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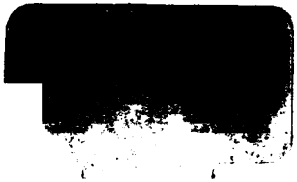


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THE ARDEN SHAKESPEARE
GENERAL EDITOR : W. J. CRAIG

THE TRAGEDY OF KING LEAR

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THE WORKS

OF

SHAKESPEARE

THE TRAGEDY OF KING LEAR

EDITED BY

W. J. CRAIG



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INTRODUCTION

IN this edition of the play of *King Lear* my first object has been to give a text as good as possible. At the foot of each page I have endeavoured to show how the early editions of the play, on which a text must be formed, differ from each other, and when the old text has to be changed, to record such change, with the name of the editor who first introduced it, and the suggester of it (if any). Though the work of collating the early editions has been already admirably done,—in 1866 by Mr. W. G. Clark and Mr. W. Aldis-Wright in the *Cambridge Shakespeare*, and afterwards by Mr. H. H. Furness in his edition of *King Lear*, the fifth volume of his *Variorum Shakespeare* (1880), —I thought it best to carefully collate the first edition of the play, Quarto 1 (the Pide Bull edition), 1608, with the second edition, Quarto 2 (the N. Butter edition), 1608, and again to collate each of these editions of the play independently, with its text in the first edition of the works of Shakespeare (the first Folio, 1623), where it was for the third time printed.[1] I have also recorded all but the minutest differences in the texts of some differing copies of Quarto 1, and a few readings in the Quarto of

[1] It stands between *Hamlet* and *Othello*: the last page of *Hamlet* is 282 (misprinted 280); the first page of *Othello* is 310, and is printed on the back of the last page of *Lear*. The page-numbers run from 283 to 309 (308 is misprinted 38).

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1655, and of the text of the play in the three later Folios; but for this part of my work I wish here to acknowledge my obligations to the *Cambridge Shakespeare*, to which great work and to Mr. Furness I am indebted for much information which is to be found given in my notes, though I have always endeavoured to verify it. I must also express my obligations to Malone's Variorum edition, Boswell, 1821.

In my notes Q standing alone indicates the two Quartos of 1608 in agreement, Q 1 the first published edition of 1608 (the Pide Bull edition), Q 2 the second published edition of that year (the N. Butter edition). By F is indicated the first collected edition of Shakespeare's plays (the first Folio edition of 1623).

F 2, F 3, and F 4 refer to editions of our poet published in 1632, 1664, and 1685 (the second, third, and fourth Folios).

I have almost ignored Jane Bell's 1655 reprint of Quarto 2, as it is almost, if not quite, worthless, but when it is quoted it is indicated as Q 3.

I have very seldom ventured to introduce new readings. At IV. vi. 202 I have inserted the word "for," which seems to me to have dropped out of the text. At IV. i. 60 I adopt the form "Hoberdidance" as that is the form found in Harsnett's *Declaration*; "Hobbididence" has only the support of the Quartos, as the passage in which it occurs is not in the Folio. At III. vi. 33, however, I think it is best to retain "Hoppedance" of the Quartos.

I have placed hyphens between the words "stubborn" and "ancient" at II. ii. 130; and between the words "clamour" and "moistened" at IV. iii. 32—in both cases

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following suggestions made by W. Sidney Walker in his Critical Remarks on Shakespeare's Versification (1854). At IV. iv. 6 I print "sentry"; Johnson adopted "sent'ry," which was not followed; I have shown that the Folio word "centery" is probably only another form of "sentry." At IV. ii. 68 I practically adopt the pointing of my *Oxford Shakespeare*, 1891, which shews that "mew" of the Quartos is an interjection. At IV. iii. 35 I believe I have been the first editor who has ventured to print "mate and make," the reading of Quarto 1, instead of "mate and mate" of Quarto 2, and at III. iv. 78 "Pellicock's hill" of the Quartos, instead of "Pillicock-hill" of the Folio and Rowe. At I. ii. 146 I print "Fut" of the Quartos instead of "Tut," introduced by Jennens in 1770. At I. ii. 21 I, with some hesitation, retain the word "to" ("shall to the legitimate"), the reading of both Quarto and Folio, instead of adopting, as most editors do, "top," the suggestion of Edwards in his *Canons of Criticism*, 1758, first printed in Capell's edition, 1768. As I think a certain sense can be obtained I am unwilling to change the text. At V. iii. 270 I follow Quarto 1 and read "murderous traitors." Johnson and Jennens follow Quarto 2, and read "murdrous traitors." I prefer the form I print to "murderers, traitors," the reading of the Folio.

I venture to make a few suggestions in notes to I. ii. 166 ("dissipation of cohorts"); IV. ii. 8 ("When I informed him, then"); IV. iii. 19, 20 ("her smiles and tears were like a better way"); IV. vii. 35 ("quick, cross lightning"); II. i. 55 ("gasted by the noise I made").

In the year 1608 there appeared two editions of *King Lear*, which in the present edition I have described

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as Quarto 1 and Quarto 2; the first of these editions bore the following title:—"M. William Shakspeare, HIS True Chronicle Historie of the life and death of King Lear and his three Daughters. With the unfortunate life of Edgar, sonne and heire to the Earle of Gloster, and his sullen and assumed humor of TOM of Bedlam: As it was played before the Kings Maiestie at Whitehall vpon S. Stephans night in Christmas Hollidayes. By his Maiesties seruants playing vsually at the Gloabe on the Bancke-side. LONDON, printed for Nathaniel Butter, and are to be sold at his shop in Paul's Church-yard at the signe of the Pide Bull neere St. Austins Gate, 1608."

The title of the second edition runs as follows:—"M. William Shake-speare, HIS True Chronicle History of the life and death of King Lear, and his three Daughters. With the vnfortunate life of EDGAR, sonne and heire to the Earle of Glocester, and his sullen and assumed humour of TOM of Bedlam. As it was plaid before the Kings Maiesty at White-Hall, vppon St. Stephen's night, in Christmas Hollidaies. By his Maiesties seruants, playing vsually at the Globe on the Banck-side. Printed for Nathaniel Butter, 1608."

That these two Quarto editions of *King Lear*, and these only, appeared in 1608 was first definitely determined by the Cambridge editors, Mr. W. G. Clarke and Mr. W. Aldis-Wright in the first edition of their great work, the *Cambridge Shakespeare*, 1866. Before that date it was vaguely supposed that three or more editions of the play were published in 1608, the great differences in the several copies of the Pide Bull edition having induced that belief.

The elaborate collation by the Cambridge editors of

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six copies of that edition established the fact, that though of these six copies only two are alike in all respects yet they all represent but one edition.[1]

The labours of the Cambridge editors also first gave us the means of proving that this Pide Bull edition was the earlier of the two Quartos, and that the N. Butter edition was little more than a reprint of it. The editors, however, did not arrive at this conclusion till their work was in print, and consequently in the first edition of the *Cambridge Shakespeare* we find in its footnotes the Pide Bull edition always designated as Q 2 and the N. Butter edition as Q 1. They pointed out, however, this error in their Preface to the play, and the matter has been finally set right in the second edition of the *Cambridge Shakespeare*, 1892, where in the footnotes the notation Q 1 represents the Pide Bull edition and Q 2 the N. Butter edition.

The six copies of Q 1 collated by the Cambridge editors, with the notation adopted by them, are as follows:—

1. Q 1 (Cap.). Copy in Capell's collection.

2. Q 1 (Dev.). Copy in Devonshire Library.

3. Q 1 (Mus. per.). A perfect copy in the British Museum (C. 34, k. 18).

4. Q 1 (Mus. imp.). Imperfect copy (wanting title) in British Museum (C. 34, k. 17).

5. Q 1 (Bodl. 1). Copy in Bodleian Library, wanting last leaf.

6. Q 1 (Bodl. 2). Copy in Bodleian Library, wanting title.

[1] Mr. Halliwell Phillipps, in his Preface to the "Ashbee Facsimile of the Pide Bull Quarto," mentions the existence of twelve copies of this Quarto, adding, "No two copies have yet been found which agree with each other."

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In my footnotes (collations) "Q 1 one copy" or "some copies" indicates that there is a variation in one or in more of these six Quartos.

The Cambridge editors accounted for the great variations of the copies of the "Pide Bull" edition on the theory that before all the sheets of the edition were worked off corrections were made at press, and that subsequently the corrected and uncorrected sheets were bound up indiscriminately. In 1885, Mr. P. A. Daniel, in his Preface to this Quarto, issued in Dr. Furnivall's *Shakspere-Quarto Facsimiles*, first clearly demonstrated in print the truth of this theory, examining sheet by sheet the several copies of the Quarto; and further was able to show that the N. Butter edition, giving as it does sometimes the corrected and sometimes the uncorrected readings of the Pide Bull edition, was in fact merely a reprint of that edition, and could not possibly owe its origin to an independent MS. source. Its position as second in the race, and of inferior authority, may therefore be considered as now definitely established. It nevertheless contains some valuable corrections of the Pide Bull text, which have not been traced to any known copy of that edition, and it is on the whole far better printed, a position not very difficult of attainment, for the Pide Bull edition is perhaps the very worst specimen of the printer's craft that ever issued from the Press. Whether the publication of this Quarto edition of the play was sanctioned by the author, or by the company for whom it was written, is quite unknown; the following entry in the Stationers' Registers under date 26th November 1607, is our earliest notice of it:—

"John Busby Nathaniel Butter Entred for their

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copie under thhandes of Sir George Buck, knight, and Thwardens, A Booke called . Master William Shakespeare his 'historye of Kinge Lear' as yt was played before the kinges maiestie at Whitehall vppon Sainct Stephens night at Christmas last, by his maiesties servantes, playinge vsually at the 'Globe' on the Banksyde" (*vide* Arber, iii. 366). Sir George Buck was Master of the Revels. Would his authority extend to sanctioning the publication of "stolne and surreptitious copies" of plays that passed his office? I must leave the reader to settle that question with Messrs. Heminge and Condell, under whose authority the plays were given to press in 1623, "cured and perfect of their limbes," in the First Folio. In relation to the text of the Folio version, the two Quarto editions may for all practical purposes be considered as one text. This text differs from that of the Folio in a large number of small verbal alterations, but whether they are to be considered as representing the author's original draught, or a revision of it by the author himself, or by others, it is impossible to say with any certainty; but of the superiority of the Folio text there can be no doubt. The chief value of the Quarto text is that it preserves nearly three hundred lines not found in the Folio, but undoubtedly the work of Shakespeare's hand. Were they additions to his first draught? or being portions of this first draught, were they purposely omitted in the Folio version? These questions cannot be answered with any certainty. On the other hand, the Folio version gives us some hundred and ten lines which are not found in the Quartos, and again no one can positively assert that they were additions to the original draught or were knowingly omitted in the Quartos.

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We do not know, indeed, which of the two versions—Quarto or Folio—first came into being. Only on one point can we feel any certainty, and that is that neither represents in all respects the play as it first came from Shakespeare's hands. Independent MS. origin for both Quarto and Folio there undoubtedly was, but, curiously enough, the printed text of the Quartos appears in places to have affected or infected that of the Folio; what are admittedly printers' blunders in the Quartos are here and there reproduced in the Folio,[1] blunders which could hardly have been made independently of each other. To account for this, Mr. Daniel, in his Preface to Quarto 1, before referred to, suggests that the MS. of the Folio version was not printed from directly, but was given to the press through the medium of a copy of Quarto 1, altered in accordance with this MS., and that this copy of Quarto 1 contained at least three of its uncorrected sheets, E, H, and K; by the carelessness of the scribe engaged in preparing this copy of the Quarto for the Folio edition, some errors escaped correction and so got established in the Folio text.

In the case of a text which is known to have been revised by its author, an editor's path is clearly marked out for him: he must follow the latest directions of that author, however in his own judgment he may prefer his earlier utterances. The reader has already seen that as regards the Quarto and Folio text of *King Lear* we cannot with any certainty determine whether the author was in any way responsible for their differences. My study of the two texts leads me to believe that he was not,

[1] For a list of these, see Mr. P. A. Daniel's before-mentioned Preface to the reprint of Quarto 1, pp. xix, xx.

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and that we have no evidence that from the time he handed over the play to his company, leaving to them to deal with it at their pleasure, he took any further care of it. A modern text, therefore, must needs be eclectic; as a basis the Folio is almost necessarily to be chosen, but its authority should not in my opinion be allowed to absolutely override that of the Quarto; fitness and positive superiority, or what in my judgment I deem to be such, are the only guides I have followed in determining the right to a place in my text of either Quarto or Folio readings where at variance. In this course I do but follow the example of my predecessors, and my readers must therefore not expect to find in my text any very noticeable differences from that generally received; the ground has been too exhaustively worked by preceding editors to admit of any new discoveries of importance. I refer my readers wishing further information on this difficult matter to Mr. Daniel's before-mentioned Preface to the reprinted Quarto 1, and I may add that there is a long account of the matter in Mr. A. A. Adee's Preface to the Bankside Shakespeare, parallel column reprint of the play, edited by Mr. Appleton Morgan, and that it is also discussed in Furness's Variorum edition.

It is practically certain that *King Lear* was not written earlier than March 1603, nor later than December 1606; for the first date-limit we have the following entry in the Registers of the Stationers' Company under date March the 16th, 1603:—

"Master Robertes Entred for his Copie vnder the handes of the wardens 'A Booke called A Declaracon of egregious popishe ympostures, etc.' . . . vjd." (Arber's Transcript, iii. 229).

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Samuel Harsnett, who died Archbishop of York in 1631, was the author of this strange work, the full title of which is—"A Declaration of Egregious Popishe Impostures, to with-draw the harts of Her Maiestie's Subjects from their allegeance, and from the truth of Christian Religion professed in England, under the pretence of casting out devils. PRACTISED by EDMUNDS, *alias* Weston, a Jesuit, and diuers Romish Priestes his wicked associates. Where-unto are annexed the Copies of the Confessions, and Examinations of the parties themselues, which were pretended to be possessed, and dispossessed, taken upon oath before his Maiesties Commissioners, for causes Ecclesiastical AT LONDON printed by Iames Roberts, dwelling in Barbican, 1603."

Shakespeare, it is practically certain, must have had this book in his hands; to it he is indebted for the names of the spirits mentioned by Edgar, when keeping up his assumed character of a Bedlam Beggar, and at least twice in the play he seems certainly to have had his eye on passages in it (see notes to Act III. scene iv. lines 53, 54, and to Act IV. scene i. lines 63, 64).

As to the other limit, we know that *King Lear* was written before Saint Stephen's Day (26th December) 1606; from the entry in the Stationers' Registers, made November the 29th, 1607, which I have given on pp. xiv, xv.

We can so far fix the limits to the date of *King Lear*, but the precise time (between March 1603 and December 1606) at which it was written cannot be clearly demonstrated. Malone conjectured that its first appearance was in March or April 1605. Here it is necessary to refer

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to the old play of *King Leir*. From Henslowe's *Diary* (ed. Collier, pp. 33, 34) we learn that a "Kinge Leare" was performed on the 6th April 1594, by the combined companies of the Queen and Lord Sussex. This play was in all probability that entered in the Stationers' Registers on the 14th of May 1594, to Edward White, as *The moste famous chronicle historye of Leire, kinge of England, and his three Daughters* (Arber's Transcript, ii. 649). No copy of White's edition of this play has come down to us, nor is there any record of his ever having transferred his right in it to any other publisher. Eleven years later, 8th of May 1605, Simon Stafford entered on the Stationers' Registers *A booke called The Tragecall historie of Kinge* LEIR *and his three Daughiers, etc., as it was latelie acted.* On the same day he transferred his rights in it to John Wright, reserving to himself the printing of the book (Arber, iii. 289). The book was published the same year, with the following title-page :—

"The True Chronicle History of King Leir and his three Daughters, Gonorill, Ragan, and Cordella. As it hath been diuers and sundry times lately acted. London, printed by Simon Stafford for John Wright, and are to bee sold at his shop at Christ Church dore, next Newgate Market, 1605."

There is no *evidence* whatever that this play is identical with that entered to White in 1594; but from its style it may reasonably be supposed of much earlier date than May 1605, and it is extremely probable that Malone is right in assuming that both entries relate to one and the same play. He made its consideration an

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element in determining the date of Shakespeare's *King Lear* on the theory that the popularity of this latter induced Simon Stafford to reprint the old play with the fraudulent intention of palming it off on the public as the Shakespearian play they had applauded on the stage. This would suppose that Shakespeare's Lear had been produced on the stage some little time before Simon Stafford made his first move on the 8th of May 1605, by entering the old Leir on the Stationers' Registers; hence Malone conjectured that Shakespeare's *King Lear* made its first appearance "in March or April 1605."

Malone's theory as to date has found a modern supporter in Mr. Fleay, who (writing in *Robinson's Epitome of Literature*, August 1, 1879) confidently pronounces that "the play *was* written before May 8, 1605." He is of opinion that "Malone was right in his date, and in his inference that Stafford . . . wished to pass the old play off as Shakespeare's." After noticing that Shakespeare first gave a tragic ending to the story, Mr. Fleay goes on, "the old 'Chronicle History' could not have been described as '*Tragical*' in 1605 had not a *tragedy* on the subject been 'lately acted,' nor could the *tragedy* have been any other than Shakespeare's." "Wright, however," he goes on, "had not the impudence to put Stafford's 'Tragical History' on his title-page, though he kept the 'latelie acted'"; and this, Mr. Fleay thinks, was the reason why, in 1608, Nathanael Butter described his edition of *King Lear* as a "Chronicle History" and not as a tragedy.

Now though, at first sight, it may puzzle us as to why the pre-Shakespearian play, *The Historie of Kinge Leir*, should have been described as "tragecall," yet a little con-

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sideration of the question will, I think, make it clear that this need not disturb us; for a tragical history, according to the meaning of these words in the language of that day, it clearly is; in that age, and long before it, a composition might quite correctly be so described though it had a prosperous ending. Nahum Tate, in his alteration of *King Lear* thus quotes from Dryden's *Dedication to the Spanish Friar*, "Neither is it so trivial an undertaking to make a tragedy end happily; for 'tis more difficult to save than 'tis to kill" (see *Essays of John Dryden*, W. P. Ker, 1900, vol. i. p. 249).

Tragedy originally had the meaning of a composition of a mournful cast. When the old Scottish poet Dunbar in "The Lament for the Makaris" writes of "balat-making and trigide," by the latter word he can only mean poetry written in a melancholy strain. The old play of *King Leir*, up to the fifth act, is surely a composition of a most mournful kind. Let us also remember that at this time the historical play was fast losing its vogue, and that tragedy under Shakespeare's influence was in great force; a not over-scrupulous publisher might well be tempted to give a play of that nature the title "Tragecall" for the purpose of tempting buyers; nor must we forget that in 1623 Heminge and Condell put into their list of tragedies in their first edition of the plays of Shakespeare, 1623, at least one play which has a distinctly prosperous conclusion; I, of course, refer to *Cymbeline*. Now this being so, the only possible shadow of evidence for the fraudulent intention of Simon Stafford in this matter is this, that when the play was published he never gave effect to his intention, for we read on the title-page of the 1605 edition

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of this play "The True Chronicle History," not "The Tragecall History of," King Leir; and I ask, is there in this "matter to condemn a man"? In spite, therefore, of anything that has been advanced, I cannot but think it clear that this idea of Stafford attempting to gull the public is a matter of the merest conjecture.

Let us now examine the second part of Malone's evidence for the 1605 date of the play.

After mentioning Harsnett's book, Malone goes on, "This play is ascertained to have been written after the month of October 1604, by a minute change which Shakespeare made in a traditional line, put into the mouth of Edgar: 'His word was still, Fye, foh, and fum, I smell the blood of a *British* man.'"

The old metrical saying, which is found in one of Nashe's pamphlets (*i.e.* "Have with you to Saffron-Walden," printed in 1595; see Grosart's edition of Nashe's *Works*, vol. iii. p. 53) and in other books, was—"Fy, Fa, Fum, I smell the blood of an *Englishman*"; and this convinced Malone that these words could not have been written till after October the 24th, 1604, when the two kingdoms were united in *name*, and James was proclaimed king of Great Britain (see Malone's *Shakespeare*, Boswell, 1821, vol. ii. pp. 404–406). I fully believe in the play having been written after October 1604, but in looking into the matter we see that even before that date the change might well have been made; for, as Chalmers[1] pointed out, "there was issuyed from Greenwich, on the 13th of May 1603, a royal proclamation, declaring that until a complete union the King held and esteemed the two realms as *presently*

[1] Chalmers' *Supplemental Apology*, etc., p. 413.

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united as one kingdom"; and the poet Samuel Daniel in some verses addressed to James, published in 1603, writes:[1]—

> Now thou art All Great Britain, and no more;
> No Scot, no English now, nor no Debate.

Malone makes no mention of the passage at Act IV. vi. 256, where the Folios read "upon the *English* party," the Quartos having "British"; and Mr. Aldis-Wright, in his Preface to the Clarendon Press edition of *King Lear* (1875), thus cleverly puts it: "It might be inferred that the line as it stands in the Folios was written before October 1604, and that it was corrected before the play was printed in 1608. But it is at least as likely that Shakespeare, writing not long after 1604, while the change was still fresh, and before the word 'British' had become familiar in men's mouths, may inadvertently have written 'English' and subsequently changed it into 'British.' In III. iv. 195 he had done the same with regard to the familiar line of the old ballad, 'I smell the blood of an Englishman,' and therefore it is, on the whole, probable that *Lear* was written after and not before the proclamation of James the First in 1604."

Mr. W. Aldis-Wright, indeed, confidently advances arguments for a later date than Malone's. Referring to Gloucester's speech (at I. ii. 113–115), "these late eclipses in the sun and moon portend no good to us," and to Edmund's (at I. ii. 151 and 156), "O! these eclipses do portend these divisions," and "I am thinking, brother, of a prediction I read this other day, what

[1] See a "Panegyricke Congratulatory," delivered to the King's most excellent Majesty at Burleigh-Harrington in Rutlandshire (Grosart's *Daniel*, 1885, vol. i. p. 143).

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should follow these eclipses," he suggests if we read these speeches, after studying a passage of predictions in a book called *A Discoursive Probleme concerning Prophecies* (1588), written by one John Harvey of King's Lynn, which he quotes, "it can scarcely be doubted that Shakespeare had in his mind the great eclipse [of 1605], and that *King Lear* was written while the recollection of it was still fresh"; and he thinks this all the more likely, as it had been preceded (a month before) by an eclipse of the moon. Now to this ingenious supposition, though it has been advanced by a most distinguished scholar for whose judgment I have the very highest respect, and one to whom every earnest student of Shakespeare must owe an eternal debt of gratitude, I cannot help taking some exception. Many critics have accepted it. Mr. Boas, for instance, in his able and interesting work, *Shakespeare and his Predecessors* (1896, p. 438), writes thus: "The reference in Act I. scene ii. to 'these late eclipses' *must* have been suggested by the great eclipse of the sun of October 1605, preceded by an eclipse of the moon in September." Now, though it is quite possible that the speeches in question *may* refer to the eclipses of the year 1605, and to the numerous predictions concerning them, we must not forget that this is all mere conjecture. I can well imagine that when Shakespeare wrote the above passages he may not have been thinking of any particular eclipse; whether he wrote a little before, or, as I believe, a little after 1605, he would have had in his own recollection, and he would have known that it was in the recollection of his audience that several remarkable eclipses had been of recent

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occurrence. In the year 1598 there was on the 7th of March a large partial eclipse of the sun visible in England, preceded on the 21st February by a large partial eclipse of the moon, and followed on the 16th August by a total eclipse of the moon; while in the year 1601 an annular eclipse of the sun occurred on the 24th December, which was preceded by two lunar eclipses in that year—one, a small partial eclipse, on the evening of the 15th June; the other, a large partial eclipse, nearly total, on the evening of the 9th December. Mr. Wright, indeed, in the quotation already mentioned, which he has given from Harvey's Work, includes a passage containing prophecies of eclipses of the sun and moon which were to happen in these two just-mentioned years, as well as in 1605 (see the Clarendon Press edition, p. xvi). "Moreover, the like concourse of two Eclipses in one, and the same month, shall hereafter more evidently in shew, and more effectually in deed, appeere, *Anno* 1590. the 7. and 21. daies of July: and *Anno* 1598. the 11. and 25. daies of February; and *Anno* 1601. the 29. day of Nouember and 14. of December." Now I ask, supposing that Shakespeare, when he wrote these passages, had in his mind pairs of eclipses visible in England, and books of prediction concerning them, and if we suppose he was writing in the end of 1603 or the beginning of 1604, could he not have written the passages in question concerning the eclipses of 1598 and 1601, and the predictions concerning them?[1]

Mr. Wright also hesitatingly refers to the idea that

[1] For information respecting the eclipses of the years 1598 and 1601, I am indebted to the kindness of Mr. W. H. Wesley, Royal Astronomical Society, Burlington House.

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when Shakespeare wrote the words "machinations, hollowness, treachery," etc. (I. ii. 124, 125), the Gunpowder Plot of the 5th November 1605 was in his mind. This idea, which some critics confidently accept, I take, though possible, to be more visionary than the last; and I think that these words of the late Mr. Halliwell Phillipps are wise, "In fixing the date of a play of Shakespeare, allusions to such matters as eclipses, earthquakes, etc., must be regarded as exceedingly treacherous criteria."

In conclusion, though, as I have already said, we cannot determine the date of this play with absolute precision, I am very strongly inclined to think that it should be placed well within the year 1606. Mr. Sidney Lee, in his *Life of Shakespeare* (1898), p. 241, places it in that year, though without reason assigned. My reason is that the fact that it was performed before James the First at the end of 1606 points to this year; the plays selected on such occasions being seldom or never old plays.

Shakespeare, in the tragedy of *King Lear*, has not confined himself to the famous tale of the fortunes of that monarch; in *Othello* he confines himself to the story of the Moor and Desdemona; in *Romeo and Juliet* he confines himself to the fortunes of that "pair of star-cross'd lovers"; but in *King Lear* Shakespeare has introduced, and blended with the original story, another theme of filial ingratitude and of filial faithfulness, that of the Earl of Gloucester and his two sons.

With regard to the story of King Lear, that touching and oft-told tale, there is not absolute agreement among

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critics as to the exact sources from whence he drew; he followed, indeed, no one version of the story, known to us, very closely, but altered it in many ways to suit his purpose.

In the first place, he alone gives it a tragic ending. In all the earlier accounts known to us, King Leir is restored in the end to his dominions by his younger daughter and her husband, the King of France, or the ruler of part of France (or Gaul), and the two dukes are killed in battle. Nor in any known account does an Earl of Kent interfere in the cause of Cordelia, incur the sentence of banishment for so doing, and afterwards serve his king and master in disguise. Lear's fool, who plays such an important part in *King Lear*, is nowhere else introduced. Again, in all earlier accounts which we possess, Leir's three daughters are unmarried when he questions them about their love for him. Shakespeare alone makes Goneril and Regan married (to the Dukes of Albany and Cornwall) at the beginning of the play; and he is the first to introduce the Duke of Burgundy, "rivalling" with the King of France for the hand of his youngest daughter (we shall presently see that it is probable he follows a late source with regard to the coming of the King of France to England).

Again, though in the old accounts Lear's two elder daughters are invariably represented as ruthless and cruel towards their old father (in more than one account the elder plans his murder), not one word is said of their amours. Their common passion for Edmund in our play is therefore a new feature in the story.

Lastly, Shakespeare alone makes Lear lose his

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reason;[1] nor is there any note of his "great rage," nor of his cursing his eldest daughter, in any of the old accounts. In these, indeed, Leir bears his wrongs tamely —in many of them he utters, in his lowest estate, a long and pitiful complaint, partly levelled against Fortune. I may here notice that in no account before Shakespeare have I met with the form "Lear"; it is generally Leir or Leyre. Perhaps, by using the form "Lear," Shakespeare meant to distinguish his tragedy from the old *Chronicle History of King Leir.*

Where, then, did Shakespeare learn the story? It may, indeed, have been related to him in his childhood or youth, but as it is told in Holinshed's *Chronicles*—that favourite volume of his, which supplied him with many a plot—he is sure to have read it there. It stands, indeed, but a few pages from the account of Cymbeline, which he used later. In Book II. chapters v. and vi. of that work (to give a condensed account of a rather lengthy narrative), we read that Leir, the son of Bladud, was admitted ruler over the Britons in the year of the world 3105 . . . that he had by his wife three daughters, whose names were Gonorilla, Regan, and Cordeilla, whom he greatly loved, especially Cordeilla, the youngest. Coming to great years, and beginning to wax unwieldy through

[1] Unless the old ballad of "King Leir and his Three Daughters" should be older than Shakespeare's account, where Leir grows "frantick mad" (line 135). It is in F. J. Child's *English and Scottish Ballads*, 1864, vol. vii. pp. 276–283. Child took it from *A Collection of Old Ballads*, London, 3 vols., 1st and 2nd vol. 1723, 3rd vol. 1725. Percy included it in his *Reliques*, 1765, i. 246, "with one or two trifling verbal differences" (Child). Johnson believed *King Lear* to be posterior to the ballad; but Ritson, followed by the best later authorities, considers the ballad as modern. In the ballad, the name Cordelia occurs, but also Ragan, instead of Shakespeare's Regan.

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age, he thought to understand the affections of his three daughters towards him, and prefer whom he best loved to the succession over the kingdom. Gonorilla, the eldest, was first asked by him how she loved him; who, calling her gods to record, protested that she loved him more than her own life. Leir, being well pleased with this answer, turned to the second, and demanded of her how well she loved him; who answered (confirming her sayings with great oaths) that she loved him more than tongue could express, and far above all other creatures of the world. Then called he his youngest daughter Cordeilla before him, and asked of her what account she made of him; unto whom she made this answer, that knowing the great love and fatherly zeal he had always borne her, she could not answer otherwise than she thought; she protested that she had loved him, and would, while she lived, love him as her natural father, and she bade him, if he would understand more of her love for him, to ascertain himself that so much as you have so much you are worth, and so much I love you and no more. Leir, nothing satisfied with this answer, married his two eldest daughters, the one to Henninus, the Duke of Cornewal, the other to Maglanus, the Duke of Albania, between whom he willed and ordained that his land should be divided after his death, and that the one-half thereof should be assigned to them in hand; but for Cordeilla he reserved nothing. Aganippus, however, one of the princes of Gallia, hearing of Cordeilla's beauty, womanhood, and good conditions, asked her in marriage, and wedded her, though her father would give her no dower. After that Leir was fallen into age, the two

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dukes, thinking long ere the government did come into their hands, rose against him in armour, and reft from him the governance of the land, upon conditions to be continued during the term of Leir's life; by the which he was put to his portion, that is to live at a rate assigned him for the maintenance of his estate; which was in process of time diminished by both the dukes. But the greatest grief Leir took was to see the unkindness of his daughters, who seemed to think that all their father had was too much, the same being never so little; in so much that, going from one to the other, he was brought to that misery, that scarcely would they allow him one servant to wait upon him. In the end, such was their unkindness that Leir fled the land, and sailed unto Gallia, to seek some comfort of his younger daughter Cordeilla, whom before time he had hated; and he was so joyfully, honourably, and lovingly received, both by his son-in-law Aganippus, and also by his daughter Cordeilla, that his heart was greatly comforted. Aganippus, hearing of his wrongs, collected a mighty army and a great navy of ships, and passed into Britaine with Leir. Cordeilla also went, and they fought their enemies, and discomfited them in battle, in the which Maglanus and Henninus were slain, and Leir was restored to his kingdom, and he ruled it after this by the space of two years; and then he died, and Cordeilla was admitted Queen, and the supreme governess of Britaine, in the year of the world 3155.

We see that this account differs in some important respects from that adopted by Shakespeare in *King Lear*. In the first place, Leir's intention here seems to be to

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hand over his whole kingdom undivided to his youngest daughter Cordeilla, her whom he "best loved." Holinshed is quite singular in this rendering of the story, and it is rather curious that he should have thus diverged, not only from the older accounts of it, but even from that given by Fabyan and Grafton, the English chroniclers immediately preceding him (see p. xlviii).

Again, this account varies from that in *King Lear*, in apparently making Leir wed his eldest daughter to the Duke of Cornewal and the second to the Duke of Albania (Shakespeare making him give the eldest to Albany and the second to Cornwall). This account, I may also observe, compared with Shakespeare's, appears rather to slur over the later events of the story.

Another rendering of the old story, which Shakespeare had evidently read with care, and which he appears to follow in some particulars, is that given in Spenser's *Faerie Queene* (Book II. canto 10, stanzas xxvii.–xxxii.). According to Spenser's account, Lear only questions his daughters in order to have his ears gratified with their loving speeches, for he had already divided his "realme" into "equal shayres," which he was about to bestow on them in order of seniority. Shakespeare seems to have followed Spenser here, for in *King Lear* we are told that the shares given to Albany and Cornwall are so much alike "that curiosity in neither can make choice of other's moiety"; and though Lear declares that he has reserved for Cordelia "a third more opulent than her sisters," by this he can only mean (if we are not to suppose him suffering from the effects of dotage) that his best-beloved

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child was about to receive at his hands the most fertile and desirable "third." It is also practically certain (for the old ballad "King Leir and his Three Daughters" certainly appears to me to be later than Shakespeare (see p. xxvi, footnote)) that the beautiful name Cordelia comes from the *Faerie Queene*; in the older versions she is Cordoylle or Gordoylle, Cordeilla, Cordeill, Cordella, Cordell (Spenser once has Cordeill). Again, in Spenser, Goneril is made to wed a "King of Scots" (corresponding to Albany in *King Lear*), and not Cornwal, as in Holinshed. Spenser, I may add, in company with the old play alone, diverges from Shakespeare by making Regan wed the King of Cambria.[1]

Again, in the *Faerie Queene* account there is a passage which Knight thinks Shakespeare imitated, and that he did so is not impossible (see note to I. iv. 237).

But I think it is also certain that the old anonymous play, already referred to, *The True Chronicle History of King Leir and his Three Daughters*, afforded some hints to Shakespeare for the plot of *King Lear*. In the footnotes to the present edition I have pointed out several instances in the text where there seems to be an echo from it. But with regard to the plot, in the first place, it appears that he may have followed it in giving to Lear the idea, not only of dividing his kingdom, but also of entirely resigning his power and authority. In the older accounts Leir wishes to wed his daughters "to neighbour princes," and divide his kingdom among them. In Layamon's account, as we shall presently see, the narrative on this point is rather vague and contradictory;

[1] One account makes Ragan wed the Duke of Wales and Cornwall.

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but even here it is plain that Leir does not contemplate absolute resignation, nor is the idea of it brought out in any of the accounts. But Leir, at the opening of the old play (p. 380), thus addresses his nobles:

> The world of me, I of the world am weary,
> And I would faine resigne these earthly cares,
> And think upon the welfare of my soule.

And later (p. 389) he says:

> I presently will dispossesse myselfe,
> And set up these upon my princely throne.

Compare with these two passages *King Lear*, I. i. 38–41:

> and 'tis our fast intent
> To shake all cares and business from our age,
> Conferring them on younger strengths, while we
> Unburden'd crawl toward death.

I have said (p. xxix) that Spenser's account may have suggested to Shakespeare Lear's division of his kingdom into equal shares; but the old play may possibly have helped him to this idea, for at the beginning of it (p. 380) Leir says that he will resign his crown

> In equal dowry to my daughters three.

Here Skaliger, a courtier, breaks in, and suggests that Leir, knowing his princely daughters have several suitors, should

> . . . make them each a jointer (jointure) more or less
> As is their worth to them that love profess.

But Leir declines to do as suggested, saying:

> Both old and young shall have alike for me.

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The nobles then request Leir to match his daughters with some of the "neighbour kings." Leir assents, but remarks:

> My youngest daughter, fair Cordella, vows
> No liking to a monarch, unless love allowes.

And Perillus, a nobleman, the original of Shakespeare's Kent, exclaiming (p. 381), "Do not force love," Leir says:

> I am resolved, and even now my mind
> Doth meditate a sudden stratagem,
> To try which of my daughters loves me best,
> Which till I know I cannot be at rest.
> This granted, when they jointly shall contend
> Each to exceed the other in their love,
> Then at the vantage will I take Cordella,
> Even as she doth protest she loves me best.
> I'll say then, Daughter, grant me one request:
> To shew thou lovest me as thy sisters do,
> Accept a husband whom myself will woo."

Leir's intention, when he had thus entrapped his daughter, was to "match her with a king of Brittany." I think that the careful reader will not fail to see, though Shakespeare does not suggest this as Leir's reason for his questioning his daughters, that not only had he carefully read it, but that it influenced his mind.

Again, let us remember that in all the previous accounts of the story the French monarch, Aganippus, hearing of the beauty and good qualities of Cordella, sends to her father asking her in marriage, and that Leir sends her dowerless to France; the old play alone before Shakespeare brings the French king to Britain, see p. 389, where he says:

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Disswade me not, my lords, I am resolv'd
This next fair winde to sail for Brittany
In some disguise, to see if flying fame
Be not too prodigal in the wondrous praise
Of these three nymphes, the daughters of King Leir.

Is it not nearly certain that Shakespeare followed this source when he brings the King of France to Lear's Court, where "long had he made his amorous sojourn," a suitor for the hand of the king's youngest daughter? Again, Perillus, as has several times been pointed out, is evidently the original, if only the pale original, of "the noble and true-hearted Kent" of *King Lear*. In none of the older accounts is there any trace of such a character. Leir goes to France, accompanied with one knight or soldier (in one case with two attendants, a knight and a soldier who had formerly been his standard-bearer). Perillus, in the old play, laments over Leir's conduct towards Cordella (see p. 389):

O how I grieve to see my lord thus fond,
To dote so much upon vain flattering words.

And later, like Kent, he pleads for her with Leir (pp. 396, 397):

I have bin silent all this while, my lord,
To see if any worthier than myself
Would once have spoke in poor Cordellae's cause. . . .
O heare me speak for her, my gracious lord,
Whose deeds have not deserved this ruthless doom.

And to this Leir hastily replies:

Urge this no more, and if thou love thy life.

Observe the closely parallel reply of King Lear in Shakespeare to Kent's similar plea (I. i. 154):

Kent, on thy life, no more.

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Soon after Perillus laments over Leir's evil case when his daughters begin to treat him cruelly, calling him "the myrour of mild patience" (p. 403), an expression resembling King Lear's words, "I will be the pattern of all patience" (III. ii. 37), and says later (p. 403):

> Well, I will counsel him the best I can.
> Would I were able to redress his wrong;
> Yet what I can, unto my utmost power,
> He shall be sure of to the latest hour.

And later still (p. 406), he joins his master in disguise as Kent joins Lear, and on Leir asking,

> What man art thou that takest any pity
> Upon the worthless state of old [King] Leir,

Perillus replies,

> One that doth bear as great a share of grief
> As if it were my dearest father's case.

Though there is little or no resemblance between the mild Perillus and fiery Kent, yet they have this in common, each follows his master's "sad steps" "from their first of difference and decay" to the end. Again, in the unscrupulous "Messenger" of the old play we doubtless have the origin of Oswald; with little otherwise in common, one is as ready as the other to carry out the base and criminal orders of their respective mistresses.

Now, though we have thus seen that this old play unquestionably furnished our poet with some important details, and it may indeed, as Malone darkly hints, have suggested to his mind the idea of dramatising the subject, and though it is not without merit, having some very pathetic scenes, notably one describing the meeting in

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France between Cordella and her father, which the writer of "Hohenlinden" and "The Battle of the Baltic" could not read with dry eyes, we must not forget what a gulf there is between it and Shakespeare's marvellous presentation. Nowhere, I think, has he or any other hand given to the world a work more deeply and truly pathetic. With that key so peculiarly his own, he has here fairly unlocked the gates of pity and terror; and that out of apparently such unpromising materials he should have created such a matchlessly wondrous and perfect result, must indeed be regarded as one of the greatest miracles in all art. We must never, indeed, forget that whatever hints he may have taken as to the rude plan of his work from this or any other quarter, of the real King Lear there is but one source or fountainhead from which he drew, and that is the depths of his own ever-prolific imagination.

The story of King Lear and his three daughters is a very old one, probably of Celtic origin; Welsh, and possibly having a still more ancient Irish original. Professor Rhys thus writes to me: "Although I know no trace of the story of King Lear in Welsh literature, I see no reason whatever for supposing that Geoffrey invented it, but I think rather that he found it in a Celtic story." Since I received the above from Professor Rhys, he has kindly referred me to his *Celtic Folk-Lore* (Clarendon Press (1901), p. 547), where I read the following:—"As to the Leir of Geoffrey's Latin, that name looks as if given its form on the strength of the *legr* of Legraceaster, the Anglo-Saxon name for the town of Leicester, on which William of Malmesbury

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writes: 'Legroceastre est civitas antiqua in mediteraneis Anglis a Legra fluvio præterfluente sic vocata' (*Gesta Pontificium*, paragraph 176). Professor Stevenson, however, with much plausibility, regards Legra as an old name of the river Soar, and as surviving in that of the village of Leire, spelled 'Legre' in the *Doomsday Book*."

Professor Rhys also informs me that the translation of *The Red Book of Jesus College* calls Leir always "Llyr," which is the Welsh for the Irish *Lir* in such names as Mannannan Mac Lir, but that this *Llyr* is nearly quite unconnected with Welsh literature, and is mixed up with the Lludd Llawereint, the Welsh equivalent of the Irish king, Nuada Arget Lamh, that is, Lludd or Nuada of the Silver Hand; and Professor Rhys has no doubt that the name of the daughter of this Lludd, the Creurdilad of *The Black Book of Carmarthen*, and Creeidylat in the Kulhwch and Olwen story, is the basis (at several removes perhaps) of the name Cordelia in Shakespeare's *King Lear*.

The earliest known account, however, of the story of King Leir and his three daughters is contained in the celebrated *Historia Britonum* of Geoffrey of Monmouth, written about 1135, dedicated to Robert, Earl of Gloucester, and professedly translated from a Welsh, some say a Breton, MS.

I here give a translation of Geoffrey's chronicle by Thompson, revised by Giles. As far as it deals with the events related in *King Lear*, it is given unabridged; after Lear's departure to France the outline is only sketched.

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"Leir, the son of Bladud, was advanced to the throne, and nobly governed his country sixty years. He built, upon the river Sore, a city called in the British tongue KaerLeir, in the Saxon Leircestre. He was without male issue, but had three daughters, whose names were Gonorilla, Regau, and Cordeilla, of whom he was dotingly fond; but especially of his youngest Cordeilla. When he began to grow old, he had thoughts of dividing his kingdom among them, and of bestowing on them such husbands as were fit to be advanced to the government with them. But to make trial who was worthy of the best part of his kingdom, he went to each of them to ask which of them loved him most. The question being proposed, Gonorilla, the eldest, made answer 'that she called Heaven to witness, she loved him more than her own soul.' The father replied: 'Since you have preferred my declining age before your own life, I will marry you, my dearest daughter, to whomsoever you shall make choice of, and give with you the third part of my kingdom.' Then Regau, the second daughter, willing after the example of her sister to prevail on her father's good nature, answered with an oath, 'that she could not otherwise express her thoughts but that she loved him above all creatures.' The credulous father upon this made her the same promise that he did to her eldest sister, that is the choice of a husband with the third part of his kingdom ('cum alia tertia parte regni,' Geoffrey). But Cordeilla, the youngest, understanding how easily he was satisfied with the flattering expressions of her sisters, was desirous to make trial of his affection after a different manner. 'My father,' said she, 'is there any daughter

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that can love her father more than duty requires? In my opinion, whoever pretends to it must disguise her real sentiments under the veil of flattery; I have always loved you as a father, nor do I yet depart from my purposed duty; and if you insist to have something more extorted from me, hear now the greatness of my affection which I always bear you, and take this for a short answer to all your questions: look how much you have, so much is your value, and so much I love you.' The father, supposing she spoke this out of the abundance of her heart, was highly provoked, and immediately replied, 'Since you have so far despised my old age as not to think me worthy the love that your sisters express for me, you shall have from me the like regard, and shall be excluded from any share with your sisters in my kingdom. Notwithstanding I do not say but that since you are my daughter, I will marry you to some foreigner if fortune offers you any such husband; but will never, I do assure you, make it my business to procure so honourable a match for you as for your sisters; because, though I have hitherto loved you more than them, you have, in requital, thought me less worthy your affections than they.' And without further delay, after consultation with his nobility, he bestowed his two other daughters upon the Dukes of Cornwall and Albania, with half the island at present, but after his death the inheritance of the whole monarchy of Britain. It happened, after this, that Aganippus, King of the Franks, having heard the fame of Cordeilla's beauty, forthwith sent his ambassadors to the king to demand her in marriage. The father, retaining yet his anger towards

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her, made answer 'that he was very willing to bestow his daughter, but without either money or territories.' . . . When this was told Aganippus, he being very much in love with the lady, sent again to King Leir to tell him 'that he had money and territories enough, as he possessed the third part of Gaul.' . . . At last the match was concluded, and Cordeilla was sent to Gaul and married to Aganippus. A long time after this Leir came to be infirm through old age ('torpere cœpit senio,' Geoffrey), the two dukes, upon whom he had bestowed Britain and his two daughters, made an insurrection against him, and deprived him of his kingdom and of all regal authority which he had hitherto exercised with great power and glory. At length, by mutual agreement, Maglaunus, Duke of Albania, one of his sons-in-law, took him into his house, together with sixty soldiers, who were to be kept for state.

"After two years' stay with his son-in-law, his daughter, Gonorilla, grudged the number of his men, who began to upbraid the ministers of the court with their scanty allowance, and having spoken to her husband about it, she gave orders that the numbers of her father's followers should be reduced to thirty, and the rest discharged. The father, resenting this treatment, left Maglaunus and went to Henuinus, Duke of Cornwal, to whom he had married his daughter Regau ('petivit Hernuinum ducem Cornuliæ,' Geoffrey). Here he met with an honourable reception, but before the year was at an end, a quarrel happened between the two families which raised Regau's indignation; so that she com-

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manded her father to discharge all his attendants but five, and to be contented with their service. This second affliction was insupportable to him, and made him return to his former daughter ('ad primogenitam,' Geoffrey), with hopes that the misery of his position might move in her some sentiments of filial piety, and that he with his family might find a subsistence with her. But she, not forgetting her resentment, swore by the gods he should not stay with her unless he would dismiss his retinue, and be content with the attendance of one man; and with bitter reproaches she told him how ill his desire of vain-glorious pomp suited his age and poverty. When he found that she was by no means to be prevailed upon, he was at last forced to comply, and, dismissing the rest, to take up with one man only. But by the time he began to reflect more sensibly with himself upon the grandeur from which he had fallen, and the miserable state to which he was now reduced, and to entertain thoughts of going beyond sea to his youngest daughter. Yet he doubted whether he should be able to move her pity because, as was related above, he had treated her so unworthily.

"However, disdaining any longer to bear such hard usage, he took ship for Gaul." In the passage, he observed that he had only the third place given him among the princes that were with him in the ship, and broke out into a bitter lament, exclaiming against the cruelty of Fortune. Cordeilla, hearing by a messenger of her father's state and arrival, poured forth filial tears, and with her husband and the barons of the realm went out to meet him, and afterwards Aganippus permitted Cordeilla to go

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with an army to restore her father. Wherein her piety so prospered that she vanquished her impious sisters, with those dukes; and Leir, as saith the story, in three years obtained the throne.[1]

We see by this, the first known account, that Leir's object in questioning his daughters was to make trial which of them loved him most, and so was worthiest of the largest share of his kingdom. This reason for the question is not followed by many writers; it gives us indeed but a poor idea of the old king's sense; it is adopted, however, by Higgins in the *Mirror for Magistrates*. Cordell is there made to say:

> Us all our father Leire did love too well, God wot.
> But minding her that lov'd him best to note,
> Because he had no sonne t' enjoy his land,
> He thought to guerdon most where favour most he fand.

We have already seen that Spenser, followed by Shakespeare, rejected this motive for Leir's question, giving to him an entirely different one, and that Holinshed adopted a third, different from either. We see also that this, the first account, in spite of a different intimation, makes the two elder sisters select husbands—

[1] Milton, in his *History of Britain*, freely translated Geoffrey's narrative; he alters it in some important particulars. For instance, he omits the passage which says that Leir meant to give the largest share to the strongest protester. Here are his words (see p. 178): "Failing through age, he determines to bestow his daughters, and so among them to divide his kingdom. Yet, first to try which of them loved him best, . . . he resolves a simple resolution to ask them solemnly in order, and which of them should profess largest, her to believe." (Geoffrey's Latin is: "Sed ut sciret quæ illarum majori regni parte dignior esset, adivit singuals, ut interrogaret quæ ipsum magis diligeret.") Again, he makes Cordeilla give her harsher reply only when pressed by Leir. He also alters Geoffrey's words, "He bestowed his other two daughters upon the Dukes of Cornwal and Albania," to "He gives in marriage his other daughters, Gonorill to Maglaunus, Duke of Albania, Regan to Henninus, Duke of Cornwal," thus correcting an inconsistency in Geoffrey's narrative which misled after writers.

