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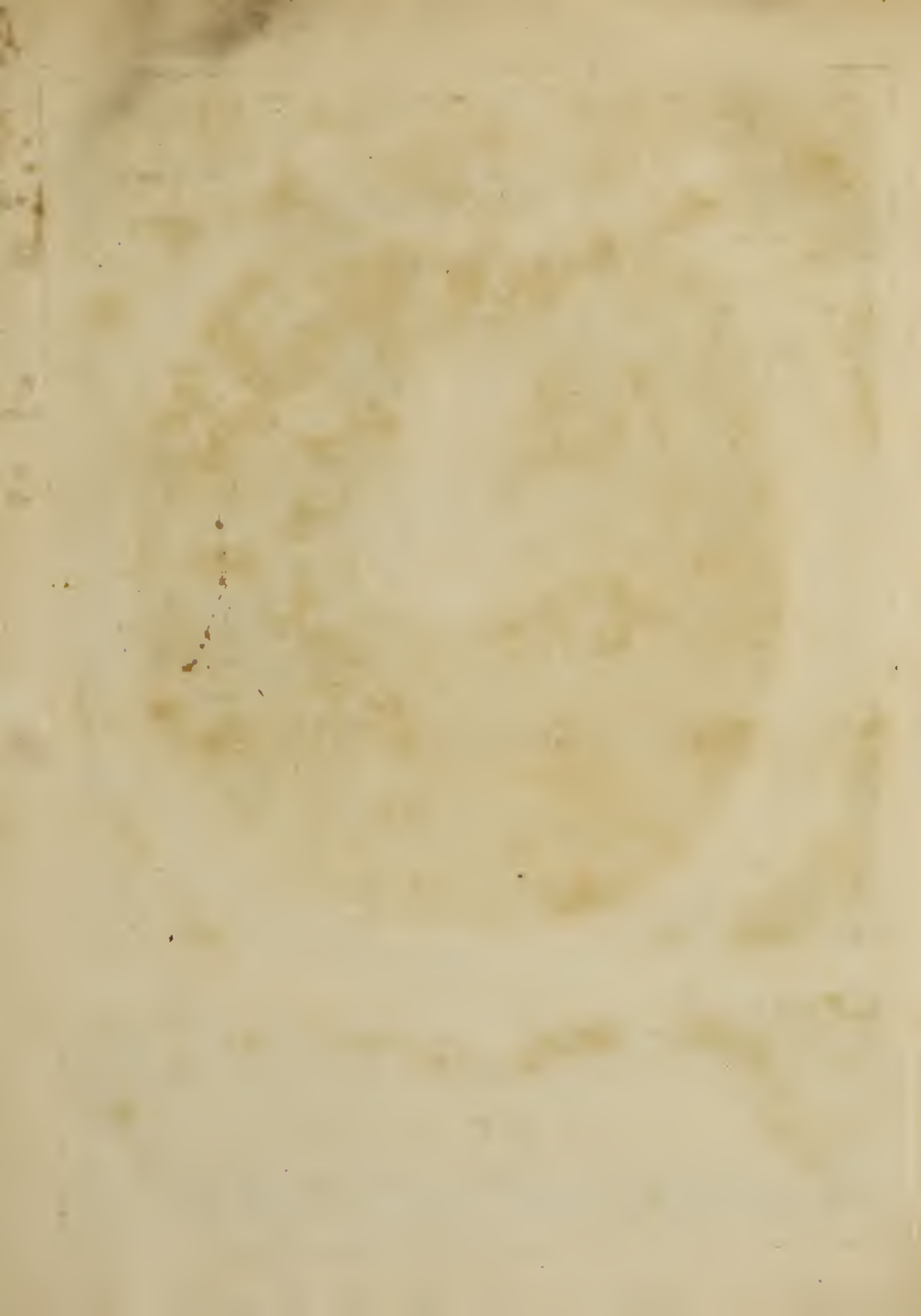


Thomas Pennant Barton.

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Received, May, 1873.

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Ad Originalem Tabulam penes Edvardum Dominum Harley.

G. Vertue Sculp. 1724.

T H E
W O R K S
O F
S H A K E S P E A R.
I N
S I X V O L U M E S.

COLLATED and CORRECTED by the former EDITIONS,

By Mr. P O P E.

----- *Laniatum corpore toto
Deiphobum vidi, & lacerum crudeliter ora,
Ora, manusque ambas, populataque tempora raptis
Auribus, & truncas inhonesto vulnere nares!
Quis tam crudeles optavit sumere pœnas?
Cui tantum de te licuit? —* Virg.

L O N D O N:
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May, 1873

Barton.





T H E
P R E F A C E
O F T H E
E D I T O R.



I T is not my design to enter into a Criticism upon this Author; tho' to do it effectually and not superficially, would be the best occasion that any just Writer could take, to form the judgment and taste of our nation. For of all *English* Poets *Shakespear* must be confessed to be the fairest and fullest subject for Criticism, and to afford the most numerous, as well as most conspicuous instances, both of Beauties and Faults of all sorts. But this far exceeds the bounds of a Preface, the business of which is only to give an account of the fate of his Works, and the disadvantages under which they have been transmitted to us. We shall

hereby extenuate many faults which are his, and clear him from the imputation of many which are not: A design, which tho' it can be no guide to future Criticks to do him justice in one way, will at least be sufficient to prevent their doing him an injustice in the other.

I cannot however but mention some of his principal and characteristic Excellencies, for which (notwithstanding his defects) he is justly and universally elevated above all other Dramatic Writers. Not that this is the proper place of praising him, but because I would not omit any occasion of doing it.

If ever any Author deserved the name of an *Original*, it was *Shakespear*. *Homer* himself drew not his art so immediately from the fountains of Nature, it proceeded thro' *Ægyptian* strainers and channels, and came to him not without some tincture of the learning, or some cast of the models, of those before him. The Poetry of *Shakespear* was Inspiration indeed: he is not so much an Imitator, as an Instrument, of Nature; and 'tis not so just to say that he speaks from her, as that she speaks thro' him.

His *Characters* are so much Nature her self, that 'tis a sort of injury to call them by so distant a name as Copies of her. Those of other Poets have a constant resemblance, which shews that they receiv'd them from one another, and were but multipliers of the same image: each picture like a mock-rainbow

is but the reflexion of a reflexion. But every single character in *Shakespear* is as much an Individual, as those in Life itself; it is as impossible to find any two alike; and such as from their relation or affinity in any respect appear most to be Twins, will upon comparison be found remarkably distinct. To this life and variety of Character, we must add the wonderful Preservation of it; which is such throughout his plays, that had all the Speeches been printed without the very names of the Persons, I believe one might have apply'd them with certainty to every speaker.

The *Power* over our *Passions* was never possess'd in a more eminent degree, or display'd in so different instances. Yet all along, there is seen no labour, no pains to raise them; no preparation to guide our guess to the effect, or be perceiv'd to lead toward it: But the heart swells, and the tears burst out, just at the proper places: We are surpriz'd, the moment we weep; and yet upon reflection find the passion so just, that we shou'd be surpriz'd if we had not wept, and wept at that very moment.

How astonishing is it again, that the passions directly opposite to these, Laughter and Spleen, are no less at his command! that he is not more a master of the *Great*, than of the *Ridiculous* in human nature; of our noblest tenderesses, than of our vainest foibles; of our strongest emotions, than of our idlest sensations!

Nor

Nor does he only excell in the Passions: In the coolness of Reflection and Reasoning he is full as admirable. His *Sentiments* are not only in general the most pertinent and judicious upon every subject; but by a talent very peculiar, something between Penetration and Felicity, he hits upon that particular point on which the bent of each argument turns, or the force of each motive depends. This is perfectly amazing, from a man of no education or experience in those great and publick scenes of life which are usually the subject of his thoughts: So that he seems to have known the world by Intuition, to have look'd thro' humane nature at one glance, and to be the only Author that gives ground for a very new opinion, That the Philosopher and even the Man of the world, may be *Born*, as well as the Poet.

It must be own'd that with all these great excellencies, he has almost as great defects; and that as he has certainly written better, so he has perhaps written worse, than any other. But I think I can in some measure account for these defects, from several causes and accidents; without which it is hard to imagine that so large and so enlighten'd a mind could ever have been susceptible of them. That all these Contingencies should unite to his disadvantage seems to me almost as singularly unlucky, as that so many various (nay contrary) Talents should meet in one man, was happy and extraordinary.

It must be allowed that Stage-Poetry of all other, is more particularly levell'd to please the *Populace*, and its success more immediately depending upon the *Common Suffrage*. One cannot therefore wonder, if *Shakespeare* having at his first appearance no other aim in his writings than to procure a subsistence, directed his endeavours solely to hit the taste and humour that then prevailed. The Audience was generally composed of the meaner sort of people; and therefore the Images of Life were to be drawn from those of their own rank: accordingly we find, that not our Author's only but almost all the old Comedies have their Scene among *Tradesmen* and *Mechanicks*: And even their Historical Plays strictly follow the common *Old Stories* or *Vulgar Traditions* of that kind of people. In Tragedy, nothing was so sure to *Surprize* and cause *Admiration*, as the most strange, unexpected, and consequently most unnatural, Events and Incidents; the most exaggerated Thoughts; the most verbose and bombast Expression; the most pompous Rhymes, and thundering Versification. In Comedy, nothing was so sure to *please*, as mean buffoonry, vile ribaldry, and unmannerly jests of fools and clowns. Yet even in these, our Author's Wit buoys up, and is born above his subject: his Genius in those low parts is like some Prince of a Romance in the disguise of a Shepherd or Peasant; a certain Greatness and Spirit now and then break

out,

out, which manifest his higher extraction and qualities.

It may be added, that not only the common Audience had no notion of the rules of writing, but few even of the better sort piqu'd themselves upon any great degree of knowledge or nicety that way; till *Ben Johnson* getting possession of the Stage, brought critical learning into vogue: And that this was not done without difficulty, may appear from those frequent lessons (and indeed almost Declamations) which he was forced to prefix to his first plays, and put into the mouth of his Actors, the *Grex*, *Chorus*, &c. to remove the prejudices, and inform the judgment of his hearers. Till then, our Authors had no thoughts of writing on the model of the Ancients: their Tragedies were only Histories in Dialogue; and their Comedies follow'd the thread of any Novel as they found it, no less implicitly than if it had been true History.

To judge therefore of *Shakespear* by *Aristotle's* rules, is like trying a man by the Laws of one Country, who acted under those of another. He writ to the *People*; and writ at first without patronage from the better sort, and therefore without aims of pleasing them: without assistance or advice from the Learned, as without the advantage of education or acquaintance among them: without that knowledge of the best models, the Ancients, to inspire him with an emula-
tion

tion of them; in a word, without any views of Reputation, and of what Poets are pleas'd to call Immortality: Some or all of which have encourag'd the vanity, or animated the ambition, of other writers.

Yet it must be observ'd, that when his performances had merited the protection of his Prince, and when the encouragement of the Court had succeeded to that of the Town; the works of his riper years are manifestly rais'd above those of his former. The Dates of his plays sufficiently evidence that his productions improved, in proportion to the respect he had for his auditors. And I make no doubt this observation would be found true in every instance, were but Editions extant from which we might learn the exact time when every piece was compos'd, and whether writ for the Town, or the Court.

Another Cause (and no less strong than the former) may be deduced from our Author's being a *Player*, and forming himself first upon the judgments of that body of men whereof he was a member. They have ever had a Standard to themselves, upon other principles than those of *Aristotle*. As they live by the Majority, they know no rule but that of pleasing the present humour, and complying with the wit in fashion; a consideration which brings all their judgment to a short point. Players are just such judges of what is *right*, as Taylors are of what is

graceful. And in this view it will be but fair to allow, that most of our Author's faults are less to be ascribed to his wrong judgment as a Poet, than to his right judgment as a Player.

By these men it was thought a praise to *Shakespeare*, that he scarce ever *blotted a line*. This they industriously propagated, as appears from what we are told by *Ben Johnson* in his *Discoveries*, and from the preface of *Heminges* and *Condell* to the first folio Edition. But in reality (however it has prevailed) there never was a more groundless report, or to the contrary of which there are more undeniable evidences. As, the Comedy of the *Merry Wives of Windsor*, which he entirely new writ; the *History of Henry the 6th*, which was first published under the Title of the *Contention of York and Lancaster*; and that of *Henry the 5th*, extremely improved; that of *Hamlet* enlarged to almost as much again as at first, and many others. I believe the common opinion of his want of Learning proceeded from no better ground. This too might be thought a Praise by some; and to this his Errors have as injudiciously been ascribed by others. For 'tis certain, were it true, it could concern but a small part of them; the most are such as are not properly Defects, but Superfoetations: and arise not from want of learning or reading, but from want of thinking or judging: or rather (to be more just to our Author) from a compliance to those

wants in others. As to a wrong choice of the subject, a wrong conduct of the incidents, false thoughts, forc'd expressions, &c. if these are not to be ascrib'd to the foresaid accidental reasons, they must be charg'd upon the Poet himself, and there is no help for it. But I think the two Disadvantages which I have mentioned (to be obliged to please the lowest of people, and to keep the worst of company) if the consideration be extended as far as it reasonably may, will appear sufficient to mis-lead and depress the greatest Genius upon earth. Nay the more modesty with which such a one is endued, the more he is in danger of submitting and conforming to others, against his own better judgment.

But as to his *Want of Learning*, it may be necessary to say something more: There is certainly a vast difference between *Learning* and *Languages*. How far he was ignorant of the latter, I cannot determine; but 'tis plain he had much Reading at least, if they will not call it Learning. Nor is it any great matter, if a man has Knowledge, whether he has it from one language or from another. Nothing is more evident than that he had a taste of natural Philosophy, Mechanicks, ancient and modern History, Poetical learning and Mythology: We find him very knowing in the customs, rites, and manners of Antiquity. In *Coriolanus* and *Julius Cæsar*, not only the Spirit, but Manners, of the *Romans* are exactly

actly drawn; and still a nicer distinction is shown, between the manners of the *Romans* in the time of the former, and of the latter. His reading in the ancient Historians is no less conspicuous, in many references to particular passages: and the speeches copy'd from *Plutarch* in *Coriolanus* may, I think, as well be made an instance of his learning, as those copy'd from *Cicero* in *Catiline*, of *Ben Johnson's*. The manners of other nations in general, the *Egyptians*, *Venetians*, *French*, &c. are drawn with equal propriety. Whatever object of nature, or branch of science, he either speaks of or describes; it is always with competent, if not extensive knowledge: his descriptions are still exact; all his metaphors appropriated, and remarkably drawn from the true nature and inherent qualities of each subject. When he treats of Ethic or Politic, we may constantly observe a wonderful justness of distinction, as well as extent of comprehension. No one is more a master of the Poetical story, or has more frequent allusions to the various parts of it: Mr. *Waller* (who has been celebrated for this last particular) has not shown more learning this way than *Shakespeare*. We have Translations from *Ovid* published in his name, among those Poems which pass for his, and for some of which we have undoubted authority, (being published by himself, and dedicated to his noble Patron the Earl of *Southampton*;) He appears also to have been conver-

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fant in *Plautus*, from whom he has taken the plot of one of his plays: he follows the *Greek* Authors, and particularly *Dares Phrygius*, in another: (altho' I will not pretend to say in what language he read them.) The modern *Italian* writers of Novels he was manifestly acquainted with; and we may conclude him to be no less conversant with the Ancients of his own country, from the use he has made of *Chaucer* in *Troilus* and *Cressida*, and in the *Two Noble Kinsmen*; if that Play be his, as there goes a Tradition it was, (and indeed it has little resemblance of *Fletcher*, and more of our Author than some of those which have been received as genuine.)

I am inclined to think, this opinion proceeded originally from the zeal of the Partizans of our Author and *Ben Johnson*; as they endeavoured to exalt the one at the expence of the other. It is ever the nature of Parties to be in extremes; and nothing is so probable, as that because *Ben Johnson* had much the most learning, it was said on the one hand that *Shakespear* had none at all; and because *Shakespear* had much the most wit and fancy, it was retorted on the other, that *Johnson* wanted both. Because *Shakespear* borrowed nothing, it was said that *Ben Johnson* borrowed every thing. Because *Johnson* did not write extempore, he was reproached with being a year about every piece; and because *Shakespear* wrote with ease and rapidity, they
cried,

cryed, he never once made a blot. Nay the spirit of opposition ran so high, that whatever those of the one side objected to the other, was taken at the rebound, and turned into Praises; as injudiciously, as their antagonists before had made them Objections.

Poets are always afraid of Envy; but sure they have as much reason to be afraid of Admiration. They are the *Scylla* and *Charybdis* of Authors; those who escape one, often fall by the other. *Pessimum genus inimicorum Laudantes*, says *Tacitus*: and *Virgil* desires to wear a charm against those who praise a Poet without rule or reason.

---- *Si ultra placitum laudarit, baccare frontem*
Cingito, ne Vati noceat ----

But however this contention might be carried on by the Partizans on either side, I cannot help thinking these two great Poets were good friends, and lived on amicable terms and in offices of society with each other. It is an acknowledged fact, that *Ben Johnson* was introduced upon the Stage, and his first works encouraged, by *Shakespear*. And after his death, that Author writes *To the memory of his beloved Mr. William Shakespear*, which shows as if the friendship had continued thro' life. I cannot for my own part find any thing *Invidious* or *Sparing* in those verses, but wonder *Mr. Dryden* was of that opinion. He exalts him not only above all his Contemporaries,

aries, but above *Chaucer* and *Spenser*, whom he will not allow to be great enough to be rank'd with him; and challenges the names of *Sophocles*, *Euripides*, and *Æschylus*, nay all *Greece* and *Rome* at once, to equal him. And (which is very particular) expressly vindicates him from the imputation of wanting *Art*, not enduring that all his excellencies shou'd be attributed to *Nature*. It is remarkable too, that the praise he gives him in his *Discoveries* seems to proceed from a *personal kindness*; he tells us that he lov'd the man, as well as honoured his memory; celebrates the honesty, openness, and frankness of his temper; and only distinguishes, as he reasonably ought, between the real merit of the Author, and the silly and derogatory applauses of the Players. *Ben Johnson* might indeed be sparing in his Commendations (tho' certainly he is not so in this instance) partly from his own nature, and partly from judgment. For men of judgment think they do any man more service in praising him justly, than lavishly. I say, I would fain believe they were Friends, tho' the violence and ill-breeding of their Followers and Flatterers were enough to give rise to the contrary report. I would hope that it may be with *Parties*, both in Wit and State, as with those Monsters described by the Poets; and that their *Heads* at least may have something humane, tho' their *Bodies* and *Tails* are wild beasts and serpents.

As I believe that what I have mentioned gave rise to the opinion of *Shakespear's* want of learning; so what has continued it down to us may have been the many blunders and illiteracies of the first Publishers of his works. In these Editions their ignorance shines almost in every page; nothing is more common than *Actus tertia. Exit Omnes. Enter three Witches solus.* Their *French* is as bad as their *Latin*, both in construction and spelling: Their very *Welsh* is false. Nothing is more likely than that those palpable blunders of *Hector's* quoting *Aristotle*, with others of that gross kind, sprung from the same root. It not being at all credible that these could be the errors of any man who had the least tincture of a School, or the least conversation with such as had. *Ben Johnson* (whom they will not think partial to him) allows him at least to have had *some Latin*; which is utterly inconsistent with mistakes like these. Nay the constant blunders in proper names of persons and places, are such as must have proceeded from a man, who had not so much as read any history, in any language: so could not be *Shakespear's*.

I shall now lay before the reader some of those almost innumerable Errors, which have risen from one source, the ignorance of the Players, both as his actors, and as his editors. When the nature and kinds of these are enumerated and considered, I dare to say that

that not *Shakespear* only, but *Aristotle* or *Cicero*, had their works undergone the same fate, might have appear'd to want sense as well as learning.

It is not certain that any one of his Plays was published by himself. During the time of his employment in the Theatre, several of his pieces were printed separately in Quarto. What makes me think that most of these were not publish'd by him, is the excessive carelessness of the press: every page is so scandalously false spelled, and almost all the learned or unusual words so intolerably mangled, that it's plain there either was no Corrector to the press at all, or one totally illiterate. If any were supervised by himself, I should fancy the two parts of *Henry the 4th*, and *Midsummer-Night's Dream* might have been so: because I find no other printed with any exactness; and (contrary to the rest) there is very little variation in all the subsequent editions of them. There are extant two Prefaces, to the first quarto edition of *Troilus* and *Cressida* in 1609, and to that of *Othello*; by which it appears, that the first was publish'd without his knowledge or consent, and even before it was acted, so late as seven or eight years before he died: and that the latter was not printed till after his death. The whole number of genuine plays which we have been able to find printed in his life-time, amounts but to eleven. And

of some of these, we meet with two or more editions by different printers, each of which has whole heaps of trash different from the other: which I should fancy was occasion'd, by their being taken from different copies, belonging to different Play-houses.

The folio edition (in which all the plays we now receive as his, were first collected) was published by two Players, *Heming* and *Condell*, in 1623, seven years after his decease. They declare, that all the other editions were stolen and surreptitious, and affirm theirs to be purged from the errors of the former. This is true as to the literal errors, and no other; for in all respects else it is far worse than the Quarto's:

First, because the additions of trifling and bombast passages are in this edition far more numerous. For whatever had been added, since those Quarto's, by the actors, or had stolen from their mouths into the written parts, were from thence conveyed into the printed text, and all stand charged upon the Author. He himself complained of this usage in *Hamlet*, where he wishes that *those who play the Clowns wou'd speak no more than is set down for them.* (Act. 3. Sc. 4.) But as a proof that he could not escape it, in the old editions of *Romeo and Juliet* there is no hint of a great number of the mean conceits and ribaldries now to be found there. In others,

others, the low scenes of Mobs, Plebeians and Clowns, are vastly shorter than at present: And I have seen one in particular (which seems to have belonged to the playhouse, by having the parts divided with lines, and the Actors names in the margin) where several of those very passages were added in a written hand, which are since to be found in the folio.

In the next place, a number of beautiful passages which are extant in the first single editions, are omitted in this: as it seems, without any other reason, than their willingness to shorten some scenes: These men (as it was said of *Procrustes*) either lopping, or stretching an Author, to make him just fit for their Stage.

This edition is said to be printed from the *Original Copies*; I believe they meant those which had lain ever since the Author's days in the playhouse, and had from time to time been cut, or added to, arbitrarily. It appears that this edition, as well as the Quarto's, was printed (at least partly) from no better copies than the *Prompter's Book*, or *Piece-meal Parts* written out for the use of the actors: For in some places their very * names are thro' carelessness set down instead of the *Persons*

b 2

* Much ado about nothing. *Act 2.* Enter Prince Leonato, Claudio, and Jack Wilton, instead of Balthasar. And in *Act 4.* Cowley, and Kemp, constantly thro' a whole Scene. Edit. Fol. of 1623, and 1632.

sona Dramatis: And in others the notes of direction to the *Property-men* for their *Moveables*, and to the *Players* for their *Entries*, * are inserted into the Text, thro' the ignorance of the Transcribers.

The Plays not having been before so much as distinguish'd by *Acts* and *Scenes*, they are in this edition divided according as they play'd them; often where there is no pause in the action, or where they thought fit to make a breach in it, for the sake of *Musick*, *Masques*, or *Monsters*.

Sometimes the scenes are transposed and shuffled backward and forward; a thing which could no otherwise happen, but by their being taken from separate and piece-meal-written parts.

Many verses are omitted intirely, and others transposed; from whence invincible obscurities have arisen, past the guess of any Commentator to clear up, but just where the accidental glympse of an old edition enlightens us.

Some Characters were confounded and mix'd, or two put into one, for want of a competent number of actors. Thus in the Quarto edition of *Midsummer-Night's Dream*, Act. 5. *Shakespeare* introduces a kind of Master of the Revels called *Philostratus*: all whose part is given to another character (that
of

* Such as,

—My Queen is murder'd! Ring the little Bell——

—His nose grew as sharp as a pen, and a table of *Greenfield's*, &c.

of *Ægeus*) in the subsequent editions: So also in *Hamlet* and *King Lear*. This too makes it probable that the Prompter's Books were what they call'd the Original Copies.

From liberties of this kind, many speeches also were put into the mouths of wrong persons, where the Author now seems chargeable with making them speak out of character: Or sometimes perhaps for no better reason, than that a governing Player, to have the mouthing of some favourite speech himself, would snatch it from the unworthy lips of an Underling:

Prose from verse they did not know, and they accordingly printed one for the other throughout the volume.

Having been forced to say so much of the Players, I think I ought in justice to remark, that the Judgment, as well as Condition, of that class of people was then far inferior to what it is in our days. As then the best Playhouses were Inns and Taverns (the *Globe*, the *Hope*, the *Red Bull*, the *Fortune*, &c.) so the top of the profession were then meer Players, not Gentlemen of the stage: They were led into the Buttery by the Steward, not plac'd at the Lord's table, or Lady's toilette: and consequently were intirely depriv'd of those advantages they now enjoy, in the familiar conversation of our Nobility, and an intimacy (not to say dearness) with people of the first condition.

From

From what has been said, there can be no question but had *Shakespear* published his works himself (especially in his latter time, and after his retreat from the stage) we should not only be certain which are genuine; but should find in those that are, the errors lessened by some thousands. If I may judge from all the distinguishing marks of his style, and his manner of thinking and writing, I make no doubt to declare that those wretched plays, *Pericles*, *Lochrine*, *Sir John Oldcastle*, *Yorkshire Tragedy*, *Lord Cromwell*, *The Puritan*, and *London Prodigal*, cannot be admitted as his. And I should conjecture of some of the others, (particularly *Love's Labour Lost*, *The Winter's Tale*, and *Titus Adronicus*) that only some characters, single scenes, or perhaps a few particular passages, were of his hand. It is very probable what occasion'd some Plays to be supposed *Shakespear's* was only this; that they were pieces produced by unknown authors, or fitted up for the Theatre while it was under his administration: and no owner claiming them, they were adjudged to him, as they give Strays to the Lord of the Manor. A mistake, which (one may also observe) it was not for the interest of the House to remove. Yet the Players themselves, *Hemings* and *Condell*, afterwards did *Shakespear* the justice to reject those eight plays in their edition; tho' they were then printed in his name, in every body's hands, and acted with some applause;

(as

(as we learn from what *Ben Johnson* says of *Pericles* in his Ode on the *New Inn.*) That *Titus Andronicus* is one of this class I am the rather induced to believe, by finding the same Author openly express his contempt of it in the *Induction* to *Bartholomew-Fair*, in the year 1614, when *Shakespear* was yet living. And there is no better authority for these latter sort, than for the former, which were equally published in his life-time.

If we give into this opinion, how many low and vicious parts and passages might no longer reflect upon this great Genius, but appear unworthily charged upon him? And even in those which are really his, how many faults may have been unjustly laid to his account from arbitrary Additions, Expunctions, Transpositions of scenes and lines, confusion of Characters and Persons, wrong application of Speeches, corruptions of innumerable Passages by the Ignorance, and wrong Corrections of 'em again by the Impertinence, of his first Editors? From one or other of these considerations, I am verily perswaded, that the greatest and the grossest part of what are thought his errors would vanish, and leave his character in a light very different from that disadvantageous one, in which it now appears to us.

This is the state in which *Shakespear's* writings lye at present; for since the above-mentioned Folio Edition, all the rest have implicitly followed it, without having

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 shew it self. The various Readings are fairly put in the margin; so that every one may compare 'em; and those I have prefer'd into the Text are constantly *ex fide Codicum*, upon authority. The Alterations or Additions which *Shakespeare* himself made, are taken notice of as they occur. Some suspected passages which are excessively bad, (and which seem Interpolations by being so inserted that one can intirely omit them without any chasm, or deficiency in the context) are degraded to the bottom of the page; with an Asterisk referring to the places of their insertion. The Scenes are mark'd so distinctly that every removal of place is specify'd; which is more necessary in this Author than any other, since he shifts them more frequently: and sometimes without attending to this particular, the reader would have met with obscurities. The more obsolete or unusual words are explained.

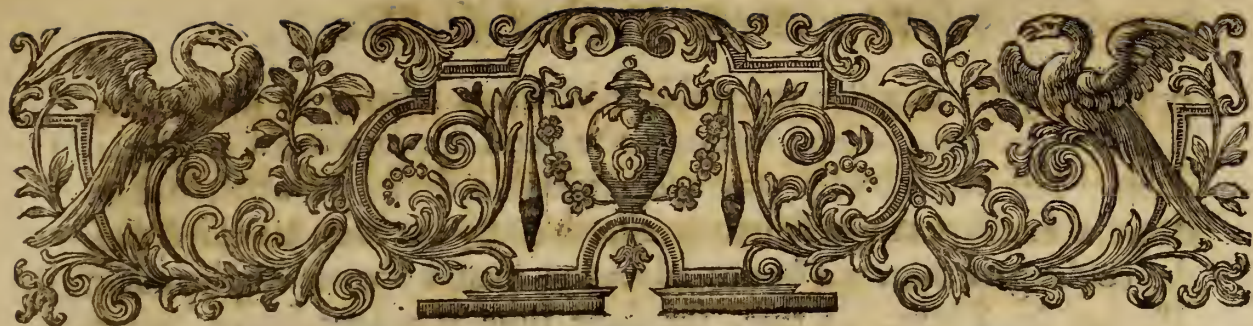
Some of the most shining passages are distinguish'd by comma's in the margin; and where the beauty lay not in particulars but in the whole, a star is prefix'd to the scene. This seems to me a shorter and less ostentatious method of performing the better half of Criticism (namely the pointing out an Author's excellencies) than to fill a whole paper with citations of fine passages, with *general Applauses*, or *empty Exclamations* at the tail of them. There is also subjoin'd a Catalogue of those first Editions by which the greater part of the various readings and of the corrected passages are authoris'd, (most of which are such as carry their own evidence along with them.) These Editions now hold the place of Originals, and are the only materials left to repair the deficiencies or restore the corrupted sense of the Author: I can only wish that a greater number of them (if a greater were ever published) may yet be found, by a search more successful than mine, for the better accomplishment of this end.

I will conclude by saying of *Shakespear*, that with all his faults, and with all the irregularity of his *Drama*, one may look upon his works, in comparison of those that are more finish'd and regular, as upon an ancient majestick piece of *Gothick Architecture*, compar'd with a neat Modern building: The latter is more elegant and glaring, but the former is more strong and more solemn. It must be allow'd, that in one of these there are materials enough to make many of the other.

It has much the greater variety, and much the nobler apartments; tho' we are often conducted to them by dark, odd, and uncouth passages. Nor does the Whole fail to strike us with greater reverence, tho' many of the Parts are childish, ill-plac'd, and unequal to its grandeur.



S O M E



S O M E

ACCOUNT of the LIFE, &c.

O F

Mr. *WILLIAM SHAKESPEAR*.

Written by Mr. ROWE.



IT seems to be a kind of respect due to the memory of excellent men, especially of those whom their wit and learning have made famous, to deliver some account of themselves, as well as their works, to Posterity. For this reason, how fond do we see some people of discovering any little personal story of the great men of Antiquity, their families, the common accidents of their lives, and even their shape, make and features have been the subject of critical enquiries. How trifling soever this Curiosity may seem to be, it is certainly very natural; and we are hardly satisfy'd with an account of any remarkable person, 'till we have heard him describ'd even to the very cloaths he wears. As for what relates to men of letters, the knowledge of an Author may sometimes conduce to the better understanding his book: And tho' the Works of Mr. *Shakespear* may seem to many not to want a comment, yet I fancy some little account of the man himself may not be thought improper to go along with them.

He was the son of Mr. *John Shakespear*, and was born at *Stratford upon Avon*, in *Warwickshire*, in *April 1564*. His family, as

appears by the Register and publick Writings relating to that Town, were of good figure and fashion there, and are mention'd as gentlemen. His father, who was a considerable dealer in wool, had so large a family, ten children in all, that tho' he was his eldest son, he could give him no better education than his own employment. He had bred him, 'tis true, for some time at a Free-school, where 'tis probable he acquir'd what *Latin* he was master of: But the narrowness of his circumstances, and the want of his assistance at home, forc'd his father to withdraw him from thence, and unhappily prevented his further proficiency in that language. It is without controversy, that in his works we scarce find any traces of any thing that looks like an imitation of the Ancients. The delicacy of his taste, and the natural bent of his own great *Genius*, (equal, if not superior to some of the best of theirs) would certainly have led him to read and study 'em with so much pleasure, that some of their fine images would naturally have insinuated themselves into, and been mix'd with his own writings; so that his not copying at least something from them, may be an argument of his never having read em. Whether his ignorance of the Ancients were a disadvantage to him or no, may admit of a dispute: For tho' the knowledge of 'em might have made him more correct, yet it is not improbable but that the regularity and deference for them, which would have attended that correctness, might have restrain'd some of that fire, impetuosity, and even beautiful extravagance which we admire in *Shakespeare*: And I believe we are better pleas'd with those thoughts, altogether new and uncommon, which his own imagination supply'd him so abundantly with, than if he had given us the most beautiful passages out of the *Greek* and *Latin* poets, and that in the most agreeable manner that it was possible for a master of the *English* language to deliver 'em.

Upon his leaving school, he seems to have given intirely into that way of living which his father propos'd to him; and in order to settle in the world after a family manner, he thought fit to marry while he was yet very young. His wife was the daughter of one *Hathaway*, said to have been a substantial yeoman in the neighbourhood of *Stratford*. In this kind of settlement he continu'd for some time, 'till an extravagance that he was guilty of forc'd him both

out of his country and that way of living which he had taken up; and tho' it seem'd at first to be a blemish upon his good manners, and a misfortune to him, yet it afterwards happily prov'd the occasion of exerting one of the greatest *Genius's* that ever was known in dramattick Poetry. He had, by a misfortune common enough to young fellows, fallen into ill company; and amongst them, some that made a frequent practice of Deer-stealing, engag'd him with them more than once in robbing a Park that belong'd to Sir *Thomas Lucy* of *Cherlecot*, near *Stratford*. For this he was prosecuted by that gentleman, as he thought, somewhat too severely; and in order to revenge that ill usage, he made a ballad upon him. And tho' this, probably the first essay of his Poetry, be lost, yet it is said to have been so very bitter, that it redoubled the prosecution against him to that degree, that he was oblig'd to leave his business and family in *Warwickshire*, for some time, and shelter himself in *London*.

It is at this time, and upon this accident, that he is said to have made his first acquaintance in the Play-house. He was receiv'd into the Company then in being, at first in a very mean rank; but his admirable wit, and the natural turn of it to the stage, soon distinguish'd him, if not as an extraordinary Actor, yet as an excellent Writer. His name is printed, as the custom was in those times, amongst those of the other Players, before some old Plays, but without any particular account of what sort of parts he us'd to play; and tho' I have inquir'd, I could never meet with any further account of him this way, than that the top of his Performance was the ghost in his own *Hamlet*. I should have been much more pleas'd, to have learn'd from some certain authority, which was the first Play he wrote; * it would be without doubt a pleasure to any man, curious in things of this kind, to see and know what was the first essay of a fancy like *Shakespear's*. Perhaps we are not to look for his beginnings, like those of other authors, among their least perfect writings; art had so little, and nature so large a share in what he

* The highest date of any I can yet find, is *Romeo and Juliet* in 1597, when the Author was 33 years old; and *Richard the 2d*, and *3d*, in the next year, viz. the 34th of his age.

he did, that, for ought I know, the performances of his youth, as they were the most vigorous, and had the most fire and strength of imagination in 'em, were the best. I would not be thought by this to mean, that his fancy was so loose and extravagant, as to be independent on the rule and government of judgment; but that what he thought, was commonly so great, so justly and rightly conceiv'd in it self, that it wanted little or no correction, and was immediately approv'd by an impartial judgment at the first sight. But tho' the order of time in which the several pieces were written be generally uncertain, yet there are passages in some few of them which seem to fix their dates. So the *Chorus* in the beginning of the fifth Act of *Henry V.* by a compliment very handsomely turn'd to the Earl of *Essex*, shews the Play to have been written when that lord was general for the Queen in *Ireland*: And his Elogy upon Queen *Elizabeth*, and her successor King *James*, in the latter end of his *Henry VIII.* is a proof of that Play's being written after the accession of the latter of those two Princes to the crown of *England*. Whatever the particular times of his writing were, the people of his age, who began to grow wonderfully fond of diversions of this kind, could not but be highly pleas'd to see a *Genius* arise amongst 'em of so pleasurable, so rich a vein, and so plentifully capable of furnishing their favourite entertainments. Besides the advantages of his wit, he was in himself a good-natur'd man, of great sweetness in his manners, and a most agreeable companion; so that it is no wonder if with so many good qualities he made himself acquainted with the best conversations of those times. Queen *Elizabeth* had several of his Plays acted before her, and without doubt gave him many gracious marks of her favour: It is that maiden Princess plainly, whom he intends by

-----*A fair Vestal, Throned by the West.*

Midsummer Night's Dream.

And that whole passage is a compliment very properly brought in, and very handsomely apply'd to her. She was so well pleas'd with that admirable character of *Falstaff*, in the two parts of *Henry* the fourth, that she commanded him to continue it for one Play more, and to shew him in love. This is said to be the occasion of his writing

writing *The Merry Wives of Windsor*. How well she was obey'd, the play it self is an admirable proof. Upon this occasion it may not be improper to observe, that this part of *Falstaff* is said to have been written originally under the name of * *Oldcastle*; some of that family being then remaining, the Queen was pleas'd to command him to alter it; upon which he made use of *Falstaff*. The present offence was indeed avoided; but I don't know whether the Author may not have been somewhat to blame in his second choice, since it is certain that Sir *John Falstaff*, who was a Knight of the garter, and a Lieutenant-general, was a name of distinguish'd merit in the wars in *France* in *Henry* the fifth's and *Henry* the sixth's times. What grace soever the Queen confer'd upon him, it was not to her only he ow'd the fortune which the reputation of his wit made. He had the honour to meet with many great and uncommon marks of favour and friendship from the Earl of *Southampton*, famous in the histories of that time for his friendship to the unfortunate Earl of *Essex*. It was to that noble Lord that he dedicated his Poem of *Venus* and *Adonis*. There is one instance so singular in the magnificence of this Patron of *Shakespear's*, that if I had not been assur'd that the story was handed down by Sir *William D'Avenant*, who was probably very well acquainted with his affairs, I should not have ventur'd to have insert'd, that my lord *Southampton* at one time gave him a thousand pounds, to enable him to go through with a purchase which he heard he had a mind to. A bounty very great, and very rare at any time, and almost equal to that profuse generosity the present age has shewn to *French Dancers* and *Italian Singers*.

What particular habitude or friendships he contracted with private men, I have not been able to learn, more than that every one who had a true taste of merit, and could distinguish men, had generally a just value and esteem for him. His exceeding candor and good-nature must certainly have inclin'd all the gentler part of the world to love him, as the power of his wit oblig'd the men of the most delicate knowledge and polite learning to admire him.

His acquaintance with *Ben Johnson* began with a remarkable

* See the Epilogue to *Henry 4th*.

piece of humanity and good-nature; Mr. *Johnson*, who was at that time altogether unknown to the world, had offer'd one of his Plays to the Players, in order to have it acted; and the persons into whose hands it was put, after having turn'd it carelessly and superciliously over, were just upon returning it to him with an ill-natur'd answer, that it would be of no service to their Company; when *Shakespear* luckily cast his eye upon it, and found something so well in it as to engage him first to read it through, and afterwards to recommend Mr. *Johnson* and his writings to the publick. *Johnson* was certainly a very good scholar, and in that had the advantage of *Shakespear*; tho' at the same time I believe it must be allow'd, that what Nature gave the latter, was more than a ballance for what Books had given the former; and the judgment of a great man upon this occasion was, I think, very just and proper. In a conversation between Sir *John Suckling*, Sir *William D'Avenant*, *Endymion Porter*, Mr. *Hales* of *Eaton*, and *Ben Johnson*; Sir *John Suckling*, who was a profess'd admirer of *Shakespear*, had undertaken his defence against *Ben Johnson* with some warmth; Mr. *Hales*, who had sat still for some time, told 'em, *That if Mr. Shakespear had not read the Ancients, he had likewise not stollen any thing from 'em; and that if he would produce any one Topick finely treated by any of them, he would undertake to shew something upon the same subject at least as well written by Shakespear.*

The latter part of his life was spent, as all men of good sense will wish theirs may be, in ease, retirement, and the conversation of his friends. He had the good fortune to gather an estate equal to his occasion, and, in that, to his wish; and is said to have spent some years before his death at his native *Stratford*. His pleasurable wit, and good nature, engag'd him in the acquaintance, and entitled him to the friendship of the gentlemen of the neighbourhood. Amongst them, it is a story almost still remember'd in that country, that he had a particular intimacy with Mr. *Combe*, an old gentleman noted thereabouts for his wealth and usury: It happen'd, that in a pleasant conversation amongst their common friends, Mr. *Combe* told *Shakespear* in a laughing manner, that he fancy'd he intended to write his Epitaph, if he happen'd to out-live him; and since he could not know what might be said of him when he



INGENIO PYLIUM, GENIO SOCRATEM, ARTE MARONEM,
TERRA TEGIT, POPULUS MARET, OLYMPUS HABET.

*Shew Page, why dost thou go so fast?
Read, if thou canst, whom envious Death has plac'd
Within this Monument; Shakespear, with whom
Quick Nature dy'd, whose Name doth deck the Tomb
Far more than Cost, since all that he has Writ
Leaves living Art, but Page to serve his Wit.*

Ob. An^o Dⁿⁱ 1616. Aet. 53. Die 23 Apr.

was dead, he desir'd it might be done immediately: Upon which *Shakespear* gave him these four verses.

*Ten in the hundred lies here ingrav'd,
'Tis a hundred to ten his soul is not sav'd:
If any man ask, Who lies in this tomb?
Oh! ho! quoth the devil, 'tis my John-a-Combe.*

But the sharpness of the Satire is said to have stung the man so severely, that he never forgave it.

He dy'd in the 53d year of his age, and was bury'd on the north side of the chancel, in the great church at *Stratford*; where a monument, as engrav'd in the plate, is plac'd in the wall. On his Grave-stone underneath is,

*Good friend, for Jesus sake, forbear
To dig the dust inclosed here.
Blest be the man that spares these stones,
And curst be he that moves my bones.*

He had three daughters, of which two liv'd to be marry'd; *Judith*, the elder, to one Mr. *Thomas Quiney*, by whom she had three Sons, who all dy'd without children; and *Susannah*, who was his favourite, to Dr. *John Hall*, a physician of good reputation in that country. She left one child only, a daughter, who was marry'd first to *Thomas Nash*, Esq; and afterwards to Sir *John Bernard* of *Abbingdon*, but dy'd likewise without issue.

This is what I could learn of any note, either relating to himself or family: The character of the man is best seen in his writings. But since *Ben Johnson* has made a sort of an essay towards it in his *Discoveries*, I will give it in his words.

“ I remember the Players have often mention'd it as an honour
“ to *Shakespear*; that in writing (whatsoever he penn'd) he never
“ blotted out a line. My answer hath been, *Would he had blotted a*
“ *thousand!* which they thought a malevolent speech. I had not
“ told posterity this, but for their ignorance, who chose that cir-
“ cumstance to commend their friend by, wherein he most faulted.

“ And to justify mine own candor, (for I lov’d the man, and do
 “ honour his memory, on this side idolatry, as much as any.) He
 “ was, indeed, honest, and of an open and free nature, had an ex-
 “ cellent fancy, brave notions, and gentle expressions; wherein he
 “ flow’d with that facility, that sometimes it was necessary he should
 “ be stopp’d: *Sufflaminandus erat*, as *Augustus* said of *Haterius*. His
 “ wit was in his own power, would the rule of it had been so
 “ too. Many times he fell into those things which could not
 “ escape laughter; as when he said in the person of *Cæsar*, one
 “ speaking to him,

“ *Cæsar thou dost me wrong.*

“ He reply’d:

“ *Cæsar did never wrong, but with just cause.*

“ and such like, which were ridiculous. But he redeem’d his vices
 “ with his virtues: There was ever more in him to be prais’d than
 “ to be pardon’d.

As for the passage which he mentions out of *Shakespear*, there is somewhat like it in *Julius Cæsar*, but without the absurdity; nor did I ever meet with it in any edition that I have seen, as quoted by Mr. *Johnson*. Besides his plays in this edition, there are two or three ascrib’d to him by Mr. *Langbain*, which I have never seen, and know nothing of. He writ likewise, *Venus* and *Adonis*, and *Tarquin* and *Lucrece*, in stanza’s, which have been printed in a late collection of Poems. As to the character given of him by *Ben Johnson*, there is a good deal true in it: But I believe it may be as well express’d by what *Horace* says of the first *Romans*, who wrote Tragedy upon the *Greek* models, (or indeed translated ’em) in his epistle to *Augustus*.

———*Naturâ sublimis & Acer,*
Nam spirat Tragicum satis & feliciter Audet,
Sed turpem putat in Chartis metuitque Lituram.

As I have not propos’d to myself to enter into a large and compleat collection upon *Shakespear’s* Works, so I will only take the liberty,

berty, with all due submission to the judgments of others, to observe some of those things I have been pleas'd with in looking him over.

His Plays are properly to be distinguish'd only into Comedies and Tragedies. Those which are called Histories, and even some of his Comedies, are really Tragedies, with a run or mixture of Comedy amongst 'em. That way of Trage-comedy was the common mistake of that age, and is indeed become so agreeable to the *English* taste, that tho' the severer Critics among us cannot bear it, yet the generality of our audiences seem to be better pleas'd with it than with an exact Tragedy. The *Merry Wives of Windsor*, the *Comedy of Errors*, and the *Taming of the Shrew*, are all pure Comedy; the rest, however they are call'd, have something of both kinds. 'Tis not very easy to determine which way of writing he was most excellent in. There is certainly a great deal of entertainment in his comical humours; and tho' they did not then strike at all ranks of people, as the Satire of the present age has taken the liberty to do, yet there is a pleasing and a well-distinguish'd variety in those characters which he thought fit to meddle with. *Falstaff* is allow'd by every body to be a master-piece; the Character is always well-sustain'd, tho' drawn out into the length of three Plays; and even the account of his death, given by his old landlady Mrs. *Quickly*, in the first act of *Henry V.* tho' it be extremely natural, is yet as diverting as any part of his life. If there be any fault in the draught he has made of this lewd old fellow, it is, that tho' he has made him a thief, lying, cowardly, vain-glorious, and in short every way vicious, yet he has given him so much wit as to make him almost too agreeable; and I don't know whether some people have not, in remembrance of the diversion he had formerly afforded 'em, been sorry to see his friend *Hal* use him so scurvily, when he comes to the crown in the end of the second part of *Henry* the fourth. Amongst other extravagances, in the *Merry Wives of Windsor*, he has made him a Deer-stealer, that he might at the same time remember his *Warwickshire* prosecutor, under the name of Justice *Shallow*; he has given him very near the same coat of arms which *Dugdale*, in his antiquities of that county, describes for a family there, and makes the *Welsh* parson descant very pleasantly upon 'em. That whole play is admirable; the hu-

mours are various and well oppos'd; the main design, which is to cure *Ford* of his unreasonable jealousy, is extremely well conducted. In *Twelfth-Night* there is something singularly ridiculous and pleasant in the fantastical steward *Malvolio*. The parasite and the vain-glorious in *Parolles*, in *All's Well that Ends Well*, is as good as any thing of that kind in *Plautus* or *Terence*. *Petruchio*, in *The Taming of the Shrew*, is an uncommon piece of humour. The conversation of *Benedick* and *Beatrice*, in *Much Ado about Nothing*, and of *Rosalind* in *As you like it*, have much wit and sprightliness all along. His clowns, without which character there was hardly any play writ in that time, are all very entertaining: And, I believe, *Thersites* in *Troilus* and *Cressida*, and *Apemantus* in *Timon*, will be allow'd to be master-pieces of ill-nature, and satyrical snarling. To these I might add, that incomparable character of *Shylock* the *Jew*, in *The Merchant of Venice*; but tho' we have seen that play receiv'd and acted as a Comedy, and the part of the *Jew* perform'd by an excellent Comedian, yet I cannot but think it was design'd tragically by the Author. There appears in it such a deadly spirit of revenge, such a savage fierceness and fellness, and such a bloody designation of cruelty and mischief, as cannot agree either with the style or characters of Comedy. The Play it self, take it all together, seems to me to be one of the most finish'd of any of *Shakespear's*. The tale indeed, in that part relating to the caskets, and the extravagant and unusual kind of bond given by *Antonio*, is too much remov'd from the rules of probability: But taking the fact for granted, we must allow it to be very beautifully written. There is something in the friendship of *Antonio* to *Bassanio* very great, generous and tender. The whole fourth act (supposing, as I said, the fact to be probable) is extremely fine. But there are two passages that deserve a particular notice. The first is, what *Portia* says in praise of mercy, and the other on the power of musick. The melancholy of *Jaques*, in *As you like it*, is as singular and odd as it is diverting. And if what *Horace* says

Difficile est proprie communia dicere,

it will be a hard task for any one to go beyond him in the description

tion of the several degrees and ages of man's life, tho' the thought be old, and common enough.

-----*All the world's a Stage,
And all the men and women meerly Players ;
They have their Exits and their Entrances,
And one man in his time plays many Parts,
His Acts being seven ages. First the Infant
Mewling and puking in the nurse's arms :
And then, the whining School-boy with his satchel,
And shining morning-face, creeping like snail
Unwillingly to school. And then the Lover
Sighing like furnace, with a woful ballad
Made to his Mistress' eye-brow. Then a Soldier
Full of strange oaths, and bearded like the Pard,
Jealous in honour, sudden, quick in quarrel,
Seeking the bubble Reputation
Ev'n in the cannon's mouth. And then the Justice
In fair round belly, with good capon lin'd,
With eyes severe, and beard of formal cut,
Full of wise saws and modern instances ;
And so he plays his part. The sixth age shifts
Into the lean and slipper'd Pantaloon,
With spectacles on nose, and pouch on side ;
His youthful hose, well sav'd, a world too wide
For his shrunk shank ; and his big manly voice
Turning again tow'rd childish treble pipes,
And whistles in his sound. Last Scene of all,
That ends this strange eventful History,
Is second childishness and meer oblivion,
Sans teeth, sans eyes, sans taste, sans ev'ry thing.* Vol. 2. p. 219.

His Images are indeed every where so lively, that the thing he would represent stands full before you, and you possess every part of it. I will venture to point out one more, which is, I think, as strong and as uncommon as any thing I ever saw ; 'tis an image of Patience. Speaking of a maid in love, he says,

-----*She*

-----She never told her love,
 But let concealment, like a worm i'th' bud
 Feed on her damask cheek: She pin'd in thought,
 And sate like Patience on a monument,
 Smiling at Grief.

What an Image is here given! and what a task would it have been for the greatest masters of *Greece* and *Rome* to have express'd the passions design'd by this sketch of Statuary? The style of his Comedy is, in general, natural to the characters, and easy in it self; and the wit most commonly sprightly and pleasing, except in those places where he runs into dogrel rhymes, as in *The Comedy of Errors*, and some other plays. As for his jingling sometimes, and playing upon words, it was the common vice of the age he liv'd in: And if we find it in the Pulpit, made use of as an ornament to the Sermons of some of the gravest divines of those times; perhaps it may not be thought too light for the Stage.

But certainly the greatness of this Author's genius do's no where so much appear, as where he gives his imagination an entire loose, and raises his fancy to a flight above mankind and the limits of the visible world. Such are his attempts in *The Tempest*, *Midsummer-Night's Dream*, *Macbeth*, and *Hamlet*. Of these, *The Tempest*, however it comes to be plac'd the first by the publishers of his works, can never have been the first written by him: It seems to me as perfect in its kind, as almost any thing we have of his. One may observe, that the Unities are kept here, with an exactness uncommon to the liberties of his writing: tho' that was what, I suppose, he valu'd himself least upon, since his excellencies were all of another kind. I am very sensible that he do's, in this play, depart too much from that likeness to truth which ought to be observ'd in these sort of writings; yet he do's it so very finely, that one is easily drawn in to have more faith for his sake, than reason does well allow of. His Magick has something in it very solemn and very poetical: And that extravagant character of *Caliban* is mighty well sustain'd, shews a wonderful invention in the Author, who could strike out such a particular wild image, and is certainly one of the finest and most uncommon Grottesques that was ever seen.

seen. The observation, which I have been inform'd * three very great men concurr'd in making upon this part, was extremely just. *That Shakespear had not only found out a new Character in his Caliban, but had also devis'd and adapted a new manner of Language for that Character.*

It is the same magick that raises the Fairies in *Midsummer Night's Dream*, the Witches in *Mackbeth*, and the Ghost in *Hamlet*, with thoughts and language so proper to the parts they sustain, and so peculiar to the talent of this Writer. But of the two last of these Plays I shall have occasion to take notice, among the Tragedies of Mr. *Shakespear*. If one undertook to examine the greatest part of these by those rules which are establish'd by *Aristotle*, and taken from the model of the *Grecian Stage*, it would be no very hard task to find a great many faults: But as *Shakespear* liv'd under a kind of mere light of nature, and had never been made acquainted with the regularity of those written precepts, so it would be hard to judge him by a law he knew nothing of. We are to consider him as a man that liv'd in a state of almost universal license and ignorance: there was no establish'd judge, but every one took the liberty to write according to the dictates of his own fancy. When one considers, that there is not one play before him of a reputation good enough to entitle it to an appearance on the present Stage, it cannot but be a matter of great wonder that he should advance dramattick Poetry so far as he did. The Fable is what is generally plac'd the first, among those that are reckon'd the constituent parts of a Tragick or Heroick Poem; not, perhaps, as it is the most difficult or beautiful, but as it is the first properly to be thought of in the contrivance and course of the whole; and with the Fable ought to be consider'd, the fit Disposition, Order and Conduct of its several parts. As it is not in this province of the *Drama* that the strength and mastery of *Shakespear* lay, so I shall not undertake the tedious and ill-natur'd trouble to point out the several faults he was guilty of in it. His Tales were seldom invented, but rather taken either from true History, or Novels and Romances: And he commonly made use of 'em in that order, with those incidents, and that

extent

* *Ld. Falkland, Ld. C. J. Vaughan, and Mr. Selden.*

extent of time in which he found 'em in the Authors from whence he borrow'd them. So *The Winter's Tale*, which is taken from an old book, call'd, *The Delectable History of Dorastus and Faunia*, contains the space of sixteen or seventeen years, and the Scene is sometimes laid in *Bohemia*, and sometimes in *Sicily*, according to the original order of the Story. Almost all his historical Plays comprehend a great length of time, and very different and distinct places: And in his *Antony and Cleopatra*, the Scene travels over the greatest part of the *Roman Empire*. But in recompence for his carelessness in this point, when he comes to another part of the *Drama*, *The Manners of his Characters, in acting or speaking what is proper for them, and fit to be shown by the Poet*, he may be generally justify'd, and in very many places greatly commended. For those Plays which he has taken from the *English* or *Roman* history, let any man compare 'em, and he will find the character as exact in the Poet as the Historian. He seems indeed so far from proposing to himself any one action for a Subject, that the Title very often tells you, 'tis *The Life of King John, King Richard, &c.* What can be more agreeable to the idea our historians give of *Henry* the sixth, than the picture *Shakespear* has drawn of him! His Manners are every where exactly the same with the story; one finds him still describ'd with simplicity, passive sanctity, want of courage, weakness of mind, and easie submission to the governance of an imperious Wife, or prevailing Faction: Tho' at the same time the Poet do's justice to his good qualities, and moves the pity of his audience for him, by showing him pious, disinterested, a contemner of the things of this world, and wholly resign'd to the severest dispensations of God's providence. There is a short Scene in the second part of *Henry VI.* which I cannot but think admirable in its kind. Cardinal *Beaufort*, who had murder'd the duke of *Gloucester*, is shewn in the last agonies on his death-bed, with the good King praying over him. There is so much terror in one, so much tenderness and moving piety in the other, as must touch any one who is capable either of fear or pity. In his *Henry VIII.* that Prince is drawn with that greatness of mind, and all those good qualities which are attributed to him in any account of his reign. If his faults are not shewn in an equal degree, and the shades in this picture

cture do not bear a just proportion to the lights, it is not that the Artist wanted either colours or skill in the disposition of 'em; but the truth, I believe, might be, that he forbore doing it out of regard to Queen *Elizabeth*, since it could have been no very great respect to the memory of his Mistress, to have expos'd some certain parts of her father's life upon the stage. He has dealt much more freely with the Minister of that great King, and certainly nothing was ever more justly written, than the character of Cardinal *Wolfey*. He has shewn him insolent in his prosperity; and yet, by a wonderful address, he makes his fall and ruin the subject of general compassion. The whole man, with his vices and virtues, is finely and exactly describ'd in the second scene of the fourth act. The distresses likewise of Queen *Katherine*, in this Play, are very movingly touch'd; and tho' the art of the Poet has skreen'd King *Henry* from any gross Imputation of injustice, yet one is inclin'd to wish, the Queen had met with a fortune more worthy of her birth and virtue. Nor are the Manners, proper to the persons represented, less justly observ'd, in those characters taken from the *Roman* History; and of this, the fierceness and impatience of *Coriolanus*, his courage and disdain of the common people, the virtue and philosophical temper of *Brutus*, and the irregular greatness of mind in *M. Antony*, are beautiful proofs. For the two last especially, you find 'em exactly as they are describ'd by *Plutarch*, from whom certainly *Shakespear* copy'd 'em. He has indeed follow'd his original pretty close, and taken in several little incidents that might have been spar'd in a Play. But, as I hinted before, his design seems most commonly rather to describe those great men in the several fortunes and accidents of their lives, than to take any single great action, and form his work simply upon that. However, there are some of his pieces, where the Fable is founded upon one action only. Such are more especially, *Romeo and Juliet*, *Hamlet*, and *Othello*. The design in *Romeo and Juliet*, is plainly the punishment of their two families, for the unreasonable feuds and animosities that had been so long kept up between 'em, and occasion'd the effusion of so much blood. In the management of this story, he has shewn something wonderfully tender and passionate in the love-part, and very pitiful in the distress. *Hamlet* is founded on much the same Tale with the *Electra* of *Sophocles*.

cles. In each of 'em a young Prince is engaged to revenge the death of his father, their mothers are equally guilty, are both concern'd in the murder of their husbands, and are afterwards married to the murderers. There is in the first part of the *Greek Tragedy*, something very moving in the grief of *Electra*; but as Mr. *D'Acier* has observ'd, there is something very unnatural and shocking in the Manners he has given that Princess and *Orestes* in the latter part. *Orestes* embrues his hands in the blood of his own mother; and that barbarous action is perform'd, tho' not immediately upon the stage, yet so near, that the audience hear *Clytemnestra* crying out to *Ægysthus* for help, and to her son for mercy: While *Electra*, her daughter, and a Princess (both of them characters that ought to have appear'd with more decency) stands upon the stage and encourages her brother in the Parricide. What horror does this not raise! *Clytemnestra* was a wicked woman, and had deserv'd to die; nay, in the truth of the story, she was kill'd by her own son; but to represent an action of this kind on the stage, is certainly an offence against those rules of manners proper to the persons, that ought to be observ'd there. On the contrary, let us only look a little on the conduct of *Shakespeare*. *Hamlet* is represented with the same piety towards his father, and resolution to revenge his death, as *Orestes*; he has the same abhorrence for his mother's guilt, which, to provoke him the more, is heighten'd by incest: But 'tis with wonderful art and justness of judgment, that the Poet restrains him from doing violence to his mother. To prevent any thing of that kind, he makes his father's Ghost forbid that part of his vengeance.

*But howsoever thou pursu'st this Act,
Taint not thy mind; nor let thy soul contrive
Against thy mother ought; leave her to heav'n,
And to those thorns that in her bosom lodge,
To prick and sting her.*

This is to distinguish rightly between *Horror* and *Terror*. The latter is a proper passion of Tragedy, but the former ought always to be carefully avoided. And certainly no dramatick Writer ever succeeded better in raising *Terror* in the minds of an audience than *Shakespeare* has done. The whole Tragedy of *Macbeth*, but more especially
the

the scene where the King is murder'd, in the second act, as well as this Play, is a noble proof of that manly spirit with which he writ; and both shew how powerful he was, in giving the strongest motions to our souls that they are capable of. I cannot leave *Hamlet*, without taking notice of the advantage with which we have seen this Master-piece of *Shakespear* distinguish it self upon the stage, by Mr. *Betterton's* fine performance of that part. A man, who tho' he had no other good qualities, as he has a great many, must have made his way into the esteem of all men of letters, by this only excellency. No man is better acquainted with *Shakespear's* manner of expression, and indeed he has study'd him so well, and is so much a master of him, that whatever part of his he performs, he does it as if it had been written on purpose for him, and that the Author had exactly conceiv'd it as he plays it. I must own a particular obligation to him, for the most considerable part of the passages relating to this life, which I have here transmitted to the publick; his veneration for the memory of *Shakespear* having engaged him to make a journey into *Warwickshire*, on purpose to gather up what remains he could, of a name for which he had so great a veneration.



The following Instrument was transmitted to us by John Anstis, Esq;
Garter King at Arms: It is mark'd, G. 13. p. 349.

[There is also a Manuscript in the Herald's Office, marked W. 2. p. 276; where Notice is taken of this Coat, and that the Person to whom it was granted, had born Magistracy at Stratford upon Avon.]

TO all and singular Noble and Gentlemen of all Estates and Degrees, bearing Arms, to whom these Presents shall come: *William Detbick*, Garter Principal King of Arms of *England*, and *William Camden*, alias *Clarencieux*, King of Arms for the South, East, and West Parts of this Realm, send Greetings. Know ye, that in all Nations and Kingdoms the Record and Remembrance of the valiant Facts and virtuous Dispositions of worthy Men have been made known and divulged by certain Shields of Arms and Tokens of Chivalrie; the Grant or Testimony whereof appertaineth unto us, by virtue of our Offices from the Queen's most Excellent Majesty, and her Highness's most noble and victorious Progenitors: Wherefore being solicited, and by credible Report informed, that *John Shakespere*, now of *Stratford upon Avon* in the County of *Warwick*, Gentleman, whose Great Grandfather for his faithful and approved Service to the late most prudent Prince, King *Henry VII* of famous Memory, was advanced and rewarded with Lands and Tenements, given to him in those Parts of *Warwickshire*, where they have continued by some Descents in good Reputation and Credit; And for that the said *John Shakespere* having married the Daughter and one of the Heirs of *Robert Arden* of *Wellingcote* in the said County, and also produced this his ancient Coat of Arms, heretofore assigned to him whilst he was her Majesty's Officer and Bailiff of that Town. In consideration of the Premises, and for the Encouragement of his Posterity, unto whom such Blazon of Arms and Atchievements of Inheritance from their said Mother, by the ancient Custom and Laws of Arms, may lawfully descend; We the said Garter and *Clarencieux* have assigned, granted, and confirmed, and by these Presents exemplified unto the said *John Shakespere*, and to his Posterity, that Shield and Coat of Arms, viz. In a Field of Gold upon a Bend Sables a Spear of the first, the Point upward, beaded, Argent; and for his Crest or Cognifance, A Falcon, Or, with his Wings displayed, standing on a Wreathe of his Colours, supporting a Spear armed beaded, or steeled Silver, fixed upon an Helmet with Mantles and Tassels, as more plainly may appear depicted in this Margent; And we have likewise impaled the same with the ancient Arms of the said *Arden* of *Wellingcote*; signifying thereby, that it may and shall be lawful for the said *John Shakespere*, Gent. to bear and use the same Shield of Arms, single or impaled, as aforesaid, during his natural Life; and that it shall be lawful for his Children, Issue, and Posterity, lawfully begotten, to bear, use, and quarter, and shew forth the same, with their due Differences, in all lawful warlike Feats and civil Use or Exercises, according to the Laws of Arms, and Custom that to Gentlemen belongeth, without Let or Interruption of any Person or Persons, for use or bearing the same. In Witness and Testimony whereof we have subscribed our Names, and fastned the Seals of our Offices. Given at the Office of Arms, London, the Day of in the Forty Second Year of the Reign of our most Gracious Sovereign Lady *Elizabeth*, by the Grace of God, Queen of *England*, *France*, and *Ireland*, Defender of the Faith, &c. 1599.



T O T H E
M E M O R Y of my beloved the A U T H O R,
M r. *W I L L I A M S H A K E S P E A R*;
A n d w h a t h e h a t h l e f t u s:

TO draw no envy (Shakespear) on thy Name,
Am I thus ample to thy Book, and Fame:
While I confess thy writings to be such,
As neither Man, nor Muse can praise too much.
'Tis true, and all mens suffrage. But these wayes
Were not the paths I meant unto thy praise:
For seeliest Ignorance on these may light,
Which, when it sounds at best, but ecchoes right;
Or blind Affection, which doth ne're advance
The truth, but gropes, and urgeth all by chance;
Or crafty malice might pretend this praise,
And think to ruine, where it seem'd to raise.
These are, as some infamous Baud, or Whore,
Should praise a Matron. What could hurt her more?
But thou art proof against them, and indeed
Above th' ill fortune of them, or the need.
I therefore will begin. Soul of the Age!
The applause! delight! the wonder of our Stage!
My Shakespear rise; I will not lodge thee by
Chaucer, or Spenser, or bid Beaumont lie
A little further, to make thee a room:
Thou art a Monument without a Tomb,
And art alive still, while thy Book doth live,
And we have wits to read, and praise to give.

That

*That I not mix thee so, my brain excuses ;
I mean with great, but disproportion'd Muses :
For if I thought my judgment were of years,
I should commit thee surely with thy Peers,
And tell how far thou didst our Lily out-shine,
Or sporting Kid, or Marlow's mighty Line.
And though thou hadst small Latin and less Greek,
From thence to honour thee, I would not seek
For names ; but call forth thund'ring Æschylus,
Euripides, and Sophocles to us,
Paccuvius, Accius, him of Cordova dead,
To live again, to hear thy Buskin tread,
And shake a Stage: Or, when thy Socks were on,
Leave thee alone for the comparison
Of all, that insolent Greece, or haughty Rome
Sent forth, or since did from their ashes come.
Triumph, my Britain, thou hast one to show,
To whom all Scenes of Europe homage owe.
He was not of an age, but for all time !
And all the Muses, still were in their prime,
When like Apollo he came forth to warm
Our ears, or like a Mercury to charm !
Nature her self was proud of his designs,
And joy'd to wear the dressing of his Lines !
Which were so richly spun, and woven so fit,
As, since, she will vouchsafe no other wit.
The merry Greek, tart Aristophanes,
Neat Terence, witty Plautus, now not please ;
But antiquated, and deserted lie,
As they were not of Natures family.
Yet must I not give Nature all : Thy Art,
My gentle Shakespear, must enjoy a part.
For though the Poet's matter Nature be,
His Art doeth give the Fashion. And, that he*

Who

*Who casts to write a living line, must sweat,
(Such as thine are) and strike the second heat
Upon the Muses Anvile; turn the same,
(And himself with it) that he thinks to frame;
Or for the Lawrel, he may gain a scorn,
For a good Poet's made, as well as born.
And such wert thou. Look how the Father's face
Lives in his Issue, even so the race
Of Shakespear's mind and manners brightly shines
In his well torned, and true filed lines:
In each of which he seems to shake a Lance,
As brandish'd at the eyes of Ignorance.
Sweet Swan of Avon! what a sight it were
To see thee in our water yet appear,
And make those flights upon the Banks of Thames,
That so did take Eliza, and our James!
But stay, I see thee in the Hemisphere
Advanc'd, and made a Constellation there!
Shine forth, thou Starre of Poets, and with rage,
Or influence, chide, or chear the drooping Stage,
Which, since thy flight from hence, hath mourn'd like night,
And despairs day, but for thy Volume's light.*

BEN. JOHNSON.





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THE
WORKS

OF

MR WILLIAM SHAKESPEAR.

VOLUME *the* FIRST.

CONSISTING OF

COMEDIES.

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M DCC XXIII.

W O R K S

PLAYS contain'd in this Volume.

The *TEMPEST*.

A MIDSUMMER NIGHT'S DREAM.

The *TWO GENTLEMEN* of VERONA.

The *MERRY WIVES* of WINDSOR.

MEASURE for *MEASURE*.

The *COMEDY* of *ERRORS*.

MUCH ADO about *NOTHING*.

C O M E D I E S

L O W D O N

Printed by J. Sturges, at the Theatre Royal, in Pall Mall.
MDCCLXXII.

THE
TEMPEST.

Dramatis Personæ.

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, and Francisco, *Lords,*
Caliban, *a Salvage, and deformed Slave.*
Trinculo, *a Jester.*
Stephano, *a drunken Butler.*
Master of a Ship, Boatswain, and Mariners.
Miranda, *Daughter to Prospero.*
Ariel, *an airy Spirit.*
Iris,
Ceres,
Juno,
Nymphs,
Reapers, } *Spirits.*

SCENE, *an uninhabited Island.*

T H E



T H E
T E M P E S T.

A C T I. S C E N E I.

On a Ship at Sea.

A tempestuous noise of thunder and lightning heard: Enter a Ship-master, and a Boatswain.

M A S T E R.



Boatswain.

Boats. Here master: what cheer?

Mast. Good, speak to th' mariners: fall to't, yarely, or we run our selves a-ground; bestir, bestir.

Enter Mariners.

Boats. Hey my hearts, cheerly my hearts; yare, yare; take in the top-sail; tend to th' master's whistle; blow 'till thou burst thy wind, if room enough.

Enter Alonso, Sebastian, Anthonio, Ferdinand, Gonzalo, and others.

Alon. Good Boatswain have care: where's the master? play the men.

Boatsf. I pray now keep below.

Ant. Where is the master, boatswain?

Boatsf. Do you not hear him? you mar our labour; keep your cabins; you assist the storm.

Gonz. Nay, good be patient.

Boatsf. When the sea is. Hence. what care these Roarers for the name of King? to cabin; silence; trouble us not.

Gonz. Good: yet remember whom thou hast aboard.

Boatsf. None that I more love than my self. You are a counsellor; if you can command these elements to silence, and work the peace of the present, we will not hand a rope more; use your authority. If you cannot, give thanks you have liv'd so long, and make your self ready in your cabin for the mischance of the hour, if it so hap. Cheerly good hearts: out of our way, I say. [*Exit.*

Gonz. 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 hang'd, our case is miserable. [*Exit.*

Re-enter Boatswain.

Boatsf. Down with the top-mast: yare, lower, lower; bring her to try with main-course. A plague upon this howling -----

A cry within. Enter Sebastian, Anthonio and Gonzalo.
they are louder than the weather; or our office. Yet again? what do you here? shall we give o'er and drown? have you a mind to sink?

Sebasf. A pox o' your throat, you bawling, blasphemous, uncharitable dog.

Boatsf. Work you then.

Ant. Hang cur, hang, you whoreson insolent noise-maker; we are less afraid to be drown'd than thou art.

Gonz. I'll warrant him for drowning, though the ship were no stronger than a nut-shell, and as leaky as an unstanch'd wench.

Boatsf. Lay her a hold, a hold; set her two courses off to sea again, lay her off.

Enter Mariners wet.

Mar. All lost! to prayers, to prayers! all lost!

Boatsf. What, must our mouths be cold?

Gonz. The King and Prince at pray'rs! let us assist 'em. For our case is as theirs.

Seb. I'm out of patience.

Ant. We're meerly cheated of our lives by drunkards. This wide-chopt rascal---- would thou might'st lye drowning The washing of ten tides!

Gonz. He'll be hang'd yet, Though every drop of water swear against it, And gape at wid'st to glut him. Mercy on us!

[A confused noise within.]

We split, we split! farewell my wife and children, Brother farewell: we split, we split, we split!

Ant. Let's all sink with the King.

Seb. Let's take leave of him.

[Exit.]

Gonz. 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. *[Exit.]*

S C E N E II.

The Inhabited Island.

Enter Prospero and Miranda.

Mira. **I**F by your art (my dearest father) you have Put the wild waters in this roar, allay them:

The

The sky it seems would pour down stinking pitch,
 But that the sea, mounting to th' welkin's cheek,
 Dashes the fire out. O! I have suffer'd
 With those that I saw suffer: a brave vessel
 (Who had, no doubt, some noble creature in her)
 Dash'd all to pieces. Oh! the cry did knock
 Against my very heart: poor souls, they perish'd!
 Had I been any God of pow'r, I would
 Have sunk the sea within the earth or ere
 It should the good ship so have swallow'd, and
 The ^a fraighted souls within her.

Pro. Be collected;
 No more amazement; tell your piteous heart,
 There's no harm done.

Mira. O wo the day!

Pro. No harm.
 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'm more, or better
 Than *Prospero*, master of a full poor cell,
 And thy no greater father.

Mira. More to know
 Did never meddle with my thoughts.

Pro. 'Tis time
 I should inform thee farther. Lend thy hand,
 And pluck my magick garment from me: so!

[Lays down his mantle.]

Lye there my Art. Wipe thou thine eyes, have comfort.
 The direful spectacle of the wrack, which touch'd
 The very virtue of compassion in thee,
 I have with such compassion in mine art
 So safely order'd, that there's no soul lost;
 No not so much perdition as an hair

Betid

^a *fraighting.*

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,

Mira. You have often
Begun to tell me what I am, but stopt,
And left me to the bootless inquisition;
Concluding, *Stay, not yet.*

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

Mira. Certainly, Sir, I can.

Pro. By what? by any other house, or person?
Of any thing the image, tell me, that
Hath kept in thy remembrance.

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

Pro. Thou hadst, and more, *Miranda*: but how is it
That this lives in thy mind? what see'st thou else
In the dark back-ward and abyfme of time?
If thou remember'st ought ere thou cam'st here,
How thou cam'st here thou may'st.

Mira. But that I do not.

Pro. 'Tis twelve years since, *Miranda*; twelve years since
Thy father was the Duke of *Milan*, and
A Prince of Pow'r.

Mira. Sir, are not you my father?

Pro. 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
A ^b Princess, no worse issu'd.

Mira. O the heav'ns!

What foul play had we that we came from thence?
Or blessed was't we did?

Pro. Both, both, my girl:

By foul play (as thou say'st) were we heav'd thence,
But blessedly help'd hither.

Mira. My heart bleeds

To think o'th' † teene that I have turn'd you to,
Which is from my remembrance. Please you, farther.

Pro. My brother and thy uncle, call'd *Anthony*---
I pray thee mark me, (that a brother should
Be so perfidious!) he whom next thy self
Of all the world I lov'd, and to him put
The manage of my state; as at that time
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,
And to my state grew stranger, being transported
And rapt in secret studies. Thy false uncle---
(Dost thou attend me?)

Mira. Sir, most heedfully.

Pro. Being once perfected how to grant suits,
How to deny them; whom t' advance, and whom
To trash for over-topping; new created
The creatures that were mine, I say, or chang'd 'em,
Or else new form'd 'em; having both the key
Of officer and office, set all hearts
To what tune pleas'd his ear; that now he was
The ivy which had hid my princely trunk,

And

^b *And Princess.*

† teene, or grief.

And suckt my verdure out on't. ---- Thou attend'st not.

Mira. Good Sir, I do.

Pro. I pray thee mark me then.

I thus neglecting worldly ends, all dedicated
To closeness, and the bettering of my mind,
With that which, but by being so retired,
O'er-priz'd all popular rate; in my false brother
Awak'd an evil nature, and my trust,
Like a good parent, did beget of him
A falshood in its contrary, as great
As my trust was; which had indeed no limit,
A confidence *sans* bound. He being thus lorded,
Not only with what my revenue yielded,
But what my power might else exact; like one
Who having into truth, by telling of it,
Made such a sinner of his memory,
To credit his own lie, he did believe
He was indeed the Duke, from substitution
And executing th' outward face of royalty
With all prerogative. Hence his ambition growing ----
Dost thou hear?

Mira. Your tale, Sir, would cure deafness.

Pro. To have no screen between this part he plaid,
And him he plaid it for, he needs will be
Absolute *Milan*. Me, poor man! ---- my library
Was Dukedom large enough; of temporal royalties
He thinks me now incapable: confederates
(So dry he was for sway) wi' th' 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*!)
To much ignoble stooping.

Mira. O the heav'ns!

Pro. Mark his condition, and th' event, then tell me
If this might be a Brother?

Mira. I should sin,
To think ^c not nobly of my grand-mother;
Good wombs have born bad sons.

Pro. Now the condition:
This King of *Naples* being an enemy
To me inveterate, ^d hears my brother's suit;
Which was, that he in lieu o'th' premises,
Of homage, and I know not how much tribute,
Should presently extirpate me and mine
Out of the Dukedom, and confer fair *Milan*,
With all the honours, on my brother. Whereon
A treacherous army levy'd, one mid-night,
Fated to th' purpose, did *Anthony* open
The gates of *Milan*, and i'th' dead of darkness
The minister for th' purpose hurry'd thence
Me and thy crying self.

Mira. Alack for pity!
I not remembering how I cry'd out then,
Will cry it o'er again; it is a hint
That wrings mine eyes to't.

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

Mira. Why did they not
That hour destroy us?

Pro. Well demanded, wench;
My tale provokes that question. Dear, they durst not;
So dear the love my people bore: nor set
A mark so bloody on the business; but
With colours fairer painted their foul ends.

In

^c but.^d bearkens.

In few, they hurry'd us aboard a bark,
 Bore us some leagues to sea, where they prepar'd
 A rotten carcass of a boat, not rigg'd,
 Nor tackle, nor sail, nor mast; the very rats
 Instinctively had quit it: there they hoist us
 To cry to th' sea that roar'd to us; to sigh
 To winds, whose pity fighting back again
 Did us but loving wrong.

Mira. Alack! what trouble
 Was I then to you?

Pro. O! a cherubim
 Thou wast that did preserve me: Thou didst smile,
 Infused with a fortitude from heav'n;
 When I have deck'd the sea with drops full salt,
 Under my burthen groan'd, which rais'd in me
 An undergoing stomach, to bear up
 Against what should ensue.

Mira. How came we a-shore?

Pro. By providence divine.
 Some food we had, and some fresh water, that
 A noble *Neapolitan Gonzalo*,
 Out of his charity (being then appointed
 Master of this design) did give us, with
 Rich garments, linnens, stuffs, and necessaries
 Which since have steeded much. So of his gentleness,
 Knowing I lov'd my books, he furnish'd me
 From my own library, with volumes that
 I prize above my Dukedom.

Mira. Would I might
 But ever see that man!

Pro. Now I arise:
 Sit still, and hear the last of our sea-sorrow.
 Here in this island we arriv'd, and here

Have I, thy school-master, made thee more profit
Than other Princes can, that have more time
For vainer hours, and tutors not so careful.

Mira. Heav'ns thank you for't. And now I pray you, Sir,
(For still 'tis beating in my mind) your reason
For raising this sea-storm?

Pro. 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
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 inclin'd to sleep. 'Tis a good dulness,
And give it way; I know thou canst not chuse.
Come away, servant, come; I'm ready now:
Approach, my *Ariel*. Come.

S C E N E III.

Enter Ariel.

Ari. All hail, great master! grave Sir, hail! I come
To answer thy best pleasure. Be't to fly;
To swim; to dive into the fire; to ride
On the curl'd clouds: to thy strong bidding, task
Ariel and all his qualities.

Pro. Hast thou, spirit,
Perform'd to point the tempest that I bad thee?

Ari. To every article.
I boarded the King's ship: now on the beak,
Now in the waste, the deck, in every cabin,
I flam'd amazement. Sometimes I'd divide,

And

And burn in many places; on the top-mast,
 The yards and bolt-sprit would I flame distinctly,
 Then meet and join. *Jove's* lightning, the precursors
 Of dreadful thunder-claps, more momentary
 And fight out-running were not; the fire and cracks
 Of sulphurous roaring the most mighty *Neptune*
 Seem'd to besiege, and make his bold waves tremble,
 Yea, his dread trident shake.

Pro. 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 mind, and plaid
 Some tricks of desperation: all but mariners
 Plung'd in the foaming brine, and quit the vessel,
 Then all a-fire with me: the King's son *Ferdinand*
 With hair up-staring (then like reeds, not hair)
 Was the first man that leap'd; cry'd hell is empty,
 And all the devils are here.

Pro. Why that's my spirit!

But was not this nigh shore?

Ari. Close by, my master.

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

Ari. Not a hair perished?

On their sustaining garments not a blemish,
 But fresher than before. And as thou badst me,
 In troops I have dispers'd them 'bout the Isle:
 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.

Pro. Of the King's ship,
 The mariners, say how thou hast dispos'd,

And

And all the rest o'th' 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-veit *Bermoothes*, there she's hid:

The mariners all under hatches stow'd,

Who with a charm join'd to their suffered labour,

I've left asleep; and for the rest o'th' fleet

(Which I dispers'd) they all have met again,

And are on the *Mediterranean* flote,

Bound sadly home for *Naples*,

Supposing that they saw the King's ship wrackt,

And his great person perish.

Pro. *Ariel*, thy charge

Exactly is perform'd; but there's more work:

What is the time o'th' day?

Ari. Past the mid season.

