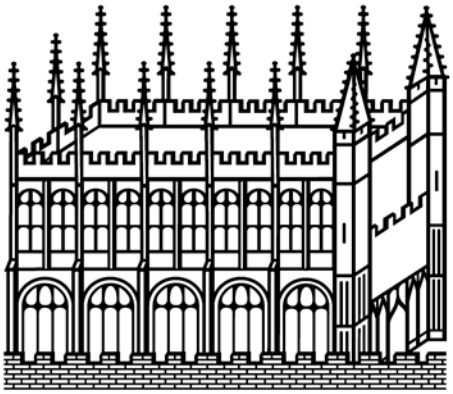

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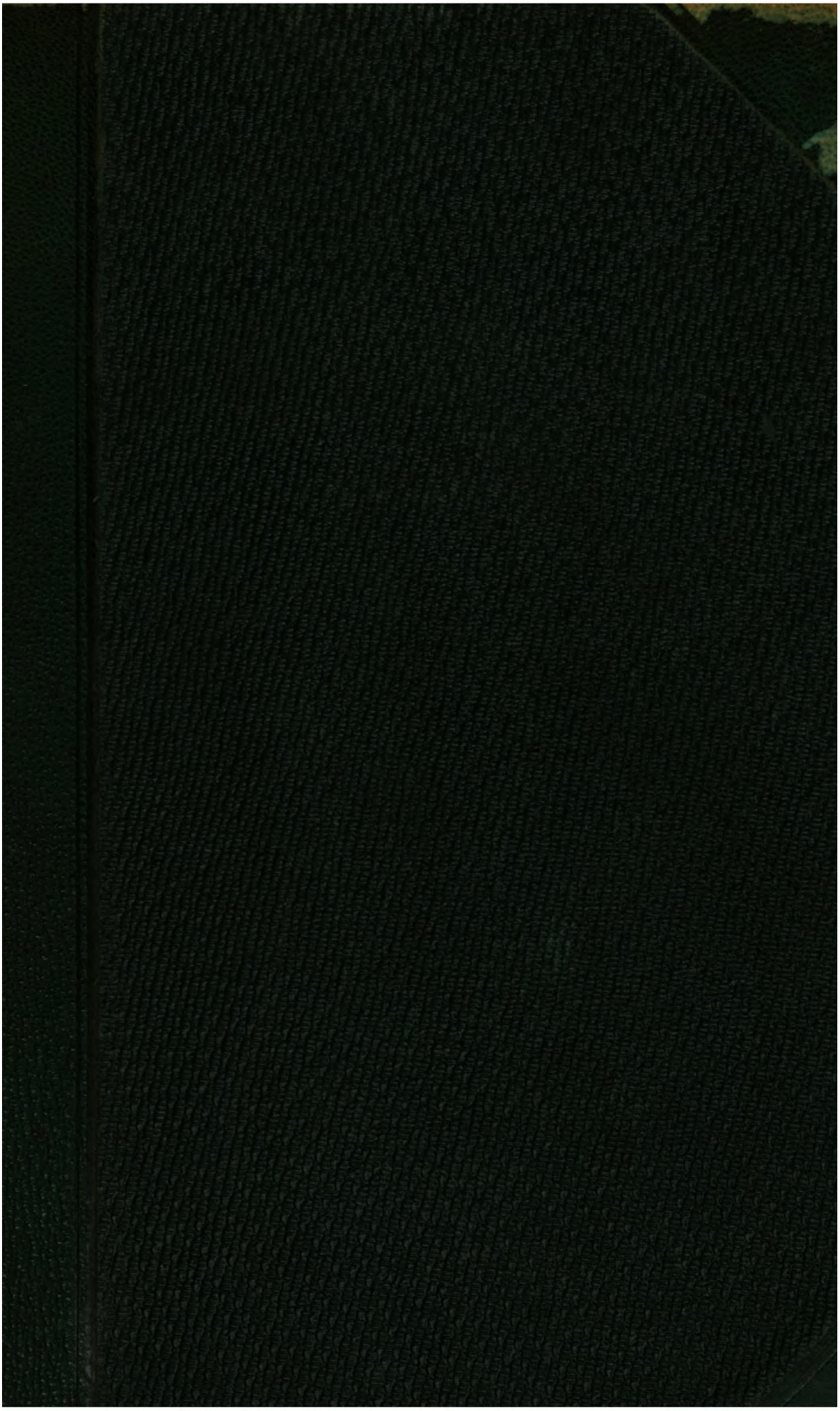

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THE

PLAYS

OF

WILLIAM SHAKSPEARE,

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GEORGE STEEVENS, Esq., AND EDMOND MALONE, Esq.

WITH

MR. MALONE'S VARIOUS READINGS;

A SELECTION OF

EXPLANATORY AND HISTORICAL NOTES,

FROM THE MOST EMINENT COMMENTATORS;

A History of the Stage, and a Life of Shakspeare;

BY

ALEXANDER CHALMERS, F.S.A.

A NEW EDITION, IN EIGHT VOLUMES.

VOLUME III.

CONTAINING

MERCHANT OF VENICE.
AS YOU LIKE IT.
ALL'S WELL THAT ENDS WELL.
TAMING OF THE SHREW.
WINTER'S TALE.

LONDON:

Printed for C. and J. Rivington; T. Egerton; J. Cuthell; Longman and Co.; T. Cadell; J. and W. T. Clarke; J. Booker; J. Booth; J. Richardson; J. M. Richardson; R. H. Evans; J. Mawman; R. Scholey; J. Bohn; R. Pheney; Baldwin and Co.; Baynes and Son; Newman and Co.; T. Tegg; Hamilton and Co.; J. Duncan; Whitmore and Fenn; Harding and Co.; W. Mason; G. Mackie; J. H. Bohte; G. B. Whittaker; Kingsbury and Co.; Hurst, Robinson, and Co.; Simpkin and Co.; J. Wicksteed; Smith, Elder, and Co.; T. Ward; J. Dowding; J. F. Setchel; and Saunders and Hodgson: also for Deighton and Sons, Cambridge; Wilson and Sons, York: for Stirling and Slade, A. Black, P. Brown, and J. Fairbairn, Edinburgh.

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MERCHANT OF VENICE.

In Steevens's and Malone's editions of Shakspeare, the reader will find a distinct epitome of the novels from which the story of this play is supposed to be taken. It should, however, be remembered, that if our poet was at all indebted to the Italian novelists, it must have been through the medium of some old translation, which has hitherto escaped the researches of his most industrious editors.

It appears from a passage in Stephen Gosson's *School of Abuse*, &c. 1579, that a play, comprehending the distinct plots of Shakspeare's *Merchant of Venice*, had been exhibited long before he commenced a writer, viz. "The Jews shown at the Bull, representing the greediness of worldly choosers, and the bloody minds of usurers."—"These plays," says Gosson, (for he mentions others with it) "are goode and sweete plays," &c. It is therefore not improbable that Shakspeare new-wrote his piece, on the model already mentioned, and that the elder performance, being inferior, was permitted to drop silently into oblivion.

This play of Shakspeare had been exhibited before the year 1598, as appears from Meres's *Wits Treasury*, where it is mentioned with eleven more of our author's pieces. It was entered on the books of the Stationers' Company, July 22. in the same year. It could not have been printed earlier, because it was not yet licensed. The old song of *Gernutus the Jew of Venice*, is published by Dr. Percy in the first volume of his *Reliques of ancient English Poetry:* and the ballad intituled, *The murtherous Lyfe and terrible Death of the rich Jewe of Malta;* and the tragedy on the same subject, were both entered on the Stationers' books, May, 1594. STEEVENS.

The story was taken from an old translation of *The Gesta Romanorum*, first printed by Wynkyn de Worde. The book was very popular, and Shakspeare has closely copied some of the language: an additional argument, if we wanted it, of his track of reading. *Three vessels* are exhibited to a lady for her *choice*.—The first was made of pure *gold*, well beset with precious stones *without*, and *within* full of dead men's bones; and thereupon was engraven this posie: *Whoso chuseth me, shall find that he deserveth.* The second vessel was made of fine *silver*, filled with earth and worms: the superscription was thus: *Whoso chuseth me, shall find that his nature desireth.* The third vessel was made of *lead*, full within of precious stones, and thereupon was insculpt this posie: *Whoso chuseth me, shall find that God hath disposed for him.*—The lady, after a comment upon each, chuses the *leaden vessel.*

In a MS. of Lidgate, belonging to my very learned friend, Dr. Askew, I find a *Tale of Two Merchants of Egipt* and of *Baldad ex Gestis Romanorum.* Leland, therefore, could not be the original author, as Bishop Tanner suspected. He lived a century after Lidgate. FARMER.

The two principal incidents of this play are to be found separately in a collection of odd stories, which were very popular, at least five hundred years ago, under the title of *Gesta Romanorum.* The first, *Of the Bond,* is in ch. xlviii. of the copy which I chuse to refer to, as the completest of any which I have yet seen. MS. Harl. n. 2270. A knight there borrows money of a merchant; upon condition of forfeiting *all his flesh* for non-payment. When the penalty is exacted before the judge, the *knight's mistress,* disguised, *in forma viri & vestimentis pretiosis indula,* comes into court, and, by permission of the judge, endeavours to mollify the merchant. She first offers him his money, and then the double of it, &c. to all which his answer is—"*Conventionem meam volo habere.*—Puella, cum hoc audisset, ait coram omnibus, Domine mi judex, da rectum judicium super his quæ vobis dixero.—Vos scitis quod miles nunquam se obligabat ad aliud per literam nisi quod mercator habeat potestatem carnes ab ossibus scindere, *sine sanguinis effusione,* de quo nihil erat prolocutum. Statim mittat manum in cum; si vero sanguinem effuderit, *Rex contra eum actionem habet.* Mercator, cum hoc audisset, ait; date mihi pecuniam & omnem actionem ei remitto. Ait puella, Amen dico tibi, nullum denarium habebis—pone ergo manum in eum, ita ut sanguinem non effundas. Mercator vero videns se confusum abscessit: & sic vita militis salvata est, & nullum denarium dedit."

The other incident, *of the casket,* is in ch. xcix. of the same collection. A king of Apulia sends his daughter to be married to the son of an emperor of Rome. After some adventures, (which are nothing to the present purpose,) she is brought before the emperor, who says to her, "Puella, propter amorem filii mei multa adversa sustinuisti. Tamen si digna fueris ut uxor ejus sis cito probabo. Et fecit fieri tria vasa. PRIMUM fuit *de auro purissimo* & lapidibus pretiosis interius ex omni parte, & plenum *ossibus mortuorum:* & exterius erat subscriptio; *Qui me elegerit, in me inveniet quod meruit.* SECUNDUM vas erat *de argento* puro & gemmis pretiosis, plenum *terra;* & exterius erat subscriptio: *Qui me elegerit, in me inveniet quod natura appetit.* TERTIUM vas *de plumbo* plenum *lapidibus pretiosis interius & gemmis nobilissimis;* & exterius erat subscriptio talis: *Qui me elegerit, in me inveniet quod Deus disposuit.* Ista tria ostendit puellæ, & dixit, si unum ex istis elegeris, in quo commodum & proficuum est, filium meum habebis. Si vero elegeris quod nec tibi nec aliis est commodum, ipsum non habebis." The young lady, after mature consideration of the vessels and their inscriptions, chuses the *leaden,* which being opened, and found to be full of gold and precious stones, the emperor says: "Bona puella, bene elegisti—ideo filium meum habebis."

From this abstract of these two stories, I think it appears sufficiently plain that they are the *remote* originals of the two incidents

in this play. That *of the caskets*, Shakspeare might take from the English *Gesta Romanorum*, as Dr. Farmer has observed; and that *of the bond* might come to him from the *Pecorone;* but upon the whole I am rather inclined to suspect, that he has followed some hitherto unknown novelist, who had saved him the trouble of working up the two stories into one. TYRWHITT.

This comedy, I believe, was written in the beginning of the year 1594. Meres's book was not published till the end of that year. MALONE.

PERSONS REPRESENTED.[1]

Duke of VENICE.
Prince of MOROCCO, } *suitors to* PORTIA.
Prince of ARRAGON, }
ANTONIO, *the Merchant of* VENICE:
BASSANIO, *his friend.*
SALANIO[2], }
SALARINO, } *friends to* ANTONIO *and* BASSANIO.
GRATIANO }
LORENZO, *in love with* JESSICA.
SHYLOCK, *a* Jew:
TUBAL, *a* Jew, *his friend.*
LAUNCELOT GOBBO, *a clown, servant to* SHYLOCK.
OLD GOBBO, *father to* LAUNCELOT.
SALERIO[3], *a messenger from* Venice.
LEONARDO, *servant to* BASSANIO.
BALTHAZAR, } *servants to* PORTIA.
STEPHANO, }

PORTIA, *a rich heiress.*
NERISSA, *her waiting-maid.*
JESSICA, *daughter to* SHYLOCK.

Magnificoes of VENICE, *officers of the court of justice, jailer, servants, and other attendants.*

SCENE, partly at VENICE, *and partly at* BELMONT, *the seat of* PORTIA, *on the Continent.*

[1] In the old editions in quarto, for J. Roberts, 1600, and in the old folio, 1623, there is no enumeration of the persons. It was first made by Mr. Rowe. JOHNSON.

[2] It is not easy to determine the orthography of this name. In the old editions the owner of it is called—*Salanio, Salino,* and *Solanio.* STEEVENS.

[3] This character I have restored to the *Personæ Dramatis.* The name appears in the first folio: the description is taken from the quarto. STEEVENS.

MERCHANT OF VENICE.

ACT I.

SCENE I. Venice. *A Street.*

Enter ANTONIO, SALARINO, *and* SALANIO.

ANTONIO.

IN sooth, I know not why I am so sad;
It wearies me; you say, it wearies you;
But how I caught it, found it, or came by it,
What stuff 'tis made of, whereof it is born,
I am to learn;
And such a want-wit sadness makes of me,
That I have much ado to know myself.

Salar. Your mind is tossing on the ocean;
There, where your argosies [1] with portly sail, —
Like signiors and rich burghers of the flood, †
Or, as it were, the pageants of the sea, —
Do overpeer the petty traffickers,

[1] ——*argosies*—] A name given in our author's time to ships of great burthen, probably galleons, such as the Spaniards now use in their West India trade. JOHNSON.

In Ricaut's *Maxims of Turkish Policy*, ch. xiv. it is said, "Those vast carracks called *argosies*, which are so much famed for the vastness of their burthen and bulk, were corruptly so denominated from *Ragosies*," i. e. ships of *Ragusa*, a city and territory on the gulf of Venice, tributary to the Porte; but the word may have derived its origin from the famous ship *Argo*.

† i. e. The Venetians, who may well be said to live *on* the sea. DOUCE. Mr. Malone reads "*on* the flood."

That curt'sy to them, do them reverence,
As they fly by them with their woven wings.
Salan. Believe me, sir, had I such venture forth,
The better part of my affections would
Be with my hopes abroad. I should be still
Plucking the grass [2], to know where sits the wind;
Peering in maps, for ports, and piers, and roads;
And every object, that might make me fear
Misfortune to my ventures, out of doubt,
Would make me sad.
Salar. My wind, cooling my broth,
Would blow me to an ague, when I thought
What harm a wind too great might do at sea.
I should not see the sandy hour-glass run,
But I should think of shallows and of flats;
And see my wealthy Andrew [3] dock'd in sand,
Vailing her high-top [4] lower than her ribs,
To kiss her burial. Should I go to church,
And see the holy edifice of stone,
And not bethink me straight of dangerous rocks?
Which touching but my gentle vessel's side,
Would scatter all her spices on the stream;
Enrobe the roaring waters with my silks;
And, in a word, but even now worth this,
And now worth nothing? Shall I have the thought
To think on this; and shall I lack the thought,
That such a thing, bechanc'd, would make me sad?
But, tell not me; I know, Antonio
Is sad to think upon his merchandize.
Ant. Believe me, no: I thank my fortune for it,
My ventures are not in one bottom trusted,
Nor to one place; nor is my whole estate

[2] *Plucking the grass*, &c.] By holding up the grass, or any light body that will bend by a gentle blast, the direction of the wind is found.

[3] —— *Andrew*—] The name of the ship.

[4] Vailing *her high top*—] i. e. lowering.

Upon the fortune of this present year:
Therefore, my merchandize makes me not sad.
Salan. Why then you are in love.
Ant. Fye, fye!
Salan. Not in love neither? Then let's say, you are sad,
Because you are not merry: and 'twere as easy
For you to laugh, and leap, and say, you are merry,
Because you are not sad. Now, by two-headed Janus,
Nature hath fram'd strange fellows in her time:
Some that will evermore peep through their eyes,
And laugh, like parrots, at a bag-piper:
And other of such vinegar aspéct,
That they'll not show their teeth in way of smile,
Though Nestor swear the jest be laughable.

Enter BASSANIO, LORENZO, *and* GRATIANO.

Salan. Here comes Bassanio, your most noble kinsman,
Gratiano, and Lorenzo: Fare you well;
We leave you now with better company.
Salar. I would have staid till I had made you merry,
If worthier friends had not prevented me.
Ant. Your worth is very dear in my regard.
I take it, your own business calls on you,
And you embrace the occasion to depart.
Salar. Good-morrow, my good lords.
Bass. Good signiors both, when shall we laugh? Say when?
You grow exceeding strange: Must it be so?
Salar. We'll make our leisures to attend on yours.
[*Exeunt* SALARINO *and* SALANIO.
Lor. My lord Bassanio, since you have found Antonio,
We two will leave you: but, at dinner time,
I pray you, have in mind where we must meet.
Bass. I will not fail you.
Gra. You look not well, signior Antonio;

You have too much respect upon the world:
They lose it, that do buy it with much care.
Believe me, you are marvellously chang'd.
Ant. I hold the world but as the world, Gratiano;
A stage, where every man must play a part,
And mine a sad one.
Gra. Let me play the Fool:
With mirth and laughter let old wrinkles come;
And let my liver rather heat with wine,
Than my heart cool with mortifying groans.
Why should a man, whose blood is warm within,
Sit like his grandsire cut in alabaster?
Sleep when he wakes? and creep into the jaundice
By being peevish? I tell thee what, Antonio,—
I love thee, and it is my love that speaks;—
There are a sort of men, whose visages
Do cream and mantle, like a standing pond;
And do a wilful stillness entertain,
With purpose to be dress'd in an opinion
Of wisdom, gravity, profound conceit;
As who should say, *I am Sir Oracle,*
And, when I ope my lips, let no dog bark!
O, my Antonio, I do know of these,
That therefore only are reputed wise,
For saying nothing; who, I am very sure,
If they should speak, would almost damn those ears,
Which, hearing them, would call their brothers, fools.
I'll tell thee more of this another time:
But fish not, with this melancholy bait,
For this fool's gudgeon, this opinion.—
Come, good Lorenzo:—Fare ye well, a while;
I'll end my exhortation after dinner.
Lor. Well, we will leave you then till dinner-time:
I must be one of these same dumb wise men,
For Gratiano never lets me speak.
Gra. Well, keep me company but two years more,
Thou shalt not know the sound of thine own tongue.
Ant. Farewell: I'll grow a talker for this gear.

Gra. Thanks, i'faith; for silence is only commendable
In a neat's tongue dried, and a maid not vendible.
[*Exeunt* GRATIANO *and* LORENZO.

Ant. Is that any thing now?

Bass. Gratiano speaks an infinite deal of nothing, more than any man in all Venice: His reasons are as two grains of wheat hid in two bushels of chaff; you shall seek all day ere you find them; and, when you have them, they are not worth the search.

Ant. Well; tell me now, what lady is this same †
To whom you swore a secret pilgrimage,
That you to-day promis'd to tell me of?

Bass. 'Tis not unknown to you, Antonio,
How much I have disabled mine estate,
By something showing a more swelling port [5]
Than my faint means would grant continuance:
Nor do I now make moan to be abridg'd
From such a noble rate; but my chief care
Is, to come fairly off from the great debts,
Wherein my time, something too prodigal,
Hath left me gaged: to you, Antonio,
I owe the most, in money, and in love;
And from your love I have a warranty
To unburthen all my plots, and purposes,
How to get clear of all the debts I owe.

Ant. I pray you, good Bassanio, let me know it,
And, if it stand, as you yourself still do,
Within the eye of honour, be assured,
My purse, my person, my extremest means,
Lie all unlock'd to your occasions.

Bass. In my school-days, when I had lost one shaft,
I shot his fellow of the self-same flight
The self-same way, with more advised watch,

† "The same." MALONE.

[5] ——*a more swelling port*, &c.] *Port*, in the present instance, comprehends the idea of expensive equipage, and external pomp of appearance.

To find the other forth; and by advent'ring both,
I oft found both: I urge this childhood proof,
Because what follows is pure innocence.
I owe you much; and, like a wilful youth,
That which I owe is lost: but if you please
To shoot another arrow that self way
Which you did shoot the first, I do not doubt,
As I will watch the aim, or to find both,
Or bring your latter hazard back again,
And thankfully rest debtor for the first.

Ant. You know me well; and herein spend but time,
To wind about my love with circumstance;
And, out of doubt, you do me now more wrong,
In making question of my uttermost,
Than if you had made waste of all I have:
Then do but say to me what I shall do,
That in your knowledge may by me be done,
And I am prest unto it[6]: therefore, speak.

Bass. In Belmont is a lady richly left,
And she is fair, and, fairer than that word,
Of wond'rous virtues; sometimes from her eyes
I did receive fair speechless messages:
Her name is Portia; nothing undervalued
To Cato's daughter, Brutus' Portia.
Nor is the wide world ignorant of her worth;
For the four winds blow in from every coast
Renowned suitors: and her sunny locks
Hang on her temples like a golden fleece;
Which makes her seat of Belmont, Colchos' strand,
And many Jasons come in quest of her.
O my Antonio, had I but the means
To hold a rival place with one of them,
I have a mind presages me such thrift,
That I should questionless be fortunate.

Ant. Thou know'st, that all my fortunes are at sea;
Nor have I money, nor commodity

[6] —— prest *unto it:*] *Prest* may not here signify *impress'd*, as into military service, but *ready*. *Prêt*, Fr.

To raise a present sum: therefore go forth,
Try what my credit can in Venice do;
That shall be rack'd, even to the uttermost,
To furnish thee to Belmont, to fair Portia.
Go, presently inquire, and so will I,
Where money is; and I no question make,
To have it of my trust, or for my sake. [*Exeunt.*

SCENE II.

Belmont. *A Room in* Portia's *House.*

Enter PORTIA *and* NERISSA.

Por. By my troth, Nerissa, my little body is aweary of this great world.

Ner. You would be, sweet madam, if your miseries were in the same abundance as your good fortunes are: And yet, for aught I see, they are as sick, that surfeit with too much, as they that starve with nothing: It is no mean happiness, therefore, to be seated in the mean; superfluity comes sooner by white hairs, but competency lives longer.

Por. Good sentences, and well pronounced.

Ner. They would be better, if well followed.

Por. If to do were as easy as to know what were good to do, chapels had been churches, and poor men's cottages, princes' palaces. It is a good divine that follows his own instructions: I can easier teach twenty what were good to be done, than be one of the twenty to follow mine own teaching. The brain may devise laws for the blood; but a hot temper leaps over a cold decree: such a hare is madness the youth, to skip o'er the meshes of good counsel the cripple. But this reasoning is not in the fashion to choose me a husband: — O me, the word choose! I may neither choose whom I would, nor refuse whom I dislike; so is the will of a living daughter curb'd by the will of a dead father: — Is it

not hard, Nerissa, that I cannot choose one, nor refuse none?

Ner. Your father was ever virtuous; and holy men, at their death, have good inspirations; therefore, the lottery, that he hath devised in these three chests, of gold, silver, and lead, (whereof who chooses his meaning, chooses you,) will, no doubt, never be chosen by any rightly, but one who you shall rightly love. But what warmth is there in your affection towards any of these princely suitors that are already come?

Por. I pray thee, over-name them; and as thou namest them, I will describe them; and according to my description, level at my affection.

Ner. First, there is the Neapolitan prince.

Por. Ay, that's a colt, indeed, for he doth nothing but talk of his horse; and he makes it a great appropriation to his own good parts, that he can shoe him himself: I am much afraid, my lady his mother played false with a smith.

Ner. Then, is there the county[7] Palatine.

Por. He doth nothing but frown; as who should say, *And if you will not have me, choose:* he hears merry tales, and smiles not: I fear, he will prove the weeping philosopher when he grows old, being so full of unmannerly sadness in his youth. I had rather be married to a death's head with a bone in his mouth, than to either of these. God defend me from these two!

Ner. How say you by the French lord, Monsieur Le Bon?

Por. God made him, and therefore let him pass for a man. In truth, I know it is a sin to be a mocker; But, he! why, he hath a horse better than the Neapolitan's; a better bad habit of frowning than the count Palatine: he is every man in no man: if a throstle sing, he falls straight a capering; he will fence with his own shadow; if I should marry him, I should marry twenty husbands;

[7] ——*is there the county Palatine.*] *County* and *count* in old language were synonymous.

If he would despise me, I would forgive him; for if he love me to madness, I shall never requite him.

Ner. What say you then to Faulconbridge, the young baron of England?

Por. You know, I say nothing to him: for he understands not me, nor I him; he hath neither Latin, French, nor Italian; and you will come into the court and swear, that I have a poor pennyworth in the English. He is a proper man's picture [8]; But, alas! who can converse with a dumb show? How oddly he is suited! I think, he bought his doublet in Italy, his round hose in France, his bonnet in Germany, and his behaviour every where.

Ner. What think you of the Scottish lord, his neighbour?

Por. That he hath a neighbourly charity in him; for he borrowed a box of the ear of the Englishman, and swore he would pay him again, when he was able: I think, the Frenchman became his surety [9], and sealed under for another.

Ner. How like you the young German, the duke of Saxony's nephew?

Pro. Very vilely in the morning, when he is sober; and most vilely in the afternoon, when he is drunk: when he is best, he is little worse than a man; and when he is worst, he is little better than a beast; an the worst fall that ever fell, I hope, I shall make shift to go without him.

Ner. If he should offer to choose, and choose the right casket, you should refuse to perform your father's will, if you should refuse to accept him.

Por. Therefore, for fear of the worst, I pray thee, set a deep glass of Rhenish wine on the contrary casket:

[8] —— *a* proper *man's picture,*] *Proper* is *handsome.*

[9] *I think, the Frenchman became his surety*] Alluding to the constant assistance, or rather constant promises of assistance, that the French gave the Scots in their quarrels with the English. The alliance is here humorously satirized. WARBURTON.

for, if the devil be within, and that temptation without, I know he will choose it. I will do any thing, Nerissa, ere I will be married to a spunge.

Ner. You need not fear, lady, the having any of these lords: they have acquainted me with their determinations; which is indeed, to return to their home, and to trouble you with no more suit; unless, you may be won by some other sort than your father's imposition, depending on the caskets.

Por. If I live to be as old as Sibylla, I will die as chaste as Diana, unless I be obtained by the manner of my father's will: I am glad this parcel of wooers are so reasonable; for there is not one among them but I dote on his very absence, and I pray God * grant them a fair departure.

Ner. Do you not remember, lady, in your father's time, a Venetian, a scholar, and a soldier, that came hither in company of the Marquis of Montferrat?

Por. Yes, yes, it was Bassanio; as I think, so was he called.

Ner. True, madam: he, of all the men that ever my foolish eyes looked upon, was the best deserving a fair lady.

Por. I remember him well; and I remember him worthy of thy praise. — How now! what news?

Enter a Servant.

Serv. The four strangers seek for you, madam, to take their leave: and there is a fore-runner come from a fifth, the prince of Morocco; who brings word, the prince his master, will be here to-night.

Por. If I could bid the fifth welcome with so good heart as I can bid the other four farewell, I should be glad of his approach; if he have the condition[1] of a saint, and the complexion of a devil, I had rather he

* "I wish them," &c. MALONE.

[1] ——*the* condition —] i. e. the temper, qualities.

should shrive me than wive me. Come, Nerissa.—Sirrah, go before.—Whiles we shut the gate upon one wooer, another knocks at the door. [*Exeunt.*

SCENE III.

Venice. *A publick Place.*

Enter BASSANIO *and* SHYLOCK.

Shy. Three thousand ducats,—well.

Bass. Ay, sir, for three months.

Shy. For three months,—well.

Bass. For the which, as I told you, Antonio shall be bound.

Shy. Antonio shall become bound,—well.

Bass. May you stead me? Will you pleasure me? Shall I know your answer?

Shy. Three thousand ducats, for three months, and Antonio bound.

Bass. Your answer to that.

Shy. Antonio is a good man.

Bass. Have you heard any imputation to the contrary?

Shy. Ho, no, no; no, no;—my meaning, in saying he is a good man, is to have you understand me, that he is sufficient: yet his means are in supposition: he hath an argosy bound to Tripolis, another to the Indies; I understand moreover upon the Rialto, he hath a third at Mexico, a fourth for England,—— and other ventures he hath squander'd abroad; But ships are but boards, sailors but men: there be land-rats, and water-rats, water-thieves, and land-thieves; I mean pirates; and then, there is the peril of waters, winds, and rocks: The man is, notwithstanding, sufficient;—three thousand ducats;—I think, I may take his bond.

Bass. Be assured you may.

Shy. I will be assured, I may; and, that I may be assured, I will bethink me: May I speak with Antonio?

Bass. If it please you to dine with us.

Shy. Yes, to smell pork; to eat of the habitation which your prophet, the Nazarite, conjured the devil into[2]: I will buy with you, sell with you, talk with you, walk with you, and so following; but I will not eat with you, drink with you, nor pray with you. What news on the Rialto?—Who is he comes here?

Enter Antonio.

Bass. This is signior Antonio.

Shy. [*aside.*] How like a fawning publican he looks!
I hate him for he is a Christian:
But more, for that, in low simplicity,
He lends out money gratis, and brings down
The rate of usance here with us in Venice.
If I can catch him once upon the hip,
I will feed fat the ancient grudge I bear him.
He hates our sacred nation; and he rails,
Even there where merchants most do congregate,
On me, my bargains, and my well-won thrift,
Which he calls interest: Cursed be my tribe,
If I forgive him!

Bass. Shylock, do you hear?

Shy. I am debating of my present store:
And, by the near guess of my memory,
I cannot instantly raise up the gross
Of full three thousand ducats: What of that?
Tubal, a wealthy Hebrew of my tribe,
Will furnish me: But soft; How many months

[2] —— *the habitation which your prophet, the Nazarite, conjured the devil into:*] Perhaps there is no character through all Shakspeare, drawn with more spirit, and just discrimination, than Shylock's. His language, allusions, and ideas, are every where so appropriate to a Jew, that Shylock might be exhibited for an exemplar of that peculiar people. Henley.

Do you desire? — Rest you fair, good signior:
[*To* ANTONIO.
Your worship was the last man in our mouths.
Ant. Shylock, albeit I neither lend nor borrow,
By taking, nor by giving of excess,
Yet, to supply the ripe wants of my friend,[3]
I'll break a custom: — Is he yet possess'd,[4]
How much you would?
Shy. Ay, ay, three thousand ducats.
Ant. And for three months.
Shy. I had forgot, — three months, you told me so.
Well then, your bond; and, let me see, —— But hear you;
Methought, you said, you neither lend, nor borrow,
Upon advantage.
Ant. I do never use it.
Shy. When Jacob graz'd his uncle Laban's sheep,
This Jacob from our holy Abraham was
(As his wise mother wrought in his behalf,)
The third possessor; ay, he was the third.
Ant. And what of him? did he take interest?
Shy. No, not take interest; not as you would say,
Directly interest: mark what Jacob did.
When Laban and himself were compromis'd,
That all the eanlings[5] which were streak'd, and pied,
Should fall as Jacob's hire; the ewes, being rank,
In the end of autumn turned to the rams:
And when the work of generation was
Between these woolly breeders in the act,
The skilful shepherd peel'd me certain wands,
And, in the doing of the deed of kind,[6]
He stuck them up before the fulsome ewes;

[3] —— *the* ripe wants *of my friend,*] *Ripe wants* are wants *come to the height,* wants that can have no longer delay.

[4] ——*possess'd,*] i. e. acquainted, informed.

[5] —— *the* eanlings —] Lambs just dropt: from *ean, eniti.*

[6] —— *of* kind,] i. e. of nature.

Who, then conceiving, did in eaning time
Fall party-colour'd lambs, and those were Jacob's.
This was a way to thrive, and he was blest;
†And thrift is blessing, if men steal it not.
Ant. This was a venture, sir, that Jacob serv'd for;
A thing not in his power to bring to pass,
But sway'd, and fashion'd by the hand of heaven.
Was this inserted to make interest good?
Or is your gold and silver, ewes and rams?
Shy. I cannot tell; I make it breed as fast: —
But note me, signior.
Ant. Mark you this, Bassanio,
The devil can cite scripture for his purpose.
An evil soul, producing holy witness,
Is like a villain with a smiling cheek;
A goodly apple rotten at the heart;
O, what a goodly outside falsehood hath!
Shy. Three thousand ducats, — 'tis a good round sum.
Three months from twelve, then let me see the rate.
Ant. Well, Shylock, shall we be beholden to you?
Shy. Signior Antonio! many a time and oft,
In the Rialto you have rated me
About my monies, and my usances:[7]
Still have I borne it with a patient shrug;
For sufferance is the badge of all our tribe:
You call me — misbeliever, cut-throat dog,
And spit upon my Jewish gaberdine,
And all for use of that which is mine own.
Well then, it now appears, you need my help:
Go to then: you come to me, and you say,

† "This thrift." MALONE.

[7] ——*my* usances:] *Use* and *usance* are both words anciently employed for *usury*, both in its favourable and unfavourable sense. But Mr. Riston says, that *use* and *usance* mean nothing more than *interest;* and the former word is still used by country people in the same sense.

Shylock[8], *we would have monies*; You say so;
You, that did void your rheum upon my beard,
And foot me, as you spurn a stranger cur
Over your threshold; monies is your suit.
What should I say to you? Should I not say,
Hath a dog money? is it possible,
A cur can lend three thousand ducats? or
Shall I bend low, and in a bondman's key,
With 'bated breath, and whispering humbleness,
Say this, ——
Fair sir, you spit on me on Wednesday last:
You spurn'd me such a day; another time
You call'd me — dog; and for these courtesies
I'll lend you thus much monies.

Ant. I am as like to call thee so again,
To spit on thee again, to spurn thee too.
If thou wilt lend this money, lend it not
As to thy friends; (for when did friendship take
A breed for barren metal of his friend?)[9]
But lend it rather to thine enemy;
Who if he break, thou may'st with better face
Exact the penalty.

Shy. Why, look you, how you storm?
I would be friends with you, and have your love,
Forget the shames that you have stain'd me with,
Supply your present wants, and take no doit
Of usance for my monies, and you'll not hear me:
This is kind I offer.

[8] *Shylock*,] Our author, as Dr. Farmer informs me, took the name of his Jew from an old pamphlet entitled: *Caleb* Shillocke, *his Prophesie: or the Jewes Prediction.* London, printed for T. P. (Thomas Pavyer.) No date. STEEVENS.

[9] *A* breed for barren *metal of his friend?*] A *breed*, that is interest money bred from the principal. By the epithet *barren*, the author would instruct us in the argument on which the advocates against usury went, which is this; that money is a *barren* thing, and cannot, like corn and cattle, multiply itself. And to set off the absurdity of this kind of usury, he put *breed* and *barren* in opposition. WARBURTON.

Ant. This were kindness.
Shy. This kindness will I show:—
Go with me to a notary, seal me there
Your single bond; and in a merry sport,
If you repay me not on such a day,
In such a place, such sum, or sums, as are
Express'd in the condition, let the forfeit
Be nominated for an equal pound
Of your fair flesh, to be cut off and taken
In what part of your body pleaseth me.
Ant. Content, in faith; I'll seal to such a bond,
And say, there is much kindness in the Jew.
Bass. You shall not seal to such a bond for me,
I'll rather dwell in my necessity.
Ant. Why, fear not, man; I will not forfeit it;
Within these two months, that's a month before
This bond expires, I do expect return
Of thrice three times the value of this bond.
Shy. O father Abraham, what these Christians are;
Whose own hard dealings teaches them suspect
The thoughts of others! Pray you, tell me this;
If he should break his day, what should I gain
By the exaction of the forfeiture?
A pound of man's flesh, taken from a man,
Is not so estimable, profitable neither,
As flesh of muttons, beefs, or goats. I say,
To buy his favour, I extend this friendship;
If he will take it, so; if not, adieu;
And, for my love, I pray you, wrong me not.
Ant. Yes, Shylock, I will seal unto this bond.
Shy. Then meet me forthwith at the notary's;
Give him direction for this merry bond,
And I will go and purse the ducats straight;
See to my house, left in the fearful guard[1]

[1] ——*left in the* fearful guard, &c.] *Fearful guard*, is a guard that is not to be trusted, but gives cause of fear. To *fear* was anciently to *give* as well as *feel terrours*. Johnson.

Of an unthrifty knave; and presently
I will be with you. [*Exit.*
Ant. Hie thee, gentle Jew.
This Hebrew will turn Christian; he grows kind.
Bass. I like not fair terms, and a villain's mind.
Ant. Come on; in this there can be no dismay,
My ships come home a month before the day. [*Exeunt.*

ACT II.

SCENE I. Belmont. *A Room in* Portia's *House.*

Flourish of Cornets. Enter the Prince of Morocco, *and his Train;* PORTIA, NERISSA, *and other of her Attendants.*

Mor. Mislike me not for my complexion,
The shadow'd livery of the burnish'd sun,
To whom I am a neighbour, and near bred.
Bring me the fairest creature northward born,
Where Phœbus' fire scarce thaws the icicles,
And let us make incision for your love,
To prove whose blood is reddest, his, or mine.[2]
I tell thee, lady, this aspéct of mine
Hath fear'd the valiant;[3] by my love, I swear,
The best regarded virgins of our clime
Have lov'd it too: I would not change this hue,
Except to steal your thoughts, my gentle queen.

[2] *To prove whose blood is reddest, his, or mine.*] To understand how the tawny prince, whose savage dignity is very well supported, means to recommend himself by this challenge, it must be remembered that *red* blood is a traditionary sign of courage: Thus Macbeth calls one of his frighted soldiers, a *lily-liver'd* boy; again, in this play, cowards are said to *have livers as white as milk;* and an effeminate and timorous man is termed a *milksop.* JOHNSON.

[3] *Hath* fear'd *the valiant,*] i. e. *terrify'd.* To *fear* is often used by our old writers, in this sense.

Por. In terms of choice I am not solely led
By nice direction of a maiden's eyes:
Besides, the lottery of my destiny
Bars me the right of voluntary choosing:
But, if my father had not scanted me,
And hedg'd me by his wit, to yield myself
His wife, who wins me by that means I told you,
Yourself, renowned prince, then stood as fair,
As any comer I have look'd on yet,
For my affection.
Mor. Even for that I thank you;
Therefore, I pray you, lead me to the caskets,
To try my fortune. By this scimitar, —
That slew the Sophy, and a Persian prince,
That won three fields of Sultan Solyman, —
I would out-stare the sternest eyes that look,
Out-brave the heart most daring on the earth,
Pluck the young sucking cubs from the she bear,
Yea, mock the lion when he roars for prey,
To win thee, lady: but, alas the while!
If Hercules, and Lichas, play at dice
Which is the better man, the greater throw
May turn by fortune from the weaker hand:
So is Alcides beaten by his page;
And so may I, blind fortune leading me,
Miss that which one unworthier may attain,
And die with grieving.
Por. You must take your chance;
And either not attempt to choose at all,
Or swear, before you choose, — if you choose wrong,
Never to speak to lady afterward
In way of marriage; therefore be advised.[4]
Mor. Nor will not; come, bring me unto my chance.
Por. First, forward to the temple: after dinner
Your hazard shall be made.

[4] ——— *therefore be* advis'd.] Therefore be not precipitant; consider well what you are to do. *Advis'd* is the word opposite to *rash.*

Mor. Good fortune then! [*Cornets.*
To make me bless't†, or cursed'st among men. [*Exeunt.*

SCENE II.

Venice. *A Street.*

Enter LAUNCELOT GOBBO.

Laun. Certainly my conscience will serve me to run from this Jew, my master: The fiend is at mine elbow; and tempts me, saying to me, *Gobbo, Launcelot Gobbo, good Launcelot, or good Gobbo, or good Launcelot Gobbo, use your legs, take the start, run away:* My conscience says, — *no; take heed, honest Launcelot; take heed, honest Gobbo; or* as aforesaid, *honest Launcelot Gobbo; do not run; scorn running with thy heels:* Well, the most courageous fiend bids me pack; *via!* says the fiend; *away!* says the fiend, *for the heavens; rouse up a brave mind,* says the fiend, *and run.* Well, my conscience, hanging about the neck of my heart, says very wisely to me, — *my honest friend Launcelot, being an honest man's son,* or rather an honest woman's son;—for, indeed, my father did something smack, something grow to, he had a kind of taste; — well, my conscience says, *Launcelot, budge not; budge,* says the fiend; *budge not,* says my conscience; Conscience, say I, you counsel well; fiend, say I, you counsel well: to be ruled by my conscience, I should stay with the Jew my master, who, (God bless the mark!) is a kind of devil; and, to run away from the Jew, I should be ruled by the fiend, who, saving your reverence, is the devil himself: Certainly, the Jew is the very devil incarnation; and, in my conscience, my conscience is but a kind of hard conscience, to offer to counsel me to stay with the Jew: The fiend gives the more friendly counsel: I will run, fiend; my heels are at your commandment, I will run.

† "Blest." MALONE.

Enter old Gobbo, *with a basket.*

Gob. Master, young man, you, I pray you; which is the way to master Jew's?

Laun. [*aside.*] O heavens, this is my true begotten father! who, being more than sand-blind, high-gravel blind, knows me not: — I will try conclusions[5] with him.

Gob. Master young gentleman, I pray you, which is the way to master Jew's?

Laun. Turn up on your right hand, at the next turning, but, at the next turning of all, on your left; marry, at the very next turning, turn of no hand, but turn down indirectly to the Jew's house.

Gob. By God's sonties, 'twill be a hard way to hit. Can you tell me whether one Launcelot that dwells with him, dwell with him, or no?

Laun. Talk you of young master Launcelot? — Mark me now; [*aside.*] now will I raise the waters: — Talk you of young master Launcelot?

Gob. No master, sir, but a poor man's son; his father, though I say it, is an honest exceeding poor man, and, God be thanked, well to live.

Laun. Well, let his father be what he will, we talk of young master Launcelot.

Gob. Your worship's friend, and Launcelot, sir.

Laun. But I pray you *ergo*, old man, *ergo*, I beseech you; Talk you of young master Launcelot?

Gob. Of Launcelot, an't please your mastership.

Laun. *Ergo*, master Launcelot; talk not of master Launcelot, father; for the young gentleman (according to fates and destinies, and such odd sayings, the sisters three, and such branches of learning,) is, indeed, deceased; or, as you would say, in plain terms, gone to heaven.

[5] —— try conclusions —] To *try conclusions* is to try experiments.

Gob. Marry, God forbid! the boy was the very staff of my age, my very prop.

Laun. Do I look like a cudgel, or a hovel-post, a staff, or a prop? — Do you know me, father?

Gob. Alack the day, I know you not, young gentleman: but, I pray you, tell me, is my boy, (God rest his soul!) alive or dead?

Laun. Do you not know me, father?

Gob. Alack, sir, I am sand-blind, I know you not.

Laun. Nay, indeed, if you had your eyes, you might fail of the knowing me: it is a wise father, that knows his own child. Well, old man, I will tell you news of your son: Give me your blessing: truth will come to light; murder cannot be hid long, a man's son may; but, in the end, truth will out.

Gob. Pray you, sir, stand up; I am sure, you are not Launcelot, my boy.

Laun. Pray you, let's have no more fooling about it but give me your blessing; I am Launcelot, your boy that was, your son that is, your child that shall be.

Gob. I cannot think, you are my son.

Laun. I know not what I shall think of that: but I am Launcelot, the Jew's man; and, I am sure Margery, your wife, is my mother.

Gob. Her name is Margery, indeed: I'll be sworn, if thou be Launcelot, thou art mine own flesh and blood. Lord worshipp'd might he be! what a beard hast thou got! thou hast got more hair on thy chin, than Dobbin my thill-horse[6] has on his tail.

Laun. It should seem then, that Dobbin's tail grows backward; I am sure he had more hair on his tail, than I have on my face, when I last saw him.

Gob. Lord, how art thou changed! How dost thou and thy master agree? I have brought him a present How 'gree you now?

[6] —— *my* thill-horse —] *Thill* or *fill*, means the shafts of a cart or waggon. Malone reads *phill-horse*.

Laun. Well, well; but, for mine own part, as I have set up my rest to run away, so I will not rest till I have run some ground: my master's a very Jew; Give him a present! give him a halter: I am famished in his service; you may tell every finger I have with my ribs. Father, I am glad you are come; give me your present to one master Bassanio, who, indeed, gives rare new liveries; if I serve not him, I will run as far as God has any ground. — O rare fortune! here comes the man; — to him, father; for I am a Jew, if I serve the Jew any longer.

Enter Bassanio, *with* Leonardo, *and other Followers.*

Bass. You may do so: — but let it be so hasted, that supper be ready at the farthest by five of the clock: See these letters deliver'd; put the liveries to making; and desire Gratiano to come anon to my lodging.

[*Exit a* Servant.

Laun. To him, father.

Gob. God bless your worship!

Bass. Gramercy; Would'st thou aught with me?

Gob. Here's my son, sir, a poor boy, ——

Laun. Not a poor boy, sir, but the rich Jew's man; that would, sir, as my father shall specify, ——

Gob. He hath a great infection, sir, as one would say, to serve ——

Laun. Indeed, the short and the long is, I serve the Jew, and I have a desire, as my father shall specify, ——

Gob. His master and he, (saving your worship's reverence,) are scarce cater-cousins:

Laun. To be brief, the very truth is, that the Jew having done me wrong, doth cause me, as my father, being I hope an old man, shall frutify unto you, ——

Gob. I have here a dish of doves, that I would bestow upon your worship; and my suit is, ——

Laun. In very brief, the suit is impertinent to myself,

as your worship shall know by this honest old man; and, though I say it, though old man, yet, poor man, my father.

Bass. One speak for both; — What would you?

Laun. Serve you, sir.

Gob. This is the very defect of the matter, sir.

Bass. I know thee well, thou hast obtained thy suit:
Shylock, thy master, spoke with me this day,
And hath preferr'd thee, if it be preferment,
To leave a rich Jew's service, to become
The follower of so poor a gentleman.

Laun. The old proverb is very well parted between my master Shylock and you, sir; you have the grace of God, sir, and he hath enough.

Bass. Thou speak'st it well; Go, father, with thy son: —
Take leave of thy old master, and enquire
My lodging out: — give him a livery
[*To his Followers.*
More guarded[7] than his fellows': See it done.

Laun. Father, in: — I cannot get a service, no; — I have ne'er a tongue in my head. — Well; [*looking on his palm.*] if any man in Italy have a fairer table[8], which doth offer to swear upon a book. — I shall have good fortune; Go to, here's a simple line of life! here's a small trifle of wives: Alas, fifteen wives is nothing; eleven widows, and nine maids, is a simple coming-in for one man: and then, to 'scape drowning thrice; and to be in peril of my life with the edge of a feather-bed[9]; — here are simple 'scapes! Well, if fortune be a woman, she's a good wench for this gear. — Father,

[7] —— *more* guarded —] i. e. more ornamented.

[8] *Well; if any man in Italy have a fairer* table,] *Table* is the palm of the hand extended. Launcelot congratulates himself upon his dexterity and good fortune, and in the height of his rapture inspects his hand, and congratulates himself upon the felicities in his table.

[9] —— *in peril of my life with the edge of a feather-bed;*] A cant phrase to signify the danger of marrying.

come; I'll take my leave of the Jew in the twinkling of an eye. [*Exeunt* LAUNCELOT *and old* GOBBO.

Bass. I pray thee, good Leonardo, think on this;
These things being bought, and orderly bestow'd,
Return in haste, for I do feast to-night
My best-esteem'd acquaintance; hie thee, go.

Leon. My best endeavours shall be done herein.

Enter GRATIANO.

Gra. Where is your master?

Leon. Yonder, sir, he walks. [*Exit* LEONARDO.

Gra. Signior Bassanio, ——

Bass. Gratiano!

Gra. I have a suit to you.

Bass. You have obtained it.

Gra. You must not deny me; I must go with you to Belmont.

Bass. Why, then you must; — But hear thee, Gratiano;
Thou art too wild, too rude, and bold of voice; —
Parts, that become thee happily enough,
And in such eyes as ours appear not faults;
But where thou art not known, why, there they show
Something too liberal[1]: — pray thee take pain
To allay with some cold drops of modesty
Thy skipping spirit; lest, through thy wild behaviour,
I be misconstrued in the place I go to,
And lose my hopes.

Gra. Signior Bassanio, hear me:
If I do not put on a sober habit,
Talk with respect, and swear but now and then,
Wear prayer-books in my pocket, look demurely;
Nay more, while grace is saying, hood mine eyes
Thus with my hat, and sigh, and say, amen;
Use all the observance of civility,

[1] *Something too liberal;*] i. e. gross, coarse, licentious.

Like one well studied in a sad ostent[2]
To please his grandam, never trust me more.
Bass. Well, we shall see your bearing.[3]
Gra. Nay, but I bar to-night; you shall not gage me
By what we do to-night.
Bass. No, that were pity;
I would entreat you rather to put on
Your boldest suit of mirth, for we have friends
That purpose merriment: But fare you well,
I have some business.
Gra. And I must to Lorenzo, and the rest;
But we will visit you at supper-time. [*Exeunt.*

SCENE III.

The same. A Room in Shylock's *House.*

Enter JESSICA *and* LAUNCELOT.

Jes. I am sorry, thou wilt leave my father so;
Our house is hell, and thou, a merry devil,
Didst rob it of some taste of tediousness:
But fare thee well: there is a ducat for thee.
And, Launcelot, soon at supper shalt thou see
Lorenzo, who is thy new master's guest:
Give him this letter; do it secretly,
And so farewell; I would not have my father
See me talk with thee.
Laun. Adieu! — tears exhibit my tongue. — Most beautiful pagan, — most sweet Jew! If a Christian do not play the knave, and get thee, I am much deceived: But, adieu! these foolish drops do somewhat drown my manly spirit; adieu! [*Exit.*
Jes. Farewell, good Launcelot.
Alack, what heinous sin is it in me,

[2] —— *sad* ostent—] *Ostent* is a word very commonly used for *show* among the old dramatick writers.
[3] —— *your* bearing.] *Bearing* is carriage, deportment.

To be asham'd to be my father's child!
But though I am a daughter to his blood,
I am not to his manners: O Lorenzo,
If thou keep promise, I shall end this strife;
Become a Christian, and thy loving wife. [*Exit.*

SCENE IV.

The same. A Street.

Enter Gratiano, Lorenzo, Salarino, *and* Salanio.

Lor. Nay, we will slink away in supper-time;
Disguise us at my lodging, and return
All in an hour.

Gra. We have not made good preparation.

Salar. We have not spoke us yet of torch-bearers.

Salan. 'Tis vile, unless it may be quaintly order'd;
And better, in my mind, not undertook.

Lor. 'Tis now but four o'clock; we have two hours
To furnish us; —

Enter Launcelot, *with a letter.*

Friend Launcelot, what's the news?

Laun. An it shall please you to break up this, it shall seem to signify.

Lor. I know the hand: in faith, 'tis a fair hand;
And whiter than the paper it writ on,
Is the fair hand that writ.

Gra. Love-news, in faith.

Laun. By your leave, sir.

Lor. Whither goest thou?

Laun. Marry, sir, to bid my old master the Jew to sup to-night with my new master the Christian.

Lor. Hold here, take this: — tell gentle Jessica,
I will not fail her; — speak it privately; go. —
Gentlemen, [*Exit* Launcelot.

Will you prepare you for this masque to-night?
I am provided of a torch-bearer.
Salar. Ay, marry, I'll be gone about it straight.
Salan. And so will I.
Lor. Meet me, and Gratiano,
At Gratiano's lodging some hour hence.
Salar. 'Tis good we do so.
[*Exeunt* SALAR. *and* SALAN
Gra. Was not that letter from fair Jessica?
Lor. I must needs tell thee all: She hath directed,
How I shall take her from her father's house;
What gold, and jewels, she is furnish'd with;
What page's suit she hath in readiness.
If e'er the Jew her father come to heaven,
It will be for his gentle daughter's sake:
And never dare misfortune cross her foot,
Unless she do it under this excuse,—
That she is issue to a faithless Jew.
Come, go with me; peruse this, as thou goest:
Fair Jessica shall be my torch-bearer. [*Exeunt.*

SCENE V.

The same. Before Shylock's *House.*

Enter SHYLOCK *and* LAUNCELOT.

Shy. Well, thou shalt see, thy eyes shall be thy judge,
The difference of old Shylock and Bassanio:—
What Jessica!—thou shalt not gormandize,
As thou hast done with me;—What Jessica!—
And sleep and snore, and rend apparel out;—
Why, Jessica, I say!
Laun. Why, Jessica!
Shy. Who bids thee call? I do not bid thee call.
Laun. Your worship was wont to tell me, I could do nothing without bidding.

Enter JESSICA.

Jes. Call you? What is your will?

Shy. I am bid forth to supper, Jessica;
There are my keys: — But wherefore should I go?
I am not bid for love; they flatter me:
But yet I'll go in hate, to feed upon
The prodigal Christian[4]. — Jessica, my girl,
Look to my house: — I am right loath to go;
There is some ill a brewing towards my rest,
For I did dream of money-bags to-night.

Laun. I beseech you, sir, go; my young master doth expect your reproach.

Shy. So do I his.

Laun. And they have conspired together, — I will not say, you shall see a masque; but if you do, then it was not for nothing that my nose fell a bleeding on Black-Monday last[5], at six o'clock i'the morning, falling out that year on Ash-Wednesday was four year in the afternoon.

Shy. What, are there masques? Hear you me, Jessica:
Lock up my doors; and when you hear the drum,
And the vile squeaking of the wry-neck'd fife,

[4] —— *to feed upon*
The prodigal Christian.] Shylock forgets his resolution. In a former scene he declares he will neither *eat*, *drink*, nor *pray* with Christians. Of this circumstance the poet was aware, and meant only to heighten the malignity of the character, by making him depart from his most settled resolve, for the prosecution of his revenge. STEEVENS.

[5] —— *then it was not for nothing that my nose fell a bleeding on* Black-Monday *last*,] "*Black-Monday* is *Easter-Monday*, and was so called on this occasion: in the 34th of Edward III. (1360.) the 14th of April, and the morrow after Easter-day, King Edward, with his host, lay before the city of Paris: which day was full of dark mist and hail, and so bitter cold, that many men died on their horses' backs with the cold. Wherefore, unto this day it hath been called the *Blacke-Monday*." Stowe, p. 264—6. GREY.

Clamber not you up to the casements then,
Nor thrust your head into the publick street,
To gaze on Christian fools with varnish'd faces:
But stop my house's ears, I mean my casements:
Let not the sound of shallow foppery enter
My sober house.—By Jacob's staff, I swear,
I have no mind of feasting forth to-night:
But I will go.—Go you before me, sirrah;
Say I will come.

Laun. I will go before, sir.—
Mistress, look out at window, for all this;
There will come a Christian by,
Will be worth a Jewess' eye. [*Exit.*

Shy. What says that fool of Hagar's offspring, ha?

Jes. His words were, Farewell, mistress; nothing else.

Shy. The patch[6] is kind enough; but a huge feeder,
Snail-slow in profit, and he sleeps by day
More than the wild cat; drones hive not with me;
Therefore I part with him; and part with him
To one that I would have him help to waste
His borrowed purse.—Well, Jessica, go in;
Perhaps, I will return immediately;
Do, as I bid you,
Shut doors after you: Fast bind, fast find;
A proverb never stale in thrifty mind. [*Exit.*

Jes. Farewell; and if my fortune be not crost,
I have a father, you a daughter, lost. [*Exit.*

SCENE VI.

The same.

Enter GRATIANO *and* SALARINO, *masqued.*

Gra. This is the pent-house, under which Lorenzo
Desir'd us to make stand.

[6] *The* patch—] A term for a fool

Salar. His hour is almost past.
Gra. And it is marvel he out-dwells his hour,
For lovers ever run before the clock.
Salar. O, ten times faster Venus' pigeons fly
To seal love's bonds new made, than they are wont,
To keep obliged faith unforfeited!
Gra. That ever holds: who riseth from a feast,
With that keen appetite that he sits down?
Where is the horse that doth untread again
His tedious measures with the unbated fire
That he did pace them first? All things that are,
Are with more spirit chased than enjoy'd.
How like a younker, or a prodigal,
The scarfed bark[7] puts from her native bay,
Hugg'd and embraced by the strumpet wind!
How like the prodigal doth she return;
With over-weather'd ribs, and ragged sails,
Lean, rent, and beggar'd by the strumpet wind!

Enter Lorenzo.

Salar. Here comes Lorenzo;—more of this hereafter.
Lor. Sweet friends, your patience for my long abode;
Not I, but my affairs, have made you wait;
When you shall please to play the thieves for wives,
I'll watch as long for you then.—Approach;
Here dwells my father Jew:—Ho! who's within?

Enter Jessica *above, in boy's clothes.*

Jes. Who are you? Tell me for more certainty,
Albeit I'll swear that I do know your tongue.
Lor. Lorenzo, and thy love.
Jes. Lorenzo, certain; and my love, indeed:
For who love I so much? and now who knows,
But you, Lorenzo, whether I am yours?

[7] —— scarfed *bark*——] i. e. the vessel decorated with flags.

Lor. Heaven, and thy thoughts, are witness that thou art.

Jes. Here, catch this casket; it is worth the pains.
I am glad 'tis night, you do not look on me,
For I am much asham'd of my exchange:
But love is blind, and lovers cannot see
The pretty follies that themselves commit;
For if they could, Cupid himself would blush
To see me thus transformed to a boy.

Lor. Descend, for you must be my torch-bearer.

Jes. What, must I hold a candle to my shames?
They in themselves, good sooth, are too, too light,
Why, 'tis an office of discovery, love;
And I should be obscur'd.

Lor. So are you, sweet,
Even in the lovely garnish of a boy.
But come at once:
For the close night doth play the run-away,
And we are staid for at Bassanio's feast.

Jes. I will make fast the doors, and gild myself
With some more ducats, and be with you straight.
[*Exit, from above.*

Gra. Now, by my hood, a Gentile, and no Jew.

Lor. Beshrew me, but I love her heartily:
For she is wise, if I can judge of her;
And fair she is, if that mine eyes be true;
And true she is, as she hath prov'd herself;
And therefore, like herself, wise, fair, and true,
Shall she be placed in my constant soul.

Enter JESSICA, *below.*

What, art thou come?—On, gentlemen, away;
Our masquing mates by this time for us stay.
[*Exit with* JESSICA *and* SALARINO.

Enter ANTONIO.

Ant. Who's there?

Gra. Signior Antonio?
Ant. Fye, fye, Gratiano! where are all the rest?
'Tis nine o'clock; our friends all stay for you:—
No masque to-night: the wind is come about,
Bassanio presently will go aboard:
I have sent twenty out to seek for you.
Gra. I am glad on't; I desire no more delight,
Than to be under sail, and gone to night. [*Exeunt.*

SCENE VII.

Belmont. *A Room in* Portia's *House.*

Flourish of Cornets. Enter Portia, *with the Prince of* Morocco, *and both their Trains.*

Por. Go, draw aside the curtains, and discover
The several caskets to this noble prince:—
Now make your choice.
Mor. The first, of gold, who this inscription bears;—
Who chooseth me, shall gain what many men desire.
The second, silver, which this promise carries;—
Who chooseth me, shall get as much as he deserves.
This third, dull lead, with warning all as blunt;—
Who chooseth me, must give and hazard all he hath.
How shall I know if I do choose the right?
Por. The one of them contains my picture, prince;
If you choose that, then I am yours withal.
Mor. Some god direct my judgment! Let me see,
I will survey the inscriptions back again:
What says this leaden casket?
Who chooseth me, must give and hazard all he hath.
Must give—For what? for lead? hazard for lead?
This casket threatens: Men, that hazard all,
Do it in hope of fair advantages:
A golden mind stoops not to shows of dross;
I'll then nor give, nor hazard, aught for lead.

What says the silver, with her virgin hue?
Who chooseth me, shall get as much as he deserves.
As much as he deserves?—Pause there, Morocco,
And weigh thy value with an even hand:
If thou be'st rated by thy estimation,
Thou dost deserve enough; and yet enough
May not extend so far as to the lady;
And yet to be afeard of my deserving,
Were but a weak disabling of myself.
As much as I deserve!—Why, that's the lady:
I do in birth deserve her, and in fortunes,
In graces, and in qualities of breeding;
But more than these, in love I do deserve.
What if I stray'd no further, but chose here?—
Let's see once more this saying grav'd in gold.
Who chooseth me, shall gain what many men desire.
Why, that's the lady: all the world desires her:
From the four corners of the earth they come,
To kiss this shrine, this mortal breathing saint.
The Hyrcanian deserts, and the vasty wilds
Of wide Arabia, are as through-fares now,
For princes to come view fair Portia:
The watry kingdom, whose ambitious head
Spits in the face of heaven, is no bar
To stop the foreign spirits; but they come
As o'er a brook, to see fair Portia.
One of these three contains her heavenly picture,
Is't like, that lead contains her? 'Twere damnation,
To think so base a thought: it were too gross
To rib[8] her cerecloth in the obscure grave.
Or shall I think, in silver she's immur'd,
Being ten times undervalued to try'd gold?
O sinful thought! Never so rich a gem
Was set in worse than gold. They have in England
A coin, that bears the figure of an angel

[8] *To* rib—] i. e. inclose, as the ribs inclose the viscera.

Stamped in gold; but that's insculp'd upon:[9]
But here an angel in a golden bed
Lies all within.—Deliver me the key;
Here do I choose, and thrive I as I may!

Por. There, take it, prince, and if my form lie there,
Then I am yours. [*He unlocks the golden casket.*

Mor. O hell! what have we here?
A carrion death, within whose empty eye
There is a written scroll? I'll read the writing.

All that glisters is not gold,
Often have you heard that told:
Many a man his life hath sold,
But my outside to behold:
Gilded tombs do worms infold.
Had you been as wise as bold,
Young in limbs, in judgment old,
Your answer had not been inscrol'd:
Fare you well; your suit is cold.

Cold, indeed; and labour lost:
Then, farewell, heat; and welcome, frost.—
Portia adieu! I have too griev'd a heart
To take a tedious leave: thus losers part. [*Exit.*

Por. A gentle riddance,——Draw the curtains, go:——
Let all of his complexion choose me so. [*Exeunt.*

SCENE VIII.

Venice. *A Street.*

Enter Salarino *and* Salanio.

Salar. Why man, I saw Bassanio under sail;
With him is Gratiano gone along;
And in their ship, I am sure, Lorenzo is not.

[9] —— insculp'd *upon;*] To *insculp* is to engrave. The meaning is that the figure of the angel is raised or embossed on the coin, not engraved on it.

Salan. The villain Jew with outcries rais'd the duke;
Who went with him to search Bassanio's ship.
Salar. He came too late, the ship was under sail:
But there the duke was given to understand,
That in a gondola were seen together
Lorenzo and his amorous Jessica:
Besides, Antonio certify'd the duke,
They were not with Bassanio in his ship.
Salan. I never heard a passion so confus'd,
So strange, outrageous, and so variable,
As the dog Jew did utter in the streets:
My daughter! — O my ducats! — O my daughter!
Fled with a Christian? — O my christian ducats! —
Justice! the law! my ducats, and my daughter!
A sealed bag, two sealed bags of ducats,
Of double ducats, stol'n from me by my daughter!
And jewels; two stones, two rich and precious stones,
Stol'n by my daughter! — Justice! find the girl!
She hath the stones upon her, and the ducats!
Salar. Why, all the boys in Venice follow him,
Crying, — his stones, his daughter, and his ducats.
Salan. Let good Antonio look he keep his day,
Or he shall pay for this.
Salar. Marry, well remember'd:
I reason'd with a Frenchman yesterday;[1]
Who told me, — in the narrow seas, that part
The French, and English, there miscarried
A vessel of our country, richly fraught:
I thought upon Antonio, when he told me;
And wish'd in silence, that it were not his.
Salan. You were best to tell Antonio what you hear;
Yet do not suddenly, for it may grieve him.
Salar. A kinder gentleman treads not the earth.
I saw Bassanio and Antonio part:
Bassanio told him, he would make some speed

[1] *I* reason'd *with a Frenchman yesterday;*] i. e. I conversed.

Of his return; he answer'd — *Do not so,*
Slubber not[2] *business for my sake, Bassanio,*
But stay the very riping of the time;
And for the Jew's bond, which he hath of me,
Let it not enter in your mind of love:
Be merry; and employ your chiefest thoughts
To courtship, and such fair ostents of love
As shall conveniently become you there:
And even there, his eye being big with tears,
Turning his face, he put his hand behind him,[3]
And with affection wondrous sensible
He wrung Bassanio's hand, and so they parted.

Salan. I think he only loves the world for him.
I pray thee, let us go, and find him out,
And quicken his embraced heaviness[4]
With some delight or other.

Salar. Do we do so. [*Exeunt.*

SCENE IX.

Belmont. *A Room in* Portia's *House.*

Enter Nerissa, *with a Servant.*

Ner. Quick, quick, I pray thee draw the curtain straight;
The prince of Arragon hath ta'en his oath,
And comes to his election presently.

[2] Slubber *not* —] To *slubber* is to do any thing carelessly, imperfectly.

[3] *And even there, his eye being big with tears,*
Turning his face, he put his hand behind him, &c.] So curious an observer of nature was our author, and so minutely had he traced the operation of the passions, that many passages of his works might furnish hints to painters. It is indeed surprizing that they do not study his plays with this view. In the passage before us, we have the outline of a beautiful picture. Malone.

[4] —— embraced *heaviness* —] The heaviness which he indulges, and is fond of.

Flourish of Cornets. Enter the Prince of Arragon, PORTIA, *and their Trains.*

Por. Behold, there stand the caskets, noble prince:
If you choose that wherein I am contain'd,
Straight shall our nuptial rites be solemniz'd;
But if you fail, without more speech, my lord,
You must be gone from hence immediately.

Ar. I am enjoin'd by oath to observe three things:
First, never to unfold to any one
Which casket 'twas I chose; next, if I fail
Of the right casket, never in my life,
To woo a maid in way of marriage; lastly,
If I do fail in fortune of my choice,
Immediately to leave you and be gone.

Por. To these injunctions every one doth swear,
That comes to hazard for my worthless self.

Ar. And so have I address'd me[5]: Fortune now
To my heart's hope! — Gold, silver, and base lead.
Who chooseth me, must give and hazard all he hath:
You shall look fairer, ere I give, or hazard.
What says the golden chest? ha! let me see: —
Who chooseth me, shall gain what many men desire. —
What many men desire. — That many may be meant
By the fool multitude, that choose by show,
Not learning more than the fond eye doth teach;
Which pries not to the interior, but, like the martlet,
Builds in the weather on the outward wall,
Even in the force[6] and road of casualty.
I will not choose what many men desire,
Because I will not jump[7] with common spirits,
And rank me with the barbarous multitudes.
Why, then to thee, thou silver treasure-house;
Tell me once more what title thou dost bear:
Who chooseth me, shall get as much as he deserves;

[5] *And so have I* address'd *me:*] To *address* is to *prepare.*
[6] —— *in the force*—] i. e. the power
[7] —— jump —] i. e. agree with.

And well said too; For who shall go about
To cozen fortune, and be honourable
Without the stamp of merit! Let none presume
To wear an undeserved dignity.
O, that estates, degrees, and offices,
Were not deriv'd corruptly! and that clear honour
Were purchas'd by the merit of the wearer!
How many then should cover, that stand bare?
How many be commanded, that command?
How much low peasantry would then be glean'd
From the true seed of honour?[8] and how much honour
Pick'd from the chaff and ruin of the times,
To be new varnish'd? Well, but to my choice:
Who chooseth me, shall get as much as he deserves:
I will assume desert; — Give me a key for this,
And instantly unlock my fortunes here.

Por. Too long a pause for that which you find there.

Ar. What's here? the portrait of a blinking idiot,
Presenting me a schedule? I will read it.
How much unlike art thou to Portia?
How much unlike my hopes, and my deservings?
Who chooseth me, shall have as much as he deserves.
Did I deserve no more than a fool's head?
Is that my prize? are my deserts no better?

Por. To offend, and judge, are distinct offices,
And of opposed natures.

Ar. What is here?

The fire seven times tried this;
Seven times tried that judgment is,
That did never choose amiss:
Some there be, that shadows kiss,
Such have but a shadow's bliss:

[8] *How much low peasantry would then be glean'd*
From the true seed of honour?] The meaning is, *How much meanness would be found among the great, and how much greatness among the mean.*

There be fools alive, I wis,[9]
Silver'd o'er; and so was this.
Take what wife you will to bed,
I will ever be your head:
So begone, sir, you are sped.

Still more fool I shall appear
By the time I linger here:
With one fool's head I came to woo,
But I go away with two. —
Sweet, adieu! I'll keep my oath,
Patiently to bear my wroth.†

[*Exeunt* Arragon, *and Train.*

Por. Thus hath the candle sing'd the moth.
O these deliberate fools! when they do choose,
They have the wisdom by their wit to lose.
Ner. The ancient saying is no heresy;—
Hanging and wiving goes by destiny.
Por. Come, draw the curtain, Nerissa.

Enter a Servant.

Serv. Where is my lady?
Por. Here; what would my lord?
Serv. Madam, there is alighted at your gate
A young Venetian, one that comes before
To signify the approaching of his lord:
From whom he bringeth sensible regreets:[1]
To wit, besides commends, and courteous breath,
Gifts of rich value; yet I have not seen
So likely an ambassador of love:
A day in April never came so sweet,
To show how costly summer was at hand,
As this fore-spurrer comes before his lord.
Por. No more, I pray thee; I am half afeard,

9 —— *I* wis,] I know. *Wissen*, German.
or, misfortune.
1 —— regreets;] i. e. salutations.

Thou wilt say anon, he is some kin to thee,
Thou spend'st such high-day wit in praising him.—
Come, come, Nerissa: for I long to see
Quick Cupid's post, that comes so mannerly.

Ner. Bassanio, lord love, if thy will it be!

[*Exeunt.*

ACT III.

SCENE I.

Venice.—*A Street.*

Enter Salanio *and* Salarino.

Salan. Now, what news on the Rialto?

Salar. Why, yet it lives there uncheck'd, that Antonio hath a ship of rich lading wreck'd on the narrow seas; the Goodwins, I think they call the place; a very dangerous flat, and fatal, where the carcases of many a tall ship lie buried, as they say, if my gossip report be an honest woman of her word.

Salan. I would she were as lying a gossip in that, as ever knapp'd ginger, or made her neighbours believe she wept for the death of a third husband: But it is true.—without any slips of prolixity, or crossing the plain high-way of talk,—that the good Antonio, the honest Antonio,——O that I had a title good enough to keep his name company!

Salar. Come, the full stop.

Salan. Ha,—what say'st thou?—Why the end is, he hath lost a ship.

Salar. I would it might prove the end of his losses!

Salan. Let me say amen betimes, lest the devil cross my prayer; for here he comes in the likeness of a Jew.

Enter Shylock.

How now, Shylock? what news among the merchants?

Shy. You knew, none so well, none so well as you, of my daughter's flight.

Salar. That's certain; I for my part, knew the tailor, that made the wings she flew withal.

Salan. And Shylock, for his own part, knew the bird was fledg'd; and then it is the complexion of them all o leave the dam.

Shy. She is damn'd for it.

Salar. That's certain, if the devil may be her judge,

Shy. My own flesh and blood to rebel!

Salan. Out upon it, old carrion! rebels it at these years?

Shy. I say, my daughter is my flesh and blood.

Salar. There is more difference between thy flesh and hers, than between jet and ivory; more between your bloods, than there is between red wine and rhenish:——But tell us, do you hear whether Antonio have had any loss at sea or no?

Shy. There I have another bad match: a bankrupt, a prodigal, who dare scarce show his head on the Rialto;—a beggar, that used to come so smug upon the mart;—let him look to his bond: he was wont to call me usurer;—let him look to his bond: he was wont to lend money for a Christian courtesy;—let him look to his bond.

Salar. Why, I am sure, if he forfeit, thou wilt not take his flesh: What's that good for?

Shy. To bait fish withal: if it will feed nothing else, it will feed my revenge. He hath disgraced me, and hindered me of half a million; laughed at my losses, mocked at my gains, scorned my nation, thwarted my bargains, cooled my friends, heated mine enemies; and what's his reason? I am a Jew: Hath not a Jew eyes? hath not a Jew hands, organs, dimensions, senses, affections, passions? fed with the same food, hurt with the same weapons, subject to the same diseases, healed by the same means, warmed and cooled by the same winter and summer, as a Christian is? if

you prick us, do we not bleed? if you tickle us, do we not laugh? if you poison us, do we not die? and if you wrong us, shall we not revenge? if we are like you in the rest, we will resemble you in that. If a Jew wrong a Christian, what is his humility? revenge; If a Christian wrong a Jew, what should his sufferance be by Christian example? why, revenge. The villainy, you teach me, I will execute; and it shall go hard, but I will better the instruction.

Enter a Servant.

Serv. Gentlemen, my master Antonio is at his house, and desires to speak with you both.

Salar. We have been up and down to seek him.

Enter Tubal.

Salan. Here comes another of the tribe; a third cannot be matched, unless the devil himself turn Jew.

[*Exeunt* Salan. Salar, *and* Servant.

Shy. How now, Tubal, what news from Genoa? hast thou found my daughter?

Tub. I often came where I did hear of her, but cannot find her.

Shy. Why there, there, there, there! a diamond gone, cost me two thousand ducats in Frankfort! The curse never fell upon our nation till now; I never felt it till now:—two thousand ducats in that; and other precious, precious jewels.—I would, my daughter were dead at my foot, and the jewels in her ear! 'would she were hears'd at my foot, and the ducats in her coffin! No news of them?—Why, so:—and I know not what's spent in the search: Why, thou loss upon loss! the thief gone with so much, and so much to find the thief; and no satisfaction, no revenge: nor no ill luck stirring, but what lights o' my shoulders; no sighs, but o' my breathing; no tears, but o' my shedding.

Tub. Yes, other men have ill luck too; Antonio, as I heard in Genoa, —

Shy. What, what, what? ill luck, ill luck?

Tub. — hath an argosy cast away, coming from Tripolis.

Shy. I thank God, I thank God: — Is it true? is it true?

Tub. I spoke with some of the sailors that escaped the wreck.

Shy. I thank thee, good Tubal; — Good news, good news: ha! ha! — Where? in Genoa?

Tub. Your daughter spent in Genoa, as I heard, one night, fourscore ducats.

Shy. Thou stick'st a dagger in me: —— I shall never see my gold again: Fourscore ducats at a sitting! fourscore ducats!

Tub. There came divers of Antonio's creditors in my company to Venice, that swear he cannot choose but break.

Shy. I am very glad of it: I'll plague him; I'll torture him: I am glad of it.

Tub. One of them showed me a ring, that he had of your daughter for a monkey.

Shy. Out upon her! thou torturest me, Tubal: it was my turquoise; I had it of Leah, when I was a bachelor[2]: I would not have given it for a wilderness of monkeys.

Tub. But Antonio is certainly undone.

[2] —— *it was my* turquoise; *I had it of Leah, when I was a bachelor:*] A *turquoise* is a precious stone found in the veins of the mountains on the confines of Persia to the east, subject to the Tartars. As Shylock had been married long enough to have a daughter grown up, it is plain he did not value this turquoise on account of the money for which he might hope to sell it, but merely in respect of the imaginary virtues formerly ascribed to the stone. It was said of the Turkey-stone, that it faded or brightened in its colour, as the health of the wearer increased or grew less; and other superstitious qualities are imputed to it, all of which were either monitory or preservative to the wearer.

Shy. Nay, that's true, that's very true: Go, Tubal, fee me an officer, bespeak him a fortnight before: I will have the heart of him, if he forfeit; for were he out of Venice, I can make what merchandize I will: Go, go, Tubal, and meet me at our synagogue; go, good Tubal; at our synagogue, Tubal. [*Exeunt.*

SCENE II.

Belmont. *A Room in* Portia's *House.*

Enter Bassanio, Portia, Gratiano, Nerissa, *and* Attendants. *The caskets are set out.*

Por. I pray you, tarry; pause a day or two,
Before you hazard; for, in choosing wrong,
I lose your company; therefore, forbear a while:
There's something tells me, (but it is not love,)
I would not lose you; and you know yourself,
Hate counsels not in such a quality:
But lest you should not understand me well,
(And yet a maiden hath no tongue but thought,)
I would detain you here some month or two,
Before you venture for me. I could teach you,
How to choose right, but then I am forsworn;
So will I never be: so may you miss me;
But if you do, you'll make me wish a sin,
That I had been forsworn. Beshrew your eyes,
They have o'erlook'd me, and divided me;
One half of me is yours, the other half yours, ——
Mine own, I would say; but if mine, then yours,
And so all yours: O! these naughty times
Put bars between the owners and their rights;
And so, though yours, not yours. — Prove it so,
Let fortune go to hell for it, — not I.
I speak too long; but 'tis to peize the time;[3]

[3] —— *to* peize *the time;*] To *peize*, is to *weigh*, or *balance;* and figuratively, to *keep in suspense*, to *delay*.

To eke it, and to draw it out in length,
To stay you from election.
Bass. Let me choose;
For, as I am, I live upon the rack.
Por. Upon the rack, Bassanio? then confess
What treason there is mingled with your love.
Bass. None, but that ugly treason of mistrust,
Which makes me fear the enjoying of my love:
There may as well be amity and life
'Tween snow and fire, as treason and my love.
Por. Ay, but, I fear, you speak upon the rack,
Where men enforced do speak any thing.
Bass. Promise me life, and I'll confess the truth.
Por. Well then, confess and live.
Bass. Confess, and love,
Had been the very sum of my confession:
O happy torment, when my torturer
Doth teach me answers for deliverance!
But let me to my fortune and the caskets.
Por. Away then: I am lock'd in one of them;
If you do love me, you will find me out. —
Nerissa, and the rest, stand all aloof. —
Let musick sound, while he doth make his choice;
Then, if he lose, he makes a swan-like end,
Fading in musick: that the comparison
May stand more proper, my eye shall be the stream,
And wat'ry death-bed for him: He may win;
And what is musick then? then musick is
Even as the flourish when true subjects bow
To a new-crown'd monarch: such it is,
As are those dulcet sounds in break of day,
That creep into the dreaming bridegroom's ear,
And summon him to marriage. Now he goes,
With no less presence[4], but with much more love,
Than young Alcides, when he did redeem
The virgin tribute paid by howling Troy

[4] *With no less presence,*] With the same *dignity of mien.*

To the sea-monster: I stand for sacrifice,
The rest aloof are the Dardanian wives,
With bleared visages, come forth to view
The issue of the exploit. Go, Hercules!
Live thou, I live: — With much much more dismay
I view the fight, than thou that mak'st the fray.

Musick, whilst BASSANIO *comments on the caskets to himself.*

SONG.

1. *Tell me, where is fancy*[5] *bred,*
Or in the heart, or in the head?
How begot, how nourished?

Reply.†

2. *It is engender'd in the eyes,*
With gazing fed; and fancy dies
In the cradle where it lies:
Let us all ring fancy's knell;
I'll begin it, —— Ding, dong, bell.
All. *Ding, dong, bell.*

Bass. — So may the outward shows be least themselves,
The world is still deceiv'd with ornament.
In law, what plea so tainted and corrupt,
But, being season'd with a gracious voice,[6]
Obscures the show of evil? In religion,
What damned error, but some sober brow
Will bless it, and approve it[7] with a text,
Hiding the grossness with fair ornament?
There is no vice so simple, but assumes

[4] —— fancy —] i. e. *love.*
† "Reply, reply," as part of the song. MALONE.
[6] —— *gracious voice,*] Pleasing, winning favour.
[7] —— approve *it* —] i. e. *justify* it.

Some mark of virtue on his outward parts.
How many cowards, whose hearts are all as false
As stairs of sand, wear yet upon their chins
The beards of Hercules, and frowning Mars;
Who, inward search'd, have livers white as milk?
And these assume but valour's excrement,[8]
To render them redoubted. Look on beauty,
And you shall see 'tis purchas'd by the weight;
Which therein works a miracle in nature,
Making them lightest that wear most of it;
So are those crisped snaky golden locks,
Which make such wanton gambols with the wind,
Upon supposed fairness, often known
To be the dowry of a second head,
The scull that bred them, in the sepulchre.
Thus ornament is but the guiled shore[9]
To a most dangerous sea; the beauteous scarf
Veiling an Indian beauty; in a word,
The seeming truth which cunning times put on
To entrap the wisest. Therefore thou gaudy gold,
Hard food for Midas, I will none of thee:
Nor none of thee, thou pale and common drudge
'Tween man and man: but thou, thou meagre lead,
Which rather threat'nest than dost promise aught,
Thy plainness† moves me more than eloquence,
And here choose I; Joy be the consequence!

Por. How all the other passions fleet to air,
As doubtful thoughts, and rash-embrac'd despair,
And shuddering fear and green-ey'd jealousy.
O love, be moderate, allay thy ecstasy,
In measure rain thy joy, scant this excess;

[8] —— *valour's* excrement,] i. e. what a little higher is called the *beard* of Hercules.

[9] —— *the* guiled *shore* —] i. e. the *treacherous* shore. Shakspeare in this instance, as in many others, confounds the participles. *Guiled* stands for *guiling*.

† "Paleness." MALONE.

I feel too much thy blessing, make it less,
For fear I surfeit?

Bass. What find I here?

[*Opening the leaden casket.*

Fair Portia's counterfeit?[1] What demi-god
Hath come so near creation? Move these eyes?
Or whether, riding on the balls of mine,
Seem they in motion? Here are sever'd lips,
Parted with sugar breath; so sweet a bar
Should sunder such sweet friends: Here in her hairs
The painter plays the spider; and hath woven
A golden mesh to entrap the hearts of men,
Faster than gnats in cobwebs: But her eyes,—
How could he see to do them? having made one,
Methinks, it should have power to steal both his,
And leave itself unfurnish'd: Yet look, how far
The substance of my praise doth wrong this shadow
In underprizing it, so far this shadow
Doth limp behind the substance. — Here's the scroll,
The continent and summary of my fortune.

You that choose not by the view,
Chance as fair, and choose as true!
Since this fortune falls to you,
Be content, and seek no new.
If you be well pleas'd with this,
And hold your fortune for your bliss,
Turn you where your lady is,
And claim her with a loving kiss.

A gentle scroll; — Fair lady, by your leave:

[*Kissing her.*

I come, by note, to give, and to receive,
Like one of two contending in a prize,
That thinks he hath done well in people's eyes,

[1] *Fair Portia's* counterfeit?] *Counterfeit*, which is at present used only in a bad sense, anciently signified a *likeness*, a *resemblance*, without comprehending any idea of fraud.

Hearing applause, and universal shout,
Giddy in spirit, still gazing, in a doubt
Whether those peals of praise be his or no;
So, thrice fair lady, stand I, even so;
As doubtful whether what I see be true,
Until confirm'd, sign'd, ratified by you.

Por. You see me, lord Bassanio, where I stand,
Such as I am: though, for myself alone,
I would not be ambitious in my wish,
To wish myself much better; yet, for you,
I would be trebled twenty times myself;
A thousand times more fair, ten thousand times
More rich;
That only to stand high on your account,
I might in virtues, beauties, livings, friends,
Exceed account: but the full sum of me
Is sum of something; which, to term in gross,
Is an unlesson'd girl, unschool'd, unpractis'd:
Happy in this, she is not yet so old
But she may learn; and happier than this.†
She is not bred so dull but she can learn;
Happiest of all, is, that her gentle spirit
Commits itself to yours to be directed,
As from her lord, her governor, her king.
Myself, and what is mine, to you, and yours
Is now converted: but now I was the lord
Of this fair mansion, master of my servants,
Queen o'er myself; and even now, but now,
This house, these servants, and this same myself,
Are yours, my lord; I give them with this ring;
Which when you part from, lose, or give away,
Let it presage the ruin of your love,
And be my vantage to exclaim on you.

Bass. Madam, you have bereft me of all words,
Only my blood speaks to you in my veins:

† "And happier." Malone omits *and*.

And there is such confusion in my powers,
As, after some oration fairly spoke
By a beloved prince, there doth appear
Among the buzzing pleased multitude;
Where every something being blent together,[2]
Turns to a wild of nothing, save of joy,
Express'd and not express'd: But when this ring
Parts from this finger, then parts life from hence;
O, then be bold to say, Bassanio's dead.

Ner. My lord and lady, it is now our time,
That have stood by, and seen our wishes prosper,
To cry, good joy; Good joy, my lord and lady!

Gra. My lord Bassanio, and my gentle lady!
I wish you all the joy that you can wish;
For I am sure, you can wish none from me:[3]
And when your honours mean to solemnize
The bargain of your faith, I do beseech you,
Even at that time I may be married too.

Bass. With all my heart, so thou canst get a wife.

Gra. I thank your lordship; you have got me one.
My eyes, my lord, can look as swift as yours:
You saw the mistress, I beheld the maid;
You lov'd, I lov'd; for intermission[4]
No more pertains to me, my lord, than you.
Your fortune stood upon the caskets there;
And so did mine too, as the matter falls:
For wooing here, until I sweat again;
And swearing, till my very roof was dry
With oaths of love; at last,—if promise last,—
I got a promise of this fair one here,
To have her love, provided that your fortune
Achiev'd her mistress.

[2] —— *being* blent *together,*] i. e. *blended.*

[3] —— *you can wish none from me:*] that is, none *away from me;* none that I shall lose, if you gain it.

[4] ——*for* intermission —] *Intermission* is *pause, intervening time, delay.*

Por. Is this true, Nerissa?
Ner. Madam, it is, so you stand pleas'd withal.
Bass. And do you, Gratiano, mean good faith?
Gra. Yes, 'faith, my lord.
Bass. Our feast shall be much honour'd in your marriage.
Gra. We'll play with them, the first boy for a thousand ducats.
Ner. What, and stake down?
Gra. No; we shall ne'er win at that sport, and stake down.——
But who comes here? Lorenzo, and his infidel?
What and my old Venetian friend, Salerio?

Enter LORENZO, JESSICA, *and* SALERIO.

Bass. Lorenzo, and Salerio, welcome hither;
If that the youth of my new interest here
Have power to bid you welcome:—By your leave,
I bid my very friends and countrymen,
Sweet Portia, welcome.
Por. So do I, my lord;
They are entirely welcome.
Lor. I thank your honour:—For my part, my lord,
My purpose was not to have seen you here;
But meeting with Salerio by the way,
He did entreat me, past all saying nay,
To come with him along.
Sale. I did, my lord,
And I have reason for it. Signior Antonio
Commends him to you. [*Gives* BASSANIO *a letter.*
Bass. Ere I ope his letter,
I pray you, tell me how my good friend doth.
Sale. Not sick, my lord, unless it be in mind;
Nor well, unless in mind: his letter there
Will show you his estate.
Gra. Nerissa, cheer yon' stranger: bid her welcome.
Your hand, Salerio; What's the news from Venice?

How doth that royal merchant, good Antonio?
I know, he will be glad of our success;
We are the Jasons, we have won the fleece.
Sale. 'Would you had won the fleece that he hath lost!
Por. There are some shrewd contents in yon' same paper,
That steal the colour from Bassanio's cheek:
Some dear friend dead; else nothing in the world
Could turn so much the constitution
Of any constant man. What, worse and worse?—
With leave, Bassanio; I am half yourself,
And I must freely have the half of any thing
That this same paper brings you.
Bass. O sweet Portia.
Here are a few of the unpleasant'st words,
That ever blotted paper! Gentle lady,
When I did first impart my love to you,
I freely told you, all the wealth I had
Ran in my veins, I was a gentleman;
And then I told you true: and yet, dear lady,
Rating myself at nothing, you shall see
How much I was a braggart: When I told you
My state was nothing, I should then have told you
That I was worse than nothing; for, indeed,
I have engag'd myself to a dear friend,
Engag'd my friend to his mere enemy,
To feed my means. Here is a letter, lady;
The paper as the body[5] of my friend,
And every word in it a gaping wound,
Issuing life-blood. But is it true, Salerio?
Have all his ventures fail'd? What, not one hit?
From Tripolis, from Mexico, and England,
From Lisbon, Barbary, and India?

[5] *The paper* as *the body* —] The expression is somewhat elliptical: "The paper *as* the body," means—the paper resembles the body, is as the body.

And not one vessel 'scape the dreadful touch
Of merchant-marring rocks?
Sale. Not one, my lord.
Besides, it should appear, that if he had
The present money to discharge the Jew,
He would not take it. Never did I know
A creature, that did bear the shape of man,
So keen and greedy to confound a man:
He plies the duke at morning, and at night;
And doth impeach the freedom of the state,
If they deny him justice; twenty merchants,
The Duke himself, and the magnificoes
Of greatest port, have all persuaded with him;
But none can drive him from the envious plea
Of forfeiture, of justice, and his bond.
Jes. When I was with him, I have heard him swear,
To Tubal, and to Chus, his countrymen,
That he would rather have Antonio's flesh,
Than twenty times the value of the sum
That he did owe him; and I know, my lord,
If law, authority, and power deny not,
It will go hard with poor Antonio.
Por. Is it your dear friend, that is thus in trouble?
Bass. The dearest friend to me, the kindest man,
The best condition'd and unwearied spirit
In doing courtesies; and one in whom
The ancient Roman honour more appears,
Than any that draws breath in Italy.
Por. What sum owes he the Jew?
Bass. For me, three thousand ducats.
Por. What, no more?
Pay him six thousand, and deface the bond;
Double six thousand, and then treble that,
Before a friend of this description
† Shall lose a hair through Bassanio's fault.
First, go with me to church, and call me wife:

† "Should lose." MALONE.

And then away to Venice to your friend;
For never shall you lie by Portia's side
With an unquiet soul. You shall have gold
To pay the petty debt twenty times over;
When it is paid, bring your true friend along:
My maid Nerissa, and myself, meantime,
Will live as maids and widows. Come, away;
For you shall hence upon your wedding day:
Bid your friends welcome, show a merry cheer; [6]
Since you are dear bought, I will love you dear.—
But let me hear the letter of your friend.

Bass. [reads.] *Sweet Bassanio, my ships have all miscarried, my creditors grow cruel, my estate is very low, my bond to the Jew is forfeit: and since, in paying it, it is impossible I should live, all debts are cleared between you and I, if I might but see you at my death: notwithstanding, use your pleasure: if your love do not persuade you to come, let not my letter.*

Por. O love, despatch all business, and be gone.

Bass. Since I have your good leave to go away,
I will make haste: but, till I come again,
No bed shall e'er be guilty of my stay,
† No rest be interposer 'twixt us twain. [*Exeunt.*

SCENE III.

Venice. *A Street.*

Enter Shylock, Salanio, Antonio, *and* Gaoler.

Shy. Gaoler, look to him;—Tell not me of mercy;——
This is the fool that lent out money gratis;—
Gaoler, look to him.

Ant. Hear me yet, good Shylock.

[6] —— cheer;] i. e. *countenance.*
† "Nor rest"—Malone.

Shy. I'll have my bond; speak not against my bond;
I have sworn an oath, that I will have my bond:
Thou call'dst me dog, before thou had'st a cause:
But, since I am a dog, beware my fangs:
The duke shall grant me justice. — I do wonder,
Thou naughty gaoler, that thou art so fond[7]
To come abroad with him at his request.
Ant. I pray thee, hear me speak.
Shy. I'll have my bond; I will not hear thee speak:
I'll have my bond; and therefore speak no more.
I'll not be made a soft and dull-ey'd fool,
To shake the head, relent, and sigh, and yield
To Christian intercessors. Follow not;
I'll have no speaking; I will have my bond.
[*Exit* SHYLOCK.
Salan. It is the most impenetrable cur,
That ever kept with men.
Ant. Let him alone;
I'll follow him no more with bootless prayers.
He seeks my life; his reason well I know;
I oft deliver'd from his forfeitures
Many that have at times made moan to me;
Therefore he hates me.
Salan. I am sure, the duke
Will never grant this forfeiture to hold.
Ant. The duke cannot deny the course of law;
For the commodity that strangers have
With us in Venice, if it be denied,
Will much impeach the justice of the state;
Since that the trade and profit of the city
Consisteth of all nations. Therefore, go:
These griefs and losses have so 'bated me,
That I shall hardly spare a pound of flesh
To-morrow to my bloody creditor. ——
Well, gaoler, on: — Pray God, Bassanio come
To see me pay his debt, and then I care not! [*Exeunt.*

[7] —— *so* fond —] i. e. so *foolish.*

SCENE IV.

Belmont. *A Room in* Portia's *House.*

Enter Portia, Nerissa, Lorenzo, Jessica, *and* Balthazar.

Lor. Madam, although I speak it in your presence,
You have a noble and a true conceit
Of god-like amity; which appears most strongly
In bearing thus the absence of your lord.
But, if you knew to whom you show this honour,
How true a gentleman you send relief,
How dear a lover of my lord your husband,
I know, you would be prouder of the work,
Than customary bounty can enforce you.
Por. I never did repent for doing good,
Nor shall not now: for in companions
That do converse and waste the time together,
Whose souls do bear an equal yoke of love,
There must be needs a like proportion
Of lineaments, of manners, and of spirit;
Which makes me think, that this Antonio,
Being the bosom lover of my lord,
Must needs be like my lord: If it be so,
How little is the cost I have bestow'd,
In purchasing the semblance of my soul
From out the state of hellish cruelty?
This comes too near the praising of myself
Therefore, no more of it: hear other things. —
Lorenzo, I commit into your hands
The husbandry and manage of my house,
Until my lord's return: for mine own part,
I have toward heaven breath'd a secret vow,
To live in prayer and contemplation,
Only attended by Nerissa here,
Until her husband and my lord's return:
There is a monastery two miles off,

And there we will abide. I do desire you,
Not to deny this imposition;
The which my love, and some necessity,
Now lays upon you.
Lor. Madam, with all my heart;
I shall obey you in all fair commands.
Por. My people do already know my mind,
And will acknowledge you and Jessica
In place of lord Bassanio and myself,
So fare you well, till we shall meet again.
Lor. Fair thoughts, and happy hours, attend on you!
Jes. I wish your ladyship all heart's content.
Por. I thank you for your wish, and am well pleas'd
To wish it back on you: fare you well, Jessica. —
[*Exeunt* JESSICA *and* LORENZO.
Now, Balthazar,
As I have ever found thee honest, true,
So let me find thee still: Take this same letter,
And use thou all the endeavour of a man,
In speed to Padua; see thou render this
Into my cousin's hand, doctor Bellario;
And, look, what notes and garments he doth give thee,
Bring them, I pray thee, with imagin'd speed
Unto the tranect[8], to the common ferry
Which trades to Venice: — waste no time in words,
But get thee gone; I shall be there before thee.
Balth. Madam, I go with all convenient speed.
[*Exit.*
Por. Come, on, Nerissa; I have work in hand,
That you yet know not of: we'll see our husbands,
Before they think of us.
Ner. Shall they see us?
Por. They shall, Nerissa; but in such a habit
That they shall think we are accomplished

[8] *Unto the* tranect,] The old copies concur in this reading, which appears to be derived from *tranare*, and was probably a word current in the time of our author, though I can produce no example of it. STEEVENS.

With what we lack. I'll hold thee any wager,
When we are both accouter'd like young men,
I'll prove the prettier fellow of the two,
And wear my dagger with the braver grace;
And speak, between the change of man and boy,
With a reed voice; and turn two mincing steps
Into a manly stride; and speak of frays,
Like a fine bragging youth: and tell quaint lies,
How honourable ladies sought my love,
Which I denying, they fell sick and died;
I could not do with all †; then I'll repent,
And wish, for all that, that I had not kill'd them:
And twenty of these puny lies I'll tell,
That men shall swear, I have discontinued school
Above a twelvemonth; — I have within my mind
A thousand raw tricks of these bragging Jacks,
Which I will practise.

Ner. Why, shall we turn to men?

Por. Fye! what a question's that,
If thou wert near a lewd interpreter?
But come, I'll tell thee all my whole device
When I am in my coach, which stays for us
At the park gate; and therefore haste away,
For we must measure twenty miles to-day. [*Exeunt.*

SCENE V.

The same. A Garden.

Enter Launcelot *and* Jessica.