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Cornwal and Albania—exactly as they do in Shakespeare, though no single writer of his day appears to adopt it (Spenser being nearest to it).

We are told also of Leir's household knights (milites; chevaliers in Wace), and their number (sixty, nearest to "the hundred knights by you to be sustained," of *Lear*, I. i. 133) is gradually cut down by each succeeding writer, and from all the accounts of Shakespeare's day omitted, except that in the *Mirror for Magistrates*, where we read "their husbands promised him a gard of sixtie knights"; the cutting down of the numbers of them, and Leir's "scanty allowance," also remind us of King Lear.

With regard to Cordeilla's reply to Leir, we observe, in the first place, that she is a good deal "more blunt and saucy" than she is in Shakespeare. Secondly, that her words are nearly identical with those which Holinshed puts into her mouth, "so much as you have so much are you worth, and so much will I love you and no more." Some accounts, on the other hand, as, for instance, those of the *Mirror for Magistrates* and Spenser, make her speak in much milder tones than she does in *King Lear*. Shakespeare's words appear to me to be most like those of the old play:

> I cannot paint my duty forth in words,
> I hope my deeds shall make report of me,
> But look what love the child doth owe the father,
> The same to you I beare, my gracious lord.

It has been noticed, by the way, that Geoffrey is guilty of an inconsistency in making Leir reserve for himself half his kingdom, after he has just parted with two-thirds of it.

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The story of King Leir is next told in the *Brut d'Angleterre* of Maistre Wace. This romance, founded on Geoffrey of Monmouth's just mentioned, *Historia Britonum*, appeared about 1155. Wace tells the story in almost exactly four hundred lines of four accents; though Geoffrey is roughly followed, the story differs from his version in many respects. As to Leir's motive for questioning his daughters, he is at one with him. Wace assigns a peculiarly French motive for Cordeilla's caustic reply; she speaks in jest to expose the flattery of her sisters' speeches.[1] The literal translation is, "she resolves to speak jestingly to her father, and in jesting she wishes to show him how her sisters flattered him." Again, in the following lively passage Wace writes originally, and we are in it a little reminded, I think, of *King Lear*. Gornorille oft said to her lord, "What is the use of this assembly of men? By my faith, sir, we are mad to have brought such a crowd here; my father knows not what he does, he is old and dotes! (in *King Lear*, Goneril thrice complains of her father's dotage, I. iv. 314 and 348, II. iv. 200)—shame to him who will increase his madness, or feed such a retinue for him; his servants wrangle with ours . . . he is mad, and his retainers are perverse . . . a fool is he who would support such a retinue; he has over many retainers; let them depart." Wace, like all these old romancers, is sometimes self-contradictory; we are first told that Cornwall wedded the elder daughter, and the Duke of Scotland the younger (et le Duc Descoce L'aisnee), who is

[1] Layamon follows Wace here: "Then answered Cordoylle, loud, and no whit still, with game and with laughter to her loved father."

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afterwards called Maglamis *le Rois* Descoce, and we are later told that Leir went to that monarch's court in Scotland; but, later still, it appears that Leir went to his other son-in-law, the husband of Ragau, who lived in Scotland ("qui Ragau avoit, et qui en Escoce mariot").[1]

We now come to the first English, or rather Semi-Saxon or Mercian, rendering of the story. Layamon, a priest of Ernley on Severn, included it in his long poem *The Brut*, founded on Wace, and written at the beginning of the thirteenth century. In this account, which is far the longest and best of all the non-dramatic renderings of the tale known to us, Wace's French account, though on the whole followed, is greatly amplified. Geoffrey is also followed, but this fine and graphic rendering has much original matter (see Sir Frederick Madden's edition, 3 vols. 1847, vol. i. pp. 123–158). There are some strange inconsistencies in Layamon. Leir, after his eldest daughter has pleased him with her reply, and before he has heard what her sisters have to say, declares, "thou shalt have the best share of my land," though he had said a little before, "I will prove which of my daughters loves me most, and she shall have the best share of my lordly land." Again, though we are told several times that Leir divided *all* his land between his two sons-in-law, Maglanus and Henninus (or Hemeri), yet later we read "that the Scottish King and the Duke spake together that they should have all the land in their own hand, and feed Leyre while he lived with forty

[1] See *Le Roman de Brut par Wace par M. le Roux de Lincy*, Rouen, 1836, tom. i. pp. 81–98; from line 1697 to 2096.

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knights,"—the probable meaning is that Leir's resignation was only nominal, and that he still kept much power in his own hands. Again, though here as in Geoffrey, Leir declares after disinheriting Cordoylle, that the Duke of Cornwall shall have Gornoille, and the Scottish King Regau the fair, yet, later, at the division of the kingdom, we read, as in Shakespeare, "he gave Gornoille to Scotland's King, and Cornwall's duke he gave Regau." Layamon, in the course of his exciting narrative, has some points which recall Shakespeare. We are told several times a detail which is in no other pre-Shakepearian account, "that the two dukes found Leir hawks and hounds." This reminds us of Lear (I. iii. 8, 9), where Goneril says, "When he returns from hunting I will not speak with him," and soon after, just before Lear's entrance, we notice the old stage-direction of the Folio, "Horns within." It is very remarkable also, I think, that Leir, when excited, invokes Apollo as the Lear of Shakespeare does (I. i. 160); addressing his youngest child, he says, "I will hear, so help me, Apollo, how dear is my life to thee." Again, in *The Brut*, Maglaunus, like Albany, is mild, pleading with his fierce wife in Leir's favour, and opposing the lessening of his train, and Gornoille's scornful reply to him, "Be thou still, let me all be" (*i.e.* leave me to manage), reminds us of Goneril's reply to Albany under similar conditions, "Pray you content" (*Lear*, I. iv. 355). And in *The Brut* as in *Lear*, Cornwall is savage and cruel—more so, indeed, than Regau; when she proposes to him to do away with twenty of her father's knights, and let ten suffice, we read, "Then Duke Hemeri, who betrayed his old father,

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said, 'As I live, he shall have but five knights!'" Other small points are these:—Gornoille, as we have seen she did in Wace, complains of her father's dotage; in Shakespeare (I. iv. 278) Lear says, "Woe that too late repents," while in *The Brut* Leir says, "Woe worth the man that hath land with honour, and giveth it unto his child while he may hold it, for oft it chanceth that he repents it." This account also most tallies with Shakespeare's picture of the old king's hundred knights with their crowd of squires. In the later accounts there is little or no mention made of Leir's retinue; in Layamon's account Leir lives with his retinue of forty armed knights (sixty in Geoffrey), with thane and swain and squire, with horse, and hawk, and hound; and the mention of the "knights' inn" recalls Goneril's complaint about their quarter in her palace, which she says "shows like a riotous inn" (I. iv. 264).

After *The Brut*, we come on the Leir story in the metrical chronicle of Robert of Gloucester (written after 1297). He tells it, greatly abbreviated, from Layamon's account; the story takes up 184 lines of seven (rarely six) accents. We read that after the dukes take the old king's land "the King of Scotland, against his wife's Gornoril's advice, takes him with sixty knights into his house." No reason is assigned for Leir questioning his daughters, except that he is about to give them away in marriage.[1]

Nearly half a century later, Robert Mannyng, of Brunne, in Lincolnshire, deals with the story in about

[1] See Mr. W. Aldis Wright's edition, Roll's Series, 1887, vol. i. pp. 50–64, lines 680–864.

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280 lines of four accents.[1] This part of his chronicle, we are often told, is translated from Wace; but Mannyng certainly does not follow Wace's Leir story closely; the circumstances leading to the questioning depart from Wace's account, and from Geoffrey's; it is parallel with that in Robert of Gloucester. Robert Mannyng tells us that "soon they began 'to abate his lieure'" (compare "to scant my sizes," *Lear*, II. iv. 178), and afterwards they began "to abate his meyne" (meiny, retinue) of forty knights.

There is a Latin version of our story in the *Flores Historiarum*, that chronicle formerly attributed to Mathew of Westminster. Exactly the same account to a letter is found in the *Chronica Majora* of Mathew Paris, but this part of Paris' chronicle Luard has shown conclusively to be a thing of shreds and patches, in which he levies toll from various old chroniclers. This he seems to have taken from the *Flores Historiarum*, but Luard, in his Preface to the 1890 edition of that work, proves conclusively that Mathew never had a being, and that the *Flores* is a medley "partly written and partly composed by various writers of St. Albans and Westminster."[2] The Leir story in each is absolutely identical; it takes up about sixty-six lines; the names of the two elder sisters are not given, only Cordeilla; Leir goes to France, attended by a knight and a standard-bearer ("cum uno milite et uno armigero").

And now to come to the English chroniclers. The first of them (if so he may be called), John Trevisa, in

[1] See Dr. Furnivall's edition, Roll's Series, 1887, vol. i. pp. 81–91, lines 2267–2564.

[2] See Luard edition of the *Flores*, 1890, vol. i. pp. 31–33; and his edition of the *Chronica Majora*, 1890, p. 31.

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his translation of Higden's *Polychronicon* (1387), mentions "King Leir which gate (begot) three daughters, of the storys Britones," that is all. John Harding, the metrical chronicler, writing early in the reign of Henry the Sixth, gives a rude account of the story in seven seven-line stanzas (ed. 1812, pp. 52–54): here Regan's husband is described as "Hanemos of Wales and Cornwayle."

Robert Fabyan, in his *New Chronicles of England and France*, published (after the author's death) in 1516, professes to follow Geoffrey of Monmouth in his account of the story, but differs from him in this, that he entirely omits any reference to a motive for Leyr's question. His account runs thus: "Whane this Leyr, or Leyth, after some writers, was fallen in competent age ('in impotent age,' ed. 1559) to know the mynde of his three daughters, he firste askyd Gonorilla," etc. We find that the story is also briefly told in John Rastell's Chronicle, *The Pastime of People*, 1529 (ed. 1811, p. 90). This is the only chronicle account which does not follow Geoffrey's statement as to the husbands of the two elder daughters. Richard Grafton, in his *Chronicle at large . . . of the Affayres of England* (1568), follows Fabyan's account almost, if not quite, verbatim (see ed. 1809, pp. 35 and 36). The version in Ralph Holinshed, our next chronicler (1577), has been already dealt with; and it is rather curious that in assigning a cause for Leir's conduct, he seems to follow no previous form of the story. There are several other versions which possibly Shakespeare may have seen, and taken a hint

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or two from. The old French romance of *Perceforest*, composed about the middle of the fifteenth century, probably after 1461, he is not likely to have seen. In that curious medley the story is to be met with (see *La Treselegante, Delicieuse, Meliflue et tresplaisante Hystoire du tresnoble, victorieux et excellentisme roy Perceforest, Roy de la grande Bretaigne, fundatieur du Franc palais et du temple du souverain dieu*, chap. v. pp. 18, 19). It occurs also in that remarkable mediæval hoard of anecdotes, *The Gesta Romanorum*, in two wholly different versions. One is found in the ordinary printed edition (see Sir Frederick Madden's edition, i. 123–158). But our story, in its other form, fathered on the Emperor Theodosius, "a wys emperour," which appears to have been first noticed by Douce, is found in a different version of the *Gesta*, contained in a Harleian MS., No. 7333. No names are given to the daughters or their husbands, but the story nearly resembles that of Lear. According to the story in the printed version, "Kynge Leyre's three daughters espouse respectively Managles, the kynge of Scotlonde; Hanemos, erle of Cornwaylle; and Agape, kynge of Fraunce." It is possible that our poet, who probably drew from this story-book in his *Merchant of Venice*, may have seen this account.

Again, as Percy was, I think, the first to notice, Camden, in his "Wise Speeches" at the end of his *Remains* (see ed. 1605, p. 306), told a similar story to that of Leir, of Ina, king of the West Saxons. Malone observed "that it is probable that Shakespeare had a passage of it in his thoughts when he wrote Cordelia's reply to her father." Steevens had pre-

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viously quoted a passage from the *Mirrour for Magistrates* as a parallel to the same speech; but Malone thinks that Shakespeare rather drew from Camden, as Camden's book was published recently, before he appears to have composed this play, and "Wise Speeches," near the passage in question, "furnished him with a hint in *Coriolanus*." Here are the two passages:

First, Camden: "Ina, king of the West Saxons, had three daughters, of whom upon a time he demanded whether they did love him. . . . The youngest, but the wisest, told her father flatly, without flattery, that albeit she did love, honour, and reverence him . . . yet she did think one day it would come to passe that she would affect another more fervently, meaning her husband, when she were married. . . ."

Higgins tells, or rather makes Cordell relate, the King Leir story in the first part of the *Mirror for Magistrates*, and here is the passage which Steevens noted:

> But not content with this, he asked me likewise
> If I did not him love and honour well.
> No cause (quoth I) there is I should your grace despise:
> For Nature so doth bind and dutie me compell,
> To love you as I ought my father, well;
> Yet shortly I may chance, if Fortune will,
> To find in heart to beare another more good will.
> Thus much I said of nuptial loves that ment.

And Singer writes that Shakespeare may have also taken from the *Mirour* "a hint for the behaviour of the steward (Oswald). Here is what he must refer to:

> The meaner upstart courtiers thought themselves his mates,
> His daughter him disdained and forced not (*i.e.* regarded not) his foile.

Warner, again, gives a version of the story in his

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Albion's England, written in his homely, easy, gossiping, style. No reason is here assigned for Leir's questioning; Cordelia's reply to her father resembles that in Spenser, "I love thee as behoveth me as a daughter"; and as in the old play, Goneril attempts her father's life (see Chalmers, *English Poets*, 1810, vol. iv. p. 539).

But, as has been already mentioned, besides the original story which Shakespeare has adopted and much altered, he has blended with it another story, that of the Earl of Gloucester and his two sons, and I think it is practically certain, as Capell first pointed out, that for this story he is indebted to Sir Philip Sidney's *Arcadia*, a book which first appeared in 1590. In that first edition is an episode, entitled "The pitiful state and storie of the Paphlagonian vnkinde King and his kind sonne, first related by the son, then by the blind father." Space will not permit me to reproduce the entire story. I refer my readers to the original work, Book II. chap. x., ed. 1590, 4to; pp. 132, 133, ed. 1674 fol., or to the Clarendon Press edition of the play (1875, pp. ix–xiii), where Mr. Wright has printed the part of it to which our poet is indebted. The substance of it is as follows:—"In the kingdome of Galacia, two princes, journeying, are overtaken by a violent storm, and forced to take refuge in a cave, where 'they heard the speech of a couple, who, not perceiving them, being hid within that rude canapie, held a straunge and pitiful disputation, which made them step out, yet in such a sort as they might see vnseene.' The couple consisted of an olde man and a young man who led him. The old man had been rightful Prince of

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Paphlagonia, but, by the cruelty of a bastard son of his, he had been deprived not only of his kingdom, but of his sight. The bastard son had, by 'his desperate fraud,' etc., prevailed on his father to give orders that his legitimate son should be led by some of his servants (afterwards called thieves) into a forest, and there murdered; but he was allowed to escape. He served with distinction as a soldier in a neighbouring country, and was now attending on his blind father, who was trying to persuade him to lead him to the top of the rock under which their cave ran, that he (as the old man expressed it) might 'free him from so serpentine companion as I am.'"

With great art Shakespeare has blended and united these two quite separate stories into one harmonious whole. They are connected by various links, of which the principal are these: Gloucester's legitimate son Edgar is associated with his "godfather" Lear in his sad sufferings, and later slays his brother, the base agent of the eldest daughter's designs. It is largely owing to the passionate attachment of Lear's two elder daughters to Edmund that they reap the reward of their crimes. Again, it is through Gloucester's attempt to succour the king that he unfortunately loses his eyes, and it is through this action that Regan's husband, the savage Cornwall, comes by his deserved doom.

All sane[1] critics are agreed that by interweaving this story with the simple "Leir" story, Shakespeare has, with a stroke of genius, given to his plot a variety, a solidity,

[1] But see the criticism of Rümelin in Furness's Variorum edition, pp. 462, 463.

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and an interest which even his hand could not have given to the original story by itself. Let us hear Schlegel on this point: "The incorporation of the two stories has been censured as destructive of the unity of action, but whatever contributes to the intrigue or the denouement must always possess unity. And with what ingenuity and skill are the two main parts of the composition dovetailed into one another! The pity felt by Gloster for the fate of Lear becomes the means which enable his son Edmund to effect his complete destruction, and affords the outcast Edgar an opportunity of being the saviour of his father. On the other hand, Edmund is active in the cause of Regan and Goneril, and the criminal passion which they both entertain for him induces them to execute justice on each other and on themselves. The laws of the drama have therefore been sufficiently complied with. But that is the least; it is the very combination which constitutes the sublime beauty of the work. . . . Were Lear alone to suffer from his daughters, the impression would be limited to the powerful compassion felt by us for his private misfortune. But two such unheard-of examples taking place at the same time have the appearance of a great commotion in the moral world. The picture becomes gigantic, and fills us with such alarm as we should entertain at the idea that the heavenly bodies might one day fall from their appointed orbits."[1]

King Lear in the Quartos is divided neither into acts nor scenes. In the Folio it is divided into acts

[1] *Dramatic Literature*, Bohn, 1846, p. 412.

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and scenes; in some of the acts the numbering of the scenes is imperfect. Act I. is divided into five scenes, as in the present and all modern editions. In Act II. scenes iii. and iv. in the present edition, and in most modern editions from Steevens, are not numbered, so that the act is only divided into two scenes. In Act III. the seven scenes are numbered, as in the present and all modern editions. In Act IV., by mistake, scene vi. is not numbered (Scena Septima following Scena Quinta). Scene iii. is omitted from the four Folios; it was inserted from the Quartos by Pope, the second editor. Act V. is divided into three scenes, as in the present and all other modern editions.

The dramatic time in *King Lear* is not very clearly marked. Indeed, at times I am not without grave doubts as to whether Shakespeare ever gave a thought to this matter. Eccles, in his edition of the play (1794), was the first to take up the question of dramatic time in *King Lear*. His scheme is ingenious, but has this fault, that he is obliged to alter the scenes in order to help his theory.

Mr. P. A. Daniel computes the number of days taken up by the action of the drama as ten; he does not alter the arrangement of the scenes as Eccles did. I here give his results:[1] — Mr. Daniel makes Act I. scene i. occupy one day; he makes scene ii. of the same act take up the second day. To make this possible, he explains Gloucester's words, "and the king gone to-night" (line 24), as meaning that he

[1] See P. A. Daniel, "Time Analysis of the Plots of Shakespeare's Plays" in the *Transactions of the New Shakspere Society*, 1879, Part ii. pp. 215–224.

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had gone last night (a quite possible meaning in the language of Shakespeare's day). After this he supposes an interval of something less than a fortnight, quoting Lear's words (I. iv. 315, 316):

> What! fifty of my followers at a clap;
> Within a fortnight!

The third day he makes to occupy scenes iii., iv., and v. of Act I. (the day ending soon after the despatch of the messengers Kent and Oswald by Lear and Goneril). The fourth day Mr. Daniel makes to fill up scenes i. and ii. of Act II.; it ends with Kent sitting in the stocks in Gloucester's castle. The fifth day he makes to occupy scenes iii. and iv. of Act II., and the first six scenes of Act III. This day ends with the terrible night on the heath. The sixth day Mr. Daniel makes to fill up the seventh and last scene of Act III. and the first scene of Act IV. This day opens with Edmund and Goneril pursuing their way to Albany's Castle, bearing the news of the invasion from France, and ends with Edgar, the supposed Bedlam Beggar, leading his blinded father on his way towards Dover. The seventh day he makes to take up the second scene of Act IV. In it is included the latter part of Albany and Goneril's just-mentioned journey, the scene of mutual recrimination between Goneril and her husband, and the arrival of the messenger with the news of the death of Gloucester. After this Mr. Daniel marks a short interval. The eighth day he makes to occupy scene iii. of Act IV. Lear is in Dover, but "a sovereign shame still keeps him from Cordelia," who has landed. The ninth day Mr. Daniel hesitatingly puts into scenes iv., v., and vi. of

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Act IV.; it ends with the death of Oswald. Mr. Daniel supposes this may possibly be a continuation of the eighth day. The tenth and last day he makes to start at the seventh scene of Act IV., with Lear carried into the presence of his daughter Cordelia, and to run on to the end of the drama.

"Of all Shakespeare's plays," writes Coleridge,[1] "*Macbeth* is the most rapid, *Hamlet* the slowest in movement. *Lear* combines length with rapidity, like the hurricane and the whirlpool, absorbing while it advances. It begins as a stormy day in summer, with brightness; but that brightness is lurid, and anticipates the tempest."

I have in the notes endeavoured to explain to the best of my ability the exact meaning of all the obsolete words and phrases occurring in the play, and when I could, I have illustrated their meaning by examples taken from the writers of the Elizabethan age drawn from my own reading or from the stores collected in the Variorum editions of 1821 and 1880, and from other sources. Where I am indebted to the labours of others, I have endeavoured, as far as possible, to give the name of the editor or commentator from whom I draw, and when, as is not uncommon, he gives no reference to the works of the author he quotes, or an imperfect or faulty reference, I have endeavoured to set down the same correctly. When passages seem obscure, and it is difficult to extract any meaning, or any satisfactory meaning, out of their words, I have tried to paraphrase them; I found this sometimes a very difficult task.

[1] *Lectures on Shakespeare*, T. Ashe, 1883, p. 329.

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One sometimes sees it mentioned by writers of the present day that Shakespeare is a writer perfectly clear and easy to understand, that he who runs may read him. To me such statements seem to be the very reverse of the truth. Though to Shakespeare was given, we know, the rich gift of ready and felicitous expression to an almost superhuman degree, it is nevertheless true that often he is a very remarkably obscure writer. Even when at his best, in his strong-winged eagle flights into the very empyrean of poetry, an expression now and then occurs which baffles our best skill to obtain any meaning, or any but the most vague or shadowy meaning, out of it. In such cases doubtless sometimes, as in IV. iii. 19, 20, the obscurity is due to corruption of the text, but the careful student of *King Lear* cannot but admit that there are many passages, apparently quite genuine, in which it is nearly impossible to get at the poet's exact meaning.

> We "understand a fury in the words
> But not the words."

It is perfectly certain that if he had taken the trouble he could easily have made "these odds all even," as I think indeed he may have done in a passage of *Julius Cæsar* which offended his friend Ben Jonson.[1] But the writer who was satisfied to be hardened against the fairest offspring of his imagination, as though they were not his, who could leave *Macbeth* and *The Tempest* unprinted, to be hacked and mutilated to suit the ears of every groundling, who could leave us without a proper text for *King Lear*, was not the man to trouble

[1] See Ben Jonson, *Timber: or Discoveries* (*Works*), edited by Cuningham, vol. iii. p. 398 (*b*).

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his mind with such details as these. Let us, then, be satisfied with the rich crop he has given us. "Here," surely, if anywhere, is "God's plenty." Let us, then, enjoy it and learn to understand it. That man who sees no difficulty in it I am persuaded can neither enjoy it nor understand it aright.

Space will not permit me to say very much on the subject of the tragedy of *King Lear* as a work of art; that subject has, since the days of Johnson, been handled by many distinguished critics; and in our own day much has been written on it good, bad, and indifferent. I am inclined to think that, putting living writers aside, the three men whose remarks have shed most light on the subject are Augustus William Schlegel, S. T. Coleridge, and William Hazlitt. For a list of selections from nearly all the leading critics of the play, I would refer my readers to the Appendix to Furness's Variorum edition. Several distinguished writers and critics of the dramatic art regard this play as the very greatest that its author has given us. Shelley, in his *Defence of Poetry*, comparing it with the masterpieces of Æschylus, with which he was well acquainted, leans to the opinion that it is "the most perfect specimen of the dramatic art existing in the world." William Hazlitt pronounced it to be "the best of all Shakespeare's plays." Ten Brinck writes that, "taken as a whole, it is the greatest work that Shakespeare has created"; while Dowden, in his *Shakespeare: his Mind and Art*, calls it "the greatest single achievement in poetry of the Teutonic or northern genius." As a single work of art, Shakespeare probably surpassed it once at least. As a play, I should be inclined to place

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Othello above it; yet I am fain to believe that in some parts of this drama its author has fairly outdone himself, that he is here at his greatest, and that he has perhaps touched the highest pinnacle of all art. The poet here calmly essays to handle a theme concerning the ways of men which any hand save his would have shrunk from attempting to grasp, a tale of savage and unnatural wrong ruthlessly and deliberately perpetrated on affectionate if impulsive parents by children cruel as the grave, cold, selfish, callous; where the good are beaten down in the struggle, and where the evil ones appear at first to triumph, but in the end, even "in the very blossoms of their fortune," receive a swift and condign punishment; a scene "dark as hell" is portrayed, yet out of the very depths of its central darkness, Love, ardent and unconquerable, asserts itself like a diamond which, in the very darkest recesses of the mine, shines out illumining the blackest depths with fervid and unquenchable splendour! And how high does he sometimes rise! what realms there are full of pity and pathos and passion! And these wondrously interlaced and blended with snatches of wild mirth, yet mirth full of wisdom even in the midst of the surpassing horrors of the scene; poor outcast Lear on that dark heath with his bare, discrowned head exposed to rain and storm, and

> To the most terrible and nimble stroke
> Of quick, cross lightning,

attended still by his fool, who ever and anon, amid the moaning of the storm, chastises his loved master with the whip of most bitter and sarcastic words, which are most "aculeate and proper," while in the miserable hovel

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the outlawed Edgar is added to the group who personates, to the life, the well-known character of the Bedlam Beggar, a poor, miserable, suffering creature of Shakespeare's age, regarded with a sort of superstitious terror, and who now, "shown to our eyes to grieve our heart," is brimful of strange and wildly eloquent speeches, which, by reason of astonishing vigour and reach, both touch our hearts and appeal strongly to our imaginations; while as the wits of the poor and afflicted king are gradually turning, words fall from his lips pregnant with deep wisdom, and brimful of pity for the sad ills of suffering humanity. He is driven to exclaim:

> Poor naked wretches, wheresoe'er you are,
> That bide the pelting of this pitiless storm,
> How shall your houseless heads . . . defend you
> From seasons such as these? O! I have ta'en
> Too little care of this. Take physic, pomp,
> Expose thyself to feel what wretches feel,
> That thou may'st shake the superflux to them,
> And show the heavens more just—

a fellow-feeling giving him, for the first time, the power of fully sympathising with the woes of the poorest of his former subjects.

Some modern critics of *King Lear* will have it that the tragedy owes its existence, largely if not entirely, to the state of mind which—as part of his personal experience—our poet was in when he composed it. Some, indeed, feel confident that this great tragedy owes its being to this or that particular incident or event operating, or perhaps rankling in the mind of the poet; that some personal motive or mood, they argue, induced Shakespeare to compose it; that he brought to the work

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of its composition a mind full of melancholy or of spleen, and that, feeling a deep grudge, a "sæva indignatio," against mankind on account of some wrongs which he fancied he had received at its hands, he deliberately selected a subject fraught with sadness, and which exhibited mankind at its very worst. Some of these critics seem, indeed, to imply that, through feelings of pique at the remembrance of these wrongs of which his mind still "bore the print," and "out of his weakness and his melancholy," he was minded to give a sad and a miserable ending to these two "old, unhappy, far-off" tales of Leir and the Paphlagonian king, which he had blended into one, and which had before ended prosperously. To judge from the words of some of these critics, it looks as if they thought that the poet had fallen into a state of savage misanthropy, and that, to use the words of a writer of his time, "in other men's calamities he was as it were in season." Now, as in support of theories of this kind there is rarely, if ever, vouchsafed to us one grain of evidence, perhaps I may be permitted to record my personal belief that such an origin for this or any other tragedy of our poet is most improbable. Little, very little, is known to us about the details of Shakespeare's private life. Some modern critics seem to think themselves called upon to manufacture details concerning it brand-new from the mint of their own prolific imagination:

> giving to airy nothings
> A local habitation and a name.

Little, I have just said, is known about the details of our poet's life, but from the little that can be gleaned re-

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specting it, it would seem clear that he probably led a tranquil, easy existence, that "being of a constant, noble, loving nature," he was beloved by those who really knew him; that loving his art, he was very careless as to fame; and that, living in an age when men took their lives more quietly than it is the fashion to do in this busy and feverish age, he may have enjoyed a fair share of happiness. "I did love the man and do honour his memory on this side, idolatry as much as any," writes his choleric, and perhaps somewhat envious, brother-dramatist. "He was indeed honest," he goes on, "and of an open and free nature, had an excellent phantasy, brave notions, and gentle expressions." A statement like that—and many more might be added to it—is surely worth a wilderness of baseless conjectures. Doubtless that he elected to leave Comedy and History for a time, and to devote himself to Tragedy may have been owing to more causes than one, and it is possible that in doing so he may have been partly influenced by this sad truth, which every thinking man sooner or later becomes aware of, that much sadness and misery is mixed up in the cup which comes to the lips of most mortal men; such a contemplation of "the mystery of the cruelty of things" may, consciously or unconsciously, have turned his thoughts in this sombre direction. Further than this, I feel sure it is impossible for us to go. And even through this most sad play of ours is there not a fresh breath blowing? We are not face to face with the work of a Tourneur, a Webster, or a Ford. There is "a wind on the heath" which purges the air from pestilence. I will quote some eloquent words on *King Lear* from an

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eminent critic of our poet still fortunately with us:[1]— "In this play Shakespeare opposes the presence and influences of evil, not by any transcendental denial of evil, but by the presence of human virtue, fidelity, and self-sacrificial love. In no play is there a clearer and intenser manifestation of loyal manhood and of strong, tender womanhood." I can well believe that Shakespeare, when he penned this mighty drama, was in the mood to chide no breather in the world but himself, and that Timon-like or Jaques-like feelings no more had gained possession of his breast than they were working in the breast of a poet living not far from our own times, a man of mighty genius—if far below the author of *King Lear*—who, though in trouble and sickness, yet "great of heart," and loving his fellow-men, produced a work of rare genius, but full of intense sadness, and having a most tragic conclusion, and produced it in close connection with two other works formed of very different stuff. I, of course, refer to Scott's most powerful, yet dark and tragic, tale, *The Bride of Lammermoor*, which may have been said to have been forged on the same anvil—being written, or rather dictated, at exactly the same time — as those other much less sombre tales, *The Heart of Midlothian* and *The Legend of Montrose*.

And now space will not permit my saying one word respecting the wonderful group of living and breathing characters which the play contains. But, indeed, I have already said too much. It is a play which, great as it is, presents itself plainly before the gaze of men, like a vast

[1] Edward Dowden, *Shakspere: His Mind and Art*, 1875.

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mountain or the wide sea, and one feels that "all that's spoke is marr'd."

I wish here, in the first place, to express my gratitude to my friend, Mr. P. A. Daniel, for much valuable assistance and advice, which he has with the utmost kindness unstintingly afforded me in the preparation of this volume. I wish also to thank my friend Professor Dowden for much kind advice and assistance. I am indebted to my friend Mr. Henry Chichester Hart for some excellent illustrations from Elizabethan literature, and to Professor Rhys for kindly coming to my aid on the question of an ultimate Celtic source for *King Lear*. My friends Dr. Furnivall, Professor Hales, Professor Ker, Dr. Norman Moore, Mr. Sidney Lee, and Mr. Stephen Gwynn all kindly furnished information and advice, for which I wish here to return thanks. My thanks are also due to Professor Skeat and Mr. Henry Bradley for information on a point of etymology, to Mr. Gosse for a quotation from an unpublished satire, and to Mr. T. Quiller Couch for information as to a supposed Cornish expression.

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THE TRAGEDY

OF

KING LEAR

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DRAMATIS PERSONÆ

LEAR, *King of Britain.*
KING OF FRANCE.
DUKE OF BURGUNDY.
DUKE OF CORNWALL, *Husband to Regan.*
DUKE OF ALBANY, *Husband to Goneril.*
EARL OF KENT.
EARL OF GLOUCESTER.
EDGAR, *Son to Gloucester.*
EDMUND, *Bastard Son to Gloucester.*
CURAN, *a Courtier.*
OSWALD, *Steward to Goneril.*
Old Man, Tenant to Gloucester.
Doctor.
Fool.
An Officer, employed by Edmund.
Gentleman, Attendant on Cordelia.
A Herald.
Servants to Cornwall.

GONERIL,
REGAN,
CORDELIA, } *Daughters to Lear.*

Knights of Lear's train, Officers, Messengers, Soldiers, and Attendants.

SCENE: Britain.

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THE TRAGEDY

OF

KING LEAR

ACT I

SCENE I.—*A State Room in King Lear's Palace.*

Enter KENT, GLOUCESTER, *and* EDMUND.

Kent. I thought the king had more affected the Duke of Albany than Cornwall.

Glou. It did always seem so to us; but now, in the division of the kingdom, it appears not which of the dukes he values most; for equalities are 5

A . . . Palace] Capell; omitted Q, F. *Edmund*] F, *Bastard* Q. 4. *kingdom*] F, *kingdomes* Q. 5. *equalities*] Q, *qualities* F.

1. *had . . . affected*] had more liking, more regard for. See *1 Henry VI.* v. v. 57.

2. *Albany*] Holinshed tells us that Albany extended "from the river Humber to the point of Caithness." Albanacte, the youngest son of Brutus, who owned it, gave his name to it. Holinshed also says that in his time only "a small portion of the region, under the regiment of a duke, reteyneth the sayd denomination, the rest being called Scotland."

5. *values*] esteems. See II. ii. 153; also *Henry V.* I. ii. 269: "We never valued this poor seat of England."

5, 6. *equalities . . . weighed*] equalities, shares are so balanced, one against the other, or perhaps are so carefully considered and adjusted. I prefer, on the whole, this, the Quarto reading, but that of the Folio "qualities" may be right, in which case the sense would be the values—advantages and disadvantages—of each share are so equalised.

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so weighed that curiosity in neither can make choice of either's moiety.

Kent. Is not this your son, my lord?

Glou. His breeding, sir, hath been at my charge: I have so often blushed to acknowledge him, that now I am brazed to it.

Kent. I cannot conceive you.

Glou. Sir, this young fellow's mother could; whereupon she grew round-wombed, and had, indeed, sir, a son for her cradle ere she had a husband for her bed. Do you smell a fault?

Kent. I cannot wish the fault undone, the issue of it being so proper.

Glou. But I have a son, sir, by order of law, some year older than this, who yet is no dearer in my

11. *to it*] Q, *too't* F. 14. *round-wombed*] unhyphened Q, F. 19. *a son, sir*] F, *sir a son* Q.

6,7. *that . . . moiety*] That the most careful scrutiny of either share could not induce either of the dukes to prefer his fellow's portion to his own.

6. *curiosity*] the most minute and scrupulous attention or examination. See scene ii. line 4, also scene iv. line 76 of this Act; also *Timon of Athens*, iv. iii. 303, and Ascham, *Toxophilus*, Arber, p. 147: "A man must not go too hastily to it (shooting with the bow), for that is rashness, nor yet make too much to do about it, for that is curiositie." See Baret, *Alvearie*, 1580: "Curiositie, piked (*i.e.* picked) diligence"; also see Webster, *The Devil's Law Case*, iii. 3: "A precise curiosity has undone me."

7. *moiety*] Here, as elsewhere in Shakespeare, any portion, though the literal meaning is the exact half, in which sense he also uses it. See *All's Well*, III. ii. 69, and elsewhere. For the sense of "any portion," as here, see *1 Henry IV.* III. i. 96:

"Methinks my moiety, north from Burton here,
In quantity equals not one of yours."

11. *brazed*] made insensible, hardened by use. So *Hamlet*, III. iv. 37:

"let me wring your heart: for so I shall, . . .
If damned custom have not brazed it so,
That it is proof and bulwark against sense."

18. *proper*] handsome, good-looking. So *Othello*, IV. iii. 35:

"*Des.* This Lodovico is a proper man.
Emil. A very handsome man."

19, 20. *some year*] about, close on a year. So *Taming of the Shrew*, IV. iii. 189: "I think 'tis now some seven o'clock."

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account: though this knave came something saucily into the world before he was sent for, yet was his mother fair; there was good sport at his making, and the whoreson must be acknowledged. Do you know this noble gentleman, Edmund?

Edm. No, my lord.

Glou. My Lord of Kent: remember him hereafter as my honourable friend.

Edm. My services to your lordship.

Kent. I must love you, and sue to know you better.

Edm. Sir, I shall study deserving.

Glou. He hath been out nine years, and away he shall again. The king is coming.

Sennet. Enter one bearing a coronet, KING LEAR, CORNWALL, ALBANY, GONERIL, REGAN, CORDELIA, *and Attendants.*

Lear. Attend the lords of France and Burgundy, Gloucester.

22. *into*] Q, *to* F. 26 Edm.] F, Bast Q and throughout. Sennet] F, Sound a Sennet Q. one . . . coronet] Q, omitted F.

21. *account*] estimation. So *Merchant of Venice*, III. ii. 157:

"That only to stand high in your account
I might in virtues . . .
Exceed account."

29. *My services to*] my duty to.

32. *out*] in foreign parts pushing his fortunes. See *Two Gentlemen of Verona*, I. iii. 7:

"He wonder'd that your lordship
Would suffer him to spend his youth at home,
While other men, of slender reputation,
Put forth their sons to seek preferment *out*:
Some to the wars, to try their fortune there."

33. Sennet] a particular set of notes on the trumpet or cornet, sounded at the entrance or exit of a company or procession. It is distinct from a flourish. See Marston, *Antonio and Mellida*, i. 1: "The Cornets sound a sennet, Enter below Galeatzo. Piero meeteth him, they embrace, at which the cornets sound a flourish."

34. *Attend*] wait on them, usher into our presence.

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Glou. I shall, my liege.

[*Exeunt Gloucester and Edmund.*

Lear. Meantime, we shall express our darker purpose.
Give me the map there. Know that we have divided
In three our kingdom; and 'tis our fast intent
To shake all cares and business from our age,
Conferring them on younger strengths, while we
Unburden'd crawl toward death. Our son of Cornwall,
And you, our no less loving son of Albany,
We have this hour a constant will to publish
Our daughters' several dowers, that future strife
May be prevented now. The princes, France and Burgundy,
Great rivals in our youngest daughter's love,
Long in our court have made their amorous sojourn,
And here are to be answer'd. Tell me, my daughters,
Since now we will divest us both of rule,

35. *liege*] Q, *lord* F. Exeunt . . . Edmund] Capell, Exit F, omitted Q. 36. *we shall*] F, *we will* Q; *purpose*] F, *purposes* Q. 37. *Give . . . there*] F, *the map there* Q; *Know that*] F, *Know* Q. 38. *fast*] F, *first* Q. 39. *from our age*] F, *of our state* Q. 40. *Conferring*] F, *confirming* Q; *strengths*] F, *years* Q. 40–45. *while . . . now*] F, omitted Q. 45. *The princes*] F, *the two great Princes* Q. 49, 50. *Since . . . state*] F, omitted Q.

36. *our darker purpose*] our more secret intention, design. Johnson thus paraphrases: "We have already made known in some measure our design of parting the kingdom, we will now discover what has not been told before, the reasons by which we shall regulate the partition."

38. *fast intent*] fixed, unalterable intention. For "fast" in this sense, see *Coriolanus*, II. iii. 192:

"If he should still malignantly remain
Fast foe to the plebeii.

43. *constant will*] fixed, determined purpose, resolve, or wish, pleasure. Cp. the Latin phrase, *certa voluntas*. See also v. i. 4, "constant pleasure," and the sense of constant in *Hamlet*, v. ii. 208.

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Interest of territory, cares of state,
Which of you shall we say doth love us most?
That we our largest bounty may extend
Where nature doth with merit challenge. Goneril,
Our eldest-born, speak first.

Gon. Sir, I do love you more than words can wield the matter;
Dearer than eye-sight, space and liberty;
Beyond what can be valued rich or rare;
No less than life, with grace, health, beauty, honour;
As much as child e'er lov'd, or father found;
A love that makes breath poor and speech unable;
Beyond all manner of so much I love you.

53. *Where . . . challenge*] F, *Where merit doth most challenge it* Q. 55. *do*] Q, omitted F; *words*] Q, *word* F. 56. *and*] F, *or* Q. 59. *much as*] F, *much a* Q; *found*] F, *friend* Q.

50. *Interest*] possession, the present legal sense, compare "interess'd," line 85. See also *2 Henry VI.* III. i. 84:

"All your interest in those territories
Is utterly bereft you."

53. *Where . . . challenge*] Steevens explains, "Where the claims of merit are superadded to that of nature, *i.e.* birth. Challenge, to make title to, to claim as one's right." So *3 Henry VI.* III. ii. 86: "All her perfections challenge sovereignty."

55. *Sir . . . matter*] more than I can express in words. Compare the sense of "handle the theme," *Titus Andronicus*, III. ii. 29; see also *Richard III.* III. vii. 19. Capell conjectured "yield the matter," reading and arranging, "Sir, I do love you Far more than words can wield the matter: love you."

56. *space and liberty*] Schmidt explains space, "space in general (the world)" and liberty "the freedom to enjoy it"; but I rather take the meaning to be absolute, complete freedom, "ample room and verge enough."

57. *valued*] estimated. See *Comedy of Errors*, I. i. 24, and compare the expression "unvalued jewels," *Richard III.* I. iv. 27.

60. *unable*] weak, inadequate. See *Henry V.*, epilogue, 1: "My weak and all unable pen." Nash had written in *Pierce Penniless*, "My unable pen." See *Works*, Grosart, ii. 133.

61. *Beyond . . . much*] Johnson explains "beyond all assignable quantity." Wright thinks the "so much" refers to the comparisons by which Goneril had tried to measure her love.

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Cor. [*Aside.*] What shall Cordelia do? Love, and be silent.

Lear. Of all these bounds, even from this line to this,
With shadowy forests and with champains rich'd,
With plenteous rivers and wide-skirted meads,
We make thee lady: to thine and Albany's issue
Be this perpetual. What says our second daughter,
Our dearest Regan, wife to Cornwall? Speak.

Reg. I am made of that self metal as my sister,
And prize me at her worth. In my true heart
I find she names my very deed of love;

62. Aside] Pope; omitted Q, F. 62. *do*] Q, *speake* F. 64. *shadowy*] F, *shady* Q. 64, 65. *and with . . . rivers*] F, omitted Q. 66. *issue*] Q, *issues* F. 68. *to*] Q, *of* F; *Speak*] Q, omitted F. 69. *I am*] F, *Sir I am* Q; *that self metal*] F (hyphened), *the selfe same mettall* Q; *as my sister*] F, *that my sister is* Q. 70. *worth . . . heart*] F, *worth in . . . heart*, (comma after heart) Q, *worth in . . . heart*. Theobald (Bishop, conject.).

62. *do*] so Q, *speak* F. It is rather curious to have these rival readings "do" and "speak" when the two same words come into the text later "I'll do 't before I speak," line 227 this scene, and again "leaves the history unspoke that it intends to do," lines 237, 238. Did Shakespeare first write "do," and then, seeing that doing was Cordelia's forte, speaking her difficulty, did he make her consider the more difficult point?

64. *shadowy*] shady. See "this shadowy desert," *Two Gentlemen of Verona*, v. iv. 2, and "shadow" substantive; *As You Like It*, iv. i. 222: "I'll go find a shadow, and sigh till he come"; also North's *Plutarch's Lives* (*Life of Caius Marius*), ed. 1595, p. 462: "A country shadowed altogether with woods and trees."

64. *champains*] plains, open country, not hilly or wooded. See *Twelfth Night*, II. v. 174; *Lucrece*, 1247. The forms champian and champion are rather more common. Furness quotes Florio's *Italian Dictionary*, *Campagna*, a field or a champaine. See also Cavendish, *First Voyage*, 1587: "which river hath a very good and pleasant ground about it, and it is low and champaign soil." Payne, *Voyages of Elizabethan Seamen*, 1880, p. 266.

64. *rich'd*] enriched.

65. *wide-skirted*] extensive, far extended. Compare wide-stretched honours, *Henry V.* II. iv. 82.

69. *self*] same, as in IV. iii. 34, "self mate and make." See also the *Comedy of Errors*, v. i. 10, "that self chain about his neck," and North's *Plutarch's Lives* (*Tiberius and Caius*), ed. 1595, p. 865: "They had both authoritie in one selfe time."

70. *And prize . . . worth*] estimate myself her equal in the amount of my affection for you. So *Troilus and Cressida*, IV. iv. 136: "To her own worth She shall be priz'd"; or can it mean I estimate my love as equal to her's?

71. *she names . . . love*] she exactly, really, and truly describes my love. Delius explains deed of love as "the formal legal definition of love."

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Only she comes too short: that I profess
Myself an enemy to all other joys
Which the most precious square of sense possesses,
And find I am alone felicitate
In your dear highness' love.

Cor. [*Aside.*] Then poor Cordelia!
And yet not so; since I am sure my love's
More ponderous than my tongue.

Lear. To thee and thine, hereditary ever,
Remain this ample third of our fair kingdom,
No less in space, validity, and pleasure,
Than that conferr'd on Goneril. Now, our joy,
Although the last, not least; to whose young love

72. *comes too short*] F, *came short* Q. 74. *possesses*] Q, *professes* F. 76. Aside] Pope; omitted Q, F. 78. *ponderous*] F, *richer* Q. 82. *confer'd*] F, *confirm'd* Q; *Now*] F, *but now* Q. 83. *the last, not*] Q, *our last and* F, *our last, not* Pope; *least . . . love*] F, *least in our deere love*, Q.

72. *that*] in that.

74. *square of sense*] sense absolute, sense in its perfection. This meaning is well illustrated in a passage from a little poem found in Bodenham's *Belvedere*, 1600; *Spenser Society Reprint*, p. 73:

"Councell and good advise is wisdom's square
And most availling to the life of man."

Wright explains the whole phrase, "the most delicately sensitive part of my nature"; Moberly, "the choicest estimate of sense," comparing *Troilus and Cressida*, v. ii. 133: "To square the general sex By Cressid's rule."

75. *felicitate*] made happy; compare suffocate for suffocated, *Troilus and Cressida*, I. iii. 125.

78. *ponderous*] Perhaps this word is suggested by Regan's "self metal," gold, but only the gold of words. Cordelia cannot produce golden words, cannot "coin her heart in words," but her heart has love of a better and weightier metal.

81. *validity*] value. See *All's Well*, v. iii. 192:

"Behold this ring,
Whose high respect and rich validity
Did lack a parallel."

83. *the last, not least*] Grant White argues for "our last and least," and has convinced Furness who prints it, but I feel nearly sure that Shakespeare wrote as above. It was a very common expression. See Kyd's *Spanish Tragedy* (*Dodsley's Old Plays*, Hazlitt, v. 55): "The third and last not least in our account"; and Staunton has given many more instances of its use, quoting Peele's *Polhymnia*, line 210. Beaumont and Fletcher's *Monsieur Thomas*, iii. 1; Middleton's *Mayor of Queenborough*, i. 3; and the *History of King Leir; Six Old Plays, etc.*

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The vines of France and milk of Burgundy
Strive to be interess'd; what can you say to draw
A third more opulent than your sisters? Speak.

Cor. Nothing, my lord.

Lear. Nothing?

Cor. Nothing.

Lear. Nothing will come of nothing: speak again.

Cor. Unhappy that I am, I cannot heave
My heart into my mouth: I love your majesty
According to my bond; no more nor less.

Lear. How, how, Cordelia! mend your speech a little,
Lest you may mar your fortunes.

Cor. Good my lord,
You have begot me, bred me, lov'd me: I
Return those duties back as are right fit,

84, 85. *The . . . interess'd*] F, omitted Q. 85. *interess'd*] Jennyns, *int'ress'd* Theobald, *interest* F; *draw*] F, *win* Q. 86. *Speak*] F, omitted Q. 88, 89. Lear. *Nothing?* Cor. *Nothing*] F, omitted Q. 90. *Nothing will come*] F, *How, nothing can come* Q, *Nothing can come* Theobald. 93. *nor*] Q, *no* F. 94. *How . . . Cordelia*] F, *Go to, go too* Q. 95. *you*] F, *it* Q.

Nichols, 1779, vol. ii. p. 464: "To thee last of all, Not greeted last, 'cause thy desert was small." (Leir addressing Mumford.)