Pro. At least two glasses: the time 'twixt six and now

Must by us both be spent most preciously.

Ari. Is there more toil? since thou dost give me pains,

Let me remember thee what thou hast promis'd,

Which is not yet perform'd me.

Pro. How now? moody?

What is't thou canst demand?

Ari. My liberty.

Pro. Before the time be out? no more.

Ari. I pr'ythee

Remember I have done thee worthy service,

Told thee no lies, made no mistakings, serv'd

Without or grudge or grumblings; thou didst promise

To bate me a full year.

Pro. Dost thou forget

From what a torment I did free thee?

Ari.

Ari. No.

Pro. 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'th' earth,
When it is bak'd with frost.

Ari. I do not, Sir.

Pro. Thou ly'st, 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.

Pro. Thou hast: where was she born? speak; tell me.

Ari. Sir, in *Argier*.

Pro. Oh, 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
To enter human hearing, from *Argier*
Thou know'st was banish'd: for one thing she did
They would not take her life. Is this not true?

Ari. Ay, Sir.

Pro. This blue-ey'd hag was hither brought with child,
And here was left by th' sailors; thou my slave,
As thou report'st thy self, wast then her servant.
And, for thou wast a spirit too delicate
To act her earthly and abhorr'd commands,
Refusing her grand hests, she did confine thee,
By help of her more potent ministers;
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 dy'd,
And left thee there: where thou didst vent thy groans

As fast as mill-wheels strike. Then was this Island
(Save for the son that she did litter here,
A freckl'd whelp, hag-born) not honour'd with
A human shape.

Ari. Yes; *Caliban* her son.

Pro. Dull thing, I say so: he, that *Caliban*
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*
Could not again undo: it was mine art,
When I arriv'd and heard thee, that made gape
The pine, and let thee out.

Ari. I thank thee, master.

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

Ari. Pardon, master.

I will be correspondent to command,
And do my sp'riting gently.

Pro. 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?

Pro. Go make thy self like to a nymph o' th' sea.
Be subject to no sight but mine: invisible
To every eye-ball else. Go take this shape,
And hither come in it: go hence with diligence.

[*Exit Ari.*]

Awake, dear heart awake, thou hast slept well,
Awake.

Mira. The strangeness of your story put
Heaviness in me.

Pro. Shake it off: come on,
We'll visit *Caliban* my slave, who never
Yields us kind answer.

Mira. 'Tis a villain, Sir,
I do not love to look on-----

Pro. But as 'tis
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.

Pro. Come forth, I say, there's other business for thee.

Enter Ariel like a Water-Nymph.

Fine apparition! my quaint *Ariel*,
Hark in thine ear.

Ari. My lord, it shall be done.

[*Exit.*

Pro. Thou poisonous slave, got by the devil himself
Upon thy wicked dam; come forth, thou tortoise.

S C E N E IV.

Enter Caliban.

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

Pro. For this, be sure, to-night thou shalt have cramps,
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 honey-combs, each pinch more stinging
Than bees that made 'em.

Cal. I must eat my dinner.

This Island's mine by *Sycorax* my mother,
Which thou tak'st from me. When thou camest first
Thou stroak'dst me and mad'st much of me; would'st give me
Water with berries in't; and teach me how
To name the bigger light, and how the less,
That burn by day and night: and then I lov'd thee,
And shew'd thee all the qualities o' th' Isle,
The fresh springs, brine-pits; barren place and fertile.
Curs'd be I that I did so! all the charms
Of *Sycorax*, toads, beetles, bats, light on you!
For I am all the subjects that you have,
Who first was mine own King: and here you sty me
In this hard rock, whiles you do keep from me
The rest of th' Island.

Pro. Thou most lying slave,
Whom stripes may move, not kindness; I have us'd thee
(Filth as thou art) with human care, and lodg'd
In mine own cell, 'till thou didst seek to violate
The honour of my child.

Cal. Oh ho, oh ho, I wou'd it had been done!
Thou didst prevent me, I had peopled else
This Isle with *Calibans*.

Mira. Abhorred slave;
Who any print of goodness will not take,
Being capable of all ill! I pity'd thee,
Took pains to make thee speak, taught thee each hour
One thing or other. When thou didst not, savage,
Know thine own meaning, but would'st gabble like
A thing most brutish, I endow'd thy purposes
With words that made them known. But thy vile race
(Tho' thou didst learn) had that in't, which good natures
Could not abide to be with; therefore wast thou

Deservedly

Deservedly confin'd into this rock.

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.

Por. Hag-feed, hence!

Fetch us in fewel, and be quick (thou 'wert 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,
That beasts shall tremble at thy din.

Cal. No, pray thee.

I must obey, his art is of such pow'r
It would controul my dam's god *Setebos*,
And make a vassal of him.

Pro. So slave, hence.

[*Exit Caliban.*]

S C E N E V.

Enter Ferdinand, and Ariel invisible, playing and singing.

A R I E L's S O N G.

*Come unto these yellow sands,
And then take hands:
Curt'sied when you have and kist;
The wild waves whist;
Foot it featly here and there,
And sweet sprites the burthen bear. [Burthen dispersedly.
Hark, hark, bough-wawgh: the watch-dogs bark,
Bough-wawgh.*

Ari. Hark, hark, I hear

*The strain of strutting chanticlere,
Cry Cock-a-doodle-do.*

Fer. Where should this musick be? in air, or earth?
 It sounds no more: and sure it waits upon
 Some God o' th' Island. Sitting on a bank,
 Weeping ^c against the King my father's wreck,
 This musick 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.

A R I E L's S O N G.

*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,
 Into something rich and strange.
 Sea-nymphs hourly ring his knell.
 Hark, now I hear them, ding-dong bell.*

[Burthen: ding-dong.]

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

S C E N E VI.

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

Mira. What is't, a spirit?

Lord, how it looks about! believe me, Sir,
 It carries a brave form. But 'tis a spirit.

Pro. No wench, it eats, and sleeps, and hath such senses
 As we have, such. This gallant which thou seest

Was

Was in the wreck: and but he's something stain'd
 With grief (that's beauty's canker) thou might'st call him
 A goodly person. He hath lost his fellows,
 And strays about to find 'em.

Mira. I might call him
 A thing divine, for nothing natural
 I ever saw so noble.

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

Fer. Most sure the Goddess
 On whom these ayres attend! vouchsafe my pray'r
 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
 (Which I do last pronounce) is, O you wonder!
 If you be made or no?

Mira. No wonder, Sir,
 But certainly a maid.

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

Pro. How? the best?
 What wert thou if the King of *Naples* heard thee?

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: my self am *Naples*,
 Who, with mine eyes (ne'er since at ebb) beheld
 The King my father wrackt.

Mira. Alack, for mercy!

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

Pro The Duke of *Milan*

And

And his more braver daughter could controll thee,
 If now 'twere fit to do't: --- At the first sight
 They have chang'd eyes: (delicate *Ariel*,
 I'll set thee free for this.) A word, good Sir,
 I fear you've done your self some wrong: a word.

Mira. Why speaks my father so ungently? this
 Is the third man that e'er I saw; the first
 That e'er I sigh'd for. Pity move my father
 To be inclin'd my way!

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

Pro. Soft Sir, one word more.
 They're both in either's pow'r: but this swift business
 I must uneasie make, lest too light winning
 Make the prize light. Sir, one word more; [I charge thee [*To Ariel*.
 That thou attend me] thou dost here usurp
 The name thou ow'st not, and hast put thy self
 Upon this island, as a spy, to win it
 From me, the lord on't.

Fer. No, as I'm a man.

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

Pro. Follow me.

Speak you not for him: he's a traitor. Come,
 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
 Mine enemy has more power.

[*He draws, and is charmed from moving.*

Mira.

Mira. O dear father,
Make not too rash a tryal of him; for
He's gentle, and not fearful.

Pro. What, I say,
My foot my tutor? put thy sword up, traitor,
Who mak'st a shew, but dar'st not strike; thy conscience
Is all possess'd with guilt: come from thy ward,
For I can here disarm thee with this stick,
And make thy weapon drop.

Mira. Beseech you, father.

Pro. Hence: hang not on my garment.

Mira. Sir, have pity;
I'll be his surety.

Pro. Silence: one word more
Shall make me chide thee, if not hate thee. What,
An advocate for an impostor? hush!
Thou think'st there are no more such shapes as he,
(Having seen but him and *Caliban*) foolish wench,
To th' most of men this is a *Caliban*,
And they to him are angels.

Mira. My affections
Are then most humble: I have no ambition
To see a goodlier man.

Pro. Come on, obey:
Thy nerves are in their infancy again,
And have no vigour in them.

Fer. So they are:
My spirits, as in a dream, are all bound up.
My father's loss, the weakness which I feel,
The wrack of all my friends, and this man's threats,
To whom I am subdu'd, are but light to me,
Might I but through my prison once a day
Behold this maid: all corners else o'th' earth
Let liberty make use of; space enough

Have I, in such a prison.

Pro. It works: come on.

Thou hast done well, fine *Ariel*: follow me.

Hark what thou else shalt do me.

Mira. Be of comfort,

My father's of a better nature, Sir,

Than he appears by speech: this is unwonted

Which now came from him.

Pro. Thou shalt be as free

As mountain winds; but then exactly do

All points of my command.

Ari. To th' syllable.

Pro. Come follow: speak not for him.

[*Exeunt.*]

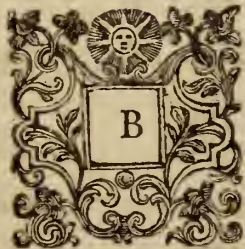


ACT II. SCENE I.

Another Part of the Island.

Enter Alonso, Sebastian, Anthonio, Gonzalo, Adrian, Francisco,
and others.

G O N Z A L O.



BEESECH 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
Have just our theam of woe: but for the miracle,

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

Alon.

Alon. Pr'ythee peace. †

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

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

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

' *Gon.* Sir.

' *Seb.* On: tell.

' *Gon.* When every grief is entertain'd that's offer'd; comes
' to the entertainer-----

' *Seb.* A dollor.

' *Gon.* Dolour comes to him indeed, you have spoken truer
' than you propos'd.

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

' *Gon.* Therefore, my lord.

' *Ant.* Fie, what a spend-thrift is he of his tongue?

' *Alon.* I pr'ythee spare.

' *Gon.* Well, I have done: but yet-----

' *Seb.* He will be talking.

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

' *Seb.* The old cock.

' *Ant.* The cockrell.

' *Seb.* Done: the wager?

' *Ant.* A laughter.

' *Seb.* A match.

' *Adr.* Though this Island seem to be desart-----

' *Seb.* Ha, ha, ha.

' *Ant.* So: you're paid.

' *Adr.* Uninhabitable, and almost inaccessible----

† *All this that follows after the words, Pr'ythee peace—to the words You cram these words, &c. seems to have been interpolated, (perhaps by the Players) the verses there beginning again; and all that is between in prose, not only being very impertinent stuff, but most improper and ill plac'd Drollery in the mouths of unhappy shipwreckt people. There is more of the same sort interspers'd in the remaining part of the Scene.*

' *Seb.* Yet.

' *Adr.* Yet-----

' *Ant.* He could not mis't.

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

' *Ant.* *Temperance* was a delicate wench.

' *Seb.* Ay, and a subtle, as he most learnedly deliver'd.

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

' *Seb.* As if it had lungs, and rotter ones.

' *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?

' *Ant.* The ground indeed is tawny.

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

' *Ant.* He misses not much.

' *Seb.* No: he does but mistake the truth totally.

' *Gon.* But the rarity of it is, which is indeed almost beyond credit----

' *Seb.* As many voucht rarities are.

' *Gon.* That our garments being (as they were) drench'd in the sea, hold notwithstanding their freshness and glosses, being rather new dy'd than stain'd with salt water.

' *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 *Africk*, at the marriage of the King's fair daughter *Claribel* to the King of *Tunis*.

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

' *Adr.*

' *Adr.* *Tunis* was never graced before with such a paragon to
' their Queen.

' *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 *Aeneas* too? Good lord,
' how you take it!

' *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*.

' *Ant.* His word is more than the miraculous harp.

' *Seb.* He hath rais'd the wall, and houses too.

' *Ant.* What impossible matter will he make easie next?

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

' *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 daugh-
' ter, who is now Queen.

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

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

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

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

' *Ant.* That sort was well fish'd 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* remov'd,
 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?

Fran. Sir, he may live.

I saw him beat the surges under him,
 And ride upon their backs; he trode the water,
 Whose enmity he flung aside; and breasted
 The surge most swoll'n that met him: his bold head
 'Bove the contentious waves he kept, and oar'd
 Himself with his good arms in lusty strokes
 To th' shore; that o'er his wave-worn basis bow'd
 As stooping to relieve him: I not doubt
 He came alive to land.

Alon. No, no, he's gone.

Seb. Sir, you may thank your self 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,
 Who hath cause to wet the grief on't.

Alon. Pr'ythee peace.

Seb. You were kneel'd to, and importun'd otherwise
 By all of us: and the fair soul her self
 Weigh'd between loathness and obedience, at
 Which end the beam should bow. We've lost your son
 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'th' loss.

Gon. My lord *Sebastian*,

The truth you speak doth lack some gentleness
 And time to speak it in: you rub the sore
 When you should bring the plaister.

Seb. Very well.

Ant. And most chirurgeonly.

Gon. It is foul weather in us all, good Sir,
 When you are cloudy.

Seb. Foul weather?

Ant. Very foul.

Gon. Had I the plantation of this isle, my lord ----

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

Seb. Or docks, or mallows.

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

Seb. Scape being drunk, for want of wine.

Gon. I'th' commonwealth I would by contraries
 Execute all things: for no kind of traffick
 Would I admit; no name of magistrate;
 Letters should not be known; wealth, poverty,
 And use of service, none; contract, succession,
 Bourn, bound of land, tilth, vineyard, none;
 No use of metal, corn, or wine, or oyl;
 No occupation, all men idle, all,
 And women too; but innocent and pure:
 No Sov'reignty.

Seb. And 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
 Would I not have; but nature should bring forth,
 Of its own kind, all † foyzon, all abundance
 To feed my innocent people.

Seb.

† Foyzon, the natural juice or moisture of the grafs or other herbs.

Seb. No marrying 'mong his subjects?

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

Gon. I would with such perfection govern, Sir,
T' excell the golden age.

Seb. Save his Majesty!

Ant. Long live *Gonzalo*!

Gon. And do you mark me, Sir?

Alon. Pr'ythee no more; thou dost talk nothing to me.

Gon. I do well believe your Highness, and did it to minister occasion to these gentlemen, who are of such sensible and nimble lungs, that they always use to laugh at nothing.

Ant. 'Twas you we laugh'd at.

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

Ant. What a blow was there given?

Seb. An it had not fallen flat-long.

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

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?

Ant. Go sleep, and hear us.

Alon. What all so soon asleep? I wish mine eyes
Would with themselves shut up my thoughts: I find
They are inclin'd to do so.

Seb. Please you, Sir,
Do not omit the heavy offer of it:
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

And watch your safety.

Alon. Thank you: wond'rous heavy.

[*All sleep but Seb. and Ant.*]

Seb. What a strange drowsiness possesses them?

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

Seb. Why

Doth it not then our eye-lids sink? I find not

My self dispos'd to sleep.

Ant. Nor I, my spirits are nimble:

They fell together all as by consent,

They dropt as by a thunder-stroke! What might,

Worthy *Sebastian*---- O, what might--- no more.

And yet methinks I see it in thy face,

What thou should'st be: th'occasion speaks thee, and

My strong imagination sees a crown

Dropping upon thy head.

Seb. What, art thou waking?

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;

And yet so fast asleep.

Ant. Noble *Sebastian*,

Thou let'st thy fortune sleep; die rather: wink'st

Whilst thou art waking.

Seb. Thou dost snore distinctly;

There's meaning in thy snores.

Ant. I am more serious than my custom. You

Must be so, if you heed me; which to do,

Troubles thee o'er.

Seb. Well: I am standing water.

Ant.

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,
Whilst 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. Pr'ythee say on,
The setting of thine eye and cheek proclaim
A matter from thee; and a birth, indeed,
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
(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,
What great hope have you? no hope that way, is
Another way so high an 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
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'th' moon's too slow) 'till new-born chins
 Be rough and razorable; she^a for whom
 We were sea-swallow'd, tho' some cast again,
 May by that destiny perform an act;
 Whereof, what's past is prologue, what to come
 Is yours and my discharge -----

Seb. What stuff is this? how say you?
 '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 ev'ry cubit
 Seems to cry out, how shall that *Claribel*
 Measure us back to *Naples*? Keep in *Tunis*,
 And let *Sebastian* wake. Say, this were death
 That now hath seiz'd 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,
 As this *Gonzalo*; I my self 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
 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.

V.O.L. I.

F

Seb.

† no advices by letter.

^a from.

Seb. But for your conscience.

Ant. Ay, Sir; where lyes that?

If 'twere a kybe, 'twould put me to my slipper:

But I feel not this deity in my bosom.

Ten consciences that stand 'twixt me and *Milan*,

Candy'd be they, and melt e'er they molest.

Here lyes your brother----

No better than the earth he lyes upon,

If he were that which now he's like, that's dead;

Whom I with this obedient steel, three inches of it,

Can lay to bed for ever: you, doing thus,

To the perpetual wink for ay might put

This ancient Morfel, 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

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 pay'st,

And I the King shall love thee.

Ant. Draw together:

And when I rear my hand, do you the like

To fall it on *Gonzalo*.

Seb. But one word.

Enter Ariel with Musick and Song.

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.

[Sings in *Gonzalo's* Ear.

While

While you here do snoaring lye,

Open-ey'd conspiracy

His time doth take:

If of life you keep a care,

Shake off slumber, and beware.

Awake! awake!

Ant. Then let us both be sudden.

Gon. Now, good angels preserve the King! [They wake.

Alon. Why how now ho? awake! why are you drawn?

Wherefore this ghastly looking?

Gon. What's the matter?

Seb. While we stood here securing your repose,
Ev'n now we heard a hollow burst of bellowing
Like bulls, or rather lions; did't not wake you?
It strook mine ear most terribly.

Alon. I heard nothing.

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

Alon. Heard you this?

Gon. Upon mine honour, Sir, I heard a humming,
And that a strange one too, which did awake me.
I shak'd you, Sir, and cry'd; as mine eyes open'd,
I saw their weapons drawn: there was a noise,
That's a verity. 'Tis best we stand on 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. Heav'ns keep him from these beasts:
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.

S C E N E II.

Changes to 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 not pinch,
 Fright me with urchin shews, pitch me i' th' mire,
 Nor lead me, like a fire-brand, in the dark
 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 hedge-hogs, which
 Lye tumbling in my bare-foot-way, and mount
 Their pricks at my foot-fall; sometime am I
 All wound with adders, who with cloven tongues
 Do hiss me into madness. Lo! now! lo!

Enter Trinculo.

Here comes a spi'rit of his now to torment me,
 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'th' wind:
 yond same black cloud, yond huge one, looks like a foul bum-
 bard 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 chuse 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 an-
 cient and fish-like smell. A kind 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 an holyday-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 relieve a lame beggar, they will lay out ten to see a dead *Indian*. Legg'd 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 suffer'd by a thunder-bolt. Alas! the storm is come 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 shrowd 'till the dregs of the storm be past.

S C E N E III.

Enter Stephano singing.

Ste. *I shall no more to sea, to sea, 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,*

Lov'd Mall, Meg, Marrian and Margery,

But none of us car'd for Kate;

For she had a tongue with a tang,

Would cry to a sailor go hang:

She lov'd not the savour of tar nor of pitch,

Yet a taylor might scratch her where-e'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: oh!

Ste. What's the matter? have we devils here? do you put tricks upon's with salvages, and men of *Inde*? ha? I have not escap'd drowning to be afraid now of your four legs; for it hath been

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 his nostrils.

Cal. The spirit torments me: oh!

Ste. This is some monster of the Isle with four legs; who has 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 get to *Naples* with him, he's a present for any Emperor that ever trod on neats-leather.

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

Ste. He's in a fit now; and does not talk after the 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 recover him, and keep him tame, I will not take too much for him; he shall pay for him, that hath him, and that soundly.

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

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.

Tri. I should know that voice: it should be-----but he is drown'd; and these are devils; O! defend me.

Ste. Four legs and two voices; a most delicate monster! his forward voice now is to speak of his friend; his backward voice is to utter foul speeches, and to detract. 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.

Tri. *Stephano.*

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

Tri.

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

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 cam'st thou to be the siege of this moon-calf? can he vent *Trinculo's*!

Trin. I took him to be kill'd with a thunder-stroke: but art thou not drown'd, *Stephano*? I hope now thou art not drown'd: is the storm over-blown? I hid me under the dead moon-calf's gaberdine, for fear of the storm: and art thou living *Stephano*? O *Stephano*, two *Neapolitans* scap'd!

Ste. Pr'ythee do not turn me about, my stomach is not constant.

Cal. These be fine things, an if they be not sprights: that's a brave god, and bears celestial liquor: I will kneel to him.

Ste. How didst thou scape? how cam'st thou hither? swear by this bottle how thou cam'st hither: I escap'd upon a butt of sack, which the sailors heav'd o'er-board, by this bottle! which I made of the bark of a tree, with mine own hands, since I was cast a-shore.

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

Ste. Here: swear then, how escap'dst thou?

Trin. Swom a-shore, man, like a duck; I can swim like a duck, I'll be sworn.

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 th' sea-side, where my wine is hid. How now, moon-calf, how does thine ague?

Cal. Hast thou not dropt from heav'n?

Ste. Out o' th' moon I do assure thee. I was the man in th' moon when time was.

Cal.

Cal. I have seen thee in her; and I do adore thee: my mistress shew'd me thee, and thy dog and thy bush.

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 shallow monster: the man i' th' moon? a most poor credulous monster: well drawn, monster, in good footh.

Cal. I'll shew thee every fertile inch o' th' Isle, and I will kiss thy foot: I pr'ythee be my god.

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

Cal. I'll kiss thy foot. I'll swear my self thy subject.

Ste. Come on then; down, and swear.

Trin. I shall laugh my self to death at this puppy-headed monster: a most scurvy monster! I could find in my heart to beat him-----

Ste. Come, kiss.

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

Cal. I'll shew thee the best springs; I'll pluck thee berries, 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 wond'rous man.

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

Cal. I pr'ythee let me bring thee where crabs grow,
And I with my long nails will dig thee pig-nuts;
Shew thee a jay's nest, and instruct thee how
To snare the nimble marmazet; I'll bring thee
To clust'ring filberds, and sometimes I'll get thee
Young scamels from the ock. Wilt thou go with me?

Ste.

Ste. I pr'ythee now lead the way without any more talking. *Trinculo*, the King and all our company else being drown'd, we will inherit here. Here, bear my bottle; fellow *Trinculo*, we'll fill him by and by again.

Cal. [*Sings drunkenly.*] Farewel, master; farewel, farewel.

Tri. A howling monster; a drunken monster!

Cal. No more dams I'll make for fish,
Nor fetch in firing at requiring,
Nor scrape trencher, nor wash dish.
Ban', Ban', Cacalyban
Has a new master, get a new man.

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

Ste. O brave monster, lead the way. [*Exeunt.*]



A C T III. S C E N E I.

Prospero's Cave.

Enter Ferdinand, bearing a log.

F E R D I N A N D.



HERE be some sports are painful, but 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 wou'd be
As heavy to me, as 'tis odious, but

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 compos'd of harshness. I must move
 Some thousands of these logs, and pile them up,
 Upon a fore 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 ev'n refresh my labours,
^bLeast busie when I do it.

Enter Miranda, *and* Prospero *at a distance unseen.*

Mira. Alas, now pray you
 Work not so hard; I would the lightning had
 Burnt up those logs that thou'rt enjoind to pile:
 Pray set it down, and rest you; when this burns
 'Twill weep for having weary'd you: my father
 Is hard at study, pray now rest your self,
 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.

Mira. If you'll sit down,
 I'll bear your logs the while. Pray give me that,
 I'll carry't to the pile.

Fer. No, precious creature,
 I'd rather crack my sinews, break my back,
 Than you should such dishonour undergo,
 While I sit lazy by.

Mira. 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,
 And yours it is against.

Pro. Poor worm! thou art infected,
 This visitation shews it.

Mira.

^b Most busy least.

Mira. 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)
What is your name?

Mira. Miranda. O my father,
I've broke your heft, to say so.

Fer. Admir'd *Miranda!*
Indeed the top of admiration, worth
What's dearest to the world; full many a lady
I've ey'd with best regard, and many a time
Th' harmony of their tongues hath into bondage
Brought my too diligent ear; for sev'ral virtues
Have I lik'd sev'ral women, never any
With so full soul, but some defect in her
Did quarrel with the noblest grace she ow'd,
And put it to the foil. But you, O you,
So perfect, and so peerless, are created
Of every creature's best.

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

Fer. I am, in my condition,
A Prince, *Miranda*; I do think a King;

(I would not so) and would no more endure
 This wooden slavery, than I wou'd suffer
 The flesh-flie blow my mouth. Hear my soul speak ;
 The very instant that I saw you, did
 My heart fly to your service, there resides
 To make me slave to it, and for your sake
 Am I this patient log-man.

Mira. Do you love me?

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

Mira. I am a fool
 To weep at what I'm glad of.

Pro. Fair encounter
 Of two most rare affections! heav'ns rain grace
 On that which breeds between 'em.

Fer. Wherefore weep you?

Mira. At mine unworthiness, that dare not offer
 What I desire to give, and much less take
 What I shall die to want: but this is trifling,
 And all the more it seeks to hide it self,
 The bigger bulk it shews. 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,
 Whether you will or no.

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

Mira. My husband then?

Fer.

Fer. Ay, with a heart so willing
As bondage e'er of freedom; here's my hand.

Mira. And mine, with my heart in't; and now farewell
'Till half an hour hence.

Fer. A thousand, thousand.

[*Exeunt.*]

Pro. So glad of this as they, I cannot be,
Who are surpriz'd with all; but my rejoicing
At nothing can be more. I'll to my book,
For yet ere supper-time must I perform
Much business appertaining.

[*Exit.*]

S C E N E II.

The other 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 the other two be brain'd like us, the state totters.

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.

Ste. My man-monster hath drown'd 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.

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

Ste. We'll not run, monsieur monster.

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

Ste.

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

Cal. How does thy honour? let me lick thy shooe; 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 debosh'd fish thou, was there ever man a coward that hath drunk so much sack as I to-day? wilt thou tell me a monstrous lie, being but half a fish and half a monster?

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

Trin. Lord, quoth he! that a monster should be such a natural!

Cal. Lo, lo, again; bite him to death, I pr'ythee.

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.

Cal. I thank my noble lord. Wilt thou be pleas'd 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*.

Enter Ariel invisible.

Cal. As I told thee before, I am subject to a tyrant, a force-rer, that by his cunning hath cheated me of the Island.

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.

Trin. Why, I said nothing.

Ste. Mum then, and no more; proceed.

Cal. I say, by forcery he got this Isle,

From

From me he got it. If thy greatness will
Revenge it on him, for I know thou dar'st,
But this thing dare not.

Ste. That's most certain.

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

Ste. How shall this be compast? canst thou bring me to the party?

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

Ari. Thou liest, thou canst not.

Cal. What a py'd 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 shew him
Where the quick freshes are.

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.

Trim. Why, what did I? I did nothing; I'll go no further off.

Ste. Didst thou not say he ly'd?

Ari. Thou liest.

Ste. Do I so? take thou that. [Beats him.]

As you like this, give me the lie another time.

Trim. I did not give thee 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.

Cal. Ha, ha, ha.

Ste. Now forward with your tale; prythee stand further off.

Cal. Beat him enough; after a little time
I'll beat him too.

Ste. Stand further. Come, proceed.

Cal. Why, as I told thee, 'tis a custom with him
I'th' afternoon to sleep; there thou may'st brain him,

Having

Having first seiz'd his books: or with a log
 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; and hath not
 One spirit to command. They all do hate him
 As rootedly as I. Burn but his books;
 He has brave utensils, for so he calls them,
 Which when he has an house, he'll deck withal.
 And that most deeply to consider, is
 The beauty of his daughter; he himself
 Calls her a non-pareil: I ne'er saw woman
 But only *Sycorax* my dam, and she;
 But she as far surpasses *Sycorax*
 As greatest does the least.

Ste. Is it so brave a lass?

Cal. Ay, lord; she will become thy bed, I warrant,
 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 thy self
 shall be Vice-Roys. Dost thou like the plot, *Trinculo*?

Trin. Excellent.

Ste. Give me thy hand; I am sorry I beat thee: but while
 thou liv'st keep a good tongue in thy head.

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

Ste. Ay, on my honour.

Ari. This will I tell my master.

Cal. Thou mak'st me merry; I am full of pleasure;
 Let us be jocund. Will you trowl the catch
 You taught me but while-ere?

Ste. At thy request, monster, I will do reason, and reason:
 come on, *Trinculo* let us sing.

[Sings.
Flout

Flout 'em, and skout 'em; and skout '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?

Trin. This is the tune of our catch, plaid by the picture of no-body.

Ste. If thou be'st a man, shew thy self in thy likeness; if thou be'st a devil, take't as thou list.

Trin. O forgive me my sins!

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

Cal. Art thou afraid?

Ste. No, monster, not I.

Cal. Be not afraid; the isle is full of noises,
Sounds, and sweet airs, that give delight, and hurt not.
Sometimes a thousand twanging instruments
Will hum about mine ears; and sometimes voices,
That if I then had wak'd after long sleep,
Will make me sleep again; and then in dreaming,
The clouds methought would open, and shew riches
Ready to drop upon me; when I wak'd
I cry'd to dream again.

Ste. This will prove a brave kingdom to me, where I shall have my musick for nothing.

Cal. When *Prospero* is destroy'd.

Ste. That shall be by and 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 this taborer. He lays it on.

Trin. Wilt come? I'll follow *Stephano*.

[*Exeunt.*

S C E N E III.

Changes again.

Enter Alonso, Sebastian, Anthonio, Gonzalo, Adrian, Francisco, &c.

Gon. **B**Y'R lakin, I can go no further, Sir,
My old bones ake: 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 my self attach'd with weariness
To th' dulling of my spirits: sit down and rest.
Ev'n here I will put off my hope, and keep it
No longer for my flatt'rer: he is drown'd,
Whom thus we stray to find, and the sea mocks
Our frustrate search on land. Well, let him go.

Ant. I am right glad that's he so out of hope.
Do not, for one repulse, forego the purpose
That you resolv'd t'effect.

Seb. The next advantage
Will we take throughly.

Ant. Let it be to-night;
For, now they are oppress'd with travel, they
Will not nor cannot use such Vigilance
As when they're fresh.

Seb. I say to-night: no more.

Solemn and strange Musick, and Prospero on the top invisible.

Enter several strange shapes, bringing in a banquet; and dance about it with gentle actions of salutation, and inviting the King, &c. to eat, they depart.

Alon.

Alon. What harmony is this? my good friends, hark!

Gon. Marvellous sweet musick!

Alon. Give us kind keepers, heaven; what are these?

Seb. A living drollery. Now I will believe
That there are unicorns; that in *Arabia*
There is one tree the phœnix throne, one phœnix
At this hour reigning there.

Ant. I'll believe both:

And what does else want credit, come to me,
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)
Who tho' 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.

Pro. Honest lord,

Thou hast said well; for some of you there present
Are worse than devils.

Alon. I cannot too much muse,
Such shapes, such gesture, and such sound, expressing
(Although they want the use of tongue) a kind
Of excellent dumb discourse.

Pro. Praise in departing.

Fran. They vanish'd strangely.

Seb. No matter, since

They've 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,
 Dew-lapt 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
 The best is past. Brother, my lord the Duke,
 Stand to, and do as we.

S C E N E IV.

*Thunder and lightning. Enter Ariel like a harpy, claps his
 wings upon the table, and with a queint 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
 Hath caus'd to belch you up; and on this Island,
 Where man doth not inhabit, you 'mongst men
 Being most unfit to live: I have made you mad;
 And ev'n with such like valour men hang and drown
 Their proper selves. You fools, I and my fellows
 Are ministers of fate; the elements
 Of whom your swords are temper'd, may as well
 Wound the loud winds, or with bemockt-at stabs
 Kill the still-closing waters, as diminish
 One † down that's in my plume: my fellow-ministers
 Are like invulnerable. If you could hurt,
 Your swords are now too massie for your strengths,
 And will not be up-lifted. But remember,
 (For that's my business to you) that you three

† *dowle that's in my plumb.*

From *Milan* did supplant good *Prospero*:
 Expos'd unto the sea, (which hath requit it)
 Him and his innocent child: for which foul deed
 The powers delaying, not forgetting, have
 Incens'd the seas and shores, yea, all the creatures,
 Against your peace: thee of thy son, *Alonso*,
 They have bereft; and do pronounce by me,
 Ling'ring 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
 Upon your heads, is nothing but heart's-sorrow,
 And a clear life ensuing.

*He vanishes in thunder: then, to soft musick, Enter the shapes
 again, and dance with mocks and mowes, and carrying out
 the table.*

Pro. Bravely the figure of this harpy hast thou
 Perform'd, my *Ariel*; a grace it had devouring:
 Of my instruction hast thou nothing bated
 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 are in my power;
 And in these fits I leave them, whilst I visit
 Young *Ferdinand*, whom they suppose is drown'd,
 And his and my lov'd darling.

Gon. I th' name of something holy, Sir, why stand you
 In this strange stare?

Alon. O, it is monstrous! monstrous!
 ' Methought the billows spoke, and told me of it;
 ' The winds did sing it to me, and the thunder

' That

‘ That deep and dreadful organ-pipe, pronounc’d
 ‘ The name of *Prosper*: it did base my trespass.
 Therefore my son i’ th’ ooze is bedded; and
 I’ll seek him deeper than e’er plummet sounded,
 And with him there lye mudded. [*Exit.*

Seb. But one fiend at a time,
 I’ll fight their legions o’er.

Ant. I’ll be thy second. [*Exeunt.*

Gon. All three of them are desp’rate; their great guilt,
 Like poison giv’n to work a great time after,
 Now ’gins to bite the spirits. I beseech you
 That are of suppler joints, follow them swiftly,
 And hinder them from what this ecstasie
 May now provoke them to.

Adri. Follow, I pray you. [*Exeunt.*



A C T I V. S C E N E I.

Prospero’s Cave.

Enter Prospero, Ferdinand, and Miranda.

P R O S P E R O.



I have too austerely punish’d you,
 Your compensation makes amends; for I
 Have giv’n you here a third of mine own life,
 Or that for which I live; whom once again
 I tender to thy hand: all thy vexations
 Were but my tryals of thy love, and thou
 Hast strangely stood the test. Here afore heav’n
 I ratifie this my rich gift: O *Ferdinand*,

Do

Do not smile at me that I boast her off;
For thou shalt find she will outstrip all praise,
And make it halt behind her.

Fer. I believe it
Against an oracle.

Pro. Then as my gift, and thine own acquisition
Worthily purchas'd, take my daughter.
If thou dost break her virgin-knot before
All sanctimonious ceremonies may
With full and holy right be minister'd,
No sweet aspersion shall the heav'ns let fall
To make this contract grow: but barren hate,
Sour-ey'd disdain, and discord shall bestrew
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,
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.

Pro. Fairly spoke.
Sit then, and talk with her, she is thine own.
What, *Ariel*; my industrious servant, *Ariel*.

S C E N E II.

Enter Ariel.

Ari. What would my potent master? here I am.

Pro.

Pro. 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.

Ari. Presently?

Pro. 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?

Pro. Dearly, my delicate *Ariel*; do not approach
'Till thou dost hear me call.

Ari. Well, I conceive. [*Exit.*

Pro. Look thou be true; do not give dalliance
Too much the rein; the strongest oaths are straw
To th' fire i' th' blood: be more abstemious,
Or else good-night your vow.

Fer. I warrant you, Sir,
The white cold virgin-snow upon my heart,
Abates the ardour of my liver.

Pro. Well.
Now come my *Ariel*, bring a corolary,
Rather than want a spirit, appear, and pertly.
No tongue; all eyes; be silent. [*Soft musick.*



S C E N E III.

A MASQUE. Enter Iris.

Iris. *Ceres*, most bounteous lady, thy rich leas
 Of wheat, rye, barley, fetches, oats, and pease;
 Thy turfy mountains, where live nibling sheep,
 And flat meads thatch'd with stover, them to keep;
 Thy banks with pioned, and tulip'd brims,
 Which spongy *April* at thy heft betrimms,
 To make cold nymphs chaste crowns; and thy broom-groves,
 Whose shadow the dismissed batchelor loves,
 Being lasf-lorn; thy pole-clipt vineyard,
 And thy sea-marge steril, and rocky hard,
 Where thou thy self do'st air; the Queen o' th' sky,
 Whose wat'ry arch and messenger am I,
 Bids thee leave these, and with her Sov'raign Grace,
 Here on this grasf-plot, in this very place [Juno descends.
 To come and sport; her peacocks fly amain:
 Approach, rich *Ceres*, her to entertain.

Enter Ceres.

Cer. Hail many-colour'd messenger, that ne'er
 Do'st 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 do'st crown
 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-grasf green?

Iris. A contract of true love to celebrate,
 And some donation freely to estate
 On the blefs'd lovers.

Cer. Tell me heav'nly bow,
 If *Venus* or her son; as thou do'st 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
 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,
 Whose vows are, that no bed-right shall be paid
 'Till *Hymen's* torch be lighted; but in vain
Mars's hot minion is return'd again;
 Her waspish-headed son has broke his arrows,
 Swears he will shoot no more, but play with sparrows,
 And be a boy right-out.

Cer. High Queen of state,
 Great *Juno* comes, I know her by her gate.

Jun. How does my bounteous sifter? go with me
 To bless this twain, that they may prosp'rous be,
 And honour'd in their issue.

[*They sing.*

Jun. Honour, riches, marriage blessing,
 Long continuance and encreasing,
 Hourly joys be still upon you,
Juno sings her blessings on you:
 Earth's increase, and foison plenty,
 Barns and garner never empty,
 Vines, with clustring bunches growing,
 Plants, with goodly burthen bowing:
 Spring come to you at the farthest,
 In the very end of harvest:

Scarcity

*Scarcity and want shall shun you,
Ceres' blessing so is on you.*

Fer. This is a most majestick vision, and
Harmonious charmingly; may I be bold
To think these spirits?

Pro. Spirits which by mine art
I have from all their confines call'd, t'enact
My present fancies.

Fer. Let me live here ever;
So rare a wonder'd father, and a wife,
Make this place paradise.

Pro. Sweet now, silence:

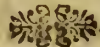
Juno and Ceres whisper seriously;
There's something else to do; hush, and be mute,
Or else our spell is marr'd.

Juno and Ceres whisper, and send *Iris* on employment.

Iris. You nymphs call'd *Nayads* of the winding brooks,
With your sedge'd crowns, and ever-harmless looks,
Leave your crisp channels, and on this green-land
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 sun-burn'd fickle-men, of *August* weary,
Come hither from the furrow, and be merry;
Make holy-day; your rye-straw hats put on,
And these fresh nymphs encounter every one
In country footing.



S C E N E IV.

Enter certain reapers, properly habited; they join with the nymphs in a graceful dance; towards the end whereof Prospero starts suddenly, and speaks; after which, to a strange, hollow and confused noise, they vanish.

Pro. I had forgot that foul conspiracy
Of the beast *Caliban*, and his confed'rates,
Against my life; the minute of their plot
Is almost come. Well done, avoid; no more.

Fer. This is strange; your father's in some passion
That works him strongly.

Mira. Never 'till this day
Saw I him touch'd with anger, so distemper'd.

Pro. You look, my son, in a mov'd sort,
As if you were dismay'd; be chearful, Sir:
Our revels now are ended: ' these our actors,
' As I foretold you, were all spirits, and
' Are melted into air, into thin air;
' And like the baseless fabrick of their vision,
' The cloud-capt towers, the gorgeous palaces,
' The solemn temples, the great globe it self
' Yea all which it inherit, shall dissolve,
' And like this insubstantial pageant faded,
' 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 vext;
Bear with my weakness, my old brain is troubled:
Be not disturb'd with my infirmity;
If thou be pleas'd, retire into my cell,
And there repose; a turn or two I'll walk
To still my beating mind.

Fer.

Fer. Mira. We wish you peace. [Exe.]

Pro. Come with a thought; I thank thee, *Ariel*: come.

Enter Ariel.

Ari. Thy thoughts I cleave to; what's thy pleasure?

Pro. 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.

Pro. Say again, where didst thou leave these varlets?

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,
At which like unbackt colts they prickt their ears,
Advanc'd their eye-lids, lifted up their noses,
As they smelt musick; so I charm'd their ears,
That, calf-like, they my lowing follow'd through
Tooth'd briars, sharp furzes, pricking goss and thorns,
Which enter'd their frail shins: at last I left them
I' th' filthy mantled pool beyond your cell,
There dancing up to th' chins, that the foul lake
O'er-stunk their feet.

Pro. This was well done, my bird;
Thy shape invisible retain thou still;
The trumpery in my house, go bring it hither,
For stale to catch these thieves.

Ari. I go, I go.

[Exit.]

Pro. A devil, a born devil, on whose nature
Nurture can never stick; on whom my pains,
Humanly taken, all, all lost, quite lost;
And, as with age, his body uglier grows,

So his mind cankers ; I will plague them all,
Even to roaring : come, hang them on this line.

S C E N E V.

*Enter Ariel loaden with glistening apparel, &c. 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.

Ste. Monster, your *Fairy*, which you say is a harmless *Fairy*,
has done little better than plaid 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 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 hood-wink this mischance ; therefore speak softly ;
All's hush't as midnight yet.

Trin. Ay, but to lose our bottles in the pool.

Ste. There is not only disgrace and dishonour in that, mon-
ster, but an infinite loss.

Trin. That's more to me than my wetting : yet this is your
harmless *Fairy*, monster.

Ste. I will fetch off my bottle, though I be o'er ears for my
labour.

Cal. Pr'ythee, my King, be quiet : see'st thou here,
This is the mouth o' th' cell ; no noise, and enter ;
Do that good mischief which may make this Island
Thine own for ever ; and I, thy *Caliban*,
For ay thy foot-licker.

Ste. Give me thy hand ; I do begin to have bloody thoughts.

Trin.

Trin. O King *Stephano!* O Peer! O worthy *Stephano!*
Look what a wardrobe here is for thee!

Cal. Let it alone, thou fool, it is but trash.

Trin. Oh, oh, monster; we know what belongs to a frippery,
O King *Stephano.*

Ste. Put off that gown, *Trinculo*; by this hand I'll have that
gown.

Trin. Thy grace shall have it.

Cal. The dropfie drown this fool; what do you mean
To doat thus on such luggage? let's alone,
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 you are
like to lose your hair, and prove a bald jerkin.

Trin. Do, do; we steal by line and level, and'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 country: 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,
And all be turn'd to barnacles, or apes,
With foreheads villanous low.

Ste. Monster, lay to your fingers; help to bear this away
where my hogshhead of wine is, or I'll turn you out of my king-
dom; go to, carry this.

Trin. And this.

Ste. Ay, and this.

A noise of hunters heard. Enter divers spirits in shape of hounds, hunting them about; Prospero and Ariel setting them on.

Pro. Hey Mountain, hey.

Ari. Silver; there it goes, *Silver.*

Pro. Fury, Fury; there *Tyrant*, there; hark, hark; Go, charge my goblins that they grind their joints With dry convulsions, shorten up their sinews With aged cramps, and more pinch-spotted make them, Than pard, or cat o' mountain.

Ari. Hark, they roar.

Pro. Let them be hunted soundly. At this hour Lye 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.

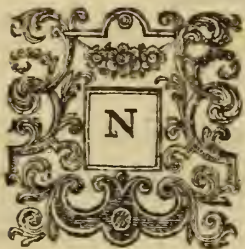
[*Exeunt.*



ACT V. SCENE I.

Enter Prospero in his magick robes, and Ariel.

PROSPERO.



OW 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.

Pro. I did say so,

When first I rais'd the tempest; say, my spirit,

How

How fares the King and's followers ?

Ari. Confin'd

In the same fashion as you gave in charge,
Just as you left them, all your prisoners, Sir,
In the *Lime-Grove* which weather-fends your cell.
They cannot budge 'till your release. The King,
His brother, and yours, abide all three distracted;
And the remainder mourning over them,
Brim-full of sorrow and dismay; but chiefly
Him that you term'd the good old lord *Gonzalo*.
His tears run down his beard, like winter drops
From eaves of reeds; your charm so strongly works 'em,
That if you now beheld them, your affections
Would become tender.

Pro. Do'st thou think so, spirit ?

Ari. Mine would, Sir, were I human.

Pro. And mine shall.

Hast thou, which art but air, a touch, a feeling
Of their afflictions, and shall not my self
One of their kind, that relish all as sharply
Passion'd as they, be kindlier mov'd than thou art ?
Tho' with their high wrongs I am struck to th' quick,
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*;
My charms I'll break, their senses I'll restore,
And they shall be themselves.

Ari. I'll fetch them, Sir.

[*Exit.*]



S C E N E II.

Pro. ‘ Ye elves of hills, brooks, standing lakes and groves,
 ‘ And ye that on the sands with printless foot
 ‘ Do chafe the ebbing *Neptune*, and do fly him
 ‘ When he comes back; you demy-puppets that
 ‘ By moon-shine do the green four 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
 ‘ (Weak masters tho’ ye be) I have be-dimm’d
 ‘ The noon-tide sun, call’d forth the mutinous winds,
 ‘ And ’twixt the green sea and the azur’d vault
 ‘ Set roaring war; to the dread ratling thunder
 ‘ Have I giv’n fire, and rifted *Jove’s* stout oak
 ‘ With his own bolt: the strong-bas’d promontory
 ‘ Have I made shake, and by the spurs pluckt up
 ‘ The pine and cedar: graves at my command
 ‘ Have wak’d their sleepers; op’d, and let ’em forth
 ‘ By my so potent art. But this rough magick
 I here abjure; and when I have requir’d
 Some heav’nly musick, which ev’n now I do,
 (To work mine end upon their senses that
 This airy charm is for) I’ll break my staff,
 Bury it certain fadoms in the earth,
 And deeper than did ever plummet sound
 I’ll drown my book.

[*Solemn musick.*]



S C E N E III.

Here enters Ariel before; then Alonso with a frantick gesture, attended by Gonzalo. Sebastian and Anthonio in like manner, attended by Adrian and Francisco. They all enter the circle which Prospero had made, and there stand charm'd; which Prospero observing, speaks:

A solemn air, and the best comforter
 To an unsettled fancy, cure thy brains
 Now useles, boil'd within thy skull; There stand,
 For you are spell-stopt.----
 Holy *Gonzalo*, honourable man,
 Mine eyes, ev'n sociable to th' shew of thine,
 Fall fellow-drops ----the charm dissolves apace,
 ' And as the morning steals upon the night,
 ' Melting the darkness, so their rising senses
 ' Begin to chase the ign'rant fumes that mantle
 ' Their clearer reason. O my good *Gonzalo*,
 My true preserver, and a loyal Sir
 To him thou follow'st; I will pay thy graces
 Home both in word and deed.---Most cruelly
 Didst thou, *Alonso*, use me and my daughter:
 Thy brother was a furtherer in the act;
 Thou'rt pinch'd for't now, *Sebastian*.---Flesh and blood,
 You brother mine, that entertain'd ambition,
 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,
 Unnat'ral though thou art. Their understanding
 Begins to swell, and the approaching tide
 Will shortly fill the reasonable shore,
 That now lyes 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 dis-case me, and my self present,
 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 lye:
 There I couch when owls do cry.
 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.*

Pro. Why that's my dainty *Ariel*; I shall miss thee;
 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,
 And presently, I pr'ythee.

Ari. I drink the air before me, and return
 Or e'er your pulse twice beat.

[*Exit.*

Gon. All torment, trouble, wonder and amazement
 Inhabits here; some heav'nly power guide us
 Out of this fearful country.

Pro. Lo, 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
 A hearty welcome.

Alon. Be'st thou he or no,

Or

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
 Th' affliction of my mind amends, with which
 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 intreat
 Thou pardon me my wrongs; but how should *Prospero*
 Be living, and be here?

Pro. First, noble friend,
 Let me embrace thine age, whose honour cannot
 Be measur'd or confin'd.

Gon. Whether this be,
 Or be not, I'll not swear.

Pro. You do yet taste
 Some subtilties o' th' Isle, that will not let you
 Believe things certain: welcome, my friends all.
 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'll tell no tales.

Seb. The devil speaks in him.

Pro. No!
 For you, most wicked Sir, whom to call brother
 Would even infect my mouth, I do forgive
 Thy rankest faults; all of them; and require
 My Dukedom of thee, which perforce I know
 Thou must restore.

Alon. If thou beest *Prospero*,
 Give us particulars of thy preservation,
 How thou hast met us here, who three hours since
 Were wrackt upon this shore; where I have lost
 (How sharp the point of this remembrance is!)

My dear son *Ferdinand*.

Pro. I'm wo'f't, Sir.

Alon. Irreparable is the loss, and patience
Says, it is past her cure.

Pro. I rather think

You have not sought her help, of whose soft grace,
For the like loss, I have her sov'reign aid,
And rest my self content.

Alon. You the like loss?

Pro. As great to me, as late, and insupportable;
To make the dear loss, have I means much weaker
Than you may call to comfort you; for I
Have lost my daughter.

Alon. A daughter?

O heav'ns! that they were living both in *Naples*,
The King and Queen there; that they were, I wish
My self were mudded in that Oozy bed
Where my son lyes. When did you lose your daughter?

Pro. 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
Been juttled from your senses, know for certain
That I am *Prospero*, and that very Duke
Which was thrust forth of *Milan*, who most strangely
Upon this shore where you were wrackt, 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;
This cell's my court; here have I few attendants,
And subjects none abroad; pray you look in;

My Dukedom since you've given me again,
I will requite you with as good a thing,
At least bring forth a wonder to content ye,
As much as me my Dukedom.

S C E N E IV.

Here Prospero discovers Ferdinand and Miranda playing at chess.

Mira. Sweet lord, you play me false.

Fer. No, my dear love,
I would not for the world.

Mira. Yes, for a score of kingdoms you should wrangle,
And I would call it fair play.

Alon. If this prove
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've curs'd them without cause.

Alon. Now all the blessings
Of a glad father compass thee about;
Arise, and say how thou cam'st here.

Mira. O! wonder!
How many goodly creatures are there here?
How beauteous mankind is! O brave new world,
That has such people in't.

Pro. 'Tis new to thee.

Alon. What is this maid, with whom thou wast at play?
Your eld'st acquaintance cannot be three hours;
Is she the goddess that hath fever'd us,
And brought us thus together?

Fer. Sir, she's mortal;
But by immortal providence she's mine;

I chose her when I could not ask my father
 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
 Receiv'd a second life, and second father
 This lady makes him to me.

Alon. I am hers;
 But oh how odly will it sound; that I
 Must ask my child forgiveness?

Pro. There, Sir, stop;
 Let us not burthen our remembrance with
 An heaviness that's gone.

Gon. I've inly wept,
 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
 Should become Kings of *Naples*? O rejoice
 Beyond a common joy, and set it down
 In gold on lasting pillars! in one voyage
 Did *Claribel* her husband find at *Tunis*;
 And *Ferdinand* her brother found a wife,
 Where he himself was lost; *Prospero* his Dukedom,
 In a poor Isle; and all of us, our selves,
 When no man was his own.

Alon. Give me your hands:
 Let grief and sorrow still embrace his heart,
 That doth not wish you joy.

Gon. Be't so, *Amen*.

S C E N E V.

Enter Ariel, with the Master and Boatswain amazedly following.

O look Sir, look Sir, here are more of us!
 I prophesy'd, if a gallows were on land
 This fellow could not drown. Now, blasphemy,
 That swear'st grace o'er-board, not an oath on shore?
 Hast thou no mouth by land? what is the news?

Boatsf. 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. Sir, all this service
 Have I done since I went.

Pro. My tricksey spirit!

Alon. These are not natural events; they strengthen
 From strange to stranger. Say, how came you hither?

Boatsf. If I did think, Sir, I were well awake,
 I'd strive to tell you. We were dead a-sleep,
 And, how we know not, all clapt under hatches,
 Where but ev'n now with strange and sev'ral noises
 Of roaring, shrieking, howling, gingling chains,
 And more diversity of sounds, all horrible,
 We were awak'd; straightway at liberty:
 Where we, in all our trim, freshly beheld
 Our royal, good and gallant ship; our master
 Capring to eye her; on a trice, so please you,
 Ev'n in a dream, were we divided from them,
 And were brought moping hither.

Ari. Was't well done?

Pro. 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 rectifie our knowledge.

Pro. Sir, my Liege,
Do not infest your mind with beating on
The strangeness of this business; at pickt 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 chearful,
And think of each thing well. Come hither, spirit;
Set *Caliban* and his companions free:
Untie the spell. How fares my gracious Sir?
There are yet missing of your company
Some few odd lads, that you remember not.

S C E N E VI.

*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 spies which I wear in my head, here's
a goodly sight.

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 mony buy 'em?

Ant. Very like; one of them
Is a plain fish, and no doubt marketable.

Pro. Mark but the badges of these men, my lords,
Then say if they be true: this mis-shap'd knave,
His mother was a witch, and one so strong
That could controul the moon, make flows and ebbs;
And deal in her command without her power:
These three have robb'd me, and this demy-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
Acknowledge mine.

Cal. I shall be pincht 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?
How can'st 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*?

Ste. O touch me not: I am not *Stephano*, but a cramp.

Pro. You'd be King o'th' isle, Sirrah?

Ste. I should have been a fore one then.

Alon. 'Tis a strange thing as e'er I look'd on.

Pro. He is as disproportion'd in his manners
As in his shape: go, Sirrah, to my cell,
Take with you your companions; as you look
To have my pardon, trim it handsomly.

Cal. Ay, that I will; and I'll be wise hereafter,
And seek for grace. What a thrice double ass
Was I to take this drunkard for a god?
And worship this dull fool?

Pro. Go to, away.

Alon. Hence, and bestow your luggage where you found it.

Seb. Or stole it rather.

Pro. Sir, I invite your Highness and your train
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
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 nuptials
Of these our dear-beloved solemniz'd;
And thence retire me to my *Milan*, where
Every third thought shall be my grave.

Alon. I long
To hear the story of your life, which must
Take the ear strangely.

Pro. I'll deliver all,
And promise you calm seas, auspicious gales,
And sail so expeditious, that shall catch
Your royal fleet far off: My *Ariel*, chick,
That is thy charge: Then to the elements
Be free, and fare thou well! Please you draw near.

[*Exeunt omnes.*]





E P I L O G U E.

Spoken by *Prospero*.

NOW my charms are all o'er-thrown,
And what strength I have's mine own;
Which is most faint: and now 'tis true
I must be here confin'd by you,
Or sent to Naples. Let me not,
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,
With the help of your good hands.
Gentle breath of yours my sails
Must fill, or else my project fails,
Which was to please. For now I want
Spirits t' enforce, art to enchant;
And my ending is despair,
Unless I be reliev'd by prayer;
Which pierces so, that it assaults
Mercy it self, and frees all faults.
As you from crimes would pardon'd be,
Let your indulgence set me free.



A

MIDSUMMER-NIGHT'S

D R E A M.

Dramatis Personæ.

THESEUS, *Duke of Athens.*

Egeus, *an Athenian Lord.*

Lysander, *in love with Hermia.*

Demetrius, *in love with Hermia.*

Quince, *the Carpenter.*

Snug, *the Joiner.*

Bottom, *the Weaver.*

Flute, *the Bellows-mender.*

Snowt, *the Tinker.*

Starveling, *the Tailor.*

Hippolita, *Princess of the Amazons, betrothed to Theseus.*

Hermia, *Daughter to Egeus, in love with Lysander.*

Helena, *in love with Demetrius.*

Attendants.

Oberon, *King of the Fairies.*

Titania, *Queen of the Fairies.*

Puck, *or Robin-goodfellow, a Fairy.*

Peaseblossom,

Cobweb,

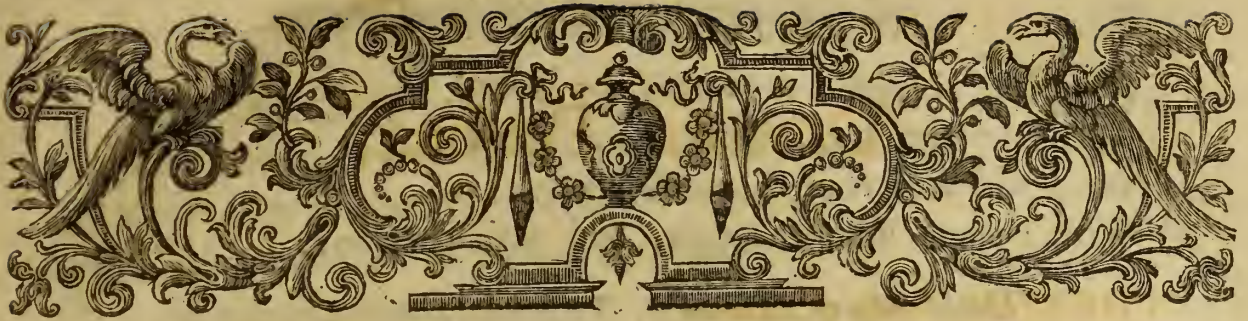
Moth,

Mustardseed,

} *Fairies.*

Other Fairies attending on the King and Queen.

SCENE *Athens, and a Wood not far from it.*



A Midsummer-Night's Dream.

ACT I. SCENE I.

ATHENS.

Enter Theseus and Hippolita, with attendants.

THESEUS.



OW, fair *Hippolita*, our nuptial hour
Draws on apace; four happy days bring in
Another moon: but oh, methinks, how slow
This old moon wanes! she lingers my desires
Like to a step-dame, or a dowager,
Long withering out a young man's revenue.

Hip. Four days will quickly steep themselves in nights,
Four nights will quickly dream away the time:
And then the moon, like to a silver bow
New bent in heaven, shall behold the night
Of our solemnities.

The. Go, *Philostrate*,
Stir up th' *Athenian* youth to merriments,
Awake the pert and nimble spirit of mirth:
Turn melancholly forth to funerals,
The pale companion is not for our pomp.

Hippolita, I woo'd thee with my sword,
 And won thy love, doing thee injuries:
 But I will wed thee in another key,
 With pomp, with triumph, and with revelling.

Enter Egeus, *Hermia*, *Lysander*, and *Demetrius*.

Ege. Happy be *Theseus*, our renowned Duke.

The. Thanks good *Egeus*; what's the news with thee?

Ege. Full of vexation, come I with complaint
 Against my child, my daughter *Hermia*.
Stand forth *Demetrius*. My noble lord,
 This man hath my consent to marry her.
Stand forth *Lysander*. And, my gracious Duke,
 This hath bewitch'd the bosom of my child:
 Thou, thou *Lysander*, thou hast giv'n her rhimes,
 And interchang'd love-tokens with my child:
 Thou hast by moon-light at her window sung,
 With feigning voice, verses of feigning love,
 And stoll'n th' impression of her fantasie
 With bracelets of thy hair, rings, gawds, conceits,
 Knacks, trifles, nose-gays, sweet-meats, (messengers
 Of strong prevailment in unharden'd youth)
 With cunning hast thou filch'd my daughter's heart,
 Turn'd her obedience, which is due to me,
 To stubborn harshness. And, my gracious Duke,
 Be't so she will not here before your Grace
 Consent to marry with *Demetrius*,
 I beg the ancient privilege of *Athens*,
 As she is mine, I may dispose of her:
 Which shall be either to this gentleman,
 Or to her death, according to our law,
 Immediately provided in that case.

The. What say you, *Hermia*? be advis'd, fair maid!

To you your father should be as a God ;
One that compos'd your beauties ; yea and one
To whom you are but as a form in wax
By him imprinted ; and within his power
To leave the figure, or disfigure it :

Demetrius is a worthy gentleman.

Her. So is *Lysander*.

The. In himself he is ;

But in this kind, wanting your father's voice,
The other must be held the worthier.

Her. I would my father look'd but with my eyes.

The. Rather your eyes must with his judgment look.

Her. I do intreat your Grace to pardon me :

I know not by what pow'r I am made bold,
Nor how it may concern my modesty
In such a presence here to plead my thoughts :
But I beseech your Grace, that I may know
The worst that may befall me in this case,
If I refuse to wed *Demetrius*.

The. Either to die the death, or to abjure
For ever the society of men.
Therefore, fair *Hermia*, question your desires,
Know of your youth, examine well your blood,
Whether, not yielding to your father's choice,
You can endure the livery of a nun ;
For aye to be in shady cloister mew'd,
To live a barren sister all your life,
Chanting faint hymns to the cold fruitless moon ?
Thrice blessed they that master so their blood,
To undergo such maiden pilgrimage !
But ^a earthlier happy is the rose distill'd,
Than that, which withering on the virgin thorn,
Grows, lives, and dies, in single blessedness.

^a *earlier.*

Her. So will I grow, so live, so die, my lord,
Ere I will yield my virgin patent up
Unto his lordship, to whose unwish'd yolk
My soul consents not to give Sov'reignty.

The. Take time to pause, and by the next new moon,
(The sealing day betwixt my love and me,
For everlasting bond of fellowship)
Upon that day either prepare to die,
For disobedience to your father's will;
Or else to wed *Demetrius*, as he would;
Or on *Diana's* altar to protest
For aye, austerly and single life.

Dem. Relent sweet *Hermia*, and *Lysander* yield
Thy crazed title to my certain right.

Lys. You have her father's love, *Demetrius*;
Let me have *Hermia's*; do you marry him.

Ege. Scornful *Lysander*! true, he hath my love;
And what is mine, my love shall render him.
And she is mine, and all my right of her
I do estate unto *Demetrius*.

Lys. I am, my lord, as well deriv'd as he,
As well possess'd: my love is more than his:
My fortune's ev'ry way as fairly rank'd,
If not with vantage, as *Demetrius*:
And, which is more than all these boasts can be,
I am belov'd of beauteous *Hermia*.

Why should not I then prosecute my right?

Demetrius (I'll avouch it to his head)
Made love to *Nedar's* daughter, *Helena*,
And won her soul; and she, sweet lady, doats
Devoutly doats, doats in idolatry,
Upon this spotted and inconstant man.

The. I must confess that I have heard so much,

And with *Demetrius* thought t' have spoke thereof;
But being over-full of self-affairs,
My mind did lose it. But *Demetrius* come,
And come *Egeus*, you shall go with me,
I have some private schooling for you both.
For you, fair *Hermia*, look you arm your self
To fit your fancies to your father's will;
Or else the law of *Athens* yields you up
(Which by no means we may extenuate)
To death, or to a vow of single life.
Come my *Hippolita*; what cheer my love?
Demetrius and *Egeus* go along,
I must employ you in some business
Against our nuptials; and confer with you
Of something nearly that concerns your selves.

Ege. With duty and desire we follow you. [Exeunt.]

S C E N E II.

Manent *Lysander* and *Hermia*.

Lys. How now, my love? why is your cheek so pale?
How chance the roses there do fade so fast?

Her. Belike for want of rain, which I could well
† Beteem them from the tempest of mine eyes.

Lys. *Hermia*, for ought that ever I could read,
Could ever hear by tale or history,
The course of true love never did run smooth,
But either it was different in blood -----

Her. O cross! too high, to be enthral'd to love.

Lys. Or else misgraffed, in respect of years -----

Her. O spight! too old, to be engag'd to young.

Lys. Or else it stood upon the choice of ^b friends -----

Her. O hell! to chuse love by another's eye.

Lys.

† Beteem, or pour down upon 'em.

^b merit.

Lys. Or if there were a sympathy in choice,
 War, death, or sickness did lay siege to it;
 Making it momentary as a sound,
 Swift as a shadow, short as any dream,
 Brief as the lightning in the † collid night,
 That (in a spleen) unfolds both heav'n and earth;
 And ere a man hath power to say, Behold!
 The jaws of darkness do devour it up;
 So quick bright things come to confusion.

Her. If then true lovers have been ever cross,
 It stands as an edict in destiny:
 Then let us teach our tryal patience;
 Because it is a customary cross,
 As due to love, as thoughts and dreams and sighs,
 Wishes and tears, poor fancy's followers!

Lys. A good persuasion; therefore hear me, *Hermia*:
 I have a widow-aunt, a dowager
 Of great revenue, and she hath no child;
 From *Athens* is her house remov'd seven leagues,
 And she respects me as her only son.
 There, gentle *Hermia*, may I marry thee,
 And to that place the sharp *Athenian* law
 Cannot pursue us. If thou lov'st me, then
 Steal forth thy father's house to-morrow night;
 And in the wood, a league without the town,
 Where I did meet thee once with *Helena*
 To do observance ° to the morn of *May*,
 There will I stay for thee.

Her. My good *Lysander*,
 I swear to thee by *Cupid's* strongest bow,
 By his best arrow with the golden head,
 By the simplicity of *Venus'* doves,
 By that which knitteth souls, and prospers loves,

And

† collid or black.

° for a.

And by that fire which burn'd the *Carthage* Queen,
When the false *Trojan* under sail was seen;
By all the vows that ever men have broke,
In number more than ever women spoke;
In that same place thou hast appointed me,
To-morrow truly will I meet with thee.

Lys. Keep promise, love. Look here comes *Helena*.

S C E N E III.

Enter Helena.

Her. God speed fair *Helena*, whither away?

Hel. Call you me fair? that fair again unsay,
Demetrius loves you, fair; O happy fair!
Your eyes are load-stars, and your tongue's sweet air
More tuneable than lark to shepherd's ear,
When wheat is green, when haw-thorn buds appear.
Sickness is catching: oh were favour so,
Your words I'd catch, fair *Hermia*, ere I go;
My ear should catch your voice, my eye your eye,
My tongue should catch your tongue's sweet melody.
Were the world mine, *Demetrius* being bated,
The rest I'll give to be to you translated.
O teach me how you look, and with what art
You sway the motion of *Demetrius'* heart?

Her. I frown upon him, yet he loves me still.

Hel. Oh that your frowns would teach my smiles such skill!

Her. I give him curses, yet he gives me love.

Hel. Oh that my pray'rs could such affection move!

Her. The more I hate, the more he follows me.

Hel. The more I love, the more he hateth me.

Her. His folly, *Helena*, is none of mine.

Hel. None but your beauty, would that fault were mine!

Her.

Her. Take comfort; he no more shall see my face,
Lyfander and my self will fly this place.
 Before the time I did *Lyfander* see,
 Seem'd *Athens* like a Paradise to me.
 O then, what graces in my love do dwell,
 That he hath turn'd a heaven into hell?

Lyf. *Helena*, to you our minds we will unfold;
 To-morrow night, when *Phœbe* doth behold
 Her silver visage in the wat'ry glass,
 Decking with liquid pearl the bladed grass,
 (A time that lovers flights doth still conceal)
 Through *Athens'* gate have we devis'd to steal.

Her. And in the wood, where often you and I
 Upon faint primrose beds were wont to lye,
 Emptying our bosoms of their counsels swell'd;
 There my *Lyfander* and my self shall meet,
 And thence from *Athens* turn away our eyes,
 To seek new friends and strange companions.
 Farewel sweet play-fellow; pray thou for us,
 And good luck grant thee ^d thy *Demetrius*!
 Keep word *Lyfander*, we must starve our sight
 From lover's food, 'till morrow deep midnight. [*Exit* *Hermia*.]

Lyf. I will, my *Hermia*. *Helena* adieu,
 As you on him, *Demetrius* ^e doat on you! [*Exit* *Lyfander*.]

Hel. How happy some, o'er other some can be!
 Through *Athens* I am thought as fair as she.
 But what of that; *Demetrius* thinks not so:
 He will not know, what all but he do know.
 And as he errs, doating on *Hermia's* eyes,
 So I, admiring of his qualities,
 Things base and vile, holding no quantity,
 Love can transpōse to form and dignity:

Love

^d *thine*, *Demetrius*.^e *doats*.

Love looks not with the eyes, but with the mind,
And therefore is wing'd *Cupid* painted blind:
Nor hath love's mind of any judgment taste;
Wings and no eyes figure unheedy haste.
And therefore is love said to be a child,
Because in choice he often is beguil'd.
As waggish boys themselves in game forswear,
So the boy Love is perjur'd every where.
For ere *Demetrius* look'd on *Hermia's* eyne,
He hail'd down oaths that he was only mine;
And when this hail some heat from *Hermia* felt,
So he dissolv'd, and showers of oaths did melt.
I will go tell him of fair *Hermia's* flight:
Then to the wood will he to-morrow night
Pursue her; and for this intelligence
If I have thanks, it is a dear expence.
But herein mean I to enrich my pain,
To have his sight thither, and back again.

[*Exit.*]

S C E N E IV.

Enter Quince, Snug, Bottom, Flute, Snowt, and Starveling.

Quin. IS all our company here?

Bot. You were best to call them generally, man by man, according to the scrip.

Quin. Here is the scrowl of every man's name, which is thought fit through all *Athens*, to play in our enterlude before the Duke and the Dutchess, on his wedding-day at night.

Bot. First, good *Peter Quince*, say what the play treats on; then read the names of the actors; and so grow on to a point.

Quin. Marry, our play is the most lamentable comedy and most cruel death of *Pyramus* and *Thisby*.

Bot. A very good piece of work I assure you, and a merry. Now good *Peter Quince*, call forth your actors by the scrowl. Masters spread your selves.

Quin. Answer as I call you. *Nick Bottom* the weaver.

Bot. Ready: name what part I am for, and proceed.

Quin. You, *Nick Bottom*, are set down for *Pyramus*.

Bot. What is *Pyramus*, a lover, or a tyrant?

Quin. A lover that kills himself most gallantly for love.

Bot. That will ask some tears in the true performing of it; if I do it, let the audience look to their eyes; I will move storms; I will condole in some measure. To the rest yet, my chief humour is for a tyrant; I could play *Ercles* rarely, or a part to tear a cat in. To make all split the raging rocks, and shivering shocks shall break the locks of prison-gates----and *Phibbus* carr shall shine from far, and make and mar the foolish fates--- This was lofty. Now name the rest of the players. This is *Ercles* vein, a tyrant's vein; a lover is more condoling.

Quin. *Francis Flute* the bellows-mender.

Flu. Here *Peter Quince*.

Quin. You must take *Thisby* on you.

Flu. What is *Thisby*, a wand'ring Knight?

Quin. It is the lady that *Pyramus* must love.

Flu. Nay faith let not me play a woman, I have a beard coming.

Quin. That's all one, you shall play it in a mask, and you may speak as small as you will.

Bot. An I may hide my face, let me play *Thisby* too; I'll speak in a monstrous little voice, *Thisne*, *Thisne*; ah *Pyramus* my lover dear, thy *Thisby* dear, and lady dear.

Quin. No, no, you must play *Pyramus*; and *Flute*, you *Thisby*.

Bot.

Bot. Well, proceed.

Quin. *Robin Starvelin* the taylor.

Star. Here *Peter Quince*.

Quin. *Robin Starveling*, you must play *Thisby's* mother.

Tom Snowt the tinker.

Snowt. Here *Peter Quince*.

Quin. You *Pyramus's* father; my self, *Thisby's* father; *Snug* the joiner, you the lion's part; I hope there is a play fitted.

Snug. Have you the lion's part written? pray you if it be, give it me, for I am slow of study.

Quin. You may do it extempore, for it is nothing but roaring.

Bot. Let me play the Lion too, I will roar, that I will do any man's heart good to hear me. I will roar, that I will make the Duke say, let him roar again, let him roar again.

Quin. If you should do it too terribly, you would fright the Dutchess and the ladies, that they would shriek, and that were enough to hang us all.

All. That would hang us every mother's son.

Bot. I grant you friends, if you should fright the ladies out of their wits, they would have no more discretion but to hang us; but I will aggravate my voice so, that I will roar you as gently as any sucking dove; I will roar you an'twere any nightingale.

Quin. You can play no part but *Pyramus*, for *Pyramus* is a sweet-fac'd man, a proper man as one shall see in a summer's day; a most lovely gentleman-like man: therefore you must needs play *Pyramus*.

Bot. Well, I will undertake it. What beard were I best to play it in?

Quin. Why what you will.

Bot. I will discharge it in either your straw-colour beard, your

orange-tawny beard, your purple-in-grain beard, or your *French-crown-colour'd* beard, your perfect yellow.

Quin. Some of your *French-crowns* have no hair at all, and then you will play bare-fac'd. But masters here are your parts, and I am to intreat you, request you, and desire you to con them by to-morrow night; and meet me in the palace-wood, a mile without the town, by moon-light, there we will rehearse; for if we meet in the city, we shall be dog'd with company, and our devices known. In the mean time I will draw a bill of properties, such as our play wants. I pray you fail me not.

Bot. We will meet, and there we may rehearse more obscenely and courageously. Take pains, be perfect, adieu.

Quin. At the Duke's oak we meet.

Bot. Enough, hold or cut bowstrings. [*Exeunt.*



A C T II. S C E N E I.

The Wood.

Enter a Fairy at one door, and Puck or Robin-goodfellow at another.

P U C K.



OW now spirit, whither wander you?

Fai. Over hill, over dale,
Through bush, through briar,
Over park, over pale,
Through flood, through fire,
I do wander every where,

Swifter than the moon's sphere;
And I serve the Fairy Queen,
To dew her orbs upon the green;

The

The cowslips tall her pensioners be,
In their gold coats spots you see,
Those be rubies, Fairy favours,
In those freckles live their favours :
I must go seek some dew-drops here,
And hang a pearl in every cowslip's ear.
Farewel thou lob of spirits, I'll be gone,
Our Queen and all her elves come here anon.

Puck. The King doth keep his revels here to-night,
Take heed the Queen come not within his sight.
For *Oberon* is passing fell and wrath,
Because that she, as her attendant, hath
A lovely boy stol'n from an *Indian King* :
She never had so sweet a changeling ;
And jealous *Oberon* would have the child
Knight of his train, to trace the forests wild ;
But she per-force with-holds the loved boy,
Crowns him with flow'rs, and makes him all her joy.
And now they never meet in grove, or green,
By fountain clear, or spangled star-light sheen,
But they do † square, that all their elves for fear
Creep into acorn cups, and hide them there.

Fai. Or I mistake your shape and making quite,
Or else you are that shrewd and knavish sprite
Call'd *Robin-goodfellow*. Are you not he,
That fright the maidens of the villagere,
Skim milk, and sometimes labour in the quern,
And bootless make the breathless huswife churn ;
And sometime make the drink to bear no barme,
Mis-lead night-wand'ers, laughing at their harm ?
Those that *Hobgoblin* callyou, and sweet *Puck*,
You do their work, and they shall have good luck.

† i. e. quarrel or jar.

Are not you he?

Puck. Thou speak'st aright;
 I am that merry wand'rer of the night:
 I jest to *Oberon*, and make him smile
 When I a fat and bean-fed horse beguile,
 Neighing in likeness of a silly foal:
 And sometimes lurk I in a gossip's bowl,
 In very likeness of a roasted † crab,
 And when she drinks, against her lips I bob,
 And on her wither'd dewlap pour the ale.
 The wisest aunt, telling the saddest tale,
 Sometime for three-foot stool mistaketh me;
 Then slip I from her bum, down topples she,
 And tailor cries, and falls into a cough,
 And then the whole quire hold their hips, and loffe,
 And waxen in their mirth, and neeze, and swear
 A merrier hour was never wasted there.
 But make room, fairy, here comes *Oberon*.

Fai. And here my mistress: would that he were gone.

S C E N E II.

Enter Oberon King of Fairies at one door with his train, and the Queen at another with hers.

Ob. Ill met by moon-light, proud *Titania*.

Queen. What, jealous *Oberon*? fairy, skip hence,
 I have forsworn his bed and company.

Ob. Tarry rash wanton, am not I thy lord?

Queen. Then I must be thy lady; but I know
 When thou wast stol'n away from fairy land,
 And in the shape of *Coxin* fate all day,
 Playing on pipes of corn, and versing love

† crab apple.

To am'rous *Phillida*. Why art thou here,
Come from the farthest steep of *India*?
But that forsooth the bouncing *Amazon*,
Your buskin'd mistress and your warrior Love,
To *Theseus* must be wedded; and you come
To give their bed joy and prosperity.

Ob. How can'st thou thus for shame, *Titania*,
Glance at my credit with *Hippolita*,
Knowing I know thy love to *Theseus*?
Didst thou not lead him through the glimmering night
From *Peregina*, whom he ravished,
And make him with fair *Ægle* break his faith,
With *Ariadne*, and *Antiopa*?

Queen. These are the forgeries of jealousy:
And never since the middle summer's spring
Met we on hill, in dale, forest, or mead,
By paved fountain, or by rushy brook,
Or on the beached margent of the sea,
To dance our ringlets to the whistling wind,
But with thy brawls thou hast disturb'd our sport.
Therefore the winds piping to us in vain,
As in revenge have suck'd up from the sea
Contagious fogs; which falling in the land,
Have every pelting river made so proud,
That they have over-born their continents.
The ox hath therefore stretch'd his yolk in vain,
The ploughman lost his sweat, and the green corn
Hath rotted, ere its youth attain'd a beard.
The fold stands empty in the drowned field,
And crows are fatted with the murrion flock;
The nine-mens morris is fill'd up with mud,
And the quaint mazes in the wanton green
For lack of tread are undistinguishable.

The human mortals want their winter here,
 No night is now with hymn or carol blest;
 Therefore the moon, the governess of floods,
 Pale in her anger, washes all the air;
 That rheumatick diseases do abound.
 And thorough this distemperature, we see
 The seasons alter; hoary-headed frosts
 Fall in the fresh lap of the crimson rose;
 And on old *Hyem's* chin and icy crown
 An od'rous chaplet of sweet summer buds
 Is as in mockery set. The spring, the summer,
 The chiding autumn, angry winter, change
 Their wonted liveries; and th' amazed world
 By their increase now knows not which is which;
 And this same progeny of evil comes
 From our debate, from our dissention,
 We are their parents and original.

Ob. Do you amend it then, it lyes in you.
 Why should *Titania* cross her *Oberon*?
 I do but beg a little changeling boy,
 To be my † henchman,

Queen. Set your heart at rest,
 The fairy-land buys not the child of me.
 His mother was a votress of my order,
 And in the spiced *Indian* air by night
 Full often she hath gossipt by my side;
 And sat with me on *Neptune's* yellow sands,
 Marking th' embarked traders of the flood,
 When we have laught to see the sails conceive,
 And grow big-bellied with the wanton wind:
 Which she with pretty and with swimming gate
 Following (her womb then rich with my young squire)
 Would imitate, and sail upon the land,

† Or Usher.

To fetch me trifles, and return again,
As from a voyage rich with merchandize,
But she being mortal, of that boy did die,
And for her sake I do rear up her boy,
And for her sake I will not part with him.

Ob. How long within this wood intend you stay?

Queen. Perchance 'till after *Theseus'* wedding-day.
If you will patiently dance in our round,
And see our moon-light revels, go with us;
If not, shun me, and I will spare your haunts.

Ob. Give me that boy, and I will go with thee.

Queen. Not for thy fairy kingdom. Elves away:
We shall chide downright, if I longer stay. [*Exeunt.*]

Ob. Well, go thy way; thou shalt not from this grove,
'Till I torment thee for this injury----

My gentle *Puck* come hither; thou remember'st
Since once I sat upon a promontory,
And heard a Mermaid on a Dolphin's back
Uttering such dulcet and harmonious breath,
That the rude sea grew civil at her song,
And certain stars shot madly from their spheres,
To hear the sea-maid's musick.

Puck. I remember.

Ob. That very time I saw, but thou could'st not,
Flying between the cold moon and the earth,
Cupid all arm'd; a certain aim he took
At a fair † Vestal, throned by the west,
And loos'd his love-shaft smartly from his bow,
As it should pierce a hundred thousand hearts;
But I might see young *Cupid's* fiery shaft
Quench'd in the chaste beams of the wat'ry moon,
And the Imperial Votress passed on,
In maiden meditation, fancy-free.

VOL. I.

O

Yet

† *A compliment to Queen Elizabeth.*

Yet mark'd I where the bolt of *Cupid* fell,
 It fell upon a little western flower;
 Before, milk-white, now purple with love's wound,
 And maidens call it, love in idleness.
 Fetch me that flow'r; the herb I shew'd thee once;
 The juice of it on sleeping eye-lids laid,
 Will make or man or woman madly doat
 Upon the next live creature that it sees.
 Fetch me this herb, and be thou here again
 Ere the *Leviathan* can swim a league.

Puck. I'll put a girdle round about the earth
 In forty minutes

[*Exit.*

Ob. Having once this juice,
 I'll watch *Titania* when she is asleep,
 And drop the liquor of it in her eyes:
 The next thing which she waking looks upon,
 (Be it on lyon, bear, or wolf, or bull,
 Or meddling monkey, or on busie ape)
 She shall pursue it with the soul of love:
 And ere I take this charm off from her sight,
 (As I can take it with another herb)
 I'll make her render up her page to me.
 But who comes here? I am invisible,
 And I will over-hear their conference.

S C E N E III.

Enter Demetrius, Helena following him.

