assigned in the foot-note to Steevens is found in a note to the Edition of 1778. He afterwards changed his mind.

### NOTE II.

I. 2. 15. Hanmer's reading is recommended by the fact that in the old forms of 'graces' used in many colleges, and, as we are informed,

at the Inns of Court, the prayer for peace comes always after, and never before, meat. But as the mistake may easily have been made by Shakespeare, or else deliberately put into the mouth of the 'First Gentleman,' we have not altered the text.

## NOTE III.

I. 2. 22—26. In the remainder of this scene Hanmer and other Editors have made capricious changes in the distribution of the dialogue, which we have not thought it worth while to chronicle. It is impossible to discern any difference of character in the three speakers, or to introduce logical sequence into their buffoonery.

## NOTE IV.

I. 2. 110. "We retain here the stage direction of the Folio, '*Enter ... Juliet, &c.*' for the preceding line makes it evident that she was on the stage. On the other hand, line 140 shows that she was not within hearing, nor near Claudio while he spoke. We may suppose that she was following at a distance behind, in her anxiety for the fate of her lover. She appears again as a mute personage at the end of the play.

## NOTE V.

I. 2. 115, 116. Johnson in the first Edition, 1765, says, 'I suspect that a line is lost.' This note was omitted in the Edition of 1778.

## NOTE VI.

I. 4. 70. 'To soften Angelo: and that's my pith of business.' We have left this line as it is printed in the Folios. There is a line of similar length and rhythm in *The Two Gentlemen of Verona*, IV. 2. 16.

'But here comes Thurio: now must we to her window.'

## NOTE VII.

II. 2. 149. A writer, 'A. E. B.' in *Notes and Queries* (Vol. v. p. 325) points out that in Wickliffe's bible, 'shekels' is spelt 'sickles,' which he says ought, therefore, to be retained. There is no doubt of the meaning; but we, in accordance with our custom, have modernized the spelling.

## NOTE VIII.

II. 2. 155—161. The printing in the Folios gives no help towards the metrical arrangement of these and other broken lines. In the present case we might read:

'*Ang.* Well, come to me to-morrow.  
*Luc.* Go to: 'tis well;  
 Away!  
*Isab.* Heaven keep your honour safe!  
*Ang.* Amen:  
 For I, &c.'

Or, considering the first two lines as prose, we might read the last:

'*Isab.* Heaven keep your honour safe!  
*Ang.* Amen: for I  
 Am that way going to temptation  
 Where prayers cross.'

## NOTE IX.

II. 4. 9. 'fear'd.' Mr Collier, in *Notes and Queries*, Vol. VIII. p. 361, mentions that in Lord Ellesmere's copy of the First Folio the reading is 'sear'd.'

## NOTE X.

II. 4. 94. 'all-building.' 'Mr Theobald has *binding* in one of his copies.' Johnson.

## NOTE XI.

II. 4. 103. 'That longing have been sick for.' Delius says in his note on this passage, 'Das *I* vor *have* lässt sich nach Shaksperischer Licenz-leicht suppliren.' The second person singular of the governing pronoun is frequently omitted by Shakespeare in familiar questions, but, as to the first and third persons, his usage rarely differs from the modern. If the text be genuine, we have an instance in this play of the omission of the third person singular I. 4. 72, 'Has censured him.' See also the early Quarto of the *Merry Wives of Windsor*, Sc. XIV. l. 40, p. 285 of our reprint:

'He cloath my daughter, and aduertise *Slender*  
 To know her by that signe, and steale her thence,  
 And vnknowne to my wife, shall marrie her.'

## NOTE XII.

II. 4. 111—113. Mr Sidney Walker adopts Steevens' emendation, and affirms that among all the metrical licenses used by Shakespeare, the omission of the final syllable of the line is not one. But if the reading of the first Folio be allowed to stand, we can find many instances of lines which want the final syllable. The line immediately preceding may be so scanned:

'Ignomy in ransom and free pardon.'

And in this same scene, line 143, we have

'And you tell me that he shall die for't.'

And in v. i. 83:

'The warrant's for yourself; take heed to't.

It is conceivable that 'mercy' may be pronounced as a trisyllable; but in all the undoubted examples of such a metrical license, the liquid is the second of the two consonants, not the first. See, however, S. Walker's *Shakespeare's Versification*, pp. 207 sqq.

Possibly a word may have dropt out, and the original passage may have stood thus:

'Ignomy in ransom and free pardon are  
Of two *opposed* houses: lawful mercy  
Is nothing kin to foul redemption.'

## NOTE XIII.

III. 1. 29. Mr Collier's copy of the second Folio has 'sire.' *Notes and Queries*, Vol. VI. p. 141.

## NOTE XIV.

III. 1. 56, 57. The metrical arrangement is uncertain here. It is not probable that the last word of the Duke's speech, 'concealed,' should be the first of a line which would be interrupted by his exit. Perhaps, too, the true reading of the following line may have been:

'As comforts all are good, most good indeed.'

## NOTE XV.

III. 1. 91, 94. The word 'prenzie,' occurring, as it does, twice in this passage, rests on such strong authority that it is better to seek to explain than to alter it. It may be etymologically connected with 'prin,' in old French, meaning 'demure;' also with 'princox,' a 'coxcomb,' and with the word 'prender,' which occurs more than once in Skelton: e. g.

'This pevysh proud, this prender gest,  
When he is well, yet can he not rest.'

Mr Bullock mentions, in support of his conjecture, that 'pensie' is still used in some north-country dialects. 'Primsie' is also found in Burns' poems with the signification of 'demure, precise,' according to the glossary.

## NOTE XVI.

III. I. 118. Johnson says the most plausible conjecture is 'benighted.' It does not appear by whom this conjecture was made.

## NOTE XVII.

III. I. 168. We must suppose that Claudio, as he is going out, stops to speak with his sister at the back of the stage within sight of the audience.

## NOTE XVIII.

IV. 2. 91. This is a case in which we have thought it best to make an exception to our usual rule of modernizing the spelling. The metre requires 'Haply' to be pronounced as a trisyllable. Perhaps it would be well to retain the spelling of the first two Folios 'Happely,' and as a general rule it would be convenient if an obsolete spelling were retained in words used with an obsolete meaning. We have, however, abstained from introducing on our own authority this, or any other innovation in orthography. In IV. 3. 126, we have retained 'covent,' which had grown to be a distinct word from 'convent,' and differently pronounced. Shakespeare's ear would hardly have tolerated the harsh-sounding line

'One of our cónvent and his cónfessor.'

## NOTE XIX.

IV. 3. 17. The reading 'cry' (i. e. 'crie') for 'are' was suggested by a passage in Nashe's *Apologie for Pierce Pennilessè*, 1693, quoted by Malone: 'At that time that thy joys were in the *fleeting*, and thus *crying* 'for the Lord's sake' out at an iron window.'

## NOTE XX.

IV. 3. 83. In order to avoid the unmetrical line 83, as given in the Folios and by all Editors to Johnson inclusive, the lines 82—85 have been arranged as five, thus:

*If...Let...In secret...Ere.....To the under...Capell.*  
*If...Let...Both..... The sun...The under..... Steevens.*  
*If...Let...Both..... Ere.....To yonder..... Collier.*  
*If...Let...Both..... The sun...To yond..... Singer.*

Perhaps the best arrangement, because requiring the least change from the printing of the Folio, would be to put the words 'And Claudio' in a line by themselves. Many examples of such a broken line in the middle of a speech may be found (e. g. v. i. 448), and it would add to the emphasis with which the Duke commends Claudio to the Provost's care. The long line v. i. 465, might be similarly reduced by reading

'His name  
Is Barnardine.'

## NOTE XXI.

IV. 5. 1. Mr Spedding suggests that Act v. should begin here. Dr Johnson says: "This play has two Friars, either of whom might singly have served. I should therefore imagine that 'Friar Thomas,' in the first Act, might be changed without any harm to 'Friar Peter:' for why should the Duke unnecessarily trust two in an affair which required only one? The name of Friar Thomas is never mentioned in the dialogue, and therefore seems arbitrarily placed at the head of the scene."

## NOTE XXII.

V. 1. 131. Mr Sidney Walker, in his *Shakespeare's Versification*, pp. 80 sqq. suggests that in this and other passages we should read '*this*,' because '*This is* is not unfrequently, like *That is*, &c. contracted into a monosyllable.' For the reason assigned in Note (III) to *The Tempest*, 1. 2. 173, we have preferred the more familiar spelling *this*'s.

THE COMEDY OF ERRORS.

## DRAMATIS PERSONÆ<sup>1</sup>.

SOLINUS<sup>2</sup>, Duke of Ephesus.

ÆGEON, a merchant of Syracuse.

ANTIPHOLUS<sup>3</sup> of Ephesus, } twin brothers, and sons to  
ANTIPHOLUS of Syracuse, } Ægeon and Æmilia.

DROMIO of Ephesus, } twin brothers, and attendants on  
DROMIO of Syracuse, } the two Antipholuses:

BALTHAZAR, a merchant.

ANGELO, a goldsmith.

First Merchant, friend to Antipholus of Syracuse.

Second Merchant, to whom Angelo is a debtor.

PINCH, a schoolmaster.

ÆMILIA, wife to Ægeon, an abbess at Ephesus.

ADRIANA, wife to Antipholus of Ephesus.

LUCIANA, her sister.

LUCE, servant to Adriana.

A Courtezan.

Gaoler, Officers, and other Attendants.

SCENE—*Ephesus*.

<sup>1</sup> DRAMATIS PERSONÆ first given  
by Rowe.

<sup>2</sup> SOLINUS] See note (1).

<sup>3</sup> ANTIPHOLUS] See note (1).



# THE COMEDY OF ERRORS.

## ACT I.

### SCENE I. *A hall in the DUKE'S palace.*

*Enter DUKE, ÆGEON, Gaoler, Officers, and other Attendants.*

*Æge.* Proceed, Solinus, to procure my fall,  
And by the doom of death end woes and all.

*Duke.* Merchant of Syracuse, plead no more;  
I am not partial to infringe our laws:  
The enmity and discord which of late  
Sprung from the rancorous outrage of your duke  
To merchants, our well-dealing countrymen,  
Who, wanting guilders to redeem their lives,  
Have seal'd his rigorous statutes with their bloods,  
Excludes all pity from our threatening looks.  
For, since the mortal and intestine jars  
'Twixt thy seditious countrymen and us,  
It hath in solemn synods been decreed,  
Both by the Syracusians and ourselves,  
To admit no traffic to our adverse towns:

5

10

15

A hall...palace.] Malone. The  
Duke's palace. Theobald. A publick  
Place. Capell.

ÆGEON,] Rowe. with the Mer-  
chant of Siracusa, Ff.

Officers,] Capell. Officer, Staunton.

om. Ff.

1. *Solinus*] F<sub>1</sub>. *Salinus* F<sub>2</sub>F<sub>3</sub>F<sub>4</sub>.

10. *looks*] *books* Anon. conj.

14. *Syracusians*] F<sub>4</sub>. *Siracusians*

F<sub>1</sub> F<sub>2</sub> F<sub>3</sub>; *Syracusans* Pope. See

note (t).

Nay, more,

If any born at Ephesus be seen

At any Syracusian marts and fairs;

Again: if any Syracusian born

Come to the bay of Ephesus, he dies,

20

His goods confiscate to the duke's dispose;

Unless a thousand marks be levied,

To quit the penalty and to ransom him.

Thy substance, valued at the highest rate,

Cannot amount unto a hundred marks;

25

Therefore by law thou art condemn'd to die.

*Æge.* Yet this my comfort: when your words are done,  
My woes end likewise with the evening sun.

*Duke.* Well, Syracusian, say, in brief, the cause  
Why thou departed'st from thy native home,  
And for what cause thou camest to Ephesus.

30

*Æge.* A heavier task could not have been imposed  
Than I to speak my griefs unspeakable:  
Yet, that the world may witness that my end  
Was wrought by nature, not by vile offence,

35

I'll utter what my sorrow gives me leave.

In Syracuse was I born; and wed

Unto a woman, happy but for me,

And by me, had not our hap been bad.

With her I lived in joy; our wealth increased

40

By prosperous voyages I often made

To Epidamnum; till my factor's death,

And the great care of goods at random left,

Drew me from kind embracements of my spouse:

From whom my absence was not six months old,

45

Before herself, almost at fainting under

16, 17, 18. *Nay more* *If...seen At any*] Malone. *Nay, more, if...Ephesus Be seen at any* Ff.

18. *any*] om. Pope.

23. *to ransom*] F<sub>1</sub>. *ransom* F<sub>2</sub>F<sub>3</sub>F<sub>4</sub>.

27. *this*] 'tis Hammer.

33. *griefs*] F<sub>1</sub>. *griefe* F<sub>2</sub>. *grief* F<sub>3</sub>F<sub>4</sub>.

35. *nature*] *fortune* Collier MS.

39. *by me*] F<sub>1</sub>. *by me too* F<sub>2</sub>F<sub>3</sub>F<sub>4</sub>.

42. *Epidamnum*] Pope. *Epidamnum* Ff. *Epidamnum* Rowe. See note (1).

43. *the*] *then* Edd. conj.

*the....care....left*] Theobald.

*he....care....left* F<sub>1</sub>. *he....store....leaving* F<sub>2</sub>F<sub>3</sub>F<sub>4</sub>. *heed....caves....left* Jackson conj.

*random*] F<sub>3</sub>F<sub>4</sub>. *randone* F<sub>1</sub>F<sub>2</sub>.

The pleasing punishment that women bear,  
 Had made provision for her following me,  
 And soon and safe arrived where I was.  
 There had she not been long but she became 50  
 A joyful mother of two goodly sons;  
 And, which was strange, the one so like the other  
 As could not be distinguish'd but by names.  
 That very hour, and in the self-same inn,  
 A meaner woman was delivered 55  
 Of such a burden, male twins, both alike:  
 Those, for their parents were exceeding poor,  
 I bought, and brought up to attend my sons.  
 My wife, not meanly proud of two such boys,  
 Made daily motions for our home return: 60  
 Unwilling I agreed; alas! too soon  
 We came aboard.  
 A league from Epidamnum had we sail'd,  
 Before the always-wind-obeying deep  
 Gave any tragic instance of our harm: 65  
 But longer did we not retain much hope;  
 For what obscured light the heavens did grant  
 Did but convey unto our fearful minds  
 A doubtful warrant of immediate death;  
 Which though myself would gladly have embraced, 70  
 Yet the incessant weepings of my wife,  
 Weeping before for what she saw must come,  
 And piteous plainings of the pretty babes,  
 That mourn'd for fashion, ignorant what to fear,  
 Forced me to seek'delays for them and me. 75  
 And this it was, for other means was none:  
 The sailors sought for safety by our boat,  
 And left the ship, then sinking-ripe, to us:  
 My wife, more careful for the latter-born,

50. *had she*] Ff. *she had* Rowe.      61. *soon*] *soon!* Pope. *soon.* Capell.  
 55. *meaner*] Delius (S. Walker  
 conj.). *meane* F<sub>1</sub>. *poor meane* F<sub>2</sub>.      70. *gladly*] *gently* Collier MS.  
*poor mean* F<sub>3</sub> F<sub>4</sub>.      71. *weepings*] F<sub>1</sub>. *weeping* F<sub>2</sub>  
 56. *burten, male twins*] *burthen* F<sub>3</sub> F<sub>4</sub>.  
*male, twins* F<sub>1</sub>.      76. *this*] *thus* Collier MS.  
 61, 62. So Pope. One line in Ff.      79. *latter-*] *elder-* Rowe.

Had fasten'd him unto a small spare mast, 80  
 Such as seafaring men provide for storms;  
 To him one of the other twins was bound,  
 Whilst I had been like heedful of the other:  
 The children thus disposed, my wife and I,  
 Fixing our eyes on whom our care was fix'd, 85  
 Fasten'd ourselves at either end the mast;  
 And floating straight, obedient to the stream,  
 Was carried towards Corinth, as we thought.  
 At length the sun, gazing upon the earth,  
 Dispersed those vapours that offended us; 90  
 And, by the benefit of his wish'd light,  
 The seas wax'd calm, and we discovered  
 Two ships from far making amain to us,  
 Of Corinth that, of Epidaurus this:  
 But ere they came,—O, let me say no more! 95  
 Gather the sequel by that went before.

*Duke.* Nay, forward, old man; do not break off so;  
 For we may pity, though not pardon thee.

*Æge.* O, had the gods done so, I had not now 100  
 Worthily term'd them merciless to us!  
 For, ere the ships could meet by twice five leagues,  
 We were encounter'd by a mighty rock;  
 Which being violently borne upon,  
 Our helpful ship was splitted in the midst;  
 So that, in this unjust divorce of us, 105  
 Fortune had left to both of us alike  
 What to delight in, what to sorrow for.  
 Her part, poor soul! seeming as burdened  
 With lesser weight, but not with lesser woe,  
 Was carried with more speed before the wind; 110  
 And in our sight they three were taken up  
 By fishermen of Corinth, as we thought.

86. *either end the mast*] *th' end of* was F<sub>4</sub>. *sea was* Rowe.  
*either mast* Hanmer. 94. *Epidaurus*] *Epidarus* F<sub>1</sub>.  
 87, 88. *And...Was*] Ff. *And... Epidamnus* Theobald conj.  
*Were* Rowe. *Which...Was* Capell. 103. *upon*] Pope. *up* F<sub>1</sub>. *up*  
 91. *wished*] F<sub>1</sub>. *wish'd* F<sub>2</sub>F<sub>3</sub>F<sub>4</sub>. *upon* F<sub>2</sub>F<sub>3</sub>F<sub>4</sub>.  
 92. *seas wax'd*] *seas waxt* F<sub>1</sub>. 104. *helpful*] *helpless* Rowe.  
*seas waxe* F<sub>2</sub>. *seas wax* F<sub>3</sub>. *seas*

At length, another ship had seized on us;  
 And, knowing whom it was their hap to save,  
 Gave healthful welcome to their shipwreck'd guests; 115  
 And would have reft the fishers of their prey,  
 Had not their bark been very slow of sail;  
 And therefore homeward did they bend their course.  
 Thus have you heard me sever'd from my bliss;  
 That by misfortunes was my life prolong'd, 120  
 To tell sad stories of my own mishaps.

*Duke.* And, for the sake of them thou sorrowest for,  
 Do me the favour to dilate at full  
 What hath befall'n of them and thee till now.