84. *milk*] pastures, the effect for the cause (Eccles).

85. *interess'd*] closely connected, interested, concerned. See "*Faire la cane*, to absent himself from a bickering or battell, wherein he is much interess'd," Cotgrave's *French Dictionary*, and "to interess or interest, to concern or engage," Kersey's *Dictionary*, 1708. See also Sidney, *Arcadia*, book iv., "Her own honour might be as much interess'd, as Zelmane damaged."

90. *Nothing . . . nothing*] There is a reference to the Latin proverb, "*ex nihilo nihil fit*," referred to again I. iv. 144.

93. *bond*] obligation, duty as a daughter. See I. ii. 106, II. iv. 177; also "the holy cords," II. ii. 70.

94. *How, how*] words—like How (alone), *Two Gentlemen of Verona*, II. iv. 22—expressive of impatience and irritation, as in *Romeo and Juliet*, III. v. 153: "How, how, how, how, choplogic! what is this?" So Q 2. See also *Pericles*, III. i. 18.

97. *Return those duties . . . fit*] as they, the duties, are right and fit to be returned. Keightley printed "as is most fit."

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Obey you, love you, and most honour you.
Why have my sisters husbands, if they say
They love you all? Haply, when I shall wed,
That lord whose hand must take my plight shall carry
Half my love with him, half my care and duty:
Sure I shall never marry like my sisters,
To love my father all.

Lear. But goes thy heart with this?

Cor. Ay, my good lord.

Lear. So young, and so untender?

Cor. So young, my lord, and true.

Lear. Let it be so; thy truth then be thy dower:
For, by the sacred radiance of the sun,
The mysteries of Hecate and the night,
By all the operation of the orbs
From whom we do exist and cease to be,
Here I disclaim all my paternal care,

100. *Haply*] Q 2, *Happely* Q 1, *Happily* F. 104. *To . . . all*] Q, omitted F. 105. *thy heart with this*] F, *this with thy heart* Q; *Ay . . . lord*] F, *Ay, good my lord* Q. 108. *Let it*] F, *Well let it* Q; *thy*] Q, F 1, 2; *the* F 3. 110. *mysteries*] F 2, *mistresse* Q, *miseries* F; *night*] F, *might* Q. 111. *operation*] Q, F; *operations* F 2.

101. *plight*] solemn promise, or engagement, troth-plight. See *Antony and Cleopatra*, III. xiii. 126:

"Your hand; this kingly seal
And plighter of high hearts."

104. *all*] altogether, exclusively. So *Timon of Athens*, I. i. 139:

"I will choose
Mine heir from forth the beggars of the world,
And dispossess her all."

108. *thy . . . dower*] Compare the *Two Gentlemen of Verona*, III. i. 78: "Then let her beauty be her wedding-dower."

110. *Hecate*] here a dissyllable, and I believe it was always so accented by Shakespeare. True, it is a trisyllable once, in *1 Henry VI.* III. ii. 64: "That railing Hecate"; but it is very improbable Shakespeare wrote the scene in which it occurs.

111. *operation*] effect upon the life and death of mortals (Delius). See *Antony and Cleopatra*, II. vii. 30, where the word means benign agency.

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Propinquity and property of blood,
And as a stranger to my heart and me
Hold thee from this for ever. The barbarous Scythian,
Or he that makes his generation messes
To gorge his appetite, shall to my bosom
Be as well neighbour'd, pitied, and relieved,
As thou my sometime daughter.

Kent. Good my liege,—

Lear. Peace, Kent!
Come not between the dragon and his wrath.
I loved her most, and thought to set my rest

118, 119. *shall . . . Be*] F, *shall be* Q.

114. *Propinquity*] kindred; Shakespeare only uses the word here.

114. *property*] closest blood relationship, rising, as it were, to identity of blood (Wright). We may compare *Richard II.* I. ii. 1, "The part I had in Woodstock's blood," spoken by Woodstock's brother John of Gaunt.

116–118. *The . . . appetite*] Generation here is generally explained offspring or progeny; but why could it not mean parents? This is quite in the manner of Shakespeare, and, indeed, he twice uses progeny in the sense of ancestors, and so did his contemporaries; it is very frequent in Lilly. See *1 Henry VI.* v. iv. 38, and *Coriolanus*, I. viii. 12. Though Purchas in his *Pilgrimes* has a curious passage mentioning different kinds of cannibalism, he does not mention eating of children by their parents, nor do I know any reference to it. On the other hand, Herodotus tells us that the Scythians ate their aged and impotent relations, and Chapman in *Byron's Tragedy*, iv. 1, has the following passage:

"to teach . . .
The Scythians to inter not *eat* their parents."

122. *the dragon*] Moberly thinks that Lear may here refer to the famous dragon of Britain, which it was natural Lear would wear emblazoned on his helmet; and this may be. In the old play, *The Birth of Merlin*, a play formerly attributed to Shakespeare, the dragon of Britain is mentioned more than once. Prince Uter says, v. 2:

"We have fair hope that though our dragon sleep
Merlin will us and our fair kingdom keep."

See also *1 Henry IV.* III. i. 151; but Shakespeare refers to the dragon often as the emblem of savage ferocity; See *King John*, II. i. 68; *Richard, III.* v. iii. 350; *Coriolanus*, IV. vii. 23.

123. *set my rest*] stake my all. This phrase, like "set up my rest," *Merchant of Venice*, II. ii. 110, and *Romeo and Juliet*, v. iii. 110, is one borrowed from the game of primero. See Gascoyne, *Supposes*, iii. 2: "This amorous cause . . . may be compared to them that play at primero: of whom one, peradventure, shall leese a great sum of money before he win one stake, and, at last, half in anger shall set up his rest, win it, and after that another,

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On her kind nursery. Hence, and avoid my sight!
So be my grave my peace, as here I give
Her father's heart from her! Call France. Who stirs?
Call Burgundy. Cornwall and Albany,
With my two daughters' dowers digest this third;
Let pride, which she calls plainness, marry her.
I do invest you jointly in my power,
Pre-eminence, and all the large effects
That troop with majesty. Ourself, by monthly course,
With reservation of an hundred knights
By you to be sustain'd, shall our abode
Make with you by due turn. Only we still retain

128. *dowers*] F, *dower* Q; *this*] Q, *the* F. 130. *in*] Q, *with* F. 135. *turn*] F, *turns* Q; *we still*] Q, *we shall* F.

and another; till, at last, he draw the most part of the money to his heap, the other by little and little diminishing his rest, till he come as near the brink as erst the other was." See also Hayward, *History of England*, p. 63: "he resolved to set up his last rest on crown and kingdom." The word seems to be used with a sort of quibble with its usual sense. Nash in *Have with You to Saffron Walden* has one form of the expression in a similar double significance, "for no roof had he to hide his noddle in, or whither he might go to set up his rest," p. 159.

124. *nursery*] nursing, attendance.

126. *Who stirs?*] This is either used by Lear as a threat, or he was surprised to observe, as Furness expresses it, "the circle of courtiers stand motionless and forget to move, so shocked are they at Lear's rash and foolish act."

128. *digest*] amalgamate (Schmidt explains "enjoy").

130. *invest . . . power*] I follow the Quarto, for Shakespeare, though he has once the expression "invest with," *2 Henry IV.* IV. v. 73, uses "invest in" three times. See *Measure for Measure*, III. i. 96; *As You Like It*, II. vii. 58; *Othello*, IV. i. 40.

131. *large effects*] splendid accompaniments.

132. *troop with*] go with, are associated with, as in *Romeo and Juliet*, I. v. 50: "So shows a snowy dove trooping with crows."

133. *reservation*] See II. iv. 255. This word is drawn from the language of law, and means a saving clause.

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The name and all the additions to a king;
The sway, revenue, execution of the rest,
Beloved sons, be yours: which to confirm,
This coronet part betwixt you.

Kent. Royal Lear,
Whom I have ever honour'd as my king,
Loved as my father, as my master follow'd,
As my great patron thought on in my prayers,—

Lear. The bow is bent and drawn; make from the shaft.

Kent. Let it fall rather, though the fork invade
The region of my heart: be Kent unmannerly,
When Lear is mad. What would'st thou do, old man?
Think'st thou that duty shall have dread to speak

136. *the additions*] Q, *th' addition* F. 139. *betwixt*] Q, *between* F. 146. *mad*] Q 2, F; *man* Q 1; *would'st*] F, *wilt*, Q.

136. *additions*] either the ceremonial observances pertaining to royalty, or else the titles belonging to a king. Compare "the farced title running 'fore the king," *Henry V.* IV. i. 280. For an instance of the word in this latter sense, see *Macbeth*, I. iii. 106; see also Scott, *Discovery of Witchcraft*, 1580; Nicholson, 1886, p. 437. "Many other great epithets or additions are given him for his name."

144. *fork*] the barbed arrow-head. See Palsgrave, *Lesclarcissement*, "*glisseau*, the forked head of an arrow, *Fer de fleische à oreilles*, a forked, or barbed arrow-head." Ascham, in his *Toxophilus*, Arber, p. 135, writes thus of arrow-heads: "Fashion of heades is divers, and that of olde time; two maner of arrow heades, sayeth Pollux, was used in olde time. The one he calleth βγκινος, describing it thus, having two poyntes or barbes looking backwarde to the stele and the fethers, which surely we call in English a broad arrow-head or a swallow tayle; the other he called γλωχις, having two points stretching forward, and this Englishmen do call a forke-head." See Chapman, *The Gentleman Usher*, IV. i. 10:

"*Po.* O aunt, my uncle lies shot.
Cy. How is he shot?
Po. Why, with a forked shaft."

See also Brome, *The Northern Lass*, v. 1; also Chapman's *Iliad*, Taylor, 1843, vol. i. p. 107: "And straight he draws the shaft without the forks." Compare also "forked heads," *As You Like It*, II. i. 24.

145. *The region of my heart*] This expression is to be met with in Ford, *The Lady's Trial*, III. iii. 27:

"Here, through a creek, a little inlet, crawls
A flake, no bigger than a spider's thread,
Which sets the region of my heart a-fire."

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When power to flattery bows? To plainness honour's bound
When majesty falls to folly. Reserve thy state;
And, in thy best consideration, check
This hideous rashness: answer my life my judgment,
Thy youngest daughter does not love thee least;
Nor are those empty-hearted whose low sound
Reverbs no hollowness.

Lear. Kent, on thy life, no more.

Kent. My life I never held but as a pawn
To wage against thine enemies; nor fear to lose it,
Thy safety being the motive.

Lear. Out of my sight!

Kent. See better, Lear; and let me still remain
The true blank of thine eye.

149. *falls*] F, *stoops* Q; *Reserve thy state*] F, *Reverse thy doom* Q. 153. *empty-hearted*] unhyphened Q, F. 153, 154. *sound Reverbs*] Q, *sounds Reverbe* F. 155. *as a*] Q, *as* F. 156. *thine*] F, *thy* Q; *nor*] Q, *nere* F. 157. *the motive*] Q, *motive* F.

150. *best consideration*] best is sometimes used by Shakespeare as a mere phrase of courtesy, without a very distinct meaning, as in *Cymbeline*, I. i. 156: "make yourself some comfort Out of your best advice." Some, however, see here a reference to the saying, "Second thoughts are best."

151. *answer . . . judgment*] "Let my life be answerable for my judgment, or I will stake my life on my opinion" (Johnson).

154. *Reverbs*] reverberates. Some suppose this a coinage of Shakespeare, as no other example of its use has yet been found.

154. *hollowness*] a play on the two senses; the ordinary one, concavity, and the sense insincerity. See I. ii. 122: "machinations, hollowness, treachery." Compare also "hollow-hearted," *Richard III.* IV. iv. 435; "hollowly," *Tempest*, III. i. 70; "a hollow friend," *Hamlet*, III. ii. 218.

155. *held*] considered.

155. *pawn*] a stake which is hazarded in a wager; the only instance in Shakespeare of its use in this sense. He usually employs the word in the sense of pledge, something given as a security. See *The Two Gentlemen of Verona*, I. iii. 47: "Here is her oath for love, her honour's pawn." Capell thinks there is an allusion to the game of chess.

156. *wage*] to stake, as in a wager, to risk, to venture. So *Cymbeline*, I. iv. 144: "I will wage against thy gold, gold to it."

158, 159. *let me . . . eye*] *i.e.* Keep me always in your view (Johnson).

159. *blank*] the white spot in the centre of the target, the white; the word in this sense is somewhat rare. See

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Lear. Now, by Apollo,—

Kent. Now, by Apollo, king,
Thou swear'st thy gods in vain.

Lear. O, vassal! miscreant!
[*Laying his hand upon his sword.*

Alb., Corn. Dear sir, forbear.

Kent. Do;
Kill thy physician, and the fee bestow
Upon the foul disease. Revoke thy doom;
Or, whilst I can vent clamour from my throat,
I 'll tell thee thou dost evil.

Lear. Hear me, recreant!
On thine allegiance, hear me!
Since thou hast sought to make us break our vow,
Which we durst never yet, and with strain'd
pride

161. *O . . . miscreant!*] F, *Vassall, recreant.* (*O* omitted) Q. Laying . . . sword] Rowe; omitted Q, F. 162. Alb., Corn. . . . *forbear*] F, omitted Q. 164. *Kill*] F, *Doe, kill* Q; *the fee*] Q, *thy fee* F. 165. *doom*] Q, *gift* F. 167. *recreant!*] F, omitted Q. 168. *thine*] F, *thy* Q. 169. *Since*] Q, *That* F; *vow*] Q, *vowes* F. 170. *strain'd*] F, *straied* Q.

in the Moral play, *The Interlude of Youth* (*Dodsley's Old Plays*, Hazlitt, ii. 55). Riot, addressing Youth as to amusements after describing various games of cards, says:

"Yet I can tell you more
Pink and drink, and also at the blank
And many sports mo."

Also see Cotgrave, *French Dictionary*, *Blanc*, the white or mark of a pair of buts. It is not impossible that in this passage Shakespeare may have had one from Lyly's *Euphues and his England*, 1580, in his mind; see Arber, 1868, p. 404: "The eye of the man is the arrow, the beautie of the woman, the white, which shooteth not, but receiveth, being the patient, not the agent."

161. *miscreant*] Perhaps, as Wright suggests, the word is used in its original sense misbeliever. Kent had referred contemptuously to the gods.

170. *strain'd*] exaggerated, excessive. Johnson explains "straied pride" of the Quarto as "pride exorbitant, passing due bounds." Perhaps it might mean presuming. For "strain'd" compare also *Winter's Tale*, IV. iv. 478:

"What I was I am,
More straining on for plucking back."

Also the curious expression, "strain'd," *Winter's Tale*, III. ii. 51:

"With what encounter so uncurrent I
Have strain'd to appear thus."

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To come betwixt our sentence and our power,
Which nor our nature nor our place can bear,
Our potency made good, take thy reward.
Five days we do allot thee for provision
To shield thee from diseases of the world;
And on the sixth to turn thy hated back
Upon our kingdom: if on the tenth day following
Thy banish'd trunk be found in our dominions,
The moment is thy death. Away! By Jupiter,
This shall not be revok'd.

Kent. Fare thee well, king; sith thus thou wilt appear,
Freedom lives hence, and banishment is here.
[*To Cordelia.*] The gods to their dear shelter take thee, maid,

171. *betwixt*] F, *between* Q; *sentence*] Q, *sentences* F. 173. *made*] Q 1, F; *make* Q 2, Q 3. 174. *Five*] F, *Foure* Q. 175. *diseases*] Q, *disasters* F. 176. *sixth*] (*sixt*) F, *fift* Q. 181. *Fare*] F, *Why fare* Q; *sith thus*] F, *since thus* Q 1, *since* (*thus* omitted) Q 2, Q 3. 182. *Freedom*] F, *Friendship* Q. 183. To Cordelia] Hanmer, omitted Q, F; *dear shelter*] F, *protection* Q; *thee, maid*] F (without comma) *the maid* Q.

173. *Our potency . . . reward*] Malone explains "as a proof that I am not a mere threatener, that I have power as well as will to punish, take the due reward of thy demerits"; could it mean "you want me to take back my power. Well I do, and you must take the consequences"? Pope followed "make good" of Quarto 2, which Boswell, who also reads it, explains thus: "As thou hast come with unreasonable pride between the *sentence* which I had passed and the power by which I shall execute it, *take thy reward* in another sentence which shall *make good*, shall establish, *that power*."

175. *diseases*] inconveniences. Compare to disease, to trouble, *Coriolanus*, I. iii. 117: "as she now is, she will but disease our better mirth"; and see also *Calisto and Melibœa*:

"Nothing may do me more annoyance,
Nothing may do me greater disease."

(*Dodsley's Old Plays*, Hazlitt, i. 87).

177. *tenth day*] Collier MS. proposes "seventh." P. A. Daniel suggests "se'nth," believing that "the sense of the passage requires this alteration"; and perhaps he is right. "If we may contract sevennights to se'nnights," he goes on, "why not seventh to se'nth?" *Notes and Conjectural Emendations*, 1870, p. 77.

181, 182. *Fare . . . here*] After the storm comes the equanimity of Kent's rhymed lines.

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That justly think'st and hast most rightly said!
[*To Goneril and Regan.*] And your large speeches may
your deeds approve,
That good effects may spring from words of love.
Thus Kent, O princes! bids you all adieu;
He 'll shape his old course in a country new. [*Exit.*

Flourish. Re-enter GLOUCESTER, *with* FRANCE, BURGUNDY, *and Attendants.*

Glou. Here's France and Burgundy, my noble lord.
Lear. My Lord of Burgundy,
We first address toward you, who with this king
Hath rivall'd for our daughter. What, in the least,
Will you require in present dower with her,
Or cease your quest of love?
Bur. Most royal majesty,
I crave no more than what your highness offer'd,
Nor will you tender less.
Lear. Right noble Burgundy,
When she was dear to us we did hold her so,
But now her price is fall'n. Sir, there she stands:

184. *justly*] F, *rightly* Q; *think'st*] F, *thinks* Q; *hast*] Q 1, F, *hath* Q 2; *rightly*] F, *justly* Q. 185. To Goneril and Regan] Hanmer, omitted Q, F; *And . . . speeches*] Q, F, *And you, large speechers*, Capell. 188. Exit] F, omitted Q. 190. *of*] Q 1, F, *or* Q 2. 191. *toward*] F, *towards* Q; *this*] F, *a* Q. 194. *Most*] F, omitted Q. 195. *what*] Q, *hath* F.

188. *shape . . . new*] to shape the course, to proceed, advance, like "make thy way," v. iii. 29. So Marlow, *Edward II.* IV. v. 3: "Shape we our course to Ireland." Kent means that he will, in a foreign land, pursue his old way of speaking the plain truth, fearless of consequences.

188. Flourish] a blast of trumpets or horns, to herald the approach of great persons. So *Richard III.* IV. iv. 148: "A flourish, trumpets! strike alarum, drums!" See note to Sennet, line 33 of this scene.

192. *rivall'd*] been a rival, a competitor.

197. *hold her so*] hold her on the terms you mention.

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If aught within that little-seeming substance,
Or all of it, with our displeasure pieced,
And nothing more, may fitly like your grace,
She 's there, and she is yours.

Bur. I know no answer.

Lear. Will you, with those infirmities she owes,
Unfriended, new-adopted to our hate,
Dower'd with our curse and stranger'd with our oath,
Take her, or leave her?

Bur. Pardon me, royal sir;
Election makes not up on such conditions.

Lear. Then leave her, sir; for, by the power that made me,
I tell you all her wealth. [*To France.*] For you, great king,

199. *little-seeming*] Collier ed. 2 (S. Walker conject.); unhyphened Q, F. 201. *more*] F, *else* Q. 203. *Will*] F, *Sir, will* Q. 205. *Dower'd*] F, *Covered* Q. 207. *up on*] Q, *up in* F. 209. To France] Pope; omitted Q, F.

199. *that . . . substance*] Some see in this expression a reference to the size of Cordelia, "that substance which is but little in appearance" (Wright). Johnson explains "seeming" as beautiful, Steevens as "specious." Moberly explains "her nature, which seems so slight and shallow"; but can it be that Lear refers ironically to Cordelia's blunt professions of sincerity which she had just contrasted with her sister's alleged insincerity? "If aught within this daughter," he may mean, "who is substance with small speciousness." Cordelia professes to be all reality and no pretence. "If you like this, take it, and nothing else except my displeasure attached to it."

200. *pieced*] attached to it, in addition to it. See *Coriolanus*, II. iii. 220, and compare "piece out," III. vi. 2 of this play.

201. *may . . . grace*] may please by its fitness, may quite satisfy your grace. For "like" in the sense of "please," see II. ii. 86.

203. *owes*] owns. See I. iv. 120.

207. *Election . . . up*] I will not select her, choose her for my wife. See *Cymbeline*, I. ii. 30: "if it be a sin to make a true election (*i.e.* to choose a good husband) she is damned." "Makes not up" is explained by Johnson as "comes not forward, makes not advances." Malone explains, "comes not to a decision."

207. *on such conditions*] "with such qualities," Schmidt, *Zur Textkritik*, p. 14. See *Henry V.* IV. i. 108: "all his senses have but human conditions." In his Shakespeare Lexicon, Schmidt had perhaps rightly explained it "on such terms." Palsgrave in his *Lesclarcissement* defines "condyciouns, maners," by the Old French "*meurs.*"

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I would not from your love make such a stray
To match you where I hate; therefore beseech you
To avert your liking a more worthier way
Than on a wretch whom nature is ashamed
Almost to acknowledge hers.

France. This is most strange,
That she, that even but now was your best object,
The argument of your praise, balm of your age,
Most best, most dearest, should in this trice of time
Commit a thing so monstrous, to dismantle
So many folds of favour. Sure, her offence
Must be of such unnatural degree
That monsters it, or your fore-vouch'd affection
Fall'n into taint; which to believe of her,
Must be a faith that reason without miracle
Should never plant in me.

215. *she, that*] Q, *she whom* F, *she who* F 2; *best*] Q, omitted F. 217. *Most best, most*] Q, *The best, the* F. 221. *your*] F, *you* Q; *fore-vouch'd affection*] F, *for voucht affections* Q. 222. *Fall'n*] Q, *Fall* F. 224. *Should*] F, *Could* Q.

210. *make . . . stray*] go so much away from.

211. *To*] as to. See *Richard III.* III. ii. 27:

"I wonder he's so fond
To trust the mockery of unquiet slumbers."

212 *To avert . . . way*] to turn your affections from the unworthy object on which they are now placed, and in a worthier, better direction; place them on a better person.

216. *argument*] subject, theme. So *Much Ado*, II. iii. 11.

217. *Most best, most dearest*] See Hamlet's letter to Ophelia, II. ii. 122: "but that I love thee best, O most best, believe it" (Staunton MS. note).

218. *dismantle*] strip off.

219–222. *Sure . . . taint*] Malone explains, "either her offence must be monstrous, or if she has not committed any such offence, the affection you always professed to have for her must be tainted and decayed." This seems tame. May it not mean, "She must surely have committed some unspeakably horrid act, ere the warm affection, you always professed to hold her in, should thus suddenly have changed to hate"?

221. *monsters it*] So *Coriolanus*, II. ii. 81: "sit, To hear my nothings monster'd."

221. *or*] ere. See *Cymbeline*, II. iv. 14.

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Cor. I yet beseech your majesty,
(If for I want that glib and oily art
To speak and purpose not, since what I well intend,
I 'll do 't before I speak), that you make known
It is no vicious blot, murder or foulness,
No unchaste action, or dishonour'd step,
That hath deprived me of your grace and favour,
But even for want of that for which I am richer,
A still-soliciting eye, and such a tongue
That I am glad I have not, though not to have it
Hath lost me in your liking.
Lear. Better thou
Hadst not been born than not to have pleased me better.
France. Is it but this? a tardiness in nature
Which often leaves the history unspoke
That it intends to do? My Lord of Burgundy,
What say you to the lady? Love 's not love

226. *well*] Q, *will* F. 227. *make known*] F, *may know* Q. 228. *murder or,*] Q, F; *nor other* Singer (Collier MS.). 229. *unchaste*] F, *uncleane* Q. 231. *richer*] F, *rich* Q. 232. *still-soliciting*] hyphened Theobald. 233. *That*] F, *As* Q. 234. *Better*] F, *Go to, go to, better* Q. 236. *but this?*] F, *no more but this,* Q. 237. *Which*] F, *That* Q. 239. *Love's*] F, *Love is,* Q.

225. *If for*] if it (my fault) is for, *i.e.* because; or if (you are enraged at me) because I am without, have none of it.

228. *murder or*] It is quite unnecessary to follow Collier's "nor other foulness." Cordelia, with a touch of scorn, mentions the most extreme vices she can think of. With the plain speaking so characteristic of her, she says, "I have not been discarded and so upbraided because I am a murderess, or a wanton."

237. *history*] Schmidt explains as "communication of what is in the heart or inner life of man," comparing *Measure for Measure*, I. i. 29; *Richard III.* III. v. 28; *Sonnet* xciii. 8.

239. *What say you to*] how like you; will you take, see line 241. A phrase of invitation, as in *Taming of the Shrew*, IV. iii. 17, Grumio asks Katharina, "What say you to a neat's foot"; see also lines 20 and 23 of the same scene.

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When it is mingled with regards that stand
Aloof from the entire point. Will you have her?
She is herself a dowry.

Bur. Royal Lear,
Give but that portion which yourself proposed,
And here I take Cordelia by the hand,
Duchess of Burgundy.

Lear. Nothing: I have sworn; I am firm.

Bur. I am sorry, then, you have so lost a father
That you must lose a husband.

Cor. Peace be with Burgundy!
Since that respects of fortune are his love,
I shall not be his wife.

France. Fairest Cordelia, that art most rich, being poor;
Most choice, forsaken; and most loved, despised!
Thee and thy virtues here I seize upon:
Be it lawful I take up what's cast away.
Gods, gods! 'tis strange that from their cold'st neglect
My love should kindle to inflamed respect.

240. *regards that stand*] Pope, *respects that stands* Q (*stads* Q 1), *regards, that stands* F, *respects that stand* Malone. 242. *a dowry*] F, *and dowre* Q; *Lear*] Q, (*Leir*) *King* F. 246. *I am firm*] F, omitted Q. 249. *respects of fortune*] Q, *respects and Fortunes* F.

240. *regards*] considerations. See *Othello*, I. i. 154.

241. *entire*] essential, chief (Schmidt); single, unmixed by other considerations (Johnsdn). The best commentary on these words is *Sonnet* cxvi. 2–6:

"Love is not love
Which alters when it alteration finds,
Or bends with the remover to remove:
O no! it is an ever-fixèd mark,
That looks on tempests, and is never shaken."

249. *respects*] prudential considerations. So *Hamlet*, III. ii. 192, 193:

"The instances that second marriage moye
Are base respects of thrift, but none of love."

256. *respect*] liking.

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Thy dowerless daughter, king, thrown to my chance,
Is queen of us, of ours, and our fair France:
Not all the dukes of waterish Burgundy
Shall buy this unprized precious maid of me.
Bid them farewell, Cordelia, though unkind:
Thou losest here, a better where to find.

Lear. Thou hast her, France; let her be thine, for we
Have no such daughter, nor shall ever see
That face of hers again; therefore be gone
Without our grace, our love, our benison.
Come, noble Burgundy.

[*Flourish. Exeunt Lear, Burgundy, Cornwall, Albany, Gloucester, and Attendants.*

France. Bid farewell to your sisters.

Cor. The jewels of our father, with wash'd eyes

257. *my*] F, *thy* Q. 259. *of*] F, *in* Q. 260. *Shall*] Q, *Can* F. 267. Flourish] F, omitted Q; Exeunt . . . Attendants] Capell, Exit Lear and Burgundy Q, Exeunt F. 269. *The*] Q, F; *Ye* Rowe, ed. 2.

257. *thrown to my chance*] allotted to me. For chance, in the sense of "lot," see *Twelfth Night*, III. iv. 177: "If it be thy chance to kill me."

259. *waterish*] abounding in streams, well watered; such was the boast of Burgundy. France plays on the other sense of the word, weak, thin, poor. See *Othello*, III. iii. 15: "Or feed upon such nice and waterish diet."

260. *unprized precious*] unappreciated by others, but precious in my eyes. Wright thinks it may mean "priceless," comparing "unvalued" in the sense of invaluable, *Richard III.* I. iv. 27.

261. *though unkind*] though they have treated you with unnatural cruelty. Staunton writes: "Unkind here signifies unnatural, unless France is intended to mean 'though *unkinn'd*,' *i.e.* though forsaken by thy kindred"; and adds in a MS. note: "cf. *Venus and Adonis*, line 203, 'She had not brought thee forth, but died unkind.'"

262. *where*] place. So *Romeo and Juliet*, I. i. 204: "This is not Romeo, he's some other where"; also Brome, *A Jovial Crew* or *The Merry Beggars*. See Pearson, *Works*, 1873, iii. 360:

"Do not the birds sing here as sweet and lively
As any other where."

266. *benison*] blessing. So *Macbeth*, II. iv. 40: "God's benison go with you." And see Isac (*Townley Mysteries*), Surtees Society edition, p. 43:

"*Isac.* Where art thou, Esau, my son?
Esau. Here, father, and asks thy benyson."

269. *The . . . of*] You, the jewels of. Rowe reads "ye" in his second edition (1714), and he has been followed by Capell and several modern editors. It

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Cordelia leaves you: I know you what you are;
And like a sister am most loth to call
Your faults as they are named. Use well our father:
To your professed bosoms I commit him:
But yet, alas! stood I within his grace,
I would prefer him to a better place.
So farewell to you both.

Reg. Prescribe not us our duties.

Gon. Let your study
Be to content your lord, who hath receiv'd you
At fortune's alms; you have obedience scanted,
And well are worth the want that you have wanted.

272. *Use*] Q, *Love* F. 277. Reg., Gon.] F, Gon., Reg. Q; *duties*] Q, *duty* F. 280. *worth. . . . wanted*] F, *worth the worth that you have wanted* Q.

is true that in the MS. "the" and "ye" are often almost identical.

269. *wash'd*] tear-washed, tearful. So *Midsummer Night's Dream*, II. ii. 93:

"How came her eyes so bright?
Not with salt tears:
If so, my eyes are oftener wash'd than hers."

Much Ado, I. i. 27, also Cyril Tourneur, *The Atheist's Tragedy*, I. ii. 34: "What, ha' you wash'd your eyes with tears this morning?"

271, 272. *to call . . . named*] to name them without mincing matters, to call them by their true ugly names. We may compare the common expression "to call a spade a spade" found in Ben Jonson, *Poetaster*, v. 1; see also *The Four Elements*, 1519, (*Dodsley's Old Plays*, Hazlitt, i. 49).

273. *professed*] professing. Steevens compares longing for longed for, *Two Gentlemen of Verona* [II. vii. 85], and all-obeying for all obeyed; *Antony and Cleopatra* [III. xiii. 77].

273. *bosoms*] loves; see "the common bosom," v. iii. 50.

275. *prefer*] advance, as in *Richard III.* IV. ii. 82; recommend (Schmidt).

279. *At . . . alms*] by the charity, good offices of fortune. Steevens quotes *Othello*, III. iv. 120–122:

"So shall I clothe me in a forced content,
And shut myself up in some other course,
To fortune's alms"

(subject to the kindness of fortune). See Pepys' *Diary*, Minors' Bright ed., 1879, iv. 189, "to be buried at the alms of the parish," *i.e.* at the expense of the parish.

279. *scanted*] begrudged, stinted, come short of. So *Henry V.* II. iv. 47:

"Doth like a miser, spoil his coat with scanting
A little cloth."

280. *And well . . . wanted*] and well deserve—(*a*) to be treated unkindly, or (*b*) to lose your share of the kingdom, in return for your fla-

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Cor. Time shall unfold what plighted cunning hides;
Who cover faults, at last shame them derides.
Well may you prosper!

France. Come, my fair Cordelia.

[*Exeunt France and Cordelia.*

Gon. Sister, it is not little I have to say of what most nearly appertains to us both. I think our father will hence to-night.

Reg. That's most certain, and with you; next month with us.

Gon. You see how full of changes his age is; the observation we have made of it hath not been little: he always loved our sister most; and with what poor judgment he hath now cast her off appears too grossly.

Reg. 'Tis the infirmity of his age; yet he hath ever but slenderly known himself.

281. *plighted*] F, *pleated* Q, *plaited* Pope, ed. 2 (Theobald). 282. *cover*] Jennyns; *covers* Q, F; *shame them derides*] Q, *with shame derides* F. 283. *my*] F, omitted Q. 284. *little*] F, *a little* Q. 290. *hath not been*] Q, *hath been* F. 293. *too*] Q, F; *too too* F 2; *grossly*] F, *gross* Q.

grant want of kindness and sympathy with the wishes of your father.

280. *are worth*] deserve. See II. iv. 44, "worth the shame," and *Cymbeline*, v. i. 11: "So had you . . . struck Me, wretch, more worth your vengeance."

280. *wanted*] gone, or been, without. See *Tempest*, III. i. 79:

"much less take
What I shall die to want."

281. *plighted*] folded, complicated, and so, figuratively, dissembling. Some editors prefer plaited — Theobald's suggestion, adopted by Pope. Tovey adopts "pleated" of the Quarto. Both the Quarto and Folio words have really the same sense, "folded." Milton writes "the plighted clouds," *Comus*, 301. And see *Lucrece*, line 93: "Hiding base sin in pleats of majesty." See also Nash, *Terrors of Night*, Grosart, *Works*, iii. 257: "According to every labor or exercise the palm of a man's hand is wrythen or pleyted." See also Tennyson, "Lines to ——," *Poems*, published 1850, p. 16: "Falsehood shall bare her plaited brow."

282. *Who*] those who.

293. *grossly*] plainly, obviously. See *Henry V.* II. ii. 103:

"though the truth of it stands off
as gross
As black and white."

294–301. *'Tis . . . them*] Gonerill in the old play says of Leir, "For he, you know, is always in extremes," *Six Old Plays, etc.*, Nichols, ii. 385.

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Gon. The best and soundest of his time hath been but rash; then must we look to receive from his age, not alone the imperfections of long-engraffed condition, but therewithal the unruly waywardness that infirm and choleric years bring with them.

Reg. Such unconstant starts are we like to have from him as this of Kent's banishment.

Gon. There is further compliment of leave-taking between France and him. Pray you, let's hit together: if our father carry authority with such disposition as he bears, this last surrender of his will but offend us.

297, 298. *look to receive from his age*] Q, *look from his age, to receive* F. 298. *imperfections*] F, *imperfection* Q; *long-engraffed*] hyphened Pope, *ingraffed* F, *ingrafted* Q. 299. *the*] F, omitted Q. 302. *starts*] Q 1, F; *stars* Q 2. 305. *Pray you*] F, *Pray* Q; *let's hit*] Q, *let us sit* F. 307. *disposition*] F, *dispositions* Q.

297. *rash*] hasty, hot-headed; so Othello, II. i. 279, "he is rash and very sudden in choler." The Welshman, Fluellen, is described as when "touched with choler, hot (*i.e.* impulsive) as gunpowder." See *Henry V.* IV. vii. 188. Several attempts have been made to prove that Shakespeare in his portrait of Lear was attempting to depict the fiery, impulsive Celtic nature, "the blind hysterics of the Celt." But this is most unlikely. He found indeed the mere outline of Lear in the story, ready to his hand. It is not Shakespeare's method to sketch, like Marlow, types of men, but man.

298, 299. *long-engraffed condition*] Malone explains "qualities of mind, confirmed by long habit. Condition here, is disposition." See *Othello*, IV. i. 204.

302. *starts*] impulsive whims; a metaphor from the language of horsemanship. See *Macbeth*, III. iv. 63:

"O, these flaws and starts
Impostors to true fear."

And *Venus and Adonis*, line 302 (referring to a horse):

"Sometime he scuds far off, and there he stares;
Anon he starts at stirring of a feather."

304. *compliment*] formality. See *Romeo and Juliet*, II. ii. 89: "farewell compliment."

305, 306. *hit together*] probably agree together, act vigorously and in unison. Perhaps in this dialogue there is an echo of the old play. See *History of King Leir; Six Old Plays, etc.*, Nichols, 1779, ii. 415. Ragan there says:

"Yet I will make fair weather, to procure
Convenient means, and then I 'll strike it sure."

Schmidt adopts "sit together" of the Folio, explaining "take counsel together," and he quotes in support of

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Reg. We shall further think on 't
Gon. We must do something, and i' th' heat. 310
[*Exeunt.*

SCENE II.—*A Hall in the Earl of Gloucester's Castle.*

Enter EDMUND, *with a letter.*

Edm. Thou, Nature, art my goddess; to thy law
My services are bound. Wherefore should I
Stand in the plague of custom, and permit
The curiosity of nations to deprive me,
For that I am some twelve or fourteen moonshines 5

309. *on't*] Q, *of it* F. 310. *i'th'*] F, *it'h* Q.

Scene II.

A Hall . . . Castle] Capell; omitted Q, F. Enter . . . letter] Theobald; Enter Bastard, Solus Q; Enter Bastard F.

it many instances, including *Pericles*, II. iii. 92, "Come, gentlemen, we sit too long on trifles."

310. *i' th' heat*] at once "while the iron is hot." See *Merry Wives*, IV. ii. 239: "Come, to the forge with it, then; shape it; I would not have things cool"; also *2 Henry IV.* II. iv. 325: "he will drive you out of your revenge . . . if you take not the heat." Could it be explained "in one continuous effort"? See *Winter's Tale*, I. ii. 96. The expression is found in Malory's *Life of King Arthur*, book xx. chap. vii.: "It is fallen so, said the king, that I may not with my worship, but (*i.e.* unless) the queen suffer the death. So then there was made great ordinance in *this heat*, that the queen must be judged to the death."

Scene II.

3. *Stand . . . custom*] stand on, be dependent on. Wright aptly quotes from the Prayer-Book version of Psalm xxxviii. 17: "And I truly am set in the plague." Staunton thinks it may possibly mean place or boundary (Lat. *plaga*). Edmund's meaning is, Why should I put myself in a position to suffer what custom enforces? Why should I bide the cruel brunt of her decree?

4. *curiosity*] squeamishness, false delicacy, over-particularity or fastidiousness. See line 6, sc. i., and North, *Plutarch's Lives* (*Caius Marius*), ed. 1595, p. 472: "Who overthrew himself in his doinges, not so much for lack of reasonable skill of warres, as through his unprofitable curiositie and strictness in observing the law."

4. *deprive me*] debar me, keep me out of my rights. See the prose *Hystorie of Hamblet*, chap. iv.: "rather than he would deprive (*i.e.* disinherit) himself."

5. *For*] because.

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Lag of a brother? Why bastard? wherefore base?
When my dimensions are as well compact,
My mind as generous, and my shape as true,
As honest madam's issue? Why brand they us
With base? with baseness? bastardy? base, base?
Who in the lusty stealth of nature take
More composition and fierce quality
Than doth, within a dull, stale, tired bed,
Go to the creating a whole tribe of fops,

10. *With . . . base*] F, *with base, base bastardie* Q. 13. *dull, stale*] (no comma) F, *stale dull* Q; *tired*] F, *lyed* Q 1, *lied* Q 2. 14. *the creating*] F, *the creating of* Q, *creating* Pope.

6. *Lag of*] younger than, behind in years. Gloucester tells us (I. i. 20) that Edgar was "some year" older than his brother. See *Richard III.* II. i. 90: "came too lag to see him buried." And Florio, *His First Fruits*, 1598: *Serotino*, late, lag.

6. *Why . . . base*] The expression "base son," for bastard, is to be met with in Sidney's *Arcadia*, and in the *Chronicles* of Holinshed and Hall; but bastard has apparently no etymological connection with the adjective base, coming from quite a different source. See Murray, *New English Dictionary*, under the word.

7. *dimensions*] proportions. So *Merchant of Venice*, III. i. 62; also Cyril Tourneur, *The Atheist's Tragedy*, v. 1; *Works*, Collins, 1878, i. 147:

"Methinks my parts and my dimensions are
As many, as large, as well compos'd as his."

7. *compact*] made, put together. See *Titus Andronicus*, v. iii. 88; also the *History of King Leir; Six Old Plays, etc.*, Nichols, ii. 417: "I have a heart compact of adamant."

8. *generous*] gallant, high-spirited, courageous, befitting a person of noble birth. See *Troilus and Cressida*, II. ii. 154:

"can it be
That so degenerate a strain as this
Should once set footing in your generous bosoms?"

8. *as true*] as truly stamped, hit off, as true a likeness of my father. See *Winter's Tale*, v. i. 127: "Your father's image is so hit in you."

12. *More composition*] a fuller blending, mixture. See *King John*, I. i. 88:

"Do you not read some tokens of my son
In the large composition of this man?"

Spoken of the bastard, Falconbridge.

14. *fops*] silly, foolish persons, not dandies. See foppish, I. iv. 166, and foppery, I. ii. 116. See also Mat, a fool, a fop, a gul, a mad pash, a harebrained ninny. Cotgrave, *French Dictionary*; also Lodge, *Rosalind*, p. 101 (Shaks. Library, Hazlitt, vol. ii.): "So foolish, that like a fop she forgets that she must have a large harvest for a little corn."

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Got 'tween asleep and wake? Well then,
Legitimate Edgar, I must have your land:
Our father's love is to the bastard Edmund
As to the legitimate. Fine word, "legitimate"!
Well, my legitimate, if this letter speed,
And my invention thrive, Edmund the base
Shall to the legitimate—: I grow, I prosper;
Now, gods, stand up for bastards!

Enter GLOUCESTER.

Glou. Kent banish'd thus! And France in choler parted!
And the king gone to-night! subscribed his power!
Confin'd to exhibition! All this done
Upon the gad!—Edmund, how now! what news?

15. *asleep*] Capell (*a-sleep* Pope); *a sleepe* Q 1, F; *sleepe* Q 2; *then*] F, *the* Q. 18. *Fine . . . "legitimate"*] F, omitted Q. 21. *Shall to the*] Q, F (*tooth'* Q, *to'th'* F), *shall top* Capell (Edwards conject.). 24. *subscribed*] Q, *prescrib'd* F.

21. *Shall to the*] I retain the old reading. "Top" first suggested by Edwards in his *Canons of Criticism*, and first put into the text by Capell, is generally adopted. But "Shall to" may be explained shall come up to, or shall assail and get the better of; and it appears to me to make fair sense, and to be in the manner of Shakespeare.

23. *And France . . . parted!*] In the recorded parting between Lear and France, I. i., there is no appearance of any choler in France; but see I. i. 302, where another interview is spoken of; this may have been described in a scene, afterwards struck out by Shakespeare or by the players; also see II. iv. 215, where the epithet "hot-blooded" is applied to France.

24. *subscribed*] Johnson explained "transferred by signing or subscribing a writing or testimony." This is possibly right, but it may mean, as it is commonly explained, "having yielded up." For an example of this sense, see *Troilus and Cressida*, IV. v. 105. Schmidt prefers the Folio word "prescribed," and explains "his power is restricted, limited, confined in its exercise." Tovey explains "cancelled."

25. *Confin'd to exhibition*] restricted to an allowance or sum of money for one's support, a term still in use at the universities; and see *Two Gentlemen of Verona*, I. iii. 69:

"What maintenance he from his friends receives,
Like exhibition thou shalt have from me."

See also *The London Prodigal*, i. 1:

"*Father.* What! doth he spend beyond the allowance I left him?
Uncle. How? Beyond that and far. Your exhibition is nothing."

And Cotgrave's *French Dictionary*: "Exhibition, a gift or exhibition."

26. *Upon the gad!*] suddenly as if pricked by a gad or goad. Compare "on the spur of the moment," and the expression "on the spur," at full

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Edm. So please your lordship, none.

[*Putting up the letter.*

Glou. Why so earnestly seek you to put up that letter?

Edm. I know no news, my lord.

Glou. What paper were you reading?

Edm. Nothing, my lord.

Glou. No? What needed then that terrible dispatch of it into your pocket? the quality of nothing hath not much need to hide itself. Let's see: come; if it be nothing, I shall not need spectacles.

Edm. I beseech you, sir, pardon me; it is a letter from my brother that I have not all o'erread, and for so much as I have perused, I find it not fit for your o'erlooking.

Glou. Give me the letter, sir.

Edm. I shall offend, either to detain or give it. The contents, as in part I understand them, are to blame.

Glou. Let's see, let's see.

Edm. I hope, for my brother's justification, he

27. Putting . . . letter] Rowe; omitted Q, F. 32. *needed*] F, *needes* Q. 39. *and*] F, omitted Q. 40. *o'erlooking*] F, *liking* Q. 44. *to*] Q 3; *too* Q, F.

speed; for which see *Julius Cæsar*, v. iii. 29, and North's *Plutarch's Lives* (*Alexander*), ed. 1595, p. 741: "They ran upon the spurr until they had overtaken the foremost that fledde." For gad, a sharp-pointed instrument, see *Titus Andronicus*, IV. i. 103; compare also the expression "with that spur," *Timon of Athens*, III. vi. 73 (*i.e.* with the same alacrity). Moberly explains "at haphazard." Johnson, "capriciously, as cattle run when stung by the gad-fly." Shakespeare uses "gadding" for running about, in *Romeo and Juliet*, IV. ii. 16. Ritson explains "when the iron is hot"; Staunton, "upon the spur or point, at the instant."

28. *earnestly*] eagerly, excitedly. So *Troilus and Cressida*, IV. ii. 41: "How earnestly they knock."

32. *terrible*] frightened.

40. *o'erlooking*] inspection. See V. i. 50, and *Two Gentlemen of Verona*, I. ii. 50.

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wrote this but as an essay or taste of my virtue.

Glou. *This policy and reverence of age makes the world bitter to the best of our times; keeps our fortunes from us till our oldness cannot relish them. I begin to find an idle and fond bondage in the oppression of aged tyranny, who sways, not as it hath power, but as it is suffered. Come to me, that of this I may speak more. If our father would sleep till I wake him, you should enjoy half his revenue for ever, and live the beloved of your brother,* EDGAR.—Hum! Conspiracy! "Sleep till I wake him,—you should

48. *virtue,*] F, virtue. *A letter* Q. 49. *Glou.* This] Q, *Glou. reads.* This F; and reverence] F, omitted Q. 59. *Sleep*] F, *Slept* Q; *wake*] F, *wakt* Q.

47. *essay*] trial. The word is identical with assay. To take the "assay" or "say" of a dish was to try it, taste it. See Hall's *Chronicle*, ed. 1550, p. 14. "The esquire which was accustomed to serve and take the assay before King Richard"; also Gervase Markham, *Country Farm*, p. 61: "It is good to make the assay at such time as the north wind bloweth." This reference is to the tasting of wine.

47. *taste*] test, trial. See *2 Henry IV.* II. iii. 52:

"Till that the nobles, and the armed commons,
Have of their puissance made a little taste."

The verb is in *King John*, v. vi. 28: "Who did taste to him?" *i.e.* who did take the say of his food? See also Speed's Chronicle, *Edward IV.* c. xii. p. 696: "Whereof we will tender unto you, in the style of that age, an essay or taste"; and compare the verb "taste," to try, in *Reynard the Fox*, Caxton's translation, Arber, p. 69: "With that he tasted to have taken somewhat," *i.e.* attempted.

49. This policy and reverence of age] Schmidt explains as "an hendiadys for the policy of reverencing age."

50. best of our times] the prime of our lives, our golden time. See before, I. i. 296, for the same expression.

51. till . . . relish] The Duke in *Measure for Measure*, harps on this string. See III. i. 34–38.

51. relish] appreciate.

52, 53. to find . . . tyranny] I begin to feel that to be thus oppressed by an aged and tyrannical father is nothing but a state of vain and foolish servitude.

52. find] feel. See *Measure for Measure*, v. i. 503: "I find an apt remission in myself."

53, 54. who . . . suffered] who is able to rule not through its own pure strength, but from the fact that we tamely bear it, endure it.

53. sways] rules. See *1 Henry VI.* III. i. 37: "It is, because no one should sway but he."

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enjoy half his revenue." My son Edgar! Had he a hand to write this? a heart and brain to breed it in? When came this to you? Who brought it?

Edm. It was not brought me, my lord; there 's the cunning of it; I found it thrown in at the casement of my closet.

Glou. You know the character to be your brother's?

Edm. If the matter were good, my lord, I durst swear it were his; but, in respect of that, I would fain think it were not.

Glou. It is his.

Edm. It is his hand, my lord; but I hope his heart is not in the contents.

Glou. Has he never before sounded you in this business?

Edm. Never, my lord: but I have heard him oft maintain it to be fit that, sons at perfect age, and fathers declined, the father should be as ward to the son, and the son manage his revenue.