Dem. I love thee not, therefore pursue me not.
 Where is *Lysander*, and fair *Hermia*?
 The one I'll stay, the other stayeth me.
 Thou told'st me they were stol'n into this wood;
 And here am I, and † wood within this wood,
 Because I cannot meet my *Hermia*.

Hence

† wood, or mad, wild, raving.

Hence get thee gone, and follow me no more.

Hel. You draw me, you hard-hearted adamant,
But yet you draw not iron; for my heart
Is true as steel. Leave you your pow'r to draw,
And I shall have no pow'r to follow you.

Dem. Do I entice you? do I speak you fair?
Or rather do I not in plainest truth
Tell you I do not and I cannot love you?

Hel. And ev'n for that do I love thee the more;
I am your spaniel, and *Demetrius*,
The more you beat me I will fawn on you:
Use me but as your spaniel, spurn me, strike me,
Neglect me, lose me; only give me leave,
Unworthy as I am, to follow you.
What worser place can I beg in your love,
(And yet a place of high respect with me)
Than to be used as you use your dog?

Dem. Tempt not too much the hatred of my spirit,
For I am sick when I do look on thee.

Hel. And I am sick when I look not on you.

Dem. You do impeach your modesty too much,
To leave the city and commit your self
Into the hands of one that loves you not,
To trust the opportunity of night,
And the ill counsel of a desert place,
With the rich worth of your virginity.

Hel. Your virtue is my privilege; for that
It is not night when I do see your face,
Therefore I think I am not in the night.
Nor doth this wood lack worlds of company,
For you in my respect are all the world.
Then how can it be said I am alone,
When all the world is here to look on me?

Dem. I'll run from thee and hide me in the brakes,
And leave thee to the mercy of wild beasts.

Hel. The wildest hath not such a heart as you;
Run when you will, the story shall be chang'd:
Apollo flies, and *Daphne* holds the chase;
The dove pursues the griffin, the mild hind
Makes speed to catch the tyger. Bootless speed!
When cowardise pursues, and valour flies.

Dem. I will not stay thy questions; let me go:
Or if you follow me, do not believe
But I shall do thee mischief in the wood.

Hel. Ay, in the temple, in the town and field
You do me mischief. Fie, *Demetrius*,
Your wrongs do set a scandal on my sex:
We cannot fight for love, as men may do;
We shou'd be woo'd, and were not made to woo.
I follow thee, and make a heav'n of hell,
To die upon the hand I love so well. [*Exeunt.*

S C E N E IV.

Ob. Fare thee well, nymph; ere he do leave this grove
Thou shalt fly him, and he shall seek thy love.
Hast thou the flow'r there? welcome, wanderer.

Enter Puck.

Puck. Ay, there it is.

Ob. I pray thee give it me;
I know a bank whereon the wild time blows,
Where oxslip and the nodding violet grows,
O'er-cannopy'd with luscious woodbine,
With sweet musk roses, and with eglantine.
There sleeps *Titania*, some time of the night,
Lull'd in these flow'rs, with dances and delight;

And

And there the snake throws her enamell'd skin,
Weed wide enough to wrap a fairy in :
And with the juice of this I'll streak her eyes,
And make her full of hateful fantasies.
Take thou some of it, and seek through this grove ;
A sweet *Athenian* lady is in love
With a disdainful youth ; anoint his eyes,
But do it when the next thing he espies
May be the lady. Thou shalt know the man,
By the *Athenian* garments he hath on.
Effect it with some care, that he may prove
More fond of her, than she upon her love ;
And look you meet me ere the first cock crow.

Puck. Fear not my lord, your servant shall do so. [*Exeunt.*]

S C E N E V.

Enter Queen of fairies, with her train.

Queen. Come, now a roundel, and a *Fairy* song :
Then for the third part of a minute hence,
Some to kill cankers in the musk-rose buds,
Some war with rear-mice for their leathern wings,
To make my small elves coats : and some keep back
The clamorous owl, that nightly hoots, and wonders
At our queint spirits. Sing me now asleep,
Then to your offices, and let me rest.

Fairies sing.

*You spotted snakes with double tongue,
Thorny hedgehogs, be not seen,
Newts and blind worms, do no wrong,
Come not near our fairy Queen.*

A Midsummer-Night's Dream.

Philomel *with melody,*
Sing in your sweet lullaby,
Lulla, lulla, lullaby, lulla, lulla, lullaby:
Never harm, nor spell nor charm,
Come our lovely lady nigh,
So good night with lullaby.

2 Fairy.

Weaving spiders come not here ;
Hence you long-leg'd spinners, hence :
Beetles black approach not near,
Worm nor snail do no offence.
 Philomel *with melody, &c.*

1 Fairy.

Hence away ; now all is well :
One aloof stand Centinel.

[*Exeunt Fairies.*

Enter Oberon.

Ob. What thou see'st when thou dost wake,
 Do it for thy true love take,
 Love and languish for his sake ;
 Be it ounce, or cat, or bear,
 Pard, or boar with bristled hair,
 In thy eye what shall appear,
 When thou wak'st, it is thy dear ;
 Wake when some vile thing is near.

[*Exit Oberon.*

S C E N E VI.

Enter Lyfander and Hermia.

Lys. Fair love, you faint with wandring in the wood ;
 And to speak troth, I have forgot our way :

We'll

We'll rest us, *Hermia*, if you think it good,
And tarry for the comfort of the day.

Her. Be't so, *Lysander*; find you out a bed,
For I upon this bank will rest my head.

Lys. One turf shall serve as pillow for us both,
One heart, one bed, two bosoms, and one troth.

Her. Nay good *Lysander*, for my sake, my dear,
Lye further off yet, do not lye so near.

Lys. O take the sense, sweet, of my innocence,
Love takes the meaning in love's conference;
I mean that my heart unto yours is knit,
So that but one heart can you make of it:
Two bosoms interchained with an oath,
So then two bosoms, and a single troth:
Then by your side no bed-room me deny;
For lying so, *Hermia*, I do not lye.

Her. *Lysander* riddles very prettily;
Now much beshrew my manners, and my pride,
If *Hermia* meant to say, *Lysander* ly'd.
But gentle friend, for love and curtesie
Lye further off in human modesty;
Such separation as may well be said
Becomes a virtuous batchelor and a maid;
So far be distant, and good night sweet friend,
Thy love ne'er alter 'till thy sweet life end.

Lys. Amen, amen to that fair prayer, say I,
And then end life when I end loyalty:
Here is my bed; sleep give thee all his rest.

Her. With half that wish, the wisher's eyes be prest!

[*They sleep.*]

Enter Puck.

Puck. Through the forest have I gone,
But *Athenian* find I none,

On whose eyes I might approve
 This flower's force in stirring love:
 Night and silence! who is here?
 Weeds of *Athens* he doth wear;
 This is he, my master said,
 Despised the *Athenian* maid?
 And here the maiden sleeping found
 On the dank and dirty ground.
 Pretty soul! she durst not lie
 Near to this lack-love, this kill curtesie.
 Churl, upon thy eyes I throw
 All the pow'r this charm doth owe:
 When thou wak'st, let love forbid
 Sleep his seat on thy eye-lid:
 So awake when I am gone,
 For I must now to *Oberon*.

[*Exit.*]

S C E N E VII.

*Enter Demetrius and Helena running.**Hel.* Stay, tho' thou kill me, sweet *Demetrius!**Dem.* I charge thee hence, and do not haunt me thus.*Hel.* O wilt thou darkling leave me? do not so.*Dem.* Stay on thy peril, I alone will go. [*Exit Demetrius.*]*Hel.* O I am out of breath in this fond chace;

The more my prayer, the lesser is my grace.

Happy is *Hermia*, wherefoe'er she lyes;

For she hath blessed and attractive eyes.

How came her eyes so bright? not with salt tears;

If so, my eyes are oftner wash'd than hers:

No, no, I am as ugly as a bear;

For beasts that meet me run away for fear.

Therefore

Therefore no marvel, tho' *Demetrius*
Do (as a monster) fly my presence thus.
What wicked and dissembling glass of mine,
Made me compare with *Hermia's* spherish eyne?
But who is here? *Lysander* on the ground:
Dead or asleep? I see no blood, no wound:
Lysander, if you live, good Sir awake.

Lys. And run thro' fire I will for thy sweet sake. [Waking.
Transparent *Helen*, nature here shews art,
That through thy bosom makes me see thy heart.
Where is *Demetrius*? Oh how fit a word
Is that vile name, to perish on my sword?

Hel. Do not say so, *Lysander*, say not so;
What tho' he love your *Hermia*? lord, what tho'?
Yet *Hermia* still loves you; then be content.

Lys. Content with *Hermia*? no: I do repent
The tedious minutes I with her have spent;
Not *Hermia*, but *Helena* I love:
Who will not change a raven for a dove?
The will of man is by his reason sway'd,
And reason says you are the worthier maid.
Things growing are not ripe until their season;
So I being young 'till now not ripe to reason,
And touching now the point of human skill,
Reason becomes the marshal to my will,
And leads me to your eyes, where I o'erlook
Love's stories, written in love's richest book.

Hel. Wherefore was I to this keen mock'ry born?
When at your hands did I deserve this scorn?
Is't not enough, is't not enough, young man,
That I did never, no nor never can
Deserve a sweet look from *Demetrius'* eye,
But you must flout my insufficiency?

Good troth you do me wrong, good sooth you do,
 In such disdainful manner me to woo :
 But fare you well. Perforce I must confess,
 I thought you lord of more true gentleness :
 Oh, that a lady of one man refus'd,
 Should of another therefore be abus'd!

[Exit.

Lys. She sees not *Hermia*; *Hermia* sleep thou there,
 And never may'st thou come *Lysander* near ;
 For as a surfeit of the sweetest things
 The deepest loathing to a stomach brings ;
 Or as the heresies that men do leave
 Are hated most of those they did deceive ;
 So thou, my surfeit and my heresie,
 Of all be hated, but the most of me ;
 And all my pow'rs address your love and might
 To honour *Helen*, and to be her Knight.

[Exit.

Her. Help me, *Lysander*, help me, do thy best
 To pluck this crawling serpent from my breast :
 Ay me, for pity, what a dream was here ?
Lysander look how do I quake with fear ;
 Me-thought a serpent eat my heart away,
 And ^d you fate smiling at his cruel prey :
Lysander! what remov'd? *Lysander*, lord!
 What out of hearing, gone? no sound, no word?
 Alack where are you? speak, and if you hear,
 Speak of all loves; I swoon almost with fear.
 No, then I well perceive you are not nigh,
 Or death or you I'll find immediately.

[Exit.

^d yet.



ACT III. SCENE I.

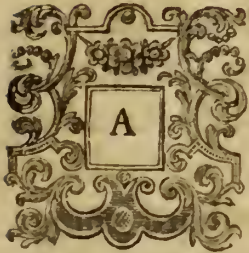
The Wood.

Enter Quince, Snug, Bottom, Flute, Snout and Starveling.

The Queen of Fairies lying asleep.

BOTTOM.

ARE we all met?



Quin. Pat, pat; and here's a marvellous convenient place for our rehearsal. This green plot shall be our stage, this hauthorn-brake our tiring house, and we will do it in action, as we will do it before the Duke.

Bot. Peter Quince.

Quin. What say'st thou bully *Bottom*?

Bot. There are things in this comedy of *Pyramus* and *Thisby*, that will never please. First, *Pyramus* must draw a sword to kill himself, which the ladies cannot abide. How answer you that?

Snout. By'r'laken, a parlous fear!

Star. I believe we must leave the killing out, when all is done.

Bot. Not a whit, I have a device to make all well; write me a prologue, and let the prologue seem to say, we will do no harm with our swords, and that *Pyramus* is not kill'd indeed; and for more better assurance tell them, that I *Pyramus* am not *Pyramus* but *Bottom* the weaver; this will put them out of fear.

Quin. Well, we will have such a prologue, and it shall be written in eight and six.

Bot. No, make it two more; let it be written in eight and eight.

Snout. Will not the ladies be afraid of the lion?

Star. I fear it, I promise you.

Bot. Masters, you ought to consider with your selves; to bring in, God shield us, a lion among ladies, is a most dreadful thing; for there is not a more fearful wild-fowl than your lion living; and we ought to look to it.

Snout. Therefore another prologue must tell he is not a lion.

Bot. Nay, you must name his name, and half his face must be seen through the lion's neck, and he himself must speak through, saying thus or to the same defect; ladies, or fair ladies, I would wish you, or I would request you, or I would intreat you, not to fear, not to tremble; my life for yours; if you think I come hither as a lion, it were pity of my life; no, I am no such thing, I am a man as other men are; and there indeed let him name his name and tell them plainly he is *Snug* the joiner.

Quin. Well, it shall be so; but there is two hard things, that is, to bring the moon-light into a chamber; for you know *Pyramus* and *Thisby* meet by moon-light.

Snug. Doth the moon shine that night we play our play?

Bot. A kalendar, a kalendar! look in the almanack; find out moon-shine, find out moon-shine.

Quin. Yes, it doth shine that night.

Bot. Why then may you leave a casement of the great chamber window where we play open, and the moon may shine in at the casement.

Quin. Ay, or else one must come in with a bush of thorns and a lanthorn, and say he comes to disfigure or to present the person of Moon-shine. Then there is another thing, we must have a wall in the great chamber, for *Pyramus* and *Thisby* (says the story) did talk through the chink of a wall.

Snug. You can never bring in a wall. What say you, *Bottom*?

Bot. Some man or other must present Wall, and let him have
some

some plaster, or some lome, or some rough-cast about him, to signify wall: Or let him hold his fingers thus; and through the cranny shall *Pyramus* and *Thisby* whisper.

Quin. If that may be, then all is well. Come, sit down every mother's son, and rehearse your parts. *Pyramus*, you begin; when you have spoken your speech enter into that brake, and so every one according to his cue.

S C E N E II.

Enter Puck.

Puck. What hempen home-spuns have we swaggering here,
So near the cradle of the fairy Queen?
What, a play tow'rd? I'll be an auditor;
An actor too perhaps, if I see cause.

Quin. Speak *Pyramus*; *Thisby* stand forth.

Pyr. *Thisby*, the flower of odious favour's sweet.

Quin. Odours, odours.

Pyr. Odours favours sweet,

So doth thy breath, my dearest *Thisby* dear:
But hark, a voice! stay thou but here a while,
And by and by I will to thee appear.

[*Exit Pyr.*

Puck. A stranger *Pyramus* than e'er plaid here! [Aside.

This. Must I speak now?

Quin. Ay marry must you; for you must understand he goes
but to see a noise that he heard, and is to come again.

This. Most radiant *Pyramus*, most lilly white of hue,
Of colour like the red rose on triumphant bryer,
Most brisky *Juvenile*, and eke most lovely *Jew*,
As true as truest horse, that yet would never tire,
I'll meet thee, *Pyramus*, at *Ninny's* tomb.

Quin. *Ninus* tomb, man; why you must not speak that yet;
that you answer to *Pyramus*; you speak all your part at once,
cues and all. *Pyramus* enter, your cue is past; it is never tire.

Enter

Enter Pyramus.

This. O, as true as truest horse, that yet would never tire.

Pyr. If I were fair, *Thisby*, I were only thine.

Quin. O monstrous! O strange! we are haunted; pray masters, fly masters, help. [*The Clowns exeunt.*

Puck. I'll follow you, I'll lead you about a round,

Through bog, through bush, through brake, through bryer;
Sometimes a horse I'll be, sometimes a hound,

A hog, a headless bear, sometime a fire,

And neigh, and bark, and grunt, and roar, and burn,

Like horse, hound, hog, bear, fire, at every turn. [*Exit.*

Enter Bottom with an Ass's head.

Bot. Why do they run away? this is a knavery of them to make me afraid.

Enter Snowt.

Snowt. O *Bottom*, thou art chang'd; what do I see on thee?

Bot. What do you see? you see an ass-head of your own, do you?

Enter Quince.

Quin. Bless thee *Bottom*, bless thee, thou art translated. [*Exit.*

Bot. I see their knavery, this is to make an ass of me, to fright me if they could; but I will not stir from this place, do what they can; I will walk up and down here, and I will sing, that they shall hear I am not afraid. [*Sings.*

The Ousef cock, so black of hue,

With orange-tawny bill,

The throstle with his note so true,

The wren with little quill.

Queen. What angel wakes me from my flowry bed?

[*Sings waking.*

Bot.

Bot. The finch, the sparrow, and the lark,
The plain-song cuckow gray,
Whose note full many a man doth mark,
And dares not answer nay.

For indeed, who would set his wit to so foolish a bird? who would give a bird the lye, tho' he cry cuckow never so?

Queen. I pray thee, gentle mortal, sing again,
Mine ear is much enamour'd of thy note
On the first view to say, to swear, I love thee;
So is mine eye enthralled to thy shape,
And thy fair virtue's force (perforce) doth move me.

Bot. Methinks mistress you should have little reason for that: and yet, to say the truth, reason and love keep little company together now-a-days. The more the pity, that some honest neighbours will not make them friends. Nay, I can † glee upon occasion.

Queen. Thou art as wise as thou art beautiful.

Bot. Not so neither: but if I had wit enough to get out of this wood, I have enough to serve mine own turn.

Queen. Out of this wood do not desire to go,
Thou shalt remain here whether thou wilt or no.
I am a spirit of no common rate;
The summer still doth tend upon my state,
And I do love thee; therefore go with me,
I'll give thee Fairies to attend on thee;
And they shall fetch thee jewels from the deep,
And sing, while thou on pressed flowers dost sleep:
And I will purge thy mortal grossness so,
That thou shalt like an airy spirit go.

† joke, or scoff.



S C E N E III.

Enter Peaseblossom, Cobweb, Moth, Mustardseed, and four Fairies.

1 *Fair.* Ready.

2 *Fair.* And I.

3 *Fair.* And I.

4 *Fair.* And I, where shall we go?

Queen. Be kind and courteous to this gentleman.

Hop in his walks, and gambole in his eyes,
Feed him with apricocks and dewberries,
With purple grapes, green figs and mulberries,
The honey bags steal from the humble bees,
And for night tapers crop their waxen thighs,
And light them at the fiery glow-worm's eyes,
To have my love to bed, and to arise:
And pluck the wings from painted butterflies,
To fan the moon-beams from his sleeping eyes,
Nod to him elves, and do him courtesies.

1 *Fair.* Hail mortal, hail.

2 *Fair.* Hail.

3 *Fair.* Hail.

Bot. I cry your worship's mercy heartily, I beseech your worship's name.

Cob. *Cobweb.*

Bot. I shall desire of you more acquaintance, good master *Cobweb*; if I cut my finger, I shall make bold with you. Your name, honest gentleman?

Pease. *Peaseblossom.*

Bot. I pray you commend me to mistress *Squash* your mother, and to master *Peasecod* your father. Good master *Peaseblossom*, I shall desire of you more acquaintance too. Your name I beseech you, Sir?

Muf. Mustardseed.

Bot. Good master *Mustardseed*, I know your patience well: that same cowardly giant-like Ox-beef hath devour'd many a gentleman of your house. I promise you your kindred hath made my eyes water ere now. I desire more of your acquaintance, good master *Mustardseed*.

Queen. Come wait upon him, lead him to my bower.

The moon, methinks, looks with a watry eye,
And when she weeps, weep ev'ry little flower,
Lamenting some enforced chastity.

Tie up my love's tongue, bring him silently.

[*Exeunt.*]

S C E N E IV.

Enter King of Fairies solus.

Ob. I Wonder if *Titania* be awak'd:

Then what it was that next came in her eye,
Which she must doat on in extremity?

Enter Puck.

Here comes my messenger! how now mad sprite,
What night-rule now about this haunted grove?

Puck. My mistress with a monster is in love.
Near to her close and consecrated bower,
While she was in her dull and sleeping hour,
A crew of patches, rude mechanicals
That work for bread upon *Athenian* stalls,
Were met together to rehearse a play,
Intended for great *Theseus'* nuptial day.
The shallow'st thick skin of that barren fort
Who *Pyramus* presented, in their sport
Forfook his scene, and enter'd in a brake;
When I did him at this advantage take,

An Afs's nole I fixed on his head ;
 Anon his *Thisby* must be answered,
 And forth my minnock comes : When they him spy,
 As wild geese that the creeping fowler eye,
 Or ruffet-pated coughs many in fort,
 Rising and cawing at the gun's report,
 Sever themselves and madly sweep the sky ;
 So at his sight away his fellows fly,
 And at our stamp here o'er and o'er one falls ;
 He murder cries, and help from *Athens* calls.
 Their sense thus weak, lost with their fears thus strong,
 Made senseless things begin to do them wrong.
 For briars and thorns at their apparel snatch,
 Some sleeves, some hats ; from yielders all things catch.
 I led them on in this distracted fear,
 And left sweet *Pyramus* translated there :
 When in that moment (so it came to pass)
Titania wak'd, and straitway lov'd an afs.

Ob. This falls out better than I could devise.
 But hast thou yet latch'd the *Athenian's* eyes
 With the love juice, as I did bid thee do ?

Puck. I took him sleeping ; that is finish'd too ;
 And the *Athenian* woman by his side,
 That when he wakes of force she must be ey'd.

S C E N E V.

Enter Demetrius and Hermia.

Ob. Stand close, this is the same *Athenian*.

Puck. This is the woman, but not this the man.

Dem. O why rebuke you him that loves you so ?
 Lay breath so bitter on your bitter foe.

Her.

Her. Now I but chide, but I should use thee worse,
For thou, I fear, hast giv'n me cause to curse:
If thou hast slain *Lysander* in his sleep,
Being o'er shoes in blood, plunge in the deep,
And kill me too.

The sun was not so true unto the day,
As he to me. Would he have stoll'n away
From sleeping *Hermia*? I'll believe as soon
This whole earth may be bor'd, and that the moon
May through the center creep, and so displease
Her brother's noon-tide with th' *Antipodes*.
It cannot be but thou hast murder'd him,
So should a murtherer look, so dread, so grim.

Dem. So should the ^a murther'd look, and so should I,
Pierc'd through the heart with your stern cruelty:
Yet you the murtherer look as bright and clear
As yonder *Venus* in her glimm'ring sphere.

Her. What's this to my *Lysander*? where is he?
Ah good *Demetrius*, wilt thou give him me?

Dem. I'd rather give his carcass to my hounds.

Her. Out dog, out cur! thou driv'st me past the bounds
Of maiden's patience. Hast thou slain him then?
Henceforth be never number'd among men.
Oh! once tell true, and even for my sake,
Durst thou have look'd upon him, being awake?
And hast thou kill'd him sleeping? O brave touch!
Could not a worm, an adder do so much?
An adder did it, for with doubler tongue
Than thine thou serpent, never adder stung.

Dem. You spend your passion on a mispris'd mood;
I am not guilty of *Lysander's* blood,
Nor is he dead for ought that I can tell.

Her. I pray thee tell me then that he is well.

Q 2

Dem.

^a the murtherer.

Dem. And if I could, what should I get therefore?

Her. A privilege never to see me more;
And from thy hated presence part I so:
See me no more, whether he's dead or no.

[*Exit.*

Dem. There is no following her in this fierce vein,
Here therefore for a while I will remain:
So sorrow's heaviness doth heavier grow
For debt that bankrupt sleep doth sorrow owe,
Which now in some slight measure it will pay,
If for his Tender here I make some stay.

[*Lies down.*

S C E N E VI.

Ob. What hast thou done? thou hast mistaken quite,
And laid thy love-juice on some true love's sight:
Of thy misprision must perforce ensue
Some true love turn'd, and not a false turn'd true.

Puck. Then fate o'er-rules, that one man holding troth
A million fail, confounding oath on oath.

Ob. About the wood go swifter than the wind,
And *Helena* of *Athens* see thou find.
All fancy-sick she is, and pale of cheer,
With sighs of love that costs the fresh blood dear;
By some illusion see thou bring her here;
I'll charm his eyes against she doth appear.

Puck. I go, I go, look how I go,
Swifter than arrow from the *Tartar's* bow.

[*Exit.*

Ob. Flower of this purple dye,
Hit with *Cupid's* archery,
Sink in apple of his eye!
When his love he doth espy,
Let her shine as gloriously
As the *Venus* of the sky.

When

When thou wak'st, if she be by,
Beg of her for remedy.

Enter Puck.

Puck. Captain of our fairy band,
Helena is here at hand,
And the youth mistook by me
Pleading for a lover's fee.
Shall we their fond pageant see?
Lord, what fools these mortals be!

Ob. Stand aside: the noise they make
Will cause *Demetrius* to awake.

Puck. Then will two at once woo one;
That must needs be sport alone.
And those things do best please me,
That befall prepost'rously.

S C E N E VII.

Enter Lyfander and Helena.

Lys. Why should you think that I should woo in scorn?
Scorn and derision never come in tears.
Look when I vow, I weep, and vows so born
In their nativity all truth appears:
How can these things in me seem scorn to you?
Bearing the badge of faith to prove them true.

Hel. You do advance your cunning more and more,
When truth kills truth, O devilish holy fray!
These vows are *Hermia's*: will you give her o'er?

Weigh oath with oath, and you will nothing weigh;
Your vows to her and me, put in two scales,
Will even weigh, and both as light as tales.

Lys.

Lys. I had no judgment when to her I swore.

Hel. Nor none in my mind now you give her o'er.

Lys. *Demetrius* loves her, and he loves not you.

Dem. [*awaking.*] O *Helen*, goddess, nymph, perfect, divine,
To what, my love, shall I compare thine eyne?
Crystal is muddy; O how ripe in show
Thy lips, those kissing cherries, tempting grow!
That pure congealed white, high *Taurus* snow,
Fann'd with the eastern wind, turns to a crow
When thou hold'st up thy hand. O let me kiss
This Princess of pure white, this seal of bliss.

Hel. O spight, O hell! I see you all are bent
To set against me for your merriment:
If you were civil, and knew courtesie,
You would not do me thus much injury.
Can you not hate me as I know you do,
But you must join in souls to mock me too?
If you are men, as men you are in show,
You would not use a gentle lady so:
To vow and swear, and superpraise my parts,
When I am sure you hate me with your hearts.
You both are rivals, and love *Hermia*,
And now both rivals to mock *Helena*.
A trim exploit, a manly enterprize,
To conjure tears up in a poor maid's eyes
With your derision: none of noble sort
Would so offend a virgin, and extort
A poor soul's patience, all to make you sport.

Lys. You are unkind *Demetrius*; be not so,
For you love *Hermia*; this you know I know.
And here with all good will, with all my heart,
In *Hermia's* love I yield you up my part;

And

And yours of *Helena* to me bequeath,
Whom I do love, and will do to my death.

Hel. Never did mockers waste more idle breath.

Dem. *Lysander*, keep thy *Hermia*, I will none;
If e'er I lov'd her, all that love is gone.

My heart to her but as guest-wife sojourn'd,
And now to *Helen* it is home return'd,
There ever to remain.

Lys. It is not so.

Dem. Disparage not the faith thou dost not know,
Left to thy peril thou abide it dear.

Look where thy love comes, yonder is thy dear.

S C E N E VIII.

Enter Hermia.

Her. Dark night, that from the eye his function takes,
The ear more quick of apprehension makes.

Wherein it doth impair the seeing sense,
It pays the hearing double recompence.

Thou art not by mine eye, *Lysander*, found,
Mine ear, I thank it, brought me to thy sound.

But why unkindly didst thou leave me so?

Lys. Why should he stay, whom love doth press to go?

Her. What love could press *Lysander* from my side?

Lys. *Lysander's* love, that would not let him bide;
Fair *Helena*, who more engilds the night

Than all yon fiery O's and eyes of light.

Why seek'st thou me? could not this make thee know,

The hate I bear thee made me leave thee so?

Her. You speak not as you think: it cannot be.

Hel. Lo, she is one of this confed'racy;

Now I perceive they have conjoin'd all three;

To fashion this false sport in spite of me.

In-

Injurious *Hermia*, most ungrateful maid,
 Have you conspir'd, have you with these contriv'd
 To bait me with this foul derision?

' Is all the counsel that we two have shar'd,
 ' The sisters vows, the hours that we have spent,
 ' When we have chid the hafty-footed time
 ' For parting us: O! and is all forgot?
 ' All school-days friendship, childhood innocence?
 ' We, *Hermia*, like two artificial gods,
 ' Created with our needles both one flower,
 ' Both on one sampler, sitting on one cushion;
 ' Both warbling of one song, both in one key;
 ' As if our hands, our sides, voices, and minds
 ' Had been incorp'rate. So we grew together,
 ' Like to a double cherry, seeming parted,
 ' But yet an union in partition;

Two lovely berries molded on one stem,
 So with two seeming bodies, but one heart,
 Two of the first life, coats in heraldry,
 Due but to one, and crowned with one crest.
 And will you rend our ancient love asunder,
 To join with men in scorning your poor friend?
 It is not friendly, 'tis not maidenly;
 Our sex as well as I may chide you for it,
 Though I alone do feel the injury.

Her. Helen I am amazed at your words:
 I scorn you not; it seems that you scorn me.

Hel. Have you not set *Lysander* as in scorn
 To follow me, and praise my eyes and face?
 And made your other love, *Demetrius*.

(Who even but now did spurn me with his foot)
 To call me goddess, nymph, divine, and rare,
 Precious, celestial? wherefore speaks he this

To her he hates? and wherefore doth *Lysander*
Deny your love, so rich within his soul,
And tender me, forsooth, affection;
But by your setting on, by your consent?
What though I be not so in grace as you,
So hung upon with love, so fortunate;
But miserable most, to love unlov'd?
This you should pity rather than despise.

Her. I understand not what you mean by this.

Hel. Ay do, persever, counterfeit sad looks,
Make mouths upon me when I turn my back,
Wink each at other, hold the sweet jest up:
This sport well carried shall be chronicled.
If you have any pity, grace, or manners,
You would not make me such an argument:
But fare ye well, 'tis partly mine own fault,
Which death or absence soon shall remedy.

Lys. Stay gentle *Helena*, hear my excuse;
My love, my life, my soul, fair *Helena*.

Hel. O excellent!

Her. Sweet, do not scorn her so.

Dem. If she cannot entreat, I can compel.

Lys. Thou canst compel no more than she entreat.
Thy threats have no more strength than her weak praise.

Helen, I love thee, by my life I do;
I swear by that which I will lose for thee,
To prove him false that says I love thee not.

Dem. I say, I love thee more than he can do.

Lys. If thou say so, withdraw and prove it too.

Dem. Quick, come.

Her. *Lysander*, whereto tends all this?

Lys. Away, you *Ethiope*.

Dem. No no, he'll seem

To break away, take on as he would follow,
But yet come not; you are a tame man, go.

Lys. Hang off thou cat, thou burr; vile thing let loose,
Or I will shake thee from me like a serpent.

Her. Why are you grown so rude? what change is this?
Sweet love!

Lys. Thy love? out tawny *Tartar*, out;
Out loathed medicine; hated poison, hence.

Her. Do you not jest?

Hel. Yes sooth, and so do you.

Lys. *Demetrius*, I will keep my word with thee.

Dem. I would I had your bond; for I perceive
A weak bond holds you; I'll not trust your word.

Lys. What, should I hurt her, strike her, kill her dead?
Although I hate her, I'll not harm her so.

Her. What, can you do me greater harm than hate?
Hate me! wherefore? O me! what news, my love?
Am not I *Hermia*? are not you *Lysander*?

I am as fair now as I was ere-while.

Since night you lov'd me; yet since night you left me:
Why then you left me (O the gods forbid!)
In earnest, shall I say?

Lys. Ay by my life,

And never did desire to see thee more.

Therefore be out of hope, of question, doubt;
Be certain, nothing truer; 'tis no jest,
That I do hate thee and love *Helena*.

Her. O me, you jugler, oh you canker-blossom,
You thief of love; what, have you come by night,
And stoll'n my love's heart from him?

Hel. Fine, i' faith!

Have you no modesty, no maiden shame,
No touch of bashfulness? what, will you tear

Impatient answers from my gentle tongue?
Fie, fie, you counterfeit, you puppet you.

Her. Puppet! why so? ay, that ways go the game.
Now I perceive that she hath made compare
Between our statures; she hath urg'd her height,
And with her personage, her tall personage,
Her height, forsooth, she hath prevail'd with him.
And are you grown so high in his esteem,
Because I am so dwarfish and so low?
How low am I, thou painted maypole? speak,
How low am I? I am not yet so low,
But that my nails can reach unto thine eyes.

Hel. I pray you, though you mock me, gentlemen,
Let her not hurt me: I was never curst;
I have no gift at all in shrewishness;
I am a right maid for my cowardise:
Let her not strike me. You perhaps may think,
Because she's something lower than my self,
That I can match her.

Her. Lower! hark again.

Hel. Good *Hermia* do not be so bitter with me,
I evermore did love you *Hermia*,
Did ever keep your counsels, never wrong'd you,
Save that, in love unto *Demetrius*,
I told him of your stealth into the wood:
He follow'd you, for love I follow'd him,
But he hath chid me hence, and threaten'd me
To strike me, spurn me, nay, to kill me too;
And now, so you will let me quiet go,
To *Athens* will I bear my folly back,
And follow you no further. Let me go.
You see how simple and how fond I am.

Her. Why get you gone; who is't that hinders you?

Hel. A foolish heart that I leave here behind.

Her. What, with *Lysander*?

Hel. With *Demetrius*.

Lys. Be not afraid, she will not harm thee, *Helena*.

Dem. No Sir, she shall not, though you take her part.

Hel. O when she's angry, she is keen and shrewd;
She was a vixen when she went to school;
And though she be but little she is fierce.

Her. Little again? nothing but low and little?
Why will you suffer her to flout me thus?
Let me come to her.

Lys. Get you gone you dwarf,
You *Minimus*, of hind'ring knot-grass made,
You bead, you acorn.

Dem. You are too officious
In her behalf that scorns your services.
Let her alone, speak not of *Helena*,
Take not her part: for if thou dost intend
Never so little shew of love to her,
Thou shalt aby it.

Lys. Now she holds me not,
Now follow if thou dar'st, to try whose right
Of thine or mine is most in *Helena*.

Dem. Follow? nay I'll go with thee cheek by jowl.

[*Exe.* *Lysander and Demetrius.*]

Her. You mistress, all this coyl is long of you:
Nay, go not back.

Hel. I will not trust you, I,
Nor longer stay in your curst company.
Your hands than mine are quicker for a fray,
My legs are longer though to run away.

^b *Her.* I am amaz'd, and know not what to say. [Exeunt.]

^b *Edit. prim.*

S C E N E IX.

Enter Oberon and Puck.

Ob. This is thy negligence : still thou mistak'st,
Or else committ'st thy knaveries willingly.

Puck. Believe me, King of shadows, I mistook.
Did not you tell me I should know the man,
By the *Athenian* garments he hath on ?
And so far blameless proves my enterprize,
That I have 'nointed an *Athenian's* eyes ;
And so far am I glad it did so sort,
As this their jangling I esteem a sport.

Ob. Thou see'st these lovers seek a place to fight ;
Hie therefore, *Robin*, overcast the night,
The starry welkin cover thou anon
With drooping fog as black as *Acheron*,
And lead these testy rivals so astray
As one come not within another's way.
Like to *Lysander* sometime frame thy tongue,
Then stir *Demetrius* up with bitter wrong ;
And sometime rail thou like *Demetrius* ;
And from each other look thou lead them thus,
'Till o'er their brows death-counterfeiting sleep
With leaden legs and batty wings doth creep ;
Then crush this herb into *Lysander's* eye,
Whose liquor hath this virtuous property,
To take from thence all error with its might,
And make his eye-balls rowl with wonted sight.
When they next wake, all this derision
Shall seem a dream and fruitless vision ;
And back to *Athens* shall the lovers wend
With league, whose date 'till death shall never end.

Whiles I in this affair do thee employ,
 I'll to my Queen, and beg her *Indian* boy;
 And then I will her charmed eye release
 From monsters view, and all things shall be peace.

Puck. My fairy lord, this must be done with haste,
 For night's swift dragons cut the clouds full fast,
 And yonder shines *Aurora's* harbinger;
 At whose approach ghosts wandring here and there
 Troop home to church-yards; damned spirits all,
 That in cross-ways and floods have burial,
 Already to their wormy beds are gone,
 For fear lest day should look their shames upon,
 They wilfully exile themselves from light,
 And must for aye consort with black-brow'd night.

Ob. But we are spirits of another sort;
 I with the morning-light have oft made sport,
 And like a forester the groves may tread,
 Ev'n 'till the eastern gate all fiery red,
 Opening on *Neptune* with fair blessed beams,
 Turns into yellow gold his salt-green streams.
 But notwithstanding haste, make no delay,
 We may effect this business yet ere day.

[*Exit Oberon.*

Puck. Up and down, up and down,
 I will lead them up and down:
 I am fear'd in field and town.
Goblin, lead them up and down.
 Here comes one.

Enter Lyfander.

Lyf. Where art thou, proud *Demetrius*? speak thou now.

Puck. Here, villain, drawn and ready. Where art thou?

Lyf. I will be with thee straight.

Puck. Follow me then to plainer ground.

Enter Demetrius.

Dem. *Lysander*, speak again;
Thou run-away, thou coward, art thou fled?
Speak in some bush: where dost thou hide thy head?

Puck. Thou coward, art thou ^cbragging to the stars,
Telling the bushes that thou look'st for wars,
And wilt not come? come recreant, come thou child,
I'll whip thee with a rod, he is defil'd
That draws a sword on thee.

Dem. Yea, art thou there?

Puck. Follow my voice, we'll try no manhood here. [*Exe.*

Lys. He goes before me, and still dares me on;
When I come where he calls me, then he's gone.

The villain is much lighter-heel'd than I:

I follow'd fast, but faster he did fly;

[*Shifting places.*

That fall'n am I in dark uneven way,

And here will rest me. Come thou gentle day: [*Lyes down.*

For if but once thou shew me thy gray light,

I'll find *Demetrius*, and revenge this spight.

Enter Puck and Demetrius.

Puck. Ho, ho, ho, coward why com'st thou not?

Dem. Abide me, if thou dar'st: for well I wot
Thou runn'st before me, shifting every place,
And dar'st not stand nor look me in the face.
Where art thou?

Puck. Come thou hither, I am here.

Dem. Nay then thou mock'st me; thou shalt buy this dear,
If ever I thy face by day-light see.

Now go thy way: faintness constraineth me
To measure out my length on this cold bed,
By day's approach look to be visited.

[*Lyes down.*

S C E N E

S C E N E X.

Enter Helena.

Hel. O weary night, O long and tedious night,
 Abate thy hours; shine comforts from the East,
 That I may back to *Athens* by day-light,
 From these that my poor company detest;
 And sleep, that sometimes shuts up sorrow's eye,
 Steal me a while from mine own company.

[*Sleeps.*]

Puck. Yet but three? come one more,
 Two of both kinds make up four.
 Here she comes, curst and sad:
Cupid is a knavish lad,
 Thus to make poor females mad.

Enter Hermia.

Her. Never so weary, never so in woe,
 Bedabbled with the dew, and torn with briars,
 I can no further crawl, no further go;
 My legs can keep no pace with my desires:
 Here will I rest me 'till the break of day.
 Heav'n's shield *Lysander*, if they mean a fray.

[*Lyes down.*]

Puck. On the ground, sleep sound,
 I'll apply, to your eye, gentle lover, remedy.

[*Squeezing the juice on Lysander's eye.*]

When thou wak'st, thou tak'st
 True delight, in the sight, of thy former lady's eye,
 And the country proverb known,
 That every man should take his own,
 In your waking shall be shown.

Jack shall have *Jill*, naught shall go ill,

The man shall have his mare again, and all be well.

[*Ex. Puck.*][*They sleep.*]

A C T



ACT IV. SCENE I.

The Wood.

Enter Queen of Fairies, Bottom, Fairies attending, and the King behind them.

QUEEN.



OME, sit thee down upon this flow'ry bed,
While I thy amiable cheeks do coy,
And stick musk roses in thy sleek-smooth'd head,
And kiss thy fair large ears, my gentle joy.

Bot. Where's *Peaseblossom*?

Pease. Ready.

Bot. Scratch my head, *Peaseblossom*. Where's monsieur *Cobweb*?

Cob. Ready.

Bot. Monsieur *Cobweb*, good monsieur get your weapons in your hand, and kill me a red-hipt humble-bee on the top of a thistle, and good monsieur bring me the honey-bag. Do not fret your self too much in the action, monsieur; and good monsieur have a care the honey-bag break not; I would be loth to have you overflown with a honey-bag, signior. Where's monsieur *Mustardseed*?

Must. Ready.

Bot. Give me thy † neafe, monsieur *Mustardseed*; pray you leave your curtesie, good monsieur.

Must. What's your will?

Bot. Nothing, good monsieur, but to help *Cavalero Cobweb* to scratch. I must to the barber's, monsieur, for methinks

I am marvellous hairy about the face. And I am such a tender ass, if my hair doth but tickle me I must scratch.

Queen. What, wilt thou hear some musick, my sweet love?

Bot. I have a reasonable good ear in musick, let us have the tongs and the bones.

Musick. Tongs, rural musick.

Queen. Or say, sweet love, what thou desir'st to eat.

Bot. Truly a peck of provender; I could munch your good dry oats. Methinks I have a great desire to a bottle of hay: good hay, sweet hay hath no fellow.

Queen. I have a venturous Fairy that shall seek the squirrel's hoard, and fetch thee new nuts.

Bot. I had rather have a handful or two of dried pease. But I pray you let none of your people stir me, I have an exposition of sleep come upon me.

Queen. Sleep thou, and I will wind thee in my arms;
Fairies be gone, and be always away:
So doth the woodbine the sweet hony-suckle
Gently entwist; the female ivy so
Enrings the barky fingers of the elm.
O how I love thee! how I doat on thee!

Enter Puck.

Ob. Welcome, good *Robin*; Seest thou this sweet fight?
Her dotage now I do begin to pity;
For meeting her of late behind the wood,
Seeking sweet favours for this hateful fool,
I did upbraid her, and fall out with her;
For she his hairy temples then had rounded
With coronet of fresh and fragrant flowers,
And that same dew which sometime on the buds

Was

Was wont to swell like round and orient pearls,
Stood now within the pretty flouriet's eyes,
Like tears that did their own disgrace bewail.
When I had at my pleasure taunted her,
And she in mild terms begg'd my patience,
I then did ask of her her changeling child,
Which strait she gave me, and her Fairy sent
To bear him to my bower in Fairy land.
And now I have the boy, I will undo
This hateful imperfection of her eyes:
And, gentle *Puck*, take this transformed scalp
From off the head of this *Athenian* swain;
That he awaking when the others do,
May all to *Athens* back again repair,
And think no more of this night's accidents,
But as the fierce vexation of a dream.
But first I will release the Fairy Queen.

*Be as thou wast wont to be ;
See as thou wast wont to see :
Dian's bud, or Cupid's flower,
Hath such force and blessed power.*

Now my *Titania*, wake you my sweet Queen.

Queen. My *Oberon*! what visions have I seen!
Methought I was enamour'd of an ass.

Ob. There lies your love.

Queen. How came these things to pass?
Oh how mine eyes do loath this visage now!

Ob. Silence a while; *Robin* take off his head,
Titania, musick call, and strike more dead
Than common sleep. Of all these fine the sense.

Queen. Musick, ho musick; such as charmeth sleep.

*Musick still.**Puck.* When thou awak'st, with thine own fool's eyes peep.*Ob.* Sound musick; come my Queen, take hand with me,
And rock the ground whereon these sleepers be.Now thou and I are new in amity;
And will to-morrow midnight solemnly
Dance in Duke *Theseus'* house triumphantly,
And bless it to all fair posterity:
There shall the pairs of faithful lovers be
Wedded with *Theseus* all in jollity.*Puck.* Fairy King attend and mark,
I do hear the morning lark.*Ob.* Then my Queen, in silence sad,
Trip we after the night's shade;
We the globe can compass soon,
Swifter than the wand'ring moon.*Queen.* Come my lord, and in our flight
Tell me how it came this night,
That I sleeping here was found,
With these mortals on the ground.[*Sleepers lye still.*[*Exeunt.*[*Wind horns.*

S C E N E II.

*Enter Theseus, Egeus, Hippolita, and all his train.**Thes.* Go one of you, find out the forester,
For now our observation is perform'd;
And since we have the vaward of the day,
My love shall hear the musick of my hounds.
Uncouple in the western valley, go,
Dispatch I say, and find the forester.

We

We will, fair Queen, up to the mountain's top,
And mark the musical confusion
Of hounds and echo in conjunction.

Hip. I was with *Hercules* and *Cadmus* once,
When in a wood of *Creet* they bay'd the bear
With hounds of *Sparta*; never did I hear
Such gallant chiding. For besides the groves,
The skies, the fountains, ev'ry region near
Seem'd all one mutual cry. I never heard
So musical a discord, such sweet thunder.

Thes. My hounds are bred out of the *Spartan* kind,
So flew'd, so fanded, and their heads are hung
With ears that sweep away the morning dew;
Crook-knee'd, and dew-lap'd, like *Theffalian* bulls,
Slow in pursuit, but match'd in mouth like bells,
Each under each. A cry more tuneable
Was never hollow'd to, nor cheer'd with horn,
In *Creet*, in *Sparta*, nor in *Theffaly*:
Judge when you hear. But soft, what nymphs are these?

Ege. My lord, this is my daughter here asleep,
And this *Lysander*, this *Demetrius* is,
This *Helena*, old *Nedar's Helena*;
I wonder at their being here together.

Thes. No doubt they rose up early to observe
The Rite of *May*, and hearing our intent,
Came here in grace of our solemnity.
But speak *Egeus*, is not this the day
That *Hermia* should give answer of her choice?

Ege. It is, my lord.

Thes. Go bid the huntsmen wake them with their horns.

Horns, and they wake. Shout within, they all start up.

Thes. Good morrow friends; Saint *Valentine* is past:

Begin these wood-birds but to couple now?

Lys. Pardon, my lord.

Thef. I pray you all stand up:

I know you two are rival enemies.

How comes this gentle concord in the world,

That hatred is so far from jealousie,

To sleep by hate, and fear no enmity?

Lys. My lord, I shall reply amazedly,

Half sleep, half waking. But as yet I swear

I cannot truly say how I came here:

But as I think, (for truly would I speak,)

And now I do methink me, so it is;

I came with *Hermia* hither. Our intent

Was to be gone from *Athens*, where we might be

Without the peril of th' *Athenian* law.

Ege. Enough, enough, my lord, you have enough;

I beg the law, the law upon his head:

They would have stoll'n away, they would, *Demetrius*,

Thereby to have defeated you and me,

You of your wife, and me of my consent;

Of my consent that she should be your wife.

Dem. My lord, fair *Helen* told me of their stealth,

Of this their purpose hither to this wood;

And I in fury hither follow'd them;

Fair *Helena* in fancy follow'd me:

But, my good lord, I wot not by what power,

But by some power it is, my love to *Hermia*

Is melted as the snow, seems to me now

As the remembrance of an idle † gaude

Which in my childhood I did doat upon:

And all the faith, the virtue of my heart,

The object and the pleasure of mine eye,

Is only *Helena*. To her, my lord,

Was I betrothed ere I *Hermia* saw ;
But like a sickness did I loath this food ;
But as in health come to my natural taste,
Now do I wish it, love it, long for it,
And will for evermore be true to it.

Thef. Fair lovers you are fortunately met :
Of this discourse we shall hear more anon.

Egeus, I will over-bear your will,
For in the temple, by and by with us,
These couples shall eternally be knit ;
And for the morning now is something worn,
Our purpos'd hunting shall be set aside.
Away with us to *Athens*, three and three,
We'll hold a feast in great solemnity.

Come *Hippolita*.

[*Exe. Duke and lords.*

Dem. These things seem small and undistinguishable,
Like far-off mountains turned into clouds.

Her. Methinks I see these things with parted eye,
When every thing seems double.

Hel. So methinks ;
And I have found *Demetrius* like a jewel ;
Mine own, and not mine own.

Dem. It seems to me,
That yet we sleep, we dream. Do not you think
The Duke was here, and bid us follow him ?

Her. Yea, and my father.

Hel. And *Hippolita*.

Lys. And he bid us to follow to the temple.

Dem. Why then we are awake ; let's follow him,
And by the way let us recount our dreams.

[*Exeunt.*

[*Bottom wakes.*

S C E N E III.

Bot. When my cue comes, call me, and I will answer. My next is, Most fair *Pyramus*---- hey ho, *Peter Quince!* Flute the bellows-mender! *Snout* the tinker! *Starveling!* god's my life! stol'n hence, and left me asleep. I have had a most rare vision. I had a dream past the wit of man to say what dream it was: man is but an ass if he go about to expound this dream. Methought I was, there is no man can tell what. Methought I was, and methought I had. But man is but a patch'd fool, if he will offer to say what methought I had. The eye of man hath not heard, the ear of man hath not seen; man's hand is not able to taste, his tongue to conceive, nor his heart to report what my dream was. I will get *Peter Quince* to write a ballad of this dream; it shall be call'd *Bottom's Dream*, because it hath no bottom; and I will sing it in the latter end of a play before the Duke: peradventure to make it the more gracious, I shall sing it at her death. [Exit.

S C E N E IV.

Enter Quince, Flute, Snowt, and Starveling.

Quin. Have you sent to *Bottom's* house? is he come home yet?

Star. He cannot be heard of. Out of doubt he is transported.

Flute. If he come not, then the play is marr'd. It goes not forward, doth it?

Quin. It is not possible; you have not a man in all *Athens* able to discharge *Pyramus* but he.

Flute. No, he hath simply the best wit of any handy-craft man in *Athens*.

Quin. Yea, and the best person too; and he is a very paramour for a sweet voice.

Flute.

Flute. You must say, paragon; a paramour is (God blefs us) a thing of nought.

Enter Snug.

Snug. Masters, the Duke is coming from the temple, and there is two or three lords and ladies more married; if our sport had gone forward, we had all been made men.

Flute. O sweet bully *Bottom*; thus hath he lost six-pence a-day during his life; he could not have 'scap'd six-pence a-day; an the Duke had not given him six-pence a-day for playing *Pyramus*, I'll be hang'd: he would have deserv'd it. Six-pence a-day in *Pyramus*, or nothing.

Enter Bottom.

Bot. Where are these lads? where are these hearts?

Quin. Bottom! O most courageous day! O most happy hour!

Bot. Masters, I am to discourse wonders; but ask me not what; for if I tell you, I am no true *Athenian*. I will tell you every thing as it fell out.

Quin. Let us hear, sweet *Bottom*.

Bot. Not a word of me; all I will tell you is that the Duke hath dined. Get your apparel together, good strings to your beards, new ribbons to your pumps, meet presently at the palace, every man look o'er his part; for the short and the long is, our play is preferred: in any case let *Thisby* have clean linnen; and let not him that plays the lion pare his nails, for they shall hang out for the lion's claws; and, most dear actors! eat no onions nor garlick, for we are to utter sweet breath; and I do not doubt to hear them say, it is a sweet comedy. No more words; away, go away. [*Exeunt.*





A C T V. S C E N E I.

Enter Theseus, Hippolita, Egeus, and his Lords.

HIPPOLITA.



IS strange, my *Theseus*, what these lovers speak of.

Thes. More strange than true. I never may believe

These antick fables, nor these Fairy toys ;
Lovers and madmen have such seething brains,
Such shaping fantasies, that apprehend more

Than cooler reason ever comprehends.

The lunatick, the lover, and the poet,

Are of imagination all compact :

One sees more devils than vast hell can hold ;

The madman. While the lover, all as frantick,

Sees *Helen's* beauty in a brow of *Egypt*.

The poet's eye in a fine frenzy rowling,

Doth glance from heav'n to earth, from earth to heav'n ;

And as imagination bodies forth

The forms of things unknown, the poet's pen

Turns them to shape, and gives to airy nothing

A local habitation and a name.

Such tricks hath strong imagination,

That if he would but apprehend some joy,

It comprehends some bringer of that joy :

Or in the night imagining some fear,

How easie is a bush suppos'd a bear ?

Hip. But all the story of the night told over,
And all their minds transfigur'd so together,

More

More witnesseth than fancy's images,
And grows to something of great constancy;
But howsoever strange and admirable.

Enter Lyfander, Demetrius, Hermia *and* Helena.

Thes. Here come the lovers, full of joy and mirth.
Joy, gentle friends, joy and fresh days of love
Accompany your hearts.

Lys. More than to us,
Wait on your royal walks, your board, your bed.

Thes. Come now, what masks, what dances shall we have,
To wear away this long age of three hours,
Between our after-supper and bed-time?
Where is our usual manager of mirth?
What revels are in hand? is there no play
To ease the anguish of a torturing hour?
Call *Philostrate*.

Enter Philostrate.

Philostr. Here, mighty *Theseus*,

Thes. Say, what abridgment have you for this evening?
What mask? what musick? how shall we beguile
The lazy time, if not with some delight?

Philostr. There is a brief how many sports are rife:
Make choice of which your Highness will see first.

Lys. The battel with the Centaurs, to be sung
By an *Athenian* eunuch to the harp.

Thes. We'll none of that. That have I told my love,
In glory of my kinsman *Hercules*.

Lys. The riot of the tipsie *Bachanals*,
Tearing the *Thracian* finger in their rage.

Thes. That is an old device, and it was plaid
When I from *Thebes* came last a conqueror.

Lys. The thrice three Muses mourning for the death
Of learning, late deceas'd in beggary.

Thef. That is some satyr keen and critical,
Not sorting with a nuptial ceremony.

Lys. A tedious brief scene of young *Pyramus*,
And his love *Thisbe*; very tragical mirth.

Thef. Merry and tragical? tedious and brief?
How shall we find the concord of this discord?

Philost. A play there is, my lord, some ten words long,
Which is as brief as I have known a play;
But by ten words, my lord, it is too long,
Which makes it tedious: for in all the play
There is not one word apt, one player fitted.
And tragical, my noble lord, it is:
For *Pyramus* therein doth kill himself.

Which when I saw rehears'd, I must confess
Made mine eyes water; but more merry tears
The passion of loud laughter never shed.

Thef. What are they that do play it?

Philost. Hard-handed men that work in *Athens* here,
Which never labour'd in their minds 'till now;
And now have toil'd their unbreath'd memories
With this same play against your nuptials.

Thef. And we will hear it.

Philost. No, my noble lord,
It is not for you. I have heard it over,
And it is nothing, nothing in the world,
Unless you can find sport in their intents,
Extremely stretch'd and conn'd with cruel pain,
To do you service.

Thef. I will hear that play:
For never any thing can be amiss,

When

When simpleness and duty tender it.

Go bring them in, and take your places, ladies. [*Exit Phil.*]

Hip. I love not to see wretchedness o'ercharg'd,
And duty in his service perishing.

Thef. Why, gentle sweet, you shall see no such thing.

Hip. He says they can do nothing in this kind.

Thef. The kinder we, to give them thanks for nothing.

Our sport shall be, to take what they mistake ;
And what poor duty cannot do, noble respect
Takes it in might, not merit.

Where I have come, great clerks have purpos'd
To greet me with premeditated welcomes ;

Where I have seen them shiver and look pale,
Make periods in the midst of sentences,

Throttle their practis'd accent in their fears,
And in conclusion dumbly have broke off,

Not paying me a welcome. Trust me, sweet,

Out of this silence yet I pick'd a welcome :

And in the modesty of fearful duty

I read as much, as from the rattling tongue
Of sawcy and audacious eloquence.

Love therefore, and tongue-ty'd simplicity,

In least, speak most, to my capacity.

Enter Philomon.

Phil. So please you Grace, the prologue is address'd.

Thef. Let him approach. [*Flor. Trum.*]

S C E N E II.

Enter Quince for the prologue.

Pro. If we offend, it is with our good will.

That you should think we come not to offend,

But

But with good will. To shew our simple skill,

That is the true beginning of our end.

Consider then, we come but in despight.

We do not come as minding to content you,

Our true intent is all for your delight,

We are not here that you should here repent you,

The actors are at hand; and by their show,

You shall know all, that you are like to know.

Thef. This fellow doth not stand upon points.

Lys. He hath rid his prologue, like a rough colt; he knows not the stop. A good moral, my lord. It is not enough to speak, but to speak true.

Hip. Indeed he hath play'd on his prologue, like a child on the recorder; a sound, but not in government.

Thef. His speech was like a tangled chain; nothing impair'd, but all disorder'd. Who is the next?

Enter Pyramus, *and* Thisbe, Wall, Moon-shine, *and* Lion.

Pro. Gentles, perchance you wonder at this show,

But wonder on, 'till truth make all things plain.

This man is *Pyramus*, if you would know;

This beauteous lady, *Thisby* is certain.

This man with lime and rough-cast, doth present

Wall, the vile wall, which did these lovers sunder:

And through wall's chink, poor souls, they are content

To whisper. At the which, let no man wonder.

This man with lanthorn, dog, and bush of thorn,

Presenteth Moon-shine: For, if you will know,

By moon-shine did these lovers think no scorn

To meet at *Ninus* tomb, there, there to woo.

This grizly beast, which *Lion* hight by name,

The trusty *Thisby*, coming first by night,

Did scare away, or rather did affright:

And

And as she fled, her mantle she let fall ;
Which *Lion* vile with bloody mouth did stain.
Anon comes *Pyramus*, sweet youth and tall,
And finds his trusty *Thisby's* mantle slain ;
Whereat, with blade, with bloody blameful blade,
He bravely broach'd his boiling bloody breast.
And *Thisby*, tarrying in the mulberry shade,
His dagger drew, and died. For all the rest,
Let *Lyon*, *Moon-shine*, *Wall*, and lovers twain,
At large discourse, while here they do remain.

[*Exeunt all but Wall.*

Thes. I wonder if the *Lion* be to speak.

Dem. No wonder, my lord ; one *Lion* may, when many
asses do.

Wall. In this same interlude it doth befall,
That I, one *Flute* by name, present a Wall :
And such a wall, as I would have you think,
That had in it a crannied hole or chink ;
Through which the lovers, *Pyramus* and *Thisby*,
Did whisper often very secretly.
This loam, this rough-cast, and this stone doth shew,
That I am that same wall ; the truth is so.
And this the cranny is, right and sinister,
Through which the fearful lovers are to whisper.

Thes. Would you desire lime and hair to speak better ?

Dem. It is the wittiest partition that ever I heard discourse,
my lord.

Thes. *Pyramus* draws near the wall : silence !

Enter Pyramus.

Pyr. O grim look'd night ! O night with hue so black !
O night, which ever art when day is not !
O night, O night, alack, alack, alack,
I fear my *Thisby's* promise is forgot.

And

And thou, O wall, O sweet and lovely wall,
 That stands between her father's ground and mine,
 Thou wall, O wall, O sweet and lovely wall,
 Shew me thy chink, to blink through with mine eyne.
 Thanks, courteous wall; *Jove* shield thee well for this.
 But what see I? no *Thisby* do I see.

O wicked wall, through whom I see no bliss,
 Curst be thy stones for thus deceiving me.

Thef. The wall, methinks, being sensible, should curse again.

Pyr. No in truth, Sir, he should not. *Deceiving me*, is *Thisby's* cue; she is to enter, and I am to spy her through the wall. You shall see it will fall pat as I told you. Yonder she comes.

Enter Thisbe.

This. O wall, full often hast thou heard my moans,
 For parting my fair *Pyramus* and me.
 My cherry lips have often kiss'd thy stones;
 Thy stones with lime and hair knit up in thee.

Pyr. I see a voice; now will I to the chink,
 To spy an I can hear my *Thisby's* face.

Thisby!

This. My love thou art, my love, I think.

Pyr. Think what thou wilt, I am thy lover's grace.
 And like *Limandea* am I trusty still.

This. And I like *Helen*, 'till the fates me kill.

Pyr. Not *Shafalus* to *Procrus* was so true.

This. As *Shafalus* to *Procrus*, I to you.

Pyr. O kiss me through the hole of this vile wall.

This. I kiss the wall's hole, not your lips at all.

Pyr. Wilt thou at *Ninny's* tomb meet me straightway?

This. Tide life, tide death, I come without delay.

Wall. Thus have I *Wall* my part discharged so:
 And being done, thus *Wall* away doth go.

[*Exit.*
Thef.

Thef. Now is the † moon used between the two neighbours.

Dem. No remedy, my lord, when walls are so wilful to hear without warning.

Hip. This is the filliest stuff that e'er I heard.

Thef. The best in this kind are but shadows, and the worst are no worse if imagination amend them.

Hip. It must be your imagination then, and not theirs.

Thef. If we imagine no worse of them than they of themselves, they may pass for excellent men. Here come two noble beasts in, a man and a lion.

Enter Lion and Moon-shine.

Lion. You ladies, you whose gentle hearts do fear
The smallest monstrous mouse that creeps on floor,
May now perchance both quake and tremble here,
When Lion rough in wildest rage doth roar.

Then know that I, one *Snug* the joiner, am
No Lion fell, nor else no Lion's dam:
For if I should as Lion come in strife
Into this place, 'twere pity of my life.

Thef. A very gentle beast, and of a good conscience.

Dem. The very best at a beast, my lord, that e'er I saw.

Lys. This Lion is a very fox for his valour.

Thef. True, and a goose for his discretion.

Dem. Not so, my lord; for his valour cannot carry his discretion, and the fox carries the goose.

Thef. His discretion I am sure cannot carry his valour; for the goose carries not the fox. It is well: leave it to his discretion, and let us hearken to the moon.

Moon. This lanthorn doth the horned moon present.

Dem. He should have worn the horns on his head.

Thef. He is no crescent, and his horns are invisible within the circumference.

V O L. I.

U

Moon.

† Now is the † Moral down between the two neighbours. Old Edit. † mural.

Moon. This lanthorn doth the horned moon present:
My self the man i' th' moon doth seem to be.

Thes. This is the greatest error of all the rest; the man should be put into the lanthorn: how is it else the man i' th' moon?

Dem. He dares not come there for the candle; for you see it is already in snuff.

Hip. I am weary of this moon; would he would change.

Thes. It appears by this small light of discretion, that he is in the wane; but yet in courtesie, in all reason we must stay the time.

Lys. Proceed, *Moon*.

Moon. All that I have to say, is to tell you that the lanthorn is the moon; I the man in the moon; this thorn-bush, my thorn-bush; and this dog, my dog.

Dem. Why all these should be in the lanthorn; for they are in the moon. But silence; here comes *Thisby*.

Enter Thisby.

Thisby. This is old *Ninny's* tomb; where is my love?

Lion. Oh. [*The Lion roars, Thisby runs off.*]

Dem. Well roar'd *Lion*.

Thes. Well run *Thisby*.

Hip. Well shone *Moon*.

Truly the *Moon* shines with a good grace.

Thes. Well mouth'd *Lion*.

Dem. And then came *Pyramus*.

Lys. And so the *Lion* vanish'd.

Enter Pyramus.

Pyr. Sweet Moon, I thank thee for thy sunny beams;
I thank thee, Moon, for shining now so bright:
For by thy gracious, golden, glittering streams,
I trust to taste of truest *Thisby's* sight.

But

But stay: O spight!

But mark, poor Knight,

What dreadful dole is here?

Eyes do you see!

How can it be!

O dainty duck! O deer!

Thy mantle good;

What, stain'd with blood!

Approach you furies fell:

O fates! come, come:

Cut thread and thrum,

Quail, crush, conclude, and quell.

Thes. This passion and the death of a dear friend,

Would go near to make a man look sad.

Hip. Beshrew my heart, but I pity the man.

Pyr. O wherefore, nature, didst thou Lions frame?

Since Lion vile hath here deflour'd my dear:

Which is----- no, no----- which was the fairest dame,

That liv'd, that lov'd, that lik'd, that look'd with cheer.

Come tears, confound: out sword, and wound

The pap of *Pyramus*.

Ay, that left pap, where heart doth hop:

Thus die I, thus, thus, thus.

Now am I dead, now am I fled, my soul is in the sky,

Tongue lose thy light, moon take thy flight,

Now die, die, die, die, die.

Dem. No die, but an ace for him; for he is but one.

Lys. Less than an ace, man; for he is dead; he is nothing.

Thes. With the help of a surgeon he might yet recover, and prove an afs.

Hip. How chance the *Moon-shine* is gone, before *Thisby* comes back and finds her lover?

Enter Thisby.

Thef. She will find him by star-light.

Here she comes ; and her passion ends the play.

Hip. Methinks she should not use a long one for such a *Pyramus* : I hope she will be brief.

Dem. A moth will turn the ballance, which *Pyramus*, which *Thisby* is the better.

Lys. She hath spied him already with those sweet eyes.

Dem. And thus she means, *videlicet*.

Thisf. Asleep, my love ?

What dead, my dove ?

O *Pyramus* arise :

Speak, speak. Quite dumb ?

Dead, dead ? a tomb

Must cover thy sweet eyes.

These lilly lips, this cherry nose,

These yellow cowslip cheeks

Are gone, are gone :

Lovers make moan,

His eyes were green as leeks.

O sisters three,

Come, come to me,

With hands as pale as milk ;

Lay them in gore,

Since you have shorn

With sheers this thread of silk.

Tongue not a word :

Come trusty sword ;

Come blade, my breast imbrue :

And farewell friends,

Thus *Thisby* ends ;

Adieu, adieu, adieu.

Thef.

Thef. *Moon-shine* and *Lion* are left to bury the dead.

Dem. *Ay*, and *Wall* too.

Bot. No, I assure you, the wall is down that parted their fathers. Will it please you to see the epilogue, or to hear a bergomask dance, between two of our company?

Thef. No epilogue, I pray you; for your play needs no excuse. Never excuse; for when the players are all dead, there need none to be blam'd. Marry, if he that writ it had play'd *Pyramus*, and hung himself in *Thisby's* garter, it would have been a fine tragedy: and so it is truly, and very notably discharg'd. But come, your bergomask; let your epilogue alone.

[*Here a dance of clowns.*

The iron tongue of midnight hath told twelve.

Lovers, to bed, 'tis almost *Fairy* time.

I fear we shall out-sleep the coming morn,

As much as we this night have over-watch'd.

This palpable gross play hath well beguil'd

The heavy gait of night. Sweet friends to bed.

A fortnight hold we this solemnity,

In nightly revel and new jollity.

[*Exeunt.*

S C E N E III.

Enter Puck.

Puck. **N**OW the hungry lion roars,
And the wolf beholds the moon:

Whilst the heavy ploughman snoars,

All with weary task fore-done.

Now the wasted brands do glow,

Whilst the scritch-owl, scritch'ing loud,

Puts the wretch that lyes in woe

In remembrance of a shroud.

Now it is the time of night,
 That the graves, all gaping wide,
 Every one lets forth his spright,
 In the church-way paths to glide;
 And we *Fairies*, that do run
 By the triple *Hecate's* team,
 From the presence of the sun,
 Following darkness like a dream,
 Now are frolick; not a mouse
 Shall disturb this hallowed house.
 I am sent with broom before,
 To sweep the dust behind the door.

Enter King and Queen of Fairies, with their train.

Ob. Through the house give glimmering light,
 By the dead and drowsie fire,
 Every elf and fairy sprite,
 Hop as light as bird from brier,
 And this ditty after me
 Sing, and dance it trippingly.

Queen. First rehearse this song by roat,
 To each word a warbling note.
 Hand in hand, with fairy grace,
 Will we sing and bless this place.

The S O N G.

*Now until the break of day,
 Through this house each Fairy stray-
 To the best bride-bed will we,
 Which by us shall blessed be:
 And the issue there create,
 Ever shall be fortunate;
 So shall all the couples three
 Ever true in loving be:*

And

*And the blots of nature's hand
Shall not in their issue stand;
Never mole, hare-lip, nor scar,
Nor mark prodigious, such as are
Despised in nativity,
Shall upon their children be.
With this field-dew consecrate,
Every Fairy take his gate,
And each severel chamber blest,
Through this palace with sweet peace.
Ever shall it safely rest,
And the owner of it blest.
Trip away, make no stay;
Meet me all by break of day.*

Puck. If we, shadows, have offended,
Think but this, and all is mended;
That you have but slumbred here,
While these visions did appear.
And this weak and idle theme,
No more yielding but a dream,
Gentles do not reprehend;
If you pardon, we will mend.
And as I am honest *Puck*,
If we have unearned luck
Now to 'scape the serpent's tongue,
We will make amends ere long:
Else the *Puck* a liar call.
So good night unto you all.
Give me your hands; if we be friends,
And *Robin* shall restore amends.

[*Exeunt omnes.*]



THE TWO
GENTLEMEN
OF
VERONNA.

Dramatis Personæ.

DUKE of Milan, *Father to Silvia.*

Valentine, } *the two Gentlemen.*
Protheus, }

Antonio, *Father to Protheus.*

Thurio, *a foolish Rival to Valentine.*

Eglamore, *Agent for Silvia in her Escape.*

Host, *where Julia lodges.*

Out-laws *with Valentine.*

Speed, *a clownish Servant to Valentine.*

Launce, *the like to Protheus.*

Panthion, *Servant to Antonio.*

Julia, *beloved of Protheus.*

Silvia, *beloved of Valentine.*

Lucetta, *Waiting-woman to Julia.*

*The S C E N E sometimes in Verona, and some-
times in Milan.*

T H E



† T H E
T W O G E N T L E M E N of *Verona*.

A C T I. S C E N E I.

V E R O N A.

Enter Valentine and Protheus.

V A L E N T I N E.



E A S E to persuade, my loving *Protheus* ;
Home-keeping youth have ever homely wits ;
Wer't not affection chains thy tender days
To the sweet glances of thy honour'd love,
I rather would intreat thy company,
To see the wonders of the world abroad,

Than (living dully sluggardiz'd at home)
Wear out thy youth with shapeless idleness.
But since thou lov'st, love still, and thrive therein,
Ev'n as I would when I to love begin.

Pro. Wilt thou be gone? sweet *Valentine*, adieu ;
Think on thy *Protheus*, when thou haply seest
Some rare note-worthy object in thy travel :

† It is observable (I know not from what cause) that the Style of this Comedy is less figurative, and more natural and unaffected, than the greater Part of this Author's, though suppos'd to be one of the first he wrote.

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 bead's-man, *Valentine*.

Val. And on a love-book pray for my success?

Pro. Upon some book I love I'll pray for thee. *

Val. To be in love where scorn is bought with groans,
 Coy looks, with heart-fore sighs; one fading moment's mirth,
 With twenty watchful, weary, tedious nights.
 If haply won, perhaps an hapless gain:
 If lost, why then a grievous labour won;
 However but a folly bought with wit,
 Or else a wit by folly vanquished.

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,
 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

* ——— I'll pray for thee.

Val. That's on some shallow story of deep love,
 How young *Leander* cross'd the *Hellepont*.

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,
 And yet you never swom the *Hellepont*.

Pro. Over the boots? may give me not the boots.

Val. No I will not; for it boots thee not.

Pro. What?

Val. To be in love, &c.

‘ Is eaten by the canker e’er 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.

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.

Pro. And thither will I bring thee, *Valentine*.

Val. Sweet *Protheus*, no : now let us take our leave.

At *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.

Pro. All happiness bechance to thee in *Milan*.

Val. As much to you at home ; and so farewell.

[*Ezit.*

Pro. He after honour hunts, I after love ;
 He leaves his friends to dignifie them more ;
 I leave my self, my friends, and all for love.
 Thou *Julia*, thou hast metamorphos’d 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.

+++ S C E N E II.

Enter Speed.

Speed. Sir *Protheus*, save you ; saw you my master ?

† This whole Scene, like many others in these Plays, (some of which I believe were written by Shakespear, and others interpolated by the Players) is compos’d of the lowest and most trifling conceits, to be accounted for only from the gross taste of the age he liv’d in ; Populo ut placent. I wish I had authority to leave them out, but I have done all I could, set a mark of reprobation upon them ; throughout this edition. † † †

Pro.

Pro. But now he parted hence t'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.

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.

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.

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 follows 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.

Speed. Such another proof will make me cry *Baâ*.

Pro. But dost thou hear? gavest thou my letter to *Julia*?

Speed. Ay, Sir; I, a lost-mutton, gave your letter to her,
a lac'd-mutton; and she, a lac'd-mutton, gave me, a lost-mut-
ton, nothing for my labour.

Pro. Here's too small a pasture for such store of muttons.

Speed. If the ground be over-charg'd, you were best stick
her.

Pro. Nay, in that you are astray; 'twere best pound you.

Speed. Nay, Sir, less than a pound shall serve me for car-
rying your letter.

Pro.

Pro. You mistake; I mean the pound, a pin-fold.

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. She nodded and said, I.

Pro. Nod-I? why, that's noddy.

Speed. You mistook, Sir, I said she did nod:
And you ask me if she did nod, and I said ay.

Pro. And that set together, is noddy.

Speed. Now you have taken the pains to set it together, take
it for your pains.

Pro. No, no, you shall have it for bearing the letter.

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.

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 mony and the matter may
be both deliver'd.

Pro. Well Sir, here is for your pains; what said she?

Speed. Truly, Sir, I think you'll hardly win her.

Pro. Why? could'st thou perceive so much from her?

Speed. Sir, I could perceive nothing at all from her;
No not so much as a ducket 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 her mind.
Give her no token but stones; for she's as hard as steel.

Pro. What, said she nothing?

Speed. No, not so much as take this for thy pains:
To testify your bounty, I thank you, you have testern'd me:
In requital whereof, henceforth carry your letter your self: and
so, Sir, I'll commend you to my master.

Pro.

Pro. Go, go, be gone, to save your ship from wrack,
Which cannot perish, having thee aboard,
Being destin'd to a drier death on shore.
I must go send some better messenger:
I fear my *Julia* would not deign my lines,
Receiving them from such a worthless post. [*Exeunt.*

S C E N E III.

Changes to JULIA'S chamber.

Enter Julia and Lucetta.

Jul. **B**UT say, *Lucetta*, now we are alone,
Wouldst thou then counsel me to fall in love?

Luc. Ay, Madam, so you stumble not unheedfully.

Jul. Of all the fair resort of gentlemen
That ev'ry day with parle encounter me,
In thy opinion which is worthiest love?

Luc. Please you repeat their names, I'll shew my mind,
According to my shallow simple skill.

Jul. What think'st thou of the fair Sir *Eglamour*?

Luc. As of a Knight well spoken, neat and fine;
But were I you, he never should be mine.

Jul. What think'st thou of the rich *Mercatio*!

Luc. Well of his wealth; but of himself, so, so.

Jul. What think'st thou of the gentle *Protheus*?

Luc. Lord, lord! to see what folly reigns in us!

Jul. 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 a lovely gentleman.

Jul. Why not on *Protheus* as of all the rest?

Luc. Then thus; of many good, I think him best.

Jul. Your reason?

Luc. I have no other but a woman's reason;
I think him so because I think him so.

Jul. And would'st thou have me cast my love on him?

Luc. Ay, if you thought your love not cast away.

Jul. Why he of all the rest hath never mov'd me.

Luc. Yet he of all the rest I think best loves ye.

Jul. His little speaking shews his love but small.

Luc. The fire that's closest kept burns most of all.

Jul. They do not love that do not shew their love.

Luc. Oh, they love least that let men know their love.

Jul. I would I knew his mind.

Luc. Peruse this paper, madam.

Jul. To *Julia*; say from whom?

Luc. That the contents will shew.

Jul. Say, say; who gave it thee?

Luc. Sir *Valentine's* page; and sent, I think, from *Protheus*.
He would have giv'n it you, but I being by
Did in your name receive it; pardon me.

Jul. 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.
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.

Jul. Will ye be gone?

Luc. That you may ruminatè.

[*Exit.*

Jul. And yet I would I had o'er-look'd the letter.
It were a shame to call her back again,
And pray her to a fault, for which I chid her.
What 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
 Which they would have the profferer construe ay.
 Fie, fie; how way-ward is this foolish love,
 That like a resty babe will scratch the nurse,
 And presently all humbled kiss the rod?
 How churlishly I chid *Lucetta* hence,
 When willingly I would have had her here?
 How angrily I taught my brow to frown,
 When inward joy enforc'd my heart to smile?
 My penance is to call *Lucetta* back,
 And ask remission for my folly past.
 What ho! *Lucetta!*

Re-enter Lucetta.

Luc. What would your ladyship?

Jul. Is't near dinner-time?

Luc. I would it were,

That you might kill your stomach on your meat,
 And not upon your maid.

Jul. What is't that you
 Took up so gingerly?

Luc. Nothing.

Jul. Why didst thou stoop then?

Luc. To take a paper up that I let fall.

Jul. And is that paper nothing?

Luc. Nothing concerning me.

Jul. Then let it lye for those that it concerns.

Luc. Madam, it will not lye where it concerns,
 Unless it have a false interpreter.

Jul. Some love of yours hath writ to you in rhyme.

Luc. That I might sing it, madam, to a tune;
 Give me a note; your ladyship can set.

Jul.

Jul. 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.

Jul. Heavy ? belike it hath some burthen then.

Luc. Ay ; and melodious were it, would you sing it.

Jul. And why not you ?

Luc. I cannot reach so high.

Jul. Let's see your song :

How now minion ?

Luc. Keep tune there still, so you will sing it out :
And yet methinks I do not like the tune.

Jul. You do not ?

Luc. No, madam, 'tis too sharp.

Jul. You, minion, are too sawcy.

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.

Jul. The mean is drown'd with your unruly base.

Luc. Indeed I bid the base for *Protheus.*

Jul. This babble shall not henceforth trouble me.

Here is a coil with protestation !

[*Tears it.*

Go, get you gone ; and let the papers lye :

You would be fingring them to anger me.

Luc. She makes it strange, but she would be best pleas'd
To be so anger'd with another letter.

[*Exit.*

Jul. Nay, would I were so anger'd with the same !

Oh hateful hands to tear such loving words ;

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,

I throw thy name against the bruising stones,

Trampling contemptuously on thy disdain.
 Look here is writ, *Love-wounded* Protheus.
 Poor wounded name! my bosom, as a bed,
 Shall lodge thee 'till thy wound be throughly heal'd;
 And thus I search it with a sov'raign kifs.
 But twice or thrice was *Protheus* 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 whirl-wind bear
 Unto a ragged, fearful, hanging rock,
 And throw it thence into the raging sea.
 Lo here in one line is his name twice writ:
Poor forlorn Protheus, *passionate* Protheus,
To the sweet Julia: that I'll tear away;
 And yet I will not, sith so prettily
 He couples it to his complaining names:
 Thus will I fold them one upon another;
 Now kifs, embrace, contend, do what you will.

Enter Lucetta.

Luc. Madam, dinner is ready, and your father stays.

Jul. Well let us go.

Luc. What, shall these papers lye like tell-tales here?

Jul. If thou respect them, best to take them up.

Luc. Nay I was taken up for laying them down:
 Yet here they shall not lye for catching cold.

Jul. 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.

Jul. Come, come, will't please you go?

[*Exeunt.*]



S C E N E IV.

Enter Anthonio and Panthion.

Ant. T ELL me, *Panthion*, what sad talk was that
Wherewith my brother held you in the cloister?

Pant. 'Twas of his nephew *Protheus*, your son.

Ant. Why, what of him?

Pant. He wonder'd that your lordship
Would suffer him to spend his youth at home,
While other men of slender reputation
Put forth their sons to seek preferment out:
Some to the wars to try their fortune there;
Some to discover Islands far away;
Some to the studious universities.
For any, or for all these exercises,
He said, that *Protheus* 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.

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 try'd, nor tutor'd in the world:
Experience is by industry atchiev'd,
And perfected by the swift course of time;
Then tell me, whither were I best to send him?

Pant. I think your lordship is not ignorant,
How his companion, youthful *Valentine*,
Attends the Emperor in his royal court.

Ant.

Ant. I know it well.

Pant. 'Twere good, I think, your lordship sent him thither;
There shall he practise tilts and turnaments,
Hear sweet discourse, converse with noblemen,
And be in eye of every exercise
Worthy his youth and nobleness of birth.

Ant. I like thy counsel; well hast thou advis'd;
And that thou may'st perceive how well I like it,
The execution of it shall make known;
Ev'n with the speediest expedition
I will dispatch him to the Emperor's court.

Pant. 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.

Ant. Good company: with them shall *Protheus* go.
And in good time, now will we break with him.

Enter Protheus.

Pro. Sweet love, sweet lines, sweet life!
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.
Oh heav'nly *Julia*!

Ant. How now? what letter are you reading there?

Pro. May't please your lordship, 'tis a word or two
Of commendation sent from *Valemime*;
Deliver'd by a friend that came from him.

Ant. Lend me the letter; let me see what news.

Pro. There is no news, my lord, but that he writes
How happily he lives, how well belov'd,
And daily graced by the Emperor;
Wishing me with him, partner of his fortune.

Ant.

Ant. And how stand you affected to his wish?

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:
Mise not that I thus suddenly proceed;
For what I will, I will; and there's an end.
I am resolv'd that thou shalt spend some time
With *Valentino* in the Emp'ror's court:
What maintenance he from his friends receives,
Like exhibition thou shalt have from me:
To-morrow be in readiness to go.
Excuse it not, for I am peremptory.

Pro. My lord, I cannot be so soon provided;
Please you deliberate a day or two.