Laun. Yes, truly: — for, look you, the sins of the father are to be laid upon the children; therefore, I promise you, I fear you.[9] I was always plain with you, and so now I speak my agitation of the matter: Therefore,

† "Withal." Malone.

[9] —— *I promise you,* I fear you.] I fear *for* you.

be of good cheer; for, truly, I think, you are damn'd. There is but one hope in it that can do you any good; and that is but a kind of bastard hope neither.

Jes. And what hope is that, I pray thee?

Laun. Marry, you may partly hope that your father got you not, that you are not the Jew's daughter.

Jes. That were a kind of bastard hope, indeed; so the sins of my mother should be visited upon me.

Laun. Truly then I fear you are damn'd both by father and mother: thus when I shun Scylla, your father, I fall into Charybdis, your mother: well, you are gone both ways.

Jes. I shall be saved by my husband: he hath made me a Christian.

Laun. Truly, the more to blame he: we were Christians enough before; e'en as many as could well live, one by another: This making of Christians will raise the price of hogs; if we grow all to be pork-eaters, we shall not shortly have a rasher on the coals for money.

Enter LORENZO.

Jes. I'll tell my husband, Launcelot, what you say; here he comes.

Lor. I shall grow jealous of you shortly, Launcelot, if you thus get my wife into corners.

Jes. Nay, you need not fear us, Lorenzo; Launcelot and I are out: he tells me flatly, there is no mercy for me in heaven, because I am a Jew's daughter: and he says, you are no good member of the commonwealth; for, in converting Jews to Christians, you raise the price of pork.

Lor. I shall answer that better to the commonwealth, than you can the getting up of the negro's belly; the Moor is with child by you, Launcelot.

Laun. It is much, that the Moor should be more than reason: but if she be less than an honest woman, she is, indeed, more than I took her for.

Lor. How every fool can play upon the word! I think, the best grace of wit will shortly turn into silence; and discourse grow commendable in none only but parrots. — Go in, sirrah; bid them prepare for dinner.

Laun. That is done, sir; they have all stomachs.

Lor. Goodly lord, what a wit-snapper are you! then bid them prepare dinner.

Laun. That is done, too, sir; only, cover is the word.

Lor. Will you cover then, sir?

Laun. Not so, sir, neither; I know my duty.

Lor. Yet more quarrelling with occasion! Wilt thou show the whole wealth of thy wit in an instant? I pray thee, understand a plain man in his plain meaning: go to thy fellows; bid them cover the table, serve in the meat, and we will come in to dinner.

Laun. For the table, sir, it shall be served in; for the meat, sir, it shall be covered; for your coming in to dinner, sir, why, let it be as humours and conceits shall govern. [*Exit* Launcelot.

Lor. O dear discretion, how his words are suited!
The fool hath planted in his memory
An army of good words; And I do know
A many fools, that stand in better place,
Garnish'd like him, that for a tricksy word
Defy the matter. How cheer'st thou, Jessica?
And now, good sweet, say thy opinion,
How dost thou like the lord Bassanio's wife?

Jes. Past all expressing: It is very meet,
The lord Bassanio live an upright life;
For, having such a blessing in his lady,
He finds the joys of heaven here on earth;
And, if on earth he do not mean it, it
Is reason he should never come to heaven.
Why, if two gods should play some heavenly match,
And on the wager lay two earthly women,
And Portia one, there must be something else

Pawn'd with the other; for the poor rude world
Hath not her fellow.
Lor. Even such a husband
Hast thou of me, as she is for a wife.
Jes. Nay, but ask my opinion too of that.
Lor. I will anon; first, let us go to dinner.
Jes. Nay, let me praise you, while I have a stomach.
Lor. No, pray thee, let it serve for table-talk;
Then, howsoe'er thou speak'st 'mong other things
I shall digest it.
Jes. Well, I'll set you forth.

[*Exeunt.*

ACT IV.

SCENE I. — Venice. *A Court of Justice.*

Enter the Duke, *the Magnificoes;* ANTONIO, BASSANIO, GRATIANO, SALARINO, SALANIO, *and others.*

Duke. What, is Antonio here?
Ant. Ready, so please your grace.
Duke. I am sorry for thee; thou art come to answer
A stony adversary, an inhuman wretch,
Uncapable of pity, void and empty
From any dram of mercy.
Ant. I have heard,
Your grace hath ta'en great pains to qualify
His rigorous course; but since he stands obdurate,
And that no lawful means can carry me
Out of his envy's reach[1], I do oppose
My patience to his fury; and am arm'd
To suffer, with a quietness of spirit,
The very tyranny and rage of his.

[1] —— *his* envy's *reach,*] *Envy* in this place means *hatred* or *malice.*

Duke. Go one, and call the Jew into the court.
Salan. He's ready at the door: he comes, my lord.

Enter Shylock.

Duke. Make room, and let him stand before our face. —
Shylock, the world thinks, and I think so too,
That thou but lead'st this fashion of thy malice
To the last hour of act; and then, 'tis thought,
Thou'lt show thy mercy, and remorse[2], more strange
Than is thy strange apparent[3] cruelty:
And where[4] thou now exact'st the penalty,
(Which is a pound of this poor merchant's flesh,)
Thou wilt not only lose the forfeiture,
But touch'd with human gentleness and love,
Forgive a moiety of the principal;
Glancing an eye of pity on his losses,
That have of late so huddled on his back;
Enough to press a royal merchant down,
And pluck commiseration of his state
From brassy bosoms, and rough hearts of flint,
From stubborn Turks, and Tartars, never train'd
To offices of tender courtesy.
We all expect a gentle answer, Jew.

Shy. I have possess'd your grace of what I purpose;
And by our holy Sabbath have I sworn,
To have the due and forfeit of my bond:
If you deny it, let the danger light
Upon your charter, and your city's freedom.
You'll ask me, why I rather choose to have
A weight of carrion flesh, than to receive
Three thousand ducats: I'll not answer that:
But, say, it is my humour; Is it answer'd?
What if my house be troubled with a rat,

[2] —— *remorse,*] i. e. pity.
[3] —— *apparent* —] that is, *seeming;* not real.
[4] —— *where* —] For *whereas.*

And I be pleas'd to give ten thousand ducats
To have it baned? What, are you answer'd yet?
Some men there are, love not a gaping pig:
Some, that are mad, if they behold a cat;
And others, when the bag-pipe sings i' the nose,
Cannot contain their urine; For affection, *
Mistress of passion, sways it to the mood
Of what it likes, or loaths: Now, for your answer:
As there is no firm reason to be render'd,
Why he cannot abide a gaping pig;
Why he, a harmless necessary cat;
Why he, a swollen bag-pipe†; but of force
Must yield to such inevitable shame,
As to offend, himself being offended;
So can I give no reason, nor I will not,
More than a lodg'd hate, and a certain loathing,
I bear Antonio, that I follow thus
A losing suit against him. Are you answered?

Bass. This is no answer, thou unfeeling man,
To excuse the current of thy cruelty.

Shy. I am not bound to please thee with my answer.

Bass. Do all men kill the things they do not love?

Shy. Hates any man the thing he would not kill?

Bass. Every offence is not a hate at first.

Shy. What, would'st thou have a serpent sting thee twice?

Ant. I pray you, think you question [5] with the Jew:
You may as well go stand upon the beach,
And bid the main flood bate his usual height;
You may as well use question with the wolf,
Why he hath made the ewe bleat for the lamb;
You may as well forbid the mountain pines
To wag their high tops, and to make no noise,

* "Cannot contain," &c.—Malone reads thus:
"Cannot contain their urine for affection:
Masters of passion, sway it to the mood," &c.

† Malone reads "a woollen bag-pipe."

[5] —— *you* question —] To *question* is to converse.

When they are fretted with the gusts of heaven;
You may as well do any thing most hard,
As seek to soften that (than which what's harder?)
His Jewish heart:—Therefore, I do beseech you,
Make no more offers, use no further means,
But, with all brief and plain conveniency,
Let me have judgment, and the Jew his will.

Bass. For thy three thousand ducats here is six.

Shy. If every ducat in six thousand ducats
Were in six parts, and every part a ducat,
I would not draw them, I would have my bond.

Duke. How shalt thou hope for mercy, rend'ring none?

Shy. What judgment shall I dread, doing no wrong?
You have among you many a purchas'd slave,[6]
Which, like your asses, and your dogs, and mules,
You use in abject and in slavish parts,
Because you bought them:—Shall I say to you,
Let them be free, marry them to your heirs?
Why sweat they under burdens? let their beds
Be made as soft as yours, and let their palates
Be season'd with such viands? You will answer,
The slaves are ours:—So do I answer you;
The pound of flesh, which I demand of him,
Is dearly bought, is mine†, and I will have it:
If you deny me, fye upon your law!
There is no force in the decrees of Venice:
I stand for judgment: answer; shall I have it?

Duke. Upon my power, I may dismiss this court,
Unless Bellario, a learned doctor,
Whom I have sent for to determine this,
Come here to-day.

[6] —— *many a purchas'd slave,*] This argument, considered as used to the particular persons, seems conclusive. I see not how Venetians or Englishmen, while they practise the purchase and sale of slaves, can much enforce or demand the law of *doing to others as we would that they should do to us.* JOHNSON.

† "'tis mine." MALONE.

Salar. My lord, here stays without
A messenger with letters from the doctor,
New come from Padua.

Duke. Bring us the letters; Call the messenger.

Bass. Good cheer, Antonio! What, man? courage yet!
The Jew shall have my flesh, blood, bones, and all,
Ere thou shalt lose for me one drop of blood.

Ant. I am a tainted wether of the flock,
Meetest for death; the weakest kind of fruit
Drops earliest to the ground, and so let me:
You cannot better be employ'd, Bassanio,
Than to live still, and write mine epitaph.

Enter NERISSA, *dressed like a lawyer's clerk.*

Duke. Came you from Padua, from Bellario?

Ner. From both, my lord: Bellario greets your grace. [*Presents a letter.*

Bass. Why dost thou whet thy knife so earnestly?

Shy. To cut the forfeiture from that bankrupt there.

Gra. Not on thy sole, but on thy soul, harsh Jew,
Thou makest thy knife keen: but no metal can,
No, not the hangman's ax, bear half the keenness
Of thy sharp envy. Can no prayers pierce thee?

Shy. No, none that thou hast wit enough to make.

Gra. O, be thou damn'd, inexorable dog!
And for thy life let justice be accus'd.
Thou almost mak'st me waver in my faith,
To hold opinion with Pythagoras,
That souls of animals infuse themselves
Into the trunks of men: thy currish spirit
Govern'd a wolf, who, hang'd for human slaughter,
Even from the gallows did his fell soul fleet,
And, whilst thou lay'st in thy unhallow'd dam,
Infus'd itself in thee; for thy desires
Are wolfish, bloody, starv'd, and ravenous.

Shy. Till thou can'st rail the seal from off my bond,
Thou but offend'st thy lungs to speak so loud:

Repair thy wit, good youth, or it will fall
To cureless ruin.— I stand here for law.
Duke. This letter from Bellario doth commend
A young and learned doctor to our court:—
Where is he?
Ner. He attendeth here hard by,
To know your answer, whether you'll admit him.
Duke. With all my heart:—some three or four of you,
Go give him courteous conduct to this place.—
Mean time, the court shall hear Bellario's letter.

[Clerk *reads.*] *Your grace shall understand, that, at the receipt of your letter, I am very sick: but in the instant that your messenger came, in loving visitation was with me a young doctor of Rome, his name is Balthasar: I acquainted him with the cause in controversy between the Jew and Antonio the merchant: we turned o'er many books together: he is furnish'd with my opinion; which, better'd with his own learning, (the greatness whereof I cannot enough commend,) comes with him, at my importunity, to fill up your grace's request in my stead. I beseech you, let his lack of years be no impediment to let him lack a reverend estimation: for I never knew so young a body with so old a head. I leave him to your gracious acceptance, whose trial shall better publish his commendation.*

Duke. You hear the learn'd Bellario, what he writes:
And here, I take it, is the doctor come.

Enter PORTIA, *dressed like a doctor of laws.*

Give me your hand: Came you from old Bellario?
Por. I did, my lord.
Duke. You are welcome: take your place.
Are you acquainted with the difference
That holds this present question in the court?
Por. I am informed throughly of the cause.
Which is the merchant here, and which the Jew?

Duke. Antonio and old Shylock, both stand forth.
Por. Is your name Shylock?
Shy. Shylock is my name.
Por. Of a strange nature is the suit you follow;
Yet in such a rule, that the Venetian law
Cannot impugn you[7], as you do proceed. —
You stand within his danger[8], do you not?
[*To* ANTONIO.
Ant. Ay, so he says.
Por. Do you confess the bond?
Ant. I do.
Por. Then must the Jew be merciful.
Shy. On what compulsion must I? tell me that.
Por. The quality of mercy is not strain'd;
It droppeth, as the gentle rain from heaven
Upon the place beneath: it is twice bless'd;
It blesseth him that gives, and him that takes:
'Tis mightiest in the mightiest; it becomes
The throned monarch better than his crown;
His scepter shows the force of temporal power,
The attribute to awe and majesty,
Wherein doth sit the dread and fear of kings;
But mercy is above this scepter'd sway,
It is enthroned in the hearts of kings,
It is an attribute to God himself;
And earthly power doth then show likest God's
When mercy seasons justice. Therefore, Jew,
Though justice be thy plea, consider this, —
That, in the course of justice, none of us
Should see salvation[9]: we do pray for mercy;
And that same prayer doth teach us all to render
The deeds of mercy. I have spoke thus much,

[7] *Cannot* impugn *you,*] To *impugn,* is to oppose, to controvert.
[8] *You stand* within his danger,] i. e. within his reach or control.
[9] —— *in the course of justice, none of us*
Should see salvation:] Portia referring the *Jew* to the Christian doctrine of salvation, and the Lord's prayer, is a little out of character. BLACKSTONE.

To mitigate the justice of thy plea;
Which if thou follow, this strict court of Venice
Must needs give sentence 'gainst the merchant there.
Shy. My deeds upon my head! I crave the law,
The penalty and forfeit of my bond.
Por. Is he not able to discharge the money?
Bass. Yes, here I tender it for him in the court;
Yea, twice the sum: if that will not suffice,
I will be bound to pay it ten times o'er,
On forfeit of my hands, my head, my heart:
If this will not suffice, it must appear
That malice bears down truth. And I beseech you
Wrest once the law to your authority:
To do a great right, do a little wrong;
And curb this cruel devil of his will.
Por. It must not be; there is no power in Venice
Can alter a decree established:
'Twill be recorded for a precedent;
And many an error, by the same example,
Will rush into the state: it cannot be.
Shy. A Daniel come to judgment! yea, a Daniel!
O wise young judge, how do I honour thee!
Por. I pray you, let me look upon the bond.
Shy. Here 'tis, most reverend doctor, here it is.
Por. Shylock, there's thrice thy money offer'd thee.
Shy. An oath, an oath, I have an oath in heaven:
Shall I lay perjury upon my soul?
No, not for Venice.
Por. Why, this bond is forfeit;
And lawfully by this the Jew may claim
A pound of flesh, to be by him cut off
Nearest the merchant's heart: Be merciful!
Take thrice thy money; bid me tear the bond.
Shy. When it is paid according to the tenour. —
It doth appear, you are a worthy judge;
You know the law, your exposition
Hath been most sound; I charge you by the law,
Whereof you are a well-deserving pillar,

Proceed to judgment: by my soul I swear,
There is no power in the tongue of man
To alter me: I stay here on my bond.
Ant. Most heartily I do beseech the court
To give the judgment.
Por. Why then, thus it is.
You must prepare your bosom for his knife:
Shy. O noble judge! O excellent young man!
Por. For the intent and purpose of the law
Hath full relation to the penalty,
Which here appeareth due upon the bond.
Shy. 'Tis very true: O wise and upright judge!
How much more elder art thou than thy looks!
Por. Therefore, lay bare your bosom.
Shy. Ay, his breast:
So says the bond; — Doth it not, noble judge? —
Nearest his heart, those are the very words.
Por. It is so. Are there balance here, to weigh
The flesh?
Shy. I have them ready.
Por. Have by some surgeon, Shylock, on your charge,
To stop his wounds, lest he do bleed to death.
Shy. Is it so nominated in the bond?
Por. It is not so express'd; But what of that?
'Twere good you do so much for charity.
Shy. I cannot find it; 'tis not in the bond.
Por. Come, merchant, have you any thing to say?
Ant. But little; I am arm'd, and well prepar'd. —
Give me your hand, Bassanio; fare you well!
Grieve not that I am fallen to this for you;
For herein fortune shows herself more kind
Than is her custom: it is still her use,
To let the wretched man out-live his wealth,
To view with hollow eye, and wrinkled brow,
An age of poverty; from which lingering penance
Of such a misery doth she cut me off.
Commend me to your honourable wife:
Tell her the process of Antonio's end,

Say, how I lov'd you, speak me fair in death;
And, when the tale is told, bid her be judge,
Whether Bassanio had not once a love.
Repent not you that you shall lose your friend,
And he repents not that he pays your debt;
For, if the Jew do cut but deep enough,
I'll pay it instantly with all my heart.

Bass. Antonio, I am married to a wife,
Which is as dear to me as life itself;
But life itself, my wife, and all the world,
Are not with me esteem'd above thy life;
I would lose all, ay, sacrifice them all
Here to this devil, to deliver you.

Por. Your wife would give you little thanks for that,
If she were by, to hear you make the offer.

Gra. I have a wife, whom, I protest, I love;
I would she were in heaven, so she could
Entreat some power to change this currish Jew.

Ner. 'Tis well you offer it behind her back;
The wish would make else an unquiet house.

Shy. These be the Christian husbands: I have a daughter;
'Would, any of the stock of Barrabas
Had been her husband, rather than a Christian! [*Aside.*
We trifle time; I pray thee, pursue sentence.

Por. A pound of that same merchant's flesh is thine;
The court awards it, and the law doth give it.

Shy. Most rightful judge!

Por. And you must cut this flesh from off his breast;
The law allows it, and the court awards it.

Shy. Most learned judge! A sentence; come, prepare.

Por. Tarry a little; — there is something else. —
This bond doth give thee here no jot of blood;
The words expressly are, a pound of flesh:
Take then thy bond, take thou thy pound of flesh;
But, in the cutting it, if thou dost shed
One drop of Christian blood, thy lands and goods

Are, by the laws of Venice, confiscate
Unto the state of Venice.
Gra. O upright judge!—Mark, Jew;—O learned judge!
Shy. Is that the law?
Por. Thyself shall see the act:
For, as thou urgest justice, be assur'd,
Thou shalt have justice, more than thou desir'st.
Gra. O learned judge!—Mark, Jew; a learned judge!
Shy. I take this offer then!—pay the bond thrice,
And let the Christian go.
Bass. Here is the money.
Por. Soft;
The Jew shall have all justice;—soft;—no haste;—
He shall have nothing but the penalty.
Gra. O Jew! an upright judge, a learned judge!
Por. Therefore, prepare thee to cut off the flesh.
Shed thou no blood; nor cut thou less, nor more,
But just a pound of flesh: if thou tak'st more,
Or less, than a just pound,—be it but so much
As makes it light, or heavy, in the substance,
Or the division of the twentieth part
Of one poor scruple; nay, if the scale do turn
But in the estimation of a hair,—
Thou diest, and all thy goods are confiscate.
Gra. A second Daniel, a Daniel, Jew!
Now, infidel, I have thee on the hip.
Por. Why doth the Jew pause? take thy forfeiture.
Shy. Give me my principal, and let me go.
Bass. I have it ready for thee; here it is.
Por. He hath refus'd it in the open court;
He shall have merely justice, and his bond.
Gra. A Daniel, still say I; a second Daniel!—
I thank thee, Jew, for teaching me that word.
Shy. Shall I not have barely my principal?
Por. Thou shalt have nothing but the forfeiture,
To be so taken at thy peril, Jew.

Shy. Why then the devil give him good of it!
I'll stay no longer question.

Por. Tarry, Jew;
The law hath yet another hold on you.
It is enacted in the laws of Venice,—
If it be prov'd against an alien,
That by direct, or indirect attempts,
He seek the life of any citizen,
The party, 'gainst the which he doth contrive,
Shall seize one half his goods; the other half
Comes to the privy coffer of the state;
And the offender's life lies in the mercy
Of the duke only, 'gainst all other voice.
In which predicament, I say, thou stand'st:
For it appears by manifest proceeding,
That, indirectly, and directly too,
Thou hast contriv'd against the very life
Of the defendant; and thou hast incurr'd
The danger formerly by me rehears'd.
Down, therefore, and beg mercy of the duke.

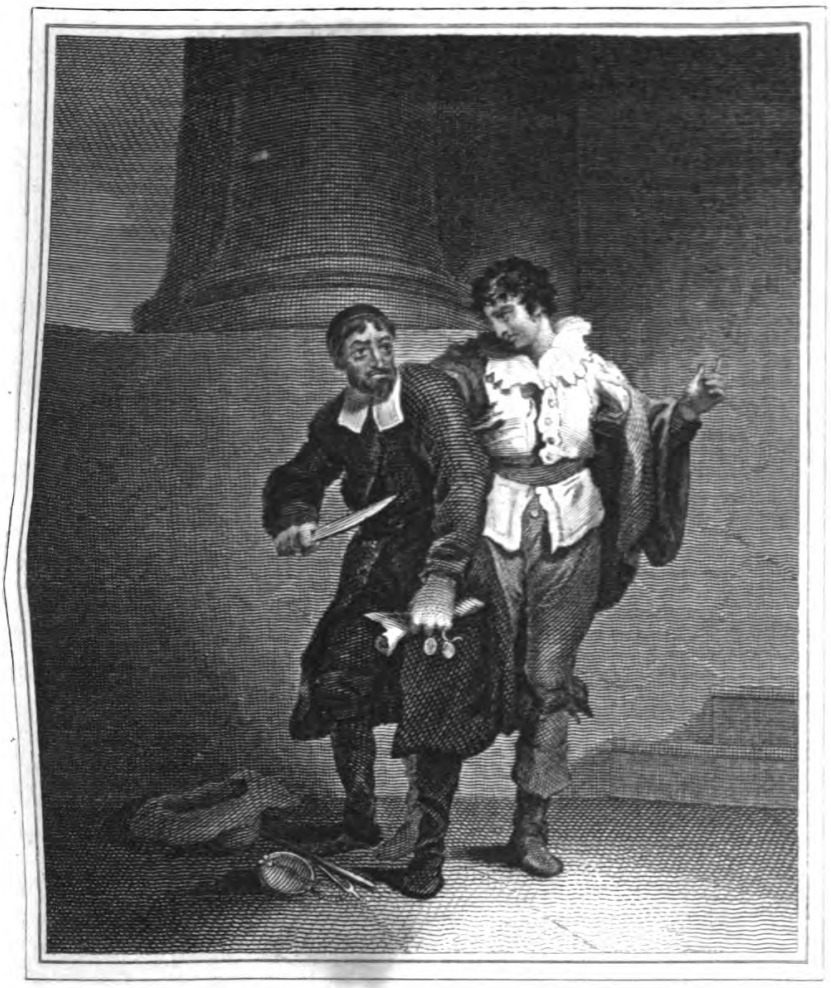
Gra. Beg that thou may'st have leave to hang thyself:
And yet, thy wealth being forfeit to the state,
Thou hast not left the value of a cord;
Therefore, thou must be hang'd at the state's charge.

Duke. That thou shalt see the difference of our spirit,
I pardon thee thy life before thou ask it:
For half thy wealth, it is Antonio's;
The other half comes to the general state,
Which humbleness may drive unto a fine.

Por. Ay, for the state[1]; not for Antonio.

Shy. Nay, take my life and all, pardon not that:
You take my house, when you do take the prop
That doth sustain my house; you take my life,
When you do take the means whereby I live.

[1] *Ay, for the state;* &c.] that is, the state's moiety may be commuted for a fine, but not Antonio's. Malone.



MERCHANT OF VENICE

GRA. BEG THAT THOU MAYST HAVE LEAVE TO HANG THYSELF;
AND YET, THY WEALTH BEING FORFEIT TO THE STATE;
THOU HAST NOT LEFT THE VALUE OF A CORD;
THEREFORE THOU MUST BE HANG'D AT THE STATES CHARGE.

Act IV. Sc. 1.

London. Published by F. C & J. Rivington. and Partners. Feb.ʸ 1823.

BIBLIOTHECA ROMANA

Por. What mercy can you render him, Antonio?
Gra. A halter gratis; nothing else; for God's sake.
Ant. So please my lord the duke, and all the court,
To quit the fine for one half of his goods;
I am content, so he will let me have
The other half in use,—to render it,
Upon his death, unto the gentleman
That lately stole his daughter;
Two things provided more,—That, for this favour,
He presently become a Christian;
The other, that he do record a gift,
Here in the court, of all he dies possess'd,
Unto his son Lorenzo, and his daughter.
Duke. He shall do this; or else I do recant
The pardon, that I late pronounced here.
Por. Art thou contented, Jew, what dost thou say?
Shy. I am content.
Por. Clerk, draw a deed of gift.
Shy. I pray you, give me leave to go from hence;
I am not well; send the deed after me,
And I will sign it.
Duke. Get thee gone, but do it.
Gra. In christening thou shalt have two godfathers;
Had I been judge, thou should'st have had ten more,[2]
To bring thee to the gallows, not the font.
[*Exit* SHYLOCK.
Duke. Sir, I entreat you home with me to dinner.
Por. I humbly do desire your grace of pardon;
I must away this night toward Padua,
And it is meet, I presently set forth.
Duke. I am sorry that your leisure serves you not.
Antonio, gratify this gentleman;
For, in my mind, you are much bound to him.
[*Exeunt* Duke, *Magnificoes, and Train.*
Bass. Most worthy gentleman, I and my friend,
Have by your wisdom been this day acquitted

[2] —— *thou should'st have had* ten *more,*] i.e. a jury of *twelve* men, to condemn thee to be hanged.

Of grievous penalties; in lieu whereof,
Three thousand ducats, due unto the Jew,
We freely cope your courteous pains withal.
Ant. And stand indebted, over and above,
In love and service to you evermore.
Por. He is well paid that is well satisfied:
And I, delivering you, am satisfied,
And therein do account myself well paid;
My mind was never yet more mercenary.
I pray you, know me, when we meet again;
I wish you well, and so I take my leave.
Bass. Dear sir, of force I must attempt you further;
Take some remembrance of us, as a tribute,
Not as a fee: grant me two things, I pray you,
Not to deny me, and to pardon me.
Por. You press me far, and therefore I will yield.
Give me your gloves, I'll wear them for your sake;
And, for your love, I'll take this ring from you:—
Do not draw back your hand; I'll take no more;
And you in love shall not deny me this.
Bass. This ring, good sir,—alas, it is a trifle;
I will not shame myself to give you this.
Por. I will have nothing else but only this;
And now, methinks, I have a mind to it.
Bass. There's more depends on this, than on the value.
The dearest ring in Venice will I give you,
And find it out by proclamation;
Only for this, I pray you, pardon me.
Por. I see, sir, you are liberal in offers:
You taught me first to beg; and now, methinks,
You teach me how a beggar should be answer'd.
Bass. Good sir, this ring was given me by my wife;
And, when she put it on, she made me vow,
That I should neither sell, nor give, nor lose it.
Por. That 'scuse serves many men to save their gifts.
An if your wife be not a mad woman,
And know how well I have deserv'd this ring,

She would not hold out enemy for ever,
For giving it to me. Well, peace be with you!
[*Exeunt* PORTIA *and* NERISSA.

Ant. My lord Bassanio, let him have the ring;
Let his deservings, and my love withal,
Be valued 'gainst your wife's commandment.

Bass. Go, Gratiano, run and overtake him,
Give him the ring; and bring him, if thou can'st,
Unto Antonio's house:—away, make haste.
[*Exit* GRATIANO.

Come, you and I will thither presently;
And in the morning early will we both
Fly toward Belmont: Come, Antonio. [*Exeunt*.

SCENE II.

The same. A Street.

Enter PORTIA *and* NERISSA.

Por. Inquire the Jew's house out, give him this deed,
And let him sign it; we'll away to-night,
And be a day before our husbands home:
This deed will be well welcome at Lorenzo.

Enter GRATIANO.

Gra. Fair sir, you are well overtaken:
My lord Bassanio, upon more advice,[3]
Hath sent you here this ring; and doth entreat
Your company at dinner.

Por. That cannot be:
This ring I do accept most thankfully,
And so, I pray you, tell him: Furthermore,
I pray you, show my youth old Shylock's house.

Gra. That will I do.

[3] —— *upon more* advice,] i. e. more *reflection*.

Ner. Sir, I would speak with you: —
I'll see if I can get my husband's ring, [*To* Portia.
Which I did make him swear to keep for ever.
Por. Thou may'st, I warrant; We shall have old swearing,
That they did give the rings away to men;
But we'll outface them, and outswear them too.
Away, make haste; thou know'st where I will tarry.
Ner. Come, good sir, will you show me to this house? [*Exeunt.*

ACT V.

SCENE I.—Belmont. *Avenue to* Portia's *House.*

Enter Lorenzo *and* Jessica.

Lor. The moon shines bright:—In such a night as this,
When the sweet wind did gently kiss the trees,
And they did make no noise; in such a night,
Troilus, methinks, mounted the Trojan walls,
And sigh'd his soul toward the Grecian tents,
Where Cressid lay that night.
Jes. In such a night,
Did Thisbe fearfully o'ertrip the dew;
And saw the lion's shadow ere himself,
And ran dismay'd away.
Lor. In such a night,
Stood Dido with a willow in her hand
Upon the wild sea-banks, and wav'd her love
To come again to Carthage.
Jes. In such a night,
Medea gather'd the enchanted herbs
That did renew old Æson.
Lor. In such a night,
Did Jessica steal from the wealthy Jew:

And with an unthrift love did run from Venice,
As far as Belmont.
Jes. And in such a night, †
Did young Lorenzo swear he lov'd her well;
Stealing her soul with many vows of faith,
And ne'er a true one.
Lor. And in such a night,
Did pretty Jessica, like a little shrew,
Slander her love, and he forgave it her.
Jes. I would out-night you, did nobody come:
But, hark, I hear the footing of a man.

Enter STEPHANO.

Lor. Who comes so fast in silence of the night?
Steph. A friend.
Lor. A friend? what friend? your name I pray you, friend?
Steph. Stephano is my name; and I bring word,
My mistress will before the break of day
Be here at Belmont; she doth stray about
By holy crosses, where she kneels and prays
For happy wedlock hours.
Lor. Who comes with her?
Steph. None, but a holy hermit, and her maid.
I pray you, is my master yet return'd?
Lor. He is not, nor we have not heard from him. —
But go we in, I pray thee, Jessica,
And ceremoniously let us prepare
Some welcome for the mistress of the house.

Enter LAUNCELOT.

Laun. Sola, sola, wo ha, ho, sola, sola!
Lor. Who calls?
Laun. Sola! did you see master Lorenzo, and mistress Lorenzo? sola, sola!

† "In such a night,"—MALONE.

Lor. Leave hollaing, man; here.

Laun. Sola! where? where?

Lor. Here.

Laun. Tell him, there's a post come from my master, with his horn full of good news; my master will be here ere morning. [*Exit.*

Lor. Sweet soul, let's in, and there expect their coming.
And yet no matter;—Why should we go in?
My friend Stephano, signify, I pray you,
Within the house, your mistress is at hand:
And bring your musick forth into the air.—
[*Exit* Stephano.
How sweet the moon-light sleeps upon this bank!
Here will we sit, and let the sounds of musick
Creep in our ears; soft stillness, and the night,
Become the touches of sweet harmony.
Sit, Jessica: Look, how the floor of heaven
Is thick inlaid with patines[4] of bright gold;
There's not the smallest orb, which thou behold'st,
But in his motion like an angel sings,
Still quiring to the young-eyed cherubins:
Such harmony is in immortal souls;[5]
But, whilst this muddy vesture of decay
Doth grossly close it in, we cannot hear it.—

[4] —— *with* patines *of bright gold;*] A patine, from *patina*, Lat. A *patine* is the small flat dish or plate used with the chalice, in the administration of the Eucharist. In the time of popery, and probably in the following age, it was commonly made of gold. Malone.

[5] *Such harmony is in immortal* souls; &c.] This passage having been much misunderstood, it may be proper to add a short explanation of it.

Such harmony, &c. is not an explanation arising from the foregoing line—"So great is the harmony!"—but an illustration:—"Of the *same kind* is the harmony."—The whole runs thus:—

There is not one of the heavenly orbs but sings as it moves, still quiring to the cherubin. Similar to the harmony they make, is that of immortal souls; or, (in other words,) *each of us have as perfect harmony in our souls as the harmony of the spheres, inasmuch as we have*

Enter Musicians.

Come, ho, and wake Diana with a hymn;[6]
With sweetest touches pierce your mistress' ear,
And draw her home with musick.

Jes. I am never merry when I hear sweet musick.
[*Musick.*

Lor. The reason is your spirits are attentive:
For do but note a wild and wanton herd,
Or race of youthful and unhandled colts,
Fetching mad bounds, bellowing, and neighing loud,
Which is the hot condition of their blood;
If they but hear perchance a trumpet sound,
Or any air of musick touch their ears,
You shall perceive them make a mutual stand,
Their savage eyes turn'd to a modest gaze,
By the sweet power of musick: Therefore, the poet
Did feign that Orpheus drew trees, stones, and floods;
Since nought so stockish, hard, and full of rage,
But musick for the time doth change his nature:
The man that hath no musick in himself,
Nor is not mov'd with concord of sweet sounds,
Is fit for treasons, stratagems, and spoils;
The motions of his spirit are dull as night,
And his affections dark as Erebus:
Let no such man be trusted. — Mark the musick.

Enter PORTIA *and* NERISSA, *at a distance.*

Por. That light we see, is burning in my hall.
How far that little candle throws his beams!
So shines a good deed in a naughty world.

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the quality of being moved by sweet sounds (as he expresses it afterwards;) *but our gross terrestrial part, which environs us, deadens the sound, and prevents our hearing.*—*It,* [Doth grossly close *it* in,] I apprehend, refers to *harmony.* MALONE.

[6] —— *wake Diana with a hymn;*] Diana is the moon, who is in the next scene represented as sleeping.

Ner. When the moon shone, we did not see the candle.

Por. So doth the greater glory dim the less:
A substitute shines brightly as a king,
Until a king be by; and then his state
Empties itself, as doth an inland brook
Into the main of waters. Musick! hark!

Ner. It is your musick, madam, of the house.

Por. Nothing is good, I see, without respect;[7]
Methinks, it sounds much sweeter than by day.

Ner. Silence bestows that virtue on it, madam.

Por. The crow doth sing as sweetly as the lark,
When neither is attended; and, I think,
The nightingale, if she should sing by day,
When every goose is cackling, would be thought
No better a musician than the wren.
How many things by season seasoned are
To their right praise, and true perfection! —
Peace, hoa! the moon sleeps with Endymion,
And would not be awak'd! [*Musick ceases.*

Lor. That is the voice,
Or I am much deceiv'd, of Portia.

Por. He knows me, as the blind man knows the cuckoo,
By the bad voice.

Lor. Dear lady, welcome home.

Por. We have been praying for our husbands' welfare,
Which speed, we hope, the better for our words.
Are they return'd?

Lor. Madam, they are not yet;
But there is come a messenger before,
To signify their coming.

Por. Go in, Nerissa,
Give order to my servants, that they take

[7] —— *without respect;*] Not absolutely good, but relatively good as it is modified by circumstances.

No note at all of our being absent hence; —
Nor you, Lorenzo; — Jessica, nor you.

[*A tucket*[8] *sounds.*

Lor. Your husband is at hand, I hear his trumpet:
We are no tell-tales, madam; fear you not.

Por. This night, methinks, is but the daylight sick,
It looks a little paler; 'tis a day,
Such as the day is when the sun is hid.

Enter BASSANIO, ANTONIO, GRATIANO, *and their Followers.*

Bass. We should hold day with the Antipodes,
If you would walk in absence of the sun.

Por. Let me give light[9], but let me not be light;
For a light wife doth make a heavy husband,
And never be Bassanio so for me;
But God sort all! — You are welcome home, my lord.

Bass. I thank you, madam: give welcome to my friend. —
This is the man, this is Antonio,
To whom I am so infinitely bound.

Por. You should in all sense be much bound to him,
For, as I hear, he was much bound for you.

Ant. No more than I am well acquitted of.

Por. Sir, you are very welcome to our house:
It must appear in other ways than words,
Therefore, I scant this breathing courtesy.[1]

[GRATIANO *and* NERISSA *seem to talk apart.*

Gra. By yonder moon, I swear, you do me wrong;
In faith, I gave it to the judge's clerk:
Would he were gelt that had it, for my part,
Since you do take it, love, so much at heart.

[8] *A* tucket—] *Toccata*, Ital. a flourish on a trumpet.

[9] *Let me give* light, &c.] There is scarcely any word with which Shakspeare so much delights to trifle as with *light*, in its various significations. JOHNSON.

[1] —— *this* breathing *courtesy.*] This verbal complimentary form, made up only of *breath*, i. e. words.

Por. A quarrel, ho, already? what's the matter?
Gra. About a hoop of gold, a paltry ring
That she did give me; whose posy was
For all the world, like cutler's poetry[2]
Upon a knife, *Love me, and leave me not.*
Ner. What talk you of the posy or the value?
You swore to me, when I did give it you,
That you would wear it till your hour of death;
And that it should lie with you in your grave:
Though not for me, yet for your vehement oaths,
You should have been respective, and have kept it.
Gave it a judge's clerk! — but well I know,
The clerk will ne'er wear hair on his face, that had it.
Gra. He will, an if he live to be a man.
Ner. Ay, if a woman live to be a man.
Gra. Now, by this hand, I gave it to a youth, —
A kind of boy; a little scrubbed boy,
No higher than thyself, the judge's clerk;
A prating boy, that begg'd it as a fee:
I could not for my heart deny it him.
Por. You were to blame, I must be plain with you,
To part so slightly with your wife's first gift;
A thing stuck on with oaths upon your finger,
And riveted so with faith unto your flesh.
I gave my love a ring, and made him swear
Never to part with it; and here he stands;
I dare be sworn for him, he would not leave it,
Nor pluck it from his finger, for the wealth
That the world masters. Now, in faith, Gratiano,
You give your wife too unkind a cause of grief;
An 'twere to me, I should be mad at it.
Bass. Why, I were best to cut my left hand off,
And swear, I lost the ring defending it. [*Aside.*

[2] —— *like cutler's poetry* —] Knives, as Sir J. Hawkins observes, were formerly inscribed, by means of *aqua fortis*, with short sentences in distich. For *posy*, Mr. Malone reads *poesy*, in his last edition, but not in his first.

Gra. My lord Bassanio gave his ring away
Unto the judge that begg'd it, and, indeed,
Deserv'd it too; and then the boy, his clerk,
That took some pains in writing, he begg'd mine:
And neither man, nor master, would take aught
But the two rings.
Por. What ring gave you, my lord?
Not that, I hope, which you receiv'd of me.
Bass. If I could add a lie unto a fault,
I would deny it; but you see my finger
Hath not the ring upon it, it is gone.
Por. Even so void is your false heart of truth.
By heaven, I will ne'er come in your bed
Until I see the ring.
Ner. Nor I in yours,
Till I again see mine.
Bass. Sweet Portia,
If you did know to whom I gave the ring,
If you did know for whom I gave the ring,
And would conceive for what I gave the ring,
And how unwillingly I left the ring,
When naught would be accepted but the ring,
You would abate the strength of your displeasure.
Por. If you had known the virtue of the ring,
Or half her worthiness that gave the ring,
Or your own honour to contain the ring,
You would not then have parted with the ring.
What man is there so much unreasonable,
If you had pleas'd to have defended it
With any terms of zeal, wanted the modesty
To urge the thing held as a ceremony?
Nerissa teaches me what to believe;
I'll die for't, but some woman had the ring.
Bass. No, by mine honour, madam, by my soul,
No woman had it, but a civil doctor,
Which did refuse three thousand ducats of me,
And begg'd the ring; the which I did deny him,
And suffer'd him to go displeas'd away;

Even he that had held up the very life
Of my dear friend. What should I say, sweet lady?
I was enforc'd to send it after him;
I was beset with shame and courtesy:
My honour would not let ingratitude
So much besmear it: Pardon me, good lady;
For by these blessed candles of the night,
Had you been there, I think, you would have begg'd
The ring of me to give the worthy doctor.

Por. Let not that doctor e'er come near my house:
Since he hath got the jewel that I lov'd,
And that which you did swear to keep for me,
I will become as liberal as you;
I'll not deny him any thing I have,
No, not my body, nor my husband's bed:
Know him I shall, I am well sure of it:
Lie not a night from home; watch me like Argus;
If you do not, if I be left alone,
Now, by mine honour, which is yet mine own,
I'll have that doctor for my bedfellow.

Ner. And I his clerk; therefore be well advis'd,
How you do leave me to mine own protection.

Gra. Well, do you so: let not me take him then;
For, if I do, I'll mar the young clerk's pen.

Ant. I am the unhappy subject of these quarrels.

Por. Sir, grieve not you; You are welcome, notwithstanding.

Bass. Portia, forgive me this enforced wrong;
And in the hearing of these many friends,
I swear to thee, even by thine own fair eyes,
Wherein I see myself, ——

Por. Mark you but that!
In both my eyes he doubly sees himself:
In each eye one: —swear by your double self, [3]
And there's an oath of credit.

Bass. Nay, but hear me:

[3] —— *swear by your* double *self,*] *Double* is here used in a bad sense for—*full of duplicity.*

Pardon this fault, and by my soul I swear
I never more will break an oath with thee.
Ant. I once did lend my body for his wealth;[4]
Which, but for him that had your husband's ring,
[*To* PORTIA.
Had quite miscarried: I dare be bound again,
My soul upon the forfeit, that your lord
Will never more break faith advisedly.
Por. Then you shall be his surety: Give him this;
And bid him keep it better than the other.
Ant. Here, lord Bassanio; swear to keep this ring.
Bass. By heaven, it is the same I gave the doctor!
Por. I had it of him: pardon me, Bassanio;
For by this ring the doctor lay with me.
Ner. And pardon me, my gentle Gratiano;
For that same scrubbed boy, the doctor's clerk,
In lieu of this, last night did lie with me.
Gra. Why, this is like the mending of high-ways
In summer, where the ways are fair enough:
What! are we cuckolds, ere we have deserv'd it?
Por. Speak not so grossly.—You are all amaz'd:
Here is a letter, read it at your leisure;
It comes from Padua, from Bellario:
There you shall find, that Portia was the doctor;
Nerissa there, her clerk: Lorenzo here,
Shall witness, I set forth as soon as you,
And but even now returned; I have not yet
Enter'd my house.—Antonio, you are welcome;
And I have better news in store for you,
Than you expect: unseal this letter soon;
There you shall find, three of your argosies
Are richly come to harbour suddenly:
You shall not know by what strange accident
I chanced on this letter.
Ant. I am dumb.

[4] ——*for his* wealth;] For his advantage; to obtain his happiness. *Wealth* was, at that time, the term opposite to *adversity*, or *calamity*.

Bass. Were you the doctor, and I knew you not?
Gra. Were you the clerk, that is to make me cuckold?
Ner. Ay; but the clerk that never means to do it,
Unless he live until he be a man.
Bass. Sweet doctor, you shall be my bedfellow;
When I am absent, then lie with my wife.
Ant. Sweet lady, you have given me life and living;
For here I read for certain, that my ships
Are safely come to road.
Por. How now, Lorenzo?
My clerk hath some good comforts too for you.
Ner. Ay, and I'll give them him without a fee.—
There do I give to you, and Jessica,
From the rich Jew, a special deed of gift,
After his death, of all he dies possess'd of.
Lor. Fair ladies, you drop manna in the way
Of starved people.
Por. It is almost morning,
And yet, I am sure, you are not satisfied
Of these events at full: Let us go in;
And charge us there upon intergatories,
And we will answer all things faithfully.
Gra. Let it be so; The first intergatory,
That my Nerissa shall be sworn on, is,
Whether till the next night she had rather stay;
Or go to bed now, being two hours to-day:
But were the day come, I should wish it dark,
That I were couching with the doctor's clerk.
Well, while I live, I'll fear no other thing
So sore, as keeping safe Nerissa's ring. [*Exeunt.* [5]

[5] Of THE MERCHANT OF VENICE the style is even and easy, with few peculiarities of diction, or anomalies of construction. The comick part raises laughter, and the serious fixes expectation. The probability of either one or the other story cannot be maintained. The union of two actions in one event is in this drama eminently happy. Dryden was much pleased with his own address in connecting the two plots of his *Spanish Friar*, which yet, I believe, the critick will find excelled by this play. JOHNSON.

AS YOU LIKE IT.

Was *certainly borrowed*, if we believe Dr. Grey and Mr. Upton, from the *Coke's Tale of Gamelyn:* which by the way was not *printed* till a century afterward: when in truth the old bard, who was no hunter of MSS., contented himself solely with *Lodge's Rosalynd*, or *Euphue's Golden Legacye*, 4to. 1590. FARMER.

Shakspeare has followed Lodge's novel more exactly than is his general custom when he is indebted to such worthless originals: and has sketched some of his principal characters, and borrowed a few expressions from it. His imitations, &c. however, are in general too insignificant to merit transcription.

It should be observed, that the characters of *Jaques*, the *Clown*, and *Audrey*, are entirely of the poet's own formation.

Although I have never met with any edition of this comedy before the year 1623, it is evident that such a publication was at least designed. At the beginning of the second volume of the entries at Stationers' Hall, are placed two leaves of irregular prohibitions, notes, &c. Among these are the following: —

Aug. 4.

" *As you like it*, a book.....
" *Henry the Fift*, a book..... } to be staid."
" The Comedy of *Much Ado*, a book...

The dates scattered over these plays are from 1596 to 1615.

STEEVENS.

This comedy, I believe, was written in 1599. MALONE.

*PERSONS REPRESENTED.**

DUKE, *living in exile.*
FREDERICK, *Brother to the* Duke, *and Usurper of his Dominions.*
AMIENS, } *Lords attending upon the* Duke *in his Banish-*
JAQUES, } *ment.*
LE BEAU, *a Courtier attending upon* Frederick.
CHARLES, *his Wrestler.*
OLIVER, }
JAQUES, } *Sons of Sir* Rowland de Bois.
ORLANDO, }
ADAM, } *Servants to* Oliver.
DENNIS, }
TOUCHSTONE, *a Clown.*
Sir OLIVER MAR-TEXT, *a Vicar.*
CORIN, } *Shepherds.*
SYLVIUS, }
WILLIAM, *a Country Fellow, in love with* Audrey.
A Person representing Hymen.

ROSALIND, *Daughter to the banished* Duke.
CELIA, *Daughter to* Frederick.
PHEBE, *a Shepherdess.*
AUDREY, *a Country Wench.*

Lords belonging to the two Dukes; Pages, Foresters, and other Attendants.

The SCENE lies, first, near OLIVER's *House; afterwards, partly in the Usurper's Court, and partly in the Forest of* Arden.

* The list of the persons being omitted in the old editions, was added by Mr. Rowe. JOHNSON.

AS YOU LIKE IT.

ACT I.

SCENE I. —*An Orchard, near* Oliver's *House.*

Enter ORLANDO *and* ADAM.

Orlando.

AS I remember, Adam, it was upon this fashion bequeathed me: By will, but a poor thousand crowns †: and, as thou say'st, charged my brother, on his blessing, to breed me well: and there begins my sadness. My brother Jaques he keeps at school, and report speaks goldenly of his profit: for my part, he keeps me rustically at home, or, to speak more properly, stays me here at home unkept [1]; For call you that keeping for a gentleman of my birth, that differs not from the stalling of an ox? His horses are bred better: for, besides that they are fair with their feeding, they are taught their manage, and to that end riders dearly hired: but I, his

† Mr. Malone reads, "As I remember, Adam, it was upon this fashion. He bequeathed me by will but a poor thousand crowns," &c.

[1] ——stays *me here at home unkept:*] We should read *stys*, i. e. keeps me like a brute. The following words—*for call you that keeping—that differs not from the stalling of an ox?* confirms this emendation. So Caliban says—

"And here you *sty* me
"In this hard rock." WARBURTON.

Sties is better than *stays*, and more likely to be Shakspeare's. JOHNSON.

brother, gain nothing under him but growth; for the which his animals on his dunghills are as much bound to him as I. Besides this nothing that he so plentifully gives me, the something that nature gave me, his countenance seems to take from me; he lets me feed with his hinds, bars me the place of a brother, and, as much as in him lies, mines my gentility with my education. This is it, Adam, that grieves me; and the spirit of my father, which I think is within me, begins to mutiny against this servitude: I will no longer endure it, though yet I know no wise remedy how to avoid it.

Enter Oliver.

Adam. Yonder comes my master, your brother,

Orl. Go apart, Adam, and thou shalt hear how he will shake me up.

Oli. Now, sir! what make you here?[2]

Orl. Nothing: I am not taught to make any thing.

Oli. What mar you then, sir?

Orl. Marry, sir, I am helping you to mar that which God made, a poor unworthy brother of yours, with idleness.

Oli. Marry, sir, be better employed, and be naught awhile.[3]

[2] —— *what* make you *here?*] i. e. what do you here?

[3] —— *be better employ'd, and* be naught awhile.] i. e. *It is better to do mischief, than to do nothing.* Johnson.

I believe that the words *be naught awhile*, mean no more than this: "Be content to be a *cypher*, till I shall think fit to elevate you into consequence." Steevens.

Naught and *nought* are frequently confounded in old English books. I once thought that the latter was here intended, in the sense affixed to it by Mr. Steevens: "Be content to be a *cypher*, &c." But the following passage in *Sweetnam*, a comedy, 1620, induces me to think that the reading of the old copy (*naught*) and Dr. Johnson's explanation are right:

"—— get you both in, and be *naught awhile.*"

The speaker is a chamber-maid, and she addresses herself to her mistress and her lover. Malone.

Orl. Shall I keep your hogs, and eat husks with them? What prodigal portion have I spent, that I should come to such penury?

Oli. Know you where you are, sir?

Orl. O, sir, very well: here in your orchard.

Oli. Know you before whom, sir?

Orl. Ay, better than he† I am before knows me. I know, you are my eldest brother: and, in the gentle condition of blood, you should so know me: The courtesy of nations allows you my better, in that you are the first-born; but the same tradition takes not away my blood, were there twenty brothers betwixt us: I have as much of my father in me, as you; albeit, I confess, your coming before me is nearer to his reverence. [4]

Oli. What, boy!

Orl. Come, come, elder brother, you are too young in this.

Oli. Wilt thou lay hands on me, villain?

Orl. I am no villain[5]: I am the youngest son of sir Rowland de Bois: he was my father; and he is thrice a villain, that says, such a father begot villains: Wert thou not my brother, I would not take this hand from thy throat, till this other had pull'd out thy tongue for saying so! thou hast railed on thy thyself.

Adam. Sweet masters, be patient; for your father's remembrance, be at accord.

Oli. Let me go, I say.

Orl. I will not, till I please: you shall hear me. My father charged you in his will to give me good education: you have trained me like a peasant, obscuring and hiding from me all gentleman-like qualities: the spirit

† "him I am." MALONE.

[4] —— *albeit, I confess, your coming before me is nearer to his* reverence.] This probably, refers to the courtesy of distinguishing the *eldest son* of a knight, by the title of esquire.

[5] *I am no* villain:] The word *villain* is used by the elder brother in its present meaning, for a *worthless, wicked,* or *bloody man;* by Orlando, in its original signification, for a *fellow of base extraction.* JOHNSON.

of my father grows strong in me, and I will no longer endure it: therefore allow me such exercises as may become a gentleman, or give me the poor allottery my father left me by testament; with that I will go buy my fortunes.

Oli. And what wilt thou do? beg, when that is spent? Well, sir, get you in: I will not long be troubled with you: you shall have some part of your will: I pray you leave me.

Orl. I will no further offend you than becomes me for my good.

Oli. Get you with him, you old dog.

Adam. Is old dog my reward? Most true, I have lost my teeth in your service.—God be with my old master! he would not have spoke such a word.

[*Exeunt* Orlando *and* Adam.

Oli. Is it even so? begin you to grow upon me? I will physick your rankness, and yet give no thousand crowns neither. Hola, Dennis!

Enter Dennis.

Den. Calls your worship?

Oli. Was not Charles, the Duke's wrestler, here to speak with me?

Den. So please you, he is here at the door, and importunes access to you.

Oli. Call him in. [*Exit* Dennis.]—'Twill be a good way; and to-morrow the wrestling is.

Enter Charles.

Cha. Good morrow to your worship.

Oli. Good monsieur Charles!—what's the new news at the new court?

Cha. There's no news at the court, sir, but the old news: that is, the old duke is banished by his younger brother the new duke; and three or four loving lords have put themselves into voluntary exile with him, whose

lands and revenues enrich the new duke; therefore he gives them good leave[6] to wander.

Oli. Can you tell, if Rosalind, the duke's daughter, be banished with her father?

Cha. O, no; for the duke's daughter[7], her cousin, so loves her, — being ever from their cradles bred together, — that she would have followed her exile, or have died to stay behind her. She is at the court, and no less beloved of her uncle than his own daughter; and never two ladies loved as they do.

Oli. Where will the old duke live?

Cha. They say, he is already in the forest of[8] Arden, and a many merry men with him; and there they live like the old Robin Hood of England: they say many young gentlemen flock to him every day; and fleet the time carelessly, as they did in the golden world.

Oli. What, you wrestle to-morrow before the new duke?

Cha. Marry, do I, sir; and I came to acquaint you with a matter. I am given, sir, secretly to understand, that your younger brother, Orlando, hath a disposition to come in disguis'd against me to try a fall: To-morrow, sir, I wrestle for my credit; and he that escapes me without some broken limb, shall acquit him well. Your brother is but young and tender; and, for your love, I would be loath to foil him, as I must, for my own honour, if he come in: therefore, out of my love to you, I came hither to acquaint you withal; that either you might

[6] —— *good leave* —] As often as this phrase occurs, it means a *ready assent.*

[7] —— *for the duke's daughter,*] i. e. the *usurping* duke's daughter. Sir T. Hanmer reads — the *new* duke's; and in the preceding speech — the *old* duke's daughter; but in my opinion unnecessarily. The ambiguous use of the word *duke* in these passages is much in our author's manner. MALONE.

[8] —— *in the forest of* Arden,] *Ardenne* is a forest of considerable extent in French Flanders, lying near the Meuse, and between Charlemont and Rocroy.

stay him from his intendment, or brook such disgrace well as he shall run into; in that it is a thing of his own search, and altogether against my will.

Oli. Charles, I thank thee for thy love to me, which thou shalt find I will most kindly requite. I had myself notice of my brother's purpose herein, and have by underhand means laboured to dissuade him from it; but he is resolute. I'll tell thee, Charles, — it is the stubbornest young fellow of France; full of ambition, an envious emulator of every man's good parts, a secret and villainous contriver against me his natural brother; therefore use thy discretion; I had as lief thou didst break his neck as his finger: And thou wert best look to't; for if thou dost him any slight disgrace, or if he do not mightily grace himself on thee, he will practise against thee, by poison, entrap thee by some treacherous device, and never leave thee till he hath ta'en thy life by some indirect means or other; for, I assure thee, and almost with tears I speak it, there is not one so young and so villainous this day living. I speak but brotherly of him; but should I anatomise him to thee as he is, I must blush and weep, and thou must look pale and wonder.

Cha. I am heartily glad I came hither to you: If he come to-morrow, I'll give him his payment: If ever he go alone again, I'll never wrestle for prize more: And so, God keep your worship! [*Exit.*

Oli. Farewell, good Charles. — Now will I stir this gamester[9]: I hope, I shall see an end of him; for my soul, yet I know not why, hates nothing more than he. Yet he's gentle; never school'd, and yet learned; full of noble device; of all sorts[1] enchantingly belov'd; and, indeed, so much in the heart of the world, and especially of my own people, who best know him, that I am altogether

[9] —— *this* gamester:] *Gamester*, in the present instance, and some others, does not signify a man viciously addicted to games of chance, but a frolicsome person.

[1] —— *of all* sorts —] *Sorts*, in this place, means ranks and degrees of men. RITSON.

misprised: but it shall not be so long; this wrestler shall clear all: nothing remains, but that I kindle the boy thither, which now I'll go about. [*Exit.*

SCENE II.

A Lawn before the Duke's *Palace.*

Enter ROSALIND *and* CELIA.

Cel. I pray thee, Rosalind, sweet my coz, be merry.

Ros. Dear Celia, I show more mirth than I am mistress of; and would you yet I were merrier? Unless you could teach me to forget a banished father, you must not learn me how to remember any extraordinary pleasure.

Cel. Herein, I see, thou lovest me not with the full weight that I love thee: if my uncle, thy banished father, had banished thy uncle, the duke my father, so thou hadst been still with me, I could have taught my love to take thy father for mine; so would'st thou, if the truth of thy love to me were so righteously temper'd as mine is to thee.

Ros. Well, I will forget the condition of my estate, to rejoice in yours.

Cel. You know, my father hath no child but I, nor none is like to have; and, truly, when he dies, thou shalt be his heir; for what he hath taken away from thy father perforce, I will render thee again in affection; by mine honour, I will: and when I break that oath, let me turn monster; therefore, my sweet Rose, my dear Rose, be merry.

Ros. From henceforth, I will, coz, and devise sports: let me see; What think you of falling in love?

Cel. Marry, I pr'ythee, do, to make sport withal: but love no man in good earnest; nor no further in sport neither, than with safety of a pure blush thou may'st in honour come off again.

Ros. What shall be our sport then?

Cel. Let us sit and mock the good housewife, Fortune, from her wheel[2], that her gifts may henceforth be bestowed equally.

Ros. I would, we could do so; for her benefits are mightily misplaced: and the bountiful blind woman doth most mistake in her gifts to women.

Cel. 'Tis true: for those that she makes fair, she scarce makes honest; and those, that she makes honest, she makes very ill-favour'dly.

Ros. Nay, now thou goest from fortune's office to nature's: fortune reigns in gifts of the world, not in the lineaments of nature.

Enter TOUCHSTONE.

Cel. No: When nature hath made a fair creature, may she not by fortune fall into the fire? — Though nature hath given us wit to flout at fortune, hath not fortune sent in this fool to cut off the argument?

Ros. Indeed, there is fortune too hard for nature; when fortune makes nature's natural the cutter off of nature's wit.

Cel. Peradventure, this is not fortune's work neither, but nature's; who perceiving our natural wits too dull to reason of such goddesses, hath sent this natural for our whetstone†: for always the dulness of the fool is the whetstone of his wits. — How now, wit? whither wander you?

Touch. Mistress, you must come away to your father.

[2] —— *mock the good housewife, Fortune, from her wheel.*] The wheel of Fortune is not the *wheel* of a *housewife*. Shakspeare has confounded Fortune, whose wheel only figures uncertainty and vicissitude, with the destiny that spins the thread of life, though not indeed with a wheel. JOHNSON.

† Malone reads, "who perceiveth our natural wits too dull to reason of such goddesses, and hath sent, &c."

Cel. Were you made the messenger?

Touch. No, by mine honour; but I was bid to come for you.

Ros. Where learned you that oath, fool?

Touch. Of a certain knight, that swore by his honour they were good pancakes, and swore by his honour the mustard was naught: now, I'll stand to it, the pancakes were naught, and the mustard was good: and yet was not the knight forsworn.

Cel. How prove you that, in the great heap of your knowledge?

Ros. Ay, marry; now unmuzzle your wisdom.

Touch. Stand you both forth now: stroke your chins, and swear by your beards that I am a knave.

Cel. By our beards, if we had them, thou art.

Touch. By my knavery, if I had it, then I were: but if you swear by that that is not, you are not forsworn: no more was this knight, swearing by his honour, for he never had any: or if he had, he had sworn it away, before ever he saw those pancakes or that mustard.

Cel. Pr'ythee, who is't that thou mean'st?

Touch. One that old Frederick, your father, loves.

Cel. My father's love is enough to honour him. Enough! speak no more of him: you'll be whipp'd for taxation[3], one of these days.

Touch. The more pity, that fools may not speak wisely, what wise men do foolishly.

Cel. By my troth, thou say'st true: for since the little wit, that fools have, was silenced[4], the little foolery, that wise men have, makes a great show. Here comes Monsieur Le Beau.

[3] —— *you'll be* whipp'd for taxation,] *Taxation* is censure, or satire.

[4] —— *since the little wit, that fools have, was silenced,*] Shakspeare probably alludes to the use of *fools* or *jesters*, who for some ages had been allowed in all courts an unbridled liberty of censure and mockery, and about this time began to be less tolerated. JOHNSON.

Enter Le Beau.

Ros. With his mouth full of news.

Cel. Which he will put on us, as pigeons feed their young.

Ros. Then shall we be news-cramm'd.

Cel. All the better; we shall be the more marketable. *Bon jour*, Monsieur Le Beau: What's the news?

Le Beau. Fair princess, you have lost much good sport.

Cel. Sport? Of what colour?

Le Beau. What colour, madam? How shall I answer you?[7]

Ros. As wit and fortune will.

Touch. Or as the destinies decree.

Cel. Well said; that was laid on with a trowel.[5]

Touch. Nay, if I keep not my rank, ——

Ros. Thou losest thy old smell.

Le Beau. You amaze me[6], ladies: I would have told you of good wrestling, which you have lost the sight of.

Ros. Yet tell us the manner of the wrestling.

Le Beau. I will tell you the beginning, and, if it please your ladyships, you may see the end; for the best is yet to do; and here, where you are, they are coming to perform it.

Cel. Well,—the beginning, that is dead and buried.

Le Beau. There comes an old man, and his three sons, ——

Cel. I could match this beginning with an old tale.

Le Beau. Three proper young men, of excellent growth and presence; ——

[5] —— *laid on with a trowel.*] *To lay on with a trowel*, is, to do any thing strongly, and without delicacy. If a man flatters grossly, it is a common expression to say, that he *lays it on with a trowel.* M. Mason.

[6] *You* amaze *me*,] To *amaze*, here, is not to astonish or strike with wonder, but to perplex; to confuse, so as to put out of the intended narrative. Johnson.

Ros. With bills on their necks, — *Be it known unto all men by these presents,*[7] ——

Le Beau. The eldest of the three wrestled with Charles, the duke's wrestler; which Charles in a moment threw him, and broke three of his ribs, that there is little hope of life in him: so he served the second, and so the third: Yonder they lie; the poor old man, their father, making such pitiful dole over them, that all the beholders take his part with weeping.

Ros. Alas!

Touch. But what is the sport, monsieur, that the ladies have lost?

Le Beau. Why, this that I speak of.

Touch. Thus men may grow wiser every day! it is the first time that ever I heard, breaking of ribs was sport for ladies.

Cel. Or I, I promise thee.

Ros. But is there any else longs to see this broken musick in his sides[8]? is there yet another dotes upon rib-breaking? — Shall we see this wrestling cousin?

Le Beau. You must if you stay here: for here is the

[7] *With* bills *on their necks,—Be it known unto all men by these presents,*] I don't think that by *bill* is meant either an instrument of war, or one of law, but merely a label or advertisement—as we say a *play-bill*, a *hand-bill;* unless these words were part of Le Beau's speech; in which case the word *bill* would be used by him to denote a weapon, and by Rosalind perverted to mean a *label.* M. MASON.

[8] —— *is there any else longs to* see *this broken musick in his sides?*] This probably alludes to the pipe of Pan, which consisting of reeds of unequal length, and gradually lessening, bore some resemblance to the ribs of a man. M. MASON.

Broken musick either means the noise which the breaking of ribs would occasion, or the hollow sound which proceeds from a person's receiving a violent fall. DOUCE.

I can offer no legitimate explanation of this passage, but may observe that another, somewhat parallel, occurs in *K. Henry V.:* "Come, your answer in *broken musick;* for thy voice is musick, and thy English broken." STEEVENS.

place appointed for the wrestling, and they are ready to perform it.

Cel. Yonder, sure, they are coming: Let us now stay and see it.

Flourish. Enter Duke Frederick, Lords, Orlando, Charles, *and Attendants.*

Duke F. Come on; since the youth will not be entreated, his own peril on his forwardness.

Ros. Is yonder the man?

Le Beau. Even he, madam.

Cel. Alas, he is too youug: yet he looks successfully.

Duke F. How now, daughter, and cousin? are you crept hither to see the wrestling?

Ros. Ay, my liege: so please you give us leave.

Duke F. You will take little delight in it, I can tell you, there is such odds in the men: In pity of the challenger's youth, I would fain dissuade him, but he will not be entreated: Speak to him, ladies; see if you can move him.

Cel. Call him hither, good Monsieur Le Beau.

Duke F. Do so; I'll not be by. [Duke *goes apart.*

Le Beau. Monsieur the challenger, the princesses call for you.

Orl. I attend them, with all respect and duty.

Ros. Young man, have you challenged Charles the wrestler?

Orl. No, fair princess; he is the general challenger: I come but in, as others do, to try with him the strength of my youth.

Cel. Young gentleman, your spirits are too bold for your years: You have seen cruel proof of this man's strength: if you saw yourself with your eyes, or knew yourself with your judgment[9], the fear of your adven-

[9] —— *if you saw yourself with* your eyes, *or knew yourself with* your *judgment,*] i. e. *if you should use* your own eyes to *see,* or your own judgment to know *yourself, the fear of your adventure would counsel you.* Johnson.

ture would counsel you to a more equal enterprise. We pray you, for your own sake, to embrace your own safety, and give over this attempt.

Ros. Do, young sir; your reputation shall not therefore be misprised: we will make it our suit to the duke, that the wrestling might not go forward.

Orl. I beseech you, punish me not with your hard thoughts: wherein I confess me much guilty, to deny so fair and excellent ladies any thing. But let your fair eyes, and gentle wishes, go with me to my trial: wherein if I be foiled, there is but one shamed that was never gracious; if killed, but one dead that is willing to be so: I shall do my friends no wrong, for I have none to lament me: the world no injury, for in it I have nothing; only in the world I fill up a place, which may be better supplied when I have made it empty.

Ros. The little strength that I have, I would it were with you.

Cel. And mine, to eke out hers.

Ros. Fare you well. Pray heaven I be deceived in you!

Cel. Your heart's desires be with you.

Cha. Come, where is this young gallant, that is so desirous to lie with his mother earth?

Orl. Ready, sir; but his will hath in it a more modest working.

Duke F. You shall try but one fall.

Cha. No, I warrant your grace; you shall not entreat him to a second, that have so mightily persuaded him from a first.

Orl. You mean to mock me after; you should not have mocked me before; but come your ways.

Ros. Now, Hercules be thy speed, young man!

Cel. I would I were invisible, to catch the strong fellow by the leg. [CHARLES *and* ORLANDO *wrestle.*

Ros. O excellent young man!

Cel. If I had a thunderbolt in mine eye, I can tell who should down. [CHARLES *is thrown. Shout.*

Duke F. No more, no more.

Orl. Yes, I beseech your grace; I am not yet well breathed.

Duke F. How dost thou Charles?

Le Beau. He cannot speak, my lord.

Duke F. Bear him away. [CHARLES *is borne out.*
What is thy name, young man?

Orl. Orlando, my liege; the youngest son of sir Rowland de Bois.

Duke F. I would thou hadst been son to some man else.
The world esteem'd thy father honourable,
But I did find him still mine enemy:
Thou shouldst have better pleas'd me with this deed,
Hadst thou descended from another house.
But fare thee well; thou art a gallant youth;
I would, thou hadst told me of another father.
[*Exeunt Duke* FRED. *Train, and* LE BEAU.

Cel. Were I my father, coz, would I do this?

Orl. I am more proud to be sir Rowland's son,
His youngest son;—and would not change that calling,[1]
To be adopted heir to Frederick.

Ros. My father lov'd sir Rowland as his soul,
And all the world was of my father's mind:
Had I before known this young man his son,
I should have given him tears unto intreaties,
Ere he should thus have ventur'd.

Cel. Gentle cousin,
Let us go thank him, and encourage him:
My father's rough and envious disposition
Sticks me at heart.—Sir, you have well deserv'd;
If you do keep your promises in love,
But justly, as you have exceeded promise, †
Your mistress shall be happy.

[1] —— *that* calling,] i. e. appellation; a very unusual, if not unprecedented sense of the word. STEEVENS.

† "all promise." MALONE.

Ros. Gentleman,
[*Giving him a chain from her neck.*
Wear this for me; one out of suits with fortune;[2]
That could give more, but that her hand lacks means. —
Shall we go, coz?

Cel. Ay: — Fare you well, fair gentleman.

Orl. Can I not say, I thank you? My better parts
Are all thrown down; and that which here stands up,
Is but a quintain, a mere lifeless block.[3]

Ros. He calls us back: My pride fell with my fortunes:
I'll ask him what he would: — Did you call, sir? —
Sir, you have wrestled well, and overthrown
More than your enemies.

Cel. Will you go, coz?

Ros. Have with you: — Fare you well.
[*Exeunt* ROSALIND *and* CELIA.

Orl. What passion hangs these weights upon my tongue?
I cannot speak to her, yet she urg'd conference.

Re-enter LE BEAU.

O poor Orlando! thou art overthrown:
Or Charles, or something weaker, masters thee.

Le Beau. Good sir, I do in friendship counsel you
To leave this place: Albeit you have deserv'd
High commendation, true applause, and love;
Yet such is now the duke's condition,[4]

[2] —— *one out of suits with fortune;*] *Out of suits with fortune,* I believe, means, turned out of her service, and stripped of her livery. STEEVENS.

[3] *Is but a* quintain, *a mere lifeless block.*] A *quintain* was a *post* or *butt* set up for several kinds of martial exercises, against which they threw their darts and exercised their arms. But all the commentators are at variance about this word, and have illustrated their opinions with cuts, for which we must refer the reader to the new edition, 21 vols. 8vo.

[4] —— *the duke*'s condition,] The word *condition* means character, temper, disposition.

That he misconstrues all that you have done.
The duke is humorous; what he is, indeed
More suits you to conceive, than me to speak of.

Orl. I thank you, sir; and pray you, tell me this;
Which of the two was daughter of the duke
That here was at the wrestling?

Le Beau. Neither his daughter if we judge by manners;
But yet, indeed, the shorter†, is his daughter:
The other is daughter to the banish'd duke,
And here detain'd by her usurping uncle,
To keep his daughter company; whose loves
Are dearer than the natural bond of sisters.
But I can tell you, that of late this duke
Hath ta'en displeasure 'gainst his gentle niece;
Grounded upon no other argument,
But that the people praise her for her virtues,
And pity her for her good father's sake;
And, on my life, his malice 'gainst the lady
Will suddenly break forth.—Sir, fare you well!
Hereafter in a better world than this,
I shall desire more love and knowledge of you.

Orl. I rest much bounden to you: fare you well!
[*Exit* Le Beau.
Thus must I from the smoke into the smother;
From tyrant duke, unto a tyrant brother:—
But heavenly Rosalind! [*Exit.*

SCENE III.

A Room in the Palace.

Enter Celia *and* Rosalind.

Cel. Why, cousin; why, Rosalind;—Cupid have mercy!—Not a word?

† "*Smaller.*" Malone.

Ros. Not one to throw at a dog.

Cel. No, thy words are too precious to be cast away upon curs, throw some of them at me; come, lame me with reasons.

Ros. Then there were two cousins laid up; when the one should be lamed with reasons, and the other mad without any.

Cel. But is all this for your father?

Ros. No, some of it for my child's father; O, how full of briars is this working-day world!

Cel. They are but burs, cousin, thrown upon thee in holiday foolery; if we walk not in the trodden paths, our very petticoats will catch them.

Ros. I could shake them off my coat; these burs are in my heart.

Cel. Hem them away.

Ros. I would try; if I could cry hem, and have him.

Cel. Come, come, wrestle with thy affections.

Ros. O, they take the part of a better wrestler than myself.

Cel. O, a good wish upon you! you will try in time, in despite of a fall. — But, turning these jests out of service, let us talk in good earnest: Is it possible, on such a sudden, you should fall into so strong a liking with old sir Rowland's youngest son?

Ros. The duke my father lov'd his father dearly.

Cel. Doth it therefore ensue, that you should love his son dearly? by this kind of chase [5], I should hate him, for my father hated his father dearly; yet I hate not Orlando.

Ros. No 'faith, hate him not, for my sake.

[5] ***By this kind of*** chase,] That is, by this way of *following* the argument. *Dear* is used by Shakspeare in a double sense for *beloved*, and for *hurtful, hated, baleful.* Both senses are authorised and both drawn from etymology; but properly, *beloved* is *dear*, and *hateful* is *dere.* Rosalind uses *dearly* in the good, and Celia in the bad sense. JOHNSON.

Cel. Why should I not, doth he not deserve well?[6]

Ros. Let me love him for that; and do you love him because I do: — Look, here comes the duke.

Cel. With his eyes full of anger.

Enter Duke FREDERICK, *with* Lords.

Duke F. Mistress, despatch you with your safest haste,
And get you from our court.

Ros. Me, uncle?

Duke. You, cousin:
Within these ten days if that thou be'st found
So near our publick court as twenty miles,
Thou diest for it.

Ros. I do beseech your grace,
Let me the knowledge of my fault bear with me:
If with myself I hold intelligence,
Or have acquaintance with mine own desires;
If that I do not dream, or be not frantick,
(As I do trust I am not,) then, dear uncle,
Never so much as in a thought unborn,
Did I offend your highness.

Duke. Thus do all traitors;
If their purgation did consist in words,
They are as innocent as grace itself:—
Let it suffice thee, that I trust thee not.

Ros. Yet your mistrust cannot make me a traitor:
Tell me whereon the likelihood depends.

Duke F. Thou art thy father's daughter, there's enough.

Ros. So was I, when your highness took his dukedom;
So was I, when your highness banish'd him:
Treason is not inherited, my lord:
Or, if we did derive it from our friends,
What's that to me? my father was no traitor:

[6] *Why should I* not, *doth he not deserve well?*] Celia answers Rosalind, (who had desired her "*not to hate* Orlando, for her sake,") as if she had said—"*love* him, for my sake:" to which the former replies, "Why should I *not* [i. e. love him]?"

Then good my liege, mistake me not so much,
To think my poverty is treacherous.
Cel. Dear sovereign, hear me speak.
Duke F. Ay, Celia; we stay'd her for your sake,
Else had she with her father rang'd along.
Cel. I did not then entreat to have her stay,
It was your pleasure, and your own remorse;[7]
I was too young that time to value her,
But now I know her; if she be a traitor,
Why so am I: we still have slept together,
Rose at an instant, learn'd, play'd, eat together;
And wheresoe'er we went, like Juno's swans,
Still we went coupled, and inseparable.
Duke F. She is too subtle for thee; and her smoothness,
Her very silence, and her patience,
Speak to the people, and they pity her.
Thou art a fool: she robs thee of thy name;
And thou wilt show more bright, and seem more virtuous,
When she is gone: then open not thy lips;
Firm and irrevocable is my doom
Which I have pass'd upon her; she is banish.
Cel. Pronounce that sentence then on me, my liege;
I cannot live out of her company.
Duke F. You are a fool:—You, niece, provide yourself;
If you out-stay the time, upon mine honour,
And in the greatness of my word, you die.
[*Exeunt Duke* FREDERICK *and* Lords.
Cel. O my poor Rosalind: whither wilt thou go?
Wilt thou change fathers? I will give thee mine.
I charge thee, be not thou more griev'd than I am.
Ros. I have more cause.
Cel. Thou hast not, cousin;
Pr'ythee, be cheerful; know'st thou not, the duke
Hath banish'd me his daughter?

[7] —— *remorse;*] i. e. *compassion.*

Ros. That he hath not.

Cel. No? hath not? Rosalind lacks then the love
Which teacheth thee that thou and I am one:
Shall we be sunder'd? shall we part, sweet girl?
No; let my father seek another heir.
Therefore devise with me, how we may fly,
Whither to go, and what to bear with us:
And do not seek to take your change upon you,
To bear your griefs yourself, and leave me out:
For, by this heaven, now at our sorrows pale,
Say what thou canst, I'll go along with thee.

Ros. Why, whither shall we go?

Cel. To seek my uncle. †

Ros. Alas, what danger will it be to us,
Maids as we are, to travel forth so far?
Beauty provoketh thieves sooner than gold.

Cel. I'll put myself in poor and mean attire,
And with a kind of umber smirch my face: [8]
The like do you; so shall we pass along,
And never stir assailants.

Ros. Were it not better,
Because that I am more than common tall,
That I did suit me all points like a man?
A gallant curtle-ax [9] upon my thigh,
A boar-spear in my hand; and (in my heart
Lie there what hidden woman's fear there will,)
We'll have a swashing [1] and a martial outside;
As many other mannish cowards have,
That do outface it with their semblances.

Cel. What shall I call thee, when thou art a man?

† "in the forest of Arden." Malone.

[8] *And with a kind of* umber *smirch my face;*] *Umber* is a dusky yellow-coloured earth, brought from Umbria in Italy.

[9] —— *curtle-ax*—] Or *cutlace*, a broad sword.

[1] We'll *have a swashing*, &c.] A *swashing* outside is an appearance of noisy, bullying valour. *Swashing blow* is mentioned in *Romeo and Juliet;* and in *King Henry V.* the boy says:—"As young as I am, I have observed these three *swashers;*" meaning Nym, Pistol, and Bardolph.

Ros. I'll have no worse a name than Jove's own page,
And therefore look you call me Ganymede.
But what will you be call'd?
Cel. Something that hath a reference to my state:
No longer Celia, but Aliena.
Ros. But, cousin, what if we assay'd to steal
The clownish fool out of your father's court?
Would he not be a comfort to our travel?
Cel. He'll go along o'er the wide world with me;
Leave me alone to woo him: Let's away,
And get our jewels and our wealth together;
Devise the fittest time, and safest way
To hide us from pursuit that will be made
After my flight: Now go we in content,
To liberty, and not to banishment. [*Exeunt.*

ACT II.

SCENE I.—*The Forest of* Arden.

Enter Duke *senior*, AMIENS, *and other Lords, in the dress of Foresters.*

Duke S. Now, my co-mates, and brothers in exile,
Hath not old custom made this life more sweet
Than that of painted pomp? Are not these woods
More free from peril than the envious court?
Here feel we but the penalty of Adam,
The seasons' difference; as, the icy fang,
And churlish chiding of the winter's wind;
Which when it bites and blows upon my body,
Even till I shrink with cold, I smile, and say,—
This is no flattery: these are counsellors
That feelingly persuade me what I am.
Sweet are the uses of adversity;

Which, like the toad, ugly and venomous,
Wears yet a precious jewel in his head;[2]
And this our life, exempt from publick haunt,
Finds tongues in trees, books in the running brooks,
Sermons in stones, and good in every thing.

Ami. I would not change it: Happy is your grace,
That can translate the stubbornness of fortune
Into so quiet and so sweet a style.

Duke S. Come, shall we go and kill us venison?
And yet it irks me, the poor dappled fools, —
Being native burghers of this desert city, —
Should, in their own confines, with forked heads[3]
Have their round haunches gor'd.

1 *Lord.* Indeed, my lord,
The melancholy Jaques grieves at that;
And, in that kind, swears you do more usurp
Than doth your brother that hath banish'd you.
To-day, my lord of Amiens, and myself,
Did steal behind him, as he lay along
Under an oak, whose antique roots peep out
Upon the brook that brawls along this wood:
To the which place a poor sequester'd stag,
That from the hunters' aim had ta'en a hurt,
Did come to languish; and, indeed, my lord,

[2] *Which, like the toad, ugly and venomous,*
Wears yet a precious jewel in his head;] It was the current opinion in Shakspeare's time, that in the head of an old toad was to be found a stone, or pearl, to which great virtues were ascribed. Thomas Lupton, in his *First Booke of Notable Things*, 4to. bl. l. bears repeated testimony to the virtues of the "*Tode-stone*, called *Crupaudina*." In his *Seventh Booke* he instructs us how to procure it; and afterwards tells us — "You shall knowe whether the *Tode-stone* be the ryght and perfect stone or not. Hold the stone before a Tode, so that he may see it; and if it be a ryght and true stone, the Tode will leape towarde it; and make as though he would snatch it. He envieth so much that man should have that stone." Steevens.

[3] —— *with* forked heads —] i. e. with *arrows*, the points of which were *barbed*.

The wretched animal heav'd forth such groans,
That their discharge did stretch his leathern coat
Almost to bursting; and the big round tears
Cours'd one another down his innocent nose
In piteous chase: and thus the hairy fool,
Much mark'd of the melancholy Jaques,
Stood on the extremest verge of the swift brook,
Augmenting it with tears.

Duke S. But what said Jaques?
Did he not moralize this spectacle?

1 *Lord.* O, yes, into a thousand similies.
First, for his weeping in the needless stream;[4]
Poor deer, quoth he, *thou mak'st a testament*
As worldlings do, giving thy sum of more
To that which had too much: Then, being alone,
Left and abandon'd of his velvet friends;
'Tis right, quoth he; *this misery doth part*
The flux of company: Anon, a careless herd,
Full of the pasture, jumps along by him,
And never stays to greet him; *Ay*, quoth Jaques,
Sweep on, you fat and greasy citizens;
'Tis just the fashion: Wherefore do you look
Upon that poor and broken bankrupt there?
Thus most invectively he pierceth through
The body of the country†, city, court,
Yea, and of this our life: swearing, that we
Are mere usurpers, tyrants, and what's worse,
To fright the animals, and to kill them up,
In their assign'd and native dwelling place.

Duke S. And did you leave him in this contemplation?

2 *Lord.* We did, my lord, weeping and commenting
Upon the sobbing deer.

[4] —— in *the* needless *stream;*] The stream that wanted not such a supply of moisture.

† "of country." MALONE.

Duke S. Show me the place;
I love to cope him[5] in these sullen fits,
For then he's full of matter.
2 *Lord.* I'll bring you to him straight. [*Exeunt.*

SCENE II.

A Room in the Palace.

Enter Duke Frederick, *Lords, and Attendants.*

Duke F. Can it be possible, that no man saw them?
It cannot be: some villains of my court
Are of consent and sufferance in this.
1 *Lord.* I cannot hear of any that did see her.
The ladies, her attendants of her chamber,
Saw her a-bed; and, in the morning early,
They found the bed untreasur'd of their mistress.
2 *Lord.* My lord, the roynish clown[6], at whom so oft
Your grace was wont to laugh, is also missing.
Hesperia, the princess' gentlewoman,
Confesses, that she secretly o'erheard
Your daughter and her cousin much commend
The parts and graces of the wrestler
That did but lately foil the sinewy Charles;
And she believes, wherever they are gone,
That youth is surely in their company.
Duke F. Send to his brother; fetch that gallant hither:
If he be absent, bring his brother to me,
I'll make him find him: do this suddenly;
And let not search and inquisition quail[7]
To bring again these foolish runaways. [*Exeunt.*

[5] —— *to* cope *him*—] To encounter, or engage with him.
[6] —— *the* roynish *clown*,] *Roynish*, from *rogneux*, French.
[7] —— *quail*—] To *quail* is to *faint*, to sink into dejection.

SCENE III.

Before Oliver's *House.*

Enter ORLANDO *and* ADAM, *meeting.*

Orl. Who's there?

Adam. What! my young master? — O, my gentle master,
O, my sweet master, O you memory[8]
Of old sir Rowland! why, what make you here?
Why are you virtuous? Why do people love you?
And wherefore are you gentle, strong, and valiant?
Why would you be so fond[9] to overcome
The bony priser[1] of the humorous duke?
Your praise is come too swiftly home before you.
Know you not, master, to some kind of men
Their graces serve them but as enemies?
No more do yours; your virtues, gentle master,
Are sanctified and holy traitors to you.
O, what a world is this, when what is comely
Envenoms him that bears it!

Orl. Why, what's the matter?

Adam. O unhappy youth,
Come not within these doors; within this roof
The enemy of all your graces lives:
Your brother — (no, no brother; yet the son —
Yet not the son; — I will not call him son —
Of him I was about to call his father,) —
Hath heard your praises; and this night he means

[8] —— *O you* memory—] Shakspeare often uses *memory* for *memorial;* and Beaumont and Fletcher sometimes.

[9] —— *so* fond—] i. e. so indiscreet, so inconsiderate.

[1] *The* bony *priser*—] The word *bonny* occurs more than once in the novel from which this play of *As You Like It* is taken. It is likewise much used by the common people in the northern counties. I believe, however, *bony* to be the true reading. MALONE.

To burn the lodging where you use to lie,
And you within it: if he fail of that,
He will have other means to cut you off;
I overheard him, and his practices.
This is no place[2], this house is but a butchery;
Abhor it, fear it, do not enter it.

Orl. Why, whither, Adam, wouldst thou have me go?

Adam. No matter whither, so you come not here.

Orl. What, wouldst thou have me go and beg my food?

Or, with a base and boisterous sword, enforce
A thievish living on the common road?
This I must do, or know not what to do:
Yet this I will not do, do how I can;
I rather will subject me to the malice
Of a diverted[3] blood, and bloody brother.

Adam. But do not so: I have five hundred crowns,
The thrifty hire I sav'd under your father,
Which I did store, to be my foster-nurse,
When service should in my old limbs lie lame,
And unregarded age in corners thrown;
Take that: and He that doth the ravens feed,
Yea, providently caters for the sparrow,
Be comfort to my age! Here is the gold;
All this I give you: Let me be your servant;
Though I look old, yet I am strong and lusty:
For in my youth I never did apply
Hot and rebellious liquors in my blood;
Nor did not with unbashful forehead woo
The means of weakness and debility;
Therefore my age is as a lusty winter,
Frosty, but kindly: let me go with you;
I'll do the service of a younger man
In all your business and necessities.

[2] *This is no* place,] i. e. for you.
[3] —— diverted—] turned out of the course of nature.

Orl. O good old man; how well in thee appears
The constant service of the antique world,
When service sweat for duty, not for meed!
Thou art not for the fashion of these times,
Where none will sweat, but for promotion;
And having that, do choke their service up
Even with the having[4]: it is not so with thee.
But, poor old man, thou prun'st a rotten tree,
That cannot so much as a blossom yield,
In lieu of all thy pains and husbandry:
But come thy ways, we'll go along together;
And ere we have thy youthful wages spent,
We'll light upon some settled low content.

Adam. Master, go on; and I will follow thee,
To the last gasp, with truth and loyalty. —
From seventeen years till now almost fourscore
Here lived I, but now live here no more.
At seventeen years many their fortunes seek;
But at fourscore, it is too late a week:
Yet fortune cannot recompense me better,
Than to die well, and not my master's debtor.

[*Exeunt.*

SCENE IV.

The Forest of Arden.

Enter ROSALIND *in boy's clothes,* CELIA *drest like a Shepherdess, and* TOUCHSTONE.

Ros. O Jupiter! how weary are my spirits!

Touch. I care not for my spirits, if my legs were not weary.

Ros. I could find in my heart to disgrace my man's apparel, and to cry like a woman: but I must comfort the weaker vessel, as doublet and hose ought to show

[4] —— *Even with the* having:] Even with the *promotion* gained by service is service extinguished. JOHNSON.

itself courageous to petticoat: therefore, courage, good Aliena.

Cel. I pray you, bear with me; I cannot go no further.

Touch. For my part, I had rather bear with you, than bear you: yet I should bear no cross[5], if I did bear you; for, I think, you have no money in your purse.

Ros. Well, this is the forest of Arden.

Touch. Ay, now am I in Arden: the more fool I; when I was at home, I was in a better place; but travellers must be content.

Ros. Ay, be so, good Touchstone: — Look you, who comes here; a young man, and an old, in solemn talk.

Enter Corin *and* Silvius.

Cor. That is the way to make her scorn you still.

Sil. O Corin, that thou knew'st how I do love her!

Cor. I partly guess; for I have lov'd ere now.

Sil. No, Corin, being old, thou canst not guess;
Though in thy youth thou wast as true a lover
As ever sigh'd upon a midnight pillow:
But if thy love was ever like to mine,
(As sure I think did never man love so,)
How many actions most ridiculous
Hast thou been drawn to by thy fantasy?

Cor. Into a thousand that I have forgotten.

Sil. O, thou didst then ne'er love so heartily:
If thou remember'st not the slightest folly
That ever love did make thee run into,
Thou hast not lov'd:
Or if thou hast not sat as I do now,
† Wearying thy hearer in thy mistress' praise,

[5] —— *no* cross,] A *cross* was a piece of money stamped with a *cross*. On this our author is perpetually quibbling.

† "Wearing." Malone.

Thou hast not lov'd:
Or if thou hast not broke from company,
Abruptly, as my passion now makes me,
Thou hast not lov'd: O Phebe, Phebe, Phebe!
[*Exit* SILVIUS.

Ros. Alas, poor shepherd! searching of thy wound, I have by hard adventure found mine own.

Touch. And I mine: I remember, when I was in love, I broke my sword upon a stone, and bid him take that for coming anight[6] to Jane Smile: and I remember the kissing of her batlet[7], and the cow's dugs that her pretty chop'd hands had milk'd: and I remember the wooing of a peascod instead of her; from whom I took two cods, and, giving her them again, said with weeping tears, *Wear these for my sake.* We, that are true lovers, run into strange capers; but as all is mortal in nature, so is all nature in love mortal in folly.[8]

Ros. Thou speak'st wiser, than thou art 'ware of.

Touch. Nay, I shall ne'er be 'ware of mine own wit, till I break my shins against it.

Ros. Jove! Jove! this shepherd's passion
Is much upon my fashion.

Touch. And mine; but it grows something stale with me.

Cel. I pray you, one of you question yond man,
If he for gold will give us any food;
I faint almost to death.

[6] —— *anight*—] Thus the old copy. *Anight*, is *in the night.* The word is used by Chaucer, in *The Legende of good Women.* Our modern editors read, *o'nights*, or *o'night.*

[7] —— *batlet*,] The instrument with which washers beat their coarse clothes. JOHNSON.

[8] —— *so is all nature in love* mortal *in folly.*] This expression I do not well understand. In the middle counties, *mortal*, from *mort*, a great quantity, is used as a particle of amplification; as *mortal tall, mortal little.* Of this sense I believe Shakspeare takes advantage to produce one of his darling equivocations. Thus the meaning will be, *so is all nature in love* abounding *in folly.* JOHNSON.

Touch. Holla; you, clown!
Ros. Peace, fool; he's not thy kinsman.
Cor. Who calls?
Touch. Your betters, sir.
Cor. Else are they very wretched.
Ros. Peace, I say:—
Good even to you, friend.
Cor. And to you, gentle sir, and to you all.
Ros. I pr'ythee, shepherd, if that love, or gold,
Can in this desert place buy entertainment,
Bring us where we may rest ourselves, and feed:
Here's a young maid with travel much oppress'd,
And faints for succour.
Cor. Fair sir, I pity her.
And wish for her sake, more than for mine own,
My fortunes were more able to relieve her:
But I am shepherd to another man,
And do not sheer the fleeces that I graze;
My master is of churlish disposition,
And little recks [9] to find the way to heaven
By doing deeds of hospitality:
Besides, his cote, his flocks, and bounds to feed,
Are now on sale, and at our sheepcote now,
By reason of his absence, there is nothing
That you will feed on; but what is, come see,
And in my voice [1] most welcome shall you be.
Ros. What is he that shall buy his flocks and pasture?
Cor. That young swain that you saw here but erewhile,
That little cares for buying any thing.
Ros. I pray thee, if it stand with honesty,
Buy thou the cottage, pasture, and the flock,
And thou shalt have to pay for it of us.
Cel. And we will mend thy wages: I like this place,
And willingly could waste my time in it.

[9] *And little* recks—] i. e. heeds, cares for.
[1] *And in my voice*—] as far as I have a voice or vote.

Cor. Assuredly, the thing is to be sold:
Go with me; if you like, upon report,
The soil, the profit, and this kind of life,
I will your very faithful feeder be,
And buy it with your gold right suddenly [*Exeunt.*

SCENE V.

The Same.

Enter AMIENS, JAQUES, *and Others.*

SONG.

Ami. *Under the greenwood tree,*
Who loves to lie with me,
And tune his merry note
Unto the sweet bird's throat,
Come hither, come hither, come hither;
Here shall he see
No enemy,
But winter and rough weather.

Jaq. More, more, I pr'ythee, more.

Ami. It will make you melancholy, monseiur Jaques.

Jaq. I thank it. More, I pr'ythee, more. I can suck melancholy out of a song, as a weazle sucks eggs: More, I pr'ythee more.

Ami. My voice is ragged[2]; I know, I cannot please you.

Jaq. I do not desire you to please me, I do desire you to sing; Come, more; another stanza: Call you them stanzas?

Ami. What you will, monseiur Jaques.

Jaq. Nay, I care not for their names; they owe me nothing: Will you sing?

[2] —— *ragged;*] Our modern editors (Mr. Malone excepted) read *rugged;* but *ragged* had anciently the same meaning.

Ami. More at your request, than to please myself.

Jaq. Well then, if ever I thank any man, I'll thank you: but that they call compliment, is like the encounter of two dog-apes; and when a man thanks me heartily, methinks I have given him a penny, and he renders me the beggarly thanks. Come, sing; and you that will not, hold your tongues.

Ami. Well, I'll end the song. — Sirs, cover the while; the duke will drink under this tree: —he hath been all this day to look you.

Jaq. And I have been all this day to avoid him. He is too dispútable[3] for my company: I think of as many matters as he: but I give heaven thanks, and make no boast of them. Come, warble, come.

SONG.

Who doth ambition shun, [All together here.
And loves to live i' the sun,
Seeking the food he eats,
And pleas'd with what he gets,
Come hither, come hither, come hither;
Here shall he see
No enemy,
But winter and rough weather.

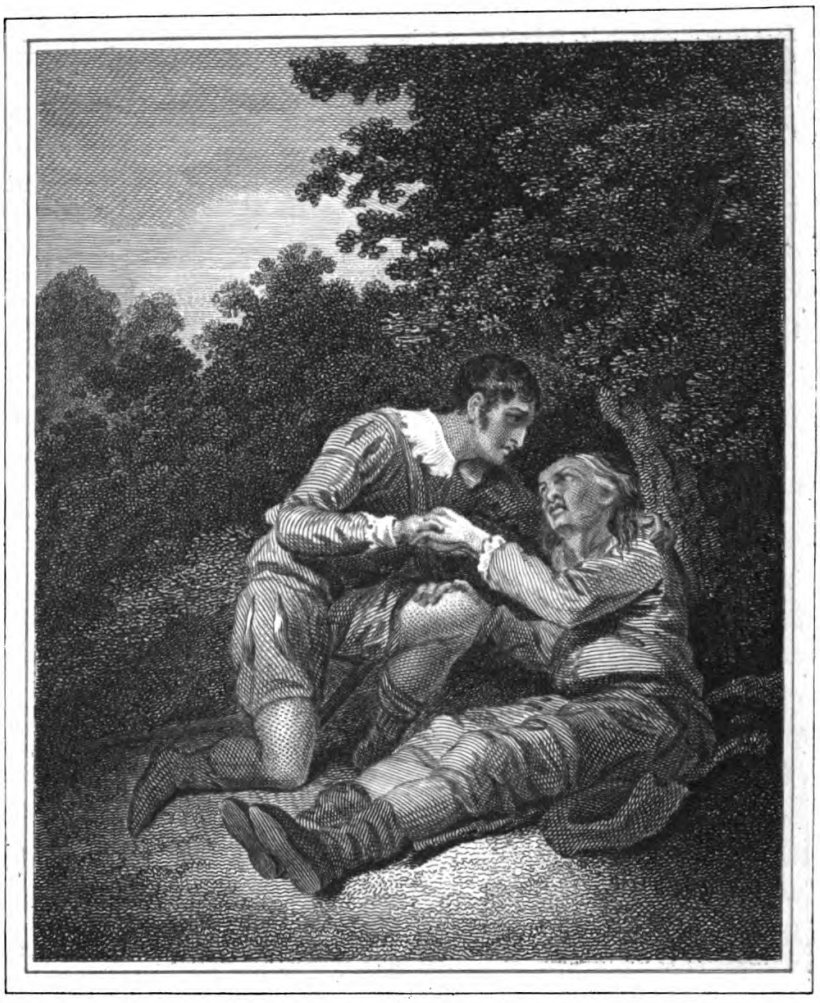
Jaq. I'll give you a verse to this note, that I made yesterday in despite of my invention.

Ami. And I'll sing it.

Jaq. Thus it goes:

If it do come to pass,
That any man turn ass,
Leaving his wealth and ease,
A stuborn will to please,

[3] —— *disputable*—] For *dispútatious.*



AS YOU LIKE IT

ORL. FOR MY SAKE, BE COMFORTABLE; HOLD
DEATH AWHILE AT THE ARMS END: I WILL
HERE BE WITH THEE PRESENTLY.