*Æge.* My youngest boy, and yet my eldest care, 125  
 At eighteen years became inquisitive  
 After his brother: and importuned me  
 That his attendant—so his case was like,  
 Reft of his brother, but retain'd his name—  
 Might bear him company in the quest of him: 130  
 Whom whilst I labour'd of a love to see,  
 I hazarded the loss of whom I loved.  
 Five summers have I spent in furthest Greece,  
 Roaming clean through the bounds of Asia,  
 And, coasting homeward, came to Ephesus; 135  
 Hopeless to find, yet loath to leave unsought  
 Or that, or any place that harbours men.  
 But here must end the story of my life;  
 And happy were I in my timely death,  
 Could all my travels warrant me they live. 140

*Duke.* Hapless Ægeon, whom the fates have mark'd  
 To bear the extremity of dire mishap!  
 Now, trust me, were it not against our laws,  
 Against my crown, my oath, my dignity,

113. *another*] *the other* Hanmer. *of*] om. F<sub>4</sub>.  
 115. *healthful*] F<sub>1</sub>. *helpful* F<sub>2</sub> 128. *so*] F<sub>1</sub>. *for* F<sub>2</sub>F<sub>3</sub>F<sub>4</sub>.  
 F<sub>3</sub>F<sub>4</sub>. 130. *the*] om. Pope.  
 117. *bark*] *backe* F<sub>1</sub>. 131. *I labour'd of a*] *he labour'd*  
 120. *That*] *Thus* Hanmer. *Yet of all* Collier MS.  
 Anon. conj. 144, 145. These lines inverted by  
 122. *sake*] F<sub>1</sub>. *sakes* F<sub>2</sub>F<sub>3</sub>F<sub>4</sub>. Hanmer.  
 124. *hath....thee*] *have....they* F<sub>1</sub>.

Which princes, would they, may not disannul, 145  
My soul should sue as advocate for thee.

But, though thou art adjudged to the death,  
And passed sentence may not be recall'd  
But to our honour's great disparagement,  
Yet will I favour thee in what I can. 150

Therefore, merchant, I'll limit thee this day  
To seek thy help by beneficial help:  
Try all the friends thou hast in Ephesus;  
Beg thou, or borrow, to make up the sum,  
And live; if no, then thou art doom'd to die. 155  
Gaoler, take him to thy custody.

*Gaol.* I will, my lord.

*Æge.* Hopeless and helpless doth Ægeon wend,  
But to procrastinate his lifeless end. [*Exeunt.*]

### SCENE II. *The Mart.*

*Enter* ANTIPHOLUS of Syracuse, DROMIO of Syracuse, *and* First Merchant.

*First Mer.* Therefore give out you are of Epidamnum,  
Lest that your goods too soon be confiscate.  
This very day a Syracusian merchant  
Is apprehended for arrival here;  
And, not being able to buy out his life, 5  
According to the statute of the town,  
Dies ere the weary sun set in the west.  
There is your money that I had to keep.

145. *princes, would they, may]*  
Hanmer. *Princes would they may* F<sub>1</sub>.  
*Princes would, they may* F<sub>2</sub>F<sub>3</sub>F<sub>4</sub>.

151. *Therefore, merchant, I'll]*  
Ff. *Therefore merchant, I* Rowe.  
*I, therefore, merchant Pope. I'll,*  
*therefore, merchant* Capell.

152. *help...help]* Ff. *life...help]*  
Pope. *help...means* Steevens conj.  
*hope...help* Collier. *fine...help* Singer.  
*by] thy* Jackson conj.

155. *no] not* Rowe.

156. *Gaoler;]* *Jailor, now* Hanmer. *So, jailer,* Capell.

159. *lifeless]* Warburton. *liveless* Ff.

SCENE II.] Pope. No division in Ff.

The Mart.] Edd. A public place. Capell. The Street. Pope. See note (11).

Enter...] Enter Antipholis Erotos, a Marchant, and Dromio. Ff.

4. *arrival] a rivall* F<sub>1</sub>.

*Ant. S.* Go bear it to the Centaur, where we host,  
 And stay there, Dromio, till I come to thee. 10  
 Within this hour it will be dinner-time:  
 Till that, I'll view the manners of the town,  
 Peruse the traders, gaze upon the buildings,  
 And then return, and sleep within mine inn;  
 For with long travel I am stiff and weary. 15  
 Get thee away.

*Dro. S.* Many a man would take you at your word,  
 And go indeed, having so good a mean. [*Exit.*

*Ant. S.* A trusty villain, sir; that very oft,  
 When I am dull with care and melancholy, 20  
 Lightens my humour with his merry jests.  
 What, will you walk with me about the town,  
 And then go to my inn, and dine with me?

*First Mer.* I am invited, sir, to certain merchants,  
 Of whom I hope to make much benefit; 25  
 I crave your pardon. 'Soon at five o'clock,  
 Please you, I'll meet with you upon the mart,  
 And afterward consort you till bed-time:  
 My present business calls me from you now.

*Ant. S.* Farewell till then: I will go lose myself, 30  
 And wander up and down to view the city.

*First Mer.* Sir, I commend you to your own content.  
 [*Exit.*

*Ant. S.* He that commends me to mine own content  
 Commends me to the thing I cannot get.  
 I to the world am like a drop of water, 35  
 That in the ocean seeks another drop;  
 Who, falling there to find his fellow forth,  
 Unseen, inquisitive, confounds himself:

- |  |  |
|--|--|
| 10. <i>till</i> ] <i>tell</i> F <sub>2</sub> .   | <i>mine</i> ] F <sub>1</sub> . <i>my</i> F <sub>2</sub> F <sub>3</sub> F <sub>4</sub> .      |
| 11, 12. The order of these lines is<br>inverted by F <sub>2</sub> F <sub>3</sub> F <sub>4</sub> .  | 37. <i>falling</i> ] <i>failing</i> Barron Field<br>conj.                                    |
| 12. <i>that</i> ] <i>then</i> Collier MS.  | 37, 38. <i>fellow forth, Unseen,</i> ] <i>fel-</i><br><i>low, for Th' unseen</i> Anon. conj. |
| 18. <i>mean</i> ] F <sub>1</sub> . <i>means</i> F <sub>2</sub> F <sub>3</sub> F <sub>4</sub> .     | 38. <i>Unseen,</i> ] <i>In search</i> Spedding<br>conj.                                      |
| 23. <i>my</i> ] F <sub>1</sub> . <i>the</i> F <sub>2</sub> F <sub>3</sub> F <sub>4</sub> .         | <i>Unseen, inquisitive,</i> ] <i>Unseen</i><br><i>inquisitive!</i> Staunton.                 |
| 28. <i>consort</i> ] <i>consort with</i> Malone<br>conj.   |  |
| 30. <i>myself</i> ] F <sub>1</sub> . <i>my life</i> F <sub>2</sub> F <sub>3</sub> F <sub>4</sub> . |  |
| 33. SCENE III. Pope.   |  |

So I, to find a mother and a brother,  
In quest of them, unhappy, lose myself. 40

*Enter* DROMIO of Ephesus.

Here comes the almanac of my true date.  
What now? how chance thou art return'd so soon?  
*Dro. E.* Return'd so soon! rather approach'd too late:  
The capon burns, the pig falls from the spit;  
The clock hath stricken twelve upon the bell; 45

My mistress made it one upon my cheek:  
She is so hot, because the meat is cold;  
The meat is cold, because you come not home;  
You come not home, because you have no stomach;  
You have no stomach, having broke your fast; 50  
But we, that know what 'tis to fast and pray,  
Are penitent for your default to-day.

*Ant. S.* Stop in your wind, sir: tell me this, I pray:  
Where have you left the money that I gave you?

*Dro. E.* O;—sixpence, that I had o' Wednesday last 55  
To pay the saddler for my mistress' crupper?  
The saddler had it, sir; I kept it not.

*Ant. S.* I am not in a sportive humour now:  
Tell me, and dally not, where is the money?  
We being strangers here, how darest thou trust 60  
So great a charge from thine own custody?

*Dro. E.* I pray you, jest, sir, as you sit at dinner:  
I from my mistress come to you in post;  
If I return, I shall be post indeed,  
For she will score your fault upon my pate. 65  
Methinks your maw, like mine, should be your clock,  
And strike you home without a messenger.

*Ant. S.* Come, Dromio, come, these jests are out of  
season;  
Reserve them till a merrier hour than this.  
Where is the gold I gave in charge to thee? 70

40. *them*] F<sub>1</sub>. *him* F<sub>2</sub> F<sub>3</sub> F<sub>4</sub>.  
*unhappy*] F<sub>2</sub> F<sub>3</sub> F<sub>4</sub>. (*unhap-*  
*pie a*) F<sub>1</sub>. *unhappier*, Edd. conj.  
65. *score*] Rowe. *scour* F<sub>1</sub> F<sub>2</sub> F<sub>3</sub>.

*scour* F<sub>4</sub>.  
66. *your clock*] Pope. *your cooke*  
F<sub>1</sub>. *you cooke* F<sub>2</sub>. *your cook* F<sub>3</sub> F<sub>4</sub>.



*Dro. E.* To me, sir? why, you gave no gold to me.

*Ant. S.* Come on, sir knave, have done your foolishness,  
And tell me how thou hast disposed thy charge.

*Dro. E.* My charge was but to fetch you from the mart  
Home to your house, the Phoenix, sir, to dinner: 75  
My mistress and her sister stays for you.

*Ant. S.* Now, as I am a Christian, answer me,  
In what safe place you have bestow'd my money;  
Or I shall break that merry sconce of yours,  
That stands on tricks when I am undisposed: 80  
Where is the thousand marks thou hadst of me?

*Dro. E.* I have some marks of yours upon my pate,  
Some of my mistress' marks upon my shoulders;  
But not a thousand marks between you both.  
If I should pay your worship those again, 85  
Perchance you will not bear them patiently.

*Ant. S.* Thy mistress' marks? what mistress, slave,  
hast thou?

*Dro. E.* Your worship's wife, my mistress at the Phoenix;  
She that doth fast till you come home to dinner,  
And prays that you will hie you home to dinner. 90

*Ant. S.* What, wilt thou flout me thus unto my face,  
Being forbid? There, take you that, sir knave.

*Dro. E.* What mean you, sir? for God's sake, hold your  
hands!

Nay, an you will not, sir, I'll take my heels. [*Exit.*]

*Ant. S.* Upon my life, by some device or other 95  
The villain is o'er-raught of all my money.

They say this town is full of cozenage;  
As, nimble jugglers that deceive the eye,  
Dark-working sorcerers that change the mind,  
Soul-killing witches that deform the body, 100  
Disguised cheaters, prating mountebanks,

76. *stays*] *stay* Rowe.

Warburton.

86. *will*] *would* Collier MS.

99, 100. *Dark-working*.....*Soul-*

93. *God's*] Hanmer. *God* Ff.

*killing*] *Soul-killing*.....*Dark-working*

96. *d'er-raught*] Hanmer. *ore-*

Johnson conj.

*wrought* Ff.

100. *Soul-killing*] *Soul-selling*

99. *Dark-working*] *Drug-working*

Hanmer.

And many such-like liberties of sin:  
 If it prove so, I will be gone the sooner.  
 I'll to the Centaur, to go seek this slave:  
 I greatly fear my money is not safe.

[Exit. 105]

## ACT II.

SCENE I. *The house of* ANTIPHOLUS of Ephesus.*Enter* ADRIANA and LUCIANA.

*Adr.* Neither my husband nor the slave return'd,  
 That in such haste I sent to seek his master!  
 Sure, Luciana, it is two o'clock.

*Luc.* Perhaps some merchant hath invited him,  
 And from the mart he's somewhere gone to dinner.  
 Good sister, let us dine, and never fret:

5

A man is master of his liberty:  
 Time is their master; and when they see time,  
 They'll go or come: if so, be patient, sister.

*Adr.* Why should their liberty than ours be more?

10

*Luc.* Because their business still lies out o' door.

*Adr.* Look, when I serve him so, he takes it ill.

*Luc.* O, know he is the bridle of your will.

*Adr.* There's none but asses will be bridled so.

*Luc.* Why, headstrong liberty is lash'd with woe.

15

There's nothing situate under heaven's eye  
 But hath his bound, in earth, in sea, in sky:  
 The beasts, the fishes, and the winged fowls,  
 Are their males' subjects and at their controls:  
 Men, more divine, the masters of all these,

20

102. *liberties*] *libertines* Hanmer.  
 The house...Ephesus.] Pope. The  
 same (i. e. A publick place). Capell,  
 and passim.

11. *o' door*] Capell. *adore* F<sub>1</sub> F<sub>2</sub>  
 F<sub>3</sub>. *ador* F<sub>4</sub>.

12. *ill*] F<sub>2</sub> F<sub>3</sub> F<sub>4</sub>. *thus* F<sub>1</sub>.

15. *lash'd*] *leash'd* "a learned

lady" conj. ap. Steevens. *lach'd* or  
*lac'd* Becket conj.

17. *bound,.....sky:] bound:.....sky,*  
 Anon. conj.

19. *subjects*] *subject* Capell.

20, 21. *Men...masters...Lords*]  
 Hanmer. *Man...master...Lord* Ff.

Lords of the wide world and wild watery seas,  
 Indued with intellectual sense and souls,  
 Of more pre-eminence than fish and fowls,  
 Are masters to their females, and their lords :  
 Then let your will attend on their accords.

25

*Adr.* This servitude makes you to keep unwed.

*Luc.* Not this, but troubles of the marriage-bed.

*Adr.* But, were you wedded, you would bear some  
 sway.

*Luc.* Ere I learn love, I'll practise to obey.

*Adr.* How if your husband start some other where ?

30

*Luc.* Till he come home again, I would forbear.

*Adr.* Patience unmoved! no marvel though she pause ;  
 They can be meek that have no other cause.

A wretched soul, bruised with adversity,

We bid be quiet when we hear it cry ;

35

But were we burden'd with like weight of pain,

As much, or more, we should ourselves complain :

So thou, that hast no unkind mate to grieve thee,

With urging helpless patience wouldst relieve me ;

But, if thou live to see like right bereft,

40

This fool-begg'd patience in thee will be left.

*Luc.* Well, I will marry one day, but to try.

Here comes your man ; now is your husband nigh.

*Enter* DROMIO of Ephesus.

*Adr.* Say, is your tardy master now at hand ?

*Dro. E.* Nay, he's at two hands with me, and that my  
 two ears can witness.

45

21. *wild watery*] *wilde watry* F<sub>1</sub>.  
*wide watry* F<sub>2</sub> F<sub>3</sub> F<sub>4</sub>.

22, 23. *souls...fowls*] F<sub>1</sub>. *soul...  
 fowl* F<sub>2</sub> F<sub>3</sub> F<sub>4</sub>.

30. *husband start*] *husband's heart's*  
 Jackson conj.

*other where*] *other hare* Johnson  
 conj. See note (III).

31. *home*] om. Boswell (ed. 1821).

39. *wouldst*] Rowe. *would* Ff.

40. *see*] *be* Hanmer.

41. *fool-begg'd*] *fool-egg'd* Jack-  
 son conj. *fool-bagg'd* Staunton conj.  
*fool-badged* Id. conj.

44. SCENE II. Pope.  
*now*] *yet* Capell.

45. *Nay*] *At hand?* *Nay* Capell.  
*and*] om Capell.

45, 46. *two...two*] *too...two* F<sub>1</sub>.

*Adr.* Say, didst thou speak with him? know'st thou his mind?

*Dro. E.* Ay, ay, he told his mind upon mine ear: Beshrew his hand, I scarce could understand it.

*Luc.* Spake he so doubtfully, thou couldst not feel his meaning? 50

*Dro. E.* Nay, he struck so plainly, I could too well feel his blows; and withal so doubtfully, that I could scarce understand them.

*Adr.* But say, I prithee, is he coming home? 55  
It seems he hath great care to please his wife.

*Dro. E.* Why, mistress, sure my master is horn-mad.

*Adr.* Horn-mad, thou villain!

*Dro. E.* I mean not cuckold-mad; But, surè, he is stark mad.

When I desired him to come home to dinner, 60  
He ask'd me for a thousand marks in gold:

'Tis dinner-time,' quoth I; 'My gold!' quoth he:

'Your meat doth burn,' quoth I; 'My gold!' quoth he:

'Will you come home?' quoth I; 'My gold!' quoth he,

'Where is the thousand marks I gave thee, villain?' 65

'The pig,' quoth I, 'is burn'd;' 'My gold!' quoth he:

'My mistress, sir,' quoth I; 'Hang up thy mistress!

I know not thy mistress; out on thy mistress!

*Luc.* Quoth who?

*Dro. E.* Quoth my master: 70

'I know,' quoth he, 'no house, no wife, no mistress.'

So that my errand, due unto my tongue,

50—53. *doubtfully*] *doubly* Collier MS.

53. *withal*] *therewithal* Capell. *that*] om. Capell, who prints lines 50—54 as four verses ending *feel...I...therewithal...them.*

59. *he is*] *he's* Pope. om. Hanmer.

61. *a thousand*] F<sub>4</sub>. *a hundred* F<sub>1</sub>. *a 1000* F<sub>2</sub> F<sub>3</sub>.

64. *home*] Hanmer. om. Ff.

68. *I know not thy mistress*] *Thy*

*mistress I know not* Hanmer. *I know not of thy mistress* Capell. *I know thy mistress not* Seymour conj.

*out on thy mistress*] F<sub>1</sub> F<sub>4</sub>. *out on my mistress* F<sub>2</sub> F<sub>3</sub>. '*out on thy mistress*,' Quoth he Capell. *I know no mistress; out upon thy mistress* Steevens conj.

70. *Quoth!* *Why*, quoth Hanmer.

71—74. Printed as prose in Ff. Corrected by Pope.

I thank him, I bare home upon my shoulders ;  
For, in conclusion, he did beat me there.

*Adr.* Go back again, thou slave, and fetch him home. 75

*Dro. E.* Go back again, and be new beaten home ?

For God's sake, send some other messenger.

*Adr.* Back, slave, or I will break thy pate across.

*Dro. E.* And he will bless that cross with other beating :  
Between you I shall have a holy head. 80

*Adr.* Hence, prating peasant ! fetch thy master home.

*Dro. E.* Am I so round with you as you with me,  
That like a football you do spurn me thus ?

You spurn me hence, and he will spurn me hither :

If I last in this service, you must case me in leather. [*Exit.* 85

*Luc.* Fie, how impatience lowereth in your face !

*Adr.* His company must do his minions grace,  
Whilst I at home starve for a merry look.