Ant. Look what thou want'st shall be sent after thee:
No more of stay; to-morrow thou must go.
Come on *Panthion*; you shall be employ'd
To hasten on his expedition. [*Exe. Ant. and Pant.*

Pro. Thus have I shun'd the fire for fear of burning,
And drench'd me in the sea, where I am drown'd:
I fear'd to shew my father *Julia's* letter,
Lest he should take exceptions to my love;
And with the vantage of mine own excuse
Hath he excepted most against my love.
Oh how this spring of love resembleth well
Th' uncertain glory of an *April* day,
Which now shews all the beauty of the sun,
And by and by a cloud takes all away.

Enter Panthion.

Pant. Sir *Protheus*, your father calls for you;
He is in haste, therefore I pray you go.

Pro. Why this it is! my heart accords thereto,
And yet a thousand times it answers no.

[*Exeunt.*
A C T



ACT II. SCENE I.

SCENE changes to Milan.

Enter Valentine and Speed.

S P E E D.



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!**Speed.* Madam *Silvia!* Madam *Silvia!**Val.* How now Sirrah?*Speed.* She is not within hearing, Sir.*Val.* Why Sir, who bad you call her?*Speed.* Your worship, Sir, or else I mistook.*Val.* Well, you'll still be too forward.*Speed.* And yet I was last chidden for being too slow.*Val.* Go too Sir, tell me, do you know Madam *Silvia*?*Speed.* She that your worship loves?*Val.* Why, how know you that I am in love?

Speed. Marry, by these special marks: first, you have learn'd, like Sir *Protheus*, to wreath your arms like a male-content, to relish a love-song like a *Robin-red-breast*, 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 lost her grandam, to fast like one that takes diet, to watch like one that fears

fears robbing, to speak puling like a beggar at *Hallowmas*. You were wont, when you laugh'd, to crow like a cock; when you walk'd, to walk like one of the lions; when you fasted, it was presently after dinner; when you look'd sadly, it was for want of mony: and now you are metamorphos'd with a mistress, that when I look on you I can hardly think you my master.

Val. Are all these things perceiv'd in me?

Speed. They are all perceiv'd without ye.

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.

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 observ'd that? ev'n she I mean.

Speed. Why, Sir, I know her not.

Val. Dost thou know her by gazing on her, and yet know'st her not?

Speed. Is she not hard-favour'd, Sir?

Val. Not so fair, boy, as well-favour'd.

Speed. Sir, I know that well enough.

Val. What dost thou know?

Speed. That she is not so fair, as of you well favour'd.

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.

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 esteem'st thou me? I account of her beauty.

Speed. You never saw her since she was deform'd.

Val. How long hath she been deform'd?

Speed. Ever since you lov'd her.

Val. I have lov'd her ever since I saw her,
And still I see her beautiful.

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 *Protheus* for going ungarter'd.

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.

Speed. True, Sir, I was in love with my bed; I thank you, you swing'd me for my love, which makes me the bolder to chide you for yours.

Val. In conclusion, I stand affected to her.

Speed. I would you were set, so your affection would cease.

Val. Last night she enjoin'd me to write some lines to one she loves.

Speed. And have you?

Val. I have.

Speed. Are they not lamely writ?

Val. No, boy, but as well as I can do them:
Peace, here she comes.

Enter Silvia.

Speed. Oh excellent motion! oh exceeding puppet!
Now will he interpret to her.

Val. Madam and mistress, a thousand good-morrows.

Speed.

Speed. Oh! 'give ye good-ev'n; here's a million of manners.

Sil. Sir *Valentine* and servant, to you two thousand.

Speed. He should give her interest; and she gives it him.

Val. As you injoin'd me, I have writ your letter.

Unto the secret, nameless friend of yours;
Which I was much unwilling to proceed in,
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.

Sil. Perchance you think too much of so much pains?

Val. No, Madam, so it steed you, I will write,
Please you command, a thousand times as much.
And yet-----

Sil. A pretty period; well, I guess the sequel;
And yet I will not name it, yet I care not,
And yet take this again, and yet I thank you;
Meaning henceforth to trouble you no more.

Speed. And yet you will; and yet, another yet. [*Aside.*

Val. What means your ladyship? do you not like it?

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;
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.

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. Oh jest unseen, inscrutable, invisible, as a nose on a man's face, or a weathercock on a steeple!

My master sues to her, and she hath taught her sutor,
He being her pupil, to become her tutor :

Oh excellent device ! was there ever heard a better ?

That my master being the scribe, to himself should write the letter ?

Val. How now, Sir ? what are you reasoning with your self ?

Speed. Nay, I was riming ; 'tis you that have the reason.

Val. To do what ?

Speed. To be a spokes-man from Madam *Silvia*.

Val. To whom ?

Speed. To your self ; 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 ?

Speed. What need she,

When she hath made you write to your self ?

Why, do you not perceive the jest ?

Val. No, believe me.

Speed. No believing you indeed, Sir : but did you perceive her earnest ?

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 deliver'd, and there's an end.

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,

Her self 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 din'd.

Speed. Ay, but hearken Sir; tho' the *Cameleon* love can feed on the air, I am one that am nourish'd by my victuals; and would fain have meat: oh be not like your mistress; be moved, be moved. [Exeunt.

S C E N E II.

Changes to Verona.

Enter Protheus and Julia.

Pro. HAVE patience, gentle *Julia*.

Jul. I must where is no remedy.

Pro. When possibly I can, I will return.

Jul. If you turn not, you will return the sooner:
Keep this remembrance for thy *Julia*'s sake. [Giving a ring.

Pro. Why then we'll make exchange; here, take you this.

Jul. 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,

Wherein I sigh not, *Julia* for thy sake,

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: [Exit *Julia*.

Julia, farewell. 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

Enter Panthion.

Pan. Sir *Protheus*, you are staid for.

Pro. Go; I come.

Alas! this parting strikes poor lovers dumb.

[*Exeunt.*]

S C E N E III.

Enter Launce, with his dog Crab.

‘ *Laun.* Nay ’twill be this hour ere I have done weeping;
 ‘ all the kind of the *Launces* have this very fault: I have re-
 ‘ ceiv’d my proportion, like the prodigious son, and am going
 ‘ with Sir *Protheus* to the Imperial’s court. I think *Crab* my dog
 ‘ be the sowrest-natur’d dog that lives: my mother weeping,
 ‘ my father wailing, my sister crying, our maid howling, our
 ‘ cat wringing her hands, and all our house in a great perplex-
 ‘ ity; 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 seen our parting; why,
 ‘ my grandam having no eyes, look you, wept her self blind
 ‘ at my parting. Nay I’ll show 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 cannot be so neither; yes
 ‘ it is so, it is so; it hath the worser 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 lilly, 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 me, and I am my self; 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 kifs
 ‘ my father; well he weeps on: now come I to my mother;
 ‘ oh that she could speak now like ^a an ould woman! well I kifs
 ‘ her;

^a a would woman.

' her; 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 Panthion.

Pant. *Launce*, away, away, aboard; thy master is shipp'd and thou art to post after with oars: what's the matter? why weep'st thou, man? away afs, you will lose the tide if you tarry any longer.

Laun. It is no matter if the tide were lost, for it is the unkindest tide that ever any man ty'd.

Pant. What's the unkindest tide?

Laun. Why, he thar's ty'd here; *Crab*, my dog.

Pant. Tut, man, I mean thou'lt lose the flood; and in 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?

Laun. For fear thou should'st lose thy tongue.

Pant. Where should I lose my tongue?

Laun. In thy tale.

Pant. In thy tail.

Laun. Lose the flood, and the voyage, and the master, and the service, and the tide; 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.

Pant. Come, come away, man; I was sent to call thee.

Laun. Sir, call me what thou dar'st.

Pant. Wilt thou go?

Laun. Well I will go. [*Exeunt.*]



S C E N E

S C E N E . I V .

Changes to Milan.

Enter Valentine, Silvia, Thurio and Speed.

Sil. **S**ervant.

Val. Mistress.

Speed. Master, Sir *Thurio* frowns on you.

Val. Ay boy it's for love.

Speed. Not of you.

Val. Of my mistress then.

Speed. 'Twere good you knockt him.

Sil. Servant, you are sad.

Val. Indeed, madam, I seem so.

Thu. Seem you that you are not?

Val. Haply I do.

Thu. So do counterfeit.

Val. So do you.

Thu. What seem I that I am not?

Val. Wife.

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.

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 *Camelion*.

Thu. That hath more mind to feed on your blood, than live in your air.

Val. You have said, Sir.

Thu.

Thu. Ay Sir, and done too, for this time.

Val. I know it well, Sir; you always end ere you begin.

Sil. A fine volly of words, gentlemen, and quickly shot off.

Val. 'Tis indeed, Madam; we thank the giver.

Sil. Who is that, servant?

Val. Your self, 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.

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 followers: for it appears, by their bare liveries, that they live by your bare words.

Sil. No more, gentlemen, no more: Here comes my father.

S C E N E V.

Enter the Duke.

Duke. Now, daughter *Silvia*, you are hard beset.
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 messenger from thence.

Duke. Know you *Don Antonio*, your countryman?

Val. Ay, my good lord, I know the gentleman
To be of worth, and worthy estimation,
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.

Duke. You know him well?

Val. I knew him as my self, for from our infancy
 We have convert and spent our hours together:
 And tho' my self have been an idle truant,
 Omitting the sweet benefit of time,
 To clothe mine age with angel-like perfection;
 Yet hath Sir *Protheus*, for that's his name,
 Made use and fair advantage of his days;
 His years but young, but his experience old;
 His head unmellow'd, but his judgment ripe;
 And in a word, (for far behind his worth
 Come all the praises that I now bestow)
 He is compleat in feature and in mind,
 With all good grace to grace a gentleman.

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;
 And here he means to spend his time a while.
 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*;
 For *Valentine*, I need not cite him to it:
 I'll send him hither to you presently. [*Exit* Duke.

Val. This is the gentleman I told your ladyship
 Had come along with me, but that his mistress
 Did hold his eyes lockt in her christal looks.

Sil. Belike that now she hath enfranchis'd them
 Upon some other pawn for fealty.

Val. Nay sure I think she holds them pris'ners still.

Sil. Nay then he should be blind; and being blind,
 How could he see his way to seek out you?

Val.

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 your self:
Upon a homely object love can wink.

S C E N E VI.

Enter Protheus.

Sil. Have done, have done; here comes the gentleman.

Val. Welcome, dear *Protheus*: mistress, I beseech you
Confirm this 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.

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.

Pro. My duty will I boast of, nothing else.

Sil. And duty never yet did want his meed:
Servant you're welcome to a worthless mistress.

Pro. I'll die on him that says so but your self.

Sil. That you are welcome?

Pro. That you are worthless.

Thu. Madam, my lord your father would speak with you.

Sil. I wait upon his pleasure; come, Sir *Thurio*,
Go with me. Once more my new servant, welcome:
I'll leave you to confer of home affairs;
When you have done, we look to hear from you.

Pro. We'll both attend upon your ladyship.

[*Ex. Sil. and Thu.*

S C E N E VII.

Val. Now tell me how do all from whence you came?

Pro. Your friends are well, and have them much commended.

Val. And how do yours?

Pro. I left them all in health.

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, *Protheus*, but that life is alter'd now;
I have done penance for contemning love,
Whose high imperious thoughts have punish'd me
With bitter fasts, with penitential groans,
With nightly tears and daily heart-fore sighs.
For in revenge of my contempt of love,
Love hath chac'd sleep from my enthralled eyes,
And made them watchers of mine own heart's-sorrow.
O gentle *Protheus*, love's a mighty lord,
And hath so humbled me, as I confess
There is no wo to his correction;
Nor to his service, no such joy on earth.
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?

Val. Even she; and is she not a heav'nly saint?

Pro. No; but she is an earthly paragon.

Val. Call her divine.

Pro. I will not flatter her.

Val. O flatter me; for love delights in praise.

Pro. When I was sick you gave me bitter pills,

And

And I must minister the like to you.

Val. Then speak the truth by her : if not divine,
Yet let her be a principality,
Sov'raign to all the creatures on the earth.

Pro. Except my mistress.

Val. Sweet, except not any,
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 dignify'd with this high honour,
To bear my lady's train, lest the base earth
Should from her vesture chance to steal a kiss ;
And of so great a favour growing proud,
Disdain to root the summer-swellling flower,
And make rough winter everlastingly.

Pro. Why *Valentine*, what bragadism is this ?

Val. Pardon me, *Protheus* ; 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,
And I as rich in having such a jewel,
As twenty seas, if all their sand were pearl,
The water nectar, and the rock pure gold.
Forgive me that I do not dream on thee,
Because thou see'st me doat upon my love.
My foolish rival, that her father likes
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 ?

Val. Ay, and we are betroth'd ; nay more, our marriage,

With

With all the cunning manner of our flight,
 Determin'd of; how I must climb her window,
 The ladder made of cords, and all the means
 Plotted and 'greed on for my happiness.

Good *Protheus* go with me to my chamber,
 In these affairs to aid me with thy counsel.

Pro. Go on before; I shall enquire you forth.

I must unto the road, to disembark
 Some necessaries that I needs must use;
 And then I'll presently attend you.

Val. Will you make haste?

Pro. I will.

[*Exit Val.*]

Ev'n as one heat another heat expels,
 Or as one nail by strength drives out another;
 So the remembrance of my former love
 Is by a newer object quite forgotten.

Is it mine then, or *Valentino's* praise?

Her true perfection or my false transgression,

That makes me reasonless to reason thus?

She's fair; and so is *Julia* that I love;

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.

O! but I love his lady too too much;

And that's the reason I love him so little.

How shall I doat on her with more advice,

That thus without advice begin to love her?

'Tis but her picture I have yet beheld,

And that hath dazled so my reason's light:

But when I look on her perfections,

There

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.]

S C E N E VIII.

Enter Speed and Launce.

Speed. *Launce*, by mine honesty welcome to † *Milan*.

Laun. Forswear not thy self, sweet youth; for I am not welcome: I reckon this always, that a man is never undone 'till he be hang'd, nor never welcome to a place 'till some certain shot be paid, and the hostess say welcome.

Speed. Come on, you mad-cap; I'll to the ale-house 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*?

Laun. Marry, after they clos'd in earnest, they parted very fairly in jest.

Speed. But shall she marry him?

Laun. No.

Speed. How then? shall he marry her?

Laun. No, neither.

Speed. What, are they broken?

Laun. No, they are both as whole as a fish.

Speed. Why then how stands the matter with them?

Laun. Marry thus; when it stands well with him, it stands well with her. *

Speed.

† — It is Padua in the former editions. See the note on Act 3. Scene 2.

* — it stands well with her.

Speed. What an ass art thou? I understand thee not.

Laun. What a block art thou, that thou canst not?

My staff understands me.

Speed. What thou say'st?

Laun. Ay, and what I do too: look thee, I'll but lean and my staff understands me.

Speed. It stands under thee indeed.

Laun. Why, stand-under, and understand is all one.

Speed. But tell me true, &c.

Speed. But tell me true, will't be a match?

Laun. Ask my dog: if he say ay, it will; if he say no, it will; if he shake his tail, and say nothing, it will.

Speed. The conclusion is then, that it will.

Laun. Thou shalt never get such a secret from me, but by a parable.

Speed. 'Tis well that I get it so: but *Launce*, how say'st thou that my master is become a notable lover?

Laun. I never knew him otherwise.

Speed. Than how?

Laun. A notable lubber, as thou reportest him to be.

Speed. Why, thou whoreson ass, thou mistak'st me.

Laun. Why fool, I meant not thee; I meant thy master.

Speed. I tell thee, my master is become a hot lover.

Laun. Why, I tell thee, I care not tho' he burn himself in love: If thou wilt go with me to the alehouse, so; if not, thou art an *Hebrew*, a *Jew*, and not worth the name of a *Christian*.

Speed. Why?

Laun. Because thou hast not so much charity in thee as to go to the ale-house with a *Christian*: wilt thou go?

Speed. At thy service.

[*Exeunt.*]

S C E N E IX.

Enter Protheus solus.

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 ev'n that pow'r which gave me first my oath,
 Provokes me to this threefold perjury.
 Love bad me swear, and love bids me forswear:
 O sweet suggestion love, if thou hast sinn'd,
 Teach me, thy tempted subject, to excuse it.

At

At first I did adore a twinkling star,
 But now I worship a celestial sun.
 Unheedful vows may heedfully be broken ;
 And he wants wit that wants resolved will,
 To learn his wit t'exchange the bad for better.
 Fie, fie, unreverend tongue, to call her bad,
 Whose Sov'raignty so oft thou hast preferr'd
 With twenty thousand soul-confirmed 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 my self :
 If I lose them, thus find I but their loss ;
 For *Valentine*, my self, for *Julia*, *Silvia* :
 I to my self am dearer than a friend ;
 For love is still most precious in it self :
 And *Silvia*, witness heav'n that made her fair,
 Shews *Julia* but a swarthy *Ethiope*.
 I will forget that *Julia* is alive,
 Remembring that my love to her is dead :
 And *Valentine* I'll hold an enemy,
 Aiming at *Silvia* as a sweeter friend.
 I cannot now prove constant to my self,
 Without some treachery us'd to *Valentine* :
 This night he meaneth with a corded ladder
 To climb celestial *Silvia*'s chamber window,
 My self in council his competitor.
 Now presently I'll give her father notice
 Of their disguising, and pretended flight :
 Who, all enrag'd, will banish *Valentine* :
 For *Thurio* he intends shall wed his daughter.
 But *Valentine* being gone, I'll quickly cross,

By some fly trick, blunt *Thurio's* dull proceeding.
 Love lend me wings, to make my purpose swift,
 As thou hast lent me wit to plot his drift.

[*Exit.*]

S C E N E X.

V E R O N A.

Enter Julia and Lucetta.

Jul. C Ounsel, *Lucetta*; gentle girl, assist me,
 And even in kind love I do conjure thee,
 Who art the table whereín all my thoughts
 Are visibly character'd and engrav'd,
 To lesson me, and tell me some good mean,
 How with my honour I may undertake
 A journey to my loving *Protheus*.

Luc. Alas, the way is wearisome and long.

Jul. A true devoted pilgrim is not weary
 To measure kingdoms with his feeble steps,
 Much less shall she, that hath love's wings to fly;
 And when the flight is made to one so dear,
 Of such divine perfection as Sir *Protheus*.

Luc. Better forbear 'till *Protheus* make return.

Jul. Oh, know'st thou not his looks are my soul's food?
 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 would'st as soon go kindle fire with snow,
 As seek to quench the fire of love with words.

Luc. I do not seek to quench your love's hot fire,
 But qualifie the fire's extreamest rage,
 Lest it should burn above the bounds of reason.

Jul. The more thou damm'st it up, the more it burns:

' The

' 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 musick with th' enamel'd stones,
 ' Giving a gentle kiss to every sedge
 ' He overtaketh in his pilgrimage :
 ' 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,
 ' 'Till the last step have brought me to my love ;
 ' And there I'll rest, as, after much turmoil,
 ' A blessed soul doth in *Elizium*.

Luc. But in what habit will you go along ?

Jul. Not like a woman ; for I would prevent
 The loose encounters of lascivious men :
 Gentle *Lucetta*, fit me with such weeds
 As may beseeem some well-reputed page.

Luc. Why then your ladyship must cut your hair.

Jul. No, girl ; I'll knit it up in silken strings,
 With twenty odd-conceited true-love knots :
 To be fantastick may become a youth
 Of greater time than I shall shew to be.

Luc. What fashion, Madam, shall I make your breeches ?

Jul. That fits as well, as tell me, good my lord.
 What compass will you wear your farthingale ?
 Why, even what fashion thou best like'st, *Lucetta*.

Luc. You must needs have them with a cod-piece, Madam.

Jul. Out, out, *Lucetta*, that will be ill-favour'd.

Luc. A round hose, Madam, now's not worth a pin,
 Unless you have a cod-piece to stick pins on.

Jul. *Lucetta*, as thou lov'st 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 unstaïd a journey ?
 I fear me it will make me scandaliz'd.

Luc. If you think so, then stay at home, and go not.

Jul. Nay, that I will not.

Luc. Then never dream on infamy, but go.
 If *Protheus* 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 with all.

Jul. That is the least, *Lucetta*, of my fear :
 A thousand oaths, an ocean of his tears,
 And instances as infinite of love,
 Warrant me welcome to my *Protheus*.

Luc. All these are servants to deceitful men.

Jul. Base men that use them to so base effect :
 But truer stars did govern *Protheus* birth ;
 His words are bonds, his oaths are oracles,
 His love sincere, his thoughts immaculate,
 His tears pure messengers sent from his heart,
 His heart as far from fraud as heav'n from earth.

Luc. Pray heav'n he prove so when you come to him.

Jul. Now as thou lov'st me, do him not that wrong,
 To bear a hard opinion of his truth ;
 Only deserve my love by loving him,
 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 :
 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.

[*Exeunt.*
 A C T



ACT III. SCENE I.

SCENE changes to Milan.

Enter Duke, Thurio and Protheus.

DUKE.



IR *Thurio*, give us leave, I pray, a while ;
 We have some secrets to confer about.

[*Exit Thurio.*]Now tell me, *Protheus*, what's your will with me ?

Pro. My gracious lord, that which I would
 discover

The law of friendship bids me to conceal ;
 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
 This night intends to steal away your daughter :
 My self am one made privy to the plot.
 I know you have determin'd to bestow her
 On *Thurio*, whom your gentle daughter hates :
 And should she thus be stoll'n away from you,
 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,
 Than by concealing it heap on your head
 A pack of sorrows, which would press you down,
 If unprevented, to your timeless grave.

Duke.

Duke. Protheus, I thank thee for thine honest care ;
 Which to requite, command me while I live.
 This love of theirs my self have often seen,
 Haply when they have judg'd me fast asleep ;
 And oftentimes have purpos'd 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 ;)
 I gave him gentle looks, thereby to find
 That which thy self hath now disclos'd to me.
 And that thou may'st perceive my fear of this,
 Knowing that tender youth is soon suggested,
 I nightly lodge her in an upper tower,
 The key whereof my self have ever kept ;
 And thence she cannot be convey'd away.

Pro. Know, noble lord, they have devis'd a mean
 How he her chamber-window will ascend,
 And with a corded ladder fetch her down ;
 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 discov'ry be not aimed at ;
 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. [*Ex.* *Pro.*]



S C E N E

S C E N E II.

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?

Val. The tenure of them doth but signifie
My health, and happy being at your court.

Duke. Nay then no matter; stay with me a while;
I am to break with thee of some affairs
That touch me near; wherein thou must be secret.
'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,
Beseeming such a wife as your fair daughter.
Cannot your Grace win her to fancy him?

Duke. No, trust me, she is peevish, fullen, froward,
Proud, disobedient, stubborn, lacking duty;
Neither regarding that she is my child,
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,
I now am full resolv'd to take a wife,
And turn her out to who will take her in:
Then let her beauty be her wedding-dowre;
For me and my possessions she esteems not.

Val.

Val. What would your Grace have me to do in this?

Duke. There is a lady † Sir, in *Milan* here
Whom I affect; but she is nice and coy,
And nought esteems my aged eloquence:
Now therefore would I have thee to my tutor;
(For long ago I have forgot to court;
Besides, the fashion of the time is chang'd,)
How and which way I may bestow my self,
To be regarded in her sun-bright eye.

Val. Win her with gifts, if she respects not words;
Dumb jewels often in their silent kind,
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 after-love the more.
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;
For, get you gone, she doth not mean away:
Flatter, and praise, commend, extol their graces;
Tho' 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.

Duke. But she I mean, is promis'd 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.

† Sir, in *Milan* here. It ought to be thus, instead of---in *Verona* here---for the Scene apparently is in *Milan*, as is clear from several passages in the first Act, and in the beginning of the first Scene of the fourth Act. A like mistake has crept into the eighth Scene of Act II. where Speed bids his fellow-servant Launce, welcome to *Padua*.

Val. Why then I would resort to her by night.

Duke. Ay, but the doors be lockt, 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
Without apparent hazard of his life.

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.

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 ev'ry thing that he can come by.

Val. By seven a 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.

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?
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.

[*Duke Reads.*

*My thoughts do harbour with my Silvia nightly,
And slaves they are to me that send them flying:*

*Oh, 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,
 Do curse the grace that with such grace hath blest them,
 Because my self do want my servants fortune:
 I curse my self, for they are sent by me,
 That they should harbour where their lord would be.*

What's here? *Silvia*, this night will I infranchise thee:
 'Tis so; and here's the ladder for the purpose.
 Why *Phaëton*, for thou art *Merop's* son,
 Wilt thou aspire to guide the heav'nly car,
 And with thy daring folly burn the world?
 Wilt thou reach stars, because they shine on thee?
 Go, base intruder! over-weening slave!
 Bestow thy fawning smiles on equal mates,
 And think my patience, more than thy desert,
 Is privilege for thy departure hence:
 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,
 By heav'n, my wrath shall far exceed the love
 I ever bore my daughter or thy self:
 Be gone, I will not hear thy vain excuse,
 But as thou lov'st thy life, make speed from hence. [Exit.]

S C E N E III.

Val. And why not death, rather than living torment?
 ' To die, is to be banish'd from my self,

' And

' And *Silvia* is my self; 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?
 ' 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 musick in the nightingale:
 ' Unless I look on *Silvia* in the day,
 ' 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, illumin'd, cherish'd, kept alive.
 I fly not death to fly his deadly doom;
 Tarry I here, I but attend on death;
 But fly I hence, I fly away from life.

Enter Protheus and Launce.

Pro. Run, boy, run, run, and seek him out.

Laun. So-ho-so, ho!-----

Pro. What see'st thou?

Laun. Him we go to find:

There's not an hair on's head but 'tis a *Valentine*.

Pro. *Valentine*.

Val. No.

Pro. Who then; his spirit?

Val. Neither.

Pro. What then?

Val. Nothing.

Laun. Can nothing speak? master, shall I strike?

Pro. Whom wouldst thou strike?

Laun. Nothing.

Pro. Villain, forbear.

Laun. Why Sir, I'll strike nothing; I pray you.

Pro. I say forbear: friend *Valentine*, a word.

Val. My ears are stopt, and cannot hear good news,
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*.

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?

Laun. Sir, there's a proclamation you are vanish'd.

Pro. That thou art banish'd; oh that is the news,
From hence, from *Silvia*, and from me thy friend.

Val. Oh, I have fed upon this woe already;
And now excess of it will make me surfeit.
Doth *Silvia* know that I am banished?

Pro. Ay, ay; and she hath offered to the doom
Which unrevers'd stands in effectual force,
A sea of melting pearl, which some call tears:
Those at her father's churlish feet she tender'd,
With them, upon her knees, her humble self;
Wringing her hands, whose whiteness so became them,
As if but now they waxed pale for wo.

But neither bended knees, pure hands held up,
Sad sighs, deep groans, nor silver-shedding tears,
Could penetrate her uncompassionate fire;
But *Valentine*, if he be ta'en, must die.

Besides, her intercession chaf'd him so,
When she for thy repeal was suppliant,
That to close prison he commanded her,

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.

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.
Hope is a lover's staff, walk hence with that,
And manage it against despairing thoughts.
Thy letters may be here, tho' thou art hence,
Which, being writ to me, shall be deliver'd
Ev'n in the milk-white bosom of thy love.
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 lov'st *Silvia*, tho' not for thy self,
Regard thy danger, and along with me.

Val. I pray thee *Launce*, and 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* !

[*Exeunt.*]

S C E N E VI.

Laun. 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 'tis a woman ; but what woman

I will not tell my self; and yet 'tis a milk-maid; 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. Here is the cat-log [*Pulling out a paper*] of her conditions; *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.

Enter Speed.

Speed. How now signior *Launce*? what news with your mastership?

Laun. With my mastership? why, it is at sea.

Speed. Well, your old vice still; mistake the word: what news then in your paper?

Laun. The blackest news that ever thou heard'st.

Speed. Why man, how black?

Laun. Why as black as ink.

Speed. Let me read them.

Laun. Fie on thee, jolthead, thou can'st not read.

Speed. Thou liest, I can.

Laun. I will try thee; tell me this, who begot thee?

Speed. Marry the son of my grand-father.

Laun. O illiterate loiterer, it was the son of thy grand-mother; this proves that thou canst not read.

Speed. Come fool, come, try me in thy paper.

Laun. There, and *S. Nicholas* be thy speed.

Speed. *Imprimis*, she can milk.

Laun. Ay that she can.

Speed. *Item*, she brews good ale.

Laun. And thereof comes the proverb, *Blessing of your heart, you brew good ale.*

Speed.

Speed. Item, she can sowe.

Laun. That's as much as to say, *can she so?*

Speed. Item, she can knit.

Laun. What need a man care for a stock with a wench, when she can knit him a stock!

Speed. Item, she can wash and scour.

Laun. A special virtue, for then she need not to be wash'd and scour'd.

Speed. Item, she can spin.

Laun. Then may I set the world on wheels, when she can spin for her living.

Speed. Item, she hath many nameless virtues.

Laun. That's as much as to say *Bastard Virtues*, that indeed know not their fathers, and therefore have no names.

Speed. Here follow her vices.

Laun. Close at the heels of her virtues.

Speed. Item, she is not to be kist fasting, in respect of her breath.

Laun. Well, that fault may be mended with a breakfast: read on.

Speed. Item, she hath a sweet mouth.

Laun. That makes amends for her sour breath.

Speed. Item, she doth talk in her sleep.

Laun. It's no matter for that, so she sleep not in her talk.

Speed. Item, she is slow in words.

Laun. Oh villain! that set down among her vices! 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.

Laun. Out with that too: it was *Eve's* legacy, and cannot be ta'en from her.

Speed. Item, she hath no teeth.

Laun. I care not for that neither, because I love crusts.

Speed. Item, she is curst.

Laun.

Laun. Well, the best is she hath no teeth to bite.

Speed. Item, she will often praise her liquor.

Laun. 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.

Laun. Of her tongue she cannot, for that's writ down 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 hairs than wit, and more faults than hairs, and more wealth than faults.

Laun. Stop there; I'll have her; she was mine, and not mine, twice or thrice in that article. Rehearse that once more.

Speed. Item, she hath more hair than wit.

Laun. More hair than wit; it may be I'll prove it: 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?

Speed. And more faults than hairs.

Laun. That's monstrous: oh that that were out.

Speed. And more wealth than faults.

Laun. 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?

Laun. Why then will I tell thee, that thy master stays for thee at the north-gate.

Speed. For me?

Laun. For thee? ay; who art thou? he hath staid for a better man than thee.

Speed. And must I go to him?

Laun. Thou must run to him; for thou hast staid so long that going will scarce serve the turn.

Speed. Why didst not tell me sooner? pox on your love-letters.

Laun.

Lawn. Now will he be swing'd for reading my letter: an unmannerly slave, that will thrust himself into secrets. I'll after, to rejoice in the boy's correction. [Exeunt.]

S C E N E V.

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 despis'd me most, Forsworn my company, and rail'd at me, That I am desperate of obtaining her.

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.

Enter Protheus.

How now, Sir *Protheus*; is your countreyman, According to our proclamation, gone?

Pro. Gone, my good lord.

Duke. My daughter takes his going heavily.

Pro. A little time, my lord, will kill that grief.

Duke. So I believe; but *Thurio* thinks not so.

Protheus, 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, 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 do think thou art not ignorant
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*?

Pro. The best way is to slander *Valentine*
With falshood, cowardise 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:
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 loth to do;
'Tis an ill office for a gentleman,
Especially against his very friend.

Duke. Where your good word cannot advantage him,
Your slander never can endamage him;
Therefore the office is indifferent,
Being intreated to it by your friend.

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 wean her love from *Valentine*,
It follows not that she will love Sir *Thurio*,

Thu. Therefore as you unwind her love from him,
Left 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*.

Duke. And, *Protheus*, 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,
 Where you with *Silvia* may confer at large :
 For she is lumpish, heavy, melancoly,
 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.

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 rhimes
 Should be full fraught with serviceable vows.

Duke. Much is the force of heav'n-bred poesie.

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
 Moist it again, and frame some feeling line :
 That may discover such integrity :
 For *Orpheus'* lute was strung with poets sinews,
 Whose golden touch could soften steel and stones,
 Make tygers tame, and huge *Leviathans*
 Forsake unfounded deeps, and dance on sands.
 After your dire-lamenting elegies,
 Visit by night your lady's chamber-window
 With some sweet consort : to their instruments
 Tune a deploring dump ; the night's dead silence
 Will well become such sweet complaining grievance.
 This, or else nothing, will inherit her.

Duke. This discipline shews thou hast been in love.

Thu. And thy advice this night I'll put in practice ;
 Therefore sweet *Protheus*, my direction-giver,
 Let us into the city presently

To sort some gentlemen well skill'd in musick;
I have a sonnet that will serve the turn
To give the onset to thy good advice.

Duke. About it gentlemen.

Pro. We'll wait upon your Grace 'till after supper,
And afterwards determine our proceedings.

Duke. Ev'n now about it. I will pardon you. [Exeunt.]



A C T I V. S C E N E I.

S C E N E *a Forest.*

Enter certain Out-laws.

I O U T - L A W.



ELLOWS, stand fast: I see a passenger.

2 *Out.* If there be ten, shrink not, but down
with 'em.

Enter Valentine and Speed.

3 *Out.* Stand, Sir, and throw us what you have about
you; if not, we'll make you Sir, and rifle you.

Speed. Sir, we are undone; these are the villains that all the
travellers fear so much.

Val. My friends.

1 *Out.* That's not so, Sir; we are your enemies.

2 *Out.* Peace; we'll hear him.

3 *Out.* Ay by my beard will we; for he is a proper man.

Val. Then know that I have little 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.

2 *Out.*

2 *Out.* Whither travel you?

Val. To *Verona*.

1 *Out.* Whence came you?

Val. From *Milan*.

3 *Out.* Have you long sojourn'd there?

Val. Some sixteen months, and longer might have staid,
If crooked fortune had not thwarted me.

1 *Out.* What, were you banish'd thence?

Val. I was.

2 *Out.* For what offence?

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.

1 *Out.* Why ne'er repent it, if it were done so.
But were you banish'd for so small a fault?

Val. I was, and held me glad of such a doom.

1 *Out.* Have you the tongues?

Val. My youthful travel therein made me happy,
Or else I often had been miserable.

3 *Out.* By the bare scalp of *Robin Hood's* fat friar,
This fellow were a King for our wild faction.

1 *Out.* We'll have him. Sirs a word.

Speed. Master, be one of them: it's an honourable kind of
thievery.

Val. Peace, villain.

2 *Out.* Tell us this; have you any thing to take to?

Val. Nothing but my fortune.

3 *Out.* Know then, that some of us are gentlemen,
Such as the fury of ungovern'd youth
Thrust from the company of awful men:
My self was from *Verona* banished,
For practising to steal away a lady,

An heir and neice ally'd unto the Duke.

2 *Out.* And I from *Mantua*, for a gentleman
Whom in my mood I stabb'd unto the heart.

1 *Out.* And I for such like petty crimes as these,
But to the purpose; for we cite our faults,
That they may hold excus'd our lawless lives;
And partly seeing you are beautify'd
With goodly shape, and by your own report
A linguist, and a man of such perfection
As we do in our quality much want.

2 *Out.* Indeed because you are a banish'd man,
Therefore above the rest we parley to you;
Are you content to be our general?
To make a virtue of necessity,
And live as we do in the wilderness?

3 *Out.* What say'st thou? wilt thou be of our consort?
Say ay, and be the captain of us all:
We'll do thee homage, and be rul'd by thee,
Love thee as our commander and our King.

1 *Out.* But if thou scorn our courtesie, thou dy'st.

2 *Out.* Thou shalt not live to brag what we have offer'd.

Val. I take your offer, and will live with you,
Provided that you do no outrages
On silly women or poor passengers.

3 *Out.* No, we detest such vile base practices.
Come, go with us, we'll bring thee to our crews,
And shew thee all the treasure we have got;
Which, with our selves, shall rest at thy dispose.

[*Exeunt.*]



S C E N E II.

*Changes to Milan.**Enter Protheus.*

Pro. **A**lready I've been false to *Valentine*,
 And now I must be as unjust to *Thurio*.
 Under the colour of commending him,
 I have access my own love to prefer:
 But *Silvia* is too fair, too true, too holy,
 To be corrupted with my worthless gifts.
 When I protest true loyalty to her,
 She twits me with my falshood to my friend:
 When to her beauty I commend my vows,
 She bids me think how I have been forsworn
 In breaking faith with *Julia* whom I lov'd.
 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.
 But here comes *Thurio*: now must we to her window,
 And give some evening musick to her ear.

Enter Thurio and Musicians.

Thu. How now Sir *Protheus*, are you crept before us?

Pro. Ay, gentle *Thurio*; for you know that love
 Will creep in service where it cannot go.

Thu. Ay but I hope, Sir, that you love not here.

Pro. Sir, but I do; or else I would be hence:

Thu. Whom, *Silvia*?

Pro. Ay, *Silvia*, for your sake.

Thu. I thank you for your own: now gentlemen
 Let's turn, and to it lustily a while.

S C E N E

S C E N E III.

Enter Host, and Julia in boy's cloaths.

Host. Now my young guest, methinks you're melancholly:
I pray what 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 musick, and see the gentleman that you ask'd for.

Jul. But shall I hear him speak?

Host. Ay that you shall.

Jul. That will be musick.

Host. Hark, hark.

Jul. Is he among these?

Host. Ay; but peace, let's hear 'em.

S O N G.

Who is Silvia? what is she?

That all our swains commend her?

Holy, fair and wise is she,

The heav'n such grace did lend her,

That she might admired be.

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.

Then to Silvia let us sing,

That Silvia is excelling;

She excels each mortal thing

Upon the dull earth dwelling:

To her let us garlands bring.

Host. How now? are you sadder than you were before? how do you, man? the musick likes you not.

Jul. You mistake; the musician likes me not.

Host. Why, my pretty youth?

Jul. He plays false, father.

Host. How, out of tune on the strings?

Jul. Not so; but yet so false, that he grieves my very heart-strings.

Host. You have a quick ear.

Jul. Ay, I would I were deaf; it makes me have a slow heart.

Host. I perceive you delight not in musick.

Jul. Not a whit when it jars so.

Host. Hark what fine change is in the musick.

Jul. Ay; that change is the spight.

Host. You would have them always play but one thing?

Jul. I would always have one play but one thing.

But, host, doth this Sir *Protheus* that we talk on,
Often resort unto this gentlewoman?

Host. I tell you what *Launce* his man told me, he lov'd her out of all nick.

Jul. Where is *Launce*?

Host. Gone to seek his dog, which to-morrow, by his master's command, he must carry for a present to his lady.

Jul. Peace, stand aside, the company parts.

Pro. Sir *Thurio*, fear not; I will so plead,
That you shall say my cunning drift excels.

Thu. Where meet we?

Pro. At Saint *Gregory's* well.

Thu. Farewel.

[*Ex. Thu. and Musick.*]



S C E N E IV.

*Enter Silvia above.**Pro.* Madam, good even to your ladyship.*Sil.* I thank you for your musick, gentlemen :
Who is that that spake ?*Pro.* One, lady, if you knew his pure heart's truth,
You'd quickly learn to know him by his voice.*Sil.* Sir *Protheus*, as I take it.*Pro.* Sir *Protheus*, gentle lady, and your servant.*Sil.* What is your will ?*Pro.* That I may compass yours.*Sil.* You have your wish; my will is ever this,
That presently you hie you home to bed.

Thou subtle, perjurd, false, disloyal man!

Think'st thou I am so shallow, so conceitless,

To be seduced by thy flattery,

That hast deceiv'd so many with thy vows ?

Return, return, and make thy love amends.

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 my self,

Ev'n for this time I spend in talking to thee.

Pro. I grant, sweet love, that I did love a lady,
But she is dead.*Jul.* [*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 thy self art witness,
I am betroth'd: and art thou not asham'd
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 thy self, my love is buried.

Pro. Sweet lady, let me rake it from the earth.

Sil. Go to thy lady's grave and call her thence,
Or, at the least, in hers sepulchre thine.

Jul. [*Aside.*] He heard not that.

Pro. Madam, if your heart be so obdurate,
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;
And to your shadow will I make true love.

Jul. [*Aside.*] If 'twere a substance you would sure deceive it,
And make it but a shadow as I am.

Sil. I'm very loath to be your idol, Sir;
But since your falshood shall become you well,
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'er night,
That wait for execution in the morn.

[*Exe.* *Pro.* and *Sil.*]

Jul. Host, will you go?

Host. By my hallidom I was fast asleep.

Jul. Pray you where lies Sir *Protheus*?

Host. Marry at my house: trust me, I think 'tis almost day.

Jul. Not so; but it hath been the longest night
That e'er I watch'd, and the most heavy one.

[*Exeunt.*]



S C E N E V.

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.

Sil. Sir *Eglamour*, a thousand times good-morrow.

Egl. As many, worthy lady, to your self :
According to your ladyship's impose,
I am thus early come, to know what service
It is your pleasure to command me in.

Sil. Oh *Eglamour*, thou art a gentleman,
(Think not I flatter, for I swear I do not,)
Valiant and wise, remorseful; well accomplish'd ;
Thou art not ignorant what dear good will
I bear unto the banish'd *Valentine* ;
Nor how my father would enforce me marry
Vain *Thurio*, whom my very soul abhorr'd.
Thy self hast lov'd, and I have heard thee say
No grief did come so near unto thy heart,
As when thy lady and thy true love dy'd ;
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;
 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,
 Which heav'n and fortune still reward 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,
 That I may venture to depart alone.

Egl. Madam, I pity much your grievances;
 Which, since I know they virtuously are plac'd,
 I give consent to go along with you,
 Recking as little what betideth me,
 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, gentle lady.

Sil. Good-morrow, kind Sir *Eglamour*.

[*Exeunt*]

S C E N E VI.

Enter Launce, with his dog.

Laun. **W**HEN 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 sav'd from drowning, when three or four of his
 blind

' blind brothers and sisters went to it! I have taught him, even as
 ' one would say precisely, thus I 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 one should say, one that takes upon him to
 ' be a dog indeed, 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 hang'd for't; sure as I live
 ' he had suffer'd for't; you shall judge. He thrusts 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 that? says another; whip him out,
 ' says the third; hang 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 you wot
 ' of. He makes no more ado, but whips me out of the chamber.
 ' How many masters would do this for their servant? nay, I'll be
 ' sworn I have sat in the stocks for puddings he hath stoll'n,
 ' otherwise he had been executed; I have stood on the pillory
 ' for geese he hath kill'd, otherwise he had suffer'd for't. Thou
 ' think'st not of this now. Nay, I remember the trick you serv'd
 ' 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 farthin-
 ' gale? didst thou ever see me do such a trick?



S C E N E VII.

Enter Protheus and Julia.

Pro. *Sebastian* is thy name? I like thee well,
And will imploy thee in some service presently.

Jul. In what you please: I'll do, Sir, what I can.

Pro. I hope thou wilt.----How now, you whore-son peasant,
Where have you been these two days loitering?

Laun. Marry, Sir, I carry'd mistress *Silvia* the dog you bad me.

Pro. And what says she to my little jewel?

Laun. Marry, she says, your dog was a cur, and tells you,
currish thanks is good enough for such a present.

Pro. But she receiv'd my dog?

Laun. No indeed she did not: here have I brought him back
again.

Pro. What, did'st thou offer her this from me?

Laun. Ay Sir; the other squirrel was stol'n from me by the
hangman's boy in the market-place; and then I offer'd 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,
Or ne'er return again into my sight:

Away, I say; stay'st thou to vex me here?

A slave, that ev'ry day turns me to shame.

[*Exit Laun.*]

Sebastian, I have entertained thee,

Partly that I have need of such a youth,

That can with some discretion do my business;

(For 'tis no trusting to yon foolish lowt:)

But chiefly for thy face and thy behaviour,

Which, if my augury deceive me not,

Witness good bringing up, fortune and truth:

Therefore

Therefore know thou, for this I entertain thee.
Go presently, and take this ring with thee;
Deliver it to Madam *Silvia*.

She lov'd me well, deliver'd it to me.

Jul. It seems you lov'd not her, to leave her token:
She's dead belike.

Pro. Not so: I think she lives.

Jul. Alas!

Pro. Why do'st thou cry alas?

Jul. I cannot chuse but pity her.

Pro. Wherefore shouldst thou pity her?

Jul. Because methinks that she lov'd you as well
As you do love your lady *Silvia*:

She dreams on him that has forgot her love;

You doat on her that cares not for your love.

'Tis pity love should be so contrary;

And thinking on it makes me cry alas!

Pro. Well, give her that ring, and give therewithal
This letter; that's her chamber: tell my lady,
I claim the promise for her heav'nly picture.

Your message done, hie home unto my chamber,

Where thou shalt find me sad and solitary.

[*Exit Pro.*]

S C E N E VIII.

Jul. How many women would do such a message?
Alas, poor *Protheus*, thou hast entertain'd
A fox to be the shepherd of thy lambs:
Alas, poor fool, why do I pity him
That with his very heart despiseth me?
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

To bind him to remember my good will.
 And now I am, unhappy messenger,
 To plead for that which I would not obtain;
 To carry that which I would have refus'd;
 To praise his faith, which I would have disprais'd.
 I am my master's true confirmed love,
 But cannot be true servant to my master,
 Unless I prove false traitor to my self.
 Yet will I woo for him, but yet so coldly,
 As, heav'n it knows, I would not have him speed.

Enter Silvia.

Lady, good day; I pray you be my mean
 To bring me where to speak with Madam *Silvia*.

Sil. What would you with her, if that I be she?

Jul. If you be she, I do intreat your patience
 To hear me speak the message I am sent on.

Sil. From whom?

Jul. From my master Sir *Protheus*, Madam.

Sil. Oh! he sends you for a picture?

Jul. Ay, Madam.

Sil. *Ursula*, bring my picture there.

Go, give your master this; tell him from me,
 One *Julia*, that his changing thoughts forget,
 Would better fit his chamber than this shadow.

Jul. Madam, may't please you to peruse this letter.
 Pardon me, Madam, I have unadvis'd
 Deliver'd you a paper that I should not;
 This is the letter to your ladyship.

Sil. I pray thee let me look on that again.

Jul. It may not be; good Madam, pardon me.

Sil. There, hold;

I will not look upon your master's lines,

I know they're stufft with protestations,
And full of new-found oaths, which he will break
As easily as I do tear his paper.

Jul. 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,
His *Julia* gave it him at his departure:
Tho' his false finger have prophan'd the ring,
Mine shall not do his *Julia* so much wrong.

Jul. She thanks you.

Sil. What say'st thou?

Jul. I thank you, Madam, that you tender her;
Poor gentlewoman, my master wrongs her much.

Sil. Dost thou know her?

Jul. Almost as well as I do know my self.
To think upon her woës, I do protest
That I have wept an hundred several times.

Sil. Belike she thinks that *Protheus* hath forsook her.

Jul. I think she doth; and that's her cause of sorrow.

Sil. Is she not passing fair?

Jul. She hath been fairer, Madam, than she is:
When she did think my master lov'd her well,
She, in my judgment, was as fair as you.
But since she did neglect her looking-glass,
And threw her sun-expelling mask away,
The air hath starv'd the roses in her cheeks,
And pinch'd the lilly-tincture of her face,
That now she is become as black as I.

Sil. How tall was she?

Jul. About my stature: for at *Pentecost*,
When all our pageants of delight were plaid,
Our youth got me to play the woman's part,
And I was trim'd in Madam *Julia*'s gown,

Which

Which served me as fit, by all mens judgments,
 As if the garment had been made for me;
 Therefore I know she is about my height.
 And at that time I made her weep agoood,
 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,
 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 beholden to thee gentle youth.
 Alas, poor lady! desolate and left!
 I weep my self to think upon thy words.
 Here youth, there is a purse; I give thee this
 For thy sweet mistress' sake, because thou lov'st her.

[*Exit* Silvia.]

Jul. And she shall thank you for't, if e'er you know her.
 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 it self!
 Here is her picture; let me see; I think,
 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 my self too much.
 Her hair is auburn, mine is perfect yellow.
 If that be all the difference in his love,
 I'll get me such a colour'd perriwig.
 Her eyes are grey as grass, and so are mine;
 Ay, but her forehead's low, and mine is high.
 What should it be that he respects in her,

But I can make respectful in my self,
 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 worship'd, kiss'd, lov'd and ador'd;
 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 us'd me so; or else, by *Jove* I vow,
 I should have scratch'd out your unseeing eyes,
 To make my master out of love with thee.

[*Exit.*]

A C T V. S C E N E I.

S C E N E *continues in Milan.**Enter Eglamour.*

EGLAMOUR.



HE sun begins to gild the western sky,
 And now it is about the very hour
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:
 So much they spur their expedition.

See where she comes. Lady, a happy evening.

Enter Silvia.

Sil. *Amen, Amen:* Go on, good *Eglamour*,
 Out at the postern by the abby-wall;
 I fear I am attended by some spies.

Egl. Fear not; the forest is not three leagues off;
 If we recover that, we're sure enough.

[*Exeunt.*]

S C E N E

S C E N E II.

Enter Thurio, Protheus and Julia.

Thu. Sir *Protheus*, what says *Silvia* to my suit?

Pro. Oh 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.

Thu. I'll wear a boot to make it somewhat rounder.

Pro. But love will not be spurr'd to what it loaths.

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.

Pro. But pearls are fair; and the old saying is,
Black men are pearls in beauteous ladies eyes.

Jul. 'Tis true, such pearls as put out ladies eyes;
For I had rather wink than look on them.

[*Aside.*]

Thu. How likes she my discourse?

Pro. Ill, when you talk of war.

Thu. But well when I discourse of love and peace?

Jul. But better indeed when you hold your peace.

Thu. What says she to my valour?

Pro. Oh Sir, she makes no doubt of that.

Jul. She needs not, when she knows it cowardise.

Thu. What says she to my birth?

Pro. That you are well deriv'd.

Jul. True; from a gentleman to a fool.

Thu. Considers she my possessions?

Pro. Oh, ay, and pities them.

Thu. Wherefore?

Jul. That such an ass should own them.

Pro. That they are out by lease.

Jul. Here comes the Duke.

Enter

Enter Duke.

Duke. How now, Sir *Protheus*? how now, *Thurio*?
Which of you saw Sir *Eglamour* of late?

Thu. Not I.

Pro. Nor I.

Duke. Saw you my daughter?

Pro. Neither.

Duke. Why then

She's fled unto the peasant *Valentine*;

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 guest that it was she;

But being mask'd, he was not sure of it.

Besides, she did intend confession

At *Patrick's* cell this ev'n, 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

Upon the rising of the mountain foot

That leads tow'rd *Mantua*, whither they are fled.

Dispatch, sweet gentlemen, and follow me.

[*Exit Duke.*]

Thu. Why this it is to be a peevish girl,

That flies her fortune where it follows her:

I'll after, more to be reveng'd of *Eglamour*,

Than for the love of wreckless *Silvia*.

Pro. And I will follow, more for *Silvia's* love,

Than hate of *Eglamour* that goes with her.

Jul. And I will follow, more to cross that love,

Than hate for *Silvia*, that is gone for love.

[*Exeunt.*]

S C E N E

S C E N E III.

*The FOREST.**Enter Silvia and Out-laws.*

1 *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.

2 *Out.* Come, bring her away.

1 *Out.* Where is the gentleman that was with her?

3 *Out.* Being nimble-footed, he hath out-run us;
But *Moyfes* and *Valerius* follow him.

Go thou with her to th' west end of the wood,
There is our captain: follow him that's fled.
The thicket is beset, he cannot 'scape.

1 *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.*]

S C E N E IV.

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 I can sit alone, unseen of any,
And to the nightingale's complaining notes
Tune my distresses, and record my woes.
O thou that dost inhabit in my breast,

Leave

Leave not the mansion so long tenantless,
 Lest, growing ruinous, the building fall,
 And leave no memory of what it was.
 Repair me with thy presence, *Silvia*;
 Thou gentle nymph, cherish thy forlorn swain.
 What hollowing and what stir is this to day?
 These are my mates that make their wills their law,
 Have some unhappy passenger in chase.
 They love me well, yet I have much to do
 To keep them from uncivil outrages.
 Withdraw thee, *Valentine*: who's this comes here?

Enter Protheus, Silvia and Julia.

Pro. Madam, this service have I done for you,
 (Tho' you respect not ought your servant doth)
 To hazard life, and rescue you from him
 That wou'd have forc'd 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'm sure you cannot give.

Val. How like a dream is this? I see and hear:
 Love, lend me patience to forbear a while.

Sil. O miserable unhappy that I am!

Pro. Unhappy were you, Madam, ere I came;
 But by my coming I have made you happy.

Sil. By thy approach thou mak'st me most unhappy.

Jul. And me when he approacheth to your presence. [*Aside.*]

Sil. Had I been seized by a hungry lion,
 I would have been a breakfast to the beast,
 Rather than have false *Protheus* rescue me.
 Oh heav'n 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 perjur'd *Protheus*,
Therefore be gone, sollicit me no more.

Pro. What dang'rous action, stood it next to death,
Would I not undergo for one calm look?
Oh, 'tis the curse in love, for ever prov'd,
When women cannot love where they're belov'd.

Sil. When *Protheus* cannot love where he's belov'd.
Read over *Julia's* heart, thy first best love,
For whose dear sake thou then didst rend thy faith
Into a thousand oaths; and all those oaths
Descended into perjury to deceive me.
Thou hast no faith left now, unless thou'dst two,
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 *Protheus*.

Pro. Nay, if the gentle spirit of moving words
Can no way change you to a milder form;
I'll move you like a soldier, at arms end,
And love you 'gainst the nature of love; force ye.

Sil. Oh heav'n!

Pro. I'll force thee yield to my desire.

Val. Ruffian, let go that rude uncivil touch,
Thou friend of an ill fashion.

Pro. *Valentine!*

Val. Thou common friend, that's without faith or love;
For such is a friend now: thou treach'rous man!
Thou hast beguil'd my hopes; nought but mine eye
Could have persuaded me. I dare not say
I have one friend alive; thou wouldst disprove me.
Who should be trusted now, when the right hand

Is perjur'd to the bosom? *Protheus*,
I'm sorry I must never trust thee more,
But count the world a stranger for thy sake.

The private wound is deepest. Oh time, most accurst!
'Mongst all foes, that a friend should be the worst!

Pro. My shame and guilt confound me:
Forgive me, *Valentine*; if hearty sorrow
Be a sufficient ransom for offence,
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 satisfy'd,
Is nor of heav'n nor earth, for these are pleas'd;
By penitence th' Eternal's wrath's appeas'd.
And that my love may appear plain and free,
All that was mine in *Silvia* I give thee. †

Jul. Oh me unhappy! [Swoons.

Pro. Look to the boy.

Val. Why, boy? how now? what's the matter? look up; speak.

Jul. O good Sir, my master charg'd me to deliver a ring to
Madam *Silvia*, which, out of my neglect, was never done.

Pro. Where is that ring, boy?

Jul. Here 'tis: this is it.

Pro. How? let me see:

This is the ring I gave to *Julia*.

Jul. Oh, cry you mercy, Sir, I have mistook;
This is the ring you sent to *Silvia*.

Pro. How cam'st thou by this ring? at my depart
I gave this unto *Julia*.

Jul.

† It is (I think) very odd to give up his mistress thus at once, without any reason alledg'd. But our author probably followed the stories just as he found them, in his Novels, as well as in his Histories.

Jul. And *Julia* her self did give it me.
And *Julia* her self hath brought it hither.

Pro. How, *Julia*?

Jul. 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 ?
Oh *Protheus*, let this habit make thee blush !
Be thou asham'd that I have took upon me
Such an immodest rayment. 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, oh heav'n, were man
But constant, he were perfect ; that one error
Fills him with faults, makes him run through all 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 ?

Val. Come, come, a hand from either :
Let me be blest to make this happy close ;
'Twere pity two such friends should long be foes.

Pro. Bear witness, heav'n, I have my wish for ever.

Jul. And I mine.

S C E N E V.

Enter Duke, Thurio, and Out-laws.

Out. A prize, a prize, a prize !

Val. Forbear, forbear, it is my lord the *Duke*.
Your Grace is welcome to a man disgrac'd,
The banish'd *Valentine*.

Duke. Sir *Valentine* ?

Thu. Yonder is *Silvia*: and *Silvia*'s mine.

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;
I dare thee but to breath upon my love.

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.

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*,
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*,
Thou art a gentleman, and well deriv'd,
Take thou thy *Silvia*, for thou hast deserv'd 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.

Duke. I grant it for thine own, whate'er it be.

Val. These banish'd men that I have kept withal,
Are men endu'd with worthy qualities:
Forgive them what they have committed here,
And let them be recall'd from their exile.
They are reformed, civil, full of good,
And fit for great employment, worthy lord.

Duke.

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
With triumphs, mirth, and all 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.

Val. I warrant you, my lord, more grace than boy.

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 *Protheus*, 'tis your penance but to hear
The story of your love discovered:
That done, our day of marriage shall be yours,
One feast, one house, one mutual happiness.

[*Exeunt omnes.*]



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THE

MERRY WIVES

OF

WINDSOR.

Dramatis Personæ.

SIR John Falstaff.

Fenton, *a young Gentleman of small Fortune, in Love with Mrs. Anne Page.*

Shallow, *a Country Justice.*

Slender, *Cousin to Shallow, a foolish Country Squire.*

Mr. Page, } *two Gentlemen, dwelling at Windsor.*

Mr. Ford, }

Sir Hugh Evans, *a Welch Parson.*

Dr. Caius, *a French Doctor.*

Hof of the Garter, *a merry talking Fellow.*

Bardolph, }

Pittol, } *Sharpers attending on Falstaff.*

Nym, }

Robin, *Page to Falstaff.*

William Page, *a Boy, Son to Mr. Page.*

Simple, *Servant to Slender.*

Rugby, *Servant to Dr. Caius.*

Mrs. Page, Wife to Mr. Page.

Mrs. Ford, Wife to Mr. Ford.

Mrs. Anne Page, Daughter to Mr. Page, in Love with Fenton.

Mrs. Quickly, Servant to Dr. Caius.

Servants to Page, Ford, &c.

S C E N E *Windsor.*

T H E



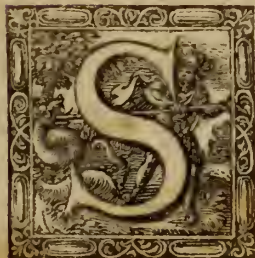
T H E
† MERRY WIVES of *Windsor*.

A C T I. S C E N E I.

The SCENE before Page's House in Windsor.

Enter Justice Shallow, Slender, and Sir Hugh Evans.

S H A L L O W.



SIR Hugh, perswade me not; I will make a *Star-Chamber* matter of it: if he were twenty Sir *John Falstaffs*, he shall not abate *Robert Shallow, Esq.*
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, have don't; and

† *This Play was written in the Author's best and ripest years, after Henry the Fourth, by the command of Queen Elizabeth. There is a tradition that it was compos'd at a fortnight's warning. But that must be meant only of the first imperfect sketch of this Comedy, which is yet extant in an old Quarto edition, printed in 1619. This which we here have, was alter'd and improved by the Author almost in every speech.*

all his ancestors that come after him may; they may give the dozen white luces in their coat.

Shal. It is an old coat.

Eva. The dozen white lowfes do become an old coat well; it agrees well passant; it is a familiar beast to man, and signifies love.

Shal. The luce is the fresh-fish, the salt-fish is an old coat.

Slen. I may quarter, coz.

Shal. You may, by marrying.

Eva. It is marring indeed, if he quarter it.

Shal. Not a whit.

Eva. Yes per-lady; if he has a quarter of your coat, there is but three skirts for your self, in my simple conjectures; but that is all one: if Sir *John Falstaff* have committed disparagements upon you, I am of the church, and will be glad to do my benevolence, to make atonements and compromises between you.

Shal. The council shall hear it; it is a riot.

Eva. It is not meet the council hear of 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 you viza-ments in that.

Shal. Ha! o' my life, if I were young again, the sword should end it.

Eva. It is petter that friends is the sword that end it; and there is also another device in my prain, which peradventure prings good discretions with it: there is *Anne Page*, which is daughter to master *Thomas Page*, which is pretty virginity.

Slen. Mistrefs *Anne Page*? she has brown hair, and speaks like a woman.

Eva. It is that ferry person for all the orld, as just as you will desire; and seven hundred pounds of monies, and gold and silver, is her grandsire upon his death's-bed (Got deliver to a joyful

joyful resurrections) give when she is able to overtake seventeen years old: it were a good motion, if we leave our pribbles and prabbles, and desire a marriage between master *Abraham* and mistress *Anne Page*.

Slen. Did her grand-fire leave her seven hundred pound?

Eva. Ay, and her father is make her a petter penny.

Slen. I know the young gentlewoman; she has good gifts.

Eva. Seven hundred pounds, and possibility, is goot gifts.

Shal. Well; let us see honest Mr. *Page*: is *Falstaff* there?

Eva. Shall I tell you a lie? I do despise a liar as I do 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-wishers. I will peat the door [*Knocks.*] for master *Page*. What hoa? Got blefs your house here.

S C E N E II.

Enter Mr. Page.

Page. Who's there?

Eva. Here is Got's plessing, and your friend, and justice *Shallow*; and here's young master *Slender*; that peradventures shall tell you another tale, if matters grow to your likings.

Page. I am glad to see your worship's well. I thank you for my venison, master *Shallow*.

Shal. Master *Page*, I am glad to see you; much good do it your good heart: I wish'd your venison better; it was ill kill'd. How doth good mistress *Page*? and I thank you always with my heart, la; with my heart.

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*.

Slen. How do's your fallow greyhound, Sir? I heard say he was out-run on *Cotfale*.

Page. It could not be judg'd, Sir.

Shen. You'll not confes, you'll not confes.

Shal. That he will not, 'tis your fault, 'tis your fault; 'tis a good dog.

Page. A cur, Sir.

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.

Eva. It is spoke as a christians ought to speak.

Shal. He hath wrong'd me, master *Page*.

Page. Sir, he doth in some fort confes it.

Shal. If it be confes'd, it is not redres'd; is not that so, master *Page*? he hath wrong'd me, indeed he hath, at a word he hath, believe me, *Robert Shallow* Esquire saith he is wrong'd.

Page. Here comes Sir *John*.

S C E N E III.

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, kill'd my deer, and broke open my lodge.

Fal. But not kiss'd your keeper's daughter.

Shal. Tut a pin; this shall be answer'd.

Fal. I will answer it strait: I have done all this. That is now answer'd.

Shal. The council shall know this.

Fal. 'Twere better for you ^aif 'twere not known in council; you'll be laugh'd at.

Eva. *Pauca verba*, Sir *John*, good worts.

Fal.

^a if it were known.

Fal. Good worts? good cabbage. *Slender*, I broke 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*.

Bar. You *Banbury* cheese.

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.

Slen. Where's *Simple*, my man? can you tell, cousin?

Eva. 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 my self, *fidelicet* my self; and the third party is, lastly and finally, mine host of the garter.

Mr. Page. We three to hear it, and end it between them.

Eva. Ferry goot; I will make a prief of it in my note book, and we will afterwards ork upon the cause with as great discretions as we can.

Fal. Pistol.

Pist. He hears with ears.

Eva. The tevil and his tam; what phrase is this, he hears with ear? why it is affectations.

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* shovelboards, that cost me two shilling and two pence a-piece, of *Yead Miller*; by these gloves.

Fal. Is this true, *Pistol*?

Eva. No; it is false, if it is a pick-purse.

Pist. Ha, thou mountain foreigner! Sir *John*, and master mine, I combat challenge of this *Latin* bilboe:

Word of denial in thy *Labras* here;

Word of denial; froth and scum, thou ly'st.

Slen. By these gloves, then 'twas he.

Nym.

Nym. Be advis'd, Sir, and pass good humours: I will say marry trap with you, if you run the ^b base humour on me; that is the very note of it.

Slen. By this hat, then he in the red face had it; for tho' I cannot remember what I did when you made me drunk, yet I am not altogether an afs.

Fal. What say you, *Scarlet* and *John*?

Bard. Why Sir, for my part, I say, the gentleman had drunk himself out of his five senses.

Eva. It is his five senses: fie, what the Ignorance is?

Bard. And being sap, Sir, was, as they say, cashier'd; and so conclusions past the car-eires.

Slen. Ay, you spake in *Latin* then too; but 'tis no matter; I'll never 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 with drunken knaves.

Eva. So Got udg me, that is a virtuous mind.

Fal. You hear all these matters deny'd, gentlemen, you hear it.

Enter Mistress Anne Page, with wine.

Page. Nay daughter carry the wine in; we'll drink within.

Slen. Oh heav'n! this is mistress *Anne Page*.

Enter Mistress Ford and Mistress Page.

Page. How now mistress *Ford*.

Fal. Mistress *Ford*, by my troth you are very well met; by your leave, good mistress. [*Kissing her.*]

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. [*Ex. Fal. Page, &c.*]

^b nutbooks.



S C E N E IV.

Manent Shallow, Evans *and* Slender.

Slen. I had rather than forty shillings I had my book of songs and sonnets here.

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?

Simp. Book of riddles! why, did you not lend it to *Alice Shortcake* upon *Alhallowmas* last, a fortnight afore *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?

Slen. Ay Sir, you shall find me reasonable: if it be so, I shall do that is reason.

Shal. Nay, but understand me.

Slen. So I do, Sir.

Eva. Give ear to his motions, Mr. *Slender*: I will 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 tho' I stand here.

Eva. But that is not the question: the question is concerning your marriage.

Shal. Ay, there's the point, Sir.

Eva. Marry is it; the very point of it, to Mrs. *Anne Page*.

Slen. Why, if it be so, I will marry her upon any reasonable demands.

Eva. 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 'mind: therefore precisely, can you marry your good will to the maïd?

Shal.

Shal. Cousin *Abraham Slender*, can you love her?

Slen. I hope, Sir; I will do as it shall become one that would do reason.

Eva. Nay, Got's lords and his ladies, you must speak possible, 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 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 heav'n may decrease it upon better acquaintance, when we are marry'd, and have more occasion to know one another; I hope upon familiarity will grow more content: but if you say, marry her, I will marry her, that I am freely dissolved, and dissolutely.

Eva. It is a ferry discretion answer; save the fall is in th' 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 hang'd, la.

S C E N E V.

Enter Mistress Anne Page.

Shal. Here comes fair mistress *Anne*: would I were young for your sake, mistress *Anne*.

Anne. The dinner is on the table; my father desires your worship's company.

Shal. I will wait on him, fair mistress *Anne*.

Eva. Od's plessed will, I will not be absence at the Grace.

[*Ex. Shallow and Evans.*

Anne.

Anne. Will't please your worship to come in, Sir?

Slen. No, I thank you forsooth heartily; I am very well.

Anne. The dinner attends you, Sir.

Slen. I am not a-hungry, I thank you forsooth. Go Sirrah, for all you are my man, go wait upon my cousin *Shallow*: a justice of peace sometime may be beholden to his friend for a man. I keep but three men and a boy yet, 'till my mother be dead; but what though, yet I live a poor gentleman born.

Anne. I may not go in without your worship; they will not fit 'till you come.

Slen. I'faith I'll eat nothing; I thank you as much as though I did.

Anne. I pray you Sir walk in.

Slen. I had rather walk here, I thank you: I bruis'd my shin th' other day with playing at sword and dagger with a master of fence, three veney's for a dish of stew'd prunes, and by my troth I cannot abide the smell of hot meat since. Why do your dogs bark so? be there bears i'th' town?

Anne. I think there are, Sir, I heard them talk'd of.

Slen. I love the sport well, but I shall as soon quarrel at it as any man in *England*. You are afraid if you see the bear loose, are you not?

Anne. Ay indeed, Sir.

Slen. That's meat and drink to me now; I have seen *Sackerfon* loose twenty times, and have taken him by the chain; but, I warrant you, the women have so cry'd and shriekt at it, that it past: but women indeed cannot abide 'em, they are very ill-favour'd rough things.

Enter Mr. Page.

Page. Come, gentle Mr. *Slender*, come; we stay for you.

Slen. I'll eat nothing, I thank you Sir.

Page. By cock and pye you shall not chuse, Sir; come; come.

Slén. Nay, pray you lead the way.

Page. Come on, Sir.

Slén. Mistrefs *Anne*, your self shall go first.

Anne. Not I Sir, pray you keep on.

Slén. Truly I will not go first, truly-la: I will not do you that wrong.

Anne. I pray you, Sir.

Slén. I'll rather be unmannerly than troublesome; you do your self wrong, indeed-la. [*Exeunt.*

S C E N E VI.

Re-enter Evans and Simple.

Eva. Go your ways, and ask of doctor *Caius* house which is the way; and there dwells one mistrefs *Quickly*, which is in the manner of his nurse, or his dry nurse, or his cook, or his laundry, his washer, and his ringer.

Simp. Well, Sir.

Eva. Nay it is petter yet; give her this letter; for it is a woman that altogethers acquaintance with mistrefs *Anne Page*; and the letter is to desire and require her to sollicit your master's desires to mistrefs *Anne Page*: I pray you be gone; I will make an end of my dinner; there's pippins and cheese to come.

[*Exeunt.*

S C E N E VII.

Changes to the Garter-Inn.

Enter Falstaff, Host, Bardolph, Nym, Pistol and Robin.

Fal. **M**INE host of the garter.

Host. What says my bully rock? speak schollarly, and wisely.

Fal.

Fal. Truly, mine host, I must turn away some of my followers.

Host. Discard, bully *Hercules*, cashier; let them wag; trot, trot.

Fal. I fit at ten pounds a week.

Host. Thou'rt an Emperor, *Cesar*, *Keisar* and *Pheazar*. I will entertain *Bardolph*, he will draw, he will tap; said I well, bully *Hector*?

Fal. Do so, good mine host.

Host. I have spoke, let him follow; let me see thee froth, and live: I am at a word; follow. [*Exit* Host.]

Fal. *Bardolph*, follow him, a tapster is a good trade; an old cloak makes a new jerkin; a wither'd serving-man, a fresh tapster; go, adieu.

Bard. It is a life that I have desir'd: I will thrive. [*Ex. Bar.*]

Pist. O base *Hungarian* wight, wilt thou the spigot wield?

Nym. He was gotten in drink, is not the humour conceited?

Fal. I am glad I am so quit of this tinderbox; his thefts were too open, his filching was like an unskilful finger, he kept not time.

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.

Fal. Well, Sirs, I am almost out at heels.

Pist. Why then let kibes ensue.

Fal. There is no remedy: I must conycatch, 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.

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 waste 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 discourfes, she carves, she gives the leer of invitation; I can conftrue the action of her familiar ftile, and the hardefst voice of her behaviour, to be english'd right, is, *I am Sir John Falstaff's*.

Pift. He hath study'd her^c well, and translated her well; out of honesty into English.

Nym. The anchor is deep; will that humour pafs?

Fal. Now the report goes, she has all the rule of her husband's purfe: she hath a legion of angels.

Pift. As many devils entertain; and to her, boy, fay I.

Nym. The humour riles; 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, examin'd my parts with moft judicious † *Illiads*; fometimes the beam of her view guided my foot, fometimes my portly belly.

Pift. Then did the fun on dung-hill fhine.

Nym. I thank thee for that humour.

Fal. O she did fo courfe o'er my exteriors with fuch a greedy intention, that the appetite of her eye did feem to fcorch me up like a burning-glafs. Here's another letter to her; she bears the purfe too; she is a region in *Guiana*, all gold and bounty. I will be cheaters to them both, and they fhall be *Exchequers* to me; they fhall be my *East* and *West-Indies*, and I will trade to them both. Go bear thou this letter to miftrefs *Page*; and thou this to miftrefs *Ford*: we will thrive, lads, we will thrive.

Pift. Shall I Sir *Pandarus* of *Troy* become;
And by my fide wear fteel? then *Lucifer* take all.

Nym. I will run no bafe humour: here take the humour-letter, I will keep the haviour of reputation.

Fal. Hold, Sirrah, bear you thefe letters rightly,

Sail

^c will, and translated her will.

† eyelids, or oiellades, glances. Fr.

Sail like my pinnace to these golden shores.
 Rogues, hence avaunt, vanish like hail-stones, go,
 Trudge, plod away o' th' hoof, seek shelter, pack :
Falstaff will learn the honour of the age,
French thrift, you rogues, my self and skirted Page.

[*Exit Falstaff and Boy.*]

S C E N E VIII.

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 in my head, which be humours of
 revenge.

Pist. Wilt thou revenge ?

Nym. By welkin and her star.

Pist. With wit, or steel ?

Nym. With both the humours, I :

I will ^d disclose the humour of this love to *Ford*.

Pist. And I to *Page* shall eke unfold

How *Falstaff*, varlet vile,

His dove will prove, his gold will hold,

And his soft couch defile.

Nym. My humour shall not cool ; I will incense *Ford* to deal
 with poison, I will possess him with ^e jealousies, for this revolt
 of mine is dangerous : that is my true humour.

Pist. Thou art the *Mars* of male-contents : I second thee ;
 troop on.

[*Exeunt.*]

^d *discuss.*

^e *yellowness.*



S C E N E IX.

*Changes to Dr. Caius's house.**Enter mistress Quickly, Simple, and John Rugby.*

Quic. **W**HAT, *John Rugby!* I pray thee go to the case-ment, 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 old abusing of God's patience, and the King's *English*.

Rug. I'll go watch.

[*Exit Rugby.*

Quic. Go, and we'll have a posset for't soon at night, in faith, at the latter end of a sea-coal fire. 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 pray'r, he is something peevish that way; but no body but has his fault; but let that pass. *Peter Simple* you say your name is.

Simp. Ay, for fault of a better.

Quic. And master *Slender's* your master?

Simp. Ay forsooth.

Quic. Does he not wear a great round beard, like a glover's paring-knife?

Simp. No, forsooth; he hath but a little wee-face, with a little yellow beard, a cane-colour'd beard.

Quic. A softly-sprighted man, is he not?

Simp. 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.

Quic. How say you? oh, I should remember him; does he not hold up his head, as it were? and strut in his gate?

Simp. Yes indeed does he.

Quic. Well, heav'n send *Anne Page* no worse fortune! Tell
master

master parson *Evans*, I will do what I can for your master : *Anne* is a good girl, and I wish ----

Enter Rugby.

Rug. Out, alas! here comes my master.

Quic. We shall all be shent; run in here, good young man; go into this closet; [*Shuts Simple in the closet.*] He will not stay long. What, *John Rugby!* *John!* what *John*, I say; go *John*, go enquire for my master, I doubt he be not well, that he comes not home: *and down, down, a-down'a, &c.*

S C E N E X.

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 verd*; a box, a green-a box; do intend vat I speak? a green-a box.

Quic. Ay forsooth, I'll fetch it you.

I am glad he went not in himself; if he had found the young man, he would have been horn-mad. [*Aside.*]

Caius. *Fe fe, fe, fe, ma foi il fait fort chaud, je m'en vaie a la Cour ---- la grande Affaire.*

Quic. Is it this, Sir?

Caius. *Ouy, mette le au mon pocket, Depêch quickly: ver is dat knave Rugby?*

Quic. What, *John Rugby!* *John!*

Rug. Here Sir.

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: *Que ay je oublie?* dere is some simples in my closet, dat I will not for the varld I shall leave behind.

Quic.

Quic. Ay-me, he'll find the young man there, and be mad.

Caius. O *Diabie, Diabie!* vat is in my closet? villaine, *Lar-ron!* *Rugby*, my rapier.

Quic. Good master be content.

Caius. Wherefore should I be content-a?

Quic. The young man is an honest man.

Caius. What shall de honest man do in my closet? dere is no honest man dat shall come in my closet.

Quic. I beseech you be not so flegmatick; hear the truth of it. He came of an errand to me from parson *Hugh*.

Caius. Vell.

Simp. Ay forsooth, to desire her to----

Quic. Peace, I pray you.

Caius. Peace-a your tongue, speak-a your tale.

Simp. To desire this honest gentlewoman, your maid, to speak a good word to mistress *Anne Page* for my master in the way of marriage.

Quic. 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*, ballow me some paper; tarry you a little-a-while.

Quic. I am glad he is so quiet; if he had been throughly moved, you should have heard him so loud, and so melancholly: but notwithstanding, man, I'll do for 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, and I wash, wring, brew, bake, scour, dress meat and drink, make the beds, and do all my self.)

Simp. 'Tis a great charge to come under one body's hand.

Quic. Are you a-vis'd o' that? you 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 him-

self

self is in love with mistress *Anne Page*; but notwithstanding that, I know *Anne's* mind, that's neither here nor there.

Caius. You jack'nape; give a this letter to Sir *Hugh*, by gar it is a shallenge: I will cut his troat in de parke, 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 have a stone to trow at his dog.

[*Exit Simple*.

Quic. 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 my self? by gar, I vill kill de jack priest; and I have appointed mine host of *de Jartere* to measure our weapon; by gar I will my self have *Anne Page*.

Quic. Sir, the maid loves you, and all shall be well: we must give folks leave to prate; what the good-ger.

Caius. *Rugby*, come to the court with me; by gar, if I have not *Anne Page*, I shall turn your head out of my door; follow my heels, *Rugby*. [Ex. *Caius and Rugby*.

Quic. You shall have *An* fools-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 do more than I do with her, I thank heav'n.

Fent. [within.] Who's within there, hoa?

Quic. Who's there, I trow? come near the house, I pray you.

S C E N E XI.

Enter Mr. Fenton. —

Fent. How now, good woman, how dost thou?

Quic. The better that it pleases your good worship to ask.

Fent. What news? how does pretty mistress *Anne*?

Quic. 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 heav'n for it.

Fent. Shall I do any good, think'st thou? shall I not lose my suit?

Quic. 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?

Fent. Yes marry have I; and what of that?

Quic. 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 all-cholly and musing; but for you---- Well---- go to----

Fent. Well, I shall see her to-day; hold, there's mony for thee: let me have thy voice in my behalf; if thou seest her before me, commend me ----

Quic. Will I? ay faith that we will: and I will tell your worship more of the wart, the next time we have confidence, and of other wooers.

Fent. Well, farewell, I am in great haste now. [Exit.

Quic. Farewel to your worship. Truly an honest gentleman, but *Anne* loves him not; 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.



W H A T, have I 'scap'd love-letters in the holy-day-time of my beauty, and am I now a subject for them? let me see:

Ask me no reason why I love you; for tho' love use reason for his precisian, 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 a 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 Jury* is this? O wicked, wicked world! one that is well nigh worn to pieces with age, to show himself a young gallant? what unweigh'd behaviour hath this *Flemish* drunkard pickt, i'th' 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

K k 2

mirth,

mirth, heav'n forgive me: why, I'll exhibit a bill in the parliament for the putting down of men: how shall I be reveng'd on him? for reveng'd I will be, as sure as his guts are made of puddings.

S C E N E II.

Enter Mrs. Ford.

Mrs. Ford. Mistress *Page*, trust me, I was going to your house.

Mrs. Page. And trust me, I was coming to you; you look very ill.

Mrs. Ford. Nay, I'll ne'er believe that: I have to shew to the contrary.

Mrs. Page. 'Faith you do, in my mind.

Mrs. Ford. Well, I do then; yet I say, I could shew 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 respect, I could come to such honour.

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 Knights will hack, and so thou shouldst not alter the article of thy gentry.

Mrs. Ford. We burn day-light, here read, read, perceive how I might be knighted: I shall think the worse of fat men as long as I have an eye to make difference of men's liking; and yet he would not swear, praise 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 psalm to the tune of *Green Sleeves*. What tempest,

pest, I trow, threw this whale, with so many tun of oyl in his belly, a'shore at *Windsor*? how shall I be reveng'd 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?

Mrs. *Page*. Letter for letter, but that the name of *Page* and *Ford* differs. To thy great comfort in this mystery of ill opinions, here's the twin-brother of thy letter; but let thine inherit first, for I protest mine never shall. I warrant he hath a thousand of these letters, writ with blank-space for different names, nay 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 lye under mount *Pelion*. Well, I will find you twenty lascivious turtles, 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 ready to wrangle with mine own honesty. I'll entertain my self like one that I am not acquainted withal; for sure, unless he knew some stain in me, that I know not my self, he would never have boarded me in this fury.

Mrs. *Ford*. Boarding, call it you? I'll be sure to keep him above deck.

Mrs. *Page*. So will I; if he come under my hatches, I'll never to sea again. Let's be reveng'd 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 pawn'd his horses to mine host of the garter.

Mrs. *Ford*. Nay, I will consent to act any villany against him that may not fully the chariness of our honesty: oh that my husband saw this letter, it would give eternal food to his jealousy.

Mrs. *Page*. Why, look where he comes, and my good man
too;

too; he's as far from jealousie as I am from giving him cause, and that, I hope, is an unmeasurable distance.

Mrs. Ford. You are the happier woman.

Mrs. Page. Let's consult together against this greasie Knight. Come hither.

S C E N E III.

Enter Ford with Pistol, 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.

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 thy gally-mawfry, *Ford*, perpend.

Ford. Love my wife?

Pist. With liver burning hot: prevent, or go thou, like Sir *Acteon*, with ring-wood at thy heels--- O, odious is the name.

Ford. What name, Sir?

Pist. The horn, I say: farewell.