Act II. Sc. 6.

London, Published by F. C & J. Rivington, and Partners. Feb.y 1823.

Ducdàme, ducdàme, ducdàme;[4]
Here shall he see,
Gross fools as he,
An if he will come to Ami.†

Ami. What's that *ducdàme?*

Jaq. 'Tis a Greek invocation, to call fools into a circle. I'll go sleep if I can; if I cannot, I'll rail against all the first-born of Egypt.

Ami. And I'll go seek the duke; his banquet is prepared. [*Exeunt severally.*

SCENE VI.

The same.

Enter ORLANDO *and* ADAM.

Adam. Dear master, I can go no further: O, I die for food! Here lie I down, and measure out my grave. Farewell, kind master.

Orl. Why, how now, Adam! no greater heart in thee? Live a little; comfort a little; cheer thyself a little: If this uncouth forest yield any thing savage, I will either be food for it, or bring it for food to thee. Thy conceit is nearer death than thy powers. For my sake, be comfortable; hold death awhile at the arm's end: I will here be with thee presently; and if I bring thee not something to eat, I'll give thee leave to die: but if thou diest before I come, thou art a mocker of my labour. Well said! thou look'st cheerily: and I'll be with thee quickly.—Yet thou liest in the bleak air: Come, I will bear thee to some shelter; and thou shalt

[4] —— *ducdàme;*] For *ducdàme*, Sir Thomas Hanmer, very acutely and judiciously, reads *duc ad me*, that is, *bring him to me*. Dr. Farmer thinks it is evidently a word coined *for the nonce*.

† "And if he will come to me." MALONE.

nor die for lack of a dinner, if there live any thing in this desert. Cheerly, good Adam! [*Exeunt.*

SCENE VII.

The same.

A table set out. Enter Duke *senior*, Amiens, Lords, *and others.*

Duke S. I think he be transform'd into a beast:
For I can no where find him like a man.

1 *Lord.* My lord, he is but even now gone hence:
Here was he merry, hearing of a song.

Duke S. If he, compact of jars[5], grow musical,
We shall have shortly discord in the spheres:—
Go, seek him; tell him, I would speak with him.

Enter Jaques.

1 *Lord.* He saves my labour by his own approach.

Duke S. Why, how now, monsieur! what a life is this,
That your poor friends must woo your company?
What! you look merrily.

Jaq. A fool, a fool!——I met a fool i'the forest,
A motley fool;—a miserable world!—
As I do live by food, I met a fool;
Who laid him down and bask'd him in the sun,
And rail'd on lady Fortune in good terms,
In good set terms,—and yet a motley fool.
Good-morrow, fool, quoth I: *No, sir,* quoth he,
Call me not fool, till heaven hath sent me fortune:[6]

[5] —— *compact of jars,*] i. e. made up of discords.

[6] *Call me not fool, till heaven hath sent me fortune:*] *Fortuna favet fatuis*, is, as Mr. Upton observes, the saying here alluded to; or, as in Publius Syrus:

" *Fortuna, nimium quem fovet, stultum facit.*"

And then he drew a dial from his poke:
And looking on it with lack-lustre eye,
Says very wisely, *It is ten o'clock:*
Thus may we see, quoth he, *how the world wags:*
'Tis but an hour ago, since it was nine;
And after an hour more, 'twill be eleven;
And so, from hour to hour, we ripe and ripe,
And then, from hour to hour, we rot and rot,
And thereby hangs a tale. When I did hear
The motley fool thus moral on the time,
My lungs began to crow like chanticleer,
That fools should be so deep-contemplative;
And I did laugh, sans intermission,
An hour by his dial.—O noble fool!
A worthy fool! Motley's the only wear.

Duke S. What fool is this?

Jaq. O worthy fool!—One that hath been a courtier;
And says, if ladies be but young, and fair,
They have the gift to know it: and in his brain,—
Which is as dry as the remainder bisket
After a voyage,—he hath strange places cramm'd
With observation, the which he vents
In mangled forms:—O, that I were a fool!
I am ambitious for a motley coat.

Duke S. Thou shalt have one.

Jaq. It is my only suit;[7]
Provided, that you weed your better judgments
Of all opinion that grows rank in them,
That I am wise. I must have liberty
Withal, as large a charter as the wind,
To blow on whom I please: for so fools have:
And they that are most galled with my folly,
They most must laugh: And why, sir, must they so?
The *why* is plain as way to parish church:
He, that a fool doth very wisely hit,
Doth very foolishly, although he smart,

[7] —— *only* suit;] *Suit* means *petition*, not *dress*.

Not to seem senseless of the bob: if not,
The wise man's folly is anatomiz'd
Even by the squandring glances of the fool.[8]
Invest me in my motley: give me leave
To speak my mind, and I will through and through
Cleanse the foul body of the infected world,
If they will patiently receive my medicine.

Duke S. Fye on thee! I can tell what thou wouldst do.

Jaq. What, for a counter[9], would I do, but good?

Duke S. Most mischievous foul sin, in chiding sin:
For thou thyself hast been a libertine,
As sensual as the brutish sting itself;
And all the embossed sores, and headed evils,
That thou with license of free foot hast caught,
Wouldst thou disgorge into the general world.

Jaq. Why, who cries out on pride,
That can therein tax any private party?
Doth it now flow as hugely as the sea,
Till that the very very means do ebb?
What woman in the city do I name,
When that I say, The city-woman bears
The cost of princes on unworthy shoulders?
Who can come in, and say, that I mean her,
When such a one as she, such is her neighbour?
Or what is he of basest function,
That says, his bravery[1] is not on my cost,
(Thinking that I mean him,) but therein suits
His folly to the mettle of my speech?
There then; How, what then†; Let me see wherein

[8] —— *if not,* &c.] Unless men have the prudence not to appear touched with the sarcasms of a jester, they subject themselves to his power; and the wise man will have his folly *anatomised,* that is *dissected* and *laid open,* by the *squandering glances* or *random shots* of a fool. Johnson.

[9] ——*for a* counter,] About the time when this play was written, the French *counters* (i. e. pieces of false money used as a means of reckoning) were brought into use in England.

[1] —— *his* bravery—] i. e. his fine clothes.

† "There then: How then, what then?" &c. Malone.

My tongue hath wrong'd him; if it do him right,
Then he hath wrong'd himself: if he be free,
Why then, my taxing like a wild goose flies,
Unclaim'd of any man.—But who comes here?

Enter ORLANDO, *with his sword drawn.*

Orl. Forbear, and eat no more.
Jaq. Why, I have eat none yet.
Orl. Nor shalt not, till necessity be serv'd.
Jaq. Of what kind should this cock come of?
Duke S. Art thou thus bolden'd, man, by thy distress;
Or else a rude despiser of good manners,
That in civility thou seem'st so empty?
Orl. You touch'd my vein at first; the thorny point
Of bare distress hath ta'en from me the show
Of smooth civility; yet am I inland bred,[2]
And know some nurture[3]: But forbear, I say;
He dies that touches any of this fruit,
Till I and my affairs are answered.
Jaq. An you will not be answered with reason, I must die.
Duke S. What would you have? Your gentleness shall force,
More than your force move us to gentleness.
Orl. I almost die for food, and let me have it.
Duke S. Sit down and feed, and welcome to our table.
Orl. Speak you so gently? Pardon me, I pray you:
I thought, that all things had been savage here;
And therefore put I on the countenance
Of stern commandment: But whate'er you are,
That in this desert inaccessible,
Under the shade of melancholy boughs,
Lose and neglect the creeping hours of time;

[2] —— inland *bred,*] *Inland* here, and elsewhere in this play, is the opposite to *outland*, or *upland*. Orlando means to say, that he had not been *bred among clowns*.

[3] *And know some* nurture:] *Nurture* is *education*, breeding.

If ever you have look'd on better days;
If ever been where bells have knoll'd to church;
If ever sat at any good man's feast;
If ever from your eye-lids wip'd a tear,
And know what 'tis to pity, and be pitied;
Let gentleness my strong enforcement be:
In the which hope, I blush, and hide my sword.

Duke S. True is it that we have seen better days:
And have with holy bell been knoll'd to church;
And sat at good men's feasts; and wip'd our eyes
Of drops that sacred pity hath engender'd:
And therefore sit you down in gentleness,
And take upon command[4] what help we have,
That to your wanting may be ministred.

Orl. Then, but forbear your food a little while,
Whiles, like a doe, I go to find my fawn,
And give it food. There is an old poor man,
Who after me hath many a weary step
Limp'd in pure love; till he be first suffic'd,—
Oppress'd with two weak evils, age and hunger,—
I will not touch a bit.

Duke S. Go find him out,
And we will nothing waste till you return.

Orl. I thank ye; and be bless'd for your good comfort!
[*Exit.*

Duke S. Thou seest, we are not all alone unhappy:
This wide and universal theatre
Presents more woeful pageants than the scene
Wherein we play in.

Jaq. All the world's a stage,
And all the men and women merely players:
They have their exits, and their entrances;
And one man in his time plays many parts,
His acts being seven ages.[5] At first, the infant

[4] *And take* upon command—] At your own command.

[5] *His acts being seven* ages.] I have seen, more than once, an old print, entitled *The Stage of Man's Life*, divided into seven ages. As emblematical representations of this sort were formerly stuck up,

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 woeful ballad
Made to his mistress' eye-brow: Then, a soldier;
Full of strange oaths, and bearded like the pard,[6]
Jealous in honour, sudden and quick[7] in quarrel,
Seeking the bubble reputation
Even 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,[8]
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 toward childish treble, pipes
And whistles in his sound: Last scene of all,
That ends this strange eventful history,
Is second childishness, and mere oblivion;
Sans teeth, sans eyes, sans taste, sans every thing.

Re-enter ORLANDO, *with* ADAM.

Duke S. Welcome: Set down your venerable burden
And let him feed.

---

both for ornament and instruction, in the generality of houses, it is more probable that Shakspeare took his hint from thence, than from Hippocrates or Proclus, who are quoted by Mr. Malone.
HENLEY.

6 —— *and* bearded *like a pard,*] *Beards* of different *cut* were appropriated in our author's time to different characters and professions. The soldier had one fashion, the judge another, the bishop different from both, &c.

7 —— sudden *and quick*—] Lest it should be supposed that these epithets are synonymous, it is necessary to be observed that one of the ancient senses of *sudden* is *violent.*

8 —— modern *instances,*] *Modern* means *trite, common.*

Orl. I thank you most for him.
Adam. So had you need;
I scarce can speak to thank you for myself.
Duke S. Welcome, fall to; I will not trouble you
As yet, to question you about your fortunes:—
Give us some musick; and, good cousin, sing.

Amiens *sings.*

SONG.

I.

Blow, blow, thou winter wind,
Thou art not so unkind[9]
As man's ingratitude;
Thy tooth is not so keen,
Because thou art not seen,[1]
Although thy breath be rude.
Heigh, ho! sing, heigh, ho! unto the green holly:
Most friendship is feigning, most loving mere folly:
Then, heigh, ho, the holly!
This life is most jolly.

II.

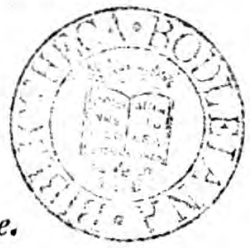
Freeze, freeze, thou bitter sky,
That dost not bite so nigh
As benefits forgot:
Though thou the waters warp,
Thy sting is not so sharp
As friend remember'd not.[2]
Heigh, ho! sing, heigh, ho! &c.

[9] *Thou art not so* unkind, &c.] That is, thy action is not so contrary to thy *kind*, or to human nature, as the ingratitude of man.

[1] *Thy tooth is not so keen,*
Because thou art not seen,] It is the opinion of the best commentators, that this can only be *tortured* into a meaning. Dr. Johnson paraphrases thus:—*Thou winter wind, thy rudeness gives the less pain,* as thou art not seen, *as thou art an enemy that dost not brave us with thy presence, and whose unkindness is therefore not aggravated by insult.*

[2] *As friend* remember'd *not.*] *Remember'd* for *remembering.*

Duke S. If that you were the good sir Rowland's
son, —
As you have whisper'd faithfully, you were;
And as mine eye doth his effigies witness
Most truly limn'd, and living in your face, —
Be truly welcome hither: I am the duke,
That lov'd your father: The residue of your fortune,
Go to my cave and tell me. — Good old man,
Thou art right welcome as thy master is:
Support him by the arm. — Give me your hand,
And let me all your fortunes understand. [*Exeunt.*



ACT III.

SCENE I. — *A Room in the Palace.*

Enter Duke FREDERICK, OLIVER, Lords, *and Attendants.*

Duke F. Not see him since? Sir, sir, that cannot be:
But were I not the better part made mercy,
I should not seek an absent argument[3]
Of my revenge, thou present: But look to it;
Find out thy brother, wheresoe'er he is:
Seek him with candle; bring him dead or living,
Within this twelvemonth, or turn thou no more
To seek a living in our territory.
Thy lands, and all things that thou dost call thine,
Worth seizure, do we seize into our hands;
Till thou canst quit thee by thy brother's mouth,
Of what we think against thee.

Oli. O, that your highness knew my heart in this!
I never lov'd my brother in my life.

[3] —— *an absent* argument —] An *argument* is used for the *contents* of a book, thence Shakspeare considered it as meaning the *subject*, and then used it for *subject* in yet another sense.

Duke F. More villain thou. — Well, push him out of doors;
And let my officers of such a nature
Make an extent[4] upon his house and lands:
Do this expediently[5], and turn him going. [*Exeunt.*

SCENE II.

The Forest.

Enter Orlando, *with a paper.*

Orl. Hang there, my verse, in witness of my love:
And, thou, thrice-crowned queen of night, survey
With thy chaste eye, from thy pale sphere above,
Thy huntress' name, that my full life doth sway.
O! Rosalind! these trees shall be my books,
And in their barks my thoughts I'll character;
That every eye, which in this forest looks,
Shall see thy virtue witness'd every where.
Run, run, Orlando; carve on every tree,
The fair, the chaste, and unexpressive[6] she. [*Exit.*

Enter Corin *and* Touchstone.

Cor. And how like you this shepherd's life, master Touchstone?

Touch. Truly, shepherd, in respect of itself, it is a good life; but in respect that it is a shepherd's life, it is naught. In respect that it is solitary, I like it very well; but in respect that it is private, it is a very vile life.

[4] *Make an* extent—] "To make an *extent* of lands," is a legal phrase, from the words of a writ, (*extendi facias,*) whereby the sheriff is directed to cause certain lands to be appraised to their full extended value, before he delivers them to the person entitled under a recognizance, &c. in order that it may be certainly known how soon the debt will be paid. Malone.

[5] —— *expediently,*] That is, *expeditiously.*

[6] —— *unexpressive*—] For *inexpressible.*

Now in respect it is in the fields, it pleaseth me well; but in respect it is not in the court, it is tedious. As it is a spare life, look you, it fits my humour well; but as there is no more plenty in it, it goes much against my stomach. Hast any philosophy in thee, shepherd?

Cor. No more, but that I know, the more one sickens, the worse at ease he is; and that he that wants money, means, and content, is without three good friends: — That the property of rain is to wet, and fire to burn: That good pasture makes fat sheep; and that a great cause of the night, is lack of the sun: That he, that hath learned no wit by nature nor art, may complain of good breeding[7], or comes of a very dull kindred.

Touch. Such a one is a natural philosopher. Wast ever in court, shepherd?

Cor. No, truly.

Touch. Then thou art damn'd.

Cor. Nay, I hope, ——

Touch. Truly, thou art damn'd; like an ill-roasted egg[8], all on one side.

Cor. For not being at court? Your reason.

Touch. Why, if thou never wast at court, thou never saws't good manners; if thou never saw'st good manners, then thy manners must be wicked; and wickedness is sin, and sin is damnation: Thou art in a parlous state, shepherd.

Cor. Not a whit, Touchstone: those, that are good manners at the court, are as ridiculous in the country, as the behaviour of the country is most mockable at the court. You told me, you salute not at the court, but you kiss your hands; that courtesy would be uncleanly, if courtiers were shepherds.

Touch. Instance, briefly: come, instance.

[7] —— *may complain of* good *breeding,*] *May complain of a good education,* for being so inefficient, of so little use to him. MALONE.

[8] —— *like an ill-roasted egg,*] Of this jest I do not fully comprehend the meaning. JOHNSON.

Shakspeare's similes hardly ever run on four feet. MALONE.

Cor. Why, we are still handling our ewes; and their fells, you know, are greasy.

Touch. Why, do not your courtier's hands sweat? and is not the grease of a mutton as wholesome as the sweat of a man? Shallow, shallow: A better instance, I say; come.

Cor. Besides, our hands are hard.

Touch. Your lips will feel them the sooner. Shallow, again: A more sounder instance, come.

Cor. And they are often tarr'd over with the surgery of our sheep; And would you have us kiss tar? The courtier's hands are perfumed with civet.

Touch. Most shallow man! Thou worms-meat, in respect of a good piece of flesh: Indeed! — Learn of the wise, and perpend: Civet is of a baser birth than tar; the very uncleanly flux of a cat. Mend the instance, shepherd.

Cor. You have too courtly a wit for me: I'll rest.

Touch. Wilt thou rest damn'd? God help thee, shallow man! God make incision in thee![9] thou art raw.[1]

Cor. Sir, I am a true labourer; I earn that I eat, get that I wear; owe no man hate, envy no man's happiness; glad of other men's good, content with my harm: and the greatest of my pride is, to see my ewes graze, and my lambs suck.

Touch. That is another simple sin in you; to bring the ewes and the rams together, and to offer to get your living by the copulation of cattle: to be bawd to a bell-wether[2]; and to betray a she-lamb of a twelvemonth, to a crooked-pated, old cuckoldy ram, out of all reasonable match. If thou be'st not damn'd for this, the devil

[9] —— make incision *in thee!*] Warburton says, *to make incision* was a proverbial expression then in vogue for to make to understand. But Steevens thinks the allusion is to that common expression, of *cutting such a one for the simples.* In either case we regret the profaneness.

[1] —— *thou art* raw.] i. e. thou art ignorant, unexperienced.

[2] —— *bawd to a* bell-wether;] *Wether* and *ram* had anciently the same meaning. Johnson.

himself will have no shepherds; I cannot see else how thou should 'scape,

Cor. Here comes young master Ganymede, my new mistress's brother.

Enter ROSALIND, *reading a paper.*

Ros. *From the east to western Ind,*
No jewel is like Rosalind.
Her worth, being mounted on the wind,
Through all the world bears Rosalind.
All the pictures, fairest lin'd,[3]
Are but black to Rosalind.
Let no face be kept in mind,
But the fair[4] *of Rosalind.*

Touch. I'll rhyme you so, eight years together; dinners, and suppers, and sleeping hours excepted; it is the right butter woman's rank to market.[5]

Ros. Out, fool!

Touch. For a taste: ——

If a hart do lack a hind,
Let him seek out Rosalind.
If the cat will after kind,
So, be sure, will Rosalind.
Winter-garments must be lin'd,
So must slender Rosalind.
They that reap, must sheaf and bind,
Then to cart with Rosalind.
Sweetest nut hath sowrest rind,
Such a nut is Rosalind.
He that sweetest Rose will find,
Must find love's prick, and Rosalind.

[3] —— *fairest* lin'd,] i. e. most fairly *delineated.*

[4] *But the* fair—] *Fair* is beauty, complexion.

[5] —— rank *to market*] Sir T. Hanmer reads—rate *to market,* which Mr. Malone adopts. The *hobbling* metre of these verses, (says Touchstone,) is like the *ambling, shuffling* pace of a butter woman's *horse* going to market.

This is the very false gallop of verses; Why do you infect yourself with them?

Ros. Peace, you dull fool; I found them on a tree.

Touch. Truly, the tree yields bad fruit.

Ros. I'll graff it with you, and then I shall graff it with a medlar: then it will be the earliest fruit[6] in the country: for you'll be rotten e'er you be half ripe, and that's the right virtue of the medlar.

Touch. You have said; but whether wisely or no, let the forest judge.

Enter Celia, *reading a paper.*

Ros. Peace!
Here comes my sister, reading; stand aside.

Cel. *Why should this desert silent be?*
For it is unpeopled? No;
Tongues I'll hang on every tree,
That shall civil sayings show.[7]
Some, how brief the life of man
Runs his erring pilgrimage;
That the stretching of a span
Buckles in his sum of age.
Some, of violated vows
'Twixt the souls of friend and friend:
But upon the fairest boughs,
Or at every sentence' end,
Will I Rosalinda write;
Teaching all that read, to know
The quintessence of every sprite
Heaven would in little show.[8]

[6] —— *the* earliest *fruit*—] Shakspeare seems to have had little knowledge in gardening. The *medlar* is one of the *latest* fruits, being uneatable till the end of November. Steevens.

[7] *That shall* civil *sayings show.*] *Civil*, I believe, is not designedly opposed to *solitary*. It means only *grave*, or *solemn*. Steevens.

[8] —— *in* little *show.*] The allusion is to a miniature-portrait. The current phrase in our author's time was "painted in *little*."
Malone.

Therefore heaven nature charg'd
That one body should be fill'd
With all graces wide enlarg'd:
Nature presently distill'd
Helen's cheek, but not her heart;
Cleopatra's majesty!
Atalanta's better part:[9]
Sad Lucretia's modesty.
Thus Rosalind of many parts
By heavenly synod was devis'd,
Of many faces, eyes, and hearts,
To have the touches[1] *dearest priz'd.*
Heaven would that she these gifts should have,
And I to live and die her slave.

Ros. O most gentle Jupiter! — what tedious homily of love have you wearied your parishioners withal, and never cry'd, *Have patience, good people!*

Cel. How now! back friends: — Shepherd, go off a little: — Go with him, sirrah.

Touch. Come, shepherd, let us make an honourable retreat; though not with bag and baggage, yet with scrip and scrippage.

[*Exeunt* CORIN *and* TOUCHSTONE.

Cel. Didst thou hear these verses?

Ros. O, yes, I heard them all, and more too; for some of them had in them more feet than the verses would bear.

Cel. That's no matter; the feet might bear the verses.

Ros. Ay, but the feet were lame, and could not bear themselves without the verse, and therefore stood lamely in the verse.

9 *Atalanta's* better part;] The commentators are not agreed what this lady's *better part* was: Dr. Johnson inclines to her beauty; Mr. Tollet to her virgin chastity; Dr. Farmer and Mr. Malone to her wit; Mr. Steevens sums up the evidence in these words: "after all, I believe that Atalanta's *better part*, means only—*the best part about her*, such as was most commended."

1 —— *the touches*—] The features; *les traits.*

Cel. But didst thou hear, without wondering how thy name should be hang'd and carved upon these trees?

Ros. I was seven of the nine days out of the wonder, before you came; for look here what I found on a palm-tree[2]: I was never so be-rhymed since Pythagoras' time, that I was an Irish rat[3], which I can hardly remember.

Cel. Trow you, who hath done this?

Ros. Is it a man?

Cel. And a chain, that you once wore, about his neck: Change you colour?

Ros. I pr'ythee, who?

Cel. O lord, lord! it is a hard matter for friends to meet[4]; but mountains may be removed with earthquakes, and so encounter.

Ros. Nay, but who is it?

Cel. Is it possible?

Ros. Nay, I pray thee now, with most petitionary vehemence, tell me who it is.

Cel. O wonderful, wonderful, and most wonderful wonderful, and yet again wonderful, and after that out of all whooping![5]

Ros. Good my complexion[6]! dost thou think, though I am caparison'd like a man, I have a doublet and hose in my disposition? One inch of delay more is a South-sea-

[2] —— *a* palm-tree:] A *palm-tree*, in the forest of *Arden*, is as much out of its place, as the *lioness* in a subsequent scene.

[3] —— *I was never so be-rhymed since Pythagoras's time, that I was an* Irish rat,] Rosalind is a very learned lady. She alludes to the Pythagorean doctrine, which teaches that souls transmigrate from one animal to another, and relates that in his time she was an *Irish rat*, and by some metrical charm was rhymed to death.

Johnson.

[4] —— *friends to meet;*] Alluding ironically to the proverb:
"Friends may meet, but mountains never greet."

[5] —— *out of all* whooping!] i. e. out of all measure, or reckoning. This appears to have been a phrase of the same import as another formerly in use, "out of all *cry*."

[6] *Good my complexion!*] A little unmeaning exclamatory address to her beauty; in the nature of a small oath. Ritson.

off discovery.[7] I pr'ythee tell me, who is it? quickly, and speak apace: I would thou couldst stammer, that thou might'st pour this concealed man out of thy mouth, as wine comes out of a narrow-mouth'd bottle; either too much at once, or not at all. I pr'ythee take the cork out of thy mouth, that I may drink thy tidings.

Cel. So you may put a man in your belly.

Ros. Is he of God's making? What manner of man? Is his head worth a hat, or his chin worth a beard?

Cel. Nay, he hath but a little beard.

Ros. Why, God will send more, if the man will be thankful: let me stay the growth of his beard, if thou delay me not the knowledge of his chin.

Cel. It is young Orlando; that tripp'd up the wrestler's heels, and your heart, both in an instant.

Ros. Nay, but the devil take mocking; speak sad brow, and true maid.[8]

Cel. I'faith, coz, 'tis he.

Ros. Orlando?

Cel. Orlando.

Ros. Alas the day! what shall I do with my doublet and hose? — What did he, when thou saw'st him? What said he? How look'd he? Wherein went he?[9] What makes he here? Did he ask for me? Where remains he? How parted he with thee? and when shalt thou see him again? Answer me in one word.

[7] *One inch of delay more is a South-sea off discovery.*] The old copy reads, and Mr. Malone adheres to it—*is a South-sea* of *discoverie:* which, says Mr. Henderson, is the only reading that can preserve the sense of Rosalind. A *South-sea* of *discovery*, is not as a discovery, *as* FAR OFF, but as COMPREHENSIVE as the South-sea; which, being the largest in the world, affords the widest scope for exercising curiosity.

[8] —— *speak sad brow, and true maid.*] i. e. speak with a grave countenance, and as truly as thou art a virgin; speak seriously and honestly.

[9] *Wherein went he?*] In what manner was he clothed? How did he go dressed?

Cel. You must borrow me Garagantua's mouth[1] first: 'tis a word too great for any mouth of this age's size: To say, ay, and no, to these particulars, is more than to answer in a catechism.

Ros. But doth he know that I am in this forest, and in man's apparel? Looks he as freshly as he did the day he wrestled?

Cel. It is as easy to count atomies[2], as to resolve the propositions of a lover: — but take a taste of my finding him, and relish it with a good observance. I found him under a tree, like a dropp'd acorn.

Ros. It may well be call'd Jove's tree, when it drops forth such fruit.

Cel. Give me audience, good madam.

Ros. Proceed.

Cel. There lay he, stretch'd along, like a wounded knight.

Ros. Though it be pity to see such a sight, it well becomes the ground.

Cel. Cry, holla! to thy tongue[3], I pr'ythee; it curvets very unseasonably. He was furnish'd like a hunter.

Ros. O ominous! he comes to kill my heart.[4]

Cel. I would sing my song without a burden: thou bring'st me out of tune.

Ros. Do you not know I am a woman? when I think, I must speak. Sweet, say on.

Enter Orlando *and* Jaques.

Cel. You bring me out: — Soft! comes he not here?

[1] —— *Garagantua's mouth*—] Rosalind requires nine questions to be answered in *one word*. Celia tells her that a word of such magnitude is too big for any mouth but that of Garagantua, the giant of Rabelais. Johnson.

[2] —— *to count* atomies,] *Atomies* are those minute particles discernible in a stream of sunshine that breaks into a darkened room. Henley.

[3] *Cry,* holla! *to thy tongue,*] *Holla* was a term of the manége, by which the rider restrained and *stopp'd* his horse.

[4] —— *to* kill *my* heart.] A quibble between *heart* and *hart*.

Ros. 'Tis he; slink by, and note him.

[CELIA *and* ROSALIND *retire.*

Jaq. I thank you for your company; but, good faith, I had as lief have been by myself alone.

Orl. And so had I; but yet, for fashion sake, I thank you too for your society.

Jaq. God be with you; let's meet as little as we can.

Orl. I do desire we may be better strangers.

Jaq. I pray you, mar no more trees with writing love-songs in their barks.

Orl. I pray you, mar no more of my verses with reading them ill-favouredly.

Jaq. Rosalind is your love's name?

Orl. Yes, just.

Jaq. I do not like her name.

Orl. There was no thought of pleasing you, when she was christen'd.

Jaq. What stature is she of?

Orl. Just as high as my heart.

Jaq. You are full of pretty answers: Have you not been acquainted with goldsmiths' wives, and conn'd them out of rings?

Orl. Not so; but I answer you right painted cloth,[5] from whence you have studied your questions.

Jaq. You have a nimble wit; I think it was made of Atalanta's heels. Will you sit down with me? and we two will rail against our mistress the world, and all our misery.

Orl. I will chide no breather in the world, but myself; against whom I know most faults.

Jaq. The worst fault you have, is to be in love.

Orl. 'Tis a fault I will not change for your best virtue. I am weary of you.

Jaq. By my troth, I was seeking for a fool, when I found you.

[5] —— *but I answer you right* painted cloth.] This alludes to the fashion in old tapestry hangings, of mottos and moral sentences from the mouths of the figures worked or painted in them.

Orl. He is drown'd in the brook; look but in, and you shall see him.

Jaq. There shall I see mine own figure.

Orl. Which I take to be either a fool, or a cypher.

Jaq. I'll tarry no longer with you; farewell, good signior love.

Orl. I am glad of your departure; adieu, good monsieur melancholy.

[*Exit* Jaques. — Celia *and* Rosalind *come forward.*

Ros. I will speak to him like a saucy lacquey, and under that habit play the knave with him. — Do you hear, forester?

Orl. Very well; what would you?

Ros. I pray you, what is't a clock?

Orl. You should ask me, what time o'day; there's no clock in the forest.

Ros. Then there is no true lover in the forest; else sighing every minute, and groaning every hour, would detect the lazy foot of time, as well as a clock.

Orl. And why not the swift foot of time? had not that been as proper?

Ros. By no means, sir: Time travels in divers paces with divers persons: I'll tell you who time ambles withal, who time trots withal, who time gallops withal, and who he stands still withal.

Orl. I pr'ythee who doth he trot withal?

Ros. Marry, he trots hard with a young maid, between the contract of her marriage, and the day it is solemnized; if the interim be but a se'nnight, time's pace is so hard that it seems the length of seven years.

Orl. Who ambles time withal?

Ros. With a priest that lacks Latin, and a rich man that hath not the gout: for the one sleeps easily, because he cannot study; and the other lives merrily, because he feels no pain: the one lacking the burden of lean and wasteful learning; the other knowing no burden of heavy tedious penury: These time ambles withal.

Orl. Who doth he gallop withal?

Ros. With a thief to the gallows: for though he go as softly as foot can fall, he thinks himself too soon there.

Orl. Who stays it still withal?

Ros. With lawyers in the vacation: for they sleep between term and term, and then they perceive not how time moves.

Orl. Where dwell you, pretty youth?

Ros. With this shepherdess, my sister; here in the skirts of the forest, like fringe upon a petticoat.

Orl. Are you a native of this place?

Ros. As the coney, that you see dwell where she is kindled.

Orl. Your accent is something finer than you could purchase in so removed[6] a dwelling.

Ros. I have been told so of many: but, indeed, an old religious uncle of mine taught me to speak, who was in his youth an in-land man[7]; one that knew courtship too well, for there he fell in love. I have heard him read many lectures against it; and I thank God I am not a woman, to be touch'd with so many giddy offences as he hath generally tax'd their whole sex withal.

Orl. Can you remember any of the principal evils, that he laid to the charge of women?

Ros. There were none principal: they were all like one another, as half-pence are: every one fault seeming monstrous, till his fellow fault came to match it.

Orl. I pr'ythee, recount some of them.

Ross. No; I will not cast away my physick, but on those that are sick. There is a man haunts the forest, that abuses our young plants with carving Rosalind on their barks; hangs odes upon hawthorns, and elegies

6 —— *removed*—] i. e. remote, sequestered.

7 —— in-land *man;*] is used in this play for one *civilized*, in opposition to the *rustick* of the priest.

on brambles; all, forsooth, deifying the name of Rosalind: if I could meet that fancy-monger, I would give him some good counsel, for he seems to have the quotidian of love upon him.

Orl. I am he that is so love-shaked; I pray you, tell me your remedy.

Ros. There is none of my uncle's marks upon you: he taught me how to know a man in love; in which cage of rushes, I am sure, you are not prisoner.

Orl. What were his marks?

Ros. A lean cheek; which you have not: a blue eye:[8] and sunken; which you have not: an unquestionable spirit[9]; which you have not: a beard neglected; which you have not; but I pardon you for that; for, simply, your having[1] in beard is a younger brother's revenue:— Then your hose should be ungarter'd[2], your bonnet unbanded, your sleeve unbuttoned, your shoe untied, and every thing about you demonstrating a careless desolation. But you are no such man; you are rather point-device[3] in your accoutrements; as loving yourself, than seeming the lover of any other.

Orl. Fair youth, I would I could make thee believe I love.

Ros. Me believe it? you may as soon make her that you love believe it; which, I warrant, she is apter to do, than to confess she does; that is one of the points in the which women still give the lie to their consciences. But, in good sooth, are you he that hangs the verses on the trees, wherein Rosalind is so admired?

Orl. I swear to thee, youth, by the white hand of Rosalind, I am that he, that unfortunate he.

8 —— *a* blue *eye,*] i. e. a blueness about the eyes.

9 —— *an* unquestionable *spirit;*] that is, a spirit *unwilling to be conversed with.*

1 —— *your* having—] Having is possession, estate.

2 *Then your hose should be* ungarter'd, &c.] These seem to have been the established and characteristical marks by which the votaries of love were denoted in the time of Shakspeare.

3 —— *point-device*—] i. e. exact, drest with finical nicety.

Ros. But are you so much in love as your rhymes speak?

Orl. Neither rhyme nor reason can express how much.

Ros. Love is merely a madness; and I tell you, deserves as well a dark house and a whip, as madmen do: and the reason why they are not so punished and cured, is, that the lunacy is so ordinary, that the whippers are in love too: Yet I profess curing it by counsel.

Orl. Did you ever cure any so?

Ros. Yes, one; and in this mauner. He was to imagine me his love, his mistress; and I set him every day to woo me: At which time would I, being but a moonish youth[4], grieve, be effeminate, changeable, longing, and liking; proud, fantastical, apish, shallow, inconstant, full of tears, full of smiles; for every passion something, and for no passion truly any thing, as boys and women are for the most part cattle of this colour: would now like him, now loath him; then entertain him, then forswear him; now weep for him, then spit at him; that I drave my suitor from his mad humour of love, to a living humour of madness; which was, to forswear the full stream of the world, and to live in a nook merely monastick: And thus I cured him; and this way will I take upon me to wash your liver as clean as a sound sheep's heart, that there shall not be one spot of love in't.

Orl. I would not be cured, youth.

Ros. I would cure you, if you would but call me Rosalind, and come every day to my cote, and woo me.

Orl. Now, by the faith of my love, I will; tell me where it is.

Ros. Go with me to it, and I'll show it you; and, by the way, you shall tell me where in the forest you live: Will you go?

Orl. With all my heart, good youth.

Ros. Nay, you must call me, Rosalind:—Come, sister, will you go? [*Exeunt.*

[4] —— *a* moonish *youth,*] i. e. *variable.*

SCENE III.

Enter Touchstone *and* Audrey[5]; Jaques *at a distance observing them.*

Touch. Come apace, good Audrey; I will fetch up your goats, Audrey: And how, Audrey? am I the man yet? Doth my simple feature content you?

Aud. Your features! Lord warrant us! what features?

Touch. I am here with thee and thy goats, as the most capricious poet, honest Ovid, was among the Goths.[6]

Jaq. O knowledge ill-inhabited![7] worse than Jove in a thatched house! [*Aside.*

Touch. When a man's verses cannot be understood, nor a man's good wit seconded with the forward child, understanding, it strikes a man more dead than a great reckoning in a little room[8]:— Truly, I would the gods had made thee poetical.

Aud. I do not know what poetical is: Is it honest in deed, and word? Is it a true thing?

Touch. No, truly; for the truest poetry is the most feigning; and lovers are given to poetry; and what

[5] —— *Audrey;*] Is a corruption of *Etheldreda.* The saint of that name is so styled in ancient calendars.

[6] —— *as the most* capricious *poet, honest Ovid, was among the* Goths.] *Capricious* is not here humoursome, fantastical, &c. but *lascivious.* Upton.

Mr. Upton is, perhaps, too refined in his interpretation of *capricious.* Our author remembered that *caper* was the Latin for a goat, and thence chose this epithet. This, I believe, is the whole. There is a poor quibble between *goats* and *Goths.* Malone.

[7] —— *ill-inhabited!*] i. e. ill-lodged. An unusual sense of the word.

[8] —— *it strikes a man more dead than a great* reckoning *in a little room:*] A great reckoning in a little room, implies that the entertainment was mean, and the bill extravagant.

they swear in poetry, may be said, as lovers, they do feign.

Aud. Do you wish then, that the gods had made me poetical?

Touch. I do, truly, for thou swear'st to me, thou art honest; now, if thou wert a poet, I might have some hope thou didst feign.

Aud. Would you not have me honest?

Touch. No, truly, unless thou wert hard-favour'd: for honesty coupled to beauty, is to have honey a sauce to sugar.

Jaq. A material fool![9] [*Aside.*

Aud. Well, I am not fair; and therefore I pray the gods make me honest!

Touch. Truly, and to cast away honesty upon a foul slut, were to put good meat into an unclean dish.

Aud. I am not a slut, though I thank the gods I am foul.[1]

Touch. Well, praised be the gods for thy foulness! sluttishness may come hereafter. But be it as it may be, I will marry thee, and to that end, I have been with Sir Oliver Mar-text, the vicar of the next village; who hath promised to meet me in this place of the forest, and to couple us.

Jaq. I would fain see this meeting. [*Aside.*

Aud. Well, the gods give us joy!

Touch. Amen. A man may, if he were of a fearful heart, stagger in this attempt; for here we have no temple but the wood, no assembly but horn-beasts. But what though?[2] Courage! As horns are odious, they are necessary. It is said,—Many a man knows no end of his goods: right: many a man has good horns, and knows no end of them. Well, that is the

[9] *A* material *fool!*] A fool with *matter* in him: a fool stocked with notions.

[1] —— *I am* foul.] Not fair, or homely.

[2] —— *what though?*] What then?

dowry of his wife; 'tis none of his own getting. Horns? Even so:—— Poor men alone?—— No, no; the noblest deer hath them as huge as the rascal.[3] Is the single man therefore blessed? No: as a wall'd town is more worthier than a village, so is the forehead of a married man more honourable than the bare brow of a bachelor: and by how much defence[4] is better than no skill, by so much is a horn more precious than to want.

Enter Sir Oliver Mar-text.

Here comes Sir Oliver[5]:—Sir Oliver Mar-text, you are well met: Will you dispatch us here under this tree, or shall we go with you to your chapel?

Sir Oli. Is there none here to give the woman?

Touch. I will not take her on gift of any man.

Sir Oli. Truly, she must be given, or the marriage is not lawful.

Jaq. [*discovering himself.*] Proceed, proceed; I'll give her.

Touch. Good even, good master *What ye call't:* How do you, sir? You are very well met: God'ild you[6] for your last company: I am very glad to see you:—Even a toy in hand here, sir:—Nay; pray, be cover'd.

Jaq. Will you be married, motley?

Touch. As the ox hath his bow[7], sir, the horse his

[3] —— *the rascal.*] Lean, poor deer, are called rascal deer.

[4] —— *defence*—] *Defence*, as here opposed to "no skill," signifies the *art of fencing*.

[5] —— *Sir Oliver;*] He that has taken his first degree at the university, is in the academical style called *Dominus*, and in common language was heretofore termed *Sir*. The Sir Hugh Evans of Shakspeare is not a Welsh knight who hath taken orders, but only a Welsh clergyman without any regular degree from either of the Universities. See Barrington's *History of the Gwedir Family*. Nichols.

[6] —— *God'ild you*—] i. e. God *yield* you, God reward you.

[7] —— *his* bow,] i. e. his *yoke*. The ancient *yoke* in form resembled a *bow*.

curb, and the faulcon her bells, so man hath his desires; and as pigeons bill, so wedlock would be nibbling.

Jaq. And will you, being a man of your breeding, be married under a bush, like a beggar? Get you to church, and have a good priest that can tell you what marriage is: this fellow will but join you together as they join wainscot: then one of you will prove a shrunk pannel, and, like green timber, warp, warp.

Touch. I am not in the mind but I were better to be married of him than of another: for he is not like to marry me well; and not being well married, it will be a good excuse for me hereafter to leave my wife. [*Aside.*

Jaq. Go thou with me, and let me counsel thee.

Touch. Come, sweet Audrey;
We must be married, or we must live in bawdry.
Farewell, good master Oliver!

Not—O sweet Oliver,
O brave Oliver,
Leave me not behi'† thee;
But—Wind away,
Begone I say,
I will not to wedding wi'‡ thee.

[*Exeunt* JAQUES, TOUCHSTONE, *and* AUDREY.

Sir Oli. 'Tis no matter; ne'er a fantastical knave of them all shall flout me out of my calling. [*Exit.*

SCENE IV.

The same. Before a Cottage.

Enter ROSALIND *and* CELIA.

Ros. Never talk to me, I will weep.

Cel. Do, I pr'ythee; but yet have the grace to consider, that tears do not become a man.

† "behind thee." MALONE.
‡ "with thee." MALONE.

Ros. But have I not cause to weep?

Cel. As good cause as one would desire; therefore weep.

Ros. His very hair is of the dissembling colour.

Cel. Something browner than Judas's[8]: marry, his kisses are Judas's own children.

Ros. I'faith, his hair is of a good colour.[9]

Cel. An excellent colour: your chesnut was ever the only colour.

Ros. And his kissing is as full of sanctity as the touch of holy bread.[1]

Cel. He hath bought a pair of cast lips of Diana: a nun of winter's sisterhood kisses not more religiously; the very ice of chastity is in them.

Ros. But why did he swear he would come this morning, and comes not?

Cel. Nay, certainly, there is no truth in him.

Ros. Do you think so?

Cel. Yes: I think he is not a pick-purse, nor a horse-stealer; but for his verity in love, I do think him as concave as a cover'd goblet[2], or a worm-eaten nut.

Ros. Not true in love?

Cel. Yes, when he is in; but, I think he is not in.

Ros. You have heard him swear downright, he was.

Cel. *Was* is not *is:* besides, the oath of a lover is no stronger than the word of a tapster; they are both the

[8] *Something browner than* Judas's:] *Judas* was constantly represented in ancient painting or tapestry, with *red hair* and *beard.*

[9] *I'faith his hair is of a good colour.*] There is much of nature in this petty perverseness of Rosalind: she finds fault in her lover, in hope to be contradicted, and when Celia in sportive malice too readily seconds her accusations, she contradicts herself rather than suffer her favourite to want a vindication.

[1] —— *as the touch of holy* bread.] We should read *beard,* that is, as the kiss of an holy saint or hermit, called the *kiss of charity.* This makes the comparison just and decent; the other impious and absurd. WARBURTON.

[2] —— *as concave as a* cover'd *goblet,*] i. e. hollow.

confirmers of false reckonings: He attends here in the forest on the duke your father.

Ros. I met the duke yesterday, and had much question[3] with him: he asked me of what parentage I was; I told him, of as good as he; so he laugh'd, and let me go. But what talk we of fathers, when there is such a man as Orlando?

Cel. O, that's a brave man! he writes brave verses, speaks brave words, swears brave oaths, and breaks them bravely, quite traverse, athwart[4] the heart of his lover[5]; as a puny tilter, that spurs his horse but on one side, breaks his staff like a noble goose: but all's brave, that youth mounts, and folly guides:—Who comes here?

Enter CORIN.

Cor. Mistress, and master, you have oft enquired
After the shepherd that complain'd of love;
Who you saw sitting by me on the turf,
Praising the proud disdainful shepherdess
That was his mistress.

Cel. Well, and what of him?

Cor. If you will see a pageant truly play'd,
Between the pale complexion of true love,
And the red glow of scorn and proud disdain,
Go hence a little, and I shall conduct you,
If you will mark it.

Ros. O, come, let us remove;
The sight of lovers feedeth those in love:—
Bring us unto this sight, and you shall say
I'll prove a busy actor in their play. [*Exeunt.*

[3] —— *much* question—] i. e. conversation.

[4] —— *quite traverse, athwart,* &c.] An unexperienced lover is here compared to a *puny tilter,* to whom it was a disgrace to have his lance broken across, as it was a mark either of want of courage or address. This happened when the horse flew on one side, in the career: and hence arose the jocular proverbial phrase *of spurring the horse only on one side.*

[5] —— *of his* lover;] i. e. of his mistress.

SCENE V.

Another Part of the Forest.

Enter Silvius *and* Phebe.

Sil. Sweet Phebe, do not scorn me; do not, Phebe:
Say, that you love me not: but say not so
In bitterness: The common executioner,
Whose heart the accustom'd sight of death makes hard,
Falls not the axe upon the humbled neck,
But first begs pardon; Will you sterner be
Than he that dies and lives by bloody drops?

Enter Rosalind, Celia, *and* Corin, *at a distance.*

Phe. I would not be thy executioner;
I fly thee, for I would not injure thee.
Thou tell'st me there is murder in mine eye:
'Tis pretty, sure, and very probable:[6]
That eyes,—that are the frail'st and softest things,
Who shut their coward gates on atomies,—
Should be call'd tyrants, butchers, murderers!
Now I do frown on thee with all my heart;
And, if mine eyes can wound, now let them kill thee;
Now counterfeit to swoon; why now fall down;
Or, if thou canst not, O, for shame, for shame,
Lie not, to say mine eyes are murderers.
Now show the wound mine eyes hath made in thee;
Scratch thee but with a pin, and there remains
Some scar of it; lean but upon a rush,
The cicatrice and capable impressure[7]
Thy palm some moment keeps: but now mine eyes,
Which I have darted at thee, hurt thee not;

[6] *'Tis pretty,* sure, *and very probable,*] *Sure* for *surely.*

[7] *The cicatrice and capable impressure*—] *Cicatrice* is here not very properly used; it is the scar of a wound. *Capable* may mean here—*perceptible.*

Nor, I am sure, there is no force in eyes
That can do hurt.
Sil. O dear Phebe,
If ever, (as that ever may be near,)
You meet in some fresh cheek the power of fancy,[8]
Then shall you know the wounds invisible
That love's keen arrows make.
Phe. But, till that time,
Come not thou near me: and, when that time comes,
Afflict me with thy mocks, pity me not;
As till that time, I shall not pity thee.
Ros. And why, I pray you? [*Advancing.*] Who might be your mother,[9]
That you insult, exult, and all at once,
Over the wretched? What though you have †more beauty,
(As, by my faith, I see no more in you
Than without candle may go dark to bed,)
Must you be therefore proud and pitiless;
Why, what means this? Why do you look on me?
I see no more in you, than in the ordinary
Of nature's sale-work[1]:— Od's my little life!
I think, she means to tangle my eyes too:—
No, 'faith, proud mistress, hope not after it;
'Tis not your inky brows, your black silk hair,
Your bugle eye-balls, nor your cheek of cream,
That can entame my spirits to your worship.—
You foolish shepherd, wherefore do you follow her,
Like foggy south, puffing with wind and rain?

[8] —— *power of* fancy.] *Fancy* is here used for *love*.

[9] —— *Who might be your mother,*] It is common for the poets to express cruelty by saying, of those who commit it, that they were born of rocks, or suckled by tigresses. JOHNSON.

† "mo beauty." MALONE.

[1] *Of nature's* sale-work:] The allusion is to the practice of mechanicks, whose *work* bespoke is more elaborate than that which is made up for chance customers.

You are a thousand times a properer man,
Than she a woman: 'Tis such fools as you,
That make the world full of ill-favour'd children:
'Tis not her glass, but you, that flatters her;
And out of you she sees herself more proper,
Than any of her lineaments can show her.—
But, mistress, know yourself; down on your knees,
And thank heaven, fasting, for a good man's love:
For I must tell you friendly in your ear,—
Sell when you can; you are not for all markets:
Cry the man mercy; love him; take his offer:
Foul is most foul, being foul to be a scoffer.[8]
So, take her to thee, shepherd;—fare you well.

Phe. Sweet youth, I pray you chide a year together;
I had rather hear you chide, than this man woo.

Ros. He's fallen in love with her foulness, and she'll fall in love with my anger: If it be so, as fast as she answers thee with frowning looks, I'll sauce her with bitter words.—Why look you so upon me?

Phe. For no ill will I bear you.

Ros. I pray you, do not fall in love with me,
For I am falser than vows made in wine:
Besides, I like you not: If you will know my house,
'Tis at the tuft of olives, here hard by:—
Will you go, sister?—Shepherd, ply her hard:—
Come, sister:—Shepherdess, look on him better,
And be not proud; though all the world could see,
None could be so abus'd in sight as he.[3]
Come, to our flock.

[*Exeunt* ROSALIND, CELIA, *and* CORIN.

[8] *Foul is most foul, being* foul *to be a scoffer.*] The sense is, *The ugly seem most ugly, when,* though ugly, *they are scoffers.*

[3] —— *though all the world could see,*
None could be so abus'd in sight as he.] Though all mankind could look on you, none could be so *deceived* as to think you beautiful but he. JOHNSON.

Phe. Dead shepherd! now I find thy saw of might;
Who ever lov'd, that lov'd not at first sight?[4]
Sil. Sweet Phebe,—
Phe. Ha! what say'st thou, Silvius?
Sil. Sweet Phebe, pity me.
Phe. Why, I am sorry for thee, gentle Silvius.
Sil. Wherever sorrow is, relief would be;
If you do sorrow at my grief in love,
By giving love, your sorrow and my grief
Were both extermin'd.
Phe. Thou hast my love; Is not that neighbourly?
Sil. I would have you.
Phe. Why, that were covetousness.
Silvius, the time was, that I hated thee;
And yet it is not, that I bear thee love:
But since that thou canst talk of love so well,
Thy company, which erst was irksome to me,
I will endure: and I'll employ thee too:
But do not look for further recompense,
Than thine own gladness that thou art employ'd.
Sil. So holy, and so perfect is my love,
And I in such a poverty of grace,
That I shall think it a most plenteous crop
To glean the broken ears after the man
That the main harvest reaps: loose now and then
A scatter'd smile, and that I'll live upon.
Phe. Know'st thou the youth that spoke to me ere while?
Sil. Not very well, but I have met him oft;
And he hath bought the cottage and the bounds,
That the old carlot[5] once was master of.

[4] *Dead shepherd! now I find thy saw of might!*
Who ever lov'd, that lov'd not at first sight?] The second of these lines is from Marlowe's *Hero and Leander*, 1637.

[5] *That the old* carlot—] i. e. *peasant*, from *carl* or *churl;* probably a word of Shakspeare's coinage.

Phe. Think not I love him, though I ask for him;
'Tis but a peevish boy[6]: — yet he talks well; —
But what care I for words? yet words do well,
When he that speaks them pleases those that hear.
It is a pretty youth: — not very pretty: —
But, sure, he's proud; and yet his pride becomes him:
He'll make a proper man: The best thing in him
Is his complexion; and faster than his tongue
Did make offence, his eye did heal it up.
† He is not tall; yet for his years he's tall:
His leg is but so so; and yet it is well:
There was a pretty redness in his lip;
A little riper and more lusty red
Than that mix'd in his cheek; 'twas just the difference
Betwixt the constant red, and mingled damask.
There be some women, Silvius, had they mark'd him
In parcels as I did, would have gone near
To fall in love with him: but, for my part,
I love him not, nor hate him not; and yet
I have more cause to hate him than to love him:
For what had he to do to chide at me?
He said, mine eyes were black, and my hair black;
And, now I am remember'd, scorn'd at me;
I marvel, why I answer'd not again:
But that's all one; omittance is no quittance.
I'll write to him a very taunting letter,
And thou shalt bear it; Wilt thou, Silvius?

Sil. Phebe, with all my heart.

Phe. I'll write it straight;
The matter's in my head, and in my heart:
I will be bitter with him, and passing short:
Go with me, Silvius. [*Exeunt.*

[6] —— *a* peevish *boy:*] *Peevish*, in ancient language, signifies *weak, silly.*

† "He is not very tall." Malone.

ACT IV.

SCENE I. — *The same.*

Enter ROSALIND, CELIA, *and* JAQUES.

Jaq. I pr'ythee, pretty youth, let me be better acquainted with thee.

Ros. They say you are a melancholy fellow.

Jaq. I am so; I do love it better than laughing.

Ros. Those, that are in extremity of either, are abominable fellows; and betray themselves to every modern censure, worse than drunkards.

Jaq. Why, 'tis good to be sad and say nothing.

Ros. Why then, 'tis good to be a post.

Jaq. I have neither the scholar's melancholy, which is emulation; nor the musician's, which is fantastical; nor the courtier's, which is proud; nor the soldier's, which is ambitious; nor the lawyer's, which is politick; nor the lady's, which is nice[7]; nor the lover's, which is all these; but it is a melancholy of mine own, compounded of many simples, extracted from many objects: and, indeed, the sundry contemplation of my travels, in which my often rumination wraps me, is a most humorous sadness.†

Ros. A traveller! By my faith, you have great reason to be sad: I fear you have sold your own lands, to see other men's; then, to have seen much, and to have nothing, is to have rich eyes and poor hands.

Jaq. Yes, I have gained my experience.

[7] —— *which is* nice;] i. e. silly, trifling.

† Malone reads, "travels; which by often rumination wraps me, in a most humorous sadness."

Enter ORLANDO.

Ros. And your experience makes you sad: I had rather have a fool to make me merry, than experience to make me sad; and to travel for it too.

Orl. Good day, and happiness, dear Rosalind!

Jaq. Nay then, God be wi' you, an you talk in blank verse. [*Exit.*

Ros. Farewell, monsieur traveller; Look, you lisp, and wear strange suits; disable[8] all the benefits of your own country; be out of love with your nativity, and almost chide God for making you that countenance you are; or I will scarce think you have swam in a gondola.[9]—Why, how now, Orlando! where have you been all this while? You a lover?—An you serve me such another trick, never come in my sight more.

Orl. My fair Rosalind, I come within an hour of my promise.

Ros. Break an hour's promise in love? He that will divide a minute into a thousand parts, and break but a part of the thousandth part of a minute in the affairs of love, it may be said of him, that Cupid hath clap'd him o'the shoulder, but I warrant him heart-whole.

Orl. Pardon me, dear Rosalind.

Ros. Nay, an you be so tardy, come no more in my sight; I had as lief be woo'd of a snail.

Orl. Of a snail?

Ros. Ay; of a snail; for though he comes slowly, he carries his house on his head; a better jointure, I think, than you can make a woman: Besides, he brings his destiny with him.

[8] —— *disable*—] i. e. undervalue.

[9] —— *swam in a gondola.*] That is, *been at* Venice, the seat at that time of all licentiousness, where the young English gentlemen wasted their fortunes, debased their morals, and sometimes lost their religion.

Orl. What's that?

Ros. Why, horns; which such as you are fain to be beholden to your wives for: but he comes armed in his fortune, and prevents the slander of his wife.

Orl. Virtue is no horn-maker; and my Rosalind is virtuous.

Ros. And I am your Rosalind.

Cel. It pleases him to call you so; but he hath a Rosalind of a better leer than you.[1]

Ros. Come, woo me, woo me; for now I am in a holiday humour, and like enough to consent: — What would you say to me now, an I were your very very Rosalind?

Orl. I would kiss, before I spoke.

Ros. Nay, you were better speak first; and when you were gravelled for lack of matter, you might take occasion to kiss. Very good orators, when they are out, they will spit; and for lovers, lacking (God warn us!) matter, the cleanliest shift is to kiss.

Orl. How, if the kiss be denied?

Ros. Then she puts you to entreaty, and there begins new matter.

Orl. Who could he out, being before his belov'd mistress?

Ros. Marry, that should you, if I were your mistress: or I should think my honesty ranker than my wit.

Orl. What, of my suit?

Ros. Not out of your apparel, and yet out of your suit. Am not I your Rosalind?

Orl. I take some joy to say you are, because I would be talking of her.

Ros. Well, in her person, I say — I will not have you.

Orl. Then in mine own person, I die.

[1] —— *a Rosalind of a better* leer *than you.*] i. e. of a better feature, complexion, or colour, than you.

Ros. No, faith, die by attorney. The poor world is almost six thousand years old, and in all this time there was not any man died in his own person, *videlicet*, in a love-cause. Troilus had his brains dashed out with a Grecian club; yet he did what he could to die before; and he is one of the patterns of love. Leander, he would have lived many a fair year, though Hero had turned nun, if it had not been for a hot midsummer night; for good youth, he went but forth to wash him in the Hellespont, and being taken with the cramp, was drowned, and the foolish chroniclers of that age found it was — Hero of Sestos. But these are all lies; men have died from time to time, and worms have eaten them, but not for love.

Orl. I would not have my right Rosalind of this mind; for, I protest, her frown might kill me

Ros. By this hand, it will not kill a fly: But come, now I will be your Rosalind in a more coming-on disposition; and ask me what you will, I will grant it.

Orl. Then love me, Rosalind.

Ros. Yes, faith will I, Fridays, and Saturdays, and all.

Orl. And wilt thou have me?

Ros. Ay, and twenty such.

Orl. What say'st thou?

Ros. Are you not good?

Orl. I hope so.

Ros. Why then, can one desire too much of a good thing? — Come, sister, you shall be the priest, and marry us. — Give me your hand, Orlando: — What do you say, sister?

Orl. Pray thee, marry us.

Cel. I cannot say the words.

Ros. You must begin, —— *Will you, Orlando,* —

Cel. Go to: —— Will you, Orlando, have to wife this Rosalind?

Orl. I will.

Ros. Ay, but when?

Orl. Why now; as fast as she can marry us.

Ros. Then you must say, — *I take thee, Rosalind, for wife.*

Orl. I take thee, Rosalind, for wife.

Ros. I might ask you for your commission; but, — I do take thee, Orlando, for my husband: There a girl goes before the priest; and, certainly, a woman's thought runs before her actions.

Orl. So do all thoughts; they are winged.

Ros. Now tell me, how long you would have her, after you have possessed her.

Orl. For ever, and a day.

Ros. Say a day, without the ever: No, no, Orlando; men are April when they woo, December when they wed: maids are May when they are maids, but the sky changes when they are wives. I will be more jealous of thee than a Barbary cock-pigeon over his hen; more clamorous than a parrot against rain; more new-fangled than an ape; more giddy in my desires than a monkey: I will weep for nothing, like Diana in the fountain,[2] and I will do that when you are disposed to be merry; I will laugh like a hyen[3], and that when thou art inclined to sleep.

Orl. But will my Rosalind do so?

Ros. By my life, she will do, as I do.

Orl. O, but she is wise.

Ros. Or else she could not have the wit to do this: the wiser, the waywarder: Make the doors[4] upon a woman's wit, and it will out at the casement; shut that, and 'twill out at the key-hole; stop that, 'twill fly with the smoke out at the chimney.

[2] —— *I will weep for nothing, like* Diana *in the fountain,*] Statues, and particularly that of *Diana*, with water conveyed through them to give the appearance of weeping figures, were anciently a frequent ornament of fountains.

[3] —— *I will laugh like a* hyen,] The bark of the hyena was anciently supposed to resemble a loud laugh.

[4] —— Make *the doors*—] This is an expression used in several of the midland counties, instead of *bar the door.*

Orl. A man that had a wife with such a wit, he might say, — *Wit whither wilt ?*[5]

Ros. Nay, you might keep that check for it, till you met your wife's wit going to your neighbour's bed.

Orl. And what wit could wit have to excuse that ?

Ros. Marry, to say, — she came to seek you there. You shall never take her without her answer, unless you take her without her tongue. O, that woman that cannot make her fault her husband's occasion[6], let her never nurse her child herself, for she will breed it like a fool.

Orl. For these two hours, Rosalind, I will leave thee.

Ros. Alas, dear love, I cannot lack thee two hours.

Orl. I must attend the duke at dinner; by two o'clock I will be with thee again.

Ros. Ay, go your ways, go your ways; — I knew what you would prove; my friends told me as much, and I thought no less : — that flattering tongue of yours won me: — 'tis but one cast away, and so, — come death. — Two o'clock is your hour ?

Orl. Ay, sweet Rosalind.

Ros. By my troth, and in good earnest, and so God mend me, and by all pretty oaths that are not dangerous, if you break one jot of your promise, or come one minute behind your hour, I will think you the most pathetical break-promise[7], and the most hollow lover, and the most unworthy of her you call: Rosalind, that may be chosen out of the gross band of the unfaithful therefore beware my censure, and keep your promise.

[5] —— *Wit, whither wilt?*] This was an exclamation much in use, when any one was either talking nonsense, or usurping a greater share in conversation than justly belonged to him.

[6] —— *make her fault her husband's occasion,*] That is, represent her fault as occasioned by her husband.

[7] —— *the most* pathetical *break-promise,*] Rosalind means a lover whose falsehood would most *deeply affect* his mistress.

Orl. With no less religion, than if thou wert indeed my Rosalind: So, adieu.

Ros. Well, time is the old justice that examines all such offenders, and let time try: Adieu!

[*Exit* ORLANDO.

Cel. You have simply misus'd our sex in your love-prate: we must have your doublet and hose plucked over your head, and show the world what the bird hath done to her own nest.

Ros. O coz, coz, coz, my pretty little coz, that thou didst know how many fathom deep I am in love! But it cannot be sounded; my affection hath an unknown bottom, like the bay of Portugal.

Cel. Or, rather, bottomless; that as fast as you pour affection in, it runs out.

Ros. No, that same wicked bastard of Venus, that was begot of thought[8], conceived of spleen, and born of madness; that blind rascally boy, that abuses every one's eyes, because his own are out, let him be judge, how deep I am in love:—I'll tell thee, Aliena, I cannot be out of the sight of Orlando: I'll go find a shadow, and sigh till he come.

Cel. And I'll sleep. [*Exeunt.*

SCENE II.

Another part of the Forest.

Enter JAQUES *and* Lords, *in the habit of Foresters.*

Jaq. Which is he that killed the deer?

1 *Lord.* Sir, it was I.

Jaq. Let's present him to the duke, like a Roman conqueror; and it would do well to set the deer's horns upon his head, for a branch of victory:—Have you no song, forester, for this purpose?

[8] —— *begot of* thought,] i. e. of melancholy.

2 Lord. Yes, sir.

Jaq. Sing it; 'tis no matter how it be in tune, so it make noise enough.

SONG.

1. *What shall he have, that kill'd the deer?*
2. *His leather skin and horns to wear.*
1. *Then sing him home:*
Take thou no scorn, to wear the horn; { The rest shall bear this burden.
It was a crest ere thou wast born.
1. *Thy father's father wore it:*
2. *And thy father bore it:*
All. *The horn, the horn, the lusty horn,*
Is not a thing to laugh to scorn. [Exeunt.

SCENE III.[9]

A Forest.

Enter Rosalind *and* Celia.

Ros. How say you now? Is it not past two o'clock? And here much Orlando![1]

Cel. I warrant you, with pure love, and troubled brain, he hath ta'en his bow and arrows, and is gone forth—to sleep:—Look, who comes here.

Enter Silvius.

Sil. My errand is to you, fair youth—
My gentle Phebe bid me† give you this: [*Giving a letter.*

[9] The foregoing noisy scene was introduced only to fill up an interval, which is to represent two hours. This contraction of the time we might impute to poor Rosalind's impatience, but that a few minutes after we find Orlando sending his excuse. I do not see that by any probable division of the Acts this absurdity can be obviated. Johnson.

[1] —— *And here* much *Orlando!*] *Much!* was frequently used to indicate disdain.

† "did bid me." Malone.

I know not the contents; but as I guess,
By the stern brow, and waspish action
Which she did use as she was writing of it,
It bears an angry tenour: pardon me,
I am but as a guiltless messenger.

Ros. Patience herself would startle at this letter,
And play the swaggerer; bear this, bear all:
She says, I am not fair; that I lack manners;
She calls me proud; and, that she could not love me
Were man as rare as Phœnix; Od's my will!
Her love is not the hare that I do hunt:
Why writes she so to me?—Well, shepherd, well,
This is a letter of your own device.

Sil. No, I protest, I know not the contents;
Phebe did write it.

Ros. Come, come, you are a fool,
And turn'd into the extremity of love.
I saw her hand: she has a leathern hand,
A freestone colour'd hand; I verily did think
That her old gloves were on, but 'twas her hands;
She has a huswife's hand: but that's no matter:
I say, she never did invent this letter:
This is a man's invention, and his hand.

Sil. Sure, it is hers.

Ros. Why, 'tis a boisterous and a cruel style,
A style for challengers; why, she defies me,
Like Turk to Christian: woman's gentle brain
Could not drop forth such giant-rude invention,
Such Ethiop words, blacker in their effect
Than in their countenance—Will you hear the letter?

Sil. So please you, for I never heard it yet;
Yet heard too much of Phebe's cruelty.

Ros. She Phebes me: Mark how the tyrant writes.

[Reads.

Art thou god to shepherd turn'd,
That a maiden's heart hath burn'd?—

Can a woman rail thus?

Sil. Call you this railing?

Ros. *Why thy godhead laid apart,*
Warr'st thou with a woman's heart?

Did you ever hear such railing?

Whiles the eye of man did woo me,
That could do no vengeance[2] *to me.*—

Meaning me a beast.—

If the scorn of your bright eyne
Have power to raise such love in mine,
Alack, in me what strange effect
Would they work in mild aspect?
Whiles you chid me, I did love;
How then might your prayers move?
He, that brings this love to thee,
Little knows this love in me:
And by him seal up thy mind;
Whether that thy youth and kind[3]
Will the faithful offer take
Of me, and all that I can make;[4]
Or else by him my love deny,
And then I'll study how to die.

Sil. Call you this chiding?

Cel. Alas, poor shepherd!

Ros. Do you pity him? no, he deserves no pity.—Wilt thou love such a woman?—What, to make thee an instrument, and play false strains upon thee! not to be endured!—Well, go your way to her, (for I see, love hath made thee a tame snake[5],) and say this to her;

[2] —— *vengeance*—] is used for *mischief.*

[3] —— *youth and* kind—] *Kind* is the old word for *nature.*

[4] —— *all that I can* make;] i. e. raise as profit from any thing.

[5] —— *I see love hath made thee a tame* snake,] This term was, in our author's time, frequently used to express a poor contemptible fellow.

—That if she love me, I charge her to love thee: if she will not, I will never have her, unless thou entreat for her.—If you be a true lover, hence, and not a word; for here comes more company. [*Exit* SILVIUS.

Enter OLIVER.

Oli. Good-morrow, fair ones: Pray you, if you know
Where, in the purlieus of this forest[6], stands
A sheep-cote, fenc'd about with olive-trees?

Cel. West of this place, down in the neighbour bottom,
The rank of osiers, by the murmuring stream,
Left on your right hand, brings you to the place:
But at this hour the house doth keep itself.
There's none within.

Oli. If that an eye may profit by a tongue,
Then I should know you by description;
Such garments, and such years: *The boy is fair,*
Of female favour, and bestows himself
Like a ripe sister: but the woman low,
And browner than her brother. Are not you
The owner of the house I did inquire for?

Cel. It is no boast, being ask'd, to say, we are.

Oli. Orlando doth commend him to you both;
And to that youth, he calls his Rosalind,
He sends this bloody napkin[7]: Are you he?

Ros. I am: What must we understand by this?

Oli. Some of my shame: if you will know of me
What man I am, and how, and why, and where
This handkerchief was stain'd.

[6] ——purlieus *of this forest,*] *Purlieu,* says Manwood's *Treatise on the Forest Laws,* c. xx. "Is a certaine territorie of ground adjoyning unto the forest, meared and bounded with unmoveable marks, meeres, and boundaries: which territories of ground was also forest, and afterwards disaforested againe by the perambulations made for the severing of the new forest from the old." REED.

[7] —— *napkin:*] i. e. *handkerchief.*

Cel. I pray you, tell it.

Oli. When last the young Orlando parted from you,
He left a promise to return again
Within an hour; and, pacing through the forest,
Chewing the food of sweet and bitter fancy,
Lo, what befel! he threw his eye aside,
And, mark, what object did present itself!
Under an oak, whose boughs were moss'd with age,
And high top bald with dry antiquity,
A wretched ragged man, o'ergrown with hair,
Lay sleeping on his back: about his neck
A green and gilded snake had wreath'd itself,
Who with her head, nimble in threats, approach'd
The opening of his mouth; but suddenly
Seeing Orlando, it unlink'd itself,
And with indented glides did slip away
Into a bush: under which bush's shade
A lioness, with udders all drawn dry,
Lay couching, head on ground, with catlike watch,
When that the sleeping man should stir; for 'tis
The royal disposition of that beast,
To prey on nothing that doth seem as dead:
This seen, Orlando did approach the man,
And found it was his brother, his elder brother.

Cel. O, I have heard him speak of that same brother;
And he did render[8] him the most unnatural
That liv'd 'mongst men.

Oli. And well he might so do,
For well I know he was unnatural.

Ros. But, to Orlando;—Did he leave him there,
Food to the suck'd and hungry lioness?

Oli. Twice did he turn his back, and purpos'd so:—
But kindness, nobler ever than revenge,
And nature, stronger than his just occasion,
Made him give battle to the lioness,

[8] *And he did* render *him*—] i. e. describe him.

Who quickly fell before him; in which hurtling [9]
From miserable slumber I awak'd.
Cel. Are you his brother?
Ros. Was it you he rescu'd?
Cel. Was't you that did so oft contrive to kill him?
Oli. 'Twas I; but 'tis not I: I do not shame
To tell you what I was, since my conversion
So sweetly tastes, being the thing I am.
Ros. But for the bloody napkin?—
Oli. By, and by.
When from the first to last, betwixt us two,
Tears our recountments had most kindly bath'd,
As, how I came into that desert place;——
In brief, he led me to the gentle duke,
Who gave me fresh array, and entertainment,
Committing me unto my brother's love;
Who led me instantly unto his cáve,
There stripp'd himself, and here upon his arm
The lioness had torn some flesh away,
Which all this while had bled; and now he fainted,
And cry'd, in fainting, upon Rosalind.
Brief, I recover'd him; bound up his wound;
And, after some small space, being strong at heart,
He sent me hither, stranger as I am,
To tell this story, that you might excuse
His broken promise, and to give this napkin,
Dy'd in his blood, unto the shepherd youth
That he in sport doth call his Rosalind.
Cel. Why, how now, Ganymede? sweet Ganymede?
[ROSALIND *faints.*
Oli. Many will swoon when they do look on blood.
Cel. There is more in it:—Cousin—Ganymede![1]
Oli. Look, he recovers.

[9] —— *in which* hurtling—] To *hurtle* is to move with impetuosity and tumult.

[1] —— *Cousin—Ganymede!*] Celia, in her first fright, forgets Rosalind's character and disguise, and calls out *cousin*, then recollects herself, and says Ganymede. JOHNSON.

Ros. I would, I were at home.

Cel. We'll lead you thither: —
I pray you, will you take him by the arm?

Oli. Be of good cheer, youth: — You a man? — You lack a man's heart.

Ros. I do so, I confess it. Ah, sir, a body would think this was well counterfeited: I pray you, tell your brother how well I counterfeited. — Heigh ho!

Oli. This was not counterfeit; there is too great testimony in your complexion, that it was a passion of earnest.

Ros. Counterfeit, I assure you.

Oli. Well then, take a good heart, and counterfeit to be a man.

Ros. So I do: but, i'faith I should have been a woman by right.

Cel. Come, you look paler and paler; pray you, draw homewards: — Good sir, go with us.

Oli. That will I, for I must bear answer back
How you excuse my brother, Rosalind.

Ros. I shall devise something: But, I pray you, commend my counterfeiting to him: — Will you go?

[*Exeunt.*

ACT V.

SCENE I. — *The same.*

Enter TOUCHSTONE *and* AUDREY,

Touch. We shall find a time, Audrey; patience, gentle Audrey.

Aud. 'Faith, the priest was good enough, for all the old gentleman's saying.

Touch. A most wicked Sir Oliver, Audrey, a most vile Mar-text. But, Audrey, there is a youth here in the forest lays claim to you.

Aud. Ay, I know who 'tis; he hath no interest in me in the world: here comes the man you mean.

Enter WILLIAM.

Touch. It is meat and drink to me to see a clown: By my troth, we that have good wits, have much to answer for; we shall be flouting; we cannot hold.

Will. Good even, Audrey.

Aud. God ye good even, William.

Will. And good even to you, sir.

Touch. Good even, gentle friend: Cover thy head cover thy head; nay, pr'ythee, be covered. How old are you, friend?

Will. Five and twenty, sir.

Touch. A ripe age: Is thy name William?

Will. William, sir.

Touch. A fair name: wast born i'the forest here?

Will. Ay, sir, I thank God.

Touch. *Thank God;* — a good answer: Art rich?

Will. 'Faith, sir, so, so.

Touch. *So, so,* is good, very good, very excellent good: — and yet it is not; it is but so, so. Art thou wise?

Will. Ay, sir, I have a pretty wit.

Touch. Why, thou say'st well. I do now remember a saying; *The fool doth think he is wise, but the wise man knows himself to be a fool.* The heathen philosopher, when he had a desire to eat a grape, would open his lips when he put it into his mouth; meaning thereby, that grapes were made to eat, and lips to open. You do love this maid?

Will. I do, sir.

Touch. Give me your hand: Art thou learned?

Touch. No, sir.

Touch. Then learn this of me; To have, is to have: For it is a figure in rhetorick, that drink, being poured out of a cup into a glass, by filling the one doth empty

the other: For all your writers do consent, that *ipse* is he; now you are not *ipse*, for I am he.

Will. Which he, sir?

Touch. He, sir, that must marry this woman: Therefore, you clown, abandon, — which is in the vulgar, leave, — the society, — which in the boorish is company, — of this female, — which in the common is, — woman, which together is, abandon the society of this female; or, clown, thou perishest; or, to thy better understanding, diest; to wit†, I kill thee, make thee away, translate thy life into death, thy liberty into bondage: I will deal in poison with thee, or in bastinado, or in steel; I will bandy with thee in faction; I will o'er-run thee with policy; I will kill thee a hundred and fifty ways; therefore tremble, and depart.

Aud. Do, good William.

Will. God rest you merry, sir. [*Exit.*

Enter Corin.

Cor. Our master and mistress seek you; come, away, away.

Touch. Trip, Audrey, trip, Audrey; — I attend, I attend. [*Exeunt.*

SCENE II.

The same.

Enter Orlando *and* Oliver.

Orl. Is't possible, that on so little acquaintance you should like her? that, but seeing, you should love her? and, loving, woo? and, wooing, she should grant? and will you persever to enjoy her?

Oli. Neither call the giddiness of it in question, the poverty of her, the small acquaintance, my sudden

† "or, to wit." Malone.

wooing, nor her sudden consenting; but say with me, I love Aliena; say, with her, that she loves me; consent with both, that we may enjoy each other; it shall be to your good; for my father's house, and all the revenue that was old sir Rowland's, will I estate upon you, and here live and die a shepherd.

Enter ROSALIND.

Orl. You have my consent. Let your wedding be to-morrow: thither will I invite the duke, and all his contented followers: Go you, and prepare Aliena: for, look you, here comes my Rosalind.

Ros. God save you, brother.

Oli. And you, fair sister.[2]

Ros. O, my dear Orlando, how it grieves me to see thee wear thy heart in a scarf.

Orl. It is my arm.

Ros. I thought, thy heart had been wounded with the claws of a lion.

Orl. Wounded it is, but with the eyes of a lady.

Ros. Did your brother tell you how I counterfeited to swoon, when he showed me your handkerchief?

Orl. Ay, and greater wonders than that.

Ros. O, I know where you are: — Nay, 'tis true: there was never any thing so sudden, but the fight of two rams, and Cæsar's thrasonical brag of — I *came, saw,* and *overcame:* For your brother and my sister no sooner met, but they looked; no sooner looked, but they loved; no sooner loved, but they sighed; no sooner sighed, but they asked one another the reason; no sooner knew the reason, but they sought the remedy: and in these degrees have they made a pair of stairs to marriage, which they will climb incontinent, or else be

[2] *And you, fair sister.*] Oliver speaks to her in the character she had assumed, of a woman courted by Orlando his brother.

incontinent before marriage; they are in the very wrath of love, and they will together; clubs cannot part them.[3]

Orl. They shall be married to-morrow; and I will bid the duke to the nuptial. But O, how bitter a thing it is to look into happiness through another man's eyes! By so much the more shall I to-morrow be at the height of heart-heaviness, by how much I shall think my brother happy, in having what he wishes for.

Ros. Why then, to-morrow I cannot serve your turn for Rosalind?

Orl. I can live no longer by thinking.

Ros. I will weary you no longer then with idle talking. Know of me then (for now I speak to some purpose,) that I know you are a gentleman of good conceit: I speak not this, that you should bear a good opinion of my knowledge, insomuch, I say, I know you are; neither do I labour for a greater esteem than may in some little measure draw a belief from you, to do yourself good, and not to grace me. Believe then, if you please, that I can do strange things: I have, since I was three years old, conversed with a magician, most profound in this art, and not yet damnable. If you do love Rosalind so near the heart as your gesture cries it out, when your brother marries Aliena, shall you marry her: — I know into what straits of fortune she is driven; and it is not impossible to me, if it appear not inconvenient to you, to set her before your eyes to-morrow, human as she is[4], and without any danger.

Orl. Speakest thou in sober meanings?

Ros. By my life, I do; which I tender dearly, though I say I am a magician: Therefore, put you in your best

[3] —— clubs *cannot* part *them*,] It appears from many of our old dramas, that, in our author's time, it was a common custom, on the breaking out of a fray, to call out "*Clubs — clubs*," to *part* the combatants.

[4] —— *human as she is*,] that is, not a phantom, but the real Rosalind, without any of the danger generally conceived to attend the rites of incantation. Johnson.

array, bid your friends[5]; for if you will be married to-morrow, you shall; and to Rosalind, if you will.

Enter SILVIUS *and* PHEBE.

Look, here comes a lover of mine, and a lover of hers.

Phe. Youth, you have done me much ungentleness,
To show the letter that I writ to you.

Ros. I care not, if I have: it is my study,
To seem despiteful and ungentle to you:
You are there follow'd by a faithful shepherd;
Look upon him, love him; he worships you.

Phe. Good shepherd, tell this youth what 'tis to love.

Sil. It is to be all made of sighs and tears;—
And so am I for Phebe.

Phe. And I for Ganymede.

Orl. And I for Rosalind.

Ros. And I for no woman.

Sil. It is to be all made of faith and service;—
And so am I for Phebe.

Phe. And I for Ganymede.

Orl. And I for Rosalind.

Ros. And I for no woman.

Sil. It is to be all made of phantasy,
All made of passion, and all made of wishes;
All adoration, duty, and observance,
All humbleness, all patience, and impatience,
All purity, all trial, all observance;[6]
And so am I for Phebe.

Phe. And so am I for Ganymede.

Orl. And so am I for Rosalind.

Ros. And so am I for no woman.

Phe. If this be so, why blame you me to love you?
[*To* ROSALIND.

Sil. If this be so, why blame you me to love you?
[*To* PHEBE.

[5] —— bid *your friends;*] i. e. *invite* your friends.
[6] —— *all* observance;] Probably an error, for *obeisance.*

Orl. If this be so, why blame you me to love you?

Ros. Who do you speak so, *why blame you me to love you?*

Orl. To her, that is not here, nor doth not hear.

Ros. Pray you, no more of this; 'tis like the howling of Irish wolves against the moon.—I will help you, [*to* SILVIUS] if I can:—I would love you, [*to* PHEBE] if I could.—To-morrow meet me all together.—I will marry you, [*to* PHEBE] if ever I marry woman, and I'll be married to-morrow:—I will satisfy you, [*to* ORLANDO] if ever I satisfied man, and you shall be married to-morrow:—I will content you, [*to* SILVIUS] if what pleases you contents you, and you shall be married to-morrow.—As you [*to* ORLANDO] love Rosalind, meet;—as you [*to* SILVIUS] love Phebe, meet; And as I love no woman, I'll meet.—So, fare you well; I have left you commands.

Sil. I'll not fail, if I live.

Phe. Nor I.

Orl. Nor I. [*Exeunt.*

SCENE III.

The same.

Enter TOUCHSTONE *and* AUDREY.

Touch. To-morrow is the joyful day, Audrey; to-morrow will we be married.

Aud. I do desire it with all my heart: and I hope it is no dishonest desire, to desire to be a woman of the world.[7] Here comes two of the banished duke's pages.

Enter two Pages.

1 *Page.* Well met, honest gentleman.

[7] —— *a woman of the world.*] To *go to the world*, is to be married. So, in *Much Ado about Nothing:* "Thus (says Beatrice) every one *goes to the world*, but I."

Touch. By my troth, well met: Come, sit, sit, and a song.

2 *Page.* We are for you: sit i'the middle.

1 *Page.* Shall we clap into't roundly, without hawking, or spitting, or saying we are hoarse; which are the only prologues to a bad voice?

2 *Page.* I'faith, i'faith; and both in a tune, like two gypsies on a horse.

SONG.

I.

It was a lover and his lass,
With a hey, and a ho, and a hey nonino,
That o'er the green corn-field did pass
In the spring time, the only pretty rank time,
When birds do sing, hey ding a ding, ding;
Sweet lovers love the spring.

II.

Between the acres of the rye,
With a hey, and a ho, and a hey nonino,
These pretty country folks would lie,
In spring time, &c.

III.

This carol they began that hour,
With a hey, and a ho, and a hey nonino,
How that a life was but a flower
In spring time, &c.

IV.

And therefore take the present time,
With a hey, and a ho, and a hey nonino;
For love is crowned with the prime
In spring time, &c.

Touch. Truly, young gentlemen, though there was no

greater matter in the ditty, yet the note was very untuneable.[8]

1 *Page.* You are deceived, sir; we kept time, we lost not our time.

Touch. By my troth, yes; I count it but time lost to hear such a foolish song. God be with you; and God mend your voices! Come, Audrey. [*Exeunt.*

SCENE IV.

Another part of the Forest.

Enter Duke *senior*, Amiens, Jaques, Orlando, Oliver, *and* Celia.

Duke S. Dost thou believe, Orlando, that the boy
Can do all this that he hath promised?

Orl. I sometimes do believe, and sometimes do not;
As those that fear they hope, and know they fear.[9]

Enter Rosalind, Silvius, *and* Phebe.

Ros. Patience once more, whiles our compact is urg'd:—
You say, if I bring in your Rosalind, [*To the* Duke.
You will bestow her on Orlando here?

Duke S. That would I, had I kingdoms to give with her.

Ros. And you say, you will have her, when I bring her? [*To* Orlando.

[8] *Truly, young gentlemen,* &c.] The sense seems to be — *Though the words of the song were trifling, the musick was not (as might have been expected) good enough to compensate their defect.*

[9] *As those that fear* they hope, *and know* they *fear.*] The meaning, I think, is, *As those who fear,—they* even those very persons, entertain *hopes*, that their fears will not be realized; *and* yet at the same time they well *know* that there is reason for *their fears.* Malone.

Orl. That would I, were I of all kingdoms king.
Ros. You say, you'll marry me, if I be willing?
[*To* PHEBE.
Phe. That will I, should I die the hour after.
Ros. But, if you do refuse to marry me,
You'll give yourself to this most faithful shepherd?
Phe. So is the bargain.
Ros. You say, that you'll have Phebe, if she will?
[*To* SILVIUS.
Sil. Though to have her and death were both one thing.
Ros. I have promis'd to make all this matter even.
Keep you your word, O duke, to give your daughter;—
You yours, Orlando, to receive his daughter:—
Keep your word, Phebe, that you'll marry me;
Or else, refusing me, to wed this shepherd:—
Keep your word, Silvius, that you'll marry her,
If she refuse me:—and from hence I go,
To make these doubts all even.
[*Exeunt* ROSALIND *and* CELIA.
Duke S. I do remember in this shepherd-boy
Some lively touches of my daughter's favour.
Orl. My lord, the first time that I ever saw him,
Methought he was a brother to your daughter:
But, my good lord, this boy is forest-born;
And hath been tutor'd in the rudiments
Of many desperate studies by his uncle,
Whom he reports to be a great magician,
Obscured in the circle of this forest.

Enter TOUCHSTONE *and* AUDREY.

Jaq. There is, sure, another flood toward, and these couples are coming to the ark! Here comes a pair of very strange beasts, which in all tongues are called fools.
Touch. Salutation and greeting to you all!
Jaq. Good, my lord, bid him welcome; This is the

motley-minded gentleman, that I have so often met in the forest: he hath been a courtier, he swears.

Touch. If any man doubt that, let him put me to my purgation. I have trod a measure[1]; I have flattered a lady; I have been politick with my friend, smooth with mine enemy; I have undone three tailors; I have had four quarrels, and like to have fought one.

Jaq. And how was that ta'en up?

Touch. 'Faith, we met, and found the quarrel was upon the seventh cause.

Jaq. How seventh cause? — Good, my lord, like this fellow.

Duke S. I like him very well.

Touch. God'ild you, sir[2]; I desire you of the like. I press in here, sir, amongst the rest of the country copulatives, to swear, and to forswear; according as marriage binds, and blood breaks[3]: — A poor virgin, sir, an ill-favoured thing, sir, but mine own; a poor humour of mine, sir, to take that that no man else will: Rich honesty dwells like a miser, sir, in a poor-house; as your pearl, in your foul oyster.

Duke S. By my faith, he is very swift and sententious.

Touch. According to the fool's bolt, sir, and such dulcet diseases.[4]

Jaq. But, for the seventh cause: how did you find the quarrel on the seventh cause?

Touch. Upon a lie seven times removed: — Bear your body more seeming[5], Audrey: — as thus, sir. I

[1] —— *trod a measure;*] a very stately solemn dance.

[2] God'ild you, *sir;*] i. e. *God yield you,* reward you.

[3] —— *according as marriage binds, and blood breaks:*] A man, by the marriage ceremony, SWEARS that *he will keep only to his wife;* when, therefore, he *leaves her for another,* BLOOD BREAKS his *matrimonial obligation,* and he is FORSWORN. HENLEY.

[4] —— *dulcet diseases.*] This word is *capriciously* used for *sayings,* though neither in its primary or figurative sense it has any relation to that word.

[5] —— *seeming,*] i. e. seemly. *Seeming* is often used by Shakspeare for becoming, or fairness of appearance.

did dislike the cut of a certain courtier's beard; he sent me word, if I said his beard was not cut well, he was in the mind it was: This is called the *Retort courteous.* If I sent him word again, it was not well cut, he would send me word, he cut it to please himself: this is called the *Quip modest.* If again, it was not well cut, he disabled my judgment: This is called the *Reply churlish.* If again, it was not well cut, he would answer, I spake not true: This is call'd the *Reproof valiant.* If again, it was not well cut, he would say, I lie: This is call'd the *Countercheck quarrelsome:* and so to the *Lie circumstantial,* and the *Lie direct.*

Jaq. And how oft did you say, his beard was not well cut?

Touch. I durst go no further than the *Lie circumstantial,* nor he durst not give me the *Lie direct;* and so we measured swords, and parted.

Jaq. Can you nominate in order now the degrees of the lie?

Touch. O, sir, we quarrel in print, by the book[6]: as you have books for good manners: I will name you the degrees. The first, the Retort courteous; the second, the Quip modest; the third, the Reply churlish; the fourth, the Reproof valiant; the fifth, the Countercheck quarrelsome; the sixth, the Lie with circumstance; the seventh, the Lie direct. All these you may avoid, but the lie direct; and you may avoid that too, with an *If.* I knew when seven justices could not take up a quarrel; but when the parties were met themselves, one of them thought but of an *If,* as *If you said so, then I said so;*

[6] *O, sir, we quarrel in print, by the book:*] The poet has, in this scene, rallied the mode of formal duelling, then so prevalent, with the highest humour and address: nor could he have treated it with a happier contempt, than by making his Clown so knowing in the forms and preliminaries of it. The particular book here alluded to, is a very ridiculous treatise of one Vincentio Saviolo, intitled, *Of Honour and Honourable Quarrels,* in quarto, printed by Wolf, 1594.

And they shook hands, and swore brothers. Your *If* is the only peace-maker; much virtue in *If*.

Jaq. Is not this a rare fellow, my lord? he's as good at any thing, and yet a fool.

Duke S. He uses his folly like a stalking-horse, and under the presentation of that, he shoots his wit.

Enter HYMEN[7], *leading* ROSALIND *in woman's clothes; and* CELIA.

Still Musick.

Hym. *Then is there mirth in heaven,*
When earthly things made even
Atone together.
Good duke, receive thy daughter,
Hymen from heaven brought her,
Yea, brought her hither;
That thou might'st join her hand with his,
Whose heart within her bosom is.

Ros. To you I give myself, for I am yours.
[*To* Duke S.
To you I give myself, for I am yours. [*To* ORLANDO.

Duke S. If there be truth in sight, you are my daughter.

Orl. If there be truth in sight, you are my Rosalind.

Phe. If sight and shape be true,
Why then,—my love adieu!

Ros. I'll have no father, if you be not he:—
[*To* Duke S.
I'll have no husband, if you be not he:—
[*To* ORLANDO.
Nor ne'er wed woman, if you be not she. [*To* PHEBE.

[7] *Enter* Hymen,] Rosalind is imagined by the rest of the company to be brought by enchantment, and is therefore introduced by a supposed aërial being in the character of Hymen.

Hym. Peace, ho! I bar confusion:
'Tis I must make conclusion
Of these most strange events:
Here's eight that must take hands,
To join in Hymen's bands,
If truth holds true contents.[8]
You and you no cross shall part:
[*To* ORLANDO *and* ROSALIND.
You and you are heart in heart:
[*To* OLIVER *and* CELIA.
You [*to* PHEBE] to his love must accord,
Or have a woman to your lord: —
You and you are sure together,
[*To* TOUCHSTONE *and* AUDREY.
As the winter to foul weather,
Whiles a wedlock hymn we sing,
Feed yourselves with questioning;
That reason wonder may diminish,
How thus we met, and these things finish.

SONG.

Wedding is great Juno's crown;
O blessed bond of board and bed!
'Tis Hymen peoples every town;
High wedlock then be honoured:
Honour, high honour and renown,
To Hymen, god of every town!

Duke S. O my daer niece, welcome thou art to me;
Even daughter, welcome in no less degree.
Phe. I will not eat my word, now thou art mine;
Thy faith my fancy to thee doth combine.[9]
[*To* SILVIUS.

[8] *If truth holds true contents.*] That is, if there be *truth in truth*, unless truth fails of veracity.

[9] —— *combine.*] Shakspeare is licentious in his use of this verb, which here only signifies to *bind*.

Enter Jaques de Bois.

Jaq. de B. Let me have audience for a word or two,
I am the second son of old sir Rowland,
That bring these tidings to this fair assembly: —
Duke Frederick, hearing how that every day
Men of great worth resorted to this forest,
Address'd a mighty power; which were on foot,
In his own conduct, purposely to take
His brother here, and put him to the sword:
And to the skirts of this wild wood he came;
Where, meeting with an old religious man,
After some question with him, was converted
Both from his enterprize, and from the world:
His crown bequeathing to his banish'd brother,
And all their lands restor'd to them again
That were with him exil'd: This to be true,
I do engage my life.

Duke S. Welcome, young man;
Thou offer'st fairly to thy brothers' wedding:
To one, his lands with-held; and to the other,
A land itself at large, a potent dukedom.
First, in this forest, let us do those ends
That here were well begun, and well begot:
And after, every of this happy number,
That have endur'd shrewd days and nights with us,
Shall share the good of our returned fortune,
According to the measure of their states.
Meantime, forget this new-fall'n dignity,
And fall into our rustick revelry: —
Play, musick; — and you brides and bridegrooms all,
With measure heap'd in joy, to the measures fall.

Jaq. Sir, by your patience; if I heard you rightly,
The duke hath put on a religious life,
And thrown into neglect the pompous court?

Jaq. de B. He hath.

Jaq. To him will I: out of these convertites

There is much matter to be heard and learn'd. —
You to your former honour I bequeath; [*To* Duke S.
Your patience, and your virtue, well deserves it: —
You [*to* ORLANDO] to a love, that your true faith doth merit: —
You [*to* OLIVER] to your land, and love, and great allies: —
You [*to* SILVIUS] to a long and well deserved bed; —
And you [*to* TOUCHSTONE] to wrangling: for thy loving voyage
Is but for two months victual'd: — So to your pleasures;
I am for other than for dancing measures.

Duke S. Stay, Jaques, stay.

Jaq. To see no pastime, I[1]: — what would you have
I'll stay to know at your abandon'd cave. [*Exit.*

Duke S. Proceed, proceed: we will begin these rites,
And we do trust they'll end, in true delights.

[*A dance.*

EPILOGUE.

Ros. It is not the fashion to see the lady the epilogue: but it is no more unhandsome, than to see the lord the prologue. If it be true, that *good wine needs*

[1] *To see no pastime, I:* &c.] Amidst this general festivity, the reader may be sorry to take his leave of Jaques, who appears to have no share in it, and remains behind unreconciled to society. He has, however, filled with a gloomy sensibility the space allotted to him in the play, and to the last preserves that respect which is due to him as a consistent character, and an amiable, though solitary moralist.

It may be observed, with scarce less concern, that Shakspeare has, on this occasion, forgot old Adam, the servant of Orlando, whose fidelity should have entitled him to notice at the end of the piece, as well as to that happiness which he would naturally have found, in the return of fortune to his master.

no bush[2], 'tis true, that a good play needs no epilogue: Yet to good wine they do use good bushes; and good plays prove the better by the help of good epilogues. What a case am I in then, that am neither a good epilogue, nor cannot insinuate with you in the behalf of a good play? I am not furnished like a beggar,[3] therefore to beg will not become me: my way is, to conjure you; and I'll begin with the women. I charge you, O women, for the love you bear to men, to like as much of this play as please them†: and so I charge you, O men, for the love you bear to women, (as I perceive by your simpering, none of you hate them,) that between you and the women, the play may please. If I were a woman[4], I would kiss as many of you as had beards that pleased me, complexions that liked me[5], and breaths that I defied not; and, I am sure, as many as have good beards, or good faces, or sweet breaths, will, for my kind offer, when I make curt'sy, bid me farewell. [*Exeunt.*[6]

[2] —— *no bush,*] It appears formerly to have been the custom to hang a *tuft of ivy* at the door of a vintner. The practice is still observed in Warwickshire and the adjoining counties, at statute-hirings, wakes, &c. by people who sell ale at no other time.

[3] —— furnished *like a beggar,*] that is, *dressed:* so before, he was *furnished* like a huntsman.

† "As please you, and I." Malone.

[4] *If I were a woman,*] In this author's time, the parts of women were always performed by men or boys.

[5] —— *complexions that* liked *me,*] i. e. that I liked.

[6] Of this play the fable is wild and pleasing. I know not how the ladies will approve the facility with which both Rosalind and Celia give away their hearts. To Celia much may be forgiven for the heroism of her friendship. The character of Jaques is natural and well preserved. The comick dialogue is very sprightly, with less mixture of low buffoonery than in some other plays; and the graver part is elegant and harmonious. By hastening to the end of this work, Shakspeare suppressed the dialogue between the usurper and the hermit, and lost an opportunity of exhibiting a moral lesson in which he might have found matter worthy of his highest powers. Johnson.

ALL'S WELL

THAT

ENDS WELL.

THE story of *All's well that ends well*, or, as I suppose it to have been sometimes called, *Love's Labour Wonne*, is originally indeed the property of Boccace, but it came immediately to Shakspeare from Painter's *Giletta of Narbon*, in the First Vol. of the *Palace of Pleasure*, 4to. 1566, p. 88. FARMER.

Shakspeare is indebted to the novel only for a few leading circumstances in the graver part of the piece. The comick business appears to be entirely of his own formation. STEEVENS.

This comedy, I imagine, was written in 1606. MALONE.

PERSONS REPRESENTED.[1]

King of France.
Duke of Florence.
BERTRAM, *Count of* Rousillon.
LAFEU[2], *an old Lord.*
PAROLLES[3], *a Follower of* Bertram.
Several young French *Lords, that serve with* Bertram *in the* Florentine *War.*

Steward,
Clown, } *Servants to the Countess of* Rousillon.
A Page.

Countess of Rousillon, *Mother to* Bertram.
HELENA, *a Gentlewoman protected by the Countess.*
An old Widow of Florence.
DIANA, *Daughter to the Widow.*
VIOLENTA[4],
MARIANA, } *Neighbours and Friends to the Widow.*

Lords attending on the King; Officers, Soldiers, &c. French *and* Florentine.