Glou. O villain, villain! His very opinion in the letter! Abhorred villain! Unnatural, detested,

62. *this to you*] Q, *you to this?* F. 71. *It is his.*] F, *It is his?* Q 1, *Is it his?* Q 2. 74. *Has*] F, *Hath* Q; *before*] F, *heretofore* Q. 76. *heard . . . oft*] F, *often heard him* Q. 78. *declined*] F, *declining* Q; *the father*] F, *his father* Q. 79. *his*] F, *the* Q.

67. *character*] handwriting, as in *Hamlet*, IV. vii. 52:

"*Laertes.* Know you the hand?
King. 'Tis Hamlet's character."

69. *in respect of that*] seeing it is as it is, *i.e.* far from good.

78. *declined*] failed; so *Othello* III. iii. 265:

"I am declined
Into the vale of years."

79. *ward to*] under the tutelage or guardianship of; see *Romeo and Juliet*, I. v. 42:

"His son was but a ward two years ago."

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brutish villain! worse than brutish! Go, sirrah, seek him; ay apprehend him. Abominable villain! Where is he?

Edm. I do not well know, my lord. If it shall please you to suspend your indignation against my brother till you can derive from him better testimony of his intent, you shall run a certain course; where, if you violently proceed against him, mistaking his purpose, it would make a great gap in your own honour, and shake in pieces the heart of his obedience. I dare pawn down my life for him, that he hath wrote this to feel my affection to your honour, and to no other pretence of danger.

Glou. Think you so?

Edm. If your honour judge it meet, I will place you where you shall hear us confer of this, and by an auricular assurance have your

84. *sirrah*] F, *sir* Q; *ay*] Editor Cambridge Shakespeare, *I* Q, *Ile* F. 89. *his*] F, *this* Q; *shall*] Q 2; *should* Q 1, F. 94. *that*] F, omitted Q. 95. *wrote*] Q, *writ* F. 96. *other*] F, *further* Q.

90. *where*] whereas. See *Coriolanus*, I. x. 13; *Merchant of Venice*, IV. i. 22; also Gascoyne's *Supposes*, 1566; Hawkins' *Origin of the English Drama*, 1773, vol. iii. p. 85: "For where I was desirous of a wife, by whom I might have issue . . . now have I little need, that, thanks be to God, have found my dearly beloved son."

92. *gap*] breach. See *Winter's Tale*, IV. iii. 198: "break a foul gap into the matter."

94. *pawn*] stake. See note to I. i. 155.

95. *feel*] try, test, sound. See line 68; also *Henry V.* IV. i. 131: "You speak this, to feel other men's minds"; and Hall's *Chronicle*, 1548, p. 213: "or they had felt the minds and intents of the rude people."

96. *pretence of danger*] dangerous design or intention. So I. iv. 70, and see the *Two Gentlemen of Verona*, III. i. 47:

"For love of you, not hatred of my friend,
Hath made me publisher of this pretence."

See also I. iv. 75, and North's *Plutarch's Lives* (*Coriolanus*), ed. 1597, p. 256: "For these causes Tullus thought he might no longer delay his pretence and enterprise."

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satisfaction; and that without any further delay than this very evening.

Glou. He cannot be such a monster—

Edm. Nor is not, sure.

Glou. —to his father, that so tenderly and entirely loves him. Heaven and earth! Edmund, seek him out; wind me into him, I pray you: frame the business after your own wisdom. I would unstate myself to be in a due resolution.

Edm. I will seek him, sir, presently; convey the business as I shall find means, and acquaint you withal.

Glou. These late eclipses in the sun and moon

103. *monster*—] Dyce; *monster*. Q, F. 104–106. *Nor . . . earth!*] Q, omitted F. 108. *the*] F; *your*] Q. 110. *will*] F, *shall* Q. 111. *find*] F, *see* Q.

106. *Heaven and earth!*] See *Hamlet*, I. v. 92.

107. *wind . . . him*] cautiously find out his intentions. *Me: dativus ethicus.* Wind, to make cautious, indirect advances. So *Coriolanus*, III. iii. 64:

"We charge you that you have contrived
. . . to wind
Yourself into a power tyrannical";

also Greenway's *Tacitus*, p. 1: "After he had wound himself into the favour of the soldiers by gifts." See also North's *Plutarch's Life of Coriolanus*, ed. 1597, p. 239, for "to wind out," in the sense of "to cautiously extricate oneself" from a difficult position: "Martius cryed out of them . . . how that leaving the spoil, they should seek to winde themselves out of danger and perill."

108. *frame*] fashion, manage. So *Winter's Tale*, v. i. 91; *2 Henry IV.* IV. i. 180.

109. *unstate myself*] give up my position as a duke, forfeit my rank and fortune. See *Antony and Cleopatra*, III. xiii. 30: "Cæsar will Unstate his happiness."

109. *to be . . . resolution*] to be quite freed from doubt and uncertainty (as to this affair). So *Othello*, III. iii. 180: "No; to be once in doubt Is once to be resolved," *i.e.* to be satisfied. Mason gives two instances of resolution in this sense from Act III. scene v. of Massinger's *Picture*: "I have practised," says Sophia, "For my certain resolution, with these courtiers," etc.

110. *presently*] at once.

110. *convey*] manage, carry out with secrecy and tact. "He conveyeth his matters as easily as any man that I know," Palsgrave's *Lesclarcissement*, 498. Steevens quotes Lyly, *Mother Bombie*, ii. 1: "Two may, as they say, keep counsel if one be away, but to convey knavery, two are too few, and four too many."

113. *These late eclipses*] In November 1605 a great eclipse of the sun was

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portend no good to us: though the wisdom of nature can reason it thus and thus, yet nature finds itself scourged by the sequent effects. Love cools, friendship falls off, brothers divide: in cities, mutinies; in countries, discord; in palaces, treason; and the bond cracked 'twixt son and father. This villain of mine comes under the prediction; there's son against father: the king falls from bias of nature; there's father against child. We have seen the best of our time: machinations, hollowness, treachery, and all ruinous disorders follow us disquietly to our graves. Find out this villain, Edmund; it shall lose thee nothing: do it carefully. And the noble and true-hearted Kent banished! his offence, honesty! 'Tis strange. [*Exit.*

115. *it*] F, omitted Q. 118. *discord*] F, *discords* Q. 118, 119. *in palaces*] F, *palaces* Q. 119. *and the bond*] F, *the bond* Q; *'twixt*] F, *betweene* Q. 120–126. *This . . . graves*] F, omitted in Q. 129. *honesty!*] F, *honest* Q. 129, 130. *'Tis strange*] F, *strange, strange!* Q 1, *strange strange!* Q 2. 130. Exit] F, omitted Q.

visible in England, and this possibly was in Shakespeare's mind when writing the above; just as the earthquake which was felt in England in 1580 may have been in his mind when referring to the Mantua earthquake in *Romeo and Juliet*, I. iii. 23.

114, 115. *though . . . thus*] though natural philosophy, or man's reason, the wisdom of the natural man, can give various accounts of the cause of eclipses, though it professes to show that they proceed from natural causes.

115, 116. *yet . . . . effects*] yet still, it is strange that invariably after these prodigies, there should follow on disasters, wars, earthquakes, etc., which scourge mankind.

117. *falls off*] revolts. So *1 Henry IV.* I. iii. 94:

"Revolted Mortimer!
He never did fall off, my sovereign liege,
But by the chance of war."

119. *bond*] See I. i. 93.

122. *falls from bias of nature*] runs against natural promptings, acts unnaturally; a metaphor from the language of bowling. See *King John*, II. i. 574-580.

124. *best of our time*] See I. i. 294; I. ii. 47.

124. *hollowness*] falseness, insincerity. See I. i. 154, and *Hamlet*, III. ii. 218: "A hollow friend."

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Edm. This is the excellent foppery of the world, that, when we are sick in fortune, often the surfeit of our own behaviour, we make guilty of our disasters the sun, the moon, and the stars; as if we were villains on necessity, fools by heavenly compulsion, knaves thieves and treachers by spherical predominance, drunkards liars and adulterers by an enforced obedience of planetary influence; and all that we are evil in, by a divine thrusting on: an admirable evasion of whoremaster man, to lay his goatish disposition to the charge of a star! My father compounded with my mother under the dragon's tail, and my nativity was under *Ursa major*; so that it follows I am rough and lecherous. Fut! I should have been that I

133. *surfeit*] Q, *surfets* F. 134, 135. *the stars*] Q, *stars* F. 135. *on*] F, *by* Q. 137. *treachers*] F, *trecherers* Q; *spherical*] F, *spiritual* Q. 142. *to*] Q, *on* F; *a star !*] F, *stars* Q. 146. *Fut*] Q, omitted F, *Tut* Jennyns.

131. *foppery*] foolishness, stupidity, folly. See fop, I. ii. 14; foppish, I. iv. 166.

133. *surfeit*] natural evil result. So *Coriolanus*, IV. i. 46: "thou art too full Of the war's surfeits, to go rove," *i.e.* of wounds and their effects.

135. *on*] by. So *Love's Labour's Lost*, I. i. 149: "She must lie here on mere necessity."

137. *treachers*] traitors; a word not used again by Shakespeare, but which is common in the writers of his time. See Drant's translation of *Horace*, 1566: "By art of usury, by guile and treachour's trade"; also Anthony Munday, *The Downfall of Robert, Earl of Huntingdon* (*Dodsley's Old Plays*, Hazlitt, viii. 192): "To hinder treachers God restoreth sight." It is several times found in Spenser's *Faerie Queene*, as in II. i. 12: "Where may that treachour then (he sayd) be found." (Spenser also uses the form treachetour); and see Beaumont and Fletcher, *Rollo*, III. i. 88.

137. *spherical predominance*] through some special star being predominant, ruling, at the hour of our birth. See *All's Well*, I. i. 211.

140. *divine thrusting on*] a supernatural impelling, or incitement.

141. *goatish*] lascivious. See *Othello*, III. iii. 180.

146. *Fut*] It is very strange that Dyce should have had any doubt that Fut of the Quarto was intended for the oath 'Foot or 'Sfoot; as a matter of fact, the phrase Fut, simply, is very common indeed, and there is no doubt at all but that it is right here, and that Jennyns' change to Tut is quite unnecessary. See Marston's first part of *Antonio and Mellida*, II. i.

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am had the maidenliest star in the firmament twinkled on my bastardizing. Edgar—

Enter EDGAR.

and pat he comes, like the catastrophe of the old comedy: my cue is villanous melancholy, with a sigh like Tom o' Bedlam. O! these eclipses do portend these divisions. *Fa, sol, la, mi.*

Edg. How now, brother Edmund! What serious contemplation are you in?

Edm. I am thinking, brother, of a prediction I read this other day, what should follow these eclipses.

147. *in*] F, *of* Q. 148. *bastardizing*] F, *bastardy* Q; *Edgar*] Enter Edgar Q, first *Edgar* omitted F. 149. *and pat*] Steevens, 1778; *Edgar; and out* Q 1 (Enter Edgar in margin), Enter Edgar *and out* Q 2; Enter Edgar. *Pat:* F. 150. *my cue*] F, *mine* Q. 151. *sigh*] Q 2, F; *sith* Q 1; *Tom o'*] F, *them of* Q. 152, 153. Fa . . . mi] F, (Me); omitted Q.

15: "Whoop: fut, how he tickles yon trout under the gills," Bullen (*Works*), i. 34; also II. i. 71; and see the second part of *Antonio and Mellida*, I. i. 43, 80; I. ii. 43; also Marston, *What You Will*, IV. i. 270.

149. *pat*] exactly when wanted, to the minute.

151. *like Tom o' Bedlam*] like a bedlam beggar, or Abraham man. Tom was the name generally assumed by these vagrants. See Audeley in his *Fraternitye of Vagabondes*, 1565, Viles and Furnivall, 1880, p. 1: "An Abraham man is he that walketh bare armed, and bare legged, and fayneth himself mad, and caryeth a packe of wool, or a stycke with baken on it, or such lyke toy, and nameth himselfe poore Tom." Also in Ben Jonson, *The Devil is an Ass*, v. ii. 44. Pug there says, "Your best song 's Tom o' Bethlem."

152, 153. Fa . . . mi] Some have supposed that these musical notes may have been suggested to Edmund by the word "division," which had the sense of musical modulation. See *1 Henry IV.* III. i. 211. A similar play on the two meanings of the word will be found in Beaumont and Fletcher's play, *The Coronation*, iii. 1:

"Is't not pity any division
Should be heard out of music?"

But Edward may only be singing. Furness compares Mistress Quickly's "down, down, adown a" in *Merry Wives*, I. iv. 44.

157. *this other day*] a few days ago; "the other day" is still used in this sense; and compare Drayton, *England's Heroical Epistles*, Rosamond to Henry II., line 93:

"As in the tarras here this other day,
My maid and I did pass the time away."

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Edg. Do you busy yourself with that?

Edm. I promise you the effects he writes of succeed unhappily; as of unnaturalness between the child and the parent; death, dearth, dissolutions of ancient amities; divisions in state; menaces and maledictions against king and nobles; needless diffidences, banishment of friends, dissipation of cohorts, nuptial breaches, and I know not what.

Edg. How long have you been a sectary astronomical?

Edm. Come, come; when saw you my father last?

Edg. The night gone by.

Edm. Spake you with him?

Edg. Ay, two hours together.

Edm. Parted you in good terms? Found you no displeasure in him by word nor countenance?

Edg. None at all.

Edm. Bethink yourself wherein you may have offended him; and at my entreaty forbear his presence until some little time hath qualified

159. *with*] F, *about* Q. 160. *writes*] F, *writ* Q. 161–170. *as of . . . Come, come ;*] Q, omitted in F. 163. *amities*] Q 1, *armies* Q 2. 171. *The night*] F, *Why, the night* Q 1, *Why the night* Q 2. 173. *Ay*] F (*I*), omitted Q. 175. *nor*] F, *or* Q. 179. *until*] F, *till* Q.

160. *succeed*] turn out.

165. *diffidences*] suspicions. See *1 Henry VI.* III. iii. 10: "We . . . of thy cunning had no diffidence."

166. *dissipation of cohorts*] This does not read like Shakespeare. Perhaps it is corrupt. Can he have written, "disputation of consorts," wrangling among fellowships, *i.e.* comrades? See II. i. 98.

168. *sectary astronomical*] follower of, one devoted to, a student of astrology.

178, 179. *forbear his presence*] avoid meeting him.

179. *qualified*] mitigated. See *Two Gentlemen of Verona*, II. vii. 22:

"I do not seek to quench your love's hot fire,
But qualify the fire's extremest rage."

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the heat of his displeasure, which at this instant so rageth in him that with the mischief of your person it would scarcely allay.

Edg. Some villain hath done me wrong.

Edm. That 's my fear, brother. I pray you have a continent forbearance till the speed of his rage goes slower, and as I say, retire with me to my lodging, from whence I will fitly bring you to hear my lord speak. Pray you, go; there 's my key. If you do stir abroad, go armed.

Edg. Armed, brother!

Edm. Brother, I advise you to the best, go armed; I am no honest man if there be any good meaning towards you; I have told you what I have seen and heard; but faintly, nothing like the image and horror of it; pray you, away.

Edg. Shall I hear from you anon?

Edm. I do serve you in this business. [*Exit Edgar.*

A credulous father, and a brother noble,
Whose nature is so far from doing harms

182. *scarcely*] F, *scarce* Q. 184–191. *fear* . . . Edm. *Brother*] F, *feare brother* Q (omitting the rest). 188. *you*] Rowe, *ye* F. 189. *go armed*] Q, omitted F. 193. *towards*] Q, *toward* F. 198. Exit Edgar] Q 1 (after line 196 Q 2), Exit (after line 197 F).

184, 185. *have a . . . forbearance*] curb, restrain, your feelings, and keep away. For forbear in the sense of withdraw, see *Antony and Cleopatra*, v. ii. 175: "Forbear, Seleucus." Forbearance is used in a similar sense in *Measure for Measure*, IV. i. 22: "I shall crave your forbearance a little," *i.e.* I request you to withdraw for a little while.

187. *fitly*] opportunely. So *Timon of Athens*, III. iv. 111:

"*Timon.* My steward!
Flavius. My lord.
Timon. So fitly?"

193. *meaning*] intention, purpose.
194. *faintly*] mildly.
195. *image and horror*] horrible reality. The horror which an exact description would fill you with; an hendiadys.

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That he suspects none; on whose foolish honesty
My practices ride easy! I see the business.
Let me, if not by birth, have lands by wit:
All with me's meet that I can fashion fit. [*Exit.*

SCENE III.—*A Room in the Duke of Albany's Palace.*

Enter GONERIL, *and* OSWALD, *her Steward.*

Gon. Did my father strike my gentleman for chiding of his fool?

Osw. Ay, madam.

Gon. By day and night he wrongs me; every hour
He flashes into one gross crime or other,
That sets us all at odds: I'll not endure it:
His knights grow riotous, and himself upbraids us
On every trifle. When he returns from hunting
I will not speak with him; say I am sick:
If you come slack of former services,

A Room . . . Palace] Capell, The Palace Rowe, omitted Q, F. Oswald, her Steward Collier, Gentleman Q 1, A Gentleman Q 2, Steward F. 3. Osw.] Collier, Gent. Q, Ste. F; *Ay*] (*I*) F, *Yes* Q. 4. *night he,*] Q, *night, he,* F.

202. *practices*] intrigues, complots. Shakespeare nearly always uses this word in a bad sense.

Scene III.

4. *By day and night*] at all times. Not, as Malone explains it, an exclamation, as it is in *Hamlet*, I. v. 164: "O day and night, but this is wondrous strange!" See also Beaumont and Fletcher, *Wit at Several Weapons*, v. i.: "*Pompey*. Night and day! she might have commanded me."

5. *flashes*] breaks out, bursts out suddenly. Compare *Hamlet*, II. i. 33: "The flash and outbreak of a fiery mind."

8. *When . . . hunting*] In the story of King Lear as told by Layamon in his *Brut*, the two dukes covenanted with Lear "that they would provide for the king hawks and hounds that he might ride over all the country and live in bliss while he lived"; and later, it states "that he was by Maglaunus, *i.e.* Albany, well served, he and his fifty knights, with horses and with hounds," and Lear's hunting is mentioned at least once again in the poem. See Sir F. Madden's edition.

10. *come . . . services*] are less ser-

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You shall do well; the fault of it I 'll answer.

Osw. He 's coming, madam; I hear him. [*Horns within.*

Gon. Put on what weary negligence you please,
You and your fellows; I 'd have it come to question:
If he distaste it, let him to our sister,
Whose mind and mine, I know, in that are one,
Not to be over-rul'd. Idle old man,
That still would manage those authorities
That he hath given away! Now, by my life,
Old fools are babes again, and must be used
With checks as flatteries, when they are seen abused.
Remember what I have said.

Osw. Very well, madam.

Gon. And let his knights have colder looks among you;
What grows of it, no matter; advise your fellows so:
I would breed from hence occasions, and I shall,
That I may speak: I 'll write straight to my sister
To hold my very course. Prepare for dinner.

[*Exeunt.*

12. Horns . . .] Capell; omitted Q, F. 14. *fellows*] F, *fellow servants* Q (hyphened Q 2); *to*] F, *in* Q. 15. *distaste*] F, *dislike* Q; *our*] Q, *my* F. 17–21. *Not to be . . . abus'd*] Q, omitted F. 22. *have said*] F, *tell you* Q; *Very well*] Q, *Well* F. 25, 26. *I would . . . speak*] Q, omitted F. 27. *very*] Q, omitted F; *Prepare*] F, *Go prepare* Q. Exeunt] Q, Exit F.

viceable, less duteous to him, than you formerly were. See II. iv. 248; also *Othello*, IV. iii. 38, "if they slack their duties." Compare "come short," to fall short, *Measure for Measure*, v. i. 220.

13. *weary*] yawning, or with a look of sickness and disgust. See *Pericles*, v. i. 58.

14. *to question*] to be discussed.

15. *distaste it*] dislike it, relish it not. So *Troilus and Cressida*, II. ii. 66; also Daniel, *Philotas*, I. i. 24:

"Your entertainments, gifts, and public grace,
That doth in jealous Kings distaste the Peers."

See also the romance of George a Green: "this accident, though it distasted some, yet it pleased others," Pickering, 1827, p. 7.

20, 21. *Old . . . abus'd*] old men, through dotage, lapse into second childhood, and must be treated as children, must be checked when kindnesses are abused; or else must be checked when they (old fools) are seen to be deceived, and misled by their followers.

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SCENE IV.—*A Hall in the same.*

Enter KENT, *disguised.*

Kent. If but as well I other accents borrow,
That can my speech defuse, my good intent
May carry through itself to that full issue
For which I razed my likeness. Now, banish'd Kent,
If thou canst serve where thou dost stand condemn'd,
So may it come, thy master, whom thou lovest,
Shall find thee full of labours.

Horns within. Enter LEAR, *Knights, and Attendants.*

Lear. Let me not stay a jot for dinner: go, get it ready. [*Exit an Attendant.*
How now! what art thou?

A Hall . . . same] Capell; omitted Q, F. Enter Kent, disguised] Rowe; Enter Kent Q, F. 1. *well*] Q, *will* F. 6. *So may it come*] F, omitted Q. 7. *thee full*] F, *the full* Q; *labours*] F, *labour* Q. Horns within] F, omitted Q. Knights and Attendants] Rowe; and Attendants F; omitted Q. 9. Exit an Attendant] Malone; To an Attendant who goes out Capell.

2. *defuse*] disorder, confuse, render indistinct. Diffuse, introduced by Theobald, is exactly the same word. Theobald, by the way, read unnecessarily, "And can my speech diffuse." Rowe had previously read, "And can my speech disuse." See "defused attire," *Henry V.* v. ii. 61. So Folio 1 (diffus'd Folio 3), and "diffused song," *Merry Wives*, iv. iv. 54, for "uncouth song." Nares quotes R. Greene's *Greene's Farewell to Folly*, Grosart, vol. ix. p. 253: "I have seen an English gentleman so defused in his suits, his doublet being from the wear of Castile, his hose from Venice, . . . that he seemed to be no way an Englishman but by face"; see also "diffusedly," Beaumont and Fletcher, *Nice Valour*, iii. 3. "Go not so diffusedly," the previous stage-direction, describes the person addressed as "rudely and carelessly apparelled."

2–4. *my . . . likeness*] I may be able to carry out the good purpose which made me so to disguise myself, *i.e.* I might be able to attend on my king and master.

8. *stay*] wait. See *Two Gentlemen of Verona*, i. ii. 131: "Dinner is ready, and thy father stays."

8. *jot*] instant.

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Kent. A man, sir.

Lear. What dost thou profess? What would'st thou with us?

Kent. I do profess to be no less than I seem; to serve him truly that will put me in trust; to love him that is honest; to converse with him that is wise, and says little; to fear judgment; to fight when I cannot choose; and to eat no fish.

Lear. What art thou?

Kent. A very honest-hearted fellow, and as poor as the king.

Lear. If thou be as poor for a subject as he is for a king, thou art poor enough. What would'st thou?

Kent. Service.

Lear. Who would'st thou serve?

23. *be*] Q, *be'st* F; *he is*] Q, *he 's* F. 24. *thou art*] Q 2, F; *thar't* Q 1. 27. *Who*] Q, F; *Whom* F 2.

12. *What . . . profess?*] what is your business, what can you do? See *All's Well that Ends Well*, II. i. 105: "In what he did profess, well found."

16. *converse*] (accented on the first syllable) to keep company with, consort with. See *As You Like It*, v. ii. 66: "I have, since I was three years old, conversed with a magician."

17. *fear judgment*], *i.e.* coming before a judge (Capell); or else, the last judgment (Eccles).

18. *when I cannot choose*] when I have no alternative, when I must. See *All's Well that Ends Well*, I. i. 158.

18, 19. *eat no fish*] as Warburton explains it, "I am no papist, no disaffected fellow, but a friend to the Government," quoting Beaumont and Fletcher, *The Woman Hater*, iv. 2:

> "I am glad, gentlemen, you have discovered him; he should not
> Have eaten under my roof for twenty pounds;
> And surely
> I did not like him when he called for fish"

(Julia exclaiming on Lazarillo the "smell-feast," who had been hunting for "the umbrana's head"). Also Marston, *The Dutch Courtezan*: "I trust I am none of the wicked that eat fish on Fridays." Capell explains "I am no weakling." See *2 Henry IV.* IV. iii. 99, where Falstaff speaks of "these demure boys who never come to any proof; for thin drink doth so over-cool their bloods, and making many fish meals."

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Kent. You.

Lear. Dost thou know me, fellow?

Kent. No, sir; but you have that in your countenance which I would fain call master.

Lear. What's that?

Kent. Authority.

Lear. What services canst thou do?

Kent. I can keep honest counsel, ride, run, mar a curious tale in telling it, and deliver a plain message bluntly; that which ordinary men are fit for, I am qualified in, and the best of me is diligence.

Lear. How old art thou?

Kent. Not so young, sir, to love a woman for singing, nor so old to dote on her for anything; I have years on my back forty-eight.

Lear. Follow me; thou shalt serve me: if I like thee no worse after dinner I will not part from thee yet. Dinner, ho! dinner! Where's my knave? my fool? Go you and call my fool hither. [*Exit an Attendant.*

34. *thou*] Q 2, F; omitted Q 1. 41. *sir*] F, omitted Q. 44. *thou*] Q, F 1; *that* F 2. 48. Exit . . .] To an Attendant Capell.

35. *keep honest counsel*] keep a secret of an honourable kind.

36. *curious*] complicated, elaborate, opposed to plain. Schmidt explains "elegant, nice." Compare the sense of curiosity in North's *Plutarch's Lives* (*Tiberius and Caius*), ed. 1597, p. 865: "Tiberius' words . . . being very proper and excellently applied, where Caius' words were full of finenesse and curiosity."

38. *qualified in*] suited for. See *Cymbeline*, I. iv. 65.

47. *knave*] boy, lad, the old sense of the word, as in I. iv. 107, also *Julius Cæsar*, IV. iii. 269: "Gentle knave, good night" (Brutus addresses his page); Lear several times addresses the fool as "my boy"; see lines 142 and 148 of this scene, and as "lad," line 150.

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Enter OSWALD.

You, you, sirrah, where's my daughter?

Osw. So please you,— [*Exit.*

Lear. What says the fellow there? Call the clotpoll back. [*Exit a Knight.*
Where's my fool, ho? I think the world's asleep.

Re-enter Knight.

How now! where's that mongrel?

Knight. He says, my lord, your daughter is not well.

Lear. Why came not the slave back to me when I called him?

Knight. Sir, he answered me in the roundest manner, he would not.

Lear. He would not!

Knight. My lord, I know not what the matter is; but, to my judgment, your highness is not entertained with that ceremonious affection as you were wont; there's a great abatement of kindness appears as well in the general dependants as in the duke himself also and your daughter.

Enter Oswald Capell; Enter Steward (at line 49) F, Q. 49. *You, you*] F, *You* Q. 52. Exit a Knight Dyce; omitted Q, F. 54. Re-enter Knight Dyce; omitted Q, F. 56. *daughter*] Q, *daughters* F. 59, 62. Knight] F, Servant Q. 61. *He*] Q 2, F; *A* Q 1. 65, 66. *of kindness*] F, omitted Q.

52. *clotpoll*] blockhead, clown, literally clod-pate; see *Troilus and Cressida*, II. i. 128. It is found in *Twelfth Night*, III. iv. 208, in the form clodpole; see also Brome, *The Northern Lasse*, I. vi. 19:

"*Ho.* I said that as you bade me forsooth.
Fit. As I bade you, clotpoll?"

59. *roundest*] plainest, clearest, almost rudest; see round, *Hamlet*, III. i. 191: "let her be round with him" —speak out the plain truth to him; also Holinshed's *Chronicle*, ed. 1809, p. 442: "and being rebuked with some disdainful speeches of these Poictevins, he shaped a round answer."

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Lear. Ha! sayest thou so?

Knight. I beseech you, pardon me, my lord, if I be mistaken; for my duty cannot be silent when I think your highness wronged.

Lear. Thou but rememberest me of mine own conception: I have perceived a most faint neglect of late; which I have rather blamed as mine own jealous curiosity than as a very pretence and purpose of unkindness: I will look further into 't. But where 's my fool? I have not seen him this two days.

Knight. Since my young lady's going into France, sir, the fool hath much pined away.

Lear. No more of that; I have noted it well. Go you, and tell my daughter I would speak with her. [*Exit an Attendant.*

Go you, call hither my fool. [*Exit an Attendant.*

70, etc. Knight] F, Servant Q. 72. *wronged*] Q 1, F; *is wronged* Q 2. 77. *purpose*] F, *purport* Q. 78. *my*] F, *this* Q. 82. *well*] F, omitted Q. 84, 85. Exit an Attendant] Dyce; omitted Q, F.

73. *rememberest*] remindest. So *Winter's Tale*, III. ii. 231: "I 'll not remember you of my own lord"; and Ford, *The Lover's Melancholy*, ii. 1: "I will remember you of an old tale that something concerns you." Gifford, *Works*, 1827, i. 38.

74. *most faint*] hardly perceptible, very slight. Schmidt explains "dull, languid, cold," comparing *Midsummer Night's Dream*, I. i. 73. Compare "Feynt, segnis Promptorium Parvulorum," 1440. Furness argues that Lear, at this stage of the play, would not have stood "most cold neglect." This passage in the old play the *History of King Leir* makes for the meaning "languid, cold." Leir, speaking to Cordella of Gonorill, says:

"I sojourned in my eldest daughter's house
Where, for a time, I was intreated well . . .
But every day her kindness did grow *cold*
Which I, with patience put up well enough,
And seemed not to see the things I saw."

Nichol's *Six Old Plays*, 1779, ii. 451.

76. *curiosity*] explained by Steevens as "a punctilious jealousy, resulting from a scrupulous watchfulness of his own dignity." See note to I. i. 6; also I. ii. 4.

76. *very pretence*] true, real plan or design. So I. ii. 25.

80, 81. *Since . . . away*] By this

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Re-enter OSWALD.

O! you sir, you sir, come you hither, sir. Who am I, sir?

Osw. My lady's father.

Lear. "My lady's father"! my lord's knave: you whoreson dog! you slave! you cur!

Osw. I am none of these, my lord; I beseech your pardon.

Lear. Do you bandy looks with me, you rascal?

[*Striking him.*

Osw. I 'll not be strucken, my lord.

Kent. Nor tripped neither, you base foot-ball player.

[*Tripping up his heels.*

Lear. I thank thee, fellow; thou servest me, and I 'll love thee.

Re-enter Oswald Collier; Re-enter Steward Capell, omitted Q, F. 86. *you sir . . . sir*] F, *you sir, come you hither* Q. 91. *these*] F, *this* Q. 91, 92. *your pardon*] F, *you pardon me* Q. 93. Striking him] Rowe; omitted Q, F. 94. *strucken*] F, *struck* Q. 95. Tripping . . .] Rowe; omitted Q, F.

delicate stroke Shakespeare gives us an insight into the characters of Cordelia and of Lear, and also of the Fool, who, by the way, seems to be the most perfect of all the poet's wonderful creations of that kind of personage.

93. *bandy looks*] to impudently exchange glances, to endeavour to outface, outlook, or bear down with looks. To bandy is a term in the game of tennis, meaning to toss or drive the ball from side to side. See Cotgrave, "Tripoter, to bandie, or tosse to and fro as a ball at tennis." Malone quotes "Cole, *Dict.* 1679" (really Elisha Cole's *English-Latin Dictionary*, 1679): "Clava pilam torquere, to bandie a ball; reticulo pellere, to bandie at tennis." Compare the common expression "to bandy words." See II. iv. 178, "to bandy hasty words." Also *Taming of the Shrew*, v. ii. 172: "To bandy word for word, and frown for frown." And Beaumont and Fletcher, *Fair Maid of the Inn*:

"I 'll not bandy words,
But thus dissolve the contract."

94. *strucken*] stricken dumb with wonder; see *Coriolanus*, IV. v. 1; and Drayton, *England's Heroical Epistles*, Edward the Fourth to Jane Shore, line 14.

95. *you . . . foot-ball player*] The game of football was at this time played much by idle boys in the streets, in Cheapside, etc., to the great annoyance of the citizens.

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Kent. Come, sir, arise, away! I'll teach you differences: away, away! If you will measure your lubber's length again, tarry; but away! Go to; have you wisdom? so. [*Pushes Oswald out.*

Lear. Now, my friendly knave, I thank thee: there's earnest of thy service. [*Gives Kent money.*

Enter Fool.

Fool. Let me hire him too: here's my coxcomb. [*Offers Kent his cap.*

Lear. How now, my pretty knave! how dost thou?

Fool. Sirrah, you were best take my coxcomb.

98. *arise, away*] F, omitted Q. 100, 101. *Go to*] F, omitted Q. 101. *have you wisdom? so*] Theobald, *have you wisdom, so* F, *you have wisedome* Q. Pushes . . .] Theobald (substantially), omitted Q, F. 102. *my*] F, omitted Q. 103. Gives . . .] Capell. 104. Offers Kent . . .] Capell (substantially).

98. *I'll . . . differences*] "I'll teach you your position, which you know not, the difference between the king and a base mongrel like yourself."

99, 100. *measure . . . length*] See *Cymbeline*, I. ii. 25: "Till you had measured what a fool you were upon the ground"; also *Midsummer Night's Dream*, III. ii. 429; *Romeo and Juliet*, III. iii. 70.

101. *have you wisdom?*] are you in your senses, that you dare to be so familiar and outspoken in the presence of the king? The Lord Chief Justice similarly, in *2 Henry IV.* v. v. 49, addresses Falstaff in the presence of Henry V.: "Have you your wits? Know you to whom you speak?"

103. *earnest*] earnest-money, a small sum paid to secure a bargain, called also hansel, god's-penny, arles. See *Henry V.* II. ii. 169:

"And from his coffers
Received the golden earnest of his death."

We find in Junius' *The Nomenclator*, Higgins, 1585: "Arha, an earnest-penny, or God's pennie, money which is given to confirm and assure a bargain." See also Greene's *Philomela*, Grosart, *Works*, xi. 183: "And pulling his purse out of his pocket, gave it to him for an earnest-penny for future friendship."

104. *coxcomb*] the cap of the professional fool. We read in Minshew's *Ductor in Linguas*, 1617: "Natural idiots and fools have, and still accustom themselves to wear, cock's feathers, or a hat with the neck and head of a cock on the top, with a bell thereon." See Douce, *Illustrations of Shakespeare*, 1807, for representations, and there is a beautiful one prefixed to Rowland's *Fool upon Fool.*

106. *you were best*] it were, it would be best for you, are forms very common in Shakespeare. We find also the forms "I were best," "thou wert best." See Speed's *Chronicle*, p. 1136: "My counsel is that you were best to yield."

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Kent. Why, fool?

Fool. Why? for taking one's part that's out of favour. Nay, an thou canst not smile as the wind sits, thou'lt catch cold shortly: there, take my coxcomb. Why, this fellow has banished two on's daughters, and did the third a blessing against his will: if thou follow him thou must needs wear my coxcomb. How now, nuncle! Would I had two coxcombs and two daughters!

Lear. Why, my boy?

Fool. If I gave them all my living, I 'd keep my coxcombs myself. There 's mine; beg another of thy daughters.

Lear. Take heed, sirrah; the whip.

Fool. Truth's a dog must to kennel; he must be whipped out when Lady the brach may stand by the fire and stink.

107. Kent. *Why*] Q, Lear. *Why* F; *Why, fool?*] Q, *Why my Boy?* F. 108. *one's*] Q 2, F; *on's* Q 1. 111. *has*] F, *hath* Q; *on's*] Q 1, F; *of his* Q 2. 112. *did*] F, *done* Q. 117. *all my*] F, *any* Q. 118. *coxcombs*] Q 1, F; *coxcombe* Q 2. 121. *Truth's a*] F, *Truth is a* Q; *must to*] F, *that must to* Q. 122. *Lady the brach*] Malone (Steevens, comma after "Lady"), *Lady oth'e brach* Q, *the Lady Brach* F.

107. Kent. *Why, fool*] this speech is in the Folio wrongly given to Lear.

109. *as . . . sits*] as the fortunes of men veer up and down; to sit—of the wind—to be in a certain quarter. So *Much Ado*, II. iii. 103: "Sits the wind in that corner." Compare for the same idea, II. ii. 75:

> "Such smiling rogues as these . . .
> . . . turn their halcyon beaks
> With every gale and vary of their masters."

110. *catch cold*] be turned out.

111. *on's*] of his.

114. *nuncle!*] Nares notes that "the customary appellation of the licensed fool to his superiors was nuncle or uncle." The expressions nuncle and naunt are still in use in Yorkshire for uncle and aunt. See F. A. Robinson's *Whitby Words*, Eng. Dial. Soc., 1871.

117. *living*] property. See *Merchant of Venice*, v. i. 286.

122. *Lady the brach*] In *1 Henry IV.* III. i. 240, Hotspur says: "I had rather hear Lady my brach, howl in Irish." Brach, French brac, or braque, was the name given to a species of small hound which hunted by scent. See *Troilus and Cressida*, II. i. 126, and this play, III. vi. 68; but it was generally in Shakespeare's day used (to quote the *Gentleman's Recreation*) as "a mannerly name for all

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Lear. A pestilent gall to me!
Fool. Sirrah, I 'll teach thee a speech.
Lear. Do.
Fool. Mark it, nuncle:

Have more than thou showest,
Speak less than thou knowest,
Lend less than thou owest,
Ride more than thou goest,
Learn more than thou trowest,
Set less than thou throwest;
Leave thy drink and thy whore,
And keep in-a-door,

124. *gall*] F, *gull* Q. 127. *nuncle*] F, *uncle* Q. 135. *in-a-door*] hyphened by Capell.

hound bitches." That this meaning for it was creeping in as early as Henry the Eighth's reign, appears from a passage in Sir Thomas More's *Comfort against Tribulation*, p. 199, ed. 1573: "I am so cunning, *i.e.* unskilful (ironical), that I cannot tell whether among them (*i.e.* in the phrase of hunting men) a bitch be a bitch, but as I remember she is no bitch, but a brach." I find in Rowland's *Martin Mar-all's Apology*, the term "Friskin Fitzfizler, my lady brach."

124. *A pestilent gall to me!*] The exact significance of these words is not clear. Does Lear connect truth of the last speech with Cordelia, and "Lady the brach" with his more favoured daughters, and are the words another expression of the bubbling-up sorrow for his conduct towards his younger daughter, as if he would say "a plague take me for my folly"? or is the Fool the "pestilent gall" which continues "gleeking and galling" at him? or again, is the expression indicative of Oswald's late impudent demeanour, which is still rankling in his mind?

128. *Have . . . showest*] do not parade thy wealth.

129. *Speak . . . knowest*] be not a babbler, be reticent.

130. *Lend . . . owest*] do not lend all thou possessest. For this, a frequent sense of owe, see *Richard II.* IV. i. 185.

131. *Ride . . . goest*] take the world easy. For go in the sense of walk, see *Sonnet* CXXX. 11.

132. *Learn . . . trowest*] believe not all you hear. For trow in the sense of believe, see *2 Henry VI.* II. iv. 38: "Trowest thou that e'er I 'll look upon the world." Furness, following Capell, explains, "learn more than thou already know." This seems forced. Tovey thinks it may mean "ascertain much, and don't indulge in guessing."

133. *Set . . . throwest*] be cautious in gaming. Do not stake all thou winnest at a throw. See *Richard II.* IV. i. 57: "Who sets me else? by heaven, I 'll throw at all."

135. *in-a-door*] in doors, at home. Compare Dialogue prefixed to Per-

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And thou shalt have more
Than two tens to a score.

Kent. This is nothing, fool.

Fool. Then 'tis like the breath of an unfee'd lawyer; you gave me nothing for 't. Can you make no use of nothing, nuncle?

Lear. Why, no, boy; nothing can be made out of nothing.

Fool. [*To Kent.*] Prithee, tell him, so much the rent of his land comes to: he will not believe a fool.

Lear. A bitter fool!

Fool. Dost thou know the difference, my boy, between a bitter fool and a sweet fool?

Lear. No, lad; teach me.

Fool. That lord that counsell'd thee
To give away thy land,
Come place him here by me,
Do thou for him stand:
The sweet and bitter fool
Will presently appear;
The one in motley here,
The other found out there.

138. Kent] F, Lear Q. 139. *'tis*] F, omitted Q. 141. *nuncle*] F, *uncle* Q. 144. [To Kent] Rowe; omitted Q, F. 148. *Dost thou*] F, *Dost* Q. 149. *sweet fool?*] Q, *sweet one* F. 151–167. *That lord . . . snatching*] Q, omitted F.

civil's *Spanish Dictionary*, 1594, p. 64, "without daring to come near, nor to come forth-a-doores."

138. *This is nothing*] I think it is right to give this line, as the Folio does, to Kent, rather than, with the Quarto, to Lear, for in the first clause of the fool's speech he seems to be clearly addressing Kent.

147. *bitter*] cruelly sarcastic. See *As You Like It*, III. v. 69: "I 'll sauce her with bitter words."

151. *That lord*] Skalliger, a lord in the old play, who gives certain advice to Leir about the division of the kingdom, may have been in Shakespeare's mind here.

157. *motley*] the pied, or parti-

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Lear. Dost thou call me fool, boy?

Fool. All thy other titles thou hast given away; that thou wast born with.

Kent. This is not altogether fool, my lord.

Fool. No, faith, lords and great men will not let me; if I had a monopoly out, they would have part on't: and ladies too, they will not let me have all the fool to myself; they'll be snatching. Nuncle, give me an egg, and I'll give thee two crowns.

Lear. What two crowns shall they be?

Fool. Why, after I have cut the egg i' the middle and eat up the meat, the two crowns of the egg. When thou clovest thy crown i' the middle, and gavest away both parts, thou borest thine ass on thy back o'er the dirt: thou hadst little wit in thy bald crown when thou gavest thy golden one away. If I speak

164. *out*] Q, *on't* Pope. 165. *on't: and . . . too*] Capell, *an't, and ladies too* Q 1 (some copies), *a'nt, and lodes too* Q 1 (some copies), *on't and lodes too* Q 2. 166. *all the fool*] Q 1, *all fool* Q 2. 167. *Nuncle . . . egg*] F, *give me an egg, nuncle* Q. 174. *thine*] F, *thy* Q; *on thy*] Q 2, F; *at'h* Q 1.

coloured, dress of the domestic fool. See *As you Like It*, II. vii. 43, 44. It is very often referred to by the dramatic authors of the time. See Ben Jonson, *Epigram*, liii.:

"For, but thyself, where, out of motley's he
Could save that line to dedicate to thee?"

164. *monopoly out*] *i.e.* one granted. In spite of the Declaratory Act against monopolies, passed at the end of Elizabeth's reign, James I. constantly granted them to his needy courtiers, and there was a great popular outcry in consequence. Steevens quotes various passages from the drama attacking them. See Malone's *Shakespeare*, Boswell, 1821, x. 57.

173, 174. *thou . . . ass*] Æsop's well-known fable of the man, his two sons, and the ass is referred to, a pithy rendering of which was given by Warner in his "Albion's England," which poem, first published in 1586, had appeared in 1602, "revised newly and enlarged by the author."

176–178. *If . . . so*] Perhaps it means: If my words are folly, yet it being your interest to believe them good sense, let the finder out of them for folly be whipped, for he can be no friend of yours.

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like myself in this, let him be whipped that first finds it so.

Fools had ne'er less grace in a year;
For wise men are grown foppish,
And know not how their wits to wear,
Their manners are so apish.

Lear. When were you wont to be so full of songs, sirrah?

Fool. I have used it, nuncle, ever since thou madest thy daughters thy mothers; for when thou gavest them the rod and puttest down thine own breeches,

Then they for sudden joy did weep,
And I for sorrow sung,
That such a king should play bo-peep,
And go the fools among.

179. grace] F, wit Q. 181. And] F, They Q; to] F, do Q. 185. *ever*] Q, *ere* F. 186. *mothers*] F, *mother* Q. 189–192. Then . . . among] put into stanza form by Theobald. 192. fools] Q, Foole, F.

179. Fools . . . year] Johnson explains: "There was never a time when fools were less in favour than now, and the reason is they were never so little wanted, for wise men now supply their place." Malone quotes a parallel from Lyly, *Mother Bombie*, ii. 3: "I think gentlemen had never less wit in a year." See Fairholt, *Works*, ii. 98.

180. foppish] foolish. See note to I. ii. 14.

185. *used it*] made a practice of it, indulged in the habit. See *Hamlet*, III. ii. 50: "That . . . speaks a most pitiful ambition in the fool that uses it"; also Greene, *The Collier of Croydon* (*Dodsley's Old Plays*, Hazlitt, viii. 399):

"They say he is of such religious life
That angels often use to talk with him."

189, 190. Then . . . sung] We find in Heywood's *Rape of Lucrece*, 1608, as Steevens pointed out, that Valerius sings the following verse:

"When Tarquin first in court began,
And was approved king:
Some men for sudden joy 'gan weep,
But I for sorrow sing."

See *Works*, Pearson, v. 179. The first two lines are evidently, by the way, a parody of the first two of the ballad of Sir Lancelot du Lake:

"When Arthur first in court began,
And was approved king."

This couplet, slightly altered, is repeated by Sir John Falstaff, *2 Henry IV.* II. iv. 35, 36. See the ballad in Child's *English and Scottish Ballads*, i. 55. Percy had printed it in his *Reliques*.

191. That such . . . bo-peep] play silly pranks with, referring to the well-

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Prithee, nuncle, keep a schoolmaster that can teach thy fool to lie: I would fain learn to lie.

Lear. An you lie, sirrah, we 'll have you whipped.

Fool. I marvel what kin thou and thy daughters are: they 'll have me whipped for speaking true, thou 'lt have me whipped for lying; and sometimes I am whipped for holding my peace. I had rather be any kind o' thing than a fool; and yet I would not be thee, nuncle; thou hast pared thy wit o' both sides, and left nothing i' the middle: here comes one o' the parings.

Enter GONERIL.

Lear. How now, daughter! what makes that frontlet on? Methinks you are too much of late i' the frown.

Fool. Thou wast a pretty fellow when thou hadst no need to care for her frowning; now thou art an O without a figure. I am better than thou

194, 195. *learn to lie*] *learne lye* Q 1 (some copies). 196. *An* (*and*) Q 1, F; *If* Q 2; *sirrah*] F, omitted Q. 200. *sometimes*] F, *sometime* Q. 201. *o' thing*] F, *of thing* Q. 203. *o' both*] F, *a both* Q. 207. *Methinks*] Q, omitted F; *of late*] F, *alate* Q. 210. *frowning*] F, *frowne* Q; *now thou*] Q 1 (some copies) F, *thou thou* Q 1 (some copies), Q 2.

known nursery game; see *Faire les deux yeux*, to play at bo-peep with, Cotgrave's *French Dictionary*. It is used in a similar metaphorical sense in the tragedy of Sir John Barnavelt, iii. 1; Bullen, *Old Plays*, ii. 348: "This blinded state that plays at boa-peep with us."

206, 207. *what . . . on*] referring to the frowning visage of Goneril. The frontlet was a band worn on the forehead by women for ornament, and sometimes at night to remove wrinkles. In Lyly, *Midas*, i. 2, in a long list of lady's belongings, we read of "hoods, frontlets, wires, caules, curling-irons." Malone quoted *Euphues and his England*, by the same author: "The next day I, coming to the gallery where she was solitaryly walking, with her frowning-cloth, as sick lately of the sullens," Arber, p. 285.

211. *an O . . . figure*] a mere cypher.

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art now; I am a fool, thou art nothing. [*To Goneril.*] Yes, forsooth, I will hold my tongue; so your face bids me, though you say nothing.

Mum, mum:
He that keeps nor crust nor crum,
Weary of all, shall want some.
That 's a shealed peascod. [*Pointing to Lear.*

Gon. Not only, sir, this your all-licens'd fool,
But other of your insolent retinue
Do hourly carp and quarrel, breaking forth
In rank and not-to-be-endured riots. Sir,
I had thought, by making this well known unto you,
To have found a safe redress; but now grow fearful,
By what yourself too late have spoke and done,
That you protect this course, and put it on

212, 213. [To Goneril] Pope; omitted Q, F. 217. *nor crust*] F, *neither crust* Q. 219. Pointing to Lear] Johnson, Spoken of Lear Warburton, To Kent showing Lear Capell. 221. *other*] Q, F; *others* Johnson. 227. *put it on*] F, *put on* Q.

218. *Weary of all*] sick, dissatisfied with everything, caring for nothing.