Hath homely age the alluring beauty took  
From my poor cheek ? then he hath wasted it : 90

Are my discourses dull ? barren my wit ?

If voluble and sharp discourse be marr'd,  
Unkindness blunts it more than marble hard :

Do their gay vestments his affections bait ?  
That's not my fault ; he's master of my state : 95

What ruins are in me that can be found,

By him not ruin'd ? then is he the ground

Of my defeatures. My decayed fair

A sunny look of his would soon repair :

But, too unruly deer, he breaks the pale, 100

And feeds from home ; poor I am but his stale.

*Luc.* Self-harming jealousy ! fie, beat it hence !

*Adr.* Unfeeling fools can with such wrongs dispense.  
I know his eye doth homage elsewhere ;

Or else what lets it but he would be here ? 105

Sister, you know he promised me a chain ;

Would that alone, alone he would detain,

73. bare] bear Steevens.  
my] thy F<sub>2</sub>.

74. there] thence Capell conj.

85. I last] I'm to last Anon. conj.  
[Exit.] F<sub>2</sub>.

87. SCENE III. Pope.

93. blunts] F<sub>1</sub>. blots F<sub>2</sub> F<sub>3</sub> F<sub>4</sub>.

107. alone, alone] F<sub>2</sub> F<sub>3</sub> F<sub>4</sub>. alone,  
a love F<sub>1</sub>. alone, alas! Hammer. a-

lone, O love, Capell conj. alone a  
lone Nicholson conj.

So he would keep fair quarter with his bed !  
 I see the jewel best enamelled  
 Will lose his beauty ; yet the gold bides still, 110  
 That others touch, and often touching will  
 Wear gold : and no man that hath a name,  
 By falsehood and corruption doth it shame.  
 Since that my beauty cannot please his eye,  
 I'll weep what's left away, and weeping die. 115

*Luc.* How many fond fools serve mad jealousy!  
 [Exeunt.]

SCENE II. *A public place.*

*Enter ANTIPHOLUS of Syracuse.*

*Ant. S.* The gold I gave to Dromio is laid up  
 Safe at the Centaur ; and the heedful slave  
 Is wander'd forth, in care to seek me out  
 By computation and mine host's report.  
 I could not speak with Dromio since at first 5  
 I sent him from the mart. See, here he comes.

*Enter DROMIO of Syracuse.*

How now, sir ! is your merry humour alter'd ?  
 As you love strokes, so jest with me again.  
 You know no Centaur ? you receiv'd no gold ?  
 Your mistress sent to have me home to dinner ? 10

110. *yet the]* Ff. *and the* Theobald. *and tho'* Hanmer. *yet though* Collier.

111. *That others touch]* *The tester's touch* Anon. (Fras. Mag.) conj. *The triers' touch* Singer.

*and]* Ff. *yet* Theobald. *an* Collier. *though* Heath conj.

111, 112. *will Wear]* Theobald (Warburton). *will, Where* F<sub>1</sub>.

112, 113. F<sub>2</sub>F<sub>3</sub>F<sub>4</sub> omit these two lines. See note (iv).

112. *and no man]* F<sub>1</sub>. *and so no*

*man* Theobald. *and e'en so man* Capell. *and so a man* Heath conj.

113. *By]* F<sub>1</sub>. *But* Theobald.

115. *what's left away]* (*what's left away*) F<sub>1</sub>. (*what's left*) *away* F<sub>2</sub> F<sub>3</sub> F<sub>4</sub>.

SCENE II.] Capell. SCENE IV. Pope.

A public place.] Capell. A street. Pope.

3, 4, 5. *out By...report. I]* F<sub>1</sub> F<sub>2</sub> F<sub>3</sub>. *out By...report, I* F<sub>4</sub>. *out.*

*By...report, I* Rowe.

My house was at the Phoenix? Wast thou mad,  
That thus so madly thou didst answer me?

*Dro. S.* What answer, sir? when spake I such a word?

*Ant. S.* Even now, even here, not half an hour since.

*Dro. S.* I did not see you since you sent me hence, 15  
Home to the Centaur, with the gold you gave me.

*Ant. S.* Villain, thou didst deny the gold's receipt,  
And told'st me of a mistress and a dinner;  
For which, I hope, thou felt'st I was displeas'd.

*Dro. S.* I am glad to see you in this merry vein: 20  
What means this jest? I pray you, master, tell me.

*Ant. S.* Yea, dost thou jeer and flout me in the teeth?  
Think'st thou I jest? Hold, take thou that, and that.

[*Beating him.*]

*Dro. S.* Hold, sir, for God's sake! now your jest is  
earnest:

Upon what bargain do you give it me? 25

*Ant. S.* Because that I familiarly sometimes  
Do use you for my fool, and chat with you,  
Your sauciness will jest upon my love,  
And make a common of my serious hours.

When the sun shines let foolish gnats make sport, 30  
But creep in crannies when he hides his beams.

If you will jest with me, know my aspect,  
And fashion your demeanour to my looks,  
Or I will beat this method in your sconce.

*Dro. S.* Sconce call you it? so you would leave batter- 35  
ing, I had rather have it a head: an you use these blows  
long, I must get a sconce for my head, and insconce it  
too; or else I shall seek my wit in my shoulders. But,  
I pray, sir, why am I beaten?

*Ant. S.* Dost thou not know? 40

*Dro. S.* Nothing, sir, but that I am beaten.

*Ant. S.* Shall I tell you why?

*Dro. S.* Ay, sir, and wherefore; for they say every  
why hath a wherefore.

12. *didst*] *did didst* F.

23. *Beating him*] *Beats Dro.* Ff.

28. *jest*] *jet* Dyce.

29. *common*] *comedy* Hanmer.

35—107. Pope marks as spurious.

38. *else*] *om.* Capell.

- Ant. S.* Why, first,—for flouting me; and then, wherefore,—  
45  
For urging it the second time to me.
- Dro. S.* Was there ever any man thus beaten out of season,  
When in the why and the wherefore is neither rhyme, nor reason?  
Well, sir, I thank you.
- Ant. S.* Thank me, sir! for what? 50
- Dro. S.* Marry, sir, for this something that you gave me for nothing.
- Ant. S.* I'll make you amends next, to give you nothing for something. But say, sir, is it dinner-time?
- Dro. S.* No, sir: I think the meat wants that I have. 55
- Ant. S.* In good time, sir; what's that?
- Dro. S.* Basting.
- Ant. S.* Well, sir, then 'twill be dry.
- Dro. S.* If it be, sir, I pray you, eat none of it.
- Ant. S.* Your reason? 60
- Dro. S.* Lest it make you choleric, and purchase me another dry basting.
- Ant. S.* Well, sir, learn to jest in good time: there's a time for all things.
- Dro. S.* I durst have denied that, before you were so choleric. 65
- Ant. S.* By what rule, sir?
- Dro. S.* Marry, sir, by a rule as plain as the plain bald pate of father Time himself.
- Ant. S.* Let's hear it. 70
- Dro. S.* There's no time for a man to recover his hair that grows bald by nature.
- Ant. S.* May he not do it by fine and recovery?
- Dro. S.* Yes, to pay a fine for a periwig, and recover the lost hair of another man. 75
- Ant. S.* Why is Time such a niggard of hair, being, as it is, so plentiful an excrement?

45. *Why, first*] *First, why* Capell.53. *next, to*] *next time*, Capell conj.  
*to*] and Collier MS.59. *none*] F<sub>1</sub>. *not* F<sub>2</sub> F<sub>3</sub> F<sub>4</sub>.76. *hair*] *hair to men* Capell.



*Dro. S.* Because it is a blessing that he bestows on beasts: and what he hath scanted men in hair, he hath given them in wit. 80

*Ant. S.* Why, but there's many a man hath more hair than wit.

*Dro. S.* Not a man of those but he hath the wit to lose his hair.

*Ant. S.* Why, thou didst conclude hairy men, plain dealers without wit. 85

*Dro. S.* The plainer dealer, the sooner lost: yet he loseth it in a kind of jollity.

*Ant. S.* For what reason?

*Dro. S.* For two; and sound ones too. 90

*Ant. S.* Nay, not sound, I pray you.

*Dro. S.* Sure ones, then.

*Ant. S.* Nay, not sure, in a thing falsing.

*Dro. S.* Certain ones, then.

*Ant. S.* Name them. 95

*Dro. S.* The one, to save the money that he spends in trimming; the other, that at dinner they should not drop in his porridge.

*Ant. S.* You would all this time have proved there is no time for all things. 100

*Dro. S.* Marry, and did, sir; namely, no time to recover hair lost by nature.

*Ant. S.* But your reason was not substantial, why there is no time to recover.

*Dro. S.* Thus I mend it: Time himself is bald, and therefore to the world's end will have bald followers. 105

*Ant. S.* I knew 'twould be a bald conclusion: But, soft! who wafts us yonder?

*Enter ADRIANA and LUCIANA.*

*Adr.* Ay, ay, Antipholus, look strange and frown:

79. *men*] Pope, ed. 2 (Theobald).  
*them* Ff.

91. *sound*] F<sub>1</sub>. *sound ones* F<sub>2</sub>  
F<sub>3</sub> F<sub>4</sub>.

93. *falsing*] *falling* Heath conj.

97. *trimming*] Rowe. *trying* Ff.  
*tyring* Pope. *'tiring* Collier.

101. *no time*] F<sub>2</sub> F<sub>3</sub> F<sub>4</sub>. *in no  
time* F<sub>1</sub>. *e'en no time* Collier (Malone  
conj.).

Some other mistress hath thy sweet aspects; 110  
 I am not Adriana nor thy wife.  
 The time was once when thou unurged wouldst vow  
 That never words were music to thine ear,  
 That never object pleasing in thine eye,  
 That never touch well welcome to thy hand, 115  
 That never meat sweet-savour'd in thy taste,  
 Unless I spake, or look'd, or touch'd, or carved to thee.  
 How comes it now, my husband, O, how comes it,  
 That thou art then estranged from thyself?  
 Thyself I call it, being strange to me, 120  
 That, undividable, incorporate,  
 Am better than thy dear self's better part.  
 Ah, do not tear away thyself from me!  
 For know, my love, as easy mayst thou fall  
 A drop of water in the breaking gulf, 125  
 And take unmingled thence that drop again,  
 Without addition or diminishing,  
 As take from me thyself, and not me too.  
 How dearly would it touch thee to the quick,  
 Shouldst thou but hear I were licentious, 130  
 And that this body, consecrate to thee,  
 By ruffian lust should be contaminate!  
 Wouldst thou not spit at me and spurn at me,  
 And hurl the name of husband in my face,  
 And tear the stain'd skin off my harlot-brow, 135  
 And from my false hand cut the wedding-ring,  
 And break it with a deep-divorcing vow?  
 I know thou canst; and therefore see thou do it.  
 I am possess'd with an adulterate blot;  
 My blood is mingled with the crime of lust: 140  
 For if we two be one, and thou play false,  
 I do digest the poison of thy flesh,

110. *thy*] F<sub>1</sub>. *some* F<sub>2</sub> F<sub>3</sub> F<sub>4</sub>.111. *not...nor*] *but...and* Capell  
conj.112. *unurged*] *unurg'dst* Pope.117. *or look'd, or*] *look'd*, Steevens.*to thee*] om. Pope. *thee* S.119. *then*] *thus* Rowe.130. *but*] F<sub>1</sub>. om. F<sub>2</sub> F<sub>3</sub> F<sub>4</sub>.135. *off*] Hanmer. *of* Ff.138. *canst*] *wouldst* Hanmer.140. *crime*] *grime* Warburton.142. *thy*] F<sub>1</sub>. *my* F<sub>2</sub> F<sub>3</sub> F<sub>4</sub>.

Being strumpeted by thy contagion.

Keep, then, fair league and truce with thy true bed;

I live distain'd, thou undishonoured.

145

*Ant. S.* Plead you to me, fair dame? I know you not:  
In Ephesus I am but two hours old,

As strange unto your town as to your talk;

Who, every word by all my wit being scann'd,

Wants wit in all one word to understand.

150

*Luc.* Fie, brother! how the world is changed with you!  
When were you wont to use my sister thus?

She sent for you by Dromio home to dinner.

*Ant. S.* By Dromio?

*Dro. S.* By me?

155

*Adr.* By thee; and this thou didst return from him,  
That he did buffet thee, and, in his blows,  
Denied my house for his, me for his wife.

*Ant. S.* Did you converse, sir, with this gentlewoman?  
What is the course and drift of your compact?

160

*Dro. S.* I, sir? I never saw her till this time.

*Ant. S.* Villain, thou liest; for even her very words  
Didst thou deliver to me on the mart.

*Dro. S.* I never spake with her in all my life.

*Ant. S.* How can she thus, then, call us by our names,  
Unless it be by inspiration.

165

*Adr.* How ill agrees it with your gravity  
To counterfeit thus grossly with your slave,  
Abetting him to thwart me in my mood!

Be it my wrong you are from me exempt,

170

But wrong not that wrong with a more contempt.

Come, I will fasten on this sleeve of thine:

Thou art an elm, my husband, I a vine,

143. *contagion*] *catagion* F<sub>4</sub>.

145. *distain'd*] *unstain'd* Hanmer.  
(Theobald conj.). *dis-stain'd* Theo-  
bald. *distained* Heath conj.

*undishonoured*] *dishonoured*  
Heath conj.

149, 150. Marked as spurious by  
Pope.

*Who, ... Wants*] *Whose every...*,

*Want* Becket conj.

150. *Wants*] Ff. *Want* Johnson.

155. *By me?*] Pope. *By me.* Ff.

156. *this*] F<sub>12</sub>, Capell. *thus* F<sub>2</sub>

F<sub>3</sub> F<sub>4</sub>.

167. *your*] *you* F<sub>2</sub>.

Whose weakness, married to thy stronger state,  
 Makes me with thy strength to communicate: 175  
 If aught possess thee from me, it is dross,  
 Usurping ivy, brier, or idle moss;  
 Who, all for want of pruning, with intrusion  
 Infect thy sap, and live on thy confusion.

*Ant. S.* To me she speaks; she moves me for her theme: 180  
 What, was I married to her in my dream?  
 Or sleep I now, and think I hear all this?  
 What error drives our eyes and ears amiss?  
 Until I know this sure uncertainty,  
 I'll entertain the offer'd fallacy. 185

*Luc.* Dromio, go bid the servants spread for dinner.

*Dro. S.* O, for my beads! I cross me for a sinner.  
 This is the fairy land;—O spite of spites!  
 We talk with goblins, owls, and sprites:  
 If we obey them not, this will ensue, 190  
 They'll suck our breath, or pinch us black and blue.

*Luc.* Why pratest thou to thyself, and answer'st not?  
 Dromio, thou drone, thou snail, thou slug, thou sot!

*Dro. S.* I am transformed, master, am I not?

*Ant. S.* I think thou art in mind, and so am I. 195

*Dro. S.* Nay, master, both in mind and in my shape.

*Ant. S.* Thou hast thine own form.

*Dro. S.* No, I am an ape.

*Luc.* If thou art chang'd to aught, 'tis to an ass.

*Dro. S.* 'Tis true; she rides me, and I long for grass.

174. *stronger*] F<sub>4</sub>. *stranger* F<sub>1</sub>. Lettsom conj.  
 F<sub>2</sub> F<sub>3</sub>. *owls*] *ouphs* Theobald.  
 180—185. Marked 'aside' by Capell. *sprites*] F<sub>1</sub>. *elves sprites* F<sub>2</sub>  
 F<sub>3</sub>F<sub>4</sub>. *elvish sprites* Rowe (ed. 2).  
 180. *moves*] *means* Collier MS. *elves and sprites* Collier MS.  
 183. *drives*] *draws* Collier MS. 191. *or*] *and* Theobald.  
 184. *sure uncertainty*] *sure: uncertainty* Becket conj. 192. *and answer'st not?*] F<sub>1</sub>. om.  
 F<sub>2</sub> F<sub>3</sub> F<sub>4</sub>.  
 185. *offer'd*] Capell. *free'd* Ff. 193. *Dromio, thou drone, thou*  
*favour'd* Pope. *proffered* Collier MS. *snail*] Theobald. *Dromio, thou Dro-*  
 187—201. Marked as spurious by Pope. *mio, thou snaile* F<sub>1</sub>. *Dromio, thou*  
*Dromio, snaile* F<sub>2</sub> F<sub>3</sub> F<sub>4</sub>.  
 189. *talk*] *walk and talk* Anon. conj. 194. *am I not?*] Ff. *am not I?*  
*goblins*] *ghosts and goblins* Theobald.

'Tis so, I am an ass; else it could never be

200

But I should know her as well as she knows me.

*Adr.* Come, come, no longer will I be a fool,

To put the finger in the eye and weep,

Whilst man and master laughs my woes to scorn.

Come, sir, to dinner. Dromio, keep the gate.

205

Husband, I'll dine above with you to-day,

And shrive you of a thousand idle pranks. .

Sirrah, if any ask you for your master,

Say he dines forth, and let no creature enter.

Come, sister. Dromio, play the porter well.

210

*Ant. S.* Am I in earth, in heaven, or in hell?

Sleeping or waking? mad or well-advised?

Known unto these, and to myself disguised!

I'll say as they say, and persevere so,

And in this mist at all adventures go.

215

*Dro. S.* Master, shall I be porter at the gate?

*Adr.* Ay; and let none enter, lest I break your pate.

*Luc.* Come, come, Antipholus, we dine too late.

[*Exeunt.*]

### ACT III.

#### SCENE I. *Before the house of ANTIPHOLUS of Ephesus.*

*Enter* ANTIPHOLUS of Ephesus, DROMIO of Ephesus, ANGELO,  
and BALTHAZAR.

*Ant. E.* Good Signior Angelo, you must excuse us all;

My wife is shrewish when I keep not hours:

Say that I linger'd with you at your shop

To see the making of her carcanet,

And that to-morrow you will bring it home.

5

203. *the eye*] *thy eye* F<sub>2</sub>F<sub>3</sub>.

204. *laughs*] Ff. *laugh* Pope.

211—215. Marked as 'aside' by  
Capell.

SCENE I. ANGELO and BALTHAZAR.]  
Angelo the Goldsmith and Balthasar  
the Merchant. Ff.

i. *all*] om. Pope.

But here's a villain that would face me down  
 He met me on the mart, and that I beat him,  
 And charged him with a thousand marks in gold,  
 And that I did deny my wife and house.