SCENE, partly in FRANCE *and partly in* TUSCANY.

[1] The persons were first enumerated by Mr. Rowe.

[2] *Lafeu,*] We should read — *Lefeu.* STEEVENS.

[3] *Parolles,*] I suppose we should write this name — *Paroles,* i.e. a creature made up of empty words. STEEVENS.

[4] *Violenta* only enters once, and then she neither speaks, nor is spoken to. This name appears to be borrowed from an old metrical history, entitled *Didaco and Violenta,* 1576. STEEVENS.

ALL'S WELL

THAT

ENDS WELL.

ACT I.

SCENE I. — Rousillon. *A Room in the* Countess's *Palace.*

Enter BERTRAM, *the Countess of* Rousillon, HELENA, *and* LAFEU, *in mourning.*

Countess.

IN delivering my son from me, I bury a second husband.

Ber. And I, in going, madam, weep o'er my father's death anew: but I must attend his majesty's command, to whom I am now in ward[1], evermore in subjection.

Laf. You shall find of the king a husband, madam;—you, sir, a father: He that so generally is at all times good, must of necessity hold his virtue to you; whose

[1] —— *in* ward,] Under his particular care, as my guardian, till I come to age. It is now almost forgotten in England, that the heirs of great fortunes were the king's *wards*. Whether the same practice prevailed in France, it is of no great use to enquire, for Shakspeare gives to all nations the manners of England. JOHNSON.

worthiness would stir it up where it wanted, rather than lack it where there is such abundance.

Count. What hope is there of his majesty's amendment?

Laf. He hath abandoned his physicians, madam; under whose practices he hath persecuted time with hope; and finds no other advantage in the process but only the losing of hope by time.

Count. This young gentlewoman had a father, (O, that *had!* how sad a passage 'tis!) whose skill was almost as great as his honesty; had it stretched so far, would have made nature immortal, and death should have play for lack of work. 'Would, for the king's sake, he were living! I think it would be the death of the king's disease.

Laf. How called you the man you speak of, madam?

Count. He was famous, sir, in his profession, and it was his great right to be so: Gerard de Narbon.

Laf. He was excellent, indeed, madam; the king very lately spoke of him, admiringly, and mourningly: he was skilful enough to have lived still, if knowledge could be set up against mortality.

Ber. What is it, my good lord, the king languishes of?

Laf. A fistula, my lord.

Ber. I heard not of it before.

Laf. I would it were not notorious.—Was this gentlewoman the daughter of Gerard de Narbon?

Count. His sole child, my lord; and bequeathed to my overlooking. I have those hopes of her good, that her education promises; her dispositions she inherits, which make fair gifts fairer; for where an unclean mind carries virtuous qualities[2], there commendations go with pity, they are virtues and traitors too; in her they are the better for their simpleness[3]; she derives her honesty, and achieves her goodness.

[2] —— *virtuous qualities,*] By *virtuous qualities* are meant qualities of good breeding and erudition, and not *moral* ones. Warburton.

[3] —— *they are virtues and traitors too; in her they are the better*

Laf. Your commendations, madam, get from her tears.

Count. 'Tis the best brine a maiden can season her praise in. The remembrance of her father never approaches her heart, but the tyranny of her sorrows takes all livelihood[4] from her cheek. No more of this, Helena, go to, no more; lest it be rather thought you affect a sorrow, than to have.

Hel. I do affect a sorrow, indeed, but I have it too.[5]

Laf. Moderate lamentation is the right of the dead, excessive grief the enemy to the living.

Count. If the living be enemy to the grief, the excess makes it soon mortal.[6]

Ber. Madam, I desire your holy wishes.

---

for their simpleness;] *Her virtues are the better for their simpleness*, that is, her excellencies are the better because they are artless and open, without fraud, without design. The learned commentator has well explained *virtues*, but has not, I think, reached the force of the word *traitors*, and therefore has not shown the full extent of Shakspeare's masterly observation. *Virtues in an unclean mind are virtues and traitors too.* Estimable and useful qualities, joined with an evil disposition, give that disposition power over others, who, by admiring the virtue, are betrayed to the malevolence. *The Tatler*, mentioning the sharpers of his time, observes, that some of them are even of such elegance and knowledge that a *young man who falls into their way*, is betrayed *as much by his judgment as his passions.*

JOHNSON.

[4] —— *all livelihood* —] i. e. all appearance of life.

[5] *I do affect a sorrow, indeed, but I have it too.*] Helena has, I believe, a meaning here, that she does not wish should be understood by the countess. Her *affected* sorrow was for the death of her father; her *real* grief for the lowness of her situation, which she feared would for ever be a bar to her union with her beloved Bertram.

[6] *If the living be enemy to the grief, the excess makes it soon mortal.*] *Lafeu* says, *excessive grief is the enemy of the living:* the countess replies, *If the living be an enemy to grief, the excess soon makes it mortal:* that is, *If the living do not indulge grief, grief destroys itself by its own excess.* By the word *mortal*, I understand *that which dies;* and Dr. Warburton [who reads—*be* not *enemy*—] *that which destroys.* I think that my interpretation gives a sentence more acute and more refined. Let the reader judge. JOHNSON.

Laf. How understand we that?

Count. Be thou blest, Bertram! and succeed thy father
In manners, as in shape! thy blood, and virtue,
Contend for empire in thee; and thy goodness
Share with thy birth-right! Love all, trust a few,
Do wrong to none: be able for thine enemy
Rather in power, than use; and keep thy friend
Under thy own life's key: be check'd for silence,
But never tax'd for speech. What heaven more will,
That thee may furnish[7], and my prayers pluck down,
Fall on thy head! Farewell. — My lord,
'Tis an unseason'd courtier; good my lord,
Advise him.

Laf. He cannot want the best
That shall attend his love.

Count. Heaven bless him! — Farewell, Bertram.

[*Exit* Countess.

Ber. The best wishes, that can be forged in your thoughts, [*to* Helena] be servants to you! Be comfortable to my mother, your mistress, and make much of her.

Laf. Farewell, pretty lady: You must hold the credit of your father. [*Exeunt* Bertram *and* Lafeu.

Hel. O, were that all! — I think not on my father;[8]
And these great tears grace his remembrance more
Than those I shed for him. What was he like?
I have forgot him: my imagination
Carries no favour in it, but Bertram's.

[7] *That thee may furnish,*] That may help thee with more and better qualifications.

[8] Laf. *Farewell, pretty lady: You must* hold *the credit of your father.*

Hel. *O, were that all!—I think not on my father;*] Would that the attention to maintain the credit of my father, (or, not to act unbecoming the daughter of such a father, — for such, perhaps, is the meaning,) were my only solicitude! I think not of him. My cares are all for Bertram. Malone.

I am undone; there is no living, none,
If Bertram be away. It were all one,
That I should love a bright particular star,
And think to wed it, he is so above me:
In his bright radiance and collateral light
Must I be comforted, not in his sphere.[9]
The ambition in my love thus plagues itself;
The hind, that would be mated by the lion,
Must die for love. 'Twas pretty, though a plague,
To see him every hour: to sit and draw
His arched brows, his hawking eye, his curls,
In our heart's table[1]; heart, too capable
Of every line and trick of his sweet favour:[2]
But now he's gone, and my idolatrous fancy
Must sanctify his relicks. Who comes here?

Enter PAROLLES.

One that goes with him: I love him for his sake;
And yet I know him a notorious liar,
Think him a great way fool, solely a coward;
Yet these fixed evils sit so fit in him,
That they take place, when virtue's steely bones
Look bleak in the cold wind: withal, full oft we see
Cold wisdom waiting on superfluous folly.[3]

Par. Save you, fair queen.

Hel. And you, monárch.

[9] *In his bright* radiance *and* collateral *light*, &c.] I cannot be united with him and move in the same *sphere*, but *must be comforted* at a distance by the *radiance* that shoots *on all sides* from him. JOHNSON.

[1] *In our* heart's table;] A *table* was, in our author's time, a term for a *picture*, in which sense it is used here.

[2] —— trick *of his sweet favour:*] *Trick* is an expression taken from *drawing;* but on the present occasion may mean neither *tracing* nor *outline*, but *peculiarity*.

[3] Cold *wisdom waiting on* superfluous *folly.*] *Cold* for naked: as *superfluous* for over-clothed. This makes the propriety of the antithesis. WARBURTON.

Par. No.

Hel. And no.[4]

Par. Are you meditating on virginity?

Hel. Ay. You have some stain of soldier in you; let me ask you a question: Man is enemy to virginity; how may we barricado it against him?

Par. Keep him out.

Hel. But he assails; and our virginity, though valiant in the defence, yet is weak: unfold to us some warlike resistance.

Par. There is none; man, sitting down before you, will undermine you, and blow you up.

Hel. Bless our poor virginity from underminers, and blowers up!—Is there no military policy how virgins might blow up men?

Par. Virginity, being blown down, man will quicklier be blown up: marry, in blowing him down again, with the breach yourselves made, you lose your city. It is not politick in the commonwealth of nature, to preserve virginity. Loss of virginity is rational increase; and there was never virgin got, till virginity was first lost. That, you were made of, is metal to make virgins. Virginity, by being once lost, may be ten times found; by being ever kept, it is ever lost: 'tis too cold a companion: away with it.

Hel. I will stand for't a little, though therefore I die a virgin.

Par. There's little can be said in't; 'tis against the rule of nature. To speak on the part of virginity is to accuse your mothers; which is most infallible disobedience. He, that hangs himself, is a virgin: virginity murders itself; and should be buried in highways, out of all sanctified limit, as a desperate offendress against nature. Virginity breeds mites, much like a cheese; consumes itself to the very paring, and so dies with feeding his own stomach. Besides, virginity is peevish,

[4] *And no.*] I am no more a queen than you are a monarch.

proud, idle, made of self-love, which is the most inhibited sin[5] in the canon. Keep it not; you cannot choose but lose by't: Out with't: within ten years it will make itself ten, which is a goodly increase: and the principal itself not much the worse: Away with't.

Hel. How might one do, sir, to lose it to her own liking?

Par. Let me see: Marry, ill, to like him that ne'er it likes. 'Tis a commodity will lose the gloss with lying; the longer kept, the less worth: off with't while 'tis vendible: answer the time of request. Virginity, like an old courtier, wears her cap out of fashion; richly suited, but unsuitable: just like the broach and tooth-pick, which wear not now: Your date is better[6] in your pie and your porridge, than in your cheek: And your virginity, your old virginity, is like one of our French withered pears; it looks ill, it eats dryly; marry, 'tis a withered pear; it was formerly better; marry, yet, 'tis a withered pear: Will you any thing with it?

Hel. Not my virginity yet.

There shall your master have a thousand loves,
A mother, and a mistress, and a friend,
A phœnix[7], captain, and an enemy,
A guide, a goddess, and sovereign,
A counsellor, a traitress[8], and a dear:
His humble ambition, proud humility,
His jarring, concord, and his discord, dulcet,
His faith, his sweet disaster; with a world

[5] ——inhibited *sin*—] i. e. forbidden.

[6] —— *Your* date *is better*—] Here is a quibble on the word *date*, which means both age, and a candied *fruit* much used in our author's time.

[7] *A phœnix*, &c.] The eight lines following *friend*, I am persuaded is the nonsense of some foolish conceited player. WARBURTON.

[8] —— *a* traitress,] It seems that *traitress* was in that age a term of endearment.

Of petty, fond, adoptious christendoms,[9]
That blinking Cupid gossips. Now shall he——
I know not what he shall:—God send him well!—
The court's a learning-place;—and he is one——

Par. What one, i'faith?

Hel. That I wish well.—'Tis pity——

Par. What's pity?

Hel. That wishing well had not a body in't,
Which might be felt: that we, the poorer born,
Whose baser stars do shut us up in wishes,
Might with effects of them follow our friends,
And show what we alone must think[1]; which never
Returns us thanks.

Enter a Page.

Page. Monsieur Parolles, my lord calls for you.
[*Exit* Page.

Par. Little Helen, farewell: if I can remember thee, I will think of thee at court.

Hel. Monsieur Parolles, you were born under a charitable star.

Par. Under Mars, I.

Hel. I especially think, under Mars.

Par. Why under Mars?

Hel. The wars have so kept you under, that you must needs be born under Mars.

Par. When he was predominant.

Hel. When he was retrograde, I think, rather.

Par. Why think you so?

Hel. You go so much backward, when you fight.

Par. That's for advantage.

Hel. So is running away, when fear proposes the

[9] —— *christendoms,*] This word, which signifies a collective body of christianity, every place where the christian religion is embraced, is surely used with much licence on the present occasion.

[1] *And show what we alone must think;*] And *show* by realities what we now *must only think*.

safety: But the composition, that your valour and fear makes in you, is a virtue of a good wing, and I like the wear well.

Par. I am so full of business, I cannot answer thee acutely: I will return perfect courtier; in the which, my instruction shall serve to naturalize thee, so thou wilt be capable of a courtier's counsel [2], and understand what advice shall thrust upon thee; else thou diest in thine unthankfulness, and thine ignorance makes thee away: farewell. When thou hast leisure, say thy prayers; when thou hast none, remember thy friends: get thee a good husband, and use him as he uses thee: so farewell. [*Exit.*

Hel. Our remedies oft in ourselves do lie,
Which we ascribe to heaven: the fated sky
Gives us free scope; only, doth backward pull
Our slow designs, when we ourselves are dull.
What power is it, which mounts my love so high;
That makes me see, and cannot feed mine eye? [3]
The mightiest space in fortune nature brings
To join like likes, and kiss like native things. [4]
Impossible be strange attempts, to those
That weigh their pains in sense; and do suppose,
What hath been cannot be: Who ever strove
To show her merit, that did miss her love?
The king's disease—my project may deceive me,
But my intents are fix'd, and will not leave me. [*Exit.*

[2] —— *so thou wilt be* capable *of a courtier's counsel.*] i. e. thou wilt comprehend it.

[3] *What power is it, that mounts my love so high;*
That makes me see, and cannot feed mine eye?] She means, by what influence is my love directed to a person so much above me? why am I made to discern excellence, and left to long after it, without the food of hope? JOHNSON.

[4] —— *kiss like native things.*] Things formed by nature for each other.

SCENE II.

Paris. *A Room in the King's Palace.*

Flourish of cornets. Enter the King *of* France, with *letters;* Lords *and others attending.*

King. The Florentines and Senoys[5] are by the ears;
Have fought with equal fortune, and continue
A braving war.

1 *Lord.* So 'tis reported, sir.

King. Nay, 'tis most credible; we here receive it
A certainty, vouch'd from our cousin Austria,
With caution, that the Florentine will move us
For speedy aid; wherein our dearest friend
Prejudicates the business, and would seem
To have us make denial.

1 *Lord.* His love and wisdom,
Approv'd so to your majesty, may plead
For amplest credence.

King. He hath arm'd our answer,
And Florence is denied before he comes:
Yet, for our gentlemen, that mean to see
The Tuscan service, freely have they leave
To stand on either part.

2 *Lord.* It may well serve
A nursery to our gentry, who are sick
For breathing and exploit.

King. What's he comes here?

Enter BERTRAM, LAFEU, *and* PAROLLES.

1 *Lord.* It is the count Rousillon, my good lord,
Young Bertram.

[5] —— *Senoys*—] The *Sanesi*, as they are termed by Boccace. Painter, who translates him, calls them *Senois*. They were the people of a small republick, of which the capital was *Sienna*. The Florentines were at perpetual variance with them. STEEVENS.

King. Youth, thou bear'st thy father's face;
Frank nature, rather curious than in haste,
Hath well compos'd thee. Thy father's mortal parts
May'st thou inherit too! Welcome to Paris.

Ber. My thanks and duty are your majesty's.

King. I would I had that corporal soundness now,
As when thy father, and myself, in friendship
First try'd our soldiership! He did look far
Into the service of the time, and was
Discipled of the bravest: he lasted long;
But on us both did haggish age steal on,
And wore us out of act. It much repairs me [6]
To talk of your good father: In his youth
He had the wit, which I can well observe
To-day in our young lords; but they may jest,
Till their own scorn return to them unnoted,
Ere they can hide their levity in honour.[7]
So like a courtier, contempt nor bitterness
Were in his pride or sharpness; if they were,
His equal has awak'd them; and his honour,
Clock to itself, knew the true minute when
Exception bid him speak, and, at this time,
His tongue obey'd his hand [8]: who were below him
He us'd as creatures of another place;
And bow'd his eminent top to their low ranks,
Making them proud of his humility,

[6] —— *It much* repairs *me*—] To *repair*, in these plays, generally signifies, to *renovate*.

[7] *He had the wit*, &c.] I believe *honour* is not *dignity of birth or rank*, but *acquired reputation*:—*Your father*, says the king, *had the same airy flights of satirical wit with the young lords of the present time, but they do not what he did*, hide their unnoted *levity*, in honour, *cover petty faults with great merit.*

This is an excellent observation. Jocose follies, and slight offences, are only allowed by mankind in him that over-powers them by great qualities. JOHNSON.

[8] *His tongue obey'd* his *hand*:] We should read—*His tongue obey'd* the *hand*. That is, *the hand* of *his honour's clock*, showing *the true minutes when exceptions bad him speak.*

In their poor praise he humbled: Such a man
Might be a copy to these younger times;
Which, follow'd well, would démonstrate them now
But goers backward.

Ber. His good remembrance, sir,
Lies richer in your thoughts, than on his tomb;
So in approof lives not his epitaph,
As in your royal speech.[9]

King. 'Would, I were with him! He would always say,
(Methinks, I hear him now: his plausive words
He scatter'd not in ears, but grafted them,
To grow there, and to bear,)—*Let me not live,*——
Thus his good melancholy oft began,
On the catastrophe and heel of pastime,
When it was out,—*let me not live,* quoth he,
After my flame lacks oil, to be the snuff
Of younger spirits, whose apprehensive senses
All but new things disdain; whose judgments are
Mere fathers of their garments;[1] *whose constancies*
Expire before their fashions:——This he wish'd:
I, after him, do after him wish too,
Since I nor wax, nor honey, can bring home,
I quickly were dissolved from my hive,
To give some labourers room.

2 *Lord.* You are lov'd, sir:
They, that least lend it you, shall lack you first.

King. I fill a place, I know't.—How long is't, count,
Since the physician at your father's died?
He was much fam'd.

Ber. Some six months since, my lord.

[9] *So in approof lives not his* epitaph,
As in your royal speech.] Mr. Heath supposes the meaning to be this: "His epitaph, or the character he left behind him, is not so well established by *the specimens he exhibited of his worth*, as by your royal report in his favour."

[1] —— *whose judgments are*
Mere fathers *of their garments*;] Who have no other use of their faculties, than to invent new modes of dress.

King. If he were living, I would try him yet; —
Lend me an arm; — the rest have worn me out
With several applications: — nature and sickness
Debate it at their leisure. Welcome, count;
My son's no dearer.

Ber. Thank your majesty.

[*Exeunt. Flourish.*

SCENE III.

Rousillon. *A Room in the* Countess's *Palace.*

Enter Countess, Steward, *and Clown.*[2]

Count. I will now hear: what say you of this gentlewoman?

Stew. Madam, the care I have had to even your content[3], I wish might be found in the calendar of my past endeavours: for then we wound our modesty, and make foul the clearness of our deservings, when of ourselves we publish them.

Count. What does this knave here? Get you gone, sirrah: The complaints, I have heard of you, I do not all believe; 'tis my slowness, that I do not: for, I know, you lack not folly to commit them, and have ability enough to make such knaveries yours.[4]

[2] —— *Steward, and* Clown.] A *clown* in Shakspeare is commonly taken for a *licensed jester*, or domestick fool. We are not to wonder that we find this character often in his plays, since fools were at that time maintained in all great families, to keep up merriment in the house. In the picture of Sir Thomas More's family, by Hans Holbein, the only servant represented is Patison the *fool.* This is a proof of the familiarity to which they were admitted, not by the great only, but the wise.

[3] —— *to even your content,*] To act up to your desires.

[4] —— *you lack not folly to commit* them, *and have ability enough to make such knaveries* yours.] It appears to me that the accusative *them* refers to *knaveries*, and the natural sense of the passage seems to be this: "You have folly enough to desire to commit these knaveries, and ability enough to accomplish them." M. Mason.

Clo. 'Tis not unknown to you, madam, I am a poor fellow.

Count. Well, sir.

Clo. No, madam, 'tis not so well, that I am poor; though many of the rich are damned: But, if I may have your ladyship's good-will to go to the world,[5] Isbel the woman and I will do as we may.

Count. Wilt thou needs be a beggar?

Clo. I do beg your good-will in this case.

Count. In what case?

Clo. In Isbel's case, and mine own. Service is no heritage[6]: and, I think, I shall never have the blessing of God, till I have issue of my body; for, they say, bearns are blessings.

Count. Tell me thy reason why thou wilt marry.

Clo. My poor body, madam, requires it: I am driven on by the flesh; and he must needs go, that the devil drives.

Count. Is this all your worship's reason?

Clo. Faith, madam, I have other holy reasons, such as they are.

Count. May the world know them?

Clo. I have been, madam, a wicked creature, as you and all flesh and blood are; and, indeed, I do marry, that I may repent.

Count. Thy marriage, sooner than thy wickedness.

Clo. I am out of friends, madam; and I hope to have friends for my wife's sake.

Count. Such friends are thine enemies, knave.

Clo. You are shallow, madam; e'en great friends; for the knaves come to do that for me, which I am a-weary of. He, that ears my land[7], spares my team, and gives me leave to inn the crop: if I be his cuckold, he's my drudge: He, that comforts my wife, is the cherisher of

[5] —— *to go to the world,*] This phrase has already occurred, and signifies to be *married.*

[6] *Service is no heritage,*] This is a proverbial expression.

[7] —— *that* ears *my land,*] To *ear* is to *plough.*

my flesh and blood; he, that cherishes my flesh and blood, loves my flesh and blood; he, that loves my flesh and blood, is my friend; *ergo*, he that kisses my wife, is my friend. If men could be contented to be what they are, there were no fear in marriage: for young Charbon the puritan, and old Poysam the papist, howsoe'er their hearts are severed in religion, their heads are both one, they may joll horns together, like any deer i'the herd.

Count. Wilt thou ever be a foul-mouthed and calumnious knave?

Clo. A prophet I, madam; and I speak the truth the next way:[8]

For I the ballad will repeat,
Which men full true shall find;
Your marriage comes by destiny,
Your cuckoo sings by kind.

Count. Get you gone, sir: I'll talk with you more anon.

Stew. May it please you, madam, that he bid Helen come to you; of her I am to speak.

Count. Sirrah, tell my gentlewoman, I would speak with her; Helen I mean.

Clo. *Was this fair face the cause*[9], *quoth she,* [Singing.
Why the Grecians sacked Troy?
Fond done, done fond,
Was this king Priam's joy.

[8] *A prophet I, madam; and I speak the truth the next way:*] It is a superstition, which has run through all ages and people, that *natural fools* have something in them of divinity. On which account they were esteemed sacred: Travellers tell us in what esteem the Turks now hold them; nor had they less honour paid them heretofore in France, as appears from the old word *bênet*, for a *natural fool*. *Next way*, is *nearest way*.

[9] *Was this fair face the cause*, &c.] The name of *Helen*, whom the countess has just called for, brings an old ballad on the sacking of Troy to the clown's mind. *Fond done* is *foolishly done*.

With that she sighed as she stood,
With that she sighed as she stood,
And gave this sentence then;
Among nine bad if one be good,
Among nine bad if one be good,
There's yet one good in ten.

Count. What, one good in ten? you corrupt the song, sirrah.

Clo. One good woman in ten, madam; which is a purifying o'the song: Would God would serve the world so all the year! we'd find no fault with the tythe-woman, if I were the parson: One in ten, quoth a'! an we might have a good woman born but every† blazing star, or at an earthquake, 'twould mend the lottery well[1]; a man may draw his heart out, ere he pluck one.

Count. You'll be gone, sir knave, and do as I command you?

Clo. That man should be at woman's command, and yet no hurt done![2] — Though honesty be no puritan, yet it will do no hurt; it will wear the surplice of humility over the black gown of a big heart. — I am going, forsooth; the business is for Helen to come hither.

[*Exit* Clown.

Count. Well now.

Stew. I know, madam, you love your gentlewoman entirely.

Count. Faith, I do: her father bequeathed her to me:

† "or every," i. e. *before* every. MALONE.

[1] ——'*twould* mend *the lottery* well;] This surely is a strange kind of phraseology. I have never met with any example of it in any of the contemporary writers; and if there were any proof that in the lotteries of queen Elizabeth's time *wheels* were employed, I should be inclined to read—lottery *wheel*. MALONE.

[2] Clo. *That man*, &c.] Here is an allusion, violently enough forced in, to satirize the obstinacy with which the puritans refused the use of the ecclesiastical habits, which was, at that time, one principal cause of the breach of the union; and perhaps, to insinuate, that the modest purity of the surplice was sometimes a cover for pride.

and she herself, without other advantage, may lawfully make title to as much love as she finds; there is more owing her, than is paid; and more shall be paid her, than she'll demand.

Stew. Madam, I was very late more near her than, I think, she wished me: alone she was, and did communicate to herself her own words to her own ears; she thought, I dare vow for her, they touched not any stranger sense. Her matter was, she loved your son: Fortune, she said, was no goddess, that had put such difference betwixt their two estates; Love, no god, that would not extend his might, only where qualities were level; Diana, no queen of virgins, that would suffer her poor knight to be surprised, without rescue, in the first assault, or ransome afterward: This she delivered in the most bitter touch of sorrow, that e'er I heard virgin exclaim in: which I held my duty, speedily to acquaint you withal; sithence[3], in the loss that may happen, it concerns you something to know it.

Count. You have discharged this honestly; keep it to yourself: many likelihoods informed me of this before, which hung so tottering in the balance, that I could neither believe, nor misdoubt: Pray you, leave me: stall this in your bosom, and I thank you for your honest care: I will speak with you further anon.

[*Exit* Steward.

Enter HELENA.

Count. Even so it was with me, when I was young:
If we are nature's, these are ours; this thorn
Doth to our rose of youth rightly belong:
Our blood to us, this to our blood is born;
It is the show and seal of nature's truth,
Where love's strong passion is impress'd in youth:

[3] —— *sithence,*] i. e. *since.*

By our remembrances[4] of days foregone,
Such were our faults;—or then we thought them none.
Her eye is sick on't; I observe her now.
Hel. What is your pleasure, madam?
Count. You know, Helen,
I am a mother to you.
Hel. Mine honourable mistress.
Count. Nay, a mother;
Why not a mother? When I said, a mother,
Methought you saw a serpent: What's in mother,
That you start at it? I say, I am your mother;
And put you in the catalogue of those
That were enwombed mine: 'Tis often seen,
Adoption strives with nature; and choice breeds
A native slip to us from foreign seeds:
You ne'er oppress'd me with a mother's groan,
Yet I express to you a mother's care:—
God's mercy, maiden! does it curd thy blood,
To say, I am thy mother? What's the matter,
That this distemper'd messenger of wet,
The many-colour'd Iris, rounds thine eye?[5]
Why?—— that you are my daughter?
Hel. That I am not.
Count. I say, I am your mother.
Hel. Pardon, madam;
The count Rousillon cannot be my brother:
I am from humble, he from honour'd name;
No note upon my parents, his all noble:
My master, my dear lord he is: and I

[4] By *our remembrances*—] That is, *according to* our recollection. So we say, he is old *by* my reckoning. JOHNSON.

[5] ——— *What's the matter,*
That this distemper'd messenger of wet,
The many-colour'd Iris, rounds thine eye?] There is something exquisitely beautiful in this representation of that suffusion of colours which glimmers round the sight when the eye-lashes are wet with tears. HENLEY.

His servant live, and will his vassal die:
He must not be my brother.
Count. Nor I your mother?
Hel. You are my mother, madam; 'Would you were
(So that my lord, your son, were not my brother,)
Indeed, my mother!—or were you both our mothers,
I care no more for[6], than I do for heaven,
So I were not his sister: Can't no other,
But, I your daughter, he must be my brother?
Count. Yes, Helen, you might be my daughter-in-law;
God shield, you mean it not! daughter, and mother,
So strive[7] upon your pulse: What, pale again?
My fear hath catch'd your fondness: Now, I see
The mystery of your loneliness, and find
Your salt tears' head.[8] Now to all sense 'tis gross,
You love my son; invention is asham'd,
Against the proclamation of thy passion,
To say, thou dost not: therefore tell me true;
But tell me then, 'tis so:—for, look, thy cheeks
Confess it, one to the other: and thine eyes
See it so grossly shown in thy behaviours,
That in their kind[9] they speak it: only sin
And hellish obstinacy tie thy tongue,
That truth should be suspected: Speak, is't so?
If it be so, you have wound a goodly clue;
If it be not, forswear't: howe'er, I charge thee,
As heaven shall work in me for thine avail,
To tell me truly.
Hel. Good madam, pardon me!

6 I care no more for,] There is a designed ambiguity: *I care no more for*, is, I care *as much for*. I wish it equally. FARMER.

7 —— *strive*—] To *strive* is to contend.

8 *Your salt tears'* head.] The source, the fountain of your tears, the cause of your grief. JOHNSON.

9 —— *in their* kind—] i. e. in their language, according to their *nature*.

Count. Do you love my son?
Hel. Your pardon, noble mistress!
Count. Love you my son?
Hel. Do not you love him, madam?
Count. Go not about; my love hath in't a bond,
Whereof the world takes note: come, come, disclose
The state of your affection; for your passions
Have to the full appeach'd.
Hel. Then, I confess,
Here on my knee, before high heaven and you,
That before you, and next unto high heaven,
I love your son:—
My friends were poor, but honest; so's my love:
Be not offended; for it hurts not him,
That he is lov'd of me: I follow him not
By any token of presumptuous suit;
Nor would I have him, till I do deserve him;
Yet never know how that desert should be.
I know I love in vain, strive against hope;
Yet, in this captious and intenible sieve,[1]
I still pour in the waters of my love,
And lack not to lose still[2]: thus, Indian-like,
Religious in mine honour, I adore
The sun, that looks upon his worshipper,
But knows of him no more. My dearest madam,
Let not your hate encounter with my love,
For loving where you do: but, if yourself,

[1] —— captious *and* intenible *sieve,*] Dr. Farmer supposes *captious* to be a contraction of *capacious.*

Mr. Malone thinks it means *recipient,* capable of *receiving* what is put into it; and by *intenible,* incapable of holding or retaining it.

[2] *And lack not to* lose *still:*] Helena means to say, that, like a person who pours water into a vessel full of holes, and still continues his employment, though he finds the water all lost, and the vessel empty; so, though she finds that *the waters of her love* are still *lost,* that her affection is thrown away on an object whom she thinks she never can deserve, she yet is not discouraged, but perseveres in her hopeless endeavour to accomplish her wishes.

Whose aged honour cites a virtuous youth,[3]
Did ever, in so true a flame of liking,
Wish chastly, and love dearly, that your Dian
Was both herself and love[4]; O then, give pity
To her, whose state is such, that cannot choose
But lend and give, where she is sure to lose;
That seeks not to find that her search implies,
But, riddle-like, lives sweetly where she dies.

Count. Had you not lately an intent, speak truly,
To go to Paris?

Hel. Madam, I had.

Count. Wherefore? tell true.

Hel. I will tell truth; by grace itself, I swear.
You know, my father left me some prescriptions
Of rare and prov'd effects, such as his reading,
And manifest experience, had collected
For general sovereignty; and that he will'd me
In heedfullest reservation to bestow them,
As notes, whose faculties inclusive[5] were,
More than they were in note: amongst the rest,
There is a remedy, approv'd, set down,
To cure the desperate languishes, whereof
The king is render'd lost.

Count. This was your motive
For Paris, was it? speak.

Hel. My lord your son made me to think of this;
Else Paris, and the medicine, and the king,
Had, from the conversation of my thoughts,
Haply been absent then.

[3] *Whose aged honour* cites *a virtuous youth,*] i. e. whose respectable conduct in age *shows*, or *proves* that you were no less virtuous when young.

[4] *Wish chastly, and love dearly, that your Dian*
Was both herself and love;] i. e. Venus. Helena means to say — "If ever you wished that the deity who presides over chastity, and the queen of amorous rites, were one and the same person; or, in other words, if ever you wished for the honest and lawful completion of your chaste desires."

[5] —— *notes, whose faculties* inclusive —] Receipts in which greater *virtues* were inclosed than appeared to observation.

Count. But think you, Helen,
If you should tender your supposed aid,
He would receive it? He and his physicians
Are of a mind; he, that they cannot help him,
They, that they cannot help: How shall they credit
A poor unlearned virgin, when the schools,
Embowell'd[6] of their doctrine, have left off
The danger to itself?

Hel. There's something hints,
More than my father's skill, which was the greatest
Of his profession, that his good receipt
Shall, for my legacy, be sanctified
By the luckiest stars in heaven: and, would your honour
But give me leave to try success, I'd venture
The well-lost life of mine on his grace's cure,
By such a day, and hour.

Count. Dost thou believ't?

Hel. Ay, madam, knowingly.

Count. Why, Helen, thou shalt have my leave, and love,
Means, and attendants, and my loving greetings
To those of mine in court; I'll stay at home,
And pray God's blessing into thy attempt:
Be gone to-morrow; and be sure of this,
What I can help thee to, thou shalt not miss. [*Exeunt.*

ACT II.

SCENE I.—Paris. *A Room in the King's Palace.*

Flourish. Enter King, *with young* Lords, *taking leave for the* Florentine *war;* Bertram, Parolles, *and Attendants.*

King. Farewell, young lord †, these warlike principles

[6] *Embowell'd of their doctrine,*] i. e. exhausted of their skill.

† "young lords." Malone.

Do not throw from you:—and you, my lord†, farewell:—
Share the advice betwixt you; if both gain all,
The gift doth stretch itself as 'tis receiv'd,
And is enough for both.

1 *Lord.* It is our hope, sir,
After well enter'd soldiers, to return
And find your grace in health.

King. No, no, it cannot be; and yet my heart
Will not confess he owes the malady
That doth my life besiege.[7] Farewell, young lords;
Whether I live or die, be you the sons
Of worthy Frenchmen: let higher Italy
(Those 'bated, that inherit but the fall
Of the last monarchy,) see[8], that you come
Not to woo honour, but to wed it; when
The bravest questant shrinks, find what you seek,
That fame may cry you loud: I say, farewell.

2 *Lord.* Health, at your bidding, serve your majesty!

King. Those girls of Italy, take heed of them;

† "my lords." MALONE.

[7] —— *and yet my heart*, &c.] i. e. in the common phrase, *I am still heart-whole;* my spirits, by not sinking under my distemper, do not acknowledge its influence.

[8] ——— *let higher Italy*
(*Those 'bated, that inherit but the fall*
Of the last monarchy,) *see*, &c.] The ancient geographers have divided Italy into the higher and the lower, the Apennine hills being a kind of natural line of partition; the side next the Adriatic was denominated the higher Italy, and the other side the lower; and the two seas followed the same terms of distinction, the Adriatic being called the upper Sea, and the Tyrrhene, or Tuscan, the lower. Now the Sennones, or Senois, with whom the Florentines are here supposed to be at war, inhabited the higher Italy, their chief town being Arminium, now called Rimini, upon the Adriatic. HANMER.

Dr. Johnson says, that the sense may be this: *Let upper Italy*, where you are to exercise your valour, *see that you come to gain honour, to the* abatement, *that is, to the disgrace and depression of those* that have now lost their ancient military fame, and *inherit but the fall of the last monarchy*. To *abate* is used by Shakspeare in the original sense of *abatre*, to *depress*, to *sink*, to *deject*, to *subdue*.

They say, our French lack language to deny,
If they demand; beware of being captives,
Before you serve.[9]

Both. Our hearts receive your warnings.

King. Farewell. — Come hither to me.

[*The* King *retires to a couch.*

1 *Lord.* O my sweet lord, that you will stay behind us!

Par. 'Tis not his fault; the spark ——

2 *Lord.* O, 'tis brave wars!

Par. Most admirable; I have seen those wars.

Ber. I am commanded here, and kept a coil with, *Too young*, and *the next year*, and *'tis too early.*

Par. An thy mind stand to it, boy, steal away bravely,

Ber. I shall stay here the forehorse to a smock,
Creaking my shoes on the plain masonry,
Till honour be bought up, and no sword worn,
But one to dance with![1] By heaven, I'll steal away.

1 *Lord.* There's honour in the theft.

Par. Commit it, count.

2 *Lord.* I am your accessary; and so farewell.

Ber. I grow to you, and our parting is a tortured body.

1 *Lord.* Farewell, captain.

2 *Lord.* Sweet monsieur Parolles!

Par. Noble heroes, my sword and yours are kin. Good sparks and lustrous, a word, good metals:—You shall find in the regiment of the Spinii, one captain Spurio, with his cicatrice, an emblem of war, here on his sinister cheek; it was this very sword entrenched it: say to him, I live; and observe his reports for me.

9 —— *beware of being captives,*
Before you serve.] The word *serve* is equivocal; the sense is, *Be not captives before* you serve in the war.

1 ——— *and no sword worn,*
But one to dance *with!*] It should be remembered that, in Shakspeare's time, it was usual for gentlemen to dance with swords on. Our author gave to all countries the manners of his own.

2 *Lord.* We shall, noble captain.

Par. Mars dote on you for his novices! [*Exeunt* Lords.] What will you do?

Ber. Stay: the king —— [*Seeing him rise.*

Par. Use a more spacious ceremony to the noble lords; you have restrained yourself within the list of too cold an adieu: be more expressive to them; for they wear themselves in the cap of the time, there, do muster true gait[2], eat, speak, and move under the influence of the most received star; and though the devil lead the measure[3], such are to be followed: after them, and take a more dilated farewell.

Ber. And I will do so.

Par. Worthy fellows; and, like to prove most sinewy sword-men. [*Exeunt* BERTRAM *and* PAROLLES.

Enter LAFEU.

Laf. Pardon, my lord, [*kneeling,*] for me and for my tidings.

King. I'll fee thee to stand up.

Laf. Then here's a man
Stands, that has brought his pardon. I would, you
Had kneel'd, my lord, to ask me mercy; and
That, at my bidding, you could so stand up.

[2] —— *they wear themselves in the cap of the time, there,* do *muster true gait,* &c.] The obscurity of the passage arises from the fantastical language of a character like Parolles, whose affectation of wit urges his imagination from one allusion to another, without allowing time for his judgment to determine their congruity. The *cap of time* being the first image that occurs, *true gait,* manner of *eating, speaking,* &c. are the several ornaments which they *muster,* place, or arrange in *time's cap.* This is done *under the influence of the most received star;* that is, the person in the highest repute for setting the fashions:—and though the devil were to lead the measure or *dance* of fashion, such is their implicit submission, that even he must be followed. HENLEY.

[3] —— *lead the* measure,] i. e. the *dance.*

King. I would I had; so I had broke thy pate,
And ask'd thee mercy for't.
Laf. Goodfaith, across:[4]
But, my good lord, 'tis thus; Will you be cur'd
Of your infirmity?
King. No.
Laf. O, will you eat
No grapes, my royal fox? yes, but you will,
My noble grapes, an if my royal fox
Could reach them: I have seen a medicine,[5]
That's able to breathe life into a stone;
Quicken a rock, and make you dance canary,[6]
With spritely fire and motion; whose simple touch
Is powerful to araise king Pepin, nay,
To give great Charlemain a pen in his hand,
And write to her a love-line.
King. What her is this?
Laf. Why, doctor she; My lord, there's one arriv'd
If you will see her, — now, by my faith and honour,
If seriously I may convey my thoughts
In this my light deliverance, I have spoke
With one, that, in her sex, her years, profession,[7]
Wisdom, and constancy, hath amaz'd me more
Than I dare blame my weakness[8]: Will you see her

[4] —— *across:*] This word is used when any pass of wit miscarries. While chivalry was in vogue, breaking spears against a quintain was a favourite exercise. He who shivered the greatest number was esteemed the most adroit; but then it was to be performed exactly with the point, for if achieved by a side stroke, or *across*, it showed unskilfulness, and disgraced the practiser.

[5] —— *medicine,*] is here put for a *she-physician.*

[6] —— *dance* canary,] a kind of dance.

[7] —— *her years,* profession,] By *profession* is meant her declaration of the end and purpose of her coming.

[8] *Than I dare blame my weakness:*] Lafeu's meaning appears to me to be this:—"That the amazement she excited in him was so great, that he could not impute it merely to his own weakness, but to the wonderful qualities of the object that occasioned it."
M. Mason.

(For that is her demand) and know her business?
That done, laugh well at me.
King. Now, good Lafeu,
Bring in the admiration; that we with thee
May spend our wonder too, or take off thine,
By wond'ring how thou took'st it.
Laf. Nay, I'll fit you,
And not be all day neither. [*Exit* LAFEU.
King. Thus he his special nothing ever prologues.

Re-enter LAFEU, *with* HELENA.

Laf. Nay, come your ways.
King. This haste hath wings indeed.
Laf. Nay, come your ways;
This is his majesty, say your mind to him:
A traitor you do look like; but such traitors
His majesty seldom fears: I am Cressid's uncle,[9]
That dare leave two together; fare you well. [*Exit.*
King. Now, fair one, does your business follow us?
Hel. Ay, my good lord. Gerard de Narbon was
My father; in what he did profess, well found.[1]
King. I knew him.
Hel. The rather will I spare my praises towards him;
Knowing him, is enough. On his bed of death
Many receipts he gave me; chiefly one,
Which, as the dearest issue of his practice,
And of his old experience the only darling,
He bade me store up, as a triple eye,
Safer than mine own two, more dear; I have so:
And, hearing your high majesty is touch'd
With that malignant cause wherein the honour
Of my dear father's gift stands chief in power,

9 —— Cressid's *uncle,*] I am like Pandarus. See *Troilus and Cressida.*

1 —— *well found,*] i. e. of known, acknowledged, excellence.

I come to tender it, and my appliance,
With all bound humbleness.
King. We thank you, maiden;
But may not be so credulous of cure, —
When our most learned doctors leave us; and
The congregated college have concluded
That labouring art can never ransome nature
From her inaidable estate, — I say we must not
So stain our judgment, or corrupt our hope,
To prostitute our past-cure malady
To émpiricks; or to dissever so
Our great self and our credit, to esteem
A senseless help, when help past sense we deem.
Hel. My duty then shall pay me for my pains;
I will no more enforce mine office on you;
Humbly entreating from your royal thoughts
A modest one, to bear me back again.
King. I cannot give thee less, to be call'd grateful:
Thou thought'st to help me; and such thanks I give,
As one near death to those that wish him live:
But, what at full I know, thou know'st no part;
I knowing all my peril, thou no art.
Hel. What I can do, can do no hurt to try,
Since you set up your rest 'gainst remedy:
He that of greatest works is finisher,
Oft does them by the weakest minister:
So holy writ in babes hath judgment shown,
When judges have been babes. Great floods have flown
From simple sources; and great seas have dried,
When miracles have by the greatest been denied.[2]
Oft expectation fails, and most oft there
Where most it promises; and oft it hits,
Where hope is coldest, and despair most sits.

[2] *When miracles have by the greatest been denied.*] i. e. *disbelieved,* or *contemned.*

King. I must not hear thee; fare thee well, kind maid;
Thy pains, not us'd must by thyself be paid:
Proffers, not took, reap thanks for their reward.
Hel. Inspired merit so by breath is barr'd:
It is not so with him that all things knows,
As 'tis with us that square our guess by shows:
But most it is presumption in us, when
The help of heaven we count the act of men.
Dear sir, to my endeavours give consent:
Of heaven, not me, make an experiment.
I am not an impostor, that proclaim
Myself against the level of mine aim;[3]
But know I think, and think I know most sure,
My art is not past power, nor you past cure.
King. Art thou so confident? Within what space
Hop'st thou my cure?
Hel. The greatest grace lending grace,
Ere twice the horses of the sun shall bring
Their fiery torcher his diurnal ring;
Ere twice in murk and occidental damp
Moist Hesperus hath quench'd his sleepy lamp;
Or four and twenty times the pilot's glass
Hath told the thievish minutes how they pass;
What is infirm from your sound parts shall fly,
Health shall live free, and sickness freely die.
King. Upon thy certainty and confidence,
What dar'st thou venture?
Hel. Tax of impudence,—
A strumpet's boldness, a divulged shame,—
Traduc'd by odious ballads; my maiden's name
Sear'd otherwise; no worse of worst extended,[4]
With vilest torture let my life be ended.

[3] *Myself against the level of mine aim;*] i. e. *I am not an impostor that proclaim* one thing and design another, *that proclaim* a cure and *aim* at a fraud.

[4] —— *no worse of worst extended,*] i. e. to be so defamed that nothing severer can be said against those who are most publickly reported to be infamous.

King. Methinks, in thee some blessed spirit doth speak;
His powerful sound, within an organ weak:
And what impossibility would slay
In common sense, sense saves another way.[5]
Thy life is dear; for all, that life can rate
Worth name of life, in thee hath estimate;[6]
Youth, beauty, wisdom, courage, virtue, all
That happiness and prime[7] can happy call:
Thou this to hazard, needs must intimate
Skill infinite, or monstrous desperate.
Sweet practiser, thy physick I will try;
That ministers thine own death, if I die.

Hel. If I break time, or flinch in property[8]
Of what I spoke, unpitied let me die;
And well deserv'd: Not helping, death's my fee,
But, if I help, what do you promise me?

King. Make thy demand.

Hel. But will you make it even?

King. Ay, by my sceptre, and my hopes of heaven.

Hel. Then shalt thou give me, with thy kingly hand,
What husband in thy power I will command:
Exempted be from me the arrogance
To choose from forth the royal blood of France;
My low and humble name to propagate
With any branch or image of thy state:[9]

[5] *And what impossibility would slay*
In common sense, sense saves another way.] i. e. and that which, if I trusted to my reason, I should think impossible, I yet, perceiving thee to be actuated by some blessed spirit, think thee capable of effecting. Malone.

[6] —— *in thee hath* estimate;] May be *counted* among the gifts enjoyed by thee. Johnson.

[7] —— *prime*—] Youth; the sprightly vigour of life.

[8] —— *in* property—] In *property* seems to be here used, with much laxity, for—*in the due performance.*

[9] *With any* branch *or* image *of thy state:*] *Branch* refers to the *collateral* descendants of the royal blood, and *image* to the *direct* and *immediate line.* Henley.

But such a one, thy vassal, whom I know
Is free for me to ask, thee to bestow.
King. Here is my hand; the premises observ'd,
Thy will by my performance shall be serv'd;
So make the choice of thy own time; for I,
Thy resolv'd patient, on thee still rely.
More should I question thee, and more I must;
Though, more to know, could not be more to trust;
From whence thou cam'st, how tended on,—But rest
Unquestion'd welcome, and undoubted blest.—
Give me some help here, ho!—If thou proceed
As high as word, my deed shall match thy deed.
[*Flourish. Exeunt.*

SCENE II.

Rousillon. *A Room in the* Countess's *Palace.*

Enter Countess *and* Clown.

Count. Come on, sir; I shall now put you to the height of your breeding.

Clo. I will show myself highly fed, and lowly taught: I know my business is but to the court.

Count. To the court! why what place make you special, when you put off that with such contempt? But to the court!

Clo. Truly, madam, if God have lent a man any manners, he may easily put it off at court: he that cannot make a leg, put off's cap, kiss his hand, and say nothing, has neither leg, hands, lip, nor cap; and indeed, such a fellow, to say precisely, were not for the court: but, for me, I have an answer will serve all men.

Count. Marry, that's a bountiful answer, that fits all questions.

Clo. It is like a barber's chair, that fits all buttocks; the pin-buttock, the quatch-buttock, the brawn-buttock, or any buttock.

Count. Will your answer serve fit to all questions?

Clo. As fit as ten groats is for the hand of an attorney, as your French crown for your taffata punk, as Tib's rush for Tom's fore-finger, as a pancake for Shrove-Tuesday, a morris for May-day, as the nail to his hole, the cuckold to his horn, as a scolding quean to a wrangling knave, as the nun's lip to the friar's mouth; nay, as the pudding to his skin.

Count. Have you, I say, an answer of such fitness for all questions?

Clo. From below your duke, to beneath your constable, it will fit any question.

Count. It must be an answer of most monstrous size, that must fit all demands.

Clo. But a trifle neither, in good faith, if the learned should speak truth of it: here it is, and all that belongs to't: Ask me, if I am a courtier: it shall do you no harm to learn.

Count. To be young again[1], if we could; I will be a fool in question, hoping to be the wiser by your answer. I pray you, sir, are you a courtier?

Clo. O Lord, sir[2], —— There's a simple putting off; — more, more, a hundred of them.

Count. Sir, I am a poor friend of yours, that loves you.

Clo. O Lord, sir, — Thick, thick, spare not me.

Count. I think, sir, you can eat none of this homely meat.

Clo. O Lord, sir, — Nay, put me to't, I warrant you.

Count. You were lately whipped, sir, as I think.

Clo. O Lord, sir, — Spare not me.

Count. Do you cry, *O Lord, sir*, at your whipping, and *spare not me?* Indeed, your *O Lord, sir*, is very

[1] *To be young again,*] The lady censures her own levity in trifling with her jester, as a ridiculous attempt to return back to youth.

[2] *O Lord, sir,*] A ridicule on that foolish expletive of speech then in vogue at court.

sequent to your whipping; you would answer very well to a whipping, if you were but bound to't.

Clo. I ne'er had worse luck in my life, in my — *O Lord, sir:* I see, things may serve long, but not serve ever.

Count. I play the noble housewife with the time, to entertain it so merrily with a fool.

Clo. O Lord, sir, — why, there't serves well again.

Count. An end, sir, to your business: Give Helen this,
And urge her to a present answer back:
Commend me to my kinsmen, and my son;
This is not much.

Clo. Not much commendation to them.

Count. Not much employment for you: You understand me?

Clo. Most fruitfully; I am there before my legs.

Count. Haste you again. [*Exeunt severally.*

SCENE III.

Paris. *A Room in the* King's *Palace.*

Enter BERTRAM, LAFEU, *and* PAROLLES.

Laf. They say, miracles are past; and we have our philosophical persons, to make modern[3] and familiar things, supernatural and causeless. Hence is it, that we make trifles of terrors; ensconsing ourselves into seeming knowledge, when we should submit ourselves to an unknown fear.[4]

Par. Why, 'tis the rarest argument of wonder, that hath shot out in our latter times.

Ber. And so 'tis.

Laf. To be relinquish'd of the artists, ——

3 —— *modern* —] i. e. common, ordinary.

4 —— *unknown* fear.] *Fear* is here an object of fear.

Par. So I say: both of Galen and Paracelsus.

Laf. Of all the learned and authentic fellows,[5] —

Par. Right, so I say.

Laf. That gave him out incurable, —

Par. Why, there 'tis; so say I too.

Laf. Not to be helped, —

Par. Right: as 'twere a man assured of an —

Laf. Uncertain life, and sure death.

Par. Just, you say well; so would I have said.

Laf. I may truly say, it is a novelty to the world.

Par. It is, indeed: if you will have it in showing, you shall read it in —— What do you call there? —

Laf. A showing of a heavenly effect in an earthly actor.

Par. That's it I would have said; the very same.

Laf. Why, your dolphin is not lustier[6]: 'fore me I speak in respect ——

Par. Nay, 'tis strange, 'tis very strange, that is the brief and the tedious of it; and he is of a most facinorous spirit[7], that will not acknowledge it to be the ——

Laf. Very hand of heaven.

Par. Ay, so I say.

Laf. In a most weak ——

Par. And debile minister, great power, great transcendence: which should, indeed, give us a further use to be made, than alone the recovery of the king, as to be ——

Laf. Generally thankful.

Enter King, Helena, *and* Attendants.

Par. I would have said it; you say well. Here comes the king.

[5] —— authentick *fellows,*] The epithet *authentick* was in our author's time particularly applied to the learned.

[6] *Why, your* dolphin is not *lustier:*] By *dolphin* is meant the *dauphin,* the heir apparent, and the hope of the crown of France. His title is so translated in all the old books.

[7] —— facinorous *spirit,*] *Facinorous* is wicked.

Laf. Lustick[8], as the Dutchman says: I'll like a maid the better, whilst I have a tooth in my head: Why, he's able to lead her a coranto.

Par. *Mort du Vinaigre!* Is not this Helen?

Laf. 'Fore God, I think so.

King. Go, call before me all the lords in court. —

[*Exit an Attendant.*

Sit, my preserver, by thy patient's side;
And with this healthful hand, whose banish'd sense
Thou hast repeal'd, a second time receive
The confirmation of my promis'd gift,
Which but attends thy naming.

Enter several Lords.

Fair maid, send forth thine eye: this youthful parcel
Of noble bachelors stand at my bestowing,
O'er whom both sovereign power and father's voice[9]
I have to use: thy frank election make;
Thou hast power to choose, and they none to forsake.

Hel. To each of you one fair and virtuous mistress
Fall, when love please! — marry, to each, but one![1]

Laf. I'd give bay Curtal[2], and his furniture,
My mouth no more were broken[3] than these boys',
And writ as little beard.

King. Peruse them well:
Not one of those, but had a noble father.

Hel. Gentlemen,
Heaven hath, through me, restor'd the king to health.

All. We understand it, and thank heaven for you.

[8] —— Lustick:] *Lustigh* is the Dutch word for lusty, chearful, pleasant.

[9] *O'er whom both sovereign power and* father*'s voice*—] They were his *wards* as well as his subjects. HENLEY.

[1] —— *marry, to each,* but one!] i. e. except one.

[2] —— *bay Curtal,*] i. e. a bay, docked horse.

[3] *My mouth no more were* broken —] A *broken mouth* is a mouth which has lost part of its teeth. JOHNSON.

Hel. I am a simple maid; and therein wealthiest,
That, I protest, I simply am a maid: ——
Please it your majesty, I have done already;
The blushes in my cheeks thus whisper me,
We blush, that thou should'st choose; but, be refus'd.
Let the white death[4] *sit on thy cheek for ever;*
We'll ne'er come there again.
King. Make choice; and, see,
Who shuns thy love, shuns all his love in me.
Hel. Now, Dian, from thy altar do I fly;
And to imperial Love, that god most high,
Do my sighs stream. — Sir, will you hear my suit?
1 *Lord.* And grant it.
Hel. Thanks, sir; all the rest is mute.[5]
Laf. I had rather be in this choice, than throw ames-ace[6] for my life.
Hel. The honour, sir, that flames in your fair eyes,
Before I speak, too threateningly replies:
Love make your fortunes twenty times above
Her that so wishes, and her humble love!
2 *Lord.* No better, if you please.
Hel. My wish receive,
Which great love grant! and so I take my leave.
Laf. Do all they deny her?[7] An they were sons of mine, I'd have them whipped; or I would send them to the Turk, to make eunuchs of.
Hel. Be not afraid [*to a* Lord] that I your hand should take;
I'll never do you wrong for your own sake:

[4] *Let the* white death, &c.] The *white death* is the *chlorosis*. The pestilence that ravaged England in the reign of Edward III. was called "*the black death.*"

[5] —— the rest is mute.] i. e. I have no more to say to you.

[6] —— *ames-ace*—] i. e. the lowest chance of the dice.

[7] *Do all they deny her?*] None of them have yet denied her, or deny her afterwards, but Bertram. The scene must be so regulated that Lafeu and Parolles talk at a distance, where they may see what passes between Helena and the lords, but not hear it, so that they know not by whom the refusal is made. Johnson.

Blessing upon your vows! and in your bed
Find fairer fortune, if you ever wed!

Laf. These boys are boys of ice, they'll none have her: sure, they are bastards to the English; the French ne'er got them.

Hel. You are too young, too happy, and too good,
To make yourself a son out of my blood.

4 *Lord.* Fair one, I think not so.

Laf. There's one grape yet,—I am sure thy father drank wine.—But if thou be'st not an ass, I am a youth of fourteen; I have known thee already.

Hel. I dare not say, I take you; [*to* BERTRAM] but I give
Me and my service, ever whilst I live,
Into your guiding power. — This is the man.

King. Why then, young Bertram, take her, she's thy wife.

Ber. My wife, my liege? I shall beseech your highness,
In such a business give me leave to use
The help of mine own eyes.

King. Know'st thou not, Bertram,
What she has done for me?

Ber. Yes, my good lord;
But never hope to know why I should marry her.

King. Thou know'st, she has rais'd me from my sickly bed.

Ber. But follows it, my lord, to bring me down
Must answer for your raising? I know her well;
She had her breeding at my father's charge:
A poor physician's daughter my wife!—Disdain
Rather corrupt me ever!

King. 'Tis only title[8] thou disdain'st in her, the which
I can build up. Strange is it, that our bloods,
Of colour, weight, and heat pour'd all together,
Would quite confound distinction, yet stand off

[8] *'Tis only title* —] i. e. the want of title.

In differences so mighty: If she be
All that is virtuous, (save what thou dislik'st,
A poor physician's daughter,) thou dislik'st
Of virtue for the name: but do not so:
From lowest place when virtuous things proceed,
The place is dignified by the doer's deed:
Where great additions swell [9], and virtue none,
It is a dropsied honour: good alone
Is good, without a name; vileness is so: [1]
The property by what it is should go,
Not by the title. She is young, wise, fair;
In these to nature she's immediate heir;
And these breed honour: that is honour's scorn,
Which challenges itself as honour's born, [2]
And is not like the sire: Honours best thrive, †
When rather from our acts we them derive
Than our fore-goers; the mere word's a slave,
Debauch'd on every tomb; on every grave,
A lying trophy, and as oft is dumb,
Where dust, and damn'd oblivion, is the tomb
Of honour'd bones indeed. What should be said?
If thou canst like this creature as a maid,
I can create the rest: virtue, and she,
Is her own dower; honour, and wealth, from me.

Ber. I cannot love her, nor will strive to do't.

King. Thou wrong'st thyself, if thou should'st strive to choose.

Hel. That you are well restor'd, my lord, I am glad
Let the rest go.

[9] *Where great* additions *swell,*] *Additions* are the titles and descriptions by which men are distinguished from each other.

[1] ——— *good alone*
Is good, without a name; vileness is so:] The meaning is,—Good is good, independent on any worldly distinction or title: so vileness is vile, in whatever state it may appear. Malone.

[2] —— *honour's born,*] is the *child* of honour. *Born* is here used, as *bairn* still is in the North. Henley.

† "Honours thrive." Malone.

King. My honour's at the stake; which to defeat,
I must produce my power: Here, take her hand,
Proud scornful boy, unworthy this good gift,
That dost in vile misprision shackle up
My love, and her desert; that canst not dream,
We, poizing us in her defective scale,
Shall weigh thee to the beam[3]; that wilt not know,
It is in us to plant thine honour, where
We please to have it grow: Check thy contempt:
Obey our will, which travails in thy good:
Believe not thy disdain, but presently
Do thine own fortunes that obedient right,
Which both thy duty owes, and our power claims;
Or I will throw thee from my care for ever,
Into the staggers[4], and the careless lapse
Of youth and ignorance; both my revenge and hate,
Loosing upon thee in the name of justice,
Without all terms of pity: Speak; thine answer.

Ber. Pardon, my gracious lord; for I submit
My fancy to your eyes; When I consider,
What great creation, and what dole of honour,
Flies where you bid it, I find, that she, which late
Was in my nobler thoughts most base, is now
The praised of the king; who, so ennobled,
Is, as 'twere, born so.

King. Take her by the hand,
And tell her, she is thine: to whom I promise

[3] ——— *that canst not dream*
We, poizing us in her defective scale,
Shall weigh thee to the beam:] That canst not understand, that if you and this maiden should be weighed together, and our royal favours should be thrown into her scale, (which you esteem so light), we should make that in which you should be placed, to strike the beam. MALONE.

[4] *Into the* staggers,] One species of the *staggers*, or the *horse's apoplexy*, is a raging impatience, which makes the animal dash himself with a destructive violence against posts or walls. To this the allusion, I suppose, is made. JOHNSON.

A counterpoise; if not to thy estate,
A balance more replete.

Ber. I take her hand.

King. Good fortune, and the favour of the king,
Smile upon this contráct; whose ceremony
Shall seem expedient on the now-born brief,
And be perform'd to-night [5]; the solemn feast
Shall more attend upon the coming space,
Expecting absent friends. As thou lov'st her,
Thy love's to me religious; else, does err.

[*Exeunt* King, Bertram, Helena, Lords, *and* Attendants.

Laf. Do you hear, monsieur? a word with you.

Par. Your pleasure, sir?

Laf. Your lord and master did well to make his recantation.

Par. Recantation?—My lord?—my master?

Laf. Ay; Is it not a language, I speak?

Par. A most harsh one; and not to be understood without bloody succeeding. My master?

Laf. Are you companion to the count Rousillon?

Par. To any count; to all counts; to what is man.

Laf. To what is count's man: count's master is of another style.

Par. You are too old, sir; let it satisfy you, you are too old.

[5] —— *whose ceremony*
Shall seem expedient *on the* now-born brief,
And be perform'd to-night:] A *brief*, in ancient language, means any short and summary writing or proceeding. The *now-born brief* is another phrase for *the contract recently and suddenly made. The ceremony of it* (says the king) *shall seem to hasten after its short preliminary, and be performed to-night*, &c. Steevens.

The meaning of the present passage, I believe, is: Good-fortune, and the king's favour, smile on this short contract; the ceremonial part of which shall *immediately* pass—*shall follow close on the troth now plighted* between the parties, and be performed this night; the solemn feast shall be delayed to a future time. Malone.

Laf. I must tell thee, sirrah, I write man; to which title age cannot bring thee.

Par. What I dare too well do, I dare not do.

Laf. I did think thee, for two ordinaries[6], to be a pretty wise fellow; thou didst make tolerable vent of thy travel; it might pass: yet the scarfs and the bannerets, about thee, did manifoldly dissuade me from believing thee a vessel of too great a burden. I have now found thee; when I lose thee again, I care not: yet art thou good for nothing but taking up[7]; and that thou art scarce worth.

Par. Hadst thou not the privilege of antiquity upon thee, ——

Laf. Do not plunge thyself too far in anger, lest thou hasten thy trial; — which if — Lord have mercy on thee for a hen! So, my good window of lattice, fare thee well; thy casement I need not open, for I look through thee. Give me thy hand.

Par. My lord, you give me most egregious indignity.

Laf. Ay, with all my heart; and thou art worthy of it.

Par. I have not, my lord, deserved it.

Laf. Yes, good faith, every dram of it: and I will not bate thee a scruple.

Par. Well, I shall be wiser.

Laf. E'en as soon as thou canst, for thou hast to pull at a smack o'the contrary. If ever thou be'st bound in thy scarf, and beaten, thou shalt find what it is to be proud of thy bondage. I have a desire to hold my acquaintance with thee, or rather my knowledge; that I may say, in the default[8], he is a man I know.

[6] —— *for two ordinaries,*] Whilst I sat twice with thee at table. JOHNSON.

[7] —— *taking up;*] To *take up* is to *contradict*, to *call to account;* as well as to *pick off the ground.* JOHNSON.

[8] —— *in the default,*] That is, *at a need.*

Par. My lord, you do me most insupportable vexation.

Laf. I would it were hell-pains for thy sake, and my poor doing eternal: for doing I am past; as I will by thee, in what motion age will give me leave.[9] [*Exit.*

Par. Well thou hast a son shall take this disgrace off me; scurvy, old, filthy, scurvy lord! — Well, I must be patient; there is no fettering of authority. I'll beat him, by my life, if I can meet him with any convenience, an he were double and double a lord. I'll have no more pity of his age, than I would have of — I'll beat him, an if I could but meet him again.

Re-enter LAFEU.

Laf. Sirrah, your lord and master's married, there's news for you; you have a new mistress.

Par. I most unfeignedly beseech your lordship to make some reservation of your wrongs: He is my good lord: whom I serve above, is my master.

Laf. Who? God?

Par. Ay, sir.

Laf. The devil it is, that's thy master. Why dost thou garter up thy arms o'this fashion? dost make hose of thy sleeves? do other servants so? Thou wert best set thy lower part where thy nose stands. By mine honour, if I were but two hours younger, I'd beat thee: methinks, thou art a general offence, and every man should beat thee. I think, thou wast created for men to breathe themselves upon thee.

Par. This is hard and undeserved measure, my lord.

Laf. Go to, sir; you were beaten in Italy for picking

[9] ——*for doing I am past; as I will by thee, in what motion age will give me leave.*] Mr. Edwards has, I think, given the true meaning of Lafeu's words. "*I cannot do much*, says Lafeu; *doing I am* past, as I will by thee *in what motion age will give me leave;* i. e. *as I will* pass *by thee as fast as I am able:* — and he immediately goes out. It is a play on the word *past:* the conceit indeed is poor, but Shakspeare plainly meant it." MALONE.

a kernel out of a pomegranate; you are a vagabond, and no true traveller: you are more saucy with lords, and honourable personages, than the heraldry of your birth and virtue gives you commission. You are not worth another word, else I'd call you knave. I leave you. [*Exit.*

Enter BERTRAM.

Par. Good, very good; it is so then. — Good, very good; let it be concealed awhile.

Ber. Undone, and forfeited to cares for ever!

Par. What is the matter, sweet heart?

Ber. Although before the solemn priest I have sworn,
I will not bed her.

Par. What? what, sweet heart?

Ber. O my Parolles, they have married me: —
I'll to the Tuscan wars, and never bed her.

Par. France is a dog-hole, and it no more merits
The tread of a man's foot: to the wars!

Ber. There's letters from my mother; what the import is,
I know not yet.

Par. Ay, that would be known: To the wars, my boy, to the wars!
He wears his honour in a box unseen,
That hugs his kicksy-wicksy[1] here at home;
Spending his manly marrow in her arms,
Which should sustain the bound and high curvet
Of Mars's fiery steed: To other regions!
France is a stable; we, that dwell in't, jades;
Therefore, to the war!

Ber. It shall be so; I'll send her to my house.
Acquaint my mother with my hate to her,
And wherefore I am fled; write to the king

[1] *That hugs his* kicksy-wicksy, &c.] Sir T. Hanmer, in his Glossary, observes, that, *kicksy-wicksy* is a made word in ridicule and disdain of a wife.

That which I durst not speak: His present gift
Shall furnish me to those Italian fields,
Where noble fellows strike: War is no strife
To the dark house[2], and the detested wife.

Par. Will this capricio hold in thee, art sure?

Ber. Go with me to my chamber, and advise me.
I'll send her straight away: To-morrow
I'll to the wars, she to her single sorrow.

Par. Why, these balls bound; there's no noise in it.
'Tis hard;
A young man, married, is a man that's marr'd:
Therefore away, and leave her bravely; go:
The king has done you wrong: but, hush! 'tis so.

[*Exeunt.*

SCENE IV.

The same. Another Room in the same.

Enter Helena *and* Clown.

Hel. My mother greets me kindly: Is she well?

Clo. She is not well; but yet she has her health: she's very merry; but yet she is not well: but thanks be given, she's very well, and wants nothing i'the world; but yet she is not well.

Hel. If she be very well, what does she ail, that she's not very well?

Clo. Truly, she's very well, indeed, but for two things.

Hel. What two things?

Clo. One, that she's not in heaven, whither God send her quickly! the other, that she's in earth, from whence God send her quickly!

Enter Parolles.

Par. Bless you, my fortunate lady!

[2] *To the* dark-house,] The *dark house* is a house made gloomy by discontent

Hel. I hope, sir, I have your good will to have mine own good fortunes.

Par. You had my prayers to lead them on: and to keep them on, have them still.—O, my knave! How does my old lady?

Clo. So that you had her wrinkles, and I her money, I would she did as you say.

Par. Why, I say nothing.

Clo. Marry, you are the wiser man; for many a man's tongue shakes out his master's undoing: To say nothing, to do nothing, to know nothing, and to have nothing, is to be a great part of your title; which is within a very little of nothing.

Par. Away, thou art a knave.

Clo. You should have said, sir, before a knave thou art a knave; that is, before me thou art a knave: this had been truth, sir.

Par. Go to, thou art a witty fool, I have found thee.

Clo. Did you find me in yourself, sir; or were you taught to find me? The search, sir, was profitable; and much fool may you find in you, even to the world's pleasure, and the increase of laughter.

Par. A good knave, i'faith, and well fed.—
Madam, my lord will go away to-night;
A very serious business calls on him.
The great prerogative and rite of love,
Which, as your due, time claims, he does acknowledge;
But puts it off by† a compell'd restraint;
Whose want, and whose delay, is strewed with sweets,
Which they distil now in the curbed time,
To make the coming hour o'er-flow with joy,
And pleasure drown the brim.

Hel. What's his will else?

Par. That you will take your instant leave o'the king,

† "But puts it off *to* a compell'd restraint." MALONE.

And make this haste as your own good proceeding,
Strengthen'd with what apology you think
May make it probable need.[3]

Hel. What more commands he?

Par. That, having this obtain'd, you presently
Attend his further pleasure.

Hel. In every thing I wait upon his will.

Par. I shall report it so.

Hel. I pray you.—Come, sirrah.
[*Exeunt.*

SCENE V.

Another Room in the same.

Enter Lafeu *and* Bertram.

Laf. But, I hope, your lordship thinks not him a soldier.

Ber. Yes, my lord, and of very valiant approof.

Laf. You have it from his own deliverance.

Ber. And by other warranted testimony.

Laf. Then my dial goes not true; I took this lark for a bunting.[4]

Ber. I do assure you, my lord, he is very great in knowledge, and accordingly valiant.

Laf. I have then sinned against his experience, and transgressed against his valour; and my state that way is dangerous, since I cannot yet find in my heart to repent. Here he comes; I pray you, make us friends, I will pursue the amity.

Enter Parolles.

Par. These things shall be done, sir. [*To* Bertram.

Laf. Pray you, sir, who's his tailor?

[3] —— *probable need.*] A specious appearance of necessity.

[4] —— *a* bunting.] The *bunting* is, in feather, size, and form, so like the *sky-lark*, as to require nice attention to discover the one

Par. Sir?

Laf. O, I know him well: Ay, sir: he, sir, is a good workman, a very good tailor.

Ber. Is she gone to the king? [*Aside to* PAROLLES.

Par. She is.

Ber. Will she away to-night?

Par. As you'll have her.

Ber. I have writ my letters, casketed my treasure,
Given order for our horses; and to-night,
When I should take possession of the bride, —
And, ere I do begin, ——

Laf. A good traveller is something at the latter end of a dinner; but one that lies three-thirds, and uses a known truth to pass a thousand nothings with, should be at once heard, and thrice beaten.—God save you, captain.

Ber. Is there any unkindness between my lord and you, monsieur?

Par. I know not how I have deserved to run into my lord's displeasure.

Laf. You have made shift to run into't, boots and spurs and all, like him that leaped into the custard;[5] and out of it you'll run again, rather than suffer question for your residence.

Ber. It may be, you have mistaken him, my lord.

Laf. And shall do so ever, though I took him at his prayers. Fare you well, my lord; and believe this of me, There can be no kernel in this light nut; the soul of this man is his clothes: trust him not in matter of heavy consequence; I have kept of them tame, and

---

from the other; it also ascends and sings in the air nearly in the same manner: but it has little or no song, which gives estimation to the sky-lark.

[5] *You have made shift to run into't,* boots *and* spurs *and all, like him that* leaped *into the* custard;] This odd allusion is not introduced without a view to satire. It was a foolery practised at city entertainments, whilst the jester or zany was in vogue, for him to jump into a large deep custard, set for the purpose.

know their natures. — Farewell, monsieur: I have spoken better of you than you have or will deserve † at my hand; but we must do good against evil. [*Exit.*

Par. An idle lord, I swear.

Ber. I think so.

Par. Why, do you not know him?

Ber. Yes, I do know him well; and common speech Gives him a worthy pass. Here comes my clog.

Enter Helena.

Hel. I have, sir, as I was commanded from you,
Spoke with the king, and have procur'd his leave
For present parting; only, he desires
Some private speech with you.

Ber. I shall obey his will.
You must not marvel, Helen, at my course,
Which holds not colour with the time, nor does
The ministration and required office
On my particular: prepar'd I was not
For such a business; therefore am I found
So much unsettled: This drives me to entreat you,
That presently you take your way for home;
And rather muse [5], than ask, why I entreat you:
For my respects are better than they seem;
And my appointments have in them a need,
Greater than shows itself, at the first view,
To you that know them not. This to my mother:
[*Giving a letter.*
'Twill be two days ere I shall see you; so
I leave you to your wisdom.

Hel. Sir, I can nothing say,
But that I am your most obedient servant.

Ber. Come, come, no more of that.

Hel. And ever shall
With true observance seek to eke out that,

† "Will to deserve." Malone.

[5] *And rather* muse,] To *muse* is to *wonder*.

Wherein toward me my homely stars have fail'd
To equal my great fortune.
Ber. Let that go:
My haste is very great: Farewell; hie home.
Hel. Pray, sir, your pardon.
Ber. Well, what would you say?
Hel. I am not worthy of the wealth I owe;[6]
Nor dare I say, 'tis mine; and yet it is;
But, like a timorous thief, most fain would steal
What law does vouch mine own.
Ber. What would you have?
Hel. Something; and scarce so much:—nothing, indeed.—
I would not tell you what I would: my lord—'faith, yes:—
Strangers, and foes, do sunder, and not kiss.
Ber. I pray you, stay not, but in haste to horse.
Hel. I shall not break your bidding, good my lord.
Ber. Where are my other men, monsieur?—Farewell. [*Exit* HELENA.
Go thou toward home; where I will never come,
Whilst I can shake my sword, or hear the drum:—
Away, and for our flight.
Par. Bravely, coragio! [*Exeunt.*

ACT III.

SCENE I.—Florence. *A Room in the* Duke's *Palace.*

Flourish. Enter the Duke *of* Florence, *attended; two* French Lords, *and others.*

Duke. So that, from point to point, now have you heard
The fundamental reasons of this war;

[6] —— *the wealth I* owe;] i. e. *I own, possess.*

Whose great decision hath much blood let forth,
And more thirsts after.
1 *Lord.* Holy seems the quarrel
Upon your grace's part; black and fearful
On the opposer.
Duke. Therefore we marvel much, our cousin France
Would, in so just a business, shut his bosom
Against our borrowing prayers.
2 *Lord.* Good my lord,
The reasons of our state I cannot yield,[7]
But like a common and an outward man,[8]
That the great figure of a council frames
By self-unable motion: therefore dare not
Say what I think of it: since I have found
Myself in my uncertain grounds to fail
As often as I guess'd.
Duke. Be it his pleasure.
2 *Lord.* But I am sure, the younger of our nature,[9]
That surfeit on their ease, will, day by day,
Come here for physick.
Duke. Welcome shall they be;
And all the honours, that can fly from us,
Shall on them settle. You know your places well;
When better fall, for your avails they fell:
To-morrow to the field. [*Flourish. Exeunt.*

SCENE II.

Rousillon. *A Room in the* Countess's *Palace.*

Enter Countess *and* Clown.

Count. It hath happened all as I would have had it, save, that he comes not along with her.

[7] —— *I cannot* yield,] I cannot inform you of the reasons. Johnson.

[8] —— *an* outward *man,*] i. e. one not in the secret of affairs.

[9] —— *the younger of our* nature,] i. e. as we say at present, *our young fellows.*

Clo. By my troth, I take my young lord to be a very melancholy man.

Count. By what observance, I pray you?

Clo. Why, he will look upon his boot, and sing; mend the ruff[1], and sing; ask questions, and sing; pick his teeth, and sing: I know a man that had this trick of melancholy, sold a goodly manor for a song.

Count. Let me see what he writes, and when he means to come. [*Opening a letter.*

Clo. I have no mind to Isbel, since I was at court: our old ling and our Isbels o'the country are nothing like your old ling and your Isbels o'the court: the brains of my Cupid's knocked out; and I begin to love, as an old man loves money, with no stomach.

Count. What have we here?

Clo. E'en that you have there. [*Exit.*

Count. [reads.] *I have sent you a daughter-in-law: she hath recovered the king, and undone me. I have wedded her, not bedded her; and sworn to make the* not *eternal. You shall hear, I am run away; know it, before the report come. If there be breadth enough in the world, I will hold a long distance. My duty to you.*

Your unfortunate son,

BERTRAM.

This is not well, rash and unbridled boy,
To fly the favours of so good a king;
To pluck his indignation on thy head,
By the misprizing of a maid too virtuous
For the contempt of empire.

Re-enter Clown.

Clo. O madam, yonder is heavy news within, between two soldiers and my young lady.

[1] —— *mend the* ruff,] The tops of the boots, in our author's time, turned down, and hung loosely over the leg. The folding is what the clown means by the *ruff*. Ben Jonson calls it *ruffle*; and perhaps it should be so here.

Count. What is the matter?

Clo. Nay, there is some comfort in the news, some comfort; your son will not be killed so soon as I thought he would.

Count. Why should he be kill'd?

Clo. So say I, madam, if he run away, as I hear he does: the danger is in standing to't; that's the loss of men, though it be the getting of children. Here they come, will tell you more: for my part, I only hear, your son was run away. [*Exit* Clown.

Enter HELENA *and two* Gentlemen.

1 *Gen.* Save you, good madam.

Hel. Madam, my lord is gone, for ever gone.

2 *Gen.* Do not say so.

Count. Think upon patience.—'Pray you, gentlemen,—

I have felt so many quirks of joy, and grief,
That the first face of neither, on the start,
Can woman me[2] unto't:—Where is my son, I pray you?

2 *Gen.* Madam, he's gone to serve the duke of Florence:

We met him thitherward; from thence we came,
And after some despatch in hand at court,
Thither we bend again.

Hel. Look on his letter, madam; here's my passport.

[Reads.] *When thou canst get the ring upon my finger,*[3] *which never shall come off, and show me a child begotten of thy body, that I am father to, then call me husband: but in such a* then *I write a* never.

This is a dreadful sentence.

Count. Brought you this letter, gentlemen?

1 *Gen.* Ay, madam;

And, for the contents' sake, are sorry for our pains.

[2] *Can* woman *me*—] i. e. affect me suddenly and deeply, as my sex are usually affected.

[3] *When thou canst get the ring* upon my *finger,*] i. e. when thou canst get the ring, which is on my finger, into thy possession.

Count. I pr'ythee, lady, have a better cheer;
If thou engrossest all the griefs are thine,[4]
Thou robb'st me of a moiety: He was my son;
But I do wash his name out of my blood,
And thou art all my child.—Towards Florence is he?

2 *Gen.* Ay, madam.

Count. And to be a soldier?

2 *Gen.* Such is his noble purpose: and, believ't,
The duke will lay upon him all the honour
That good convenience claims.

Count. Return you thither?

1 *Gen.* Ay, madam, with the swiftest wing of speed.

Hel. [reads.] *Till I have no wife, I have nothing in France.*

'Tis bitter.

Count. Find you that there?

Hel. Ay, madam.

1 *Gen.* 'Tis but the boldness of his hand, haply, which
His heart was not consenting to.

Count. Nothing in France, until he have no wife!
There's nothing here, that is too good for him,
But only she; and she deserves a lord,
That twenty such rude boys might tend upon,
And call her hourly, mistress. Who was with him?

1 *Gen.* A servant only, and a gentleman
Which I have some time known.

Count. Parolles, was't not?

1 *Gen.* Ay, my good lady, he.

Count. A very tainted fellow, and full of wickedness.
My son corrupts a well-derived nature
With his inducement.

1 *Gen.* Indeed, good lady,
The fellow has a deal of that, too much,
Which holds him much to have.[5]

[4] *If thou engrossest all the griefs* are *thine*, &c.] This sentiment is elliptically expressed. *If thou keepest all thy sorrows to thyself*, i. e. "all the griefs *that* are thine," &c.

[5] —— *a deal of that, too much,*
Which holds him much to have.] That is, his vices stand him in stead.

Count. You are welcome, gentlemen,
I will entreat you, when you see my son,
To tell him, that his sword can never win
The honour that he loses: more I'll entreat you
Written to bear along.
2 Gen. We serve you, madam,
In that and all your worthiest affairs.
Count. Not so, but as we change our courtesies.[6]
Will you draw near? [*Exeunt* Countess *and* Gentlemen.
Hel. *Till I have no wife, I have nothing in France.*
Nothing in France, until he has no wife!
Thou shalt have none, Rousillon, none in France,
Then hast thou all again. Poor lord! is't I
That chase thee from thy country, and expose
Those tender limbs of thine to the event
Of the none-sparing war? and is it I
That drive thee from the sportive court, where thou
Wast shot at with fair eyes, to be the mark
Of smoky muskets? O you leaden messengers,
That ride upon the violent speed of fire,
Fly with false aim; move the still-piecing air,
That sings with piercing[7], do not touch my lord!
Whoever shoots at him, I set him there;
Whoever charges on his forward breast,
I am the caitiff, that do hold him to it;
And, though I kill him not, I am the cause
His death was so effected: better 'twere
I met the ravin lion[8] when he roar'd
With sharp constraint of hunger; better 'twere

[6] *Not so*, &c.] The gentlemen declare that they are servants to the countess; she replies,—No otherwise than as she returns the same offices of civility. Johnson.

[7] —— move *the* still-piecing *air*,
That sings with piercing,] Warburton says the words are here oddly shuffled into nonsense; but the commentators have not succeeded in making sense of them.

[8] —— *the* ravin *lion*—] i. e. the *ravenous* or ravening lion. To *ravin* is to swallow voraciously.

That all the miseries, which nature owes,
Were mine at once: No, come thou home, Rousillon,
Whence honour but of danger wins a scar,[9]
As oft it loses all; I will be gone:
My being here it is, that holds thee hence:
Shall I stay here to do't? no, no, although
The air of paradise did fan the house,
And angels offic'd all: I will be gone;
That pitiful rumour may report my flight,
To consolate thine ear. Come, night; end, day!
For, with the dark, poor thief, I'll steal away. [*Exit.*

SCENE III.

Florence. *Before the* Duke's *Palace.*

Flourish. Enter the Duke of Florence, BERTRAM, Lords, *Officers, Soldiers, and others.*

Duke. The general of our horse thou art; and we,
Great in our hope, lay our best love and credence,
Upon thy promising fortune.
Ber. Sir, it is
A charge too heavy for my strength; but yet
We'll strive to bear it for your worthy sake,
To the extreme edge of hazard.
Duke. Then go thou forth;
And fortune play upon thy prosperous helm,
As thy auspicious mistress!
Ber. This very day,
Great Mars, I put myself into thy file:
Make me but like my thoughts; and I shall prove
A lover of thy drum, hater of love. [*Exeunt.*

[9] *Whence honour but of danger,* &c.] The sense is, from that abode, where all the advantages that honour usually reaps from the danger it rushes upon, is only a scar in testimony of its bravery, as on the other hand, it often is the cause of losing all, even life itself. HEATH.

SCENE IV.

Rousillon. *A Room in the* Countess's *Palace.*

Enter Countess *and* Steward.

Count. Alas! and would you take the letter of her?
Might you not know, she would do as she has done,
By sending me a letter? Read it again.

Stew. *I am St. Jaques's pilgrim, thither gone:*
Ambitious love hath so in me offended,
That bare-foot plod I the cold ground upon,
With sainted vow my faults to have amended.
Write, write, that, from the bloody course of war,
My dearest master, your dear son may hie;
Bless him at home in peace, whilst I from far,
His name with zealous fervour sanctify:
His taken labours bid him me forgive;
I, his despiteful Juno[9]*, sent him forth*
From courtly friends, with camping foes to live,
Where death and danger dog the heels of worth:
He is too good and fair for death and me;
Whom I myself embrace, to set him free.

Count. Ah, what sharp stings are in her mildest words!——
Rinaldo, you did never lack advice[1] so much,
As letting her pass so; had I spoke with her,
I could have well diverted her intents,
Which thus she hath prevented.
Stew. Pardon me, madam:
If I had given you this at over-night,
She might have been o'er-ta'en; and yet she writes,
Pursuit would be but vain.

[9] —— *Juno,*] Alluding to the story of Hercules.
[1] —— *lack* advice —] *Advice* is *discretion* or *thought.*

Count. What angel shall
Bless this unworthy husband? he cannot thrive,
Unless her prayers, whom heaven delights to hear,
And loves to grant, reprieve him from the wrath
Of greatest justice.—Write, write, Rinaldo,
To this unworthy husband of his wife:
Let every word weigh heavy of her worth,
That he does weigh too light[2]: my greatest grief,
Though little he do feel it, set down sharply.
Despatch the most convenient messenger:—
When, haply, he shall hear that she is gone,
He will return; and hope I may, that she,
Hearing so much, will speed her foot again,
Led hither by pure love: which of them both
Is dearest to me, I have no skill in sense
To make distinction:—Provide this messenger:—
My heart is heavy, and mine age is weak;
Grief would have tears, and sorrow bids me speak.
[*Exeunt.*

SCENE V.

Without the Walls of Florence.

A tucket afar off. Enter an old Widow *of Florence,* DIANA, VIOLENTA, MARIANA, *and other Citizens.*

Wid. Nay, come; for if they do approach the city, we shall lose all the sight.

Dia. They say, the French count has done most honourable service.

Wid. It is reported that he has taken their greatest commander; and that with his own hand he slew the duke's brother. We have lost our labour; they are gone a contrary way: hark! you may know by their trumpets.

[2] *That he does* weigh *too light:*] To *weigh* here means to *value* or *esteem.*

Mar. Come, let's return again, and suffice ourselves with the report of it. Well, Diana, take heed of this French earl: the honour of a maid is her name; and no legacy is so rich as honesty.

Wid. I have told my neighbour, how you have been solicited by a gentleman his companion.

Mar. I know that knave; hang him; one Parolles: a filthy officer he is in those suggestions[3] for the young earl. — Beware of them, Diana; their promises, enticements, oaths, tokens, and all these engines of lust, are not the things they go under[4]: many a maid hath been seduced by them; and the misery is, example, that so terrible shows in the wreck of maidenhood, cannot for all that dissuade succession, but that they are limed with the twigs that threaten them. I hope, I need not to advise you further; but, I hope, your own grace will keep you where you are, though there were no further danger known, but the modesty which is so lost.

Dia. You shall not need to fear me.

Enter Helena, *in the dress of a Pilgrim.*

Wid. I hope so. —— Look, here comes a pilgrim: I know she will lie at my house: thither they send one another; I'll question her. —
God save you, pilgrim! Whither are you bound?

Hel. To Saint Jaques le grand.
Where do the palmers[5] lodge, I do beseech you?

Wid. At the Saint Francis here, beside the port.

Hel. Is this the way?

Wid. Ay, marry, is it. — Hark you!
[*A march afar off.*

[3] —— *those* suggestions —] *Suggestions* are *temptations.*

[4] —— *are* not *the things they go under:*] They are not the things for which their names would make them pass.

[5] —— *palmers* —] Pilgrims that visited holy places; so called from a staff, or bough of palm they were wont to carry, especially such as had visited the holy places at Jerusalem.

They come this way:—If you will tarry, holy pilgrim,
But till the troops come by,
I will conduct you where you will be lodg'd;
The rather, for, I think, I know your hostess
As ample as myself.

Hel. Is it yourself?

Wid. If you shall please so, pilgrim.

Hel. I thank you, and will stay upon your leisure.

Wid. You came, I think, from France?

Hel. I did so.

Wid. Here you shall see a countryman of yours,
That has done worthy service.

Hel. His name, I pray you.

Dia. The count Rousillon; Know you such a one?

Hel. But by the ear, that hears most nobly of him:
His face I know not.

Dia. Whatsoe'er he is,
He's bravely taken here. He stole from France,
As 'tis reported, for the king[6] had married him
Against his liking: Think you it is so?

Hel. Ay, surely, mere the truth[7]; I know his lady.

Dia. There is a gentleman, that serves the count,
Reports but coarsely of her.

Hel. What's his name?

Dia. Monsieur Parolles.

Hel. O, I believe with him,
In argument of praise, or to the worth
Of the great count himself, she is too mean
To have her name repeated; all her deserving
Is a reserved honesty, and that
I have not heard examin'd.[8]

Dia. Alas, poor lady!
'Tis a hard bondage, to become the wife
Of a detesting lord.

6 —— for *the king*, &c.] *For*, in the present instance, signifies *because*.

7 —— mere *the truth*;] The exact, the *entire* truth.

8 —— *examin'd*.] That is, *questioned, doubted*.

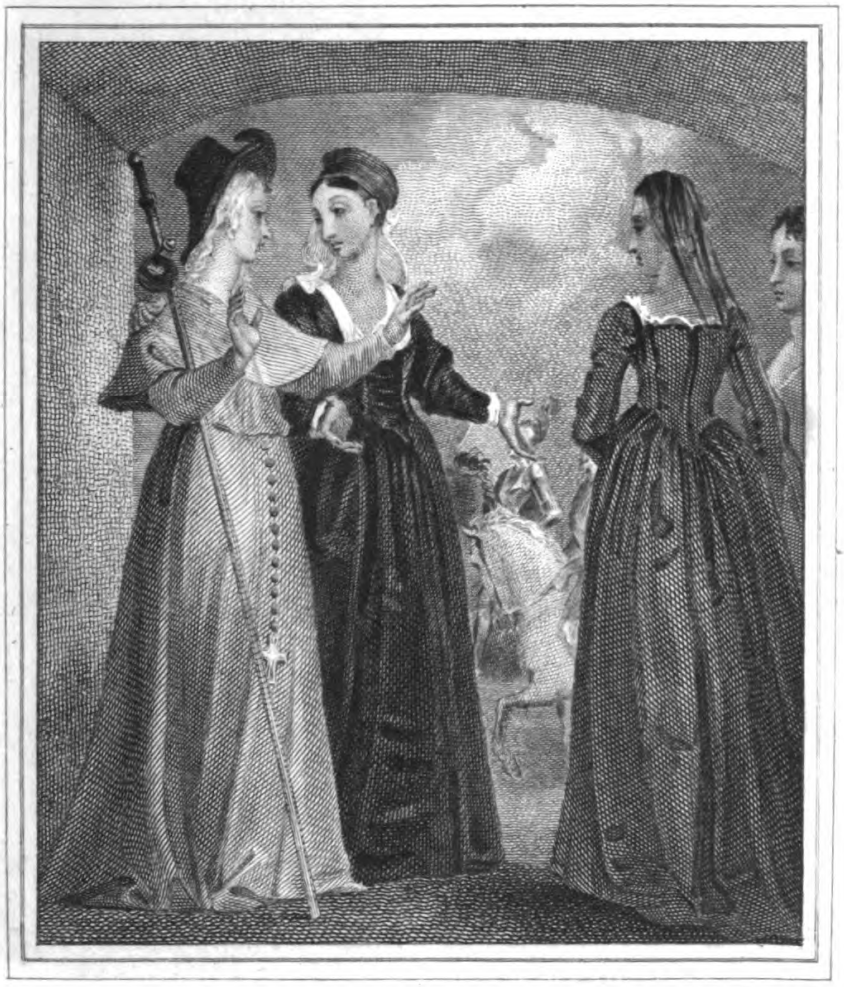
Wid. A right good creature†: wheresoe'er she is,
Her heart weighs sadly: this young maid might do her
A shrewd turn, if she pleas'd.
Hel. How do you mean?
May be, the amorous count solicits her
In the unlawful purpose.
Wid. He does, indeed;
And brokes[9] with all that can in such a suit
Corrupt the tender honour of a maid:
But she is arm'd for him, and keeps her guard
In honestest defence.

Enter with drum and colours, a party of the Florentine *army,* Bertram, *and* Parolles.

Mar. The gods forbid else!
Wid. So, now they come:—
That is Antonio, the duke's eldest son;
That, Escalus.
Hel. Which is the Frenchman?
Dia. He;
That with the plume: 'tis a most gallant fellow;
I would, he lov'd his wife: if he were honester,
He were much goodlier:—Is't not a handsome gentleman?
Hel. I like him well.
Dia. 'Tis pity, he is not honest: Yond's that same knave,
That leads him to these places; were I his lady,
I'd poison that vile rascal.
Hel. Which is he?
Dia. That jack-an-apes with scarfs: Why is he melancholy?
Hel. Perchance he's hurt i'the battle.
Par. Lose our drum! well.

† "I write good creature." Malone.

9 —— *brokes*—] To *broke* is to deal with panders. A *broker*, in our author's time, meant a bawd or pimp.



ALL'S WELL THAT ENDS WELL

HEL. WHICH IS THE FRENCHMAN

DIA. HE

THAT WITH THE PLUME! 'TIS A MOST GALLANT FELLOW

Act III. Sc. 5.

London. Published by F. C. & J. Rivington, and Partners. Febr.ʸ 1823

BIBLIOTHECA BONONIENSIS

Mar. He's shrewdly vexed at something: Look, he has spied us.

Wid. Marry, hang you!

Mar. And your courtesy, for a ring-carrier!

[*Exeunt* BERTRAM, PAROLLES, Officers, *and* Soldiers.

Wid. The troop is past: Come, pilgrim, I will bring you
Where you shall host: of enjoin'd penitents
There's four or five, to great Saint Jaques bound,
Already at my house.

Hel. I humbly thank you:
Please it this matron, and this gentle maid,
To eat with us to-night, the charge, and thanking,
Shall be for me; and, to requite you further,
I will bestow some precepts on this virgin,
Worthy the note.

Both. We'll take your offer kindly.

[*Exeunt.*

SCENE VI.

Camp before Florence.

Enter BERTRAM, *and the two* French Lords.

1 *Lord.* Nay, good my lord, put him to't; let him have his way.

2 *Lord.* If your lordship find him not a hilding[1], hold me no more in your respect.

1 *Lord.* On my life, my lord, a bubble.

Ber. Do you think, I am so far deceived in him?

1 *Lord.* Believe it, my lord, in mine own direct knowledge, without any malice, but to speak of him as my kinsman, he's a most notable coward, an infinite and endless liar, an hourly promise-breaker, the owner of no one good quality worthy your lordship's entertainment.

[1] —— *a* hilding.] A *hilding* is a paltry, cowardly fellow.

2 *Lord.* It were fit you knew him; lest, reposing too far in his virtue, which he hath not, he might, at some great and trusty business, in a main danger fail you.

Ber. I would, I knew in what particular action to try him.

2 *Lord.* None better than to let him fetch off his drum, which you hear him so confidently undertake to do.

1 *Lord.* I, with a troop of Florentines, will suddenly surprize him; such I will have, whom I am sure, he knows not from the enemy: we will bind and hoodwink him so, that he shall suppose no other but that he is carried into the leaguer[2] of the adversaries, when we bring him to our tents: Be but your lordship present at his examination; if he do not, for the promise of his life, and in the highest compulsion of base fear, offer to betray you, and deliver all the intelligence in his power against you, and that with the divine forfeit of his soul upon oath, never trust my judgment in any thing.

2 *Lord.* O, for the love of laughter, let him fetch his drum; he says, he has a stratagem for't: when your lordship sees the bottom of his success in't, and to what metal this counterfeit lump of ore will be melted, if you give him not John Drum's entertainment[3], your inclining cannot be remov'd. Here he comes.

Enter Parolles.

1 *Lord.* O, for the love of laughter, hinder not the humour of his design: let him fetch off his drum in any hand.

Ber. How now, monsieur? this drum sticks sorely in your disposition.

[2] ——*he is carried into the* leaguer—] i. e. *camp.*

[3] ——*if you give him not* John Drum's entertainment,] i. e. treat him very ill; a proverbial expression of doubtful origin.

2 *Lord.* A pox on't, let it go; 'tis but a drum.

Par. But a drum! Is't but a drum? A drum so lost! — there was an excellent command! to charge in with our horse upon our own wings, and to rend our own soldiers.

2 *Lord.* That was not to be blamed in the command of the service; it was a disaster of war that Cæsar himself could not have prevented, if he had been there to command.

Ber. Well, we cannot greatly condemn our success; some dishonour we had in the loss of that drum; but it is not to be recovered.

Par. It might have been recovered.

Ber. It might, but it is not now.

Par. It is to be recovered: but that the merit of service is seldom attributed to the true and exact performer, I would have that drum or another, or *hic jacet.*[4]

Ber. Why, if you have a stomach to't, monsieur, if you think your mystery in stratagem can bring this instrument of honour again into his native quarter, be magnanimous in the enterprize, and go on; I will grace the attempt for a worthy exploit: if you speed well in it, the duke shall both speak of it, and extend to you what further becomes his greatness, even to the utmost syllable of your worthiness.

Par. By the hand of a soldier, I will undertake it.

Ber. But you must not now slumber in it.

Par. I'll about it this evening: and I will presently pen down my dilemmas[5], encourage myself in my certainty, put myself into my mortal preparation, and, by midnight, look to hear further from me.

[4] —— *I would have that drum or another, or* hic jacet.] i. e. *Here lies;* — the usual beginning of epitaphs. I would (says Parolles) recover either the drum I have lost, or another belonging to the enemy; or *die in the attempt.* MALONE.