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 sence.

[*Exit Pistol.*]

Ford. I will be patient; I will find out this.

Nym. And this is true: I like not the humour of lying; he hath wrong'd me in some humours: I should have born the humour'd letter to her; but I have a sword, and it shall bite upon my necessity. He loves your wife; there's the short and the long. My name 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: adieu. [*Exit Nym.*]

Page.

Page. The humour of it, quoth 'a? here's a fellow ^f frights humour out of its 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*, tho' the priest o'th' town commended him for a true man.

Ford. 'Twas a good sensible fellow: well.

S C E N E IV.

Page. How now, *Meg*? [*Page and Ford meeting their wives.*]

Mrs. Page. Whither go you, *George*? hark you.

Mrs. Ford. How now, sweet *Frank*, why art thou melancholly?

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*?

Mrs. Page. Have with you. You'll come to dinner, *George*? Look who comes yonder; she shall be our messenger to this poultry Knight.

Enter Mistress Quickly.

Mrs. Ford. Trust me, I thought on her, she'll fit it.

Mrs. Page. You are come to see my daughter *Anne*?

Quic. Ay, forsooth; and I pray how does good mistress *Anne*?

Mrs. Page. Go in with us and see; we have an hour's talk with you. [*Ex. Mrs. Page, Mrs. Ford, and Mrs. Quic.*]

S C E N E V.

Page. How now, master *Ford*?

Ford. You heard what this knave told me, did you not?

Page.

^f Edit. of 1619. in the rest it is, frights English out of its wits.

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 would offer it; but these that accuse him in his intent towards our wives are a yoak of his discarded men, very rogues now they be out of service.

Ford. Were they his men?

Page. Marry were they.

Ford. I like it never the better for that. Does he lye at the Garter?

Page. Ay marry does he. If he should intend his voyage toward my wife, I would turn her loose to him; and what he gets more of her than sharp words, let it lye on my 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 lye on my head; I cannot be thus satisfy'd.

Page. Look where my ranting host of the garter comes; there is either liquor in his pate, or mony in his purse, when he looks so merrily. How now, mine host?

S C E N E VI.

Enter Host and Shallow.

Host. How now, bully *Rock*? thou'rt a gentleman, cavaliero-justice, I say.

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.

Host. Tell him, cavaliero-justice; tell him bully *Rock*.

Shal. Sir, there is a fray to be fought between Sir *Hugh* the *Welch* priest, and *Cains* the *French* doctor.

Ford. Good mine host o'th' garter, a word with you.

Host. What say'st thou, bully *Rock*?

Shal.

Shal. 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.

Host. Hast thou no suit against my Knight, my guest-cavalier?

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-heirs?

Shal. Have with you, mine host.

Page. I have heard the *Frenchman* hath good skill in his rapier.

Shal. Tut, Sir, I could have told you more; in these times you stand on distance, your passes, stoccado's, 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.

Host. Here boys, here, here: shall we wag?

Page. Have with you; I had rather hear them scold than fight.

[*Exeunt* Host, Shallow and Page.]

Ford. Tho' *Page* be a secure fool, and stand so firmly on his wife's frailty, yet I cannot put off my opinion 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 bestow'd.

[*Exit.*]



S C E N E VII.

*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, *Nim*; or else you had look'd through the grate, like a geminy of baboons. I am damn'd 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 thou not share? hadst thou not fifteen pence?*Fal.* Reason, you rogue, reason: think'st 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 thong, to your manor of *Pickt-hatcht*; go, you'll not bear a letter for me, you rogue; you stand upon your honour? why, thou unconfinable baseness, it is as much as I can do to keep the term of my honour precise. I my self sometimes, leaving the fear of heaven 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 your rags, your cat-a-mountain looks, your red-lettice phrases, and your bold-beating oaths, under the shelter of your honour! you will not do it, you!*Pist.* I do relent; what wouldst thou more of man?*Enter Robin.**Rob.* Sir, here's a woman would speak with you.*Fal.* Let her approach.

S C E N E

S C E N E VIII.

Enter Mistress Quickly.

Quic. Give your worship good-morrow.

Fal. Good-morrow, good wife.

Quic. Not so, and't please your worship.

Fal. Good maid then.

Quic. I'll be sworn, as my mother was the first hour I was born.

Fal. I do believe the swearer: what with me?

Quic. Shall I vouchsafe your worship a word or two?

Fal. Two thousand, fair woman, and I'll vouchsafe thee the hearing.

Quic. There is one mistress *Ford*, Sir: I pray come a little nearer this ways: I my self dwell with Mr. Doctor *Caius*.

Fal. Well, on: mistress *Ford*, you say.

Quic. Your worship says very true: I pray your worship come a little nearer this ways.

Fal. I warrant thee no body hears: mine own people, mine own people.

Quic. Are they so? heav'n bless them, and make them his servants.

Fal. Well: mistress *Ford*, what of her?

Quic. Why, Sir, she's a good creature. Lord, lord, your worship's a wanton; well, heav'n forgive you, and all of us, I pray-----

Fal. Mistress *Ford*, come, mistress *Ford*-----

Quic. 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 rusling, 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 my self twenty angels given me this morning; but I defie 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*.

Quic. Marry, she hath receiv'd your letter, for the which she thanks you a thousand times; and she gives you to notifie, that her husband will be absence from his house between ten and eleven.

Fal. Ten and eleven.

Quic. 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 jealousie-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.

Quic. Why, you say well: But I have another messenger to your worship; mistress *Page* has 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 and evening prayer, as any is in *Windsor*, whoe'er be the other; and she bad 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 doat upon a man; surely I think you have charms, la; yes in truth.

Fal.

Fal. Not I, I assure thee; setting the attraction of my good parts aside, I have no other charms.

Quic. 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?

Quic. 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. 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*, truly she is one. You must send her your page; no remedy.

Fal. Why, I will.

Quic. 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 anothers 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.

Fal. Fare thee well; commend me to them both: there's my purse, I am yet thy debtor. Boy, go along with this woman. This news distracts me.

[*Ex.* *Quic.* and *Robin.*]

Pist. This punk is one of *Cupid's* carriers:
Clap on more sails; pursue; up with your fights;
Give fire; she is my prize, or ocean whelm them all. [*Exit Pistol.*]

Fal. Say'st 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 expence of so much mony, be now a gainer? good body, I thank thee; let them say 'tis grossly done, so it be fairly done, no matter.

S C E N E

S C E N E IX.

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.

Fal. Call him in; such **Brooks* are welcome to me that o'erflow with such liquor. Ah! ah! mistress *Ford* and mistress *Page*, have I encompass'd you? go to, *via*.

Enter Ford disguis'd.

Ford. Bless you, Sir.

Fal. And you, Sir; would you speak with me?

Ford. I make bold to press with so little preparation upon you.

Fal. You're welcome; what's your will? give us leave, drawer.

Ford. Sir, I am a gentleman that have spent much; 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 my self in better plight for a lender than you are, the which hath something embolden'd me to this unseason'd intrusion; for they say, if mony go before, all ways do lye open.

Fal. Mony is a good soldier, Sir, and will on.

Ford. Troth, and I have a bag of mony here troubles 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.

* Edit of 1619. In all the succeeding editions this name of *Brook* (I can't tell why) is alter'd to *Broom*: whereas it is manifest from this conceit upon the name, that it shou'd be *Brook*.

Ford.

Ford. I will tell you, Sir, if you will give me the hearing.

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, tho' I had never so good means as desire to make my self acquainted with you: I shall discover a thing to you, wherein I must very much lay open mine own Imperfections; 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 your self know how easie it is to be such an offender.

Fal. Very well: Sir, proceed.

Ford. There is a gentlewoman in this town, her husband's name is *Ford*.

Fal. Well, Sir.

Ford. I have long lov'd her, and, I protest to you, bestow'd much on her, follow'd her with a doating observance, ingross'd opportunities to meet her, fee'd every slight occasion that could but niggardly give me sight of her; not only bought many presents to give her, but have given largely to many, to know what she would have given: briefly, I have pursu'd her, as love hath pursu'd 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 I have purchas'd at an infinite rate, and that hath taught me to say this;

“ Love like a shadow flies, when substance love pursues;

“ Pursuing that that flies, and flying what pursues.

Fal. Have you receiv'd no promise of satisfaction at her hands?

Ford. Never.

Fal. Have you importun'd her to such a purpose?

Ford. Never.

Fal.

Fal. Of what quality was your love then?

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. Some say, that tho' 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, authentick in your place and person, generally allow'd for your many war-like, court-like, and learned preparations.

Fal. O Sir!

Ford. Believe it, for you know it; there is mony, spend it, spend it; spend more, spend all I have, only 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 vehemence of your affection, that I should win what you would enjoy? methinks you prescribe to your self 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 it self; she is too bright to be look'd against. Now could I come to her with any detection in my hand, my desires had instance and argument to commend themselves; I could drive her then from the ward of her purity, her reputation, her marriage-vow, and a thousand other defences, which now are too strongly embattel'd against me. What say you to't, Sir *John*?

Fal. Master *Brook*, I will first make bold with your mony; next, give me your hand; and last, as I am a gentleman, you shall, if you will, enjoy *Ford's* wife.

Ford. O good Sir!

Fal.

Fal. I say, you shall.

Ford. Want no mony, 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 assistant, 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 *Ford*, Sir?

Fal. Hang him, poor cuckoldy knave, I know him not: yet I wrong him, to call him poor; they say the jealous wittolly knave hath masses of mony, for the which his wife seems to me well-favour'd. I will use her as the key of the cuckold-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; it shall hang like a meteor o'er the cuckold's horns. Master *Brook*, thou shalt know I will predominate over the peasant, and thou shalt lye with his wife: Come to me soon at night; *Ford's* a knave, and I will aggravate his stile: thou, master *Brook*, shalt know him for knave and cuckold: come to me soon at night. [Exit.

S C E N E X.

Ford. What a damn'd *Epicurean* rascal is this! my heart is ready to crack with impatience. Who say's this is improvident jealousy? my wife hath sent to him, the hour is fixt, the match is made; would any man have thought this? see the hell of having a false woman; my bed shall be abus'd, my coffers ransack'd, my reputation gnawn at, and I shall not only receive this vil-

lainous wrong, but stand under the adoption of abominable terms, and by him that does me the wrong. Terms, names; *Amaimon* sounds well, *Lucifer* well, *Barbason* well, yet they are devils additions, the names of fiends: but cuckold, wittol, 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, parson *Hugh* the *Welchman* with my cheese, an *Irish-man* with my *Aqua-vitæ* bottle, or a thief to walk my ambling gelding, than my wife with her self: then she plots, then she ruminates, then she devises; and what they think in their hearts they may effect, they will break their hearts but they will effect. Heav'n be prais'd for my jealousy. Eleven o'clock the hour; I will prevent this, detect my wife, be reveng'd 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.

S C E N E XI.

*Windsor-Park.**Enter Caius and Rugby.*

Caius. JACK Rugby!

Rug. Sir.

Caius. Vat is de clock, *Jack*?

Rug. 'Tis past the hour, Sir, that Sir *Hugh* promis'd to meet.

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.

Rug. He is wise, Sir; he knew your worship would kill him, if he came.

Caius. By gar, de herring is not † so dead as me vill make him. Take your rapier, *Jack*, I vill tell you how I vill kill him.

Rug.

Rug. Alas, Sir, I cannot fence.

Caius. Villany, take your rapier.

Rug. Forbear; here's company.

Enter Host, Shallow, Slender *and* Page.

Host. 'Bless thee, bully-doctor.

Shal. 'Save you, Mr. Doctor *Caius*.

Page. Now, good Mr. Doctor.

Slen. Give you good-morrow, Sir.

Caius. Vat be all you, one, two, tree, four, come for?

Host. To see thee fight, to see thee foigne, to see thee traverse, to see thee here, to see thee there, to see thee pass thy puncto, thy stock, thy reverse, thy distance, thy montant. Is he dead, my *Ethiopian*? Is he dead, my *Francisco*? ha, bully? what says my *Esculapius*? my *Galen*? my heart of elder? ha? is he dead, bully-stale? is he dead?

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.

Caius. I pray you bear witness, that me have stay six or seven, two tree hours for him, and he is no come.

Shal. He is the wiser man, Mr. Doctor; he is a curer of souls, and you a curer of bodies: if you should fight, you go against the hair of your professions: Is it not true, master *Page*?

Page. Master *Shallow*, you have your self been a great fighter, tho' now a man of peace.

Shal. Body-kins, Mr. *Page*, tho' I now be old, and of peace, if I see a sword out, my finger itches to make one; tho' we are justices, and doctors, and church-men, Mr. *Page*, we have some salt of our youth in us; we are the sons of women, Mr. *Page*.

Page. 'Tis true, Mr. *Shallow*.

Shal. It will be found so, Mr. *Page*. Mr. doctor *Caius*, I am

come to fetch you home; I am sworn of the peace; you have shew'd your self a wise physician, and Sir *Hugh* hath shown himself a wise and patient church-man: you must go with me, Mr. Doctor.

Hofst. Pardon, guest-justice; a monsieur mock-water.

Caius. Mock-vater? vat is dat?

Hofst. Mock-water, in our *English* tongue, is valour, bully.

Caius. By gar, then I have as much mock-vater as de *Englishman*, scurv̄y-jack-dog-priest; by gar, me vill cut his ears.

Hofst. He will clapper-claw thee tightly, bully.

Caius. Clapper-de-claw? vat is dat?

Hofst. 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.

Hofst. And I will provoke him to't, or let him wag.

Caius. Me tank you for dat.

Hofst. And moreover, bully; but first, Mr. *Guest*, and Mr. *Page*, and eek *Cavaliero Slender*, go you through the town to *Frogmore*.

Page. Sir *Hugh* is there, is he?

Hofst. He is there; see what humour he is in; and I will bring the doctor about the fields: will it do well?

Shal. We will do it.

All. Adieu, good Mr. Doctor. [*Ex. Page, Shal. and Slen.*]

Caius. By gar, me vill kill de priest; for he speak for a jack-an-ape to *Anne Page*.

Hofst. Let him die; sheath 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 farmhouse a feasting, and thou shalt † woo her. Cry'd game, said I well?

Caius. By gar, me tank you vor dat: by gar I love you; and

† thou shalt wear her cry'd Game. Said I well? Quart. Edit. 1619.

and I shall procure 'a you de good guesst; de Earl, de Knight, de Lords, de Gentlemen, my patients.

Host. For the which I will be thy adversary toward *Anne Page*: said I well?

Caius. By gar, 'tis good; vell said.

Host. Let us wag then.

Come at my heels, *Jack Rugby*.

[*Exeunt.*]



ACT III. SCENE I.

Frogmore near Windsor.

Enter Evans and Simple.

E V A N S.

Pray you now, good master *Slender's* serving-man, and friend *Simple* by your name, which way have you look'd for master *Caius*, that calls himself *Doctor of Physick*?

Simp. Marry Sir, the *Pitty-wary*, the *Parkward*, every way, old *Windsor* way, and every way but the town way.

Eva. I most feheemently desire you, you will also look that way.

Simp. I will, Sir.

Eva. 'Pless my soul, how full of chollars I am, and trempling of mind! I shall be glad if he have deceiv'd me; how melanchollies I am! I will knog his urinals about his knave's costard, when I have good opportunities for the orke: 'Pless my soul:

[*Sings, being afraid,*

*To shallow rivers, to whose falls
Melodious birds sing madrigalls;*

There

*There will we make our peds of roses,
And a thousand fragrant posies.*

To Shallow ---- 'Mercy on me, I have a great disposition to cry. *Melodious birds sing madrigal* --- *when as I sat in Pablon*; ---- *and a thousand vagrant posies.* ---- *To Shallow, &c.*

Simp. Yonder he is coming, this way, Sir *Hugh*.

Eva. He's welcome. *To Shallow rivers, to whose falls* ----
Heav'n prosper the right: what weapons is he?

Simp. No weapons, Sir; there comes my master, Mr. *Shallow*, and another gentleman, from *Frogmore*, over the stile, this way.

Eva. Pray you give me my gown, or else keep it in your arms.

S C E N E II.

Enter Page, Shallow, and Slender.

Shal. How now, master parson? good-morrow, good Sir *Hugh*. Keep a gamester from the dice, and a good student from his book, and it is wonderful.

Slen. Ah sweet *Anne Page*!

Page. Save you, good Sir *Hugh*.

Eva. 'Pless you from his mercy-fake, all of you.

Shal. What? the sword and the word? do you study them both, Mr. parson?

Page. And youthful still, in your doublet and hose, this raw-rheumatick day?

Eva. There is reasons and causes for it.

Page. We are come to you, to do a good office, Mr. Parson.

Eva. Ferry well: what is it?

Page. Yonder is a most reverend gentleman, who belike having receiv'd wrong by some person, is at most odds with his own gravity and patience, that ever you saw.

Shal. I have liv'd fourscore years, and upward; I never heard a man of his place, gravity and learning, so wide of his own respect.

Eva.

Eva. What is he?

Page. I think you know him; Mr. Doctor *Caius*, the renowned *French* physician.

Eva. Got's will and his passion of my heart! I had as lief you should tell me of a mess of porridge.

Page. Why?

Eva. He has no more knowledge in *Hibocrates* and *Galen*; and he is a knave besides, a cowardly knave as you would desire to be acquainted withal.

Page. I warrant you, he's the man should fight with him.

Sten. O sweet *Anne Page*!

S C E N E III.

Enter Host, Caius, and Rugby.

Shal. It appears so by his weapons: keep them asunder; here comes Doctor *Caius*.

Page. Nay good Mr. Parson keep in your weapon.

Shal. So do you, good Mr. Doctor.

Host. Disarm them, and let them question; let them keep their limbs whole, and hack our *English*.

Caius. I pray you let a me speak a word with your ear: wherefore vill you not meet-a me?

Eva. Pray you use your patience in good time.

Caius. By gar, you are de coward, de *Jack* dog, *John* ape.

Eva. Pray you let us not be laughing-stocks to other mens humours; I desire you in friendship, and will one way or other make you amends; I will knog your urinal about your knave's cogs-comb, ^a for missing your meetings and appointments.

Caius. *Diable Jack Rugby*, mine host *de Farteer*, have I not stay for him, to kill him? have I not at de place I did appoint?

Eva. As I am a christian's-soul, now look you, this is the place appointed; I'll be judgment by mine host of the garter.

Host.

^a These words are added from the first edition.

Host. Peace, I say, *Gallia* and *Gaul*, *French* and *Welch*, soul-curer and body-curer.

Caius. Ay dat is very good, excellent.

Host. Peace, I say; hear mine host of the garter. Am I politick? 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 priest? my *Sir Hugh*? no; he gives me the proverbs and the no-verbs. Give me thy hand, celestial, so. Boys of art, I have deceiv'd you both: I have directed you to wrong places; your hearts are mighty, your skins are whole, and let burn'd sack be the issue. Come, lay their swords to pawn. Follow me, lad of peace, follow, follow, follow.

Shal. Trust me, a mad host. Follow gentlemen, follow.

Slen. O sweet *Anne Page*! [*Ex. Shal. Slen. Page and Host.*]

Caius. Ha! do I perceive dat? have you make a-de-sot of us, ha, ha?

Eva. This is well, he has made us his vlouting-stock. I desire you that we may be friends; and let us knog our prains together to be revenge on this same scald-scurvy-cogging companion, the host of the garter.

Caius. By gar, with all my heart; he promise to bring me where is *Anne Page*; by gar, he deceive me too.

Eva. Well, I will smite his noddles; pray you follow. [*Exeunt.*]

S C E N E - IV.

The Street.

Enter Mistress Page and Robin.

Mrs. Page. **N**AY, 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.

Rob. I had rather forsooth go before you like a man, than follow him like a dwarf.

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 want of company; I think if your husbands were dead, you two would marry.

Mrs. Page. Be sure of that, two other husbands.

Ford. Where had you this pretty weather-cock?

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?

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?

Ford. Indeed she is.

Mrs. Page. By your leave, Sir; I am sick 'till I see her.

[Exeunt Mrs. Page and Robin.]

S C E N E V.

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 vail of modesty from the so seeming mistress *Page*, divulge *Page* himself for a secure and wilful *Acteon*, and to these violent proceedings all my neighbours shall cry aim. 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.

S C E N E VI.

To him, Enter Page, Shallow, Slender, Host, Evans and Caius.

Shal. *Page*, &c. Well met, Mr. *Ford*.

Ford. Trust me, a good knot: I have good cheer at home, and I pray you all go with me.

Shal. I must excuse my self, Mr. *Ford*.

Slen. And so must I, Sir; we have appointed to dine with Mrs. *Anne*, and I would not break with her for more money than I'll speak of.

Shal. We have linger'd about a match between *Annie Page* and my cousin *Slender*, and this day we shall have our answer.

Slen. I hope I have your good will, father *Page*.

Page. You have, Mr. *Slender*, I stand wholly for you; but my wife, master doctor, is for you altogether.

Cai. Ay be gar, and de maid is love-a-me: my nursh-a-
Quickly tell me so mush.

Host. What say you to young Mr. *Fenton*? he capers, he dances, he has eyes of youth, he writes verses, he speaks holy-day, he smells *April* and *May*, he will carry't, he will carry't, 'tis in his buttons, he will carry't.

Page. Not by my consent, I promise you: the gentleman is
of

of no having, he kept company with the wild Prince and *Poinz*: 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.

Ford. I beseech you heartily, some of you go home with me to dinner; besides your cheer you shall have sport; I will shew you a monster. Mr. Doctor you shall go, so shall you Mr. *Page*, and you Sir *Hugh*.

Shal. Well, fare you well: we shall have the freer wooing at Mr. *Page*'s.

Caius. Go home, *John Rugby*, I come anon.

Host. Farewel, my hearts; I will to my honest Knight *Falstaff*, and drink canary with him.

Ford. 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.

S C E N E VII.

Ford's House.

Enter Mrs. Ford, Mrs. Page, and Servants with a basket.

Mrs. Ford. **W**HAT *John*! what *Robert*!

Mrs. Page. Quickly, quickly: is the buck-basket -----

Mrs. Ford. I warrant. What *Robin*, I say.

Mrs. Page. Come, come, come.

Mrs. Ford. Here set it down.

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

a'l haste, and carry it among the whitsters in *Datchet-Mead*, and there empty it in the muddy ditch close by the *Thames* side.

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 call'd.

Mrs. Page. Here comes little *Robin*.

Enter Robin.

Mrs. Ford. How now, my eyes-musket, what news with you?

Rob. My master Sir *John* is come in at your back-door, mistress *Ford*, and requests your company.

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 threaten'd to put me into everlasting liberty, if I tell you of it; for he swears he'll turn me away.

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; mistress *Page*, remember you your cue. *[Exit Robin.]*

Mrs. Page. I warrant thee; if do not act it, hiss me.

[Exit Mrs. Page.]

Mrs. Ford. Go to then; we'll use this unwholsome humidity, this gross watry pumpion, we'll teach him to know turtles from jays.

S C E N E VIII.

Enter Falstaff.

Fal. Have I caught thee, my heav'nly jewel? why, now let me die; for I have liv'd long enough: this is the period of my ambition: O this blessed hour!

Mrs. Ford. O sweet Sir *John*!

Fal. *Mrs. Ford*, I cannot cog, I cannot prate, mistress *Ford*:

now

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.

Fal. Let the court of *France* shew me such another; I see how thine eye would emulate the diamond: thou hast the right arched bent of the brow, that becomes the ship-tire, the tire-valiant, or any ^b *Venetian* attire.

Mrs. *Ford*. A plain kerchiffe, Sir *John*: my brows become nothing else, nor that well neither.

Fal. Thou art a tyrant to say so; thou would'st make an absolute courtier, and the firm fixure of thy foot would give an excellent motion to thy gate, in a semi-circled farthingale. I see what thou wert, if fortune thy foe were not, nature is 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 many of these lisping haw-thorn buds, that come like women in men's apparel, and smell like *Bucklers-Berry* in simpling-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 mistress *Page*.

Fal. Thou might'st 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, heav'n knows how I love you, and you shall one day find it.

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 looking wildly, and would needs speak with you presently.

Fal.

^b tire of Venetian admittance.

Fal. She shall not see me; I will ensconce me behind the arras.

Mrs. Ford. Pray you do so; she's a very tatling woman.

S C E N E IX.

Enter Mistress Page.

What's the matter? how now?

Mrs. Page. O mistress *Ford*, what have you done? you're sham'd, y'are overthrown, you are undone for ever.

Mrs. Ford. What's the matter, good mistress *Page*?

Mrs. Page. O well-a-day, mistress *Ford*, having an honest man to your husband, to give him such cause of suspicion.

Mrs. Ford. What cause of suspicion?

Mrs. Page. What cause of suspicion? out upon you; how am I mistook in you?

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.

Mrs. Ford. 'Tis not so, I hope.

Mrs. Page. Pray heav'n 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 your self clear, why, I am glad of it; but if you have a friend here, convey, convey him out. Be not amaz'd, call all your senses to you, defend your reputation, or bid farewell to your good life for ever.

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.

Mrs. Page. For shame, never stand you had rather, and
you

you had rather; your husband's here at hand, bethink you of some conveyance; in the house you cannot hide him. Oh, how have you deceiv'd me? look, here is a basket, if he be of any reasonable stature, he may creep in here, and throw foul linnen upon him, as if it were going to bucking: or it is whiting time, send him by your two men to *Datchet* mead.

Mrs. *Ford*. He's too big to go in there: what shall I do?

Re-enter Falstaff.

Fal. 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.

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 --- [*He goes into the basket, they cover him with foul linnen.*]

Mrs. *Page*. Help to cover your master, boy: call your men, mistress *Ford*. You dissembling Knight!

Mrs. *Ford*. What, *John, Robert, John*, go take up these cloaths here, quickly. Where's the cowl-staff? look how you drumble: carry them to the landress in *Datchet*-mead; quickly, come.

S C E N E X.

Enter Ford, Page, Caius, and 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 landress, forsooth.

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 my self 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.*] Gentle-
men,

men, I have dream'd 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.

Page. Good master *Ford*, be contented: you wrong your self too much.

Ford. True, master *Page*. Up gentlemen, you shall see sport anon; follow me, gentlemen.

Eva. This is ferry fantastical humours and jealousies.

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.*]

S C E N E XI.

Manent Mistress Page and Mistress Ford.

Mrs. Page. Is there not a double excellency in this?

Mrs. Ford. I know not which pleases me better, that my husband is deceiv'd, or Sir *John*.

Mrs. Page. What a taking was he in when your husband ask'd 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.

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! I never saw him so gross in his jealousy till now.

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

to him, and excuse his throwing into the water, and give him another hope, to betray him to another punishment?

Mrs. Page. We'll do it; let him be sent for to-morrow by eight a clock, to have amends.

Re-enter Ford, Page, &c.

Ford. I cannot find him; may be the knave bragg'd of that he could not compass.

Mrs. Page. Heard you that?

Mrs. Ford. You use me well master *Ford*, do you?

Ford. Ay, ay, I do so.

Mrs. Page. Heav'n make you better than your thoughts.

Ford. Amen.

Mrs. Page. You do your self mighty wrong, Mr. *Ford*.

Ford. Ay, ay; I must bear it.

Eva. If there be any pody in the house, and in the chambers, and in the coffers, and in the presses, heav'n forgive my sins.

Caius. By gar, nor I too; there is no bodies.

Page. Fie, fie, Mr. *Ford*, are you not asham'd? 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, Mr. *Page*: I suffer for it.

Eva. You suffer for a pad conscience; your wife is as honest a o'mans, as I will desires among five thousand, and five hundred too.

Caius. By gar, I see 'tis an honest woman.

Ford. Well, I promis'd you a dinner; come, come, walk in the park. I pray you pardon me; I will hereafter 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 house to breakfast,

after we'll a birding together; I have a fine hawk for the bush.
Shall it be so?

Ford. Any thing.

Eva. If there is one, I shall make two in the company.

Caius. If there be one or two, I shall make-a the turd.

Ford. Pray you go, Mr. *Page*.

Eva. I pray you now remembrance to-morrow on the lowfie knave, mine host.

Caius. Dat is good, by gar, with all my heart.

Eva. A lowfie knave, to have his gibes, and his mockeries.

[*Exeunt.*]

S C E N E XII.

Changes to Page's house.

Enter Fenton, and Mistress 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 thy self.
He doth object I am too great of birth,
And that my state being gall'd with my expence,
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.

Anne. May be he tells you true.

Fent. No, heav'n 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

Than

Than stamps in gold, or sums in sealed bags;
And 'tis the very riches of thy self
That now I aim at.

Anne. Gentle Mr. *Fenton*;
Yet seek my father's love, still seek it, Sir:
If opportunity and humblest suit
Cannot attain it, why then hark you hither.

S C E N E XIII.

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: 'd'slid 'tis but venturing.

Shal. Be not dismaid.

Slen. No, she shall not dismay me: I care not for that, but I am affeard.

Quic. Hark ye; Mr. *Slender* would speak a word with you.

Anne. I come to him. This is my father's choice.
O, what a world of vile ill-favour'd faults
Look handsome in three hundred pounds a year?

Quic. And how does good master *Fenton*? pray you a word with you.

Shal. She's coming; to her, coz. O boy, thou hadst a father!

Slen. I had a father, Mrs. *Anne*; my uncle can tell you good jests of him. Pray you, uncle, tell Mrs. *Anne* the jest, how my father stole two geese out of a pen, good uncle.

Shal. Mistress *Anne*, my cousin loves you.

Slen. Ay that I do, as well as I love any woman in *Glocestershire*.

Shal. He will maintain you like a gentlewoman.

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.

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?

Slen. My will? od's-heart-lings, that's a pretty jest indeed, I ne'er made my will yet, I thank heav'n; I am not such a sickly creature, I give heav'n praise.

Anne. I mean, Mr. *Slender*, what would you with me?

Slen. Truly for my own part, I would little or nothing with you; your father and my uncle have made motions; 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.

S C E N E XIV.

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 tell you, Sir, my daughter is dispos'd of.

Fent. Nay, master *Page*, be not impatient.

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*.

[*Exeunt Page, Shallow, and Slender.*

Quick. Speak to mistress *Page*.

Fent.

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.

Anne. Good mother, do not marry me to yon fool.

Mrs. Page. I mean it not, I seek you a better husband.

Quic. That's my master, master Doctor.

Anne. Alas I had rather be set quick i'th' earth,
And bowl'd to death with turneps.

Mrs. Page. Come, trouble not your self, 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.

'Till then, farewell Sir; she must needs go in,

Her father will be angry. [Ex. *Mrs. Page and Anne.*]

Fent. Farewel, gentle mistress; farewell *Nan*.

Quic. 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.

Fent. I thank thee; and I pray thee once to-night
Give my sweet *Nan* this ring: there's for thy pains. [Exit.]

Quic. Now heav'n send thee good fortune. 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 Mr. *Slender* had her; or, in sooth, I would Mr.
Fenton had her. I will do what I can for them all three, for
so I have promis'd, and I'll be as good as my word, but spe-
cially for Mr. *Fenton*. Well, I must of another errand to Sir
John Falstaff from my two mistresses; what a beast am I to
slack it? [Exit.]

S C E N E

S C E N E XV.

*The Garter-Inn.**Enter Falstaff and Bardolph.**Fal.* **B** *Ardolph*, I say.*Bard.* Here, Sir.

Fal. Go fetch me a quart of sack, put a toast in't. Have I liv'd to be carry'd in a basket, like a barrow of butchers offal, and to be thrown into the *Thames*? well, if I be serv'd such another trick, I'll have my brains ta'en out and butter'd, 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 drown'd a blind bitch's puppies, fifteen i' th' 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 drown'd, but that the shore was shelvy and shallow; a death that I abhor; for the water swells a man: and what a thing should I have been when I had been swell'd? I should have been a mountain of mummy.

Bard. Here's Mrs. *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 swallow'd snow-balls, for pills to cool the reins. Call her in.

Bard. Come in, woman.

S C E N E XVI.

Enter Mistress Quickly.

Quic. By your leave: I cry you mercy. Give your worship good-morrow.

Fal. Take away these challices: go brew me a pottle of sack finely.

Bard.

Bard. With eggs, Sir?

Fal. Simple of it self: I'll no pullet-sperm in my brewage.
How now?

Quic. Marry, Sir, I come to your worship from mistress *Ford*.

Fal. Mistress *Ford*? I have had *Ford* enough; I was thrown into the *Ford*; I have my belly full of *Ford*.

Quic. Alas the day! good heart, that was not her fault: she does so take on with her men; they mistook their erection.

Fal. So did I mine, to build on a foolish woman's promise.

Quic. Well, she laments, Sir, for it, that it would yern your heart to see it. Her husband goes this morning a birding; she desires you once more to come to her 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.

Quic. I will tell her.

Fal. Do so. Between nine and ten, say'st thou?

Quic. Eight and nine, Sir.

Fal. Well, be gone; I will not miss her.

Quic. Peace be with you, Sir. [Exit.]

Fal. I marvel I hear not of master *Brook*; he sent me word to stay within: I like his mony well. Oh, here he comes.

S C E N E XVII.

Enter Ford.

Ford. Bless you, Sir.

Fal. Now, master *Brook*, you come to know what hath pass'd between me and *Ford's* wife.

Ford. That indeed, Sir *John*, is my business.

Fal.

Fal. Master *Brook*, I will not lie to you; I was at her house the hour she appointed me.

Ford. And you sped, Sir?

Fal. Very ill-favour'dly, master *Brook*.

Ford. How 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 in the instant of our encounter, after we had embrac'd, kiss'd, protested, and as it were spoke the prologue of our comedy; and at his heels a rabble of his companions, thither provok'd and instigated by his distemper, and forsooth to search his house for his wife's love.

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 by her invention, and *Ford's* wife's distraction, they convey'd me into a buck-basket.

Ford. A buck-basket?

Fal. Yea, a buck-basket; ramm'd me in with foul shirts and smocks, socks, foul stockings, and greasie napkins, 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 suffer'd, to bring this woman to evil for your good. Being thus cramm'd in the basket, a couple of *Ford's* knaves, his hinds, were call'd forth by their mistress, to carry me in the name of foul cloaths to *Datchet-lane*; they took me on their shoulders, met the jealous knave their master in the door, who ask'd them once or twice what they had in their basket; I quak'd for fear, lest the lunatick knave woud have search'd it; but fate, ordaining

he

he should be a cuckold, held his hand. Well, on went he for a search, and away went I for foul cloaths; but mark the sequel, master *Brook*, I suffered the pangs of three ^aegregious deaths: first, an intolerable fright, to be detected by a jealous rotten bell-weather; next to be compass'd like a good bilbo, in the circumference of a peck, hilt to point, heel to head; and then to be stopt in, like a strong distillation, with stinking cloaths 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 'scape suffocation. And in the height of this bath, when I was more than half stew'd in grease, like a *Dutch* dish, to be thrown into the *Thames*, and cool'd 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 you suffer'd all this. My suit is then 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 husband is this morning gone a birding; I have receiv'd from her another ambassie of meeting; 'twixt eight and nine is the hour, master *Brook*.

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 crown'd with your enjoying her; adieu, you shall have her, master *Brook*, master *Brook*, you shall cuckold *Ford*. [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 linnen and buck-baskets! well, I will proclaim my self what I am; I will now take the leacher; he is at my house; he cannot 'scape me; 'tis impossible he should; he cannot creep

into a half penny purse, nor into a pepper box. But lest the devil that guides him should aid him, I will search impossible places; tho' 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.



A C T IV. S C E N E I.

Page's house.

Enter Mistress Page, Mistress Quickly, and William.

Mrs. P A G E.



Is he at Mr. *Ford's* already, think'st thou?

Quic. Sure he is by this, or will be presently; but truly he is very courageous mad, about his throwing into the water; Mrs. *Ford* desires you to come suddenly.

Mrs. Page. I'll be with her by and by; I'll but bring my young man here to school. Look where his master comes; 'tis a playing-day I see. How now, Sir *Hugh*, no school to day?

Enter Evans.

Eva. No; master *Slender* is let the boys leave to play.

Quic. 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.

Eva. Come hither, *William*; hold up your head, come.

Mrs. Page. Come on Sirrah, hold up your head; answer your master, be not afraid. *Eva.*

Eva. *William*, how many numbers is in nouns?

Will. Two.

Quic. Truly, I thought there had been one number more, because they say, od's nouns.

Eva. Peace your tatlings. What is, *Fair, William?*

Will. *Pulcher.*

Quic. Poulcats? there are fairer things than poulcats, sure.

Eva. You are a very simplicity o'man; I pray you peace. What is *Lapis, William?*

Will. A stone.

Eva. And what is a stone, *William?*

Will. A pebble.

Eva. No it is *Lapis*: I pray you remember in your prain.

Will. *Lapis.*

Eva. That is a good *William*: what is he, *William*, that does lend articles?

Will. Articles are borrow'd of the pronoun, and be thus declin'd, *singulariter nominativo, hic, hæc, hoc.*

Eva. *Nominativo, hig, hag, hog*; pray you mark: *genitivo, hujus*: well, what is your *accusative case?*

Will. *Accusative, hinc.*

Eva. I pray you have your remembrance, child, *accusative, hung, hang, hog.*

Quic. Hang hog is *Latin* for bacon, I warrant you.

Eva. Leave you prabbles, o'man. What is the *focative case, William?*

Will. O, *vocativo, O.*

Eva. Remember *William*, *focative* is *caret.*

Quic. And that's a good root.

Eva. O'man, forbear.

Mrs. Page. Peace.

Eva. What is your *genitive case plural, William?*

Will. *Genitive case?*

Eva. Ay.

Will. Genitive, *horum, harum, horum.*

Quic. 'Vengeance of *Ginyes* case; fie on her; never name her, child, if she be a whore.

Eva. For shame o'man.

Quic. You do ill to teach the child such words: he teaches him to hick and to hack, which they'll do fast enough of themselves; and to call *horum*; fie upon you.

Eva. O'man, art thou lunacies? hast thou no understandings for thy cases, and the numbers of the genders? thou art as foolish christian creatures as I would desire.

Mrs. Page. Pr'ythee hold thy peace.

Eva. Shew me now, *William*, some declensions of your pronouns.

Will. Forsooth, I have forgot.

Eva. It is *qui, quæ, quod*; if you forget your *quies*, your *quæ*s, and your *quod*s, you must be preeches: go your ways and play, go.

Mrs. Page. He is a better scholar than I thought he was.

Eva. He is a good sprag memory. Farewel, *Mrs. Page*.

Mrs. Page. Adieu, good Sir *Hugh*. Get you home, boy. Come we stay too long. [*Exeunt.*

S C E N E II.

Ford's House.

Enter Falstaff and Mistress Ford.

Fal. **M**ISTRESS *Ford*, your sorrow hath eaten up my sufferance; I see you are obsequious in your love, and I profess requital to a hairs breadth, not only, mistress *Ford*, in the simple office of love, but in all the accoustrement, complement, and ceremony of it. But are you sure of your husband now?

Mrs.

Mrs. *Ford*. He's a birding, sweet Sir *John*.

Mrs. *Page*. [*within*] what ho, gossip *Ford*! what ho!

Mrs. *Ford*. Step into th' chamber, Sir *John*. [*Ex. Falstaff*.

Enter Mistress Page.

Mrs. *Page*. How now, sweet heart, who's at home besides your self?

Mrs. *Ford*. Why none but mine own people.

Mrs. *Page*. Indeed?

Mrs. *Ford*. No certainly. ----- Speak louder.

Mrs. *Page*. Truly, I am so glad you have no body here.

Mrs. *Ford*. Why?

Mrs. *Page*. Why woman, your husband is in his old lines 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 fore-head, crying peer-out, peer-out, that any madness I ever yet beheld seem'd, but tameness, civility and patience to this distemper he is in now; I am glad the fat Knight is not here.

Mrs. *Ford*. Why, does he talk of him?

Mrs. *Page*. Of none but him, and swears he was carry'd out, the last time he search'd 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.

Mrs. *Ford*. How near is he, mistress *Page*?

Mrs. *Page*. Hard by, at streets end, he will be here anon.

Mrs. *Ford*. I am undone, the Knight is here.

Mrs. *Page*. Why then thou art utterly sham'd, and he's but a dead man. What a woman are you? away with him, away with him; better shame than murther.

Mrs. *Ford*. Which way should he go? how should I bestow him? shall I put him into the basket again?

S C E N E

S C E N E III.

Enter Falstaff.

Fal. No, I'll come no more i'th' basket: may I not go out ere he come?

Mrs. Page. Alas, alas, three of master *Ford's* brothers watch the door with pistols, that none should issue out, otherwise you might slip ere he came: but what make you here?

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 kill-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.

Fal. I'll go out then.

Mrs. Ford. If you go out in your own semblance, you die, Sir *John*, unless you go out disguis'd. 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 kercheif, and so escape.

Fal. Good heart, devise something; any extremity, rather than mischief.

Mrs. Ford. My maid's aunt, the fat woman of *Brainford*, has a gown above.

Mrs. Page. On my word it will serve him, she's as big as he is, and there's her thrumb hat, and her muffler too. Run up, Sir *John*.

Mrs. Ford. Go, go, sweet Sir *John*, mistress *Page* and I will look some linnen for your head.

Mrs.

Mrs. *Page*. Quick, quick, we'll come dress you straight; put on the gown the while. [*Exit Falstaff.*

Mrs. *Ford*. I would my husband would meet him in this shape, he cannot abide the old woman of *Brainford*; he swears she's a witch, forbad her my house, and hath threatned to beat her.

Mrs. *Page*. Heav'n 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, however he hath had intelligence.

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 *Brainford*.

Mrs. *Ford*. I'll first direct my men, what they shall do with the basket; go up, I'll bring linnen for him straight.

Mrs. *Page*. Hang him, dishonest varlet, we cannot misuse him enough.

We'll leave a proof, by that which we will do,
Wives may be merry, and yet honest too.

We do not act, that often jest and laugh:

'Tis old but true, still swine eats all the draugh.

Mrs. *Ford*. Go Sirs, take the basket again on your shoulders; your master is hard at door; if he bid you set it down obey him: quickly, dispatch.

Enter servants with the basket.

1 *Serv.* Come, come, take up.

2 *Serv.* Pray heav'n it be not full of the Knight again.

1 *Serv.* I hope not. I had as lief bear so much lead.



S C E N E

S C E N E IV.

Enter Ford, Shallow, Page, Caius and Evans.

Ford. Ay, but if it prove true, master *Page*, have you any way then to unfool me again? set down the basket villain; somebody call my wife: youth in a basket! oh you panderly rascals, there's a knot, a gang, a pack, a conspiracy against me; now shall the devil be sham'd. What wife, I say; come, come forth, behold what honest cloaths you send forth to bleaching.

Page. Why this passes, master *Ford*; you are not to go loose any longer, you must be pinnion'd.

Eva. Why, this is lunatics; this is mad as a mad dog.

Shal. Indeed, master *Ford*, this is not well indeed.

Ford. So say I too, Sir. Come hither mistress *Ford*, mistress *Ford*, the honest woman, the modest wife, the virtuous creature, that hath the jealous fool to her husband: I suspect without cause, mistress, do I?

Mrs. Ford. Heav'n be my witness you do, if you suspect me in any dishonesty.

Ford. Well said, brazen-face, hold it out: come forth, Sirrah.
[*Pulls the cloaths out of the basket.*]

Page. This passes.

Mrs. Ford. Are you not ashamed, let the cloaths alone.

Ford. I shall find you anon.

Eva. 'Tis unreasonable; will you take up your wife's cloaths? come away.

Ford. Empty the basket, I say.

Mrs. Ford. Why man, why?

Ford. Master *Page*, as I am a man, there was one convey'd 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 linnen.

Mrs.

Mrs. *Ford*. If you find a man there, he shall die a flea's death.

Page. Here's no man.

Shal. By my fidelity this is not well, master *Ford*; this wrongs you.

Eva. 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.

Page. No, nor no where else but in your brain.

Ford. Help to search my house this one time; if I find not what I seek, shew 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 wall-nut for his wife's lemman. Satisfie me once more, once more search with me.

Mrs. *Ford*. What hoa, 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 *Brainford*.

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 th' figure, and such dawbry as 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.

S C E N E V.

Enter Falstaff in womens cloaths, and Mrs. Page.

Mrs. *Page*. Come mother *Prat*, come, give me your hand.

Ford. I'll *Prat* her. Out of my door you witch, [*Beats him.*] you hag, you baggage, you poulcat, you runnion, out, out, out; I'll conjure you, I'll fortune-tell yo. [*Exit Fal.*]

Mrs. *Page*. Are you not asham'd? I think you have kill'd the poor woman.

Mrs. *Ford*. Nay, he will do it; 'tis a goodly credit for you.

Ford. Hang her, witch.

Eva. By yea and no I think the o'man is a witch indeed: I like not when a o'man has a great peard; I spy a great peard under her muffler.

Ford. Will you follow, gentlemen? I beseech you follow; see but the issue of my jealousy; if I cry out thus upon no tryal, never trust me when I open again.

Page. Let's obey his humour a little further: come gentlemen. [*Exeunt*.

Mrs. *Page*. Trust me, he beat him most pitifully.

Mrs. *Ford*. Nay, by th' mas that he did not; he beat him most unpitifully, methought.

Mrs. *Page*. I'll have the cudgel hallow'd and hung o'er the altar; it hath done meritorious service.

Mrs. *Ford*. What think you? may we, with the warrant of woman-hood, and the witness of a good conscience, pursue him with any further revenge?

Mrs. *Page*. The spirit of wantonness is sure scar'd 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?

Mrs. *Page*. Yes, by all means; if it be but to scrape the figures out of your husband's brain. If they can find in their hearts the poor unvirtuous fat Knight shall be any further afflicted, we two will still be the ministers.

Mrs. *Ford*. I'll warrant they'll have him publickly sham'd; and methinks there would be no period to the jest, should he not be publickly sham'd.

Mrs. *Page*. Come to the forge with it, then shape it: I would not have things cool. [*Exeunt*.

S C E N E

S C E N E VI.

*Changes to the Garter-Inn.**Enter Host and Bardolph.*

Bard. SIR, the *German* desires 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*?

Bard. Sir, I'll call them to you.

Host. They shall have my horses, but I'll make them pay, I'll fawce them. They have had my house a week at command; I have turn'd away my other guests; they must come off; I'll fawce them, come. [*Exeunt.*

S C E N E VII.

*Changes to Ford's house.**Enter Page, Ford, Mistress Page, Mistress Ford and Evans.*

Eva. 'TIS one of the best discretions of a o'man 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.

Ford. Pardon me, wife. Henceforth do what thou wilt; I rather will suspect the sun with cold,
Than thee with wantonness; thy honour stands,
In him that was of late an heretick,
As firm of faith.

Page. 'Tis well, 'tis well; no more.

Be not extream in submission, as in offence,
 But let our plot go forward: let our wives
 Yet once again, to make us publick sport,
 Appoint a meeting with this old fat fellow,
 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.

Eva. You say he hath been thrown into the river; and has
 been grievously peaten, as an old o'man; methinks there should
 be terrors in him, that he should not come; methinks his flesh
 is punish'd, he shall have no desires.

Page. So think I too.

Mrs. Ford. Devise but how you'll use him when he comes;
 And let us two devise to bring him thither.

Mrs. Page. There is an old tale goes, that *Herne* the hunter,
 Sometime a keeper in our *Windsor* forest,
 Doth all the winter time at still of midnight
 Walk round about an Oak, with ragged horns,
 And there he blasts the tree, and takes the cattel,
 And makes milch-kine yield blood, and shakes a chain
 In a most hideous and dreadful manner.
 You've heard of such a spirit, and well you know
 The superstitious idle-headed *Eld*
 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,
 That *Falstaff* at that oak shall meet with us.

Page. Well, let it not be doubted but he'll come.

And

And in this shape when you have brought him thither,
What shall be done with him? what is your plot?

Mrs. Page. That likewise we have thought upon, and thus:
Nan Page, (my daughter) and my little son,
And three or four more of their growth, we'll dress
Like urchins, ouches, and fairies, green and white,
With rounds of waxen tapers on their heads,
And rattles in their hands; upon a sudden,
As *Falstaff*, she, and I, are newly met,
Let them from forth a saw-pit rush at once
With some diffused song: upon their sight
We two, in great amazedness, will fly;
Then let them all encircle him about,
And fairy-like to pinch the unclean Knight;
And ask him why, that hour of fairy revel,
In their so sacred paths he dares to tread
In shape prophane?

Mrs. Ford. And 'till he tell the truth
Let the supposed fairies pinch him round,
And burn him with their tapers.

Mrs. Page. The truth being known,
We'll all present our selves; dis-horn the spirit,
And mock him home to *Windsor*.

Ford. The children must
Be practis'd well to this, or they'll ne'er do't.

Eva. I will teach the children their behaviours; and I will
be like a jack-a-napes also, to burn the Knight with my taper.

Ford. This will be excellent. I'll go buy them vizards.

Mrs. Page. My *Nan* shall be the Queen of all the fairies;
Finely attired in a robe of white.

Page. That silk will I go buy, and in that time
Shall Mr. *Slender* steal my *Nan* away,

[*Aside.*
And

And marry her at *Eaton*. Go, send to *Falstaff* straight.

Ford. Nay, I'll to him again in the name of *Brook*; he'll tell me all his purpose. Sure he'll come.

Mrs. Page. Fear not you that; go get us properties and tricking for your fairies.

Eva. Let us about it, it is admirable pleasures, and ferry honest knaveries.

[*Exeunt Page, Ford and Evans.*

Mrs. Page. Go, *Mrs. 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*, tho' well landed, is an idiot;
And he my husband best of all affects:
The Doctor is well mony'd, and his friends
Potent at court; he, none but he shall have her,
Tho' twenty thousand worthier came to crave her. [*Exit.*

S C E N E VIII.

The Garter-Inn.

Enter Host and Simple.

Host. **W**HAT wouldst thou have, boor? what, thick-skin? speak, breathe, discuss; brief, short, quick, snap.

Simp. Marry, Sir, I come to speak with Sir *John Falstaff*, from Mr. *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.

Simp. There's an old woman, a fat woman gone up into his chamber;

chamber; I'll be so bold as stay, Sir, 'till she come down; I come to speak with her indeed.

Host. Ha! a fat woman? the Knight may be robb'd: I'll call. Bully-Knight! bully-Sir *John!* speak from thy lungs military: art thou there? it is thine host, thine *Ephesian* calls.

Enter Falstaff.

Fal. 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.

Fal. There was, mine host, an old fat woman even now with me, but she's gone.

Simp. Pray you, Sir, was't not the wise woman of *Brainford*?

Fal. Ay marry was it, muscle-shell, what would you with her?

Simp. My master, Sir, my master *Slender* sent to her, seeing her go thro' the street, to know, Sir, whether one *Nym*, Sir, that beguil'd him of a chain, had the chain, or no.

Fal. I spake with the old woman about it.

Simp. And what says she, I pray Sir?

Fal. Marry she says, that the very same man that beguil'd master *Slender* of his chain, cozen'd him of it.

Simp. I would I could have spoken with the woman her self, I had other things to have spoken with her too, from him.

Fal. What are they? let us know.

Host. Ay, come; quick.

Simp. I may not conceal them, Sir.

Host. Conceal them, or thou dy'ft.

Simp. 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.

Simp. What, Sir?

Fal. To have her, or no: go; say the woman told me so.

Simp.

Simp. May I be so bold to say so, Sir?

Host. Ay Sir; like who more bold.

Simp. I thank you worship: I shall make my master glad with these tidings. [Exit Simple.]

Host. Thou art clarkly; thou art clarkly, 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 learn'd before in my life; and I paid nothing for it neither, but was paid for my learning.

S C E N E IX.

Enter Bardolph.

Bard. Out alas, Sir, cozenage; meer cozenage!

Host. Where be my horses? speak well of them, varletto.

Bard. Run away with the cozeners; for so soon as I came beyond *Eaton*, 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 Faustus's*.

Host. They are gone but to meet the Duke; villain, do not say they be fled; *Germans* are honest men.

Enter Evans.

Eva. Where is mine *Host*?

Host. What is the matter, Sir?

Eva. Have a care of your entertainments; there is a friend o' mine come to town tells me there is three cozen-jermans that has cozen'd all the hosts of *Reading*, of *Maiden-head*, of *Cole-Brook*, of horses and mony. 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.]

Enter Caius.

Caius. Ver'is mine *Host de Jarteer*?

Host.

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 a grand preparation for a Duke *de Jamany* ; by my trot, der is no Duke dat the court is know, to come : I tell you for good will ; adieu. [*Exit.*

Host. Hue and cry, villain, go ; assist me, Knight, I am undone ; fly, run, hue and cry. Villain, I am undone. [*Exit.*

Fal. I would all the world might be cozen'd, for I have been cozened and beaten too. If it should come to the ear of the court, how I have been transformed, and how my transformation hath been wash'd and cudgel'd, they would melt me out of my fat, drop by drop, and liquor fishermens boots with me. I warrant they would whip me with their fine wits, 'till I were as crest-faln as a dry'd pear. I never prosper'd since I forswore my self at *Primerio*. Well, if my wind were but long enough^b to say my prayers, I would repent. Now, whence come you ?

S C E N E X.

Enter Mistress Quickly.

Quic. From the two parties, forsooth.

Fal. The devil take one party, and his dam the other, and so they shall be both bestow'd. I have suffer'd more for their sakes, more than the villainous inconstancy of man's disposition is able to bear.

Quic. And have not they suffer'd ? 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 tell'st thou me of black and blue ? I was beaten my self into all the colours of the rain-bow ; and I was like to be apprehended for the witch of *Brainford*, but that my admirable dexterity of wit, counterfeiting the action of an old woman deliver'd me, the knave constable had set me i'th' stocks, i'th' common stocks for a witch.

Quic. 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 is here to bring you together? sure one of you does not serve heav'n well, that you are so cross'd.

Fal. Come up into my chamber.

[*Exeunt.*]

S C E N E XI.

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.

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,
(So far forth as her self might be her chuser)
Ev'n to my wish. I have a letter from her
Of such contents, as you will wonder at;
The mirth whereof's so larded with my matter,
That neither singly can be manifested,
Without the shew of both. Fat Sir *John Falstaff*
Hath a great scene; the image of the jest
I'll shew 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;
The purpose why, is here; in which disguise,
While other jests are something rank on foot,
Her father hath commanded her to slip

Away

Away with *Slender*, and with him at *Eaton*
 Immediately to marry; she hath consented ---- Now Sir,
 Her mother, ever 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,
 And at the deanry, 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,
 And in that dress 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 devote her to the Doctor,
 (For they must all be mask'd and vizarded)
 That, quaint in green, she shall be loose enrob'd,
 With ribbands-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.

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,
 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;
 Beside, I'll make a present recompence.

[*Exeunt.*]

S C E N E XII.

Re-enter Falstaff and Mistress Quickly.

Fal. Pr'ythee no more pratling; go, I'll hold. This is the third time; I hope good luck lyes in odd numbers; away, go; they say there is divinity in odd numbers, either in nativity, chance or death; away.

Quic. I'll provide you a chain, and I'll do what I can to get you a pair of horns. [*Exit Mrs. Quickly.*]

Fal. Away, I say, time wears: hold up your head and mince.

Enter Ford.

How now, master *Brook*? master *Brook*, the matter will be known to night, or never. Be you in the park about mid-night, 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 poor old woman. That same knave, *Ford* her husband, hath the finest mad devil of jealousie in him, master *Brook*, that ever govern'd frenzy. I will tell you, he beat me grievously, in the shape of a woman; for in the shape of a man, master *Brook*, I fear not *Goliath* with a weaver's 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 pluckt geese, play'd truant, and whipt top, I knew not what 'twas to be beaten, 'till lately. Follow me, I'll tell you strange things of this knave *Ford*, on whom to-night I will be reveng'd, and I will deliver his wife into your hand. Follow; strange things in hand, master *Brook*; follow. [*Exeunt.*]

A C T



ACT V. SCENE I.

Windfor-Park.

Enter Page, Shallow and Slender.

PAGE.



OME, come; we'll couch i'th' 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 in white and cry mum, she cries budget, and by that we know one another.

Shallow. That's good too; but what needs either your mum, or her budget? the white will decipher her well enough. It hath struck ten a-clock.

Page. The night is dark, light and spirits will become it well; heav'n 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 II.

Enter Mistress Page, Mistress Ford and Caius.

Mrs. Page. Mr. 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.

[*Exit*.
Mrs.

Mrs. *Page*. Fare you well, Sir. 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.

Mrs. *Ford*. Where is *Nan* now, and her troop of fairies, and the *Welch* devil *Herne*?

Mrs. *Page*. They are all couch'd in a pit hard by *Herne's* oak, with obscur'd lights; which at the very instant of *Falstaff's* and our meeting they will at once display to the night.

Mrs. *Ford*. That cannot chuse but amaze him.

Mrs. *Page*. If he be not amaz'd he will be mock'd; if he be amaz'd he will be mock'd.

Mrs. *Ford*. We'll betray him finely.

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*.

Enter Evans and Fairies.

Eva. Trib, trib, fairies; come and remember your parts: be bold, I pray you, follow me into the pit, and when I give the watch-ords do as I bid you: come, come; trib, trib. [*Exeunt*.

S C E N E III.

Enter Falstaff.

Fal. The *Windsor* bell hath struck twelve, the minute draws on; now the hot-blooded gods assist me. Remember *Jove* thou wast a bull for thy *Europa*; love set on thy horns. Oh 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*: oh omnipotent 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 fem-

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'th' forest. Send me a cool rut-time, *Jove*, or who can blame me to piss my tallow? who comes here? my doe?

Enter Mistress Ford and Mistress Page.

Mrs. Ford. Sir *John*? art thou, there my deer? my male-deer?

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.

Mrs. Ford. *Mistress Page* is come with me, sweet heart.

Fal. Divide me like a brib'd buck, each a haunch; I will keep my sides to my self, 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? 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. Heav'n forgive our sins.

Fal. What should this be?

Mrs. Ford. *Mrs. Page.* Away, away. *[The women run out.*

Fal. I think the devil will not have me damn'd, lest the oil that is in me should set hell on fire; he would never else cross me thus.

SCENE IV.

Enter Fairies.

Quic. Fairies, black, gray, green, and white,
You moon-shine revellers, and shades of night,

You

You orphan-heirs of fixed destiny,
Attend your office, and your quality.
Crier hobgoblin, make the fairy o-yes.

Pist. Elves, list your names; silence, you airy toys.
Cricket, to *Windsor* chimneys shalt thou leap:
Where fires thou find'st unrak'd, and hearths unswept,
There pinch the maids as blew as bilbery.
Our radiant Queen hates slutt and sluttery.

Fal. They're fairies, he that speaks to them shall die.
I'll wink and couch; no man their works must eye.

[*Lyes down upon his face.*]

Eva. Where's *Bede*? go you, and where you find a maid
That ere she sleep hath thrice her prayers said,
Raise up the organs of her fantasie,
Sleep she as sound as careless infancy;
But those that sleep and think not on their sins,
Pinch them, arms, legs, backs, shoulders, sides and shins.

Quic. About, about;
Search *Windsor* castle, elves, within and out.
Strew good luck, ouphes, on every sacred room,
That it may stand 'till the perpetual doom,
In state as wholsom, 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 ev'ry precious flow'r;
Each fair instalment, coat and sev'ral crest,
With loyal blazon evermore be blest.
And nightly-meadow-fairies, look you sing
Like to the *Garter*-compass in a ring:
Th' expresseure that it bears, green let it be,
More fertile fresh than all the field to see;
And, *Hony Soit Qui Mal-y-Pense* write,
In emrold-tuffs, flow'rs purple, blue and white,

Like saphire-pearl, and rich embroidery,
 Buckled below fair Knight-hood's bending knee;
 Fairies use flow'rs for their charactery.

Away, disperse; but 'till 'tis one a clock
 Our dance of custom round about the Oak
 Of *Herne* the hunter, let us not forget.

Eva. Lock hand in hand, your selves in order set:
 And twenty glow-worms shall our lanthorns be
 To guide our measure round about the tree.
 But stay, I smell a man of middle earth.

Fal. Heav'ns defend me from that *Welch* fairy, lest he transform me to a piece of cheese.

Pist. Vild worm, thou wast o'er-look'd ev'n in thy birth.

Quic. With tryal-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.

Pist. A tryal, come.

[They burn him with their tapers, and pinch him.]

Eva. Come, will this wood take fire?

Fal. Oh, oh, oh:

Quic. Corrupt, corrupt, and tainted in desire;
 About him, fairies, sing a scornful rhyme.
 And as you trip, still pinch him to your time.

The S O N G.

*Fie on simple phantasie:
 Fie on lust and luxury:
 Lust is but a bloody fire,
 Kindled with unchaste desire,
 Fed in heart whose flames aspire,
 As thoughts do blow them higher and higher.*

*The Merry Wives**Pinch him, fairies, mutually;**Pinch him for his villany:**Pinch him, and burn him, and turn him about,
'Till candles, and star-light, and moon-shine be out.**[He offers to run out.]*

S C E N E V.

*Enter Page, Ford, &c. They lay hold on him.**Page.* Nay do not fly, I think I've watcht 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 *Windfor* wives?
See you these husbands? do not these fair Oaks
Become the forest better than the town?*Ford.* Now, Sir, who's a cuckold now? master *Brook*, *Falstaff's*
a knave, a cuckoldy knave, here are his horns, master *Brook*;
and, master *Brook*, he hath enjoy'd nothing of *Ford's* but his
buck-basket, his cudgel, and twenty pounds of mony, which
must be paid to master *Brook*; his horses are arrested for it, ma-
ster *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.*Fal.* I do begin to perceive that I am made an afs.*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 surprize of my powers, drove the grossness of
the foppery into a receiv'd belief, in despite of the teeth of all
rhime and reason, that they were fairies. See now how wit may
be made a jack-a-lent, when 'tis upon ill employment.*Eva.* Sir *John Falstaff*, serve got, and leave your desires, and
fairies will not pinse you. *Ford.*

Ford. Well said, fairy *Hugh*.

Eva. 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*.

Fal. Have I laid my brain in the sun and dry'd it, that it wants matter to prevent so gross o'er-reaching as this? am I ridden with a *Welch* goat too? shall I have a coxcomb of frize? 'tis time I were choak'd with a piece of toasted cheese.

Eva. Seese is not good to give putter; your pelly is all putter.

Fal. Seese and putter? have I liv'd to stand in the taunt of one that makes fritters of *English*? this is enough to be the decay of lust and late-walking, through the realm.

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 our selves without scruple to hell, that ever the devil could have made you our delight?

Ford. What, a hog's-pudding? a bag of flax?

Mrs. Page. A puffed man?

Page. Old, cold, wither'd, 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?

Eva. And given to fornications, and to taverns, and sacks and wines 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 *Welch* flannel, ignorance it self is a plummet o'er me, use me as you will.

Ford. Marry Sir, we'll bring you to *Windsor* to one Mr. *Brook*, that you have cozen'd of mony, to whom you should have been a pander: over and above that you have suffer'd, I think, to repay that mony 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 Mr. *Slender* hath marry'd her daughter.

Mrs. *Page*. Doctors doubt that; if *Anne Page* be my daughter, she is, by this, Doctor *Caius's* wife.

S C E N E VI.

Enter Slender.

Slen. What hoe! hoe! father *Page!*

Page. Son, how now? how now son, have you dispatch'd?

Slen. Dispatch'd? I'll make the best in *Gloucestershire* know on't; would I were hang'd la, else.

Page. Of what, son?

Slen. I came yonder at *Eaton* to marry mistress *Anne Page*, and she's a great lubberly boy. If it had not been i'th' church, I would have swing'd him, or he should have swing'd me. If I did not think it had been *Anne Page*, would I might never stir, and 'tis a post-master's boy.

Page. Upon my life then you took the wrong.

Slen. What need you tell me that? I think so, when I took a boy for a girl: if I had been marry'd 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?

Slen. I went to her in white and cry'd mum, and she cry'd budget, as *Anne* and I had appointed, and yet it was not *Anne*, but a post-master's boy.

Mrs. *Page.* Good *George* be not angry; I knew of your purpose, turn'd my daughter into green, and indeed she is now with the Doctor at the Deanery, and there marry'd.



SCENE VII.

Enter Caius.

Caius. Ver is mistress *Page*? by gar I am cozen'd, I ha' marry'd one garsoon, a boy; one pesant, by gar. A boy; it is not *Anne Page*, by gar, I am cozen'd.

Mrs. Page. Why? did you not take her in green?

Caius. Ay be gar, and 'tis a boy; be gar, I'll raise all *Windfor*.

Ford. This is strange? who hath got the right *Anne*?

Page. My heart misgives me; here comes Mr. *Fenton*. How now Mr. *Fenton*?

Anne. Pardon, good father; good my mother, pardon.

Page. Now mistress, how chance you went not with Mr. *Slender*?

Mrs. Page. Why went you not with Mr. Doctor, maid?

Fent. You do amaze her. Hear the truth of it.

You would have marry'd 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.

Th' offence is holy that she hath committed,

And this deceit loses the name of craft,

Of disobedience, or unduteous title;

Since therein she doth eviate and shun

A thousand irreligious cursed hours

Which forced marriage would have brought upon her.

Ford. Stand not amaz'd, here is no remedy.

In love, the heav'n's themselves do guide the state;

Mony buys lands, and wives are sold by fate.

Fal. I am glad, tho' you have ta'en a special stand to strike at me, that your arrow hath glanc'd.

Page. Well, what remedy? *Fenton*, heav'n give thee joy;

What

What cannot be eschew'd, must be embrac'd.

* *Eva.* [*To Fenton aside.*] I will dance and eat plums at your wedding.

Fal. When night-dogs run, all sorts of deer are chac'd.

Mrs. Page. Well, I will muse no further. *Mr. Fenton,*
Heav'n give you many, many merry days.
Good husband, let us every one go home,
And laugh this sport o'er by a country fire,
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 lye with mistress *Ford.* [*Exe. Omnes.*]

* *This speech is taken from the edit. of 1619.*



M E A S U R E

F O R

M E A S U R E .

Dramatis Personæ.

VINCENTIO, *Duke of Vienna.*

Angelo, *Lord-deputy in the Duke's absence.*

Eſcalus, *an ancient Lord.*

Claudio, *a young gentleman.*

Lucio, *a fantaſtick.*

Two Gentlemen.

Varrius, *a gentleman, ſervant to the Duke.*

Provost.

Thomas, } *two Friars.*

Peter, }

Elbow, *a ſimple conſtable,*

Froth, *a fooliſh gentleman.*

Clown, *Servant to Mrs. Over-don.*

Abhorſon, *an executioner.*

Barnardine, *a diſſolute priſoner.*

Iſabella, *ſiſter to Claudio.*

Mariana, *betrothed to Angelo.*

Juliet, *beloved of Claudio.*

Franciſca, *a Nun.*

Miſtreſs Over-don, a bawd.

Guards, Officers, and other attendants.

S C E N E *Vienna.*

The ſtory is taken from Cinthio's Novels. Dec. 8. Nov. 5.

T H E



MEASURE *for* MEASURE.

ACT I. SCENE I.

A PALACE.

Enter Duke, Escalus, and Lords.

D U K E.

SCALUS.

Escal. My lord.

Duke. Of Government, the properties t' unfold,
Would seem in me t' affect speech and discourse.
Since I am ^a not to know, that your own science
Exceeds, in that, the lists of all advice

My strength can give you: then no more remains;
Put that to your sufficiency, as your worth is able,
And let them work. The nature of our people,
Our city's institutions, and the terms
Of common justice, y'are 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,
I say, bid come before us *Angelo*:
What figure of us think you he will bear?
For you must know, we have with special soul
Elected him our absence to supply;

V O L. I.

T t

Lent

^a put to know.

Lent him our terror, drest him with our love;
 And giv'n his deputation all the organs
 Of our own power: say, what think you of it?

Escal. If any in *Vienna* be of worth
 To undergo such ample grace and honour,
 It is lord *Angelo*.

S C E N E II.

Enter Angelo.

Duke. Look where he comes.

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: thy self and thy belongings
 Are not thine own so proper, as to waste
 Thy self upon thy virtues; they on thee.
 Heav'n 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
 As if we had them not. Spirits are not finely touch'd,
 But to fine issues; nature never lends
 The smallest scruple of her excellence,
 But like a thrifty goddess, she determines
 Her self 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 our self.
 Morality and mercy in *Vienna*,
 Live in thy tongue and heart: old *Escalus*,

Though

Though first in question, is thy secondary.

Take thy commission.

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't upon it.

Duke. Come, no more evasion:

We have with a prepar'd and leaven'd choice
Proceeded to you; therefore take your honours.

Our haste from hence is of so quick condition,

That it prefers it self, 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 th' hopeful execution do I leave you

Of our commission.

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 law,

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

Their loud applause, and *Ave's* vehement:

Nor do I think the man of safe discretion

That does affect it. Once more fare you well.

Ang. The heav'ns give safety to your purposes!

Escal. Lead forth and bring you back in happiness!

Duke. I thank you, fare you well.

[*Exit.*

Escal.

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 pow'r I have, but of what strength and nature
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.*

S C E N E III.

The 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.

1 Gent. Heav'n grant us its peace, but not the King of *Hungary's*.

2 Gent. Amen.

Lucio. Thou conclud'st like the sanctimonious pyrat, that went to sea with the ten commandments, but scrap'd one out of the table.

2 Gent. Thou shalt not steal?

Lucio. Ay, that he raz'd.

1 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.

2 Gent. I never heard any soldier dislike it.

Lucio. I believe thee: for I think thou never wast where grace was said.

2 Gent. No? a dozen times at least.

1 Gent.

1 *Gent.* What? in meeter?

Lucio. In any proportion, or in any language.

1 *Gent.* I think, or in any religion.

Lucio. Ay, why not? grace, is grace, despite of all controversy; as for example, thou thy self art a wicked villain, despite of all grace.

1 *Gent.* Well; there went but a pair of sheers between us.

Lucio. I grant; as there may between the lists and the velvet. Thou art the list.

1 *Gent.* And thou the velvet; thou art good velvet; thou'rt a three-pil'd piece I warrant thee: I had as lief be a list of an *English* kersey, as be pil'd, as thou art pil'd, 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.

1 *Gent.* I think I have done my self wrong, have I not?

2 *Gent.* Yes, that thou hast; whether thou art tainted, or free.

S C E N E IV.

Enter Bawd.

Lucio. Behold, behold, where Madam *Mitigation* comes. I have purchas'd as many diseases under her roof,
As come to -----

2 *Gent.* To what, pray?

Lucio. Judge.

2 *Gent.* To three thousand dollars a year.

1 *Gent.* Ay, and more.

Lucio. A *French* crown more.

1 *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 hath made a feast of thee.

1 *Gent.* How now, which of your hips has the most profound sciatica?

Bawd. Well, well; there's one yonder arrested, and carry'd to prison, was worth five thousand of you all.

1 *Gent.* Who's that, I pr'ythee?

Bawd. Marry Sir, that's *Claudio*, Signior *Claudio*.

1 *Gent.* *Claudio* to prison? 'tis not so.

Bawd. Nay, but I know 'tis so; I saw him arrested; saw him carry'd away; and which is more, within these three days his head is to be chopt off.

Lucio. But, after all this fooling, I would not have it so: art thou sure of this?

Bawd. 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.

2 *Gent.* Besides, you know it draws something near to the speech we had to such a purpose.

1 *Gent.* But most of all agreeing with the proclamation.

Lucio. Away, let's go learn the truth of it. [*Exeunt.*]

Bawd. Thus, what with the war, what with the sweat, what with the gallows, and what with poverty, I am custom-shrunk. How now? what's the news with you;

S C E N E V.

Enter Clown.

Clown. Yonder man is carry'd to prison.

Bawd. Well; what has he done?

Clown. A woman.

Bawd. But what's his offence?

Clown. Groping for trouts in a peculiar river.

Bawd. What? is there a maid with child by him?

Clown. No; but there's a woman with maid by him. You have not heard of the proclamation, have you?

Bawd. What proclamation, man?

Clown. All houses in the suburbs of *Vienna* must be pluck'd down?

Bawd. And what shall become of those in the city?

Clown. They shall stand for seed; they had gone down too, but that a wise burger put in for them.

Bawd. But shall our houses of resort in the suburbs be pull'd down?

Clown. To the ground, mistress.

Bawd. Why here's a change indeed in the common-wealth; what shall become of me?

Clown. 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.

Bawd. What's to do here, *Thomas Tapster*? let's withdraw.

Clown. Here comes Signior *Claudio*, led by the provost to prison; and there's Madam *Juliet*. [*Ex. Bawd and Clown.*]

S C E N E VI.

Enter Provost, *Claudio*, *Juliet*, and *Officers*. *Lucio and two gentlemen.*

Claud. Fellow, why dost thou show me thus to th' world?
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 Demi-god, Authority,

Make

Make us pay down, for our offence, by weight
The words of heav'n; on whom it will, it will;
On whom it will not, so; yet still 'tis just.

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,
So every scope by the immod'rate 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 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 impri-
sonment: what's thy offence *Claudio*?

Claud. What but to speak of would offend again.

Lucio. What is't, murder?

Claud. No.

Lucio. Letchery?

Claud. Call it so.

Prov. Away, Sir, you must go.

Claud. One word, good friend: *Lucio* a word with you.

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,
Save that we do the denunciation lack
Of outward order. This we came not to,
Only for propagation of a dowre
Remaining in the coffer of her friends,
From whom we thought it meet to hide our love
'Till time had made them for us. But it chances

The stealth of our most mutual entertainment,
With character too gross, is writ in *Juliet*.

Lucio. With child, perhaps?

Claud. Unhappily, even so.

And the new Deputy now for the Duke,
(Whether it be the fault and glimpse of newness;
Or whether that the body publick be
A horse whereon the governor doth ride,
Who newly in the feat, that it may know
He can command, lets it strait feel the spur;)
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 th' enrolled penalties
Which have like unscour'd armour hung by th' wall
So long, that nineteen zodiacks have gone round,
And none of them been worn; and for a name,
Now puts the drowsie and neglected act
Freshly on me; 'tis surely for a name.

Lucio. I warrant it is; and thy head stands so tickle on thy
shoulders, that a milk-maid, 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 pr'ythee, *Lucio*, do me this kind service:
This day my sister should the cloister enter,
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 her self assay him,
I have great hope in that; for in her youth
There is a prone and speechless dialect,
Such as moves men! beside, she 'hath prosp'rous art

When she will play with reason and discourse,
And well she can persuade.

Lucio. I pray she may; as well for the encouragement of the like, which else would stand upon grievous imposition; 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*.

Lucio. Within two hours.

Claud. Come officer, away.

[*Exeunt.*]

S C E N E VII.

A MONASTERY.

Enter Duke and Friar Thomas.

Duke. **N**O; holy father, throw away that thought,
Believe not that the dribbling dart of love
Can pierce a compleat breast: why I desire thee
To give me secret harbour, hath a purpose
More grave and wrinkled than the aims and ends
Of burning youth.

Fri. May your Grace speak of it?

Duke. My holy Sir, none better knows than you
How I have ever lov'd the life remov'd;
And held in idle price to haunt assemblies,
Where youth, and cost, and witlefs bravery keeps.
I have deliver'd to lord *Angelo*

(A man of stricture and firm abstinence)

My absolute pow'r and place here in *Vienna*,

And he supposes me travell'd to *Poland*;

For so I've strew'd it in the common ear,

And so it is receiv'd: now, pious Sir,

You will demand of me, why I do this?

Fri.

Fri. Gladly, my lord.

Duke. We have strict statutes and most biting laws,
The needful bits and curbs for head-strong weeds,
Which for this fourteen years we have let slip,
Even like an o'er-grown lion in a cave
That goes not out to prey: now, as fond fathers
Having bound up the threat'ning twigs of birch,
Only to stick it in their childrens sight,
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
Goes all decorum.

Fri. It rested in your Grace
T' unloose this ty'd-up justice, when you pleas'd:
And it in you more dreadful would have seem'd
Than in lord *Angelo*.

Duke. I fear, too dreadful.
Sith 'twas my fault to give the people scope,
'T would be my tyranny to strike and gall them
For what I bid them do. For we bid this
When evil deeds have their permissive pass,
And not the punishment. Therefore, my father,
I have on *Angelo* impos'd the office:
Who may in th' ambush of my name strike home,
And yet, my nature never in the fight
To do in slander: To behold his sway,
I will, as 'twere a brother of your order,
Visit both Prince and people; therefore pr'ythee
Supply me with the habit, and instruct me
How I may formally my person bear
Like a true *Friar*. More reasons for this action,

At your more leifure fhall I render you ;
 Only this one : lord *Angelo* is precise,
 Stands at a guard with envy, fcarce confefles
 That his blood flows, or that his appetite
 Is more to bread than ftone : hence fhall we fee,
 If pow'r change purpofe, what our feemers be. [*Exeunt.*]

S C E N E VIII.

A N U N N E R Y.

Enter *Ifabella* and *Francifca*.

Ifab. A N D have you Nuns no farther privileges ?
Nun. Are not thefe large enough ?

Ifab. Yes truly ; I fpeak not as defiring more,
 But rather wifhing a more ftrict restraint
 Upon the fifter votarifts of faint *Clare*.

Lucio *within*.

Lucio. Hoa ! peace be in this place.

Ifab. Who's that which calls ?

Nun. It is a man's voice : gentle *Ifabella*,
 Turn you the key, and know his bufinefs of him ;
 You may ; I may not ; you are yet unsworn :
 When you have vow'd, you muft not fpeak with men
 But in the prefence of the *Priores* ;
 Then if you fpeak, you muft not fhew your face,
 Or if you fhew your face, you muft not fpeak.
 He calls again, I pray you anfwer him. [*Exit* *Franc.*]

Ifab. Peace and profperity, who is't that calls ?

Enter *Lucio*.

Lucio. Hail virgin, if you be as thofe cheek-rofes
 Proclaim you are no lefs, can you fo ftand me,

As bring me to the sight of *Ifabella*,
A novice of this place, and the fair sister
To her unhappy brother *Claudio*?

Ifab. Why her unhappy brother? let me ask
The rather, for I now must make you know
I am that *Ifabella*, and his sister.

Lucio. Gentle and fair, your brother kindly greets you;
Not to be weary with you, he's in prison.

Ifab. Wo me, for what?

Lucio. For that, which if my self might be his judge,
He should receive his punishment in thanks;
He hath got his friend with child.

Ifab. Sir, make me not your story.

Lucio. I would not (tho' '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 en-sky'd and fainted,
By your renouncement an immortal spirit,
And to be talk'd with in sincerity,
As with a faint.

Ifab. You do blaspheme the good, in mocking me.

Lucio. Do not believe it. Fewness, and truth; 'tis thus;
Your brother and his lover having embrac'd,
As those that feed grow full, as blossoming time
That from the seedness the bare fallow brings
To teeming † foyson; so her plenteous womb
Expresseth his full tilth and husbandry.

Ifab. Some one with child by him? my cousin *Juliet*?

Lucio. Is she your cousin?

Ifab. Adoptedly, as school-maids change their names,
By vain, tho' apt, affection.

Lucio. She it is.

Ifab. Let him then marry her.

Lucio.

† *Foyson*, Harvest.

Lucio. This is the point.

The Duke is very strangely gone from hence ;
 Bore many gentlemen, my self being one,
 In hand and hope of action ; but we learn,
 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,
 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
 With profits of the mind, study and fast.
 He, to give fear to use and liberty,
 Which have long time run by the hideous law,
 As mice by lyons ; hath pickt out an act,
 Under whose heavy sense your brother's life
 Falls into forfeit ; he arrests him on it,
 And follows close the rigor of the statute,
 To make him an example ; all hope's gone,
 Unless you have the grace by your fair prayer
 To soften *Angelo* ; and that's my business
 'Twixt you and your poor brother.

Isab. Doth he so

Seek his life ?

Lucio. Has censur'd him already,
 And, as I hear, the Provost hath a warrant
 For's execution.

Isab. Alas ! what poor
 Ability's in me, to do him good ?

Lucio. Assay the power you have.

Isab. My power ? Alas ! I doubt.

Lucio. Our doubts are traitors,

And

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,
Men give like gods; but when they weep and kneel,
All their petitions are as truly theirs,
As they themselves would owe them.

Isab. I'll see what I can do.

Lucio. But speedily.

Isab. I will about it strait;
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.

[*Exeunt.*]



A C T II. S C E N E I.

The P A L A C E .

Enter Angelo, Escalus, Justice, and attendants.

A N G E L O .



W E must not make a scar-crow 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

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.

Let but your honour know,
 Whom I believe to be most strait in virtue,
 That in the working of your own affections,
 Had time coher'd with place, or place with wishing,
 Or that the resolute acting of your blood
 Could have attain'd th' effect of your own purpose,
 Whether you had not sometime in your life
 Err'd in this point which now you censure him,
 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,
 Guiltier than him they try; what's open made to justice,
 That justice seizes on. What know the laws
 That thieves 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,
 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 judgment pattern out my death,
 And nothing come in partial. He must die.

Enter Provost.

Escal. Be't 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 prepar'd,

For that's the utmost of his pilgrimage.

[*Exit* Provost.

Escal.