219. *a shealed peascod*] a pod with its peas taken out. To "sheal" or "shill" peas is still provincially used for to take peas out of the pod. See in Cotgrave's *French Dictionary*, "Goussepiller, to unshale, or take pulse out of the swad's; Gousse is defined, 'the huske, swad, cod, hull of beanes, peas, etc.'" See also Cavendish's *First Voyage*, 1587: "The tops of the trees grow full of cods, out of which the cotton groweth, and in the cotton is a seed of the bigness of a pea, and in every cod there are seven or eight of these seeds." Payne, *Voyages of Elizabethan Seamen*, 1880, p. 278.

222. *carp*] may be, as Schmidt explains it, to find fault with; but it may also mean to prate, to talk noisily. Compare "carping fools," *1 Henry IV.* III. ii. 63 (reading of Q 2).

223. *rank*] gross, excessive. See *Hamlet*, I. ii. 136.

224. *unto*] Perhaps "to" should here stand.

225. *a safe redress*] safe, sure, certain. See *Cymbeline*, IV. ii. 131: "in all safe reason He must have some attendants." Still in occasional use.

227. *put it on*] instigate it, encourage it. See *Coriolanus*, II. iii. 260; *Hamlet*, V. ii. 394.

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By your allowance; which if you should, the fault
Would not 'scape censure, nor the redresses sleep,
Which, in the tender of a wholesome weal,
Might in their working do you that offence,
Which else were shame, that then necessity
Will call discreet proceeding.

Fool. For you know, nuncle,
The hedge-sparrow fed the cuckoo so long,
That it had it head bit off by it young.
So out went the candle, and we were left darkling.

Lear. Are you our daughter?

229. *redresses*] F, *redresse* Q. 232. *Which*] F, *that* Q. 233. *Will*] F, *must* Q; *proceeding*] F, *proceedings* Q. 234. *know*] F, *trow* Q. 236. *it had it head*] Q, *its had it head* F, *it had its head* F 2; *by it*] F, F 2, *beit* Q, *by it's* F 3.

228. *allowance*] approbation. So *Othello*, I. i. 128: "If this be known to you and your allowance." See "allow" in this play, II. iv. 189; also see Huloet's *Dictionary*, 1572, "Allowance, acception or estimation"; also Beaumont and Fletcher, *Love's Cure of the Martial Maid*, iv. 1: "one that is, By your allowance, and his choice, your servant."

228–233.] Goneril's speech is a little confused. This is the sense: I will check you if you countenance the riots of your retainers, and this severity, due to my anxious desire to have a court free from corruption, may chance offend you. To do this I grant would be under ordinary circumstances reprehensible on my part, and I would be justly censured for so doing; but as it is, considering the purity of my motives, everyone will justify me and will applaud my firmness in not yielding to you.

230. *Which*] *i.e.* which remedial proceeding.

230. *the tender*] the strong desire for. Shakespeare frequently has the verb to tender in the sense of to have a strong regard or respect for. See *Two Gentlemen of Verona*, IV. iv. 145; and there is an instance of the substantive in *1 Henry IV.* v. iv. 49:

"Thou . . . show'd thou makest
some tender of my life,
In this fair rescue thou hast
brought to me."

235, 236. *The hedge-sparrow . . . young*] This couplet may have been proverbial. "Exactly," says the fool; poor Lear, being now an encumbrance, must suffer from the cruel rapacity of those who, by his kindness, were made so portly.

236. *it*] its. So often, as in *2 Henry IV.* I. ii. 131: "It hath it original from much grief." And see also Cotgrave's *French Dictionary*: "Marisque, a great unsavoury fig, which, ripening, opens on the sides, and discovers it seeds."

237. *out . . . darkling*] It is rather remarkable, as Knight points out, that in the part of Spenser's *Faerie Queene* which contains the story of King Leyr (Book II. Canto x. 240–293) there is, in much the same connection, a not dissimilar thought:

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Gon. Come, sir,
I would you would make use of that good wisdom,
Whereof I know you are fraught; and put away
These dispositions which of late transport you
From what you rightly are.

Fool. May not an ass know when a cart draws the horse? Whoop, Jug! I love thee.

Lear. Doth any here know me? This is not Lear:
Does Lear walk thus? speak thus? Where are his eyes?
Either his notion weakens, or 's discernings
Are lethargied. Ha! waking? 'tis not so.
Who is it that can tell me who I am?

Fool. Lear's shadow.

239. *Come, sir*] Q, omitted F. 240. *that*] Q, *your* F. 242. *which*] F, *that* Q; *transport*] F, *transforme* Q. 246, 247. *Doth*] Q, *Do's* F; *This*] F, *Why this* Q. 248. *weakens*] F, *weakness* Q; *or 's discernings*] S. Walker conject., *or his discernings* Q, *his discernings* F. 249. *lethargied*] F, *lethergie* Q 1, *lethergy*, Q 2; *Ha! waking?*] F, *sleeping or waking; ha! sure* Q. 251. Fool. *Lear's shadow*] F, *Lears shadow* Q (giving words to Lear).

"But true it is, that when the oyle is spent,
The light goes out, and weeke (wick) is thrown away;
So when he had resigned his regiment
His daughter gan despise his drouping day,
And wearie wax of his continual stay,
Tho to his daughter Rigan he repayred."

241. *fraught*] stored, equipped with. Compare the similar use of "stuffed" in *Much Ado*, I. i. 56: "stuffed with all honourable virtues"; also *Romeo and Juliet*, III. v. 183.

245. *Whoop . . . thee*] Steevens "was informed that this was a quotation from an old song." If so, the fool may have introduced it to cloak his keen words. Jug is the nickname of Joan. See the *Birth of Merlin*, II. i. Her name is Joan . . . come forward Jug. It was sometimes used as a term of endearment, and also, much oftener, as a wanton. Many rather fantastical explanations have been proposed in a note to Furness' Variorum edition.

248. *notion*] intellectual power. So *Macbeth*, III. i. 83; also Milton, *Paradise Lost*, vii. 176–179:

"the acts of God . . .
Cannot without process of speech be told,
So told as earthly notion can receive."

251. *Lear's shadow*] See the *History of King Leir*, Nichols, *Six Old Plays*, ii. 414. Leir says:

"Cease, good Perillus, for to call me lord,
And think me but the shadow of myself."

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Lear. I would learn that; for by the marks of sovereignty, knowledge, and reason, I should be false persuaded I had daughters.

Fool. Which they will make an obedient father.

Lear. Your name, fair gentlewoman?

Gon. This admiration, sir, is much o' the savour
Of other your new pranks. I do beseech you
To understand my purposes aright:
As you are old and reverend, should be wise.
Here do you keep a hundred knights and squires;
Men so disorder'd, so debosh'd, and bold,
That this our court, infected with their manners,
Shows like a riotous inn: epicurism and lust
Makes it more like a tavern or a brothel
Than a graced palace. The shame itself doth speak
For instant remedy; be then desired

252–255. *I would . . . father*] Q, omitted F. 257. *This admiration, sir*] F, *Come, sir, this admiration* Q; *savour*] Q, F; *favour* Q 3, followed by Capell. 259. *To*] F, omitted Q. 260. *As you . . . should*] Q 1, F; *As you . . . you should* Q 2. 261. *a*] F, *one* Q. 262. *debosh'd*] F, *deboyst* Q, *debauch'd* Pope. 265. *Makes it more*] F, *make more* Q, *make it more* Rowe; *a brothel*] F, *Brothel*, Q. 266. *graced*] *grac'd* F, *great* Q. 267. *then*] F, *thou* Q.

254. *false persuaded*] false, falsely. Perhaps we should hyphen. Compare false-derived, *2 Henry IV.* IV. i. 190: "every slight and false-derived cause," hyphened in the old editions.

257. *admiration*] (affected) surprise.

257. *o' the savour*] of the nature. Compare "to smell of calumny," *Measure for Measure*, II. iv. 159; also, "savours of tyranny," *Winter's Tale*, II. iii. 119.

258. *other your*] other of your. See *2 Henry IV.* IV. iv. 53: "other his continual followers."

262. *debosh'd*] a variant of debauched. See "Desbauché, deboshed, lewd, incontinent," Cotgrave's *French Dictionary*; see also Beaumont and Fletcher, *The Knight of Malta*, ii. 5: "That most deboshed knight."

264. *Shows*] looks, appears. So *Coriolanus*, IV. v. 68: "thou show'st a noble vessel."

264. *epicurism*] gluttony. See Middleton's *The Tryumphs of Honour and Industry*, 1617; Bullen, *Works*, vii. 305: "I commend my lord, and his right honourable guests, to the solemn pleasure of the feast, from whence, I presume, all epicurism is banished." Compare also "the English epicures," *Macbeth*, v. iii. 8.

266. *graced*] honourable, the abode of stately decorum graced with the presence of a sovereign (Warburton).

267. *desired*] order'd; as in

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By her, that else will take the thing she begs,
A little to disquantity your train;
And the remainder, that shall still depend,
To be such men as may besort your age,
Which know themselves and you.

Lear. Darkness and devils!
Saddle my horses; call my train together.
Degenerate bastard! I 'll not trouble thee:
Yet have I left a daughter.

Gon. You strike my people, and your disorder'd rabble
Make servants of their betters.

Enter ALBANY.

Lear. Woe, that too late repents; O! sir, are you come?
Is it your will? Speak, sir. Prepare my horses.
Ingratitude, thou marble-hearted fiend,
More hideous, when thou show'st thee in a child,
Than the sea-monster.

270. *remainder*] Q, *remainders* F. 272. *Which*] F, *That* Q 1, *And* Q 2. 277. Enter Albany] F, Enter Duke Q. 278. *Woe . . . repents*] F, *We that too late repent's* Q 1, *We that too late repent's us* Q 2; *O, sir . . . come?*] Q, omitted F. 279. *will? . . . Prepare my horses*] F (comma after will), *will that we prepare any horses* Q.

Cymbeline, I. vi. 54: "Desire my man's abode where I did leave him."

269. *disquantity*] cut down, diminish. Compare disproperty, *Coriolanus*, II. i. 264.

270. *depend*] remain in the position of dependants.

271. *besort*] fit, suit. See *Othello*, I. iii. 239.

280. *marble-hearted*] Compare marble-breasted in *Twelfth Night*, v. i. 127, which is also found in T. Heywood, *Dialogues* (Pelopæa and Alope). See Pearson, *Works*, vi. 300:

"There 's none so marble-breasted
but doth melt
To hear of your disaster."

282. *the sea-monster*] What sea-monster was Shakespeare thinking of? The hippopotamus, which Sandys in his travels had given a very bad character to, is suggested; also the whale; but I think that it is not likely Shakespeare had here any special kind of monster in his thoughts, but was thinking of those monsters of classical mythology slain by Hercules and by Perseus in defence of beauty — these stories were then very popular. See his reference to the Hercules and Hesione story, in the *Merchant of Venice*, III. ii. 57:

"The virgin tribute paid by howling
Troy
To the sea-monster."

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Alb. Pray, sir, be patient.

Lear. [*To Goneril.*] Detested kite! thou liest:
My train are men of choice and rarest parts,
That all particulars of duty know,
And in the most exact regard support
The worships of their name. O most small fault,
How ugly didst thou in Cordelia show!
Which, like an engine, wrench'd my frame of nature
From the fix'd place, drew from my heart all love,
And added to the gall. O Lear, Lear, Lear!
Beat at this gate, that let thy folly in,
[*Striking his head.*
And thy dear judgment out! Go, go, my people.

Alb. My lord, I am guiltless, as I am ignorant
Of what hath moved you.

Lear. It may be so, my lord.

282, 283. Alb. *Pray, sir, be patient.* Lear] F, omitted Q. 283. [To Goneril] Rowe; omitted Q, F. 283, 284. *liest: My train are*] F, *list my train, and* Q 1, *lessen my traine and* Q 2. 289. *Which*] F, *That* Q. 291. *O Lear . . . Lear*] F, *O Lear, Lear* Q. 292. Striking . . . head] Pope; omitted Q, F. 294. Alb.] F, Duke Q, and through the scene. 295. *Of . . . you*] F, omitted Q.

Compare also Lear's saying of Goneril, II. iv. 132, 133:

"she hath tied
Sharp-tooth'd unkindness, like a vulture, here."

That of Prometheus being in his mind.

283. *kite*] a term of strong opprobrium, when by Shakespeare applied to women. See *Henry V.* II. i. 80; *Antony and Cleopatra*, III. xiii. 89. Turberville in his *Book of Faulconrie*, 1575, describes kites as "base, bastardly, refuse, hawks." See also Greene's *Pandosto*, Hazlitt, p. 81. Dorastus began to rail at Fawnia in these terms: "Thou disdainful vassal, thou currish kite."

284. *choice*] choicest.

285. *particulars*] minute details. Compare "let me answer to the particular of the inter'gatories," *All's Well*, IV. iii. 207.

286, 287. *And . . . name*] And are most particular in keeping up to the very letter the honourable reputation they have earned.

286. *in . . . regard*] the smallest points in particular. See *Hamlet*, II. ii. 79.

287. *worships*] honours.

289. *engine*] an instrument of torture, the rack. Steevens quotes Beaumont and Fletcher, *The Night Walker*, iv. 1:

"Shall murderers be there, for ever dying,
Their souls shot through with adders, torn on engines."

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Hear, Nature, hear! dear goddess, hear!
Suspend thy purpose, if thou didst intend
To make this creature fruitful!
Into her womb convey sterility!
Dry up in her the organs of increase,
And from her derogate body never spring
A babe to honour her! If she must teem,
Create her child of spleen, that it may live
And be a thwart disnatured torment to her!
Let it stamp wrinkles in her brow of youth,
With cadent tears fret channels in her cheeks,
Turn all her mother's pains and benefits
To laughter and contempt, that she may feel
How sharper than a serpent's tooth it is
To have a thankless child! Away, away! [*Exit.*

Alb. Now, gods that we adore, whereof comes this?

Gon. Never afflict yourself to know the cause;

296. *Hear, Nature, hear*] F, *Hark, Nature* Q; *dear . . . hear*] F, *hear, dear goddess*] Q. 304. *thwart*] F, *thourt* Q; *disnatur'd*] F, *disuetur'd* Q. 306. *cadent*] F, *accent* Q. 308. *that she may feel*] F, Q 2 (repeated Q 1). 310. *Away, away!*] F, *Goe, goe, my people* Q. Exit] F, omitted Q. 312. *the cause*] Q, *more of it* F.

301. *derogate*] debased, degraded. See *Cymbeline*, II. i. 48; also Fabyan's *Chronicle*, Ellis, 1811, p. 719: "The English service and the Communion Book was derogated and disannulled."

304. *thwart*] cross, cross-grained, like the Scottish word thrawing. Henderson quotes Whetstone, *Promos and Cassandra*, 1578—one of Shakespeare's originals: "Sith fortune thwart doth crosse my joyes with care." See also R. Sherwood, *English-French Dictionary*, prefixed to Cotgrave's *French Dictionary*, 1632, "Thwart, pervers, rebours, travers." In Gavin Douglas' translation of *Virgil* the word is used in the form thrawart: "Thrawart pepul" (people) feroces populi, "thrawart fates," contraria fata.

304. *disnatur'd*] without natural affection. Steevens quotes Daniel, *Hymen's Triumph*, ii. 4:

"I am not so disnatured a man,
Nor so ill-born, to disesteem her love."

See also Florio's *Montaigne*, ed. 1632, p. 503: "In the Turkish Empire there are many who never speak to anybody, who think to honour their nature by disnaturing themselves."

306. *cadent*] I cannot find any other example of this word so beautifully used here.

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But let his disposition have that scope
That dotage gives it.

Re-enter LEAR.

Lear. What! fifty of my followers at a clap;
Within a fortnight!

Alb. What 's the matter, sir?

Lear. I 'll tell thee. [*To Goneril.*] Life and death! I am asham'd
That thou hast power to shake my manhood thus,
That these hot tears, which break from me perforce,
Should make thee worth them. Blasts and fogs upon thee!
The untented woundings of a father's curse

314. *That*] Q, *As* F. Re-enter Lear] Steevens, Enter Lear F, omitted Q. 316. *What's*] F, *What is* Q. 317. [To Goneril] Theobald, omitted Q. 319. *which*] F, *that* Q. 320. *thee worth them. Blasts*] F, *the worst blasts* Q. 320, 321. *upon . . . untented*] F, *upon the untender* Q 1 (some copies), *upon the untented* Q 1 (some copies), Q 2.

313. *disposition*] humour.

315. *at a clap*] Though this is the only instance in Shakespeare of this expression, it is extremely common in the writers of the time. It occurs very often in North's *Plutarch's Lives*; and in Harsnet's *Declaration* more than once. See p. 52, ed. 16: "Sara Williams was furnished with all the devils in hell, at a clap." See also J. Heywood, *The Four P. P.* (*Dodsley's Old Plays*, Hazlitt, i. 370):

"Suddenly as it had thundered,
Even at a clap."

321. *untented*] I think the explanation given by Nares is right, "unappeased, not put into a way of cure as a wound is, when a surgeon has put a tent into it." See Nares' *Glossary*. A tent is a roll of lint, used for cleaning out a fresh wound. *Troilus and Cressida*, II. ii. 16: "The tent that searcheth to the bottom of the worst"; and again in the same play, V. i. 11, quibblingly; see also the verb to tent, *Coriolanus*, I. ix. 31. Theobald explains thus: "A wounding of such a sharp inveterate nature, that nothing shall be able to tent it or reach the bottom, and help to cure it." Steevens similarly explains: "Such wounds as will not admit of having a tent put into them" (*i.e.* which are too deep to be probed or searched with safety); and so most modern editors (compare *Cymbeline*, III. iv. 117, 118). In support of the first (Nares') explanation; it may be advanced that, according to the ideas of all the medical writers of that age, the treatment of a green wound was to tent it or search it immediately; this was considered to

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Pierce every sense about thee! Old fond eyes,
Beweep this cause again, I 'll pluck ye out,
And cast you, with the waters that you lose,
To temper clay. Yea, is it come to this?
Let it be so: I have another daughter,
Who, I am sure, is kind and comfortable:
When she shall hear this of thee, with her nails
She 'll flay thy wolvish visage. Thou shalt find
That I 'll resume the shape which thou dost think
I have cast off for ever; thou shalt, I warrant thee.
[*Exeunt Lear, Kent, and Attendants.*

Gon. Do you mark that, my lord?

Alb. I cannot be so partial, Goneril,
To the great love I bear you,—

Gon. Pray you, content. What, Oswald, ho!

322. *Pierce*] F, Q 1; *Peruse* Q 1 (some copies) Q 2; *Old*] F, *the old* Q. 323. *this cause*] Q, F 1; *thee once* F 2; *ye*] F, *you* Q. 324. *cast you*] F, *you cast* Q; *lose*] F 3, *loose* F, and so Staunton, *make* Q. 325. *Yea . . . this?*] Q, *Ha* F. 326. *Let it be so*] F, omitted Q; *I have another*] F, *yet have I left a* Q, *yet I have left* Steevens, 1778, 1785. 327. *Who*] F, *Whom* Q. 331. *thou . . . thee*] Q, omitted F. Exeunt Lear . . .] Capell substantially; Exit Q 2, F; omitted Q 1. 332. *my lord?*] Q, omitted F. 335, 336. *Pray . . . more*] F, *Come sir, no more, you more* Q.

be almost essential. See Clowes, *Treatise on Gunshot Wounds*, 1596 (*passim*). Compare also Bacon's *Essay on Expense*: "for wounds cannot be cured without searching," *i.e.* tenting. See also Dekker, *Wonder of a Kingdom*, Pearson, 1873, iv. 225:

"*Tib.* 'Tis a green wound indeed.
Alp. Tent it, tent it, and keep it from ranckling."

And a little poem attributed to Beaumont, styled "a Sonnet":

"Like a call without 'anon, sir,'
Or a question and no answer;
Like a ship was never rigg'd,
Or a mine was never digg'd;
Like a wound without a tent,
Or civet-box without a scent, . . .
Just such as those may she be said
That lives, ne'er loves, but dies a maid."

322. *fond*] foolish.

323. *Beweep*] weep for, deplore, as in *Sonnets* xxix. 2.

324. *that you lose*] Staunton retains "loose" of the Folio, and explains "discharge" in the sense of the archery verb loose, to shoot an arrow, and the substantive "loose," discharge of an arrow. See *Henry VIII.* v. iv. 59. This is too fanciful. Jennyns follows "make" of the Quarto.

327. *comfortable*] comforting, ready to give comfort. See *All's Well*, i. i. 86: "Be comfortable to my mother."

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[*To the Fool.*] You, sir, more knave than fool, after your master.

Fool. Nuncle Lear, nuncle Lear! tarry, and take the fool with thee.

A fox, when one has caught her,
And such a daughter,
Should sure to the slaughter,
If my cap would buy a halter;
So the fool follows after. [*Exit.*

Gon. This man hath had good counsel. A hundred knights!
'Tis politic and safe to let him keep
At point a hundred knights; yes, that on every dream,
Each buzz, each fancy, each complaint, dislike,
He may enguard his dotage with their powers,
And hold our lives in mercy. Oswald, I say!

Alb. Well, you may fear too far.

337. *and take*] Q, *take* F. 338, 339. *with thee. A fox*] F, *with a fox* Q. 343. Exit] F, omitted Q. 344–355 *This man . . . unfitness*] F, omitted Q.

339–343. *A fox . . . after*] It seems that halter and after were pronounced in Shakespeare's day, hauter and auter. See Ellis, *English Pronunciation*, vol. ii. pp. 193–201.

346. *At point*] in armed readiness, fully equipped or accoutred. So *Hamlet*, I. ii. 200: "Armed at point exactly, cap-a-pe." So Quarto 2 ("at all points," Folio). See also "at a point," *Macbeth*, IV. iii. 135. Dyce quotes Horman's *Vulgaria*, ed. 1530: "to be at point, to be at a stay or stop, *i.e.* settled, determined, nothing farther being to be said or done."

347. *buzz*] idle, vague rumour. Compare *Hamlet*, IV. v. 90: "buzzers to infect his ear"; also Chapman, *The Widow's Tears*, ii. 1, Shepherd, *Works*, 1874, p. 315 (*a*): "Think 'twas but a buzz devised by him to set your brains a-work."

348. *enguard*] protect, surround as with a guard. Compare "ensteep," *Othello*, II. i. 70; "endart," *Romeo and Juliet*, I. iii. 98; "entame," *As you Like it*, III. v. 48; "englut," *Othello*, I. iii. 57; "engirt," *2 Henry VI.* v. i. 99.

349. *in mercy*] "In miserecordiâ" is the legal phrase. See *Merchant of Venice*, IV. i. 355.

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Gon. Safer than trust too far.
Let me still take away the harms I fear,
Not fear still to be taken: I know his heart.
What he hath utter'd I have writ my sister;
If she sustain him and his hundred knights,
When I have show'd the unfitness,—

Re-enter OSWALD.

How now, Oswald!
What, have you writ that letter to my sister?

Osw. Ay, madam.

Gon. Take you some company, and away to horse:
Inform her full of my particular fear;
And thereto add such reasons of your own
As may compact it more. Get you gone,
And hasten your return. [*Exit Oswald.*
No, no, my lord,
This milky gentleness and course of yours

355. Re-enter Oswald] Collier, Enter Steward F, omitted Q; *How now, Oswald!*] F; Gon. *What Oswald, ho Oswald. Here Madam* Q. 356. *What,*] *What* F, Gon. *What* Q; *that*] F, *this* Q. 357. *Ay*] (*I*) F, *Yes* Q. 359. *fear*] F, *fears* Q. 362. *And . . . lord*] F, *And after your returne now my Lord,* Q 1 (some copies), Q 2; *and hasten your returne now my Lord* Q 1 (some copies). Exit Oswald] Rowe, (Exit Steward), omitted Q, F. 363. *milky*] Q, F; *mildie* Q 1 (some copies).

351, 352. *Let me . . . taken*] Let my course always be to sweep from my path what is dangerous, and not live in constant terror of it; something like the words attributed to Henry IV.: "Have I no friend will rid me of this living fear?" See *Richard II.* v. iv. 2.

359. *particular*] personal, individual, private. Delius and Moberly explain "the particulars of my fear." The whole sentence may be explained "inform him fully of the reality of the danger I have referred to, and give further arguments of your own, to show that my fears are not groundless."

361. *compact*] confirm, clench, give weight or consistency to. See Cotgrave's *French Dictionary*: "Affermir, to strengthen, fortifie, confirm, assure, compact."

363. *This . . . yours*] The pusillanimous, or dastardly, weakness of this course of yours; an hendiadys. Tovey compares *King John*, v. ii. 133:

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Though I condemn it not, yet, under pardon,
You are much more attask'd for want of wisdom
Than praised for harmful mildness.

Alb. How far your eyes may pierce I cannot tell:
Striving to better, oft we mar what 's well.

Gon. Nay, then—

Alb. Well, well; the event. [*Exeunt.*

SCENE V.—*Court before the Same.*

Enter LEAR, KENT, *and Fool.*

Lear. Go you before to Gloucester with these letters. Acquaint my daughter no further with any thing you know than comes from her demand

364. *condemn it not*] Pope, *condemn not* F, *dislike not* Q. 365. *You are*] F 2, *Y'are* Q, *Your are* F; *attask'd for*] Q 1 (some copies), *alapt* Q 1 (some copies), Q 2, *at task for* F 1. 366. *praised*] F, *praise* Q. 368. *better, oft*] F, *better ought* Q. 370. Exeunt] Q 1, F; Exit Q 2.

Scene v.

Court . . . Same] Capell. Enter Lear . . . Fool] Q 2; Enter Lear, Kent, Gentleman, and Fool F; Enter Lear Q 1.

"This unhair'd sauciness and boyish troops,
The king doth smile at."

363. *milky*] weak, faint, pusillanimous. See *Timon of Athens*, III. i. 57: "such a faint and milky heart"; also "milk-liver'd man," this play, IV. ii. 50; also see *Merchant of Venice*, III. ii. 86, and *Macbeth*, I. v. 18.

364. *Though . . . not*] I have, following Pope, inserted "it" here, as it improves, I think, both the sense and the metre.

365. *attask'd*] taken to task, blamed. I know no other instance of this word, but it seems of Shakespeare's mint. Furness follows Capell, who adopted "at task for" of the Folio, which Johnson writes "To be at task is to be liable to correction and reprehension."

368. *Striving . . . well*] possibly proverbial.

370. *the event*] the issue. See *Henry VIII.* I. ii. 36: "Daring the event to the teeth." The weak Albany wards off his wife's coming attack on his wise saw, by promptly yielding, "Well, we 'll see, time will tell."

Scene v.

1. *Gloucester*] *i.e.* the town of that name, near which the residence of the Duke was.

1. *these letters*] this letter. See line 356 of this scene; also *Merchant of Venice*, IV. i. 110.

3, 4. *than . . . letter*] than the perusal of the letter suggests to her to ask you.

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out of the letter. If your diligence be not speedy I shall be there afore you.

Kent. I will not sleep, my lord, till I have delivered your letter. [*Exit.*

Fool. If a man's brain were in 's heels, were 't not in danger of kibes?

Lear. Ay, boy.

Fool. Then, I prithee, be merry; thy wit shall ne'er go slip-shod.

Lear. Ha, ha, ha!

Fool. Shalt see thy other daughter will use thee kindly; for though she 's as like this as a crab 's like an apple, yet I can tell what I can tell.

5. *afore*] F, *before* Q. 8. *brain*] Pope, *brains* Q, F; *were*] Q 2, F, *where* Q 1; *in 's*] F, *in his* Q. 11. *ne'er*] Q, *not* F. 16. *can tell what*] F, *con, what* Q.

8. *If . . . heels*] I follow Pope here, reading "brain." S. Walker, *Crit. Exam.* I. ii. 56, writes, "Brain surely"; and adds, "Shakespeare uses both 'brains' and 'brain' indiscriminately." Furness takes the word here to be used as a singular, citing *All's Well*, III. ii. 16: "the brains of my Cupid's knocked out"; also *Hamlet*, III. i. 182, "which last," he truly says, "is a bad instance," and perhaps, indeed, in *All's Well* it would be best to follow Pope's change to brain.

9. *kibes*] kibe, I think, here and elsewhere in Shakespeare has the meaning of a chap on the heel, a painful crack in the skin. See *Tempest*, II. i. 276; *Merry Wives*, I. iii. 35; *Hamlet*, V. i. 153: "Kib'd heels are chapp'd heels." The word kibe, however, was also often used for a chilblain, which may have been its original meaning. It seems to have been used in both senses. For the sense chaps, a chapp'd heel, see Beaumont and Fletcher's *Love's Cure, or the Martial Maid*, II. i. 120; "scabs, chilblains, and kib'd heels"; see also N. Breton, *Pasquil's Procession*, 1600, Grosart, p. 160: "From the blains, and kibes upon my heels." "Kibby heels" to-day in Cornwall are chapped heels. See Miss M. A. Courtney, *West Cornwall Glossary* (Eng. Dial. Soc., 1880); also see Hallwell's *Dictionary of Archaic and Provincial Words*, 1878: "Kibby, sore, chapped. Devon."

11, 12. *thy wit . . . slip-shod*] *i.e.* there is no fear of kibes in thy brains —Lear's heels, thinks the Fool, in going on this fool's errand to Regan, are brainless heels.

12. *slip-shod*] slippered, in slip-shoes, as slippers were then sometimes called. See *Arden of Feversham*, V. i. 406: "For in his slip-shoe did I find some rushes." Compare Ben Jonson's *Alchemist*, I. i. 46: "Your feet in mouldy slippers, for your kibes."

15. *kindly*] a play on the two senses of the word, the usual one, and that of "after her kind," according to her

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Lear. What canst tell, boy?

Fool. She will taste as like this as a crab does to a crab. Thou canst tell why one's nose stands i' the middle on 's face?

Lear. No.

Fool. Why, to keep one's eyes of either side's nose, that what a man cannot smell out, he may spy into.

Lear. I did her wrong,—

Fool. Canst tell how an oyster makes his shell?

Lear. No.

Fool. Nor I neither; but I can tell why a snail has a house.

Lear. Why?

Fool. Why, to put 's head in; not to give it away to his daughters, and leave his horns without a case.

Lear. I will forget my nature. So kind a father! Be my horses ready?

Fool. Thy asses are gone about 'em. The reason why the seven stars are no more than seven is a pretty reason.

17. *What canst*] F (*can't*), *Why . . . thou* Q; *boy*] F, *my boy* Q. 18. *as . . . as*] F, *like this, as* Q; *does*] F, *doth* Q. 19. *Thou canst*] F, *Thou canst not* Q; *stands*] Q 2, F; *stande* Q 1. 20. *on 's*] F, *of his* Q. 22. *one's eyes*] (*ones*) F, *his eyes* Q; *of*] F, *on* Q. 23. *he*] Q 2, F; *a* Q 1. 31. *to his*] Q 1, F; *unto his* Q 2; *daughters*] F, *daughter*, Q. 36. *more*] Q, *mo* F.

nature, as it is used in *Antony and Cleopatra*, v. ii. 264: "Look you, that the worm will do his kind."

15, 16. *as a crab's like an apple*] This may have been an old saying, meaning, as an apple is like an apple. The word crab, in *Love's Labour's Lost*, v. ii. 935, may possibly mean the fruit of the wild apple, *Pyrus malus*, not that of the common crab. See *Twelfth Night*, v. i. 230.

20. *on 's*] of his.

22. *of either side's nose*] on either side of his nose. For "of" in the sense of "on," see *Taming of the Shrew*, IV. i. 71:

"*Gru.* My master riding behind my mistress.

Curt. Both of one horse?"

36. *the seven stars*] the Pleiades. So *1 Henry IV.* I. ii. 16: "the moon and the seven stars." See also

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Lear. Because they are not eight?

Fool. Yes, indeed: thou would'st make a good fool.

Lear. To take 't again perforce! Monster ingratitude!

Fool. If thou wert my fool, nuncle, I 'd have thee beaten for being old before thy time.

Lear. How 's that?

Fool. Thou should'st not have been old till thou hadst been wise.

Lear. O! let me not be mad, not mad, sweet heaven; Keep me in temper; I would not be mad!

Enter Gentleman.

How now! Are the horses ready?

Gent. Ready, my lord.

Lear. Come, boy.

Fool. She that 's a maid now, and laughs at my departure,

39. *indeed*] F, omitted Q. 45. *till*] F, *before* Q. 47. *not mad*] F, omitted Q; *heaven ;*] F, *heaven! I would not be mad* Q. 48. Enter Gentleman] Theobald; omitted Q, F. 49. *How now!*] F, omitted Q. 50. Gent.] F, Servant Q. 52. *that 's a*] F, *that is* Q, *that is a* Capell.

Amos v. 8: "The seven stars and Orion." Tovey quotes Cotgrave's *French Dictionary*: "Pleiade, one of the seven starres," and notes that in Job xxxviii. 31, opposite the words, "the sweet influences of Pleiades" in the margin, the Authorised Version has "Cimah or the seven stars." Furness thinks the expression may refer to the Great Bear, called the Dipper in America.

37. *pretty*] apt.

40. *to take 't . . . perforce*] Lear probably means by these words that he has thoughts of getting back his power by the assistance of Cornwall and Regan. See lines 309–313 of scene iv. So Johnson explains. Steevens thinks he was meditating on his daughter's having, in so violent a manner, deprived him of those privileges, which before she had agreed to grant him.

52, 53. *She . . . shorter*] The authenticity of this couplet is doubted by some editors. Steevens imagines it crept into the playhouse copy from the mouth of some buffoon actor. Eccles saw in it "the idea that the fool expects to return soon because of the ill-treatment he will probably receive in the place where he is going."

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Shall not be a maid long, unless things be cut shorter. [*Exeunt.*

ACT II

SCENE I.—*A Court within the Castle of the Earl of Gloucester.*

Enter EDMUND *and* CURAN, *meeting.*

Edm. Save thee, Curan.

Cur. And you, sir. I have been with your father, and given him notice that the Duke of Cornwall and Regan his duchess will be here with him this night.

Edm. How comes that?

Cur. Nay, I know not. You have heard of the news abroad? I mean the whispered ones, for they are yet but ear-kissing arguments.

Edm. Not I: pray you, what are they?

53. *unless*] F, *except* Q. Exeunt] F, Exit Q.

Act II. Scene I.

A Court . . . Gloucester] Malone; omitted Q, F. Edmund . . . meeting] Enter Bast. and Curan meeting Q 1; Enter Bastard, and Curan meetes him Q 2; Enter Bastard, and Curan, severally F. 1, 6, etc. Edm.] Bast. Q, F. 2. *you*] Q, *your* F. 4. *Regan*] F, omitted Q. 5. *this night*] F, *to night* Q. 9. *they*] F, *there* Q; *ear-kissing*] F, *eare-bussing* Q.

1. *Save thee*] An ellipsis. God save thee. A common salutation. See *Twelfth Night*, III. i. 1; also Marlow, *The Jew of Malta*, v. vi. 66: "Save thee, Barrabas!" and Beaumont and Fletcher, *The Maid's Tragedy*, IV. i. 1 and 2:

"*Mel.* Save you.

Evan. Save thee, sweet brother."

9. *ear-kissing*] very secretly discussed, or as Collier suggests, a quibble may have been intended between ear-bussing (kissing) of Q and buzzing in the sense of buzz'd, whispered into the ear. See "buzz," I. iv. 347.

9. *arguments*] themes, subjects (for discussion).

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Cur. Have you heard of no likely wars toward,
'twixt the Dukes of Cornwall and Albany?

Edm. Not a word.

Cur. You may do then, in time. Fare you well, sir.
[*Exit.*

Edm. The duke be here to-night! The better! best!
This weaves itself perforce into my business.
My father hath set guard to take my brother;
And I have one thing, of a queasy question,
Which I must act. Briefness and fortune, work!
Brother, a word; descend: brother, I say!

Enter EDGAR.

My father watches: O sir! fly this place;
Intelligence is given where you are hid;
You have now the good advantage of the night.
Have you not spoken 'gainst the Duke of Cornwall?
He's coming hither, now, i' the night, i' the haste,
And Regan with him; have you nothing said

11–13. *Have . . . word*] Q 1, F; omitted Q 2. 11. *toward*] Q 2, F; *towards* Q 1. 12. *the*] Q 2, F; *the two* Q 1. 14. *do*] F, omitted Q. Exit] F, omitted Q. 19. *Which . . . work*] F, *which must aske breefness and fortune help* Q. Enter Edgar opposite "itself," line 16, Q; after "which," line 19, Q 2; after "work," line 19, F. 21. *sir*] F, omitted Q. 24. *Cornwall?*] F, *Cornwall ought* Q.

11. *toward*] coming on, impending. See III. iii. 19, and IV. iv. 213; also *As You Like It*, v. iv. 35: "there is, sure, another flood toward"; also Sir Thomas More, *History of Edward the Fifth*, ed. 1557, p. 33: "no war in hand nor none toward." Towards is used in the same sense in *Romeo and Juliet*, I. v. 124.

18. *of a queasy question*] of a kind, nature that requires careful handling, which must be treated with delicacy (retained by Jennens), and careful manipulation.

18. *queasy*] weak, sickly.

19. *Briefness*] promptitude. See *Pericles*, v. ii. 280: "In feather'd briefness sails are fill'd."

25. *the haste*] in great, or hot, haste. Compare in the full, for in full, *Troilus and Cressida*, IV. v. 272. "In" earlier English "in all the haste" was not uncommon" (Wright).

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Upon his party 'gainst the Duke of Albany?
Advise yourself.

Edg. I am sure on't, not a word.

Edm. I hear my father coming; pardon me;
In cunning I must draw my sword upon you;
Draw; seem to defend yourself; now quit you well.
Yield; come before my father. Light, ho! here!
Fly, brother. Torches! torches! So, farewell.
[*Exit Edgar.*
Some blood drawn on me would beget opinion
[*Wounds his arm.*
Of my more fierce endeavour: I have seen drunkards
Do more than this in sport. Father! father!
Stop, stop! No help?

27. *'gainst*] F, *against* Q. 28. *yourself*] F, *your*— Q. 29, 30. *me*; *In cunning*] F; *me in crauing* Q. 31. *Draw*] F, omitted Q. 32. *ho!*] F, *here* Q. 33. *brother*] F, *brother fly* Q. Exit Edgar] F, omitted Q. 34. Wounds his arm] Rowe; omitted Q, F.

27. *Upon his party*] Delius thinks that Edgar is here asked by his brother, two quite contrary questions, so as to mystify him; but I think the meaning is, "Are you quite sure you told nothing on, cast no aspersion upon, *i.e.* against, or to the detriment of, his (Cornwall's) party, which is soon to be opposed to that of Albany in the coming struggle." Compare the sense of "upon" in *Macbeth*, IV. iii. 131: "My first false speaking was this upon myself."

28. *Advise yourself*] recollect yourself, reflect, consider with yourself. See *Twelfth Night*, IV. ii. 102: "Advise you what to say"; or perhaps a caution, "be wary," as in *Henry V.* III. vi. 168: "Go bid thy master well advise himself."

28. *on't*] of it.

31. *quit you well*] do what is necessary to do at this critical juncture, promptly and well. So 1 Samuel iv. 9: "Be strong, and quit yourselves like men, and fight."

34. *beget*] procure, gain (for me).

35. *more fierce*] particularly fierce. See note to iv. 108 of this Act.

35, 36. *I have seen drunkards . . . sport*] Young gallants were wont, under the excitement of drink, to wound their arms in order to pledge the health of their mistresses in blood mingled with their drink. Steevens gives instances of this custom from *Lust's Dominion*, I. i. 133–135:

"Smile upon me,
And with my poniard will I stab my flesh,
And quaff carouses to thee of my blood";

and Marston, *The Dutch Courtezan*. Collier adds more, from Cooke, *Greene's Tu Quoque*, and Dekker, *The Honest*

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Enter GLOUCESTER, *and Servants with torches.*

Glou. Now, Edmund, where 's the villain?

Edm. Here stood he in the dark, his sharp sword out,
Mumbling of wicked charms, conjuring the moon
To stand 's auspicious mistress.

Glou. But where is he? 40

Edm. Look, sir, I bleed.

Glou. Where is the villain, Edmund?

Edm. Fled this way, sir. When by no means he could—

Glou. Pursue him, ho! Go after. [*Exeunt some Servants.*
"By no means" what?

Edm. Persuade me to the murder of your lordship;
But that I told him, the revenging gods 45
'Gainst parricides did all their thunders bend;
Spoke with how manifold and strong a bond
The child was bound to the father; sir, in fine,
Seeing how loathly opposite I stood
To his unnatural purpose, in fell motion, 50

37. and . . . torches] F, omitted Q. 39. *Mumbling*] F, *warbling* Q. 40. *stand's*] Q 1, *stand his* Q 2, *stand* F. 42. *sir. When*] Capell, *sir, when* Q, F; *could—*] Q, *could.* F. 43. *ho!*] F, omitted Q. Exeunt . . .] Dyce; Exit Servant Capell; omitted Q, F. 45. *revenging*] F, *revengive* Q. 46. *their thunders*] Q, *the thunder* F. 48. *in fine*] F, *in a fine* Q. 50. *in*] F, *with* Q.

Whore. Many more might be produced. One will suffice, from Ben Jonson, *Cynthia's Revels*, iv. 1.: "I would see how love could work . . . by letting this gallant express himself . . . with stabbing himself, and drinking healths, and writing languishing letters in his blood."

38. *out*] unsheathed, opposed to "up." See *Julius Cæsar*, v. i. 52.

40. *To stand's . . . mistress*] Malone quotes *All's Well*, III. iii. 7, 8:

"And fortune play upon thy prosperous helm,
As thy auspicious mistress!"

See also Nash, *The Unfortunate Traveller*, Gosse, 1892, p. 191: "desiring her to stand their merciful mistress."

47. *bond*] see note to I. i. 93.

50. *in fell motion*] with a fierce stab or thrust. Motion was a fencing expression. So *Twelfth Night*, III. iv. 303: "He gives me the stuck in with such a mortal motion." See also Vincentio Saviola, *Treatise on the Duello Sig.* XXX. i. 4: "Hold your dagger firm, marking, as it were, with one eye, the motion of your adversary."

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With his prepared sword he charges home
My unprovided body, lanced mine arm:
But when he saw my best alarum'd spirits
Bold in the quarrel's right, roused to the encounter,
Or whether gasted by the noise I made,
Full suddenly he fled.

Glou. Let him fly far:
Not in this land shall he remain uncaught;

52. *lanced*] so Theobald, *lancht* Q 1, *launcht* Q 2, *latch'd* F. 53. *But when*] Q, *And when* F, *But whe'r* Furness, Staunton conject. 54. *right*] Q 2, F; *rights* Q 1. 55. *gasted, 'gasted*] Capell, *ghasted* Jennyns. 56. *Full*] F, *But* Q.

51. *prepared*] unsheathed and ready, as in *Romeo and Juliet*, I. i. 116:

"in the instant came,
The fiery Tybalt, with his sword prepared."

51. *charges home*] makes a home thrust at. So *Othello*, v. i. 2: "Wear thy good rapier bare, and put it home."

52. *unprovided*] unprotected. So *Richard III.* III. ii. 75:

"Where is your boar-spear, man? Fear you the boar, and go so unprovided?"

52. *lanced*] pierced, wounded. Schmidt, in his edition of this play, preserves the old form "lanched." Knight had previously pleaded for its retention. "To lanch" and "to launch" were in very common use. Wright quotes Hollyband's *French Dictionary*, 1593: "*Poindre*, to stick, to lanch." And see Drayton's poem, "The Owle" (*Works*), p. 407:

"But for my freedom that I used of late
To lanch the infection of a prosperous state."

Also Sherwood, *Eng.-French Dict.*, 1632, "To launch, lancer."

53. *But when*] Furness has confidently adopted in his edition Staunton's proposed change "but whe'r," *i.e.* but whether. It may be right. Collier had previously, in his second edition (1858), taken from the Collier MS. the full word, reading "but whether."

53. *alarum'd*] roused to action, literally called by a trumpet to arms. So *Macbeth*, II. i. 53:

"wither'd murder,
Alarum'd by his sentinel, the wolf,
Whose howl 's his watch."

55. *gasted*] frightened. See Palsgrave's *Lesclarcissement*, 1530: "I gast him as sore as he was this twelve months." The *New Eng. Dict.* gives a few instances of this rather rare form. Compare also the forms "aghasting," Nash's *Christ's Tears over Jerusalem*, Grosart, IV. i. 257; gastness, "the gastness of her eye," *Othello*, v. i. 106; the gastful seas (*i.e.* the terrible seas), Greene's *Pandosto*; "gastful opinions," Harsnet's *Declaration*, 137. But gaster is a much more frequently-occurring form; it is found in Harsnet's *Declaration*, "God-gastering giants"; also in Beaumont and Fletcher's *Wit at Several Weapons*, i. 3, "the sight of the lady has gastered him"; and this may well have been Shakespeare's word.

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And found—dispatch. The noble duke my master,
My worthy arch and patron, comes to-night:
By his authority I will proclaim it,
That he which finds him shall deserve our thanks,
Bringing the murderous coward to the stake;
He that conceals him, death.

Edm. When I dissuaded him from his intent,
And found him pight to do it, with curst speech
I threaten'd to discover him: he replied,
"Thou unpossessing bastard! dost thou think,
If I would stand against thee, would the reposal
Of any trust, virtue, or worth in thee
Make thy words faith'd? No: what I should deny,—
As this I would; ay, though thou didst produce

62. *coward*] F, *caitiff* Q. 68. *would the reposal*] F, *could the reposure* Q. 70. *what I should*] Q, *what should I* F. 71. *ay (I), though*] Q, *though* F.

58. *And . . . dispatch*] when he is found (I will) dispatch him. Warburton unnecessarily read "And found dispatch'd." Staunton quotes a rather poor illustration—but I have no better to offer—from Middleton, *Blurt Master Constable*, v. 1: "There to find Fontenelle: found to kill him." But, indeed, I think the expression is quite in Shakespeare's manner.

59. *arch*] chief. I believe the only instance, a poor one, of this word's use which has been produced is one quoted by Steevens from T. Heywood's play, *If you Know not me you Know no Body*, Pearson (*Works*), 1874, i. 239: "Poole that arch for truth and honesty."

62. *Bringing . . . stake*] I suppose bringing in, taking prisoner. I think it was customary to chain captives to a stake of wood. Compare Chaucer, *Canterbury Tales*, line 2552:

"And he that is at mischief, shall be take
And noht slayn, but be broght un-to the stake."

65. *pight*] fully determined. See the Interlude, *Lusty Juventus* (*Dodsley's Old Plays*, Hazlitt, ii. 47):

"Therefore my heart is surely pight
Of her alone to have a sight."

65. *curst*] sharp, provokingly virulent. So *2 Henry VI.* III. ii. 311:

"I would invent as bitter-searching terms
As curst, as harsh, and horrible to hear."

See also *Look About You*, 1600 (*Dodsley's Old Plays*, Hazlitt, vii. 474): "Ye are too curst methinks, sir, to your lady."

67. *unpossessing*] incapable of holding property (Lat., *nullius filius*), and so beggarly, needy.

68. *would*] should.

68. *reposal*] placing.

70. *faith'd*] credited.

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My very character, I 'd turn it all
To thy suggestion, plot, and damned practice:
And thou must make a dullard of the world,
If they not thought the profits of my death
Were very pregnant and potential spurs
To make thee seek it."

Glou. Strong and fasten'd villain!
Would he deny his letter? I never got him.
[*Tucket within.*
Hark! the duke's trumpets. I know not why he comes.
All ports I 'll bar; the villain shall not 'scape;
The duke must grant me that: besides his picture
I will send far and near, that all the kingdom

73. *practice*] F, *pretence* Q. 76. *spurs*] Q, *spirits* F. 77. *Strong and fasten'd*] Q, *O strange and fastned*, F. 78. *I never got him*] Q, *said he?* F. Tucket within] F (after "seek it," line 77), omitted Q. 79. *why*] Q, *wher* F.

72. *character*] handwriting, as in I. ii. 66.

73. *suggestion*] evil instigation. The verb to suggest in Shakespeare has, generally, the sense of to tempt, to incite to evil. See *Othello*, II. iii. 358.

73. *practice*] treacherous devices.

74. *make . . . worla*] suppose people to be very dull, very undiscerning. The expression to make one a dullard, as Steevens has noticed, is found in *Cymbeline*, v. v. 265:

"What, mak'st thou me a dullard in this act?"

76. *pregnant*] obvious, readily conceivable. See *Measure for Measure*, II. i. 23. Furness takes up Nares' idea that it has here the modern meaning "productive of something."