Thou drunkard, thou, what didst thou mean by this? 10

*Dro. E.* Say what you will, sir, but I know what I know;  
 That you beat me at the mart, I have your hand to show:  
 If the skin were parchment, and the blows you gave were ink,  
 Your own handwriting would tell you what I think.

*Ant. E.* I think thou art an ass.

*Dro. E.* Marry, so it doth appear 15  
 By the wrongs I suffer, and the blows I bear.  
 I should kick, being kick'd; and, being at that pass,  
 You would keep from my heels, and beware of an ass.

*Ant. E.* You're sad, Signior Balthazar: pray God our  
 cheer

May answer my good will and your good welcome here. 20

*Bal.* I hold your dainties cheap, sir, and your welcome  
 dear.

*Ant. E.* O, Signior Balthazar, either at flesh or fish,  
 A table full of welcome makes scarce one dainty dish.

*Bal.* Good meat, sir, is common; that every churl affords.

*Ant. E.* And welcome more common; for that's no-  
 thing but words. 25

*Bal.* Small cheer and great welcome makes a merry  
 feast.

*Ant. E.* Ay to a niggardly host and more sparing  
 guest:

But though my cates be mean, take them in good part;  
 Better cheer may you have, but not with better heart.

But, soft! my door is lock'd.—Go bid them let us in. 30

*Dro. E.* Maud, Bridget, Marian, Cicely, Gillian, Ginn!

11—14. Put in the margin as  
 spurious by Pope.

11. *Say*] *you must say* Capell.

13. *the skin*] *my skin* Collier MS.

14. *own*] F<sub>1</sub>. om. F<sub>2</sub> F<sub>3</sub> F<sub>4</sub>.

*you*] *you for certain* Collier  
 MS.

15 *doth*] *dont* Theobald.

19. *You're*] *Y'are* Ff. *you are*  
 Capell.

20. *here*] om. Pope.

21—29. Put in the margin as  
 spurious by Pope.

31. *Ginn*] om. Pope. *Jen'* Ma-  
 lone. *Gin'* Collier. *fin* Dyce.

*Dro. S.* [*Within*] Mome, malt-horse, capon, coxcomb,  
idiot, patch!

Either get thee from the door, or sit down at the hatch.

Post thou conjure for wenches, that thou call'st for such  
store,

When one is one too many? Go get thee from the door, 35

*Dro. E.* What patch is made our porter? My master  
stays in the street.

*Dro. S.* [*Within*] Let him walk from whence he came,  
lest he catch cold on's feet.

*Ant. E.* Who talks within there? ho, open the door!

*Dro. S.* [*Within*] Right, sir; I'll tell you when, an you'll  
tell me wherefore.

*Ant. E.* Wherefore? for my dinner: I have not dined  
to-day. 40

*Dro. S.* [*Within*] Nor to-day here you must not; come  
again when you may.

*Ant. E.* What art thou that keepest me out from the  
house I owe?

*Dro. S.* [*Within*] The porter for this time, sir, and my  
name is Dromio.

*Dro. E.* O villain, thou hast stolen both mine office  
and my name!

The one ne'er got me credit, the other mickle blame. 45

If thou hadst been Dromio to-day in my place,

Thou wouldst have changed thy face for a name, or thy  
name for an ass.

*Luce.* [*Within*] What a coil is there, Dromio? who are  
those at the gate?

*Dro. E.* Let my master in, Luce.

*Luce.* [*Within*] Faith, no; he comes too late;  
And so tell your master.

*Dro. E.* O Lord, I must laugh! 50  
Have at you with a proverb;—Shall I set in my staff?

36—60. Put in the margin as  
spurious by Pope.

32, sqq. [*Within*] Rowe.

46. *been*] F<sub>1</sub>. *bid* F<sub>2</sub> F<sub>3</sub> F<sub>4</sub>.

47. *an ass*] a *face* Collier MS.

48. *Luce.* [*Within*] Rowe. Enter  
*Luce.* ff.

*there, Dromio? who] there!*  
*Dromio, who* Capell.

*Luce.* [*Within*] Have at you with another; that's,—  
When? can you tell?

*Dro. S.* [*Within*] If thy name be call'd Luce,—Luce,  
thou hast answer'd him well.

*Ant. E.* Do you hear, you minion? you'll let us in, I  
hope?

*Luce.* [*Within*] I thought to have ask'd you.

*Dro. S.* [*Within*] And you said no. 55

*Dro. E.* So, come, help:—well struck! there was blow  
for blow.

*Ant. E.* Thou baggage, let me in.

*Luce.* [*Within*] Can you tell for whose sake?

*Dro. E.* Master, knock the door hard.

*Luce.* [*Within*] Let him knock till it ache.

*Ant. E.* You'll cry for this, minion, if I beat the door  
down.

*Luce.* [*Within*] What needs all that, and a pair of  
stocks in the town? 60

*Adr.* [*Within*] Who is that at the door that keeps all  
this noise?

*Dro. S.* [*Within*] By my troth, your town is troubled  
with unruly boys.

*Ant. E.* Are you, there, wife? you might have come  
before.

*Adr.* [*Within*] Your wife, sir knave! go get you from  
the door.

*Dro. E.* If you went in pain, master, this 'knave'  
would go sore. 65

*Ang.* Here is neither cheer, sir, nor welcome: we  
would fain have either.

*Bal.* In debating which was best, we shall part with  
neither.

*Dro. E.* They stand at the door, master; bid them  
welcome hither.

54. *hope*] *trou* Theobald. Malone  
supposes a line omitted ending *rope*.

61. *Adr.* [*Within*]. Rowe. Enter  
Adriana, Ff.

65—83. Put in the margin as  
spurious by Pope.

67. *part*] *have part* Warburton.



*Ant. E.* There is something in the wind, that we cannot get in.

*Dro. E.* You would say so, master, if your garments were thin. 70  
Your cake here is warm within; you stand here in the cold: It would make a man mad as a buck, to be so bought and sold.

*Ant. E.* Go fetch me something: I'll break ope the gate.

*Dro. S.* [*Within*] Break any breaking here, and I'll break your knave's pate.

*Dro. E.* A man may break a word with you, sir; and words are but wind; 75

Ay, and break it in your face, so he break it not behind.

*Dro. S.* [*Within*] It seems thou want'st breaking: out upon thee, hind!

*Dro. E.* Here's too much 'out upon thee!' I pray thee, let me in.

*Dro. S.* [*Within*] Ay, when fowls have no feathers, and fish have no fin.

*Ant. E.* Well, I'll break in:—go borrow me a crow. 80

*Dro. E.* A crow without feather? Master, mean you so? For a fish without a fin, there's a fowl without a feather: If a crow help us in, sirrah, we'll pluck a crow together.

*Ant. E.* Go get thee gone; fetch me an iron crow.

*Bal.* Have patience, sir; O, let it not be so! 85  
Herein you war against your reputation,  
And draw within the compass of suspect  
Th' unviolated honour of your wife.

Once this,—your long experience of her wisdom,  
Her sober virtue, years, and modesty, 90  
Plead on her part some cause to you unknown;  
And doubt not, sir, but she will well excuse  
Why at this time the doors are made against you.  
Be ruled by me: depart in patience,

71. *cake here*] *cake* Capell. *cake there* Anon. conj.

72. *mad*] *F*<sub>1</sub>. *as mad* *F*<sub>2</sub>*F*<sub>3</sub>*F*<sub>4</sub>.  
*as a buck*] om. Capell.

75. *you,*] *your* *F*<sub>1</sub>.

85. *so*] *thus* Pope.

89 *Once this*] *Own this* Malone  
conj. *This once* Anon. conj.

*her*] Rowe. *your* *Ff*.

91. *her*] Rowe. *your* *Ff*.

93. *made*] *barr'd* Pope.

And let us to the Tiger all to dinner; 95  
 And about evening come yourself alone  
 To know the reason of this strange restraint.  
 If by strong hand you offer to break in  
 Now in the stirring passage of the day,  
 A vulgar comment will be made of it, 100  
 And that supposed by the common rout  
 Against your yet ungalled estimation,  
 That may with foul intrusion enter in,  
 And dwell upon your grave when you are dead;  
 For slander lives upon succession, 105  
 For ever housed where it gets possession.

*Ant. E.* You have prevail'd: I will depart in quiet,  
 And, in despite of mirth, mean to be merry.  
 I know a wench of excellent discourse,  
 Pretty and witty; wild, and yet, too, gentle: 110  
 There will we dine. This woman that I mean,  
 My wife—but, I protest, without desert—  
 Hath oftentimes upbraided me withal:  
 To her will we to dinner. [*To Ang.*] Get you home,  
 And fetch the chain; by this I know 'tis made: 115  
 Bring it, I pray you, to the Porpentine;  
 For there's the house: that chain will I bestow—  
 Be it for nothing but to spite my wife—  
 Upon mine hostess there: good sir, make haste.  
 Since mine own doors refuse to entertain me, 120  
 I'll knock elsewhere, to see if they'll disdain me.

*Ang.* I'll meet you at that place some hour hence.

*Ant. E.* Do so. This jest shall cost me some expense.

[*Exeunt.*]

105. *slander*] *lasting slander* Johnson conj.

*upon*] *upon its own* Capell conj.

106. *housed...gets*] Collier. *hous'd* ...*gets* F<sub>1</sub>. *hous'd...once gets* F<sub>2</sub>F<sub>3</sub>F<sub>4</sub>. *hous'd where 't gets* Steevens.

108. *mirth*] *wrath* Theobald.

116. *Porpentine*] Ff. *Porcupine* Rowe (and passim).

117. *will I*] F<sub>1</sub>. *I will* F<sub>2</sub>F<sub>3</sub>F<sub>4</sub>.

119. *mine*] F<sub>1</sub>. *my* F<sub>2</sub>F<sub>3</sub>F<sub>4</sub>.

122. *hour*] F<sub>1</sub>. *hour, sir* F<sub>2</sub>F<sub>3</sub>F<sub>4</sub>.

SCENE II. *The same.**Enter* LUCIANA and ANTIPHOLUS of Syracuse.

*Luc.* And may it be that you have quite forgot  
 A husband's office? shall, Antipholus,  
 Even in the spring of love, thy love-springs rot?  
 Shall love, in building, grow so ruinous?  
 If you did wed my sister for her wealth, 5  
 Then for her wealth's sake use her with more kindness:  
 Or if you like elsewhere, do it by stealth;  
 Muffle your false love with some show of blindness:  
 Let not my sister read it in your eye;  
 Be not thy tongue thy own shame's orator; 10  
 Look sweet, speak fair, become disloyalty;  
 Apparel vice like virtue's harbinger;  
 Bear a fair presence, though your heart be tainted;  
 Teach sin the carriage of a holy saint;  
 Be secret-false: what need she be acquainted? 15  
 What simple thief brags of his own attainment?  
 'Tis double wrong, to truant with your bed,  
 And let her read it in thy looks at board:  
 Shame hath a bastard fame, well managed;  
 Ill deeds are doubled with an evil word. 20  
 Alas, poor women! make us but believe,  
 Being compact of credit, that you love us;  
 Though others have the arm, show us the sleeve;  
 We in your motion turn, and you may move us.  
 Then, gentle brother, get you in again; 25  
 Comfort my sister, cheer her, call her wife:  
 'Tis holy sport, to be a little vain,  
 When the sweet breath of flattery conquers strife.

SCENE II. *Enter* LUCIANA] F<sub>2</sub>.  
*Enter* JULIANA F<sub>1</sub>.  
 1. *Luc.*] Rowe. Julia Ff.  
 2. *Antipholus*] *Antipholis*, *hate*  
 Theobald. *Antipholis*, *thus* Id. conj.  
*a nipping hate* Heath conj. *unkind*  
*debate* Collier MS.  
 4. *building*] Theobald, *buildings* Ff.

*ruinous*] Capell (Theobald  
 conj.). *ruinate* Ff.  
 16. *attaint*] Rowe. *attaine* F<sub>1</sub> F<sub>2</sub>  
 F<sub>3</sub>. *attain* F<sub>4</sub>.  
 20. *are*] F<sub>2</sub> F<sub>3</sub> F<sub>4</sub>. *is* F<sub>1</sub>.  
 21. *but*] Theobald. *not* Ff.  
 26. *wife*] *wise* F<sub>1</sub>.

- Ant. S.* Sweet mistress,—what your name is else, I know  
not,  
Nor by what wonder you do hit of mine,— 30  
Less in your knowledge and your grace you show not  
Than our earth's wonder; more than earth divine.  
Teach me, dear creature, how to think and speak;  
Lay open to my earthy-gross conceit,  
Smother'd in errors, feeble, shallow, weak, 35  
The folded meaning of your words' deceit.  
Against my soul's pure truth why labour you  
To make it wander in an unknown field?  
Are you a god? would you create me new?  
Transform me, then, and to your power I'll yield. 40  
But if that I am I, then well I know  
Your weeping sister is no wife of mine,  
Nor to her bed no homage do I owe:  
Far more, far more to you do I decline.  
O, train me not, sweet mermaid, with thy note, 45  
To drown me in thy sister flood of tears:  
Sing, siren, for thyself, and I will dote:  
Spread o'er the silver waves thy golden hairs,  
And as a bed I'll take them, and there lie;  
And, in that glorious supposition, think 50  
He gains by death that hath such means to die:  
Let Love, being light, be drowned if she sink!  
*Luc.* What, are you mad, that you do reason so?  
*Ant. S.* Not mad, but mated; how, I do not know.  
*Luc.* It is a fault that springeth from your eye. 55  
*Ant. S.* For gazing on your beams, fair sun, being by.  
*Luc.* Gaze where you should, and that will clear your  
sight.  
*Ant. S.* As good to wink, sweet love, as look on night.  
*Luc.* Why call you me love? call my sister so.

35. *shallow*] F<sub>1</sub>. *shaddow* F<sub>2</sub>F<sub>3</sub>. Dyce.  
*shadow* F<sub>4</sub>. *them*] Capell (Edwards conj.).  
43. *no*] F<sub>1</sub>. . a F<sub>2</sub> F<sub>3</sub> F<sub>4</sub>. *thee* Ff.  
44. *decline*] *incline* Collier MS. 52. *she*] *he* Capell.  
46. *sister*] F<sub>1</sub>. *sister's* F<sub>2</sub> F<sub>3</sub> F<sub>4</sub>. 57. *where*] Pope. *when* Ff.  
49. *bed*] F<sub>2</sub>F<sub>3</sub>F<sub>4</sub>. *bud* F<sub>1</sub>. *bride*

*Ant. S.* Thy sister's sister.

*Luc.* That's my sister.

*Ant. S.* No; 60

It is thyself, mine own self's better part,  
 Mine eye's clear eye, my dear heart's dearer heart,  
 My food, my fortune, and my sweet hope's aim,  
 My sole earth's heaven, and my heaven's claim.

*Luc.* All this my sister is, or else should be. 65

*Ant. S.* Call thyself sister, sweet, for I am thee.

Thee will I love, and with thee lead my life:  
 Thou hast no husband yet, nor I no wife.  
 Give me thy hand.

*Luc.* O, soft, sir! hold you still:

I'll fetch my sister, to get her good will. [*Exit.* 70

*Enter* DROMIO of Syracuse.

*Ant. S.* Why, how now, Dromio! where runn'st thou so fast?

*Dro. S.* Do you know me, sir? am I Dromio? am I your man? am I myself?

*Ant. S.* Thou art Dromio, thou art my man, thou art thyself. 75

*Dro. S.* I am an ass, I am a woman's man, and besides myself.

*Ant. S.* What woman's man? and how besides thyself?

*Dro. S.* Marry, sir, besides myself, I am due to a woman; one that claims me, one that haunts me, one that will have me. 80

*Ant. S.* What claim lays she to thee?

*Dro. S.* Marry, sir, such claim as you would lay to your horse; and she would have me as a beast: not that, I being a beast, she would have me; but that she, being a very beastly creature, lays claim to me. 85

*Ant. S.* What is she?

*Dro. S.* A very reverent body; ay, such a one as a man may not speak of, without he say Sir-reverence. I have 90

but lean luck in the match, and yet is she a wondrous fat marriage.

*Ant. S.* How dost thou mean a fat marriage?

*Dro. S.* Marry, sir, she's the kitchen-wench, and all grease; and I know not what use to put her to, but to make 95  
a lamp of her, and run from her by her own light. I warrant, her rags, and the tallow in them, will burn a Poland winter: if she lives till doomsday, she'll burn a week longer than the whole world.

*Ant. S.* What complexion is she of? 100

*Dro. S.* Swart, like my shoe, but her face nothing like so clean kept: for why she sweats; a man may go over shoes in the grime of it.

*Ant. S.* That's a fault that water will mend.

*Dro. S.* No, sir, 'tis in grain; Noah's flood could not 105  
do it.

*Ant. S.* What's her name?

*Dro. S.* Nell, sir; but her name and three quarters, that's an ell and three quarters, will not measure her from hip to hip. 110

*Ant. S.* Then she bears some breadth?

*Dro. S.* No longer from head to foot than from hip to hip: she is spherical, like a globe; I could find out countries in her.

*Ant. S.* In what part of her body stands Ireland? 115

*Dro. S.* Marry, sir, in her buttocks: I found it out by the bogs.

*Ant. S.* Where Scotland?

*Dro. S.* I found it by the barrenness; hard in the palm of the hand. 120

*Ant. S.* Where France?

*Dro. S.* In her forehead; armed and reverted, making war against her heir.

*Ant. S.* Where England?

93. *How*] *What* Capell.

97. *Poland*] *Lapland* Warburton.

108. *and*] Theobald (Thirlby conj).  
is Ff.

120. *the*] Ff. *her* Rowe.

122. *forehead*] *sore head* Jackson  
conj.

*reverted*] *revolted* GrantWhite.

123. *heir*] *heire* F<sub>1</sub>. *hair* F<sub>2</sub> F<sub>3</sub>.  
*hair* F<sub>4</sub>.

*Dro. S.* I looked for the chalky cliffs, but I could find 125  
no whiteness in them; but I guess it stood in her chin, by  
the salt rheum that ran between France and it.

*Ant. S.* Where Spain?

*Dro. S.* Faith, I saw it not; but I felt it hot in her  
breath. 130

*Ant. S.* Where America, the Indies?

*Dro. S.* Oh, sir, upon her nose, all o'er embellished  
with rubies, carbuncles, sapphires, declining their rich as-  
pect to the hot breath of Spain; who sent whole armadoes  
of caracks to be ballast at her nose. 135

*Ant. S.* Where stood Belgia, the Netherlands?