[5] —— *I will presently pen down my* dilemmas,] i. e. he will pen down his plans on the one side, and the probable obstructions he was to meet with, on the other.

Ber. May I be bold to acquaint his grace you are gone about it?

Par. I know not what the success will be, my lord; but the attempt I vow.

Ber. I know, thou art valiant; and, to the possibility of thy soldiership, will subscribe for thee. Farewell.

Par. I love not many words. [*Exit.*

1 *Lord.* No more than a fish loves water.[6] — Is not this a strange fellow, my lord? that so confidently seems to undertake this business, which he knows is not be done; damns himself to do, and dares better be damned than to do't.

2 *Lord.* You do not know him, my lord, as we do: certain it is, that he will steal himself into a man's favour, and, for a week, escape a great deal of discoveries; but when you find him out, you have him ever after.

Ber. Why, do you think, he will make no deed at all of this, that so seriously he does address himself unto?

1 *Lord.* None in the world; but return with an invention, and clap upon you two or three probable lies; but we have almost emboss'd him[7], you shall see his fall to-night; for, indeed, he is not for your lordship's respect.

2 *Lord.* We'll make you some sport with the fox, ere we case him.[8] He was first smoked by the old lord Lafeu: when his disguise and he is parted, tell me

[6] Par. *I love not many* words.

1 Lord. *No more than a fish loves water.*] Here we have the origin of this boaster's name; which, without doubt, (as Mr. Steevens has observed,) ought, in strict propriety, to be written — *Paroles.* But our author certainly intended it otherwise, having made it a trisyllable:

"Rust sword, cool blushes, and *Parolles* live."

He probably did not know the true pronunciation. MALONE.

[7] —— *we have almost* emboss'd *him,*] To *emboss* a deer is to inclose him in a wood.

[8] —— *ere we* case *him.*] That is, before we strip him naked.

what a sprat you shall find him; which you shall see this very night.

1 *Lord.* I must go look my twigs; he shall be caught.

Ber. Your brother, he shall go along with me.

1 *Lord.* As't please your lordship: I'll leave you.

[*Exit.*

Ber. Now will I lead you to the house, and show you
The lass I spoke of.

2 *Lord.* But, you say, she's honest.

Ber. That's all the fault: I spoke with her but once,
And found her wondrous cold; but I sent to her,
By this same coxcomb that we have i'the wind,[9]
Tokens and letters which she did re-send;
And this is all I have done: She's a fair creature;
Will you go see her?

2 *Lord.* With all my heart, my lord.

[*Exeunt.*

SCENE VII.

Florence. *A Room in the* Widow's *House.*

Enter HELENA *and* Widow.

Hel. If you misdoubt me that I am not she,
I know not how I shall assure you further,
But I shall lose the grounds I work upon.[1]

Wid. Though my estate be fallen, I was well born,
Nothing accquainted with these businesses;
And would not put my reputation now
In any staining act.

Hel. Nor would I wish you.
First, give me trust, the count he is my husband;
And, what to your sworn counsel I have spoken,
Is so, from word to word; and then you cannot,

[9] —— *we have i'the wind,*] To have *one in the wind,* is enumerated as a proverbial saying by Ray.

[1] *But I shall lose the grounds I work upon.*] i. e. by discovering herself to the count.

By the good aid that I of you shall borrow,
Err in bestowing it.
Wid. I should believe you;
For you have show'd me that, which well approves
You are great in fortune.
Hel. Take this purse of gold,
And let me buy your friendly help thus far,
Which I will over-pay, and pay again,
When I have found it. The count he wooes your daughter,
Lays down his wanton siege before her beauty,
Resolves to carry her; let her, in fine, consent,
As we'll direct her how 'tis best to bear it,
Now his important[2] blood will nought deny
That she'll demand; A ring the county wears,[3]
That downward hath succeeded in his house,
From son to son, some four or five descents
Since the first father wore it: this ring holds
In most rich choice; yet, in his idle fire,
To buy his will, it would not seem too dear,
Howe'er repented after.
Wid. Now I see
The bottom of your purpose.
Hel. You see it lawful then: It is no more,
But that your daughter, ere she seems as won,
Desires this ring; appoints him an encounter;
In fine, delivers me to fill the time,
Herself most chastely absent; after this,
To marry her, I'll add three thousand crowns
To what is past already.
Wid. I have yielded:
Instruct my daughter how she shall persever,
That time and place, with this deceit so lawful,
May prove coherent. Every night he comes
With musicks of all sorts, and songs compos'd

[2] *Now his* important—] *Important*, here, is *importunate*.
[3] —— *the* county *wears*,] i. e. the *count*.

To her unworthiness: It nothing steads us,
To chide him from our eaves; for he persists,
As if his life lay on't.
Hel. Why then, to-night
Let us assay our plot; which, if it speed,
Is wicked meaning in a lawful deed,
And lawful meaning in a lawful act;
Where both not sin, and yet a sinful fact:
But let's about it. [*Exeunt.*

ACT IV.

SCENE I.—*Without the* Florentine *Camp.*

Enter first Lord, *with five or six* Soldiers *in ambush.*

1 *Lord.* He can come no other way but by this hedge' corner: When you sally upon him, speak what terrible language you will; though you understand it not yourselves, no matter; for we must not seem to understand him; unless some one among us, whom we must produce for an interpreter.

1 *Sold.* Good captain, let me be the interpreter.

1 *Lord.* Art not acquainted with him? knows he not thy voice?

1 *Sold.* No, sir, I warrant you.

1 *Lord.* But what linsy-woolsy hast thou to speak to us again?

1 *Sold.* Even such as you speak to me.

1 *Lord.* He must think us some band of strangers i'the adversary's entertainment.[4] Now he hath a smack of all neighbouring languages; therefore we must every one be a man of his own fancy, not to know what we speak to one another; so we seem to know, is to know

[4] ——*some band of strangers i'the adversary's entertainment.*] That is, *foreign troops in the enemy's pay.*

straight our purpose[5]: chough's language, gabble enough, and good enough. As for you, interpreter, you must seem very politick. But couch, ho! here he comes; to beguile two hours in a sleep, and then to return and swear the lies he forges.

Enter PAROLLES.

Par. Ten o'clock; within these three hours 'twill be time enough to go home. What shall I say I have done? It must be a very plausive invention that carries it: They begin to smoke me: and disgraces have of late knocked too often at my door. I find, my tongue is too fool-hardy; but my heart hath the fear of Mars before it, and of his creatures, not daring the reports of my tongue.

1 *Lord.* This is the first truth that e'er thine own tongue was guilty of. [*Aside.*

Par. What the devil should move me to undertake the recovery of this drum; being not ignorant of the impossibility, and knowing I had no such purpose? I must give myself some hurts, and say, I got them in exploit: Yet slight ones will not carry it: They will say, Came you off with so little? and great ones I dare not give. Wherefore? what's the instance?[6] Tongue, I must put you into a butter-woman's mouth, and buy another of Bajazet's mule[7], if you prattle me into these perils.

1 *Lord.* Is it possible, he should know what he is, and be that he is? [*Aside.*

[5] —— *so we seem to know, is to know,* &c.] We must each fancy a jargon for himself, without aiming to be understood by one another, for provided we appear to understand, that will be sufficient for the success of our project. HENLEY.

[6] —— *the* instance?] The *proof.*

[7] —— *of Bajazet's* mule,] Parolles probably means, he must buy a tongue which has still to learn the use of speech, that he may run himself into no more difficulties by his loquacity. Mr. Malone reads *mute.*

Par. I would the cutting of my garments would serve the turn; or the breaking of my Spanish sword.

1 *Lord.* We cannot afford you so. [*Aside.*

Par. Or the baring of my beard†; and to say, it was in stratagem.

1 *Lord.* 'Twould not do. [*Aside.*

Par. Or to drown my clothes, and say, I was stripped.

1 *Lord.* Hardly serve. [*Aside.*

Par. Though I swore I leaped from the window of the citadel ——

1 *Lord.* How deep? [*Aside.*

Par. Thirty fathom.

1 *Lord.* Three great oaths would scarce make that be believed. [*Aside.*

Par. I would, I had any drum of the enemy's; I would swear, I recovered it.

1 *Lord.* You shall hear one anon. [*Aside.*

Par. A drum now of the enemy's! [*Alarum within.*

1 Lord. *Throca movousus, cargo, cargo, cargo.*

All. *Cargo, cargo, villianda par corbo, cargo.*

Par. O! ransom, ransom: — Do not hide mine eyes. [*They seize him and blindfold him.*

1 Sold. *Boskos thromuldo boskos.*

Par. I know you are the Muskos' regiment.
And I shall lose my life for want of language:
If there be here German, or Dane, low Dutch,
Italian, or French, let him speak to me,
I will discover that which shall undo
The Florentine.

1 Sold. *Boskos vauvado:*
I understand thee, and can speak thy tongue: ——
Kerelybonto: —— Sir,
Betake thee to thy faith, for seventeen poniards
Are at thy bosom.

Par. Oh!

† i. e. the shaving of my beard.

1 *Sold.* O, pray, pray, pray. —
Manka revania dulche.
1 Lord. *Oscorbi dulchos volivorca.*
1 *Sold.* The general is content to spare thee yet;
And, hood-wink'd as thou art, will lead thee on
To gather from thee: haply thou may'st inform
Something to save thy life.
Par. O, let me live,
And all the secrets of our camp I'll show,
Their force, their purposes: nay, I'll speak that
Which you will wonder at.
1 *Sold.* But wilt thou faithfully?
Par. If I do not, damn me.
1 Sold. *Acordo linta.* —
Come on, thou art granted space.
[*Exit, with* Parolles *guarded.*
1 *Lord.* Go, tell the count Rousillon, and my brother,
We have caught the woodcock, and will keep him muffled,
Till we do hear from them.
2 *Sold.* Captain, I will.
1 *Lord.* He will betray us all unto ourselves; —
Inform 'em that.
2 *Sold.* So I will, sir.
1 *Lord.* Till then, I'll keep him dark, and safely lock'd. [*Exeunt.*

SCENE II.

Florence. *A Room in the* Widow's *House.*

Enter Bertram *and* Diana.

Ber. They told me, that your name was Fontibell.
Dia. No, my good lord, Diana.
Ber. Titled goddess;
And worth it with addition; But, fair soul,

In your fine frame hath love no quality?
If the quick fire of youth light not your mind,
You are no maiden, but a monument:
When you are dead, you should be such a one
As you are now, for you are cold and stern;
And now you should be as your mother was,
When your sweet self was got.
Dia. She then was honest.
Ber. So should you be.
Dia. No:
My mother did but duty; such, my lord,
As you owe to your wife.
Ber. No more of that!
I pr'ythee, do not strive against my vows:
I was compell'd to her; but I love thee
By love's own sweet constraint, and will for ever
Do thee all rights of service.
Dia. Ay, so you serve us,
Till we serve you: but when you have our roses,
You barely leave our thorns to prick ourselves,
And mock us with our bareness.
Ber. How have I sworn?
Dia. 'Tis not the many oaths, that make the truth;
But the plain single vow, that is vow'd true.
What is not holy, that we swear not by,[7]

7 *What is not holy, that we swear not by,*] The sense is—We never swear by what is not holy, but swear by, or take to witness, the Highest, the Divinity. The tenor of the reasoning contained in the following lines perfectly corresponds with this: If I should swear by Jove's great attributes, that I loved you dearly, would you believe my oaths, when you found by experience that I loved you ill, and was endeavouring to gain credit with you in order to seduce you to your ruin? No, surely; but you would conclude that I had no faith either in Jove or his attributes, and that my oaths were mere words of course. For that oath can certainly have no tie upon us, which we swear by him we profess to love and honour, when at the same time we give the strongest proof of our disbelief in him, by pursuing a course which we know will offend and dishonour him. HEATH.

But take the Highest to witness: Then, pray you, tell me,
If I should swear by Jove's great attributes,
I lov'd you dearly, would you believe my oaths,
When I did love you ill? this has no holding,
To swear by him whom I protest to love,
That I will work against him: Therefore, your oaths
Are words, and poor conditions; but unseal'd;
At least in my opinion.

Ber. Change it, change it;
Be not so holy cruel; love is holy;
And my integrity ne'er knew the crafts,
That you do charge men with: Stand no more off,
But give thyself unto my sick desires,
Who then recover: say, thou art mine, and ever
My love, as it begins, shall so persever.

Dia. I see, that men make hopes, in such affairs,[8]
That we'll forsake ourselves. Give me that ring.

Ber. I'll lend it thee, my dear, but have no power
To give it from me.

Dia. Will you not, my lord?

Ber. It is an honour 'longing to our house,
Bequeathed down from many ancestors;
Which were the greatest obloquy i'the world
In me to lose.

Dia. Mine honour's such a ring:
My chastity's the jewel of our house,
Bequeathed down from many ancestors;
Which were the greatest obloquy i'the world
In me to lose: Thus your own proper wisdom
Brings in the champion honour on my part,
Against your vain assault.

Ber. Here, take my ring:

[8] *I see, that men* make hopes, *in such* affairs,] i. e. I perceive that while our lovers are making professions of love, they entertain hopes that we shall be betrayed by our passions to yield to their desires. Mr. Malone reads, "in such *a scene*."

My house, mine honour, yea, my life be thine,
And I'll be bid by thee.

Dia. When midnight comes knock at my chamber window;
I'll order take, my mother shall not hear.
Now will I charge you in the band of truth,
When you have conquer'd my yet maiden bed,
Remain there but an hour, nor speak to me:
My reasons are most strong; and you shall know them,
When back again this ring shall be deliver'd:
And on your finger, in the night, I'll put
Another ring; that what in time proceeds,
May token to the future our past deeds.
Adieu, till then: then, fail not: You have won
A wife of me, though there my hope be done.

Ber. A heaven on earth I have won, by wooing thee.
[*Exit.*

Dia. For which live long to thank both heaven and me!
You may so in the end.——
My mother told me just how he would woo,
As if she sat in his heart; she says, all men
Have the like oaths: he had sworn to marry me,
When his wife's dead; therefore I'll lie with him,
When I am buried. Since Frenchmen are so braid,[9]
Marry that will, I'll live and die a maid:
Only, in this disguise, I think't no sin
To cozen him, that would unjustly win. [*Exit.*

SCENE III.

The Florentine *Camp.*

Enter the two French Lords, *and two or three* Soldiers.

1 *Lord.* You have not given him his mother's letter?

[9] *Since Frenchmen are so* braid,] i. e. *crafty* or *deceitful.*

2 *Lord.* I have deliver'd it an hour since: there is something in't that stings his nature; for, on the reading it, he changed almost into another man.

1 *Lord.* He has much worthy blame laid upon him for shaking off so good a wife, and so sweet a lady.

2 *Lord.* Especially he hath incurred the everlasting displeasure of the king, who had even tuned his bounty to sing happiness to him. I will tell you a thing, but you shall let it dwell darkly with you.

1 *Lord.* When you have spoken it, 'tis dead, and I am the grave of it.

2 *Lord.* He hath perverted a young gentlewoman here in Florence, of a most chaste renown; and this night he fleshes his will in the spoil of her honour: he hath given her his monumental ring, and thinks himself made in the unchaste composition.

1 *Lord.* Now, God delay our rebellion; as we are ourselves, what things are we!

2 *Lord.* Merely our own traitors. And as in the common course of all treasons, we still see them reveal themselves, till they attain to their abhorred ends; so he, that in this action contrives against his own nobility, in his proper stream o'erflows himself.[1]

1 *Lord.* Is it not meant damnable in us[2], to be trumpeters of our unlawful intents? We shall not then have his company to-night?

2 *Lord.* Not till after midnight; for he is dieted to his hour.

1 *Lord.* That approaches apace: I would gladly have him see his company[3] anatomized; that he might take a measure of his own judgments, wherein so curiously he had set this counterfeit.

[1] ——*in his proper stream o'erflows himself.*] That is, *betrays his own secrets in his own talk.* The reply shows that this is the meaning. JOHNSON.

[2] *It is not* meant damnable *in us,*] Adjectives are often used as adverbs by our author and his contemporaries.

[3] ——*his* company—] i. e. his *companion.*

2 *Lord.* We will not meddle with him till he come; for his presence must be the whip of the other.

1 *Lord.* In the mean time, what hear you of these wars?

2 *Lord.* I hear, there is an overture of peace.

1 *Lord.* Nay, I assure you a peace concluded.

2 *Lord.* What will count Rousillon do then? will he travel higher, or return again into France?

1 *Lord.* I perceive, by this demand, you are not altogether of his council.

2 *Lord.* Let it be forbid, sir! so should I be a great deal of his act.

1 *Lord.* Sir, his wife, some two months since, fled from his house: her pretence is a pilgrimage to Saint Jaques le grand; which holy undertaking, with most austere sanctimony, she accomplished: and, there residing, the tenderness of her nature became as a prey to her grief; in fine, made a groan of her last breath, and now she sings in heaven.

2 *Lord.* How is this justified?

1 *Lord.* The stronger part of it by her own letters; which makes her story true, even to the point of her death: her death itself, which could not be her office to say, is come, was faithfully confirmed by the rector of the place.

2 *Lord.* Hath the count all this intelligence?

1 *Lord.* Ay, and the particular confirmations, point from point, to the full arming of the verity.

2 *Lord.* I am heartily sorry, that he'll be glad of this.

1 *Lord.* How mightily, sometimes, we make us comforts of our losses!

2 *Lord.* And how mightily, some other times, we drown our gain in tears! The great dignity, that his valour hath here acquired for him, shall at home be encountered with a shame as ample.

1 *Lord.* The web of our life is of a mingled yarn, good and ill together: our virtues would be proud, if our

faults whipped them not; and our crimes would despair, if they were not cherish'd by our virtues.—

Enter a Servant.

How now? where's your master?

Serv. He met the duke in the street, sir, of whom he hath taken a solemn leave; his lordship will next morning for France. The duke hath offered him letters of commendations to the king.

2 *Lord.* They shall be no more than needful there, if they were more than they can commend.

Enter BERTRAM.

1 *Lord.* They cannot be too sweet for the king's tartness. Here's his lordship now. How now, my lord, is't not after midnight?

Ber. I have to-night despatched sixteen businesses, a month's length a-piece, by an abstract of success: I have conge'd with the duke, done my adieu with his nearest; buried a wife, mourned for her; writ to my lady mother, I am returning; entertained my convoy; and, between these main parcels of despatch, effected many nicer deeds; the last was the greatest, but that I have not ended yet.

2 *Lord.* If the business be of any difficulty, and this morning your departure hence, it requires haste of your lordship.

Ber. I mean the business is not ended, as fearing to hear of it hereafter: But shall we have this dialogue between the fool and the soldier? —— Come, bring forth this counterfeit module[4]; he has deceived me, like a double-meaning prophesier.

[4] —— *bring forth this counterfeit* module;] *Module* being the *pattern* of any thing, may be here used in that sense. Bring forth this fellow, who, by *counterfeit* virtue, pretended to make himself a *pattern*. JOHNSON.

2 *Lord.* Bring him forth: [*Exeunt Soldiers.*] he has sat in the stocks all night, poor gallant knave.

Ber. No matter: his heels have deserved it, in usurping his spurs so long.[5] How does he carry himself?

1 *Lord.* I have told your lordship already; the stocks carry him. But to answer you as you would be understood; he weeps like a wench that had shed her milk: he hath confessed himself to Morgan, whom he supposes to be a friar, from the time of his remembrance, to this very instant disaster of his setting i'the stocks: And what think you he hath confessed?

Ber. Nothing of me, has he?

2 *Lord.* His confession is taken, and it shall be read to his face: if your lordship be in't, as I believe you are, you must have the patience to hear it.

Re-enter Soldiers, *with* PAROLLES.

Ber. A plague upon him! muffled! he can say nothing of me; hush; hush!

1 *Lord.* Hoodman comes! — *Porto tartarossa.*

1 *Sold.* He calls for the tortures: What will you say without 'em?

Par. I will confess what I know without constraint; if ye pinch me like a pasty, I can say no more.

1 Sold. *Bosko chimurcho.*

2 Lord. *Boblibindo chicurmurco.*

1 *Sold.* You are a merciful general: — Our general bids you answer to what I shall ask you out of a note.

Par. And truly, as I hope to live.

1 Sold. *First demand of him how many horse the duke is strong.* What say you to that?

Par. Five or six thousand; but very weak and unserviceable: the troops are all scattered, and the commanders very poor rogues, upon my reputation and credit, and as I hope to live.

[5] —— *in usurping his* spurs *so long.*] These words allude to the ceremonial degradation of a *knight.*

1 *Sold.* Shall I set down your answer so?

Par. Do; I'll take the sacrament on't, how and which way you will.

Ber. All's one to him. What a past-saving slave is this!

1 *Lord.* You are deceived, my lord; this is monsieur Parolles, the gallant militarist, (that was his own phrase,) that had the whole theorick[5] of war in the knot of his scarf, and the practice in the chape of his dagger.

2 *Lord.* I will never trust a man again, for keeping his sword clean; nor believe he can have every thing in him, by wearing his apparel neatly.

1 *Sold.* Well, that's set down.

Par. Five or six thousand horse, I said, — I will say true, — or thereabouts, set down, — for I'll speak truth.

1 *Lord.* He's very near the truth in this.

Ber. But I con him no thanks for't[6], in the nature he delivers it.

Par. Poor rogues, I pray you, say.

1 *Sold.* Well, that's set down.

Par. I humbly thank you, sir; a truth's a truth, the rogues are marvellous poor.

1 Sold. *Demand of him, of what strength they are a-foot.* What say you to that?

Par. By my troth, sir, if I were to live this present hour[7], I will tell true. Let me see: Spurio a hundred and fifty, Sebastian so many; Corambus so many, Jacques so many; Guiltian, Cosmo, Lodowick, and Gratii, two hundred fifty each: mine own company, Chitopher, Vaumond, Bentii, two hundred and fifty each: so that the muster-file, rotten and sound, upon

5 —— *that had the whole* theorick —] i. e. *theory.*

6 —— I con *him no thanks for't,*] To *con thanks* exactly answers the French *scavoir gré.* To *con* is to *know.*

7 —— *if I were to* live *this present hour,* &c.] Perhaps we should read: — if I were to live *but* this present hour. STEEVENS.

my life, amounts not to fifteen thousand poll; half of which dare not shake the snow from off their cassocks[8], lest they shake themselves to pieces.

Ber. What shall be done to him?

1 *Lord.* Nothing, but let him have thanks. Demand of him my conditions[9], and what credit I have with the duke.

1 *Sold.* Well, that's set down. *You shall demand of him, whether one captain Dumain be i'the camp, a Frenchman; what his reputation is with the duke, what his valour, honesty, and expertness in wars; or whether he thinks, it were not possible, with well-weighing sums of gold, to corrupt him to a revolt.* What say you to this? what do you know of it?

Par. I beseech you, let me answer to the particular of the intergatories[3]: Demand them singly.

1 *Sold.* Do you know this captain Dumain?

Par. I know him: he was a botcher's 'prentice in Paris, from whence he was whipped for getting the sheriff's fool with child: a dumb innocent, that could not say him, nay. [DUMAIN *lifts up his hand in anger.*

Ber. Nay, by your leave, hold your hands; though I know, his brains are forfeit to the next tile that falls.[2]

1 *Sold.* Well, is this captain in the duke of Florence's camp?

Par. Upon my knowledge, he is, and lousy.

1 *Lord.* Nay, look not so upon me; we shall hear of your lordship anon.

[8] —— *off their* cassocks,] *Cassock* signifies a horseman's loose coat, and is used in that sense by the writers of the age of Shakspeare.

[9] —— *my* conditions,] i. e. my disposition and character. Mr. Malone reads *condition.*

[1] —— *intergatories:*] i. e. *interrogatories.*

[2] —— *though I know his brains are forfeit to the next tile that falls.*] In Lucian's *Contemplantes,* Mercury makes Charon remark a man that was killed by the falling of a tile upon his head, whilst he was in the act of putting off an engagement to the next day.

1 *Sold.* What is his reputation with the duke?

Par. The duke knows him for no other but a poor officer of mine; and writ to me this other day, to turn him out o'the band: I think, I have his letter in my pocket.

1 *Sold.* Marry, we'll search.

Par. In good sadness, I do not know; either it is there, or it is upon a file, with the duke's other letters, in my tent.

1 *Sold.* Here 'tis; here's a paper. Shall I read it to you?

Par. I do not know, if it be it, or no.

Ber. Our interpreter does it well.

1 *Lord.* Excellently.

1 *Sold.* Dian. *The count's a fool, and full of gold,* —

Par. That is not the duke's letter, sir; that is an advertisement to a proper maid in Florence, one Diana, to take heed of the allurement of one count Rousillon, a foolish idle boy, but, for all that, very ruttish; I pray you, sir, put it up again.

1 *Sold.* Nay, I'll read it first, by your favour.

Par. My meaning in't, I protest, was very honest in the behalf of the maid: for I knew the young count to be a dangerous and lascivious boy; who is a whale to virginity, and devours up all the fry it finds.

Ber. Damnable, both sides rogue!

1 Sold. *When he swears oaths, bid him drop gold, and take it;*
After he scores, he never pays the score:
Half won, is match well made; match, and well make it;[3]
He ne'er pays after debts, take it before;
And say, a soldier, Dian, *told thee this,*
Men are to mell with, boys are not to kiss:

[3] *Half won, is match well made;* match, *and well make it;*] The meaning is, "a match well made, is half won; make your match, therefore, but make it well."

For count of this, the count's a fool, I know it,
Who pays before, but not when he does owe it.

Thine, as he vow'd to thee in thine ear,

PAROLLES.

Ber. He shall be whipped through the army, with this rhyme in his forehead.

2 *Lord.* This is your devoted friend, sir, the manifold linguist, and the armipotent soldier.

Ber. I could endure any thing before but a cat, and now he's a cat to me.

1 *Sold.* I perceive, sir, by the general's looks, we shall be fain to hang you.

Par. My life, sir, in any case: not that I am afraid to die; but that my offences being many, I would repent out the remainder of nature: let me live, sir, in a dungeon, i'the stocks, or any where, so I may live.

1 *Sold.* We'll see what may be done, so you confess freely; therefore, once more to this captain Dumain: You have answered to his reputation with the duke, and to his valour: What is his honesty?

Par. He will steal, sir, an egg out of a cloister[4]; for rapes and ravishments he parallels Nessus. He professes not keeping of oaths; in breaking them, he is stronger than Hercules. He will lie, sir, with such volubility, that you would think truth were a fool: drunkenness is his best virtue: for he will be swine-drunk; and in his sleep he does little harm, save to his bedclothes about him; but they know his conditions, and lay him in straw. I have but little more to say, sir, of his honesty: he has every thing that an honest man should not have; what an honest man should have, he has nothing.

1 *Lord.* I begin to love him for this.

[4] —— *an egg out of a cloister;*] *He will steal any thing, however trifling, from any place, however holy. Robbing the spital,* is a common phrase, of the like import.

Ber. For this description of thine honesty? A pox upon him for me, he is more and more a cat.

1 *Sold.* What say you to his expertness in war?

Par. Faith, sir, he has led the drum before the English tragedians,—to belie him, I will not,—and more of his soldiership I know not; except, in that country, he had the honour to be the officer at a place there call'd Mile-end, to instruct for the doubling of files: I would do the man what honour I can, but of this I am not certain.

1 *Lord.* He hath out-villained villainy so far, that the rarity redeems him.

Ber. A pox on him! he's a cat still.

1 *Sold.* His qualities being at this poor price, I need not ask you, if gold will corrupt him to revolt.

Par. Sir, for a *quart d'ecu*[5] he will sell the fee-simple of his salvation, the inheritance of it; and cut the entail from all remainders, and a perpetual succession for it perpetually.

1 *Sold.* What's his brother, the other captain Dumain?

2. *Lord.* Why does he ask him of me?[6]

1 *Sold.* What's he?

Par. E'en a crow of the same nest: not altogether so great as the first in goodness, but greater a great deal in evil. He excels his brother for a coward, yet his brother is reputed one of the best that is: In a retreat he out-runs any lackey: marry, in coming on he has the cramp.

1 *Sold.* If your life be saved, will you undertake to betray the Florentine?

Par. Ay, and the captain of his horse, count Rousillon.

[5] ——*for a* quart d'ecu—] The fourth part of the smaller French crown; about eight-pence of our money.

[6] *Why does he ask him of me?*] This is nature. Every man is, on such occasions, more willing to hear his neighbour's character than his own. Johnson.

1 *Sold.* I'll whisper with the general, and know his pleasure.

Par. I'll no more drumming: a plague of all drums! Only to seem to deserve well, and to beguile the supposition [7] of that lacivious young boy the count, have I run into this danger: Yet, who would have suspected an ambush where I was taken? [*Aside.*

1 *Sold.* There is no remedy, sir, but you must die: the general says, you, that have so traitorously discovered the secrets of your army, and made such pestiferous reports of men very nobly held, can serve the world for no honest use; therefore you must die. Come, headsmen, off with his head.

Par. O Lord, sir: let me live, or let me see my death!

1 *Sold.* That shall you, and take your leave of all your friends. [*Uumuffling him.*

So, look about you; Know you any here?

Ber. Good morrow, noble captain.

2 *Lord.* God bless you, captain Parolles.

1 *Lord.* God save you, noble captain.

2 *Lord.* Captain, what greeting will you to my lord Lafeu? I am for France.

1 *Lord.* Good captain, will you give me a copy of the sonnet you writ to Diana in behalf of the count Rousillon? an I were not a very coward, I'd compel it of you; but fare you well. [*Exeunt* BERTRAM, *Lords, &c.*

1 *Sold.* You are undone, captain: all but your scarf, that has a knot on't yet.

Par. Who cannot be crushed with a plot?

1 *Sold.* If you could find out a country where but women were that had received so much shame, you might begin an impudent nation. Fare you well, sir; I am for France too; we shall speak of you there. [*Exit.*

Par. Yet am I thankful: if my heart were great,
'Twould burst at this: Captain, I'll be no more;

[7] —— *to beguile the* supposition —] That is, *to deceive the opinion*, to make the count think me a man that *deserves well.*

But I will eat and drink, and sleep as soft
As captain shall, simply the thing I am
Shall make me live. Who knows himself a braggart
Let him fear this; for it will come to pass,
That every braggart shall be found an ass.
Rust, sword! cool, blushes! and, Parolles, live
Safest in shame! being fool'd, by foolery thrive!
There's place, and means, for every man alive.
I'll after them. [*Exit.*

SCENE IV.

Florence. *A Room in the* Widow's *House.*

Enter Helena, Widow, *and* Diana.

Hel. That you may well perceive I have not wrong'd you,
One of the greatest in the Christian world
Shall be my surety; 'fore whose throne, 'tis needful,
Ere I can perfect mine intents, to kneel:
Time was, I did him a desired office,
Dear almost as his life; which gratitude
Through flinty Tartar's bosom would peep forth,
And answer, thanks: I duly am inform'd,
His grace is at Marseilles; to which place
We have convenient convoy. You must know,
I am supposed dead: the army breaking,
My husband hies him home; where, heaven aiding,
And by the leave of my good lord the king,
We'll be, before our welcome.
Wid. Gentle madam,
You never had a servant, to whose trust
Your business was more welcome.
Hel. Nor you, mistress,
Ever a friend, whose thoughts more truly labour
To recompence your love; doubt not, but heaven
Hath brought me up to be your daughter's dower,

As it hath fated her to be my motive[8]
And helper to a husband. But O strange men!
That can such sweet use make of what they hate,
When saucy[9] trusting of the cozen'd thoughts
Defiles the pitchy night! so lust doth play
With what it loaths, for that which is away:
But more of this hereafter:——You, Diana,
Under my poor instructions yet must suffer
Something in my behalf.
Dia. Let death and honesty[1]
Go with your impositions[2], I am yours
Upon your will to suffer.
Hel. Yet, I pray you,——
But with the word, the time will bring on summer,
When briars shall have leaves as well as thorns,
And be as sweet as sharp. We must away;
Our waggon is prepar'd, and time revives us:[3]
All's well that ends well[4]*:* still the fine's the crown;[5]
Whate'er the course, the end is the renown. [*Exeunt.*

SCENE V.

Rousillon. *A Room in the* Countess's *Palace.*

Enter Countess, LAFEU, *and* Clown.

Laf. No, no, no, your son was misled with a snipt-

[8] —— *my* motive—] *Motive* for assistant, or rather for *mover.*

[9] *When* saucy—] *Saucy* may very properly signify *luxurious,* and by consequence *lascivious.*

[1] —— *death and honesty*—] i. e. an honest death.

[2] —— *your* impositions,] i. e. your *commands.*

[3] *Our waggon is prepar'd, and time* revives *us:*] Time *revives* us, seems to refer to the happy and speedy termination of their embarrassments. She had just before said: —

"With the word, the time will bring on summer."

[4] *All's well that ends well:*] *All's well that ends well,* is one of Camden's proverbial sentences.

[5] —— *still the fine's* the crown;] i. e. the end, *finis coronat.*

taffata fellow there; whose villainous saffron[6] would have made all the unbaked and doughy youth of a nation in his colour: your daughter-in-law had been alive at this hour; and your son here at home, more advanced by the king, than by that red-tailed humble-bee I speak of.

Count. I would, I had not known him! it was the death of the most virtuous gentlewoman, that ever nature had praise for creating: if she had partaken of my flesh, and cost me the dearest groans of a mother, I could not have owed her a more rooted love.

Laf. 'Twas a good lady, 'twas a good lady: we may pick a thousand salads, ere we light on such another herb.

Clo. Indeed, sir, she was the sweet-majorum of the salad, or, rather the herb of grace.

Laf. They are not salad-herbs, you knave, they are nose-herbs.

Clo. I am no great Nebuchadnezzar, sir, I have not much skill in grass.

Laf. Whether dost thou profess thyself; a knave or a fool?

Clo. A fool, sir, at a woman's service, and a knave at a man's.

Laf. Your distinction?

Clo. I would cozen the man of his wife, and do his service.

Laf. So you were a knave at his service, indeed.

Clo. And I would give his wife my bauble, sir, to do her service.

Laf. I will subscribe for thee; thou art both knave and fool.

Clo. At your service.

Laf. No, no, no.

[6] —— *whose villainous saffron*—] Here some particularities of fashionable dress are ridiculed. *Snipt taffata* needs no explanation; but *villainous saffron* alludes to a fantastic fashion, then much followed, of using *yellow starch* for their bands and ruffs.

Clo. Why, sir, if I cannot serve you, I can serve as great a prince as you are.

Laf. Who's that? a Frenchman?

Clo. Faith, sir, he has an English name; but his phisnomy is more hotter in France, than there.

Laf. What prince is that?

Clo. The black prince, sir, *alias*, the prince of darkness; *alias*, the devil.

Laf. Hold thee, there's my purse: I give thee not this to suggest[7] thee from thy master thou talkest of; serve him still.

Clo. I am a woodland fellow, sir[8], that always loved a great fire; and the master I speak of, ever keeps a good fire. But, sure, he is the prince of the world, let his nobility remain in his court. I am for the house with the narrow gate, which I take to be too little for pomp to enter: some, that humble themselves, may; but the many will be too chill and tender; and they'll be for the flowery way, that leads to the broad gate, and the great fire.

Laf. Go thy ways, I begin to be a-weary of thee; and I tell thee so before, because I would not fall out with thee. Go thy ways; let my horses be well looked to, without any tricks.

Clo. If I put any tricks upon 'em, sir, they shall be jades' tricks: which are their own right by the law of nature. [*Exit.*

Laf. A shrewd knave, and an unhappy.[9]

Count. So he is. My lord, that's gone, made himself much sport out of him: by his authority he remains here, which he thinks is a patent for his sauciness; and, indeed, he has no pace, but runs where he will.

[7] —— *to* suggest —] i. e. *seduce*.

[8] *I am a woodland fellow, sir*, &c.] Shakspeare is but rarely guilty of such impious trash. And it is observable, that then he always puts that into the mouth of his *fools*, which is now grown the characteristic of the *fine gentleman*. WARBURTON.

[9] —— *unhappy.*] i. e. *mischievously waggish, unlucky*.

Laf. I like him well; 'tis not amiss: and I was about to tell you. Since I heard of the good lady's death, and that my lord your son was upon his return home, I moved the king my master, to speak in the behalf of my daughter; which, in the minority of them both, his majesty, out of a self-gracious remembrance, did first propose: his highness hath promised me to do it: and, to stop up the displeasure he hath conceived against your son, there is no fitter matter. How does your ladyship like it?

Count. With very much content, my lord, and I wish it happily effected.

Laf. His highness comes post from Marseilles, of as able body as when he numbered thirty; he will be here to-morrow, or I am deceived by him that in such intelligence hath seldom failed.

Count. It rejoices me, that I hope I shall see him ere I die. I have letters, that my son will be here to-night: I shall beseech your lordship, to remain with me till they meet together.

Laf. Madam, I was thinking, with what manners I might safely be admitted.

Count. You need but plead your honourable privillege.

Laf. Lady, of that I have made a bold charter; but, I thank my God, it holds yet.

Re-enter Clown.

Clo. O madam, yonder's my lord your son with a patch of velvet on's face; whether there be a scar under it, or no, the velvet knows; but 'tis a goodly patch of velvet; his left cheek is a cheek of two pile and a half, but his right cheek is worn bare.

Laf. A scar nobly got, or a noble scar, is a good livery of honour; so, belike, is that.

Clo. But it is your carbonadoed[1] face.

[1] —— *carbonadoed*—] i. e. scotched like a piece of meat for the gridiron.

Laf. Let us go see your son, I pray you; I long to talk with the young noble soldier.

Clo. 'Faith, there's a dozen of 'em, with delicate fine hats, and most courteous feathers, which bow the head, and nod at every man. [*Exeunt.*

ACT V.

SCENE I.—Marseilles. *A Street.*

Enter HELENA, Widow, *and* DIANA, *with two* Attendants.

Hel. But this exceeding posting, day and night,
Must wear your spirits low: we cannot help it;
But, since you have made the days and nights as one,
To wear your gentle limbs in my affairs,
Be bold, you do so grow in my requital,
As nothing can unroot you. In happy time; ——

Enter a gentle Astringer.[2]

This man may help me to his majesty's ear,
If he would spend his power.—God save you, sir.

Gent. And you.

Hel. Sir, I have seen you in the court of France.

Gent. I have been sometimes there.

Hel. I do presume, sir, that you are not fallen
From the report that goes upon your goodness;
And therefore, goaded with most sharp occasions,

[2] *Enter a gentle* Astringer.] A *gentle astringer* is a *gentleman falconer.* The word is derived from *ostercus* or *austercus,* a goshawk; and thus, says Cowell, in his *Law Dictionary:* "We usually call a falconer, who keeps that kind of hawk, an *austringer.*"

Which lay nice manners by, I put you to
The use of your own virtues, for the which
I shall continue thankful.
Gent. What's your will?
Hel. That it will please you
To give this poor petition to the king;
And aid me with that store of power you have,
To come into his presence.
Gent. The king's not here.
Hel. Not here, sir?
Gent. Not, indeed:
He hence remov'd last night, and with more haste
Than is his use.
Wid. Lord, how we lose our pains!
Hel. *All's well that ends well;* yet;
Though time seem so advérse, and means unfit.—
I do beseech you, whither is he gone?
Gent. Marry, as I take it, to Rousillon;
Whither I am going.
Hel. I do beseech you, sir,
Since you are like to see the king before me,
Commend the paper to his gracious hand;
Which, I presume, shall render you no blame,
But rather make you thank your pains for it:
I will come after you, with what good speed
Our means will make us means.[3]
Gent. This I'll do for you.
Hel. And you shall find yourself to be well thank'd,
Whate'er falls more.—We must to horse again;—
Go, go, provide. [*Exeunt.*

[3] *Our means will make us means.*] Shakspeare delights much in this kind of reduplication, sometimes so as to obscure his meaning. Helena says, *they will follow with such speed as the means which they have will give them ability to exert.*

SCENE II.

Rousillon. *The inner Court of the* Countess's *Palace.*

Enter Clown *and* PAROLLES.

Par. Good monsieur Lavatch[4] give my lord Lafeu this letter: I have ere now, sir, been better known to you, when I have held familiarity with fresher clothes; but I am now, sir, muddied in fortune's moat†, and smell somewhat strong of her strong displeasure.

Clo. Truly, fortune's displeasure is but sluttish, if it smell so strong as thou speakest of: I will henceforth eat no fish of fortune's buttering. Pr'ythee, allow the wind.[5]

Par. Nay, you need not stop your nose, sir; I spake but by a metaphor.

Clo. Indeed, sir, if your metaphor stink, I will stop my nose; or against any man's metaphor. Pr'ythee, get thee further.

Par. Pray you, sir, deliver me this paper.

Clo. Foh, pr'ythee, stand away; A paper from fortune's close-stool to give to a nobleman! Look, here he comes himself.

Enter LAFEU.

Here is a pur of fortune's, sir, or of fortune's cat, (but not a musk-cat,) that has fallen into the unclean fishpond of her displeasure, and, as he says, is muddied withal: Pray you, sir, use the carp as you may; for he looks like a poor decayed, ingenious, foolish, rascally knave. I do pity his distress in my smiles of comfort, and leave him to your lordship. [*Exit* Clown.

[4] —— *Lavatch,*] This is an undoubted, and perhaps irremediable, corruption of some French word: or perhaps *la vache.*

† "mood."—MALONE.

[5] —— *allow the wind.*] i. e. stand to the leeward of me.

Par. My lord, I am a man whom fortune hath cruelly scratched.

Laf. And what would you have me to do? 'tis too late to pare her nails now. Wherein have you played the knave with fortune, that she should scratch you, who of herself is a good lady, and would not have knaves thrive long under her? There's a *quart d'ecu* for you: Let the justices make you and fortune friends; I am for other business.

Par. I beseech your honour, to hear me one single word.

Laf. You beg a single penny more, come, you shall ha't; save your word.[6]

Par. My name, my good lord, is Parolles.

Laf. You beg more than one word then.—Cox' my passion! give me your hand:—How does your drum?

Par. O my good lord, you were the first that found me.

Laf. Was I, in sooth? and I was the first that lost thee.

Par. It lies in you, my lord, to bring me in some grace, for you did bring me out.

Laf. Out upon thee, knave! dost thou put upon me at once both the office of God and the devil? one brings thee in grace, and the other brings thee out. [*Trumpets sound.*] The king's coming, I know by his trumpets.—Sirrah, inquire further after me; I had talk of you last night, though you are a fool and a knave, you shall eat[7]; go to, follow.

Par. I praise God for you. [*Exeunt.*

[6] —— *save your word.*] i. e. you need not ask;—here it is.

[7] —— *you shall eat;*] Parolles has many of the lineaments of Falstaff, and seems to be the character which Shakspeare delighted to draw, a fellow that had more wit than virtue. Though justice required that he should be detected and exposed, yet his *vices sit so fit in him* that he is not at last suffered to starve. JOHNSON.

SCENE III.

The same. A Room in the Countess's *Palace.*

Flourish. Enter King, Countess, LAFEU, Lords, Gentlemen, *Guards, &c.*

King. We lost a jewel of her; and our esteem[8]
Was made much poorer by it: but your son,
As mad in folly, lack'd the sense to know
Her estimation home.[9]
Count. 'Tis past, my liege;
And I beseech your majesty to make it
Natural rebellion, done i'the blaze of youth;
When oil and fire, too strong for reason's force,
O'erbears it, and burns on.
King. My honour'd lady,
I have forgiven and forgotten all;
Though my revenges were high bent upon him,
And watch'd the time to shoot.
Laf. This I must say, ——
But first I beg my pardon, — The young lord
Did to his majesty, his mother, and his lady,
Offence of mighty note; but to himself
The greatest wrong of all: he lost a wife,
Whose beauty did astonish the survey
Of richest eyes[1]; whose words all ears took captive;
Whose dear perfection, hearts that scorn'd to serve,
Humbly call'd mistress.

[8] —— *esteem* —] Meaning that his esteem was lessened in its value by Bertram's misconduct; since a person who was honoured with it could be so ill-treated as Helena had been, and that with impunity.

[9] —— *home.*] That is, *completely, in its full extent.*

[1] *Of* richest *eyes;*] Shakspeare means that her beauty had astonished those, who, having seen the greatest number of fair women, might be said to be the *richest* in ideas of beauty.

King. Praising what is lost,
Makes the rememberance dear. —— Well, call him hither; ——
We are reconcil'd, and the first view shall kill
All repetition:[2] — Let him not ask our pardon;
The nature of his great offence is dead,
And deeper than oblivion do we bury
The incensing relicks of it: let him approach,
A stranger, no offender; and inform him,
So 'tis our will he should.

Gent. I shall, my liege.
[*Exit* Gentleman.

King. What says he to your daughter? have you spoke?

Laf. All that he is hath reference to your highness.

King. Then shall we have a match. I have letters sent me,
That set him high in fame.

Enter BERTRAM.

Laf. He looks well on't.

King. I am not a day of season,[3]
For thou may'st see a sun-shine and a hail
In me at once: But to the brightest beams

[2] —— *the first view shall kill*
All repetition:] *The first interview shall put an end to all recollection of the past.* Shakspeare is now hastening to the end of the play, finds his matter sufficient to fill up his remaining scenes, and therefore, as on such other occasions, contracts his dialogue and precipitates his action. Decency required that Bertram's double crime of cruelty and disobedience, joined likewise with some hypocrisy, should raise more resentment; and that though his mother might easily forgive him, his king should more pertinaciously vindicate his own authority and Helen's merit. Of all this Shakspeare could not be ignorant, but Shakspeare wanted to conclude his play. JOHNSON.

[3] *I am not a day of season,*] That is, of *uninterrupted rain;* one of those *wet days* that usually happen about the vernal equinox.

Distracted clouds give way; so stand thou forth,
The time is fair again.
Ber. My high-repented blames,[4]
Dear sovereign, pardon to me.
King. All is whole;
Not one word more of the consumed time.
Let's take the instant by the forward top;
For we are old, and on our quick'st decrees
The inaudible and noiseless foot of time
Steals ere we can effect them: You remember
The daughter of this lord?
Ber. Admiringly, my liege; at first
I stuck my choice upon her, ere my heart
Durst make too bold a herald of my tongue:
Where the impression of mine eye infixing,
Contempt his scornful pérspective did lend me,
Which warp'd the line of every other favour;
Scorn'd a fair colour, or express'd it stol'n;
Extended or contracted all proportions,
To a most hideous object: Thence it came,
That she, whom all men prais'd, and whom myself,
Since I have lost, have lov'd, was in mine eye
The dust that did offend it.
King. Well excus'd:
That thou didst love her, strikes some scores away
From the great compt: But love that comes too late,
Like a remorseful pardon slowly carried,
To the great sender turns a sour offence,
Crying, That's good that's gone: our rash faults
Make trivial price of serious things we have,
Not knowing them, until we know their grave:
Oft our displeasures, to ourselves unjust,
Destroy our friends, and after weep their dust:
Our own love waking cries to see what's done,
While shameful hate sleeps out the afternoon.

[4] *My high-repented blames,*] *High-repented blames*, are faults repented of to the height, to the utmost.

Be this sweet Helen's knell, and now forget her.
Send forth your amorous token for fair Maudlin:
The main consents are had; and here we'll stay
To see our widower's second marriage-day.
Count. Which better than the first, O dear heaven, bless!
Or, ere they meet, in me, O nature cease!
Laf. Come on, my son, in whom my house's name
Must be digested, give a favour from you,
To sparkle in the spirits of my daughter,
That she may quickly come.—By my old beard,
And every hair that's on't, Helen, that's dead,
Was a sweet creature; such a ring as this,
The last that e'er I took her leave at court,
I saw upon her finger.
Ber. Hers it was not.
King. Now, pray you, let me see it; for mine eye,
While I was speaking, oft was fasten'd to't.—
This ring was mine; and, when I gave it Helen,
I bade her, if her fortunes ever stood
Necessitied to help, that by this token
I would relieve her: Had you that craft, to reave her
Of what should stead her most?
Ber. My gracious sovereign,
Howe'er it pleases you to take it so,
The ring was never hers.
Count. Son, on my life,
I have seen her wear it; and she reckon'd it
At her life's rate.
Laf. I am sure, I saw her wear it.
Ber. You are deceiv'd, my lord, she never saw it.
In Florence was it from a casement thrown me,[5]
Wrapp'd in a paper, which contain'd the name

[5] *In Florence was it from a casement thrown me,*] Bertram still continues to have too little virtue to deserve Helen. He did not know indeed that it was Helen's ring, but he knew that he had it not from a window. Johnson.

Of her that threw it: noble she was, and thought
I stood ingaged[6]: but when I had subscribed
To mine own fortune, and inform'd her fully,
I could not answer in that course of honour
As she had made the overture, she ceas'd,
In heavy satisfaction, and would never
Receive the ring again.

King. Plutus himself,
That knows the tinct and multiplying medicine,[7]
Hath not in nature's mystery more science,
Than I have in this ring: 'twas mine, 'twas Helen's,
Whoever gave it you: Then, if you know
That you are well acquainted with yourself,
Confess 'twas hers[8], and by what rough enforcement
You got it from her: she call'd the saints to surety,
That she would never put it from her finger,
Unless she gave it to yourself in bed,
(Where you have never come,) or sent it us
Upon her great disaster.

Ber. She never saw it.

King. Thou speak'st it falsely, as I love mine honour:
And mak'st conjectural fears to come into me,

[6] —— *noble she was, and thought*
I stood ingag'd:] *Ingaged,* in the sense of *uningaged,* is a word of exactly the same formation as *inhabitable,* which is used by Shakspeare and the contemporary writers for *uninhabitable.* MALONE.

[7] *Plutus himself,*
That knows the tinct *and* multiplying *medicine,*] Plutus, the grand alchemist, who knows the *tincture* which confers the properties of gold upon base metals, and the *matter* by which *gold* is *multiplied,* by which a small quantity of gold is made to communicate its qualities to a large mass of base metal.

[8] —— *Then,* if you know
That you are well acquainted with yourself,
Confess 'twas hers,] The true meaning of this expression is, *If you know that* your faculties are so sound, as *that you have the proper consciousness of your own actions,* and are able to recollect and relate what you have done, *tell me,* &c. JOHNSON.

Which I would fain shut out: If it should prove
That thou art so inhuman,—'twill not prove so;—
And yet I know not:—thou didst hate her deadly,
And she is dead; which nothing, but to close
Her eyes myself, could win me to believe,
More than to see this ring.—Take him away.—
[*Guards seize* BERTRAM.
My fore-past proofs, howe'er the matter fall,
Shall tax my fears of little vanity,
Having vainly fear'd too little.[9] — Away with him;—
We'll sift this matter further.

Ber. If you shall prove
This ring was ever hers, you shall as easy
Prove that I husbanded her bed in Florence,
Where yet she never was. [*Exit* BERTRAM, *guarded.*

Enter a Gentleman.

King. I am wrapped in dismal thinkings.

Gent. Gracious sovereign,
Whether I have been to blame, or no, I know not;
Here's a petition from a Florentine,
Who hath, for four or five removes, come short[1]
To tender it herself. I undertook it,
Vanquish'd thereto by the fair grace and speech
Of the poor suppliant, who by this, I know,
Is here attending: her business looks in her
With an important visage; and she told me,
In a sweet verbal brief, it did concern
Your highness with herself.

[9] *My fore-past proofs,* &c.] The *proofs which I have already had* are sufficient to show that my *fears* were not *vain* and irrational. I have rather been hitherto more easy than I ought, and have *unreasonably* had *too little fear.* JOHNSON.

[1] *Who hath, for four or five removes, come short,* &c.] Who hath missed the opportunity of presenting it in person to your majesty either at Marseilles, or on the road from thence to Rousillon, in consequence of having been four or five removes behind you. MALONE.

King. [reads.] *Upon his many protestations to marry me, when his wife was dead, I blush to say it, he won me. Now is the count Rousillon a widower; his vows are forfeited to me, and my honour's paid to him. He stole from Florence, taking no leave, and I follow him to his country for justice: Grant it me, O king, in you it best lies; otherwise a seducer flourishes, and a poor maid is undone.*

DIANA CAPULET.

Laf. I will buy me a son-in-law in a fair, and toll him[2]: for this, I'll none of him.

King. The heavens have thought well on thee, Lafeu,
To bring forth this discovery.—Seek these suitors:—
Go, speedily, and bring again the count.
[*Exeunt* Gentleman, *and some Attendants.*
I am afeard, the life of Helen, lady,
Was foully snatch'd.

Count. Now, justice on the doers!

Enter BERTRAM, *guarded.*

King. I wonder, sir, since wives are monsters to you,
And that you fly them as you swear them lordship,
Yet you desire to marry.—What woman's that?

Re-enter Gentleman, *with* Widow, *and* DIANA.

Dia. I am, my lord, a wretched Florentine,
Derived from the ancient Capulet;
My suit, as I do understand, you know,
And therefore know how far I may be pitied.

Wid. I am her mother, sir, whose age and honour

[2] *I will buy me a son-in-law in a fair, and toll* him:] i. e. I'll buy me a son-in-law as they buy a horse in a fair; *toul* him, i. e. enter him on the *toul* or *toll*-book, to prove I came honestly by him, and ascertain my title to him. Mr. Malone reads the passage thus: "I will buy me a son-in-law in a fair, and toll for this: I'll none of him."

Both suffer under this complaint we bring,
And both shall cease[3], without your remedy.

King. Come hither, count; Do you know these women?

Ber. My lord, I neither can, nor will deny
But that I know them: Do they charge me further?

Dia. Why do you look so strange upon your wife?

Ber. She's none of mine, my lord.

Dia. If you shall marry,
You give away this hand, and that is mine;
You give away heaven's vows, and those are mine;
You give away myself, which is known mine;
For I by vow am so embodied yours,
That she, which marries you, must marry me,
Either both or none.

Laf. Your reputation [*to* BERTRAM.] comes too short for my daughter, you are no husband for her.

Ber. My lord, this is a fond and desperate creature,
Whom sometime I have laugh'd with: let your highness
Lay a more noble thought upon mine honour,
Than for to think that I would sink it here.

King. Sir, for my thoughts, you have them ill to friend,
Till your deeds gain them: Fairer prove your honour,
Than in my thought it lies!

Dia. Good my lord,
Ask him upon his oath, if he does think
He had not my virginity.

King. What say'st thou to her?

Ber. She's impudent, my lord?
And was a common gamester to the camp.

Dia. He does me wrong, my lord; if I were so,
He might have bought me at a common price:
Do not believe him: O, behold this ring,
Whose high respect, and rich validity,[4]

[3] —— *shall* cease,] i. e. *decease*, die.

[4] —— *and rich* validity,] *Validity* means *value*.

Did lack a parallel; yet, for all that,
He gave it to a commoner o'the camp,
If I be one.
Count. He blushes, and 'tis it:
Of six preceding ancestors, that gem
Conferr'd by testament to the sequent issue,
Hath it been ow'd and worn. This is his wife:
That ring's a thousand proofs.
King. Methought, you said,[5]
You saw one here in court could witness it.
Dia. I did, my lord, but loath am to produce
So bad an instrument; his name's Parolles.
Laf. I saw the man to day, if man he be.
King. Find him, and bring him hither.
Ber. What of him?
He's quoted[6] for a most perfidious slave,
With all the spots o'the world tax'd and debosh'd?
Whose nature sickens, but to speak a truth:[7]
Am I or that, or this, for what he'll utter,
That will speak any thing?
King. She hath that ring of yours.
Ber. I think, she has: certain it is, I lik'd her,
And boarded her i'the wanton way of youth:
She knew her distance, and did angle for me,
Madding my eagerness with her restraint,
As all impediments in fancy's course[8]
Are motives of more fancy; and, in fine,
Her insuit coming with her modern grace,

[5] —— *Methought you said,*] The poet has here forgot himself, Diana has said no such thing. BLACKSTONE.

[6] *He's* quoted—] i. e. *noted*, or *observed*.

[7] *Whose nature sickens, but to speak a truth:*] i. e. *only* to speak a truth.

[8] —— *all impediments in fancy's course*, &c.] *Every thing that obstructs love is an occasion by which love is heightened. And, to conclude, her solicitation concurring with her fashionable appearance*, she got the ring. I am not certain that I have attained the true meaning of the word *modern*, which, perhaps, signifies rather *meanly pretty*. JOHNSON.

Subdued me to her rate: she got the ring;
And I had that, which any inferior might
At market-price have bought.
Dia. I must be patient;
You, that turn'd off a first so noble wife,
May justly diet me.[9] I pray you yet,
(Since you lack virtue, I will lose a husband,)
Send for your ring, I will return it home,
And give me mine again.
Ber. I have it not.
King. What ring was yours, I pray you?
Dia. Sir, much like
The same upon your finger.
King. Know you this ring? this ring was his of late.
Dia. And this was it I gave him, being a-bed.
King. The story then goes false, you threw it him
Out of a casement.
Dia. I have spoke the truth.

Enter Parolles.

Ber. My lord, I do confess the ring was hers.
King. You boggle shrewdly, every feather starts you.——
Is this the man you speak of?
Dia. Ay, my lord.
King. Tell me, sirrah, but tell me true, I charge you,
Not fearing the displeasure of your master,
(Which, on your just proceeding, I'll keep off,)
By him, and by this woman here, what know you?
Par. So please your majesty, my master hath been an honourable gentleman; tricks he hath had in him, which gentlemen have.
King. Come, come to the purpose: Did he love this woman?

[9] *May justly* diet *me.*] May justly make me fast, by depriving me (as Desdemona says) of the rites for which I love you.

Par. 'Faith, sir, he did love her; But how?

King. How, I pray you?

Par. He did love her, sir, as a gentleman loves a woman.

King. How is that?

Par. He loved her, sir, and loved her not.

King. As thou art a knave, and no knave:—
What an equivocal companion [1] is this?

Par. I am a poor man, and at your majesty's command.

Laf. He's a good drum, my lord, but a naughty orator.

Dia. Do you know, he promised me marriage?

Par. 'Faith, I know more than I'll speak.

King. But wilt thou not speak all thou know'st?

Par. Yes, so please your majesty; I did go between them, as I said; but more than that, he loved her—for, indeed, he was mad for her, and talked of Satan, and of limbo, and of furies, and I know not what: yet I was in that credit with them at that time, that I knew of their going to bed; and of other motions, as promising her marriage, and things that would derive me ill-will to speak of, therefore I will not speak what I know.

King. Thou hast spoken all already, unless thou canst say they are married: But thou art too fine [2] in thy evidence; therefore stand aside.—
This ring, you say, was yours?

Dia. Ay, my good lord.

King. Where did you buy it? or who gave it you?

Dia. It was not given me, nor I did not buy it.

King. Who lent it you?

Dia It was not lent me neither.

King. Where did you find it then?

Dia. I found it not.

[1] —— *companion*—] i. e. fellow.

[2] —— *But thou art* too fine—] *Too fine*, too full of finesse, too artful. A French expression—*trop fine.*

King. If it were yours by none of all these ways,
How could you give it him?
Dia. I never gave it him.
Laf. This woman's an easy glove, my lord; she goes off and on at pleasure.
King. This ring was mine, I gave it his first wife.
Dia. It might be yours, or hers, for aught I know.
King. Take her away, I do not like her now;
To prison with her: and away with him.—
Unless thou tell'st me where thou had'st this ring,
Thou diest within this hour.
Dia. I'll never tell you.
King. Take her away.
Dia. I'll put in bail, my liege.
King. I think thee now some common customer.[3]
Dia. By Jove, if ever I knew man, 'twas you.
King. Wherefore hast thou accus'd him all this while?
Dia. Because he's guilty, and he is not guilty;
He knows I am no maid, and he'll swear to't:
I'll swear, I am a maid, and he knows not.
Great king, I am no strumpet, by my life;
I am either maid, or else this old man's wife.
[*Pointing to* Lafeu.
King. She does abuse our ears; to prison with her.
Dia. Good mother, fetch my bail.— Stay, royal sir;
[*Exit* Widow.
The jeweller, that owes the ring, is sent for,
And he shall surety me. But for this lord,
Who hath abus'd me, as he knows himself,
Though yet he never harm'd me, here I quit him:
He knows himself my bed he hath defil'd[4];
And at that time he got his wife with child:

[3] —— *customer.*—] i. e. a common woman.

[4] *He knows himself,* &c.] The dialogue is too long, since the audience already knew the whole transaction; nor is there any reason for puzzling the King and playing with his passions; but it was much easier than to make a pathetical interview between Helen and her husband, her mother, and the king. Johnson.

Dead though she be, she feels her young one kick;
So there's my riddle, One, that's dead, is quick;
And now behold the meaning.

Re-enter Widow, *with* HELENA.

King. Is there no exorcist [5]
Beguiles the truer office of mine eyes?
Is't real, that I see?
Hel. No, my good lord:
'Tis but the shadow of a wife you see,
The name and not the thing.
Ber. Both, both: O, pardon!
Hel. O, my good lord, when I was like this maid,
I found you wond'rous kind. There is your ring,
And, look you, here's your letter; This it says,
When from my finger you can get this ring,
And are by me with child, &c. — This is done:
Will you be mine, now you are doubly won?
Ber. If she, my liege, can make me know this clearly,
I'll love her dearly, ever, ever dearly.
Hel. If it appear not plain, and prove untrue,
Deadly divorce step between me and you! —
O, my dear mother, do I see you living?
Laf. Mine eyes smell onions, I shall weep anon: —
Good Tom Drum, [*to* PAROLLES.] lend me a handkerchief: So, I thank thee; wait on me home, I'll make sport with thee: Let thy courtesies alone, they are scurvy ones.
King. Let us from point to point this story know,
To make the even truth in pleasure flow: —
If thou be'st yet a fresh uncropped flower, [*To* DIANA.
Choose thou thy husband, and I'll pay thy dower;
For I can guess, that by thy honest aid,
Thou kept'st a wife herself, thyself a maid. —

[5] ——*exorcist*—] Shakspeare invariably uses the word *exorcist*, to imply a person who can raise spirits, not in the usual sense of one that can lay them.

Of that, and all the progress, more and less,
Resolvedly more leisure shall express:
All yet seems well; and, if it end so meet,
The bitter past, more welcome is the sweet.

[*Flourish.*

(*Advancing.*)

The king's a beggar, now the play is done:
All is well ended, *if this suit be won,*
That you express content; which we will pay,
With strife to please you, day exceeding day:
Ours be your patience then, and yours our parts;[6]
Your gentle hands lend us, and take our hearts.

[Exeunt.[7]

[6] *Ours be your patience then, and yours our parts;*] The meaning is: Grant *us then your patience:* hear us without interruption. *And* take *our parts;* that is, support and defend us.

[7] This play has many delightful scenes, though not sufficiently probable, and some happy characters, though not new, nor produced by any deep knowledge of human nature. Parolles is a boaster and a coward, such as has always been the sport of the stage, but perhaps never raised more laughter or contempt than in the hands of Shakspeare.

I cannot reconcile my heart to Bertram; a man noble without generosity, and young without truth; who marries Helen as a coward, and leaves her as a profligate: when she is dead by his unkindness, sneaks home to a second marriage, is accused by a woman whom he has wronged, defends himself by falsehood, and is dismissed to happiness.

The story of Bertram and Diana had been told before of Mariana and Angelo, and, to confess the truth, scarcely merited to be heard a second time. Johnson.

TAMING

OF

THE SHREW.

We have hitherto supposed Shakspeare the author of *The Taming of the Shrew*, but his property in it is extremely disputable. I will give my opinion, and the reasons on which it is founded. I suppose then the present play not *originally* the work of Shakspeare, but restored by him to the stage, with the whole Induction of the Tinker; and some other occasional improvements; especially in the character of Petruchio. It is very obvious that the Induction and the Play were either the works of different hands, or written at a great interval of time. The former is in our author's *best* manner, and a great part of the *latter* in his *worst*, or even below it. Dr. Warburton declares it to be certainly spurious; and without doubt, *supposing* it to have been written by Shakspeare, it must have been one of his earliest productions. Yet it is not mentioned in the list of his works by Meres in 1598.

I have met with a facetious piece of Sir John Harrington, printed in 1596, (and possibly there may be an earlier edition,) called *The Metamorphosis of Ajax*, where I suspect an allusion to the old play: "Read the *Booke* of *Taming a Shrew*, which hath made a number of us so perfect, that *now* every one can rule a shrew in our countrey, save he that hath hir."—I am aware a *modern* linguist may object that the word *book* does not at present seem *dramatick*, but it was once *technically* so: Gosson, in his *Schoole of Abuse, containing a pleasant Invective against Poets, Pipers, Players, Jesters, and such like Caterpillars of a Commonwealth*, 1579, mentions "twoo prose *bookes* played at the Bell-Sauage;" and Hearne tells us, in a note at the end of *William of Worcester*, that he had seen a MS. in the nature of a *Play* or *Interlude*, intitled *The Booke of Sir Thomas More*.

And in fact there is such an old *anonymous* play in Mr. Pope's list: "A pleasant conceited history, called, *The Taming of a Shrew* —sundry times acted by the Earl of Pembroke his servants." Which seems to have been republished by the remains of that company in 1607, when Shakspeare's copy appeared at the Black-Friars or the Globe.—Nor let this seem derogatory from the character of our poet. There is no reason to believe that he wanted to claim the play as his own; for it was not even printed till some years after his death; but he merely revived it on his stage as a *manager*.

In support of what I have said relative to this play, let me only observe further at present, that the author of *Hamlet* speaks of Gonzago, and his wife Baptista; but the author of *The Taming of the Shrew* knew Baptista to be the name of a man. Mr. Capell indeed made me doubt, by declaring the authenticity of it to be confirmed by the testimony of Sir Aston Cockayn. I knew Sir Aston

was much acquainted with the writers immediately subsequent to Shakspeare; and I was not inclined to dispute his authority: but how was I surprised, when I found that Cockayn ascribes nothing more to Shakspeare, than the *Induction-Wincot-Ale and the Beggar!* I hope this was only a slip of Mr. Capell's memory.

FARMER.

In spite of the great deference which is due from every commentator to Dr. Farmer's judgment, I own I cannot concur with him on the present occasion. I know not to whom I could impute this comedy, if Shakspeare was not its author. I think his hand is visible in almost every scene, though perhaps not so evidently as in those which pass between Katharine and Petruchio.

I once thought that the name of this play might have been taken from an old story, entitled, *The Wyf lapped in Morell's Skin*, or *The Taming of a Shrew;* but I have since discovered among the entries in the books of the Stationers' Company the following: "Peter Shorte] May 2, 1594, a pleasaunt conceited historie, called, *The Taming of a Shrowe.*" It is likewise entered to Nich. Ling, Jan. 22, 1606; and to John Smythwicke, Nov. 19, 1607.

It was no uncommon practice among the authors of the age of Shakspeare, to avail themselves of the titles of ancient performances. Thus, as Mr. Warton has observed, Spenser sent out his *Pastorals* under the title of *The Shepherd's Kalendar*, a work which had been printed by Wynken de Worde, and reprinted about twenty years before these poems of Spenser appeared, viz. 1559.

Dr. Percy, in the first volume of his *Reliques of Ancient English Poetry*, is of opinion, that *The Frolicksome Duke, or the Tinker's good Fortune*, an ancient ballad in the Pepys' Collection, might have suggested to Shakspeare the Induction for this comedy.

The following story, however, which might have been the parent of all the rest, is related by Burton in his *Anatomy of Melancholy*, edit. 1632, p. 649: "A *Tartar* Prince, saith *Marcus Polus*, Lib. II. cap. 28, called *Senex de Montibus*, the better to establish his government amongst his subjects, and to keepe them in awe, found a convenient place in a pleasant valley environed with hills, *in which he made a delitious parke full of odorifferous flowers and fruits, and a palace full of all worldly contents* that could possibly be devised, *musicke, pictures, variety of meats*, &c. and chose out a certaine young man whom with *a soporiferous potion* he so benummed, that he perceived nothing: *and so, fast asleepe as he was, caused him to be conveied into this faire garden.* Where, after he had lived a while in all such pleasures as sensuall man could desire, *he cast him into a sleepe againe, and brought him forth, that when he waked he might tell others he had been in Paradise.*"—*Marco Paolo*, quoted by Burton, was a traveller of the 13th century.

Beaumont and Fletcher wrote what may be called a sequel to this comedy, viz. *The Woman's Prize, or the Tamer Tam'd;* in which Petruchio is subdued by a second wife. STEEVENS.

Our author's *Taming of the Shrew* was written, I imagine, in 1596. MALONE.

PERSONS REPRESENTED.

A Lord.

CHRISTOPHER SLY, *a drunken Tinker,* *Hostess, Page, Players, Huntsmen, and other Servants attending on the Lord.* } *Persons in the Induction.*

BAPTISTA, *a rich Gentleman of* Padua.

VINCENTIO, *an old Gentleman of* Pisa.

LUCENTIO, *Son to* Vincentio, *in love with* Bianca.

PETRUCHIO, *a Gentleman of* Verona, *a Suitor to* Katharina.

GREMIO, HORTENSIO, } *Suitors to* Bianca.

TRANIO, BIONDELLO, } *Servants to* Lucentio.

GRUMIO, CURTIS, } *Servants to* Petruchio.

PEDANT, *an old Fellow set up to personate* Vincentio.

KATHARINA, *the Shrew;* BIANCA, *her Sister,* } *Daughters to* Baptista.

Widow.

Tailor, Haberdasher, and Servants attending on Baptista *and* Petruchio.

SCENE, sometimes in PADUA; *and sometimes in* PETRUCHIO's *House in the Country.*

TAMING

OF

THE SHREW.

INDUCTION.

SCENE I.

Before an Alehouse on a Heath.

Enter Hostess *and* Sly.

Sly.

I'll pheese you[1], in faith.

Host. A pair of stocks, you rogue!

Sly. Y'are a baggage; the Slies are no rogues:[2] Look in the chronicles, we came in with Richard Conqueror. Therefore, *paucas pallabris*[3]; let the world slide: *Sessa!*

[1] *I'll pheese you,*] To *pheese* or *fease,* is to separate a twist into single threads. In the figurative sense it may well enough be taken, like *teaze,* or *toze,* for to *harass,* to *plague,* or to *beat.* Perhaps *I'll pheese you,* may be equivalent to *I'll comb your head,* a phrase vulgarly used by persons of Sly's character on like occasions.

[2] —— *no* rogues:] That is, *vagrants,* no mean fellows, but gentlemen. Johnson.

[3] —— *paucas pallabris;*] Sly, as an ignorant fellow, is purposely made to aim at languages out of his knowledge, and knock the words out of joint. The Spaniards say, *pocas palabras,* i. e. few words: as they do likewise, *Cessa,* i. e. be quiet.

Host. You will not pay for the glasses you have burst?[4]

Sly. No, not a denier: Go by, says Jeronimy;—
Go to thy cold bed and warm thee.[5]

Host. I know my remedy, I must go fetch the third-borough.[6]

Sly. Third, or fourth, or fifth borough, I'll answer him by law: I'll not budge an inch, boy; let him come, and kindly.

[*Lies down on the ground, and falls asleep.*

Wind Horns. Enter a Lord *from hunting, with* Huntsmen *and* Servants.

Lord. Huntsman, I charge thee, tender well my hounds:
Brach Merriman,— the poor cur is emboss'd,[7]
And couple Clowder with the deep-mouth'd brach.
Saw'st thou not, boy, how Silver made it good
At the hedge corner, in the coldest fault?
I would not lose the dog for twenty pound.

[4] —— *you have* burst?] To *burst* and to *break* were anciently synonymous. *Burst* is still used for *broke* in the North of England.

[5] —— *Go by,* says *Jeronimy;— Go to thy cold bed, and warm thee.*] These phrases are allusions to a fustian old play, called Hieronymo, or the Spanish Tragedy, which was the common butt of raillery to all the poets in Shakspeare's time. Mr. Malone reads "Go by S. Jeronimy."

[6] —— *the* thirdborough.] The office of *thirdborough* is the same with that of *constable*, except in places where there are both, in which case the former is little more than the constable's assistant.

[7] Brach *Merriman,—the poor cur is* emboss'd,] The Commentators are not agreed as to the meaning of *brach;* it is a species of hound, but of what kind, uncertain. Mr. Malone thinks that brach is a verb; and Sir T. Hanmer reads *leech* Merriman: i. e. apply some remedies to him.

Emboss'd is a hunting term. When a deer is hard run, and foams at the mouth, he is said to be *emboss'd.* A dog also when he is strained with hard-running (especially upon hard ground,) will have his knees swelled, and then he is said to be *emboss'd:* from the French word *bosse*, which signifies a tumour.

1 *Hun.* Why, Belman is as good as he, my lord;
He cried upon it at the merest loss,
And twice to-day pick'd out the dullest scent:
Trust me, I take him for the better dog.

Lord. Thou art a fool; if Echo were as fleet,
I would esteem him worth a dozen such.
But sup them well, and look unto them all;
To-morrow I intend to hunt again.

1 *Hun.* I will, my lord.

Lord. What's here? one dead, or drunk? See, doth he breathe?

2 *Hun.* He breathes, my lord: Were he not warm'd with ale,
This were a bed but cold to sleep so soundly.

Lord. O monstrous beast! how like a swine he lies!
Grim death, how foul and loathsome is thine image!
Sirs, I will practise on this drunken man.——
What think you, if he were convey'd to bed,
Wrapp'd in sweet clothes, rings put upon his fingers,
A most delicious banquet by his bed,
And brave attendants near him when he wakes,
Would not the beggar then forget himself?

1 *Hun.* Believe me, lord, I think he cannot choose.

2 *Hun.* It would seem strange unto him when he wak'd

Lord. Even as a flattering dream, or worthless fancy.
Then take him up, and manage well the jest. —
Carry him gently to my fairest chamber,
And hang it round with all my wanton pictures:
Balm his foul head with warm distilled waters,
And burn sweet wood to make the lodging sweet:
Procure me musick ready when he wakes,
To make a dulcet and a heavenly sound;
And if he chance to speak, be ready straight,
And, with a low submissive reverence,
Say, — What is it your honour will command?
Let one attend him with a silver bason,

Full of rose-water, and bestrew'd with flowers;
Another bear the ewer, the third a diaper,
And say,—Will't please your lordship cool your hands?
Some one be ready with a costly suit,
And ask him what apparel he will wear;
Another tell him of his nounds and horse,
And that his lady mourns at his disease:
Persuade him, that he hath been lunatick;
And, when he says he is—, say, that he dreams,
For he is nothing but a mighty lord.
This do, and do it kindly[8], gentle sirs:
It will be pastime passing excellent,
If it be husbanded with modesty.[9]

1 *Hun.* My lord, I warrant you, we'll play our part,
As he shall think, by our true diligence,
He is no less than what we say he is.

Lord. Take him up gently, and to bed with him;
And each one to his office when he wakes.—
[*Some bear out* SLY. *A trumpet sounds.*
Sirrah, go see what trumpet 'tis that sounds:—
[*Exit* Servant.
Belike, some noble gentleman: that means,
Travelling some journey, to repose him here.—

Re-enter a Servant.

How now? who is it?

Serv. An it please your honour,
Players that offer service to your lordship.

Lord. Bid them come near:—

Enter Players.

Now, fellows, you are welcome.

1 *Play.* We thank your honour.

[8] *This do, and do it* kindly,] *Kindly* means *naturally.*

[9] —— *modesty.*] By *modesty* is meant *moderation,* without suffering our merriment to break into an excess.

Lord. Do you intend to stay with me to-night?

2 *Play.* So please your lordship to accept our duty.[1]

Lord. With all my heart.—This fellow I remember,
Since once he play'd a farmer's eldest son;—
'Twas where you woo'd the gentlewoman so well:
I have forgot your name; but sure, that part
Was aptly fitted, and naturally perform'd.

1 *Play.* I think, 'twas Soto that your honour means.

Lord. 'Tis very true;—thou didst it excellent.—
Well, you are come to me in happy time;
The rather for I have some sport in hand,
Wherein your cunning can assist me much.
There is a lord will hear you play to-night:
But I am doubtful of your modesties;
Lest, over-eyeing of his odd behaviour,
(For yet his honour never heard a play,)
You break into some merry passion,
And so offend him; for I tell you, sirs,
If you should smile, he grows impatient.

1 *Play.* Fear not, my lord; we can contain ourselves,
Were he the veriest antick in the world.

Lord. Go, sirrah, take them to the buttery.[2]

[1] ——*to accept our duty.*] It was in those times the custom of players to travel in companies, and offer their service at great houses. JOHNSON.

[2] —— *take them to the* buttery.] Mr. Pope had probably these words in his thoughts, when he wrote the following passage of his preface: "—the top of the profession were then mere players, not gentlemen of the stage; they were led into the *buttery* by the steward, not placed at the lord's table, or the lady's toilette." But he seems not to have observed, that the players here introduced are *strollers:* and there is no reason to suppose that our author, Heminge, Burbage, Condelle, &c. who were licensed by King James, were treated in this manner. MALONE.

At the period when this comedy was written, and for many years after, the profession of a player was scarcely allowed to be reputable. The imagined dignity of those who did not belong to itinerant companies, is, therefore, unworthy consideration. I can as easily believe that the blundering editors of the first folio were suffered to

And give them friendly welcome every one:
Let them want nothing that my house affords.—
[*Exeunt* Servant *and* Players.
Sirrah, go you to Bartholomew my page,
[*To a* Servant.
And see him dress'd in all suits like a lady:
That done, conduct him to the drunkard's chamber,
And call him—madam, do him obeisance.
Tell him from me, (as he will win my love,)
He bear himself with honourable action,
Such as he hath observ'd in noble ladies
Unto their lords, by them accomplished:
Such duty to the drunkard let him do,
With soft low tongue, and lowly courtesy;
And say,—What is't your honour will command,
Wherein your lady, and your humble wife,
May show her duty, and make known her love?
And then—with kind embracements, tempting kisses,
And with declining head into his bosom,—
Bid him shed tears, as being overjoy'd
To see her noble lord restor'd to health,
Who, for twice seven† years, hath esteem'd him
No better than a poor and loathsome beggar:
And if the boy have not a woman's gift,
To rain a shower of commanded tears,
An onion[3] will do well for such a shift;
Which in a napkin being close convey'd,

---

lean their hands on Queen Elizabeth's chair of state, as that they were admitted to the table of the Earl of Leicester, or the toilette of Lady Hunsdon. Like Stephen in *Every Man in his Humour*, the greatest indulgence our histrionic leaders could have expected, would have been "a trencher and a napkin in the *buttery*."
STEEVENS.

† "this seven." MALONE.

[3] *An* onion—] It is not unlikely that the *onion* was an expedient used by the actors of interludes.

Shall in despite enforce a watery eye.
See this despatch'd with all the haste thou canst;
Anon I'll give thee more instructions. ——
[*Exit* Servant.
I know, the boy will well usurp the grace,
Voice, gait, and action of a gentlewoman:
I long to hear him call the drunkard, husband;
And how my men will stay themselves from laughter,
When they do homage to this simple peasant.
I'll in to counsel them; haply, my presence,
May well abate the over-merry spleen,
Which otherwise would grow into extremes. [*Exeunt.*

SCENE II.

A Bedchamber in the Lord's *House.*

SLY *is discovered in a rich night-gown, with* Attendants; *some with apparel, others with bason, ewer, and other appurtenances. Enter* Lord, *dressed like a Servant.*

Sly. For God's sake, a pot of small ale.

1 *Serv.* Will't please your lordship drink a cup of sack?

2 *Serv.* Will't please your honour taste of these conserves?

3 *Serv.* What raiment will your honour wear to-day?

Sly. I am Christophero Sly; call not me—honour, nor lordship: I never drank sack in my life; and if you give me any conserves, give me conserves of beef: Ne'er ask me what raiment I'll wear: for I have no more doublets than backs, no more stockings than legs, nor no more shoes than feet; nay, sometimes, more feet than shoes, or such shoes as my toes look through the overleather.

Lord. Heaven cease this idle humour in your honour!
O, that a mighty man, of such descent,

Of such possessions, and so high esteem,
Should be infused with so foul a spirit!

Sly. What, would you make me mad? Am not I Christopher Sly, old Sly's son of Burton-heath[4]; by birth a pedlar, by education a card-maker, by transmutation a bear-herd, and now by present profession a tinker? Ask Marian Hacket, the fat ale-wife of Wincot, if she know me not: if she say I am not fourteen pence on the score for sheer ale, score me up for the lyingest knave in Christendom. What, I am not bestraught[5]: Here's ——

1 *Serv.* O, this it is that makes your lady mourn.
2 *Serv.* O, this it is that makes your servants droop.
Lord. Hence comes it that your kindred shun your house,
As beaten hence by your strange lunacy.
O, noble lord, bethink thee of thy birth;
Call home thy ancient thoughts from banishment,
And banish hence these abject lowly dreams;
Look how thy servants do attend on thee,
Each in his office ready at thy beck.
Wilt thou have musick? hark! Apollo plays. [*Musick.*
And twenty caged nightingales do sing:
Or wilt thou sleep? we'll have thee to a couch,
Softer and sweeter than the lustful bed
On purpose trimm'd up for Semiramis.
Say, thou wilt walk: we will bestrew the ground:
Or wilt thou ride! thy horses shall be trapp'd,
Their harness studded all with gold and pearl.
Dost thou love hawking? thou hast hawks will soar

[4] —— *of* Burton-heath: —— *Marian Hacket, the fat ale-wife of* Wincot.] I suspect we should read—*Barton*-heath. *Barton* and *Woodmancot*, or, as it is vulgarly pronounced, *Woncot*, are both of them in Gloucestershire, near the residence of Shakspeare's old enemy, Justice Shallow. Very probably too, this fat ale-wife might be a real character. STEEVENS.

[5] —— *I am not* bestraught;] *Bestraught* seems to have been synonymous to *distraught* or distracted.

Above the morning lark: Or wilt thou hunt?
Thy hounds shall make the welkin answer them,
And fetch shrill echoes from the hollow earth.
1 *Serv.* Say, thou wilt course; thy greyhounds are as swift
As breathed stags, ay, fleeter than the roe.
2 *Serv.* Dost thou love pictures? we will fetch thee straight
Adonis, painted by a running brook:
And Cytherea all in sedges hid;
Which seem to move and wanton with her breath,
Even as the waving sedges play with wind.
Lord. We'll show thee Io, as she was, a maid;
And how she was beguiled and surpris'd,
As lively painted as the deed was done.
3 *Serv.* Or Daphne, roaming through a thorny wood;
Scratching her legs that one shall swear she bleeds:
And at that sight shall sad Apollo weep,
So workmanly the blood and tears are drawn.
Lord. Thou art a lord, and nothing but a lord:
Thou hast a lady far more beautiful
Than any woman in this waning age.
1 *Serv.* And, till the tears that she hath shed for thee,
Like envious floods, o'er-ran her lovely face,
She was the fairest creature in the world;
And yet she is inferior to none.
Sly. Am I a lord? and have I such a lady?
Or do I dream? or have I dream'd till now?
I do not sleep: I see, I hear, I speak;
I smell sweet savours, and I feel soft things: —
Upon my life, I am a lord, indeed;
And not a tinker, nor Christophero Sly. —
Well, bring our lady hither to our sight;
And once again, a pot o'the smallest ale.
2 *Serv.* Will't please your mightiness to wash your hands?
[Servants *present an ewer, bason, and napkin.*
O, how we joy to see your wit restor'd!

O, that once more you knew but what you are!
These fifteen years you have been in a dream;
Or, when you wak'd, so wak'd as if you slept.

Sly. These fifteen years! by my fay, a goodly nap.
But did I never speak of all that time?

1 *Serv.* O, yes, my lord; but very idle words: —
For though you lay here in this goodly chamber,
Yet would you say, ye were beaten out of door;
And rail upon the hostess of the house;
And say, you would present her at the leet,[6]
Because she brought stone jugs and no seal'd quarts:
Sometimes you would call out for Cicely Hacket.

Sly. Ay, the woman's maid of the house.

3 *Serv.* Why, sir, you know no house, nor no such maid;
Nor no such men as you have reckon'd up, —
As Stephen Sly, and old John Naps of Greece,
And Peter Turf, and Henry Pimpernell;
And twenty more such names and men as these,
Which never were, nor no man ever saw.

Sly. Now, Lord be thanked for my good amends!

All. Amen.

Sly. I thank thee; thou shalt not lose by it.

Enter the Page, *as a lady, with* Attendants.

Page. How fares my noble lord?

Sly. Marry, I fare well; for here is cheer enough.
Where is my wife?

Page. Here, noble lord: what is thy will with her?

Sly. Are you my wife, and will not call me — husband;
My men should call me — lord; I am your goodman.

Page. My husband and my lord, my lord and husband;
I am your wife in all obedience.

[6] —— *leet,*] At the *court-leet,* or courts of the manor.

Sly. I know it well:—What must I call her?
Lord. Madam.
Sly. Al'ce madam, or Joan madam?
Lord. Madam, and nothing else; so lords call ladies.
Sly. Madam wife, they say that I have dream'd, and slept
Above some fifteen year and more.
Page. Ay, and the time seems thirty unto me;
Being all this time abandon'd from your bed.
Sly. 'Tis much;——Servants, leave me and her alone.——
Madam, undress you, and come now to bed.
Page. Thrice noble lord, let me entreat of you,
To pardon me yet for a night or two;
Or, if not so, until the sun be set:
For your physicians have expressly charg'd,
In peril to incur your former malady,
That I should yet absent me from your bed:
I hope, this reason stands for my excuse.
Sly. Ay, it stands so, that I may hardly tarry so long. But I would be loath to fall into my dreams again; I will therefore tarry, in despite of the flesh and the blood.

Enter a Servant.

Serv. Your honour's players, hearing your amendment,
Are come to play a pleasant comedy,
For so your doctors hold it very meet;
Seeing too much sadness hath congeal'd your blood,
And melancholy is the nurse of frenzy,
Therefore, they thought it good you hear a play,
And frame your mind to mirth and merriment,
Which bars a thousand harms, and lengthens life.
Sly. Marry, I will; let them play it: Is not a commonty a Christmas gambol, or a tumbling-trick?[7]

[7] *Is not a* commonty *a Christmas gambol, or a tumbling trick?*]

Page. No, my good lord; it is more pleasing stuff.

Sly. What, household stuff?

Page. It is a kind of history.

Sly. Well, we'll see't: Come, madam wife, sit by my side, and let the world slip; we shall ne'er be younger.

[*They sit down.*

ACT I.

SCENE I. — Padua. — *A public Place.*

Enter Lucentio *and* Tranio.

Luc. Tranio, since — for the great desire I had
To see fair Padua, nursery of arts, —
I am arriv'd for fruitful Lombardy,
The pleasant garden of great Italy;
And by my father's love and leave, am arm'd
With his good will, and thy good company,
Most trusty servant, well approv'd in all;
Here let us breathe, and happily institute
A course of learning, and ingenious[8] studies.
Pisa, renowned for grave citizens,
Gave me my being, and my father first,
A merchant of great traffick through the world,
Vincentio, come of the Bentivolii.
Vincentio his son, brought up in Florence,

Thus the old copies; the modern ones read — *It is* not a *commodity*, &c. *Commonty* for comedy, &c. Steevens.

In the old play the players themselves use the word *commodity* corruptly for a *comedy*. Blackstone.

[8] —— *ingenious* —] It was probably written — *ingenuous* studies, but of this and a thousand such observations there is little certainty. In Cole's *Dictionary*, 1677, it is remarked — "*ingenuous* and *ingenious* are too often confounded."

It shall become, to serve all hopes conceiv'd,[9]
To deck his fortune with his virtuous deeds:
And therefore, Tranio, for the time I study,
Virtue, and that part of philosophy
Will I apply, that treats of happiness
By virtue 'specially to be achiev'd.
Tell me thy mind: for I have Pisa left,
And am to Padua come; as he that leaves
A shallow plash, to plunge him in the deep,
And with satiety seeks to quench his thirst.

Tra. *Mi perdonate*, gentle master mine,
I am in all affected as yourself;
Glad that you thus continue your resolve,
To suck the sweets of sweet philosophy.
Only, good master, while we do admire
This virtue, and this moral discipline,
Let's be no stoicks, nor no stocks, I pray;
Or so devote to Aristotle's checks,[1]
As Ovid be an outcast quite abjur'd:
Talk logic with acquaintance that you have,
And practice rhetorick in your common talk;
Musick and poesy use to quicken you,[2]
The mathematicks, and the metaphysicks,
Fall to them, as you find your stomach serves you:
No profit grows, where is no pleasure ta'en;—
In brief, sir, study what you most affect.

Luc. Gramercies, Tranio, well dost thou advise.
If, Biondello, thou wert come ashore,
We could at once put us in readiness;
And take a lodging, fit to entertain

[9] —— *to* serve *all hopes conceiv'd*,] To fulfil the expectations of his friends. In the preceding line, Mr. Malone reads "Vicentio's son."

[1] —— *Aristotle's* checks,] Tranio is here descanting on academical learning, and mentions by name six of the seven liberal sciences. I suspect this to be a mis-print, made by some copyist or compositor, for *ethicks*. The sense confirms it. BLACKSTONE.

[2] —— *to* quicken *you;*] i. e. *animate*.

Such friends, as time in Padua shall beget.
But stay awhile: What company is this?
Tra. Master, some show, to welcome us to town.

Enter Baptista, Katharina, Bianca, Gremio, *and* Hortensio. Lucentio *and* Tranio *stand aside.*

Bap. Gentlemen, impórtune me no further,
For how I firmly am resolv'd you know;
That is,—not to bestow my youngest daughter,
Before I have a husband for the elder:
If either of you both love Katharina,
Because I know you well, and love you well,
Leave shall you have to court her at your pleasure.
Gre. To cart her rather: She's too rough for me:—
There, there Hortensio, will you any wife?
Kath. I pray you, sir, [*to* Bap.] is it your will
To make a stale of me amongst these mates?
Hor. Mates, maid! how mean you that? no mates for you,
Unless you were of gentler, milder mould.
Kath. I'faith, sir, you shall never need to fear;
I wis, it is not half way to her heart:
But, if it were, doubt not her care should be
To comb your noddle with a three-legg'd stool,
And paint your face, and use you like a fool.
Hor. From all such devils, good Lord, deliver us!
Gre. And me too, good Lord!
Tra. Hush, master! here is some good pastime toward:
That wench is stark mad, or wonderful forward.
Luc. But in the other's silence I do see
Maid's mild behaviour and sobriety.
Peace, Tranio.
Tra. Well said, master; mum! and gaze your fill.
Bap. Gentlemen, that I may soon make good
What I have said,—Bianca, get you in:

And let it not displease thee, good Bianca;
For I will love thee ne'er the less, my girl.
Kath. A pretty peat[3]! 'tis best
Put finger in the eye,—an she knew why.
Bian. Sister, content you in my discontent.—
Sir, to your pleasure humbly I subscribe:
My books, and instruments, shall be my company;
On them to look, and practise by myself.
Luc. Hark, Tranio! thou may'st hear Minerva speak.
[*Aside.*
Hor. Signior Baptista, will you be so strange?[4]
Sorry am I, that our good will effects
Bianca's grief.
Gre. Why, will you mew her up,
Signior Baptista, for this fiend of hell,
And make her bear the penance of her tongue?
Bap. Gentlemen, content ye; I am resolv'd:—
Go in, Bianca. [*Exit* BIANCA.
And for I know, she taketh most delight
In musick, instruments, and poetry,
Schoolmasters will I keep within my house,
Fit to instruct her youth.—If you, Hortensio,
Or signior Gremio, you,—know any such,
Prefer them hither; for to cunning men[5]
I will be very kind, and liberal
To mine own children in good bringing-up;
And so farewell. Katharina you may stay;
For I have more to commune with Bianca. [*Exit.*
Kath. Why, and I trust, I may go too; May I not?
What, shall I be appointed hours; as though, belike,
I knew not what to take, and what to leave? Ha! [*Exit.*

[3] *A pretty* peat!] *Peat* or *pet* is a word of endearment from *petit, little,* as if it meant pretty little thing.

[4] —— *so strange?*] That is, so odd, so different from others in your conduct. JOHNSON.

[5] —— *cunning men*—] *Cunning* had not yet lost its original signification of *knowing, learned,* as may be observed in the translation of the Bible. JOHNSON.

Gre. You may go to the devil's dam; your gifts[6] are so good, here is none will hold you. Their love is not so great, Hortensio, but we may blow our nails together, and fast it fairly out; our cake's dough on both sides. Farewell:—Yet, for the love I bear my sweet Bianca, if I can by any means light on a fit man, to teach her that wherein she delights, I will wish him to her father.[7]

Hor. So will I, signior Gremio: But a word, I pray. Though the nature of our quarrel yet never brook'd parle, know now, upon advice[8], it toucheth us both,—that we may yet again have access to our fair mistress, and be happy rivals in Bianca's love,—to labour and effect one thing 'specially.

Gre. What's that, I pray?

Hor. Marry, sir, to get a husband for her sister.

Gre. A husband! a devil.

Hor. I say, a husband.

Gre. I say, a devil: Think'st thou, Hortensio, though her father be very rich, any man is so very a fool to be married to hell?

Hor. Tush, Gremio, though it pass your patience and mine, to endure her loud alarums, why, man, there be good fellows in the world, an a man could light on them, would take her with all faults, and money enough.

Gre. I cannot tell; but I had as lief take her dowry with this condition,—to be whipped at the high-cross every morning.

Hor. 'Faith, as you say, there's small choice in rotten apples. But, come; since this bar in law makes us friends, it shall be so far forth friendly maintained,—till by helping Baptista's eldest daughter to a husband, we set his youngest free for a husband, and then have to't afresh. — Sweet Bianca! — Happy man be his

[6] —— *your* gifts—] *Gifts* for *endowments.*

[7] —— *I will* wish *him to her father.*] i. e. I will *recommend* him.

[8] —— *upon* advice,] i. e. on *consideration*, or *reflection.*

dole![9] He that runs fastest, gets the ring. How say you, signior Gremio?

Gre. I am agreed: and 'would I had given him the best horse in Padua to begin his wooing, that would thoroughly woo her, wed her, and bed her, and rid the house of her. Come on.

[*Exeunt* GREMIO *and* HORTENSIO.

Tra. [*advancing*] I pray, sir, tell me, — Is it possible
That love should of a sudden take such hold?

Luc. O Tranio, till I found it to be true,
I never thought it possible or likely;
But see! while idly I stood looking on,
I found the effect of love in idleness:
And now in plainness do confess to thee, —
That art to me as secret, and as dear,
As Anna to the queen of Carthage was, —
Tranio, I burn, I pine, I perish, Tranio,
If I achieve not this young modest girl:
Counsel me, Tranio, for I know thou canst;
Assist me, Tranio, for I know thou wilt.

Tra. Master, it is no time to chide you now:
Affection is not rated[1] from the heart:
If love have touch'd you, nought remains but so, —
Redime te captum quam queas minimo.[2]

Luc. Gramercies, lad; go forward: this contents;
The rest will comfort, for thy counsel's sound.

Tra. Master, you look'd so longly[3] on the maid,
Perhaps you mark'd not what's the pith of all.

9 *Happy man be his* dole!] A proverbial expression. *Dole* is any thing dealt out or distributed, though its original meaning was the provision given away at the doors of great men's houses. STEEVENS.

1 —— *is not* rated —] Is not driven out by chiding.

2 *Redime*, &c.] Our author had this line from *Lilly*, which I mention, that it might not be brought as an argument for his learning. JOHNSON.

3 —— *longly* —] i. e. longingly. I have met with no example of this adverb. STEEVENS.

Luc. O yes, I saw sweet beauty in her face,
Such as the daughter of Agenor[4] had,
That made great Jove to humble him to her hand,
When with his knees he kiss'd the Cretan strand.
Tra. Saw you no more? mark'd you not, how her sister
Began to scold; and raise up such a storm,
That mortal ears might hardly endure the din?
Luc. Tranio, I saw her coral lips to move,
And with her breath she did perfume the air;
Sacred, and sweet, was all I saw in her.
Tra. Nay, then 'tis time to stir him from his trance.
I pray, awake, sir; If you love the maid,
Bend thoughts and wits to achieve her. Thus it stands: —
Her elder sister is so curst and shrewd,
That, till the father rid his hands of her,
Master, your love must live a maid at home;
And therefore has he closely mew'd her up,
Because she shall not be annoy'd with suitors.
Luc. Ah, Tranio, what a cruel father's he!
But art thou not advis'd, he took some care
To get her cunning schoolmasters to instruct her?
Tra. Ay, marry, am I, sir; and now 'tis plotted.
Luc. I have it, Tranio.
Tra. Master, for my hand,
Both our inventions meet and jump in one.
Luc. Tell me thine first.
Tra. You will be schoolmaster,
And undertake the teaching of the maid:
That's your device.
Luc. It is: May it be done?
Tra. Not possible: For who shall bear your part,
And be in Padua here Vincentio's son?
Keep house, and ply his book; welcome his friends;
Visit his countrymen, and banquet them?