76. *potential spurs*] powerful inducements.

77. *Strong*] reckless. Compare "strong thief," *Timon of Athens*, IV. iii. 45.

77. *fasten'd*] inveterate, hardened; perhaps a metaphor from the language of masonry. In the *New Eng. Dict.* we find an example from Leoni's translation of Alberti's *Architecture* (1726), i. 36*b*: "buildings are taken with the frost before ever they have fastened."

80. *ports*] gates, means of exit, probably, rather than harbours. See *Troilus and Cressida*, IV. iv. 113; *Coriolanus*, v. vi. 6; but either meaning would serve here. See *Soliman and Perseda* (*Dodsley's Old Plays*, Hazlitt, v. 308):

"But for assurance that he may not 'scape,
We 'll lay the ports and havens round about."

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May have due note of him; and of my land,
Loyal and natural boy, I 'll work the means
To make thee capable.

Enter CORNWALL, REGAN, *and Attendants.*

Corn. How now, my noble friend! since I came hither,
Which I can call but now, I have heard strange news.

Reg. If it be true, all vengeance comes too short
Which can pursue the offender. How dost, my lord?

Glou. O! madam, my old heart is crack'd, is crack'd.

Reg. What! did my father's godson seek your life?
He whom my father named, your Edgar?

Glou. O! lady, lady, shame would have it hid.

Reg. Was he not companion with the riotous knights
That tend upon my father?

Glou. I know not, madam; 'tis too bad, too bad.

Edm. Yes, madam, he was of that consort.

83. *due*] F, omitted Q. 85. Enter Cornwall . . .] F (Duke of), Enter the Duke of Cornwall Q. 87. *strange news*] Q, *strangeness* F. 90. *O!*] F, omitted Q; *is . . . is*] Q, *is . . . it's* F. 92. *named, your*] F, *named your* Q. 93. *O!*] F, *Ay* (*I*) Q. 95. *tend upon*] Theobald, *tends upon* Q, *tended upon* F. 97. *of that consort*] F, omitted Q.

84. *natural*] affectionate, kindly. So *Henry V.* II. Prol. 19:

"What mightst thou do . . .
Were all thy children kind and natural!"

See Cotgrave, *French Dictionary*: "*Naïf*, . . . natural, kindly, right, proper, true, no way counterfeit." We might, perhaps, compare the sense of "child-like," line 106 of this scene.

85. *capable*] able to inherit. The *New Eng. Dict.* quotes from Guillim's *Heraldry* (1610), ii. 5, (1660) 65: "Bastards are not capable of their father's patrimony."

97. *consort*] set; accented on the second syllable. So *Two Gentlemen of Verona*, IV. i. 64: "wilt thou be of our consort?" and also see Scott's *Discovery of Witchcraft*, Book vi. chap. 3: "where were executed a hundred and seventy women at one time; besides twenty women of that consort who," etc.

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Reg. No marvel then though he were ill affected;
'Tis they have put him on the old man's death,
To have the expense and waste of his revenues.
I have this present evening from my sister
Been well inform'd of them, and with such cautions
That if they come to sojourn at my house,
I 'll not be there.

Corn. Nor I, assure thee, Regan.
Edmund, I hear that you have shown your father
A child-like office.

Edm. 'Twas my duty, sir.

Glou. He did bewray his practice; and received
This hurt you see, striving to apprehend him.

Corn. Is he pursued?

Glou. Ay, my good lord.

Corn. If he be taken he shall never more
Be fear'd of doing harm; make your own purpose,
How in my strength you please. For you, Edmund,

100. *the expense . . . of his*] F; *these—and waste of this his*, Q 1 (some copies), Q 2; *the wast and spoyle of his* Q 1 (some copies). 104, etc. Corn.] F, Duke Q. 105. *I hear*] F, *I heard* Q. 107. *bewray*] F, *betray* Q. 112. *For*] Q, F 1; *as for* F 2, followed by Jennyns.

99. *put him on*] incited him to compass.

100. *To have . . . revenues*] to have the privilege, to be allowed, to spend and to squander his (Gloucester's) income.

106. *child-like*] filial. So *Two Gentlemen of Verona*, III. i. 75.

107. *bewray*] discover, disclose. See *3 Henry VI.* I. i. 211: "Here comes the Queen, whose looks bewray her anger." See also R. Greene, *Pandosto* Hazlitt, p. 31: "seeing Franion had bewrayed his secrets"; and Steevens quotes from Sidney's *Arcadia*, Book ii.: "his heart fainted and gat a conceit that with bewraying this practice he might obtaine pardon."

111. *Be fear'd of doing harm*] I will see that he is no longer an object of dread, lest he should do harm, mischief. He will be no longer troublesome.

111, 112. *make . . . please*] carry out your designs for his capture, using for the purpose my authority and recourses at your will.

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Whose virtue and obedience doth this instant
So much commend itself, you shall be ours:
Natures of such deep trust we shall much need;
You we first seize on.

Edm. I shall serve you, sir,
Truly, however else.

Glou. For him I thank your grace.

Corn. You know not why we came to visit you,—

Reg. Thus out of season, threading dark-eyed night:
Occasions, noble Gloucester, of some poise.
Wherein we must have use of your advice.
Our father he hath writ, so hath our sister,
Of differences, which I best thought it fit
To answer from our home; the several messengers
From hence attend dispatch. Our good old friend,
Lay comforts to your bosom, and bestow

113. *doth this instant*] Q, F; *doth in this instance* Jennyns (Heath conjecture). 116. *sir*] F, omitted Q. 119. *threading*] F, *threatning* Q. 120. *poise*] Q 1 (some copies), *prise* Q 1 (some copies), *prize* Q 2, F. 123. *differences*] Q 1 (some copies), F; *defences* Q 1 (some copies), Q 2; *best*] Q 1 (some copies), Q 2, F, *lest* Q 1 (some copies), *least* Wright, Cambridge Shakespeare; *thought*] Q, *though* F. 124. *home*] Q 1 (some copies), *hand* Q 1 (some copies), Q 2.

119. *threading . . . night*] traversing dark night, with a quibble. Did Byron imitate this passage when he wrote:

"O night,
And storm and darkness, ye are wondrous strong,
Yet lovely in your strength, as is the light
Of a dark eye in woman"!

Childe Harold, Canto iii. stanza 92.

120. *poise*] weight, moment, importance. Malone quotes *Othello*, III. iii. 82: "It shall be full of poise and difficult weight." "Prize," the reading of most old editions, might have the same meaning.

123. *differences*] quarrels. See note to II. ii. 48.

123. *which*] referring, as Delius points out, not to "differences," but to "writ" (to a letter he has writ).

123. *best*] For "best," Wright, both in the Cambridge and Clarendon Press editions, has adopted the reading "least," following some copies of Quarto 1. In that case "from" must be taken in its usual sense. With the reading in the text the word must be understood to mean, as it frequently does in Shakespeare, "away from." So *Hamlet*, III. ii. 22: "from the purpose of playing."

125. *attend dispatch*] are waiting to be dispatched, sent off.

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Your needful counsel to our business,
Which craves the instant use.

Glou. I serve you, madam.
Your graces are right welcome.

[*Flourish. Exeunt.*

SCENE II.—*Before Gloucester's Castle.*

Enter KENT *and* OSWALD, *severally.*

Osw. Good dawning to thee, friend: art of this house?

Kent. Ay.

Osw. Where may we set our horses?

Kent. I' the mire.

Osw. Prithee, if thou lovest me, tell me. 5

Kent. I love thee not.

Osw. Why, then I care not for thee.

Kent. If I had thee in Lipsbury pinfold, I would make thee care for me.

Osw. Why dost thou use me thus? I know thee not. 10

127. *business*] Q, *businesses* F. 129. Flourish] F, omitted Q; Exeunt] F, after "use" (line 128) Q.

Scene II.

Before . . . Castle] Capell; omitted Q, F. Enter . . . severally] F (Steward). Enter Kent and Steward Q. 1, 3, etc. Osw.] Collier; Steward or Stew. Q, F. 1. *dawning*] F, *even* Q, *deuen* Q 1 (one copy); *this*] F, *the* Q. 5. *lovest*] F, *love* Q.

1. *of this house?*] a servant, a dependant here. See North's *Plutarch* (*Life of Coriolanus*), ed. 1595, p. 247: "They of the house, spying him at the chimney hearth, wondered what he should be."

8. *Lipsbury pinfold*] a puzzle; perhaps some cant phrase, well known at the time. Capell saw in it possibly the name of a boxing-ring in some village of Lipsbury, famous for that art; but no village of the name is recorded. Nares "supposes it is just possible that the expression might mean in or between my teeth, the teeth being the pinfold inside the lips (ερκος ὀδοντων)." In Beaumont and Fletcher, *Wit at Several Weapons*, I. i.: "Lipland" means the lips; "to purchase lipland," to procure a kiss:

"He does it,
Slight, as if he meant to purchase Lipland."

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Kent. Fellow, I know thee.
Osw. What dost thou know me for?
Kent. A knave, a rascal, an eater of broken meats; a base, proud, shallow, beggarly, three-suited, hundred-pound, filthy worsted-stocking knave; a lily-livered, action-taking knave; a whoreson, glass-gazing, super-serviceable, finical rogue;

16. *knave; a*] Q, omitted F. 17. *super-serviceable, finical*] F, *superfinicall* Q.

13. *eater of broken meats*] a common gird against serving-men. Compare Coriolanus to the servants of Aufidius. *Coriolanus*, IV. v. 35:

"Follow your function, go,
And batten on cold bits."

See also *Cymbeline*, II. iii. 119.

14. *three-suited*] Steevens quotes Ben Jonson, *The Silent Woman*, iv. 2. The whole passage runs thus: "*Truewit.* And the brace of baboons answered, Yes; and said, thou wert a pitiful poor fellow, and didst live upon posts, and hadst nothing but three suits of apparel," Gifford, ed. 1873, p. 227(*b*). It has been objected that one of the characters in this play speaks of "three suits to the back" as luxury itself (see Edgar's speech, III. iv. 146). Wright, however, remarks that it is probable that three suits of clothes a year were the part of a servant's allowance, quoting *The Silent Woman*, iii. 1. Mrs. Otter, speaking to her husband, says: "Who gives you maintenance, I pray you? Who allows you your horsemeat, and man's meat, your three suits of apparel a year?" Gifford (*Works*), 1873, p. 217(*b*).

15. *hundred-pound*] a hit at James the First's profuse creation of knights. Steevens quotes Middleton, *The Phœnix*, IV. iii. 55: "am I used like a hundred-pound gentleman?" See also the mock dedication prefixed to *Father Hubberd's Tale*, by the same writer: "a costlier exploit, and a hundred-pound feat of arms," Bullen (*Works*), viii. 51.

15. *worsted-stocking*]. See Ben Jonson in *The Silent Woman*, ii. 1. Mrs. Otter addressing her husband, speaks of "your four pair of stockings, one silk, three worsted" (Gifford, 1873, p. 217(*b*)).

16. *lily-livered*] cowardly, white-livered. As in *Macbeth*, v. iii. 15:

"Go prick thy face, and over-red thy fear,
Thou lily-liver'd boy."

Lily-livered, imbellis, Coles, *Dictionary*, 1676. To have "the liver white and pale" was, according to Sir John Falstaff, "the badge of pusillanimity and cowardice," *2 Henry IV.* IV. iii. 113. In Nash, *Jack Wilton*, 1594, Gosse, 1892, p. 21, we read: "his white liver had mixed itself with the white of his eye, and both were turned upwards, as if they had offered themselves a fair white for death to shoot at."

16. *action-taking*] one who declines fighting out a quarrel like a man, but basely goes to law.

17. *glass-gazing*] vain, foppish, as in *Richard III.* I. i. 15.

17. *super-serviceable*] over-officious, Johnson, and Schmidt's *Lexicon*; "above his work" (Wright).

17. *finical*] over-nice, affectedly fastidious. The earliest example of this word—by no means obsolete—which is given in the *New Eng. Dict.* is from Nash, *Piers Penniless*. "She is so finical in her speech as though she spake nothing but what she had first sewed over before in her samplers," Grosart (*Works*), ii. 33.

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one-trunk-inheriting slave; one that wouldst be a bawd in way of good service, and art nothing but the composition of a knave, beggar, coward, pandar, and the son and heir of a mongrel bitch: one whom I will beat into clamorous whining if thou deniest the least syllable of thy addition.

Osw. Why, what a monstrous fellow art thou, thus to rail on one that is neither known of thee nor knows thee!

Kent. What a brazen-faced varlet art thou, to deny thou knowest me! Is it two days since I tripped up thy heels and beat thee before the king? Draw, you rogue; for though it be night, yet the moon shines: I 'll make a sop o' the moonshine of you. [*Drawing his sword.* Draw, you whoreson cullionly barber-monger, draw.

18. *one-trunk-inheriting*] F 3, *one trunk-inheriting* F 1, F 2; no hyphens Q. 22. *one*] F, omitted Q. 23. *deniest*] F, *deny* Q. 24. *thy*] F, *the* Q. 25. *Why*] F, omitted Q. 29. *since*] F, *ago since* Q. 30. *tripped up . . . thee*] F, *beate thee, and tript up thy heeles* Q. 32. *yet*] F, omitted Q. 33. *of*] F, *a'* Q. Drawing his sword] Rowe; omitted Q, F. 34. *Draw*] Q, omitted F.

18. *one-trunk-inheriting*] possessing but one trunk, one coffer of effects. To inherit has frequently the sense to possess in Shakespeare. See *Tempest*, II. ii. 179. Here it might have the ordinary meaning.

20. *composition of*] a mixture, one made up of, the several qualities of.

24. *thy addition*] the titles I have bestowed on you. See I. i. 136.

32, 33. *sop o' the moonshine*] If the text is not corrupt, Kent must have meant that he would knock Oswald into a puddle, or pond, where he might look up at the moon. Some see in the expression a quibbling allusion to a dish called "eggs in moonshine," a receipt for the making of which is to be found in Nares' *Glossary*, and which occurs in Gabriel Harvey, *Pierces Supererogation*, 1573, Grosart (*Works*), ii. p. 63: "I wot not what marvellous eggs in moonshine," etc. "To make a sop of" is used, more than once, by Shakespeare, as in *Richard III.* I. iv. 162, for to set floating, as a piece of toast was in sack, or other liquor. See *Merry Wives*, III. v. 3.

34. *cullionly*] rascally, base, vile; from cullion, a vile fellow, a very common word. See *Henry V.* III.

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Osw. Away! I have nothing to do with thee.

Kent. Draw, you rascal; you come with letters against the king, and take Vanity the puppet's part against the royalty of her father. Draw, you rogue, or I 'll so carbonado your shanks: draw, you rascal; come your ways.

Osw. Help, ho! murder! help!

Kent. Strike, you slave; stand, rogue, stand; you neat slave, strike. [*Beats him.*

37. *come with*] F, *bring* Q. omitted Q, F.

44. Beats him] Beating him Rowe,

ii. 22: "Up to the breach, you dogs! avaunt, you cullions!" Also Peele, *Old Wives' Tale*, Bullen (*Works*), i. 328: "Hence, base cullion!" and see also "Coyon, a coward, cullion, scoundrel, base fellow," Cotgrave's *French Dictionary*.

34. *barber-monger*] one constant in his attendance at the barber's shop. See *Antony and Cleopatra*, II. ii. 229: "Antony, . . . Being barber'd ten times o'er, goes to the feast."

38. *Vanity*] Like Iniquity, Vanity was a common character in the old moralities, and reference is often made to it by the dramatic writers of the time. So Marlow, *The Jew of Malta*, ii. 3, Havelock Ellis, 1887, p. 262:

"*Slave.* Alas, sir! I am a very youth.
Barrabas. A youth! I 'll buy you, and marry you to Lady Vanity if you do will."

Also Ben Jonson, *The Fox*, II. iii. 21: "Get you a cittern Lady Vanity." Wright quotes the same poet's play, *The Devil is an Ass*, I. i. 46:

"*Sat.* What Vice? what kind would'st thou have it of?
Pug. Why any, Fraud,
Or Covetousness, or Lady Vanity,
Or old Iniquity."

39. *royalty of*] Capell omits the "of."

40. *carbonado*] to scotch, or cut crosswise, a piece of meat before broiling or grilling it. See *Coriolanus*, IV. v. 199: "before Corioli he scotched him and notched him, like a carbonado." Cotgrave (*French Dictionary*) has "Carbonade, a carbonadoe, a rasher on the coals; also a flash over the face, which fetcheth the flesh with it." See also Nash, *Have With You To Saffron Walden*, Collier, p. 17: "I will deliver him to thee, to be scotched and carbonadoed."

41. *come your ways*] come along. *Hamlet*, I. iii. 135. Wright, *English Dialect Dictionary*, shows that the phrase is still current in northern English shires for "come along, come forward" (generally addressed to children).

44. *neat*] Johnson explains as "pure, unmixed, perhaps dandified, foppish." Hotspur's "certain lord" on Homildon field, *1 Henry IV.* I. iii. 33, was "neat and trimly dressed." Singer, improbably, explains "you base cowherd." Staunton thinks it has to do with "horning," quoting *A Winter's Tale*, I. ii. 123–125:

"We must be neat; not neat, but cleanly, captain:
And yet the steer, the heifer, and the calf,
Are all called neat"—

where undoubtedly that idea is hinted at; but here, it is probably not referred to.

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Osw. Help, ho! murder! murder!

Enter EDMUND, *with his rapier drawn.*

Edm. How now! What 's the matter? [*Parts them.*

Kent. With you, goodman boy, an you please: come, I 'll flesh ye; come on, young master.

Enter CORNWALL, REGAN, GLOUCESTER, *and Servants.*

Glou. Weapons! arms! What 's the matter here?

Corn. Keep peace, upon your lives: He dies that strikes again. What is the matter?

Reg. The messengers from our sister and the king.

Corn. What is your difference? speak.

Osw. I am scarce in breath, my lord.

Kent. No marvel, you have so bestirred your valour. You cowardly rascal, nature disclaims in thee: a tailor made thee.

45. *murder! murder!*] F, *murder, help* Q. Enter . . . drawn] Q, Enter Bastard F. with . . . drawn] Q, omitted F. 46, etc. Edm.] Bast. Q, F. 46. Parts them] Grant White, Part F, omitted Q. 47. *an*] (*and*) Q, *if* F. 48. *ye*] F, *you* Q. Enter Cornwall] F.

47. *With you*] *i.e.* the matter, the quarrel (is) with you.

47. *goodman boy*] a title of mock respect. Compare *Hamlet*, v. i. 14, "goodman delver."

48. *flesh*] initiate; originally a hunting phrase. In Palsgrave's *Lesclarcissement* (1530), we read: "Flesche as we do an hounde, when we give him any parte of a wyld beast, to encourage him to run well." See also Beaumont and Fletcher, *Wit at Several Weapons*, I. i.:

"The first that fleshed me a soldier, sir,
Was that great battle of Alcazar in Barbary."

Also Shirley, *The Maid's Revenge*, i. 2; Gifford i. 107.

53. *difference*] quarrel, as before, II. i. 123; also *Henry VIII.* I. i. 101.

Lamb wrote, in his *Specimens of English Dramatic Poets*, "I have selected this scene,—the combat between Contarino and Ercole from Webster, *The Devil's Law Case*,—as a specimen of a well-managed and gentleman-like difference." We learn from the *English Dialect Dictionary* that this meaning of the word is still alive in Yorkshire and Lincolnshire for "a wordy quarrel"; while differ, "to wrangle, to quarrel," is used over a wider area.

55. *bestirred your valour*] you have so over-exerted your valorous self; "your valour" may be a mock title. Compare "Sir Valour," given by Ulysses to the lazy Achilles, *Troilus and Cressida*, I. iii. 176.

56. *disclaims in thee*] renounces, disavows, all part in thee. Steevens

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Corn. Thou art a strange fellow; a tailor make a man?

Kent. Ay, a tailor, sir: a stone-cutter or a painter could not have made him so ill, though they had been but two hours at the trade.

Corn. Speak yet, how grew your quarrel?

Osw. This ancient ruffian, sir, whose life I have spared at suit of his grey beard,—

Kent. Thou whoreson zed! thou unnecessary letter! My lord, if you will give me leave, I will tread this unbolted villain into mortar, and daub the wall of a jakes with him. Spare my grey beard, you wagtail?

Corn. Peace, sirrah!
You beastly knave, know you no reverence?

60. *Ay*] (*I*) Q, omitted F. 61. *they*] F, *he* Q. 62. *hours*] Q, *years* F; *at the*] Q, *oth'* F. 63. Corn.] F, Glost. Q. 69. *wall*] F, *walls* Q. 71. *sirrah!*] F, *sir* Q. 72. *know you no reverence*] F, *you have no reverence* Q.

quotes Brome, *The Northern Lasse*, IV. ii. 22: "If you have not your will in this I will disclaim in your favour hereafter"; also Ben Jonson, *The Case is Altered*, v. 4: *Count F.*: "Is not Rachel then thy daughter? *Jaq.* No, I disclaim in her"; and Warner's *Albions England*, Book iii. chap. xvi. And also see Ben Jonson, *Sad Shepherd*, i. 2: "The sourer sort Of shepherds now disclaim in all such sport."

66. *thou unnecessary letter!*] this title is given to the letter Z because it is generally ignored in the dictionaries of the time. Baret omits it altogether in his *Alvearie*. Rider, in his *Dictionary*, ed. 1640, under Z, writes: "Græca litera est quia in Latinis dictionibus non utimur." Ben Jonson, in his *English Grammar*, writes: "Z is a letter often heard amongst us, but seldom seen," Cunningham, *Works*, vol. iii. p. 435 (*a*).

68. *unbolted*] coarse, gross, rank. Literally unsifted. See *Troilus and Cressida*, I. i. 17. The words "finely bolted" are used in a good sense in *Henry V.* II. ii. 137: "Such, and so finely bolted, didst thou seem."

69. *jakes*] a privy. See Scott's *Discovery of Witchcraft*, Book xiv. chap. xxii.: "Cloacina was goddess of the jakes."

70. *wagtail*] apparently used as a term of opprobrium for bustling or ducking pages and waiting men. Compare silly-ducking, line 106 of this scene. It is sometimes to be met with in the sense of pert boy or child.

72. *beastly*] beastlike in the sense of irrational or thoughtless. See *Merry Wives of Windsor*, III. iv. 115, and compare the sense in *Cymbeline*, III. iii. 40, of the words, "We are beastly."

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Kent. Yes, sir; but anger hath a privilege.

Corn. Why art thou angry?

Kent. That such a slave as this should wear a sword,
Who wears no honesty. Such smiling rogues as these,
Like rats, oft bite the holy cords a-twain
Which are too intrinse t' unloose; smooth every passion
That in the natures of their lords rebel;
Bring oil to fire, snow to their colder moods;
Renege, affirm, and turn their halcyon beaks
With every gale and vary of their masters,
Knowing nought, like dogs, but following.
A plague upon your epileptic visage!

73. *hath*] F, *has* Q. 76. *Who*] F, *that* Q. 77. *the holy*] F, *those* Q; *a-twain*] (unhyphened) F, *in twain* Q. 78. *Which . . . intrinse*] Malone, *Which are t' intrince* F, *Which are to intrench* Q; *t' unloose*] F, *to inloose* Q. 80. *Bring*] Q, *Being* F; *fire*] F, *stir* Q; *their*] Q, *the* F. 81. *Renege*] F 2, *Reneag* Q, *Revenge* F 1. 82. *gale*] Q, *gall* F. 83. *dogs*] F, *days* Q.

73. *anger . . . privilege*] Compare *King John*, IV. iii. 32, "impatience hath his privilege."

77. *holy cords*] natural bonds of affection attaching the parent and child.

78. *intrinse*] intricate, very tightly drawn. I know no other instance of this form of intricate; but the form "intrinsicate" is not uncommon. See *Antony and Cleopatra*, v. ii. 307:

"With thy sharp teeth this knot intrinsicate
Of life, at once untie."

See also Ben Jonson, *Cynthia's Revels*, v. ii. 19: "certain intrinsecate strokes, and wards."

78. *smooth*] humour, flatter. So *Richard III.* I. iii. 48: "Smile in men's faces, smooth, deceive, and cog"; and Ford's *Love's Sacrifice*, I. i.: "till then, smooth her up that he 's a man overjoyed with the report."

81. *Renege*] deny. So *Antony and Cleopatra*, I. i. 8: "His captain's heart . . . reneges all temper"; and Stanyhurst, *Virgil Æneis*, 1582, book ii., Arber, 1880, p. 64: "To live now longer, Troy burnt, he flatly reneaged."

81, 82. *turn . . . masters*] This refers to the belief, then current, that the halcyon or king-fisher, if hung up, would turn with the wind. See T. Lupton, *Tenth Book of Notable Things*: "A little byrde called the King's Fisher, being hanged up in the ayre by the neck, his nebbe, or bill, will be always direct or straight against the wind."

84. *epileptic*] with a face resembling that of one suffering from epilepsy. Oswald pale, and trembling with fright, was yet smiling and trying hard to put on a look of lofty unconcern.

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Smile you my speeches, as I were a fool? 85
Goose, if I had you upon Sarum plain,
I 'd drive ye cackling home to Camelot.

Corn. What! art thou mad, old fellow?

Glou. How fell you out? say that.

Kent. No contraries hold more antipathy 90
Than I and such a knave.

Corn. Why dost thou call him knave? What is his fault?

Kent. His countenance likes me not.

86. *if*] Q 2, F; *and* Q. 87. *drive ye*] F, *send you* Q. 92. *What is his fault?*] F, *What's his offence?* Q.

85. *Smile*] smile at, sneer at, refuse to take seriously.

86, 87. *Goose . . . Camelot*] Camelot, the residence of Arthur and his Knights of the Round Table. It has been identified with Winchester, and it is made such in Malory, *Le Morte Darthur*, Book ii. chap. 19, and Book xii. chap. 10 (the Cyte of Camelot, in Englyshe Wynchestre). Capell first saw a quibbling reference here to the Winchester goose, a cant name for a sort of sore, referred to *1 Henry VI.* I. iii. 53; also *Troilus and Cressida*, v. x. 55; also Chapman, *Monsieur D'Olive*, iv. 1: "Winchester famous for the goose"; but this idea seems a little far-fetched. For a long note on the passage containing some very fanciful explanations, see Furness' edition of this play.

90, 91. *No . . . knave*] Coleridge, *Notes on the Plays of Shakespeare*, edited by T. Ashe, 1883, p. 336, describes Kent as "perhaps the nearest to perfect goodness in all Shakespeare's characters." "His direct antithesis," he goes on to remark (p. 337), "is the Steward" (Oswald), "the only character of utter, irredeemable baseness in Shakespeare"; and I think it is worth consideration that this may give us the key to the violent bearing of Kent in this scene and the unbridled and coarse language he uses. This is generally considered a blemish in the play; but we must, I think, try to look at Kent, the brave, the noble, the generous, the true, suddenly confronted and opposed in the execution of his duty, at the end of a long and wearisome journey, by Oswald, the basest of the base, who, without one spark of merit, and, as Coleridge describes him, "the willing tool of a Goneril," was yet putting on an air of provoking self-sufficiency, and who, unconscious that he is in the presence of a great nobleman, and, thinking he had only a common serving-man to deal with, was making no effort to cloak his real base motives of action; and is it strange that the meeting of two such men should be most stormy, and that it should bring out all that was violent in Kent's nature, and that a scene should occur of no less terror than the elements "Of fire and water, when the thundering shock At meeting tears the cloudy cheeks of heaven"?

93. *likes*] pleases. See I. i. 203; also "her countenance liked him well," Bernard, *Terrence in English*, ed. 1614, p. 224(*a*).

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Corn. No more, perchance, does mine, nor his, nor hers.
Kent. Sir, 'tis my occupation to be plain:
I have seen better faces in my time
Than stands on any shoulder that I see
Before me at this instant.
Corn. This is some fellow,
Who, having been praised for bluntness, doth affect
A saucy roughness, and constrains the garb
Quite from his nature: he cannot flatter, he,
An honest mind and plain, he must speak truth:
An they will take it, so; if not, he's plain.
These kind of knaves I know, which in this plainness
Harbour more craft and more corrupter ends
Than twenty silly-ducking observants,
That stretch their duties nicely.

94. *does*] Q 1, *do's* F, *doth* Q 2; *nor . . . nor*] F, *or . . . or* Q. 97. *Than*] F, (*then*) *that* Q. 98. *some*] F, *a* Q. 102. *An . . . plain*] F, *he must be plain* Q. 106. *silly-ducking*] F, unhyphened Q.

97. *shoulder*] Shoulder is often, if not always, employed by Shakespeare for the part between the shoulders, the back; thus "to show their shoulders," to turn their backs, to run away, *Antony and Cleopatra*, III. xi. 8. Also compare "to clap on the shoulder," *Much Ado*, I. i. 261.

100, 101. *constrains . . . nature*] forces on himself a demeanour, a character, quite opposed, quite unlike what is really his. It has been explained, "compels, forces the garb, *i.e.* strips off the dress (so as to be) quite away from the natural man, goes naked, in his absence of manners and in the indecent plainness of his speech."

106. *silly-ducking*] ludicrously obsequious. Compare the compound silly-stately, ludicrously pompous, *1 Henry VI.* IV. vii. 72. "Duck, to bow, to cringe." See *Timon of Athens*, IV. iii. 18:

"the learned pate
Ducks to the golden fool."

Also *Richard III.* I. iii. 49; and compare the expression "wagtail," line 70.

106. *observants*] obsequious attendants. Compare the sense of the verb "to observe" in *Timon of Athens*, IV. iii. 212:

"hinge thy knee,
And let his very breath, whom thou'lt observe,
Blow off thy cap."

107. *stretch their duties nicely*] are particular to carry out their courtly duties with the most punctilious care.

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Kent. Sir, in good faith, in sincere verity,
Under the allowance of your great aspect,
Whose influence, like the wreath of radiant fire
On flickering Phœbus' front,—

Corn. What mean'st by this?

Kent. To go out of my dialect, which you discommend so much. I know, sir, I am no flatterer: he that beguiled you in a plain accent was a plain knave; which for my part I will not be, though I should win your displeasure to entreat me to 't.

Corn. What was the offence you gave him?

Osw. I never gave him any:
It pleased the king his master very late
To strike at me, upon his misconstruction;
When he, conjunct, and flattering his displeasure,
Tripp'd me behind; being down, insulted, rail'd,

108. *faith, in*] F, *sooth, or in* Q, *sooth in* Steevens. 109. *great*] F, *graund* Q 1, *grand* Q 2. 111. *On*] F, *In* Q; *flickering*] Q, *flicking* F; *mean'st by*] F, *meanest thou by* Q. 112. *dialect*] F, *dialogue* Q. 118. *What was*] F, *What's* Q. 122. *conjunct*] Q, *compact* F.

109. *allowance*] approval.

110. *influence*] a metaphor from the astrological term, power exercised by the heavenly bodies. See *Tempest*, I. II. 182.

111. *flickering*] shimmering, shining with an unsteady, wavering light. Kent purposely adopts the pompous and affected style of the courtier.

114, 115. *a plain knave*] *i.e.* the plain knave you have just alluded to.

116, 117. *though . . . to't*] "though I should so far win over, appease, your wrath, that you should entreat me to assume it (again)"; but perhaps it may be thus explained, "I will not be a plain knave, though as a great inducement to be such, though to entreat me, induce me, to it, I should win your displeasure, a thing far more desirable in my eyes than your favour, the favour of such a man as Cornwall."

122. *conjunct*] joined, united with him, taking her part. See "conjunct," V. i. 12; and the form conjunctive, *Hamlet*, IV. vii. 14; also *Othello*, I. iii. 374. Compact (of the Folio) would have much the same meaning. It is in *Measure for Measure*, V. i. 242: "Pernicious woman, Compact with her that 's gone."

123. *being down, insulted*] triumphed, crowed, exulted over me when I was down. "Insulter, to insult, crow, vaunt, or triumph over," Cotgrave's *French Dictionary*. See also *As You Like It*, III. v. 36.

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And put upon him such a deal of man,
That worthied him, got praises of the king
For him attempting who was self-subdu'd;
And, in the fleshment of this dread exploit,
Drew on me here again.

Kent. None of these rogues and cowards
But Ajax is their fool.

Corn. Fetch forth the stocks!
You stubborn-ancient knave, you reverend braggart,
We 'll teach you.

Kent. Sir, I am too old to learn.
Call not your stocks for me; I serve the king,
On whose employment I was sent to you;
You shall do small respect, show too bold malice
Against the grace and person of my master,

124, 125. *man, That*] F, *man, that, That* Q. 127. *fleshment*] F, *flechuent* Q; *dread*] Q, *dead* F. 129. *Fetch . . . stocks!*] F, *Bring forth the stocks, ho?* Q. 130. *ancient*] F, *miscreant* Q, *ausrent* Q 1 (some copies); *reverend*] Pope; *reverent* Q 1, F; *unreverent* Q 2. 131. *Sir*] F, omitted Q. 133. *employment*] F, *employments* Q. 134. *shall*] F, *should* Q; *respect*] Q, *respects* F.

124. *put . . . man*] made himself out such a perfect hero.

125. *worthied*] gave him the appearance of worth. This recalls Milton, *Paradise Lost*, i. 529:

"high words which bore
Semblance of worth, not substance."

126. *him attempting who*] for assailing one who. Compare the sense of "attempt" in *Merry Wives*, IV. ii. 226: "he will never attempt us again"; and the *New English Dictionary* gives a good instance from *Robinson Crusoe*, ed. 1858, p. 207: "how I should escape from them (the savages) if they attempted me."

127. *fleshment*] excitement, resulting from a first success. Flesh, to encourage, to make eager. See Speed's *Chronicle*, p. 439: "and the two yong gallants being thereby fleshed and incuraged, that they intended to have marched to London." See also note to line 48 of this scene.

129. *But Ajax*] Capell explains, "Ajax in bragging is a fool to them." Heath explains, "Just a plain, blunt-brained fellow as Ajax was, is the person these rascals always chuse to make their butt, put their tricks upon," *Revisal*, 1765, p. 331.

130. *stubborn - ancient*] I hyphen after a suggestion of Sydney Walker.

130. *reverend*] The word has here simply the sense of aged, grey-haired.

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Stocking his messenger.

Corn. Fetch forth the stocks!
As I have life and honour, there shall he sit till noon.

Reg. Till noon! till night, my lord; and all night too.

Kent. Why, madam, if I were your father's dog,
You should not use me so.

Reg. Sir, being his knave, I will.

Carn. This is a fellow of the self-same colour
Our sister speaks of. Come, bring away the stocks.
[*Stocks brought out.*

Glou. Let me beseech your grace not to do so.
His fault is much, and the good king his master
Will check him for 't: your purposed low correction
Is such as basest and contemned'st wretches
For pilferings and most common trespasses
Are punish'd with: the king must take it ill,
That he, so slightly valued in his messenger,
Should have him thus restrain'd.

Corn. I'll answer that.

Reg. My sister may receive it much more worse
To have her gentleman abused, assaulted,

136. *stocking*] F, *stopping* Q. 140. *should*] F, *could* Q. 141. *self-same colour*] F, *self same nature* Q 1, *same nature* Q 2. 142. *speaks of*] Q 2, F; *speak of* Q 1. Stocks . . . out] as in Dyce, after line 140 F, omitted Q. 144–148. *His . . . with*] Q, omitted F. 146. *contemned'st*] Capell, *temnest* Q (*contaned* Q 1, one copy). 148. *the king must*] Q, *the king his master, needs must*] F. 149. *he, so*] F, *he's so* Q.

141. *colour*] kind, complexion. See *As You Like It*, I. ii. 107: "sport of what colour?" Also in the same play, III. ii. 435.

142. *bring away*] bring here, or continue, hasten to bring them. See *Measure for Measure*, II. i. 41: "Come, bring them away"; also come away, for come here, as in the song "Come away, come away, death," *Twelfth Night*, II. iv. 52.

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For following her affairs. Put in his legs.

[*Kent is put in the stocks.*

Come, my good lord, away.

[*Exeunt all but Gloucester and Kent.*

Glou. I am sorry for thee, friend; 'tis the duke's pleasure,

Whose disposition, all the world well knows,

Will not be rubb'd nor stopp'd: I 'll entreat for thee.

Kent. Pray, do not, sir. I have watch'd and travell'd hard;

Some time I shall sleep out, the rest I 'll whistle.

A good man's fortune may grow out at heels:

Give you good morrow!

Glou. The duke 's to blame in this; 'twill be ill taken.

[*Exit.*

Kent. Good king, that must approve the common saw,

153. *For . . . legs*] Q, omitted F. Kent . . . stocks] Pope; after line 150 Rowe; omitted Q, F. 154. *Come*] Q, Corn. *Come* F; *good lord*] Q 1; *lord* Q 2, F. Exeunt . . .] Exit Q 2, F; omitted Q 1. 155. *duke's*] Q, *Duke* F. 158. *Pray*] F, *Pray you* Q. 159. *out*] Q 2, F; *on't* Q 1. 162. *to*] Q 1; *too* Q 2, F; *taken*] F, *tooke* Q. Exit] F, Q 2; omitted Q 1.

157. *rubb'd*] interfered with, retarded, a term in bowling when a bowl thrusts another from the neighbourhood of the small bowl which all aim at, called the mistress, the jack, and more rarely the block. See *Richard II.* III. iv. 4; also Nash, *Pasquil's Apology*, Grosart (*Works*), i. 214: "Some small rubs have been cast in my way to hinder my coming forth."

157. *entreat*] plead. So Exodus vii. 28: "entreat for me."

158. *watch'd*] waked, kept awake (long).

161. *Give you*] Ellipsis, God give you. So *Merry Wives*, II. iii. 21: "Give your good morrow"; see also *Hamlet*, I. i. 16.

163–165. *Good king . . . sun*] approve, make good the truth of, confirm. This expression, meaning to go from better to worse, is found in the *Proverbs* of John Heywood, 1546, Sharman, 1874, p. 115: "In your running from him to me, you run Out of God's blessing into the warm sun." It is also to be met with twice in Lyly's *Euphues*. See *Euphues and his England*, 1580, Arber, 1868, p. 320: "thou forsakest God's blessing to sit in a warme sun"; and the phrase is again met with—this time reversed—in Letters of Euphues (*Anatomy of Wit*): "thou shall come out of a warm sun into God's blessing," Arber, p. 196. And

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Thou out of heaven's benediction comest
To the warm sun!
Approach, thou beacon to this under globe,
That by thy comfortable beams I may
Peruse this letter. Nothing almost sees miracles,
But misery: I know 'tis from Cordelia,
Who hath most fortunately been inform'd
Of my obscured course; and shall find time
From this enormous state, seeking to give
Losses their remedies. All weary and o'er-watch'd,
Take vantage, heavy eyes, not to behold

168. *miracles*] F, *my wracke* Q 1 (some copies), Q 2; *my rackles* Q 1 (one copy). 170. *most*] Q, F; *not* Q 1 (one copy). 171, 172. *shall . . . From*] Q, F; *shell . . . For* Daniel conjecture; *she'll . . . From* Staunton. 173. *o'er-watch'd*] Q 2, F; *overwatch* Q 1. 174. *Take*] Q, F; *Late* Q 1 (one copy).

it is found in Holinshed's *Chronicles*, 1577, vol. i. p. 33 (*b*): "This Augustine, after his arrival, converted the Saxons, indeed, from Paganism, but, as the proverb says, 'bringing them out of God's mercy into the warm sun,' he also imbued them with no less hurtful superstition than they had before." The origin of this expression is obscure. Can it refer to the folly of leaving some grateful and beneficent shade as of a spreading tree to journey or toil in the extreme heat of the midday sun?

166. *under globe*] Compare to this, "lower world," *Richard II.* III. ii. 38.

167. *comfortable*] helpful. So *All's Well*, I. i. 86: "Be comfortable to my mother."

171–173. *and . . . remedies*] apparently hopelessly corrupt. Jennyns started the idea that Kent was reading to himself divided portions of Cordelia's letter. Steevens and after him Collier repeat the same idea. Malone believes "that two half lines have dropped out of the text between the words 'state' and 'seeking'" (172). Mason tries to paraphrase thus: "I know that the letter is from Cordelia, who hath been informed of my obscured course, and I shall gain time by this strange disguise and situation, which I shall employ in seeking to prevent our present losses." Staunton—from a suggestion of Daniel—for "shall" read "she 'll," *i.e.* she, Cordelia, will find time, etc.

172. *enormous state*] *i.e.* irregular, lawless state of things. The only instance of this word in any sense in Shakespeare.

173. *o'er-watch'd*] *Julius Cæsar*, IV. iii. 241. See also Sidney, *Arcadia*, Book ii. p. 159, ed. 1590: "he had withdrawn himself, to pacifie with sleep his over-watched eyes"; also Milton's *Paradise Lost*, ii. 288:

"The sound of blustering winds, which all night long
Had rous'd the sea, now with hoarse cadence lull
Sea-faring men o'erwatcht."

174. *Take vantage*] seize the offer of it.

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This shameful lodging.
Fortune, good night; smile once more; turn thy wheel! [*He sleeps.*

SCENE III.—*A Wood.*

Enter EDGAR.

Edg. I heard myself proclaim'd;
And by the happy hollow of a tree
Escaped the hunt. No port is free; no place,
That guard, and most unusual vigilance,
Does not attend my taking. Whiles I may 'scape,
I will preserve myself; and am bethought
To take the basest and most poorest shape
That ever penury, in contempt of man,
Brought near to beast; my face I 'll grime with filth,
Blanket my loins, elf all my hair in knots,

176. *smile . . . turn*] F, *smile, once more turn* Q. He sleeps] Q 2, Sleeps Q 1, omitted F.

Scene III.

A Wood] Staunton, a Part of a Heath Theobald; omitted Q, F. 1. *heard*] F, *hear* Q. 5. *Does*] F, *Dost* Q; *taking. Whiles*] F, *taking while* Q. 10. *elf*] F, *else* Q, F 2; *put* F 3; *hair*] Q, *hairs* F; *in*] F, *with* Q.

176. *turn thy wheel*] Probably the key-note of Tennyson's well-known song in "Enid" (*Works*), Oxford Miniature, ed. 1900, p. 861: "Turn Fortune, turn thy wheel and lower the proud."

Scene III.

2. *happy*] lucky, *i.e.* which luckily presented itself. "Happy, or lucky," Baret, *Alvearie*, 1580.

3. *port*] means of exit.

6. *am bethought*] have the plan, design. See Chaucer, *Canterbury Tales*, 767.

9. *grime*] to blacken, discolour. See *Catholicon Anglicum*, 1483, to Grime, *fuscare, fuliginare*; also W. H. Marshall's *East Yorkshire Words*, 1788, Skeat (E. D. S.), 1879: "Grime, to sully with soot or coals"; also see T. Heywood, *Dialogue* vi. (Jupiter and Juno), line 74: "Fearing his smudg'd lips should begrime thy face."

10. *elf*] tangle elf-lock-wise. See *Romeo and Juliet*, I. iv. 89–91:

"This is that very Mab,
That . . . bakes the elf-locks in
foul sluttish hairs,

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And with presented nakedness outface
The winds and persecutions of the sky.
The country gives me proof and precedent
Of Bedlam beggars, who, with roaring voices,
Strike in their numb'd and mortified bare arms
Pins, wooden pricks, nails, sprigs of rosemary;
And with this horrible object, from low farms,
Poor pelting villages, sheep-cotes, and mills,
Sometime with lunatic bans, sometime with prayers,

12. *winds*] F, *wind* Q; *persecution*] F, *persecutions* Q. 15. *Strike*] Q, F; *stick* Furness (S. Walker conject.); *bare*] Q, omitted F. 16. *Pins*] Q, F; *Pies* Q 1 (one copy). 17. *from*] Q, F; *frame* Q 1 (one copy); *farms*] F, *service* Q. 18. *sheep-cotes*] Q, *sheeps-coates* F. 19. *Sometime*] Q, *Sometimes* F.

Which, once untangled, much misfortune bodes."

Also T. Heywood, *Dialogue*, xvii. line 17, ed. 1874, Pearson, vi. p. 241:

"What though my thin and unkemb'd scattered haire
Fell in long elfe-locks from my scalpe, now bare?"

Dr. J. Wickham Legge, in a paper read before the New Shakespeare Society, 8th October 1875, confidently identifies "elf-locks" with the malady known to physicians as Plica Polonica. Dekker, in his *Bellman of London*, 1608, describes "the Abram cove" as having "his hair long and filthily knotted, for he keeps no barber."

11. *presented*] assumed.

11. *outface*] brave. See T. Heywood, *The Fair Maid of the West*, Pearson (*Works*), ii. 287: "Should we contest, I can outface the proudest."

14. *Bedlam beggars*] See note I. ii. 151.

15. *Strike in*] drive into.

15. *mortified*] made insensible to pain. Dekker, in his *Bellman of London*, 1608, describing an Abraham man, writes: "You see pinnes stuck in sundry places of his native flesh, especially in his arms, which pain he gladly puts himself to, . . . only to make you believe he is out of his wits. He calls himself by the name of poor Tom."

16. *pricks*] skewers.

17. *object*] appearance, aspect, as in V. iii. 238. See also *Titus Andronicus*, III. i. 64. Lucius exclaims, "Ay me, this object kills me" (seeing the mutilated Lavinia).

17. *low*] lowly, humble. See *As You Like It*, II. iii. 68: "We'll light upon some settled low content."

18. *pelting*] petty, paltry, as in *Richard II.* II. i. 60: "Like to a tenement or pelting farm"; also see Golding's *Ovid's Metamorphosis*, 1593, Book viii. p. 102:

"one cottage afterward
Received them, and that was but a pelting one in deede."

See also North's *Plutarch's Lives*, ed. 1594, p. 886, "being a matter of no moment whether a man be borne in a pelting village or in a famous citie" (*Life of Demosthenes*).

19. *bans*] curses.

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Enforce their charity. Poor Turlygod! poor Tom!

That's something yet: Edgar I nothing am. [*Exit.*

SCENE IV.—*Before Gloucester's Castle. Kent in the Stocks.*

Enter LEAR, *Fool, and Gentleman.*

Lear. 'Tis strange that they should so depart from home,
And not send back my messenger.

Gent. As I learn'd,
The night before there was no purpose in them
Of this remove.

Kent. Hail to thee, noble master!

Lear. Ha!
Makest thou this shame thy pastime?

Kent. No, my lord.

20. *Turlygod*] Q, F; *Turlygood* Theobald; *Turlurù* Hanmer, *Turlipin* Warburton conjecture.

Scene IV.

Before . . . Castle] changes again to the Earl of . . . Pope; omitted Q, F. Kent . . . stocks] Dyce; omitted Q, F. Enter Lear . . .] F, Enter King Q 1, Enter King and a Knight Q 2. 1. *home*] F, *hence* Q. 2. *messenger*] Q, *messengers* F. 2, 61. Gent.] F, Knight Q. 3. *in them*] F, omitted Q. 4. *this*] F, *his* Q. 5. *Ha!*] F, *How* Q. 6. *thy*] Q, *ahy* F, *this* Theobald; *No, my lord*] F, omitted Q.

20. *Turlygod*] nothing at all is known of this name. Warburton proposed to read Turlipin, Hanmer had read Turlurù in his edition (1744). Turlupin was the name given to a sect of half-mad beggars, who were in Paris *circa* 1500, and also used to perform their religious services naked. The word in the text may possibly be a corrupted form of the above.

20. *poor Tom*] See note, I. ii. 151.

21. *I nothing am*] either "I am no longer Edgar," or, "in the character of Edgar, I have nothing," or "I will be made nothing, ruined." See *Hamlet*, III. ii. 101. Compare the expression "make nothing of," III. i. 9, also *Winter's Tale*, III. i. 11.

Scene IV.

4. *remove*] a royal change of residence, as in *All's Well that Ends Well*, v. iii. 131:

"Here's a petition from a Florentine,
Who hath, for four or five removes, come short
To tender it herself."

Also compare *Measure for Measure*, I. i. 44.

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Fool. Ha, ha! he wears cruel garters. Horses are tied by the heads, dogs and bears by the neck, monkeys by the loins, and men by the legs: when a man's over-lusty at legs, then he wears wooden nether-stocks.

Lear. What's he that hath so much thy place mistook To set thee here?

Kent. It is both he and she, Your son and daughter.

Lear. No.

Kent. Yes.

Lear. No, I say.

Kent. I say, yea.

Lear. No, no; they would not.

Kent. Yes, they have.

Lear. By Jupiter, I swear, no.

Kent. By Juno, I swear, ay.