*Dro. S.* Oh, sir, I did not look so low. To conclude,  
this drudge, or diviner, laid claim to me; called me  
Dromio; swore I was assured to her; told me what privy  
marks I had about me, as, the mark of my shoulder, the 140  
mole in my neck, the great wart on my left arm, that  
I, amazed, ran from her as a witch:

And, I think, if my breast had not been made of faith, and  
my heart of steel,

She had transform'd me to a curtal dog, and made me turn  
i' the wheel.

*Ant. S.* Go hie thee presently, post to the road:— 145  
An if the wind blow any way from shore,  
I will not harbour in this town to-night:—  
If any bark put forth, come to the mart,  
Where I will walk till thou return to me.

If every one knows us, and we know none, 150  
'Tis time, I think, to trudge, pack, and be gone.

*Dro. S.* As from a bear a man would run for life,  
So fly I from her that would be my wife. [*Exit.*]

- |  |   |
|--|---|
| 125. <i>chalky</i> ] <i>chalkle</i> F <sub>1</sub> .                           | F <sub>3</sub> F <sub>4</sub> .   |
| 135. <i>caracks</i> ] <i>Hammer. caracks</i>                                   | 143. <i>faith</i> ] <i>flint</i> <i>Hammer.</i>                               |
| F <sub>1</sub> . <i>caracks</i> F <sub>2</sub> F <sub>3</sub> F <sub>4</sub> . | 143, 144. Printed as prose in Ff.   |
| <i>ballast</i> ] <i>ballasted</i> <i>Capell.</i>                               | As verse first by Knight.   |
| 138. <i>drudge, or</i> ] <i>drudge of the</i>                                  | 144. <i>curtal</i> ] F <sub>4</sub> . <i>curtull</i> F <sub>1</sub> .         |
| <i>Devil, this</i> <i>Warburton.</i>   | <i>curtall</i> F <sub>2</sub> F <sub>3</sub> . <i>cur-tail</i> <i>Hammer.</i> |
| <i>or diviner</i> ] <i>this divine one</i>                                     | 146. <i>An</i> ] <i>Capell. And Ff.</i>                                       |
| <i>Capell conj.</i>  | 150. <i>knows us</i> ] <i>know us</i> <i>Johnson.</i>                         |
| 140. <i>mark</i> ] <i>marke</i> F <sub>1</sub> . <i>marks</i> F <sub>2</sub>   |   |

*Ant. S.* There's none but witches do inhabit here;  
 And therefore 'tis high time that I were hence. 155  
 She that doth call me husband, even my soul  
 Doth for a wife abhor. But her fair sister,  
 Possess'd with such a gentle sovereign grace,  
 Of such enchanting presence and discourse,  
 Hath almost made me traitor to myself: 160  
 But, lest myself be guilty to self-wrong,  
 I'll stop mine ears against the mermaid's song.

*Enter ANGELO with the chain.*

*Ang.* Master Antipholus,—

*Ant. S.* Ay, that's my name.

*Ang.* I know it well, sir:—lo, here is the chain.

I thought to have ta'en you at the Porpentine: 165  
 The chain unfinish'd made me stay thus long.

*Ant. S.* What is your will that I shall do with this?

*Ang.* What please yourself, sir: I have made it for  
 you.

*Ant. S.* Made it for me, sir! I bespoke it not.

*Ang.* Not once, nor twice, but twenty times you have. 170  
 Go home with it, and please your wife withal;  
 And soon at supper-time I'll visit you,  
 And then receive my money for the chain.

*Ant. S.* I pray you, sir, receive the money now,  
 For fear you ne'er see chain nor money more. 175

*Ang.* You are a merry man, sir: fare you well. [*Exit.*

*Ant. S.* What I should think of this, I cannot tell:  
 But this I think, there's no man is so vain  
 That would refuse so fair an offer'd chain.  
 I see a man here needs not live by shifts, 180  
 When in the streets he meets such golden gifts.  
 I'll to the mart, and there for Dromio stay:  
 If any ship put out, then straight away. [*Exit.*

154. SCENE IV. Pope.

161. *to*] of Pope.

164. *here is*] Pope. *here's* Ff.

177. Ant. S.] Ant. F<sub>1</sub> F<sub>4</sub>. Dro.

F<sub>2</sub> F<sub>3</sub>.

181. *streets*] *street* Capell conj.



## ACT IV.

SCENE I. *A public place.*

*Enter* Second Merchant, ANGELO, and an Officer.

*Sec. Mer.* You know since Pentecost the sum is due,  
And since I have not much importuned you;  
Nor now I had not, but that I am bound  
To Persia, and want guilders for my voyage:  
Therefore make present satisfaction, 5  
Or I'll attach you by this officer.

*Ang.* Even just the sum that I do owe to you  
Is growing to me by Antipholus;  
And in the instant that I met with you  
He had of me a chain: at five o'clock 10  
I shall receive the money for the same.  
Pleaseth you walk with me down to his house,  
I will discharge my bond, and thank you too.

*Enter* ANTIPHOLUS of Ephesus and DROMIO of Ephesus from  
the courtezan's.

*Off.* That labour may you save: see where he comes.

*Ant. E.* While I go to the goldsmith's house, go thou 15  
And buy a rope's end: that will I bestow  
Among my wife and her confederates,  
For locking me out of my doors by day.—  
But, soft! I see the goldsmith. Get thee gone;  
Buy thou a rope, and bring it home to me. 20

*Dro. E.* I buy a thousand pound a year: I buy a rope.  
[*Exit.*]

*Ant. E.* A man is well help up that trusts to you:  
I promised your presence and the chain;

8. *growing*] *owing* Pope.

*may* F<sub>4</sub>.

12. *Pleaseth you*] Ff. *Please you*  
*but* Pope. *Please it you* Anon. conj.

17. *her*] Rowe. *their* Ff. *these*  
Collier MS.

14. *may you*] F<sub>1</sub>F<sub>2</sub>F<sub>3</sub>. *you*

But neither chain nor goldsmith came to me.  
 Belike you thought our love would last too long, 25  
 If it were chain'd together, and therefore came not.

*Ang.* Saving your merry humour, here's the note  
 How much your chain weighs to the utmost carat,  
 The fineness of the gold, and chargeful fashion,  
 Which doth amount to three odd ducats more 30  
 Than I stand debted to this gentleman:  
 I pray you, see him presently discharged,  
 For he is bound to sea, and stays but for it.

*Ant. E.* I am not furnish'd with the present money;  
 Besides, I have some business in the town. 35  
 Good signior, take the stranger to my house,  
 And with you take the chain, and bid my wife  
 Disburse the sum on the receipt thereof:  
 Perchance I will be there as soon as you.

*Ang.* Then you will bring the chain to her yourself? 40

*Ant. E.* No; bear it with you, lest I come not time  
 enough.

*Ang.* Well, sir, I will. Have you the chain about you?

*Ant. E.* An if I have not, sir, I hope you have;  
 Or else you may return without your money.

*Ang.* Nay, come, I pray you, sir, give me the chain: 45  
 Both wind and tide stays for this gentleman,  
 And I, to blame, have held him here too long.

*Ant. E.* Good Lord! you use this dalliance to excuse  
 Your breach of promise to the Porpentine.  
 I should have chid you for not bringing it, 50  
 But, like a shrew, you first begin to brawl.

*Sec. Mer.* The hour steals on; I pray you, sir, dispatch.

*Ang.* You hear how he importunes me;—the chain!

*Ant. E.* Why, give it to my wife, and fetch your money.

*Ang.* Come, come, you know I gave it you even now. 55

26. *and*] om. Pope.

28. *carat*] Pope. *char:et* F<sub>1</sub>.  
*Raccat* F<sub>2</sub> F<sub>3</sub> F<sub>4</sub>. *carat* Collier.

29. *chargeful*] *charge for* Anon.  
 conj.

41. *time enough*] *in time* Hanmer.

46. *stays*] *stay* Pope.

*this*] F<sub>1</sub>. *the* F<sub>2</sub> F<sub>3</sub> F<sub>4</sub>.

47. *to blame*] F<sub>3</sub>. *too blame* F<sub>1</sub>  
 F<sub>2</sub> F<sub>4</sub>.

53. *the chain!*] Dyce. *the chain*.

Ff. *the chain*— Johnson.

Either send the chain, or send me by some token.

*Ant. E.* Fie, now you run this humour out of breath.

Come, where's the chain? I pray you, let me see it.

*Sec. Mer.* My business cannot brook this dalliance.

°Good sir, say whether you'll answer me or no : 60

If not, I'll leave him to the officer.

*Ant. E.* I answer you! what should I answer you?

*Ang.* The money that you owe me for the chain.

*Ant. E.* I owe you none till I receive the chain.

*Ang.* You know I gave it you half an hour since. 65

*Ant. E.* You gave me none : you wrong me much to say so.

*Ang.* You wrong me more, sir, in denying it:

Consider how it stands upon my credit.

*Sec. Mer.* Well, officer, arrest him at my suit.

*Off.* I do; and charge you in the duke's name to obey me. 70

*Ang.* This touches me in reputation.

Either consent to pay this sum for me,

Or I attach you by this officer.

*Ant. E.* Consent to pay thee that I never had!

Arrest me, foolish fellow, if thou darest. 75

*Ang.* Here is thy fee; arrest him, officer.

I would not spare my brother in this case,

If he should scorn me so apparently.

*Off.* I do arrest you, sir : you hear the suit.

*Ant. E.* I do obey thee till I give thee bail. 80

But, sirrah, you shall buy this sport as dear

As all the metal in your shop will answer.

*Ang.* Sir, sir, I shall have law in Ephesus,

To your notorious shame; I doubt it not.

*Enter DROMIO of Syracuse, from the bay.*

*Dro. S.* Master, there is a bark of Epidamnum 85

56. *Either*] Or Pope.

*me by*] by me Heath conj.

60. *whether*] *wher* Ff. *where*

Rowe. *if* Pope.

62. *what*] F<sub>1</sub>. *why* F<sub>2</sub> F<sub>3</sub> F<sub>4</sub>.

67. *more*] F<sub>1</sub>. om. F<sub>2</sub> F<sub>3</sub> F<sub>4</sub>.

70. Printed as verse by Capell.

73. *this*] F<sub>1</sub>. *the* F<sub>2</sub> F<sub>3</sub> F<sub>4</sub>.

74. *thee*] F<sub>1</sub>. om. F<sub>2</sub> F<sub>3</sub> F<sub>4</sub>. *for*

Rowe.

85. SCENE II. Pope.

*there is*] Pope. *there's* Ff.

That stays but till her owner comes aboard,  
 And then, sir, she bears away. Our fraughtage, sir,  
 I have convey'd aboard; and I have bought  
 The oil, the balsamum, and aqua-vitæ.  
 The ship is in her trim; the merry wind 90  
 Blows fair from land: they stay for nought at all  
 But for their owner, master, and yourself.

*Ant. E.* How now! a madman! Why, thou peevish  
 sheep,

What ship of Epidamnum stays for me?

*Dro. S.* A ship you sent me to, to hire waftage. 95

*Ant. E.* Thou drunken slave, I sent thee for a rope,  
 And told thee to what purpose and what end.

*Dro. S.* You sent me for a rope's end as soon:  
 You sent me to the bay, sir, for a bark.

*Ant. E.* I will debate this matter at more leisure, 100  
 And teach your ears to list me with more heed.  
 To Adriana, villain, hie thee straight:  
 Give her this key, and tell her, in the desk  
 That's cover'd o'er with Turkish tapestry  
 There is a purse of ducats; let her send it: 105  
 Tell her I am arrested in the street,  
 And that shall bail me: hie thee, slave, be gone!  
 On, officer, to prison till it come.

[*Exeunt Sec. Merchant, Angelo, Officer, and Ant. E.*]

*Dro. S.* To Adriana! that is where we dined,  
 Where Dowsabel did claim me for her husband: 110  
 She is too big, I hope, for me to compass.  
 Thither I must, although against my will,  
 For servants must their masters' minds fulfil. [*Exit.*]

87. *And then, sir,*] F<sub>1</sub>. *Then, sir,*  
 F<sub>2</sub> F<sub>3</sub> F<sub>4</sub>. *And then* Capell.  
*she*] om. Steevens.

88. *bought*] F<sub>1</sub>. *brought* F<sub>2</sub> F<sub>3</sub> F<sub>4</sub>.

98. *You sent me*] *A rope! You sent*  
 me Capell. *You sent me, Sir,* Stee-  
 vens.

SCENE II. *The house of ANTIPHOLUS of Ephesus.**Enter ADRIANA and LUCIANA.*

- Adr.* Ah, Luciana, did he tempt thee so?  
Mightst thou perceive austerely in his eye  
That he did plead in earnest? yea or no?  
Look'd he or red or pale, or sad or merrily?  
What observation madest thou, in this case, 5  
Of his heart's meteors tilting in his face?  
*Luc.* First he denied you had in him no right.  
*Adr.* He meant he did me none; the more my spite.  
*Luc.* Then swore he that he was a stranger here.  
*Adr.* And true he swore, though yet forsworn he were. 10  
*Luc.* Then pleaded I for you.  
*Adr.* And what said he?  
*Luc.* That love I begg'd for you he begg'd of me.  
*Adr.* With what persuasion did he tempt thy love?  
*Luc.* With words that in an honest suit might move.  
First he did praise my beauty, then my speech. 15  
*Adr.* Didst speak him fair?  
*Luc.* Have patience, I beseech.  
*Adr.* I cannot, nor I will not, hold me still;  
My tongue, though not my heart, shall have his will.  
He is deformed, crooked, old, and sere,  
Ill-faced, worse bodied, shapeless everywhere; 20  
Vicious, ungentle, foolish, blunt, unkind;  
Stigmatical in making, worse in mind.  
*Luc.* Who would be jealous, then, of such a one?  
No evil lost is wail'd when it is gone.  
*Adr.* Ah, but I think him better than I say, 25  
And yet would herein others' eyes were worse.

SCENE II.] SCENE III. Pope.

2. *austerely*] *assuredly* Heath conj.4. *or sad or*] *sad* Capell.*merrily*] *merry* Collier MS.5. *case,*] F<sub>4</sub>. *case?* F<sub>1</sub> F<sub>2</sub> F<sub>3</sub>.6. *Of*] F<sub>2</sub> F<sub>3</sub> F<sub>4</sub>. *Oh,* F<sub>1</sub>.7. *you*] *you; you* Capell.*no*] *a* Rowe.18. *his*] *it's* Rowe.22. *in mind*] F<sub>1</sub>. *the mind* F<sub>2</sub>  
F<sub>3</sub> F<sub>4</sub>.26. *herein*] *he in* Hanmer.

Far from her nest the lapwing cries away :

My heart prays for him, though my tongue do curse.

*Enter DROMIO of Syracuse.*

*Dro. S.* Here! go; the desk, the purse! sweet, now,  
make haste.

*Luc.* How hast thou lost thy breath?

*Dro. S.* ... By running fast. 30

*Adr.* Where is thy master, Dromio? is he well?

*Dro. S.* No, he's in Tartar limbo, worse than hell.

A devil in an everlasting garment hath him;

One whose hard heart is button'd up with steel;

A fiend, a fury, pitiless and rough; 35

A wolf, nay, worse; a fellow all in buff;

A back-friend, a shoulder-clapper, one that countermands

The passages of alleys, creeks, and narrow lands;

A hound that runs counter, and yet draws dry-foot well;

One that, before the Judgment, carries poor souls to hell. 40

*Adr.* Why, man, what is the matter?

*Dro. S.* I do not know the matter: he is 'rested on the  
case.

*Adr.* What, is he arrested? Tell me at whose suit.

*Dro. S.* I know not at whose suit he is arrested well;  
But he's in a suit of buff which 'rested him, that can I tell. 45  
Will you send him, mistress, redemption, the money in his  
desk?

29. SCENE IV. Pope.

*sweet*] *swift* Collier MS.

33. *hath him*] *hath him fell* Col-  
lier MS. *hath him by the heel* Sped-  
ding conj.

34. *One*] F<sub>2</sub> F<sub>3</sub> F<sub>4</sub>. *On* F<sub>1</sub>.

After this line Collier MS,  
inserts: *Who knows no touch of mercy,  
cannot feel.*

35. *fury*] Pope, ed. 2 (Theobald).  
*Fairie* Ff.

37. *countermands*] *commands*  
Theobald.

38. *of*] *and* Collier MS.  
*alleys*] *allies* Ff.

*lands*] *lanes* Grey conj. See

note (v).

37, 38. *countermands The...lands*]  
*his court maintains I' the...lanes*  
Becket conj.

42, 45. *'rested*] Theobald. *rested* Ff.

43. *Tell*] *Well, tell* Edd. conj.

44. *arrested well* ;] F<sub>1</sub>. *arrested,  
well*; F<sub>2</sub> F<sub>3</sub>. *arrested: well*: F<sub>4</sub>.

45. *But he's*] F<sub>3</sub> F<sub>4</sub>. *But is* F<sub>1</sub>  
F<sub>2</sub>. *But 'a's* Edd. conj.

*can I*] F<sub>1</sub> F<sub>2</sub>. *I can* F<sub>3</sub> F<sub>4</sub>.

46. *mistress, redemption*] Hammer.  
*Mistris redcmption* F<sub>1</sub>F<sub>2</sub>F<sub>3</sub>. *Mistris  
Redemption* F<sub>4</sub>. See note (vi).

*Adr.* Go fetch it, sister. [*Exit Luciana.*] This I wonder at,

That he, unknown to me, should be in debt.

Tell me, was he arrested on a band?

*Dro. S.* Not on a band, but on a stronger thing; 50  
A chain, a chain! Dó you not hear it ring?

*Adr.* What, the chain?

*Dro. S.* No, no, the bell: 'tis time that I were gone:  
It was two ere I left him, and now the clock strikes one.

*Adr.* The hours come back! that did I never hear. 55

*Dro. S.* O, yes; if any hour meet a sergeant, 'a turns  
back for very fear.

*Adr.* As if Time were in debt! how fondly dost thou  
reason!

*Dro. S.* Time is a very bankrupt, and owes more than  
he's worth to season.

Nay, he's a thief too: have you not heard men say,

That Time comes stealing on by night and day? 60

If Time be in debt and theft, and a sergeant in the way,

Hath he not reason to turn back an hour in a day?

*Re-enter LUCIANA with a purse.*

*Adr.* Go, Dromio; there's the money, bear it straight;

And bring thy master home immediately.