Escal. Well heav'n forgive him! and forgive us all!
Some rise by sin, and some by virtue fall:
Some run through brakes of vice, and answer none;
And some condemned for a fault alone.

S C E N E II.

Enter Elbow, Froth, Clown, *and* Officers.

Elb. Come, bring them away; if these be good people in a common-weal, 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?

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?

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.

Escal. This comes off well; here's a wise officer.

Ang. Go to: what quality are you of? *Elbow* is your name? Why dost thou not speak, *Elbow*?

Clown. He cannot, Sir; he's out at elbow.

Ang. What are you, Sir?

Elb. He, Sir? a tapster, Sir; parcel bawd; one that serves a bad woman; whose house, Sir, was, as they say, pluckt 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?

Elb. My wife, Sir, whom I detest before heav'n and your honour.

Escal. How! thy wife?

Elb. Ay, Sir; whom I thank heav'n is an honest woman.

Escal. Dost thou detest her therefore?

Elb. I say, Sir, I will detest my self 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?

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 *Over-don's* means; but as she spit in his face, so she defy'd him.

Clown. 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?

Clown. Sir, she came in great with child; and longing (saying your honour's reverence) for stew'd prewns; we had but two in the house, which at that very instant 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.)

Escal. Go to, go to; no matter for the dish, Sir.

Clown. 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 belly'd, and longing, as I said, for prewns; and having no more 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.

Froth. No indeed.

Clown. Very well; you being then, if you be remembred, cracking the stones of the foresaid prewns.

Froth. Ay, so I did indeed.

Clown.

Clown. 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 good diet, as I told you.

Froth. All this is true.

Clown. Why, very well then.

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 to what was done to her.

Clown. Sir, your honour cannot come to that yet.

Escal. No Sir, I mean it not.

Clown. 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 dy'd at *Hallowmas*. Was't not at *Hallowmas*, master *Froth*?

Froth. *All-holland* eve.

Clown. 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 good for winter.

Clown. 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,
Hoping you'll find good cause to whip them all. [Exit.]

S C E N E III.

Escal. I think no less. Good-morrow to your lordship. Now Sir, come on: what was done to *Elbow's* wife, once more?

Clown. Once, Sir? there was nothing done to her once.

Elb. I beseech you, Sir, ask him what this man did to my wife.

Clown. I beseech your honour ask me.

Escal. Well, Sir, what did this gentleman do to her?

Clown. I beseech you Sir, look in this gentleman's face; good master *Froth*, look upon his honour; 'tis for a good purpose; doth your honour mark his face?

Escal. Ay Sir, very well.

Clown. Nay I beseech you mark it well.

Escal. Well, I do so.

Clown. Doth your honour see any harm in his face?

Escal. Why no.

Clown. I'll be suppos'd 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.

Escal. He's in the right; constable, what say you to it?

Elb. First, and it like you, the house is a respected house; next, this is a respected fellow; and his mistress is a respected woman.

Clown. 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.

Clown. Sir, she was respected with him before he marry'd 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 marry'd 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.

Escal. If he took you a box o'th' ear, you might have your action of slander too.

Elb.

Elb. Marry I thank your good worship for it: what is't your worship's pleasure I shall do with this wicked caitiff?

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 know'st what they are.

Elb. Marry, I thank your worship for it; thou see'st, thou wicked varlet now, what's come upon thee. Thou art to continue now, thou varlet? thou art to continue.

Escal. Where were you born, friend? [To Froth.

Froth. Here in *Vienna*, Sir.

Escal. Are you of fourscore pounds a year?

Froth. Yes, and't please you, Sir.

Escal. So. What trade are you of, Sir? [To the Clown.

Clown. A tapster, a poor widow's tapster.

Escal. Your mistress's name?

Clown. Mistress *Over-don*.

Escal. Hath she had any more than one husband?

Clown. Nine, Sir: *Over-don* 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.

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.

S C E N E IV.

Come you hither to me, master tapster, what's your name, master tapster?

Clown. *Pompey*.

Escal. What else?

Clown. *Bum*, Sir.

Escal.

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.

Clown. 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?

Clown. If the law will allow it, Sir.

Escal. But the law will not allow it, *Pompey*, and it shall not be allowed in *Vienna*.

Clown. Does your worship mean to geld and splay all the youth in the city?

Escal. No, *Pompey*.

Clown. Truly Sir, in my poor opinion, they will to't then. If your worship will take order for the drabs and knaves, you need not to fear the bawds.

Escal. There are pretty orders beginning, I can tell you: it is but heading and hanging.

Clown. If you head and hang all that offend that way but for ten years together, you'll be glad to give out a commission for more heads: if this law hold in *Vienna* ten years, I'll rent the fairest house in it after three pence a day: 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 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 *Cesar* to you: in plain dealing *Pompey*, I shall have you whipt: so for this time, *Pompey*, fare you well.

Clown. I thank your worship for your good counsel; 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's not whipt out of his trade.

[*Exit.*

S C E N E V.

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 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?

Elb. Faith, Sir, few of any wit in such matters; as they are chosen they are glad to chuse me for them. I do it for some piece of mony, and go through with all.

Escal. Look you, bring me in the names of some six or seven, the most sufficient of your parish.

Elb. To your worship's house, Sir?

Escal. To my house; fare you well. What's a clock, think you? [*Exit Elbow.*

Just. Eleven, Sir.

Escal. I pray you go home to dinner with me.

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 it self, that oft looks so;

Pardon is still the nurse of second woe:

But yet poor *Claudio*! there's no remedy.

Come, Sir.

[*Exeunt.*

S C E N E

S C E N E VI.

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; I'll know
His pleasure; may be he'll relent; alas!
He hath but as offended in a dream:
All sects, all ages smack of this vice; and he
To die for it!

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
When after execution judgment hath
Repented o'er his doom.

Ang. Go to; let that be mine;
Do you your office, or give up your place,
And you shall well be spar'd.

Prov. I crave your pardon.
What shall be done, Sir, with the groaning *Juliet*?
She's very near her hour.

Ang. Dispose of her
To some more fitting place, and that with speed.

Serv. Here is the sister of the man condemn'd,
Desires access to you.

Ang. Hath he a sister?

Prov.

Prov. Ay, my good lord, a very virtuous maid,
And to be shortly of a sister-hood,
If not already.

Ang. Let her be admitted.
See you the fornicatrefs be remov'd;
Let her have needful, but not lavish means;
There shall be order for it.

S C E N E VII.

Enter Lucio and Isabella.

Prov. 'Save your honour.

Ang. Stay yet a while. Y'are welcome; what's your will?

Isab. I am a woful suitor to your honour,
'Please but your honour hear me.

Ang. What's your suit?

Isab. There is a vice that most I do abhor,
And more 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.

Ang. Well; the matter?

Isab. I have a brother is condemn'd to die;
I do beseech you let it be his fault,
And not my brother.

Prov. Heav'n 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,
And let go by the actor.

Isab. O just, but severe law!
I had a brother then; ---- heav'n keep your honour.

Lucio. Give't not o'er so: to him again, intreat him,
Kneel down before him, hang upon his gown;
You are too cold; if you should need a pin,
You could not with a more tame tongue desire it.
To him, I say.

Ifab. Must he needs die?

Ang. Maiden, no remedy.

Ifab. Yes; I do think that you might pardon him,
And neither heav'n nor man grieve at the mercy.

Ang. I will not do't.

Ifab. But can you if you would?

Ang. Look, what I will not, that I cannot do.

Ifab. 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 sentenc'd; 'tis too late.

Lucio. You are too cold.

Ifab. Too late? why no; I that do speak a word,
May call it back again: Well, believe this,
No ceremony that to great ones belongs,
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.

Ifab. I would to heav'n 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. Ay, touch him; there's the vein.

Ang. Your brother is a forfeit of the law,
And you but waste your words.

Ifab.

Ifab. 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 judgment, should
 But judge you as you are? oh 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, condemns your brother.
 Were he my kinsman, brother, or my son,
 It should be thus with him; he dies to-morrow.

Ifab. To-morrow? oh! that's sudden. Spare him, spare him.
 He's not prepar'd for death: even for our kitchins
 We kill the fowl of season; serve we heav'n
 With less respect than we do minister
 To our gross selves? good, good my lord, bethink you:
 Who is it that hath dy'd for this offence?
 There's many have committed it.

Lucio. Ay, well said.

Ang. The law hath not been dead, tho' it hath slept:
 Those many had not dar'd to do that evil,
 If the first man that did th' 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 shews what future evils
 Or^d new, or by remifsness new conceiv'd,
 And so in progress to be hatch'd and born,
 Are now to have no successive degrees,
 But here they live to end.

Ifab. Yet shew some pity.

Ang. I shew it most of all when I shew justice;
 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. Then be satisfy'd ;
 Your brother dies to-morrow ; be content.

Isab. So you must be the first that gives this sentence,
 And he that suffers: oh, 'tis excellent
 To have a giant's strength ; but it is tyrannous
 To use it like a giant.

Lucio. That's well said.

Isab. Could great men thunder
 As *Jove* himself does, *Jove* would ne'er be quiet ;
 For every pelting petty officer
 Would use his heav'n for thunder ;
 ' Nothing but thunder : merciful heav'n !
 ' Thou rather with thy sharp and sulph'rous bolt
 ' Split'st the unwedgeable and gnarled oak,
 ' Than the soft myrtle : O but man ! proud man !
 ' Drest in a little brief authority,
 ' Most ignorant of what he's most assur'd,
 ' His glassy essence, like an angry ape,
 ' Plays such fantastick tricks before high heav'n,
 ' As makes the angels weep ; who with our spleens
 ' Would all themselves laugh mortal.

Lucio. Oh to him, to him wench ; he will relent ;
 He's coming : I perceive't.

Prov. Pray heav'n she win him.

Isab. We cannot weigh our brother with our self :
 Great men may jest with saints ; 'tis wit in them,
 But in the less foul prophanation.

Lucio. Thou'rt right, girl ; more o' that.

Isab. That in the captain's but a cholerick word,
 Which in the soldier is flat blasphemy.

Lucio. Art advis'd o' that ? more on't.

Ang. Why do you put these sayings upon me?

Ifab. Because authority, tho' it err like others,
Hath yet a kind of medicine in it self,
That skins the vice o' th' 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 found a thought upon your tongue
Against my brother's life.

Ang. She speaks, and 'tis such sense,
That my sense bleeds with it. Fare you well.

Ifab. Gentle, my lord, turn back.

Ang. I will bethink me: come again to-morrow.

Ifab. Hark how I'll bribe you: good my lord turn back.

Ang. How? bribe me?

Ifab. Ay, with such gifts that heav'n shall share with you.

Lucio. You had marr'd all else.

Ifab. Not with fond shekles of the tested gold,
Or stones, whose rate are either rich or poor
As fancy values them; but with true prayers,
That shall be up at heav'n, and enter there,
Ere sun rise: prayers from preserved souls,
From fasting maids whose minds are dedicate
To nothing temporal.

Ang. Well; come to-morrow.

Lucio. Go to; 'tis well; away.

Ifab. Heav'n keep your honour safe.

Ang. Amen:

For I am that way going to temptation,
Where prayers cross.

Ifab. At what hour to-morrow
Shall I attend your lordship?

Ang. At any time 'fore noon.

Isab. Save your honour.

[*Exeunt* Lucio and Isabella.

S C E N E V I I I .

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?
 Not she; nor doth she tempt; but it is I
 That lying by the violet in the sun,
 Do as the carrion does, not as the flower,
 Corrupt with virtuous season. Can it be,
 That modesty may more betray our sense,
 Than woman's lightness? having waste ground enough,
 Shall we desire to raze the sanctuary,
 And pitch our evils there? oh fie, fie, fie;
 What dost thou? or what art thou, *Angelo*?
 Dost thou desire her foully, for those things
 That make her good? Oh let her brother live:
 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?
 Oh cunning enemy, that to catch a faint,
 With saints dost bait thy hook! most dangerous
 Is that temptation that doth goad us on
 To sin in loving virtue; ne'er could the strumpet,
 With all her double vigour, art and nature,
 Once stir my temper; but this virtuous maid
 Subdues me quite: Ev'n 'till this very Now,
 When men were fond, I smil'd, and wonder'd how. [*Exit.*]



S C E N E IX.

A P R I S O N.

Enter Duke habited like 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
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.

Enter Juliet.

Look here comes one; a gentlewoman of mine,
Who falling in the flaws of her own youth,
Hath blister'd her report: she is with child,
And he that got it, sentenc'd: a young man
More fit to do another such offence,
Than die for this.

Duke. When must he die?

Prov. As I do think to-morrow.

I have provided for you; stay a while,
And you shall be conducted.

Duke. Repent you, fair one, of the sin you carry?

Juliet. I do; and bear the shame most patiently.

Duke. I'll teach you how you shall arraign your conscience,
And try your penitence if it be sound,
Or hollowly put on.

Juliet. I'll gladly learn.

Duke.

Duke. Love you the man that wrong'd you?

Juliet. Yes, as I love the woman that wrong'd him.

Duke. So then it seems your most offenceful act
Was mutually committed.

Juliet. Mutually.

Duke. Then was your sin of heavier kind than his.

Juliet. I do confess it and repent it, father.

Duke. 'Tis meet so, daughter; but repent you not
As that the sin hath brought you to this shame?
Which sorrow's always tow'rd's our selves, not heaven,
Showing we'd not seek heaven, as we love it,
But as we stand in fear.

Juliet. I do repent me as it is an evil,
And take the shame with joy.

Duke. There rest.

Your partner as I hear must die to-morrow,
And I am going with instruction to him;
So grace go with you; *benedicite.*

[*Exit.*

Juliet. Must die to-morrow! oh injurious love,
That respites me a life, whose very comfort
Is still a dying horror!

Prov. 'Tis pity of him.

[*Exeunt.*

S C E N E X.

The PALACE.

Enter Angelo.

Ang. **W**HEN I would pray and think, I think and pray
To sev'ral subjects: heav'n hath my empty words,
Whilst my intention hearing not my tongue,
Anchors on *Isabel*: heav'n's in my mouth,
As if I did but only chew its name,

And

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,
 Could I with boot change for an idle plume
 Which the air beats for vain. Oh place! oh 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 but blood:
 Let's write good angel on the devil's horn;
 'Tis not the devil's crest. How now? who's there?

Enter Servant.

Serv. One *Isabel* a sister asks access to you.

Ang. Teach her the way. Oh heav'ns!
 Why does my blood thus muster to my heart,
 Making both that unable for it self,
 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
 By which he should revive: and even so
 The gen'ral subjects to a well-wisht King,
 Quit their own part, and in obsequious fondness
 Crowd to his presence, where their untaught love
 Must needs appear offence. How now, fair maid?

S C E N E XI.

Enter Isabella.

Isab. I am come to know your pleasure.

Ang. That you might know it, would much better please me,
 V O L. I. Z z Than

Than to demand what 'tis. Your brother cannot live.

Isab. Ev'n so?----- heav'n keep your honour. [*Going.*]

Ang. Yet may he live awhile; and it may be
As long as you or I; yet he must die.

Isab. Under your sentence?

Ang. Yea.

Isab. When, I beseech you? that in his reprieve,
Longer or shorter, he may be so fitted,
That his soul sicken not.

Ang. Ha? fie, these filthy vices! 'twere as good
To pardon him, that hath from nature stol'n
A man already made, as to remit
Their sawcy sweetness that do coin heav'n's image
In stamps that are forbid: 'tis all as easie,
Falsely to take away a life true made;
As to put mettle in restrained means,
To make a false one.

Isab. 'Tis set down so in heav'n, but not in earth.

Ang. And say you so? then I shall poze 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,
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 accompt.

Isab. How say you?

Ang. Nay I'll not warrant that; for I can speak
Against the thing I say. Answer to this:
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,
It is no sin at all, but charity.

Ang. Pleas'd you to do't at peril of your soul,
Were equal poize of sin and charity.

Isab. That I do beg his life, if it be sin,
Heav'n let me bear it; you, granting my suit,
If that be sin, I'll make it my morn-pray'r
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're ignorant,
Or seem so craftily; and that's not good.

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 it self: as these black masques
Proclaim an en-shield beauty ten times louder
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
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,
Finding your self desir'd of such a person,
Whose credit with the judge, or own great place,
Could fetch your brother from the manacles
Of the all-holding law; and that there were

No earthly mean to save him, but that either
 You must lay down the treasures of your body
 To this suppos'd, or else to let him suffer;
 What would you do?

Ifab. As much for my poor brother as my self;
 That is, were I under the terms of death,
 Th' impression of keen whips I'd wear as rubies,
 And strip my self to death as to a bed
 That longing I've been sick for, ere I'd yield
 My body up to shame.

Ang. Then must your brother die.

Ifab. And 'twere the cheaper way;
 Better it were a brother dy'd 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?

Ifab. An ignominious ransom, and free pardon,
 Are of two houses; lawful mercy sure
 Is nothing kin to foul redemption.

Ang. You seem'd of late to make the law a tyrant,
 And rather prov'd the sliding of your brother
 A merriment than a vice.

Ifab. Oh 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.

Ang. We are all frail.

Ifab. Else let my brother die,
 If not a feodary but only he
 Owe and succeed by weakness.

Ang. Nay women are frail too.

Ifab. Ay, as the glasses where they view themselves;

Which are as easy broke as they make forms.
 Women! help heav'n; 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;
 And from this testimony of your own sex,
 (Since I suppose we're 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're more, you're none.
 If you be one, as you are well express'd.
 By all external warrants, shew it now,
 By putting on the destin'd livery.

Isab. I have no tongue but one; gentle my lord,
 Let me intreat you speak the former language.

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 licence in't,
 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 believ'd,
 And most pernicious purpose! seeming, seeming.
 I will proclaim thee, *Angelo*; look for't:
 Sign me a present pardon for my brother,
 Or with an out-stretch'd throat I'll tell the world
 Aloud what man thou art.

Ang. Who will believe thee, *Isabel*?
 My unfoil'd name, th' austereness of my life,

My vouch against you, and my place i' th' state,
 Will so your accusation over-weigh,
 That you shall stifle in your own report,
 And smell of calumny. I have begun,
 And now I give my sensual race the rein.
 Fit thy consent to my sharp appetite,
 Lay by all nicety, and prolixious blushes
 That banish what they sue for: save thy brother
 By yielding up thy body to my will.
 Or else he must not only die the death,
 But thy unkindness shall his death draw out
 To ling'ring sufferance. Answer me to-morrow,
 Or by th' 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.*]

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 approof;
 Bidding the law make curstie to their will,
 Hooking both right and wrong to th' appetite,
 To follow as it draws. I'll to my brother.
 Tho' 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
 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.
 I'll tell him yet of *Angelo's* request,
 And fit his mind to death for his soul's rest.

[*Exit.*]



ACT III. SCENE I.

The PRISON.

Enter Duke, Claudio, and Provost.

D U K E.



O, 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 ; or death or life
Shall thereby be 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 skiey influences ;
‘ That dost this habitation where thou keep’st
‘ Hourly afflict : meerly thou art death’s fool ;
‘ For him thou labour’st by thy flight to shun,
‘ And yet runn’st tow’rd him still. Thou art not noble,
‘ For all th’ accommodations that thou bear’st
‘ Are nurs’d by baseness : thou’rt by no means valiant,
‘ For thou dost fear the soft and tender fork
‘ Of a poor worm. Thy best of rest is sleep,
‘ And that thou oft provok’st, yet grossly fear’st
‘ Thy death, which is no more. Thou’rt not thy self ;
‘ For thou exists on many a thousand grains
‘ That issue out of dust. Happy thou art not ;
‘ For what thou hast not, still thou striv’st to get,
‘ And what thou hast, forgett’st. Thou art not certain,
‘ For thy complexion shifts to strange effects,

‘ After

' After the moon. If thou art rich, thou'rt poor;
 ' For like an afs, whose back with ingots bows,
 ' Thou bear'st thy heavy riches but a journey,
 ' And death unloadeth thee. Friend haft thou none;
 ' For thine own bowels which do call thee Sire,
 ' The meer effufion of thy proper loins,
 ' Do curfe the *Gout*, *Serpigo*, and the *Rheum*,
 ' For ending thee no fooner. Thou haft nor youth, nor age;
 ' But as it were an after-dinner's fleep,
 ' Dreaming on both; for all thy blessed youth
 ' Becomes as aged, and doth beg the alms
 ' Of palsied †eld; and when thou'rt old and rich,
 ' Thou haft neither heat, affection, limb, nor beauty
 ' To make thy riches pleafant. What's in this
 ' That bears the name of life? yet in this life
 ' Lye hid more thoufand deaths; yet death we fear,
 ' That makes thefe odds all even.

Claud. I humbly thank you.

To fue to live, I find I feek to die,
 And feeking death, find life: let it come on.

Enter Ifabella.

Ifab. What ho? peace here; grace and good company.

Prov. Who's there? come in: the wifh deserves a welcome.

Duke. Dear Sir, ere long I'll vifit you again.

Claud. Moft holy Sir, I thank you.

Ifab. My bufinefs is a word or two with *Claudio*.

Prov. And very welcome. Signior, here's your fifter.

Duke. *Provost*, a word with you.

Prov. As many as you pleafe.

Duke. Bring them to fpeak where I may be conceal'd,
 Yet hear them.

[*Exeunt* Duke and *Provost*.]

† eld, *old age*.

S C E N E II.

Claud. Now, sifter, what's the comfort?

Ifab. Why, as all comforts are; most good indeed:
 Lord *Angelo* having affairs to heav'n,
 Intends you for his swift ambassador;
 Where you shall be an everlasting leiger.
 Therefore your best appointment make with speed,
 To-morrow you set out.

Claud. Is there no remedy?

Ifab. None, but such remedy, as to save a head,
 To cleave a heart in twain.

Claud. But is there any?

Ifab. Yes brother, you may live:
 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?

Ifab. Ay just, perpetual durance, a restraint,
 Tho' all the world's vastidity you had,
 To a determin'd scope.

Claud. But in what nature?

Ifab. 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.

Ifab. Oh, I do fear thee, *Claudio*, and I quake,
 Lest thou a fev'rous life should'st entertain,
 And six or seven winters more respect
 Than a perpetual honour. Dar'st thou die?
 The sense of death is most in apprehension,

And the poor beetle that we tread upon,
In corp'ral 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 flow'ry tenderness? if I must die,
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
In base appliances. This outward-fainted deputy,
Whose settled visage and delib'rate word
Nips youth i' th' head, and follies doth emmew
As falcon doth the fowl, is yet a devil:
His filth within being cast he would appear
A pond as deep as hell.

Claud. The Princely *Angelo*?

Isab. Oh 'tis the cunning livery of hell,
The damned'st body to invest and cover
In Princely guards. Dost thou think, *Claudio*?
If I would yield him my virginity,
Thou might'st be freed?

Claud. Oh heav'ns, 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,
Or else thou dy'st to-morrow.

Claud. Thou shalt not do't.

Isab. Oh, were it but my life,
I'd throw it down for your deliverance
As frankly as a pin.

Claud. Thanks, dearest *Isabel*.

Isab.

Ifab. Be ready, *Claudio*, for your death to-morrow.

Claud. Yes. Has he affections in him,
That thus can make him bite the law by th' nose,
When he would force it? sure it is no sin;
Or of the deadly seven it is the least.

Ifab. Which is the least?

Claud. If it were damnable, he being so wise,
Why would he for the momentary trick
Be perdurably fin'd? oh *Ifabel!*

Ifab. What says my brother?

Claud. Death's a fearful thing.

Ifab. And shamed life a hateful.

' *Claud.* Ay but to die, and go we know not where:
' To lye 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 regions of thick-ribbed ice,
' To be imprison'd in the viewless winds,
' And blown with restless violence round about
' The pendant world; or to be worse than worst
' Of those, that lawless and incertain thought
' Imagine howling;-----'tis too horrible!
' The weariest and most loathed worldly life,
' That age, ach, penury, imprisonment
' Can lay on nature, is a paradise
' To what we fear of death.

Ifab. Alas! alas!

Claud. Sweet sister, let me live.
What sin you do to save a brother's life,
Nature dispenses with the deed so far,
That it becomes a virtue.

Ifab. Oh you beast!

Oh faithless coward! oh dishonest wretch!
 Wilt thou be made a man out of my vice?
 Is't not a kind of incest, to take life
 From thine own sister's shame? what should I think?
 Heav'n grant my mother plaid my father fair:
 For such a warped slip of wilderiness
 Ne'er issu'd from his blood. Take my defiance,
 Die, perish! might my only bending down
 Reprieve thee from thy fate, it should proceed.
 I'll pay a thousand prayers for thy death;
 No word to save thee.

Claud. Hear me, *Isabel*.

Isab. Oh, fie, fie, fie!

Thy sin's not accidental, but a trade;
 Mercy to thee would prove it self a bawd;
 'Tis best that thou dy'st quickly.

Claud. Oh hear me, *Isabella*.

S C E N E III.

To them, Enter Duke and Provost.

Duke. Vouchsafe a word, young sister, but one word.

Isab. What is your will?

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 a while.

Duke. Son, I have over-heard what hath past between you and your sister. *Angelo* had never the purpose to corrupt her; only he hath made an essay of her virtue, to practise his judgment 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 your self to death. Do not satisfie 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. [*Exit Claud.*

Duke. Hold you there; farewell. *Provost*, a word with you.

Prov. What's your will, father?

Duke. That now you are come, you will be gone; leave me a while with the maid; my mind promises with my habit no loss shall touch her by my company.

Prov. In good time. [*Exit Prov.*

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 complection, shall keep the body of it ever fair. The assault that *Angelo* hath made to you, fortune hath convey'd 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 oh, how much is the good Duke deceiv'd in *Angelo*? if ever he return, and I can speak to him, I will open my lips in vain, or discover his government.

Duke. That shall not be much amiss; yet as the matter now stands, he will avoid your accusation; he made tryal of you only. Therefore fasten your ear on my advisings: to the love I have in doing good, a remedy presents it self. I do make my self 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, father: 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. Her should this *Angelo* have marry'd; was affianc'd to her by oath, and the nuptial appointed: between which time of the contract, and limit of the solemnity, her brother *Frederick* was wrackt at sea, having in that perish'd vessel the dowry of his sister. But mark how heavily this befel 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 finew 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 dry'd not one of them with his comfort; swallow'd his vows whole, pretending in her discoveries of dishonour: in few words, bestow'd 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 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.

Isab. Shew me how, good father.

Duke. This fore-nam'd maid hath yet in her the continuance
of

of her first affection; his unjust kindness, that in all reason should have quenched her love, hath, like an impediment in the current, made it more violent and unruly. Go you to *Angelo*, answer his requiring with a plausible obedience; agree with his demands to the point; only refer your self 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 being granted, in course now follows all: we shall advise this wronged maid to stand up your appointment, go in your place; if the encounter acknowledge it self hereafter, it may compel him to her recompence; and here by this is your brother saved, your honour untainted, the poor *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 and reproof. What think you of it?

Isab. The image of it gives me content already, and I trust it will grow to a most prosperous perfection.

Duke. It lyes much in your holding up; haste you speedily to *Angelo*; if for this night he intreat you to his bed, give him promise of satisfaction. I will presently to St. *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. [*Exit.*

S C E N E IV.

The Street.

Enter Duke, Elbow, Clown and officers.

Elb. **N**A Y, 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.

Duke. Oh heav'ns! what stuff is here?

Clown. 'Twas never merry world since of two usuries the merriest was put down, and the worser allow'd by order of law. A furr'd gown to keep him warm, and furr'd with fox and lambskins too, to signifie, that craft being richer than innocency stands for the facing.

Elb. Come your way, Sir: bless you, good father *Friar*.

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 pick-lock, which we have sent to the deputy.

Duke. Fie, Sirrah, a bawd, a wicked bawd;
The evil that thou caus'est to be done,
That is thy means to live. Do thou but think
What 'tis to cram a maw, or cloath a back
From such a filthy vice: say to thy self,
From their abominable and beastly touches
I drink, I eat away my self, and live.
Canst thou believe thy living is a life,
So stinkingly depending? go mend, mend.

Clown. Indeed it doth stink in some sort, Sir; but yet, Sir, I would prove -----

Duke. Nay, if the devil have giv'n 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.

Elb. He must before the deputy, Sir; he has given him warning; the deputy cannot abide a whore-master; if he be a whore-monger, 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,
Free from all faults, as faults from seeming free!

S C E N E

S C E N E V.

*Enter Lucio.**Elb.* His neck will come to your waste, a cord, Sir.*Clown.* I spy comfort; I cry bail: here's a gentleman, and a friend of mine.*Lucio.* How now, noble *Pompey*? what, at the wheels of *Cæsar*? art thou led in triumph? what, is there none of *Pigmalion's* images newly made woman to be had now, for putting the hand in the pocket, and extracting it clutch'd? what reply? ha? what say'st thou to this tune, matter and method? is't not drown'd i'th' last rain? ha? what say'st 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 worfe?*Lucio.* How doth my dear morsel, thy mistress? procures she still? ha?*Clown.* Troth Sir, she hath eaten up all the beef, and she is her self in the tub.*Lucio.* Why 'tis good; it is the right of it; it must be so. Ever your fresh whore, and your powder'd bawd, an unshunn'd consequence, it must be so. Art going to prison, *Pompey*?*Clown.* Yes, faith Sir.*Lucio.* Why, 'tis not amiss, *Pompey*: farewell: go, say I sent thee thither. For debt, *Pompey*? or how?*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. Farewel, good *Pompey*: commend me to the prison, *Pompey*; you will turn good husband now, *Pompey*; you will keep the house.*Clown.* 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 encrease your bondage, if you take it not patiently: why, your mettle is the more: adieu, trusty *Pompey*. Bless you, *Friar*.

Duke. And you.

Lucio. Does *Bridget* paint still, *Pompey*? ha?

Elb. Come your ways, Sir, come.

Clown. You will not bail me then, Sir?

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, Clown and Officers.]

S C E N E VI.

What news, *Friar*, of the Duke?

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.

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.

Duke. He does well in't.

Lucio. A little more lenity to leachery 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 great kindred; it is well ally'd; 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 the downright way of creation; is it true, think you?

Duke.

Duke. How should he be made then ?

Lucio. Some report, a sea-maid spawn'd him. Some, that he was begot between two stock-fishes. But it is certain, that when he makes water, his urine is congeal'd ice; that I know to be true: and he is a motion generative; that's infallible.

Duke. You are pleasant, Sir, and speak apace.

Lucio. Why, what a ruthless thing is this in him, for the rebellion of a cod-piece to take away the life of a man? would the Duke that is absent have done this? ere he would have hang'd 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.

Duke. I never heard the absent Duke much detected for women; he was not inclin'd that way.

Lucio. Oh Sir, you are deceiv'd.

Duke. 'Tis not possible.

Lucio. Who, not the Duke? yes, your beggar of fifty; and his use was, to put a ducket in her clack-dish; the Duke had crotchets in him. He would be drunk too, that let me inform you.

Duke. You do him wrong surely.

Lucio. Sir, I was an inward of his: a shy fellow was the Duke; and I believe I know the cause of his withdrawing.

Duke. What prythee might be the cause?

Lucio. No; pardon: 'tis a secret must be lockt 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.

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 testimonied 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 darken'd in your malice.

Lucio. Sir, I know him, and I love him.

Duke. Love talks with better knowledge, and knowledge with dear 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?

Lucio. Sir, my name is *Lucio*, well known to the Duke.

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?

Lucio. I'll be hang'd first: thou art deceiv'd in me, *Friar*. But no more of this. Canst thou tell if *Claudio* die to-morrow, or no?

Duke. Why should he die, Sir?

Lucio. Why? for filling a bottle with a tun-dish: I would the Duke we talk of were return'd again; this ungenitur'd agent will unpeople the province with continency. Sparrows must not build in his house-eves, because they are lecherous. The Duke yet would have dark deeds darkly answered; he would never bring them to light; would he were return'd! Marry, this *Claudio* is condemned for untruffing. Farewel, good *Friar*, I pr'y-thee pray for me: the Duke, I say to thee again, would eat mutton on *Fridays*. He's now past it; yet, and I say to thee,
he

he would mouth with a beggar, tho' she smelt of brown bread and garlick: say that I say so, farewell. [Exit.]

Duke. No might nor greatness in mortality
Can censure 'scape: back-wounding calumny
The whitest virtue strikes. What King so strong
Can tie the gall up in the slanderous tongue?
But who comes here?

S C E N E VII.

Enter Escalus, Provost, and Bawd.

Escal. Go, away with her to prison.

Bawd. Good my lord, be good to me; your honour 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 please your honour.

Bawd. My lord, this is one *Lucio's* information against me: mistress *Kate Keep-down* was with child by him in the Duke's time; he promis'd her marriage: his child is a year and a quarter old, come *Philip* and *Jacob*: I have kept it my self; and see how he goes about to abuse me.

Escal. That fellow is a fellow of much licence; let him be call'd before us. Away with her to prison: go to; no more words. [Exeunt with the Bawd.] *Provost*, my brother *Angelo* will not be alter'd; *Claudio* must die to-morrow: let him be furnish'd with divines, and have all charitable preparation. If my brother wrought by my pity, it should not be so with him.

Pro. So please you this *Friar* hath been with him, and advis'd him for the entertainment of death.

Escal. Good even, good father.

Duke. Blis and goodness on you.

Escal.

Escal. Of whence are you?

Duke. Not of this country, tho' my chance is now
To use it for my time: I am a brother
Of gracious order, late come from the sea,
In special business from his Holiness.

Escal. What news abroad i' th' world?

Duke. None, but that there is so great a fever on goodness,
that the dissolution of it must cure it. Novelty is only in re-
quest; and it is as dangerous to be aged in any kind of course,
as it is virtuous to be constant in any undertaking. There is scarce
truth enough alive to make societies secure; but security enough
to make fellowships accurst. 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 specially to know himself.

Duke. What pleasure was he giv'n to?

Escal. Rather rejoicing to see another merry, than merry at
any thing which profess't to make him rejoice. A gentleman of
all temperance. But leave him to his events, with a prayer
they may prove prosperous; and let me desire to know how
you find *Claudio* prepar'd? I am made to understand, that you
have lent him visitation.

Duke. He professes to have received no sinister measure from
his judge, but most willingly humbles himself to the determina-
tion of justice: yet had he fram'd 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 resolv'd to die.

Escal. You have paid the heav'ns your function, and the
prisoner the very debt of your calling. I have labour'd for the
poor gentleman, to the extremest shore of my modesty, but my
brother-justice have I found so severe, that he hath forc'd me to
tell him, he is indeed Justice.

Duke.

Duke. If his own life answer the straitness of his proceeding, it shall become him well; wherein if he chance to fail, he hath sentenc'd himself.

Escal. I am going to visit the prisoner: fare you well. [*Exit.*]

S C E N E VIII.

Duke. Peace be with you.
 He who the sword of heav'n will bear,
 Should be as holy as severe:
 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.
 Twice treble shame on *Angelo*,
 To weed my vice, and let his grow!
 Oh, what may man within him hide,
 Tho' angel on the outward side?
 How may likeness made in crimes,
 Making practise on the times,
 To draw with idle spiders strings
 Most pond'rous and substantial things?
 Craft against vice I must apply.
 With *Angelo* to-night shall lye
 His old betrothed, but despis'd;
 So disguise shall by th' disguis'd
 Pay with falshood false exacting,
 And perform an old contracting. [*Exit.*]

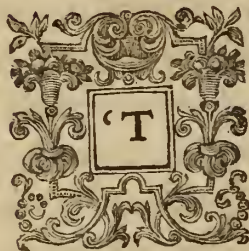




ACT IV. SCENE I.

Enter Mariana, and boy singing.

SONG.



TAKE, oh take those lips away,
 ' That so sweetly were forsworn;
 ' And those eyes, the break of day,
 ' Lights that do mis-lead the morn;
 ' But my kisses bring again,
 ' Seals of love, but seal'd in vain.

Enter Duke.

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.
 I cry you mercy, Sir, and well could wish
 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; tho' musick oft hath such a charm
 To make bad good, and good provoke to harm.
 I pray you tell me, hath any body enquir'd for me here to-day?
 much upon this time have I promis'd here to meet.

Mari. You have not been enquir'd after: I have sate here
 all day.

Enter Isabel.

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 your self.

Mari. I am always bound to you.

[*Exit.*

SCENE

S C E N E II.

Duke. Very well met, and well come:
What is the news from this good deputy?

Ifab. He hath a garden circummur'd with brick,
Whose western side is with a vineyard backt;
And to that vineyard is a planced gate,
That makes his opening with this bigger key:
This other doth command a little door,
Which from the vineyard to the garden leads;
There on the heavy middle of the night,
Have I my promise made to call upon him.

Duke. But shall you on your knowledge find this way?

Ifab. I've ta'en a due and wary note upon't;
With whisp'ring 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?

Ifab. No; none but only a repair i' th' dark;
And that I have possess't 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
I come about my brother.

Duke. 'Tis well born up.
I have not yet made known to *Mariana*
A word of this. What hoa! within! come forth!



S C E N E III.

Enter Mariana.

I pray you be acquainted with this maid;
She comes to do you good.

Isab. I do desire the like.

Duke. Do you persuade your self that I respect you?

Mari. Good *Friar*, I know you do, and I 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;
The vaporous night approaches.

Mari. Wilt please you walk aside? [*Ex. Mar. and Isab.*]

Duke. Oh place and greatness! millions of false eyes
' Are stuck upon thee: volumes of report
' Run with these false and most contrarious quests
' Upon thy doings: thousand 'scapes of wit
' Make thee the father of their idle dreams,
' And rack thee in their fancies! Welcome, how agreed?

S C E N E IV.

Re-enter Mariana, and Isabel.

Isab. She'll take the enterprize upon her, father,
If you advise it.

Duke. 'Tis not my consent,
But my intreaty too.

Isab. Little have you to say
When you depart from him, but soft and low.
Remember now my brother.

Mari. Fear me not.

Duke.

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 tythe's to sow. [Exeunt.]

S C E N E V.

The PRISON.

Enter Provost and Clown.

Prov. COME hither, sirrah : can you cut off a man's head ?
Clown. If the man be a batchelor, Sir, I can : but
 if he be a marry'd man, he is 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 *Bar-*
nardine : here is in our prison a common executioner, who in
 his office lacks a helper ; if you will take it on you to assist
 him, it shall redeem you from your ^agyves : if not, you shall
 have your full time of imprisonment, and your deliverance with
 an unpitied whipping, for you have been a notorious bawd.

Clown. 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.

Prov. What hoa, *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

^a gyves, shackles

the present, and dismiss him. He cannot plead his estimation with you; he hath been a bawd.

Abhor. A bawd, Sir? fie upon him, he will discredit our mystery.

Prov. Go to, Sir; you weigh equally, a feather will turn the scale. [*Exit.*

Clown. 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?

Abhor. Ay Sir, a mystery.

Clown. 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 hang'd, I cannot imagine.

Abhor. Sir, it is a mystery.

Clown. Proof.

Abhor. Every true man's apparel fits your thief.

Clown. 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.

Re-enter Provost.

Prov. Are you agreed?

Clown. Sir, I will serve him: for I do find your hangman is a more penitent trade than your bawd; he doth oftner ask forgiveness.

Prov. You, firrah, provide your block and your ax to-morrow, four a-clock.

Abhor. Come on, bawd, I will instruct thee in my trade; follow.

Clown. I do desire to learn, Sir; and I hope, if you have occasion to use me for your own turn, you shall find me yours: for truly, Sir, for your kindness I owe you a good turn. [*Exit.*

Prov.

Prov. Call hither *Barnardine* and *Claudio*:

One has my pity; not a jot the other,
Being a murth'rer, tho' he were my brother.

S C E N E VI.

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*?

Claud. As fast lock'd up in sleep, as guiltless labour
When it lyes starkly in the traveller's bones:
He'll not awake.

Prov. Who can do good on him?

Well go, prepare your self. But hark, what noise?

[*Knock within.*

Heav'n give your spirits comfort; by and by;
I hope it is some pardon, or reprieve
For the most gentle *Claudio*. Welcome, father.

Enter Duke.

Duke. The best and wholsom'st spirits of the night
Invellop you, good *Provost*: who call'd here of late?

Prov. None since the curphew rung.

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. It is a bitter Deputy.

Duke. Not so, not so; his life is parallel'd
Ev'n with the stroak and line of his great justice;
He doth with holy abstinence subdue

That

That in himself which he spurs on his pow'r
 To qualifie in others. Were he meal'd
 With that which he corrects, then were he tyrannous;
 But this being so, he's just. Now are they come. [*Knock again.*
 This is a gentle *Provost*, seldom when
 The steeled goaler is the friend of men.

How now? what noise? that spirit's possess'd with haste
 That wounds th' unresisting postern with these strokes.

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.

Duke. As near the dawning, *Provost*, as it is,
 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 publick ear
 Profess'd the contrary.

S C E N E VII.

Enter a Messenger.

Duke. This is his lordship's man.

Prov. And here comes *Claudio's* pardon.

Mess. 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 circumstance. Good-morrow; for as I take it, it is almost day.

Prov. I shall obey him.

[*Exit Messen.*

Duke.

Duke. This is his pardon, purchas'd by such sin
For which the pardoner himself is in :
Hence hath offence his quick celerity,
When it is born in high authority ;
When vice makes mercy, mercy's so extended,
That for the fault's love, is th' offender friended.
Now, Sir, what news ?

Prov. I told you : lord *Angelo*, be-like thinking me remis
in mine office, awakens me with this unwonted putting on, me-
thinks strangely, for he hath not us'd it before.

Duke. Pray you let's hear.

Provost reads the letter.

*Whatsoever you may hear to the contrary, let Claudio be executed
by four of the clock, and in the afternoon Barnardine: for my
better satisfaction, let me have Claudio's head sent me by five.
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 ?

Duke. What is that *Barnardine*, who is to be executed in
the afternoon ?

Prov. A *Bohemian* born ; but here nurs'd up and bred, one
that is a prisoner nine years old.

Duke. How came it, that the absent Duke had not either
deliver'd 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 in-
deed his fact, 'till now in the government of lord *Angelo*, came
not to an undoubtful proof.

Duke. Is it now apparent ?

Prov. Most manifest, and not deny'd by himself.

Duke.

Duke. Hath he born himself penitently in prison? how seems he to be touch'd?

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 awak'd him, as if to carry him to execution, and shew'd him a seeming warrant for it; it hath not mov'd him at all.

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 sentenc'd him. To make you 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 courtesie.

Prov. Pray, Sir, in what?

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.

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 born to *Angelo*.

Prov. *Angelo* hath seen them both, and will discover the favour.

Duke. Oh, 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

the penitent to be barb'd 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.

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?

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 my 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.

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 shall find within these two days he will be here. This is a thing which *Angelo* knows not; for he this very day receives letters of strange tenor, perchance of the Duke's death, perchance of his entering into some monastery, but by chance nothing of what is writ. Look, the unfolding star calls up the shepherd; put not your self into amazement how these things should be; all difficulties are but easie 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 amaz'd, but this shall absolutely resolve you. Come away, it is almost clear dawn. [*Exit.*



S C E N E VIII.

Enter Clown.

Clown. I am as well acquainted here, as I was in our house of profession; one would think it were mistress *Over-don's* own house; for here be many of her old customers. First here's young Mr. *Rash*; he's in for a commodity of brown pepper and old ginger, ninescore and seventeen pounds; of which he made five marks ready mony: marry then, ginger was not much in request; for the old women were all dead. Then is there here one Mr. *Caper*, at the suit of master *Three-Pile* the mercer, for some four suits of peach-colour'd sattin, which now peaches him a beggar. Then have we here young *Dizzy*, and young Mr. *Deep-vow*, and Mr. *Copper-spur*, and master *Starve-Lucky* the rapier and dagger-man, and young *Drop-beire* that kill'd lusty *Pudding*, and Mr. *Forthlight* the tilter, and brave Mr. *Shooty* the great traveller, and wild *Half-Canne* that stabb'd *Pots*, and I think forty more; all great doers in our trade, and are now in for the lord's sake.

Enter Abhorson.

Abhor. Sirrah, bring *Barnardine* hither.

Clown. Master *Barnardine*, you must rise and be hang'd, master *Barnardine*.

Abhor. What ho, *Barnardine*!

Barnardine within.

Barnar. A pox o' your throats; who makes that noise there? what are you?

Clown. Your friend, Sir, the hangman: you must be so good, Sir, to rise, and be put to death.

Barnar. Away, you rogue away, I am sleepy.

Abhor.

Abhor. Tell him he must awake, and that quickly too.

Clown. Pray, master *Barnardine*, awake 'till you are executed, and sleep afterwards.

Abhor. Go in to him, and fetch him out.

Clown. He is coming, Sir, he is coming; I hear the straw ruffle.

Enter Barnardine.

Abhor. Is the ax upon the block, firrah?

Clown. Very ready, Sir.

Barnar. 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.

Barnar. You rogue, I have been drinking all night, I am not fitted for't.

Clown. Oh the better, Sir; for he that drinks all night, and is hang'd betimes in the morning, may sleep the sounder all the next day.

Enter Duke.

Abhor. Look you, Sir, here comes your ghostly father; do we jest now, think you?

Duke. Sir, induced by my charity, and hearing how hastily you are to depart, I am come to advise you, comfort you, and pray with you.

Barnar. *Friar*, not I: I have been drinking hard all night, and 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.

Duke. Oh, Sir, you must; and therefore I beseech you look forward on the journey you shall go.

Barnar. I swear I will not die to-day for any man's persuasion.

Duke. But hear you.

Barnar. Not a word: if you have any thing to say to me, come to my ward; for thence will not I to-day. [Exit.

S C E N E IX.

Enter Provost.

Duke. Unfit to live, or die: oh gravel heart!
After him fellows: bring him to the block.

Prov. Now, Sir, how do you find the prisoner?

Duke. A creature unprepar'd, unmeet for death;
And to transport him in the mind he is,
Were damnable.

Prov. Here in the prison, father,
There dy'd this morning of a cruel fever,
One *Ragozine*, a most notorious pyrate,
A man of *Claudio's* years; his beard and head
Just of his colour. What if we omit
This reprobate 'till he were well inclin'd,
And satisfie the Deputy with the visage
Of *Ragozine*, more like to *Claudio*?

Duke. O, 'tis an accident that heav'n provides:
Dispatch it presently; the hour draws on
Prefixt by *Angelo*: see this be done,
And sent according to command; while I
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*,
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 yonder generation, you shall find
Your safety manifested.

Prov. I am your free dependant.

Duke. Quick, dispatch, and send the head to *Angelo*.

[*Exit Prov.*

Now will I write letters to *Angelo*,
The *Provost* he shall bear them, whose contents
Shall witness to him I am near at home ;
And that by great injunctions I am bound
To enter publickly: him I'll desire
To meet me at the consecrated fount,
A league below the city; and from thence,
By cold gradation and well-ballanc'd form,
We shall proceed with *Angelo*.

Enter Provost.

Prov. Here is the head, I'll carry it my self.

Duke. Convenient is it: make a swift return;
For I would commune with you of such things
That want no ear but yours.

Prov. I'll make all speed.

[*Exit.*

S C E N E X.

Isabel within.

Isab. Peace ho! be here.

Duke. The tongue of *Isabel*. She comes to know
If yet her brother's pardon be come hither:
But I will keep her ign'rant of her good,
To make her heav'nly comforts of despair,
When it is least expected.

Enter Isabel.

Isab. By your leave.

Duke.

Duke. Good morning to you, fair and gracious daughter.

Ifab. The better giv'n me by so holy a man:
Hath yet the Deputy sent my brother's pardon?

Duke. He hath releas'd him, *Ifabel*, from the world;
His head is off, and sent to *Angelo*.

Ifab. Nay, but it is not so.

Duke. It is no other.

Shew wisdom, daughter, in your closest patience.

Ifab. Oh, I will to him, and pluck out his eyes.

Duke. You shall not be admitted to his fight.

Ifab. Unhappy *Claudio*, wretched *Ifabel*!
Injurious world, most damned *Angelo*!

Duke. This hurts not him, nor profits you a jot:
Forbear it therefore, give your cause to heav'n:
Mark what I say, which you shall surely find
By ev'ry syllable a faithful verity.
The Duke comes home to-morrow; dry your eyes;
One of our convent, and his confessor
Gives me this news: already he hath carry'd
Notice to *Escalus* and *Angelo*,
Who do prepare to meet him at the gates,
There to give up their pow'r. Pace your wisdom
In that good path that I would wish it go,
And you shall have your bosom on this wretch,
Grace of the Duke, revenges to your heart,
And gen'ral honour.

Ifab. I'm directed by you.

Duke. This letter then to *Friar Peter* give;
'Tis that he sent me of the Duke's return:
Say, by this token, I desire his company
At *Mariana's* house. 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,
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?

S C E N E XI.

Enter Lucio.

Lucio. Good even;
Friar, where's the *Provost*?

Duke. Not within, Sir.

Lucio. Oh 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 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 lov'd thy brother: if the old fantastical Duke of dark corners had been at home, he had lived.

Duke. Sir, the Duke is marvellous little beholden to 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 tak'st him for.

Duke. Well; you'll answer this one day. Fare ye well.

Lucio. Nay tarry, I'll go along with thee: I can tell thee pretty tales of the Duke.

Duke. You have told me too many of him already, Sir, if they be true; if not, none were enough.

Lucio. I was once before him for getting a wench with child.

Duke. Did you such a thing?

Lucio. Yes marry did I; but I was fain to forswear it; they would else have marry'd me to the rotten medlar.

Duke.

Duke. Sir, your company is fairer than honest: rest you well.

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 bur, I shall stick. *Exeunt.*

S C E N E XII.

The PALACE.

Enter Angelo and Escalus.

Escal. EVERY letter he hath writ hath disvouch'd other.

Ang. In most uneven and distracted manner. His actions shew much like to madness: pray heav'n his wisdom be not tainted: and why meet him at the gates, and deliver our authorities there?

Escal. I guess not.

Ang. And why should we proclaim it in an hour before his entring, that if any crave redress of injustice, they should exhibit their petitions in the street?

Escal. He shews his reason for that; to have a dispatch of complaints, and to deliver us from devices hereafter, which shall then have no power to stand against us.

Ang. Well; I beseech you let it be proclaim'd betimes i' th' morn; I'll call you at your house: give notice to such men of fort and suit as are to meet him.

Escal. I shall, Sir: fare you well.

[*Exit.*

Ang. Good night.

This deed unshapes me quite, makes me unpregnant,
And dull to all proceedings. A deflowered maid,
And by an eminent body, that enforc'd
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:

For

For my authority bears off all credence ;
 That, no particular scandal once can touch,
 But it confounds the breather. He should have liv'd,
 Save that his riotous youth, with dang'rous 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 liv'd!
 Alack, when once our grace we have forgot,
 Nothing goes right ; we would, and we would not. [Exit.

S C E N E XIII.

The Fields without the Town.

Enter Duke in his own habit, and Friar Peter.

Duke. **T**H E S E letters at fit time deliver me.
 The *Provost* knows our purpose and our plot :
 The matter being afoot, keep your instruction,
 And hold you ever to our special drift,
 Tho' sometimes you do blench from this to that,
 As cause doth minister : go call at *Flavius'* house,
 And tell him where I stay ; give the like notice
 Unto *Valentius*, *Rowland*, and to *Crassus*,
 And bid them bring the trumpets to the gate :
 But send me *Flavius* first.

Peter. It shall be speeded well.

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.

S C E N E X I V.

Enter Isabella and Mariana.

Ifab. To speak so indirectly I am loth :
I'd say the truth ; but to accuse him so,
That is your part ; yet I'm advis'd to do it,
He says to vail full purpose.

Mar. Be rul'd by him.

Ifab. Besides he tells me, that if peradventure
He speak against me on the adverse side,
I should not think it strange ; for 'tis a physick
That's bitter to sweet end.

Mar. I would Friar *Peter*-----

Ifab. Oh peace ; the Friar is come.

Enter Peter.

Peter. Come, I have found you out a stand most fit,
Where you may have such vantage on the Duke,
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 entring : therefore hence away. [*Exeunt.*]





ACT V. SCENE I.

The STREET.

Enter Duke, Varrius, Lords, Angelo, Escalus, Lucio, and Citizens, at several doors.

D U K E.



Y very worthy cousin, fairly met;
Our old and faithful friend, we're glad to see you.
Ang. and Esc. Happy return be to your royal
Grace.

Duke. Many and hearty thanks be to you both:
We've made enquiry of you, and we hear
Such goodness of your justice, that our soul
Cannot but yield you forth to publick thanks,
Forerunning more requital.

Ang. You make my bonds still greater.

Duke. Oh, your desert speaks loud, and I should wrong
To lock it in the wards of covert bosom,
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
Favours that keep within. Come *Escalus*,
You must walk by us on our other hand:
And good supporters are you.

S C E N E II.

Enter Peter and Isabella.

Peter. Now is your time: speak loud and kneel before him.

Ifab. Justice, O royal Duke; vail your regard
Upon a wrong'd, I'd fain have said, a maid:
Oh worthy Prince, dishonour not your eye
By throwing it on any other object,
'Till you have heard me in my true complaint,
And give me justice, justice, justice, justice.

Duke. Relate your wrongs; in what, by whom? be brief:
Here is lord *Angelo* shall give you justice;
Reveal your self to him.

Ifab. Oh worthy Duke,
You bid me seek redemption of the devil:
Hear me your self; for that which I must speak
Must either punish me, not being believ'd,
Or wring redress from you: oh hear me here.

Ang. My lord, her wits I fear me are not firm:
Sh' 'ath been a suitor to me for her brother,
Cut off by course of justice.

Ifab. Course of justice!

Ang. And she will speak most bitterly.

Ifab. Most strange but yet most truly will I speak;
That *Angelo's* forsworn: is it not strange?
That *Angelo's* a murth'rer: is't not strange?
That *Angelo* is an adult'rous thief,
An hypocrite, a virgin violater:
Is it not strange and strange?

Duke. Nay, ten times strange.

Ifab. It is not truer he is *Angelo,*

Than

Than this is all as true as it is strange :
 Nay it is ten times true ; for truth is truth
 To th' end of reckoning.

Duke. Away with her : poor soul,
 She speaks this in th' infirmity of sense.

Isab. Oh I conjure thee, Prince, as thou believ'st
 There is another comfort than this world,
 That thou neglect me not, with that opinion
 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* ; ev'n so may *Angelo*,
 In all his dressings, caracts, titles, forms,
 Be an arch-villain : trust me, 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,
 Her madness hath the oddest frame of sense,
 Such a dependency of thing on thing,
 As e'er I heard in madness.

Isab. Gracious Duke,
 Harp not on that ; and do not banish reason
 For inequality ; but let your reason
 Serve to make truth appear, where it seems hid,
 And hide the false seems true.

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,
 To lose his head ; condemn'd by *Angelo* :

Release my brother ; after much debatement,
 My sifterly remorse confutes mine honour,
 And I did yield to him : next morn betimes,
 His purpose forfeiting, he fends a warrant
 For my poor brother's head.

Duke. This is most likely !

Ifab. Oh that it were as like as it is true !

Duke. By heav'n, fond wretch, thou know'st not what thou
 speak'st ;

Or else thou art suborn'd against his honour
 In hateful practice. His integrity
 Stands without blemish ; it imports no reason,
 That with such vehemence he should pursue
 Faults proper to himself : if he had so offended,
 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 cam'st here to complain ?

Ifab. And is this all ?

Then oh you blessed ministers above !
 Keep me in patience ; and with ripen'd time,
 Unfold the evil which is here wrapt up
 In countenance : Heav'n shield your Grace from woe,
 As I thus wrong'd, hence unbeliev'd go.

Duke. I know you'd fain be gone. An officer ;
 To prison with her. Shall we thus permit
 A blasting and a scandalous breath to fall
 On him so near us ? this must be a practice.
 Who knew of our intent, and coming hither ?

Ifab. One that I would were here, *Friar Lodowick.*

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 swing'd him soundly.

Duke. Words against me? this is 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 sawcy *Friar*,
 A very scurvy fellow.

Peter. Blessed be your royal Grace!
 I have stood by, my lord, and I have heard
 Your royal ear abus'd. First hath this woman
 Most wrongfully accus'd your substitute,
 Who is as free from touch or foil with her,
 As she from one ungot.

Duke. We did believe no less.
 Know you that *Friar Lodowick* which she speaks of?

Peter. I know him for a man divine and holy;
 Not scurvy, nor a temporary medler,
 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.

Peter. Well; he in time may come to clear himself;
 But at this instant he is sick, my lord,
 Of a strange fever. On his meer 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
 Is true and false; and he upon his oath
 By all probation will make up full clear,
 Whenever he's conven'd. First, for this woman;
 To justifie this worthy nobleman,

So vulgarly and personally accus'd,
Her shall you hear disproved to her eyes,
'Till she her self confess it.

Duke. Good *Friar*, let's hear it.

Do you not smile at this, lord *Angelo*?
O heav'n! the vanity of wretched fools! -----
Give us some seats; come, cousin *Angelo*,
In this I'll be impartial: be you judge
Of your own cause. Is this the witness, *Friar*?

S C E N E III.

Enter Mariana veil'd.

First let her shew her face, and after speak.

Mari. Pardon, my lord, I will not shew my face
Until my husband bid me.

Duke. What, are you marry'd?

Mari. No, my lord.

Duke. Are you a maid?

Mari. No, my lord.

Duke. A widow then?

Mari. Neither, my lord.

Duke. Why, are you 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.

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 marry'd,
And I confess besides, I am no maid;
I've known my husband, yet my husband knows not
That ever he knew me.

Came short of composition ; but in chief,
 For that her reputation was dis-valu'd
 In levity ; since which time, of five years
 I never spake with her, saw her, nor heard from her,
 Upon my faith and honour.

Mari. Noble Prince,
 As there comes light from heav'n, and words from breath,
 As there is sense in truth, and truth in virtue,
 I am affianc'd this man's wife ; as strongly
 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
 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 mighty member
 That sets them on. Let me have way, my lord,
 To find this practice out.

Duke. Ay, with my heart ;
 And punish them unto your height of pleasure.
 Thou foolish *Friar*, and thou pernicious woman,
 Compact with her that's gone ; think'st thou thy oaths,
 Tho' they would swear down each particular saint,
 Were testimonies 'gainst 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 deriv'd.
 There is another *Friar* that set them on ;
 Let him be sent for.

Peter. 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;
And he may fetch him.

Duke. Do it instantly.
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; but stir not you, 'till you have
Well determin'd upon these slanderers. [*Exit.*

S C E N E I V.

Escal. My lord, we'll do it throughly. Signior *Lucio*, did not you say you knew that *Friar Lodowick* to be a dishonest person?

Lucio. *Cucullus non facit monachum*; honest in nothing but in his cloaths, and one that hath spoke most villanous speeches of the Duke.

Escal. We shall intreat you to abide here 'till he come, and inforce them against him; we shall find this *Friar* a notable fellow.

Lucio. As any in *Vienna*, on my word.

Escal. Call that same *Isabel* here once again: I would speak with her: pray you, my lord, give me leave to question; you shall see how I'll handle her.

Lucio. Not better than he by her own report.

Escal. Say you?

Lucio. Marry, Sir, I think if you handled her privately she should sooner confess; perchance publicly she'd be asham'd.

Enter Duke in the Friar's habit, Provost and Isabella.

Escal. I will go darkly to work with her.

Lucio.

Lucio. That's the way; for women are light at midnight.

Escal. Come on, mistress: here's a gentlewoman denies all that you have said.

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.

Escal. Come, Sir, did you set these women on to slander lord *Angelo*? they have confess'd you did.

Duke. 'Tis false.

Escal. How? know you where you are?

Duke. Respect to your great place; and let the devil 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 oh, poor souls,
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 tryal in the villain's mouth:
Which here you come to accuse.

Lucio. This is the rascal; this is he I spoke of.

Escal. Why thou unrev'rend and unhallow'd *Friar*,
Is't not enough thou hast suborn'd these women
T' accuse this worthy man, but in foul mouth,
And in the witness of his proper ear,
To call him villain; and then glance from him
To th' Duke himself; to tax him with injustice?
Take him hence; to th' rack with him: well touze you

Joint by joint, but we will know his purpose:
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*;
Where I have seen corruption boil and bubble,
'Till it o'er-run the stew: laws for all faults,
But faults so countenanc'd, that the strong statutes
Stand like the forfeits in a barber's shop,
As much in mock as mark.

Escal. Slander to th' 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 baldpate:
Do you know me?

Duke. I remember you, Sir, by the sound of your voice: I
met you at the prison in the absence of the Duke.

Lucio. Oh, did you so? and do you remember what you said
of the Duke?

Duke. Most notedly, Sir.

Lucio. Do you so, Sir? and was the Duke a flesh-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 much more,
much worse.

Lucio. Oh thou damnable fellow! did not I pluck thee by the
nose for thy speeches?

Duke. I protest, I love the Duke as I love my self.

Ang. Hark how the villain would close now after his treason-
able abuses.

Escal. Such a fellow is not to be talk'd 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 confederate companion.

Duke. Stay, Sir, stay a while.

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, must you? show your knave's visage, with a pox to you; show your sheep-biting face, and be hang'd 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 mad'st a Duke.

First, *Provost*, let me bail these gentle three.

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. What you have spoke, I pardon; sit you down:

[*To Escalus.*]

We'll borrow place of him. Sir, by your leave:

Hast thou or word, or wit, or impudence,

That yet can do thee office? if thou hast,

Rely upon it 'till my tale be heard,

And hold no longer out.

Ang. Oh my dread lord,

I should be guiltier than my guiltiness,

To think I can be undiscernable,

When I perceive your Grace, like pow'r divine,

Hath look'd upon my passes: then, good Prince,

No longer session hold upon my shame;

But let my tryal be mine own confession:

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.

Ang. I was, my lord.

Duke. Go take her hence, and marry her instantly.
Do you the office, *Friar*; which consummate,
Return him here again: go with him, *Provost*.

[*Exeunt* Angelo, Mariana, Peter, and Provost.]

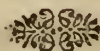
S C E N E V.

Escal. My lord, I am more amaz'd at his dishonour,
Than at the strangeness of it.

Duke. Come hither, *Isabel*;
Your *Friar* is now your Prince: as I was then
Advertising, and holy to your business,
Not changing heart with habit, I am still
Attornied at your service.

Isab. Oh give me pardon,
That I, your vassal, have employ'd and pain'd
Your unknown Sovereignty.

Duke. You are pardon'd, *Isabel*:
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 obscur'd my self,
Labouring to save his life; and would not rather
Make rash remonstrance of my hidden power,
Than let him be so 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,
Than that which lives to fear: make it your comfort,
So happy is your brother.



S C E N E VI.

Enter Angelo, Mariana, Peter, and Provost.

Isab. I do, my lord.

Duke. For this new-marry'd man, approaching here,
Whose salt imagination yet hath wrong'd
Your well-defended honour; you must pardon
For *Mariana's* sake: but as he adjudg'd your brother
Being criminal, in double violation
Of sacred chastity, and of promise-breach,
Thereon dependant for your brother's life,
The very mercy of the law cries out
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 faults are manifested;
Which tho' thou would'st 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. Oh my most gracious lord,
I hope you will not mock me with a husband?

Duke. It is your husband mock'd you with a husband.
Consenting to the safeguard of your honour,
I thought your marriage fit; else imputation,
For that he knew you, might reproach your life,
And choak your good to come: for his possessions,
Altho' by confiscation they are ours,
We do enstate and widow you withal,
To buy you a better husband.

Mari. Oh my dear lord,

I crave no other, nor no better man.

Duke. Never crave him; we are definitive.

Mari. Gentle, my Leige----

Duke. You do but lose your labour:

Away with him to death. Now, Sir, to you.

Mari. Oh 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.

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,
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.
Oh *Isabel*; will you not lend a knee?

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 liv'd: I partly think
A due sincerity govern'd his deeds,
'Till he did look on me: since it is so,
Let him not die. My brother had but justice,
In that he did the thing for which he dy'd.
For *Angelo*, his act did not o'ertake his bad intent,
And must be bury'd but as an intent
That perish'd by the way: thoughts are no subjects:
Intent, but meerly thoughts.

Mari. Meerly, 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

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.

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 dy'd,

I have reserv'd alive.

Duke. What's he?

Prov. His name is *Barnardine*.

Duke. I would thou had'st done so by *Claudio*:

Go fetch him hither; let me look upon him.

Escal. I'm sorry one so learned and so wise

As you, lord *Angelo*, have still appear'd,

Should slip so grossly both in heat of blood,

And lack of temper'd judgment afterward.

Ang. I'm 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 intreat it.

S C E N E VII.

Enter Provost, Barnardine, Claudio, and Julietta.

Duke. Which is that *Barnardine*?

Prov. This my lord.

Duke. There was a *Friar* told me of this man:

Sirrah, thou'rt said to have a stubborn soul
 That apprehends no further than this world,
 And squar'ft thy life accordingly: thou'rt condemn'd.
 But for those earthly faults, I quit them all:
 I 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 sav'd,
 Who should have dy'd when *Claudio* lost his head,
 As like almost to *Claudio* as himself.

Duke. 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,
 He is my brother too; but fitter time for that.
 By this lord *Angelo* perceives he's safe;
 Methinks I see a quickning in his eye.
 Well, *Angelo*, your evil quits you well;
 Look that you love your wife; her worth worth yours.
 I find an apt remission in my self,
 And yet here's one in place I cannot pardon.
 You, sirrah, that knew me for a fool, a coward, [*To Lucio.*
 One all of luxury, an ass, a mad-man;
 Wherein have I deserved so of you,
 That you extol me thus?

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.
 Proclaim it, *Provost*, round about the city;
 If 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,

Let him be whip'd 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 recompence me in making me a cuckold.

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 herein executed.

Lucio. Marrying a punk, my lord, is pressing to death, whipping and hanging.

Duke. Sland'ring a Prince deserves it.
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.
Thanks, good friend *Escalus*, for thy much goodness:
There's more behind that is more gratefull.
Thanks, *Provost*, for thy care and secrecie;
We shall imploy thee in a worthier place:
Forgive him, *Angelo*, that brought you home
The head of *Ragozine* for *Claudio's*;
Th' offence pardons it self. Dear *Isabel*,
I have a motion much imports your good,
Whereto if you'll a willing ear incline,
What's mine is yours, and what is yours is mine:
So bring us to our palace, where we'll show
What's yet behind that's meet you all should know. [Exeunt.



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E R R O R



THE
COMEDY
OF
ERRORS.

Dramatis Personæ.

SALINUS, *Duke of Ephesus.*

Ægeon, *a Merchant of Syracuse.*

Antipholis of Ephesus, } *Twin Brothers, and Sons to Ægeon and Æmilia,*
Antipholis of Syracuse, } *but unknown to each other.*

Dromio of Ephesus, } *Twin Brothers, and Slaves to the two*
Dromio of Syracuse, } *Antipholis's.*

Balthazar, *a Merchant.*

Angelo, *a Goldsmith.*

A Merchant, Friend to Antipholis of Syracuse.

Dr. Pinch, a School-master, and a Conjuror.

Æmilia, *Wife to Ægeon, an Abbess at Ephesus.*

Adriana, *Wife to Antipholis of Ephesus.*

Luciana, *Sister to Adriana.*

Luce, *Servant to Adriana.*

Failor, Officers, and other attendants.

S C E N E *Ephesus.*

The Plot taken from the Menæchmi of Plautus.

T H E



T H E
C O M E D Y *of* E R R O R S .

A C T I . S C E N E I .

Enter the Duke of Ephesus, Ægeon, Jailor, and other Attendants.

Æ G E O N .



Proceed, *Salinus*, to procure my fall,
And by the doom of death end woes and all.
Duke. Merchant of *Syracusa*, plead no more ;
I am not partial to infringe our laws :
The enmity and discord which of late
Sprung from the ranc'rous outrage of your Duke,
To merchants, our well-dealing countrymen,

(Who wanting gilders to redeem their lives,
Have seal'd his rigorous statutes with their bloods)
Excludes all pity from our threatning looks.

For, since the mortal and intestine jars
'Twixt thy seditious countrymen and us,
It hath in solemn synods been decreed,
Both by the *Syracusans* and our selves,
T' admit no traffick to our adverse towns.

Nay, more ; if any born at *Ephesus*

Be seen at *Syracusan* marts and fairs ;
 Again, if any *Syracusan* born
 Come to the bay of *Ephesus*, he dies ;
 His goods confiscate to the Duke's dispose,
 Unless a thousand marks be levied
 To quit the penalty, and ransom him.
 Thy substance, valu'd at the highest rate,
 Cannot amount unto a hundred marks ;
 Therefore by law thou art condemn'd to die.

Ægeon. Yet this my comfort, when your words are done,
 My woes end likewise with the evening sun.

Duke. Well, *Syracusan*, say in brief the cause,
 Why thou departed'st from thy native home ;
 And for what cause thou cam'st to *Ephesus*.

Ægeon. A heavier task could not have been impos'd,
 Than I to speak my grief unspeakable :
 Yet that the world may witness that my end
 Was wrought by nature, not by vile offence,
 I'll utter what my sorrow gives me leave.
 In *Syracusa* was I born, and wed
 Unto a woman, happy but for me,
 And by me too, had not our hap been bad :
 With her I liv'd in joy, our wealth increas'd
 By prosperous voyages I often made
 To *Epidamnium*, 'till my factor's death ;
 And he great store of goods at random leaving,
 Drew me from kind embracements of my spouse ;
 From whom my absence was not six months old,
 Before her self (almost at fainting under
 The pleasing punishment that women bear)
 Had made provision for her following me,
 And soon and safe arrived where I was.
 There she had not been long, but she became

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 poor mean woman was delivered

Of such a burthen, 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:

Unwilling I agreed; alas, too soon!

We came aboard.

A league from *Epidamnium* had we sail'd,

Before the always wind-obeying deep

Gave any tragick instance of our harm;

But longer did we not retain much hope:

For what obscured light the heav'ns did grant,

Did but convey unto our fearful minds

A doubtful warrant of immediate death;

Which tho' my self would gladly have embrac'd,

Yet the incessant weeping 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,

Forc'd me to seek delays for them and me:

And this it was, (for other means were none.)

The sailors sought for safety by our boat,

And left the ship then sinking-ripe to us;

My wife, more careful for the elder born,

Had fasten'd him unto a small spare mast,

Such as sea-faring 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 dispos'd, my wife and I,
 Fixing our eyes on whom our care was fixt,
 Fasten'd our selves at either end the mast,
 And floating straight, obedient to the stream,
 Were carry'd towards *Corinth*, as we thought.
 At length the sun gazing upon the earth
 Dispers't those vapours that offended us ;
 And by the benefit of his wish'd light
 The seas wax calm, and we discovered
 Two ships from far making amain to us,
 Of *Corinth* that, of *Epidaurus* this ;
 But ere they came-----oh let me say no more ;
 Gather the sequel by that went before.

Duke. Nay, forward old man, do not break off so ;
 For we may pity, tho' not pardon thee.

Ægeon. Oh had the gods done so, I had not now
 Worthily term'd them merciless to us ;
 For ere the ships could meet by twice five leagues,
 We were encountred by a mighty rock ;
 Which being violently born upon,
 Our helpless ship was splitted in the midst :
 So that in this unjust divorce of us
 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 wo,
 Was carry'd with more speed before the wind,
 And in our sight they three were taken up
 By fishermen of *Corinth*, as we thought.
 At length another ship had seiz'd on us ;
 And knowing whom it was their hap to save,
 Gave helpful welcome to their shipwrackt guests,
 And would have rest 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,
To tell sad stories of my own mishaps.

Duke. And for the sakes of them thou sorrow'st for,
Do me the favour to dilate at full
What hath befall'n of them and thee 'till now.

Ægeon. My youngest boy, and yet my eldest care,
At eighteen years became inquisitive
After his brother, and importun'd me,
That his attendant, (for his case was like,
Rest of his brother, but retain'd his name,)
Might bear him company in quest of him:
Whom whilst I labour'd of a love to see,
I hazarded the loss of whom I lov'd.
Five summers have I spent in farthest *Greece*,
Roaming clean through the bounds of *Asia*,
And coasting homeward, came to *Ephesus*:
Hopeless to find, yet loath to leave unfought,
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.

Duke. hapless *Ægeon*, whom the fates have markt
To bear th' extremity of dire mishap;
Now trust me, were it not against our laws,
Against my crown, my oath, my dignity,
Which Princes would, they may not disdain,
My soul should sue as advocate for thee.
But tho' thou art adjudged to the death,
And pass'd sentence may not be recall'd,
But to our honour's great disparagement,

Yet

Yet will I favour thee in what I can ;
 I therefore, merchant, limit thee this day
 To seek thy life by beneficial help :
 Try all the friends thou hast in *Ephesus*,
 Beg thou, or borrow to make up the sum,
 And live ; if not, then thou art doom'd to die :
 Jailor, take him to thy custody.

Jail. I will, my lord.

Ægeon. Hopeless and helpless doth *Ægeon* wend,
 But to procrastinate his liveless end.

[*Exeunt.*

S C E N E II.

The STREET.

Enter Antipholis of Syracuse, a Merchant, and Dromio.

Mer. **T** Herefore give out, you are of *Epidamnium*,
 Lest that your goods too soon be confiscate.
 This very day a *Syracusan* merchant
 Is apprehended for arrival here ;
 And not being able to buy out his life,
 According to the statute of the town,
 Dies ere the weary sun set in the west :
 There is your mony that I had to keep.

Ant. Go bear it to the *Centaur*, where we host,
 And stay there, *Dromio*, 'till I come to thee :
 'Till that I'll view the manners of the town,
 Within this hour it will be dinner-time,
 Peruse the traders, gaze upon the buildings,
 And then return and sleep within mine inn ;
 For with long travel I am stiff and weary.
 Get thee away.

Dro. Many a man would take you at your word,

And

And go indeed, having so good a means. [Exit Dromio.

Ant. A trusty villain, Sir, that very oft,
When I am dull with care and melancholy,
Lightens my humour with his merry jests.
What, will you walk with me about the town,
And then go to the inn and dine with me?

Mer. I am invited, Sir, to certain merchants,
Of whom I hope to make much benefit:
I crave your pardon. Soon at five a 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. Farewel 'till then; I will go lose my self,
And wander up and down to view the city.

Mer. Sir, I commend you to your own content. [Ex. Mer.

S C E N E III.

Ant. He that commends me to my own content,
Commends me to the thing I cannot get:
I to the world am like a drop of water,
That in the ocean seeks another drop,
Who falling there to find his fellow forth,
Unseen, inquisitive, confounds himself:
So I, to find a mother and a brother,
In quest of them, unhappy, lose my self.

Enter Dromio of Ephesus:

Here comes the almanack of my true date.
What now? how chance thou art return'd so soon?

E. Dro. Return'd so soon! rather approach'd too late:
The capon burns, the pig falls from the spit,
The clock has stricken twelve upon the bell;

My

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 :
 But we that know what 'tis to fast and pray,
 Are penitent for your default to-day.

Ant. Stop in your wind, Sir ; tell me this I pray,
 Where you have left the mony that I gave you ?

E. Dro. Oh, six pence that I had a *Wednesday* last,
 To pay the sadler for my mistress' crupper ?
 The sadler had it, Sir ; I kept it not.

Ant. I am not in a sportive humour now ;
 Tell me and dally not, where is the mony ?
 We being strangers here, how dar'st thou trust
 So great a charge from thine own custody ?

E. Dro. 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 :
 Methinks your maw, like mine, should be your clock,
 And strike you home without a messenger.

Ant. 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 ?

E. Dro. To me, Sir ? why, you gave no gold to me.

Ant. Come on, Sir knave, have done your foolishness,
 And tell me how thou hast dispos'd thy charge ?

E. Dro. My charge was but to fetch you from the mart
 Home to your house, the *Phoenix*, Sir, to dinner ;
 My mistress and her sister stay for you.

Ant. Now as I am a christian answer me,
 In what safe place you have bestow'd my mony ;

Or I shall break that merry sconce of yours,
That stands on tricks when I am undispos'd:
Where are the thousand marks thou hadst of me?

E. Dro. 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,
Perchance you will not bear them patiently.

Ant. Thy mistress' marks? what mistress, slave, hast thou?

E. Dro. 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.

Ant. What, wilt thou flout me thus unto my face,
Being forbid? there take you that, Sir knave.

E. Dro. What mean you, Sir? for God sake hold your hands;
Nay, an you will not, Sir, I'll take my heels. [*Ex. Dromio.*]

Ant. Upon my life, by some device or other,
The villain is o'er-wrought of all my mony.
They say, this town is full of couzenage;
' As, nimble juglers, that deceive the eye;
' Dark-working forcerers, that change the mind;
' Soul-killing witches, that deform the body;
' Disguised cheaters, prating mountebanks,
' 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 mony is not safe.

[*Exit.*]





ACT II. SCENE I.

The House of Antipholis of Ephesus.

Enter Adriana and Luciana.

A D R I A N A.



Either my husband, nor the slave return'd,
That in such haste I sent to seek his master!
Sure, *Luciana*, it is two a 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.

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?

Luc. Because their business still lyes out a-door.

Adr. Look, when I serve him so, he takes it ill.

Luc. Oh, know he is the bridle of your will.

Adr. There's none but asses will be bridled so.

Luc. Why, head-strong liberty is lasht with wo.

There's nothing situate under heav'n's eye,

But hath its bound in earth, in sea, and sky:

The beasts, the fishes, and the winged fowls,

Are their male's subjects, and at their controuls:

Man more divine, the master of all these,

Lord of the wide world, and wide wat'ry seas,

Indu'd with intellectual sense and soul,

Of more preheminance than fish and fowl,

Are

Are masters to their females, and their lords:
Then let your will attend on their accords.

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?

Luc. 'Till he come home again I would forbear.

Adr. Patience unmov'd, no marvel tho' she pause;

They can be meek that have no other cause:

A wretched soul bruise'd with adversity,

We bid be quiet when we hear it cry;

But were we burden'd with like weight of pain,

As much, or more we should our selves complain;

So thou that hast no unkind mate to grieve thee,

With urging helpless patience would'st relieve me:

But if thou live to see like right bereft,

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.

S C E N E II.

Enter Dromio Fph.

Adr. Say, is your tardy master now at hand?

E. Dro. Nay, he's at two hands with me, and that my two ears can witness.

Adr. Say, didst thou speak with him? know'st thou his mind?

E. Dro. Ay, ay, he told his mind upon mine ear,
Beswore his hand, I scarce could understand it.

Luc. Spake he so doubtfully, thou could'st not feel his meaning?

E. Dro. Nay, he struck so plainly, I could too well feel his
blows;

blows; and withal so doubtfully, that I could scarce understand them.

Adr. But say, I pr'ythee, is he coming home?
It seems he hath great care to please his wife.

E. Dro. Why, mistress, sure my master is horn-mad.

Adr. Horn-mad, thou villain?

E. Dro. I mean not cuckold-mad; but sure he's stark mad:
When I desir'd him to come home to dinner,
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, quoth I? my gold, quoth he:
Where is the thousand marks I gave thee, villain?
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?

E. Dro. Quoth my master:

I know, quoth he, no house, no wife, no mistress;
So that my errand, due unto my tongue,
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.

E. Dro. 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.

E. Dro. And he will bless that cross with other beating:
Between you I shall have a holy head.

Adr. Hence, prating peasant, fetch thy master home.

E. Dro. Am I so round with you as you with me,
That like a foot-ball 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.*

S C E N E

S C E N E III.

Luc. Fie, how impatience lowreth in your face!

Adr. His company must do his minions grace,
Whilst I at home starve for a merry look :
Hath homely age th' alluring beauty took
From my poor cheek ? then he hath wasted it.
Are my discourses dull ? barren my wit ?
If voluble and sharp discourse be marr'd,
Unkindness blots it more than marble hard.
Do their gay vestments his affections bait ?
That's not my fault ; he's master of my state.
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,
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 other-where ;
Or else what lets it but he would be here ?
Sister, you know he promis'd me a chain,
Would that alone, alone he would detain,
So he would keep fair quarter with his bed.
I see the jewel best enameled
Will lose his beauty ; yet the gold bides still
That others touch, and often touching will :
Since that my beauty cannot please his eye,
I'll weep what's left away, and weeping die.

Luc. How many fond fools serve mad jealousy!

[*Exe.*]

S C E N E IV.

*The STREET.**Enter Antipholis of Syracuse.*

Ant. **T**HE 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
 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 stroaks, so jest with me again:
 You know no *Centaur*? you receiv'd no gold?
 Your mistress sent to have me home to dinner?
 My house was at the *Phoenix*? wast thou mad,
 That thus so madly thou didst answer me?

S. Dro. What answer, Sir? when spake I such a word?

Ant. Even now, even here, not half an hour since.

S. Dro. I did not see you since you sent me hence
 Home to the *Centaur*, with the gold you gave me.

Ant. 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.

S. Dro. I'm glad to see you in this merry vein:
 What means this jest, I pray you, master, tell me?

Ant. Yea, dost thou jeer and flout me in the teeth?
 Think'st thou I jest? hold, take thou that, and that.

[*Beats Dro.*

S. Dro. Hold, Sir, for God's sake, now your jest is earnest;
 Upon

Upon what bargain do you give it me?