[4] —— *daughter of Agenor*—] Europa, for whose sake Jupiter transformed himself into a bull.

Luc. Basta[5]; content thee; for I have it full.[6]
We have not yet been seen in any house;
Nor can we be distinguished by our faces,
For man, or master: then it follows thus; —
Thou shalt be master, Tranio, in my stead,
Keep house, and port[7], and servants, as I should:
I will some other be; some Florentine,
Some Neapolitan, or mean man of Pisa.†
'Tis hatch'd, and shall be so: — Tranio, at once
Uncase thee; take my colour'd hat and cloak:
When Biondello comes, he waits on thee;
But I will charm him first to keep his tongue.
Tra. So had you need. [*They exchange habits.*
In brief then, sir, sith it your pleasure is,
And I am tied to be obedient;
(For so your father charg'd me at our parting;
Be serviceable to my son, quoth he,
Although, I think, 'twas in another sense,)
I am content to be Lucentio,
Because so well I love Lucentio.
Luc. Tranio, be so, because Lucentio loves:
And let me be a slave, to achieve that maid
Whose sudden sight hath thrall'd my wounded eye.

Enter BIONDELLO.

Here comes the rogue. — Sirrah, where have you been?
Bion. Where have I been? Nay, how now, where are you?
Master, has my fellow Tranio stol'n your clothes?
Or you stol'n his? or both? pray, what's the news?
Luc. Sirrah, come hither; 'tis no time to jest,
And therefore frame your manners to the time.

[5] *Basta;*] i. e. *'tis enough;* Italian and Spanish.
[6] —— *I have it full.*] i. e. conceive our stratagem in its full extent, I have already planned the whole of it.
[7] —— *port,*] *Port* is figure, show, appearance.
† Mr. Malone reads, "meaner man of Pisa."

Your fellow Tranio here, to save my life,
Puts my apparel and my countenance on,
And I for my escape have put on his;
For in a quarrel, since I came ashore,
I kill'd a man, and fear I was descried.
Wait you on him, I charge you, as becomes,
While I make way from hence to save my life:
You understand me?

Bion. I, sir? ne'er a whit.

Luc. And not a jot of Tranio in your mouth;
Tranio is chang'd into Lucentio.

Bion. The better for him; 'Would I were so too!

Tra. So would I, faith, boy, to have the next wish after, —
That Lucentio indeed had Baptista's youngest daughter.
But, sirrah, — not for my sake, but your master's, — I advise
You use your manners discreetly in all kind of companies:
When I am alone, why, then I am Tranio;
But in all places else, your master Lucentio.

Luc. Tranio, let's go: —
One thing more rests, that thyself execute;
To make one among these wooers: If thou ask me why, —
Sufficeth, my reasons are both good and weighty.[8]

[*Exeunt.*

1 Serv. *My lord, you nod; you do not mind the play.*

Sly. *Yes, by saint Anne, do I. A good matter, surely; Comes there any more of it?*

Page. *My lord, 'tis but begun.*

[8] —— *good and weighty.*] The division for the second Act of this play is neither marked in the folio nor quarto editions. Shakspeare seems to have meant the first Act to conclude here, where the speeches of the tinker are introduced; though they have been hitherto thrown to the end of the first Act, according to a modern and arbitrary regulation. Steevens.

Sly. *'Tis a very excellent piece of work madam lady; Would't were done!*

SCENE II.

The same. Before Hortensio's *House.*

Enter PETRUCHIO *and* GRUMIO.

Pet. Verona, for a while I take my leave,
To see my friends in Padua; but, of all,
My best beloved and approved friend,
Hortensio; and, I trow, this is his house: —
Here, sirrah Grumio; knock, I say.

Gru. Knock, sir! whom should I knock? is there any man has rebused your worship?

Pet. Villain, I say, knock me here soundly.

Gru. Knock you here, sir? why, sir, what am I, sir, that I should knock you here, sir?

Pet. Villain, I say, knock me at this gate,
And rap me well, or I'll knock your knave's pate.

Gru. My master is grown quarrelsome: I should knock you first,
And then I know after who comes by the worst.

Pet. Will it not be?
'Faith, sirrah, an you'll not knock, I'll wring it;[2]
I'll try how you can *sol, fa*, and sing it.

[*He wrings* GRUMIO *by the ears.*

Gru. Help, masters, help! my master is mad.

Pet. Now, knock when I bid you: sirrah! villain!

Enter HORTENSIO.

Hor. How now? what's the matter? — My old friend Grumio! and My good friend Petruchio! —
How do you all at Verona?

9 —— wring *it;*] Here seems to be a quibble between *ringing* at a door, and *wringing* a man's ears. STEEVENS.

Pet. Signior Hortensio, come you to part the fray?
Con tutto il core bene trovato, may I say.
Hor. *Alla nostra casa bene venuto,*
Molto honorato signor mio Petruchio.
Rise, Grumio, rise; we will compound this quarrel.
Gru. Nay, 'tis no matter, what he 'leges in Latin.[1] —
If this be not a lawful cause for me to leave his service. —
Look you, sir, — he bid me knock him, and rap him soundly, sir: Well, was it fit for a servant to use his master so; being, perhaps, (for aught I see,) two and thirty, — a pip out?
Whom, 'would to God, I had well knock'd at first,
Then had not Grumio come by the worst.
Pet. A senseless villain! — Good Hortensio,
I bade the rascal knock upon your gate,
And could not get him for my heart to do it.
Gru. Knock at the gate? — O heavens!
Spake you not these words plain, — *Sirrah, knock me here,*
Rap me here, knock me well, and knock me soundly?[2]
And come you now with — knocking at the gate?
Pet. Sirrah, be gone, or talk not, I advise you.
Hor. Petruchio, patience; I am Grumio's pledge:
Why, this a heavy chance 'twixt him and you;
Your ancient, trusty, pleasant servant Grumio.
And tell me now, sweet friend, — what happy gale
Blows you to Padua here, from old Verona?
Pet. Such wind as scatters young men through the world,
To seek their fortunes further than at home,
Where small experience grows. But in a few,[3]

[1] —— *what he* 'leges *in Latin.*] i. e. I suppose, what he *alleges* in Latin. Steevens.

[2] —— knock me *soundly?*] Shakspeare seems to design a ridicule on this clipped and ungrammatical phraseology; which yet he has introduced in *Othello:*

" I pray *talk me* of Cassio."

[3] *Where small experience grows. But in a* few,] *In a few,* means the same as *in short, in few* words. Johnson.

Signior Hortensio, thus it stands with me: —
Antonio, my father is deceas'd;
And I have thrust myself into this maze,
Haply to wive, and thrive, as best I may:
Crowns in my purse I have, and goods at home,
And so am come abroad to see the world.

Hor. Petruchio, shall I then come roundly to thee,
And wish thee to a shrewd ill favour'd wife?
Thoud'st thank me but a little for my counsel:
And yet I'll promise thee she shall be rich,
And very rich: — but thou'rt too much my friend,
And I'll not wish thee to her.

Pet. Signior Hortensio, 'twixt such friends as we,
Few words suffice: and, therefore, if thou know
One rich enough to be Petruchio's wife,
(As wealth is burthen of my wooing dance,)[4]
Be she as foul as was Florentius' love,[5]
As old as Sybil, and as curst and shrewd
As Socrates' Xantippe, or a worse,
She moves me not, or not removes, at least,
Affection's edge in me; were she as rough
As are the swelling Adriatick seas:
I come to wive it wealthily in Padua;
If wealthily, then happily in Padua.

Gru. Nay, look you, sir, he tells you flatly what his mind is: Why, give him gold enough and marry him to a puppet, or an aglet-baby[6]; or an old trot with ne'er a tooth in her head, though she have as many diseases

[4] (*As wealth is* burthen *of my wooing* dance,)] The *burthen* of a *dance* is an expression which I have never heard; the *burthen of his wooing song* had been more proper. JOHNSON.

[5] *Be she as foul as was Florentius' love.*] The allusion is to a story told by Gower in the first Book *De Confessione Amantis.* *Florent* is the name of a knight who had bound himself to marry a deformed hag, provided she taught him the solution of a riddle on which his life depended.

[6] —— *aglet-baby;*] i. e. a diminutive being, not exceeding in size the tag of a point. An *aglet-baby* was a small image or head cut on the tag of a point, or lace.

as two and fifty horses; why, nothing comes amiss, so money comes withal.

Hor. Petruchio, since we have stepp'd thus far in,
I will continue that I broach'd in jest.
I can, Petruchio, help thee to a wife
With wealth enough, and young, and beauteous;
Brought up, as best becomes a gentlewoman:
Her only fault (and that is faults enough),
Is, — that she is intolerably curst,
And shrew'd[7], and froward; so beyond all measure,
That, were my state far worser than it is,
I would not wed her for a mine of gold.

Pet. Hortensio, peace; thou know'st not gold's effect:—
Tell me her father's name, and 'tis enough;
For I will board her, though she chide as loud
As thunder, when the clouds in autumn crack.

Hor. Her father is Baptista Minola,
An affable and courteous gentleman:
Her name is Katharina Minola,
Renown'd in Padua for her scolding tongue.

Pet. I know her father, though I know not her:
And he knew my deceased father well: —
I will not sleep, Hortensio, till I see her;
And therefore, let me be thus bold with you,
To give you over at this first encounter,
Unless you will accompany me thither.

Gru. I pray you, sir, let him go while the humour lasts. O' my word, an she knew him as well as I do, she would think scolding would do little good upon him: She may, perhaps, call him half a score knaves, or so: why, that's nothing; an he begin once, he'll rail in his rope-tricks.[8] I'll tell you what, sir, — an she

[7] —— *shrewd,*] here means, having the qualities of a *shrew*. The adjective is now used only in the sense of *acute, intelligent.*

[8] —— *an he begin once, he'll rail in his* rope-tricks.] *Ropery* or *rope-tricks* originally signified abusive language, without any determinate idea; such language as parrots are taught to speak.

stand him[9] but a little, he will throw a figure in her face, and so disfigure her with it, that she shall have no more eyes to see withal than a cat:[1] You know him not, sir.

Hor. Tarry, Petruchio, I must go with thee;
For in Baptista's keep my treasure is:
He hath the jewel of my life in hold,
His youngest daughter, beautiful Bianca:
And her withholds from me, and other more
Suitors to her, and rivals in my love:
Supposing it a thing impossible,
(For those defects I have before rehears'd,)
That ever Katharina will be woo'd,
Therefore this order hath Baptista ta'en;[2]
That none shall have access unto Bianca,
Till Katharine the curst have got a husband.

Gru. Katharine the curst!
A title for a maid, of all titles the worst.

Hor. Now shall my friend Petruchio do me grace;
And offer me, disguis'd in sober robes,
To old Baptista as a schoolmaster
Well seen in musick[3], to instruct Bianca:
That so I may by this device, at least,
Have leave and leisure to make love to her,
And, unsuspected, court her by herself.

Enter GREMIO; *with him* LUCENTIO *disguised with books under his arm.*

Gru. Here's no knavery! See; to beguile the old folks, how the young folks lay their heads together!

9 —— stand *him*—] i. e. withstand, resist him.

1 —— *that she shall have no more eyes to see withal than a cat:*] It may mean, that he shall swell up her eyes with blows, till she shall seem to peep with a contracted pupil, like a cat in the light. JOHNSON.

2 *Therefore this* order *hath Baptista* ta'en;] To *take order* is to *take measures.*

3 *Well* seen *in musick,*] *Seen* is versed, practised.

Master, master, look about you: Who goes there? ha!

Hor. Peace, Grumio; 'tis the rival of my love:—Petruchio, stand by a while.

Gru. A proper stripling, and an amorous!

[*They retire.*

Gre. O, very well; I have perus'd the note.
Hark you, sir; I'll have them very fairly bound:
All books of love, see that at any hand;[4]
And see you read no other lectures to her:
You understand me:—Over and beside
Signior Baptista's liberality,
I'll mend it with a largess:—Take your papers too,
And let me have them very well perfum'd;
For she is sweeter than perfume itself,
To whom they go. What will you read to her?

Luc. Whate'er I read to her, I'll plead for you,
As for my patron, (stand you so assur'd,)
As firmly as yourself were still in place:
Yea, and (perhaps) with more successful words
Than you, unless you were a scholar, sir.

Gre. O this learning! what a thing it is!

Gru. O this woodcock! what an ass it is!

Pet. Peace, sirrah.

Hor. Grumio, mum!—God save you, signior Gremio!

Gre. And you're well met, signior Hortensio. Trow you,
Whither I am going?—To Baptista Minola.
I promis'd to enquire carefully
About a schoolmaster for fair Bianca:
And, by good fortune, I have lighted well
On this young man; for learning, and behaviour,
Fit for her turn; well read in poetry
And other books,—good ones, I warrant you.

Hor. 'Tis well: and I have met a gentleman,

[4] —— *at any hand;*] i. e. at all events.

Hath promis'd me to help me to another,
A fine musician to instruct our mistress;
So shall I no whit be behind in duty
To fair Bianca, so belov'd of me.
Gre. Belov'd of me,—and that my deeds shall prove.
Gru. And that his bags shall prove. [*Aside.*
Hor. Gremio, 'tis now no time to vent our love:
Listen to me, and if you speak me fair,
I'll tell you news indifferent good for either.
Here is a gentleman, whom by chance I met,
Upon agreement from us to his liking,
Will undertake to woo curst Katharine;
Yea, and to marry her, if her dowry please.
Gre. So said, so done, is well:—
Hortensio, have you told him all her faults?
Pet. I know, she is an irksome brawling scold;
If that be all, masters, I hear no harm.
Gre. No, say'st me so, friend? What countryman?
Pet. Born in Verona, old Antonio's son:
My father dead, my fortune lives for me;
And I do hope good days, and long, to see.
Gre. O, sir, such a life, with such a wife, were strange:
But if you have a stomach, to't o'God's name;
You shall have me assisting you in all.
But, will you woo this wild cat?
Pet. Will I live?
Gru. Will he woo her? ay, or I'll hang her. [*Aside.*
Pet. Why came I hither, but to that intent?
Think you, a little din can daunt mine ears?
Have I not in my time heard lions roar?
Have I not heard the sea, puff'd up with winds,
Rage like an angry boar, chafed with sweat?
Have I not heard great ordnance in the field,
And heaven's artillery thunder in the skies?
Have I not in a pitched battle heard

Loud 'larums, neighing steeds, and trumpets' clang?
And do you tell me of a woman's tongue;
That gives not half so great a blow to the ear,
As will a chesnut in a farmer's fire?
Tush! tush! fear boys with bugs.[5]

Gru. For he fears none. [*Aside.*

Gre. Hortensio, hark!
This gentleman is happily arriv'd,
My mind presumes, for his own good, and yours.

Hor. I promis'd, we would be contributors,
And bear his charge of wooing, whatsoe'er.

Gre. And so we will; provided, that he win her.

Gru. I would, I were as sure of a good dinner. [*Aside.*

Enter Tranio, *bravely apparell'd; and* Biondello.

Tra. Gentlemen, God save you! If I may be bold,
Tell me, I beseech you, which is the readiest way
To the house of Signior Baptista Minola?

†*Gre.* He that has the two fair daughters:—is't [*aside to* Tranio] he you mean?

Tra. Even he. Biondello!

Gre. Hark you, sir; You mean not her to——

Tra. Perhaps, him and her, sir; What have you to do?

Pet. Not her that chides, sir, at any hand, I pray.

Tra. I love no chiders, sir:—Biondello, let's away.

Luc. Well begun, Tranio. [*Aside.*

Hor. Sir, a word ere you go;—
Are you a suitor to the maid you talk of, yea, or no?

Tra. An if I be, sir, is it any offence?

Gre. No; if, without more words, you will get you hence.

[5] —— *with* bugs.] i. e. with *bug bears.*

† Mr. Malone gives this speech to Biondello.

Tra. Why, sir, I pray, are not the streets as free
For me, as for you?
Gre. But so is not she.
Tra. For what reason, I beseech you?
Gre. For this reason, if you'll know, ——
That she's the choice love of signior Gremio.
Hor. That she's the chosen of signior Hortensio.
Tra. Softly, my masters! if you be gentlemen,
Do me this right, — hear me with patience.
Baptista is a noble gentleman,
To whom my father is not all unknown;
And, were his daughter fairer than she is,
She may more suitors have, and me for one.
Fair Leda's daughter had a thousand wooers;
Then well one more may fair Bianca have:
And so she shall; Lucentio shall make one,
Though Paris came, in hope to speed alone.
Gre. What! this gentleman will out-talk us all.
Luc. Sir, give him head; I know, he'll prove a jade.
Pet. Hortensio, to what end are all these words?
Hor. Sir, let me be so bold as to ask you,
Did you yet ever see Baptista's daughter?
Tra. No, sir; but hear I do, that he hath two;
The one as famous for a scolding tongue,
As is the other for beauteous modesty.
Pet. Sir, sir, the first's for me; let her go by.
Gre. Yea, leave that labour to great Hercules;
And let it be more than Alcides' twelve.
Pet. Sir, understand you this of me, insooth; —
The youngest daughter, whom you hearken for,
Her father keeps from all access of suitors;
And will not promise her to any man,
Until the elder sister first be wed:
The younger then is free, and not before.
Tra. If it be so, sir, that you are the man
Must stead us all, and me among the rest;
An if you break the ice, and do this feat, —
Achieve the elder, set the younger free

For our access,—whose hap shall be to have her,
Will not so graceless be, to be ingrate.

Hor. Sir, you say well, and well you do conceive;
And since you do profess to be a suitor,
You must, as we do, gratify this gentleman,
To whom we all rest generally beholden.

Tra. Sir, I shall not be slack: in sign whereof,
Please ye we may contrive this afternoon,[6]
And quaff carouses to our mistress' health;
And do as adversaries do in law,[7] —
Strive mightily, but eat and drink as friends.

Gru. Bion. O excellent motion! Fellows, let's begone.[8]

Hor. The motion's good indeed, and be it so; —
Petruchio, I shall be your *ben venuto.* [*Exeunt.*

ACT II.

SCENE I. — *The same. A Room in* Baptista's *House.*

Enter Katharina *and* Bianca.

Bian. Good sister, wrong me not, nor wrong yourself,
To make a bondmaid and a slave of me:
That I disdain; but for these other gawds,
Unbind my hands, I'll pull them off myself,

[6] *Please ye we may* contrive *this afternoon,*] *Contrive* does not signify here to *project,* but to *spend* and *wear out;* probably from *contero.*

[7] —— *as* adversaries *do in* law,] By *adversaries in law,* I believe, our author means not suitors, but *barristers,* who, however warm in their opposition to each other in the courts of law, live in greater harmony and friendship in private, than perhaps those of any other of the liberal professions. Their *clients* seldom "eat and drink with their adversaries as friends." Malone.

[8] —— Fellows, *let's begone.*] *Fellows* means *fellow-servants.* Grumio and Biondello address each other, and also the disguised Lucentio. Malone.

Yea, all my raiment, to my petticoat;
Or, what you will command me, will I do,
So well I know my duty to my elders.
Kath. Of all thy suitors, here I charge thee, tell
Whom thou lov'st best: see thou dissemble not.
Bian. Believe me, sister, of all the men alive,
I never yet beheld that special face
Which I could fancy more than any other.
Kath. Minion, thou liest; Is't not Hortensio?
Bian. If you affect him, sister, here I swear,
I'll plead for you myself, but you shall have him.
Kath. O then, belike, you fancy riches more:
You will have Gremio to keep you fair.
Bian. Is it for him you do envy me so?
Nay, then you jest; and now I well perceive,
You have but jested with me all this while:
I pr'ythee, sister Kate, untie my hands.
Kath. If that be jest, then all the rest was so.
[*Strikes her.*

Enter BAPTISTA.

Bap. Why, how now, dame! whence grows this insolence? ——
Bianca stand aside; — poor girl! she weeps: —
Go ply thy needle; meddle not with her. —
For shame, thou hilding[9] of a devilish spirit,
Why dost thou wrong her that did ne'er wrong thee?
When did she cross thee with a bitter word?
Kath. Her silence flouts me, and I'll be reveng'd.
[*Flies after* BIANCA.
Bap. What, in my sight? — Bianca, get thee in.
[*Exit* BIANCA.
Kath. Will you not suffer me? Nay, now I see,
She is your treasure, she must have a husband;

[9] —— *hilding* —] The word *hilding* or *hindeling*, is a *low wretch:* it is applied to Katharine for the coarseness of her behaviour. JOHNSON.

I must dance bare-foot on her wedding-day,
And, for your love to her, lead apes in hell.[1]
Talk not to me; I will go sit and weep,
Till I can find occasion of revenge. [*Exit* Katharina.

Bap. Was ever gentleman thus griev'd as I?
But who comes here?

Enter Gremio, *with* Lucentio *in the habit of a mean man;* Petruchio, *with* Hortensio *as a musician; and* Tranio, *with* Biondello *bearing a lute and books.*

Gre. Good-morrow, neighbour Baptista.

Bap. Good-morrow, neighbour Gremio: God save you, gentlemen!

Pet. And you, good sir! Pray, have you not a daughter
Call'd Katharina, fair, and virtuous?

Bap. I have a daughter, sir, call'd Katharina.

Gre. You are too blunt, go to it orderly.

Pet. You wrong me, signior Gremio; give me leave.—
I am a gentleman of Verona, sir,
That, — hearing of her beauty, and her wit,
Her affability, and bashful modesty,
Her wondrous qualities, and mild behaviour, —
Am bold to show myself a forward guest
Within your house, to make mine eye the witness
Of that report which I so oft have heard.
And, for an entrance to my entertainment,

[1] *And, for your love to her, lead apes in hell.*] "To lead apes," was in our author's time, as at present, one of the employments of a bear-herd, who often carries about one of those animals along with his bear: but I know not how this phrase came to be applied to old maids. Malone.

That women who refused to bear children, should, after death, be condemned to the care of apes in leading-strings, might have been considered as an act of posthumous retribution. Steevens.

I do present you with a man of mine,
[*Presenting* HORTENSIO.
Cunning in musick, and the mathematicks,
To instruct her fully in those sciences,
Whereof, I know, she is not ignorant:
Accept of him, or else you do me wrong;
His name is Licio, born in Mantua.

Bap. You're welcome, sir; and he for your good sake:
But for my daughter Katharine,—this I know,
She is not for your turn, the more my grief.

Pet. I see you do not mean to part with her;
Or else you like not of my company.

Bap. Mistake me not, I speak but as I find.
Whence are you, sir? what may I call your name?

Pet. Petruchio is my name: Antonio's son,
A man well known throughout all Italy.

Bap. I know him well; you are welcome for his sake.

Gre. Saving your tale, Petruchio, I pray,
Let us, that are poor petitioners, speak too:
Baccare[2]! you are marvellous forward.

Pet. O, pardon me, signior Gremio; I would fain be doing.

Gre. I doubt it not, sir; but you will curse your wooing.——
Neighbour, this is a gift very grateful, I am sure of it. To express the like kindness myself, that have been more kindly beholden to you than any, I freely give unto you this young scholar, [*presenting* LUCENTIO,] that hath been long studying at Rheims; as cunning in Greek, Latin, and other languages, as the other in musick and mathematicks: his name is Cambio; pray accept his service.

Bap. A thousand thanks, signior Gremio: welcome, good Cambio.—But, gentle sir, [*to* TRANIO,] methinks,

[2] ***Baccare!***] A proverbial word, meaning *stand back*, or *give place*.

you walk like a stranger; May I be so bold to know
the cause of your coming?

Tra. Pardon me, sir, the boldness is mine own;
That being a stranger in this city here,
Do make myself a suitor to your daughter,
Unto Bianca, fair, and virtuous.
Nor is your firm resolve unknown to me,
In the preferment of the eldest sister:
This liberty is all that I request,—
That upon knowledge of my parentage,
I may have welcome 'mongst the rest that woo,
And free access and favour as the rest.
And, toward the education of your daughters,
I here bestow a simple instrument,
And this small packet of Greek and Latin books:[3]
If you accept them, then their worth is great.

Bap. Lucentio is your name? of whence, I pray?

Tra. Of Pisa, sir: son to Vincentio.

Bap. A mighty man of Pisa: by report
I know him well: you are very welcome, sir.—
Take you [*to* Hor.] the lute, and you [*to* Luc.] the set
of books,
You shall go see your pupils presently.
Holla, within!

Enter a Servant.

Sirrah, lead
These gentlemen to my daughters; and tell them both
These are their tutors; bid them use them well.

[*Exit* Servant, *with* Hortensio, Lucentio, *and* Biondello.

We will go walk a little in the orchard,

[3] ——*this small packet of Greek and Latin books:*] In queen Elizabeth's time the young ladies of quality were usually instructed in the learned languages, if any pains were bestowed on their minds at all. Lady Jane Grey and her sisters, Queen Elizabeth, &c. are trite instances. Percy.

And then to dinner: you are passing welcome,
And so I pray you all to think yourselves.
Pet. Signior Baptista, my business asketh haste,
And every day I cannot come to woo.
You knew my father well; and in him, me,
Left solely heir to all his lands and goods,
Which I have better'd rather than decreas'd:
Then tell me,—If I get your daughter's love,
What dowry shall I have with her to wife?
Bap. After my death, the one half of my lands:
And, in possession, twenty thousand crowns.
Pet. And, for that dowry, I'll assure her of
Her widowhood,—be it that she survive me,—
In all my lands and leases whatsoever:
Let specialties be therefore drawn between us,
That covenants may be kept on either hand.
Bap. Ay, when the special thing is well obtain'd,
This is,—her love; for that is all in all.
Pet. Why, that is nothing; for I tell you, father,
I am as peremptory as she proud-minded;
And where two raging fires meet together,
They do consume the thing that feeds their fury:
Though little fire grows great with little wind,
Yet extreme gusts will blow out fire and all:
So I to her, and so she yields to me;
For I am rough, and woo not like a babe.
Bap. Well may'st thou woo, and happy be thy speed!
But be thou arm'd for some unhappy words.
Pet. Ay, to the proof; as mountains are for winds,
That shake not, though they blow perpetually.

Re-enter HORTENSIO, *with his head broken.*

Bap. How now, my friend? why dost thou look so pale?
Hor. For fear, I promise you, if I look pale.

Bap. What, will my daughter prove a good musician?

Hor. I think, she'll sooner prove a soldier;
Iron may hold with her, but never lutes.

Bap. Why, then thou canst not break her to the lute?

Hor. Why, no; for she hath broke the lute to me.
I did but tell her, she mistook her frets,[4]
And bow'd her hand to teach her fingering;
When, with a most impatient devilish spirit,
Frets, call you these? quoth she: *I'll fume with them:*
And, with that word, she struck me on the head,
And through the instrument my pate made way;
And there I stood amazed for a while,
As on a pillory, looking through the lute;
While she did call me,—rascal fiddler,
And—twangling Jack[5]; with twenty such vile terms,
As she had studied to misuse me so.

Pet. Now, by the world, it is a lusty wench;
I love her ten times more than e'er I did:
O, how I long to have some chat with her!

Bap. Well, go with me, and be not so discomfited:
Proceed in practice with my younger daughter;
She's apt to learn, and thankful for good turns.—
Signior Petruchio, will you go with us;
Or shall I send my daughter Kate to you?

Pet. I pray you do; I will attend her here,—

[*Exeunt* Baptista, Gremio, Tranio, *and* Hortensio.

And woo her with some spirit when she comes.
Say, that she rails; Why, then I'll tell her plain,
She sings as sweetly as a nightingale:

[4] —— *her* frets,] A fret is that stop of a musical instrument which causes or regulates the vibration of the string. Johnson.

[5] *And*—twangling Jack;] To *twangle* is a provincial expression, and signifies to flourish capriciously on an instrument, as performers often do after having tuned it, previous to their beginning a regular composition.

Say, that she frown; I'll say, she looks as clear
As morning roses newly wash'd with dew:
Say, she be mute, and will not speak a word;
Then I'll commend her volubility,
And say — she uttereth piercing eloquence:
If she do bid me pack, I'll give her thanks,
As though she bid me stay by her a week;
If she deny to wed, I'll crave the day
When I shall ask the banns, and when be married: —
But here she comes; and now, Petruchio, speak.

Enter KATHARINA.

Good-morrow, Kate; for that's your name, I hear.
Kath. Well have you heard, but something hard of hearing;
They call me — Katharine, that do talk of me.
Pet. You lie, in faith; for you are called plain Kate,
And bonny Kate, and sometimes Kate the curst;
But Kate, the prettiest Kate in Christendom,
Kate of Kate-Hall, my super-dainty Kate,
For dainties are all cates; and therefore, Kate,
Take this of me, Kate of my consolation; —
Hearing thy mildness prais'd in every town,
Thy virtues spoke of, and thy beauty sounded,
(Yet not so deeply as to thee belongs,)
Myself am mov'd to woo thee for my wife.
Kath. Mov'd! in good time: let him that mov'd you hither,
Remove you hence: I knew you at the first,
You were a moveable.
Pet. Why, what's a moveable?
Kath. A joint-stool.[6]
Pet. Thou hast hit it: come, sit on me.
Kath. Asses are made to bear, and so are you.

[6] *A joint-stool.*] This is a proverbial expression;
" Cry you mercy, I took you for a join'd stool."
See Ray's *Collection*.

Pet. Women are made to bear, and so are you.
Kath. No such jade, sir, as you, if me you mean.
Pet. Alas, good Kate! I will not burden thee:
For, knowing thee to be but young and light, —
Kath. Too light for such a swain as you to catch;
And yet as heavy as my weight should be.
Pet. Should be? should buz.
Kath. Well ta'en, and like a buzzard.
Pet. O, slow-wing'd turtle! shall a buzzard take thee?
Kath. Ay, for a turtle; as he takes a buzzard.
Pet. Come, come, you wasp; i'faith, you are too angry.
Kath. If I be waspish, best beware my sting.
Pet. My remedy is then, to pluck it out.
Kath. Ay, if the fool could find it where it lies.
Pet. Who knows not where a wasp doth wear his sting?
In his tail.
Kath. In his tongue.
Pet. Whose tongue?
Kath. Yours, if you talk of tails; and so farewell.
Pet. What, with my tongue in your tail? nay, come again,
Good Kate; I am a gentleman.
Kath. That I'll try.
[*Striking him.*
Pet. I swear I'll cuff you, if you strike again.
Kath. So may you lose your arms:
If you strike me, you are no gentleman;
And if no gentleman, why, then no arms.
Pet. A herald, Kate? O, put me in thy books.
Kath. What is your crest? a coxcomb?
Pet. A combless cock, so Kate will be my hen.
Kath. No cock of mine, you crow too like a craven.[7]

[7] —— *a* craven.] A *craven* is a degenerate, dispirited cock. *Craven* was a term also applied to those who in appeals of battle

Pet. Nay, come, Kate, come; you must not look so sour.
Kath. It is my fashion, when I see a crab.
Pet. Why, here's no crab; and therefore look not sour.
Kath. There is, there is.
Pet. Then show it me.
Kath. Had I a glass, I would.
Pet. What, you mean my face?
Kath. Well aim'd of such a young one.
Pet. Now, by saint George, I am too young for you.
Kath. Yet you are wither'd.
Pet. 'Tis with cares.
Kath. I care not.
Pet. Nay, hear you, Kate: in sooth, you 'scape not so.
Kath. I chafe you, if I tarry; let me go.
Pet. No, not a whit; I find you passing gentle.
'Twas told me, you were rough, and coy, and sullen,
And now I find report a very liar;
For thou art pleasant, gamesome, passing courteous;
But slow in speech, yet sweet as spring-time flowers:
Thou canst not frown, thou canst not look askance,
Nor bite the lip, as angry wenches will;
Nor hast thou pleasure to be cross in talk;
But thou with mildness entertain'st thy wooers,
With gentle conference, soft and affable.
Why does the world report, that Kate doth limp?
O slanderous world! Kate, like the hazle-twig,
Is straight, and slender; and as brown in hue,
As hazle-nuts, and sweeter than the kernels.
O, let me see thee walk: thou dost not halt.
Kath. Go, fool, and whom thou keep'st command.
Pet. Did ever Dian so become a grove,

---

became recreant, and by pronouncing this word, called for quarter from their opponents; the consequence of which was they were for ever after deemed infamous.

As Kate this chamber with her princely gait?
O, be thou Dian, and let her be Kate;
And then let Kate be chaste, and Dian sportful!
Kath. Where did you study all this goodly speech?
Pet. It is extempore, from my mother-wit.
Kath. A witty mother! witness else her son.
Pet. Am I not wise?
Kath. Yes; keep you warm.
Pet. Marry, so I mean, sweet Katharine, in thy bed:
And therefore, setting all this chat aside,
Thus in plain terms: — Your father hath consented
That you shall be my wife; your dowry 'greed on;
And, will you, nill you, I will marry you.
Now, Kate, I am a husband for your turn;
For, by this light, whereby I see thy beauty,
(Thy beauty, that doth make me like thee well,)
Thou must be married to no man but me:
For I am he, am born to tame you Kate;
And bring you from a wild cat to a Kate†
Conformable, as other household Kates.
Here comes your father; never make denial,
I must and will have Katharine to my wife.

Re-enter Baptista, Gremio, *and* Tranio.

Bap. Now,
Signior Petruchio: How speed you with
My daughter?
Pet. How but well, sir? how but well?
It were impossible, I should speed amiss.
Bap. Why, how now, daughter Katharine? in your dumps?
Kath. Call you me, daughter? now I promise you,
You have show'd a tender fatherly regard,
To wish me wed to one half lunatick;
A mad-cap ruffian, and a swearing Jack,
That thinks with oaths to face the matter out.

† "a wild Kate to a Kate."—Malone.

Pet. Father, 'tis thus,—yourself and all the world,
That talk'd of her, have talk'd amiss of her;
If she be curst, it is for policy:
For she's not froward, but modest as the dove;
She is not hot, but temperate as the morn;
For patience she will prove a second Grissel;
And Roman Lucrece for her chastity:
And to conclude,—we have 'greed so well together,
That upon Sunday is the wedding-day.

Kath. I'll see thee hang'd on Sunday first.

Gre. Hark, Petruchio! she says, she'll see thee hang'd first.

Tra. Is this your speeding? nay, then, good night our part!

Pet. Be patient, gentlemen; I choose her for myself;
If she and I be pleas'd, what's that to you?
'Tis bargain'd 'twixt us twain, being alone,
That she shall still be curst in company.
I tell you, 'tis incredible to believe
How much she loves me: O, the kindest Kate!—
She hung about my neck; and kiss on kiss
She vied so fast [8], protesting oath on oath,
That in a twink she won me to her love.
O, you are novices! 'tis a world to see,[9]
How tame, when men and women are alone,
A meacock wretch [1] can make the curstest shrew.—
Give me thy hand, Kate: I will unto Venice,
To buy apparel 'gainst the wedding-day:—
Provide the feast, father, and bid the guests;
I will be sure, my Katharine shall be fine.

Bap. I know not what to say: but give me your hands;
God send you joy, Petruchio! 'tis a match.

[8] *She* vied *so fast,*] *Vye* and *revye* were terms at cards, now superseded by the more modern word, *brag.*

[9] ——*'tis a world to see,*] i. e. it is wonderful to see. This expression is often met with in old historians as well as dramatic writers.

[1] *A* meacock *wretch*—] i. e. a timorous, dastardly creature.

Gre. Tra. Amen, say we; we will be witnesses.
Pet. Father, and wife, and gentlemen, adieu:
I will to Venice, Sunday comes apace:——
We will have rings, and things, and fine array;
And kiss me, Kate, we will be married o'Sunday.
[*Exeunt* Petruchio *and* Katharine, *severally.*
Gre. Was ever match clapp'd up so suddenly?
Bap. Faith, gentlemen, now I play a merchant's part,
And venture madly on a desperate mart.
Tra. 'Twas a commodity lay fretting by you;
'Twill bring you gain, or perish on the seas.
Bap. The gain I seek is—quiet in the match.
Gre. No doubt, but he hath got a quiet catch.
But now, Baptista, to your younger daughter;—
Now is the day we long have looked for;
I am your neighbour, and was suitor first.
Tra. And I am one, that love Bianca more
Than words can witness, or your thoughts can guess.
Gre. Youngling! thou canst not love so dear as I.
Tra. Grey-beard! thy love doth freeze.
Gre. But thine doth fry.
Skipper, stand back; 'tis age, that nourisheth.
Tra. But youth, in ladies' eyes that flourisheth.
Bap. Content you, gentlemen; I'll compound this strife:
'Tis deeds must win the prize; and he, of both,
That can assure my daughter greatest dower,
Shall have Bianca's love.—
Say, signior Gremio, what can you assure her?
Gre. First, as you know, my house within the city
Is richly furnished with plate and gold;
Basons, and ewers, to lave her dainty hands:
My hangings all of Tyrian tapestry:
In ivory coffers I have stuff'd my crowns;
In cypress chests my arras, counterpoints,[2]

[2] —— *counterpoints,*] These coverings for beds are at present called *counterpanes;* but either mode of spelling is proper. *Counter-*

Costly apparel, tents and canopies,
Fine linen, Turkey cushions boss'd with pearl,
Valance of Venice gold in needle-work,
Pewter and brass, and all things that belong
To house, or house-keeping: then, at my farm
I have a hundred milch-kine to the pail,
Sixscore fat oxen standing in my stalls,
And all things answerable to this portion.
Myself am struck in years, I must confess;
And, if I die to-morrow, this is hers:
If, whilst I live, she will be only mine.

Tra. That, only, came well in——Sir, list to me,
I am my father's heir, and only son:
If I may have your daughter to my wife,
I'll leave her houses three or four as good,
Within rich Pisa walls, as any one
Old signior Gremio has in Padua;
Besides two thousand ducats by the year,
Of fruitful land, all which shall be her jointure.—
What, have I pinch'd you, signior Gremio?

Gre. Two thousand ducats by the year, of land!
My land amounts not to so much in all:
That she shall have; besides an argosy,
That now is lying in Marseilles' road:—
What, have I chok'd you with an argosy?

Tra. Gremio, 'tis known, my father hath no less
Than three great argosies; besides two galliasses,[3]
And twelve tight gallies: these I will assure her,
And twice as much, whate'er thou offer'st next.

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point is the monkish term for a particular species of musick, in which, notes of equal duration, but of different harmony, are set in opposition to each other. In like manner *counterpanes* were anciently composed of patch-work, and so contrived that every *pane* or partition in them, was contrasted with one of a different colour, though of the same dimensions. STEEVENS.

[3] ——*two* galliasses,] A *galeas* or *galliass*, is a heavy low-built vessel of burthen, with both sails and oars, partaking at once of the nature of a ship and a galley. STEEVENS.

Gre. Nay, I have offer'd all, I have no more;
And she can have no more than all I have;—
If you like me, she shall have me and mine.
Tra. Why, then the maid is mine from all the world,
By your firm promise; Gremio is out-vied.[4]
Bap. I must confess, your offer is the best;
And, let your father make her the assurance,
She is your own; else, you must pardon me:
If you should die before him, where's her dower?
Tra. That's but a cavil; he is old, I young.
Gre. And may not young men die, as well as old?
Bap. Well, gentlemen,
I am thus resolv'd:—On Sunday next you know,
My daughter Katharine is to be married:
Now, on the Sunday following, shall Bianca
Be bride to you, if you make this assurance;
If not, to signior Gremio:
And so I take my leave, and thank you both. [*Exit.*
Gre. Adieu, good neighbour.—Now I fear thee not;
Sirrah, young gamester[5], your father were a fool
To give thee all, and, in his waning age,
Set foot under thy table: Tut! a toy!
An old Italian fox is not so kind, my boy. [*Exit.*
Tra. A vengeance on your crafty wither'd hide!
Yet I have faced it with a card of ten.[6]
'Tis in my head to do my master good:—
I see no reason, but suppos'd Lucentio
Must get a father, call'd—suppos'd Vincentio;
And that's a wonder; fathers, commonly,

[4] —— *out-vied.*] This is a term at the old game of *gleek.* When one man was *vied* upon another, he was said to be *out-vied.*

[5] *Sirrah, young* gamester,] *Gamester,* in the present instance, has no reference to gaming, and only signifies—a wag, a frolicksome character.

[6] *Yet I have faced it with a* card of ten.] That is, with the highest card, in the old simple games of our ancestors.

Do get their children; but in this case of wooing,
A child shall get a sire, if I fail not of my cunning.
[*Exit.*

ACT III.

SCENE I. — *A Room in* Baptista's *House.*

Enter LUCENTIO, HORTENSIO, *and* BIANCA.

Luc. Fiddler, forbear; you grow too forward, sir:
Have you so soon forgot the entertainment
Her sister Katharine welcom'd you withal?
Hor. But, wrangling pedant, this is
The patroness of heavenly harmony:
Then give me leave to have prerogative;
And when in musick we have spent an hour,
Your lecture shall have leisure for as much.
Luc. Preposterous ass! that never read so far
To know the cause why musick was ordain'd!
Was it not, to refresh the mind of man,
After his studies, or his usual pain?
Then give me leave to read philosophy,
And, while I pause, serve in your harmony.
Hor. Sirrah, I will not bear these braves of thine.
Bian. Why, gentlemen, you do me double wrong,
To strive for that which resteth in my choice:
I am no breeching scholar[7] in the schools;
I'll not be tied to hours, nor 'pointed times,
But learn my lessons as I please myself.
And, to cut off all strife, here sit we down: —
Take you your instrument, play you the whiles;
His lecture will be done, ere you have tun'd.
Hor. You'll leave his lecture when I am in tune?
[*To* BIANCA. — HORTENSIO *retires.*

[7] —— *no* breeching *scholar* —] i. e. no school-boy liable to corporal correction.

Luc. That will be never;—tune your instrument.

Bian. Where left we last?

Luc. Here, madam: ——

Hac ibat Simois; hic est Sigeia tellus;
Hic steterat Priami regia celsa senis.

Bian. Construe them.

Luc. *Hac ibat*, as I told you before, — *Simois*, I am Lucentio, — *hic est*, son unto Vincentio of Pisa, — *Sigeia tellus*, disguised thus to get your love; — *Hic steterat*, and that Lucentio that comes a wooing, — *Priami*, is my man Tranio, — *regia*, bearing my port, — *celsa senis*, that we might beguile the old pantaloon.[8]

Hor. Madam, my instrument's in tune. [*Returning.*

Bian. Let's hear; — [Hortensio *plays.*

O fye! the treble jars.

Luc. Spit in the hole, man, and tune again.

Bian. Now let me see if I can construe it: *Hac ibat Simois*, I know you not; *hic est Sigeia tellus*, I trust you not; — *Hic steterat Priami*, take heed he hear us not; — *regia*, presume not: — *celsa senis*, despair not.

Hor. Madam, 'tis now in tune.

Luc. All but the base.

Hor. The base is right; 'tis the base knave that jars.
How fiery and forward our pedant is!
Now, for my life, the knave doth court my love:
Pedascule[9], I'll watch you better yet.

Bian. In time I may believe, yet I mistrust.

Luc. Mistrust it not; for, sure, Æacides
Was Ajax, — call'd so from his grandfather.

Bian. I must believe my master; else, I promise you,
I should be arguing still upon that doubt,
But let it rest. — Now, Licio, to you: —
Good masters, take it not unkindly, pray,
That I have been thus pleasant with you both.

[8] —— *pantaloon.*] The old cully in Italian farces.

[9] *Pedascule,*] *Pedascule,* from *pedant.*

Hor. You may go walk, [*to* LUCENTIO] and give me leave awhile;
My lessons make no musick in three parts.
Luc. Are you so formal, sir? well, I must wait,
And watch withal; for, but I be deceiv'd,[1]
Our fine musician groweth amorous. [*Aside.*
Hor. Madam, before you touch the instrument,
To learn the order of my fingering,
I must begin with rudiments of art;
To teach you gamut in a briefer sort,
More pleasant, pithy, and effectual,
Than hath been taught by any of my trade:
And there it is in writing, fairly drawn.
Bian. Why, I am past my gamut long ago.
Hor. Yet read the gamut of Hortensio.
Bian. [*reads.*] Gamut *I am, the ground of all accord,*
A re, *to plead Hortensio's passion;*
B mi, *Bianca, take him for thy lord,*
C faut, *that loves with all affection:*
D sol re, *one cliff, two notes have I;*
E la mi, *show pity, or I die.*
Call you this — gamut? tut! I like it not:
Old fashions please me best; I am not so nice,
To change true rules for odd inventions.

Enter a Servant.

Serv. Mistress, your father prays you leave your books,
And help to dress your sister's chamber up;
You know, to-morrow is the wedding day.
Bian. Farewell, sweet masters, both; I must be gone.
[*Exeunt* BIANCA *and* Servant.
Luc. 'Faith, mistress, then I have no cause to stay.
[*Exit.*
Hor. But I have cause to pry into this pedant;
Methinks he looks as though he were in love: —

[1] —— but *I be deceiv'd,*] *But*, i. e. *unless.*

Yet if thy thoughts, Bianca, be so humble,
To cast thy wand'ring eyes on every stale,
Seize thee, that list: If once I find thee ranging,
Hortensio will be quit with thee by changing. [*Exit.*

SCENE II.

The same. Before Baptista's *House.*

Enter Baptista, Gremio, Tranio, Katharine, Bianca, Lucentio, *and* Attendants.

Bap. Signior Lucentio, [*to* Tranio,] this is the 'pointed day
That Katharine and Petruchio should be married,
And yet we hear not of our son-in-law:
What will be said? what mockery will it be,
To want the bridegroom, when the priest attends
To speak the ceremonial rites of marriage?
What says Lucentio to this shame of ours?

Kath. No shame but mine: I must, forsooth, be forc'd
To give my hand, oppos'd against my heart,
Unto a mad-brain rudesby, full of spleen;[2]
Who woo'd in haste, and means to wed at leisure.
I told you, I, he was a frantick fool,
Hiding his bitter jests in blunt behaviour:
And, to be noted for a merry man,
He'll woo a thousand, 'point the day of marriage,
Make friends, invite, yes†, and proclaim the banns;
Yet never means to wed where he hath woo'd.
Now must the world point at poor Katharine,
And say, — *Lo, there is mad Petruchio's wife,*
If it would please him come and marry her.

[2] ——*full of* spleen;] that is, full of *humour, caprice,* and *inconstancy.* Johnson.

† Mr. Malone reads, "invite them, and," &c.

Tra. Patience, good Katharine, and Baptista too;
Upon my life, Petruchio means but well,
Whatever fortune stays him from his word:
Though he be blunt, I know him passing wise;
Though he be merry, yet withal he's honest.

Kath. 'Would Katharine had never seen him though!
[*Exit, weeping, followed by* BIANCA, *and others.*

Bap. Go, girl; I cannot blame thee now to weep;
For such an injury would vex a saint,†
Much more a shrew of thy impatient humour.

Enter BIONDELLO.

Bion. Master, master! news, old news, and such news as you never heard of!

Bap. Is it new and old too? how may that be?

Bion. Why, is it not news, to hear of Petruchio's coming?

Bap. Is he come?

Bion. Why, no, sir.

Bap. What then?

Bion. He is coming.

Bap. When will he be here?

Bion. When he stands where I am, and sees you there.

Tra. But, say, what:—To thine old news.

Bion. Why, Petruchio is coming, in a new hat, and an old jerkin; a pair of old breeches, thrice turned; a pair of boots that have been candle-cases, one buckled, another laced; an old rusty sword ta'en out of the town armory, with a broken hilt, and chapeless; with two broken points[3]: His horse hipped with an old mothy saddle, the stirrups of no kindred: besides, possessed with the glanders, and like to mose in the chine; troubled with the lampass, infected with the

† "vex a very saint,"—MALONE.

[3] —— *two broken* points:] i. e. two broken *tags* to the laces.

fashions[4], full of wind-galls, sped with spavins, raied with the yellows, past cure of the fives, stark spoiled with the staggers, begnawn with the bots; swayed in the back, and shoulder-shotten; ne'er legged before[5], and with a half-checked bit, and a head-stall of sheep's leather; which, being restrained to keep him from stumbling, hath been often burst, and now repaired with knots: one girt six times pieced, and a woman's crupper of velure[6], which hath two letters for her name, fairly set down in studs, and here and there pieced with packthread.

Bap. Who comes with him?

Bion. O, sir, his lackey, for all the world caparisoned like the horse; with a linen stock[7] on one leg, and a kersey boot-hose on the other, gartered with a red and blue list; an old hat, and *The humour of forty fancies* pricked in't for a feather[8]: a monster, a very monster in apparel; and not like a christian footboy, or a gentleman's lackey.

Tra. 'Tis some odd humour pricks him to this fashion——
Yet oftentimes he goes but mean apparell'd.

Bap. I am glad he is come, howsoe'er he comes.

Bion. Why, sir, he comes not.

Bap. Didst thou not say, he comes?

[4] —— *infected with the* fashions,—— *past cure of the* fives,] *Fashions.* So called in the West of England, but by the best writers on farriery, *farcens* or *farcy*. *Fives.* So called in the West: *vives* elsewhere, and *avives* by the French; a distemper in horses, little differing from the strangles. Grey.

[5] —— ne'er *legged before.*] i. e. founder'd in his fore-feet.

[6] —— *crupper of* velure,] *Velure* is *velvet*. *Velours*, Fr.

[7] —— *stock*—] i. e. *stocking*.

[8] —— *an old hat, and* The humour of forty fancies *pricked in't for a feather:*] This was some ballad or drollery at that time, which the poet here ridicules, by making Petruchio prick it up in his foot-boy's hat for a feather. His speakers are perpetually quoting scraps and stanzas of old ballads, and often very obscurely; for, so well are they adapted to the occasion, that they seem of a piece with the rest. Warburton.

Bion. Who? that Petruchio came?
Bap. Ay, that Petruchio came.
Bion. No, sir; I say, his horse comes with him on his back.
Bap. Why, that's all one.
Bion. Nay, by saint Jamy, I hold you a penny,
A horse and a man is more than one, and yet not many.

Enter PETRUCHIO *and* GRUMIO.

Pet. Come, where be these gallants? who is at home?
Bap. You are welcome, sir.
Pet. And yet I come not well.
Bap. And yet you halt not.
Tra. Not so well apparell'd
As I wish you were.
Pet. Were it better I should rush in thus.
But where is Kate? where is my lovely bride?—
How does my father?—Gentles, methinks you frown:
And wherefore gaze this goodly company;
As if they saw some wondrous monument,
Some comet, or unusual prodigy?
Bap. Why, sir, you know, this is your wedding-day:
First were we sad, fearing you would not come;
Now sadder, that you come so unprovided.
Fye! doff this habit, shame to your estate,
An eye-sore to our solemn festival.
Tra. And tell us, what occasion of import
Hath all so long detain'd you from your wife,
And sent you hither so unlike yourself?
Pet. Tedious it were to tell, and harsh to hear:
Sufficeth, I am come to keep my word,
Though in some part enforced to digress;[9]
Which at more leisure, I will so excuse
As you shall well be satisfied withal.
But, where is Kate? I stay too long from her;
The morning wears, 'tis time we were at church.

[9] —— *to digress;*] To deviate from my promise.

Tra. See not your bride in these unreverent robes;
Go to my chamber, put on clothes of mine.
Pet. Not I, believe me: thus I'll visit her.
Bap. But thus, I trust, you will not marry her.
Pet. Good sooth, even thus: therefore have done with words;
To me she's married, not unto my clothes:
Could I repair what she will wear in me,
As I can change these poor accoutrements,
'Twere well for Kate, and better for myself.
But what a fool am I, to chat with you,
When I should bid good-morrow to my bride,
And seal the title with a lovely kiss?
[*Exeunt* Petruchio, Grumio, *and* Biondello.
Tra. He hath some meaning in his mad attire:
We will persuade him, be it possible,
To put on better ere he go to church.
Bap. I'll after him, and see the event of this. [*Exit.*
Tra. But, sir, to her love concerneth us to add
Her father's liking: Which to bring to pass,
As I before imparted to your worship,
I am to get a man,—whate'er he be,
It skills not much; we'll fit him to our turn,—
And he shall be Vincentio of Pisa;
And make assurance, here in Padua,
Of greater sums than I have promised.
So shall you quietly enjoy your hope,
And marry sweet Bianca with consent.
Luc. Were it not that my fellow schoolmaster
Doth watch Bianca's steps so narrowly,
'Twere good, methinks, to steal our marriage;
Which once perform'd, let all the world say—no,
I'll keep mine own despite of all the world.
Tra. That by degrees we mean to look into,
And watch our 'vantage in this business:
We'll over-reach the greybeard, Gremio,
The narrow-prying father, Minola:

The quaint musician, amorous Licio;
All for my master's sake, Lucentio. —

Re-enter GREMIO.

Signior Gremio! came you from the church?
Gre. As willingly as e'er I came from school?
Tra. And is the bride and bridegroom coming home?
Gre. A bridegroom, say you? 'tis a groom, indeed,
A grumbling groom, and that the girl shall find.
Tra. Curster than she? why, 'tis impossible.
Gre. Why, he's a devil, a devil, a very fiend.
Tra. Why, she's a devil, a devil, the devil's dam.
Gre. Tut! she's a lamb, a dove, a fool to him.
I'll tell you, sir Lucentio; When the priest
Should ask — if Katharine should be his wife,
Ay, by gogs-wouns, quoth he; and swore so loud
That, all amaz'd, the priest let fall the book:
And, as he stoop'd again to take it up,
The mad-brain'd bridegroom took him such a cuff,
That down fell priest and book, and book and priest;
Now take them up, quoth he, *if any list.*
Tra. What said the wench, when he arose again?
Gre. Trembled and shook; for why, he stamp'd and swore,
As if the vicar meant to cozen him.
But after many ceremonies done,
He calls for wine; — *A health*, quoth he; as if
He had been abroad, carousing to his mates
After a storm: — Quaff'd off the muscadel,[1]
And threw the sops all in the sexton's face;
Having no other reason, —
But that his beard grew thin and hungerly,

[1] —— *Quaff'd off the* muscadel,] The fashion of introducing a bowl of wine into the church at a wedding, to be drank by the bride and bridegroom, and persons present, was very anciently a constant ceremony; and, as appears from this passage, not abolished in our author's age.

And seem'd to ask him sops as he was drinking.
This done, he took the bride about the neck;
And kiss'd her lips[2] with such a clamorous smack,
That, at the parting, all the church did echo.
† I, seeing this, came thence for very shame;
And after me, I know, the rout is coming:
Such a mad marriage never was before;
Hark, hark! I hear the minstrels play. [*Musick.*

Enter Petruchio, Katharina, Bianca, Baptista, Hortensio, Grumio, *and train.*

Pet. Gentlemen and friends, I thank you for your pains:
I know, you think to dine with me to-day,
And have prepar'd great store of wedding cheer;
But so it is, my haste doth call me hence,
And therefore here I mean to take my leave.
Bap. Is't possible, you will away to-night?
Pet. I must away to-day, before night come:—
Make it no wonder; if you knew my business,
You would entreat me rather go than stay.
And, honest company, I thank you all,
That have beheld me give away myself
To this most patient, sweet, and virtuous wife:
Dine with my father, drink a health to me;
For I must hence, and farewell to you all.
Tra. Let us entreat you stay till after dinner.
Pet. It may not be.
Gre. Let me entreat you.
Pet. It cannot be.
Kath. Let me entreat you.
Pet. I am content.
Kath. Are you content to stay?

[2] *And* kiss'd *her lips*—] This also is a very ancient custom, as appears from the following rubrick: "Surgant ambo, sponsus et sponsa, et accipiat sponsus pacem à sacerdote, et ferat sponsæ, *osculans eam*, et nimenem alium, nec ipse, nec ipsa." *Manuale Sarum.* Paris, 1533, 4to. fol. 69.

† "And I, seeing this," &c.—Malone.

Pet. I am content you shall entreat me stay;
But yet not stay, entreat me how you can.
Kath. Now, if you love me, stay.
Pet. Grumio, my horses. †
Gru. Ay, sir, they be ready; the oats have eaten the horses.
Kath. Nay, then,
Do what thou canst, I will not go to-day;
No, nor to-morrow, nor till I please myself.
The door is open, sir, there lies your way,
You may be jogging, while your boots are green;
For me, I'll not be gone, till I please myself:
'Tis like, you'll prove a jolly surly groom,
That take it on you at the first so roundly.
Pet. O, Kate, content thee; pr'ythee be not angry.
Kath. I will be angry; What hast thou to do? —
Father, be quiet: he shall stay my leisure.
Gre. Ay, marry, sir: now it begins to work.
Kath. Gentlemen, forward to the bridal dinner: —
I see, a woman may be made a fool,
If she had not a spirit to resist.
Pet. They shall go forward, Kate, at thy command: ——
Obey the bride, you that attend on her:
Go to the feast, revel and domineer,
Carouse full measure to her maidenhead,
Be mad and merry, —— or go hang yourselves;
But for my bonny Kate, she must with me.
Nay, look not big, nor stamp, nor stare, nor fret;
I will be master of what is mine own:
She is my goods, my chattels; she is my house,
My household-stuff, my field, my barn,
My horse, my ox, my ass, my any thing;
And here she stands, touch her whoever dare;
I'll bring my action on the proudest he
That stops my way in Padua. —— Grumio,

† "my horse."—MALONE.

Draw forth thy weapon, we're beset with thieves;
Rescue thy mistress, if thou be a man: —
Fear not sweet wench, they shall not touch thee, Kate;
I'll buckler thee against a million.

[*Exeunt* Petruchio, Katharine, *and* Grumio.

Bap. Nay, let them go, a couple of quiet ones.

Gre. Went they not quickly, I should die with laughing.

Tra. Of all mad matches, never was the like!

Luc. Mistress, what's your opinion of your sister?

Bian. That, being mad herself, she's madly mated.

Gre. I warrant him, Petruchio is Kated.

Bap. Neighbours and friends, though bride and bridegrooom wants
For to supply the places at the table,
You know, there wants no junkets at the feast; —
Lucentio, you shall supply the bridegroom's place;
And let Bianca take her sister's room.

Tra. Shall sweet Bianca practise how to bride it?

Bap. She shall, Lucentio. — Come, gentlemen, let's go. [*Exeunt.*

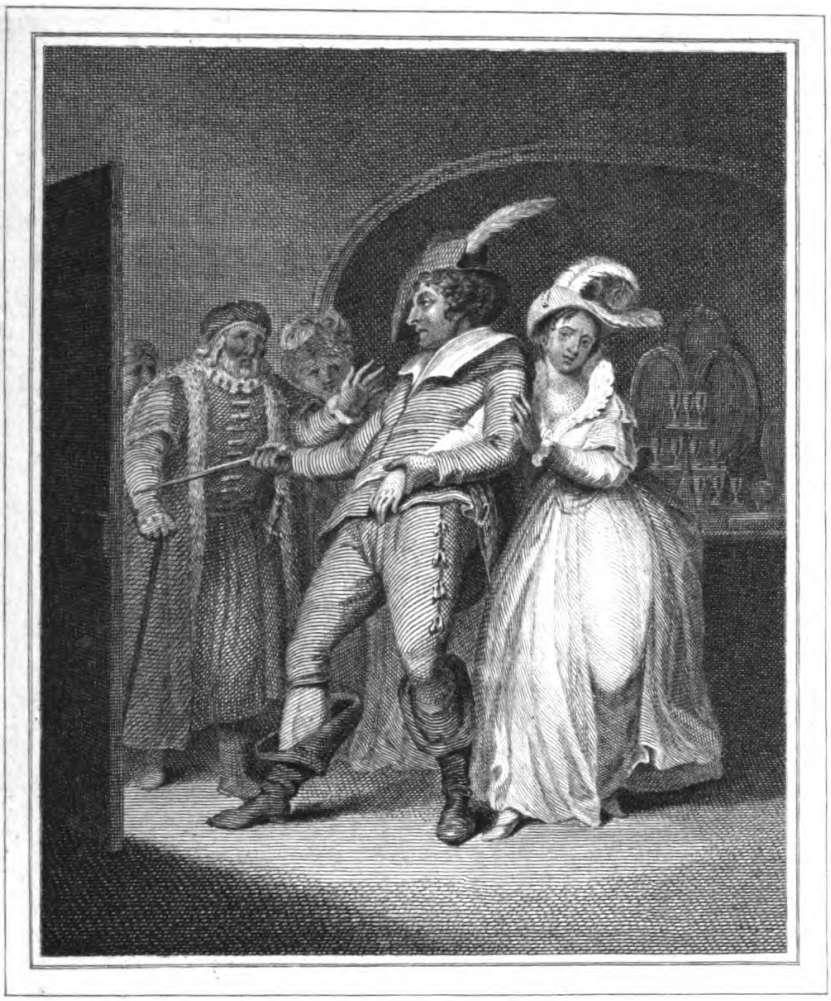
ACT IV.

SCENE I. — *A Hall in* Petruchio's *Country House.*

Enter Grumio.

Gru. Fye, fye, on all tired jades! on all mad masters! and all foul ways! Was ever man so beaten? was ever man so rayed[3]? was ever man so weary? I am sent before to make a fire, and they are coming after to warm them. Now, were not I a little pot, and soon hot, my very lips might freeze to my teeth, my tongue to the roof of my mouth, my heart in my belly, ere I

[3] —— *man so* rayed?] i. e. *bewrayed*, made dirty.



TAMING OF THE SHREW

PET. FEAR NOT, SWEET WENCH, THEY SHALL NOT TOUCH THEE KATE,
I'LL BUCKLER THEE AGAINST A MILLION.

Act 3 Sc. 2.

London. Published by F. C & J. Rivington, and Partners. Feb.y 1823.

should come by a fire to thaw me:— But, I, with blowing the fire, shall warm myself; for, considering the weather, a taller man than I will take cold. Holla, hoa! Curtis!

Enter CURTIS.

Curt. Who is that, calls so coldly?

Gru. A piece of ice: If thou doubt it, thou may'st slide from my shoulder to my heel, with no greater a run but my head and my neck. A fire, good Curtis.

Curt. Is my master and his wife coming, Grumio?

Gru. O, ay, Curtis, ay: and therefore fire, fire; cast on no water.

Curt. Is she so hot a shrew as she's reported?

Gru. She was, good Curtis, before this frost: but, thou know'st, winter tames man, woman, and beast; for it hath tamed my old master, and my new mistress, and myself, fellow Curtis.

Curt. Away, you three inch fool! I am no beast.

Gru. Am I but three inches? why, thy horn is a foot; and so long am I, at the least. But wilt thou make a fire, or shall I complain on thee to our mistress, whose hand (she being now at hand,) thou shall soon feel, to thy cold comfort, for being slow in thy hot office?

Curt. I pr'ythee, good Grumio, tell me, How goes the world?

Gru. A cold world, Curtis, in every office but thine; and, therefore, fire: Do thy duty, and have thy duty; for my master and mistress are almost frozen to death.

Curt. There's fire ready; And, therefore, good Grumio, the news?

Gru. Why, *Jack boy! ho boy*[4]*!* and as much news as thou wilt.

[4] —— *Jack boy! ho boy!*] is the beginning of an old round in three parts.

Curt. Come, you are so full of conycatching:—

Gru. Why, therefore, fire; for I have caught extreme cold. Where's the cook? is supper ready, the house trimmed, rushes strewed, cobwebs swept; the serving-men in their new fustian, their white stockings, and every officer his wedding-garment on? Be the jacks fair within, the jills fair without[5], the carpets laid[6], and every thing in order?

Curt. All ready: And, therefore, I pray thee, news?

Gru. First, know, my horse is tired; my master and mistress fallen out.

Curt. How?

Gru. Out of their saddles into the dirt; And thereby hangs a tale.

Curt. Let's ha't, good Grumio.

Gru. Lend thine ear.

Curt. Here.

Gru. There. [*Striking him.*

Curt. This is to feel a tale, not to hear a tale.

Gru. And therefore 'tis called a sensible tale: and this cuff was but to knock at your ear, and beseech listening. Now I begin: *Imprimis*, we came down a foul hill, my master riding behind my mistress:—

Curt. Both on one horse?

Gru. What's that to thee?

Curt. Why, a horse.

Gru. Tell thou the tale:——But hadst thou not crossed me, thou should'st have heard how her horse fell, and she under her horse; thou should'st have heard, in how miry a place: how she was bemoiled;[7]

[5] —— *Be the jacks fair within, the jills fair without,*] i. e. Are the drinking vessels clean, and the maid servants dressed? Probably the poet meant to play upon the words *Jack* and *Jill*, which signify *two drinking measures*, as well as *men* and *maid servants*.

[6] —— *the carpets laid,*] In our author's time it was customary to cover tables with carpets. Floors, as appears from the present passage and others, were strewed with rushes.

[7] —— *bemoiled:*] i. e. *be-draggled; bemired.*

how, he left her with the horse upon her; how he beat me because her horse stumbled; how she waded through the dirt to pluck him off me; how he swore: how she prayed—that never pray'd before; how I cried; how the horses ran away; how her bridle was burst[8]; how I lost my crupper; with many things of worthy memory; which now shall die in oblivion, and thou return unexperienced to thy grave.

Curt. By this reckoning, he is more shrew than she.[9]

Gru. Ay; and that, thou and the proudest of you all shall find, when he comes home. But what talk I of this?—call forth Nathaniel, Joseph, Nicholas, Philip, Walter, Sugarsop, and the rest; let their heads be sleekly combed, their blue coats brushed[1], and their garters of an indifferent knit[2]: let them curtsey with their left legs; and not presume to touch a hair of my master's horse-tail till they kiss their hands. Are they all ready?

Curt. They are.

Gru. Call them forth.

Curt. Do you hear, ho? you must meet my master, to countenance my mistress.

Gru. Why she hath a face of her own.

Curt. Who knows not that?

Gru. Thou, it seems; that callest for company to countenance her.

Curt. I call them forth to credit her.

Gru. Why, she comes to borrow nothing of them.

[8] —— *was* burst;] i. e. *broken.*

[9] —— *he is more* shrew *than she.*] The term *shrew* was anciently applicable to either sex.

[1] —— *their* blue coats brushed,] The dress of servants at the time.

[2] —— *garters of an* indifferent *knit:*] Perhaps by "garters of an *indifferent* knit," the author meant *parti-colour'd* garters; garters of a *different* knit. In Shakspeare's time *indifferent* was sometimes used for *different.*

Enter several Servants.

Nath. Welcome home, Grumio.

Phil. How now, Grumio?

Jos. What, Grumio!

Nich. Fellow Grumio!

Nath. How now, old lad?

Gru. Welcome, you;—how now, you;—what, you;—fellow, you;—and thus much for greeting. Now, my spruce companions, is all ready, and all things neat?

Nath. All things is ready: How near is our master?

Gru. E'en at hand, alighted by this; and therefore be not,—— Cock's passion, silence!—— I hear my master.

Enter Petruchio *and* Katharina.

Pet. Where be these knaves? What, no man at door,
To hold my stirrup, nor to take my horse!
Where is Nathaniel; Gregory, Philip?——

All Serv. Here, here, sir; here, sir.

Pet. Here, sir! here, sir! here, sir! here sir!—
You logger-headed and unpolish'd grooms!
What, no attendance? no regard? no duty?—
Where is the foolish knave I sent before?

Gru. Here, sir; as foolish as I was before.

Pet. You peasant swain! you whoreson malt-horse drudge!
Did I not bid thee meet me in the park,
And bring along these rascal knaves with thee?

Gru. Nathaniel's coat, sir, was not fully made,
And Gabriel's pumps were all unpink'd i'the heel;
There was no link[3] to colour Peter's hat,
And Walter's dagger was not come from sheathing:

[3] —— *no* link *to colour Peter's hat,*] A *link* is a torch of pitch.

There were none fine, but Adam, Ralph, and Gregory;
The rest were ragged, old, and beggarly;
Yet, as they are, here are they come to meet you.
Pet. Go, rascals, go, and fetch my supper in. —
[*Exeunt some of the* Servants.
Where is the life that late I led —[4] [Sings.
Where are those —— sit down, Kate, and welcome.
Soud, soud, soud, soud![5]

Re-enter Servants, *with supper.*

Why, when, I say? — Nay, good sweet Kate, be merry.
Off with my boots, you rogues, you villains; When?
It was the friar of orders grey,[6]
As he forth walked on his way: —

Out, out, you rogue! you pluck my foot awry:
Take that, and mend the plucking off the other. —
[*Strikes him.*
Be merry, Kate: some water, here; what, ho! —
Where's my spaniel Troilus? — Sirrah, get you hence,
And bid my cousin Ferdinand come hither:
[*Exit* Servant.

[4] *Where,* &c.] A scrap of some old ballad. Ancient Pistol elsewhere quotes the same line. In an old black letter book intituled, *A gorgious Gallery of gallant Inventions*, London, 1578, 4to. is a song to the tune of *Where is the life that late I led.*

[5] *Soud, soud,* &c.] This, I believe, is a word coined by our poet, to express the noise made by a person heated and fatigued. MALONE.

[6] *It was the friar of orders grey,*] Dispersed through Shakspeare's plays are many little fragments of ancient ballads, the entire copies of which cannot now be recovered. Many of these being of the most beautiful and pathetic simplicity, Dr. Percy has selected some of them, and connected them together with a few supplemental stanzas; a work, which at once demonstrates his own poetical abilities, as well as his respect to the truly venerable remains of our most ancient bards. STEEVENS.

One, Kate, that you must kiss, and be acquainted with. —
Where are my slippers? — Shall I have some water?
[*A bason is presented to him.*
Come, Kate, and wash[7], and welcome heartily: —
[Servant *lets the ewer fall.*
You whoreson villain! will you let it fall? [*Strikes him.*

Kath. Patience, I pray you; 'twas a fault unwilling.

Pet. A whoreson, beetleheaded, flap-ear'd knave!
Come, Kate, sit down; I know you have a stomach.
Will you give thanks, sweet Kate; or else shall I?
What is this? mutton?

1 *Serv.* Ay.

Pet. Who brought it?

1 *Serv.* I.

Pet. 'Tis burnt; and so is all the meat:
What dogs are these? — Where is the rascal cook?
How durst you, villains, bring it from the dresser,
And serve it thus to me that love it not?
There, take it to you, trenchers, cups, and all:
[*Throws the meat, &c. about the stage.*
You heedless joltheads, and unmanner'd slaves!
What, do you grumble? I'll be with you straight.

Kath. I pray you, husband, be not so disquiet;
The meat was well, if you were so contented.

Pet. I tell thee, Kate, 'twas burnt and dried away:
And I expressly am forbid to touch it,
For it engenders choler, planteth anger;
And better 'twere that both of us did fast, —
Since, of ourselves, ourselves are cholerick, —
Than feed it with such over-roasted flesh.
Be patient; to-morrow it shall be mended,

[7] *Come, Kate, and* wash,] It was the custom in our author's time, (and long before,) to wash the hands immediately before dinner and supper, as well as afterwards. As our ancestors eat with their fingers, which might not be over-clean before meals, and after them must be greasy, we cannot wonder at such repeated ablutions. Steevens.

And, for this night, we'll fast for company: —
Come, I will bring thee to thy bridal chamber.

[*Exeunt* PETRUCHIO, KATHARINA, *and* CURTIS.

Nath. [*advancing.*] Peter, didst ever see the like?
Peter. He kills her in her own humour.

Re-enter CURTIS.

Gru. Where is he?
Curt. In her chamber,
Making a sermon of continency to her:
And rails, and swears, and rates; that she, poor soul,
Knows not which way to stand, to look, to speak;
And sits as one new-risen from a dream.
Away, away! for he is coming hither. [*Exeunt.*

Re-enter PETRUCHIO.

Pet. Thus have I politically begun my reign,
And 'tis my hope to end successfully:
My falcon now is sharp, and passing empty:
And, till she stoop, she must not be full-gorg'd,
For then she never looks upon her lure.[8]
Another way I have to man my haggard,[9]
To make her come, and know her keeper's call,
That is, to watch her, as we watch these kites,
That bate[1], and beat, and will not be obedient.
She eat no meat to-day, nor none shall eat;
Last night she slept not, nor to-night she shall not;
As with the meat, some undeserved fault

8 ——*full gorg'd*, &c.] A hawk too much fed was never tractable. The *lure* was only a thing stuffed like that kind of bird which the hawk was designed to pursue. The use of the *lure* was to tempt him back after he had flown.

9 —— *to* man *my* haggard,] A *haggard* is a *wild-hawk;* to *man* a hawk is to *tame* her.

1 *That* bate,] To *bate* is to *flutter* as a hawk does when it swoops upon its prey.

I'll find about the making of the bed;
And here I'll fling the pillow, there the bolster,
This way the coverlet, another way the sheets: —
Ay, and amid this hurly, I intend,[2]
That all is done in reverend care of her;
And, in conclusion, she shall watch all night:
And, if she chance to nod, I'll rail, and brawl,
And with the clamour keep her still awake.
This is a way to kill a wife with kindness;
And thus I'll curb her mad and headstrong humour: —
He that knows better how to tame a shrew,
Now let him speak; 'tis charity to show. [*Exit.*

SCENE II.

Padua. *Before* Baptista's *House.*

Enter Tranio, *and* Hortensio.

Tra. Is't possible, friend Licio, that Bianca †
Doth fancy any other but Lucentio?
I tell you, sir, she bears me fair in hand.
Hor. Sir, to satisfy you in what I have said,
Stand by, and mark the manner of his teaching.
[*They stand aside.*

Enter Bianca *and* Lucentio.

Luc. Now, mistress, profit you in what you read?
Bian. What, master, read you? first resolve me that.
Luc. I read that I profess, the art to love.
Bian. And may you prove, sir, master of your art!
Luc. While you, sweet dear, prove mistress of my heart. [*They retire.*

[2] —— *amid this hurly, I* intend,] *Intend* is sometimes used by our author for *pretend.*

† "that mistress Bianca"—Malone.

Hor. Quick proceeders, marry! Now, tell me, I pray,
You that durst swear that your mistress Bianca
Lov'd none in the world so well as Lucentio.
Tra. O despiteful love! unconstant womankind!—
I tell thee, Licio, this is wonderful.
Hor. Mistake no more: I am not Licio,
Nor a musician, as I seem to be;
But one that scorn to live in this disguise,
For such a one as leaves a gentleman,
And makes a god of such a cullion:[3]
Know, sir, that I am call'd — Hortensio.
Tra. Signior Hortensio, I have often heard
Of your entire affection to Bianca;
And since mine eyes are witness of her lightness,
I will with you, — if you be so contented, —
Forswear Bianca and her love for ever.
Hor. See, how they kiss and court! —— Signior Lucentio,
Here is my hand, and here I firmly vow —
Never to woo her more; but do forswear her,
As one unworthy all the former favours
That I have fondly flatter'd her withal.
Tra. And here I take the like unfeigned oath,
Ne'er to marry with her though she would entreat:
Fye on her! see, how beastly she doth court him.
Hor. 'Would, all the world, but he, had quite forsworn!
For me, — that I may surely keep mine oath,
I will be married to a wealthy widow,
Ere three days pass; which hath as long lov'd me,
As I have lov'd this proud disdainful haggard:
And so farewell, signior Lucentio. —
Kindness in women, not their beauteous looks,

[3] —— *cullion:*] A term of degradation, with no very decided meaning: a despicable fellow, a fool, &c.

Shall win my love: — and so I take my leave,
In resolution as I swore before.

[*Exit* Hortensio. — Lucentio *and* Bianca *advance.*

Tra. Mistress Bianca, bless you with such grace
As 'longeth to a lover's blessed case!
Nay, I have ta'en you napping, gentle love;
And have forsworn you, with Hortensio.

Bian. Tranio, you jest; But have you both forsworn me?

Tra. Mistress, we have.

Luc. Then we are rid of Licio.

Tra. I'faith, he'll have a lusty widow now,
That shall be woo'd and wedded in a day.

Bian. God give him joy!

Tra. Ay, and he'll tame her.

Bian. He says so, Tranio.

Tra. 'Faith, he is gone unto the taming-school.

Bian. The taming-school! what, is there such a place?

Tra. Ay, mistress, and Petruchio is the master;
That teacheth tricks eleven and twenty long, —
To tame a shrew, and charm her chattering tongue.

Enter Biondello, *running.*

Bion. O master, master, I have watch'd so long
That I'm dog-weary; but at last I spied
An ancient angel [4] coming down the hill,
Will serve the turn.

Tra. What is he, Biondello?

Bion. Master, a mercatanté [5] or a pedant,

[4] *An ancient* angel—] For *angel* Mr. Theobald, and after him Sir T. Hanmer and Dr. Warburton, read *engle*, or a *gull*, but *angel* may mean *messenger.*

[5] *Master, a* mercatantè,] The old editions read *marcantant.* The Italian word *mercatantè* is frequently used in the old plays for a merchant, and therefore I have made no scruple of placing it here. Steevens.

I know not what; but formal in apparel,
In gait and countenance surely like a father.
Luc. And what of him, Tranio?
Tra. If he be credulous, and trust my tale,
I'll make him glad to seem Vincentio;
And give assurance to Baptista Minola,
As if he were the right Vincentio.
Take in your love, and then let me alone.
[*Exeunt* LUCENTIO *and* BIANCA.

Enter a Pedant.

Ped. God save you, sir!
Tra. And you, sir! you are welcome.
Travel you far on, or are you at the furthest?
Ped. Sir, at the furthest for a week or two;
But then up further; and as far as Rome;
And so to Tripoly, if God lend me life.
Tra. What countryman, I pray?
Ped. Of Mantua.
Tra. Of Mantua, sir?—marry, God forbid!
And come to Padua, careless of your life?
Ped. My life, sir! how, I pray? for that goes hard.
Tra. 'Tis death for any one in Mantua
To come to Padua; Know you not the cause?
Your ships are staid at Venice; and the duke
(For private quarrel 'twixt your duke and him,)
Hath publish'd and proclaim'd it openly:
'Tis marvel; but that you're but newly come,
You might have heard it else proclaim'd about.
Ped. Alas, sir, it is worse for me than so;
For I have bills for money by exchange
From Florence, and must here deliver them.
Tra. Well, sir, to do you courtesy,
This will I do, and this will I advise you:
First, tell me, have you ever been at Pisa?
Ped. Ay, sir, in Pisa have I often been;
Pisa, renowned for grave citizens.

Tra. Among them, know you one Vincentio?
Ped. I know him not, but I have heard of him.
A merchant of incomparable wealth.
Tra. He is my father, sir; and, sooth to say,
In countenance somewhat doth resemble you.
Bion. As much as an apple doth an oyster, and all one. [*Aside.*
Tra. To save your life in this extremity,
This favour will I do you for his sake;
And think it not the worst of all your fortunes,
That you are like to sir Vincentio.
His name and credit shall you undertake,
And in my house you shall be friendly lodg'd; —
Look, that you take upon you as you should;
You understand me, sir; — so shall you stay
Till you have done your business in the city:
If this be courtesy, sir, accept of it.
Ped. O, sir, I do; and will repute you ever
The patron of my life and liberty.
Tra. Then go with me, to make the matter good.
This, by the way, I let you understand;
My father is here look'd for every day,
To pass assurance[6] of a dower in marriage
'Twixt me and one Baptista's daughter here:
In all these circumstances I'll instruct you;
Go with me, sir, to clothe you as becomes you.[7]
[*Exeunt.*

[6] *To pass* assurance—] *To pass assurance* means to make a conveyance or deed. Deeds are by law-writers called, "The common *assurances* of the realm," because thereby each man's property is *assured* to him.

[7] *Go with me*, &c.] There is an old comedy called *Supposes*, translated from Ariosto, by George Gascoigne. Thence Shakspeare borrowed this part of the plot, (as well as some of the phraseology,) though Theobald pronounces it his own invention. There, likewise, he found the names of Petruchio and Licio. My young master and his man exchange habits, and persuade a *Scenæse*, as he is called, to personate *the father*, exactly as in this play, by the pretended danger of his coming from *Sienna* to *Ferrara*, contrary to the order of the government.

SCENE III.

A Room in Petruchio's *House.*

Enter KATHARINA *and* GRUMIO.

Gru. No, no; forsooth, I dare not, for my life.
Kath. The more my wrong, the more his spite appears;
What, did he marry me to famish me?
Beggars, that come unto my father's door,
Upon entreaty, have a present alms:
If not, elsewhere they meet with charity:
But I, — who never knew how to entreat, —
Am starv'd for meat, giddy for lack of sleep;
With oaths kept waking, and with brawling fed:
And that which spites me more than all these wants,
He does it under name of perfect love:
As who should say, — if I should sleep, or eat,
'Twere deadly sickness, or else present death. —
I pr'ythee go, and get me some repast;
I care not what, so it be wholesome food.
Gru. What say you to a neat's foot?
Kath. 'Tis passing good; I pr'ythee let me have it.
Gru. I fear, it is too cholerick a meat; —
How say you to a fat tripe, finely broil'd?
Kath. I like it well; good Grumio, fetch it me.
Gru. I cannot tell; I fear, 'tis cholerick.
What say you to a piece of beef, and mustard?
Kath. A dish that I do love to feed upon.
Gru. Ay, but the mustard is too hot a little.
Kath. Why, then the beef, and let the mustard rest.
Gru. Nay, then I will not; you shall have the mustard,
Or else you get no beef of Grumio.
Kath. Then both, or one, or any thing thou wilt.
Gru. Why, then the mustard without the beef.

Kath. Go, get thee gone, thou false deluding slave,
[*Beats him.*
That feed'st me with the very name of meat:
Sorrow on thee, and all the pack of you,
That triumph thus upon my misery!
Go, get thee gone, I say.

Enter Petruchio *with a dish of meat; and* Hortensio.

Pet. How fares my Kate? What, sweeting, all amort?[8]
Hor. Mistress, what cheer?
Kath. 'Faith, as cold as can be.
Pet. Pluck up thy spirits, look cheerfully upon me.
Here, love; thou see'st how diligent I am,
To dress thy meat myself, and bring it thee:
[*Sets the dish on a table.*
I am sure, sweet Kate, this kindness merits thanks.
What, not a word? Nay then, thou lov'st it not;
And all my pains is sorted to no proof:[9] ——
Here, take away this dish.
Kath. 'Pray you, let it stand.
Pet. The poorest service is repaid with thanks;
And so shall mine, before you touch the meat.
Kath. I thank you, sir.
Hor. Signior Petruchio, fye! you are to blame!
Come, mistress Kate, I'll bear you company.
Pet. Eat it up all, Hortensio, if thou lov'st me. —
[*Aside.*
Much good do it unto thy gentle heart!
Kate, eat apace: — And now, my honey love,
Will we return unto thy father's house;
And revel it as bravely as the best,

[8] —— *What, sweeting, all* amort?] This gallicism is common to many of the old plays. That is, all sunk and dispirited.

[9] *And all my pains is* sorted *to no proof:*] And all *my* labour has ended in nothing, or *proved* nothing.

With silken coats, and caps, and golden rings,
With ruffs, and cuffs, and farthingales, and things;
With scarfs, and fans, and double change of bravery,
With amber bracelets, beads, and all this knavery.
What, hast thou din'd? The tailor stays thy leisure,
To deck thy body with his ruffling treasure.[1]

Enter Tailor.

Come, tailor, let us see these ornaments;[2]

Enter Haberdasher.

Lay forth the gown. — What news with you, sir?
Hab. Here is the cap your worship did bespeak.
Pet. Why, this was moulded on a porringer;
A velvet dish; — fye, fye! 'tis lewd and filthy;
Why, 'tis a cockle, or a walnutshell,
A knack, a toy, a trick, a baby's cap:
Away with it, come, let me have a bigger.
Kath. I'll have no bigger; this doth fit the time,
And gentlewomen wear such caps as these.
Pet. When you are gentle, you shall have one too,
And not till then.
Hor. That will not be in haste. [*Aside.*
Kath. Why, sir, I trust, I may have leave to speak;
And speak I will; I am no child, no babe:
Your betters have endur'd me say my mind;
And, if you cannot, best you stop your ears.
My tongue will tell the anger of my heart;
Or else my heart, concealing it, will break;
And, rather than it shall, I will be free
Even to the uttermost, as I please, in words.
Pet. Why, thou say'st true; it is a paltry cap,

[1] —— *with his* ruffling *treasure.*] i. e. *rustling.*

[2] *Come, tailor, let us see these ornaments;*] In our poet's time, women's gowns were usually made by men.

A custard-coffin[3], a bauble, a silken pie:
I love thee well, in that thou lik'st it not.

Kath. Love me, or love me not, I like the cap;
And it I will have, or I will have none.

Pet. Thy gown? why, ay;—Come, tailor, let us see't.
O mercy, God! what masking stuff is here?
What's this? a sleeve? 'tis like a demi-cannon:
What! up and down, carv'd like an apple-tart?
Here's snip, and nip, and cut, and slish, and slash,
Like to a censer[4] in a barber's shop:—
Why, what, o'devils name, tailor, call'st thou this?

Hor. I see, she's like to have neither cap nor gown.
[*Aside.*

Tai. You bid me make it orderly and well,
According to the fashion, and the time.

Pet. Marry, and did; but if you be remember'd,
I did not bid you mar it to the time.
Go, hop me over every kennel home,
For you shall hop without my custom, sir:
I'll none of it; hence, make your best of it.

Kath. I never saw a better fashion'd gown,
More quaint, more pleasing, nor more commendable:
Belike, you mean to make a puppet of me.

Pet. Why, true; he means to make a puppet of thee.

Tai. She says, your worship means to make a puppet of her.

Pet. O monstrous arrogance! Thou liest, thou thread,
Thou thimble,[5]

[3] *A custard*-coffin,] A *coffin* was the ancient culinary term for the raised crust of a pie or custard.

[4] —— *censer*—] We learn from an ancient print, that these *censers* resembled in shape our modern *brasieres*. They had pierced convex covers, and stood on feet. They not only served to sweeten a barber's shop, but to keep his water warm, and dry his cloths on.

[5] ——— *thou* thread,
Thou thimble,] The tailor's trade, having an appearance of effeminacy, has always been, among the rugged English, liable to sarcasms and contempt. JOHNSON.

Thou yard, three-quarters, half-yard, quarter, nail,
Thou flea, thou nit, thou winter cricket thou:—
Brav'd in mine own house with a skein of thread!
Away, thou rag, thou quantity, thou remnant;
Or I shall so be-mete [6] thee with thy yard,
As thou shalt think on prating whilst thou liv'st!
I tell thee, I, that thou hast marr'd her gown.

Tai. Your worship is deceiv'd; the gown is made
Just as my master had direction:
Grumio gave order how it should be done.

Gru. I gave him no order, I gave him the stuff.

Tai. But how did you desire it should be made?

Gru. Marry, sir, with needle and thread.

Tai. But did you not request to have it cut?

Gru. Thou hast faced many things.[7]

Tai. I have.

Gru. Face not me: thou hast braved many men,[8] brave not me; I will neither be faced nor braved. I say unto thee,—I bid thy master cut out the gown; but I did not bid him cut it to pieces: *ergo*, thou liest.

Tai. Why, here is the note of the fashion to testify.

Pet. Read it.

Gru. The note lies in his throat, if he say I said so.

Tai. *Imprimis, a loose-bodied gown:*

Gru. Master, if ever I said loose-bodied gown, sew me in the skirts of it, and beat me to death with a bottom of brown thread: I said, a gown.

Pet. Proceed.

Tai. *With a small compassed cape;*[9]

Gru. I confess the cape.

Tai. *With a trunk sleeve;* ——

6 —— *be*-mete—] i. e. be-*measure* thee.

7 —— faced *many things.*] i. e. turned up many gowns, &c. with *facings*, &c.

8 —— braved *many men;*] i. e. made many men *fine*. *Bravery* was the ancient term for elegance of dress.

9 —— *a small* compassed cape;] A *compassed cape* is a round cape To *compass* is *to come round*. JOHNSON.

Gru. I confess two sleeves.

Tai. *The sleeves curiously cut.*

Pet. Ay, there's the villainy.

Gru. Error i'the bill, sir; error i'the bill. I commanded the sleeves should be cut out, and sewed up again; and that I'll prove upon thee, though thy little finger be armed in a thimble.

Tai. This is true, that I say: an I had thee in place where, thou should'st know it.

Gru. I am for thee straight: take thou the bill, give me thy mete-yard [1], and spare not me.

Hor. God-a-mercy, Grumio! then he shall have no odds.

Pet. Well, sir, in brief, the gown is not for me.

Gru. You are i'the right, sir; 'tis for my mistress.

Pet. Go, take it up unto thy master's use.

Gru. Villain, not for thy life: Take up my mistress' gown for thy master's use!

Pet. Why, sir, what's your conceit in that?

Gru. O, sir, the conceit is deeper than you think for:
Take up my mistress' gown to his master's use!
O, fye, fye, fye!

Pet. Hortensio, say thou wilt see the tailor paid:—
[*Aside.*
Go take it hence; be gone, and say no more.

Hor. Tailor, I'll pay thee for thy gown to-morrow.
Take no unkindness of his hasty words:
Away, I say; commend me to thy master.
[*Exit* Tailor.

Pet. Well, come, my Kate; we will unto your father's,
Even in these honest mean habiliments;
Our purses shall be proud, our garments poor;
For 'tis the mind that makes the body rich;
And as the sun breaks through the darkest clouds,
So honour peereth in the meanest habit.

[1] —— *thy* mete-*yard*,] i. e. thy *measuring* yard.

What, is the jay more precious than the lark,
Because his feathers are more beautiful?
Or is the adder better than the eel,
Because his painted skin contents the eye?
O, no, good Kate; neither art thou the worse
For this poor furniture, and mean array.
If thou account'st it shame, lay it on me:
And therefore, frolick; we will hence forthwith,
To feast and sport us at thy father's house.—
Go, call my men, and let us straight to him;
And bring our horses unto Long-lane end,
There will we mount, and thither walk on foot.—
Let's see; I think, 'tis now some seven o'clock,
And well we may come there by dinner time.

Kath. I dare assure you, sir, 'tis almost two;
And 'twill be supper-time, ere you come there.

Pet. It shall be seven, ere I go to horse:
Look, what I speak, or do, or think to do,
You are still crossing it. — Sirs, let't alone:
I will not go to-day; and ere I do,
It shall be what o'clock I say it is.

Hor. Why, so! this gallant will command the sun.

[*Exeunt.*

SCENE IV.

Padua. *Before* Baptista's *House.*

Enter TRANIO *and the* Pedant *dressed like* VINCENTIO.

Tra. Sir, this is the house; Please it you, that I call?

Ped. Ay, what else? and, but I be deceived,[2]
Signior Baptista may remember me,
Near twenty years ago, in Genoa, where
We were lodgers at the Pegasus.

Tra. 'Tis well;
And hold your own, in any case, with such
Austerity as 'longeth to a father.

[2] —— but *I be deceived,*] *But,* i. e. *unless.*

Enter Biondello.

Ped. I warrant you: But, sir, here comes your boy:
'Twere good, he were school'd.

Tra. Fear you not him. Sirrah, Biondello,
Now do your duty thoroughly, I advise you;
Imagine 'twere the right Vincentio.

Bion. Tut! fear not me.

Tra. But hast thou done thy errand to Baptista?

Bion. I told him, that your father was at Venice;
And that you look'd for him this day in Padua.

Tra. Thou'rt a tall fellow; hold thee that to drink.
Here comes Baptista;—set your countenance, sir.

Enter Baptista *and* Lucentio.

Signior Baptista, you are happily met:—
Sir, [*to the* Pedant.]
This is the gentleman I told you of:
I pray you, stand good father to me now,
Give me Bianca for my patrimony.

Ped. Soft, son!
Sir, by your leave; having come to Padua
To gather in some debts, my son Lucentio
Made me acquainted with a weighty cause
Of love between your daughter and himself:
And,—for the good report I hear of you;
And for the love he beareth to your daughter,
And she to him,—to stay him not too long,
I am content, in a good father's care,
To have him match'd; and,—if you please to like
No worse than I, sir,—upon some agreement,
Me shall you find most ready and most willing †
With one consent to have her so bestow'd;
For curious I cannot be with you,[4]
Signior Baptista, of whom I hear so well.

† "ready and willing."—Malone.

[4] *For* curious *I cannot be with you,*] *Curious* is *scrupulous.*

Bap. Sir, pardon me in what I have to say; —
Your plainness, and your shortness, please me well.
Right true it is, your son Lucentio here
Doth love my daughter, and she loveth him,
Or both dissemble deeply their affections:
And, therefore, if you say no more than this,
That like a father you will deal with him,
And pass my daughter a sufficient dower,[5]
The match is fully made, and all is done:†
Your son shall have my daughter with consent.

Tra. I thank you, sir. Where then do you know best,
We be affied[6]; and such assurance ta'en,
As shall with either part's agreement stand?

Bap. Not in my house, Lucentio; for, you know,
Pitchers have ears, and I have many servants:
Besides, old Gremio is heark'ning still;
And, happily[7], we might be interrupted.

Tra. Then at my lodging, an it like you, sir:
There doth my father lie; and there, this night,
We'll pass the business privately and well:
Send for your daughter by your servant here,
My boy shall fetch the scrivener presently.
The worst is this, — that, at so slender warning
You're like to have a thin and slender pittance.

Bap. It likes me well: — Cambio, hie you home,
And bid Bianca make her ready straight;
And, if you will, tell what hath happened: —
Lucentio's father is arriv'd in Padua,
And how she's like to be Lucentio's wife.

[5] *And* pass *my daughter a sufficient dower,*] To *pass* is, in this place, synonymous to *assure* or *convey;* as it sometimes occurs in the covenant of a purchase deed, that the granter has power to bargain, sell, &c. "and thereby to *pass* and convey" the premises to the grantee.

† "fully made,"—MALONE.

[6] *We be* affied;] i. e. *betrothed.*

[7] *And,* happily,] *Happily,* in Shakspeare's time, signified *accidentally,* as well as *fortunately.*

Luc. I pray the gods she may, with all my heart!

Tra. Dally not with the gods, but get thee gone.
Signior Baptista, shall I lead the way?
Welcome! one mess is like to be your cheer:
Come, sir; we'll better it in Pisa.

Bap. I follow you.

[*Exeunt* Tranio, Pedant, *and* Baptista.

Bion. Cambio. —

Luc. What say'st thou, Biondello?

Bion. You saw my master wink and laugh upon you?

Luc. Biondello, what of that?

Bion. 'Faith nothing; but he has left me here behind, to expound the meaning or moral[8] of his signs and tokens.

Luc. I pray thee, moralize them.

Bion. Then thus. Baptista is safe, talking with the deceiving father of a deceitful son.

Luc. And what of him?

Bion. His daughter is to be brought by you to the supper.

Luc. And then? —

Bion. The old priest at Saint Luke's church is at your command at all hours.

Luc. And what of all this?

Bion. I cannot tell; except† they are busied about a counterfeit assurance: Take you assurance of her, *cum privilegio ad imprimendum solùm*[9]: to the church[1]; — take the priest, clerk, and some sufficient honest witnesses:
If this be not that you look for, I have no more to say,
But bid Bianca farewell for ever and a day. [*Going.*

[8] —— *or* moral —] i. e. the *secret purpose.*

† Mr. Malone reads "expect;" i. e. wait the event.

[9] —— *cum privilegio ad imprimendum solùm:*] It is scarce necessary to observe, that these are the words which commonly were put on books where an exclusive right had been granted to particular persons for printing them. Reed.

[1] —— *to the church;*] i. e. go to the church, &c.

Luc. Hear'st thou, Biondello?

Bion. I cannot tarry: I knew a wench married in an afternoon as she went to the garden for parsley to stuff a rabbit; and so may you, sir; and so adieu, sir. My master hath appointed me to go to Saint Luke's, to bid the priest be ready to come against you come with your appendix. [*Exit.*

Luc. I may, and will, if she be so contented:
She will be pleas'd, then wherefore should I doubt?
Hap what hap may, I'll roundly go about her;
It shall go hard, if Cambio go without her. [*Exit.*

SCENE V.

A publick Road.

Enter PETRUCHIO, KATHARINA, *and* HORTENSIO.

Pet. Come on, o'God's name; once more toward our father's.
Good Lord, how bright and goodly shines the moon!

Kath. The moon! the sun; it is not moonlight now.

Pet. I say, it is the moon that shines so bright.

Kath. I know, it is the sun that shines so bright.

Pet. Now, by my mother's son, and that's myself,
It shall be moon, or star, or what I list,
Or ere I journey to your father's house; —
Go on, and fetch our horses back again. —
Evermore cross'd, and cross'd: nothing but cross'd!

Hor. Say as he says, or we shall never go.

Kath. Forward, I pray, since we have come so far,
And be it moon, or sun, or what you please:
And if you please to call it a rush candle,
Henceforth I vow it shall be so for me.

Pet. I say, it is the moon.

Kath. I know it is. †

† "I know it is the moon."—MALONE.