Come, sister: I am press'd down with conceit,—

Conceit, my comfort and my injury. [*Exeunt.*] 65

48. *That*] *Thus F.*

49, 50. *band*] *bond Rowe.*

50. *but on*] *but Pope.*

54—62. Put in the margin as  
spurious by Pope.

55. *hear*] *here F.*

56. *'a turns*] *it turns Pope. he*

*turns Capell.*

58. *bankrupt*] *bankrout Ff.*

*to season*] *om. Pope.*

61. *Time*] *Rowe. I Ff. he Ma-*  
*lone. 'a Staunton.*

62. *an hour*] *any hour Collier MS.*

SCENE III. *A public place.**Enter* ANTIPHOLUS of Syracuse.

*Ant. S.* There's not a man I meet but doth salute me  
 As if I were their well-acquainted friend;  
 And every one doth call me by my name.  
 Some tender money to me; some invite me;  
 Some other give me thanks for kindnesses; 5  
 Some offer me commodities to buy;—  
 Even now a tailor call'd me in his shop,  
 And show'd me silks that he had bought for me,  
 And therewithal took measure of my body.  
 Sure, these are but imaginary wiles, 10  
 And Lapland sorcerers inhabit here.

*Enter* DROMIO of Syracuse.

*Dro. S.* Master, here's the gold you sent me for.— 15  
 What, have you got the picture of old Adam new-apparelled?

*Ant. S.* What gold is this? what Adam dost thou mean?

*Dro. S.* Not that Adam that kept the Paradise, but that 15  
 Adam that keeps the prison: he that goes in the calf's skin  
 that was killed for the Prodigal; he that came behind you,  
 sir, like an evil angel, and bid you forsake your liberty.

*Ant. S.* I understand thee not.

*Dro. S.* No? why, 'tis a plain case: he that went, like a 20  
 base-viol, in a case of leather; the man, sir, that, when gen-  
 tlemen are tired, gives them a sob, and 'rests them; he, sir,  
 that takes pity on decayed men, and gives them suits of  
 durance; he that sets up his rest to do more exploits with  
 his mace than a morris-pike. 25

*Ant. S.* What, thou meanest an officer?

SCENE III.] SCENE V. Pope.

22. *sob*] *job* Rowe. *bob* Hanmer.13. *What, have*] Pope. *What**sob* Dyce conj. *stop* Grant White.*have* Ff.'rests] Warburton. *rests* Ff.*got*] *got rid of* Theobald. *not*25. *morris*] *Moris* Ff. *Maurice*

Anon. conj.

Hanmer (Warburton).

16. *calf's skin*] *calves-skin* Ff.



*Dro. S.* Ay, sir, the sergeant of the band; he that brings any man to answer it that breaks his band; one that thinks a man always going to bed, and says, 'God give you good rest!' 30

*Ant. S.* Well, sir, there rest in your foolery. Is there any ship puts forth to-night? may we be gone?

*Dro. S.* Why, sir, I brought you word an hour since, that the bark Expedition put forth to-night; and then were you hindered by the sergeant, to tarry for the hoy Delay. 35  
Here are the angels that you sent for to deliver you.

*Ant. S.* The fellow is distract, and so am I;  
And here we wander in illusions:  
Some blessed power deliver us from hence!

*Enter a Courtezan.*

*Cour.* Well met, well met, Master Antipholus. 40  
I see, sir, you have found the goldsmith now:  
Is that the chain you promised me to-day?

*Ant. S.* Satan, avoid! I charge thee, tempt me not.

*Dro. S.* Master, is this Mistress Satan?

*Ant. S.* It is the devil. 45

*Dro. S.* Nay, she is worse, 'she is the devil's dam; and here she comes in the habit of a light wench: and thereof comes that the wenches say, 'God damn me;' that's as much to say, 'God make me a light wench.' It is written, they appear to men like angels of light: light is an effect of 50  
fire, and fire will burn; ergo, light wenches will burn. Come not near her.

*Cour.* Your man and you are marvellous merry, sir.  
Will you go with me? We'll mend our dinner here?

*Dro. S.* Master, if you do, expect spoon-meat; or be- 55  
speak a long spoon.

28. *band*] *bond* Rowe. as spurious by Capell, MS.  
29. *says*] Capell. *saies* F<sub>1</sub>. *saieth* 48, 49. *as much*] *as much* as Pope.  
F<sub>2</sub>. *saith* F<sub>3</sub> F<sub>4</sub>. 54. *me?...here?*] *me,...here?* Ff.  
32. *ship*] F<sub>2</sub> F<sub>3</sub> F<sub>4</sub>. *ships* F<sub>1</sub>. *me?...here.* Steevens.  
34. *put*] *puts* Pope. \*55. *if you do, expect*] F<sub>2</sub> F<sub>3</sub> F<sub>4</sub>. *if*  
40. SCENE VI. Pope. *do expect* F<sub>1</sub>.  
44—62. Put in the margin as *or*] om. Rowe. *so* Capell.  
spurious by Pope. *either stay away, or* Malone conj. *and*  
47—49. *and...wench.*] Marked Ritson conj. *Oh!* Anon. conj.

*Ant. S.* Why, Dromio?

*Dro. S.* Marry, he must have a long spoon that must eat with the devil.

*Ant. S.* Avoid then, fiend! what tell'st thou me of supping? 60

Thou art, as you are all, a sorceress:

I conjure thee to leave me and be gone.

*Cour.* Give me the ring of mine you had at dinner,  
Or, for my diamond, the chain you promised,  
And I'll be gone, sir, and not trouble you. 65

*Dro. S.* Some devils ask but the parings of one's nail,  
A rush, a hair, a drop of blood, a pin,  
A nut, a cherry-stone;  
But she, more covetous, would have a chain.

Master, be wise: an if you give it her, 70  
The devil will shake her chain, and fright us with it.

*Cour.* I pray you, sir, my ring, or else the chain:  
I hope you do not mean to cheat me so.

*Ant. S.* Avaunt, thou witch!—Come, Dromio, let us go.

*Dro. S.* 'Fly pride,' says the peacock: mistress, that  
you know. [Exeunt *Ant. S.* and *Dro. S.* 75

*Cour.* Now, out of doubt Antipholus is mad,  
Else would he never so demean himself.  
A ring he hath of mine worth forty ducats,  
And for the same he promised me a chain:  
Both one and other he denies me now. 80

The reason that I gather he is mad,—  
Besides this present instance of his rage,—  
Is a mad tale he told to-day at dinner,  
Of his own doors being shut against his entrance.

Belike his wife, acquainted with his fits, 85  
On purpose shut the doors against his way.  
My way is now to hie home to his house,  
And tell his wife that, being lunatic,

60. *then*] F<sub>1</sub> F<sub>2</sub> F<sub>3</sub>. *thou* F<sub>4</sub>. line at *covetous*.  
*thee* Dyce.

61. *are all*] *all are* Boswell.

66—71. Printed as prose by Ff,  
as verse by Capell, ending the third

75. Put in the margin as spurious  
by Pope.

76. SCENE VII. Pope.

84. *doors*] *door* Johnson.

He rush'd into my house, and took perforce  
 My ring away. This course I fittest choose; 90  
 For forty ducats is too much to lose. [Exit.

SCENE IV. *A street.*

*Enter ANTIPHOLUS of Ephesus and the Officer.*

*Ant. E.* Fear me not, man; I will not break away:  
 I'll give thee, ere I leave thee, so much money,  
 To warrant thee, as I am 'rested for.  
 My wife is in a wayward mood to-day,  
 And will not lightly trust the messenger. 5  
 That I should be attach'd in Ephesus,  
 I tell you, 'twill sound harshly in her ears.

*Enter DROMIO of Ephesus with a rope's-end.*

Here comes my man; I think he brings the money.  
 How now, sir! have you that I sent you for?  
*Dro. E.* Here's that, I warrant you, will pay them all. 10  
*Ant. E.* But where's the money?  
*Dro. E.* Why, sir, I gave the money for the rope.  
*Ant. E.* Five hundred ducats, villain, for a rope?  
*Dro. E.* I'll serve you, sir, five hundred at the rate.  
*Ant. E.* To what end did I bid thee hie thee home? 15  
*Dro. E.* To a rope's-end, sir; and to that end am I  
 returned.  
*Ant. E.* And to that end, sir, I will welcome you.  
 [Beating him.  
*Off.* Good sir, be patient.  
*Dro. E.* Nay, 'tis for me to be patient; I am in adversity. 20  
*Off.* Good, now, hold thy tongue.

SCENE IV.] SCENE VIII. Pope. *messenger, That...Ephesus:* Capell.  
 and the Officer.] Capell. with a 14. *Dro. E.] Off. Edd. conj.*  
 Jailor. Ff. 15. *hie] high F<sub>2</sub>.*  
 5, 6. *messenger. That...Ephesus,]* 17. *returned] come Aonn. conj.*  
 Rowe. *messenger, That...Ephesus, F<sub>1</sub>* 18. [Beating him.] Capell. [Beats  
 F<sub>2</sub>F<sub>3</sub>. *messenger; That...Ephesus, F<sub>4</sub>* Dro. Pope. om. Ff.

*Dro. E.* Nay, rather persuade him to hold his hands.

*Ant. E.* Thou whoreson, senseless villain!

*Dro. E.* I would I were senseless, sir, that I might not  
feel your blows. 25

*Ant. E.* Thou art sensible in nothing but blows, and  
so is an ass.

*Dro. E.* I am an ass, indeed; you may prove it by my  
long ears. I have served him from the hour of my nativity  
to this instant, and have nothing at his hands for my service 30  
but blows. When I am cold, he heats me with beating;  
when I am warm, he cools me with beating: I am waked  
with it when I sleep; raised with it when I sit; driven out  
of doors with it when I go from home; welcomed home  
with it when I return: nay, I bear it on my shoulders, as 35  
a beggar wont her brat; and, I think, when he hath lamed  
me, I shall beg with it from door to door.

*Ant. E.* Come, go along; my wife is coming yonder.

*Enter ADRIANA, LUCIANA, the Courtezan, and PINCH.*

*Dro. E.* Mistress, 'respice finem,' respect your end; or  
rather, the prophecy like the parrot, 'beware the rope's-end.' 40

*Ant. E.* Wilt thou still talk? [*Beating him.*]

*Cour.* How say you now? is not your husband mad?

*Adr.* His incivility confirms no less.

Good Doctor Pinch, you are a conjurer;  
Establish him in his true sense again, 45  
And I will please you what you will demand.

*Luc.* Alas, how fiery and how sharp he looks!

*Cour.* Mark how he trembles in his ecstasy!

*Pinch.* Give me your hand, and let me feel your pulse.

29. *ears*] See note (VII).

38. SCENE IX. Pope. The stage  
direction 'Enter....Pinch,' precedes  
line 38 in Ff, and all editions till  
Dyce's.

Pinch.] a schoolmaster, call'd  
Pinch. Ff.

40. *the prophecy*] *the prophesie* F<sub>1</sub>,  
F<sub>2</sub> F<sub>3</sub> F<sub>4</sub>. *prophesie* Rowe. *to pro-*

*phesy* Dyce.

39—41. *or rather...talk?*] *or rather,*  
*'prospice finem,' beware the rope's end.*  
*Ant. E. Wilt thou still talk like the*  
*parrot?* Edd. conj.

41. [*Beating him.*] [*Beats Dro.*  
Ff.

46. *what*] *in what* Hammer.

*Ant. E.* There is my hand, and let it feel your ear. 50

[*Striking him.*]

*Pinch.* I charge thee, Satan, housed within this man,  
To yield possession to my holy prayers,  
And to thy state of darkness hie thee straight:  
I conjure thee by all the saints in heaven!

*Ant. E.* Peace, doting wizard, peace! I am not mad. 55

*Adr.* O, that thou wert not, poor distressed soul!

*Ant. E.* You minion, you, are these your customers?  
Did this companion with the saffron face  
Revel and feast it at my house to-day,  
Whilst upon me the guilty doors were shut, 60  
And I denied to enter in my house?

*Adr.* O husband, God doth know you dined at home;  
Where would you had remain'd until this time,  
Free from these slanders and this open shame!

*Ant. E.* Dined at home!—Thou villain, what sayest  
thou? 65

*Dro. E.* Sir, sooth to say, you did not dine at home.

*Ant. E.* Were not my doors lock'd up, and I shut out?

*Dro. E.* Perdie, your doors were lock'd, and you shut out.

*Ant. E.* And did not she herself revile me there?

*Dro. E.* Sans fable, she herself reviled you there. 70

*Ant. E.* Did not her kitchen-maid rail, taunt, and  
scorn me?

*Dro. E.* Certes, she did; the kitchen-vestal scorn'd you.

*Ant. E.* And did not I in rage depart from thence?

*Dro. E.* In verity you did; my bones bear witness,  
That since have felt the vigour of his rage. 75

*Adr.* Is't good to soothe him in these contraries?

*Pinch.* It is no shame: the fellow finds his vein,  
And, yielding to him, humours well his frenzy.

*Ant. E.* Thou hast suborn'd the goldsmith to arrest me.

*Adr.* Alas, I sent you money to redeem you, 80  
By Dromio here, who came in haste for it.

65. *Dined*] *Din'd* I Theobald. *I*  
*din'd* Capell.

72. *Certes*] Pope. *certis* Ff.

74. *bear*] *beares* F<sub>1</sub>.

75. *vigour*] *rigour* Collier MS.

*his*] *your* Pope.

*Dro. E.* Money by me! heart and good-will you might;  
But surely, master, not a rag of money.

*Ant. E.* Went'st not thou to her for a purse of ducats?

*Adr.* He came to me, and I deliver'd it. 85

*Luc.* And I am witness with her that she did.

*Dro. E.* God and the rope-maker bear me witness  
That I was sent for nothing but a rope!

*Pinch.* Mistress, both man and master is possess'd;  
I know it by their pale and deadly looks: 90

They must be bound, and laid in some dark room.

*Ant. E.* Say, wherefore didst thou lock me forth to-  
day?

And why dost thou deny the bag of gold?

*Adr.* I did not, gentle husband, lock thee forth.

*Dro. E.* And, gentle master, I received no gold; 95  
But I confess, sir, that we were lock'd out.

*Adr.* Dissembling villain, thou speak'st false in both.

*Ant. E.* Dissembling harlot, thou art false in all,  
And art confederate with a damned pack  
To make a loathsome abject scorn of me: 100  
But with these nails I'll pluck out these false eyes,  
That would behold in me this shameful sport.

*Enter three or four, and offer to bind him. He strives.*

*Adr.* O, bind him, bind him! let him not come near me.

*Pinch.* More company! The fiend is strong within him.

*Luc.* Ay me, poor man, how pale and wan he looks! 105

*Ant. E.* What, will you murder me? Thou gaoler, thou,  
I am thy prisoner: wilt thou suffer them  
To make a rescue?

*Off.* Masters, let him go:  
He is my prisoner, and you shall not have him.

83. *master*] *mistress* Dyce conj. Rowe.  
*rag*] *bag* Becket conj. 102. [Flying at his wife. Capell.  
 84. *not thou*] *thou not* Capell. Enter...] The stage direction  
 87. *bear*] *do bear* Pope. *now bear* is transferred by Dyce to follow 105.  
 Collier MS. 106. *me? Thou...thou,*] Rowe.  
 89. *is*] *are* Rowe. *me, thou...thou?* Ff.  
 101. *these false*] Ff. *those false*

*Pinch.* Go bind this man, for he is frantic too. 110

[*They offer to bind Dro. E.*

*Adr.* What wilt thou do, thou peevish officer?

Hast thou delight to see a wretched man

Do outrage and displeasure to himself?

*Off.* He is my prisoner: if I let him go,  
The debt he owes will be required of me. 115

*Adr.* I will discharge thee ere I go from thee:

Bear me forthwith unto his creditor,

And, knowing how the debt grows, I will pay it.

Good master doctor, see him safe convey'd

Home to my house. O most unhappy day! 120

*Ant. E.* O most unhappy strumpet!

*Dro. E.* Master, I am here entered in bond for you.

*Ant. E.* Out on thee, villain! wherefore dost thou  
mad me?

*Dro. E.* Will you be bound for nothing? be mad, good  
master: cry, The devil! 125

*Luc.* God help, poor souls, how idly do they talk!

*Adr.* Go bear him hence. Sister, go you with me.

[*Exeunt all but Adriana, Luciana, Officer and Courtizan.*]

Say now; whose suit is he arrested at?

*Off.* One Angelo, a goldsmith: do you know him?

*Adr.* I know the man. What is the sum he owes? 130

*Off.* Two hundred ducats.

*Adr.* Say, how grows it due?

*Off.* Due for a chain your husband had of him.

*Adr.* He did bespeak a chain for me, but had it not.

*Cour.* When as your husband, all in rage, to-day  
Came to my house, and took away my ring,— 135

The ring I saw upon his finger now,—

Straight after did I meet him with a chain.

*Adr.* It may be so, but I did never see it.

110. [They...Dro. E.] Edd. om. *poor* Ff. *idly* Pope. *idly* Ff.

117. [They bind ANT. and DRO. 127. *go*] *stay* Pope.

Rowe. [Exeunt all but...] Exeunt.

124. *nothing?*] *nothing thus?* Manet... Ff (after line 128).

Hanmer, reading as verse. 129. SCENE X. Pope.

126. *help, poor*] Theobald. *help* 133. *for me*] om. Hanmer.

Come, gaoler, bring me where the goldsmith is:  
I long to know the truth hereof at large.

140

*Enter* ANTIPHOLUS of Syracuse *with his rapier drawn,*  
*and* DROMIO of Syracuse.

*Luc.* God, for thy mercy! they are loose again.

*Adr.* And come with naked swords.

Let's call more help to have them bound again.

*Off.* Away! they'll kill us.

[*Exeunt all but Ant. S. and Dro. S.*

*Ant. S.* I see these witches are afraid of swords. 145

*Dro. S.* She that would be your wife now ran from you.

*Ant. S.* Come to the Centaur; fetch our stuff from  
thence:

I long that we were safe and sound aboard.

*Dro. S.* Faith, stay here this night; they will surely do  
us no harm: you saw they speak us fair, give us gold: 150  
methinks they are such a gentle nation, that, but for the  
mountain of mad flesh that claims marriage of me, I could  
find in my heart to stay here still, and turn witch.

*Ant. S.* I will not stay to-night for all the town;  
Therefore away, to get our stuff aboard. [*Exeunt.* 155

## ACT V.

### SCENE I. *A street before a Priory.*

*Enter* Second Merchant *and* ANGELO.