Lear. They durst not do't; They could not, would not do't; 'tis worse than murder,

7. *he*] F, *look, he* Q; *cruel*] F, *crewell* Q. 8. *heads*] F, *heels* Q, *head* Boswell. 10. *man's*] Q, *man* F. 19, 20. *No . . . have*] Q, omitted F. 22. *By . . . ay.* Lear] F, omitted Q. 23. *could . . . would*] F, *would . . . could* Q.

7. *cruel*] a play between the adjective cruel, harsh,—and so causing pain,—and crewel, *i.e.* made of crewel, thin worsted yarn. So *The Two Angry Women of Abington*, 1599 (*Dodsley's Old Plays*, Hazlitt, vii. 286): "he will have His cruel garters cross about the knee." A similar quibble is found in Green's *Menaphon*, Arber, p. 36: "with his sheep-hook fringed with cruel to signifie he was chief of the savages"; and see Ben Jonson, *Alchemist*, i. 1.

10. *lusty at legs*] See Dekker, *The Seven Deadly Sins of London*, Arber, reprint, p. 31: "tradesmen as if they were dancing galliards are lusty at legs and never stand still." See also for it, Massinger, *Virgin Martyr*, iv. ii. 13; Middleton, *Blurt Master Constable*, i. i. 91.

11. *nether-stocks*] stockings, "a hose or netherstock," Baret, *Alvearie*, 1580. "*Un bas de chausses*, a hose, a stocking or nether-stock," Cotgrave, *French Dictionary*. What we now call knee-breeches were then called upper-stocks (in French *haut de chausses*).

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To do upon respect such violent outrage.
Resolve me, with all modest haste, which way
Thou might'st deserve, or they impose, this usage,
Coming from us.

Lent. My lord, when at their home
I did commend your highness' letters to them,
Ere I was risen from the place that show'd
My duty kneeling, came there a reeking post,
Stew'd in his haste, half breathless, panting forth
From Goneril his mistress salutations;
Deliver'd letters, spite of intermission,
Which presently they read: on whose contents
They summon'd up their meiny, straight took horse;
Commanded me to follow, and attend

26. *might'st*] F, *may'st* Q; *impose*] F, *purpose* Q. 31. *panting*] Q, *painting* F. 34. *whose*] Q, *those* F. 35. *meiny*] F, *men* Q.

24. *upon respect*] deliberately. See *King John*, IV. ii. 214:

"when, perchance, it frowns
More upon humour than advised respect."

25. *Resolve*] satisfy, answer; as in *Richard III.* IV. ii. 26: "I will resolve your grace immediately"; also Marlow and Nash, *Dido, Queen of Carthage*, II. i. 62: "O tell me, for I long to be resolved"; also Beaumont and Fletcher, *The Fair Maid of the Inn*:

"*Duke.* What are they?
Pros. I can resolve you, slaves from the gallies."

25. *modest haste*] Schmidt explains, "as much haste as may consist with telling the whole truth," and quotes from this play, IV. vii. 5:

"All my reports go with the modest truth;
Nor more, nor clipped, but so."

28. *commend*] commit, deliver; as in *All's Well*, V. i. 31; "Commend the paper to her gracious hand."

33. *spite of intermission*] in spite of, careless about, interrupting me, and interfering with the answer I was about to receive. So *Macbeth*, IV. iii. 232: "Cut short all intermission." Steevens explains "without suffering time to intervene."

34. *presently*] at once.

35. *meiny*] household. "*Mesnie*, a meynie, familie, household company, or servants," Cotgrave's *French Dictionary*. See Stow, *Survey of London*, p. 414: "the Great Hall hath not been furnished with household meynee and guests." See also the ballad "The Hunting of the Cheviot." See Child's *English and Scottish Ballads*, 1864, vii. 30:

"Then the Persé out of Banborowe cam,
With him a myghtee meany."

It is found also in Thoresby's Letter to John Ray, 1703: "Menya, a family, a house."

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The leisure of their answer; gave me cold looks:
And meeting here the other messenger,
Whose welcome, I perceived, had poison'd mine,
Being the very fellow which of late
Display'd so saucily against your highness,
Having more man than wit about me, drew:
He raised the house with loud and coward cries.
Your son and daughter found this trespass worth
The shame which here it suffers.

Fool. Winter's not gone yet, if the wild-geese fly that way.

Fathers that wear rags
Do make their children blind,
But fathers that bear bags
Shall see their children kind.
Fortune, that arrant whore,
Ne'er turns the key to the poor.
But for all this thou shalt have as many dolours for thy daughters as thou canst tell in a year.

40. *which*] F, *that* Q. 45. *The*] F, *This* Q. 46–55. *Winter's . . . year*] F, omitted Q. 55. *for thy*] Q, F; *for thy deare* F 2; *from thy dear* Theobald; *from thy* Singer, ed. 2.

41. *Display'd*] acted ostentatiously.
43. *raised the house*] awoke the dependants. See ii. 1 of this Act.
54. *dolours*] a quibble is intended here, as in *Tempest*, II. i. 19, and *Measure for Measure*, I. ii. 50, between dolour, grief, and dollar, the English name for the Spanish peso, or "piece of eight" (*i.e.* of eight reales); the name dollar was sometimes also given to the German thaler, a large silver coin. Dolor was commonly used for great grief. See Hall's *Chronicle*, 1500, sig. a a a iv. 3: "Lord Lovel in great dolor and agony, and for fear, in like manner fled."
55. *for*] because of, owing to, almost from. See *2 Henry VI.* IV. ii. 90. The *New Eng. Dict.* quotes *Chron. Gr. Friars* (Camden), 1549: "the cause was for them that rose in Essex." Tell, *i.e.* count, reckon up. See *Winter's Tale*, IV. iv. 185.

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Lear. O! how this mother swells up toward my heart;
Hysterica passio! down, thou climbing sorrow!
Thy element's below. Where is this daughter?
Kent. With the earl, sir; here within.
Lear. Follow me not; stay here. [*Exit.*
Gent. Made you no more offence but what you speak of?
Kent. None.
How chance the king comes with so small a number?
Fool. An thou hadst been set i' the stocks for that question, thou hadst well deserved it.
Kent. Why, fool?
Fool. We'll set thee to school to an ant, to teach

59. *here*] F, omitted Q. 60. *here*] F, *there* Q 2, *there?* Q 1. Exit] F, omitted Q. 61. *but*] F, *then* Q, *than* Capell. 62. *None*] F, *No* Q. 63. *number*] F, *train* Q. 64. *An*] Pope; *And* Q 1, F; *If* Q 2.

56. *mother*] the Hysterica passio, the symptoms of which malady are very graphically described by Drayton in his *Polyolbion*, song vi. lines 19–28. Shakespeare may have seen a mention of it in Harsnet's *Declaration*, where it is alluded to several times; we read, for instance, p. 263: "The disease I spoke of was a spice of the mother, wherewith I had been troubled before my going into France." There is also this curious passage in Edward Jordan, *A Brief Discourse of a Disease called the Suffocation of the Mother*, 1605, p. 5: "This disease is called by diverse names amongst our authors, *Passio Hysterica*, *Suffocatio*, *Priefocatio*, and *Strangulatus uteri*, *Caducus Matricis*, *i.e.* in English, the Mother or the Suffocation of the Mother, because, most commonly, it takes them with choking in the throat; and it is an affect of the mother or wombe, wherein the principal parts of the bodie by consent do suffer diversely according to the diversitie of the causes and diseases wherewith the matrix is offended." Could the word, however, be only a contraction of smother?

61. *Made . . . offence*] For examples of this form, see *Measure for Measure*, IV. ii. 198, 199; *As You Like It*, III. v. 117.

67, 68. *to teach . . . winter*] nothing can be got out of Lear's ruined fortunes. For winter in the sense of adversity, compare "quake in the present winter's state," *Cymbeline*, II. iv. 5, and *2 Henry IV.* IV. iv. 92; see also line 46 of this scene.

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thee there's no labouring i' the winter. All that follow their noses are led by their eyes but blind men; and there's not a nose among twenty but can smell him that's stinking. Let go thy hold when a great wheel runs down a hill, lest it break thy neck with following it; but the great one that goes up the hill, let him draw thee after. When a wise man gives thee better counsel, give me mine again: I would have none but knaves follow it, since a fool gives it.

That sir which serves and seeks for gain,
And follows but for form,
Will pack when it begins to rain,
And leave thee in the storm.
But I will tarry; the fool will stay,
And let the wise man fly:
The knave turns fool that runs away;
The fool no knave, perdy.

Kent. Where learned you this, fool?

Fool. Not i' the stocks, fool.

71. *twenty*] F, *a hundred* Q (*a 100* Q 1). 73. *following it*] Q, *following* F. 74. *up the hill*] Q, *upward* F. 77. *have*] Q, *hause* F. 79. *which*] F, *that* Q; *and seeks*] F, omitted Q. 81. *begins*] Q 2, F; *begin* Q 1. 88. *fool*] F, omitted Q.

71. *stinking*] Mason wished to substitute "sinking" for "stinking," which Steevens parallels from *Antony and Cleopatra*, III. x. 26. Malone defends the old text, comparing *All's Well that Ends Well*, v. ii. 4–6, and paraphrasing, "All men, but blind men, though they follow their noses, are led by their eyes; and this class, *seeing* the king ruined, have all deserted him. Even blind men, who have nothing but their noses to guide them, they also fly from a king whose fortunes are declining; for of the noses of twenty blind men there is not one who cannot smell him who 'being muddied in fortune's mood (or moat) smells somewhat strongly of her displeasure.'"

79. *sir*] great person. *Winter's Tale*, I. ii. 212: "this great sir will yet stay longer."

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Re-enter LEAR, *with* GLOUCESTER.

Lear. Deny to speak with me! They are sick! They are weary!
They have travell'd all the night! Mere fetches,
The images of revolt and flying off.
Fetch me a better answer.
Glou. My dear lord,
You know the fiery quality of the duke;
How unremoveable and fix'd he is
In his own course.
Lear. Vengeance! plague! death! confusion!
Fiery! what quality? Why, Gloucester, Gloucester,
I 'd speak with the Duke of Cornwall and his wife.
Glou. Well, my good lord, I have inform'd them so.
Lear. Inform'd them! Dost thou understand me, man?
Glou. Ay, my good lord.
Lear. The king would speak with Cornwall; the dear father

Re-enter Lear . . .] Capell; Enter Lear and Gloucester Q, after "perdy" (line 86) F. 90. *have*] F, omitted Q; *all the night*] F, *hard to night* Q. 90, 91. *fetches, The*] F, *justice, I the* Q. 96. *plague! death!*] F, *death, plague*] Q. 97. *Fiery! what quality?*] F, *what fiery quality* Q. 99, 100. *Well . . . man*] F, omitted Q. 102. *father*] Q, F; *fate* Q 1 (one copy).

89. *Deny*] refuse, decline. So *Richard III.* v. iii. 343: "My lord, he doth deny to come."

90. *fetches*] tricks, crafty devices, subterfuges; "a Fetch or cunning drift, Ruse, menée." Sherwood's *English-French Dictionary*, 1631. See also *The History of Jacob and Esau*, v. 4 (*Dodsley's Old Plays*, Hazlitt, ii. 251):

"Ah, 'sembling wretch!
I will be even with thee for this subtle fetch."

It is in general dialect use throughout England. See Wright, *English Dialect Dictionary*, 1898 (in progress).

91. *images*] appearances, signs, tokens, or else types, embodiments. See *2 Henry VI.* I. iii. 179. The word may be here dissyllabic.

91. *flying off*] revolt. See *Antony and Cleopatra*, II. ii. 155:

"To join our kingdoms, and our hearts; and never
Fly off our love again."

93. *quality*] nature, disposition. See *Twelfth Night*, III. i. 70.

94. *unremoveable*] stubbornly firm. So *Timon of Athens*, v. i. 227: "His discontents are unremoveably Coupled to nature."

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Would with his daughter speak, commands her service:
Are they inform'd of this? My breath and blood!
Fiery! the fiery duke! Tell the hot duke that—
No, but not yet; may be he is not well:
Infirmity doth still neglect all office
Whereto our health is bound; we are not ourselves
When nature, being oppress'd, commands the mind
To suffer with the body. I'll forbear;
And am fall'n out with my more headier will,
To take the indisposed and sickly fit
For the sound man. Death on my state! wherefore [*Looking on Kent.*
Should he sit here? This act persuades me
That this remotion of the duke and her

103. *with his*] Q, F; *with the* Q 1 (one copy); *commands her service*] Q, *come and tends service* Q 1 (one copy), *commands, tends, service* F. 104. *Are . . . blood!*] F, omitted Q. 105. *Fiery . . . duke*] F, *Fiery duke* Q; *that—*] F, *that Lear* Q. 109. *commands*] Q 2, F; *command* Q 1. 113. Looking on Lear] Johnson; omitted Q, F.

104, *breath and blood*] Schmidt quotes *King John*, IV. ii. 246: "This kingdom, this confine of blood and breath."

105. *hot*] passionate, hot-tempered. So *Romeo and Juliet*, III. i. 12: "thou art as hot a Jack in thy mood as any in Italy."

107. *office*] duty.

111. *am fall'n out . . . will*] and owing to my excessively impetuous nature, I have thus erred.

111. *more headier*] See *Cymbeline*, III. iv. 164: "the harder heart," *i.e.* the very hard heart; also *Othello*, I. iii. 228: "with this more sovereign and boisterous expedition." Heady, impetuous, violent, passionate. See Ascham, *Toxophilus*, 1545, Arber, 1868, p. 85: "Wales being headye, and rebelling many yeares against us."

112. *the indisposed . . . fit*] a person suffering from an attack of illness which indisposes their mind.

115. *remotion*] removal. So *Timon of Athens*, IV. iii. 346: "all thy safety were remotion and thy defence absence." Compare "remove" in line 4 of this scene.

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Is practice only. Give me my servant forth.
Go tell the duke and 's wife I 'd speak with them,
Now, presently: bid them come forth and hear me,
Or at their chamber-door I 'll beat the drum
Till it cry sleep to death.

Glou. I would have all well betwixt you. [*Exit.*

Lear. O me! my heart, my rising heart! but, down!

Fool. Cry to it, nuncle, as the cockney did to the eels when she put 'em up i' the paste alive; she knapped 'em o' the coxcombs with a stick, and cried "Down, wantons, down!" 'Twas

117. *Go tell*] F, *Tell* Q. 121. Exit] F, omitted Q. 122. *O me . . . down*] F, *O my heart, my heart* Q. 124. *'em*] F, *um* Q 1, *them* Q 2; *up i' the*] Q 2 (*th'*), *i' th'* F, *um it'h* Q 1. 125. *knapped 'em*] F, *rapt um* Q.

116. *practice*] craft, planned deception. *Twelfth Night*, v. i. 360: "This practice hath most shrewdly pass'd upon thee."

116. *forth*] out (of the stocks).

118. *presently*] at once.

120. *Till . . . death*] till by its shrill noise it kills, "murders" sleep. The shrill sound of the kettle-drum seems referred to.

123. *cockney*] some explain cook, or diminutive of cook, but no good examples of this sense of the word have been given. Halliwell and Dyce, perhaps rightly, suspect that there is an allusion to some lost story, like that of "the famous ape" in *Hamlet*, III. iv. 194. The word is rarely used in the sense of a squeamish or affected woman. Cotgrave, *French Dictionary*, defines Coquine as a beggar woman, also a cockney, *simper-de-cockit*, nice thing; and the *New Eng. Dict.* quotes, 1598, Meres, *Wit's Treasury*, "Many cockney and wanton women are often sick." The usual sense of cockney is a child over-tenderly brought up, hence a milk-sop. See Lyly, *Euphues*, Arber, p. 103: "I brought thee up like a cockney."

125. *knapped*] Steevens wished to retain "rapped" of the Quarto, because he said of knap, "this word can only mean to break asunder." It is true that the word has this meaning; see the *Merchant of Venice*, III. i. 10, and Psalm xlvi. 9 (Prayer-Book Version): "He breaketh the bow and knappeth the spear asunder"; but it has also the meaning of to strike smartly. See Jamieson's *Scottish Dictionary*, "Knap (verb), to strike smartly, as "knap the nail on the head" (Clydes); Knap (sub.), a sharp stroke." Illustrated by "the messan (*i.e.* little dog) gets a knap," Ramsay, *S. Proverbs*, p. 76. Burns also uses the expression "knappin-hammers": "Ye'd better taen up spades and shools, or knappin-hammers" (*i.e.* hammers for breaking stones)—Epistle to J. Lapraik, line 64.

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her brother that, in pure kindness to his horse, buttered his hay.

Re-enter GLOUCESTER, *with* CORNWALL, REGAN, *and Servants.*

Lear. Good morrow to you both.

Corn. Hail to your grace!

[*Kent is set at liberty.*

Reg. I am glad to see your highness.

Lear. Regan, I think you are; I know what reason
I have to think so: if thou shouldst not be glad,
I would divorce me from my mother's tomb,
Sepulchring an adult'ress. [*To Kent.*] O! are you free?
Some other time for that. Beloved Regan,
Thy sister's naught: O Regan! she hath tied
Sharp-tooth'd unkindness, like a vulture, here.

[*Points to his heart.*

I can scarce speak to thee; thou 'lt not believe
With how deprav'd a quality—O Regan!

128. Re-enter Gloucester . . .] Capell; Enter Duke and Regan Q; Enter Cornwall, Regan, Gloucester, Servants F. 129, etc. Corn.] F, Duke Q. Kent . . . liberty] F, omitted Q. 131. *you*] Q, *your* F. 133. *mother's*] Q, *mother* F; *tomb*] Q, F; *fruit* Q 1 (one copy). 134. [To Kent] Rowe; omitted Q, F; *O*] F, *Yea* Q. 137. Points to his heart] Pope; omitted Q, F. 139. *With how deprav'd*] F; *Of how depriv'd* Q 1 (some copies), Q 2; *deptoued* Q 1 (some copies).

128. *buttered . . . hay*] a stupid act, as the horse will not away with grease. A common trick of cheating ostlers formerly was to grease the hay, etc. of horses committed to their care, and so keep the horse from feeding, and then steal the provender.

133. *I would . . . tomb*] The only place, I think, in this play where there is any allusion to the mother of Lear's three daughters. In the old play she is mentioned at the opening as being just dead. See *Six Old Plays* (Nichols), 1779, ii. 379 (Leir speaks):

"Thus, to our griefe, the obsequies perform'd
Of our (too late) deceast and dearest queen."

139. *quality*] manner. So *The Merchant of Venice*, III. ii. 6: "Hate counsels not in such a quality."

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Reg. I pray you, sir, take patience. I have hope
You less know how to value her desert
Than she to scant her duty.
Lear. Say, how is that?
Reg. I cannot think my sister in the least
Would fail her obligation: if, sir, perchance
She have restrain'd the riots of your followers,
'Tis on such ground, and to such wholesome end,
As clears her from all blame.
Lear. My curses on her!
Reg. O, sir! you are old;
Nature in you stands on the very verge
Of her confine: you should be ruled and led
By some discretion that discerns your state
Better than you yourself. Therefore I pray you
That to our sister you do make return;
Say you have wrong'd her, sir.
Lear. Ask her forgiveness?
Do you but mark how this becomes the house:
"Dear daughter, I confess that I am old;

140. *you*] F, omitted Q. 142. *scant*] F, *slack* Q. 142–147. Lear. *Say . . . all blame*] F, omitted Q. 149. *in you*] F, *on you* Q. 150. *her*] Q, *his* F. 152. *you*] F, omitted Q. 154. *her, sir*] Q, *her* F. 155. *but*] F, omitted Q.

140–142. *I have . . . duty*] a passage hard to paraphrase. "I hope that it is more probable that you are mistaking her, and under-estimating her attempts to serve you, than that she should really be faulty in her duties towards you."

142. *scant*] See I. i. 280.

150. *confine*] (accented, as it is in *Hamlet*, I. i. 155, on the second syllable) assigned limit.

151. *discretion*] the abstract for the concrete; wise, discreet person, one who fully understands the nature of the case, the dependent position you are in.

155. *how this becomes the house*] how suitable such words are from the lips of a king. Perhaps it means, how it suits our mutual relations that I, a father, should have thus to address you, a daughter. Steevens quotes an instance of this expression from Chapman, *The Blind Beggar of Alexandria*, 1598, Shepherd, *Works*, 1874, p. 12 (*a*): "Come up to supper, it will become the house wonderful well."

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Age is unnecessary: on my knees I beg [*Kneeling.*
That you 'll vouchsafe me raiment, bed, and food."
Reg. Good sir, no more; these are unsightly tricks.
Return you to my sister.
Lear. [*Rising.*] Never, Regan.
She hath abated me of half my train;
Look'd black upon me; struck me with her tongue,
Most serpent-like, upon the very heart.
All the stored vengeances of heaven fall
On her ingrateful top! Strike her young bones,
You taking airs, with lameness!
Corn. Fie, sir, fie!

157. Kneeling] The King kneeling Hanmer; omitted Q, F. 160. [Rising] Dyce; omitted Q, F; *Never*] F, *No* Q. 162. *black*] Q 1, F; *back* Q 2. 166. *Fie, sir, fie!*] F, *Fie, fie, sir!*] Q.

157. *is unnecessary*] is not wanted, is useless, is of no account. Shakespeare in *Coriolanus*, II. i. 91, uses necessary in the directly opposite sense of indispensably requisite: "a necessary bencher in the Capitol." See also Dekker's play, *If this be not a Good Play, etc.*, Pearson, *Works*, iii. 325: "What says the prodigal child in the painted cloth? when all his money was spent and gone, they turned him out unnecessary." Johnson explains, "old age has few wants."

159. *these . . . tricks*] Regan refers to Lear's kneeling, and perhaps Shakespeare here girds at the kneeling Leir and Cordella, in the old play, *History of King Leir*. See *Six Old Plays* (Nichols), 452, 453. (Unsightly, unbecoming.)

161. *abated*] deprived.

162. *struck . . . tongue*] Perhaps an echo of the old play, *History of King Leir*. See *Six Old Plays* (Nichols), 1779, ii. 412: "I will so tongue-whip him."

164. *stored*] selected and put aside for use. So Beaumont and Fletcher, *The Coxcomb*, I. i. 22:

"*Ric.* Why, do you think I can be false?
Viola. No, faith!
You have an honest face; but if you should—
Ric. Let all the stored vengeance of heaven's justice—
Viola. No more."

165. *top*] head. See *Cymbeline*, IV. ii. 354.

165. *young bones*] unborn progeny. An expression to be found in the old play, *History of King Leir, Six Old Plays, etc.* (Nichols), 1779, ii. 406:

"*Leir.* She breeds young bones.
Gon. What! breeds young bones already?"

See also Brome, *The Jovial Crew*, Pearson, *Works*, iii. 402; and in the old ballad "The Wanton Wife of Bath," line 99. See Child's *English Ballads*, viii. 135.

166. *taking*] infecting, as in IV. vi. 29. See also *Merry Wives*, IV. iv. 32: "And there he" (Herne the hunter) "blasts the tree, and takes the cattle." See also Palsgrave, *Lesclarcissement*, 1530: "taken, as children's limbs are by the fairies." It is stil

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Lear. You nimble lightnings, dart your blinding flames
Into her scornful eyes! Infect her beauty,
You fen-suck'd fogs, drawn by the powerful sun,
To fall and blast her pride!
Reg. O the blest gods! so will you wish on me,
When the rash mood is on.
Lear. No, Regan, thou shalt never have my curse:
Thy tender-hefted nature shall not give
Thee o'er to harshness: her eyes are fierce, but thine
Do comfort and not burn. 'Tis not in thee
To grudge my pleasures, to cut off my train,

167. Lear] Q 2, F (Le); omitted Q 1. 170. *and blast her pride*] Q, *and blister* F. 172. *is on*] F, omitted Q. 174. *Thy*] F, *The* Q; *tender-hefted*] F, *tender hested* Q. 175. *Thee*] Q 2, F; *The* Q 1.

in provincial use. Also Dickinson's *Cumberland Glossary*, Eng. Dial. Soc., 1878: "Takkan, taking, infectious."

169. *fen-suck'd*] unwholesome vapours sucked up from fens by the heat of the sun. See *Tempest*, II. ii. 1:

"All the infections that the sun sucks up
From bogs, fens, flats."

Also see *Midsummer Night's Dream*, II. i. 90.

170. *To fall . . . pride*] Malone explains, to fall down (to fall and blast, *i.e.* to humble and destroy); but Wright properly argues for the verb being intransitive. We read in *Midsummer Night's Dream*, II. i. 88–90, the winds "Have sucked up from the sea Contagious fogs; which, falling in the land, Have," etc. Lear may here wish the noxious vapours of the fen suck'd up by the sun's rays to fall on his daughter's guilty head, and to destroy her in the pride of her youth. Schmidt suggests that the true reading is "to fall and blister pride" (see reading of the Folio), and he quotes in defence of his proposal, *Tempest*, I. ii. 321–323, and *Hamlet*, III. iv. 42–44.

172. *rash mood*] hasty passion-fit. For "mood" in this sense, see *The Two Gentlemen of Verona*, IV. i. 51: "A gentleman, Who, in my mood, I stabbed to the heart."

174. *tender-hefted*] a difficult expression. Perhaps, as Wright explains it, set in a delicate bodily frame, quoting Cotgrave, *French Dictionary*, "*Emmanché*, Helved, set into a haft or handle; *Lashche emmanche*, Lazy, idle, slothful, weak." Steevens explains, whose bosom is agitated by tender passions, comparing the word "hefts," *Winter's Tale*, II. i. 45. The Quarto reads "tender hested," which has been explained as, governed by gentle dispositions. Miss Jackson in her *Shropshire Word-book* has "dead heft, a weight that cannot be lifted," and tender-hefted might simply mean, "pliable, manageable." Lear might be thinking of the dogged, stern, unmoving nature of Goneril. "Hefty" has in America the meaning easy to lift or handle.

176. *Do comfort . . . burn*] Malone compares *Timon of Athens*, V. i. 134: "Thou sun, that comfort'st, burn."

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To bandy hasty words, to scant my sizes,
And, in conclusion to oppose the bolt
Against my coming in: thou better know'st
The offices of nature, bond of childhood,
Effects of courtesy, dues of gratitude;
Thy half o' the kingdom hast thou not forgot,
Wherein I thee endow'd.

Reg. Good sir, to the purpose.

Lear. Who put my man i' the stocks? [*Tucket within.*

Corn. What trumpet 's that?

Reg. I know 't, my sister's: this approves her letter,
That she would soon be here.

Enter OSWALD.

Is your lady come?

Lear. This is a slave, whose easy-borrow'd pride

185. Tucket . . .] F, after line 184, omitted Q. 186. *letter*] F, *letters* Q. 187. Enter Oswald] Dyce; Enter Steward after "that," line 185, Q; after "stocks," line 185, F. 188. *easy-borrow'd*] hyphened Theobald.

178. *bandy . . . words*] See note to I. iv. 92, "bandy looks."

178. *scant my sizes*] deal out my food allowances with niggardly hand.

178. *sizes*] allowances. See Cotgrave's *French Dictionary*, "*Mesure*, scantling, rule, square, proportion, size." This word is preserved in the word sizar, familiar to University men, originally meaning a class of poor scholars who obtained allowances from the college buttery-hatch. See Sherwood, *English-French Dictionary*, "to Size, En l'Université de Cambridge, c'est la mesme chose, comme to battle en Oxford"; and in the same Dictionary, to battle is described thus: "Estre debteur, au College pour ses vivres." The word battler was frequently used in the same sense as sizar.

182. *Effects*] workings, manifestations. See *Henry VIII.* II. iv. 86:

"You . . . who ever yet
Have . . . display'd the effects
Of dispositions gentle."

185. Tucket] See note to II. i. 78.

186. *I know 't*] Steevens has pointed out that Regan probably recognised "some distinguishing note or tune," purposely used to facilitate recognition, just as before in *Othello* Iago exclaims, "The Moor! I know his trumpet," II. i. 180. Compare a point of war, a strain of martial music (*2 Henry IV.* IV. i. 52); and see also *Coriolanus*, "Tullus Aufidius obeys his points, As if he were his officer," IV. vi. 125 (points here mean bugle calls).

186. *approves*] confirms, is in accordance with. See II. ii. 163.

188. *easy-borrow'd*] Explained thus by Moberly, "borrowed without the trouble of doing anything to justify it." We might, perhaps, compare "easy-

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Dwells in the fickle grace of her he follows.
Out, varlet, from my sight!

Corn. What means your grace? 190

Lear. Who stock'd my servant? Regan, I have good hope
Thou didst not know on 't. Who comes here?

Enter GONERIL.

O heavens,
If you do love old men, if your sweet sway
Allow obedience, if yourselves are old, 194
Make it your cause; send down and take my part!
[*To Goneril.*] Art not ashamed to look upon this beard?
O Regan! wilt thou take her by the hand?

Gon. Why not by the hand, sir? How have I offended?
All 's not offence that indiscretion finds
And dotage terms so.

Lear. O sides! you are too tough; 200
Will you yet hold? How came my man i' the stocks?

189. *fickle*] Q, *fickly* F; *he*] Q 2, F; *a* Q 1. 191. Lear] F, Gon. Q; *stock'd*] F, *struck* Q. 192. Enter Goneril] as in Johnson, after "grace," line 190, Q, F. 193. *your*] F, *you* Q. 194. *if*] Q, *if you* F. 196. [To Goneril] Johnson; omitted Q, F. 197. *wilt thou*] Q, *will you* F.

held imprisonment," *1 Henry VI.* v. iii. 139. Perhaps Theobald was wrong in hyphening, and "easy" may mean easy-going, coolly-impudent.

194. *Allow*] approve of. *2 Henry IV.* IV. ii. 54: "I like them all, and do allow them well." See also Speed's *Chronicle*, ed. 1613, p. 619: "The King of France commended the man, . . . saying that he loved and allowed such as he."

195. *Make . . . cause*] interest yourselves, make it your business to aid me. Compare *Lucrece*, 1295: "The cause craves haste."

199. *finds*] takes (so), appreciates (as such), or as Steevens explains it thinks, as used in the sense of the French *trouver*.

200, 201. *O sides . . . hold*] So *Antony and Cleopatra*, IV. iv. 39:
"O, cleave, my sides!
Heart, once be stronger than thy continent;
Crack thy frail case."

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Corn. I set him there, sir; but his own disorders
Deserved much less advancement.
Lear. You! did you?
Reg. I pray you, father, being weak, seem so.
If, till the expiration of your month,
You will return and sojourn with my sister,
Dismissing half your train, come then to me:
I am now from home, and out of that provision
Which shall be needful for your entertainment.
Lear. Return to her? and fifty men dismiss'd?
No, rather I abjure all roofs, and choose
To wage against the enmity o' the air;
To be a comrade with the wolf and owl,
Necessity's sharp pinch! Return with her!
Why, the hot-blooded France, that dowerless took
Our youngest born, I could as well be brought
To knee his throne, and, squire-like, pension beg

202. Corn.] F, Duke Q; *sir*] Q 1, F; omitted Q 2. 213. *wolf and owl*] Q, *wolfe, and owle* F, *wolf and howl* Collier, ed. 2 (Collier MS.). 215. *hot-blooded*] Pope, *hot-bloodied* F, *hot blood in* Q. 217. *beg*] Q 2, F; *bag* Q 1.

212. *wage*] combat, contend. The only instance of this sense of the word to be found in Shakespeare.

213. *with . . . owl*] Collier followed the Collier MS., and read in the second edition (1858), "howl":

"with the wolf, and howl
Necessity's sharp pinch."

Furness has also adopted this reading, but his arguments seem to me quite unconvincing. Though I feel sure that "howl" is not right, there is one passage quoted by Collier which seems a parallel:

"better 'twere
I met the ravin lion when he roar'd
With sharp constraint of hunger."
All's Well, III. ii. 119–121.

215. *hot-blooded*] passionate, impetuous. See *Much Ado*, III. iii. 141: "all the hot bloods between fourteen and five-and-thirty." France was before (I. ii. 2) said to have "in choler parted."

217. *knee his throne*] Schmidt explains knee here to travel on the knees, quoting *Coriolanus*, v. i. 5:

"A mile before his tent fall down, and knee
The way into his favour."

The passages are hardly parallel, and "knee his throne" may well mean "fall down on the knee before his throne." There is a passage, indeed, in *The History of King Leir, Six Old Plays, etc.* (Nichols), ii. 452, which might appear to be on Schmidt's side. Cordella says:

"Myself a father have a great way hence,
Used me as ill as ever you did her;

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To keep base life afoot. Return with her!
Persuade me rather to be slave and sumpter
To this detested groom. [*Pointing at Oswald.*
Gon. At your choice, sir.
Lear. I prithee, daughter, do not make me mad:
I will not trouble thee, my child; farewell.
We 'll no more meet, no more see one another;
But yet thou art my flesh, my blood, my daughter;
Or rather a disease that 's in my flesh,
Which I must needs call mine: thou art a boil,
A plague-sore, an embossed carbuncle,
In my corrupted blood. But I 'll not chide thee;
Let shame come when it will, I do not call it:
I do not bid the thunder-bearer shoot,
Nor tell tales of thee to high-judging Jove.
Mend when thou canst; be better at thy leisure:

220. Pointing . . .] Dyce; Looking on the Steward Johnson; omitted Q, F. 221. *I*] F, *Now I* Q. 225. *that 's in*] F, *that lies within*] Q. 227. *an*] Q, *or* F. 230. *thunder-bearer*] F, unhyphened Q. 231. *high-judging*] F, unhyphened Q.

Yet, that his reverend age I once might see,
Ide creep along to meet him on my knee."

219. *sumpter*] probably pack-horse driver here. See Cotgrave's *French Dictionary*: "*Sommier*, a Sumpter horse, and generally any toyling and load-carrying drudge or groom." One form of the word, indeed, in the Old French is *Sommetier*, a pack-horse driver; and Professor Skeat notes that in the romance of King Alisaunder (6023) the men who act as guides to the army are called sumpters.

227. *plague-sore*] Steevens quotes instances of this word out of Thomas Lupton's *Fourth Booke of Notable Thinges*: "one that is infected with the plague, having the plague-sore."

227. *embossed*] swollen, tumid. So *As You Like It*, II. vii. 67: "All the embossed sores and headed evils." Compare also Palsgrave's *Lesclarcissement*: "Botch, a sore; bosse de pestilence"; also "*Embosser*, to swell, or arise in bunches, hulches, knobs," Cotgrave's *French Dictionary*.

231. *high-judging*] Schmidt explains judging in heaven. It may, however, mean Jove the high, the supreme Judge; and perhaps we may compare the senses of high in "high heaven," *Measure for Measure*, II. ii. 121, and in such expressions as the High Court of Parliament.

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I can be patient; I can stay with Regan,
I and my hundred knights.

Reg. Not altogether so:
I look'd not for you yet, nor am provided
For your fit welcome. Give ear, sir, to my sister;
For those that mingle reason with your passion
Must be content to think you old, and so—
But she knows what she does.

Lear. Is this well spoken?

Reg. I dare avouch it, sir: what! fifty followers
Is it not well? What should you need of more?
Yea, or so many, sith that both charge and danger
Speak 'gainst so great a number? How, in one house,
Should many people, under two commands,
Hold amity? 'Tis hard; almost impossible.

Gon. Why might not you, my lord, receive attendance
From those that she calls servants, or from mine?

Reg. Why not, my lord? If then they chanced to slack you
We could control them. If you will come to me,
For now I spy a danger, I entreat you
To bring but five-and-twenty; to no more
Will I give place or notice,

234. *so*] F, *so sir*, Q. 235. *look'd*] F, *looke* Q. 236. *sir*] Q 1, F; omitted Q 2. 238. *you old*] F, *you are old* Q; *so*—] Rowe; *so*, Q, F. 239. *spoken*] F, *spoken now* Q. 243. *Speak*] F, *Speaks* Q; *one house*] F, *a house* Q. 248. *chanced*] F, *chanc'st* Q 1, *chancst* Q 2; *you*] Q, *ye* F.

237. *mingle . . . passion*] examine your passionate utterances by the light of plain reason; or pour in some cold, calm reason to mitigate the stings of your hot, passionate utterances.

248. *slack you*] be loose or deficient in their duties towards you. So *Merry Wives*, III. iv. 115:
"I must of another errand . . . . what a beast I am to slack it."

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Lear. I gave you all—

Reg. And in good time you gave it.

Lear. Made you my guardians, my depositaries,
But kept a reservation to be follow'd
With such a number. What! must I come to you
With five-and-twenty? Regan, said you so?

Reg. And speak 't again, my lord; no more with me.

Lear. Those wicked creatures yet do look well-favour'd
When others are more wicked; not being the worst
Stands in some rank of praise. [*To Goneril.*] I 'll go with thee:
Thy fifty yet doth double five-and-twenty,
And thou art twice her love.

Gon. Hear me, my lord.
What need you five-and-twenty, ten, or five,
To follow in a house where twice so many
Have a command to tend you?

Reg. What need one?

Lear. O! reason not the need; our basest beggars
Are in the poorest thing superfluous:

259. *look*] F, *seem* Q; *well-favoured*] hyphened Q 2; unhyphened Q 1, F. 261. [To Goneril] To Gon. Hanmer; omitted Q, F. 266. *need*] F, *needs* Q. 267. *need*] F, *deed* Q.

254. *guardians*] managers, stewardesses.

254. *depositaries*] trustees in a legal sense.

255. *reservation*] a special, a saving clause; also a legal phrase. See I. i. 133.

264, 266. *What*] why.

267. *reason*] speak of, refer to. See V. i. 28 and *Merchant of Venice*, II. viii. 27.

268. *Are . . . superfluous*] in their poorest possessions have something over and above what is necessary for bare existence; or superfluous may have the sense of generous, bountiful; and it may mean, "the very poorest are not stingy of their poor enjoyments." Compare also the sense of the word in IV. i. 68.

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Allow not nature more than nature needs,
Man's life is cheap as beast's. Thou art a lady;
If only to go warm were gorgeous,
Why, nature needs not what thou gorgeous wear'st,
Which scarcely keeps thee warm. But, for true need,—
You heavens, give me that patience, patience I need!
You see me here, you gods, a poor old man,
As full of grief as age; wretched in both!
If it be you that stirs these daughters' hearts
Against their father, fool me not so much
To bear it tamely; touch me with noble anger,
And let not women's weapons, water-drops,
Stain my man's cheeks! No, you unnatural hags,
I will have such revenges on you both
That all the world shall—I will do such things,
What they are yet I know not, but they shall be
The terrors of the earth. You think I 'll weep;
No, I 'll not weep:

270. *life is*] F, *life as* Q 1, *life's as* Q 2. 275. *man*] F, *fellow* Q. 278. *so*] F, *to* Q 1, *too* Q 2. 279. *tamely*] F, *lamely* Q. 280. *And let*] F, *O let* Q. 283. *shall*—] Q 2, F; *shall,* Q 1.

270. *cheap*] of little account, of little value. See *Measure for Measure*, III. i. 185.

271, 272. *If . . . needs*] if that is so, if the desire for warmth is the only reason for wearing thy fine array, and in truth this flimsy garb is but badly adapted for that end.

277. *If it be you*] This pagan note is struck again, IV. i. 36–37:

"As flies to the wanton boys, are we to the gods;
They kill us for their sport."

279. *touch*] move, affect. So *Tempest*, IV. i. 145:

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

283–285. *I will . . . earth*] Ritson writes: "evidently from Golding's translation, 1567" (*i.e.* of Ovid's *Metamorphosis*, Book XV.):

"The thing that I do purpose on is great, whatere it is;
I know not what it may be yet,"

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I have full cause of weeping, but this heart
Shall break into a hundred thousand flaws
Or ere I 'll weep. O fool! I shall go mad.

[*Exeunt Lear, Gloucester, Kent, and Fool.*

Corn. Let us withdraw, 'twill be a storm.

[*Storm heard at a distance.*

Reg. This house is little: the old man and his people
Cannot be well bestow'd.

Gon. 'Tis his own blame; hath put himself from rest,
And must needs taste his folly.

Reg. For his particular, I 'll receive him gladly,
But not one follower.

Gon. So am I purposed.
Where is my Lord of Gloucester?

Corn. Follow'd the old man forth. He is return'd.

Re-enter GLOUCESTER.

Glou. The king is in high rage.

Corn. Whither is he going?

288. *into a hundred thousand*] F, *in a 100 thousand* Q 1, *in a thousand* Q 2; *flaws*] F, *flowes* Q. 289. *Or ere*] Q 1, F; *ere* Q 2. Exeunt . . .] Q 2; Exeunt Lear, Leister . . . Q 1; Exeunt F. 290. Storm . . . distance] Capell; Storm and Tempest F, after "weeping" (line 287); omitted Q. 291. *and his*] Q, *an' ds* F. 296. Gon.] F, Duke, Q. 298. Corn.] F, Reg. Q. Re-enter Gloucester] Dyce; Enter . . . Q, F, after line 297. 299, 300. *rage.* Corn. . . . *whither*] F, *rage, and will I know not whether* Q.

288. *flaws*] This word is used by Shakespeare in the sense of crack. So *Love's Labour's Lost*, v. ii. 415. See Sherwood, *English-French Dictionary*, "A cracke or flaw, *Creveure*," which word is explained in Cotgrave as "a chinke, cleft, rift." It is possible, however, that the word may in this passage mean, "a shiver, a small particle." N. Bailey, *English Dictionary*, 1721, has "Flaw, a fragment," and the *New English Dictionary* gives two instances of the word in this sense.

292. *bestow'd*] put up, lodged. See IV. vi. 293; also *1 Henry VI.* III. ii. 88: "We will bestow you in some better place."

295. *For . . . particular*] as for him singly, as far as he himself is individually concerned. So *Coriolanus*, IV. vii. 13, "for your particular"; *Troilus and Cressida*, II. ii. 9, "my particular."

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Glou. He calls to horse; but will I know not whither.
Corn. 'Tis best to give him way; he leads himself.
Gon. My lord, entreat him by no means to stay.
Glou. Alack! the night comes on, and the high winds
Do sorely ruffle; for many miles about
There 's scarce a bush.
Reg. O! sir, to wilful men,
The injuries that they themselves procure
Must be their schoolmasters. Shut up your doors;
He is attended with a desperate train,
And what they may incense him to, being apt
To have his ear abused, wisdom bids fear.

301. Corn.] F, Reg. Q; *best*] F, *good* Q. 303. *high*] F, *bleak* Q. 304. *ruffle*] F, *russell* Q 1, *russel* Q 2, *rustle* Capell. 305. *scarce*] F, *not* Q. 309. *to*] Q 1; *too* Q 2, F.

301. *give him way*] do not interfere with his going.

301. *he leads himself*] it is his own headstrong will, he only is responsible for the course he is taking.

304. *ruffle*] to bluster, to be noisy and turbulent. See *Titus Andronicus*, I. i. 313: "One fit . . . To ruffle in the Commonwealth of Rome"; also as a substantive, "the ruffle of court," *i.e.* the noisy bustle, *A Lover's Complaint*, 58. A ruffler was a cheating bully. He is described by Thos. Harman in his *Caveat for Common Cursetors*, 1567, Viles and Furnivall, 1880, p. 29: "either he hath served in the wars, or else he hath been a servingman . . . with stout audacity he demandeth where he thinketh he may be bold." See also *The Contention between Liberality and Prodigality*, 1602 (*Dodsley's Old Plays*, Hazlitt, viii. 376):

"There is a certain royster, named Prodigality
That long about this town hath ruffled in great jollity."

Compare also *Othello*, II. i. 7, "it hath so ruffianed it upon the sea"; and perhaps "roarer" in *Tempest*, I. i. 18, quibblingly applied to the raging waves.

308. *with*] by. See *Winter's Tale*, V. ii. 69.

308. *a desperate train*] a company of desperate followers. It is not very clear where Lear's knights are supposed to go, or if he brought them with him. According to the stage directions in the Folio (before II. iv.), Lear had only brought "the Fool and one Gentleman" with him into Gloucester's house, and Lear's "small number" is referred to in II. iv. 63. This being so, it is strange that Regan should have so spoken, but she probably only wished to make a fictitious excuse for her cruelty.

309. *incense him to*] provoke him to perpetrate. So *Julius Cæsar*, I. iii. 13.

310. *To . . . abus'd*] See I. iii. 21, and compare *All's Well that Ends Well*, V. iii. 295: "She does abuse our ears; to prison with her."

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Corn. Shut up your doors, my lord; 'tis a wild night:
My Regan counsels well: come out o' the storm.
[*Exeunt.*

ACT III

SCENE I.—*A Heath.*

A storm, with thunder and lightning. Enter KENT *and a Gentleman, meeting.*

Kent. Who 's there, besides foul weather?

Gent. One minded like the weather, most unquietly.

Kent. I know you. Where 's the king?

Gent. Contending with the fretful elements;
Bids the wind blow the earth into the sea,
Or swell the curled waters 'bove the main,

312. *Regan*] Q 2, F, *Reg.* Q 1; *o' the*] F, *at 'h* Q 1, *ath* Q 2.

Act III. Scene II.

A Heath] Rowe; omitted Q, F. A storm] Rowe (substantially), Storm still F, omitted Q. Enter . . . meeting] Capell, severally F, at several doors Q. 1. *Who's there*] F, *What's here* Q, *Who's here* Malone; *besides*] F, *beside* Q. 4. *elements*] F, *element* Q. 6. *main*] Q, F; *moon* Jennyns.

4. *elements*] the Quarto "element" would mean air. See *Twelfth Night*, I. i. 26, and Milton, *Comus*, 299: "some gay creatures of the element." Lear was contending with all the elements. See scene ii. line 16 of this Act:

"Nor rain, wind, thunder, fire, are my daughters:
I tax not you, you elements, with unkindness."

6. *curled*] By a conceit, the rippling foam on the head of agitated water is likened to curled hair. See *2 Henry IV.* III. i. 23:

"the winds
Who take the ruffian billows by the top,
Curling their monstrous heads, and hanging them
With deaf'ning clamour in the slippery clouds."

Also the "crisp head" of Severn, *1 Henry IV.* I. iii. 106; "your crisp channels" (of the brooks), *Tempest*, IV. i. 130; "the crisped brooks," Milton, *Paradise Lost*, iv. 237.

6. *main*] land, main-land. Delius explains "the sea." Capell first noted that Shakespeare may have taken this sense of the word from the early voyagers. I find it, there, very common in this sense. See Frobisher, *Voyage*, 1577: "Our men repaired to their boats and passed from the main to a small island." Payne, *Voyages of Elizabethan Seamen*, 1880, p. 77, "small islands lying off the main," *id.* 81. Again, in Hawkins, *Voyage*, 1564: "We took many of that place, but of the Samboses none at all, for they fled into the main." Payne, p. 16.

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That things might change or cease; tears his white hair,
Which the impetuous blasts, with eyeless rage,
Catch in their fury, and make nothing of;
Strives in his little world of man to out-scorn
The to-and-fro-conflicting wind and rain.
This night, wherein the cub-drawn bear would couch,
The lion and the belly-pinched wolf
Keep their fur dry, unbonneted he runs,
And bids what will take all.

7–15. *tears . . . take all*] Q, omitted F. 10. *out-scorn*] Q, F; *out-storm* Steevens conject. 11. *to-and-fro-conflicting*] hyphened Capell. 13. *belly-pinched*, hyphened Pope.

7. *things*] the order of the world. See v. ii. 16, "the mystery of things"; also *Macbeth*, III. ii. 16: "But let The frame of things disjoint, both the worlds suffer."

8. *eyeless*] blind, sightless. *Macbeth*, I. vii. 23:

"heaven's cherubim horsed
Upon the sightless couriers of the air,"

which Johnson has, rightly, I think, explained as "the winds."

10. *little . . . man*] Microcosm, the little world, the earth (as distinguished from the macrocosm, the great world, the universe), a name sometimes given to man. So a *Lover's Complaint*, line 7: "The fickle maid, full pale," was "Storming her world with sorrows, wind, and rain." See also Ben Jonson, *The Masque of Hymen*, 46:

"If there be
A power like reason left in that huge body,
Or little world of man."

The first masque of eight men had just issued out of a microcosm or globe figuring man. Also Cyril Tourneur, *The Atheist's Tragedy*, 1611, III. iii. 45; *Works*, Churton Collins, I. 92:

"But now I am an Emperour of a world,
This little world of man."

11. *to . . . conflicting*] For swaying about in mad, angry conflict, compare "the conflicting elements," *Timon of Athens*, IV. iii. 230. Also in this play, "the warring winds," IV. vii. 32.

12. *cub-drawn*] drawn, *i.e.* sucked dry, by her cubs, and so ravenous and ferocious. See North's *Plutarch Lives* (*Paulus Æmelius*), ed. 1695, p. 268: "Beasts do give more milke, when they are most drawne and suckt." See *As You Like It*, IV. iii. 115, and again, IV. iii. 127:

"And did he leave him
Food to the suck'd and hungry lioness?"