Ant. Because that I familiarly sometimes
Do use you for my fool, and chat with you,
Your sawciness will jest upon my love,
And make a common of my serious hours.
When the sun shines let foolish gnats make sport,
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.
But soft; who wafts us yonder? *

SCENE

* ——— wafts us yonder?

S. Dro. Sconce, call you it? so you would leave battering, I had rather have it a head; an you use these blows long, I must get a sconce for my head, and in-sconce it too, or else I shall seek my wit in my shoulders: but I pray, Sir, why am I beaten?

Ant. Dost thou not know?

S. Dro. Nothing, Sir, but that I am beaten.

Ant. Shall I tell you why?

S. Dro. Ay, Sir, and wherefore; for they say, every why hath a wherefore.

Ant. Why, first for flouting me; and then wherefore, for urging it the second time to me.

S. Dro. Was there ever any man thus beaten out of season?
When in the why and wherefore is neither rhyme nor reason?
Well, Sir, I thank you.

Ant. Thank me, Sir, for what?

S. Dro. Marry Sir, for this something that you gave me for nothing.

Ant. I'll make you amends next, to give you nothing for something. But say, Sir, is it dinner-time?

S. Dro. No, Sir; I think the meat wants that I have.

Ant. In good time, Sir, what's that?

S. Dro. Basting.

Ant. Well, Sir, then 'twill be dry.

S. Dro. If it be, Sir, I pray you eat not of it.

Ant. Your reason?

S. Dro. Lest it make you cholerick, and purchase me another dry basting.

Ant. Well, Sir, learn to jest in good time; there's a time for all things.

S. Dro. I durst have deny'd that, before you were so cholerick.

Ant. By what rule, Sir?

S. Dro. Marry, Sir, by a rule as plain as the plain bald pate of father *Time* himself.

Ant. Let's hear it.

S. Dro. There's no time for a man to recover his hair that grows bald by nature.

Ant. May he not do it by fine and recovery?

S. Dro. Yes, to pay a fine for a peruke, and recover the lost hair of another man.

Ant.

S C E N E V.

Enter Adriana and Luciana.

Adr. Ay, ay *Antipholis*, look strange and frown;
 Some other mistress hath some sweet aspects,
 I am not *Adriana*, nor thy wife.
 The time was once, when thou unurg'dst wouldst vow,
 ' That never words were musick to thine ear,
 ' That never object pleasing in thine eye,
 ' That never touch well welcome to thy hand,
 ' That never meat sweet-savour'd in thy taste,
 ' Unless I spake, or look'd, or touch'd, or carv'd.
 How comes it now, my husband, oh how comes it,
 That thou art thus estranged from thy self?
 Thy self I call it, being strange to me:
 That undividable incorporate

Am

Ant. Why is *Time* such a niggard of hair, being, as it is, so plentiful an excrement?

S. Dro. Because it is a blessing that he bestows on beasts; and what he hath scanted them in hair, he hath given them in wit.

Ant. Why, but there's many a man hath more hair than wit.

S. Dro. Not a man of those but he hath the wit to lose his hair.

Ant. Why, thou didst conclude hairy men plain dealers without wit.

S. Dro. The plainer dealer, the sooner lost; yet he loseth it in a kind of jollity.

Ant. For what reason?

S. Dro. For two, and sound ones too.

Ant. Nay, not sound ones, I pray you.

S. Dro. Sure ones then.

Ant. Nay, not sure in a thing falsing.

S. Dro. Certain ones then.

Ant. Name them.

S. Dro. The one to save the mony that he spends in tiring; the other, that at dinner they should not drop in his porridge.

Ant. You would all this time have prov'd, there is no time for all things.

S. Dro. Marry, and did, Sir; namely, no time to recover hair lost by nature.

Ant. But your reason was not substantial, why there is no time to recover.

S. Dro. Thus I mend it: time himself is bald, and therefore to the world's end will have bald followers.

Ant. I knew 'twou'd be a bald conclusion.

S C E N E V. *Ec.*

Am better than thy dear self's better part.
 Ah do not tear away thy self from me ;
 For know, my love, as easie may'st thou fall
 A drop of water in the breaking gulph,
 And take unmingled thence that drop again,
 Without addition or diminishing,
 As take from me thy self, and not me too.
 How dearly would it touch thee to the quick,
 Should'st thou but hear I were licentious ?
 And that this body, consecrate to thee,
 By ruffian lust should be contaminate ?
 Would'st thou not spit at me, and spurn at me,
 And hurl the name of husband in my face,
 And tear the stain'd skin of my harlot-brow,
 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 :
 For if we two be one and thou play false,
 I do digest the poison of my flesh,
 Being strumpeted by thy contagion.
 Keep then fair league and truce with thy true bed ;
 I live distain'd, thou undishonoured.

Ant. 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. *

Luc. Fic, brother, how the world is chang'd with you ;
 When were you wont to use my sister thus ?
 She sent for you by *Dromio* home to dinner.

* — as to your talk.

Who every word by all my wit being scann'd,
 Wants wit in all one word to understand.

Luc. Fic, brother, &c.

Ant. By *Dromio*?

S. Dro. By me?

Adr. By thee; and thus thou didst return from him,
That he did buffet thee, and in his blows
Deny'd my house for his, me for his wife.

Ant. Did you converse, Sir, with this gentlewoman?
What is the course and drift of your compact?

S. Dro. I, Sir? I never saw her 'till this time.

Ant. Villain, thou liest; for even her very words
Didst thou deliver to me on the mart.

S. Dro. I never spake with her in all my life.

Ant. How can she thus then call us by our names,
Unless it be by inspiration?

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,
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:
Whose weakness marry'd to thy stronger state,
Makes me with thy strength to communicate;
If ought 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. To me she speaks; she moves me for her theme;
What, was I marry'd to her in my dream?
Or sleep I now, and think I hear all this?
What error drives our eyes and ears amiss?
Untill I know this sure uncertainty,
I'll entertain the favour'd fallacy.

Luc.

Luc. *Dromio*, go bid the servants spread for dinner. *

Adr. Come, come, no longer will I be a fool,
To put the finger in the eye and weep,
Whilst man and master laugh my woes to scorn.
Come, Sir, to dinner; *Dromio*, keep the gate;
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.

Ant. Am I in earth, in heaven, or in hell?
Sleeping or waking, mad or well advis'd?
Known unto these, and to my self disguis'd?
I'll say as they say, and persevere so;
And in this mist at all adventures go.

S. Dro. Master, shall I be porter at the gate?

Adr. Ay, let none enter, lest I break your pate.

Luc. Come, come, *Antipholis*, we dine too late. [Exeunt.]

* ——— servants spread for dinner.

S. Dro. Oh for my beads, I cross me for a sinner.
This is the *Fairy* land: oh spight of spights;
We talk with goblins, owls, and elvish sprights;
If we obey them not, this will ensue,
They'll suck our breath, or pinch us black and blue.

Luc. Why prat'st thou to thy self,
Dromio, thou *Dromio*, snail, thou slug, thou sot.

S. Dro. I am transformed, master, am I not?

Ant. I think thou art in mind, and so am I.

S. Dro. Nay master, both in mind and in my shape.

Ant. Thou hast thine own form.

S. Dro. No; I am an ape.

Luc. If thou art chang'd to ought, 'tis to an afs.

S. Dro. 'Tis true, she rides me, and I long for grafs.
'Tis so, I am an afs; else it could never be,
But I should know her as well as she knows me.

Adr. Come, come, &c.





ACT III. SCENE I.

The Street before Antipholis's House.

Enter Antipholis of Ephesus, Dromio of Ephesus, Angelo, and Balthazar.

E. ANTIPHOLIS.



GOOD Signior *Angelo*, you must excuse us;
 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 † carkanet,
 And that to-morrow you will bring it home.
 But here's a villain that would face me down
 He met me on the mart, and that I beat him,
 And charg'd 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? *
 I think thou art an afs.

E. Dro. Marry, so it doth appear
 By the wrongs I suffer, and the blows I bear;
 I should kick being kickt; and being at that pass,
 You would keep from my heels, and beware of an afs.

E. Ant. Y'are sad, Signior *Balthazar*. Pray God our cheer

* ——— didst thou mean by this?

E. Dro. 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 hand-writing would tell you what I think.

E. Ant. I think, &c.

† carkanet, a sort of Bracelet.

May answer my good will, and your good welcome. *

But soft; my door is lockt; go bid them let us in.

E. Dro. Maud, Bridget, Marian, Cistry, Gillian!

S. Dro. within. Mome, malt-horse, capon, coxcomb, idiot, patch,

Either get thee from the door, or sit down at the hatch:

Dost thou conjure for wenches, that thou call'st for such store,

When one is one too many? go, get thee from the door. *

E. Ant.

* —— and your good welcome.

Bal. I hold your dainties cheap, Sir, and your welcome dear.

E. Ant. Ah Signior *Balthazar*, either at flesh or fish,

A table-full of welcome makes scarce one dainty dish.

Bal. Good Sir, is common that every churl affords.

E. Ant. And welcome more common; for that's nothing but words.

Bal. Small cheer, and good welcome, makes a merry feast.

E. Ant. Ay, to a niggardly host, and more sparing guest:

But tho' my cates be mean, take them in good part;

Better cheer may you have, but not with better heart.

But soft; my door is lockt; &c.

* —— get thee from the door.

E. Dro. What patch is made our porter? my master stays in the street.

S. Dro. Let him walk from whence he came, lest he catch cold on's feet.

E. Ant. Who talks within there? ho, open the door.

S. Dro. Right, Sir, I'll tell you when, an you'll tell me wherefore.

E. Ant. Wherefore? for my dinner: I have not din'd to-day.

S. Dro. Nor to-day here you must not: come again when you may.

E. Ant. What art thou that keep'st me out from the house I owe?

S. Dro. The porter for this time, Sir, and my name is *Dromio*.

E. Dro. O villain, thou hast stoll'n both mine office and my name.

The one ne'er got me credit, the other mickle blame;

If thou hadst been *Dromio* to-day in my place,

Thou would'st have chang'd thy face for a name, or thy name for an afs.

Luce. within. What a coile is there, *Dromio*? who are those at the gate?

E. Dro. Let my master in, *Luce*.

Luce. Faith, no; he comes too late;

And so tell your master.

E. Dro. O lord, I must laugh;

Have at you with a *Proverb*. Shall I set in my staff?

Luce. Have at you with another; that's when? can you tell?

S. Dro. If thy name be called *Luce*, *Luce*, thou hast answer'd him well.

E. Ant. Do you hear, you minion, you'll let us in, I hope?

Luce. I thought to have askt you.

S. Dro. And you said, no.

E. Dro. So, come, help, well struck; there was blow for blow.

E. Ant. Thou baggage, let me in.

Luce. Can you tell for whose sake?

Adr. within. Who is that at the door that keeps all this noise?

S. Dro. By my troth, your town is troubled with unruly boys.

E. Ant. Are you there, wife? you might have come before.

Adr. Your wife, Sir knave! go get you from the gate. *

E. Ant. Go, get thee gone, fetch me an iron crow.

Bal. Have patience, Sir: oh! let it not be thus.

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,
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 barr'd against you.
Be rul'd by me, depart in patience,
And let us to the *Tyger* all to dinner,

E. Dro. Master, knock the door hard.

Luce. Let him knock 'till it ake.

E. Ant. You'll cry for this, minion, if I beat the door down.

Luce. What needs all that, and a pair of stocks in the town?

Adr. within. Who is that, &c.

* ——— go get you from the gate.

E. Dro. If you went in pain, master, this knave would go fore.

Ang. Here is neither cheer, Sir, nor welcome; we would fain have either.

Bal. In debating which was best, we shall part with neither.

E. Dro. They stand at the door, master; bid them welcome hither.

E. Ant. There's something in the wind that we cannot get in.

E. Dro. You would say so, master, if your garments were thin.

Your cake here is warm within: you stand here in the cold.

It would make a man as mad as buck to be so bought and sold.

E. Ant. Go fetch me something, I'll break ope the gate.

S. Dro. Break any breaking here, and I'll break your knave's pate.

E. Dro. A man may break a word with you, Sir, and words are but wind;

Ay, and break it in your face, so he break it not behind.

S. Dro. It seems thou wantest breaking; out upon thee, hind.

E. Dro. Here's too much: out upon thee; I pray thee let me in.

S. Dro. Ay, when fowls have no feathers, and fish have no fin.

E. Ant. Well, I'll break in; go borrow me a crow.

E. Dro. 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, firrah, we'll pluck a crow together.

E. Ant. Go, get thee gone, &c.

And

And about evening come your self 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 ;
 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,
 For ever hous'd where it once gets possession.

E. Ant. 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 ;
 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. Get you home,
 And fetch the chain ; by this I know 'tis made ;
 Bring it, I pray you, to the *Porcupine* ;
 For there's the house : that chain I will bestow,
 (Be it for nothing but to spight my wife,)
 Upon mine hostess there. Good Sir, make haste :
 Since my own doors refuse to entertain me,
 I'll knock elsewhere, to see if they'll disdain me.

Ang. I'll meet you at that place, some hour, Sir, hence.

E. Ant. Do so ; this jest shall cost me some expence. [*Exe.*]



S C E N E II.

*The House of Antipholis of Ephesus.**Enter Luciana, with Antipholis of Syracuse.*

Luc. **A**ND may it be, that you have quite forgot
A husband's office? shall, *Antipholis*,

Ev'n in the spring of love, thy love-springs rot?
Shall love in buildings grow so ruinate?

If you did wed my sister for her wealth,

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 shew of blindness;

Let not my sister read it in your eye;

Be not thy tongue thy own shame's orator;

Look sweet, speak fair; become disloyalty:

Apparel vice like virtue's harbinger;

Bear a fair presence, tho' your heart be tainted;

Teach sin the carriage of a holy saint;

Be secret false: what need she be acquainted?

What simple thief brags of his own attain't?

'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:

Alas poor women, make us not believe

(Being compact of credit) that you love us;

Tho' others have the arm, shew us the sleeve:

We in your motion turn, and you may move us.

Then, gentle brother, get you in again;

Comfort my sister, cheer her, call her wife:

Comfort my sister, cheer her, call her wife:

'Tis

'Tis holy sport, to be a little vain,

When the sweet breath of flattery conquers strife.

S. Ant. Sweet mistress; what your name is else I know not,

Nor by what wonder you do hit of mine:

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,

The foulded 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 pow'r I'll yield.

But if that I am I, then well I know

Your weeping sister is no wife of mine,

Nor to her bed a homage do I owe;

Far more, far more to you do I decline:

Oh train me not, sweet mermaid, with thy note,

To drown me in thy sister's flood of tears;

Sing *Siren* for thy self, and I will dote;

Spread o'er the silver waves thy golden hairs,

And as a bed I'll take thee, and there lye:

And in that glorious supposition think

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?

S. Ant. Not mad, but mated; how, I do not know.

Luc. It is a fault that springeth from your eye.

S. Ant. For gazing on your beams, fair sun being by.

Luc. Gaze where you should, and that will clear your sight.

S. Ant. As good to wink, sweet love, as look on night.

Luc. Why call you me, love? call my sister so.

S. Ant. Thy sifter's sifter.

Luc. That's my sifter.

S. Ant. No;

It is thy self, 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 sifter is, or else should be.

S. Ant. Call thy self sifter, sweet; for I mean 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. Oh soft, Sir, hold you still;

I'll fetch my sifter, to get her good will.

[*Exit Luc.*]

S C E N E III.

Enter Dromio of Syracuse.

S. Ant. Why how now, *Dromio*, where runn'st thou so fast?

S. Dro. Do you know me, Sir? am I *Dromio*? am I your man? am I my self?

S. Ant. Thou art *Dromio*, thou art my man, thou art thy self.

S. Dro. I am an ass, I am a woman's man and besides my self.

S. Ant. What woman's man? and how besides thy self?

S. Dro. Marry, Sir, besides my self, I am due to a woman; one that claims me, one that haunts me, one that will have me.

S. Ant. What claim lays she to thee?

S. Dro. 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.

S. Ant. What is she?

S. Dro. A very reverent body; ay, such a one as a man may
not

not speak of, without he say, Sir reverence: I have but lean luck in the match; and yet is she a wond'rous fat marriage.

S. Ant. How dost thou mean, a fat marriage?

S. Dro. Marry, Sir, she's the kitchen-wench, and all greafe, and I know not what use to put her to, but to make 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.

S. Ant. What complection is she of?

S. Dro. 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.

S. Ant. That's a fault that water will mend.

S. Dro. No, Sir, 'tis in grain; *Noah's* flood could not do it.

S. Ant. What's her name?

S. Dro. *Nell*, Sir; but her name is three quarters; that is, an ell and three quarters will not measure her from hip to hip.

S. Ant. Then she bears some breadth?

S. Dro. No longer from head to foot, than from hip to hip; she is spherical, like a globe: I could find out countries in her.

S. Ant. In what part of her body stands *Ireland*?

S. Dro. Marry, Sir, in her buttocks; I found it out by the bogs.

S. Ant. Where *Scotland*?

S. Dro. I found it by the barrenness, hard in the palm of her hand.

S. Ant. Where *France*?

S. Dro. In her forehead, arm'd and reverted, making war against her hair.

S. Ant. Where *England*?

S. Dro. I look'd for the chalky cliffs, but I could find no

whiteness in them; but I guess, it stood in her chin, by the salt rheum that ran between *France* and it.

S. Ant. Where *Spain*?

S. Dro. Faith, I saw it not, but I felt it hot in her breath.

S. Ant. Where *America*, the *Indies*?

S. Dro. Oh Sir, upon her nose, all o'er embellish'd with rubies, carbuncles, saphires, declining their rich aspect to the hot breath of *Spain*, who sent whole armadoes of carracts to be ballast at her nose.

S. Ant. Where stood *Belgia*, the *Netherlands*?

S. Dro. Oh, Sir, I did not look so low. To conclude, this drudge, or diviner, laid claim to me, call'd me *Dromio*, swore I was assur'd to her, told me what privy marks I had about me, as the marks of my shoulder, the mole in my neck, the great wart on my left arm, that I amaz'd, 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' th' wheel.

S. Ant. Go hie thee presently; post to the road;
And 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,
'Tis time I think to trudge, pack and be gone.

S. Dro. As from a bear a man would run for life,
So fly I from her that would be my wife.

[*Exit.*

S C E N E IV.

S. Ant. There's none but witches do inhabit here;
And therefore 'tis high time that I were hence:

She

She that doth call me husband, even my soul
Doth for a wife abhor. But her fair sister,
Possess't with such a gentle sovereign grace,
Of such enchanting presence and discourse,
Hath almost made me traitor to my self:
But lest my self be guilty of self-wrong,
I'll stop mine ears against the mermaid's song.

Enter Angelo with a chain.

Ang. Master *Antipholis*.

S. Ant. Ay, that's my name.

Ang. I know it well, Sir, lo, here is the chain;
I thought t' have tane you at the *Porcupine*;
The chain unfinish'd made me stay thus long.

S. Ant. What is your will that I shall do with this?

Ang. What please your self, Sir; I have made it for you.

S. Ant. Made it for me, Sir! I bespoke it not.

Ang. Not once, nor twice, but twenty times you have:
Go home with it, and please your wife withal;
And soon at supper-time I'll visit you,
And then receive my mony for the chain.

S. Ant. I pray you, Sir, receive the mony now,
For fear you ne'er see chain nor mony more.

Ang. You are a merry man, Sir; fare you well. [*Exit.*]

S. Ant. 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,
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 strait away. [*Exit.*]



ACT IV. SCENE I.

The STREET.

Enter a Merchant, Angelo, and an Officer.

MERCHANT.



YOU know since *Pentecost* the sum is due;
 And since I have not much importun'd you;
 Nor now I had not, but that I am bound
 To *Persia*, and want gilders for my voyage:
 Therefore make present satisfaction;
 Or I'll attach you by this officer.

Ang. Ev'n just the sum that I do owe to you,
 Is owing to me by *Antipholis*;
 And in the instant that I met with you,
 He had of me a chain: at five a clock
 I shall receive the mony for the same:
 Please you but walk with me down to his house,
 I will discharge my bond, and thank you too.

Enter Antiph. Eph. and Dro. Eph. as from the Courtezans.

Offi. That labour you may save: see where he comes.

E. Ant. While I go to the goldsmith's house, go thou
 And buy a rope's end; that I will 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.

E. Dro. I buy a thousand pound a year; I buy a rope!

[*Exit Dromio.*

E. Ant.

E. Ant. A man is well help up that trusts to you :
I promised your presence, and the chain :
But neither chain nor goldsmith came to me :
Belike you thought our love would last too long
If it were chain'd together ; 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, the chargeful fashion,
Which doth amount to three odd ducats more
Than I stand debted to this gentleman ;
I pray you see him presently discharg'd ;
For he is bound to sea, and stays but for it.

E. Ant. I am not furnish'd with the present mony,
Besides I have some business in the town ;
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 your self.

E. Ant. No ; bear it with you, lest I come not time enough.

Ang. Well, Sir, I will : have you the chain about you ?

E. Ant. And if I have not, Sir, I hope you have :
Or else you may return without your mony.

Ang. Nay come, I pray you, Sir, give me the chain,
Both wind and tide stay for the gentleman ;
And I to blame have held him here too long.

E. Ant. Good lord, you use this dalliance to excuse
Your breach of promise to the *Porcupine* :
I should have chid you for not bringing it ;
But like a shrew, you first begin to brawl.

Mer. The hour steals on ; I pray you, Sir, dispatch.

Ang. You hear how he importunes me ; the chain.

E. Ant. Why, give it to my wife, and fetch your mony.

Ang.

Ang. Come, come, you know I gave it you ev'n now.
Or send the chain, or send me by some token.

E. Ant. Fie, now you run this humour out of breath:
Come, where's the chain? I pray you let me see it.

Mer. My business cannot brook this dalliance:
Good Sir, say, if you'll answer me, or no;
If not, I'll leave him to the officer.

E. Ant. I answer you? why should I answer you?

Ang. The mony that you owe me for the chain.

E. Ant. I owe you none 'till I receive the chain.

Ang. You know I gave it you half an hour since.

E. Ant. 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.

Mer. Well, officer, arrest him at my suit.

Offi. I do, and charge you in the Duke's name to obey me.

Ang. This touches me in reputation.
Either consent to pay the sum for me,
Or I attach you by this officer.

E. Ant. Consent to pay for that I never had!
Arrest me, foolish fellow, if thou dar'st.

Ang. Here is thy fee; arrest him, officer;
I would not spare my brother in this case,
If he should scorn me so apparently.

Offi. I do arrest you, Sir; you hear the suit.

E. Ant. I do obey thee 'till I give thee bail.
But, firrah, 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.



S C E N E II.

Enter Dromio Sira. from the bay.

S. Dro. Master, there is a bark of *Epidamnum*,
That stays but till her owner comes aboard;
Then, Sir, she bears away. Our fraughtage, Sir,
I have convey'd aboard; and I have bought
The *Oyl*, the *Balsamum*, and *Aqua-vitæ*.
The ship is in her trim; the merry wind
Blows fair from land; they stay for nought at all,
But for their owner, master, and your self.

E. Ant. How now! a mad man! why, thou peevish sheep,
What ship of *Epidamnum* stays for me?

S. Dro. A ship you sent me to, to hire waftage.

E. Dro. Thou drunken slave, I sent thee for a rope;
And told thee to what purpose, and what end.

S. Dro. You sent me for a rope's-end as soon:
You sent me to the bay, Sir, for a bark.

E. Ant. I will debate this matter at more leifure,
And teach your ears to list me with more heed.
To *Adriana*, villain, hie thee strait,
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:
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.*]

S. Dro. To *Adriana*! that is where we din'd,
Where *Dowfabel* did claim me for her husband;
She is too big I hope for me to compass.
Thither I must, altho' against my will,
For servants must their masters minds fulfil.

[*Exit.*]

S C E N E III.

E. Antipholis's House.

Enter Adriana and Luciana.

Adr. **A**H *Luciana*, did he tempt thee so?
 Might'st 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 mad'st thou in this case,
 Of his heart's meteors tilting in his face?

Luc. First he deny'd you had in him a right.

Adr. He meant, he did me none, the more my spight.

Luc. Then swore he that he was a stranger here.

Adr. And true he swore, though yet forsworn he were.

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.

Adr. Did'st 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 it's will.
 He is deformed, crooked, old and sere,
 Ill-fac'd, worse-body'd, shapeless every where;
 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.

Adr. Ah! but I think him better than I say,
And yet would herein others eyes were worse,
Far from her nest the lapwing cries away;
My heart prays for him, tho' my tongue do curse.

S C E N E IV.

Enter S. Dromio.

S. Dro. Here, go; the desk, the purse; sweet now make haste.

Luc. How hast thou lost thy breath?

S. Dro. By running fast.

Adr. Where is thy master, *Dromio*? is he well?

S. Dro. 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 fairy, pitiless and rough,
A wolf, nay worse, a fellow all in buff;
A back-friend, a shoulder-clapper, one that countermands
The passages of allies, 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.

Adr. Why man, what is the matter?

S. Dro. I do not know the matter; he is rested on the case.

Adr. What, is he arrested? tell me at whose suit?

S. Dro. I know not at whose suit he is arrested; but he's in
a suit of buff which rested him, that I can tell. Will you send
him, mistress redemption, the mony in his desk?

Adr. Go fetch it, sister. This I wonder at, [*Exit Luc.*]
That he unknown to me should be in debt!
Tell me, was he arrested on a bond?

S. Dro. Not on a bond, but a stronger thing,
A chain, a chain; do you not hear it ring?

M m m 2

Adr.

Adr. What, the chain?

S. Dro. No, no; the bell; 'tis time that I were gone. *

Enter Luciana.

Adr. Go, *Dromio*; there's the mony, bear it strait,
And bring thy master home immediately.
Come, sifter, I am prest down with conceit;
Conceit, my comfort and my injury. [*Exeunt.*

S C E N E V.

The STREET.

Enter Antipholis of Syracuse.

S. Ant. **T**HERE'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 mony to me, some invite me;
Some other give me thanks for kindnesse;
Some offer me commodities to buy.
Ev'n now a taylor 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,
And *Lapland* forcerers inhabit here.

Enter

* ——— that I were gone.

It was two ere I left him, and now the clock strikes one.

Adr. The hour's come back, that I did never hear.

S. Dro. O yes, if any hour meet a serjeant, it turns back for very fear.

Adr. As if *Time* were in debt, how fondly dost thou reason?

S. Dro. *Time* is a very bankrupt, and owes more than he's worth.

Nay, he's a thief to; have you not heard men say,

That *Time* comes stealing on by night and day?

If *Time* be in debt and theft, and a serjeant in the way,

Hath he not reason to turn back an hour in a day?

Enter, &c.

Enter Dromio of Syracuse.

S. Dro. Master, here's the gold you sent me for ; what, have you got the picture of old *Adam* new apparel'd ?

S. Ant. What gold is this ? what *Adam* dost thou mean ?

S. Dro. Not that *Adam* that kept the paradise, but that *Adam* that keeps the prison ; he that goes in the calves-skin, that was kill'd for the prodigal ; he that came behind you, Sir, like an evil angel, and bid you forsake your liberty.

S. Ant. I understand thee not.

S. Dro. No ? why 'tis a plain case ; he that went like a base-viol in a case of leather ; the man, Sir, that when gentlemen are tired gives them a fob, and rests them ; he, Sir, that takes pity on decay'd men, and gives them suits of durance ; he that sets up his rest to do more exploits with his mace, than a moris pike.

S. Ant. What ! thou mean'st an officer ?

S. Dro. Ay, Sir, the serjeant of the band ; he that brings any man to answer it that breaks his bond ; one that thinks a man always going to bed, and saith, God give you good rest.

S. Ant. Well, Sir, there rest in your foolery.

Is there any ship puts forth to-night ? may we be gone ?

S. Dro. Why, Sir, I brought you word an hour since, that the bark *Expedition* puts forth to-night, and then were you hinder'd by the serjeant, to tarry for the hoy *Delay* ; here are the angels that you sent for, to deliver you.

S. Ant. The fellow is distract, and so am I,
And here we wander in illusions ;
Some blessed power deliver us from hence.



S C E N E VI.

Enter a Curtezan.

Cur. Well met, well met, master *Antipholis*.
I see, Sir, you have found the goldsmith now:
Is that the chain you promis'd me to-day?

S. Ant. Satan avoid, I charge thee tempt me not. *

Cur. Give me the ring of mine you had at dinner,
Or for my diamond the chain you promis'd,
And I'll be gone, Sir, and not trouble you.

S. Dro. 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, and if you
give it her, the devil will shake her chain, and fright us with it.

Cur. I pray you Sir, my ring, or else the chain;
I hope you do not mean to cheat me so?

S. Ant. Avant, thou witch! come *Dromio*, let us go. *

[*Exeunt.*]

* ——— tempt me not.

S. Dro. Master, is this mistress *Satan*?

S. Ant. It is the devil.

S. Dro. Nay she is worse, she's the devil's dam; and here she comes in the habit of a light wench, and thereof comes that the wenches say, God dam me, that's as much as to say, God make me a light wench. It is written, they appear to men like angels of light; light is an effect of fire, and fire will burn; ergo, light wenches will burn; come not near her.

Cur. Your man and you are marvellous merry, Sir.
Will you go with me, we'll mend our dinner here?

S. Dro. Master, if you do expect spoon-meat, bespeak a long spoon.

S. Ant. Why, *Dromio*?

S. Dro. Marry, he must have a long spoon that must eat with the devil.

S. Ant. Avoid thou fiend, what tell'st thou me of supping?

Thou art (as you are all) a forcerers:

I conjure thee to leave me and be gone.

Cur. Give me, &c.

* ——— let us go.

S. Dro. Fly pride, says the peacock; mistress that you know.

S C E N E VII. &c.

S C E N E

S C E N E VII.

Cur. Now out of doubt *Antipholis* is mad,
Else would he never so demean himself.
A ring he hath of mine worth forty ducats,
And for the same he promis'd me a chain;
Both one and other he denies me now.
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
On purpose shut the doors against his way.
My way is now to hie home to his house,
And tell his wife; that being lunatick,
He rush'd into my house, and took perforce
My ring away. This course I fittest chuse,
For forty ducats is too much to lose.

[*Exit.*]

S C E N E VIII.

The STREET.

Enter Antipholis of Ephesus with a Jailor.

E. Ant. **F**EAR me not man, I will not break away,
I'll give thee ere I leave thee so much mony,
To warrant thee, as I am rested for.
My wife is in a wayward mood to-day,
And will not lightly trust the messenger.
That I should be attach'd in *Ephesus*,
I tell you 'twill sound harshly in her ears.

Enter

Enter Dromio of Ephesus with a rope's-end.

Here comes my man, I think he brings the mony.

How now, Sir, have you that I sent you for?

E. Dro. Here's that I warrant you will pay them all.

E. Ant. But where's the mony?

E. Dro. Why, Sir, I gave the mony for the rope.

E. Ant. Five hundred ducats, villain, for a rope?

E. Dro. I'll serve you, Sir, five hundred at the rate.

E. Ant. To what end did I bid thee hie thee home?

E. Dro. To a ropes-end, Sir, and to that end am I return'd.

E. Ant. And to that end, Sir, I will welcome you. [*Beats Dro.*

Offi. Good Sir, be patient.

E. Dro. Nay, 'tis for me to be patient, I am in adverfity.

Offi. Good now hold thy tongue.

E. Dro. Nay, rather persuade him to hold his hands.

E. Ant. Thou whorfon, fenfelefs villain!

E. Dro. I would I were fenfelefs, Sir, that I might not feel your blows.

E. Ant. Thou art fenfible in nothing but blows, and fo is an afs.

E. Dro. I am an afs indeed, you may prove it by my long ears. I have serv'd him from the hour of my nativity to this instant, and have nothing at his hands for my service but blows. When I am cold, he heats me with beating; when I am warm, he cools me with beating; I am wak'd with it when I sleep, rais'd with it when I fit, driven out of doors with it when I go from home, welcom'd home with it when I return; nay I bear it on my shoulders, as a beggar wont her brat; and I think when he hath lam'd me, I shall beg with it from door to door.



S C E N E IX.

Enter Adriana, Luciana, Curtezan and Pinch.

E. Ant. Come, go along; my wife is coming yonder.

E. Dro. Mistress, *respice finem*, respect your end, or rather prophesie like the parrot, beware the rope's-end.

E. Ant. Wilt thou still talk? [*Beats Dro.*

Cur. 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,
And I will please you what you will demand.

Luc. Alas, how fiery and how sharp he looks!

Cur. Mark how he trembles in his ecstasie!

Pinch. Give me your hand, and let me feel your pulse.

E. Ant. There is my hand, and let it feel your ear.

Pinch. I charge thee, Satan, hous'd within this man,
To yield possession to my holy prayers,
And to thy state of darkness hie thee strait,
I conjure thee by all the saints in heav'n.

E. Ant. Peace, doating wizard, peace, I am not mad.

Adr. Oh that thou wert not, poor distressed soul!

E. Ant. 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,
And I deny'd to enter in my house?

Adr. Oh husband, God doth know you din'd at home,
Where would you had remain'd until this time,
Free from these slanders and this open shame.

E. Ant. Din'd at home? thou villain, what say'st thou?

E. Dro. Sir, sooth to say, you did not dine at home.

E. Ant. Were not my doors lock'd up, and I shut out?

E. Dro. Perdie, your doors were lock'd, and you shut out.

E. Ant. And did not she her self revile me there?

E. Dro. *Sans fable*, she her self revil'd you there.

E. Ant. Did not her kitchen-maid rail, taunt, and scorn me?

E. Dro. *Certes* she did, the kitchen-vestal scorn'd you.

E. Ant. And did not I in rage depart from thence?

E. Dro. In verity you did, my bones bear witness,

That since have felt the vigour of your rage.

Adr. Is't good to sooth him in these contraries?

Pinch. It is no shame; the fellow finds his vein,
And yielding to him, humours well his frenzy.

E. Ant. Thou hast suborn'd the goldsmith to arrest me.

Adr. Alas, I sent you mony to redeem you,
By *Dromio* here, who came in haste for it.

E. Dro. Mony by me? heart and good-will you might,
But surely master not a rag of mony.

E. Ant. Went'st not thou to her for a purse of ducats?

Adr. He came to me, and I deliver'd it.

Luc. And I am witness with her that she did.

E. Dro. God and the rope-maker do bear me witness,
That I was sent for nothing but a rope.

Pinch. Mistress, both man and master are possess'd,
I know it by their pale and deadly looks;
They must be bound and laid in some dark room.

E. Ant. 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.

E. Dro. And gentle master I receiv'd no gold,
But I confess, Sir, that we were lock'd out.

Adr. Dissembling villain, thou speak'st false in both.

E. Ant. Dissembling harlot, thou art false in all,
And art confederate with a damned pack,

To make a loathsome abject scorn of me:
But with these nails I'll pluck out those false eyes,
That would behold in me this shameful sport.

Enter three or four, and offer to bind him: he strives.

Adr. Oh 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!

E. Ant. What, will you murder me? thou jailor 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.

Pinch. Go bind this man, for he is frantick too.

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 requir'd of me.

Adr. I will discharge thee, ere I go from thee;
Bear me forthwith unto his creditor, [*They bind Ant. and Dro.*
And knowing how the debt grows I will pay it.
Good master doctor see him safe convey'd
Home to my house. Oh most unhappy day!

E. Ant. Oh most unhappy strumpet!

E. Dro. Master, I'm here enter'd in bond for you.

E. Ant. Out on thee, villain! wherefore dost thou mad me?

E. Dro. Will you be bound for nothing? be mad, good ma-
ster, cry the devil.

Luc. God help poor souls, how idly do they talk!

Adr. Go bear him hence; sister, stay you with me.
Say now, whose suit is he arrested at?

[*Exeunt Pinch, Ant. and Dro.*

S C E N E X.

*Manent Officer, Adri. Luci. and Curtezan.**Offi.* One *Angelo*, a goldsmith; do you know him?*Adr.* I know the man; what is the sum he owes?*Offi.* Two hundred ducats.*Adr.* Say how grows it due?*Offi.* Due for a chain your husband had of him.*Adr.* He did bespeak a chain for me, but had it not.*Cur.* When as your husband all in rage to-day
Came to my house, and took away my ring,
(The ring I saw upon his finger now)
Strait after did I meet him with a chain.*Adr.* It may be so, but I did never see it.
Come jailor, bring me where the goldsmith is,
I long to know the truth hereof at large.

S C E N E XI.

*Enter Antipholis Syracusan with his rapier drawn, and
Dromio Syrac.**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.*Offic.* Away, they'll kill us. *[They run out.]**Manent Ant. and Dro.**S. Ant.* I see these witches are afraid of swords.*S. Dro.* She that would be your wife, now ran from you.*S. Ant.* Come to the *Centaur*, fetch our stuff from thence:
I long that we were safe and sound aboard.*S. Dro.* Faith, stay here this night, they will surely do us no
harm; you saw they spake us fair, gave us gold; methinks they
are

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.

S. Ant. I will not stay to-night for all the town,
Therefore away, to get our stuff aboard.

[*Exeunt.*]



ACT V. SCENE I.

A Street, before a Priory.

Enter the Merchant and Angelo.

ANGELO.

Am sorry, Sir, that I have hinder'd you,
But I protest he had the chain of me,
Though most dishonestly he did deny it.

Mer. How is the man esteem'd here in the city?

Ang. Of very reverent reputation, Sir,
Of credit infinite, highly belov'd,

Second to none that lives here in the city;
His word might bear my wealth at any time.

Mer. Speak softly; yonder, as I think, he walks.

Enter Antipholis and Dromio of Syracuse.

Ang. 'Tis so; and that self chain about his neck,
Which he forswore most monstrously to have.
Good Sir draw near to me, I'll speak to him.

Signior *Antipholis*, I wonder much

That you would put me to this shame and trouble,
And not without some scandal to your self,
With circumstance and oaths so to deny

This

This chain, which now you wear so openly;
 Besides the charge, the shame, imprisonment,
 You have done wrong to this my honest friend,
 Who but for staying on our controversie
 Had hoisted sail, and put to sea to-day:

This chain you had of me, can you deny it?

S. Ant. I think I had, I never did deny it.

Mer. Yes, that you did, Sir, and forswore it too.

S. Ant. Who heard me to deny it or forswear it?

Mer. These ears of mine thou knowest did hear thee:

Fie on thee, wretch, 'tis pity that thou liv'st
 To walk where any honest men resort.

S. Ant. Thou art a villain to impeach me thus.

I'll prove mine honour and my honesty
 Against thee presently, if thou dar'st stand.

Mer. I dare, and do defie thee for a villain. [They draw.]

S C E N E II.

Enter Adriana, Luciana, Curtezan 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.

S. Dro. Run, master, run, for God's sake take a house;
 This is some Priory; in, or we are spoil'd.

[Exeunt to the Priory.]

Enter 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,
 And bear him home for his recovery.

Ang. I knew he was not in his perfect wits.

Mer.

Mer. I'm sorry now that I did draw on him.

Abb. How long hath this possession held the man?

Adr. This week he hath been heavy, fower, sad,
And much, 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 wrack at sea?
Bury'd some dear friend? hath not else his eye
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,
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.

Abb. Haply in private.

Adr. And in assemblies too.

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 theam;
In company I often glanc'd at it;
Still did I tell him it was vile and bad.

Abb. And thereof came it that the man was mad.
The venom'd clamours of a jealous woman
Poison more deadly than a mad dog's tooth.
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 sauc'd with thy upbraidings,

Unquiet

Unquiet meals make ill digestions,
 Thereof the raging fire of fever bred;
 And what's a fever but a fit of madness?
 Thou say'st his sports were hinder'd with thy brawls.
 ' Sweet recreation barr'd, what doth ensue,
 ' But muddy and dull melancholy,
 ' Kinsman to grim and comfortless despair,
 ' 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
 Have scar'd thy husband from the use of wits.

Luc. She never reprehended him but mildly,
 When he demean'd himself rough, rude and wildly.
 Why bear you those rebukes, and answer not?

Adr. She did betray me to my own reproof.
 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,
 '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 my self,
 And therefore let me have him home with me.

Abb. Be patient, for I will not let him stir,
 'Till I have us'd th' approved means I have,
 With wholesome syrups, drugs, and holy prayers
 To make of him a formal man again;
 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
To separate the husband and the wife.

Abb. Be quiet and depart, thou shalt not have him.

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
Have won his Grace to come in person hither,
And take perforce my husband from the Abbess.

Enter Merchant and Angelo.

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 ;
The place of death and sorry execution,
Behind the ditches of the abbey here.

Ang. Upon what cause ?

Mer. To see a reverend *Syracusan* merchant,
Who put unluckily into this bay
Against the laws and statutes of this town,
Beheaded publickly for his offence.

Ang. See where they come, we will behold his death.

Luc. Kneel to the Duke before he pass the abbey.

S C E N E III.

*Enter the Duke, and Ægeon bare-headed, with the Headsman,
and other Officers.*

Duke. Yet once again proclaim it publickly,
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.

Adr. May it please your Grace, *Antipholis* 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 desp'rately he hurry'd through the street,
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,
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,
And with his mad attendant and himself,
Each one with ireful passion, with drawn swords
Met us again, and madly bent on us,
Chas'd us away; 'till raising of more aid
We came again to bind them; then they fled
Into this abbey, whither we pursu'd them,
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 born hence for help.

Duke. Long since thy husband serv'd me in my wars,
And I to thee ingag'd 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,

And

And bid the lady Abbess come to me.
I will determine this before I stir.

S C E N E IV.

Enter a Messenger.

Mess. O mistress, mistress, shift and save your self;
My master and his man are both broke loose,
Beaten the maids a-row, and bound the doctor,
Whose beard they have sing'd off with brands of fire;
And ever as it blaz'd, 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 scissars nicks him like a fool:
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.

Mess. Mistress, upon my life I tell you true,
I have not breath'd 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.

Adr. Ay me, it is my husband; witness you,
That he is born about invisible.
Ev'n now we hous'd him in the abbey here,
And now he's there, past thought of human reason.

S C E N E V.

Enter Antipholis and Dromio of Ephesus.

E. Ant. Justice, most gracious Duke, oh grant me justice.

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.

Ægeon. Unless the fear of death doth make me dote,
 I see my son *Antipholis*, and *Dromio*.

E. Ant. Justice, sweet Prince, against that woman there ;
 She whom thou gav'st to me to be my wife ;
 That hath abused and dishonour'd me,
 Ev'n in the strength and height of injury :
 Beyond imagination is the wrong
 That she this day hath shameless thrown on me.

Duke. Discover how, and thou shalt find me just.

E. Ant. This day, great Duke, she shut the doors upon me ;
 Whilst she with harlots feasted in my house.

Duke. A grievous fault ; say woman, didst thou so ?

Adr. No, my good lord : my self, he and my sister,
 To-day did dine together : so befall my soul,
 As this is false he burthens me withal.

Luc. Ne'er may I look on day, nor sleep on night,
 But she tells to your Highness simple truth.

Ang. O perjur'd woman ! they are both forsworn.
 In this the mad-man justly chargeth them.

E. Ant. My Liege, I am advised what I say,
 Neither disturb'd with the effect of wine,
 Nor heady-rash provok'd 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,
 Who parted with me to go fetch a chain,
 Promising to bring it to the *Porcupine*
 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,
 And in his company that gentleman.
 There did this perjur'd goldsmith swear me down,
 That I this day from him receiv'd the chain,
 Which God he knows I saw not; for the which
 He did arrest me with an officer.
 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 th' way we met my wife, her sister, and
 A rabble more of vile confederates;
 They brought one *Pinch*, a hungry lean-fac'd villain,
 ' A meer anatomy, a mountebank,
 ' A thread-bare juggler, and a fortune teller,
 ' A needy, hollow-ey'd, sharp-looking-wretch,
 ' A living dead man. This pernicious slave
 Forsooth took on him as a conjurer;
 And gazing in my eyes, feeling my pulse,
 And with no face, as 'twere, out-facing me,
 Cries out, I was possess'd. Then all together
 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 asunder,
 I gain'd my freedom, and immediately
 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 din'd not at home, but was lock'd out.

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.

Mer. Besides I will be sworn these ears of mine
Heard you confess you had the chain of him,
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're come by miracle.

E. Ant. I never came within these abbey walls,
Nor ever didst thou draw thy sword on me;
I never saw the chain, so help me heav'n;
And this is false you burthen me withal.

Duke. Why what an intricate impeach is this?
I think you all have drunk of *Circe's* cup:
If here you hous'd him, here he would have been.
If he were mad, he would not plead so coldly:
You say he din'd at home, the goldsmith here
Denies that saying. Sirrah, what say you?

E. Dro. Sir, he din'd with her there, at the *Porcupine*.

Cur. He did, and from my finger snatch'd that ring.

E. Ant. 'Tis true, my Liege, this ring I had of her.

Duke. Saw'st thou him enter at the abbey here?

Cur. As sure, my Liege, as I do see your Grace.

Duke. Why this is strange; go call the Abbess hither;
I think you are all mated, or stark mad. [*Ex. one to the Abbess.*]

S C E N E VI.

Ægeon. 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.

Ægeon. Is not your name, Sir, call'd *Antipholis*?

And

And is not that your bond-man *Dromio*?

E. Dro. Within this hour I was his bond-man, Sir,
But he, I thank him, gnaw'd in two my cords,
Now am I *Dromio*, and his man unbound.

Ægeon. I am sure both of you remember me.

E. Dro. Our selves we do remember, Sir, by you;
For lately we were bound as you are now.
You are not *Pinch*'s patient, are you, Sir?

Ægeon. Why look you strange on me? you know me well.

E. Ant. I never saw you in my life 'till now.

Ægeon. Oh! grief hath chang'd 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?

E. Ant. Neither.

Ægeon. *Dromio*, nor thou?

E. Dro. No, trust me, nor I.

Ægeon. I am sure thou dost.

E. Dro. I, Sir? but I am sure I do not; and whatsoever a
man denies, you are now bound to believe him.

Ægeon. Not know my voice! oh 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 untun'd cares?

' Tho' now this grained face of mine be hid
' In sap-consuming winter's drizled snow,
' And all the conduits of my blood froze up;
' Yet hath my night of life some memory,
' My wasting lamp 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 *Antipholis*.

E. Ant. I never saw my father in my life.

Ægeon,

Ægeon. But seven years since, in *Syracusa* bay,
Thou know'st we parted; but perhaps my son,
Thou sham'st t' acknowledge me in misery.

E. Ant. The Duke, and all that know me in the city,
Can witness with me that it is not so:
I ne'er saw *Syracusa* in my life.

Duke. I tell thee, *Syracusan*; twenty years
Have I been patron to *Antipholis*,
During which time he ne'er saw *Syracusa*:
I see thy age and dangers make thee dote.

S C E N E VII.

*Enter the Abbess, with Antipholis Syracusan and
Dromio Syracusan.*

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.

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?

S. Dro. I, Sir, am *Dromio*, command him away.

E. Dro. I, Sir, am *Dromio*, pray let me stay.

S. Ant. *Ægeon*, art thou not? or else his ghost?

S. Dro. 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.

Speak, old *Ægeon*, if thou be'st the man
That hadst a wife once call'd *Æmilia*,
That bore thee at a burthen two fair sons?
Oh if thou be'st the same *Ægeon*, speak;
And speak unto the same *Æmilia*.

Duke. Why here begins the morning story right:

These two *Antipholis's*, these two so like,
And those two *Dromio's*, one in semblance;
Besides her urging of her wrack at sea,
These plainly are the parents to these children,
Which accidentally are met together.

Ægeon. If I dream not, thou art *Æmilia*;
If thou art she, tell me where is that son
That floated with thee on the fatal raft.

Abb. By men of *Epidamnium*, he and I,
And the twin *Dromio*, all were taken up;
But by and by rude fishermen of *Corinth*
By force took *Dromio* and my son from them,
And me they left with those of *Epidamnium*.
What then became of them I cannot tell;
I, to this fortune that you see me in.

Duke. *Antipholis*, thou cam'st from *Corinth* first.

S. Ant. No, Sir, not I, I came from *Syracuse*.

Duke. Stay, stand apart, I know not which is which.

E. Ant. I came from *Corinth*, my most gracious Lord.

E. Dro. And I with him.

E. Ant. Brought to this town by that most famous warrior,
Duke Menaphon, your most renowned uncle.

Adr. Which of you two did dine with me to-day?

S. Ant. I, gentle mistress.

Adr. And are not you my husband?

E. Ant. No, I say nay to that.

S. Ant. And so do I, yet did she call me so:
And this fair gentlewoman here
Did call me brother. What I told you then,
I hope I shall have leisure to make good,
If this be not a dream I see and hear.

Ang. That is the chain, Sir, which you had of me.

S. Ant. I think it be, Sir, I deny it not.

E. Ant. And you, Sir, for this chain arrested me.

Ang. I think I did, Sir, I deny it not.

Adr. I sent you mony, Sir, to be your bail
By *Dromio*, but I think he brought it not.

E. Dro. No, none by me.

S. Ant. This purse of ducats I receiv'd from you,
And *Dromio* my man did bring them me:
I see we still did meet each other's man,
And I was ta'en for him, and he for me,
And thereupon these errors all arose.

E. Ant. These ducats pawn I for my father here.

Duke. It shall not need, thy father hath his life.

Cur. Sir, I must have that diamond from you.

E. Ant. 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,
That by this sympathized one day's error
Have suffer'd wrong; go, keep us company,
And ye shall have full satisfaction.

Thirty three years have I been gone in travel
Of you my sons, and 'till this present hour
My heavy burthens are delivered:

The Duke, my husband, and my children both,
And you the kalenders of their nativity,
Go to a gossip's feast and go with me,
After so long grief such nativity!

Duke. With all my heart I'll gossip at this feast.

SCENE

S C E N E VIII.

Manent the two Antiph. and two Dromio's.

S. Dro. Master, shall I fetch your stuff from shipboard?

E. Ant. Dromio, what stuff of mine hast thou imbark'd?

S. Dro. Your goods that lay at host, Sir, in the *Centaur*.

S. Ant. He speaks to me; I am your master, *Dromio*.

Come go with us, we'll look to that anon;

Embrace thy brother there, rejoice with him.

[*Exit.*

S. Dro. 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.

E. Dro. Methinks you are my glass, and not my brother:
I see by you I am a sweet fac'd youth.

Will you walk in to see their gossiping?

S. Dro. Not I Sir; you're my elder.

E. Dro. That's a question:
How shall I try it?

S. Dro. We'll draw cuts for the senior:
'Till then, lead thou first.

E. Dro. Nay, then thus----

[*Embracing.*

We came into the world like brother and brother:

And now let's go hand in hand, not one before another.

[*Exeunt.*



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M U C H A D O

A B O U T

N O T H I N G.

Dramatis Personæ.

DON PEDRO, *Prince of Arragon.*

Leonato, *Governor of Messina.*

Don John, *Bastard-Brother to Don Pedro.*

Claudio, *a young Lord of Florence, Favorite to Don Pedro.*

Benedick, *a young Lord of Padua, favour'd likewise by Don Pedro.*

Balthasar, *Servant to Don Pedro.*

Antonio, *Brother to Leonato.*

Borachio, *Confident to Don John.*

Conrade, *Friend to Borachio.*

Dogberry, }
Verges, } *two foolish Officers.*

Innogen, *Wife to Leonato.*

Hero, *Daughter to Leonato and Innogen.*

Beatrice, *Neice to Leonato.*

Margaret, }
Urfula, } *two Gentlewomen attending on Hero.*

A Friar, Messenger, Watch, Town-Clerk, Sexton, and Attendants.

SCENE *Messina.*

The Story from Ariosto, Orl. Fur. l. 5.

M U C H



MUCH ADO about NOTHING.

ACT I. SCENE I.

A Court before Leonato's House.

Enter Leonato, Innogen, Hero and Beatrice, with a Messenger.

LEONATO.



Learn in this letter, that Don *Pedro* of *Ar- ragon* comes this night to *Messina*.

Mess. He is very near by this; he was not three leagues off when I left him.

Leon. How many gentlemen have you lost in this action?

Mess. But few of any sort, and none of name.

Leon. A victory is twice it self, when the atchiever brings home full numbers; I find here that Don *Pedro* hath bestowed much honour on a young *Florentine*, call'd *Claudio*.

Mess. Much deserved on his part, and equally remembred by Don *Pedro*: he hath born himself beyond the promise of his age, doing in the figure of a lamb the feats of a lion: he hath indeed better better'd expectation, than you must expect of me to tell you how.

Leon. He hath an uncle here in *Messina* will be very much glad of it.

Mess. I have already delivered him letters, and there ap-
pears

pears much joy in him, even so much, that joy could not shew it self modest enough, without a badge of bitterness.

Leon. Did he break out into tears?

Mess. In great measure.

Leon. A kind overflow of kindness; there are no faces truer than those that are so wash'd; how much better is it to weep at joy, than to joy at weeping?

Beat. I pray you, is Signior *Montanto* return'd from the wars or no?

Mess. I know none of that name, Lady; there was none such in the army of any sort.

Leon. What is he that you ask for, neice?

Hero. My cousin means Signior *Benedick* of *Padua*.

Mess. O he's return'd, and as pleasant as ever he was.

Beat. He set up his bills here in *Messina*, and challeng'd *Cupid* at the flight? and my uncle's fool reading the challenge, subscrib'd for *Cupid*, and challeng'd him at the burbolt. I pray you, how many hath he kill'd and eaten in these wars? but how many hath he kill'd? for indeed I promise to eat all of his killing.

Leon. 'Faith, neice, you tax Signior *Benedick* too much; but he'll be meet with you, I doubt it not.

Mess. He hath done good service, Lady, in these wars.

Beat. You had musty victuals, and he hath help to eat it; he's a very valiant trencher-man, he hath an excellent stomach.

Mess. And a good soldier too, Lady.

Beat. And a good soldier to a lady? but what is he to a lord?

Mess. A lord to a lord, a man to a man, stuf't with all honourable virtues.

Beat. It is so indeed, he is no less than a stuf't man: but for the stuffing well, we are all mortal.

Leon.

Leon. You must not, Sir, mistake my neice; there is a kind of merry war betwixt Signior *Benedick* and her; they never meet, but there's a skirmish of wit between them.

Beat. Alas, he gets nothing by that. In our last conflict, four of his five wits went halting off, and now is the whole man govern'd with one: So that if he have wit enough to keep himself warm, let him bear it for a difference between himself and his horse, for it is all the wealth that he hath left, to be known a reasonable creature. Who is his companion now? he hath every month a new sworn brother.

Mess. Is it possible?

Beat. Very easily possible; he wears his faith but as the fashion of his hat, it ever changes with the next block.

Mess. I see, Lady, the gentleman is not in your books.

Beat. No; if he were I would burn my study. But I pray you who is his companion? is there no young squarer now, that will make a voyage with him to the devil?

Mess. He is most in the company of the right noble *Claudio*.

Beat. O lord, he will hang upon him like a disease; he is sooner caught than the pestilence, and the taker runs presently mad. God help the noble *Claudio*, if he have caught the *Benedick*, it will cost him a thousand pound ere it be cur'd.

Mess. I will hold friends with you Lady.

Beat. Do good friend.

Leon. You'll ne'er run mad, neice.

Beat. No, not 'till a hot *January*.

Mess. Don *Pedro* is approach'd.



S C E N E II.

Enter Don Pedro, Claudio, Benedick, Balthazar and Don John.

Pedro. Good Signior *Leonato*, you are come to meet your trouble: the fashion of the world is to avoid cost, and you encounter it.

Leon. Never came trouble to my house in the likeness of your Grace; for trouble being gone, comfort should remain; but when you depart from me, sorrow abides, and happiness takes his leave.

Pedro. You embrace your charge most willingly: I think this is your daughter.

Leon. Her mother hath many times told me so.

Bene. Were you in doubt, that you askt her?

Leon. Signior *Benedick*, no, for then were you a child.

Pedro. You have it full *Benedick*, you may guess by this what you are, being a man: truly the lady fathers her self; be happy, lady, for you are like an honourable father.

Bene. If Signior *Leonato* be her father, she would not have his head on her shoulders for all *Messina*, as like him as she is.

Beat. I wonder that you will still be talking, Signior *Benedick*, no body marks you.

Bene. What, my dear lady *Disdain*! are you yet living?

Beat. Is it possible *disdain* should die, while she hath such meet food to feed it, as Signior *Benedick*? courtesie it self must convert to *disdain*, if you come in her presence.

Bene. Then is courtesie a turn-coat; but it is certain I am lov'd of all ladies, only you excepted; and I would I could find in my heart that I had not a hard heart, for truly I love none.

Beat. A dear happiness to women, they would else have been troubled with a pernicious suitor. I thank God and my cold blood,

blood, I am of your humour for that; I had rather hear my dog bark at a crow, than a man swear he loves me.

Bene. God keep your ladyship still in that mind, so some gentleman or other shall scape a predestinate scratcht face.

Beat. Scratching could not make it worse, if 'twere such a face as yours were.

Bene. Well you are a rare parrot teacher.

Beat. A bird of my tongue, is better than a beast of yours.

Bene. I would my horse had the speed of your tongue, and so good a continuer; but keep your way a God's name, I have done.

Beat. You always end with a jade's trick, I know you of old.

Pedro. This is the sum of all: *Leonato*, Signior *Claudio*, and Signior *Benedick*; my dear friend *Leonato* hath invited you all; I tell him we shall stay here at the least a month, and he heartily prays some occasion may detain us longer: I dare swear he is no hypocrite, but prays from his heart.

Leon. If you swear, my lord, you shall not be forsworn. Let me bid you welcome, my lord, being reconciled to the prince your brother; I owe you all duty.

John. I thank you, I am not of many words, but I thank you.

Leon. Please it your grace lead on?

Pedro. Your hand *Leonato*, we will go together.

[*Exeunt all but Benedick and Claudio.*]

S C E N E III.

Claud. *Benedick*, didst thou note the daughter of Signior *Leonato*?

Bene. I noted her not, but I look'd on her.

Claud. Is she not a modest young lady?

Bene. Do you question me, as an honest man should do, for my simple true judgment? or would you have me speak after my custom, as being a professed tyrant to their sex?

Claud. No, I pry'thee speak in sober judgment.

Bene. Why i'faith methinks she is too low for an high praise, too brown for a fair praise, and too little for a great praise; only this commendation I can afford her, that were she other than she is, she were unhandsome; and being no other but as she is, I do not like her.

Claud. Thou think'st I am in sport, I pray thee tell me truly how thou lik'st her.

Bene. Would you buy her, that you enquire after her?

Claud. Can the world buy such a jewel?

Bene. Yea, and a case to put it into; but speak you this with a sad brow? or do you play the flouting jack, to tell us *Cupid* is a good hare-finder, and *Vulcan* a rare carpenter? come, in what key shall a man take you, to go in the song?

Claud. In mine eye, she is the sweetest lady that I ever look'd on.

Bene. I can see yet without spectacles, and I see no such matter; there's her cousin, if she were not possess'd with such a fury, exceeds her as much in beauty, as the first of *May* doth the last of *December*: but I hope you have no intent to turn husband, have you?

Claud. I would scarce trust my self, tho' I had sworn the contrary, if *Hero* would be my wife.

Bene. Is't come to this, in faith? hath not the world one man, but he will wear his cap with suspicion? shall I never see a batchelor of threescore again? go to i'faith, if thou wilt needs thrust thy neck into a yoke, wear the print of it, and sigh away *Sundays*: look, Don *Pedro* is return'd to seek you.

S C E N E IV.

Re-enter Don Pedro and Don John.

Pedro. What secret hath held you here, that you follow'd not to *Leonato's* house?

Bene. I would your Grace would constrain me to tell.

Pedro. I charge thee on thy allegiance.

Bene. You hear, Count *Claudio*, I cannot be secret as a dumb man, I would have you think so; but on my allegiance, mark you this, on my allegiance, he is in love; with whom? now that is your Grace's part: mark how short his answer is, with *Hero*, *Leonato's* short daughter.

Claud. If this were so, so were it uttered.

Bene. Like the old tale, my lord, it is not so, nor 'twas not so; but indeed, God forbid it should be so.

Claud. If my passion change not shortly, God forbid it should be otherwise.

Pedro. Amen, if you love her, for the Lady is very well worthy.

Claud. You speak this to fetch me in, my Lord.

Pedro. By my troth I speak my thought.

Claud. And in faith, my Lord, I spoke mine.

Bene. And by my two faiths and troths, my Lord, I speak mine.

Claud. That I love her, I feel.

Pedro. That she is worthy I know.

Bene. That I neither feel how she should be loved, nor know how she should be worthy, is the opinion that fire cannot melt out of me; I will die in it at the stake.

Pedro. Thou wast ever an obstinate heretick in the despite of beauty.

Claud.

Claud. And never could maintain his part, but in the force of his will.

Bene. That a woman conceived me, I thank her; that she brought me up, I likewise give her most humble thanks: but that I will have a recheate winded in my forehead, or hang my bugle in an invisible baldrick, all women shall pardon me; because I will not do them the wrong to mistrust any, I will do my self the right to trust none; and the fine is, for the which I may go the finer, I will live a batchelor.

Pedro. I shall see thee, ere I die, look pale with love.

Bene. With anger, with sickness, or with hunger, my lord, not with love: prove that ever I lose more blood with love, than I will get again with drinking, pick out mine eyes with a ballad-maker's pen, and hang me up at the door of a brothel-house for the sign of blind *Cupid*.

Pedro. Well, if ever thou dost fall from this faith, thou wilt prove a notable argument.

Bene. If I do, hang me in a bottle like a cat, and shoot at me, and he that hits me, let him be clapt on the shoulder, and call'd *Adam*.

Pedro. Well, as time shall try; in time the savage bull doth bear the yoke.

Bene. The savage bull may, but if ever the sensible *Benedick* bear it, pluck off the bull's-horns, and set them in my forehead, and let me be vilely painted; and in such great letters as they write, *Here is good horse to hire*, let them signifie under my sign, *Here you may see Benedick the marry'd man*.

Claud. If this should ever happen, thou would'st be horn-mad.

Pedro. Nay, if *Cupid* hath not spent all his quiver in *Venice*, thou wilt quake for this shortly.

Bene. I look for an earthquake too then.

Pedro. Well you will temporize with the hours; in the mean
time,

time, good Signior *Benedick*, repair to *Leonato's*, commend me to him, and tell him I will not fail him at supper, for indeed he hath made great preparation.

Bene. I have almost matter enough in me for such an embassage, and so I commit you.

Claud. To the tuition of God. From my house, if I had it.

Pedro. The sixth of *July*, your loving friend, *Benedick*.

Bene. Nay, mock not, mock not; the body of your discourse is sometime guarded with fragments, and the guards are but slightly basted on neither: ere you flout old ends any further, examine your conscience, and so I leave you. [Exit.

S C E N E V.

Claud. My Liege, your highness now may do me good.

Pedro. My love is thine to teach, teach it but how,
And thou shalt see how apt it is to learn
Any hard lesson that may do thee good.

Claud. Hath *Leonato* any son, my lord?

Pedro. No child but *Hero*, she's his only heir:
Dost thou affect her, *Claudio*?

Claud. O my lord,
When you went onward on this ended action
I look'd upon her with a soldier's eye,
That lik'd, but had a rougher task in hand
Than to drive liking to the name of love;
But now I am return'd, and that war-thoughts
Have left their places vacant; in their rooms
Come thronging soft and delicate desires,
All prompting me how fair young *Hero* is,
Saying I lik'd her ere I went to wars.

Pedro. Thou wilt be like a lover presently,
And tire the hearer with a book of words:

If thou dost love fair *Hero*, cherish it,
 And I'll break with her: was't not to this end,
 That thou began'st to twist so fine a story?

Claud. How sweetly do you minister to love,
 That know love's grief by his complection!
 But lest my liking might too sudden seem,
 I would have salv'd it with a longer treatise.

Pedro. What need the bridge much broader than the flood?
 The fairest grant is the necessity;
 Look what will serve, is fit; 'tis once thou lovest,
 And I will fit thee with the remedy.
 I know we shall have revelling to-night,
 I will assume thy part in some disguise,
 And tell fair *Hero* I am *Claudio*,
 And in her bosom I'll unclasp my heart,
 And take her hearing prisoner with the force
 And strong encounter of my amorous tale:
 Then after to her father will I break,
 And the conclusion is, she shall be thine;
 In practice let us put it presently.

[*Exeunt.*]

Re-enter Leonato and Antonio.

Leon. How now brother, where is my cousin your son? hath he provided this musick?

Ant. He is very busie about it; but brother, I can tell you news that you yet dream'd not of.

Leon. Are they good?

Ant. As the event stamps them, but they have a good cover; they show well outward. The Prince and Count *Claudio*, walking in a thick pleached alley in my orchard, were thus over-heard by a man of mine: the Prince discover'd to *Claudio* that he lov'd my neice your daughter, and meant to acknowledge it this night in a dance; and if he found her accordant,
 meant

meant to take the present time by the top, and instantly break with you of it.

Leon. Hath the fellow any wit that told you this?

Ant. A good sharp fellow. I will fend for him, and question him your self.

Leon. No, no; we will hold it as a dream, 'till it appear it self: but I will acquaint my daughter with all, that she may be the better prepared for answer, if peradventure this be true; go you and tell her of it: cousins, you know what you have to do. O, I cry you mercy, friend, go you with me and I will use your skill; good cousin have a care this busie time. [Exeunt.

S C E N E VI.

S C E N E *changes.*

Enter Don John and Conrade.

Conr. **W**HAT the good year my lord, why are you thus out of measure sad?

John. There is no measure in the occasion that breeds, therefore the sadness is without limit.

Conr. You should hear reason.

John. And when I have heard it, what blessing bringeth it?

Conr. If not a present remedy, yet a patient sufferance.

John. I wonder that thou (being, as thou say'st thou art, born under *Saturn*) goest about to apply a moral medicine to a mortifying mischief: I cannot hide what I am: I must be sad when I have cause, and smile at no man's jests; eat when I have stomach, and wait for no man's leisure; sleep when I am drowsie, and tend on no man's business; laugh when I am merry, and claw no man in his humour.

Conr. Yea, but you must not make the full show of this, 'till you may do it without controlement; you have of late stood

out against your brother, and he hath ta'en you newly into his grace, where it is impossible you should take root, but by the fair weather that you make your self; it is needful that you frame the season for your own harvest.

John. I had rather be a canker in a hedge, than a rose in his grace; and it better fits my blood to be disdain'd of all, than to fashion a carriage to rob love from any: in this (though I cannot be said to be a flattering honest man) it must not be deny'd but I am a plain-dealing villain; I am trusted with a muzzel, and infranchis'd with a clog, therefore I have decreed not to sing in my cage: if I had my mouth, I would bite; if I had my liberty, I would do my liking: in the mean time let me be that I am, and seek not to alter me.

Conr. Can you make no use of your discontent?

John. I will make all use of it, for I use it only. Who comes here? what news, *Borachio*?

Enter Borachio.

Bora. I came yonder from a great supper; the Prince, your brother, is royally entertain'd by *Leonato*, and I can give you intelligence of an intended marriage.

John. Will it serve for any model to build mischief on? what is he for a fool that betroths himself to unquietness?

Bora. Marry it is your brother's right hand.

John. Who, the most exquisite *Claudio*?

Bora. Even he.

John. A proper Squire; and who, and who? which way looks he?

Bora. Marry on *Hero*, the daughter and heir of *Leonato*.

John. A very forward *March* chick! How come you to this?

Bora. Being entertain'd for a perfumer, as I was smoaking in a musty room, comes me the Prince and *Claudio* hand in hand in sad conference: I whipt behind the arras, and there heard

it

it agreed upon that the Prince should woo *Hero* for himself, and having obtain'd her, give her to Count *Claudio*.

John. Come, come, let us thither, this may prove food to my displeasure: that young start-up hath all the glory of my overthrow; if I can cross him any way, I bless my self every way; you are both sure, and will assist me?

Conr. To the death, my lord.

John. Let us to the great supper, their cheer is the greater that I am subdu'd; would the cook were of my mind: shall we go prove what's to be done?

Bora. We'll wait upon your lordship. [*Exeunt*.



ACT II. SCENE I.

Leonato's House.

Enter Leonato, Antonio, Innogen, Hero, Beatrice, Margaret and Ursula.

LEONATO.

AS not Count *John* here at supper?

Ant. I saw him not.

Beat. How tartly that gentleman looks! I never can see him, but I am heart-burn'd an hour after.

Hero. He is of a very melancholy disposition.

Beat. He were an excellent man that were made just in the mid-way between him and *Benedick*; the one is too like an image, and says nothing; and the other too like my lady's eldest son, evermore tatling.

Leon. Then half Signior *Benedick's* tongue in Count *John's* mouth,

mouth, and half Count *John's* melancholy in Signior *Benedict's* face-----

Beat. With a good leg, and a good foot, uncle, and mony enough in his purse, such a man would win any woman in the world, if he could get her good-will.

Leon. By my troth, neice, thou wilt never get thee a husband, if thou be so shrewd of thy tongue.

Ant. In faith she's too curst.

Beat. Too curst is more than curst, I shall lessen God's sending that way; for it is said, God sends a curst cow short horns, but to a cow too curst he sends none.

Leon. So by being too curst, God will send you no horns.

Beat. Just, if he send me no husband, for the which blessing I am at him upon my knees every morning and evening: Lord! I could not endure a husband with a beard on his face, I had rather lye in woollen.

Leon. You may light upon a husband that hath no beard.

Beat. What should I do with him? dress him in my apparel, and make him my waiting-gentlewoman? he that hath a beard is more than a youth, and he that hath no beard is less than a man; and he that is more than a youth, is not for me; and he that is less than a man, I am not for him: therefore I will even take six pence in earnest of the bearherd, and lead his apes into hell.

Leon. Well then, go you into hell.

Beat. No, but to the gate, and there will the devil meet me like an old cuckold, with his horns on his head, and say, get you to heaven, *Beatrice*, get you to heav'n, here's no place for you maids: so deliver I up my apes, and away to *St. Peter*, for the heav'ns; he shews me where the batchelors sit, and there live we as merry as the day is long.

Ant. Well neice, I trust you will be rul'd by your father.

[To *Hero*.

Beat.

Beat. Yes faith, it is my cousin's duty to make curtsie, and say, as it please you; but yet for all that, cousin, let him be a handsome fellow, or else make another curtsie, and say, father, as it pleases me.

Leon. Well neice, I hope to see you one day fitted with a husband.

Beat. Not 'till God make men of some other metal than earth; would it not grieve a woman to be over-master'd with a piece of valiant dust? to make account of her life to a clod of wayward marle? no, uncle, I'll none; *Adam's* sons are my brethren, and truly I hold it a sin to match in my kindred.

Leon. Daughter, remember what I told you; if the Prince do sollicit you in that kind, you know your answer.

Beat. The fault will be in the musick, cousin, if you be not woo'd in good time; if the prince be too importunate, tell him there is measure in every thing, and so dance out the Answer; for hear me, *Hero*, wooing, wedding, and repenting, is a *Scotch* jig, a measure, and a cinque-pace; the first suit is hot and hasty, like a *Scotch* jig, and full as fantastical; the wedding mannerly modest, as a measure, full of state and anchentry; and then comes repentance, and with his bad legs falls into the cinque-pace faster and faster, 'till he sinks into his grave.

Leon. Cousin, you apprehend passing shrewdly.

Beat. I have a good eye, uncle, I can see a church by daylight.

Leon. The revellers are entring, brother; make good room.

S C E N E II.

*Enter Don Pedro, Claudio, Benedick, Balthazar, and others
in Masquerade.*

Pedro. Lady, will you walk about with your friend?

Hero.

Hero. So you walk softly, and look sweetly, and say nothing, I am yours for the walk, and especially when I walk away.

Pedro. With me in your company?

Hero. I may say so when I please.

Pedro. And when please you to say so?

Hero. When I like your favour; for God defend the lute should be like the case.

Pedro. My visor is *Philemon's* roof, within the house is love.

Hero. Why then your visor should be thatch'd.

Pedro. Speak low, if you speak love.

Bene. Well, I would you did like me.

Marg. So would not I for your own sake, for I have many ill qualities.

Bene. Which is one?

Marg. I say my Prayers aloud.

Bene. I love you the better, the hearers may cry Amen.

Marg. God match me with a good dancer.

Balth. Amen.

Marg. And God keep him out of my sight when the dance is done: answer clerk.

Balth. No more words, the clerk is answer'd.

Ursu. I know you well enough, you are Signior *Antonio*.

Ant. At a word, I am not.

Ursf. I know you by the wagling of your head.

Ant. To tell you true, I counterfeit him.

Ursf. You could never do him so ill, well, unless you were the very man: here's his dry hand up and down; you are he, you are he.

Ant. At a word, I am not.

Ursf. Come, come, do you think I do not know you by
your

your excellent wit? can virtue hide it self? go to, mum, you are he; graces will appear, and there's an end.

Beat. Will you not tell me who told you so?

Bene. No, you shall pardon me.

Beat. Nor will you not tell me who you are?

Bene. Not now.

Beat. That I was disdainful, and that I had my good wit out of the hundred merry tales; well, this was Signior *Benedick* that said so.

Bene. What's he?

Beat. I am sure you know him well enough.

Bene. Not I, believe me.

Beat. Did he never make you laugh?

Bene. I pray you what is he?

Beat. Why, he is the Prince's jester, a very dull fool, only his gift is in devising impossible slanders: none but libertines delight in him, and the commendation is not in his wit, but in his villany; for he both pleaseth men and angers them, and then they laugh at him, and beat him; I am sure he is in the fleet, I would he had boarded me.

Bene. When I know the gentleman, I'll tell him what you say.

Beat. Do, do; he'll but break a comparison or two on me, which peradventure not mark'd, or not laugh'd at, strikes him into melancholy, and then there's a partridge wing sav'd, for the fool will eat no supper that night. We must follow the leaders.

Bene. In every good thing.

Beat. Nay, if they lead to any ill, I will leave them at the next turning.

[*Exeunt.*]



S C E N E

S C E N E I I I.

Musick for the Dance.

John. Sure my brother is amorous on *Hero*, and hath withdrawn her father to break with him about it: the ladies follow her, and but one visor remains.

Bora. And that is *Claudio*, I know him by his bearing.

John. Are not you Signior *Benedick*?

Claud. You know me well, I am he.

John. Signior, you are very near my brother in his love, he is enamour'd on *Hero*, I pray you dissuade him from her, she is no equal for his birth; you may do the part of an honest man in it.

Claud. How know you he loves her?

John. I heard him swear his affection.

Bora. So did I too, and he swore he would marry her to-night.

John. Come let us to the banquet.

[*Exeunt John and Bor.*

Claud. Thus answer I in name of *Benedick*,
 But hear this ill news with the ears of *Claudio*.
 'Tis certain so, the prince woos for himself.
 Friendship is constant in all other things,
 Save in the office and affairs of love;
 Therefore all hearts in love use their own tongues,
 Let every eye negotiate for it self,
 And trust no agent; beauty is a witch,
 Against whose charms faith melteth into blood.
 This is an accident of hourly proof,
 Which I mistrusted not. Farewel then, *Hero*!

Enter Benedick.

Bene. Count *Claudio*?

Claud. Yea the same.

Bene. Come, will you go with me?

Claud. Whither?

Bene. Even to the next willow, about your own business, Count. What fashion will you wear the garland of? about your neck, like an Usurer's chain? or under your arm, like a Lieutenant's scarf? you must wear it one way, for the Prince hath got your *Hero*.

Claud. I wish him joy of her.

Bene. Why that's spoken like an honest drover; so they sell bullocks: but did you think the Prince would have served you thus?

Claud. I pray you leave me.

Bene. Ho! now you strike like the blind man; 'twas the boy that stole your meat, and you'll beat the post.

Claud. If it will not be, I'll leave you. [*Exit.*

Bene. Alas poor hurt^a fowle, now will he creep into fedges. But that my lady *Beatrice* should know me, and not know me! the Prince's fool! ha? it may be I go under that title, because I am merry; yea, but so I am apt to do my self wrong: I am not so reputed. It is the base (though bitter) disposition of *Beatrice*, that puts the world into her person, and so gives me out; well, I'll be reveng'd as I may.

S C E N E IV.

Enter Don Pedro.

Pedro. Now Signior, where's the Count? did you see him?

Bene. Troth my lord, I have play'd the part of lady Fame. I found him here as melancholy as a lodge in a warren, I told him (and I think, told him true) that your Grace had got the will of this young lady, and I offered him my company to a

V O L. I.

S f f

willow.

^a *Soul.*

willow tree, either to make him a garland, as being forsaken, or to bind him a rod, as being worthy to be whipt.

Pedro. To be whipt! what's his fault?

Bene. The flat transgression of a school-boy, who being over-joy'd with finding a bird's nest, shews it his companion, and he steals it.

Pedro. Wilt thou make a trust, a transgression? the transgression is in the stealer.

Bene. Yet it had not been amiss the rod had been made, and the garland too; for the garland he might have worn himself, and the rod he might have bestowed on you, who (as I take it) have stoln his bird's nest.

Pedro. I will but teach them to sing, and restore them to the owner.

Bene. If their singing answer your saying, by my faith you say honestly.

Pedro. The Lady *Beatrice* hath a quarrel to you; the gentleman that danc'd with her, told her she is much wrong'd by you.

Bene. O she misus'd me past the indurance of a block; an oak but with one green leaf on it, would have answer'd her; my very visor began to assume life, and scold with her; she told me, not thinking I had been my self, that I was the Prince's jester, and that I was duller than a great thaw; huddling jest upon jest, with such impossible conveyance upon me, that I stood like a man at a mark, with a whole army shooting at me; she speaks Ponyards, and every word stabs; if her breath were as terrible as terminations, there were no living near her, she would infect to the North-Star; I would not marry her, though she were endowed with all that *Adam* had left him before he transgress'd; she would have made *Hercules* have turn'd spit, yea and have cleft his club to make the fire too. Come, talk not of her, you shall find her the infernal

nal *Ate* in good apparel. I would to God some scholar would conjure her, for certainly while she is here a man may live as quiet in hell as in a sanctuary, and people sin upon purpose, because they would go thither; so indeed all disquiet, horror, and perturbation follow her.

S C E N E V.

Enter Claudio, Beatrice, Leonato *and* Hero.

Ped. Look here she comes.

Bene. Will your Grace command me any service to the world's end? I will go on the slightest errand now to the *Antipodes* that you can devise to send me on; I will fetch you a tooth-picker now from the furthest inch of *Asia*; bring you the length of *Prester John's* foot; fetch you a hair off the great *Cham's* beard; do you any embassage to the pigmies, rather than hold three words conference with this harpy; you have no employment for me?

Pedro. None, but to desire your good company.

Bene. O God, Sir, here's a dish I love not. I cannot endure this Lady's tongue. [*Exit.*]

Pedro. Come Lady, come, you have lost the heart of Signior *Benedick*.

Beat. Indeed my Lord, he lent it me a while, and I gave him use for it, a double heart for a single one; marry, once before he won it of me with false dice, therefore your Grace may well say I have lost it.

Pedro. You have put him down, Lady, you have put him down.

Beat. So I would not he should do me, my Lord, lest I should prove the mother of fools: I have brought Count *Claudio*, whom you sent me to seek.

Pedro. Why how now Count, wherefore are you sad?

Claud. Not sad, my Lord.

Pedro. How then? sick?

Claud. Neither, my Lord.

Beat. The Count is neither sad, nor sick, nor merry, nor well; but civil Count, civil as an orange, and something of a jealous complexion.

Pedro. I'faith Lady, I think your blazon to be true; though I'll be sworn, if he be so, his conceit is false. Here *Claudio*, I have wooed in thy name, and fair *Hero* is won; I have broke with her father, and his good will obtained, name the day of marriage, and God give thee joy.

Leon. Count, take of me my daughter, and with her my fortunes; his Grace hath made the match, and all grace say Amen to it.

Beat. Speak Count, 'tis your cue.

Claud. Silence is the perfectest herald of joy; I were but little happy, if I could say how much. Lady, as you are mine, I am yours; I give away my self for you, and doat upon the exchange.

Beat. Speak Cousin, or (if you cannot) stop his mouth with a kiss, and let not him speak neither.

Pedro. In faith Lady, you have a merry heart.

Beat. Yea my Lord, I thank it, poor fool, it keeps on the windy side of care; my cousin tells him in his ear that he is in my heart.

Claud. And so she doth, cousin.

Beat. Good Lord, for alliance! thus goes every one to the world but I, and I am sun-burn'd, I may sit in a corner, and cry heigh ho for a husband.

Pedro. Lady *Beatrice*, I will get you one.

Beat. I would rather have one of your father's getting: hath your Grace ne'er a brother like you? your father got excellent husbands, if a maid could come by them.

Pedro.

Pedro. Will you have me, Lady?

Beat. No, my Lord, unless I might have another for working-days; your Grace is too costly to wear every day: but I beseech your Grace pardon me, I was born to speak all mirth and no matter.

Pedro. Your silence most offends me, and to be merry best becomes you; for out of question you were born in a merry hour.

Beat. No sure my Lord, my mother cry'd; but then there was a star danc'd, and under that I was born. Cousins, God give you joy.

Leon. Neice, will you look to those things I told you of?

Beat. I cry you mercy, uncle: by your Grace's pardon.