*Ang.* I am sorry, sir, that I have hinder'd you;  
But, I protest, he had the chain of me,  
Though most dishonestly he doth deny it.

- |   |   |
|---|---|
| 141. SCENE XI. Pope.  | <i>spake to us...give</i> Rowe. <i>saw...spake</i>  |
| 143. [Runne all out. Ff.  | <i>us...gave</i> Pope. <i>see...spcak us...give</i>   |
| 144. [Exeunt...] Exeunt omnes,<br>as fast as may be, frightened. Ff.                      | Capell.   |
| 150. <i>saw....spcak us...give</i> ] F <sub>1</sub> .                                     | SCENE I. A street....Priory] Pope.  |
| <i>saw...spake us...give</i> F <sub>2</sub> F <sub>3</sub> F <sub>4</sub> . <i>saw...</i> | See note (VIII).  |
|   | 3. <i>doth</i> ] F <sub>1</sub> . <i>did</i> F <sub>2</sub> F <sub>3</sub> F <sub>4</sub> . |



*Sec. Mer.* How is the man esteem'd here in the city?

*Ang.* Of very reverent reputation, sir, 5  
Of credit infinite, highly beloved,  
Second to none that lives here in the city:  
His word might bear my wealth at any time.

*Sec. Mer.* Speak softly: yonder, as I think, he walks.

*Enter* ANTIPHOLUS of Syracuse *and* DROMIO of Syracuse.

*Ang.* 'Tis so; and that self chain about his neck, 10  
Which he forswore most monstrously to have.  
Good sir, draw near to me, I'll speak to him;  
Signior Antipholus, I wonder much  
That you would put me to this shame and trouble;  
And, not without some scandal to yourself, 15  
With circumstance and oaths so to deny  
This chain which now you wear so openly:  
Beside the charge, the shame, imprisonment,  
You have done wrong to this my honest friend;  
Who, but for staying on our controversy, 20  
Had hoisted sail and put to sea to-day:  
This chain you had of me; can you deny it?

*Ant. S.* I think I had; I never did deny it.

*Sec. Mer.* Yes, that you did, sir, and forswore it too.

*Ant. S.* Who heard me to deny it or forswear it? 25

*Sec. Mer.* These ears of mine, thou know'st, did hear  
thee.

Fie on thee, wretch! 'tis pity that thou livest  
To walk where any honest men resort.

*Ant. S.* Thou art a villain to impeach me thus:  
I'll prove mine honour and mine honesty 30  
Against thee presently, if thou darest stand.

*Sec. Mer.* I dare, and do defy thee for a villain.

[*They draw.*]

9. Enter...] Enter Antipholis and Dromio againe. Ff.

12. to me] with me Collier MS.

18. Beside] Ff. Besides Pope.

26. know'st...thee.] Ff. knowest

...thee. Pope. knowest well...thee. Hanmer. know'st...thee, sir. Capell.

know'st...thee swear Grant White conj.

30. mine honesty] F<sub>1</sub>F<sub>2</sub>F<sub>3</sub>. my

honesty F<sub>4</sub>.

*Enter ADRIANA, LUCIANA, the Courtezan, and others.*

*Adr.* Hold, hurt him not, for God's sake! he is mad.  
Some get within him, take his sword away:  
Bind Dromio too, and bear them to my house. 35

*Dro. S.* Run, master, run; for God's sake, take a house!  
This is some priory.—In, or we are spoil'd!

[*Exeunt Ant. S. and Dro. S. to the Priory.*]

*Enter the Lady Abbess.*

*Abb.* Be quiet, people. Wherefore throng you hither?

*Adr.* To fetch my poor distracted husband hence.  
Let us come in, that we may bind him fast, 40  
And bear him home for his recovery.

*Ang.* I knew he was not in his perfect wits.

*Sec. Mer.* I am sorry now that I did draw on him.

*Abb.* How long hath this possession held the man?

*Adr.* This week he hath been heavy, sour, sad, 45  
And much different from the man he was;  
But till this afternoon his passion  
Ne'er brake into extremity of rage.

*Abb.* Hath he not lost much wealth by wreck of sea?  
Buried some dear friend? Hath not else his eye 50  
Stray'd his affection in unlawful love?  
A sin prevailing much in youthful men,  
Who give their eyes the liberty of gazing.  
Which of these sorrows is he subject to?

*Adr.* To none of these, except it be the last; 55  
Namely, some love that drew him oft from home.

*Abb.* You should for that have reprehended him.

*Adr.* Why, so I did.

*Abb.* Ay, but not rough enough.

*Adr.* As roughly as my modesty would let me.

33. SCENE II. Pope. 46. *much*] F<sub>1</sub>F<sub>4</sub>. *much much*  
33, 36. *God's.....God's*] F<sub>3</sub>F<sub>4</sub>. F<sub>2</sub>F<sub>3</sub>.  
*God....God's* F<sub>1</sub>F<sub>2</sub>. 49. *of sea*] F<sub>1</sub>. *at sea* F<sub>2</sub>F<sub>3</sub>F<sub>4</sub>.  
38. *quiet, people.*] Theobald. *quiet* 50. *Hath not else his eye*] *Hath*  
*people.* Ff. *nought else his eye?* Anon. conj.  
45. *sour*] Rowe. *sower* Ff. 51. *his....in*] *in...and* Anon. conj.

*Abb.* Haply, in private.

*Adr.* And in assemblies too. 60

*Abb.* Ay, but not enough.

*Adr.* It was the copy of our conference:

In bed, he slept not for my urging it;

At board, he fed not for my urging it;

Alone, it was the subject of my theme; 65

In company I often glanced it;

Still did I tell him it was vile and bad.

*Abb.* And thereof came it that the man was mad:—

The venom clamours of a jealous woman,

Poisons more deadly than a mad dog's tooth. 70

It seems his sleeps were hinder'd by thy railing:

And thereof comes it that his head is light.

Thou say'st his meat was sauced with thy upbraidings:

Unquiet meals make ill digestions;

Thereof the raging fire of fever bred; 75

And what's a fever but a fit of madness?

Thou say'st his sports were hinder'd by thy brawls:

Sweet recreation barr'd, what doth ensue

But moody and dull melancholy,

Kinsman to grim and comfortless despair; 80

And at her heels a huge infectious troop

Of pale distemperatures and foes to life?

In food, in sport, and life-preserving rest

To be disturb'd, would mad or man or beast:

The consequence is, then, thy jealous fits 85

Have scared thy husband from the use of wits.

*Luc.* She never reprehended him but mildly,

- |  |  |
|--|--|
| 61. <i>Ay]</i> <i>Ay, ay</i> Hanmer.   | <i>moody, moping</i> Hanmer. <i>moody sad-</i>   |
| 66. <i>it]</i> <i>at it</i> Pope.  | <i>ness</i> Singer conj.   |
| 69. <i>venom]</i> <i>venome</i> F <sub>1</sub> F <sub>2</sub> . <i>ve-</i>                     | <i>melancholy]</i> <i>melancholia</i> Anon.  |
| <i>nomous</i> F <sub>3</sub> F <sub>4</sub> . <i>venom'd</i> Pope.                             | conj.  |
| <i>woman,]</i> <i>woman</i> Pope.  | 80. <i>Kinsman]</i> <i>kins-woman</i> Capell,  |
| 69, 70. <i>clamours...Poisons]</i> <i>clamours</i>   | ending line 79 at <i>kins-</i> . <i>A'kin</i>  |
| <i>...Poison</i> Pope. <i>clamour...Poisons</i>  | Hanmer.  |
| Capell.  | Warburton marks this line as   |
| 72, 75. <i>thereof]</i> <i>therefore</i> Johnson.  | spurious.  |
| 74. <i>make]</i> F <sub>1</sub> . <i>makes</i> F <sub>2</sub> F <sub>3</sub> F <sub>4</sub> .  | 81. <i>her]</i> <i>their</i> Malone (Heath   |
| 77. <i>by]</i> <i>with</i> Pope.   | conj.).  |
| 79. <i>moody]</i> F <sub>1</sub> . <i>muddy</i> F <sub>2</sub> F <sub>3</sub> F <sub>4</sub> . | 86. <i>Have]</i> F <sub>2</sub> F <sub>3</sub> F <sub>4</sub> . <i>Hath</i> F <sub>1</sub> . |

When he demean'd himself rough, rude, and wildly.  
Why bear you these rebukes, and answer not?

*Adr.* She did betray me to my own reproof. 90

Good people, enter, and lay hold on him.

*Abb.* No, not a creature enters in my house.

*Adr.* Then let your servants bring my husband forth.

*Abb.* Neither: he took this place for sanctuary,

And it shall privilege him from your hands 95

Till I have brought him to his wits again,

Or lose my labour in assaying it.

*Adr.* I will attend my husband, be his nurse,

Diet his sickness, for it is my office,

And will have no attorney but myself; 100

And therefore let me have him home with me.

*Abb.* Be patient; for I will not let him stir

Till I have used the approved means I have,

With wholesome syrups, drugs and holy prayers,

To make of him a formal man again: 105

It is a branch and parcel of mine oath,

A charitable duty of my order.

Therefore depart, and leave him here with me.

*Adr.* I will not hence, and leave my husband here:

And ill it doth beseem your holiness 110

To separate the husband and the wife.

*Abb.* Be quiet, and depart: thou shalt not have him.

[*Exit.*

*Luc.* Complain unto the Duke of this indignity.

*Adr.* Come, go: I will fall prostrate at his feet,

And never rise until my tears and prayers 115

Have won his Grace to come in person hither,

And take perforce my husband from the abbess.

*Sec. Mer.* By this, I think, the dial points at five:

Anon, I'm sure, the Duke himself in person

Comes this way to the melancholy vale, 120

The place of death and sorry execution,

88. *wildly*] *wild* Capell.

and Goldsmith. F<sub>2</sub>.

89. *these*] F<sub>1</sub> F<sub>2</sub>. *those* F<sub>3</sub> F<sub>4</sub>.

121. *death*] F<sub>3</sub> F<sub>4</sub>. *depth* F<sub>1</sub> F<sub>2</sub>.

112. [*Exit.*] Theobald.

*sorry*] *solemn* Collier MS.

117. [*Exeunt.* Enter Merchant

Behind the ditches of the abbey here.

*Ang.* Upon what cause?

*Sec. Mer.* To see a reverend Syracusan merchant,  
Who put unluckily into this bay 125  
Against the laws and statutes of this town,  
Beheaded publicly for his offence.

*Ang.* See where they come: we will behold his death.

*Luc.* Kneel to the Duke before he pass the abbey.

*Enter DUKE, attended; ÆGEON bareheaded; with the Headsman  
and other Officers.*

*Duke.* Yet once again proclaim it publicly, 130  
If any friend will pay the sum for him,  
He shall not die; so much we tender him.

*Adr.* Justice, most sacred Duke, against the abbess!

*Duke.* She is a virtuous and a reverend lady:  
It cannot be that she hath done thee wrong. 135

*Adr.* May it please your Grace, Antipholus my husband,—

Whom I made lord of me and all I had,  
At your important letters,—this ill day  
A most outrageous fit of madness took him;  
That desperately he hurried through the street,— 140  
With him his bondman, all as mad as he,—  
Doing displeasure to the citizens

By rushing in their houses, bearing thence  
Rings, jewels, any thing his rage did like.  
Once did I get him bound, and sent him home, 145

Whilst to take order for the wrongs I went,  
That here and there his fury had committed.

Anon, I wot not by what strong escape,  
He broke from those that had the guard of him;

124. *reverend* F<sub>3</sub>F<sub>4</sub>. *reverent*  
F<sub>1</sub>F<sub>2</sub>.

128. Enter Adriana and Lucia. F<sub>2</sub>.

130. SCENE III. Pope.  
attended] Theobald.

132. Enter Adriana. F<sub>2</sub>.

134. *reverend*] Ff.

137. *Whom*] F<sub>2</sub>F<sub>3</sub>F<sub>4</sub>. *Who* F<sub>1</sub>.

138. *important*] F<sub>1</sub>. *impotent* F<sub>2</sub>.  
*impotent* F<sub>3</sub>F<sub>4</sub>. *all-potent* Rowe.

*letters*] F<sub>1</sub>F<sub>2</sub>F<sub>3</sub>. *letter* F<sub>4</sub>.

148. *strong*] *strange* Malone conj.

And with his mad attendant and himself, 150  
 Each one with ireful passion, with drawn swords,  
 Met us again, and, madly bent on us,  
 Chased us away; till, raising of more aid,  
 We came again to bind them. Then they fled  
 Into this abbey, whither we pursued them; 155  
 And here the abbess shuts the gates on us,  
 And will not suffer us to fetch him out,  
 Nor send him forth, that we may bear him hence.  
 Therefore, most gracious Duke, with thy command  
 Let him be brought forth, and borne hence for help. 160  
*Duke.* Long since thy husband served me in my wars;  
 And I to thee engaged a prince's word,  
 When thou didst make him master of thy bed,  
 To do him all the grace and good I could.  
 Go, some of you, knock at the abbey-gate, 165  
 And bid the lady abbess come to me.  
 I will determine this before I stir.

*Enter a Servant.*

*Serv.* O mistress, mistress, shift and save yourself!  
 My master and his man are both broke loose,  
 Beaten the maids a-row, and bound the doctor, 170  
 Whose beard they have singed off with brands of fire;  
 And ever, as it blazed, they threw on him  
 Great pails of puddled mire to quench the hair:  
 My master preaches patience to him, and the while  
 His man with scissors nicks him like a fool; 175  
 And sure, unless you send some present help,  
 Between them they will kill the conjurer.

*Adr.* Peace, fool! thy master and his man are here;  
 And that is false thou dost report to us.

150. *with] here* Capell. *then* Rit-  
son conj.

*and himself] mad himself*  
Warburton.

158. *hence] F<sub>1</sub> F<sub>2</sub>. thence F<sub>3</sub> F<sub>4</sub>.*

168. SCENE IV. Pope.

*Enter a servant.]* Capell.

*Enter a Messenger. Ff.*

174. *to him] om.* Capell.

*and] om.* Hanmer. *and the*  
*om.* Steevens.

176. *some] F<sub>1</sub>. some other F<sub>2</sub>*

*F<sub>3</sub> F<sub>4</sub>.*

179. *to] F<sub>1</sub> F<sub>3</sub> F<sub>4</sub>. of F<sub>2</sub>.*

*Serv.* Mistress, upon my life, I tell you true; 180  
 I have not breathed almost since I did see it.  
 He cries for you, and vows, if he can take you,  
 To scorch your face and to disfigure you. [*Cry within.*  
 Hark, hark! I hear him, mistress: fly, be gone!

*Duke.* Come, stand by me; fear nothing. Guard with  
 halberds! 185

*Adr.* Ay me, it is my husband! Witness you,  
 That he is borne about invisible:  
 Even now we housed him in the abbey here;  
 And now he's there, past thought of human reason.

*Enter* ANTIPHOLUS of Ephesus *and* DROMIO of Ephesus.

*Ant. E.* Justice, most gracious Duke, O, grant me  
 justice! 190

Even for the service that long since I did thee,  
 When I bestrid thee in the wars, and took  
 Deep scars to save thy life; even for the blood  
 That then I lost for thee, now grant me justice.

*Æge.* Unless the fear of death doth make me dote, 195  
 I see my son Antipholus, and Dromio.

*Ant. E.* Justice, sweet prince, against that woman  
 there!

She whom thou gavest to me to be my wife,  
 That hath abused and dishonour'd me  
 Even in the strength and height of injury: 200  
 Beyond imagination is the wrong  
 That she this day hath shameless thrown on me.

*Duke.* Discover how, and thou shalt find me just.

*Ant. E.* This day, great Duke, she shut the doors upon  
 me, 205  
 While she with harlots feasted in my house.

*Duke.* A grievous fault! Say, woman, didst thou so?

*Adr.* No, my good lord: myself, he and my sister  
 To-day did dine together. So befall my soul  
 As this is false he burdens me withal!

*Luc.* Ne'er may I look on day, nor sleep on night, 210

183. *scorch*] *scotch* Warburton.

208. *To-day*] om. Hanmer.

205. *While*] *F*<sub>1</sub>. *Whilst* *F*<sub>2</sub>*F*<sub>3</sub>*F*<sub>4</sub>.

*So befall*] *So fall* Capell.

But she tells to your Highness simple truth!

*Ang.* O perjured woman! They are both forsworn:  
In this the madman justly chargeth them.

*Ant. E.* My liege, I am advised what I say;  
Neither disturbed with the effect of wine, 215  
Nor heady-rash, provoked with raging ire,  
Albeit my wrongs might make one wiser mad.  
This woman lock'd me out this day from dinner:  
That goldsmith there, were he not pack'd with her,  
Could witness it, for he was with me then; 220  
Who parted with me to go fetch a chain,  
Promising to bring it to the Porpentine,  
Where Balthazar and I did dine together.  
Our dinner done, and he not coming thither,  
I went to seek him: in the street I met him, 225  
And in his company that gentleman.  
There did this perjured goldsmith swear me down  
That I this day of him received the chain,  
Which, God he knows, I saw not: for the which  
He did arrest me with an officer. 230  
I did obey; and sent my peasant home  
For certain ducats: he with none return'd.  
Then fairly I bespoke the officer  
To go in person with me to my house.  
By the way we met my wife, her sister, and a rabble more 235  
Of vile confederates. Along with them  
They brought one Pinch, a hungry lean-faced villain,  
A mere anatomy, a mountebank,  
A threadbare juggler, and a fortune-teller,  
A needy, hollow-eyed, sharp-looking wretch, 240  
A living-dead man: this pernicious slave,  
Forsooth, took on him as a conjurer;  
And, gazing in mine eyes, feeling my pulse,  
And with no face, as 'twere, outfacing me,  
Cries out, I was possess'd. Then all together 245

212, 213. [To Mer. Capell.

two verses of 235. See note (ix).

228. of] F<sub>1</sub>. from F<sub>2</sub> F<sub>3</sub> F<sub>4</sub>.

235, 236. Pope ends these lines

235. By the way] To which he yielded: by the way Capell, making

and...confederates.

236. Along with them] om. Pope.



They fell upon me, bound me, bore me thence,  
 And in a dark and dankish vault at home  
 There left me and my man, both bound together;  
 Till, gnawing with my teeth my bonds in sunder,  
 I gain'd my freedom, and immediately 250  
 Ran hither to your Grace; whom I beseech  
 To give me ample satisfaction  
 For these deep shames and great indignities.