Pet. Nay, then you lie; it is the blessed sun.
Kath. Then, God be bless'd, it is the blessed sun:
But sun it is not, when you say it is not;
And the moon changes, even as your mind.
What you will have it nam'd, even that it is;
And so it shall be so, for Katharine.
Hor. Petruchio, go thy ways; the field is won.
Pet. Well, forward, forward: thus the bowl should run,
And not unluckily against the bias. —
But soft; what company is coming here?

Enter Vincentio, *in a travelling dress.*

Good morrow, gentle mistress: Where away? —
[*To* Vincentio.
Tell me, sweet Kate, and tell me truly too,
Hast thou beheld a fresher gentlewoman?
Such war of white and red within her cheeks!
What stars do spangle heaven with such beauty,
As those two eyes become that heavenly face! —
Fair lovely maid, once more good day to thee: —
Sweet Kate, embrace her for her beauty's sake.
Hor. 'A will make the man mad, to make a woman of him.
Kath. Young budding virgin, fair, and fresh, and sweet,
Whither away; or where is thy abode?
Happy the parents of so fair a child;
Happier the man, whom favourable stars
Allot thee for his lovely bed-fellow!
Pet. Why, how now, Kate! I hope thou art not mad:
This is a man, old, wrinkled, faded, wither'd;
And not a maiden, as thou say'st he is.
Kath. Pardon, old father, my mistaking eyes,
That have been so bedazzled with the sun,

That every thing I look on seemeth green:[2]
Now I perceive, thou art a reverend father;
Pardon, I pray thee, for my mad mistaking.
Pet. Do, good old grandsire; and, withal, make known
Which way thou travellest: if along with us,
We shall be joyful of thy company.
Vin. Fair sir,—and you my merry mistress,—
That with your strange encounter much amaz'd me:
My name is call'd—Vicentio: my dwelling—Pisa;
And bound I am to Padua; there to visit
A son of mine, which long I have not seen.
Pet. What is his name?
Vin. Lucentio, gentle sir.
Pet. Happily met; the happier for thy son.
And now by law, as well as reverend age,
I may entitle thee — my loving father:
The sister to my wife, this gentlewoman,
Thy son by this hath married: Wonder not,
Nor be not griev'd: she is of good esteem,
Her dowry wealthy, and of worthy birth;
Beside, so qualified as may beseem
The spouse of any noble gentleman.
Let me embrace with old Vincentio:
And wander we to see thy honest son,
Who will of thy arrival be full joyous.
Vin. But is this true? or is it else your pleasure,
Like pleasant travellers, to break a jest
Upon the company you overtake?
Hor. I do assure thee, father, so it is.

[2] *That every thing I look on seemeth green:*] Shakspeare's observations on the phænomena of nature are very accurate. When one has sat long in the sunshine, the surrounding objects will often appear tinged with *green*. The reason is assigned by many of the writers on opticks. BLACKSTONE.

Pet. Come, go along, and see the truth hereof;
For our first merriment hath made thee jealous.

[*Exeunt* Petruchio, Katharina, *and* Vincentio.

Hor. Well, Petruchio, this hath put me in heart.
Have to my widow; and if she be forward,
Then hast thou taught Hortensio to be untoward.

[*Exit.*

ACT V.

SCENE I.— Padua. *Before* Lucentio's *House.*

Enter on one side Biondello, Lucentio, *and* Bianca: Gremio *walking on the other side.*

Bion. Softly and swiftly, sir; for the priest is ready.

Luc. I fly, Biondello: but they may chance to need thee at home, therefore leave us.

Bion. Nay, faith, I'll see the church o' your back; and then come back to my master as soon as I can.

[*Exeunt* Lucentio, Bianca, *and* Biondello.

Gre. I marvel Cambio comes not all this while.

Enter Petruchio, Katharina, Vincentio, *and Attendants.*

Pet. Sir, here's the door, this is Lucentio's house,
My father's bears more toward the market-place;
Thither must I, and here I leave you, sir.

Vin. You shall not choose but drink before you go:
I think, I shall command your welcome here,
And, by all likelihood, some cheer is toward. [*Knocks.*

Gre. They're busy within, you were best knock louder.

Enter Pedant *above, at a window.*

Ped. What's he, that knocks as he would beat down the gate?

Vin. Is signior Lucentio within, sir?

Ped. He's within, sir, but not to be spoken withal.

Vin. What if a man bring him a hundred pounds or two, to make merry withal?

Ped. Keep your hundred pounds to yourself; he shall need none, so long as I live.

Pet. Nay, I told you, your son was beloved in Padua. — Do you hear, sir? — to leave frivolous circumstances, — I pray you, tell signior Lucentio, that his father is come from Pisa, and is here at the door to speak with him.

Ped. Thou liest; his father is come from Pisa, and here looking out at the window.

Vin. Art thou his father?

Ped. Ay, sir; so his mother says, if I may believe her.

Pet. Why, how now, gentleman! [*to* VINCENTIO] why, this is flat knavery, to take upon you another man's name.

Ped. Lay hands on the villain; I believe, 'a means to cozen somebody in the city under my countenance.

Re-enter BIONDELLO.

Bion. I have seen them in the church together; God send 'em good shipping! — But who is here? mine old master, Vincentio? now we are undone, and brought to nothing.

Vin. Come hither, crack-hemp. [*Seeing* BIONDELLO.

Bion. I hope, I may choose, sir.

Vin. Come hither, you rogue; What, have you forgot me?

Bion. Forgot you? no, sir: I could not forget you, for I never saw you before in all my life.

Vin. What, you notorious villain, didst thou never see thy master's father, Vincentio?

Bion. What, my old, worshipful old master? yes, marry, sir; see where he looks out of the window.

Vin. Is't so, indeed? [*Beats* Biondello.

Bion. Help, help, help! here's a madman will murder me. [*Exit.*

Ped. Help, son! help, signior Baptista!

[*Exit, from the window.*

Pet. Pr'ythee, Kate, let's stand aside, and see the end of this controversy. [*They retire.*

Re-enter Pedant *below;* Baptista, Tranio, *and Servants.*

Tra. Sir, what are you, that offer to beat my servant?

Vin. What am I, sir? nay, what are you, sir? — O immortal gods! O fine villain! A silken doublet! a velvet hose! a scarlet cloak! and a copatain hat![3] — O, I am undone! I am undone! while I play the good husband at home, my son and my servant spend all at the university.

Tra. How now! what's the matter?

Bap. What, is the man lunatick?

Tra. Sir, you seem a sober ancient gentleman by your habit, but your words show you a madman: Why, sir, what concerns it you, if I wear pearl and gold? I thank my good father, I am able to maintain it.

Vin. Thy father? O, villain! he is a sail-maker in Bergamo.

Bap. You mistake, sir; you mistake, sir: Pray, what do you think is his name?

Vin. His name? as if I knew not his name: I have brought him up ever since he was three years old, and his name is — Tranio.

[3] —— *a copatain hat!*] is, I believe, a hat with a conical crown, nciently worn by well-dressed men. Johnson.

Ped. Away, away, mad ass! his name is Lucentio, and he is mine only son, and heir to the lands of me, signior Vincentio.

Vin. Lucentio! O, he hath murdered his master! — Lay hold on him, I charge you, in the duke's name: — O, my son, my son! — tell me, thou villain, where is my son Lucentio?

Tra. Call forth an officer: [*enter one with an officer.*] carry this mad knave to the gaol: — Father Baptista, I charge you see, that he be forthcoming.

Vin. Carry me to the gaol!

Gre. Stay, officer; he shall not go to prison.

Bap. Talk not, signior Gremio; I say, he shall go to prison.

Gre. Take heed, signior Baptista, lest you be coney-catched[4] in this business; I dare swear this is the right Vincentio.

Ped. Swear, if thou darest.

Gre. Nay, I dare not swear it.

Tra. Then thou wert best say, that I am not Lucentio.

Gre. Yes, I know thee to be signior Lucentio.

Bap. Away with the dotard; to the gaol with him.

Vin. Thus strangers may be haled and abus'd: — O monstrous villain!

Re-enter BIONDELLO, *with* LUCENTIO, *and* BIANCA.

Bion. O, we are spoiled, and — Yonder he is; deny him, forswear him, or else we are all undone.

Luc. Pardon, sweet father. [*Kneeling.*

Vin. Lives my sweetest son?

[BIONDELLO, TRANIO, *and* Pedant *run out.*

Bian. Pardon, dear father. [*Kneeling.*

Bap. How hast thou offended? — Where is Lucentio?

Luc. Here's Lucentio,

[4] —— *coney-catched* —] i. e. deceived, cheated.

Right son unto the right Vincentio:
That have by marriage made thy daughter mine,
While counterfeit supposes blear'd thine eyne.[5]

Gre. Here's packing[6], with a witness, to deceive us all!

Vin. Where is that damned villain, Tranio,
That fac'd and brav'd me in this matter so?

Bap. Why, tell me, is not this my Cambio?

Bian. Cambio is chang'd into Lucentio.

Luc. Love wrought these miracles. Bianca's love
Made me exchange my state with Tranio,
While he did bear my countenance in the town;
And happily I have arriv'd at last
Unto the wished haven of my bliss: —
What Tranio did, myself enforc'd him to;
Then pardon him, sweet father, for my sake.

Vin. I'll slit the villain's nose, that would have sent me to the gaol.

Bap. But do you hear, sir? [*To* Lucentio.] Have you married my daughter without asking my good-will?

Vin. Fear not, Baptista; we will content you, go to: But I will in, to be revenged for this villainy. [*Exit.*

Bap. And I, to sound the depth of this knavery. [*Exit.*

Luc. Look not pale, Bianca; thy father will not frown. [*Exeunt* Luc. *and* Bian.

Gre. My cake is dough[7]: But I'll in among the rest;
Out of hope of all, — but my share of the feast. [*Exit.*

Petruchio *and* Katharina *advance.*

Kath. Husband, let's follow, to see the end of this ado.

[5] *While counterfeit* supposes *blear'd thine eyne.*] *To blear the eye* was an ancient phrase signifying *to deceive.*

[6] *Here's* packing,] i. e. plotting, underhand contrivance.

[7] *My cake is dough:*] A phrase generally used when any project miscarried, or rather when any disappointment was sustained, contrary to every appearance or expectation.

Pet. First kiss me, Kate, and we will.
Kath. What, in the midst of the street?
Pet. What, art thou ashamed of me?
Kath. No, sir; God forbid: — but ashamed to kiss.
Pet. Why, then let's home again: — Come, sirrah, let's away.
Kath. Nay, I will give thee a kiss: now pray thee, love, stay.
Pet. Is not this well? — Come, my sweet Kate;
Better once than never, for never too late. [*Exeunt.*

SCENE II.

A Room in Lucentio's *House.*

A Banquet set out. Enter BAPTISTA, VINCENTIO, GREMIO, *the* Pedant, LUCENTIO, BIANCA, PETRUCHIO, KATHARINA, HORTENSIO, *and* Widow. TRANIO, BIONDELLO, GRUMIO, *and Others, attending.*

Luc. At last, though long, our jarring notes agree:
And time it is, when raging war is done,
To smile at 'scapes and perils overblown. —
My fair Bianca, bid my father welcome,
While I with self-same kindness welcome thine: —
Brother Petruchio, — sister Katharina, —
And thou, Hortensio, with thy loving widow, —
Feast with the best, and welcome to my house;
My banquet[8] is to close our stomachs up,
After our great good cheer: Pray you, sit down;
For now we sit to chat, as well as eat.
[*They sit at table.*
Pet. Nothing but sit and sit, and eat and eat!
Bap. Padua affords this kindness, son Petruchio.

[8] *My* banquet —] A *banquet*, or (as it is called in some of our old books,) an *afterpast*, was a slight refection, like our modern desert, consisting of cakes, sweetmeats, and fruit.

Pet. Padua affords nothing but what is kind.
Hor. For both our sakes, I would that word were true.
Pet. Now, for my life, Hortensio fears his widow.[9]
Wid. Then never trust me if I be afeard.
Pet. You are sensible †, and yet you miss my sense; I mean, Hortensio is afeard of you.
Wid. He that is giddy, thinks the world turns round.
Pet. Roundly replied.
Kath. Mistress, how mean you that?
Wid. Thus I conceive by him.
Pet. Conceives by me!—How likes Hortensio that?—
Hor. My widow says, thus she conceives her tale.
Pet. Very well mended: Kiss him for that, good widow.
Kath. He that is giddy, thinks the world turns round: ——
I pray you, tell me what you meant by that.
Wid. Your husband, being troubled with a shrew,
Measures my husband's sorrow by his woe:
And now you know my meaning.
Kath. A very mean meaning.
Wid. Right, I mean you.
Kath. And I am mean, indeed, respecting you.
Pet. To her, Kate!
Hor. To her, widow!
Pet. A hundred marks, my Kate does put her down.
Hor. That's my office.
Pet. Spoke like an officer: — Ha' to thee, lad.
[*Drinks to* Hortensio.
Bap. How likes Gremio these quick-witted folks?
Gre. Believe me, sir, they butt together well.

9 —— fears *his widow.*] To *fear*, as has been already observed, meant in our author's time both to dread, and to intimidate. The widow understands the word in the latter sense; and Petruchio tells her, he used it in the former. Malone.

† "You are very sensible, &c. Malone.

Bian. Head, and butt? an hasty-witted body
Would say, your head and butt were head and horn.
Vin. Ay, mistress bride, hath that awaken'd you?
Bian. Ay, but not frighted me; therefore I'll sleep again.
Pet. Nay, that you shall not; since you have begun,
Have at you for a bitter jest or two.
Bian. Am I your bird? I mean to shift my bush,
And then pursue me as you draw your bow:—
You are welcome all.
[*Exeunt* BIANCA, KATHARINA, *and* Widow.
Pet. She hath prevented me. — Here, signior Tranio,
This bird you aim'd at, though you hit her not;
Therefore, a health to all that shot and miss'd.
Tra. O, sir, Lucentio slipp'd me like his greyhound,
Which runs himself, and catches for his master.
Pet. A good swift simile, but something currish.
Tra. 'Tis well, sir, that you hunted for yourself;
'Tis thought, your deer does hold you at a bay.
Bap. O ho, Petruchio, Tranio hits you now.
Luc. I thank thee for that gird[1], good Tranio.
Hor. Confess, confess, hath he not hit you here?
Pet. 'A has a little gall'd me, I confess:
And, as the jest did glance away from me,
'Tis ten to one it maim'd you two outright.
Bap. Now, in good sadness, son Petruchio,
I think thou hast the veriest shrew of all.
Pet. Well, I say — no; and therefore, for assurance,
Let's each one send unto his wife;
And he, whose wife is most obedient
To come at first when he doth send for her,
Shall win the wager which we will propose.
Hor. Content: — What is the wager?
Luc. Twenty crowns.
Pet. Twenty crowns!

[1] — *that* gird,] A *gird* is a *sarcasm*, a *gibe*.

I'll venture so much on my hawk, or hound,
But twenty times so much upon my wife.
Luc. A hundred then.
Hor. Content.
Pet. A match; 'tis done.
Hor. Who shall begin?
Luc. That will I. Go,
Biondello, bid your mistress come to me.
Bion. I go. [*Exit.*
Bap. Son, I will be your half, Bianca comes.
Luc. I'll have no halves; I'll bear it all myself.

Re-enter BIONDELLO.

How now! what news?
Bion. Sir, my mistress sends you word
That she is busy, and she cannot come.
Pet. How! she is busy, and she cannot come!
Is that an answer?
Gre. Ay, and a kind one too:
Pray God, sir, your wife send you not a worse.
Pet. I hope, better.
Hor. Sirrah, Biondello, go and entreat my wife
To come to me forthwith. [*Exit* BIONDELLO.
Pet. O, ho! entreat her!
Nay, then she must needs come.
Hor. I am afraid, sir,
Do what you can, yours will not be entreated.

Re-enter BIONDELLO.

Now, where's my wife?
Bion. She says, you have some goodly jest in hand;
She will not come: she bids you come to her.
Pet. Worse and worse: she will not come! O vile,
Intolerable, not to be endur'd!
Sirrah, Grumio, go to your mistress;
Say, I command her come to me. [*Exit* GRUMIO.
Hor. I know her answer.

Pet. What?
Hor. She will not come. †
Pet. The fouler fortune mine, and there an end.

Enter KATHARINA.

Bap. Now, by my holidame, here comes Katharina!
Kath. What is your will, sir, that you send for me?
Pet. Where is your sister, and Hortensio's wife?
Kath. They sit conferring by the parlour fire.
Pet. Go, fetch them hither; if they deny to come,
Swinge me them soundly forth unto their husbands:
Away, I say, and bring them hither straight.
[*Exit* KATHARINA.
Luc. Here is a wonder, if you talk of a wonder.
Hor. And so it is; I wonder what it bodes.
Pet. Marry, peace it bodes, and love, and quiet life,
An awful rule, and right supremacy;
And, to be short, what not, that's sweet and happy.
Bap. Now fair befal thee, good Petruchio!
The wager thou hast won; and I will add
Unto their losses twenty thousand crowns!
Another dowry to another daughter,
For she is chang'd, as she had never been.
Pet. Nay, I win my wager better yet;
And show more sign of her obedience,
Her new-built virtue and obedience.

Re-enter KATHARINA, *with* BIANCA *and* Widow.

See, where she comes: and brings your froward wives
As prisoners to her womanly persuasion. —
Katharine, that cap of yours becomes you not;
Off with that bauble, throw it underfoot.
[KATHARINA *pulls off her cap, and throws it down.*
Wid. Lord, let me never have a cause to sigh,
Till I be brought to such a silly pass!

† Mr. Malone omits the word *come.*

Bian. Fye! what a foolish duty call you this?
Luc. I would, your duty were as foolish too:
The wisdom of your duty, fair Bianca,
Hath cost me an hundred crowns since supper-time.
Bian. The more fool you, for laying on my duty.
Pet. Katharine, I charge thee, tell these headstrong women
What duty they do owe their lords and husbands.
Wid. Come, come, you're mocking; we will have no telling.
Pet. Come on, I say; and first begin with her.
Wid. She shall not.
Pet. I say, she shall; — and first begin with her.
Kath. Fye, fye! unknit that threat'ning unkind brow;
And dart not scornful glances from those eyes,
To wound thy lord, thy king, thy governor:
It blots thy beauty, as frosts bite the meads;†
Confounds thy fame, as whirlwinds shake fair buds;
And in no sense is meet or amiable.
A woman mov'd, is like a fountain troubled,
Muddy, ill-seeming, thick, bereft of beauty;
And, while it is so, none so dry or thirsty
Will deign to sip, or touch one drop of it.
Thy husband is thy lord, thy life, thy keeper,
Thy head, thy sovereign; one that cares for thee,
And for thy maintenance: commits his body
To painful labour, both by sea and land;
To watch the night in storms, the day in cold,
While thou liest warm at home, secure and safe;
And craves no other tribute at thy hands,
But love, fair looks, and true obedience; —
Too little payment for so great a debt.
Such duty as the subject owes the prince,
Even such, a woman oweth to her husband:
And, when she's froward, peevish, sullen, sour,

† "As frosts do bite," &c. Malone.

And, not obedient to his honest will,
What is she, but a foul contending rebel,
And graceless traitor to her loving lord? —
I am asham'd, that women are so simple
To offer war, where they should kneel for peace;
Or seek for rule, supremacy, and sway,
When they are bound to serve, love, and obey.
Why are our bodies soft, and weak, and smooth,
Unapt to toil and trouble in the world;
But that our soft conditions[2], and our hearts,
Should well agree with our external parts?
Come, come, you froward and unable worms!
My mind hath been as big as one of yours,
My heart as great; my reason, haply, more,
To bandy word for word, and frown for frown;
But now, I see our lances are but straws;
Our strength as weak, our weakness past compare, —
That seeming to be most, which we least are.†
Then vail your stomachs[3], for it is no boot;
And place your hands below your husband's foot:
In token of which duty, if he please,
My hand is ready, may it do him ease.

Pet. Why, there's a wench! — Come on, and kiss me, Kate.

Luc. Well, go thy ways, old lad: for thou shalt ha't.

Vin. 'Tis a good hearing, when children are toward.

Luc. But a harsh hearing, when women are froward.

Pet. Come, Kate, we'll to-bed: ——
We three are married, but you two are sped.[4]

[2] —— *our soft* conditions,] The gentle qualities of our minds.

† "we indeed least are." MALONE.

[3] —— *Then vail your stomachs,*] i. e. abate your pride, your spirit.

[4] —— *you two* are sped.] i. e. the fate of you both is decided; for you have wives to exhibit early proofs of disobedience.

'Twas I won the wager, though you hit the white;[5]
[*To* Lucentio.
And, being a winner, God give you good night!
[*Exeunt* Petruchio *and* Kath.

Hor. Now go thy ways, thou hast tam'd a curst shrew.

Luc. 'Tis a wonder, by your leave, she will be tam'd so. [*Exeunt.*[6]

[5] —— *though you* hit the white;] To *hit the white* is a phrase borrowed from archery: the mark was commonly white. Here it alludes to the name, *Bianca*, or *white*.

[6] Of this play the two plots are so well united, that they can hardly be called two without injury to the art with which they are interwoven. The attention is entertained with all the variety of a double plot, yet is not distracted by unconnected incidents.

The part between Katharine and Petruchio is eminently spritely and diverting. At the marriage of Bianca the arrival of the real father, perhaps, produces more perplexity than pleasure. The whole play is very popular and diverting. Johnson.

Steevens and Malone have mentioned several authors by whom stories like that of Sly in the Induction, have been told, but it is rather singular they should make no mention of the "Sleeper Awakened," in the Arabian Nights' Entertainments, vol. iii. *C.*

BIBLIOTHECA BODLEIANA

WINTER'S TALE.

THIS play, throughout, is written in the very spirit of its author. And in telling this homely and simple, though agreeable, country tale,

Our sweetest Shakspeare, fancy's child,
Warbles his native wood-notes wild.

This was necessary to observe in mere justice to the play; as the meanness of the fable, and the extravagant conduct of it, had misled some of great name into a wrong judgment of its merit; which, as far as it regards sentiment and character, is scarce inferior to any in the whole collection. WARBURTON.

At Stationers' Hall, May 22, 1594, Edward White entered "A book entitled *A Wynter Nyght's Pastime*." STEEVENS.

The story of this play is taken from the *Pleasant History of Dorastus and Fawnia*, written by Robert Greene. JOHNSON.

In this novel, the King of Sicilia, whom Shakspeare names

Leontes, is called	Egistus.
Polixenes K. of Bohemia	Pandosto.
Mamillius P. of Sicilia	Garinter.
Florizel P. of Bohemia	Dorastus.
Camillo	Franion.
Old Shepherd	Porrus.
Hermione	Bellaria.
Perdita	Faunia.
Mopsa	Mopsa.

The parts of Antigonus, Paulina, and Autolycus, are of the poet's own invention; but many circumstances of the novel are omitted in the play. STEEVENS.

Dr. Warburton, by "some of great name," means Dryden and Pope. See the Essay at the end of the Second Part of *The Conquest of Grenada:* "Witness the lameness of their plots; [the plots of Shakspeare and Fletcher;] many of which, especially those which they wrote first, (for even that age refined itself in some measure,) were made up of some ridiculous incoherent story, which in one play many times took up the business of an age. I suppose I need not name, *Pericles, Prince of Tyre*, [and here, by-the-by, Dryden expressly names *Pericles* as our author's production,] nor the historical plays of Shakspeare; besides many of the rest, as the *Winter's Tale, Love's Labour's Lost, Measure for Measure*, which were either grounded on impossibilities, or at least so meanly written, that the comedy neither caused your mirth, nor the serious part your concernment." Mr. Pope, in the Preface to his edition of our author's plays, pronounced the same ill-considered judgment on the play before us: "I should conjecture (says he) of some of the others, particularly *Love's Labour's Lost*, THE WINTER'S TALE, *Comedy of Errors*, and *Titus Andronicus*, that only some characters, single scenes, or perhaps a few particular passages, were of his hand."

None of our author's plays has been more censured for the breach of dramatick rules than *The Winter's Tale*. In confirmation of what Mr. Steevens has remarked in another place—"that Shakspeare was not ignorant of these rules, but disregarded them,"—it may be observed, that the laws of the drama are clearly laid down by a writer once universally read and admired, Sir Philip Sidney, who, in his *Defence of Poesie*, 1595, has pointed out the very improprieties into which our author has fallen in this play. After mentioning the defects of the tragedy of *Gorboduc*, he adds: "But if it be so in *Gorboducke*, how much more in all the rest, where you shall have Asia of the one side, and Affricke of the other, and so manie under kingdomes, that the player when he comes in, must ever begin with telling where he is, or else the tale will not be conceived.—Now of time they are much more liberal. For ordinarie it is, that two young princes fall in love, after many traverses she is got with childe, delivered of a faire boy: he is lost, groweth a man, falleth in love, and is ready to get another childe, and all this in two houres space: which how absurd it is in sence, even sence may imagine."

The Winter's Tale is sneered at by B. Jonson, in the Induction to *Bartholomew Fair*, 1614: "If there be never a servant-monster in the fair, who can help it, *nor a nest of antiques?* He is loth to make nature afraid in his plays, like those that beget Tales, *Tempests*, and such like drolleries." By the *nest of antiques*, the twelve satyrs who are introduced at the sheep-shearing festival, are alluded to.—In his conversation with Mr. Drummond, of Hawthornden, in 1619, he has another stroke at his *beloved* friend: "He [Jonson] said, that Shakspeare wanted art, and sometimes sense; for in one of his plays he brought in a number of men, saying they had suffered shipwreck in Bohemia, where is no sea near by 100 miles." Drummond's Works, fol. 225, edit. 1711.

When this remark was made by Ben Jonson, *The Winter's Tale* was not printed. These words, therefore, are a sufficient answer to Sir T. Hanmer's idle supposition that *Bohemia* was an error of the press for *Bythinia*.

This play, I imagine, was written in the year 1611. Malone.

Sir Thomas Hanmer gave himself much needless concern that Shakspeare should consider Bohemia as a maritime country. He would have us read *Bythinia:* but our author implicitly copied the novel before him. Dr. Grey, indeed, was *apt to believe* that *Dorastus and Faunia* might rather be borrowed from the play; but I have met with a copy of it which was printed in 1588.—Cervantes ridicules these geographical mistakes, when he makes the princess Micomicona land at Ossuna.—Corporal Trim's king of Bohemia "delighted in navigation, and had never a sea-port in his dominions;" and my Lord Herbert tells us, that De Luines, the prime minister of France, when he was ambassador there, demanded, whe-

ther Bohemia was an inland country, or lay "*upon the sea?*"—— There is a similar mistake in *The Two Gentlemen of Verona*, relative to that city and Milan. FARMER.

The Winter's Tale may be ranked among the historic plays of Shakspeare, though not one of his numerous criticks and commentators have discovered the drift of it. It was certainly intended (in compliment to Queen Elizabeth,) as an indirect apology for her mother, Anne Boleyn. The address of the poet appears nó where to more advantage. The subject was too delicate to be exhibited on the stage without a veil; and it was too recent, and touched the Queen too nearly, for the bard to have ventured so home an allusion on any other ground than compliment. The unreasonable jealousy of Leontes, and his violent conduct in consequence, form a true portrait of Henry the Eighth, who generally made the law the engine of his boisterous passions. Not only the general plan of the story is most applicable, but several passages are so marked, that they touch the real history nearer than the fable. Hermione on her trial says:

"————— for honour,
"'Tis a derivative from me to mine,
"And only that I stand for."

This seems to be taken from the very letter of Anne Boleyn to the king before her execution, where she pleads for the infant princess his daughter. Mamillius, the young prince, an unnecessary character, dies in his infancy; but it confirms the allusion, as Queen Anne, before Elizabeth, bore a still-born son. But the most striking passage, and which had nothing to do in the tragedy, but as it pictured Elizabeth, is, where Paulina, describing the new-born princess, and her likeness to her father, says: "*She has the very trick of his frown.*" There is one sentence indeed so applicable, both to Elizabeth and her father, that I should suspect the poet inserted it after her death. Paulina, speaking of the child, tells the king:

"————'Tis yours;
"And might we lay the old proverb to your charge,
"So like you, 'tis the worse."

The Winter's Tale was, therefore, in reality a second part of *Henry the Eighth.* WALPOLE.

PERSONS REPRESENTED.

LEONTES, *King of* Sicilia:
MAMILLIUS, *his Son.*
CAMILLO,
ANTIGONUS,
CLEOMENES,
DION,
} Sicilian *Lords.*
Another Sicilian *Lord.*
ROGERO, *a* Sicilian *Gentleman.*
An Attendant on the young Prince Mamillius.
Officers of a Court of Judicature.
POLIXENES, *King of* Bohemia:
FLORIZEL, *his Son.*
ARCHIDAMUS, *a* Bohemian *Lord.*
A Mariner.
Gaoler.
An old Shepherd, reputed Father of Perdita:
Clown, his Son.
Servant to the old Shepherd.
AUTOLYCUS, *a Rogue.*
Time, as Chorus.

HERMIONE, *Queen to* LEONTES.
PERDITA, *Daughter to* Leontes *and* Hermione.
PAULINA, *Wife to* Antigonus.
EMILIA, a *Lady,*
Two other Ladies,
} *attending the Queen.*
MOPSA,
DORCAS,
} *Shepherdesses.*

Lords, Ladies, and Attendants; Satyrs for a Dance; Shepherds, Shepherdesses, Guards, &c.

SCENE, sometimes in SICILIA, *sometimes in* BOHEMIA.

WINTER'S TALE.

ACT I.

SCENE I. — Sicilia. *An Antechamber in* Leontes' *Palace.*

Enter CAMILLO *and* ARCHIDAMUS.

Archidamus.

IF you shall chance, Camillo, to visit Bohemia, on the like occasion whereon my services are now on foot, you shall see, as I have said, great difference betwixt our Bohemia, and your Sicilia.

Cam. I think, this coming summer, the king of Sicilia means to pay Bohemia the visitation which he justly owes him.

Arch. Wherein our entertainment shall shame us, we will be justified in our loves[1]; for, indeed,—

Cam. 'Beseech you,——

Arch. Verily, I speak it in the freedom of my knowledge: we cannot with such magnificence—in so rare —I know not what to say.——We will give you sleepy drinks; that your senses, unintelligent of our insuf-

[1] —— *our entertainment*, &c.] Though we cannot give you equal entertainment, yet the conscíousness of our good-will shall justify us. JOHNSON.

ficience, may, though they cannot praise us, as little accuse us.

Cam. You pay a great deal too dear, for what's given freely.

Arch. Believe me, I speak as my understanding instructs me, and as mine honesty puts it to utterance.

Cam. Sicilia cannot show himself over-kind to Bohemia. They were trained together in their childhoods; and there rooted betwixt them then such an affection, which cannot choose but branch now. Since their more mature dignities, and royal necessities, made separation of their society, their encounters, though not personal, have been royally attornied [2], with interchange of gifts, letters, loving embassies; that they have seemed to be together, though absent; shook hands, as over a vast; and embraced, as it were, from the ends of opposed winds. [3] The heavens continue their loves!

Arch. I think, there is not in the world either malice, or matter, to alter it. You have an unspeakable comfort of your young prince Mamillius; it is a gentleman of the greatest promise, that ever came into my note.

Cam. I very well agree with you in the hopes of him: It is a gallant child; one that, indeed, physicks the subject [4], makes old hearts fresh; they, that went on

2 —— *royally attornied,*] Nobly supplied by substitution of embassies, &c. Johnson.

3 —— *shook hands, as over a* vast; *and embraced, as it were, from the ends of opposed winds.*] Shakspeare has, more than once, taken his imagery from the prints, with which the books of his time were ornamented. If my memory do not deceive me, he had his eye on a wood-cut in Holinshed, while writing the incantation of the weird sisters in *Macbeth*. There is also an allusion to a print of one of the Henries holding a sword adorned with crowns. In this passage he refers to a device common in the title-page of old books, of two hands extended from opposite clouds, and joined as in token of friendship over a wide waste of country. Henley.

4 —— physicks *the subject,*] Affords a cordial to the state; has the power of assuaging the sense of misery. Johnson.

crutches ere he was born, desire yet their life, to see him a man.

Arch. Would they else be content to die?

Cam. Yes; if there were no other excuse why they should desire to live.

Arch. If the king had no son, they would desire to live on crutches till he had one. [*Exeunt.*

SCENE II.

The same. A Room of State in the Palace.

Enter LEONTES, POLIXENES, HERMIONE, MAMILLIUS, CAMILLO, *and* Attendants.

Pol. Nine changes of the wat'ry star have been
The shepherd's note, since we have left our throne
Without a burden: time as long again
Would be fill'd up, my brother, with our thanks;
And yet we should, for perpetuity,
Go hence in debt: And therefore, like a cipher,
Yet standing in rich place, I multiply,
With one we-thank-you, many thousands more
That go before it.

Leon. Stay your thanks awhile;
And pay them when you part.

Pol. Sir, that's to-morrow.
I am question'd by my fears, of what may chance,
Or breed upon our absence: That may blow
No sneaping winds [5] at home, to make us say,
This is put forth too truly! [6] Besides, I have stay'd
To tire your royalty.

[5] ——— That may *blow*
No sneaping winds—] i. e. *Oh!* that. *Sneaping*, nipping winds.

[6] *This is put forth too truly!*] i. e. to make me say, *I had too good reason for my fears.*

Leon. We are tougher, brother,
Than you can put us to't.
Pol. No longer stay.
Leon. One seven-night longer.
Pol. Very sooth, to-morrow.
Leon. We'll part the time between's then: and in that
I'll no gain-saying.
Pol. Press me not, 'beseech you, so;
There is no tongue that moves, none, none i'the world,
So soon as yours, could win me: so it should now,
Were there necessity in your request, although
'Twere needful I denied it. My affairs
Do even drag me homeward; which to hinder,
Were, in your love, a whip to me; my stay,
To you a charge, and trouble: to save both,
Farewell, our brother.
Leon. Tongue-tied, our queen? speak you.
Her. I had thought, sir, to have held my peace, until
You had drawn oaths from him, not to stay. You, sir,
Charge him too coldly: Tell him, you are sure,
All in Bohemia's well: this satisfaction[7]
The by-gone day proclaim'd; say this to him,
He's beat from his best ward.
Leon. Well said, Hermione.
Her. To tell, he longs to see his son, were strong:
But let him say so then, and let him go;
But let him swear so, and he shall not stay,
We'll thwack him hence with distaffs.—
Yet of your royal presence [*to* Polixenes] I'll adventure
The borrow of a week. When at Bohemia
You take my lord, I'll give him my commission,

[7] —— *this satisfaction*—] We had satisfactory accounts yesterday of the state of Bohemia. Johnson.

To let him there a month, behind the gest[8]
Prefix'd for his parting: yet, good-deed[9], Leontes,
I love thee not a jar o'the clock[1] behind
What lady she her lord. — You'll stay?
Pol. No, madam.
Her. Nay, but you will?
Pol. I may not verily.
Her. Verily!
You put me off with limber vows: But I,
Though you would seek to unsphere the stars with oaths,
Should yet say, *Sir, no going.* Verily,
You shall not go; a lady's verily is
As potent as a lord's. Will you go yet?
Force me to keep you as a prisoner,
Not like a guest; so you shall pay your fees,
When you depart, and save your thanks. How say you?
My prisoner? or my guest? by your dread verily,
One of them you shall be.
Pol. Your guest then, madam:
To be your prisoner, should import offending;
Which is for me less easy to commit,
Than you to punish.
Her. Not your gaoler then,
But your kind hostess. Come, I'll question you
Of my lord's tricks, and yours, when you were boys;
You were pretty lordlings then.
Pol. We were, fair queen,
Two lads, that thought there was no more behind,

[8] —— *behind the* gest—] *Gest* signifies a stage, or journey. In the time of *royal progresses* the king's stages, as we may see by the journals of them in the herald's office, were called his *gests;* from the old French word *giste, diversorium.*

[9] —— *yet,* good-deed,] signifies, *indeed, in very deed.*

[1] —— *a* jar *o'the clock*—] A *jar* is, I believe, a single repetition of the noise made by the pendulum of a clock: what children call the *ticking* of it. STEEVENS.

But such a day to-morrow as to day,
And to be boy eternal.

Her. Was not my lord the verier wag o'the two?

Pol. We were as twinn'd lambs, that did frisk i'the sun,
And bleat the one at the other: What we chang'd
Was innocence for innocence: we knew not
The doctrine of ill-doing, no, nor dream'd†
That any did: Had we pursued that life,
And our weak spirits ne'er been higher rear'd
With stronger blood, we should have answer'd heaven
Boldly, *Not guilty;* the imposition clear'd,
Hereditary ours.[2]

Her. By this we gather,
You have tripp'd since.

Pol. O my most sacred lady,
Temptations have since then been born to us: for
In those unfledg'd days was my wife a girl;
Your precious self had then not cross'd the eyes
Of my young play-fellow.

Her. Grace to boot![3]
Of this make no conclusion; lest you say,
Your queen and I are devils: Yet, go on;
The offences we have made you do, we'll answer;
If you first sinn'd with us, and that with us
You did continue fault, and that you slipp'd not
With any but with us.

Leon. Is he won yet?

Her. He'll stay, my lord.

Leon. At my request, he would not.
Hermione, my dearest, thou never spok'st
To better purpose.

† "no, nor dream'd"—Mr. Malone omits *no.*

[2] ——*the imposition clear'd,*
Hereditary ours.] i. e. setting aside *original sin;* bating the imposition from the offence of our first parents, we might have boldly protested our innocence to Heaven. Warburton.

[3] *Grace to boot!*] *Grace,* or Heaven *help* me!

Her. Never?
Leon. Never, but once.
Her. What? have I twice said well? when was't before?
I pr'ythee, tell me: Cram us with praise, and make us
As fat as tame things: One good deed, dying tongueless,
Slaughters a thousand, waiting upon that.
Our praises are our wages: You may ride us,
With one soft kiss, a thousand furlongs, ere
With spur we heat an acre. But to the gaol; —
My last good was, to entreat his stay;
What was my first? it has an elder sister,
Or I mistake you: O, would her name were Grace:
But once before I spoke to the purpose: When?
Nay, let me hav't; I long.
Leon. Why, that was when
Three crabbed months had sour'd themselves to death,
Ere I could make thee open thy white hand,
And clap thyself my love[4]; then did'st thou utter,
I am yours for ever.
Her. It is Grace, indeed. —
Why, lo you now, I have spoke to the purpose twice:
The one for ever earn'd a royal husband;
The other, for some while a friend.
[*Giving her hand to* POLIXENES.
Leon. Too hot, too hot: [*Aside.*
To mingle friendship far, is mingling bloods.
I have *tremor cordis* on me: — my heart dances;
But not for joy, — not joy. — This entertainment
May a free face put on; derive a liberty
From heartiness, from bounty, fertile bosom,
And well become the agent: it may, I grant:
But to be paddling palms, and pinching fingers,

[4] *And* clap *thyself my love;*] She opened her hand, to *clap* the palm of it into his, as people do when they confirm a bargain. Hence the phrase—*to clap up a bargain*, i. e. make one with no other ceremony than the junction of hands.

As now they are; and making practis'd smiles,
As in a looking-glass; — and then to sigh, as 'twere
The mort o'the deer[5]; O, that is entertainment
My bosom likes not, nor my brows. — Mamillius,
Art thou my boy?

Mam. Ay, my good lord.

Leon. I'fecks?[6]
Why, that's my bawcock.[7] What, has smutch'd thy nose? —
They say, it's a copy out of mine. Come, captain,
We must be neat; not neat, but cleanly, captain:
And yet the steer, the heifer, and the calf,
Are all call'd, neat. — Still virginalling[8]
[*Observing* Polixenes *and* Hermione.
Upon his palm? — How now, you wanton calf,
Art thou my calf?

Mam. Yes, if you will, my lord.

Leon. Thou want'st a rough pash, and the shoots that I have,[9]
To be full like me: — yet, they say we are
Almost as like as eggs; women say so,
That will say any thing: But were they false

[5] *The* mort *o'the deer;*] A lesson upon the horn at the death of the deer.

[6] *I' fecks?*] A supposed corruption of—*in faith.* Our present vulgar pronounce it—*fegs.*

[7] *Why, that's my* bawcock.] Perhaps from *beau* and *coq.* It is still said in vulgar language that such a one is a *jolly cock*, a *cock of the game.*

[8] —— *Still virginalling*—] Still playing with her fingers, as a girl playing on the *virginals.* A *virginal* is a very small kind of spinnet. Queen Elizabeth's *virginal-book* is yet in being, and many of the lessons in it have proved so difficult, as to baffle our most expert players on the harpsichord. Steevens.

[9] *Thou want'st a rough* pash, *and the* shoots *that I have,*] I have lately learned that *pash* in Scotland signifies a *head.* The meaning, therefore, I suppose, is this: *You tell me,* (says Leontes to his son,) *that you are like me; that you are my calf. I am the* horned *bull: thou wantest the* rough head and the horns *of that animal, completely to resemble your father.* Malone.

As o'er-died blacks[1], as wind, as waters; false
As dice are to be wish'd, by one that fixes
No bourn[2] 'twixt his and mine; yet were it true
To say this boy were like me. — Come, sir page,
Look on me with your welkin eye[3]: Sweet villain!
Most dear'st my collop![4] — Can thy dam? — may't be?
Affection! thy intention stabs the center:[5]
Thou dost make possible, things not so held,
Communicat'st with dreams; — (How can this be?) —
With what's unreal thou coactive art,
And fellow'st nothing: Then, 'tis very credent,[6]
Thou may'st co-join with something; and thou dost;
(And that beyond commission; and I find it,)
And that to the infection of my brains,
And hardening of my brows.

Pol. What means Sicilia?

Her. He something seems unsettled.

Pol. How, my lord?
What cheer? how is't with you, best brother?

Her. You look,
As if you held a brow of much distraction:
Are you mov'd, my lord?

Leon. No, in good earnest, —
How sometimes nature will betray its folly,
Its tenderness, and make itself a pastime
To harder bosoms! Looking on the lines
Of my boy's face, methoughts, I did recoil
Twenty-three years; and saw myself unbreech'd,

[1] *As o'er-died blacks,*] Sir T. Hanmer understands blacks died too much, and therefore rotten. JOHNSON.

[2] *No* bourn—] *Bourn* is boundary.

[3] —— *welkin eye:*] Blue eye; an eye of the same colour with the *welkin*, or sky.

[4] —— *my* collop!] So, in *The First Part of King Henry VI.*

"God knows, thou art a *collop* of my flesh."

[5] *Affection! thy intention stabs the center:*] *Affection* means here imagination, or perhaps more accurately "the disposition of the mind when strongly *affected* or possessed by a particular idea."

[6] —— *credent,*] i. e. *credible.*

In my green velvet coat; my dagger muzzled,
Lest it should bite its master, and so prove,
As ornaments oft do, too dangerous.
How like, methought, I then was to this kernel,
This squash[7], this gentleman: — Mine honest friend,
Will you take eggs for money?[8]

Mam. No, my lord, I'll fight.

Leon. You will? why, happy man be his dole![9] —
My brother,
Are you so fond of your young prince, as we
Do seem to be of ours?

Pol. If at home, sir,
He's all my exercise, my mirth, my matter:
Now my sworn friend, and then mine enemy;
My parasite, my soldier, statesman, all:
He makes a July's day short as December;
And, with his varying childness, cures in me
Thoughts that would thick my blood.

Leon. So stands this squire
Offic'd with me: We two will walk, my lord,
And leave you to your graver steps. — Hermione,
How thou lov'st us, show in our brother's welcome;
Let what is dear in Sicily, be cheap:
Next to thyself, and my young rover, he's
Apparent[1] to my heart.

7 *This* squash,] A *squash* is a *pea-pod*, in that state when the young peas begin to swell in it.

8 *Will you take eggs for money?*] The meaning of this is, *will you put up affronts?* The French have a proverbial saying, *A qui vendez vouz coquilles?* i. e. whom do you design to affront? Mamillius's answer plainly proves it. Mam. *No, my Lord, I'll fight.* Smith.

9 —— *happy may be his* dole!] May his *dole* or *share* in life be to be a *happy man*. The expression is proverbial. *Dole* was the term for the allowance of provision given to the poor, in great families. The alms immemorially given to the poor by the Archbishops of Canterbury, is still called the *dole*. See *The History of Lambeth Palace*, p. 31, in *Bibl. Top. Brit.* Nichols.

1 *Apparent* —] that is, *heir apparent*, or the next claimant.

Her. If you would seek us,
We are your's i'the garden: Shall's attend you there?
Leon. To your own bents dispose you: you'll be found,
Be you beneath the sky:— I am angling now,
Though you perceive me not how I give line.
Go to, go to!
[*Aside. Observing* POLIXENES *and* HERMIONE.
How she holds up the neb[2], the bill to him!
And arms her with the boldness of a wife
To her allowing husband[3]! Gone already;
Inch-thick, knee-deep, o'er head and ears a fork'd one.[4]
[*Exeunt* POLIXENES, HERMIONE, *and Attendants.*
Go, play, boy, play; — thy mother plays, and I
Play too; but so disgrac'd a part, whose issue
Will hiss me to my grave; contempt and clamour
Will be my knell. — Go, play, boy, play; — There have been,
Or I am much deceiv'd, cuckolds ere now;
And many a man there is, even at this present,
Now, while I speak this, holds his wife by the arm,
That little thinks she has been sluic'd in his absence,
And his pond fish'd by his next neighbour, by
Sir Smile, his neighbour: nay, there's comfort in't,
Whiles other men have gates; and those gates open'd,
As mine, against their will: Should all despair,
That have revolted wives, the tenth of mankind
Would hang themselves. Physick for't there is none;
It is a bawdy planet, that will strike
Where 'tis predominant; and 'tis powerful, think it,
From east, west, north, and south: Be it concluded,
No barricado for a belly; know it;

[2] —— *the neb,*] The word is commonly pronounced and written *nib.* It signifies here the *mouth.*

[3] *To her* allowing *husband!*] *Allowing* in old language is *approving.* MALONE.

[4] —— *a* fork'd *one.*] That is, a *horned* one; a *cuckold.*

It will let in and out the enemy,
With bag and baggage: many a thousand of us
Have the disease, and feel't not. — How now, boy?
Mam. I am like you, they say.
Leon. Why, that's some comfort. —
What! Camillo there?
Cam. Ay, my good lord.
Leon. Go play, Mamillius; thou'rt an honest man. —
[*Exit* Mamillius.
Camillo, this great sir will yet stay longer.
Cam. You had much ado to make his anchor hold:
When you cast out, it still came home.[5]
Leon. Didst note it?
Cam. He would not stay at your petitions; made
His business more material.[6]
Leon. Didst perceive it? —
They're here with me already; whispering, rounding,[7]
Sicilia is a so-forth: 'Tis far gone,
When I shall gust it[8] last. — How came't, Camillo,
That he did stay?
Cam. At the good queen's entreaty.
Leon. At the queen's, be't: good, should be pertinent;
But so it is, it is not. Was this taken
By any understanding pate but thine?
For thy conceit is soaking, will draw in
More than the common blocks: — Not noted, is't,
But of the finer natures? by some severals,

[5] —— *it still came home.*] This is a seafaring expression, meaning, *the anchor would not take hold.*

[6] ———— *made*
His business more material.] i. e. the more you requested him to stay, the more urgent he represented that business to be which summoned him away.

[7] —— *whispering*, rounding,] *To round in the ear* is to *whisper*, or *to tell secretly.*

[8] —— *gust it* —] i. e. taste it. Steevens.

Of head-piece extraordinary? lower messes,[9]
Perchance, are to this business purblind: say.
Cam. Business, my lord? I think, most understand
Bohemia stays here longer.
Leon. Ha?
Cam. Stays here longer.
Leon. Ay, but why?
Cam. To satisfy your highness, and the entreaties
Of our most gracious mistress.
Leon. Satisfy
The entreaties of your mistress?——satisfy?—
Let that suffice. I have trusted thee, Camillo,
With all the nearest things to my heart, as well
My chamber-councils: wherein, priest-like, thou
Hast cleans'd my bosom; I from thee departed
Thy penitent reform'd: but we have been
Deceiv'd in thy integrity, deceiv'd
In that which seems so.
Cam. Be it forbid, my lord!
Leon. To bide upon't:—Thou art not honest: or,
If thou inclin'st that way, thou art a coward:
Which hoxes honesty behind[1], restraining
From course requir'd: Or else thou must be counted
A servant, grafted in my serious trust,
And therein negligent: or else a fool,
That seest a game play'd home, the rich stake drawn,
And tak'st it all for jest.
Cam. My gracious lord,
I may be negligent, foolish, and fearful;
In every one of these no man is free,
But that his negligence, his folly, fear,
Amongst the infinite doings of the world,
Sometime puts forth: In your affairs, my lord,

9 ——*lower messes,*] *Lower messes* is perhaps used as an expression to signify the *lowest degree* about the court.

1 ——hoxes *honesty behind,*] To *hox,* is to ham-string. The proper word is, to *hough,* i.e. to cut the *hough,* or ham-string.

If ever I were wilful-negligent,
It was my folly; if industriously
I play'd the fool, it was my negligence,
Not weighing well the end; if ever fearful
To do a thing, where I the issue doubted,
Whereof the execution did cry out
Against the non-performance[2], 'twas a fear
Which oft affects the wisest: these, my lord,
Are such allow'd infirmities, that honesty
Is never free of. But, 'beseech your grace,
Be plainer with me: let me know my trespass
By its own visage: if I then deny it,
'Tis none of mine.

Leon. Have not you seen, Camillo,
(But that's past doubt: you have; or your eye-glass
Is thicker than a cuckold's horn;) or heard,
(For, to a vision so apparent, rumour
Cannot be mute,) or thought, (for cogitation
Resides not in that man, that does not think it,)
My wife is slippery? If thou wilt confess,
(Or else be impudently negative,
To have nor eyes, nor ears, nor thought,) then say,
My wife's a hobbyhorse; deserves a name
As rank as any flax-wench, that puts to
Before her troth-plight: say it, and justify it.

Cam. I would not be a stander-by, to hear
My sovereign mistress clouded so, without
My present vengeance taken: 'Shrew my heart,
You never spoke what did become you less
Than this; which to reiterate, were sin
As deep as that, though true.

Leon. Is whispering nothing?
Is leaning cheek to cheek? is meeting noses?

[2] *Whereof the execution did cry out*
Against the non-performance,] This is one of the expressions by which Shakspeare too frequently clouds his meaning. This sounding phrase means, I think, no more than *a thing necessary to be done.* JOHNSON.

Kissing with inside lip? stopping the career
Of laughter with a sigh? (a note infallible
Of breaking honesty:) horsing foot on foot?
Skulking in corners? wishing clocks more swift?
Hours, minutes? noon, midnight? and all eyes blind
With the pin and web[3], but theirs, theirs only,
That would unseen be wicked? is this nothing?
Why, then the world, and all that's in't, is nothing;
The covering sky is nothing; Bohemia nothing;
My wife is nothing; nor nothing have these nothings,
If this be nothing.

Cam. Good my lord, be cur'd
Of this diseas'd opinion, and betimes;
For 'tis most dangerous.

Leon. Say, it be; 'tis true.

Cam. No, no my lord.

Leon. It is; you lie, you lie:
I say, thou liest, Camillo, and I hate thee;
Pronounce thee a gross lout, a mindless slave;
Or else a hovering temporizer, that
Canst with thine eyes at once see good and evil,
Inclining to them both: Were my wife's liver
Infected as her life, she would not live
The running of one glass.

Cam. Who does infect her?

Leon. Why he, that wears her like her medal,[4] hanging
About his neck, Bohemia: Who—if I
Had servants true about me: that bare eyes
To see alike mine honour as their profits,
Their own particular thrifts,—they would do that
Which should undo more doing: Ay, and thou,
His cupbearer,—whom I from meaner form
Have bench'd, and rear'd to worship; who may'st see

[3] ——*the* pin *and* web.] Disorders in the eye.

[4] ——*like* her *medal,*] i. e. her *portrait.* Mr. Malone reads "*his* medal."

Plainly, as heaven sees earth, and earth sees heaven,
How I am galled, — might'st bespice a cup,
To give mine enemy a lasting wink;
Which draught to me were cordial.
Cam. Sir, my lord,
I could do this; and that with no rash potion,
But with a ling'ring dram, that should not work
Maliciously like poison: But I cannot
Believe this crack to be in my dread mistress,
So sovereignly being honourable.
I have lov'd thee, ——
Leon. Make't thy question, and go rot![5]
Dost think, I am so muddy, so unsettled,
To appoint myself in this vexation? sully
The purity and whiteness of my sheets,
Which to preserve, is sleep; which being spotted,
Is goads, thorns, nettles, tails of wasps?
Give scandal to the blood o'the prince my son,
Who, I do think is mine, and love as mine;
Without ripe moving to't? — would I do this?
Could man so blench;[6]
Cam. I must believe you, sir;
I do; and will fetch off Bohemia for't:
Provided, that when he's remov'd, your highness
Will take again your queen, as yours at first;
Even for your son's sake; and, thereby, for sealing
The injury of tongues, in courts and kingdoms
Known and allied to yours.
Leon. Thou dost advise me,
Even so as I mine own course have set down:
I'll give no blemish to her honour, none.
Cam. My lord,
Go then; and with a countenance as clear
As friendship wears at feasts, keep with Bohemia,

[5] *Make't thy* question, *and go rot!* &c.] This refers to what Camillo has just said, relative to the queen's chastity.

[6] *Could man so* blench?] To *blench* is *to start off, to shrink.*

And with your queen: I am his cupbearer;
If from me he have wholesome beverage,
Account me not your servant.
Leon. This is all:
Do't, and thou hast the one half of my heart;
Do't not, thou split'st thy own.
Cam. I'll do't, my lord.
Leon. I will seem friendly, as thou hast advis'd me.
[*Exit.*
Cam. O miserable lady!—But, for me,
What case stand I in? I must be the poisoner
Of good Polixenes: and my ground to do't
Is the obedience to a master; one,
Who, in rebellion with himself, will have
All that are his, so too.—To do this deed,
Promotion follows: If I could find example
Of thousands, that had struck anointed kings,
And flourish'd after, I'd not do't: but since
Nor brass, nor stone, nor parchment, bears not one,
Let villainy itself forswear't. I must
Forsake the court: to do't, or no, is certain
To me a break-neck. Happy star, reign now!
Here comes Bohemia.

Enter POLIXENES.

Pol. This is strange! methinks,
My favour here begins to warp. Not speak?——
Good-day, Camillo.
Cam. Hail, most royal sir!
Pol. What is the news i'the court?
Cam. None rare, my lord.
Pol. The king hath on him such a countenance,
As he had lost some province, and a region,
Lov'd as he loves himself: even now I met him
With customary compliment; when he,
Wafting his eyes to the contrary, and falling
A lip of much contempt, speeds from me; and

So leaves me, to consider what is breeding,
That changes thus his manners.
Cam. I dare not know, my lord.
Pol. How! dare not? do not. Do you know, and dare not
Be intelligent to me? 'Tis thereabouts;
For, to yourself, what you do know, you must;
And cannot say, you dare not. Good Camillo,
Your chang'd complexions are to me a mirror,
Which shows me mine chang'd too: for I must be
A party in this alteration, finding
Myself thus alter'd with it.
Cam. There is a sickness
Which puts some of us in distemper; but
I cannot name the disease; and it is caught
Of you that yet are well.
Pol. How! caught of me?
Make me not sighted like the basilisk:
I have look'd on thousands, who have sped the better
By my regard, but kill'd none so. Camillo, ——
As you are certainly a gentleman; thereto
Clerk-like, experienc'd, which no less adorns
Our gentry, than our parents' noble names,
In whose success we are gentle[7] — I beseech you,
If you know aught which does behove my knowledge
Thereof to be inform'd, imprison it not
In ignorant concealment.
Cam. I may not answer.
Pol. A sickness caught of me, and yet I well!
I must be answer'd. — Dost thou hear, Camillo,
I cónjure thee, by all the parts of man,
Which honour does acknowledge, — whereof the least
Is not this suit of mine, — that thou declare
What incidency thou dost guess of harm

[7] *In whose* success *we are* gentle,] *Success* here means *succession. Gentle* is evidently opposed to *simple;* alluding to the distinction between the gentry and yeomanry.

Is creeping toward me; how far off, how near;
Which way to be prevented, if to be;
If not, how best to bear it.
Cam. Sir, I'll tell you;
Since I'm charg'd in honour, and by him
That I think honourable: Therefore, mark my counsel;
Which must be even as swiftly follow'd, as
I mean to utter it; or both yourself and me
Cry, *lost*, and so good night.
Pol. On, good Camillo.
Cam. I am appointed Him to murder you. [8]
Pol. By whom, Camillo?
Cam. By the king.
Pol. For what?
Cam. He thinks, nay, with all confidence he swears,
As he had seen't, or been an instrument
To vice[9] you to't,—that you have touch'd his queen
Forbiddenly.
Pol. O, then my best blood turn
To an infected jelly; and my name
Be yok'd with his, that did betray the best! †
Turn then my freshest reputation to
A savour, that may strike the dullest nostril
Where I arrive; and my approach be shunn'd,
Nay, hated too, worse than the great'st infection
That e'er was heard, or read!
Cam. Swear his thought over
By each particular star in heaven, and
By all their influences, you may as well
Forbid the sea for to obey the moon,
As or, by oath, remove, or counsel, shake
The fabrick of his folly; whose foundation

[8] *I am appointed* Him *to murder you.*] i. e. I am the person appointed by him to murder you.
[9] *To* vice—] i. e. to draw, persuade you; probably for *advise.*
† i. e. Judas.

Is pil'd upon his faith[1], and will continue
The standing of his body.
Pol. How should this grow?
Cam. I know not: but, I am sure, 'tis safer to
Avoid what's grown, than question how 'tis born.
If therefore you dare trust my honesty,—
That lies enclosed in this trunk, which you
Shall bear along impawn'd,—away to-night.
Your followers I will whisper to the business;
And will, by twos, and threes, at several posterns,
Clear them o'the city: For myself, I'll put
My fortunes to your service, which are here
By this discovery lost. Be not uncertain;
For, by the honour of my parents, I
Have utter'd truth: which if you seek to prove,
I dare not stand by; nor shall you be safer
Than one condemn'd by the king's own mouth, thereon
His execution sworn.
Pol. I do believe thee;
I saw his heart in his face. Give me thy hand;
Be pilot to me, and thy places shall
Still neighbour mine: My ships are ready, and
My people did expect my hence departure
Two days ago.—This jealousy
Is for a precious creature: as she's rare,
Must it be great; and, as his person's mighty,
Must it be violent: and as he does conceive
He is dishonour'd by a man which ever
Profess'd to him, why, his revenges must
In that be made more bitter. Fear o'ershades me:
Good expedition be my friend, and comfort
The gracious queen, part of his theme, but nothing
Of his ill-ta'en suspicion! Come, Camillo;

[1] ——— *whose foundation*
Is pil'd upon his faith,] This folly which is erected on the foundation of settled *belief.*

I will respect thee as a father; if
Thou bear'st my life off hence: Let us avoid.
Cam. It is in mine authority, to command
The keys of all the posterns: Please your highness
To take the urgent hour: come, sir, away. [*Exeunt.*

ACT II.

SCENE I. — *The same.*

Enter HERMIONE, MAMILLIUS, *and* Ladies.

Her. Take the boy to you: he so troubles me,
'Tis past enduring.
1 *Lady.* Come, my gracious lord.
Shall I be your play-fellow?
Mam. No, I'll none of you.
1 *Lady.* Why, my sweet lord?
Mam. You'll kiss me hard; and speak to me as if I were a baby still. — I love you better.
2 *Lady.* And why so, my good lord †?
Mam. Not for because
Your brows are blacker; yet black brows, they say,
Become some women best; so that there be not
To much hair there, but in a semi-circle,
Or half-moon made with a pen.
2 *Lady.* Who taught you this?
Mam. I learn'd it out of women's faces. — Pray now
What colour are your eye-brows?
1 *Lady.* Blue, my lord.
Mam. Nay, that's a mock: I have seen a lady's nose
That has been blue, but not her eye-brows.
2 *Lady.* Hark ye:
The queen, your mother, rounds apace: we shall
Present our services to a fine new prince,

† "my lord?" MALONE.

One of these days; and then you'd wanton with us,
If we would have you.
1 *Lady.* She is spread of late
Into a goodly bulk: Good time encounter her!
Her. What wisdom stirs amongst you? Come, sir, now
I am for you again: Pray you, sit by us,
And tell's a tale.
Mam. Merry or sad, shall't be?
Her. As merry as you will.
Mam. A sad tale's best for winter;
I have one of sprites and goblins.
Her. Let's have that, sir.†
Come on, sit down: — Come on, and do your best
To fright me with your sprites: you're powerful at it.
Mam. There was a man, ——
Her. Nay, come, sit down; then on.
Mam. Dwelt by a church-yard; — I will tell it softly;
Yon crickets shall not hear it.
Her. Come on then,
And give't me in mine ear.

Enter Leontes, Antigonus, Lords, *and others.*

Leon. Was he met there? his train? Camillo with him?
1 *Lord.* Behind the tuft of pines I met them: never
Saw I men scour so on their way: I ey'd them
Even to their ships.
Leon. How bless'd am I
In my just censure? in my true opinion [2]? —
Alack, for lesser knowledge [3]! — How accurs'd,

† "sir," — Mr. Malone reads "good sir."

[2] *In my just* censure? *in my true opinion?*] *Censure*, in the time of our author, was generally used (as in this instance) for judgment, opinion.

[3] *Alack, for lesser knowledge!*] That is, *O that my knowledge were less.*

In being so blest! — There may be in the cup
A spider steep'd[4] and one may drink; depart,
And yet partake no venom; for his knowledge
Is not infected: but if one present
The abhorr'd ingredient to his eye, make known
How he hath drank, he cracks his gorge, his sides,
With violent hefts[5]: — I have drank, and seen the spider.
Camillo was his help in this, his pander: —
There is a plot against my life, my crown;
All's true that is mistrusted: — that false villain,
Whom I employed, was pre-employ'd by him:
He has discover'd my design, and I
Remain a pinch'd thing[6]; yea, a very trick
For them to play at will: — How came the posterns
So easily open?

1 *Lord.* By his great authority;
Which often hath no less prevail'd than so,
On your command.

Leon. I know't too well. ——
Give me the boy; I am glad, you did not nurse him:
Though he does bear some signs of me, yet you
Have too much blood in him:

Her. What is this? sport?

Leon. Bear the boy hence, he shall not come about her;
Away with him: — and let her sport herself
With that she's big with; for 'tis Polixenes
Has made thee swell thus.

Her. But I'd say, he had not,

[4] *A spider steep'd,*] Spiders were esteemed venomous.

[5] —— hefts:] *Hefts* are heavings, what is heaved up.

[6] *He has discover'd my design, and I*
Remain a pinch'd thing;] The sense, I think, is, He hath now discovered my design, and I am treated as a mere child's baby, a thing pinched out of clouts, a puppet for them to move and actuate as they please. HEATH.

And, I'll be sworn, you would believe my saying,
Howe'er you lean to the nayward.
Leon. You, my lords,
Look on her, mark her well; be but about
To say, *she is a goodly lady*, and
The justice of your hearts will thereto add,
'*Tis pity, she's not honest, honourable:*
Praise her but for this her without-door form,
(Which, on my faith, deserves high speech,) and straight
The shrug, the hum, or ha; these petty brands,
That calumny doth use: — O, I am out,
That mercy does; for calumny will sear[7]
Virtue itself: — these shrugs, these hums, and ha's,
When you have said, she's goodly, come between,
Ere you can say she's honest: But be it known,
From him that has most cause to grieve it should be,
She's an adultress.
Her. Should a villain say so,
The most replenish'd villain in the world,
He were as much more villain: you, my lord,
Do but mistake.
Leon. You have mistook, my lady,
Polixenes for Leontes: O thou thing,
Which I'll not call a creature of thy place,
Lest barbarism, making me the precedent,
Should a like language use to all degrees,
And mannerly distinguishment leave out
Betwixt the prince and beggar! — I have said,
She's an adultress; I have said, with whom:
More, she's a traitor; and Camillo is
A federary[8] with her; and one that knows
What she should shame to know herself,
But with her most vile principal[9], that she's

[7] —— *will* sear —] i. e. will *stigmatize* or *brand* as infamous.
[8] *A* federary —] i. e. *confederate*.
[9] But *with her most vile principal*,] One that knows what we should be ashamed of, even if the knowledge of it rested only in her own

A bed-swerver, even as bad as those
That vulgars give bold titles†; ay, and privy
To this their late escape.
Her. No, by my life,
Privy to none of this: How will this grieve you,
When you shall come to clearer knowledge, that
You thus have publish'd me? Gentle my lord,
You scarce can right me thoroughly then, to say
You did mistake.
Leon. No, no; if I mistake
In those foundations which I build upon,
The center is not big enough to bear
A school-boy's top. — Away with her to prison:
He, who shall speak for her, is afar off guilty,
But that he speaks.[1]
Her. There's some ill planet reigns:
I must be patient, till the heavens look
With an aspect more favourable. — Good my lords,
I am not prone to weeping, as our sex
Commonly are; the want of which vain dew,
Perchance, shall dry your pities; but I have
That honourable grief lodg'd here, which burns
Worse than tears drown: 'Beseech you all, my lords,
With thoughts so qualified as your charities
Shall best instruct you, measure me: — and so
The king's will be perform'd!
Leon. Shall I be heard?
[*To the Guards.*
Her. Who is't, that goes with me? — 'Beseech your highness,

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breast and that of her paramour, without the participation of any confidant.—*But*, which is here used for *only*, renders this passage somewhat obscure.

† "bold'st titles;"— MALONE.

[1] *He, who shall speak for her, is afar off guilty,*
But that he speaks.] *Far* off *guilty*, signifies, *guilty in a remote degree.* But that he speaks—means, *in merely speaking.*

My women may be with me; for, you see,
My plight requires it. Do not weep, good fools;
There is no cause; when you shall know, your mistress
Has deserv'd prison, then abound in tears,
As I come out: this action, I now go on,
Is for my better grace. — Adieu, my lord;
I never wish'd to see you sorry: now,
I trust, I shall. —— My women, come; you have leave.

Leon. Go, do our bidding; hence.

[*Exeunt* Queen *and* Ladies.

1 *Lord.* 'Beseech your highness, call the queen again.

Ant. Be certain what you do, sir; lest your justice
Prove violence; in the which three great ones suffer,
Yourself, your queen, your son.

1 *Lord.* For her, my lord, —
I dare my life lay down, and will do't, sir,
Please you to accept it, that the queen is spotless
I'the eyes of heaven, and to you; I mean,
In this which you accuse her.

Ant. If it prove
She's otherwise, I'll keep my stables where
I lodge my wife[2]; I'll go in couples with her;
† Than when I feel, and see her, no further trust her;
For every inch of woman in the world,
Ay, every dram of woman's flesh, is false,
If she be.

Leon. Hold your peaces.

1 *Lord.* Good my lord, —

Ant. It is for you we speak, not for ourselves:
You are abus'd, and by some putter-on,[3]
That will be damn'd for't; 'would I knew the villain,

[2] —— *I'll keep my stables where*
I lodge my wife;] If Hermione prove unfaithful, I'll never trust my wife out of my sight; I'll always go in *couples* with her; and, in that respect, my house shall resemble a stable, where dogs are kept in pairs.

† "Then when," &c. Malone.

[3] —— *putter-on,*] i. e. one who instigates.

I would land-damn him[4]: Be she honour-flaw'd,—
I have three daughters; the eldest is eleven;
The second, and the third, nine, and some five;
If this prove true, they'll pay for't: by mine honour,
I'll geld them all: fourteen they shall not see,
To bring false generations: they are co-heirs;
And I had rather glib myself, than they
Should not produce fair issue.

Leon. Cease; no more.
You smell this business with a sense as cold
As is a dead man's nose: I see't, and feel't,
As you feel doing thus; and see withal
The instruments that feel.[5]

Ant. If it be so,
We need no grave to bury honesty;
There's not a grain of it, the face to sweeten
Of the whole dungy earth.

Leon. What! lack I credit?

1 *Lord.* I had rather you did lack, than I, my lord,
Upon this ground: and more it would content me
To have her honour true, than your suspicion;
Be blam'd for't how you might.

Leon. Why, what need we
Commune with you of this? but rather follow
Our forceful instigation? Our prerogative

[4] —— *land*-damn *him:*] Mr. Steevens, after giving various opinions on this expression, says, After all these awkward struggles to obtain a meaning, we might, I think, not unsafely read—

" I'd *laudanum* him,—"

i. e. poison him with *laudanum.*

[5] —— *I see't and feel't,*
As you feel doing thus; and see withal
The instruments that feel.] Some stage direction seems necessary in this place; but what that direction should be, it is not easy to decide. Sir T. Hanmer gives—*Laying hold of his arm:* Dr. Johnson—*striking his brows.* Mr. Henley thinks that *Leontes*, perhaps, *touches the forehead of Antigonus with his fore and middle fingers forked in imitation of a* SNAIL'S HORNS; *for these*, or imaginary horns of his own like them, *are the instruments that feel*, to which he alluded. Mr. Malone reads "but I do see't," &c.

Calls not your counsels; but our natural goodness
Imparts this: which, — if you (or stupified,
Or seeming so in skill,) cannot, or will not,
Relish as truth †, like us; inform yourselves,
We need no more of your advice: the matter,
The loss, the gain, the ordering on't, is all
Properly ours.

Ant. And I wish, my liege,
You had only in your silent judgment tried it,
Without more overture.

Leon. How could that be?
Either thou art most ignorant by age,
Or thou wert born a fool. Camillo's flight,
Added to their familiarity,
(Which was as gross as ever touch'd conjecture,
That lack'd sight only, nought for approbation,[6]
But only seeing, all other circumstances
Made up to the deed,) doth push on this proceeding:
Yet, for a greater confirmation,
(For, in an act of this importance, 'twere
Most piteous to be wild,) I have despatch'd in post,
To sacred Delphos, to Apollo's temple,
Cleomenes and Dion, whom you know,
Of stuff'd sufficiency[7]: Now, from the oracle
They will bring all; whose spiritual counsel had,
Shall stop, or spur me. Have I done well?

1 *Lord.* Well done, my lord.

Leon. Though I am satisfied, and need no more
Than what I know, yet shall the oracle
Give rest to the minds of others; such as he,
Whose ignorant credulity will not
Come up to the truth: So have we thought it good,
From our free person she should be confin'd;
Lest that the treachery of the two, fled hence,

† "Relish a truth,"—Malone.

[6] —— *nought for approbation,*] *Approbation* is put for *proof.*

[7] —— *stuff'd sufficiency:*] i. e. of abilities more than enough.

Be left her to perform. Come, follow us;
We are to speak in publick: for this business
Will raise us all.
Ant. [*aside.*] To laughter, as I take it,
If the good truth were known. [*Exeunt.*

SCENE II.

The same. The outer Room of a Prison.

Enter PAULINA *and* Attendants.

Paul. The keeper of the prison,—call to him;
[*Exit an* Attendant.
Let him have knowledge who I am.—Good lady!
No court in Europe is too good for thee,
What dost thou then in prison?—Now, good sir,

Re-enter Attendant, *with the* Keeper.

You know me, do you not?
Keep. For a worthy lady,
And one whom much I honour.
Paul. Pray you then,
Conduct me to the queen.
Keep. I may not, madam; to the contrary
I have express commandment.
Paul. Here's ado,
To lock up honesty and honour from
The access of gentle visitors!——Is it lawful,
Pray you, to see her women? any of them?
Emilia?
Keep. So please you, madam, to put
Apart these your attendants, I shall bring
Emilia forth.
Paul. I pray now, call her.
Withdraw yourselves. [*Exeunt* Attend.
Keep. And, madam,
I must be present at your conference.

Paul. Well, be it so, pr'ythee. [*Exit.* Keeper.
Here's such ado to make no stain a stain,
As passes colouring.

Re-enter Keeper, *with* Emilia.

Dear gentlewoman, how fares our gracious lady?
Emil. As well as one so great, and so forlorn,
May hold together: on her frights, and griefs,
(Which never tender lady hath borne greater,)
She is, something before her time, deliver'd.
Paul. A boy?
Emil. A daughter; and a goodly babe,
Lusty, and like to live; the queen receives
Much comfort in't; says, *My poor prisoner,*
I am innocent as you.
Paul. I dare be sworn: ——
These dangerous unsafe lunes o' the king![8] beshrew them!
He must be told on't, and he shall: the office
Becomes a woman best; I'll take't upon me;
If I prove honey-mouth'd, let my tongue blister;
And never to my red-look'd anger be
The trumpet any more:—Pray you, Emilia,
Commend my best obedience to the queen;
If she dares trust me with her little babe,
I'll show't the king, and undertake to be
Her advocate to th' loudest: We do not know
How he may soften at the sight o' the child;
The silence often of pure innocence
Persuades, when speaking fails.
Emil. Most worthy madam,

[8] *These dangerous unsafe* lunes *o' the king!*] I have no where, but in our author, observed this word adopted in our tongue, to signify *frenzy, lunacy.* But it is a mode of expression with the French—*Il y a de la* lune: (i. e. he has got the moon in his head; he is frantick.) Cotgrave. "*Lune,* folie. *Les femmes ont des* lunes *dans la tête.* Richelet." Theobald.

Your honour, and your goodness, is so evident,
That your free undertaking cannot miss
A thriving issue; there is no lady living,
So meet for this great errand: Please your ladyship
To visit the next room, I'll presently
Acquaint the queen of your most noble offer;
Who, but to-day, hammer'd of this design;
But durst not tempt a minister of honour,
Lest she should be denied.

Paul. Tell her, Emilia,
I'll use that tongue I have: if wit flow from it,
As boldness from my bosom, let it not be doubted
I shall do good.

Emil. Now be you blest for it!
I'll to the queen: Please you, come something nearer.

Keep. Madam, if't please the queen to send the babe,
I know not what I shall incur, to pass it,
Having no warrant.

Paul. You need not fear it, sir:
The child was prisoner to the womb; and is,
By law and process of great nature, thence
Free'd and enfranchis'd: not a party to
The anger of the king; nor guilty of,
If any be, the trespass of the queen.

Keep. I do believe it.

Paul. Do not you fear: upon
Mine honour, I will stand 'twixt you and danger.

[*Exeunt.*

SCENE III.

The same. A Room in the Palace.

Enter LEONTES, ANTIGONUS, Lords, *and other Attendants.*

Leon. Nor night, nor day, no rest: It is but weakness
To bear the matter thus; mere weakness, if

The cause were not in being; — part o'the cause,
She, the adultress; — for the harlot king
Is quite beyond mine arm, out of the blank
And level of my brain, plot-proof: but she
I can hook to me: Say that she were gone,
Given to the fire, a moiety of my rest
Might come to me again. —— Who's there?
1 *Atten.* My lord?
[*Advancing.*
Leon. How does the boy?
1 *Atten.* He took good rest to-night;
'Tis hop'd, his sickness is discharg'd.
Leon. To see,
His nobleness!
Conceiving the dishonour of his mother,
He straight declin'd, droop'd, took it deeply;
Fasten'd and fix'd the shame on't in himself;
Threw off his spirit, his appetite, his sleep,
And downright languish'd. — Leave me solely[9]: — go,
See how he fares. [*Exit* Attend.] — Fye, fye, no thought of him;
The very thought of my revenges that way
Recoil upon me: in himself too mighty:
And in his parties, his alliance, — Let him be,
Until a time may serve: for present vengeance,
Take it on her. Camillo and Polixenes
Laugh at me; make their pastime at my sorrow:
They should not laugh, if I could reach them; nor
Shall she, within my power.

Enter Paulina, *with a Child.*

1 *Lord.* You must not enter.
Paul. Nay, rather, good my lords, be second to me:
Fear you his tyrannous passion more, alas,

[9] —— *Leave me solely:*] That is, leave me alone.

Than the queen's life? a gracious innocent soul;
More free, than he is jealous.
Ant. That's enough.
1 *Atten.* Madam, he hath not slept to-night; commanded
None should come at him.
Paul. Not so hot, good sir;
I come to bring him sleep. 'Tis such as you, —
That creep like shadows by him, and do sigh
At each his needless heavings, — such as you
Nourish the cause of his awaking: I
Do come with words as med'cinal as true;
Honest, as either; to purge him of that humour,
That presses him from sleep.
Leon. What noise there, ho?
Paul. No noise, my lord; but needful conference,
About some gossips for your highness.
Leon. How? —
Away with that audacious lady: Antigonus,
I charg'd thee, that she should not come about me;
I knew, she would.
Ant. I told her so, my lord,
On your displeasure's peril, and on mine,
She should not visit you.
Leon. What, canst not rule her?
Paul. From all dishonesty, he can: in this,
(Unless he take the course that you have done,
Commit me, for committing honour,) trust it,
He shall not rule me.
Ant. Lo you now; you hear!
When she will take the rein, I let her run;
But she'll not stumble.
Paul. Good my liege, I come, —
And, I beseech you, hear me, who profess †
Myself your loyal servant, your physician,
Your most obedient counsellor; yet that dare

† "who professes."— MALONE.

Less appear so, in comforting your evils,[1]
Than such as most seem yours: — I say, I come
From your good queen.
Leon. Good queen!
Paul. Good queen, my lord, good queen: I say, good queen.
And would by combat make her good, so were I
A man, the worst about you.[2]
Leon. Force her hence.
Paul. Let him, that makes but trifles of his eyes
First hand me: on mine own accord, I'll off;
But, first, I'll do my errand. — The good queen,
For she is good, hath brought you forth a daughter;
Here 'tis; commends it to your blessing.
[*Laying down the child.*
Leon. Out!
A mankind witch[3]! Hence with her, out o'door:
A most intelligencing bawd!
Paul. Not so:
I am as ignorant in that, as you
In so entitling me: and no less honest
Than you are mad; which is enough, I'll warrant,
As this world goes, to pass for honest.
Leon. Traitors!
Will you not push her out? Give her the bastard: —
Thou dotard, [*to* Antigonus,] thou art woman-tir'd,[4] unroosted
By thy dame Partlet here, — take up the bastard;
Take't up, I say; give't to thy crone.[5]

[1] —— *in* comforting *your evils,*] *Comforting* is here used in the legal sense of *comforting* and abetting in a criminal action.

[2] —— *the worst about you.*] Were I the weakest of your servants, I would yet claim the combat against any accuser.

[3] *A* mankind *witch!*] i. e. masculine.

[4] —— *thou art woman-tir'd,*] *Woman-tir'd,* is *peck'd* by a woman; *hen-pecked.*

[5] —— *thy crone.*] i. e. thy old worn-out woman, A *croan* is an old toothless sheep: thence an old woman.

Paul. For ever
Unvenerable be thy hands, if thou
Tak'st up the princess, by that forced baseness [6]
Which he has put upon't!
Leon. He dreads his wife.
Paul. So, I would, you did; then 'twere past all doubt,
You'd call your children yours.
Leon. A nest of traitors!
Ant. I am none, by this good light.
Paul. Nor I; nor any,
But one, that's here; and that's himself: for he
The sacred honour of himself, his queen's,
His hopeful son's, his babe's betrays to slander,
Whose sting is sharper than the sword's; and will not
(For, as the case now stands, it is a curse
He cannot be compell'd to't, once remove
The root of his opinion, which is rotten,
As ever oak, or stone, was sound.
Leon. A callat,
Of boundless tongue; who late hath beat her husband,
And now baits me! — This brat is none of mine;
It is the issue of Polixenes:
Hence with it; and, together with the dam,
Commit them to the fire.
Paul. It is yours;
And, might we lay the old proverb to your charge,
So like you, 'tis the worse. — Behold, my lords,
Although the print be little, the whole matter
And copy of the father: eye, nose, lip,
The trick of his frown, his forehead; nay, the valley,
The pretty dimples of his chin, and cheek; his smiles;
The very mould and frame of hand, nail, finger: —
And, thou, good goddess nature, which hast made it

[6] *Unvenerable be thy hands, if thou*
Tak'st up the princess, by that forced baseness—] Leontes had ordered Antigonus to *take up the bastard;* Paulina forbids him to touch the princess under that appellation. *Forced* is *false,* uttered with violence to truth. JOHNSON.

So like to him that got it, if thou hast
The ordering of the mind too, 'mongst all colours
No yellow in't[7]; lest she suspect, as he does,
Her children not her husband's!
Leon. A gross hag!—
And, lozel[8], thou art worthy to be hang'd,
That wilt not stay her tongue.
Ant. Hang all the husbands,
That cannot do that feat, you'll leave yourself
Hardly one subject.
Leon. Once more, take her hence.
Paul. A most unworthy and unnatural lord
Can do no more.
Leon. I'll have thee burn'd.
Paul. I care not:
It is an heretick, that makes the fire,
Not she, which burns in't. I'll not call you tyrant;
But this most cruel usage of your queen
(Not able to produce more accusation
Than your own weak-hing'd fancy,) something savours
Of tyranny, and will ignoble make you,
Yea, scandalous to the world.
Leon. On your allegiance,
Out of the chamber with her. Were I a tyrant,
Where were her life? she durst not call me so,
If she did know me one. Away with her.
Paul. I pray you do not push me; I'll be gone.
Look to your babe, my lord; 'tis yours: Jove send her
A better guiding spirit! — What need these hands? —
You, that are thus so tender o'er his follies,
Will never do him good, not one of you.
So, so: — Farewell; we are gone. [*Exit.*
Leon. Thou, traitor, hast set on thy wife to this. —
My child? away with't — even thou, that hast
A heart so tender o'er it, take it hence,

[7] *No yellow in't;*] *Yellow* is the colour of jealousy.
[8] *And,* lozel,] A term of contempt, meaning *worthless, dishonest.*

And see it instantly consum'd with fire;
Even thou, and none but thou. Take it up straight:
Within this hour bring me word 'tis done,
(And by good testimony,) or I'll seize thy life,
With what thou else call'st thine: If thou refuse,
And wilt encounter with my wrath, say so;
The bastard brains with these my proper hands
Shall I dash out. Go, take it to the fire;
For thou sett'st on thy wife.
Ant. I did not, sir:
These lords, my noble fellows, if they please,
Can clear me in't.
1 *Lord.* We can; my royal liege,
He is not guilty of her coming hither.
Leon. You are liars all.
1 *Lord.* 'Beseech your highness, give us better credit;
We have always truly serv'd you; and beseech
So to esteem of us: And on our knees we beg,
(As recompense of our dear services,
Past, and to come,) that you do change this purpose;
Which, being so horrible, so bloody, must
Lead on to some foul issue: We all kneel.
Leon. I am a feather for each wind that blows: —
Shall I live on, to see this bastard kneel
And call me father? Better burn it now,
Than curse it then. But, be it; let it live:
It shall not neither. — You, sir, come you hither;
[*To* ANTIGONUS.
You that have been so tenderly officious
With lady Margery, your midwife, there,
To save this bastard's life: for 'tis a bastard,
So sure as this beard's grey, — what will you adventure
To save this brat's life?
Ant. Any thing, my lord,
That my ability may undergo,
And nobleness impose: at least, thus much;
I'll pawn the little blood which I have left,
To save the innocent: any thing possible.

Leon. It shall be possible: Swear by this sword,[9]
Thou wilt perform my bidding.
Ant. I will, my lord.
Leon. Mark, and perform it; (seest thou?) for the fail
Of any point in't shall not only be
Death to thyself, but to thy lew'd-tongu'd wife;
Whom, for this time, we pardon. We enjoin thee,
As thou art liegeman to us, that thou carry
This female bastard hence; and that thou bear it
To some remote and desert place, quite out
Of our dominions; and that there thou leave it,
Without more mercy, to its own protection,
And favour of the climate. As by strange fortune
It came to us, I do in justice charge thee,—
On thy soul's peril, and thy body's torture,—
That thou commend it strangely to some place[1],
Where chance may nurse, or end it; Take it up.
Ant. I swear to do this, though a present death
Had been more merciful.—Come on, poor babe:
Some powerful spirit instruct the kites and ravens,
To be thy nurses! Wolves, and bears, they say,
Casting their savageness aside, have done
Like offices of pity.—Sir, be prosperous
In more than this deed doth require! and blessing,
Against this cruelty, fight on thy side,
Poor thing, condemn'd to loss! [*Exit with the Child.*
Leon. No, I'll not rear
Another's issue.
1 *Atten.* Please your highness, posts,
From those you sent to the oracle, are come
An hour since: Cleomenes and Dion,
Being well arriv'd from Delphos, are both landed,
Hasting to the court.

[9] —— *Swear by this sword,*] It was anciently the custom to swear by the cross on the handle of a sword.

[1] —— commend *it* strangely *to some place,*] *Commit* it to some place, *as a stranger,* without more provision.

1 *Lord.* So please you, sir, their speed
Hath been beyond account.
Leon. Twenty-three days
They have been absent: 'Tis good speed; foretels,
The great Apollo suddenly will have
The truth of this appear. Prepare you, lords;
Summon a session, that we may arraign
Our most disloyal lady: for, as she hath
Been publickly accus'd, so shall she have
A just and open trial. While she lives,
My heart will be a burden to me. Leave me:
And think upon my bidding. [*Exeunt.*

ACT III.

SCENE I. — *The same. A Street in some Town.*

Enter CLEOMENES *and* DION.

Cleo. The climate's delicate; the air most sweet;
Fertile the isle; the temple much surpassing
The common praise it bears.
Dion. I shall report,
For most it caught me, the celestial habits,
(Methinks, I so should term them,) and the reverence
Of the grave wearers. O, the sacrifice!
How ceremonious, solemn, and unearthly
It was i'the offering!
Cleo. But, of all, the burst
And the ear-deafening voice o'the oracle,
Kin to Jove's thunder, so surpriz'd my sense,
That I was nothing.
Dion. If the event o'the journey
Prove as successful to the queen,—O, be't so!—

As it hath been to us, rare, pleasant, speedy,
The time is worth the use on't.[2]
Cleo. Great Apollo,
Turn all to the best! These proclamations,
So forcing faults upon Hermione,
I little like.
Dion. The violent carriage of it
Will clear, or end, the business: When the oracle,
(Thus by Apollo's great divine seal'd up,)
Shall the contents discover, something rare,
Even then will rush to knowledge. —— Go, — fresh horses; —
And gracious be the issue! *Exeunt.*]

SCENE II.

The same. A Court of Justice.

Leontes, Lords, *and* Officers, *appear properly seated.*

Leon. This sessions (to our great grief, we pronounce,)
Even pushes 'gainst our heart: The party tried,
The daughter of a king; our wife; and one
Of us too much belov'd.—Let us be clear'd
Of being tyrannous, since we so openly
Proceed in justice; which shall have due course,
Even to the guilt, or the purgation.[3] ——
Produce the prisoner.
Offi. It is his highness' pleasure, that the queen
Appear in person here in court. — Silence!

[2] *The* time *is worth the* use *on't.*] *The time is worth the use on't,* means, the time which we have spent in visiting Delos, has recompensed us for the trouble of so spending it.

[3] Even *to the guilt, or the purgation.*] The word *even* is not to be understood here as an *adverb*, but as an *adjective*, signifying *equal* or *indifferent.*

HERMIONE *is brought in, guarded;* PAULINA *and* Ladies *attending.*

Leon. Read the indictment.

Offi. Hermione, *queen to the worthy* Leontes, *king of* Sicilia, *thou art here accused and arraigned of high treason, in committing adultery with* Polixenes, *king of* Bohemia; *and conspiring with* Camillo *to take away the life of our sovereign lord the king, thy royal husband: the pretence*[4] *whereof being by circumstances partly laid open, thou,* Hermione, *contrary to the faith and allegiance of a true subject, didst counsel and aid them, for their better safety, to fly away by night.*

Her. Since what I am to say, must be but that
Which contradicts my accusation; and
The testimony on my part, no other
But what comes from myself; it shall scarce boot me
To say, *Not guilty;* mine integrity,
Being counted falsehood[5], shall, as I express it,
Be so receiv'd. But thus, — If powers divine
Behold our human actions, (as they do,)
I doubt not then, but innocence shall make
False accusation blush and tyranny
Tremble at patience. — You, my lord, best know,
(Who least will seem to do so,) my past life
Hath been as continent, as chaste, as true,
As I am now unhappy; which is more
Than history can pattern, though devis'd,
And play'd, to take spectators: For behold me, —
A fellow of the royal bed, which owe
A moiety of the throne, a great king's daughter,
The mother to a hopeful prince, — here standing,
To prate and talk for life, and honour, 'fore

[4] —— *pretence* —] is, in this place, taken for a *scheme laid*, a *design formed.*

[5] —— *mine integrity,* &c.] that is, my *virtue* being accounted *wickedness*, my assertion of it will pass but for a *lie*. *Falsehood* means both *treachery* and *lie*. JOHNSON.

Who please to come and hear. For life, I prize it [6]
As I weigh grief, which I would spare: for honour,
'Tis a derivative from me to mine, [7]
And only that I stand for. I appeal
To your own conscience, sir, before Polixenes
Came to your court, how I was in your grace,
How merited to be so; since he came,
With what encounter so uncurrent I
Have strain'd, to appear thus: if one jot beyond
The bound of honour; or, in act, or will,
That way inclining; harden'd be the hearts
Of all that hear me, and my near'st of kin
Cry, Fye upon my grave!

Leon. I ne'er heard yet,
That any of these bolder vices wanted
Less impudence to gainsay what they did,
Than to perform it first. [8]

Her. That's true enough;
Though 'tis a saying, sir, not due to me.

Leon. You will not own it.

[6] —— *For life, I prize it* —] *Life* is now to me only *grief*, and as such only is considered by me: I would therefore willingly dismiss it. Johnson.

[7] *'Tis a derivative from me to mine,*] This sentiment, which is probably borrowed from *Ecclesiasticus*, iii. 11, cannot be too often impressed on the female mind: "The glory of a man is from the honour of his father; and *a mother in dishonour is a reproach unto her children.*" Steevens.

[8] *I ne'er heard yet,*
That any of these bolder vices wanted
Less *impudence to gainsay what they did,*
Than to perform it first.] It is apparent that according to the proper, or at least, according to the present, use of words, *less* should be *more*, or *wanted* should be *had*. But Shakspeare is very uncertain in his use of negatives. It may be necessary once to observe, that in our language, two negatives did not originally affirm, but strengthen the negation. This mode of speech was in time changed, but, as the change was made in opposition to long custom, it proceeded gradually, and uniformity was not obtained but through an intermediate confusion. Johnson.

Her. More than mistress of,
Which comes to me in name of fault, I must not
At all acknowledge. For Polixenes,
(With whom I am accus'd,) I do confess,
I lov'd him, as in honour he requir'd;
With such a kind of love, as might become
A lady like me; with a love, even such,
So, and no other, as yourself commanded:
Which not to have done, I think, had been in me
Both disobedience and ingratitude,
To you, and toward your friend; whose love had spoke
Even since it could speak, from an infant, freely,
That it was yours. Now, for conspiracy,
I know not how it tastes; though it be dish'd
For me to try how: all I know of it,
Is, that Camillo was an honest man;
And, why he left your court, the gods themselves,
Wotting no more than I, are ignorant.

Leon. You knew of his departure, as you know
What you have underta'en to do in his absence.

Her. Sir,
You speak a language that I understand not:
My life stands in the level [9] of your dreams,
Which I'll lay down.

Leon. Your actions are my dreams;
You had a bastard by Polixenes,
And I but dream'd it: — As you were past all shame,
(Those of your fact are so[1],) so past all truth:
Which to deny, concerns more than avails:
For as †
Thy brat hath been cast out, like to itself,
No father owning it, (which is, indeed,
More criminal in thee, than it,) so thou

[9] *My life* stands in the level —] To be *in the level* is, *to be within the reach.*

[1] (*Those of your* fact *are so,*)] i. e. *guilt.*

† "For as" — Mr. Malone adds these words to the preceding line.

Shalt feel our justice; in whose easiest passage,
Look for no less than death.
Her. Sir, spare your threats;
The bug, which you would fright me with, I seek.
To me can life be no commodity;
The crown and comfort of my life, your favour,
I do give lost; for I do feel it gone,
But know not how it went: My second joy,
And first-fruits of my body, from his presence,
I am barr'd, like one infectious: My third comfort,
Starr'd most unluckily [2], is from my breast,
The innocent milk in its most innocent mouth,
Haled out to murder; Myself on every post
Proclaim'd a strumpet; With immodest hatred,
The child-bed privilege denied, which 'longs
To women of all fashion: — Lastly, hurried
Here to this place, i'the open air, before
I have got strength of limit. [3] Now, my liege,
Tell me what blessings I have here alive,
That I should fear to die? Therefore, proceed.
But yet hear this; mistake me not —— No! life,
I prize it not a straw: — but for mine honour,
(Which I would free,) if I shall be condemn'd
Upon surmises; all proofs sleeping else,
But what your jealousies awake; I tell you
'Tis rigour, and not law. — Your honours all,
I do refer me to the oracle?
Apollo be my judge.
1 *Lord.* This your request
Is altogether just: therefore bring forth,
And in Apollo's name, his oracle.
[*Exeunt certain* Officers.
Her. The emperor of Russia was my father:
O, that he were alive, and here beholding

[2] *Starr'd most unluckily,*] i. e. born under an inauspicious planet.
[3] —— strength *of* limit.] *Strength to pass the limits* of the child-bed chamber.

His daughter's trial! that he did but see
The flatness of my misery[4]; yet with eyes
Of pity, not revenge!

Re-enter Officers, *with* CLEOMENES *and* DION.

Offi. You here shall swear upon this sword of justice,
That you, Cleomenes and Dion, have
Been both at Delphos; and from thence have brought
This seal'd-up oracle, by the hand deliver'd
Of great Apollo's priest; and that, since then,
You have not dar'd to break the holy seal,
Nor read the secrets in't.

Cleo. Dion. All this we swear.

Leon. Break up the seals, and read.

Offi. [*reads.*] Hermione *is chaste*, Polixenes *blameless*, Camillo *a true subject*, Leontes *a jealous tyrant, his innocent babe truly begotten; and the king shall live without an heir, if that, which is lost, be not found.*

Lords. Now blessed be the great Apollo!

Her. Praised!

Leon. Hast thou read truth?

Offi. Ay, my lord; even so
As it is here set down.

Leon. There is no truth at all i'the oracle:
The sessions shall proceed; this is mere falsehood.

Enter a Servant, *hastily.*

Serv. My lord the king, the king!

Leon. What is the business?

Serv. O sir, I shall be hated to report it:
The prince your son, with mere conceit and fear
Of the queen's speed[5], is gone.

Leon. How! gone?

[4] *The* flatness *of my misery;*] that is, how low, how *flat* I am laid by my calamity. JOHNSON.

[5] *Of the queen's* speed,] Of the *event* of the queen's trial: so we still say, he *sped* well or ill. JOHNSON.

Serv. Is dead.
Leon Apollo's angry; and the heavens themselves
Do strike at my injustice. [Hermione *faints.*] How now there?
Paul. This news is mortal to the queen: — Look down,
And see what death is doing.
Leon. Take her hence:
Her heart is but o'ercharg'd; she will recover. —
I have too much believ'd mine own suspicion: —
'Beseech you, tenderly apply to her
Some remedies for life. — Apollo, pardon
[*Exeunt* Paulina *and* Ladies, *with* Herm.
My great profaneness 'gainst thine oracle! —
I'll reconcile me to Polixenes;
New woo my queen; recall the good Camillo;
Whom I proclaim a man of truth, of mercy:
For, being transported by my jealousies
To bloody thoughts and to revenge, I chose
Camillo for the minister, to poison
My friend Polixenes: which had been done,
But that the good mind of Camillo tardied
My swift command, though I with death, and with
Reward, did threaten and encourage him,
Not doing it, and being done: he, most humane,
And fill'd with honour, to my kingly guest
Unclasp'd my practice; quit his fortunes here,
Which you knew great; and to the certain hazard †
Of all incertainties himself commended, [6]
No richer than his honour: — How he glisters
Thorough my rust! and how his piety
Does my deeds make the blacker! [7]

† "to the hazard" — Malone.

[6] —— commended,] i. e. committed.

[7] *Does my deeds make the blacker!*] This vehement retraction of Leontes, accompanied with the confession of more crimes than he

Re-enter PAULINA.

Paul. Woe the while!
O, cut my lace; lest my heart, cracking it,
Break too!

1 *Lord.* What fit is this, good lady?