[*Exit* Beatrice.]

S C E N E VI.

Pedro. By my troth a pleasant spirited Lady.

Leon. There's little of the melancholy element in her, my Lord; she is never sad but when she sleeps, and not ever sad then; for I have heard my daughter say, she hath often dream'd of unhappiness, and wak'd her self with laughing.

Pedro. She cannot endure to hear tell of a husband.

Leon. O by no means, she mocks all her wooers out of suit.

Pedro. She were an excellent wife for *Benedick*.

Leon. O Lord, my Lord, if they were but a week marry'd they would talk themselves mad.

Pedro. Count *Claudio*, when mean you to go to church?

Claud. To-morrow, my Lord; time goes on crutches, 'till love have all his rites.

Leon. Not 'till *Monday*, my dear son, which is hence a just seven-night, and a time too brief too, to have all things answer my mind.

Pedro.

Pedro. Come, you shake the head at so long a breathing; but I warrant thee *Claudio*, the time shall not go dully by us; I will in the *Interim* undertake one of *Hercules's* labours, which is to bring Signior *Benedick* and the Lady *Beatrice* into a mountain of affection the one with the other; I would fain have it a match, and I doubt not to fashion it, if you three will but minister such assistance as I shall give you direction.

Leon. My Lord, I am for you, though it cost me ten nights watchings.

Claud. And I my Lord.

Pedro. And you too, gentle *Hero*?

Hero. I will do any modest office, my Lord, to help my cousin to a good husband.

Pedro. And *Benedick* is not the unhopefullest husband that I know: thus far can I praise him, he is of a noble strain, of approv'd valour, and confirm'd honesty. I will teach you how to humour your cousin, that she shall fall in love with *Benedick*; and I, with your two helps, will so practise on *Benedick*, that in despite of his quick wit, and his queasie stomach, he shall fall in love with *Beatrice*: if we can do this, *Cupid* is no longer an archer, his glory shall be ours, for we are the only Love-Gods; go in with me, and I will tell you my drift. [*Exeunt.*]

S C E N E V I I .

S C E N E *changes.*

Enter Don John and Borachio.

John. **I**T is so, the Count *Claudio* shall marry the daughter of *Leonato*.

Bora. Yea my Lord, but I can cross it.

John. Any bar, any cross, any impediment will be medicinal to me; I am sick in displeasure to him, and whatsoever comes

comes

comes athwart his affection, ranges evenly with mine. How canst thou cross this marriage?

Bora. Not honestly my Lord, but so covertly that no dishonesty shall appear in me.

John. Shew me briefly how.

Bora. I think I told your lordship a year since, how much I am in the favour of *Margaret*, the waiting-gentlewoman to *Hero*.

John. I remember.

Bora. I can, at any unseasonable instant of the night, appoint her to look out at her Lady's chamber window.

John. What life is in that, to be the death of this marriage?

Bora. The poison of that lyes in you to temper; go you to the Prince your brother, spare not to tell him, that he hath wrong'd his honour in marrying the renown'd *Claudio*, (whose estimation do you mightily hold up) to a contaminated stale, such a one as *Hero*.

John. What proof shall I make of that?

Bora. Proof enough, to misuse the Prince, to vex *Claudio*, to undo *Hero*, and kill *Leonato*; look you for any other issue?

John. Only to despise them, I will endeavour any thing.

Bora. Go then find me a meet hour, to draw on *Pedro*, and the Count *Claudio*, alone; tell them that you know *Hero* loves me; intend a kind of zeal both to the Prince and *Claudio*, as in a love of your brother's honour who hath made this match, and his friend's reputation, who is thus like to be cozen'd with the semblance of a maid, that you have discover'd thus; they will hardly believe this without tryal: offer them instances which shall bear no less likelihood than to see me at her chamber window, hear me call *Margaret*, *Hero*; hear *Margaret* term me *Claudio*, and bring them to see this, the very night before the intended wedding; for in the mean time I will so fashion the matter, that *Hero* shall be absent, and there shall appear such seeming truths

truths of *Hero's* disloyalty, that jealousie shall be call'd assurance, and all the preparation overthrowen.

John. Grow this to what adverse issue it can, I will put it in practice: be cunning in the working this, and thy fee is a thousand ducats.

Bora. Be thou constant in the accusation, and my cunning shall not shame me.

John. I will presently go learn their day of marriage. [*Exe.*]

S C E N E VIII.

Leonato's Garden.

Enter Benedick and a Boy.

Bene. **B** O Y.
Boy. Signior.

Bene. In my chamber window lyes a book, bring it hither to me in the orchard.

Boy. I am here already, Sir. [*Exit Boy.*]

Bene. I know that, but I would have thee hence, and here again. I do much wonder, that one man seeing how much another man is a fool, when he dedicates his behaviours to love, will after he hath laught at such shallow follies in others, become the argument of his own scorn, by falling in love! and such a man is *Claudio*. I have known when there was no music with him but the drum and the fife, and now had he rather hear the taber and the pipe: I have known when he would have walk'd ten mile a-foot, to see a good armour; and now will he lye ten nights awake, carving the fashion of a new doublet. He was wont to speak plain, and to the purpose, like an honest man and a soldier, and now is he turn'd orthographer, his words are a very fantastical banquet, just so many strange dishes. May I be so converted, and see with these eyes? I can-

not

not tell, I think not. I will not be sworn, but love may transform me to an oyster; but I'll take my oath on it, 'till he have made an oyster of me, he shall never make me such a fool: one woman is fair, yet I am well; another is wise, yet I am well; another virtuous, yet I am well. But 'till all graces be in one woman, one woman shall not come in my grace. Rich she shall be, that's certain; † "wise, or I'll none; virtuous, or I'll never cheapen her: fair, or I'll never look on her;" mild, or come not near me; noble, or not for an angel; of good discourse, an excellent musician, and her hair shall be of what colour it please God. Ha! the Prince and Monsieur Love! I will hide me in the arbour.

S C E N E IX.

Enter Don Pedro, Leonato, Claudio, and Balthazar.

Pedro. Come, shall we hear this musick?

Claud. Yea, my good lord; how still the evening is,
As hush'd on purpose to grace harmony.

Pedro. See you where *Benedick* hath hid himself?

Claud. O very well, my lord; the musick ended,
We'll fit the kid-fox with a penny-worth!

Pedro. Come *Balthazar*, we'll hear that song again.

Balth. O good my lord, tax not so bad a voice
To slander musick any more than once.

Pedro. It is the witness still of excellency,
To put a strange face on his own perfection;
I pray thee sing, and let me woo no more. *

VOL. I.

T t t

The

* ——— woo no more.

Balth. Because you talk of wooing, I will sing,
Since many a wooer doth commence his suit
To her he thinks not worthy, yet he woo's,
Yet will he swear he loves.

Pedro.

† *These words added out of the edition of 1623.*

The S O N G.

*Sigh no more, ladies, sigh no more,
Men were deceivers ever,
One foot in sea, and one on shore,
To one thing constant never:
Then sigh not so, but let them go,
And be you blith and bonny,
Converting all your sounds of woe
Into hey nony, nony.*

*Sing no more ditties, sing no more,
Of dumps so dull and heavy;
The frauds of men were ever so,
Since summer first was leafy:
Then sigh not so, &c.*

Pedro. By my troth a good song.

Balth. And an ill singer, my lord.

Pedro. Ha, no; no faith; thou sing'st well enough for a shift.

Bene. If he had been a dog that should have howl'd thus they would have hang'd him, and I pray God his bad voice bode no mischief; I had as lief have heard the night-raven, come what plague could have come after it.

Pedro. Yea marry, dost thou hear *Balthazar*? I pray thee

Pedro. Nay, pray thee come,
Or if thou wilt hold longer argument,
Do it in notes.

Balth. Note this before my notes,
There's not a note of mine that's worth the noting.

Pedro. Why these are very crotchets that he speaks,
Note notes forsooth, and nothing.

Bene. Now divine air; now is his soul ravish'd! is it not strange, that sheeps guts should hale souls out of mens bodies? well, a horn for my mony, when all's done.

The Song, &c.

get us some excellent musick; for to-morrow we would have it at the lady *Hero's* chamber window.

Balth. The best I can, my lord. [Exit *Balthazar*.

Pedro. Do so: farewell. Come hither *Leonato*; what was it you told me of to-day, that your niece *Beatrice* was in love with Signior *Benedick*?

Claud. O ay, stalk on; stalk on, the fowl fits. I did never think that lady would have loved any man.

Leon. No, nor I neither; but most wonderful, that she should so doat on Signior *Benedick*, whom she hath in all outward behaviours seem'd ever to abhor.

Bene. Is't possible, fits the wind in that corner?

Leon. By my troth, my lord, I cannot tell what to think of it; but that she loves him with an inraged affection, it is past the infinite of thought.

Pedro. May be she doth but counterfeit.

Claud. Faith like enough.

Leon. O God! counterfeit? there was never counterfeit of passion came so near the life of passion as she discovers it.

Pedro. Why, what effects of passion shews she?

Claud. Bait the hook well, the fish will bite.

Leon. What effects, my lord? she will fit you, you heard my daughter tell you how.

Claud. She did indeed.

Pedro. How, how, I pray you? you amaze me: I would have thought her spirit had been invincible against all assaults of affection.

Leon. I would have sworn it had, my lord, especially against *Benedick*.

Bene. I should think this a gull, but that the white-bearded fellow speaks it; knavery cannot sure hide himself in such reverence.

Claud. He hath ta'en th' infection, hold it up.

Pedro. Hath she made her affection known to *Benedick*?

Leon. No, and swears she never will, that's her torment.

Claud. 'Tis true indeed, so your daughter says: shall I, says she, that have so oft encounter'd him with scorn, write to him that I love him?

Leon. This says she now, when she is beginning to write to him; for she'll be up twenty times a-night, and there will she sit in her smock, 'till she have writ a sheet of paper; my daughter tells us all.

Claud. Now you talk of a sheet of paper, I remember a pretty jest your daughter told us of.

Leon. O, when she had writ it, and was reading it over, she found *Benedick* and *Beatrice* between the sheet.

Claud. That.

Leon. O, she tore the letter into a thousand halfpence, rail'd at her self, that she should be so immodest, to write to one that she knew wou'd flout her: I measure him, says she, by my own spirit, for I should flout him if he writ to me, yea though I love him, I should.

Claud. Then down upon her knees she falls, weeps, sobs, beats her heart, tears her hair, prays, curses; O sweet *Benedick*! God give me patience!

Leon. She doth indeed, my daughter says so, and the ecstasie hath so much overborn her, that my daughter is sometime afraid she will do a desperate outrage to her self; it is very true.

Pedro. It were good that *Benedick* knew of it by some other, if she will not discover it.

Claud. To what end? he would but make a sport of it, and torment the poor lady worse.

Pedro. If he should, it were an alms to hang him; she's an excellent sweet lady, and (out of all suspicion) she is virtuous.

Claud. And she is exceeding wise.

Pedro.

Pedro. In every thing, but in loving *Benedick*.

Leon. O my lord, wisdom and blood combating in so tender a body, we have ten proofs to one, that blood hath the victory; I am sorry for her, as I have just cause, being her uncle and her guardian.

Pedro. I would she had bestow'd this dotage on me; I would have doff't all other respects, and made her half my self; I pray you tell *Benedick* of it, and hear what he will say.

Leon. Were it good, think you?

Claud. *Hero* thinks surely she will die, for she says she will die if he love her not, and she will die ere she make her love known; and she will die if he woo her, rather than she will bate one breath of her accusom'd crossness.

Pedro. She doth well; if she should make tender of her love, 'tis very possible he'll scorn it; for the man, as you know all, hath a contemptible spirit.

Claud. He is a very proper man.

Pedro. He hath indeed a good outward happiness.

Claud. 'Fore God, and in my mind very wise.

Pedro. He doth indeed shew some sparks that are like wit.

Leon. And I take him to be valiant.

Pedro. As *Hector*, I assure you; and in the managing of quarrels you may see he is wise, for either he avoids them with great discretion, or undertakes them with a christian-like fear.* Well, I am sorry for your neice: shall we go see *Benedick*, and tell him of her love?

Claud. Never tell him, my lord, let her wear it out with good counsel.

*—— a christian-like fear.

Leon. If he do fear God, he must necessarily keep peace; if he break the peace, he ought to enter into a quarrel with fear and trembling.

Pedro. And so will he do, for the man doth fear God, howsoever it seems not in him, by some large jests he will make.
Well, &c.

Leon.

Leon. Nay, that's impossible, she may wear her heart out first.

Pedro. Well, we will hear further of it by your daughter; let it cool the while. I love *Benedick* well, and I could wish he would modestly examine himself, to see how much he is unworthy to have so good a lady.

Leon. My Lord, will you walk? dinner is ready.

Claud. If he do not dote on her upon this, I will never trust my expectation.

Pedro. Let there be the same net spread for her, and that must your daughter and her gentlewoman carry; the sport will be, when they hold an opinion of one another's dotage, and no such matter; that's the scene that I would see, which will be meerly a dumb shew; let us send her to call him in to dinner.

[*Exeunt.*]

S C E N E X.

Bene. This can be no trick, the conference was sadly born; they have the truth of this from *Hero*, they seem to pity the lady; it seems her affections have the full bent. Love me! why, it must be requited: I hear how I am censur'd; they say I will bear my self proudly, if I perceive the love come from her; they say too, that she will rather die than give any sign of affection---I did never think to marry---I must not seem proud---happy are they that hear their detractions, and can put them to mending: they say the lady is fair; 'tis a truth, I can bear them witness: and virtuous; 'tis so, I cannot reprove it: and wise, but for loving me---by my troth it is no addition to her wit, nor no great argument of her folly; for I will be horribly in love with her,---I may chance to have some odd quirks and remnants of wit broken on me, because I have rail'd so long against marriage; but doth not the appetite alter?

ter? a man loves the meat in his youth, that he cannot endure in his age. Shall quipps and sentences, and these paper bullets of the brain, awe a man from the career of his humour? no: the world must be peopled. When I said I would die a batchelor, I did not think I should live 'till I were marry'd. Here comes *Beatrice*: by this day she's a fair lady, I do spy some marks of love in her.

Enter Beatrice.

Beat. Against my will I am sent to bid you come in to dinner.

Bene. Fair *Beatrice*, I thank you for your pains.

Beat. I took no more pains for those thanks, than you take pains to thank me; if it had been painful, I would not have come.

Bene. You take pleasure then in the message.

Beat. Yea, just so much as you may take upon a knife's point, and choak a daw withal: you have no stomach, Signior; fare you well. *[Exit.*

Bene. Ha! against my will I am sent to bid you come in to dinner: there's a double meaning in that. I took no more pains for those thanks, than you took pains to thank me; that's as much as to say, any pains that I take for you is as easie as thanks. If I do not take pity of her, I am a villain; if I do not love her, I am a Jew; I will go get her picture. *[Exit.*





ACT III. SCENE I.

Continues in the Garden.

Enter Hero, Margaret and Ursula.

H E R O.



GOOD *Margaret* run thee into the parlour,
 There shalt thou find my cousin *Beatrice*,
 Proposing with the prince and *Claudio*;
 Whisper her ear, and tell her I and *Ursula*
 Walk in the orchard, and our whole discourse
 Is all of her; say that thou overheard'st us,

And bid her steal into the pleached bower,

' Where honey-suckles ripen'd by the sun

' Forbid the sun to enter; like to favourites

' Made proud by princes, that advance their pride

' Against that power that bred it: there will she hide her,

To listen to our purpose; this is thy office,

Bear thee well in it, and leave us alone.

Marg. I'll make her come I warrant presently.

[*Exit.*

Hero. Now *Ursula*, when *Beatrice* doth come,

As we do trace this alley up and down,

Our talk must only be of *Benedick*;

When I do name him, let it be thy part

To praise him more than ever man did merit.

My talk to thee must be how *Benedick*

Is sick in love with *Beatrice*; of this matter

Is little *Cupid's* crafty arrow made,

That only wounds by hear-say: now begin.

Enter

Enter Beatrice.

For look where *Beatrice* like a lapwing runs
Close by the ground to hear our conference.

Ursu. The pleasant'st angling is to see the fish
Cut with her golden oars the silver stream,
And greedily devour the treacherous bait;
So angle we for *Beatrice*, who e'en now
Is couched in the woodbine coverture;
Fear you not my part of the dialogue.

Hero. Then go we near her, that her ear lose nothing
Of the false sweet bait that we lay for it.

No truly *Ursula* she's too disdainful,
I know her spirits are as coy and wild,
As † haggerds of the rock.

Ursu. But are you sure
That *Benedick* loves *Beatrice* so intirely?

Hero. So says the prince, and my new trothed lord.

Ursu. And did they bid you tell her of it, Madam?

Hero. They did intreat me to acquaint her of it;
But I persuaded them, if they lov'd *Benedick*,
To wish him wrastle with affection,
And never to let *Beatrice* know of it.

Ursu. Why did you so? doth not the gentleman
Deserve as full, as fortunate a bed,
As ever *Beatrice* shall couch upon?

Hero. O God of love! I know he doth deserve
As much as may be yielded to a man:
But nature never fram'd a woman's heart
Of prouder fluff than that of *Beatrice*.

Disdain and scorn ride sparkling in her eyes,
Mis-prizing what they look on, and her wit
Values it self so highly, that to her

All matter else seems weak; she cannot love,
Nor take no shape nor project of affection,
She is so self-indeared.

Ursu. Sure I think so;
And therefore certainly it were not good
She knew his love, lest she make sport at it.

Hero. Why you speak truth. I never yet saw man,
How wise, how noble, young, how rarely featur'd,
But she would spell him backward; ' if fair-fac'd,
' She'd swear the gentleman should be her sister;
' If black, why nature drawing of an antick,
' Made a foul blot; if tall, a lance ill-headed;
' If low, an agat very vilely cut;
' If speaking, why a vane blown with all winds;
' If silent, why a block moved with none.
So turns she every man the wrong side out,
And never gives to truth and virtue that
Which simpleness and merit purchaseth.

Ursu. Sure, sure such carping is not commendable.

Hero. No, for to be so odd, and from all fashions,
As *Beatrice* is, cannot be commendable.
But who dare tell her so? if I should speak,
She'd mock me into air, O she would laugh me
Out of my self, press me to death with wit.
Therefore let *Benedick*, like covered fire,
Consume away in sighs, waste inwardly;
It were a bitter death to die with mocks,
Which is as bad as 'tis to die with tickling.

Ursu. Yet tell her of it; hear what she will say.

Hero. No, rather I will go to *Benedick*,
And counsel him to fight against his passion.
And truly I'll devise some honest slanders
To stain my cousin with; one doth not know

How much an ill word may impositon liking.

Ursu. O do not do your cousin such a wrong.
She cannot be so much without true judgment,
(Having so sweet and excellent a wit,
As she is priz'd to have) as to refuse
So rare a gentleman as *Benedick*.

Hero. He is the only man of *Italy*,
Always excepted my dear *Claudio*.

Ursu. I pray you be not angry with me, Madam,
Speaking my fancy; Signior *Benedick*,
For shape, for bearing, argument and valour,
Goes formost in report through *Italy*.

Hero. Indeed he hath an excellent good name.

Ursu. His excellence did earn it ere he had it.
When are you marry'd, Madam?

Hero. Why every day, to-morrow; come go in,
I'll shew thee some attires, and have thy counsel
Which is the best to furnish me to-morrow.

Ursu. She's ta'en, I warrant you; we have caught her, Madam.

Hero. If it prove so, then loving goes by haps;
Some *Cupids* kill with arrows, some with traps. [Exit.

Beat. What fire is in my ears? can this be true?

Stand I condemn'd for pride and scorn so much?
Contempt farewell, and maiden pride adieu!

No glory lives behind the back of such.
And *Benedick* love on, I will requite thee,
Taming my wild heart to thy loving hand;
If thou dost love, my kindness shall incite thee
To bind our loves up in a holy band.

For others say thou dost deserve, and I
Believe it better than reportingly. [Exit.

S C E N E II.

Enter Don Pedro, Claudio, Benedick and Leonato.

Pedro. I Do but stay 'till your marriage be consummate, and then
I go toward *Arragon*.

Claud. I'll bring you thither my lord, if you'll vouchsafe me.

Pedro. Nay, that would be as great a foil in the new gloss of your marriage, as to shew a child his new coat and forbid him to wear it. I will only be bold with *Benedick* for his company, for from the crown of his head to the sole of his foot he is all mirth; he hath twice or thrice cut *Cupid's* bow-string, and the little hangman dare not shoot at him; he hath a heart as found as a bell, and his tongue is the clapper; for what his heart thinks, his tongue speaks.

Bene. Gallants, I am not as I have been.

Leon. So say I; methinks you are fadder.

Claud. I hope he is in love.

Pedro. Hang him truant, there's no true drop of blood in him, to be truly touch'd with love; if he be sad, he wants mony.

Bene. I have the tooth-ach.

Pedro. Draw it.

Bene. Hang it.

Claud. You must hang it first, and draw it afterwards.

Pedro. What? sigh for the tooth-ach!

Leon. Which is but a humour, or a worm.

Bene. Well, every one can master a grief but he that has it.

Claud. Yet say I he is in love.

Pedro. There is no appearance of fancy in him, unless it be a fancy that he hath to strange disguises, as to be a *Dutch* man to-day, a *French* man to-morrow; unless he have a fancy to this foolery, as it appears he hath, he is no fool for fancy, as you would have it to appear he is.

Claud. If he be not in love with some woman, there is no believing old signs; he brushes his hat a-mornings: what should that bode?

Pedro. Hath any man seen him at the barber's?

Claud. No, but the barber's man hath been seen with him, and the old ornament of his cheek hath already stuf't tennis balls.

Leon. Indeed he looks younger than he did by the loss of a beard.

Pedro. Nay he rubs himself with civet, can you smell him out by that?

Claud. That's as much as to say, the sweet youth's in love.

Pedro. The greatest note of it is his melancholy.

Claud. And when was he wont to wash his face?

Pedro. Yea, or to paint himself? for the which I hear what they say of him.

Claud. Nay, but his jesting spirit, which is now crept into a lute-string, and now govern'd by stops -----

Pedro. Indeed that tells a heavy tale for him. Conclude he is in love.

Claud. Nay, but I know who loves him.

Pedro. That would I know too: I warrant one that knows him not.

Claud. Yes, and his ill conditions, and in despite of all, dies for him.

Pedro. She shall be bury'd with her face upwards.

Bene. Yet is this no charm for the tooth-ach. Old Signior, walk aside with me, I have study'd eight or nine wise words to speak to you which these hobby-horses must not hear.

Pedro. For my life to break with him about *Beatrice*.

Claud. 'Tis even so. *Hero* and *Margaret* have by this play'd their parts with *Beatrice*, and then the two bears will not bite one another when they meet.

S C E N E III.

*Enter Don John.**John.* My Lord and brother, God save you.*Pedro.* Good den, brother.*John.* If your leisure serv'd, I would speak with you.*Pedro.* In private?*John.* If it please you; yet Count *Claudio* may hear, for what I would speak of concerns him.*Pedro.* What's the matter?*John.* Means your lordship to be marry'd to-morrow?

[To Claudio.]

Pedro. You know he does.*John.* I know not that, when he knows what I know.*Claud.* If there be any impediment I pray you discover it.*John.* You may think I love you not, let that appear hereafter, and aim better at me by that I now will manifest; for my brother, I think he holds you well, and in dearness of heart hath help to effect your ensuing marriage; surely, suit ill spent, and labour ill bestow'd.*Pedro.* Why, what's the matter?*John.* I came hither to tell you, and circumstances shorten'd, (for she hath been too long a talking of) the Lady is disloyal.*Claud.* Who? *Hero*?*John.* Even she, *Leonato's Hero*, your *Hero*, every man's *Hero*.*Claud.* Disloyal?*John.* The word is too good to paint out her wickedness; I could say she were worse; think you of a worse title, and I will fit her to it: wonder not 'till further warrant; go but with me to-night, you shall see her chamber window enter'd, even the night before

before her wedding-day; if you love her, then to-morrow wed her; but it would better fit your honour to change your mind.

Claud. May this be so?

Pedro. I will not think it.

John. If you dare not trust that you see, confess not that you know; if you will follow me, I will shew you enough; and when you have seen more and heard more, proceed accordingly.

Claud. If I see any thing to-night why I should not marry her to-morrow, in the congregation where I should wed, there will I shame her.

Pedro. And as I wooed for thee to obtain her, I will join with thee to disgrace her.

John. I will disparage her no farther, 'till you are my witnesses; bear it coldly but 'till night, and let the issue shew it self.

Pedro. O day untowardly turned!

Claud. O mischief strangely thwarting!

John. O plague right well prevented!

So will you say when you have seen the sequel. [*Exeunt.*]

S C E N E IV.

The STREET.

Enter Dogberry and Verges, with the watch.

Dogb. ARE you good men and true?

Verg. Yea, or else it were pity but they should suffer salvation, body and soul.

Dogb. Nay that were a punishment too good for them, if they should have any allegiance in them, being chosen for the Prince's watch.

Verg. Well, give them their charge, neighbour *Dogberry.*

Dogb. First, who think you the most disartless man to be constable?

1 *Watch.*

1 *Watch.* *Hugh Oatecake*, Sir, or *George Seacole*; for they can write and read.

Dogb. Come hither neighbour *Seacoal*: God hath blest you with a good name; to be a well-favour'd man is the gift of fortune, but to write and read comes by nature.

2 *Watch.* Both which, master constable-----

Dogb. You have: I knew it would be your answer. Well, for your favour, Sir, why give God thanks, and make no boast of it; and for your writing and reading, let that appear when there is no need of such vanity: you are thought here to be the most senseless and fit man for the constable of the watch, therefore bear you the lanthorn; this is your charge: you shall comprehend all vagrom men, you are to bid any man stand in the Prince's name.

2 *Watch.* How if he will not stand?

Dogb. Why then take no note of him, but let him go, and presently call the rest of the watch together, and thank God you are rid of a knave.

Verg. If he will not stand when he is bidden, he is none of the Prince's subjects.

Dogb. True, and they are to meddle with none but the Prince's subjects: you shall also make no noise in the streets; for, for the watch to babble and talk, is most tolerable, and not to be endur'd.

2 *Watch.* We will rather sleep than talk; we know what belongs to a watch.

Dogb. Why you speak like an ancient and most quiet watchman, for I cannot see how sleeping should offend; only have a care that your bills be not stollen: well, you are to call at all the alehouses, and bid them that are drunk get them to bed.

2 *Watch.* How if they will not?

Dogb. Why then let them alone 'till they are sober; if they
make

make you not then the better answer, you may say they are not the men you took them for.

2 Watch. Well, Sir.

Dogb. If you meet a thief, you may suspect him by vertue of your office to be no true man; and for such kind of men, the less you meddle or make with them, why the more is for your honesty.

2 Watch. If we know him to be a thief, shall we not lay hands on him?

Dogb. Truly by your office you may; but I think they that touch pitch will be defil'd: the most peaceable way for you, if you do take a thief, is to let him shew himself what he is, and steal out of your company.

Verg. You have been always call'd a merciful man, partner.

Dogb. Truly I would not hang a dog by my will, much more a man who hath any honesty in him.

Verg. If you hear a child cry in the night, you must call to the nurse and bid her still it.

2 Watch. How if the nurse be asleep, and will not hear us?

Dogb. Why then depart in peace, and let the child wake her with crying: for the ewe that will not hear her lamb when it baes, will never answer a calf when he bleats.

Verg. 'Tis very true.

Dogb. This is the end of the charge: you, constable, are to present the Prince's own person, if you meet the Prince in the night you may stay him.

Verg. Nay birlady, that I think he cannot.

Dogb. Five shillings to one on't with any man that knows the statues, he may stay him; marry, not without the Prince be willing: for indeed the watch ought to offend no man; and it is an offence to stay a man against his will.

Verg. Birlady, I think it be so.

Dogb. Ha, ha, ha! well, masters, good night; an there be

any matter of weight chances, call up me; keep your fellow's counsel and your own, and good night; come neighbour.

2 Watch. Well, masters, we hear our charge; let us go sit here upon the church bench 'till two, and then all to bed.

Dogb. One word more, honest neighbours. I pray you watch about Signior *Leonato's* door, for the wedding being there to-morrow, there is a great coil to-night; adieu; be vigilant I beseech you.
[*Exeunt Dogb. and Verg.*]

S C E N E V.

Enter Borachio and Conrade.

Bora. What, *Conrade.*

Watch. Peace, stir not.

[*Aside.*]

Bora. *Conrade,* I say.

Conr. Here man, I am at thy elbow.

Bora. Mafs and my elbow itch'd, I thought there would a scab follow.

Conr. I will owe thee an answer for that, and now forward with thy tale.

Bora. Stand thee close then under this pent-house, for it drizles rain, and I will, like a true drunkard, utter all to thee.

Watch. Some treason, masters; yet stand close.

Bora. Therefore know, I have earned of Don *John* a thousand ducats.

Conr. Is it possible that any villany should be so dear?

Bora. Thou should'st rather ask if it were possible any villany should be so rich? for when rich villains have need of poor ones, poor ones may make what price they will.

Conr. I wonder at it.

Bora. That shews thou art unconfirm'd, thou knowest that the fashion of a doublet, or a hat, or a cloak is nothing to a man.

Conr. Yes it is apparel.

Bora.

Bora. I mean the fashion.

Conr. Yes the fashion is the fashion.

Bora. Tush, I may as well say the fool's the fool; but see'st thou not what a deformed thief this fashion is?

Watch. I know that *Deformed*; he has been a vile thief this seven years; he goes up and down like a gentleman: I remember his name.

Bora. Didst thou not hear some body?

Conr. No, 'twas the vane on the house.

Bora. See'st thou not, I say, what a deformed thief this fashion is, how giddily he turns about all the hot-bloods between fourteen and five and thirty, sometimes fashioning them like *Pharao's* soldiers in the † *rechy* painting, sometimes like the God *Bell's* priests in the old church-window, sometimes like the shaven *Hercules* in the smirch'd worm-eaten tapestry, where his cod-piece seems as massie as his club.

Conr. All this I see, and see that the fashion wears out more apparel than the man; but art not thou thy self giddy with the fashion, that thou hast shifted out of thy tale into telling me of the fashion?

Bora. Not so neither; but know that I have to-night wooed *Margaret*, the lady *Hero's* gentlewoman, by the name of *Hero*; she leans me out at her mistress's chamber-window, bids me a thousand times good night----I tell this tale vildly----I should first tell thee how the Prince, *Claudio*, and my master planted and plac'd, and possessed by my master Don *John*, saw far off in the orchard this amiable encounter.

Conr. And thought thy *Margaret* was *Hero*?

Bora. Two of them did, the Prince and *Claudio*, but the devil my master knew she was *Margaret*; and partly by his oaths which first possess them, partly by the dark night which did deceive them, but chiefly by my villany, which did confirm any slander that Don *John* had made; away went *Claudio* enraged,

X x x 2

swore

† *rechie*, valuable.

swore he would meet her as he was appointed next morning at the temple, and there before the whole congregation shame her with what he saw o'er night, and send her home again without a husband.

1 *Watch*. We charge you in the Prince's name stand.

2 *Watch*. Call up the right master constable, we have here recovered the most dangerous piece of lechery that ever was known in the common-wealth.

1 *Watch*. And one *Deformed* is one of them; I know him, he wears a lock.

Conr. Masters, masters.

2 *Watch*. You'll be made bring *Deformed* forth, I warrant you.

Conr. Masters, never speak, we charge you, let us obey you to go with us.

Bora. We are like to prove a goodly commodity, being taken up of these mens bills.

Conr. A commodity in question I warrant you: come we'll obey you. [*Exeunt*.

S C E N E VI.

Leonato's House.

Enter Hero, Margaret and Ursula.

Hero. **G**OOD *Ursula*, wake my cousin *Beatrice*, and desire her to rise.

Ursu. I will, lady.

Hero. And bid her come hither.

Ursu. Well.

Marg. Troth I think your other rebato were better.

Hero. No pray thee good *Meg*, I'll wear this.

Marg. By my troth it's not so good, and I warrant your cousin will say so.

Hero.

Hero. My cousin's a fool, and thou art another. I'll wear none but this.

Marg. I like the new tire within excellently, if the hair were a thought browner; and your gown's a most rare fashion i' faith. I saw the Dutchess of *Milan's* gown that they praise so.

Hero. O, that exceeds, they say.

Marg. By my troth, it's but a night-gown in respect of yours; cloth of gold and cuts, and lac'd with silver, set with pearls down-sleeves, side-sleeves and skirts, round, underborn with a blueish tinsel; but for a fine, quaint, graceful and excellent fashion, yours is worth ten on't.

Hero. God give me joy to wear it, for my heart is exceeding heavy.

Marg. 'Twill be heavier soon by the weight of a man.

Hero. Fie upon thee, art not asham'd?

Marg. Of what, lady? of speaking honourably? is not marriage honourable in a beggar? is not your lord honourable without marriage? I think you would have me say (saving your reverence) a husband. If bad thinking do not wrest true speaking, I'll offend no body; is there any harm in the heavier for a husband? none I think, if it be the right husband, and the right wife, otherwise 'tis light and not heavy; ask my lady *Beatrice* else, here she comes.

S C E N E VII.

Enter Beatrice.

Hero. Good morrow, coz.

Beat. Good morrow, sweet *Hero*.

Hero. Why how now? do you speak in the sick tune?

Beat. I am out of all other tune, methinks.

Marg. Clap us into *Light o' love*; that goes without a burden; do you sing it, and I'll dance it.

Beat

Beat. Yes light o' love with your heels; then if your husband have stables enough, you'll look he shall lack no barns.

Marg. O illegitimate construction! I scorn that with my heels.

Beat. 'Tis almost five a clock, cousin; 'tis time you were ready: by my troth I am exceeding ill, hey ho!

Marg. For a hawk, a horse, or a husband?

Beat. For the letter that begins them all, H.

Marg. Well, if you be not turn'd *Turk*, there's no more failing by the star.

Beat. What means the fool, trow?

Marg. Nothing I, but God send every one their heart's desire.

Hero. These gloves the Count sent me, they are an excellent perfume.

Beat. I am stuf't, cousin, I cannot smell.

Marg. A maid and stuf't! there's a goodly catching of cold.

Beat. O God help me, God help me, how long have you profest apprehension?

Marg. Ever since you left it; doth not my wit become me rarely?

Beat. It is not seen enough, you should wear it in your cap. By my troth, I am sick.

Marg. Get you some of this distill'd *Carduus Benedictus*, and lay it to your heart, it is the only thing for a qualm.

Hero. There thou prick'st her with a thistle.

Beat. *Benedictus*? why *Benedictus*? you have some moral in this *Benedictus*.

Marg. Moral? no by my troth, I have no moral meaning, I meant plain holy-thistle; you may think perchance that I think you are in love, nay, birlady, I am not such a fool to think what I list; nor I list not to think what I can, nor indeed I cannot think, if I would think my heart out with thinking, that you are in love, or that you will be in love, or that you can be in love: yet *Benedick* was such another, and now is he become a man; he swore he would never marry, and yet now in
despight

despight of his heart he eats his meat without grudging; and how you may be converted I know not, but methinks you look with your eyes as other women do.

Beat. What pace is this that thy tongue keeps?

Marg. Not a false gallop.

Ursu. Madam withdraw; the Prince, the Count, Signior *Benedick*, Don *John*, and all the gallants of the town are come to fetch you to church.

Hero. Help to dress me, good coz, good *Meg*, good *Ursula*. [Exeunt.]

S C E N E VIII.

Enter Leonato, *with* Dogberry and Verges.

Leon. **W**HAT would you with me, honest neighbour?

Dogb. Marry Sir I would have some confidence with you that decerns you nearly.

Leon. Brief I pray you, for you see 'tis a busy time with me.

Dogb. Marry this it is, Sir.

Verg. Yes in truth it is, Sir.

Leon. What is it, my good friends?

Dogb. Goodman *Verges*, Sir, speaks a little of the matter, an old man, Sir, and his wits are not so blunt, as God help I would desire they were, but in faith as honest as the skin between his brows.

Verg. Yes I thank God, I am as honest as any man living, that is an old man and no honestier than I.

Dogb. Comparisons are odorous, palabras, neighbour *Verges*.

Leon. Neighbours, you are tedious.

Dogb. It pleases your worship to say so, but we are the poor Duke's officers; but truly for mine own part, if I were as tedious as a King, I could find in my heart to bestow it all of your worship.

Leon. All thy tediousness on me, ha?

Dogb.

Dogb. Yea, and twice a thousand times more than 'tis, for I hear as good exclamation on your worship as of any man in the city; and tho' I be but a poor man, I am glad to hear it.

Verg. And so am I.

Leon. I would fain know what you have to say.

Verg. Marry Sir, our watch to-night, excepting your worship's presence, hath ta'en a couple of as arrant knaves as any in *Messina*.

Dogb. A good old man, Sir, he will be talking as they say; when the age is in the wit is out, God help us, it is a world to see: well said i' faith, neighbour *Verges*, well, he's a good man; an two men ride an horse, one must ride behind; an honest soul i' faith Sir, by my troth he is, as ever broke bread, but God is to be worship'd; all men are not alike, alas good neighbour!

Leon. Indeed neighbour he comes too short of you.

Dogb. Gifts that God gives.

Leon. I must leave you.

Dogb. One word, Sir; our watch have indeed comprehended two auspicious persons, and we would have them this morning examin'd before your worship.

Leon. Take their examination your self, and bring it me, I am now in great haste, as may appear unto you.

Dogb. It shall be suffigance.

Leon. Drink some wine ere you go: fare you well.

Enter a Messenger.

Mess. My lord, they stay for you to give your daughter to her husband.

Leon. I'll wait upon them. I am ready. [Ex. *Leon.*

Dogb. Go good partner, go get you to *Francis Seacoale*, bid him bring his pen and inkhorn to the jail; we are now to examine those men.

Verg.

Verg. And we must do it wisely.

Dogb. We will spare for no wit, I warrant; here's that shall drive some of them to non-come. Only get the learned writer to set down our excommunication, and meet me at the Jail.

[*Exeunt.*]



ACT IV. SCENE I.

A CHURCH.

Enter D. Pedro, D. John, Leonato, Friar, Claudio, Benedick, Hero, and Beatrice.

LEONATO.



COME, friar *Francis*, be brief, only to the plain form of marriage, and you shall recount their particular duties afterwards.

Friar. You come hither, my Lord, to marry this lady?

Claud. No.

Leon. To be marry'd to her, friar; you come to marry her.

Friar. Lady, you come hither to be marry'd to this Count?

Hero. I do.

Friar. If either of you know any inward impediment why you should not be conjoin'd, I charge you on your souls to utter it.

Claud. Know you any, *Hero*?

Hero. None, my Lord.

Friar. Know you any, Count?

Leon. I dare make his answer, none.

Claud. O what men dare do! what men may do! what men daily do!

Bene. How now! Interjections? why then, some be of laughing, as ha, ha, he!

Claud. Stand thee by, friar: father, by your leave. Will you with free and unconstrained soul Give me this maid your daughter?

Leon. As freely, son, as God did give her me.

Claud. And what have I to give you back, whose worth May counterpoise this rich and precious gift?

Pedro. Nothing, unless you render her again.

Claud. Sweet Prince, you learn me noble thankfulness: There *Leonato*, take her back again; Give not this rotten orange to your friend. She's but the sign and semblance of her honour: Behold how like a maid she blushes here! O what authority and shew of truth Can cunning sin cover it self withal! Comes not that blood, as modest evidence, To witness simple virtue? would you not swear, All you that see her, that she were a maid, By these exterior shews? but she is none: She knows the heat of a luxurious bed; Her blush is guiltiness not modesty.

Leon. What do you mean, my Lord?

Claud. Not to be marry'd, Not knit my soul to an approved wanton.

Leon. Dear my Lord, if you in your own proof Have vanquish'd the resistance of her youth, And made defeat of her virginity-----

Claud. I know what you would say: if I have known her, You'll say, she did embrace me as a husband, And so extenuate the forehead sin.

No, *Leonato*,

I never tempted her with word too large,
But as a brother to his sister, shew'd
Bashful sincerity, and comely love.

Hero. And seem'd I ever otherwise to you?

Claud. Out on thy seeming, I will write against it;
You seem to me as *Dian* in her orb,
As chaste as is the bud ere it be blown:
But you are more intemperate in your blood
Than *Venus*, or those pamper'd animals
That rage in savage sensuality.

Hero. Is my Lord well, that he doth speak so wide?

Leon. Sweet Prince, why speak not you?

Pedro. What should I speak?

I stand dishonour'd, that have gone about
To link my dear friend to a common stale.

Leon. Are these things spoken, or do I but dream?

John. Sir, they are spoken, and these things are true.

Bene. This looks not like a nuptial.

Hero. True! O God!

Claud. *Leonato*, stand I here?

Is this the prince? Is this the prince's brother?

Is this face *Hero's*? are our eyes our own?

Leon. All this is so; but what of this, my lord?

Claud. Let me but move one question to your daughter,
And by that fatherly and kindly power
That you have in her, bid her answer truly.

Leon. I charge thee do so, as thou art my child.

Hero. O God defend me, how am I beset!

What kind of catechizing call you this?

Leon. To make you answer truly to your name.

Hero. Is it not *Hero*? who can blot that name
With any just reproach?

Claud. Marry that can *Hero*;

Hero her self can blot out *Hero's* virtue.
 What man was he talk'd with you yesternight
 Out at your window betwixt twelve and one?
 Now if you are a maid answer to this.

Hero. I talk'd with no man at that hour, my Lord.

Pedro. Why then you are no maiden. *Leonato,*
 I am sorry you must hear; upon mine honour,
 My self, my brother, and this grieved Count
 Did see her, hear her, at that hour last night
 Talk with a ruffian at her chamber window,
 Who hath indeed, most like a liberal villain,
 Confess'd the vile encounters they have had
 A thousand times in secret.

John. Fie, fie, they are not to be nam'd, my Lord,
 Not to be spoken of;
 There is not chastity enough in language,
 Without offence, to utter them: thus, pretty lady,
 I am sorry for thy much misgovernment.

Claud. O *Hero!* what a *Hero* hadst thou been,
 If half thy outward graces had been plac'd
 About the thoughts and counsels of thy heart?
 But fare thee well, most foul, most fair! farewell
 Thou pure impiety, and impious purity!
 For thee I'll lock up all the gates of love,
 And on my eyelids shall conjecture hang,
 To turn all beauty into thoughts of harm,
 And never shall it more be gracious.

Leon. Hath no man's dagger here a point for me?

Beat. Why how now cousin, wherefore sink you down?

John. Come, let us go; these things come thus to light
 Smother her spirits up. [*Exe. D. Pedro, D. John and Claud.*]



S C E N E II.

Bene. How doth the lady?

Beat. Dead I think; help, uncle.

Hero! why *Hero!* uncle! Signior *Benedick!* friar!

Leon. O fate? take not away thy heavy hand,
Death is the fairest cover for her shame
That may be wish'd for.

Beat. How now, cousin *Hero?*

Friar. Have comfort, Lady.

Leon. Dost thou look up?

Friar. Yea, wherefore should she not?

Leon. Wherefore? why doth not every earthly thing
Cry shame upon her? could she here deny
The story that is printed in her blood?
Do not live, *Hero*, do not ope thine eyes:
For did I think thou wouldst not quickly die,
Thought I thy spirits were stronger than thy shames,
My self would on the rereward of reproaches
Strike at thy life. Griev'd I, I had but one?
Chid I for that at frugal nature's frame?
I've one too much by thee. Why had I one?
Why ever wast thou lovely in my eyes?
Why had not I, with charitable hand,
Took up a beggar's issue at my gates?
Who smeered thus, and mir'd with infamy,
I might have said, no part of it is mine,
This shame derives it self from unknown loins?
But mine, and mine I lov'd, and mine I prais'd,
And mine that I was proud on, mine so much,
That I my self was to my self not mine,
Valuing of her; why she, O she is fall'n

Into a pit of ink, that the wide sea
Hath drops too few to wash her clean again,
And salt too little which may season give
To her foul tainted flesh.

Bene. Sir, Sir, be patient ;
For my part, I am so attir'd in wonder,
I know not what to say.

Beat. O, on my soul my cousin is bely'd.

Bene. Lady, were you her bedfellow last night?

Beat. No truly, not ; altho' until last night
I have this twelvemonth been her bedfellow.

Leon. Confirm'd, confirm'd ! O that is stronger made,
Which was before barr'd up with ribs of iron.
Would the Prince lie ? and *Claudio* would he lie,
Who lov'd her so, that speaking of her foulness,
Wash'd it with tears ? hence from her, let her die.

Friar. Hear me a little,
For I have only been silent so long,
And given way unto this course of fortune,
By noting of the lady. I have mark'd
A thousand blushing apparitions
To start into her face, a thousand innocent shames
In angel whiteness bear away those blushes,
And in her eye there hath appear'd a fire
To burn the errors that these princes hold
Against her maiden truth. Call me a fool,
Trust not my reading, nor my observations,
Which with experimental seal doth warrant
The tenure of my book ; trust not my age,
My reverence, calling, nor divinity,
If this sweet lady lie not guiltless here,
Under some biting error.

Leon. Friar, it cannot be ;

Thou

Thou seest that all the grace that she hath left,
 Is, that she will not add to her damnation
 A sin of perjury, she not denies it:
 Why seek'st thou then to cover with excuse,
 That which appears in proper nakedness?

Friar. Lady, what man is he you are accus'd of?

Hero. They know that do accuse me, I know none:
 If I know more of any man alive
 Than that which maiden modesty doth warrant,
 Let all my sins lack mercy. O my father,
 Prove you that any man with me convers'd
 At hours unmeet, or that I yesternight
 Maintain'd the change of words with any creature,
 Refuse me, hate me, torture me to death.

Friar. There is some strange misprision in the Princes.

Bene. Two of them have the very bent of honour,
 And if their wisdoms be mis-led in this,
 The practice of it lives in *John* the bastard,
 Whose spirits toil in frame of villanies.

Leon. I know not: if they speak but truth of her,
 These hands shall tear her; if they wrong her honour,
 The proudest of them shall well hear of it.
 Time hath not yet so dry'd this blood of mine,
 Nor age so eat up my invention,
 Nor fortune made such havock of my means,
 Nor my bad life rest me so much of friends,
 But they shall find awak'd in such a kind,
 Both strength of limb, and policy of mind,
 Ability in means, and choice of friends,
 To quit me of them thoroughly.

Friar. Pause a while,
 And let my counsel sway you in this case.
 Your daughter here the princess (left for dead)

Let her awhile be secretly kept in,
 And publish it that she is dead indeed:
 Maintain a mourning ostentation,
 And on your family's old monument
 Hang mournful Epitaphs, and do all rites
 That appertain unto a burial.

Leon. What shall become of this? what will this do?

Friar. Marry, this well carry'd, shall on her behalf
 Change slander to remorse; that is some good:
 But not for that dream I on this strange course,
 But on this travel look for greater birth:
 She dying, as it must be so maintain'd,
 Upon the instant that she was accus'd,
 Shall be lamented, pity'd, and excus'd,
 Of every hearer: for it so falls out,
 That what we have we prize not to the worth,
 Whiles we enjoy it; but being lack'd and lost,
 Why then we rack the value, then we find
 The virtue that possession would not shew us
 Whilst it was ours; so will it fare with *Claudio*:
 ' When he shall hear she dy'd upon his words,
 ' Th' idea of her ^a love shall sweetly creep
 ' Into his study of imagination,
 ' And every lovely organ of her life
 ' Shall come apparel'd in more precious habit;
 ' More moving, delicate, and full of life,
 ' Into the eye and prospect of his soul,
 ' Than when she liv'd indeed. Then shall he mourn,
 If ever love had interest in his liver,
 And wish he had not so accus'd her;
 No, tho' he thought his accusation true:
 Let this be so, and doubt not but success
 Will fashion the event in better shape

Than

Than I can lay it down in likelihood.
 But if all aim but this be levell'd false,
 The supposition of the lady's death
 Will quench the wonder of her infamy.
 And if it fort not well, you may conceal her,
 As best befits her wounded reputation,
 In some reclusive and religious life,
 Out of all eyes, tongues, minds, and injuries.

Bene. Signior *Leonato*, let the friar advise you:
 And tho' you know my inwardness and love
 Is very much unto the Prince and *Claudio*,
 Yet, by mine honour, I will deal in this
 As secretly and justly, as your soul
 Should with your body.

Leon. Being that I flow in grief,
 The smallest twine may lead me.

Friar. 'Tis well consented, presently away,
 For to strange sores, strangely they strain the cure.
 Come lady, die to live; this wedding-day
 Perhaps is but prolong'd: have patience and endure.

[*Exeunt.*]

S C E N E III.

Manent Benedick *and* Beatrice.

Bene. Lady *Beatrice*, have you wept all this while?

Beat. Yea, and I will weep a while longer.

Bene. I will not desire that.

Beat. You have no reason, I do it freely.

Bene. Surely I do believe your fair cousin is wrong'd.

Beat. Ah how much might the man deserve of me that would
 right her!

Bene. Is there any way to shew such friendship?

Beat. A very even way, but no such friend.

Bene. May a man do it?

Beat. It is a man's office, but not yours.

Bene. I do love nothing in the world so well as you; is not that strange?

Beat. As strange as the thing I know not; it were as possible for me to say, I loved nothing so well as you; but believe me not; and yet I lye not; I confess nothing, nor I deny nothing. I am sorry for my cousin.

Bene. By my sword, *Beatrice*, thou lov'st me.

Beat. Do not swear by it and eat it.

Bene. I will swear by it that you love me; and I will make him eat it that says I love not you.

Beat. Will you not eat your word?

Bene. With no sauce that can be devis'd to it; I protest I love thee.

Beat. Why then God forgive me.

Bene. What offence, sweet *Beatrice*?

Beat. You have stay'd me in a happy hour; I was about to protest I lov'd you.

Bene. And do it with all thy heart.

Beat. I love you with so much of my heart, that none is left to protest.

Bene. Come, bid me do any thing for thee.

Beat. Kill *Claudio*.

Bene. Ha! not for the wide world.

Beat. You kill me to deny; farewell.

Bene. Tarry, sweet *Beatrice*.

Beat. I am gone, tho' I am here; there is no love in you; nay, I pray you let me go.

Bene. *Beatrice*.

Beat. In faith, I will go.

Bene. We'll be friends first.

Beat. You dare easier be friends with me, than fight with mine enemy.

Bene. Is *Claudio* thine enemy?

Beat. Is he not approved in the height a villain, that hath slander'd, scorn'd, dishonour'd my kinswoman! O that I were a man! what, bear her in hand until they come to take hands, and then with publick accusation, uncover'd slander, unmitigated rancour---- O God that I were a man, I would eat his heart in the market-place.

Bene. Hear me, *Beatrice*.

Beat. Talk with a man out at a window?---- a proper faying!

Beat. Nay but *Beatrice*.

Beat. Sweet *Hero*! she is wrong'd, she is slander'd, she is undone.

Bene. But -----

Beat. Princes and Counts! surely a princely testimony, a goodly count-comfect, a sweet gallant surely! O that I were a man for his sake! or that I had any friend would be a man for my sake! but manhood is melted into courtesies, valour into compliment, and men are only turn'd into tongue, and trim ones too; he is now as valiant as *Hercules*, that only tells a lie, and swears it; I cannot be a man with wishing, therefore I will die a woman with grieving.

Bene. Tarry, good *Beatrice*; by this hand I love thee.

Beat. Use it for my love some other way than swearing by it.

Bene. Think you in your soul the Count *Claudio* hath wrong'd *Hero*?

Beat. Yea, as sure as I have a thought or a soul.

Bene. Enough; I am engag'd, I will challenge him. I will kiss your hand, and so leave you; by this hand, *Claudio* shall

render me dear account; as you hear of me, so think of me; go comfort your cousin, I must say she is dead, and so farewell. [*Exeunt.*

S C E N E IV.

Enter Dogberry, Verges, Borachio, Conrade, the Town-Clerk and Sexton in Gowns.

To. Cl. IS our whole dissembly appear'd?

Dog. O, a stool and cushion for the sexton!

Sexton. Which be the malefactors?

Veg. Marry, that am I and my partner.

Dog. Nay, that's certain, we have the exhibition to examine.

Sexton. But which are the offenders that are to be examined? let them come before master constable.

To. Cl. Yea marry, let them come before me; what is your name, friend?

Bora. *Borachio.*

To. Cl. Pray write down, *Borachio.* Yours Sirrah?

Conr. I am a gentleman, Sir, and my name is *Conrade.*

To. Cl. Write down master gentleman *Conrade*; masters, do you serve God? masters, it is proved already that you are little better than false knaves, and it will go near to be thought so shortly; how answer you for your selves?

Conr. Marry, Sir, we say we are none.

To. Cl. A marvellous witty fellow I assure you, but I will go about with him. Come you hither, sirrah, a word in your ear, Sir; I say to you, it is thought you are false knaves.

Bora. Sir, I say to you, we are none.

To. Cl. Well, stand aside, 'fore God they are both in a tale; have you writ down that they are none?

Sexton. Master town-clerk, you go not the way to examine, you must call the watch that are their accusers.

To. Cl.

To. Cl. Yea marry, that's the easiest way, let the watch come forth; masters, I charge you in the prince's name accuse these men.

Enter Watchmen.

1 *Watch.* This man said, Sir, that Don *John* the prince's brother was a villain.

To. Cl. Write down, prince *John* a villain; why this is flat perjury, to call a prince's brother villain.

Bora. Master town-clerk.

To. Cl. Pray thee fellow peace, I do not like thy look, I promise thee.

Sexton. What heard you him say else?

2 *Watch.* Marry, that he had receiv'd a thousand ducats of Don *John*, for accusing the lady *Hero* wrongfully.

To. Cl. Flat burglary as ever was committed.

Dog. Yea by th' mass that it is.

Sexton. What else, fellow?

1 *Watch.* And that Count *Claudio* did mean; upon his words, to disgrace *Hero* before the whole assembly, and not marry her.

To. Cl. O villain! thou wilt be condemn'd into everlasting redemption for this.

Sexton. What else?

2 *Watch.* This is all.

Sexton. And this is more, masters, than you can deny. Prince *John* is this morning secretly stoll'n away: *Hero* was in this manner accus'd, in this very manner refus'd, and upon the grief of this suddenly dy'd. Master constable, let these men be bound and brought to *Leonato*; I will go before, and shew him their examination.

Dog. Come, let them be opinion'd.

Sexton. Let them be in the hands of *Coxcomb*. [*Exit.*

Dog. God's my life, where's the sexton? let him write down the Prince's officer *Coxcomb*: come, bind them, thou naughty varlet.

Corr.

Corr. Away, you are an ass, you are an ass.

Dog. Dost thou not suspect my place? dost thou not suspect my years? O that he were here to write me down an ass! but masters, remember that I am an ass, though it be not written down, yet forget not that I am an ass; no, thou villain, thou art full of piety, as shall be prov'd upon thee by good witness; I am a wise fellow, and which is more, an officer; and which is more, an housholder; and which is more, as pretty a piece of flesh as any in *Messina*, and one that knows the law, go to, and a rich fellow enough, go to, and a fellow that hath had losses, and one that hath two gowns, and every thing handsome about him; bring him away; O that I had been writ down an ass!

[*Exeunt.*



ACT V. SCENE I.

Before Leonato's House.

Enter Leonato and Antonio.

ANTONIO.

IF you go on thus, you will kill your self,
And 'tis not wisdom thus to second grief,
Against your self.

Leon. I pray thee cease thy counsel,
Which falls into mine ears as profitless
As water in a sieve; give not me counsel,
Nor let no comfort else delight mine ear,
But such a one whose wrongs doth sute with mine.
Bring me a father that so lov'd his child,
Whose joy of her is overwhelm'd like mine,
And bid him speak of patience;

Measure

Measure his woe the length and breadth of mine,
 And let it answer every strain for strain :
 As thus for thus, and such a grief for such,
 In every lineament, branch, shape and form ;
 If such a one will smile and stroke his beard,
 And ^a hallow, wag, cry hem, when he should groan,
 ‘ Patch grief with proverbs, make misfortune drunk
 ‘ With candle-wasters ; bring him yet to me,
 ‘ And I of him will gather patience.
 ‘ But there is no such man ; for brother, men
 ‘ Can counsel, and give comfort to that grief
 ‘ Which they themselves not feel ; but tasting it,
 ‘ Their counsel turns to passion, which before
 ‘ Would give preceptial medicine to rage,
 ‘ Fetter strong madness in a silken thread,
 ‘ Charm ach with air, and agony with words.
 ‘ No, no, ’tis all mens office, to speak patience
 ‘ To those that wring under the load of sorrow ;
 ‘ But no man’s virtue nor sufficiency
 ‘ To be so moral, when he shall endure
 ‘ The like himself ; therefore give me no counsel,
 ‘ My griefs cry louder than advertisement.

Ant. Therein do men from children nothing differ.

Leon. I pray thee peace ; I will be flesh and blood ;
 ‘ For there was never yet philosopher,
 ‘ That could endure the tooth-ach patiently ;
 ‘ However they have writ the stile of Gods,
 ‘ And made a pish at chance and sufferance.

Ant. Yet bend not all the harm upon your self.
 Make those that do offend you suffer too.

Leon. There thou speak’st reason, nay I will do so.
 My soul doth tell me *Hero* is bely’d,

And

^a sorrow.

And that shall *Claudio* know, so shall the Prince,
And all of them that thus dishonour her.

S C E N E II.

Enter Don Pedro and Claudio.

Ant. Here comes the Prince and *Claudio* hastily.

Pedro. Good den, good den.

Claud. Good day to both of you.

Leon. Hear you, my lords?

Pedro. We have some haste, *Leonato*.

Leon. Some haste, my lord! well, fare you well, my lord.
Are you so hasty now? well, all is one.

Pedro. Nay do not quatrel with us, good old man.

Ant. If he could right himself with quarrelling,
Some of us would lye low.

Claud. Who wrongs him?

Leon. Marry thou dost wrong me, thou dissembler thou.
Nay never lay thy hand upon thy sword,
I fear thee not.

Claud. Marry, beshrew my hand,
If it should give your age such cause of fear;
In faith my hand meant nothing to my sword.

Leon. Tush, tush, man, never flee and jest at me;
I speak not like a dotard nor a fool,
As under privilege of age to brag
What I have done being young, or what would do,
Were I not old: know *Claudio*, to thy head,
Thou hast so wrong'd my innocent child and me,
That I am forc'd to lay my reverence by,
And with grey hairs and bruise of many days
Do challenge thee to tryal of a man;
I say, thou hast bely'd my innocent child,

Thy

Thy slander hath gone through and through her heart,
 And she lyes bury'd with her ancestors,
 O in a tomb where never scandal slept,
 Save this of hers, fram'd by thy villany!

Claud. My villany?

Leon. Thine *Claudio*, thine I say.

Pedro. You say not right, old man.

Leon. My lord, my lord,
 I'll prove it on his body if he dare;
 Despight his nice fence and his active practice,
 His *May* of youth and bloom of lustyhood.

Claud. Away, I will not have to do with you.

Leon. Canst thou so † daffe me? thou hast kill'd my child;
 If thou kill'st me, boy, thou shalt kill a man.

Ant. He shall kill two of us, and men indeed;
 But that's no matter, let him kill one first;
 Win me and wear me, let him answer me;
 Come, follow me, boy, come, boy, follow me,
 Sir boy, I'll whip you from your ‡ foining fence;
 Nay, as I am a gentleman, I will.

Leon. Brother.

Ant. Content your self; God knows I lov'd my neice,
 And she is dead, slander'd to death by villains,
 That dare as well answer a man indeed,
 As I dare take a serpent by the tongue.
 Boys, apes, braggarts, jacks, milkfops!

Leon. Brother *Anthony*.

Ant. Hold you content; what, man? I know them, yea
 And what they weigh, even to the utmost scruple:
 Scambling, out-facing, fashion-mongring boys,

VOL. I.

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That

† daffe, a country word, for daunt.

‡ foining. pushing, or making a pass in fencing.

That lye, and cog, and flout, deprave and slander,
Go antickly, and show an outward hideousness,
And speak of half a dozen dangerous words,
How they might hurt their enemies if they durst;
And this is all.

Leon. But brother *Anthony*.

Ant. Come, 'tis no matter,
Do not you meddle, let me deal in this.

Pedro. Gentlemen both, we will not wake your patience.
My heart is sorry for your daughter's death;
But on my honour she was charg'd with nothing
But what was true, and very full of proof.

Leon. My lord, my lord ----

Pedro. I will not hear you.

Leon. No! come brother away, I will be heard.

Ant. And shall, or some of us will smart for it. [*Exe. ambo.*]

S C E N E III.

Enter Benedick.

Pedro. See, see, here comes the man we went to seek.

Claud. Now Signior, what news?

Bene. Good day, my lord.

Pedro. Welcome Signior; you are almost come to part almost a fray.

Claud. We had like to have had our two noses snapt off with two old men without teeth.

Pedro. *Leonato* and his brother; what think'st thou? had we fought, I doubt we should have been too young for them.

Bene. In a false quarrel there is no true valour: I came to seek you both.

Claud.

Claud. We have been up and down to seek thee, for we are high proof melancholly, and would fain have it beaten away: wilt thou use thy wit?

Bene. It is in my scabbard; shall I draw it?

Pedro. Dost thou wear thy wit by thy side?

Claud. Never any did so, though very many have been beside their wit. I will bid thee draw, as we do the minstrels; draw to pleasure us.

Pedro. As I am an honest man he looks pale: art thou sick or angry?

Claud. What! courage man: what tho' care kill'd a cat, thou hast mettle enough in thee to kill care.

Bene. Sir, I shall meet your wit in the career, if you charge it against me. I pray you chuse another subject.

Claud. Nay, then give him another staff, this last was broke cross.

Pedro. By this light, he changes more and more: I think he be angry indeed.

Claud. If he be, he knows how to turn his girdle.

Bene. Shall I speak a word in your ear?

Claud. God blefs me from a challenge!

Bene. You are a villain; I jest not. I will make it good how you dare, with what you dare, and when you dare. Do me right, or I will protest your cowardise. You have kill'd a sweet lady, and her death shall fall heavy on you. Let me hear from you.

Claud. Well I will meet you, so I may have good cheer.

Pedro. What, a feast?

Claud. I' faith I thank him, he hath bid me to a calves-head and a capon, the which if I do not carve most curiously, say my knife's naught. Shall I not find a woodcock too?

Bene. Sir, your wit ambles well, it goes easily.

Pedro. I'll tell thee how *Beatrice* prais'd thy wit the other day: I said thou hadst a fine wit; right, says she, a fine little one; no, said I, a great wit; just, said she, a great gross one; nay said I, a good wit; just, said she, it hurts no body; nay said I, the gentleman is wise; certain, said she, a wise gentleman; nay said I, he hath the tongues; that I believe, said she, for he swore a thing to me on *Monday* night which he forswore on *Tuesday* morning; there's a double tongue, there's two tongues. Thus did she an hour together trans-shape thy particular virtues, yet at last she concluded with a sigh, thou wast the properest man in *Italy*.

Claud. For the which she wept heartily, and said she car'd not.

Pedro. Yea, that she did; but yet for all that, and if she did not hate him deadly, she would love him dearly; the old man's daughter told us all.

Claud. All, all; and moreover, God saw him when he was hid in the garden.

Pedro. But when shall we set the salvage bull's horns on the sensible *Benedick's* head?

Claud. Yea, and text underneath, Here dwells *Benedick* the married man.

Bene. Fare you well, boy, you know my mind, I will leave you now to your gossip-like humour; you break jests as brag-gards do their blades, which God be thank'd hurt not. My lord, for your many courtesies I thank you; I must discontinue your company; your brother the bastard is fled from *Messina*; you have among you killed a sweet and innocent lady. For my lord lack-beard there, he and I shall meet, and 'till then peace be with him. [Exit *Benedick*.

Pedro. He is in earnest.

Claud.

Claud. In most profound earnest, and I'll warrant you for the love of *Beatrice*.

Pedro. And hath challeng'd thee?

Claud. Most sincerely.

Pedro. What a pretty thing man is, when he goes in his doublet and hose, and leaves off his wit.

S C E N E IV.

Enter Dogberry, Verges, Conrade and Borachio guarded.

Claud. He is then a giant to an ape, but then is an ape a doctor to such a man.

Pedro. But soft you, let me see, pluck up my heart and be sad, did he not say my brother was fled?

Dog. Come you, Sir, if justice cannot tame you, she shall ne'er weigh more reasons in her balance; nay, if you be a cursing hypocrite once, you must be look'd to.

Pedro. How now, two of my brother's men bound? *Borachio* one!

Claud. Hearken after their offence, my lord.

Pedro. Officers, what offence have these men done?

Dog. Marry, Sir, they have committed false report, moreover they have spoken untruths; secondarily, they are slanders; sixth and lastly, they have bely'd a lady; thirdly, they have verif'd unjust things; and to conclude, they are lying knaves.

Pedro. First, I ask thee what they have done; thirdly, I ask thee what's their offence; sixth and lastly, why they are committed; and to conclude, what you lay to their charge?

Claud. Rightly reason'd, and in his own division; and by my troth, there's one meaning well suited.

Pedro.

Pedro. Whom have you offended, masters, that you are thus bound to your answer? This learned constable is too cunning to be understood. What's your offence?

Bora. Sweet Prince, let me go no further to mine answer; do you hear me, and let this Count kill me: I have deceiv'd even your very eyes; what your wisdoms could not discover, these shallow fools have brought to light, who in the night overheard me confessing to this man, how Don *John* your brother incens'd me to slander the lady *Hero*, how you were brought into the orchard, and saw me court *Margaret* in *Hero's* garments, how you disgrac'd her when you should marry her; my villany they have upon record, which I had rather seal with my death, than repeat over to my shame; the Lady is dead upon mine and my master's false accusation; and briefly, I desire nothing but the reward of a villain.

Pedro. Runs not this speech like iron through your blood?

Claud. I have drunk poison while he utter'd it.

Pedro. But did my brother set thee on to this?

Bora. Yea, paid me richly for the practice of it.

Pedro. He is compos'd and fram'd of treachery,
And fled he is upon this villany.

Claud. Sweet *Hero!* now thy image doth appear
In the rare semblance that I lov'd it first.

Dog. Come bring away the plaintiffs, by this time our sexton hath reform'd Signior *Leonato* of the matter; and masters, do not forget to specify, when time and place shall serve, that I am an ass.

Verg. Here, here comes master Signior *Leonato*, and the sexton too.



S C E N E V.

Enter Leonato.

Leon. Which is the villain? let me see his eyes,
That when I note another man like him,
I may avoid him; which of these is he?

Bora. If you would know your wronger, look on me.

Leon. Art thou, art thou the slave that with thy breath
Hast kill'd mine innocent child?

Bora. Yea, even I alone.

Leon. No, not so villain, thou bely'st thy self;
Here stand a pair of honourable men,
A third is fled that had a hand in it:
I thank you princes for my daughter's death;
Record it with your high and worthy deeds,
'Twas bravely done, if you bethink you of it.

Claud. I know not how to pray your patience,
Yet I must speak: chuse your revenge your self,
Impose me to what penance your invention
Can lay upon my sin; yet sinn'd I not,
But in mistaking.

Pedro. By my soul nor I;
And yet to satisfy this good old man,
I would bend under any heavy weight
That he'll enjoyn me to.

Leon. You cannot bid my daughter live again,
That were impossible; but I pray you both
Possess the People in *Messina* here
How innocent she dy'd; and if your love

Can labour ought in sad invention,
 Hang her an epitaph upon her tomb,
 And sing it to her bones, sing it to-night:
 To-morrow morning come you to my house,
 And since you could not be my son-in-law,
 Be yet my nephew; my brother hath a daughter
 Almost the copy of my child that's dead,
 And she alone is heir to both of us,
 Give her the right you should have given her cousin,
 And so dies my revenge.

Claud. O noble Sir!

Your over-kindness doth wring tears from me:
 I do embrace your offer, and dispose
 For henceforth of poor *Claudio*.

Leon. To-morrow then I will expect your coming,
 To-night I take my leave. This naughty man
 Shall face to face be brought to *Margaret*,
 Who I believe was pack'd in all this wrong,
 Hir'd to it by your brother.

Bora. No by my soul she was not;
 Nor knew not what she did when she spoke to me.
 But always hath been just and virtuous,
 In any thing that I do know by her.

Dog. Moreover, Sir, which indeed is not under white and black,
 this plaintiff here, the offender, did call me *afs*; I beseech you
 let it be remembred in his punishment; and also the watch heard
 them talk of one *Deformed*: they say he wears a key in his
 ear, and a lock hanging by it, and borrows money in God's
 name, the which he hath us'd so long, and never paid, that
 now men grow hard-hearted, and will lend nothing for God's
 sake. Pray you examine him upon that point.

Leon.

Leon. I thank thee for thy care and honest pains.

Dog. Your worship speaks like a most thankful and reverend youth; and I praise God for you.

Leon. There's for thy pains.

Dog. God save the foundation.

Leon. Go, I discharge thee of thy prisoner; and I thank thee.

Dog. I leave an errant knave with your worship, which I beseech your worship to correct your self, for the example of others. God keep your worship; I wish your worship well: God restore you to health; I humbly give you leave to depart; and if a merry meeting may be wish'd, God prohibit it. Come neighbour. [*Exeunt.*

Leon. Until to-morrow morning, Lords farewell.

Ant. Farewel my Lords, we look for you to-morrow.

Pedro. We will not fail.

Claud. To-night I'll mourn with *Hero*.

Leon. Bring you these fellows on, we'll talk with *Margaret*, How her acquaintance grew with this lewd fellow. [*Exeunt.*

S C E N E VI.

Leonato's House.

Enter Benedick and Margaret.

Bene. **P**RAY thee, sweet mistress *Margaret*, deserve well at my hands, by helping me to the speech of *Beatrice*.

Marg. Will you then write me a sonnet in praise of my beauty?

Bene. In so high a style, *Margaret*, that no man living shall come over it; for in most comely truth thou deservest it.

Marg. To have no Man come over me? why, shall I always keep below stairs?

Bene. Thy wit is as quick as the greyhound's mouth, it catches.

Marg. And yours as blunt as the fencer's foils, which hit, but hurt not.

Bene. A most manly wit *Margaret*, it will not hurt a woman; and so I pray thee call *Beatrice*; I give thee the bucklers.

Marg. Give us the swords, we have bucklers of our own.

Bene. If you use them *Margaret*, you must put in the pikes with a vice, and they are dangerous weapons for maids.

Marg. Well, I will call *Beatrice* to you, who I think hath legs. [Exit *Margaret*.

Bene. And therefore will come. [*Sings.*] *The God of love that sits above, and knows me, and knows me, how pitiful I deserve, I mean in singing; but in loving, Leander the good swimmer, Troilus the first employer of pandars, and a whole book full of these quondam carpet-mongers whose names yet run smoothly in the even road of a blank verse, why they were never so truly turn'd over and over, as my poor self in love; marry I cannot shew it in rhyme; I have try'd, I can find out no rhyme to lady but bady, an innocents rhyme; for scorn, horn, a hard rhyme; for school, fool, a babbling rhyme; very ominous endings; no, I was not born under a rhiming planet, for I cannot woo in festival terms.*



S C E N E VII.

Enter Beatrice.

Sweet *Beatrice*, would'st thou come when I call thee?

Beat. Yea Signior, and depart when you bid me.

Bene. O stay but 'till then.

Beat. Then is spoken; fare you well now; and yet ere I go, let me go with that I came for, which is, with knowing what hath past between you and *Claudio*.

Bene. Only foul words, and thereupon I will kiss thee.

Beat. Foul words are but foul wind, and foul wind is but foul breath, and foul breath is noisome; therefore I will depart unkissed.

Bene. Thou hast frightened the word out of its right sense, so forcible is thy wit; but I must tell thee plainly, *Claudio* undergoes my challenge, and either I must shortly hear from him or I will subscribe him a coward; and I pray thee now tell me, for which of my bad parts didst thou first fall in love with me?

Beat. For them all together, which maintain'd so politic a state of evil, that they will not admit any good part to intermingle with them: but for which of my good parts did you first suffer love for me?

Bene. Suffer love! a good epithet; I do suffer love indeed, for I love thee against my will.

Beat. In spite of your heart, I think; alas poor heart, if you spite it for my sake, I will spite it for yours, for I will never love that which my friend hates.

Bene. Thou and I are too wise to woo peaceably.

Beat. It appears not in this confession; there's not one wise man among twenty that will praise himself.

Bene. An old, an old instance, *Beatrice*, that liv'd in the time of good neighbours; if a man do not erect in this age his own tomb ere he dies, he shall live no longer in monuments, than the bells ring, and the widow weeps.

Beat. And how long is that, think you?

Bene. Question? why an hour in clamour, and a quarter in rhewm; therefore it is most expedient for the wife, if Don worm (his conscience) find no impediment to the contrary, to be the trumpet of his own virtues, as I am to my self; so much for praising my self; who I my self will bear witness is praise-worthy; and now tell me how doth your cousin?

Beat. Very ill.

Bene. And how do you?

Beat. Very ill too.

Enter Ursula.

Bene. Serve God, love me and mend; there will I leave you too, for here comes one in haste.

Ursu. Madam, you must come to your uncle; yonder's old coil at home; it is proved my lady *Hero* hath been falsely accus'd, the Prince and *Claudio* mightily abus'd, and Don *John* is the author of all, who is fled and gone: will you come presently?

Beat. Will you go hear this news, Signior?

Bene. I will live in thy heart, die in thy lap, and be bury'd in thy eyes; and moreover I will go with thee to thy uncle.

[*Exeunt.*]



S C E N E

S C E N E VIII.

A C H U R C H.

Enter Don Pedro, Claudio, and Attendants with tapers.

Claud. **I**S this the monument of *Leonato*?

Atten. It is, my lord.

E P I T A P H.

*Done to death by slanderous tongues,
Was the Hero that here lyes:
Death, in guerdon of her wrongs,
Gives her fame which never dies.
So the life that dy'd with shame,
Lives in death with glorious fame.
Hang thou there upon the tomb,
Praising her when I am dumb.*

Claud. Now musick sound, and sing your solemn hymn.

S O N G.

*Pardon, Goddess of the night,
Those that slew the virgin knight;
For the which with songs of woe,
Round about her tomb they go.
Midnight assist our moan,
Help us to sigh and groan.
Heavily, heavily.*

*Graves yawn and yield your dead,
'Till death be uttered,
Heavenly, heavenly.*

Claud. Now unto thy bones good night;
Yearly will I do this rite.

Pedro. Good morrow masters, put your torches out,
The wolves have prey'd; and look the gentle day
Before the wheels of *Phoebus*, round about
Dapples the drowsie east with spots of grey.
Thanks to you all, and leave us; fare you well.

Claud. Good morrow masters; each his several way.

Pedro. Come let us hence, and put on other weeds,
And then to *Leonato's* we will go.

Claud. And *Hymen* now with luckier issue speeds
Than this, for whom we render'd up this woe. [*Exeunt.*]

S C E N E IX.

Leonato's House.

*Enter Leonato, Benedick, Margaret, Ursula, Antonio,
Friar, and Hero.*

Friar. DID I not tell you she was innocent?

Leon. So are the Prince and *Claudio* who accus'd her,
Upon the error that you heard debated.
But *Margaret* was in some fault for this;
Although against her will as it appears,
In the true course of all the question.

Ant.

Ant. Well, I am glad that all things fort so well.

Bene. And so am I, being else by faith enforc'd
To call young *Claudio* to a reckoning for it.

Leon. Well daughter, and you gentlewomen all,
Withdraw into a chamber by your selves,
And when I send for you come hither mask'd:
The Prince and *Claudio* promis'd by this hour
To visit me; you know your office brother,
You must be father to your brother's daughter,
And give her to young *Claudio*.

[*Exeunt Ladies.*]

Ant. Which I will do with confirm'd countenance.

Bene. Friar, I must intreat your pains, I think.

Friar. To do what, Signior?

Bene. To bind me or undo me, one of them:
Signior *Leonato*, truth it is good Signior,
Your neice regards me with an eye of favour.

Ant. That eye my daughter lent her, 'tis most true.

Bene. And I do with an eye of love requite her.

Leon. The fight whereof I think you had from me,
From *Claudio* and the Prince; but what's your will?

Bene. Your answer, Sir, is enigmatical;
But for my will, my will is, your good will
May stand with ours, this day to be conjoin'd
I' th' state of honourable marriage,
In which, good Friar, I shall desire your help.

Leon. My heart is with your liking.

Friar. And my help.

S C E N E X.

Enter Don Pedro and Claudio with Attendants.

Pedro. Good morrow to this fair assembly.

Leon.

Leon. Good morrow, Prince, good morrow *Claudio*,
We here attend you; are you yet determin'd
To-day to marry with my brother's daughter?

Claud. I'll hold my mind, were she an *Ethiope*.

Leon. Call her forth, brother, here's the Friar ready.

Pedro. Good morrow, *Benedick*; why what's the matter,
That you have such a *February* face,
So full of frost, of storm and cloudiness?

Claud. I think he thinks upon the savage bull:
Tush, fear not man, we'll tip thy horns with gold,
And so all *Europe* shall rejoice at thee,
As once *Europa* did at lusty *Jove*,
When he would play the noble beast in love.

Bene. Bull *Jove*, Sir, had an amiable low,
And some such strange bull leapt your father's cow,
And got a calf in that same noble feat,
Much like to you, for you have just his bleat.

S C E N E XI.

Enter Hero, Beatrice, Margaret, and Ursula.

Claud. For this I owe you; here come other reckonings.
Which is the lady I must seize upon?

Leon. This same is she, and I do give you her.

Claud. Why then she's mine; sweet, let me see your face.

Leon. No, that you shall not, 'till you take her hand
Before this Friar, and swear to marry her.

Claud. Give me your hand; before this holy Friar,
I am your husband if you like of me.

Hero. And when I liv'd I was your other wife. [*Unmasking.*]
And when you lov'd you were my other husband.

Claud. Another *Hero*?

Hero. Nothing certainer.

One *Hero* dy'd, but I do live;
And surely as I live I am a maid.

Pedro. The former *Hero*! *Hero* that is dead!

Leon. She dy'd my lord, but whiles her slander liv'd.

Friar. All this amazement can I qualifie.

When after that the holy rites are ended,
I'll tell thee largely of fair *Hero*'s death:
Mean time let wonder seem familiar,
And to the chappel let us presently.

Bene. Soft and fair, friar. Which is *Beatrice*?

Beat. I answer to that name, what is your will?

Bene. Do not you love me?

Beat. Why, no; no more than reason.

Bene. Why then your uncle and the prince, and *Claudio*
have been deceiv'd, they swore you did.

Beat. Do not you love me?

Bene. Troth no, no more than reason.

Beat. Why, then my cousin, *Margaret* and *Ursula*
Are much deceiv'd; for they did swear you did.

Bene. They swore you were almost sick for me.

Beat. They swore you were well-nigh dead for me.

Bene. 'Tis no matter, then you do not love me?

Beat. No truly, but in friendly recompence.

Leon. Come cousin, I am sure you love the gentleman.

Claud. And I'll be sworn upon't that he loves her,
For here's a paper written in his hand,
A halting sonnet of his own pure brain,
Fashion'd to *Beatrice*.

Hero. And here's another,

Writ in my cousin's hand, stolen from her pocket,
Containing her affection unto *Benedick*.

Bene. A miracle! here's our own hands against our hearts;
come I will have thee, but by this light I take thee for pi-
ty.

Beat. I would not deny you, but by this good day I yield
upon great persuasion, and partly to save your life; for as I
was told, you were in a consumption.

Leon. Peace, I will stop your mouth.

Pedro. How dost thou, *Benedick* the married man?

Bene. I'll tell thee what, Prince; a college of witt-crackers
cannot flout me out of my humour: dost thou think I care for
a satyr, or an epigram? no: if a man will be beaten with brains,
he shall wear nothing handsome about him; in brief, since I do
purpose to marry, I will think nothing to any purpose that the
world can say against it; and therefore never flout at me, for
what I have said against it; for man is a giddy thing, and this
is my conclusion; for thy part, *Claudio*, I did think to have bea-
ten thee, but in that thou art like to be my kinsman, live un-
bruis'd, and love my cousin.

Claud. I had well hoped thou wouldst have denied *Beatrice*, that
I might have cudgell'd thee out of thy single life, to make thee
a double dealer, which out of question thou wilt be, if my
cousin do not look exceeding narrowly to thee.

Bene. Come, come, we are friends; let's have a dance ere we
are marry'd, that we may lighten our own hearts, and our wives'
heels.

Leon. We'll have dancing afterwards.

Bene. First, o' my word; therefore play musick. Prince,
thou art sad, get thee a wife, get thee a wife; there is no
staff more reverend than one tipt with horn.

Enter

Enter Messenger.

Mess. My Lord, your brother *John* is ta'en in flight,
And brought with armed men back to *Messina*.

Bene. Think not on him 'till to-morrow, I'll devise thee
brave punishments for him. Strike up pipers. [*Dance.*

[*Exeunt omnes,*

The End of the FIRST VOLUME.



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