*Ang.* My lord, in truth, thus far I witness with him,  
 That he dined not at home, but was lock'd out. 255

*Duke.* But had he such a chain of thee or no?

*Ang.* He had, my lord: and when he ran in here,  
 These people saw the chain about his neck.

*Sec. Mer.* Besides, I will be sworn these ears of mine  
 Heard you confess you had the chain of him, 260  
 After you first forswore it on the mart:  
 And thereupon I drew my sword on you;  
 And then you fled into this abbey here,  
 From whence, I think, you are come by miracle.

*Ant. E.* I never came within these abbey-walls; 265  
 Nor ever didst thou draw thy sword on me:  
 I never saw the chain, so help me Heaven:  
 And this is false you burden me withal!

*Duke.* Why, what an intricate impeach is this!  
 I think you all have drunk of Circe's cup. 270  
 If here you housed him, here he would have been;  
 If he were mad, he would not plead so coldly:  
 You say he dined at home; the goldsmith here  
 Denies that saying. Sirrah, what say you?

*Dro. E.* Sir, he dined with her there, at the Porpentine. 275

*Cour.* He did; and from my finger snatch'd that ring.

*Ant. E.* 'Tis true, my liege; this ring I had of her.

*Duke.* Saw'st thou him enter at the abbey here?

*Cour.* As sure, my liege, as I do see your Grace.

*Duke.* Why, this is strange. Go call the abbess hither. 280

247. *And in]* Into Lettsom conj. F<sub>3</sub> F<sub>4</sub>.

248. *There]* They Collier MS. 267, 268. *chain, so...Heaven: And]*

249. *in sunder]* F<sub>1</sub>. *asunder* F<sub>2</sub> *chain. So...heaven* As Dyce.

I think you are all mated, or stark mad.

[Exit one to the Abbess.

*Æge.* Most mighty Duke, vouchsafe me speak a word:  
Haply I see a friend will save my life,  
And pay the sum that may deliver me.

*Duke.* Speak freely, Syracusan, what thou wilt. 285

*Æge.* Is not your name, sir, call'd Antipholus?  
And is not that your bondman, Dromio?

*Dro. E.* Within this hour I was his bondman, sir,  
But he, I thank him, gnaw'd in two my cords:  
Now am I Dromio, and his man unbound. 290

*Æge.* I am sure you both of you remember me.

*Dro. E.* Ourselves we do remember, sir, by you;  
For lately we were bound, as you are now.  
You are not Pinch's patient, are you, sir?

*Æge.* Why look you strange on me? you know me well. 295

*Ant. E.* I never saw you in my life till now.

*Æge.* O, grief hath changed me since you saw me last,  
And careful hours with time's deformed hand  
Have written strange defeatures in my face:  
But tell me yet, dost thou not know my voice? 300

*Ant. E.* Neither.

*Æge.* Dromio, nor thou?

*Dro. E.* No, trust me, sir, nor I.

*Æge.* I am sure thou dost.

*Dro. E.* Ay, sir, but I am sure I do not; and whatso-  
ever a man denies, you are now bound to believe him. 305

*Æge.* Not know my voice! O time's extremity,  
Hast thou so crack'd and splitted my poor tongue  
In seven short years, that here my only son  
Knows not my feeble key of untuned cares?  
Though now this grained face of mine be hid 310

281. *mad*] *made* F<sub>2</sub>.

[Exit...] F<sub>1</sub>F<sub>2</sub>. [Enter...] F<sub>3</sub>F<sub>4</sub>.

291. *you both*] F<sub>1</sub>. *both* F<sub>2</sub>F<sub>3</sub>F<sub>4</sub>.

298. *deformed*] *deforming* Capell.

304. *Ay, sir,*] Capell. *I sir,* Ff.  
*I, sir?* Pope. *Ay, sir?* Malone.

304, 305. Printed as verse by Ca-

pell: *But...whatsoever A...him.*

307. *crack'd and splitted*] *crack'd*  
*my voice, split* Collier MS.

309. *of untuned cares*] *untuned of*  
*cares* Anon. conj.

*cares*] *ears* Anon. conj.

In sap-consuming winter's drizzled snow,  
 And all the conduits of my blood froze up,  
 Yet hath my night of life some memory,  
 My wasting lamps some fading glimmer left,  
 My dull deaf ears a little use to hear:  
 All these old witnesses—I cannot err—  
 Tell me thou art my son Antipholus. 315

*Ant. E.* I never saw my father in my life.

*Æge.* But seven years since, in Syracuse, boy,  
 Thou know'st we parted: but perhaps, my son,  
 Thou shamest to acknowledge me in misery. 320

*Ant. E.* The Duke and all that know me in the city  
 Can witness with me that it is not so:  
 I ne'er saw Syracuse in my life.

*Duke.* I tell thee, Syracusan, twenty years 325  
 Have I been patron to Antipholus,  
 During which time he ne'er saw Syracuse:  
 I see thy age and dangers make thee dote.

*Re-enter Abbess, with ANTIPHOLUS of Syracuse and DROMIO of Syracuse.*

*Abb.* Most mighty Duke, behold a man much wrong'd.

[*All gather to see them.*]

*Adr.* I see two husbands, or mine eyes deceive me. 330

*Duke.* One of these men is Genius to the other;  
 And so of these. Which is the natural man,  
 And which the spirit? who deciphers them?

*Dro. S.* I, sir, am Dromio: command him away.

*Dro. E.* I, sir, am Dromio: pray, let me stay. 335

*Ant. S.* Ægeon art thou not? or else his ghost?

*Dro. S.* O, my old master! who hath bound him here?

*Abb.* Whoever bound him, I will loose his bonds,  
 And gain a husband by his liberty.

314. *lamps]* *lamp* Pope.

316. *All]* *And all* Rowe.

*old]* *hold* Warburton.

*witnesses—I cannot err—]*

*witnesses, I cannot erre.* Ff.

319. *Syracusa, boy]* Capell. *Sy-*

*racusa boy* Ff. *Syracusa bay* Rowe.

*Syracusa's bay* Hamer.

329. SCENE VII. Pope.

[*All....them.*] [*All.....him.*]

Warburton.

332. *these. Which]* *these, which* Ff.

Speak, old Ægeon, if thou be'st the man 340  
 That hadst a wife once call'd Æmilia,  
 That bore thee at a burden two fair sons :  
 O, if thou be'st the same Ægeon, speak,  
 And speak unto the same Æmilia!

*Æge.* If I dream not, thou art Æmilia : 345  
 If thou art she, tell me where is that son  
 That floated with thee on the fatal raft?

*Abb.* By men of Epidamnum he and I  
 And the twin Dromio, all were taken up ;  
 But by and by rude fishermen of Corinth 350  
 By force took Dromio and my son from them,  
 And me they left with those of Epidamnum.  
 What then became of them I cannot tell ;  
 I to this fortune that you see me in.

*Duke.* Why, here begins his morning story right : 355  
 These two Antipholuses, these two so like,  
 And these two Dromios, one in semblance,—  
 Besides her urging of her wreck at sea,—  
 These are the parents to these children,  
 Which accidentally are met together. 360

Antipholus, thou camest from Corinth first?

*Ant. S.* No, sir, not I ; I came from Syracuse.

*Duke.* Stay, stand apart ; I know not which is which.

*Ant. E.* I came from Corinth, my most gracious lord,—

*Dro. E.* And I with him. 365

*Ant. E.* Brought to this town by that most famous  
 warrior,

355—360. *Why.....together]* Ff  
 insert this speech after 344. The al-  
 teration is due to Capell.

355. *his]* F<sub>1</sub>F<sub>2</sub>. *this* F<sub>3</sub>F<sub>4</sub>. *the* Pope.  
*story right]* *story's light* Ca-  
 pell.

356. *Antipholuses, these]* *Antipho-*  
*lus, these* F<sub>1</sub>. *Antipholis, these* F<sub>2</sub>  
 F<sub>3</sub> F<sub>4</sub>. *Antipholis's* Hanmer. See  
 note (1).

357. *these]* F<sub>1</sub> F<sub>4</sub>. *those* F<sub>2</sub> F<sub>3</sub>.  
*semblance]* *semblance* prove

Capell.

358. *Besides her urging of her]*  
*Both sides emerging from their* Han-  
 mer. *Besides his urging of his* Collier  
 MS. *Besides his urging of her* Dyce  
 conj. Malone supposes a line, begin-  
 ning with *These*, lost after 358.

*wreck at sea,—]* *wreck,—all*  
*say,* Jackson conj.

359. *These are]* *These plainly are*  
 Pope.

361. Ff prefix 'Duke.'

Duke Menaphon, your most renowned uncle.

*Adr.* Which of you two did dine with me to-day?

*Ant. S.* I, gentle mistress.

*Adr.* And are not you my husband?

*Ant. E.* No; I say nay to that.

370

*Ant. S.* And so do I; yet did she call me so:

And this fair gentlewoman, her sister here,

Did call me brother. [*To Lucia.*] What I told you then,

I hope I shall have leisure to make good;

If this be not a dream I see and hear.

375

*Ang.* That is the chain, sir, which you had of me.

*Ant. S.* I think it be, sir; I deny it not.

*Ant. E.* And you, sir, for this chain arrested me.

*Ang.* I think I did, sir; I deny it not.

*Adr.* I sent you money, sir, to be your bail,

380

By Dromio; but I think he brought it not.

*Dro. E.* No, none by me.

*Ant. S.* This purse of ducats I received from you,

And Dromio my man did bring them me.

I see we still did meet each other's man;

385

And I was ta'en for him, and he for me;

And thereupon these ERRORS are arose.

*Ant. E.* These ducats pawn I for my father here.

*Duke.* It shall not need; thy father hath his life.

*Cour.* Sir, I must have that diamond from you.

390

*Ant. E.* There, take it; and much thanks for my good cheer.

*Abb.* Renowned Duke, vouchsafe to take the pains

To go with us into the abbey here,

And hear at large discoursed all our fortunes;—

And all that are assembled in this place,

395

That by this sympathized one day's error

Have suffer'd wrong, go keep us company,

And we shall make full satisfaction.—

372. *her sister*] F<sub>1</sub>. om. F<sub>2</sub>F<sub>3</sub>F<sub>4</sub>. conj.

373. [*To Lucia.*] [*Aside to Lucia.*  
Staunton conj.

394. *hear*] *here* Johnson.

398. *we shall make*] *ye shall have*

387. *are arose*] Ff. *all arose* Rowe.

Pope.

*rare arose* Staunton. *here arose* Anon.

Thirty-three years have I but gone in travail  
 Of you, my sons; and till this present hour 400  
 My heavy burthen ne'er delivered.  
 The Duke, my husband, and my children both,  
 And you the calendars of their nativity,  
 Go to a gossips' feast, and go with me;  
 After so long grief, such nativity! 405

*Duke.* With all my heart, I'll gossip at this feast.

[*Exeunt all but Ant. S., Ant. E., Dro. S., and Dro. E.*

*Dro. S.* Master, shall I fetch your stuff from ship-board?

*Ant. E.* Dromio, what stuff of mine hast thou embarked?

*Dro. S.* Your goods that lay at host, sir, in the Centaur.

*Ant. S.* He speaks to me.—I am your master, Dromio: 410  
 Come, go with us; we'll look to that anon:  
 Embrace thy brother there; rejoice with him.

[*Exeunt Ant. S. and Ant. E.*

*Dro. S.* There is a fat friend at your master's house,  
 That kitchen'd me for you to-day at dinner:  
 She now shall be my sister, not my wife. 415

*Dro. E.* Methinks you are my glass, and not my brother:

I see by you I am a sweet-faced youth.  
 Will you walk in to see their gossiping?

399. *Thirty-three*] Ff. *Twenty-five*  
 Theobald. *Twenty-three* Capell. See  
 note (x).

*but*] F<sub>1</sub>. *been* F<sub>2</sub>F<sub>3</sub>F<sub>4</sub>. om.  
 Hanmer.

400. *and till*] *nor till* Theobald.  
*until* Malone (Boaden conj.). *and at*  
 Collier MS.

401. *burthen ne'er*] Dyce. *burthen*  
*are* F<sub>1</sub>. *burthens are* F<sub>2</sub>F<sub>3</sub>F<sub>4</sub>. *bur-*  
*den not* Capell. *burden undelivered*  
 Collier. *burden here* Grant White.  
*burden has* Anon. conj. (ap. Halli-  
 well).

404. *Go....and go*] *Hence....along*  
 Lettsom conj. *So....all go* Edd. conj.

*and go*] F<sub>1</sub>F<sub>3</sub>F<sub>4</sub>. *and goe* F<sub>2</sub>.  
*and gaud* Warburton. *and joy* Heath  
 conj. *and gout* Jackson conj. *and*  
 see Anon. conj.

405. *nativity*] Ff. *felicity* Hanmer.  
*festivity* Dyce (Johnson conj.).  
*such nativity!*] *suits festivity*.  
 Anon. conj.

406. [*Exeunt...*] [*Exeunt omnes*.  
 Manet the two Dromio's and two  
 brothers. Ff.

407. SCENE VIII. Pope.  
*fetch*] *go fetch* S. Walker conj.  
*ship-board*] *shipboard for you*

Capell conj.

412. [*Exeunt...*] [*Exit*. Ff.

*Dro. S.* Not I, sir; you are my elder.

*Dro. E.* That's a question: how shall we try it? 420

*Dro. S.* We'll draw cuts for the senior: till then lead  
thou first.

*Dro. E.* Nay, then, thus:—

We came into the world like brother and brother;  
And now let's go hand in hand, not one before another.

[*Exeunt.*]

420. *we try it?*] *we trie it.* F<sub>1</sub>. ...*first.*  
*I try it.* F<sub>2</sub>F<sub>3</sub>F<sub>4</sub>. *we try it, brother?* senior] Pope. *signior* F<sub>1</sub>F<sub>2</sub>.  
 Capell. *signiority* F<sub>3</sub>F<sub>4</sub>.  
 421. *We'll*] *We will* Capell, ending lines 419—421 at *question...draw*  
 422. [embracing. Rowe.

## NOTES.

### NOTE I.

IN the spelling of the name of 'Solinus' we have followed the first Folio. In the subsequent Folios it was altered, most probably by an accident in  $F_2$  to 'Salinus.' The name occurs only once in the copies, and that in the first line of the text. The name which we have given as 'Antipholus' is spelt indifferently thus, and 'Antipholis' in the Folios. It will hardly be doubted that the lines in the rhyming passage, III. 2. 2, 4, where the Folios read 'Antipholus,' are correctly amended by Capell, and prove that 'Antipholus' is the spelling of Shakespeare. Either word is evidently corrupted from 'Antiphilus.' These names are merely arbitrary, but the surnames, 'Erotes' and 'Sereptus,' are most probably errors for 'Errans,' or 'Erraticus' and 'Surreptus,' of which the latter is plainly derived from Plautus' *Menæchmus Surreptus*, a well-known character in Shakespeare's day: see Brian Melbancke's *Philotinus* (1582), p. 160: 'Thou art like Menechmus Subreptus his wife...whose "husband shall not neede to be justice of peace" for she "will have a charter to make her justice of coram."' See *Merry Wives*, I. I. 4, 5. In spelling 'Syracusian' instead of 'Syracusan' we follow the practice of the Folios in an indifferent matter. 'Epidamnum' not 'Epidamium' is found in the English translation of the *Menæchmi*, 1595, so the latter form in  $F_1$  is probably a printer's error.

### NOTE II.

I. 2. 1. That this scene is laid at the Mart appears from Antipholus's allusion to this place in II. 2. 5, 6:

'I could not speak with Dromio since at first  
I sent him from the mart.'

As this play is derived from a classical prototype, Capell has supposed



no change of scene, but lays the whole action in 'a Publick Place;' evidently with much inconvenience to the Persons.

## NOTE III.

II. 1. 30. Johnson's ingenious conjecture may have been suggested to him by a passage in *As you like it*, IV. 3. 17:

'Her love is not the hare that I do hunt.'

But the received reading of the Folios is perhaps confirmed by a line in the present play, III. 2. 7:

'Or if you like elsewhere, do it by stealth.'

## NOTE IV.

II. 1. 108 sqq. The only correction of this passage which we believe to be quite free from doubt is that in line 111, 'Wear' for 'Where.' Accordingly, with this exception, we have retained the precise words of the first Folio.

## NOTE V.

IV. 2. 38. Grey's conjecture of 'lanes' for 'lands' is made somewhat more probable by the existence of copies of F<sub>1</sub> in which the word appears 'lans.' A corrector would naturally change this rather to 'lands' than to 'lanes,' because of the rhyme.

## NOTE VI.

IV. 2. 46. The Folios have 'send him Mistris redemption,' and Rowe, by his punctuation and capital R, made Dromio call Luciana 'Redemption.' Pope and Theobald seem to have followed him, though they give the small r. The Folios cannot be made chargeable with this error, for the comma does not regularly follow vocatives in these editions where we expect it. There is no comma, for instance, following the word 'Mistress' in IV. 3. 74 or in IV. 4. 39.

## NOTE VII.

IV. 4. 29. The word 'ears' might probably be better printed 'years' for 'years;' for a pun—hitherto, however, unnoticed—seems to be indicated by the following words. A very farfetched explanation has been offered by Steevens, and accepted by Delius and, we believe,

by all the modern editors, namely, that Antipholus has wrung Dromio's ears so often that they have attained a length like an ass's.

## NOTE VIII.

V. I. 1. Shakespeare uses the words 'Priory' and 'Abbey' as synonymous. Compare V. I. 37 and V. I. 122.

## NOTE IX.

V. I. 235. It might possibly be better to print this line as two lines, the first being broken :

' By the way we met  
My wife...'

But the place is probably corrupt.

## NOTE X.

V. I. 399. The number Thirty-three has been altered by editors to bring the figures into harmony with other periods named in the play. From I. I. 126, 133 the age of Antipholus has been computed at twenty-three; from I. I. 126 and V. I. 308 we derive twenty-five. The Duke says he has been patron to Antipholus for twenty years, V. I. 325; but three or five seems too small an age to assign for the commencement of this patronage. Antipholus saved the Duke's life in the wars 'long since,' V. I. 161, 191. His 'long experience' of his wife's 'wisdom' and her 'years' are mentioned, III. I. 89, 90. But Shakespeare probably did not compute the result of his own figures with any great care or accuracy.





**00052355**





Digitized with financial assistance from

Government of Maharashtra

on 30 January, 2020