Paul. What studied torments, tyrant, hast for me?
What wheels? racks? fires? What flaying? boiling,
In leads, or oils? what old, or newer torture
Must I receive; whose every word deserves
To taste of thy most worst? Thy tyranny
Together working with thy jealousies, —
Fancies too weak for boys, too green and idle
For girls of nine! — O, think, what they have done,
And then run mad, indeed; stark mad! for all
Thy by-gone fooleries were but spices of it.
That thou betray'dst Polixenes, 'twas nothing;
That did but show thee, of a fool, inconstant,
And damnable ungrateful: nor was't much,
Thou would'st have poison'd good Camillo's honour, [8]
To have him kill a king; poor trespasses,
More monstrous standing by: whereof I reckon
The casting forth to crows thy baby daughter,
To be or none, or little; though a devil
Would have shed water out of fire, ere don't [9]:
Nor is't directly laid to thee, the death
Of the young prince; whose honourable thoughts

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was suspected of, is agreeable to our daily experience of the vicissitudes of violent tempers, and the eruptions of minds oppressed with guilt. JOHNSON.

[8] *Thou would'st have poison'd good Camillo's honour,*] How should Paulina know this? No one had charged the king with this crime except himself, while Paulina was absent, attending on Hermione. The poet seems to have forgotten this.

[9] ——————— *though a devil*
Would have shed water out of fire, ere don't:] i. e. a devil would have shed tears of pity o'er the damned, ere he would have committed such an action.

(Thoughts high for one so tender,) cleft the heart
That could conceive, a gross and foolish sire
Blemish'd his gracious dam: this is not, no,
Laid to thy answer: But the last, — O, lords,
When I have said, cry, woe! — the queen, the queen,
The sweetest, dearest, creature's dead; and vengeance for't
Not dropp'd down yet.

1 *Lord.* The higher powers forbid!

Paul. I say, she's dead: I'll swear't: if word, nor oath,
Prevail not, go and see: if you can bring
Tincture, or lustre, in her lip, her eye,
Heat outwardly, or breath within, I'll serve you
As I would do the gods, — But, O thou thou tyrant!
Do not repent these things; for they are heavier
Than all thy woes can stir: therefore betake thee
To nothing but despair. A thousand knees,
Ten thousand years together, naked, fasting,
Upon a barren mountain, and still winter
In storm perpetual, could not move the gods
To look that way thou wert.

Leon. Go on, go on:
Thou canst not speak too much; I have deserv'd
All tongues to talk their bitterest.

1 *Lord.* Say no more;
Howe'er the business goes, you have made fault
I'the boldness of your speech.

Paul. I am sorry for't;[9]
All faults I make, when I shall come to know them,
I do repent: Alas, I have show'd too much
The rashness of a woman: he is touch'd
To the noble heart. — What's gone, and what's past help,
Should be past grief: Do not receive affliction

[9] *I am sorry for't;*] This is another instance of the sudden changes incident to vehement and ungovernable minds.

At my petition, I beseech you; rather
Let me be punish'd, that have minded you
Of what you should forget. Now, good my liege,
Sir, royal sir, forgive a foolish woman:
The love I bore your queen, — lo, fool, again! —
I'll speak of her no more, nor of your children;
I'll not remember you of my own lord,
Who is lost too: Take your patience to you,
And I'll say nothing.
Leon. Thou didst speak but well,
When most the truth; which I receive much better
Than to be pitied of thee. Pr'ythee, bring me
To the dead bodies of my queen, and son:
One grave shall be for both; upon them shall
The causes of their death appear, unto
Our shame perpetual: Once a day I'll visit
The chapel where they lie; and tears, shed there,
Shall be my recreation: So long as
Nature will bear up with this exercise,
So long I daily vow to use it. Come,
And lead me to these sorrows. [*Exeunt.*

SCENE III.

Bohemia. *A desert Country near the Sea.*

Enter ANTIGONUS, *with a Child; and a* Mariner.

Ant. Thou art perfect then[1], our ship hath touch'd upon
The deserts of Bohemia?
Mar. Ay, my lord; and fear
We have landed in ill time: the skies look grimly,
And threaten present blusters. In my conscience,

[1] *Thou art* perfect *then,*] *Perfect* is often used for *certain, well assured,* or *well informed,* by almost all our ancient writers.

The heavens with that we have in hand are angry,
And frown upon us.

Ant. Their sacred wills be done! — Go, get aboard;
Look to thy bark: I'll not be long, before
I call upon thee.

Mar. Make your best haste; and go not
Too far i'the land: 'tis like to be loud weather;
Besides, this place is famous for the creatures
Of prey, that keep upon't.

Ant. Go thou away:
I'll follow instantly.

Mar. I am glad at heart
To be so rid o'the business. [*Exit.*

Ant. Come, poor babe: ——
I have heard, (but not believ'd,) the spirits of the dead
May walk again: if such thing be, thy mother
Appear'd to me last night; for ne'er was dream
So like a waking. To me comes a creature,
Sometimes her head on one side, some another;
I never saw a vessel of like sorrow,
So fill'd, and so becoming: in pure white robes,
Like very sanctity, she did approach
My cabin where I lay: thrice bow'd before me;
And, gasping to begin some speech, her eyes
Became two spouts: the fury spent, anon
Did this break from her: *Good* Antigonus,
Since fate, against thy better disposition,
Hath made thy person for the thrower-out
Of my poor babe, according to thine oath, —
Places remote enough are in Bohemia,
There weep, and leave it crying; and, for the babe
Is counted lost for ever, Perdita,
I pr'ythee, call't: for this ungentle business,
Put on thee by my lord, thou ne'er shalt see
Thy wife Paulina *more:* — and so, with shrieks,
She melted into air. Affrighted much,
I did in time collect myself; and thought
This was so, and no slumber. Dreams are toys:

Yet, for this once, yea, superstitiously,
I will be squar'd by this. I do believe,
Hermione hath suffer'd death; and that
Apollo would, this being indeed the issue
Of king Polixenes, it should here be laid,
Either for life, or death, upon the earth
Of its right father. — Blossom, speed thee well!
[*Laying down the Child.*
There lie; and there thy character[2]: there these;
[*Laying down a bundle.*
Which may, if fortune please, both breed thee, pretty,
And still rest thine. —— The storm begins: — Poor wretch,
That, for thy mother's fault, art thus expos'd
To loss, and what may follow! — Weep I cannot,
But my heart bleeds: and most accurs'd am I,
To be by oath enjoin'd to this. — Farewell!
The day frowns more and more; thou art like to have
A lullaby too rough: I never saw
The heavens so dim by day. A savage clamour? —
Well may I get aboard! —— This is the chace;
I am gone for ever. [*Exit, pursued by a bear.*

Enter an old Shepherd.

Shep. I would, there were no age between ten and three-and-twenty; or that youth would sleep out the rest: for there is nothing in the between but getting wenches with child, wronging the ancientry, stealing, fighting. —Hark you now! —— Would any but these boiled brains of nineteen, and two-and-twenty, hunt this weather? They have scared away two of my best sheep; which, I fear, the wolf will sooner find, than the master; if any where I have them, 'tis by the sea-side, browzing on ivy. Good luck, an't be thy will! what have we here? [*Taking up the Child.*] Mercy

[2] —— *thy* character:] thy *description;* i. e. the writing afterwards discovered with Perdita.

on's, a barne; a very pretty barne! A boy, or a child,[3] I wonder? A pretty one; a very pretty one: Sure, some scape: though I am not bookish, yet I can read waiting-gentlewoman in the scape. This has been some stair-work, some trunk-work, some behind-door-work: they were warmer that got this, than the poor thing is here. I'll take it up for pity: yet I'll tarry till my son come; he hollaed but even now. Whoa, ho hoa!

Enter Clown.

Clo. Hilloa, loa!

Shep. What, art so near? If thou'lt see a thing to talk on when thou art dead and rotten, come hither. What ailest thou, man?

Clo. I have seen two such sights, by sea, and by land; — but I am not to say, it is a sea, for it is now the sky; betwixt the firmament and it, you cannot thrust a bodkin's point.

Shep. Why, boy, how is it?

Clo. I would, you did but see how it chafes, how it rages, how it takes up the shore! but that's not to the point: O, the most piteous cry of the poor souls! sometimes to see 'em, and not to see 'em: now the ship boring the moon with her main-mast; and anon swallowed with yeast and froth, as you'd thrust a cork into a hogshead. And then for the land service, — To see how the bear tore out his shoulder-bone; how he cried to me for help, and said, his name was Antigonus, a nobleman: — But to make an end of the ship: — to see how the sea flap-dragoned it[4]: — but, first, how the poor souls roared, and the sea mocked them; — and how the poor gentleman roared, and the bear mocked him, both roaring louder than the sea, or weather.

[3] —— *A boy or* a child,] I am told, that in some of our inland counties, a *female infant*, in contradistinction to a *male one*, is still termed, among the peasantry, — *a child*. Steevens.

[4] —— flap-dragoned *it*:] i. e. swallowed it, as our ancient topers swallowed *flap-dragons*.

Shep. 'Name of mercy, when was this, boy?

Clo. Now, now; I have not winked since I saw these sights: the men are not yet cold under water, nor the bear half dined on the gentleman; he's at it now.

Shep. Would I had been by, to have helped the old man!

Clo. I would you had been by the ship side, to have helped her; there your charity would have lacked footing. [*Aside.*

Shep. Heavy matters! heavy matters! but look thee here, boy. Now bless thyself; thou met'st with things dying, I with things new born. Here's a sight for thee; look thee, a bearing-cloth [5] for a squire's child! look thee here! take up, take up, boy; open't. So. let's see; It was told me, I should be rich by the fairies; this is some changeling [6]: — open't: What's within, boy?

Clo. You're a made old man [7]; if the sins of your youth are forgiven you, you're well to live. Gold! all gold!

Shep. This is fairy gold, boy, and 'twill prove so: up with it, keep it close; home, home, the next way.[8] We are lucky, boy; and to be so still, requires nothing but secresy. — Let my sheep go: — Come, good boy, the next way home.

Clo. Go you the next way with your findings; I'll go see if the bear be gone from the gentleman, and how much he hath eaten: they are never curst [9], but when they are hungry: if there be any of him left, I'll bury it.

Shep. That's a good deed: if thou may'st discern by

[5] —— *a bearing cloth*—] *A bearing-cloth* is the fine mantle or cloth with which a child is usually covered, when it is carried to the church to be baptized. PERCY.

[6] —— *some changeling:*] i. e. some child left behind by the fairies in the room of one which they had stolen.

[7] *You're a* made *old man;*] i. e. your fortune's made.

[8] —— *the* next *way.*] i. e. the nearest way.

[9] —— *never* curst,] *Curst,* signifies *mischievous.*

that which is left of him, what he is, fetch me to the sight of him.

Clo. Marry, will I; and you shall help to put him i'the ground.

Shep. 'Tis a lucky day, boy; and we'll do good deeds on't. [*Exeunt.*

ACT IV.

Enter Time, *as Chorus.*

Time. I, — that please some, try all; both joy, and terror,
Of good and bad; that make, and unfold error, —
Now take upon me, in the name of Time,
To use my wings. Impute it not a crime,
To me, or my swift passage, that I slide
O'er sixteen years, and leave the growth untried
Of that wide gap [1]; since it is in my power
To o'erthrow law, and in one self-born hour
To plant and o'erwhelm custom: Let me pass
The same I am, ere ancient'st order was,
Or what is now received: I witness to
The times that brought them in: so shall I do
To the freshest things now reigning; and make stale
The glistering of this present, as my tale
Now seems to it. Your patience this allowing,
I turn my glass; and give my scene such growing,
As you had slept between. Leontes leaving
The effects of his fond jealousies; so grieving,

[1] —— *and leave the* growth *untried*
Of that wide gap;] Our author attends more to his ideas than to his words. *The growth of the wide gap,* is somewhat irregular; but he means, *the growth,* or progression of the time which filled up the *gap* of the story between Perdita's birth and her sixteenth year. *To leave this growth untried,* is, *to leave the passages of the intermediate years unnoted and unexamined. Untried* is not, perhaps, the word which he would have chosen, but which his rhyme required. Johnson.

That he shuts up himself; imagine me,
Gentle spectators, that I now may be
In fair Bohemia; and remember well,
I mentioned a son o'the king's, which Florizel
I now name to you; and with speed so pace
To speak of Perdita, now grown in grace
Equal with wond'ring: What of her ensues,
I list not prophecy; but let Time's news
Be known, when 'tis brought forth: — a shepherd's daughter.
And what to her adheres, which follows after,
Is the argument of time [2]: Of this allow [3],
If ever you have spent time worse ere now;
If never yet, that Time himself doth say,
He wishes earnestly, you never may. [*Exit.*

SCENE I.

The same. A Room in the Palace of Polixenes.

Enter Polixenes *and* Camillo.

Pol. I pray thee, good Camillo, be no more importunate; 'tis a sickness, denying thee any thing; a death, to grant this.

Cam. It is fifteen years [4], since I saw my country: though I have, for the most part, been aired abroad, I desire to lay my bones there. Besides, the penitent king, my master, hath sent for me: to whose feeling sorrows I might be some allay, or I o'erween to think so; which is another spur to my departure.

Pol. As thou lovest me, Camillo, wipe not out the rest

[2] *Is the* argument *of time:*] *Argument* is the same with *subject.*

[3] —— *Of this* allow,] To *allow* in our author's time signified to *approve.*

[4] *It is* fifteen *years,*] We should read — *sixteen,* according to several preceding passages.

of thy services, by leaving me now: the need I have of thee, thine own goodness hath made; better not to have had thee, than thus to want thee: thou, having made me businesses, which none, without thee, can sufficiently manage, must either stay to execute them thyself, or take away with thee the very services thou hast done: which if I have not enough considered, (as too much I cannot,) to be more thankful to thee, shall be my study; and my profit therein, the heaping friendships.[5] Of that fatal country Sicilia, pr'ythee speak no more: whose very naming punishes me with the remembrance of that penitent, as thou call'st him, and reconciled king, my brother; whose loss of his most precious queen, and children, are even now to be afresh lamented. Say to me, when saw'st thou the prince Florizel my son? Kings are no less unhappy, their issue not being gracious, than they are in losing them, when they have approved their virtues.

Cam. Sir, it is three days, since I saw the prince: What his happier affairs may be, are to me unknown: but I have, missingly[6], noted, he is of late much retired from court; and is less frequent to his princely exercises, than formerly he hath appeared.

Pol. I have considered so much, Camillo; and with some care; so far, that I have eyes under my service, which look upon his removedness: from whom I have this intelligence; That he is seldom from the house of a most homely shepherd; a man, they say, that from very nothing, and beyond the imagination of his neighbours, is grown into an unspeakable estate.

Cam. I have heard, sir, of such a man, who hath a daughter of most rare note: the report of her is ex-

[5] —— *and my profit therein, the* heaping friendships.] *Friendships* is, I believe, here used, with sufficient licence merely for *friendly offices*. Malone.

[6] —— missingly,] *Missingly*, i. e. at *intervals*, not constantly.

tended more, than can be thought to begin from such a cottage.

Pol. That's likewise part of my intelligence. But, I fear the angle that plucks our son thither. Thou shalt accompany us to the place: where we will, not appearing what we are, have some question[7] with the shepherd; from whose simplicity, I think it not uneasy to get the cause of my son's resort thither. Pr'ythee, be my present partner in this business, and lay aside the thoughts of Sicilia.

Cam. I willingly obey your command.

Pol. My best Camillo! — We must disguise ourselves. [*Exeunt.*

SCENE II.

The same. A Road near the Shepherd's Cottage.

Enter AUTOLYCUS, *singing.*

When daffodils begin to peer,[8] ——
With, heigh! the doxy over the dale, —
Why, then comes in the sweet o' the year;
For the red blood reigns in the winter's pale.[9]

[7] —— *some* question —] i. e. some talk.

[8] *When daffodils begin to peer,* ——
And
Jog on, jog on, the foot-path way,] "Two *nonsensical* songs, by the rogue Autolycus," says Dr. Burney: who subsequently observes, that "This Autolycus is the true *ancient* Minstrel, as described in the old Fabliaux." I believe, that many of our readers will push the comparison a little further, and concur with me in thinking that our *modern* minstrels of the opera, like their predecessor Autolycus, are *pickpockets* as well as singers of *nonsensical* ballads. STEEVENS.

[9] *For the red blood* reigns *in the* winter's *pale.*] The meaning is, the red, the *spring* blood now *reigns o'er* the parts lately under the *dominion of winter*. The *English pale*, the *Irish pale*, were frequent expressions in Shakspeare's time; and the words *red* and *pale* were chosen for the sake of the *antithesis*. FARMER.

The white sheet bleaching on the hedge, —
With, hey! the sweet birds, O, how they sing! —
Doth set my pugging tooth[1] *on edge;*
For a quart of ale is a dish for a king.

The lark, that tirra-lirra chants, —
With, hey! with hey! the thrush and the jay: —
Are summer songs for me and my aunts,[2]
While we lie tumbling in the hay.

I have served prince Florizel, and, in my time, wore three-pile[3]; but now I am out of service:

But shall I go mourn for that, my dear?
The pale moon shines by night:
And when I wander here and there,
I then do most go right.

If tinkers may have leave to live,
And bear the sow-skin budget;
Then my account I well may give,
And in the stocks avouch it.

My traffic is sheets; when the kite builds, look to lesser linen. My father named me Autolycus; who, being, as I am, littered under Mercury, was likewise a snapper up of unconsidered trifles: With die, and drab[4], I purchased this caparison; and my revenue is the silly cheat[5]: Gallows, and knock, are too powerful on the highway: beating, and hanging, are terrors to me; for the life to come, I sleep out the thought of it. — A prize! a prize!

1 —— *pugging tooth* —] perhaps *progging*, i. e. thievish.
2 —— *my aunts,*] *Aunt* appears to have been at this time a cant word for a *bawd*.
3 —— *wore* three-pile;] i. e. rich velvet.
4 —— *With die, and drab,*] i. e. with gaming and whoring.
5 —— *the* silly *cheat:*] Cant term for picking pockets.

Enter Clown.

Clo. Let me see: — every 'leven wether — tods [6]; every tod yields — pound and odd shilling: fifteen hundred shorn, — What comes the wool to?

Aut. If the springe hold, the cock's mine. [*Aside.*

Clo. I cannot do't without counters. — Let me see; what am I to buy for our sheep-shearing feast? *Three pound of sugar; five pound of currants; rice* —— What will this sister of mine do with rice? But my father hath made her mistress of the feast, and she lays it on. She hath made me four-and-twenty nosegays for the shearers: three-man song-men all [7], and very good ones; but they are most of them means [8] and bases: but one Puritan amongst them, and he sings psalms to hornpipes. I must have *saffron*, to colour the warden pies [9]; *mace*, — *dates*, — none that's out of my note: *nutmegs, seven; a race, or two of ginger;* but that I may beg; — *four pound of prunes, and as many of raisins o'the sun.*

Aut. O, that ever I was born!

[*Grovelling on the ground.*

Clo. I' the name of me, ——

Aut. O, help me, help me! pluck but off these rags; and then death, death!

Clo. Alack, poor soul! thou hast need of more rags to lay on thee, rather than have these off.

Aut. O sir, the loathsomeness of them offends me more than the stripes I have received; which are mighty ones, and millions.

6 —— *tods;*] "Every eleven wether *tods;* i. e. *will produce a tod* or twenty-eight pounds of wool: every tod yields a pound and some odd shillings; what then will the wool of fifteen hundred yield?" Mr. Malone considers *tods* as a verb.

7 —— *three-man song-men all,*] i. e. singers of catches in three parts.

8 —— means —] *Means* are tenors.

9 —— warden *pies;*] *Wardens* are a species of large pears.

Clo. Alas, poor man! a million of beating may come to a great matter.

Aut. I am robbed, sir, and beaten: my money and apparel ta'en from me, and these detestable things put upon me.

Clo. What, by a horse-man, or a foot-man?

Aut. foot-man, sweet sir, a foot-man.

Clo. Indeed, he should be a foot-man, by the garments he hath left with thee; if this be a horse-man's coat, it hath seen very hot service. Lend me thy hand, I'll help thee: come, lend me thy hand.

[*Helping him up.*

Aut. O! good sir, tenderly, oh!

Clo. Alas, poor soul.

Aut. O, good sir, softly, good sir: I fear, sir, my shoulder-blade is out.

Clo. How now? cans't stand?

Aut. Softly, dear sir; [*picks his pocket;*] good sir, softly; you ha' done me a charitable office.

Clo. Dost lack any money? I have a little money for thee.

Aut. No, good sweet sir; no, I beseech you, sir: I have a kinsman not past three quarters of a mile hence, unto whom I was going; I shall there have money, or any thing I want: offer me no money, I pray you; that kills my heart.

Clo. What manner of fellow was he that robbed you?

Aut. A fellow, sir, that I have known to go about with trol-my dames[1]: I knew him once a servant of the prince; I cannot tell, good sir, for which of his virtues it was, but he was certainly whipped out of the court.

Clo. His vices, you would say; there's no virtue

[1] —— *with* trol-my dames:] *Trou-madame*, French. The old English title of this game was *pigeon-holes;* as the arches in the machine through which the balls are rolled, resemble the cavities made for *pigeons* in a *dove-house*.

whipped out of the court: they cherish it, to make it stay there; and yet it will no more but abide.

Aut. Vices I would say, sir. I know this man well: he hath been since an ape-bearer; then a process-server, a bailiff; then he compassed a motion of the prodigal son [2], and married a tinker's wife within a mile where my land and living lies; and, having flown over many knavish professions, he settled only in rogue: some call him Autolycus.

Clo. Out upon him! Prig, for my life, prig [3]: he haunts wakes, fairs, and bearbaitings.

Aut. Very true, sir; he, sir, he; that's the rogue that put me into this apparel.

Clo. Not a more cowardly rogue in all Bohemia; if you had but looked big, and spit at him, he'd have run.

Aut. I must confess to you, sir, I am no fighter; I am false of heart that way; and that he knew, I warrant him.

Clo. How do you now?

Aut. Sweet sir, much better than I was; I can stand, and walk; I will even take my leave of you, and pace softly towards my kinsman's.

Clo. Shall I bring thee on the way?

Aut. No, good-faced sir; no, sweet sir.

Clo. Then fare thee well; I must go buy spices for our sheep-shearing.

Aut. Prosper you, sweet sir! — [*Exit* Clown.] Your purse is not hot enough to purchase your spice. I'll be with you at your sheep-shearing too: If I make not this cheat bring out another, and the shearers prove sheep, let me be enrolled, and my name put in the book of virtue!

[2] —— motion *of the prodigal son,*] i. e. the *puppet-show,* then called *motions.* A term frequently occurring in our author.

[3] —— Prig, *for my life, prig:*] To *prig* is to *filch.*

Jog on, jog on, the foot-path way,
And merrily hent the stile-a :[4]
A merry heart goes all the day,
Your sad tires in a mile-a. [Exit.

SCENE III.

The same. A Shepherd's Cottage.

Enter FLORIZEL *and* PERDITA.

Flo. These your unusual weeds to each part of you
Do give a life: no shepherdess; but Flora,
Peering in April's front. This your sheep-shearing
Is as a meeting of the petty gods,
And you the queen on't.
Per. Sir, my gracious lord,
To chide at your extremes[5], it not becomes me;
O, pardon, that I name them: your high self,
The gracious mark[6] o' the land, you have obscur'd
With a swain's wearing; and me, poor lowly maid,
Most goddess-like prank'd up[7]: But that our feasts
In every mess have folly, and the feeders
Digest it with a custom, I should blush
To see you so attired; sworn, I think,
To show myself a glass.
Flo. I bless the time,
When my good falcon made her flight across
Thy father's ground.
Per. Now Jove afford you cause!
To me, the difference[8] forges dread; your greatness

[4] —— hent *the stile-a :*] To *hent* the stile, is to take hold of it.

[5] —— *your* extremes,] That is, the *extravagance of his conduct*, in obscuring himself "in a swain's wearing," while he "pranked her up most goddess-like."

[6] *The gracious* mark —] The *object* of all men's *notice*.

[7] —— prank'd *up :*] To *prank* is to dress with ostentation.

[8] *To me, the* difference —] i. e. between his rank and hers.

Hath not been used to fear. Even now I tremble
To think, your father, by some accident,
Should pass this way, as you did: O, the fates!
How would he look, to see his work, so noble,
Vilely bound up[9]? What would he say? or how
Should I, in these my borrow'd flaunts, behold
The sternness of his presence?

Flo. Apprehend
Nothing but jollity. The gods themselves,
Humbling their deities to love, have taken
The shapes of beasts upon them: Jupiter
Became a bull, and bellow'd; the green Neptune
A ram, and bleated: and the fire-rob'd god,
Golden Apollo, a poor humble swain,
As I seem now: Their transformations
Were never for a piece of beauty rarer;
Nor in a way so chaste: since my desires
Run not before mine honour; nor my lusts
Burn hotter than my faith.

Per. O but, dear sir,†
Your resolution cannot hold, when 'tis
Oppos'd, as it must be, by the power o' the king:
One of these two must be necessities,
Which then will speak; that you must change this purpose,
Or I my life.

Flo. Thou dearest Perdita,
With these forc'd thoughts, I pr'ythee, darken not
The mirth o' the feast: Or I'll be thine, my fair,
Or not my father's: for I cannot be

[9] *his work, so noble,*
Vilely bound up?] It is impossible for any man to rid his mind of his profession. The authorship of Shakspeare has supplied him with a metaphor, which, rather than he would lose it, he has put with no great propriety into the mouth of a country maid. Thinking of his own works, his mind passed naturally to the binder. I am glad that he has no hint at an editor. JOHNSON.

† "O but, sir," — MALONE.

Mine own, nor any thing to any, if
I be not thine: to this I am most constant,
Though destiny say, no. Be merry, gentle;
Strangle such thoughts as these, with any thing
That you behold the while. Your guests are coming:
Lift up your countenance; as it were the day
Of celebration of that nuptial, which
We two have sworn shall come.
Per. O lady fortune,
Stand you auspicious!

Enter Shepherd, *with* Polixenes *and* Camillo *disguised;* Clown, Mopsa, Dorcas, *and Others.*

Flo. See, your guests approach:
Address yourself to entertain them sprightly,
And let's be red with mirth.
Shep. Fye, daughter! when my old wife liv'd, upon
This day, she was both pantler, butler, cook;
Both dame and servant: welcom'd all: serv'd all:
Would sing her song, and dance her turn: now here,
At upper end o' the table, now, i' the middle;
On his shoulder, and his: her face o' fire
With labour; and the thing, she took to quench it,
She would to each one sip: You are retir'd,
As if you were a feasted one, and not
The hostess of the meeting: Pray you, bid
These unknown friends to us welcome: for it is
A way to make us better friends, more known.
Come, quench your blushes; and present yourself
That which you are, mistress o' the feast: Come on,
And bid us welcome to your sheep-shearing,
As your good flock shall prosper.
Per. Welcome, sir! [*To* Pol.
It is my father's will, I should take on me
The hostess-ship o' the day: —You're welcome, sir!
[*To* Camillo.
Give me those flowers there, Dorcas. — Reverend sirs,

WINTER'S TALE

PER. ——————————————— REVEREND SIRS
FOR YOU THERE'S ROSEMARY, AND RUE; THESE KEEP
SEEMING, AND SAVOUR, ALL THE WINTER LONG.

Act IV. Sc. 3.

London, Published by F. C & J. Rivington, and Partners, Febr 1823.

BIBLIOTHECA BODLEIANA

For you there's rosemary, and rue; these keep
Seeming, and savour, all the winter long:
Grace, and remembrance, be to you both,
And welcome to our shearing!

Pol. Shepherdess,
(A fair one are you,) well you fit our ages
With flowers of winter.

Per. Sir, the year growing ancient, —
Not yet on summer's death, nor on the birth
Of trembling winter, — the fairest flowers o' the season
Are our carnations and streak'd gillyflowers,
Which some call nature's bastards: of that kind
Our rustick garden's barren; and I care not
To get slips of them.

Pol. Wherefore, gentle maiden,
Do you neglect them?

Per. For I have[1] heard it said,
There is an art which, in their piedness, shares
With great creating nature.

Pol. Say, there be;
Yet nature is made better by no mean,
But nature makes that mean: so, o'er that art,
Which you say, adds to nature, is an art
That nature makes. You see, sweet maid, we marry
A gentler scion to the wildest stock;
And make conceive a bark of baser kind
By bud of nobler race; This is an art
Which does mend nature, — change it rather: but
The art itself is nature.

Per. So it is.

Pol. Then make your garden rich in gillyflowers,
And do not call them bastards.

Per. I'll not put
The dibble[2] in earth to set one slip of them:

[1] For *I have* —] *For*, in this place, signifies — *because that*.

[2] —— *dibble* —] An instrument used by gardeners to make holes in the earth for the reception of young plants.

No more than, were I painted, I would wish
This youth should say, 'twere well: and only therefore
Desire to breed by me. — Here's flowers for you;
Hot lavender, mints, savory, marjoram;
The marigold, that goes to bed with the sun,
And with him rises weeping; these are flowers
Of middle summer, and, I think they are given
To men of middle age: You are very welcome.

Cam. I should leave grazing, were I of your flock,
And only live by gazing.

Per. Out, alas!
You'd be so lean, that blasts of January
Would blow you through and through. — Now, my fairest friend,
I would, I had some flowers o' the spring, that might
Become your time of day; and yours, and yours;
That wear upon your virgin branches yet
Your maidenheads growing: — O Proserpina,
For the flowers now, that, frighted, thou let'st fall
From Dis's waggon! daffodils,
That come before the swallow dares, and take
The winds of March with beauty; violets, dim,
But sweeter than the lids of Juno's eyes,[3]
Or Cytherea's breath; pale primroses,
That die unmarried, ere they can behold
Bright Phœbus in his strength, a malady
Most incident to maids; bold oxlips, and
The crown-imperial; lilies of all kinds,
The flower-de-luce being one! O, these I lack,
To make you garlands of; and, my sweet friend,
To strew him o'er and o'er.

Flo. What? like a corse?

[3] ——— *violets, dim,*
But sweeter than the lids of Juno's eyes,] I suspect that our author mistakes Juno for Pallas, who was *the goddess of blue eyes*. Sweeter than an *eye-lid* is an odd image, but perhaps he uses *sweet* in the general sense for *delightful*. JOHNSON.

Per. No, like a bank, for love to lie and play on;
Not like a corse: or if, — not to be buried,
But quick and in mine arms. Come, take your flowers:
Methinks I play as I have seen them do
In Whitsun' pastorals: sure, this robe of mine
Does change my disposition.
Flo. What you do,
Still betters what is done. When you speak, sweet,
I'd have you do it ever: when you sing,
I'd have you buy and sell so; so give alms;
Pray so; and for the ordering your affairs,
To sing them too: When you do dance, I wish you
A wave o' the sea, that you might ever do
Nothing but that; move still, still so, and own
No other function: Each your doing,[4]
So singular in each particular,
Crowns what you are doing in the present deeds,
That all your acts are queens.
Per. O Doricles,
Your praises are too large: but that your youth,
And the true blood, which fairly peeps through it,
Do plainly give you out an unstain'd shepherd;
With wisdom I might fear, my Doricles,
You woo'd me the false way.
Flo. I think, you have
As little skill to fear, as I have purpose
To put you to 't. — But, come; our dance, I pray:
Your hand, my Perdita: so turtles pair,
That never mean to part.
Per. I'll swear for 'em.
Pol. This is the prettiest low-born lass, that ever
Ran on the green sward: nothing she does, or seems,
But smacks of something greater than herself;
Too noble for this place.
Cam. He tells her something,

[4] *Each your doing*, &c.] That is, your manner in each act crowns the act.

That makes her blood look out: Good sooth, she is
The queen of curds and cream.
Clo. Come on, strike up.
Dor. Mopsa must be your mistress: marry, garlick,
To mend her kissing with.
Mop. Now, in good time!
Clo. Not a word, a word; we stand[5] upon our manners. —
Come, strike up. [*Musick.*

Here a dance of Shepherds and Shepherdesses.

Pol. Pray, good shepherd, what
Fair swain is this, which dances with your daughter?
Shep. They call him Doricles; and he boasts himself
To have a worthy feeding[6]: but I have it
Upon his own report, and I believe it;
He looks like sooth[7]: He says, he loves my daughter;
I think so too: for never gaz'd the moon
Upon the water, as he'll stand, and read,
As 'twere my daughter's eyes: and, to be plain,
I think, there is not half a kiss to choose,
Who loves another best.
Pol. She dances featly.
Shep. So she does any thing; though I report it,
That should be silent: if young Doricles
Do light upon her, she shall bring him that
Which he not dreams of.

Enter a Servant.

Serv. O master, if you did but hear the pedler at the door, you would never dance again after a tabor and pipe; no, the bagpipe could not move you: he sings

[5] —— *we stand*, &c.] That is, we are now on our behaviour.

[6] —— *a worthy* feeding:] I conceive *feeding* to be a *pasture*, and a *worthy feeding* to be a tract of pasturage not inconsiderable, not unworthy of my daughter's fortune. Johnson.

[7] —— *He looks like* sooth:] *Sooth* is *truth*. Obsolete.

several tunes, faster than you'll tell money; he utters them as he had eaten ballads, and all men's ears grew to his tunes.

Clo. He could never come better: he shall come in: I love a ballad but even too well; if it be doleful matter, merrily set down, or a very pleasant thing indeed, and sung lamentably.

Serv. He hath songs, for man, or woman, of all sizes; no milliner can so fit his customers with gloves: he has the prettiest love songs for maids; so without bawdry, which is strange; with such delicate burdens of *dildos* and *fadings*[8]: *jump her and thump her;* and where some stretch-mouth'd rascal would, as it were, mean mischief, and break a foul gap into the matter, he makes the maid to answer, *Whoop, do me no harm, good man;* puts him off, slights him, with *Whoop, do me no harm, good man.*

Pol. This is a brave fellow.

Clo. Believe me, thou talkest of an admirable-conceited fellow. Has he any unbraided wares?[9]

Serv. He hath ribands of all the colours i' the rainbow; points, more than all the lawyers in Bohemia can learnedly handle, though they come to him by the gross; inkles, caddisses[1], cambricks, lawns; why, he sings them over, 'as they were gods or goddesses; you would think,

[8] —— *fadings:*] An Irish dance of this name is mentioned by Ben Jonson, in *The Irish Masque at Court.* It is called *Rinca fada,* and is still practised in some parts of Ireland: but here *fading* means the burthen of a song.

[9] —— *unbraided wares?*] By *unbraided wares,* the clown means, has he any thing besides *laces* which are *braided,* and are the principal commodity sold by ballad-singing pedlers?

[1] —— *caddisses,*] *Caddis* is, I believe, a narrow worsted galloon. I remember when very young to have heard it enumerated by a pedler among the articles of his pack. There is a very narrow slight serge of this name, now made in France. *Inkle* is a kind of tape also. MALONE.

a smock were a she-angel; he so chants to the sleeve-hand, and the work about the square on't.[2]

Clo. Pr'ythee, bring him in; and let him approach singing.

Per. Forewarn him, that he use no scurrilous words in his tunes.

Clo. You have of these pedlers, that have more in 'em than you'd think, sister.

Per. Ay, good brother, or go about to think.

Enter Autolycus, *singing.*

Lawn, as white as driven snow;
Cyprus, black as e'er was crow;
Gloves, as sweet as damask roses;
Masks for faces, and for noses;
Bugle bracelets, necklace-amber,
Perfume for a lady's chamber:
Golden quoifs, and stomachers.
For my lads to give their dears;
Pins, and poking-sticks of steel,
What maids lack from head to heel:
Come, buy of me, come; come buy, come buy;
Buy, lads, or else your lasses cry:
Come, buy, &c.

Clo. If I were not in love with Mopsa, thou should'st take no money of me; but being enthrall'd as I am, it will also be the bondage of certain ribands and gloves.

Mop. I was promised them against the feast; but they come not too late now.

Dor. He hath promised you more than that, or there be liars.

Mop. He hath paid you all he promised you: may

[2] —— *the sleeve-*hand, *and the work about the* square *on't.*] Perhaps the sleeves and bosom part of a shift.

be, he has paid you more; which will shame you to give him again.

Clo. Is there no manners left among maids? will they wear their plackets, where they should bear their faces? Is there not milking-time, when you are going to bed, or kiln-hole [3], to whistle off these secrets; but you must be tittle-tattling before all our guests? 'Tis well they are whispering: Clamour your tongues [4], and not a word more.

Mop. I have done. Come, you promised me a tawdry lace [5], and a pair of sweet gloves.

Clo. Have I not told thee, how I was cozened by the way, and lost all my money?

Aut. And, indeed, sir, there are cozeners abroad; therefore it behoves men to be wary.

Clo. Fear not thou, man, thou shalt lose nothing here.

Aut. I hope so, sir; for I have about me many parcels of charge.

Clo. What hast here? ballads?

Mop. Pray now, buy some: I love a ballad in print, a'-life; for then we are sure they are true.

Aut. Here's one to a very doleful tune, How a usurer's wife was brought to bed of twenty money-bags at a burden; and how she longed to eat adders' heads, and toads carbonadoed.

Mop. Is it true, think you?

Aut. Very true; and but a month old.

Dor. Bless me, from marrying a usurer!

[3] kiln-*hole*,] *Kiln-hole* is the place into which coals are put under a stove, a copper, or a *kiln* in which lime, &c. are to be dried or burned. To watch the *kiln-hole*, or *stoking-hole*, is part of the office of female servants in farm-houses.

[4] —— Clamour *your tongues*,] Perhaps the meaning is, *give one grand peal, and then have done.* "A good *clam*" (as I learn from Mr. Nichols,) in some villages is used in this sense, signifying a grand peal of all the bells at once. MALONE.

[5] —— *you promised me a* tawdry lace,] *Tawdries* were a kind of necklaces worn by country wenches.

Aut. Here's the midwife's name to't, one mistress Taleporter; and five or six honest wives' that were present: Why should I carry lies abroad?

Mop. 'Pray you now, buy it.

Clo. Come on, lay it by: And let's first see more ballads; we'll buy the other things anon.

Aut. Here's another ballad, Of a fish, that appeared upon the coast, on Wednesday the fourscore of April, forty thousand fathom above water, and sung this ballad against the hard hearts of maids: it was thought, she was a woman, and was turned into a cold fish, for she would not exchange flesh with one that loved her: The ballad is very pitiful, and as true.

Dor. Is it true too, think you?

Aut. Five justices' hands at it; and witnesses, more than my pack will hold.

Clo. Lay it by too: Another.

Aut. This is a merry ballad; but a very pretty one.

Mop. Let's have some merry ones.

Aut. Why, this is a passing merry one; and goes to the tune of *Two maids wooing a man:* there's scarce a maid westward, but she sings it; 'tis in request, I can tell you.

Mop. We can both sing it; if thou'lt bear a part, thou shalt hear; 'tis in three parts.

Dor. We had the tune on't a month ago.

Aut. I can bear my part; you must know, 'tis my occupation: have at it with you.

SONG.

A. *Get you hence, for I must go;*
Where, it fits not you to know.
D. *Whither?* M. *O, whither?* D. *Whither?*
M. *It becomes thy oath full well,*
Thou to me thy secrets tell:
D. *Me too, let me go thither.*

M. *Or thou go'st to the grange, or mill.*
D. *If to either, thou dost ill.*
A. *Neither.* D. *What, neither?* A. *Neither.*
D. *Thou hast sworn my love to be:*
M. *Thou hast sworn it more to me:*
Then, whither go'st? say, whither?

Clo. We'll have this song out anon by ourselves; My father and the gentlemen are in sad [6] talk, and we'll not trouble them: Come, bring away thy pack after me. Wenches, I'll buy for you both: — Pedler, let's have the first choice. — Follow me, girls.

Aut. And you shall pay well for 'em. [*Aside.*

Will you buy any tape,
Or lace for your cape,
My dainty duck, my dear-a?
Any silk, any thread,
Any toys for your head,
Of the new'st, and fin'st, fin'st wear-a?
Come to the pedler;
Money's a medler,
That doth utter [7] *all men's ware-a.*

[*Exeunt* Clown, AUTOLYCUS, DORCAS, *and* MOPSA.

Enter a Servant.

Serv. Master, there is three carters, three shepherds, three neat-herds, three swine-herds, that have made themselves all men of hair [8]; they call themselves saltiers [9]: and they have a dance which the wenches say is

6 —— *sad* —] For *serious.*
7 *That doth* utter; —] To *utter;* to vend by retail.
8 —— *all men of hair;*] *Men of hair,* are *hairy men,* or *satyrs.* A dance of satyrs was no unusual entertainment in the middle ages.
9 —— *they call themselves* saltiers:] He means *satyrs.*

a gallimaufry[1] of gambols, because they are not in't; but they themselves are o'the mind, (if it be not too rough for some, that know little but bowling,) it will please plentifully.

Shep. Away! we'll none on't; here has been too much homely foolery already: — I know, sir, we weary you.

Pol. You weary those that refresh us: Pray, let's see these four threes of herdsmen.

Serv. One three of them, by their own report, sir, hath danced before the king; and not the worst of the three, but jumps twelve foot and a half by the squire.[2]

Shep. Leave your prating: since these good men are pleased, let them come in; but quickly now.

Serv. Why, they stay at door, sir. [*Exit.*

Re-enter Servant, *with twelve Rusticks, habited like Satyrs. They dance, and then exeunt.*

Pol. O, father, you'll know more of that hereafter[3].—
Is it not too far gone? — 'Tis time to part them. —
He's simple, and tells much. [*Aside.*] — How now, fair shepherd?
Your heart is full of something, that does take
Your mind from feasting. Sooth, when I was young,
And handed love, as you do, I was wont
To load my she with knacks: I would have ransack'd
The pedler's silken treasury, and have pour'd it
To her acceptance! you have let him go,
And nothing marted with him: If your lass
Interpretation should abuse; and call this,
Your lack of love, or bounty; you were straited[4]

[1] —— *gallimaufry* ——] A confused heap of things together.

[2] —— *by the* squire.] i. e. by the foot rule. *Esquierre*, Fr.

[3] Pol. *O, father, you'll know more of that hereafter.*] This is an answer to something which the shepherd is supposed to have said to Polixenes during the dance.

[4] —— *straited* —] i. e. put to difficulties.

For a reply, at least, if you make a care
Of happy holding her.
Flo. Old sir, I know
She prizes not such trifles as these are:
The gifts, she looks from me, are pack'd and lock'd
Up in my heart: which I have given already,
But not deliver'd. — O, hear me breathe my life
Before this ancient sir, who, it should seem,
Hath sometime lov'd: I take thy hand; this hand,
As soft as dove's down, and as white as it;
Or Ethiopian's tooth, or the fann'd snow,
That's bolted [5] by the northern blasts twice o'er.
Pol. What follows this? —
How prettily the young swain seems to wash
The hand, was fair before! — I have put you out; —
But, to your protestation; let me hear
What you profess.
Flo. Do, and be witness to't.
Pol. And this my neighbour too?
Flo. And he, and more
Than he, and men; the earth, the heavens, and all:
That, — were I crown'd the most imperial monarch,
Thereof most worthy; were I the fairest youth
That ever made eye swerve; had force, and knowledge,
More than was ever man's, — I would not prize them,
Without her love: for her, employ them all;
Commend them, and condemn them, to her service,
Or to their own perdition.
Pol. Fairly offer'd.
Cam. This shows a sound affection.
Shep. But, my daughter,
Say you the like to him?
Per. I cannot speak
So well, nothing so well; no, nor mean better;

[5] —— *or the fann'd snow,*
That's bolted, &c.] The fine sieve used by millers to separate flower from bran is called a *bolting* cloth.

By the pattern of mine own thoughts I cut out
The purity of his.
Shep. Take hands, a bargain; ——
And, friends unknown, you shall bear witness to't:
I give my daughter to him, and will make
Her portion equal his.
Flo. O, that must be
I'the virtue of your daughter: one being dead,
I shall have more than you can dream of yet;
Enough then for your wonder: But, come on,
Contract us 'fore these witnesses.
Shep. Come, your hand; ——
And, daughter, yours.
Pol. Soft, swain, awhile, 'beseech you;
Have you a father?
Flo. I have: But what of him?
Pol. Knows he of this?
Flo. He neither does, nor shall.
Pol. Methinks, a father
Is, at the nuptial of his son, a guest
That best becomes the table. Pray you, once more;
Is not your father grown incapable
Of reasonable affairs? is he not stupid
With age, and altering rheums? Can he speak? hear?
Know man from man? dispute his own estate[6]?
Lies he not bed-rid? and again does nothing,
But what he did being childish?
Flo. No, good sir;
He hath his health, and ampler strength, indeed,
Than most have of his age.
Pol. By my white beard,
You offer him, if this be so, a wrong
Something unfilial: Reason, my son
Should choose himself a wife; but as good reason,

[6] —— *dispute his own estate?*] Perhaps for *dispute* we might read *compute:* but *dispute his estate* may be the same with *talk over his affairs.* Johnson.

The father, (all whose joy is nothing else
But fair posterity,) should hold some counsel
In such a business.
Flo. I yield all this;
But, for some other reasons, my grave sir,
Which 'tis not fit you know, I not acquaint
My father of this business.
Pol. Let him know't.
Flo. He shall not.
Pol. Pr'ythee, let him.
Flo. No, he must not.
Shep. Let him, my son; he shall not need to grieve
At knowing of thy choice.
Flo. Come, come, he must not:—
Mark our contráct.
Pol. Mark your divorce, young sir,
Discovering himself.
Whom son I dare not call; thou art too base
To be acknowledg'd: Thou a scepter's heir,
That thus affect'st a sheep-hook!—Thou old traitor,
I am sorry, that, by hanging thee, I can but
Shorten thy life one week.—And thou, fresh piece
Of excellent witchcraft; who, of force, must know
The royal fool thou cop'st with;——
Shep. O, my heart!
Pol. I'll have thy beauty scratch'd with briars, and made
More homely than thy state.—For thee, fond boy,—
If I may ever know, thou dost but sigh,
That thou no more shalt see† this knack, (as never
I mean thou shalt,) we'll bar thee from succession;
Not hold thee of our blood, no, not our kin,
Far than Deucalion off;—Mark thou my words;
Follow us to the court.—Thou churl, for this time,
Though full of our displeasure, yet we free thee
From the dead blow of it.—And you, enchantment,—

† Mr. Malone reads, "shalt never see."

Worthy enough a herdsman; yea, him too,
That makes himself, but for our honour therein,
Unworthy thee, — if ever, henceforth, thou
These rural latches to his entrance open,
Or hoop his body more with thy embraces,
I will devise a death as cruel for thee,
As thou art tender to't. [*Exit.*

Per. Even here undone!
I was not much afeard[7]: for once, or twice,
I was about to speak; and tell him plainly,
The selfsame sun, that shines upon his court,
Hides not his visage from our cottage, but
Looks on alike. — Will't please you, sir, be gone?
To Florizel.
I told you, what would come of this: 'Beseech you,
Of your own state take care: this dream of mine,
Being now awake, I'll queen it no inch further,
But milk my ewes, and weep.

Cam. Why, how now, father?
Speak, ere thou diest.

Shep. I cannot speak, nor think,
Nor dare to know that which I know. — O, sir,
[*To* Florizel.
You have undone a man of fourscore three,
That thought to fill his grave in quiet; yea,
To die upon the bed my father died,
To lie close by his honest bones: but now
Some hangman must put on my shroud, and lay me
Where no priest shovels-in dust. — O cursed wretch!
[*To* Perdita.
That knew'st this was the prince, and would'st adventure
To mingle faith with him. — Undone! undone!

[7] *I was not much afeard:* &c.] The character is here finely sustained. To have made her quite astonished at the king's discovery of himself had not become her birth; and to have given her presence of mind to have made this reply to the king, had not become her education. Warburton.

If I might die within this hour, I have liv'd
To die when I desire. [*Exit.*

Flo. Why look you so upon me?
I am but sorry, not afear'd; delay'd,
But nothing alter'd: What I was, I am:
More straining on, for plucking back; not following
My leash unwillingly.

Cam. Gracious my lord,
You know your father's temper: at this time
He will allow no speech, — which, I do guess,
You do not purpose to him; — and as hardly
Will he endure your sight as yet, I fear:
Then, till the fury of his highness settle,
Come not before him.

Flo. I not purpose it.
I think, Camillo.

Cam. Even he, my lord.

Per. How often have I told you, 'twould be thus?
How often said, my dignity would last
But till 'twere known.

Flo. It cannot fail, but by
The violation of my faith; And then
Let nature crush the sides o'the earth together,
And mar the seeds within! — Lift up thy looks: —
From my succession wipe me, father! I
Am heir to my affection.

Cam. Be advis'd.

Flo. I am; and by my fancy[8]: if my reason
Will thereto be obedient, I have reason;
If not, my senses, better pleas'd with madness,
Do bid it welcome.

Cam. This is desperate, sir.

Flo. So call it: but it does fulfil my vow;
I needs must think it honesty. Camillo,

[8] —— *and by my* fancy:] It must be remembered that *fancy* in our author very often, as in this place, means *love*.

Not for Bohemia, nor the pomp that may
Be thereat glean'd; for all the sun sees, or
The close earth wombs, or the profound seas hide
In unknown fathoms, will I break my oath
To this my fair belov'd: Therefore, I pray you,
As you have e'er been my father's honour'd friend,
When he shall miss me, (as, in faith, I mean not
To see him any more,) cast your good counsels
Upon his passion; Let myself and fortune,
Tug for the time to come. This you may know,
And so deliver, — I am put to sea
With her, whom here I cannot hold on shore;
And, most opportune to our need, I have
A vessel rides fast by, but not prepar'd
For this design. What course I mean to hold,
Shall nothing benefit your knowledge, nor
Concern me the reporting.

Cam. O, my lord,
I would your spirit were easier for advice,
Or stronger for your need.

Flo. Hark, Perdita. —— [*Takes her aside.*
I'll hear you by and by. [*To* Camillo.

Cam. He's irremovable,
Resolv'd for flight: Now were I happy, if
His going I could frame to serve my turn;
Save him from danger, do him love and honour;
Purchase the sight again of dear Sicilia,
And that unhappy king, my master, whom
I so much thirst to see.

Flo. Now, good Camillo,
I am so fraught with curious business, that
I leave out ceremony. [*Going.*

Cam. Sir, I think,
You have heard of my poor services, i'the love
That I have borne your father?

Flo. Very nobly
Have you deserv'd: it is my father's musick,

To speak your deeds; not little of his care
To have them recompens'd as thought on.
Cam. Well, my lord,
If you may please to think I love the king;
And, through him, what is nearest to him, which is
Your gracious self; embrace but my direction,
(If your more ponderous and settled project
May suffer alteration,) on mine honour
I'll point you where you shall have such receiving
As shall become your highness; where you may
Enjoy your mistress (from the whom, I see,
There's no disjunction to be made, but by,
As heavens forefend! your ruin:) marry her;
And (with my best endeavours, in your absence,)
Your discontenting father strive to qualify,[9]
And bring him up to liking.
Flo. How, Camillo,
May this almost a miracle, be done?
That I may call thee something more than man,
And, after that, trust to thee.
Cam. Have you thought on
A place, whereto you'll go?
Flo. Not any yet:
But as the unthought-on accident is guilty
To what we wildly do[1]; so we profess
Ourselves to be the slaves of chance, and flies
Of every wind that blows.
Cam. Then list to me;
This follows, — if you will not change your purpose,

[9] *Your* discontenting *father strive to qualify,*] *Discontenting* is in our author's language the same as *discontented.*

[1] *But as the* unthought-on accident is guilty
To *what we wildly do;*] *Guilty to,* though it sounds harsh to our ears, was the phraseology of the time, or at least of Shakspeare; and this is one of those passages that should caution us not to disturb his text merely because the language appears different from that now in use. MALONE.

But undergo this flight; — Make for Sicilia;
And there present yourself, and your fair princess,
(For, so I see, she must be,) 'fore Leontes;
She shall be habited, as it becomes
The partner of your bed. Methinks, I see
Leontes, opening his free arms, and weeping
His welcomes forth: asks thee, the son, forgiveness,
As 'twere i'the father's person: kisses the hands
Of your fresh princess: o'er and o'er divides him
'Twixt his unkindness and his kindness; the one
He chides to hell, and bids the other grow,
Faster than thought, or time.

Flo. Worthy Camillo,
What colour for my visitation shall I
Hold up before him?

Cam. Sent by the king your father
To greet him, and to give him comforts. Sir,
The manner of your bearing towards him, with
What you, as from your father, shall deliver,
Things known betwixt us three, I'll write you down:
The which shall point you forth at every sitting,
What you must say; that he shall not perceive,
But that you have your father's bosom there,
And speak his very heart.

Flo. I am bound to you:
There is some sap in this.

Cam. A course more promising
Than a wild dedication of yourselves
To unpath'd waters, undream'd shores; most certain,
To miseries enough: no hope to help you;
But, as you shake off one, to take another;
Nothing so certain as your anchors; who
Do their best office, if they can but stay you
Where you'll be loath to be; Besides, you know,
Prosperity's the very bond of love;
Whose fresh complexion and whose heart together
Affliction alters.

Per. One of these is true:
I think, affliction may subdue the cheek,
But not take in the mind.[2]
Cam. Yea, say you so?
There shall not, at your father's house, these seven years,
Be born another such.
Flo. My good Camillo,
She is as forward of her breeding, as
I'the rear of birth.†
Cam. I cannot say, 'tis pity
She lacks instructions; for she seems a mistress
To most that teach.
Per. Your pardon, sir, for this:
I'll blush you thanks.
Flo. My prettiest Perdita. ——
But, O, the thorns we stand upon! — Camillo, —
Preserver of my father, now of me;
The medicin of our house! — how shall we do?
We are not furnish'd like Bohemia's son;
Nor shall appear in Sicily ——
Cam. My lord,
Fear none of this: I think, you know, my fortunes
Do all lie there: it shall be so my care
To have you royally appointed, as if
The scene you play, were mine. For instance, sir,
That you may know you shall not want, — one word.
[*They talk aside.*

Enter AUTOLYCUS.

Aut. Ha, ha! what a fool honesty is! and trust, his sworn brother, a very simple gentleman! I have sold all my trumpery; not a counterfeit stone, not a riband,

[2] *But not* take in *the mind.*] To *take in* anciently meant to *conquer*, to *get the better of.*

† " — She is i'the rear our birth." MALONE.

glass, pomander[3], brooch, table-book, ballad, knife, tape, glove, shoe-tye, bracelet, horn-ring, to keep my pack from fasting: they throng who should buy first; as if my trinkets had been hallowed, and brought a benediction to the buyer: by which means, I saw whose purse was best in picture; and, what I saw, to my good use, I remembered. My clown, (who wants but something to be a reasonable man,) grew so in love with the wenches' song, that he would not stir his pettitoes, till he had both tune and words; which so drew the rest of the herd to me, that all their other senses stuck in ears: you might have pinched a placket, it was senseless; 'twas nothing, to geld a codpiece of a purse; I would have filed keys off, that hung in chains: no hearing, no feeling, but my sir's song, and admiring the nothing of it. So that, in this time of lethargy, I picked and cut most of their festival purses: and had not the old man come in with a whoobub against his daughter and the king's son, and scared my choughs from the chaff, I had not left a purse alive in the whole army.

[CAMILLO, FLORIZEL, *and* PERDITA, *come forward.*

Cam. Nay, but my letters by this means being there
So soon as you arrive, shall clear that doubt.

Flo. And those that you'll procure from king Leontes, ——

Cam. Shall satisfy your father.

Per. Happy be you!
All, that you speak, shows fair.

Cam. Who have we here? ——
[*Seeing* AUTOLYCUS.
We'll make an instrument of this; omit
Nothing, may give us aid.

[3] —— pomander,] A *pomander* was a little ball made of perfumes and worn in the pocket, or about the neck, to prevent infection in times of plague.

Aut. If they have overheard me now, —— why hanging. [*Aside.*

Cam. How now, good fellow? why shakest thou so? Fear not, man; here's no harm intended to thee.

Aut. I am a poor fellow, sir.

Cam. Why, be so still; here's nobody will steal that from thee: Yet, for the outside of thy poverty, we must make an exchange; therefore, discase thee instantly, (thou must think, there's necessity in't,) and change garments with this gentleman: Though the pennyworth, on his side, be the worst, yet hold thee, there's some boot.[4]

Aut. I am a poor fellow, sir: — I know ye well enough. [*Aside.*

Cam. Nay, pr'ythee, despatch: the gentleman is half flayed already.[5]

Aut. Are you in earnest, sir? — I smell the trick of it. — [*Aside.*

Flo. Despatch, I pr'ythee.

Aut. Indeed, I have had earnest; but I cannot with conscience take it.

Cam. Unbuckle, unbuckle. —

FLO *and* AUTOL. *exchange garments.*

Fortunate mistress, — let my prophecy
Come home to you! — you must retire yourself
Into some covert: take your sweetheart's hat,
And pluck it o'er your brows; muffle your face;
Dismantle you; and as you can, disliken
The truth of your own seeming; that you may,
(For I do fear eyes over you,) to shipboard
Get undescried.

Per. I see, the play so lies,
That I must bear a part.

[4] —— *boot.*] that is, *something over and above;* or, as we now say, *something to boot.*

[5] —— *is half* flayed *already.*] i. e. half *stripped* already.

Cam. No remedy. —
Have you done there?
Flo. Should I now meet my father,
He would not call me son.
Cam. Nay, you shall have
No hat: — Come, lady, come. — Farewell, my friend.
Aut. Adieu, sir.
Flo. O, Perdita, what have we twain forgot?[6]
Pray you, a word. [*They converse apart.*
Cam. What I do next, shall be, to tell the king [*Aside.*
Of this escape, and whither they are bound;
Wherein, my hope is, I shall so prevail,
To force him after; in whose company
I shall review Sicilia; for whose sight
I have a woman's longing.
Flo. Fortune speed us! —
Thus wet set on, Camillo, to the sea-side.
Cam. The swifter speed, the better.
[*Exeunt* Florizel, Perdita, *and* Camillo.
Aut. I understand the business, I hear it: To have an open ear, a quick eye, and a nimble hand, is necessary for a cut-purse; a good nose is requisite also, to smell out work for the other senses. I see, this is the time that the unjust man doth thrive. What an exchange had this been, without boot? what a boot is here, with this exchange? Sure, the gods do this year connive at us, and we may do any thing *extempore*. The prince himself is about a piece of iniquity; stealing away from his father, with his clog at his heels: If I thought it were not a piece of honesty to acquaint the king withal, I would† do't: I hold it the more knavery

[6] —— *what have we twain forgot?*] This is one of our author's dramatick expedients to introduce a conversation apart, account for a sudden exit, &c. So, in *The Merry Wives of Windsor*, Dr. Caius suddenly exclaims — "*Q'ay j'oublié?* — and Mrs. Quickly — "Out upon't! *what have I forgot?*" Steevens.

† "If I thought it were a piece of honesty to acquaint the king withal, I would not do't." Malone.

to conceal it: and therein am I constant to my profession.

Enter Clown *and* Shepherd.

Aside, aside; — here is more matter for a hot brain: Every lane's end, every shop, church, session, hanging, yields a careful man work.

Clo. See, see: what a man you are now! there is no other way, but to tell the king she's a changeling, and none of your flesh and blood.

Shep. Nay, but hear me.

Clo. Nay, but hear me.

Shep. Go to then.

Clo. She being none of your flesh and blood, your flesh and blood has not offended the king; and, so, your flesh and blood is not to be punished by him. Show those things you found about her; those secret things, all but what she has with her: This being done, let the law go whistle; I warrant you.

Shep. I will tell the king all, every word, yea, and his son's pranks too; who, I may say, is no honest man neither to his father, nor to me, to go about to make me the king's brother-in-law.

Clo. Indeed, brother-in-law was the furthest off you could have been to him; and then your blood had been the dearer, by I know how much an ounce.

Aut. Very wisely; puppies! [*Aside.*

Shep. Well; let us to the king; there is that in this fardel, will make him scratch his beard.

Aut. I know not what impediment this complaint may be to the flight of my master.

Clo. 'Pray heartily he be at palace.

Aut. Though I am not naturally honest, I am so, sometimes by chance: — Let me pocket up my pedler's excrement. — [*Takes off his false beard.*] How now, rusticks? whither are you bound?

Shep. To the palace, an it like your worship.

Aut. Your affairs there? what? with whom? the condition of that fardel, the place of your dwelling, your names, your ages, of what having[7], breeding, and any thing that is fitting to be known, discover.

Clo. We are but plain fellows, sir.

Aut. A lie; you are rough and hairy: Let me have no lying; it becomes none but tradesmen, and they often give us soldiers the lie: but we pay them for it with stamped coin, not stabbing steel; therefore they do not give us the lie.[8]

Clo. Your worship had like to have given us one, if you had not taken yourself with the manner.[9]

Shep. Are you a courtier, an't like you, sir?

Aut. Whether it like me, or no, I am a courtier. See'st thou not the air of the court, in these enfoldings? hath not my gait in it, the measure of the court? receives not thy nose court odour from me? reflect I not on thy baseness, court-contempt? Think'st thou, for that I insinuate, or toze[1] from thee thy business, I am therefore no courtier? I am courtier cap-a-pé; and one that will either push on, or pluck back thy business there: whereupon I command thee to open thy affair.

Shep. My business, sir, is to the king.

Aut. What advocate hast thou to him?

Shep. I know not, an't like you.

Clo. Advocate's the court-word for a pheasant; say, you have none.

7 —— *of what* having,] i. e. estate, property.

8 —— *therefore they do not* give *us the lie.*] The meaning is, they are *paid* for lying, therefore they do not *give* us the lie, they *sell* it us.

9 —— *with the manner.*] In the fact.

1 —— *insinuate*, or toze —] To *insinuate*, and to *teaze*, or *toaze*, are opposite. The former signifies to introduce itself obliquely into a thing, and the latter to get something out that was knotted up in it.

Shep. None, sir; I have no pheasant, cock, nor hen.

Aut. How bless'd are we, that are not simple men!
Yet nature might have made me as these are,
Therefore I'll not disdain.

Clo. This cannot be but a great courtier.

Shep. His garments are rich, but he wears them not handsomely.

Clo. He seems to be the more noble in being fantastical: a great man, I'll warrant; I know, by the picking on's teeth.

Aut. The fardel there? what's i'the fardel?
Wherefore that box?

Shep. Sir, there lies such secrets in this fardel, and box, which none must know but the king; and which he shall know within this hour, if I may come to the speech of him.

Aut. Age, thou hast lost thy labour.

Shep. Why, sir?

Aut. The king is not at the palace: he is gone aboard a new ship to purge melancholy, and air himself: For, if thou be'st capable of things serious, thou must know, the king is full of grief.

Shep. So 'tis said, sir; about his son, that should have married a shepherd's daughter.

Aut. If that shepherd be not in hand-fast, let him fly; the curses he shall have, the tortures he shall feel, will break the back of man, the heart of monster.

Clo. Think you so, sir?

Aut. Not he alone shall suffer what wit can make heavy, and vengeance bitter; but those that are germane to him, though removed fifty times, shall all come under the hangman: which though it be great pity, yet it is necessary. An old sheep-whistling rogue, a ram-tender, to offer to have his daughter come into grace! Some say, he shall be stoned; but that death is too soft for him, say I: Draw our throne

into a sheep-cote! all deaths are too few, the sharpest too easy.

Clo. Has the old man e'er a son, sir, do you hear, an't like you, sir?

Aut. He has a son, who shall be flayed alive; then, 'nointed over with honey, set on the head of a wasp's nest; then stand, till he be three quarters and a dram dead: then recovered again with aqua-vitæ, or some other hot infusion: then raw as he is, and in the hottest day, prognostication proclaims [2], shall he be set against a brick wall, the sun looking with a southward eye upon him; where he is to behold him with flies blown to death. But what talk we of these traitorly rascals, whose miseries are to be smiled at, their offences being so capital? Tell me, (for you seem to be honest plain men,) what you have to the king: being something gently considered [3], I'll bring you where he is aboard, tender your persons to his presence, whisper him in your behalfs; and, if it be in man, besides the king, to effect your suits, here is man shall do it.

Clo. He seems to be of great authority: close with him, give him gold; and though authority be a stubborn bear, yet he is oft led by the nose with gold: show the inside of your purse to the outside of his hand, and no more ado: Remember stoned, and flayed alive.

Shep. An't please you, sir, to undertake the business for us, here is that gold I have: I'll make it as much more; and leave this young man in pawn, till I bring it you.

Aut. After I have done what I promised?

Shep. Ay, sir.

[2] —— *the hottest day* prognostication *proclaims,*] that is, *the hottest day foretold in the almanack.*

[3] —— *being something gently considered,*] Means, *I having a gentlemanlike consideration given me,* i. e. a bribe, *will bring you,* &c.

Aut. Well, give me the moiety: — Are you a party in this business?

Clo. In some sort, sir: but though my case be a pitiful one, I hope I shall not be flayed out of it.

Aut. O, that's the case of the shepherd's son: — Hang him, he'll be made an example.

Clo. Comfort, good comfort: we must to the king, and show our strange sights: he must know, 'tis none of your daughter, nor my sister; we are gone else. Sir, I will give you as much as this old man does, when the business is performed; and remain, as he says, your pawn, till it be brought you.

Aut. I will trust you. Walk before toward the sea-side; go on the right hand; I will but look upon the hedge, and follow you.

Clo. We are blessed in this man, as I may say, even blessed.

Shep. Let's before, as he bids us: he was provided to do us good. [*Exeunt* Shepherd *and* Clown.

Aut. If I had a mind to be honest, I see, fortune would not suffer me; she drops booties in my mouth. I am courted now with a double occasion; gold, and a means to do the prince my master good; which, who knows how that may turn back to my advancement? I will bring these two moles, these blind ones, aboard him: if he think it fit to shore them again, and that the complaint they have to the king concerns him nothing, let him call me, rogue, for being so far officious; for I am proof against that title, and what shame else belongs to't: To him will I present them, there may be matter in it. [*Exit.*

ACT V.

SCENE I — Sicilia. *A Room in the Palace of* Leontes.

Enter Leontes, Cleomenes, Dion, Paulina, *and Others.*

Cleo. Sir, you have done enough, and have perform'd
A saint-like sorrow: no fault could you make,
Which you have not redeem'd; indeed, paid down
More penitence, than done trespass: At the last
Do, as the heavens have done; forget your evil;
With them, forgive yourself.
Leon. Whilst I remember
Her, and her virtues, I cannot forget
My blemishes in them; and so still think of
The wrong I did myself: which was so much,
That heirless it hath made my kingdom; and
Destroy'd the sweet'st companion, that e'er man
Bred his hopes out of.
Paul. True, too true, my lord:
If, one by one, you wedded all the world,
Or, from the all that are, took something good,[4]
To make a perfect woman; she, you kill'd,
Would be unparallel'd.
Leon. I think so. Kill'd!
She I kill'd? I did so: but thou strik'st me
Sorely, to say, I did; it is as bitter
Upon thy tongue, as in my thought: Now, good now,
Say so but seldom.

[4] *Or, from the all that are, took something good,*] This is a favourite thought; it is bestowed on Miranda and Rosalind. Johnson.

Cleo. Not at all, good lady:
You might have spoken a thousand things that would
Have done the time more benefit, and grac'd
Your kindness better.
Paul. You are one of those,
Would have him wed again.
Dion. If you would not so,
You pity not the state, nor the remembrance
Of his most sovereign dame; consider little,
What dangers, by his highness' fail of issue,
May drop upon his kingdom, and devour
Incertain lookers-on. What were more holy,
Than to rejoice, the former queen is well?
What holier, than, — for royalty's repair,
For present comfort and for future good, —
To bless the bed of majesty again
With a sweet fellow to't?
Paul. There is none worthy,
Respecting her that's gone. Besides, the gods
Will have fulfill'd their secret purposes:
For has not the divine Apollo said,
Is't not the tenour of his oracle,
That king Leontes shall not have an heir,
Till his lost child be found? which, that it shall,
Is all as monstrous to our human reason,
As my Antigonus to break his grave,
And come again to me; who, on my life,
Did perish with the infant. 'Tis your counsel,
My lord should to the heavens be contrary,
Oppose against their wills. — Care not for issue;
[*To* LEONTES.
The crown will find an heir: Great Alexander
Left his to the worthiest; so his successor
Was like to be the best.
Leon. Good Paulina, —
Who hast the memory of Hermione,
I know, in honour, — O, that ever I
Had squar'd me to thy counsel! — then, even now,

I might have look'd upon my queen's full eyes;
Have taken treasure from her lips, ——
Paul. And left them
More rich, for what they yielded.
Leon. Thou speak'st truth.
No more such wives; therefore, no wife: one worse,
And better us'd would make her sainted spirit
Again possess her corps; and, on this stage,
(Where we offenders now appear,) soul-vex'd,
Begin, *And why to me?*
Paul. Had she such power,
She had just cause.
Leon. She had; and would incense me[5]
To murder her I married.
Paul. I should so:
Were I the ghost that walk'd, I'd bid you mark
Her eye; and tell me, for what dull part in't
You chose her: then I'd shriek, that even your ears
Shou'd rift[6] to hear me; and the words that follow'd
Should be, *Remember mine.*
Leon. Stars, very stars,†
And all eyes else dead coals!—fear thou no wife,
I'll have no wife, Paulina.
Paul. Will your swear
Never to marry, but by my free leave?
Leon. Never, Paulina: so be bless'd my spirit!
Paul. Then, good my lords, bear witness to his oath.
Cleo. You tempt him over-much.
Paul. Unless another,
As like Hermione as is her picture,
Affront his eye.[7]
Cleo. Good madam, —
Paul. I have done.
Yet, if my lord will marry,—if you will, sir,

[5] —— incense *me* —] i. e. *instigate* me, set me on.
[6] *Shou'd* rift —] i. e. *split*.
† "Stars, stars," — Malone.
[7] Affront *his eye*.] To *affront*, is to *meet*.

No remedy, but you will; give me the office
To choose you a queen; she shall not be so young
As was your former; but she shall be such,
As, walk'd your first queen's ghost, it should take joy
To see her in your arms.
Leon. My true Paulina,
We shall not marry, till thou bidd'st us.
Paul. That
Shall be, when your first queen's again in breath;
Never till then.

Enter a Gentleman.

Gent. One that gives out himself prince Florizel,
Son of Polixenes, with his princess, (she
The fairest I have yet beheld,) desires access
To your high presence.
Leon. What with him? he comes not
Like to his father's greatness: his approach,
So out of circumstance, and sudden, tells us,
'Tis not a visitation fram'd, but forc'd
By need, and accident. What train?
Gent. But few,
And those but mean.
Leon. His princess, say you, with him?
Gent. Ay, the most peerless piece of earth, I think,
That e'er the sun shone bright on.
Paul. O Hermione,
As every present time doth boast itself
Above a better, gone; so must thy grave
Give way to what's seen now. Sir, you yourself
Have said, and writ so, (but your writing now
Is colder than that theme[8],) *She had not been,*
Nor was not to be equall'd; — thus your verse
Flow'd with her beauty once; 'tis shrewdly ebb'd,
To say, you have seen a better.

[8] *Is colder than that* theme,)] i. e. than the lifeless body of Hermione, the *theme* or *subject* of your writing. — MALONE.

Gent. Pardon, madam;
The one I have almost forgot; (your pardon,)
The other, when she has obtain'd your eye,
Will have your tongue too. This is such a creature,
Would she begin a sect, might quench the zeal
Of all professors else; make proselytes
Of who she but bid follow.
Paul. How? not women?
Gent. Women will love her, that she is a woman
More worth than any man; men, that she is
The rarest of all women.
Leon. Go, Cleomenes;
Yourself, assisted with your honour'd friends,
Bring them to our embracement. — Still 'tis strange,
[*Exeunt* Cleomenes, Lords, *and* Gentlemen.
He thus should steal upon us.
Paul. Had our prince,
(Jewel of children,) seen this hour he had pair'd
Well with this lord; there was not full a month
Between their births.
Leon. Pr'ythee, no more; thou know'st,
He dies to me again, when talk'd of: sure,
When shall I see this gentleman, thy speeches
Will bring me to consider that, which may
Unfurnish me of reason. — They are come. ——

Re-enter Cleomenes, *with* Florizel, Perdita, *and* Attendants.

Your mother was most true to wedlock, prince;
For she did print your royal father off,
Conceiving you: Were I but twenty-one,
Your father's image is so hit in you,
His very air, that I should call you brother,
As I did him; and speak of something, wildly
By us perform'd before. Most dearly welcome!
And your fair princess, goddess! — O, alas!
I lost a couple, that 'twixt heaven and earth

Might thus have stood, begetting wonder, as
You gracious couple, do! and then I lost
(All mine own folly,) the society,
Amity too, of your brave father; whom,
Though bearing misery, I desire my life
Once more to look upon.†

Flo. By his command
Have I here touch'd Sicilia: and from him
Give you all greetings, that a king, at friend,[9]
Can send his brother: and, but infirmity
(Which waits upon worn times,) hath something seiz'd
His wish'd ability, he had himself
The lands and waters 'twixt your throne and his
Measur'd, to look upon you; whom he loves
(He bade me say so,) more than all the scepters,
And those that bear them, living.

Leon. O, my brother,
(Good gentleman!) the wrongs I have done thee, stir
Afresh within me; and these thy offices,
So rarely kind, are as interpreters
Of my behind-hand slackness! — Welcome hither,
As is the spring to the earth. And hath he too
Expos'd this paragon to the fearful usage
(At least, ungentle,) of the dreadful Neptune,
To greet a man, not worth her pains; much less
The adventure of her person?

Flo. Good my lord,
She came from Libya.

Leon. Where the warlike Smalus,
That noble honour'd lord, is fear'd and lov'd?

Flo. Most royal sir, from thence; from him, whose daughter
His tears proclaim'd his, parting with her: thence
(A prosperous south-wind friendly,) we have cross'd,

† "Once more to look on him." MALONE.

[9] —— *that a king,* at *friend,*] *At* friend, perhaps means, *at friendship.*

To execute the charge my father gave me,
For visiting your highness: My best train,
I have from your Sicilian shores dismiss'd;
Who for Bohemia bend, to signify
Not only my success in Libya, sir,
But my arrival, and wife's, in safety
Here, where we are.
Leon. The blessed gods
Purge all infection from our air, whilst you
Do climate here! You have a holy father,
A graceful gentleman; against whose person,
So sacred as it is, I have done sin:
For which the heavens, taking angry note,
Have left me issueless; and your father's bless'd,
(As he from heaven merits it,) with you,
Worthy his goodness. What might I have been,
Might I a son and daughter now have look'd on,
Such goodly things as you?

Enter a Lord.

Lord. Most noble sir,
That, which I shall report, will bear no credit,
Were not the proofs so nigh. Please you, great sir,
Bohemia greets you from himself, by me:
Desires you to attach his son; who has
(His dignity and duty both cast off,)
Fled from his father, from his hopes, and with
A shepherd's daughter.
Leon. Where's Bohemia? speak.
Lord. Here in the city: I now came from him:
I speak amazedly; and it becomes
My marvel and my message. To your court
Whiles he was hast'ning (in the chase, it seems,
Of this fair couple,) meets he on the way
The father of this seeming lady, and
Her brother, having both their country quitted
With this young prince.

Flo. Camillo has betray'd me;
Whose honour, and whose honesty, till now,
Endur'd all weathers.
Lord. Lay't so, to his charge;
He's with the king your father.
Leon. Who? Camillo?
Lord. Camillo, sir; I spake with him; who now
Has these poor men in question.[1] Never saw I
Wretches so quake: they kneel, they kiss the earth;
Forswear themselves as often as they speak:
Bohemia stops his ears, and threatens them
With divers deaths in death.
Per. O, my poor father! —
The heaven set spies upon us, will not have
Our contract celebrated.
Leon. You are married?
Flo. We are not, sir, nor are we like to be;
The stars, I see, will kiss the valleys first: —
The odds for high and low's alike.[2]
Leon. My lord,
Is this the daughter of a king?
Flo. She is,
When once she is my wife.
Leon. That once, I see, by your good father's speed,
Will come on very slowly. I am sorry,
Most sorry, you have broken from his liking,
Where you were tied in duty: and as sorry,
Your choice is not so rich in worth as beauty,
That you might well enjoy her.
Flo. Dear, look up:
Though fortune, visible an enemy,
Should chase us, with my father; power no jot
Hath she, to change our loves. — 'Beseech you, sir,

[1] —— *in* question.] i. e. *conversation.*

[2] *The odds for* high and low's *alike.*] A quibble upon the false dice so called.

Remember since you ow'd no more to time[3]
Than I do now: with thought of such affections,
Step forth mine advocate; at your request,
My father will grant precious things, as trifles.

Leon. Would he do so, I'd beg your precious mistress,
Which he counts but a trifle.

Paul. Sir, my liege,
Your eye hath too much youth in't: not a month
'Fore your queen died, she was more worth such gazes
Than what you look on now.

Leon. I thought of her,
Even in these looks I made. — But your petition
[*To* Florizel.
Is yet unanswer'd: I will to your father;
Your honour not o'erthrown by your desires,
I am a friend to them, and you: upon which errand
I now go toward him: therefore, follow me,
And mark what way I make: Come, good my lord.
[*Exeunt.*

SCENE II.

The same. Before the Palace.

Enter Autolycus *and a* Gentleman.

Aut. 'Beseech you, sir, were you present at this relation?

1 *Gent.* I was by at the opening of the fardel, heard the old shepherd deliver the manner how he found it: whereupon, after a little amazedness, we were all commanded out of the chamber; only this, methought I heard the shepherd say, he found the child.

Aut. I would most gladly know the issue of it.

1 *Gent.* I make a broken delivery of the business: — But the changes I perceived in the king, and Ca-

[3] *Remember since you ow'd no more to time,* &c.] Recollect the period when you were of my age.

millo, were very notes of admiration: they seemed almost, with staring on one another, to tear the cases of their eyes; there was speech in their dumbness, language in their very gesture; they looked, as they had heard of a world ransomed, or one destroyed: A notable passion of wonder appeared in them: but the wisest beholder, that knew no more but seeing, could not say, if the importance were joy, or sorrow[4]: but in the extremity of the one, it must needs be.

Enter another Gentleman.

Here comes a gentleman, that, happily, knows more: The news, Rogero?

2 *Gent.* Nothing but bonfires: The oracle is fulfilled; the king's daughter is found: such a deal of wonder is broken out within this hour, that ballad-makers cannot be able to express it.

Enter a third Gentleman.

Here comes the lady Paulina's steward; he can deliver you more. — How goes it now, sir? this news, which is called true, is so like an old tale, that the verity of it is in strong suspicion: Has the king found his heir?

3 *Gent.* Most true; if ever truth were pregnant by circumstance; that, which you hear, you'll swear you see, there is such unity in the proofs. The mantle of queen Hermione: — her jewel about the neck of it: — the letters of Antigonus, found with it, which they know to be his character: — the majesty of the creature, in resemblance of the mother; — the affection of nobleness[5], which nature shows above her breeding, — and many other evidences, proclaim her, with all

[4] —— *if the* importance *were joy, or sorrow:*] *Importance* here means, the thing *imported.*

[5] —— *the* affection *of nobleness,*] *Affection* here perhaps means *disposition* or *quality.*

certainty, to be the king's daughter. Did you see the meeting of the two kings?

2 *Gent.* No.

3 *Gent.* Then have you lost a sight, which was to be seen, cannot be spoken of. There might you have beheld one joy crown another; so, and in such manner, that it seemed, sorrow wept to take leave of them; for their joy waded in tears. There was casting up of eyes, holding up of hands; with countenance of such distraction, that they were to be known by garment, not by favour.[6] Our king, being ready to leap out of himself for joy of his found daughter; as if that joy were now become a loss, cries, *O, thy mother, thy mother!* then asks Bohemia forgiveness; then embraces his son-in-law; then again worries he his daughter, with clipping her[7]; now he thanks the old shepherd, which stands by, like a weather-bitten conduit of many kings' reigns. I never heard of such another encounter, which lames report to follow it, and undoes description to do it.

2 *Gent.* What, pray you, became of Antigonus, that carried hence the child?

3 *Gent.* Like an old tale still; which will have matter to rehearse, though credit be asleep, and not an ear open: He was torn to pieces with a bear: this avouches the shepherd's son; who has not only his innocence (which seems much,) to justify him, but a handkerchief, and rings, of his, that Paulina knows.

1 *Gent.* What became of his bark, and his followers?

3 *Gent.* Wrecked, the same instant of their master's death; and in the view of the shepherd: so that all the instruments, which aided to expose the child, were even then lost, when it was found. But, O, the noble combat, that, 'twixt joy and sorrow, was fought in Paulina! She had one eye declined for the loss of her husband;

[6] ——*favour.*] i. e. *countenance, features.*

[7] —— *with* clipping *her*;] i. e. *embracing* her.

another elevated that the oracle was fulfilled: she lifted the princess from the earth; and so locks her in embracing, as if she would pin her to her heart, that she might no more be in danger of losing.

1 *Gent.* The dignity of this act was worth the audience of kings and princes; for by such was it acted.

3 *Gent.* One of the prettiest touches of all, and that which angled for mine eyes (caught the water, though not the fish,) was, when at the relation of the queen's death, with the manner how she came to it, (bravely confessed, and lamented by the king,) how attentiveness wounded his daughter: till, from one sign of dolour to another, she did, with an *alas!* I would fain say, bleed tears; for, I am sure, my heart wept blood. Who was most marble there [8], changed colour; some swooned, all sorrowed: if all the world could have seen it, the woe had been universal.

1 *Gent.* Are they returned to the court?

3 *Gent.* No: the princess hearing of her mother's statue, which is in the keeping of Paulina, — a piece many years in doing, and now newly performed by that rare Italian master, Julio Romano; who, had he himself eternity, and could put breath into his work, would beguile nature of her custom, so perfectly he is her ape: he so near to Hermione hath done Hermione, that, they say, one would speak to her, and stand in hope of answer: thither with all greediness of affection, are they gone; and there they intend to sup.

2 *Gent.* I thought, she had some great matter there in hand; for she hath privately, twice or thrice a day, ever since the death of Hermione, visited that removed house. Shall we thither, and with our company piece the rejoicing?

1 *Gent.* Who would be thence, that has the benefit of access [9]? every wink of an eye, some new grace will

[8] —— *most marble there,*] i. e. those who had the hardest hearts.

[9] *Who would be thence, that has the benefit of access?*] It was, I suppose, only to spare his own labour that the poet put this whole scene

be born: our absence makes us unthrifty to our knowledge. Let's along. [*Exeunt* Gentlemen.

Aut. Now, had I not the dash of my former life in me, would perferment drop on my head. I brought the old man and his son aboard the prince; told him, I heard them talk of a fardel, and I know not what: but he at that time, over-fond of the shepherd's daughter, (so he then took her to be,) who began to be much sea-sick, and himself little better, extremity of weather continuing, this mystery remained undiscovered. But 'tis all one to me; for had I been the finder-out of this secret, it would not have relished among my other discredits.

Enter Shepherd *and* Clown.

Here come those I have done good to against my will, and already appearing in the blossoms of their fortune.

Shep. Come, boy; I am past more children; but thy sons and daughters will be all gentlemen born.

Clo. You are well met, sir: You denied to fight with me this other day, because I was no gentleman born: See you these clothes? say, you see them not, and think me still no gentleman born: you were best say, these robes are not gentlemen born. Give me the lie; do; and try whether I am not now a gentleman born.

Aut. I know, you are now, sir, a gentleman born.

Clo. Ay, and have been so any time these four hours.

Shep. And so have I, boy.

Clo. So you have: — but I was a gentleman born before my father: for the king's son took me by the hand, and called me, brother; and then the two kings called my father, brother; and then the prince, my brother, and the princess, my sister, called my father, father;

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into narrative, for though part of the transaction was already known to the audience, and therefore could not properly be shown again, yet the two kings might have met upon the stage, and, after the examination of the old shepherd, the young lady might have been recognised in sight of the spectators. Johnson.

and so we wept: and there was the first gentleman-like tears that ever we shed.

Shep. We may live, son, to shed many more.

Clo. Ay; or else 'twere hard luck, being in so preposterous estate as we are.

Aut. I humbly beseech you, sir, to pardon me all the faults I have committed to your worship, and to give me your good report to the prince my master.

Shep. 'Pr'ythee, son, do; for we must be gentle, now we are gentlemen.

Clo. Thou wilt amend thy life?

Aut. Ay, an it like your good worship.

Clo. Give me thy hand: I will swear to the prince, thou art as honest a true fellow as any is in Bohemia.

Shep. You may say it, but not swear it.

Clo. Not swear it, now I am a gentleman? Let boors and franklins say it [1], I'll swear it.

Shep. How if it be false, son?

Clo. If it be ne'er so false, a true gentleman may swear it, in the behalf of his friend: — And I'll swear to the prince, thou art a tall fellow of thy hands, and that thou wilt not be drunk; but I know, thou art no tall fellow of thy hands, and that thou wilt be drunk; but I'll swear it: and I would, thou would'st be a tall fellow of thy hands.

Aut. I will prove so, sir, to my power.

Clo. Ay, by any means prove a tall fellow: If I do not wonder, how thou darest venture to be drunk, not being a tall fellow, trust me not. — Hark! the kings and the princes, our kindred, are going to see the queen's picture. Come, follow us: we'll be thy good masters.

[*Exeunt.*

[1] —— franklins *say it,*] *Franklin* is a *freeholder*, or *yeoman*, a man above a *villain*, but not a *gentleman*.

SCENE III.

The same. A Room in Paulina's *House.*

Enter Leontes, Polixenes, Florizel, Perdita, Camillo, Paulina, Lords, *and Attendants.*

Leon. O grave and good Paulina, the great comfort
That I have had of thee!
Paul. What, sovereign sir,
I did not well, I meant well: All my services,
You have paid home: but that you have vouchsaf'd
With your crown'd brother, and these your contracted
Heirs of your kingdoms, my poor house to visit,
It is a surplus of your grace, which never
My life may last to answer.
Leon. O Paulina,
We honour you with trouble: But we came
To see the statue of our queen: your gallery
Have we pass'd through, not without much content
In many singularities; but we saw not
That which my daughter came to look upon,
The statue of her mother.
Paul. As she liv'd peerless,
So her dead likeness, I do well believe,
Excels whatever yet you look'd upon,
Or hand of man hath done; therefore I keep it
Lonely, apart: But here it is: prepare
To see the life as lively mock'd, as ever
Still sleep mock'd death: behold; and say, 'tis well.
[Paulina *undraws a Curtain, and discovers a Statue.*
I like your silence, it the more shows off
Your wonder: But yet speak; — first, you, my liege.
Comes it not something near?
Leon. Her natural posture! —
Chide me, dear stone; that I may say, indeed,
Thou art Hermione: or, rather, thou art she,

In thy not chiding; for she was as tender,
As infancy, and grace. — But yet, Paulina,
Hermione was not so much wrinkled; nothing
So aged, as this seems.
Pol. O, not by much.
Paul. So much the more our carver's excellence;
Which lets go by some sixteen years, and makes her
As she liv'd now.
Leon. As now she might have done,
So much to my good comfort, as it is
Now piercing to my soul. O, thus she stood,
Even with such life of majesty, (warm life,
As now it coldly stands,) when first I woo'd her!
I am asham'd: Does not the stone rebuke me,
For being more stone than it? — O, royal piece,
There's magick in thy majesty; which has
My evils conjur'd to remembrance; and
From thy admiring daughter took the spirits,
Standing like stone with thee!
Per. And give me leave;
And do not say, 'tis superstition, that
I kneel, and then implore her blessing. — Lady,
Dear queen, that ended when I but began,
Give me that hand of yours, to kiss.
Paul. O, patience:
The statue is but newly fix'd, the colour's
Not dry.
Cam. My lord, your sorrow was too sore laid on;
Which sixteen winters cannot blow away,
So many summers, dry; scarce any joy
Did ever so long live; no sorrow,
But kill'd itself much sooner.
Pol. Dear my brother,
Let him, that was the cause of this, have power
To take off so much grief from you, as he
Will piece up in himself.
Paul. Indeed, my lord,
If I had thought, the sight of my poor image

Would thus have wrought[2] you (for the stone is mine,)
I'd not have show'd it.

Leon. Do not draw the curtain.

Paul. No longer shall you gaze on't; lest your fancy
May think anon, it moves.

Leon. Let be, let be.
Would I were dead, but that, methinks, already —
What was he, that did make it? — See, my lord,
Would you not deem, it breath'd? and that those veins
Did verily bear blood?

Pol. Masterly done:
The very life seems warm upon her lip.

Leon. The fixure of her eye has motion in't,[3]
As we are mock'd with art.[4]

Paul. I'll draw the curtain:
My lord's almost so far transported, that
He'll think anon, it lives.

Leon. O sweet Paulina,
Make me to think so twenty years together;
No settled senses of the world can match
The pleasure of that madness. Let' t alone.

Paul. I am sorry, sir, I have thus far stirr'd you: but
I could afflict you further.

Leon. Do, Paulina;
For this affliction has a taste as sweet
As any cordial comfort. — Still, methinks,
There is an air comes from her: What fine chizzel
Could ever yet cut breath? Let no man mock me,
For I will kiss her.

Paul. Good my lord, forbear:

[2] —— *wrought* —] i. e. worked, agitated.

[3] *The* fixure *of her eye has* motion *in't,*] The meaning is, though the eye be fixed, [as the eye of a statue always is,] yet it seems to have motion in it: that tremulous motion, which is perceptible in the eye of a living person, how much soever one endeavour to fix it.

[4] As *we are mock'd with art.*] *As,* is used by our author here as in some other places, for "as *if.*" *With* has the force of *by.*

The ruddiness upon her lip is wet;
You'll mar it, if you kiss it; stain your own
With oily painting: Shall I draw the curtain?
Leon. No, not these twenty years.
Per. So long could I
Stand by, a looker on.
Paul. Either forbear,
Quit presently the chapel; or resolve you
For more amazement: If you can behold it,
I'll make the statue move indeed; descend,
And take you by the hand: but then you'll think,
(Which I protest against,) I am assisted
By wicked powers.
Leon. What you can make her do,
I am content to look on: what to speak,
I am content to hear; for 'tis as easy
To make her speak, as move.
Paul. It is requir'd,
You do awake your faith: Then, all stand still;
Or those, that think it is unlawful business
I am about, let them depart.
Leon. Proceed;
No foot shall stir.
Paul. Musick; awake her: strike.—
[*Musick.*
'Tis time; descend; be stone no more: approach;
Strike all that look upon with marvel. Come;
I'll fill your grave up: stir; nay, come away;
Bequeath to death your numbness, for from him
Dear life redeems you. — You perceive, she stirs;
[HERMIONE *comes down from the Pedestal.*
Start not; her actions shall be holy, as,
You hear, my spell is lawful: do not shun her,
Until you see her die again; for then
You kill her double; Nay, present your hand:
When she was young, you woo'd her; now, in age,
Is she become the suitor.
Leon. O, she's warm! [*Embracing her.*

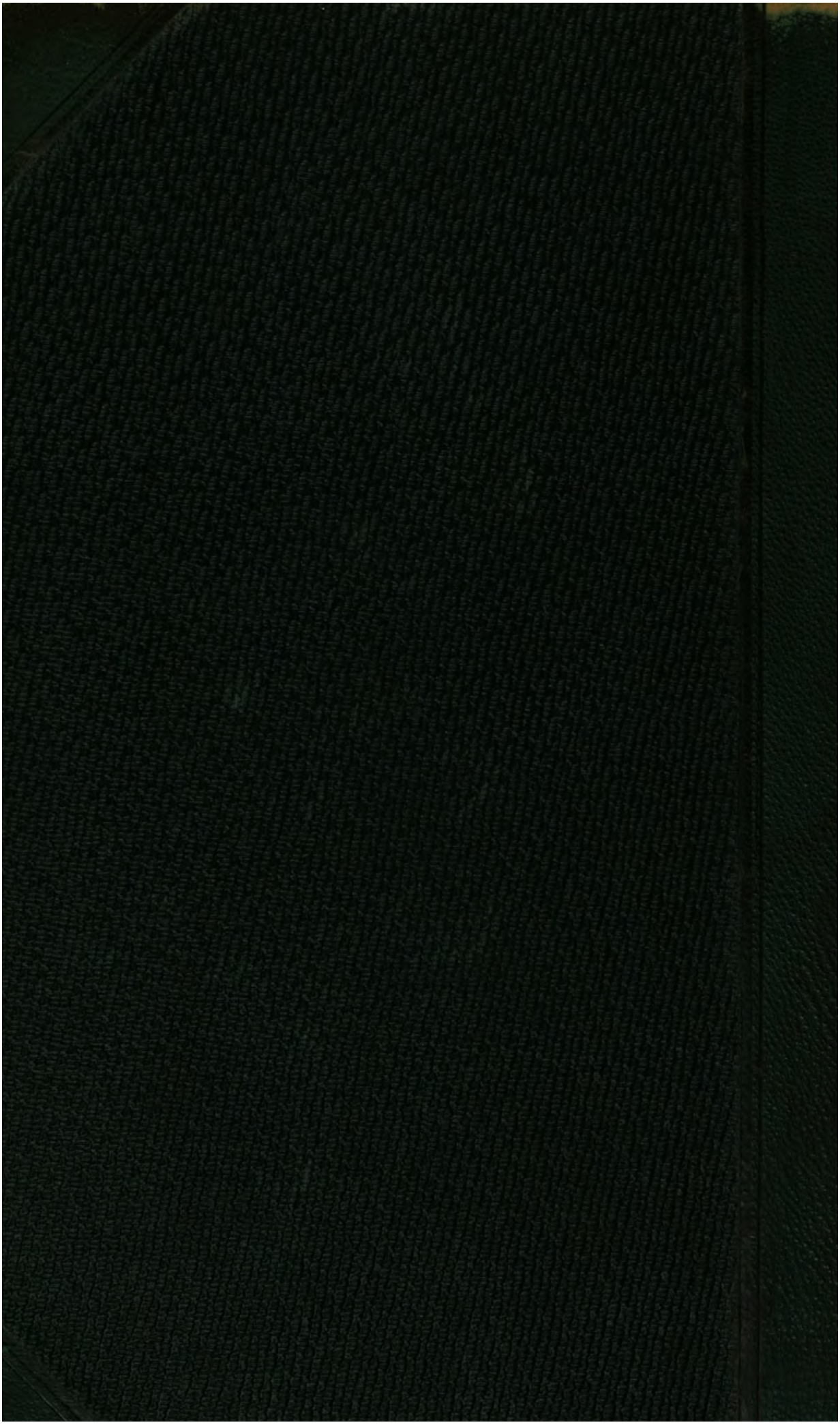
If this be magick, let it be an art
Lawful as eating.
Pol. She embraces him.
Cam. She hangs about his neck;
If she pertain to life, let her speak too.
Pol. Ay, and make't manifest where she has liv'd,
Or, how stol'n from the dead?
Paul. That she is living,
Were it but told you, should be hooted at
Like an old tale; but it appears, she lives,
Though yet she speak not. Mark a little while. —
Please you to interpose, fair madam; kneel,
And pray your mother's blessing. — Turn, good lady;
Our Perdita is found.
[*Presenting* PERDITA, *who kneels to* HERMIONE.
Her. You gods, look down,
And from your sacred vials pour your graces
Upon my daughter's head! — Tell me, mine own,
Where hast thou been preserv'd? where liv'd? how found
Thy father's court? for thou shalt hear, that I, —
Knowing by Paulina, that the oracle
Gave hope thou wast in being, — have preserv'd
Myself, to see the issue.
Paul. There's time enough for that;
Lest they desire, upon this push, to trouble
Your joys with like relation. — Go together,
You precious winners all[5]; your exultation
Partake to every one.[6] I, an old turtle,
Will wing me to some wither'd bough; and there
My mate, that's never to be found again,
Lament till I am lost.

[5] *You precious* winners *all;*] You who by this discovery have *gained* what you desired, may join in festivity, in which I, who have lost what never can be recovered, can have no part.

[6] —— *your exultation*
Partake *to every one.*] *Partake* here means *participate.*

Leon. O peace, Paulina;
Thou should'st a husband take by my consent,
As I by thine, a wife: this is a match,
And made between's by vows. Thou hast found mine;
But how, is to be question'd: for I saw her,
As I thought, dead; and have, in vain, said many
A prayer upon her grave: I'll not seek far
(For him, I partly know his mind,) to find thee
An honourable husband: — Come, Camillo,
And take her by the hand: whose worth, and honesty,
Is richly noted; and here justified
By us, a pair of kings. — Let's from this place. —
What? — Look upon my brother: — both your pardons,
That e'er I put between your holy looks
My ill suspicion. — This your son-in-law,
And son unto the king, (whom heavens directing,)
Is troth-plight to your daughter. — Good Paulina,
Lead us from hence; where we may leisurely
Each one demand, and answer to his part
Perform'd in this wide gap of time, since first
We were dissever'd: Hastily lead away. [*Exeunt.*[7]

[7] This play, as Dr. Warburton justly observes, is, with all its absurdities, very entertaining. The character of Autolycus is naturally conceived, and strongly represented. JOHNSON.

END OF THE THIRD VOLUME.

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Printed by A. & R. Spottiswoode,
New-Street-Square.