12. *couch*] *i.e.* through fright, lie in its lair, not range abroad for prey.

15. *and . . . all*] an expression of despair. Compare *Antony and Cleopatra*, IV. ii. 8: "I'll strike, and cry, 'Take all.'" Also the expression of the despondent Host, *Merry Wives of Windsor*, IV. vi. 2: "I will give over all."

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Kent. But who is with him?

Gent. None but the fool, who labours to out-jest
His heart-struck injuries.

Kent. Sir, I do know you;
And dare, upon the warrant of my note,
Commend a dear thing to you. There is division,
Although as yet the face of it be cover'd
With mutual cunning, 'twixt Albany and Cornwall;
Who have—as who have not, that their great stars
Throned and set high?—servants, who seem no less,
Which are to France the spies and speculations
Intelligent of our state; what hath been seen,

17. *heart-struck*] hyphened F. 18. *note*] F, *Arte* Q. 20. *be*] Q, *is* F. 22–29. *Who have . . . furnishings*] F, omitted Q. 23. *Throned*] F, *Throne* Theobald, ed. 2.

16, 17. *labours . . . injuries*] to drive out, exorcise them by jesting; or perhaps, to outdo the greatness of his master's wrongs by the wild extravagance of his jests.

16. *heart-struck*] keenly distressing. So II. iv. 162:

"Struck me with her tongue,
Most serpent-like, upon the very heart."

See note to that passage. Perhaps Milton had King Lear in his mind when he wrote *Paradise Lost*, xi. 264:

"Adam at the news,
Heart-struck, with chilling gripe of sorrow, stood."

18. *upon the warrant*] on the strength of.

18. *note*] knowledge, information; or (on the strength of) my knowing you.

19 *Commend*] entrust. See *Love's Labour's Lost*, III. i. 169.

19. *dear*] important, urgently pressing, of weight or moment. So *Romeo and Juliet*, v. ii. 19:

"The letter was not nice, but full of charge,
Of dear import."

Something like the sense in *Lycidas*, line 6:

"Bitter constraint, and sad occasion dear,
Compels me to disturb your season due."

22, 23. *Who . . . high*] As favourites of fortune, persons of very high rank invariably have, are attended with.

24. *speculations*] close observers; the abstract for the concrete, like "discretions" for "sensible persons," II. iv. 151; "discontents" for "malcontents," *Antony and Cleopatra*, I. iv. 39.

25. *Intelligent*] giving information. Compare "be intelligent to me," *i.e.* make it clear to me, *Winter's Tale*, I. ii. 378. See also this play, III. v. 11 and III. vii. 13.

25. *what*] *i.e.* to note, and to report, what.

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Either in snuffs and packings of the dukes,
Or the hard rein which both of them have borne
Against the old kind king; or something deeper,
Whereof perchance these are but furnishings;
But, true it is, from France there comes a power
Into this scatter'd kingdom; who already,
Wise in our negligence, have secret feet
In some of our best ports, and are at point

27. *have*] F 2, *hath* F 1. 30–42. *But . . . office to you*] Q, omitted F. 31. *scatter'd*] Q, F; *shatter'd* Hanmer. 32. *feet*] Q 1, *fee* Q 2.

26. *snuffs*] disgusts, offence-takings. Compare "in snuff," angry (with a quibble), *Midsummer Night's Dream*, v. i. 254; and also *Love's Labour's Lost*, v. ii. 22, and "to take in snuff" (also with a quibble), *1 Henry IV.* I. iii. 41. See also Speed's *Chronicle*, ed. 1632, p. 590(*b*): "When this was once known to Richard, Earl of Cornwall, and the angry lords, they took such snuff thereat, that," etc. Also R. Greene, *A Quip for an Upstart Courtier*, 1592, Collier, reprint, p. 58; "as these were going away in snuff for being thus plainly taunted."

26. *packings*] plots, underhand intrigues. So *Taming of the Shrew*, v. i. 121: "here 's packing, with a witness, to deceive me"; also *Cymbeline*, III. v. 80; and see *History of King Leir, Six Old Plays, etc.* (Nichols), ii. 441. Ragan addresses the ambassador, "There is good packing 'twixt your king and you." See also Milton's poem, "On the New Forcers of Conscience," etc., line 14, "Your plots and packing, worst than those of Trent."

27. *the hard rein . . . borne*] how inflexibly firm, how stiff-necked they have been in their relations with the aged king. So *Troilus and Cressida*, I. iii. 188, 189:

"Ajax is grown self-will'd, and bears his head
In such a rein."

Also North's *Plutarch Lives* (*Antonius*), ed. 1695, p. 985: "And in the end, the horse of the mind, as Plato termed it, that is so hard of raine; I meane the unreyned lust of concupiscence." It may, however, be explained "the inflexible, cruel way in which they have treated the old kind king."

29. *furnishings*] unimportant appendages. (Samples Steevens.)

29, 30]. Schmidt believes that some words have dropped out between these lines.

30. *power*] armed body of men. Again, III. iii. 14; also *King John*, IV. ii. 110: "powers, forces," IV. ii. 16.

31. *scattered*] divided, unsettled, disunited (Johnson). Hanmer read "shattered."

32. *have secret feet*] have landed secretly. In the *History of King Leir* the French manage to effect a landing while the Captain of the watch and his brother-watchmen are engaged in a drinking bout; *Six Old Plays* (Nichols), ii. 456–458. Compare "footed" this Act vii. 47; also *Henry V.* II. iv. 143. This was a subject which had to be treated with much caution before Elizabethan audiences.

33. *at point to*] ready to. So *Cymbeline*, III. vi. 17:

"even before I was
At point to sink for food";

and III. i. 30. Also G. Whetstone, *Promos and Cassandra*, 1578: "My brother slain, My husband, ah! at point to lose his head," *Six Old Plays, etc.* (Nichols), 1779, i. 104.

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To show their open banner. Now to you:
If on my credit you dare build so far
To make your speed to Dover, you shall find
Some that will thank you, making just report
Of how unnatural and bemadding sorrow
The king hath cause to plain.
I am a gentleman of blood and breeding,
And from some knowledge and assurance offer
This office to you.

Gent. I will talk further with you.

Kent. No, do not.
For confirmation that I am much more
Than my out-wall, open this purse, and take
What it contains. If you shall see Cordelia,
As fear not but you shall, show her this ring,
And she will tell you who your fellow is
That yet you do not know. Fie on this storm!
I will go seek the king.

Gent. Give me your hand. Have you no more to say?

Kent. Few words, but, to effect, more than all yet;
That, when we have found the king, in which your pain
That way, I 'll this, he that first lights on him
Holla the other. [*Exeunt severally.*

43. *further*] F, *farther* Q. 44. *I am*] F, *I* Q. 47. *fear*] Q 1, F; *doubt* Q 2. 48. *your*] Q, *that* F. 53. *in . . . pain*] F, omitted Q. 54. *That way, I'll this*] F, *I'll this way, you that* Q. 55. Exeunt severally] Theobald; Exeunt F, Q.

34. *To show . . . banner*] to begin the fight. See *Coriolanus*, III. i. 7, 8.

38. *bemadding*] distracting. Compare "madding," *Cymbeline*, II. ii. 37.

39. *plain*] complain of.

45. *out-wall*] exterior. Compare "wall" in the same sense, *Twelfth Night*, I. ii. 48; and *Sonnet* cxlvi. 4: "Painting thy outward walls so costly gay." Also *King John*, III. iii. 20.

48. *fellow*] companion, he who talks to you.

52. *to effect*] in importance, urgency.

53, 54. *in which your pain . . . this*] in which laborious quest of yours (take you) that way, I will take this (way).

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SCENE II.—*Another part of the Heath. Storm still.*

Enter LEAR *and Fool.*

Lear. Blow, winds, and crack your cheeks! rage! blow!
You cataracts and hurricanoes, spout
Till you have drench'd our steeples, drown'd the cocks!
You sulphurous and thought-executing fires,
Vaunt-couriers to oak-cleaving thunderbolts,

Another part . . .] Capell. Storm still] F, omitted Q. 1. *winds*] F, *wind* Q. 2. *hurricanoes*] Dyce, *Hurricano's* F 2, *Hyrricano's* F, *Hyrcanios*, Q. 3. *our*] F, *the* Q; *drown'd*] Q, *drown* F. 4. *thought-executing*] F, unhyphened Q. 5. *to*] Q, *of* F.

2. *cataracts*] probably the flood-gates of the heavens. This according to the *New Eng. Dict.* was the earliest meaning of the word. In Eden Decades, *West India*, 1555 (Arber, p. 386), a kindred volume to his *History of Travaile* (that from which Shakespeare borrowed the name Setebos in *Tempest*), the *New Eng. Dict.* discovers the following curious, and I think parallel passage to this one: "They say . . . that in certeyne places of the sea, they sawe certeyne stremes of water which they caule spoutes faulynge owt of the ayer into the sea . . . . Sum phantasie that these shoulde be the catractes of heaven whiche were all opened at Noe's flood."

2. *hurricanoes*] this form of the word is rare. See *Troilus and Cressida*, v. ii. 172:

"The dreadful spout,
Which shipmen do the hurricano call."

And Nares refers to another instance of the form in Drayton's *Mooncalf*, 1627, 494:

"And downe the sho'wr impetuously doth fall
As that which men the hurricano call."

3. *drown'd the cocks*] submerged them quite. A cock seated on a spindle often in Shakespeare's day adorned the tops of the steeples of churches. For "drowned," "submerged," compare Ben Jonson, *The Sad Shepherd*, II. vii. 26: "Down to the drowned lands of Lincolnshire."

4. *thought-executing*] doing, executing, with rapidity equal to thought. We may compare *Tempest*, IV. i. 164:

"*Prospero.* Come with a thought.
Ariel. Thy thoughts I cleave to."

It may have the meaning here therefore of carrying out the will of Jove with the quickness of thought. Moberly explains "executing the thought of him who casts you."

5. *Vaunt-couriers*] forerunners, harbingers, heralds. The word originally meant, the foremost scouts in an army. Malone quotes *Tempest*, I. ii. 201, 202:

"Jove's lightnings, the precursors
O' the dreadful thunder-claps."

Shakespeare may have met the word in Harsnet, *Declaration*, 1603, p. 12, where we read: "Playing herself five or six parts in this tragedie, the harbinger, the host, the steward, the vaunt-courier, the sacrist, and the pander." See also Nash, *Have with You to Saffron Walden*, 1596, Grosart (*Works*),

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Singe my white head! And thou, all-shaking thunder,
Smite flat the thick rotundity o' the world!
Crack nature's moulds, all germens spill at once
That make ingrateful man!

Fool. O nuncle, court holy-water in a dry house is better than this rain-water out o' door. Good nuncle, in, and ask thy daughters' blessing; here's a night pities neither wise man nor fool.

Lear. Rumble thy bellyful! Spit, fire! spout, rain!

6. *Singe*] Q 1, F; *sing* Q 2; *all-shaking*] hyphened F. 7. *Smite*] Q, *strike* F. 8. *moulds*] F, *mold* Q. 9. *make*] Q, *makes* F. 10. *holy-water*] F, unhyphened Q. 11. *rain-water*] F, unhyphened Q. 12. *and*] Q, omitted F. 13. *man*] F, *men* Q; *fool*] Q, *Fools* F.

iii. 136: "though personally we never met face to face, but by hench-men, and vant-curriers."

5. *oak-cleaving thunderbolts*] a very favourite image of Shakespeare's. See *Tempest*, v. i. 44–46; *Measure for Measure*, II. ii. 115, 116; *Coriolanus*, v. iii. 153; *Julius Cæsar*, I. iii. 5, 6.

7. *rotundity*] Delius thinks from the context "that the roundness of gestation as well as the sphere of the globe is here suggested."

8. *nature's moulds*] Byron's lines on Sheridan's death are recalled:

"Sighing that Nature formed but one such man,
And broke the die in moulding Sheridan."

(*Works*), Murray, 1870, 474 (*b*).

8. *germens*] the germs or seeds of matter. See *Macbeth*, IV. i. 59:

"though the treasure
Of nature's germens tumble all together."

And compare "seeds" in the same sense, *Winter's Tale*, IV. iv. 488, 489. I have never met an example of the form germen.

8. *spill*] destroy. See *Hamlet*, IV. v. 20: "It spills itself in fearing to be spilt." With a play, probably, on its other sense "to shed."

9. *ingrateful*] ungrateful. Shakespeare uses both forms.

10. *court holy-water*] flattery. See Florio, *Queen Anna's New World of Words*: "Mantilizare, to flatter, to fawn upon, to court one with fair words, to give court holy water"; and Cotgrave's *French Dictionary*: "Eau beniste de Court, court holy water, faire words, flattering speeches . . . palpable cogging"; and see also Giles Fletcher, *Christ's Victory and Triumph* (the description of Presumption), Canto ii. stanza 32:

"A painted face, belied with vermeyl store,
Which light Euëlpis every day did trim,
That in one hand a gilded anchor wore . . .
. . . Her other hand a sprinkle carried,
And ever when her lady wavered
Court holy-water all upon her sprinkled."

14. *thy bellyful*] to thy heart's content, hardly considered a vulgarism. See Wilson's *Art of Rhetoric*, 1553, p. 52:

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Nor rain, wind, thunder, fire, are my daughters:
I tax not you, you elements, with unkindness;
I never gave you kingdom, call'd you children,
You owe me no subscription: then let fall
Your horrible pleasure; here I stand, your slave,
A poor, infirm, weak, and despis'd old man.
But yet I call you servile ministers,
That have with two pernicious daughters join'd
Your high-engender'd battles 'gainst a head
So old and white as this. O! O! 'tis foul.

Fool. He that has a house to put 's head in has a good head-piece.

The cod-piece that will house
Before the head has any,
The head and he shall louse;
So beggars marry many.

16. *tax*] F (*taxe*), *taske* Q. 18. *then*] F, *why then* Q. 22. *have* . . . *join'd*] Q, *will* . . . *join* F. 23. *high-engender'd*] F, unhyphened Q; *battles*] F (*Battailes*), *battle* Q. 24. *O! O!*] *oh ho* F, *O* Q.

"let them boast and brag their bellies full." Also North's *Plutarch* (*Life of Pompey*), p. 685, ed. 1595: "when they plaied all this pageant, and mocked him their bellies full."

15. *fire*] to be pronounced as a dissyllable.

16. *tax*] tax, and tax with, to bring a charge of something against. See *Measure for Measure*, v. i. 312.

18. *subscription*] allegiance, submission. Compare "subscribe, to yield," *2 Henry VI.* III. i. 38: "I will subscribe and say I wrong'd the duke." See also I. ii. 24, and this Act, vii. 64. And N. Breton, *Honour of Valour* (1603), line 17: "And truth disdaineth to subscribe to error."

23. *high-engender'd battles*] battalions nurtured high, in the heavens, in the sky. Battle has usually this sense. Compare "high-judging," II. iv. 228.

27. *The cod-piece* . . .] he that will house, provide for, a Goneril or a Regan, before taking proper measures for his own welfare, shall suffer much ignominy therefrom.

27. *cod-piece*] an appendage worn by men in front of the close-fitting hose. See *The Two Gentlemen of Verona*, II. vii. 53–56. In *Measure for Measure*, III. ii. 122, it is used figuratively as here.

30. *beggars marry many*] said to be proverbial.

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The man that makes his toe
What he his heart should make,
Shall of a corn cry woe,
And turn his sleep to wake.
For there was never yet fair woman but she made mouths in a glass.

Lear. No, I will be the pattern of all patience;
I will say nothing.

Enter KENT.

Kent. Who's there?

Fool. Marry, here's grace and a cod-piece; that's a wise man and a fool.

Kent. Alas! sir, are you here? things that love night
Love not such nights as these; the wrathful skies
Gallow the very wanderers of the dark,
And make them keep their caves. Since I was man

33. *Shall of*] F, *Shall have* Q. 35. *but*] *hut* Q 1 (some copies). 38. Enter Kent] as in Q 2, after "patience," line 37, Q 1; after "glass," line 36, F. 42. *are you*] F, *sit you* Q. 44. *wanderers*] F, *wanderer* Q. 45. *make*] F, *makes* Q.

31–34. *The man . . . wake*] he who cherishes a mean part of his body to the exclusion of what is really worth jealous cherishing, shall suffer lasting harm, and from the very part he so foolishly cherished. Of course, Lear's folly in casting out Cordelia and enriching her two worthless sisters, is glanced at.

37. *I will be . . . patience*] As Furness has noted, *Variorum*, ed. 1880, p. 174, there is here an undoubted echo of the old play, *History of King Leir, Six Old Plays, etc.* (Nichols), ii. 403. Perillus, the Kent of that play, says of Leir:

"But he the myrour mild of patience
Puts up all wrongs, and never gives reply."

44. *Gallow*] terrify, affright, a very rare form of gally, to frighten; gally is also rare except in dialect. See it in Elsworthy, *Somerset Word-Book*, 1886; also Sir W. Cope, *Hampshire Glossary*, 1883. It is a term used to-day by whale-fishers. Wright quotes "gallow, to alarm, to frighten," from Huntley's *Glossary of the Cotswold Dialect*, 1868. See also King Alfred's *Boethius*, xxxiv. 6: "tha wearth ic agaelwed, *i.e.* then was I affrighted."

45. *And . . . caves*] *i.e.* not range abroad for prey, compare "couch," i. 12 of this Act; and also "cave-keeping evils," *Lucrece*, 1250.

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Such sheets of fire, such bursts of horrid thunder,
Such groans of roaring wind and rain, I never
Remember to have heard; man's nature cannot carry
The affliction nor the fear.

Lear. Let the great gods,
That keep this dreadful pudder o'er our heads,
Find out their enemies now. Tremble, thou wretch,
That hast within thee undivulged crimes,
Unwhipp'd of justice; hide thee, thou bloody hand,
Thou perjur'd, and thou simular of virtue
That art incestuous; caitiff, to pieces shake,
That under covert and convenient seeming
Hast practised on man's life; close pent-up guilts,

49. *fear*] F, *force* Q. 50. *pudder*] F, *Powther* Q 1, *Thundring* Q 2, *pother* Johnson. 54. *perjur'd*] Q, F; *perjure* Theobald; *simular*] F, *simular man* Q. 55. *to*] F, *in* Q. 57. *Hast*] Q, *Has* F 2, *Ha's* F.

46. *bursts*] peals (the Scottish brattle).

48. *carry*] bear, endure. We may compare the vulgar expression "to carry off drink," to bear its effects with impunity, which Byron uses in his caustic epitaph on "John Adams the Carrier of Southwell" (*Works*), Murray, 1840, iii. 17.

50. *pudder*] I adopt this, the Folio word. Most editors print "pother" of the Quarto. Steevens quotes from Beaumont and Fletcher, *The Scornful Lady*, ii. 2 (vol. iii. p. 35, Dyce's edition, 1843):

"Some fellows would have cried now, and have cursed thee,
And faln out with their meat, and kept a pudder."

And see Killigrew, *The Parson's Wedding*, ii. 7 (*Dodsley's Old Plays*, Hazlitt, xiv. 444):

"*Capt.* And what becomes of all this pudder."

Furness, who reads pudder, remarks that Charles Lamb prefers it. Pother appears to me to be too ludicrous a word for the passage.

54. *perjur'd*] perjured one. Theobald read "perjure."

54. *simular*] simulator. I know no other instance of simular a substantive. As an adjective it is in *Cymbeline*, v. v. 200:

"my practice so prevailed,
That I returned with simular proof enough."

55. *to . . . shake*] So *All's Well*, iv. iii. 192: "lest they shake themselves to pieces."

56. *seeming*] hypocritical, or crafty, tricks. So *Measure for Measure*, ii. iv. 150: "Seeming! seeming! I will proclaim thee."

57. *practised on*] treasonably plotted against. So *Henry V.* ii. ii. 99.

57. *guilts*] guilty deeds.

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Rive your concealing continents, and cry
These dreadful summoners grace. I am a man
More sinn'd against than sinning.

Kent. Alack! bare-headed!
Gracious my lord, hard by here is a hovel;
Some friendship will it lend you 'gainst the tempest;
Repose you there while I to this hard house,—
More harder than the stone whereof 'tis rais'd,
Which even but now, demanding after you,
Denied me to come in,—return and force
Their scanted courtesy.

Lear. My wits begin to turn.
Come on, my boy. How dost, my boy? Art cold?
I am cold myself. Where is this straw, my fellow?
The art of our necessities is strange,
That can make vile things precious. Come, your hovel.

58. *concealing continents*] F, *concealed centers* Q. 60. *than*] F, (*then*) *their* Q. 63. *while*] F, *whilst* Q. 64. *More harder than*] F, *More hard than is* Q; *stone*] Q, *stones* F. 65. *you*] F, *me* Q. 67. *wits begin*] F, *wit begins* Q. 71. *That*] Q, *And* F; *your*] F, *you* Q.

58. *Rive . . . continents*] burst open whatever conceals thee from public view. So *Anthony and Cleopatra*, IV. xiv. 40:

"Heart, once be stronger than thy continent,
Crack thy frail case."

58, 59. *cry . . . grace*] cry for, pray for, mercy at the hands of those dread officers, the ministers of vengeance, *i.e.* let the perpetrators of these guilty deeds cry for mercy. Compare "Cry the man mercy," *As You Like It*, III. v. 61.

58. *summoners*] summoner or sompnour, an officer who dragged offenders before the ecclesiastical courts.

63. *hard*] cruel. So *Merchant of Venice*, v. i. 81.

63. *house*] See II. ii. 1.

65. *Which*] the owners of which.

66. *Denied . . . in*] refused me admittance when making inquiries about you. For deny, to refuse, see *Winter's Tale*, v. ii. 139: "You denied to fight with me this other day."

70. *The art . . . strange*] art, *i.e.* skill in transforming; need makes us wondrous alchemists.

71. *vile*] Furness prints the old and common form of the word "vilde," found here and frequently in the old editions.

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Poor fool and knave, I have one part in my heart
That 's sorry yet for thee.

Fool. *He that has and a little tiny wit,*
With hey, ho, the wind and the rain,
Must make content with his fortunes fit,
Though the rain it raineth every day.

Lear. True, my good boy. Come, bring us to this hovel.
[*Exeunt Lear and Kent.*

Fool. This is a brave night to cool a courtezan.
I 'll speak a prophecy ere I go:
When priests are more in word than matter;
When brewers mar their malt with water;
When nobles are their tailors' tutors;
No heretics burn'd, but wenches' suitors;
When every case in law is right;
No squire in debt, nor no poor knight;
When slanders do not live in tongues;
Nor cut-purses come not to throngs;
When usurers tell their gold i' the field;

72. *in*] F, *of* Q. 73. *That's sorry*] F, *That sorrows* Q. 74. has and a] F, has a Q. 77. Though] F, For Q. 78. *my good* Q, omitted F. Exeunt . . . Kent] Capell; Exit F, omitted Q. 79–96. *This . . . time*] F, omitted Q.

74–77. He that . . . day] Probably an adaptation of Feste's song or jig which closes *Twelfth Night*. I retain the Folio reading "and a," which Schmidt considers "a mere expletive in popular songs." Compare *Twelfth Night*, v. i. 398; *Othello*, II. iii. 92.

78. *bring*] conduct.

79. *brave*] fine, suitable.

81. *When priests*] These verses have a likeness, indeed they may almost be called a parody of some lines, called "Chaucer's Prophecy." Morris includes them in his edition of Chaucer, 1884 (vi. 307), but they are certainly spurious. They wind up with the couplet:

"Then shall the realm of Albion
Turn into confusion."

The lines are also quoted slightly differently, and given to Chaucer in Puttenham, *Art of English Poetry*, about 1585. See Arber, p. 232.

84. *burn'd*] *i.e.* the lues venerea is quibblingly referred to. See *Comedy of Errors*, IV. iii. 57; *Timon of Athens*, IV. iii. 141; *Coriolanus*, III. ii. 24.

89. *tell*] count. So *Winter's Tale*, IV. iv. 185: "He sings several songs faster than you 'll tell money."

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And bawds and whores do churches build;
Then shall the realm of Albion
Come to great confusion:
Then comes the time, who lives to see 't,
That going shall be used with feet.
This prophecy Merlin shall make; for I live before his time. [*Exit.*

SCENE III.—*A Room in Gloucester's Castle.*

Enter GLOUCESTER *and* EDMUND.

Glou. Alack, alack! Edmund, I like not this unnatural dealing. When I desired their leave that I might pity him, they took from me the use of mine own house; charged me, on pain of their perpetual displeasure, neither to speak of him, entreat for him, nor any way sustain him.

Edm. Most savage and unnatural!

Glou. Go to; say you nothing. There is division

A . . . Castle] Rowe (substantially); omitted Q, F. Enter . . . Edmund] F; Enter Gloster and the Bastard with lights Q. 3. *took*] Q 2, F; *took me* Q 1. 5. *their perpetuas*] Jennyns, *their* Q, *perpetual* F. 6. *nor*] Q, *or* F. 9. *There is*] F, *There's a* Q.

95. *Merlin*] In *1 Henry IV.* III. i. 150, we read of "the dreamer Merlin and his prophecies," and some are referred to there. Shakespeare probably drew his knowledge of them from Holinshed's *Chronicles*, who in turn probably borrowed from Geoffrey of Monmouth, *Historia Britonum*, where they are given at length—not many pages, by the way, from the story of King Lear and his Three Daughters.

Scene III.

3. *pity*] take pity on, relieve. So *Coriolanus*, I. vi. 36:
"Condemning some to death, and some to exile;
Ransoming him, or pitying" (*i.e.* sparing).

6. *entreat for*] put in for. See Exodus viii. 9.

9. *Go to*] Come, come.

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between the dukes, and a worse matter than that. I have received a letter this night; 'tis dangerous to be spoken; I have locked the letter in my closet. These injuries the king now bears will be revenged home; there's part of a power already footed; we must incline to the king. I will look him and privily relieve him; go you and maintain talk with the duke, that my charity be not of him perceived. If he ask for me, I am ill and gone to bed. If I die for it, as no less is threatened me, the king, my old master, must be relieved. There is some strange thing toward, Edmund; pray you, be careful. [*Exit.*

Edm. This courtesy, forbid thee, shall the duke
Instantly know; and of that letter too:
This seems a fair deserving, and must draw me
That which my father loses; no less than all:
The younger rises when the old doth fall. [*Exit.*

10. *between*] F, *betwixt* Q. 15. *footed*] F, *landed* Q. 16. *look*] F, *seek* Q. 19. *If*] F, *though* Q. 22. *some strange thing*] Q, *strange things* F. 25. *too*] F, *to* Q. 26. *draw me*] Q 1, F; *draw to me* Q 2. 28. *The*] F, *then* Q; *doth*] F, *do* Q.

10. *a worse*] *i.e.* a French army has landed.

14. *home*] fully. So *1 Henry IV.* I. iii. 288. Also see Yarrington, *Two Tragedies in One*, v. i. 112; Bullen, *Old Plays*, iv. 90: "God lives, and will revenge it home."

15. *footed*] See note to III. i. 32.

15. *incline to*] show sympathy with, join the cause of. So *Winter's Tale*, I. ii. 304:

> "a hovering temporizer, that
> Canst with thine eyes at once see good and evil,
> Inclining to them both?"

16. *look*] look up, search for. So *As You Like It*, II. v. 34: "he hath been all this day to look you."

22. *toward*] impending. See II. i. 11.

24. *This courtesy, forbid thee*] This kindness, comforting—which you have surreptitiously offered to Lear, and which you were forbidden to afford him.

26. *a fair deserving*] a fair and meritorious action. See *1 Henry IV.* IV. iii. 35: "your great deservings."

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SCENE IV.—*The Heath. Before a Hovel.*

Enter LEAR, KENT, *and Fool.*

Kent. Here is the place, my lord; good my lord, enter:
The tyranny of the open night's too rough
For nature to endure. [*Storm still.*
Lear. Let me alone.
Kent. Good my lord, enter here.
Lear. Wilt break my heart?
Kent. I'd rather break mine own. Good my lord, enter.
Lear. Thou think'st 'tis much that this contentious storm
Invades us to the skin: so 'tis to thee;
But where the greater malady is fix'd,
The lesser is scarce felt. Thou 'dst shun a bear;
But if thy flight lay toward the roaring sea,
Thou 'dst meet the bear i' the mouth. When the mind's free
The body's delicate; the tempest in my mind
Doth from my senses take all feeling else

The Heath . . .] Part of the Heath with a Hovel Rowe; omitted Q, F. 3. Storm still] F, omitted Q. 4. *here*] F, omitted Q. 6. *contentious*] F; *crulentious* Q 1 (some copies), Q 2; *tempestious* Q 1 (some copies). 10. *thy*] Q, *they* F; *roaring*] Q 1 (some copies), F; *raging* Q 1 (some copies), Q 2. 12. *the tempest*] Q 2, F; *this tempest* Q 1.

8, 9. *But . . . felt*] Lear may be supposed here, or after "there," line 14, to strike his breast. Shakespeare expressed nearly the same thought afterwards in *Cymbeline*, IV. ii. 243: "Great griefs . . . medicine the less."

11. *free*] at ease, almost gay, or happy. So in III. vi. 110: "free things and happy shows." And so *Othello*, III. iii. 340: "I . . . was free and merry." See also Middleton and Rowley, *A Fair Quarrel*, I. i. 399; Middleton's *Works*, Bullen, iv. 180: "Then 'tis no prison where the mind is free."

12. *delicate*] averse to pain, shrinking from it. So "delicate tenderness," *Othello*, II. i. 235.

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Save what beats there. Filial ingratitude!
Is it not as this mouth should tear this hand
For lifting food to 't? But I will punish home:
No, I will weep no more. In such a night
To shut me out! Pour on; I will endure.
In such a night as this! O Regan, Goneril!
Your old kind father, whose frank heart gave all,—
O! that way madness lies; let me shun that;
No more of that.

Kent. Good my lord, enter here.

Lear. Prithee, go in thyself; seek thine own ease:
This tempest will not give me leave to ponder
On things would hurt me more. But I 'll go in.
[*To the Fool.*] In, boy; go first. You houseless poverty,—
Nay, get thee in. I 'll pray, and then I 'll sleep.
[*Fool goes in.*
Poor naked wretches, wheresoe'er you are,
That bide the pelting of this pitiless storm,
How shall your houseless heads and unfed sides,

14. *beats*] Q 1 (some copies), F; *beares* Q 1 (some copies), Q 2. 16. *home*] F, *sure* Q. 17, 18. *In such . . . endure*] F, omitted Q. 20. *gave all*] F, *gave you all* Q. 22. *enter here*] F, *enter* Q. 23. *thine own*] F, *thy owne* Q 2, *thy one* Q 1. 26, 27. *In, boy . . . sleep*] F, omitted Q. 27. Fool goes in] Johnson. Exit F (after line 26); Exit Fool Rowe (after line 26). 29. *storm*] F, *night* Q.

14. *beats*] There is a sort of quibble between "beat," to be in a state of restless mental anxiety (see *Tempest*, I. ii. 176) and "beat" as tempests do. "Where tempests never beat, nor billows roar," Cowper (from Garth), "Lines on Receipt of My Mother's Picture," line 97.

16. *home*] See previous note, scene iii. line 14.

26. *poverty*] *i.e.* needy one, poor one; the abstract for the concrete.

29. *bide*] endure. See *Twelfth Night*, II. iv. 97:

"There is no woman's sides
Can bide the beating of so strong a passion."

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Your loop'd and window'd raggedness, defend you
From seasons such as these? O! I have ta'en
Too little care of this. Take physic, pomp;
Expose thyself to feel what wretches feel,
That thou mayst shake the superflux to them,
And show the heavens more just.

Edg. [*Within.*] Fathom and half, fathom and half!
Poor Tom! [*The Fool runs out from the hovel.*

Fool. Come not in here, nuncle; here's a spirit.
Help me! help me!

Kent. Give me thy hand. Who's there?

Fool. A spirit, a spirit: he says his name's poor Tom.

Kent. What art thou that dost grumble there i' the straw?
Come forth.

Enter EDGAR *disguised as a madman.*

Edg. Away! the foul fiend follows me! Through the sharp hawthorn blow the winds. Humph! go to thy cold bed and warm thee.

37, 38. *Fathom . . . Tom*] F, omitted Q. 38. The Fool . . . hovel] Theobald, after line 40. 42. *A spirit, a spirit*] F, *A spirit* Q. 44. Enter . . .] Capell, as madman Theobald (after line 40); omitted Q, F. 46. *blow the winds*] F, *blows the cold wind* Q; *Humph!*] Rowe, *Humh* F, omitted Q. 47. *cold bed*] Q, *bed* F.

31. *loop'd and window'd*] full of holes and openings. See *1 Henry IV.* IV. i. 71: "And stop all sight-holes, every loop." Also "Loupe, in a towne wall or castell, creneau," Palsgrave, *Lesclarcissement*. The original meaning of window appears to have been *wind-eye, i.e.* eye, or hole, to admit the wind.

37. *Fathom and half*] The floods of rain which he has taken shelter from, probably suggest these words to Edgar, sounding, as it were, at sea.

45, 46. *Through . . . winds*] compare "The Friar of Orders Grey," line 95. See Percy's *Reliques*:

"Through the hawthorn blows the cold wind,
And drizzly rain doth fall."

47. *go . . . thee*] Sly, in *Taming of the Shrew*, Induction, i. 10, uses nearly the same words which were probably proverbial: "Go by, Jeronimy; go to thy cold bed, and warm thee."

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Lear. Didst thou give all to thy two daughters?
And art thou come to this?

Edg. Who gives any thing to poor Tom? whom the foul fiend hath led through fire and through flame, through ford and whirlpool, o'er bog and quagmire; that hath laid knives under his pillow, and halters in his pew; set ratsbane by his porridge; made him proud of heart, to ride on a bay trotting-horse over four-inched bridges, to course his own shadow for a traitor. Bless thy five wits! Tom's a-cold. O! do de, do de, do de. Bless

48. *Didst . . . two*] Singer, ed. 2 (1856), *Hast thou given all to thy two* Q, *Did'st thou give all to thy* F. 51. *through fire*] Q, *though Fire* F. 51, 52. *through flame*] F, omitted Q. 52. *through ford*] Q (*foord*), *through Sword* F. 53. *hath*] F, *has* Q. 55. *porridge*] F, *pottage* Q. 56. *trotting-horse*] hyphened by Steevens, 1793. 59. *O . . . de*] F, omitted Q.

53, 54. *hath laid knives . . . pew*] Shakespeare must have taken this (as Malone pointed out) from Harsnet. See in the *Declaration*, 1603, p. 219. Friswood (*alias* Frauncis), Williams saith "that one, Alexander, an apothecarie, having brought with him from London to Denham (the name of Edmond Peckham's house) on a time, a new halter, and two blades of knives, did leave the same upon the gallerie floare in her master's house . . ." and she "having asked Ma Alexander what they did there . . . and, saith he, I perceave that the devil hath lay'd them heere to work some mischief upon you that are possessed." Steevens also quotes from Marlow, *Dr. Faustus* (scene vi. lines 21–23):

"Swords, poisons, halters, and envenomed steel
Are laid before me to despatch myself."

55. *porridge*] broth.

56. *trotting-horse*] a horse trained to trot and amble in a stately and measured fashion, and used by great persons in public entries to towns. Other names are a foot-cloth horse, a cloth-sell horse, an ambling gelding. These names are often associated with the idea of excessive pride and pomp. See Madden, *Diary of Master William Silence*, 1897, p. 272.

56, 57. *four-inched*] See Ben Jonson, *The Magnetic Lady*, v. v. 124:

"run over two-inch bridges
With his eyes fast, and in the dead of night."

58. *thy five wits*] Malone points out that Stephen Hawes, in his *Pastime of Pleasure* (*circa* 1506), ch. xxiv. stanza 2, describes the five wits thus:

"These (the inwarde wits) are the five wits, removing inwardly,
First common wit, and then imagination,
Fantasy, and estimation truely,
And memory."

Shakespeare, in *Sonnet* cxli., lines 9, 10, as has been pointed out, distin

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thee from whirlwinds, star-blasting, and taking! Do poor Tom some charity, whom the foul fiend vexes. There could I have him now, and there, and there, and there again, and there. [*Storm still.*

Lear. What! have his daughters brought him to this pass?
Couldst thou save nothing? Didst thou give them all?

Fool. Nay, he reserved a blanket, else we had been all shamed.

Lear. Now all the plagues that in the pendulous air
Hang fated o'er men's faults light on thy daughters!

60. *star-blasting*] F, *starre-blusting* Q. 63. *and there*] F, omitted Q. 64. Storm still] F, omitted Q. 65. *What! have his*] Theobald, *What, his* Q, *Ha's his* F. 66. *Didst thou*] Q, *Would'st thou* F; *them*] Q, *'em* F. 70. *light*] F, *fall* Q.

guishes between the five wits and the five senses:

"But my five wits nor my five senses can
Dissuade one foolish heart from serving thee."

And see also in Reginald Scott's *Discovery of Witchcraft*, 1584 (Book xii. ch. xvii.), Saint Adelbert's cursse or charme against theeves: They are cursed "in their bodie and soule, in *their five wits* and in every place"; and a little lower down the curse goes on: "And whatsoever is betwixt the same . . . that is to say, *their five senses*, to wit, their seeing, their hearing, their smelling, their tasting, and their feeling," Nicholson, 1886, pp. 214, 215.

59. *do de, do de*] shivering expressed in words. The word to didder is formed in a similar way. See Cotgrave's *French Dictionary*: Friler, to Shiver, chatter, or didder for cold." See also Lonsdale, *Glossary*, 1869, "Didder, to shiver, to tremble."

61. *taking*] infection, evil influences. See note to II. iv. 166.

69. *pendulous*] suspended. Schmidt quotes from the old play, once attributed to Shakespeare, *The Death of Merlin*, iv. 1: "Knowest thou what pendulous mischief roofs thy head." And I note that in the same play (v. 1), the expression "pendulous stones" (referring to Stonehenge) occurs. Boswell cites *Timon of Athens*, IV. iii. 108–110:

"Be as a planetary plague, when Jove
Will o'er some high-viced city hang his poison
In the sick air."

70. *fated*] Johnson explains invested with the power of fatal determination. Compare "the fated sky," *All's Well that Ends Well*, I. i. 232.

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Kent. He hath no daughters, sir.

Lear. Death, traitor! nothing could have subdued nature
To such a lowness but his unkind daughters.
Is it the fashion that discarded fathers
Should have thus little mercy on their flesh?
Judicious punishment! 'twas this flesh begot
Those pelican daughters.

Edg. Pillicock sat on Pellicock's hill:
Halloo, halloo, loo, loo!

Fool. This cold night will turn us all to fools and madmen.

Edg. Take heed o' the foul fiend. Obey thy

78. *Pellicock's hill*] Q, *Pillicock-hill* (hyphened by Rowe) F. 79. *Halloo . . . loo*] Theobald, *alow: alow, loo, loo.* F, *a lo lo lo* Q. 81. *o' the*] *o' th* F, *at' h* Q.

75. *Should . . . flesh*] Lear here refers either to Edgar's wickedness, or else to his trick of sticking thorns in his flesh.

77. *pelican*] greedy, cruelly, rapacious, referring to the belief current in the age of Shakespeare that young pelicans fed from their mother's breast. See *Richard II.* II. i. 126, 127, and *Hamlet*, IV. v. 146, 147. Here the old play *The History of King Leir* may have suggested it, *Six Old Plays, etc.* (Nichols), ii. 395:

"I am as kind as is the pelican
That kills itself to save her young ones' lives."

Captain Hawkins in his *Second Voyage*, 1564–1565, gives a quaint account of the bird, and refers to this belief: "Of the sea fowl, above all other . . . I noted the pelican, which is feigned to be the lovingest bird that is, which, rather than her young should want, will spare her heart's blood out of her belly; but for all this lovingness she is very deformed to behold, for she is of colour russet," Payne, *Voyages of Elizabethan Seamen*, 1880, p. 50.

78. *Pillicock . . . hill*] Collier quotes from Gammer Gurton's *Garland*:

"Pillicock, Pillicock sat on a hill,
If he 's not gone, he sits there still."

I retain the Quarto reading, for I think that Edgar's rhyme was suggested by Lear's word "pelican." The word appears to have been sometimes used as a term of endearment. "Pinchino, a prime cock, a pillicock, a darling," Florio, *Queen Anna's New World of Words*.

79. *loo, loo*] a cry to excite dogs which I have heard in Cardigan. So *Troilus and Cressida*, v. vii. 10: "Enter Menelaus and Paris fighting," Thersites exclaims, "Now, bull! now, dog! Loo Paris, Loo" (lowe old editions). See also S. Butler, *Life of J. Butler, Bishop of Lichfield*, 1896, vol. i. p. 61: "The youths are brought up with a rooted objection to Saint Johns (College), and, like bulldogs of true breed, are always ready to fall upon us at the Loo of their seniors."

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parents; keep thy word justly; swear not; commit not with man's sworn spouse; set not thy sweet heart on proud array. Tom's a-cold.

Lear. What hast thou been?

Edg. A servingman, proud in heart and mind; that curled my hair, wore gloves in my cap, served the lust of my mistress' heart, and did the act of darkness with her; swore as many oaths as I spake words, and broke them in the sweet face of heaven; one that slept in the contriving of lust, and waked to do it. Wine loved I deeply, dice dearly, and in woman out-paramoured the Turk: false of heart, light of ear, bloody of hand;

83. *word justly*] Pope, *words justly* Q, *words justice* F. 95. *deeply*] Q, *dearly* F (*deerely*).

83. *word justly*] I follow Pope's improvement of the Quarto. Knight and Schmidt follow the Folio text "words justice."

84. *commit*] employed in *The Two Gentlemen of Verona*, v. iv. 77, in the sense of to sin: "I do as truly suffer As e'er I did commit." I find the word in exactly the same sense in which it is here used in Florio, *Montaigne's Essays*, Book ii. ch. xii., "committing with." See also Middleton, *Women Beware Women*, II. ii. 440; Davenant, *The Wits*, II. i. 59.

88. *servingman*] may be used in the sense of a lover; one who serves a mistress, as servant is used in *The Two Gentlemen of Verona*, II. iv. 106, etc., a Cavalier Serviente. See Cocle *Physiognomie*, Sig. A, iii. 9: "A courtier or servingman." It may well, however, as Schmidt supposes, be used in the ordinary sense of servant.

89. *curled my hair*] Malone quotes Harsnet, "Then Ma Mainy by the instigation of the first of the seaven (spirits) . . . curled his haire and used such gestures, as Ma Edmunds presently affirmed that that spirit was Pride."

89. *wore gloves in my cap*] *i.e.* favours from his mistress which often took the form of gloves. See *Troilus and Cressida*, IV. iv. 73:

"*Troilus.* Wear this sleeve.
Cressida. And you this glove."

94. *contriving*] plotting. See *Merchant of Venice*, IV. i. 360:

"Thou hast contrived against the very life
Of the defendant."

"Contriver, plotter," *As You Like It*, I. i. 151. Also Cotgrave's *French Dictionary*: "*Machiner*, to machinate, frame; contrive, devise; plot, conspire against."

96. *the Turk*] the Grand Turk, the Sultan. So *Henry V.* v. ii. 222.

97. *light of ear*] "foolishly, credulous" (Schmidt). Perhaps "credulous

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hog in sloth, fox in stealth, wolf in greediness, dog in madness, lion in prey. Let not the creaking of shoes nor the rustling of silks betray thy poor heart to woman: keep thy foot out of brothels, thy hand out of plackets, thy pen from lenders' books, and defy the foul fiend. Still through the hawthorn blows the cold wind; says suum, mun, hey no nonny. Dolphin my boy, my boy; sessa! let him trot by. [*Storm still.*

Lear. Why, thou wert better in thy grave than to

100. *rustling*] F, *ruslngs* Q 1, *ruslings* Q 2. 101. *woman* F, *women* Q. 102. *brothels*] F, *brothell* Q; *plackets*] F, *placket* Q. 103. *books*] F, *booke* Q. 105. *says . . . nonny*] Eccles, *Sayes Suum, mun, nonny*, F, *hay no on ny*, Q, *says . . . ha, no, nonny* Steevens. 106. *my boy, my boy*] Q, *my Boy, Boy* F; *sessa!*] Malone, *sesey* F, *caese* Q 1, *cease* Q 2. 107. Storm still] F, omitted Q. 108. *Why*] Q, omitted F; *thy grave*] Q, *a Grave* F; *than*] F, *but* Q.

of evil" (Johnson). It may perhaps mean incapable of retaining a secret.

98, 99. *hog . . . prey*] Professor Skeat has noticed that in the old treatise *The Ancren Riwle* the seven deadly sins are figured under the names of various animals, and Malone quotes a similar passage from Harsnet. See ed. 1603, p. 281.

99. *in prey*] in preying, in savage voracity.

101, 102. *keep . . . plackets*] placket, opening in a petticoat. This phrase may have been a familiar one at the time. See a rather scurrilous poem, "Satire on London Physicians," written early in the reign of James I.:

"Dr. Langport, though I pay for 't,
I'll have a fling at your jacket,
Though you ride in a cart as your father did fo 'rt,
Yet your hand is in every placket."

105. *suum*] apparently an imitation of the moaning of the wind. "Soo, to moan as the wind does," Holland, *Cheshire Words*, Eng. Dial. Soc., 1880.

105. *hay . . . nonny*] the burden of a song. See *Much Ado About Nothing*, II. iii. 71; also *The Two Noble Kinsmen*, III. iv. 21 and 24.

106. *Dolphin*] Steevens, "the Puck of commentators," mentions that "he had heard from an old gentleman an account of a ballad written on some battle fought in France." The King of France is supposed to be addressing his son, the Dolphin (*i.e.* the Dauphin), and repeats these two lines:

"Dolphin, my boy, my boy,
Cease, let him trot by,"

when any adversary the least formidable crosses the field offering combat. Ben Jonson in *Bartholomew Fair*, v. 3, makes Cokes use: "Od's my life! . . . he shall be *Dauphin my boy*."

106. *sessa*] probably an interjection. See *Taming of the Shrew*, Induction, I. 6: "let the world slide, sessa." Also compare the expression "sa" in this play, IV. vi. 207. Some explain it as a term of incitement to speed.

108. *thou wert better*] it would be better for you; used irregularly. See note to I. iv. 106.

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answer with thy uncovered body this extremity
of the skies. Is man no more than this? Consider him well. Thou owest the worm no silk, the beast no hide, the sheep no wool, the cat no perfume. Ha! here's three on's are sophisticated; thou art the thing itself; unaccommodated man is no more but such a poor, bare, forked animal as thou art. Off, off, you lendings! Come; unbutton here.

[*Tearing off his clothes.*

Fool. Prithee, nuncle, be contented; 'tis a naughty

110. *than*] F, *but* Q. 113. *Ha!*] F, omitted Q. 117. *lendings*] Q 1 (some copies), F; *leadings* Q 1 (some copies), Q 2; *Come; unbutton here*] F, *Come on, be true* Q 1 (some copies), Q 2; *Come on* Q 1 (some copies). Tearing . . .] Rowe; omitted Q, F. 118. *contented*] F, *content* Q; *'tis*] F, *this is* Q.

109. *answer*] encounter, bear the brunt, stand to. So *Coriolanus*, I. iv. 52:

"he is himself alone,
To answer all the city."

109. *extremity*] extreme severity or rigour. So in *Winter's Tale*, v. ii. 129: "extremity of weather continuing"; also *Edward III.* III. i. 129:

"Or when the exhalations of the air
Breaks in extremity of lightning flash."

112. *beast*] ox, animal of the ox kind. So also Marlow, *Tamburlaine the Great*, v. ii. 53:

"As princely lions when they rouse themselves,
Stretching their paws and threatening herds of beasts."

See Fitzherbert, *The Book of Husbandry*, 1534, lxii. 29: "a shepe will have the turn (a disease), as well as a beast." It is still in common use. See Wright, *Eng. Dial. Dictionary*, 1898 (in progress).

113. *cat*] the civet cat is of course referred to.

114. *sophisticated*] adulterated, not the real article. See Ben Jonson, *The Fox*, ii. 1 (*Works*), Routledge, 1873, p. 184 (*a*). Volpone speaks of "a certain powder which made Venus a goddess . . . was lost, happily recovered by a studious antiquary, who sent a moiety of it to the court of France (but much sophisticated)." See also Cotgrave's *French Dictionary*, "*Sophistique*, sophisticated, adulterated, falsified."

115. *unaccommodated*] not bettered by the effects of civilisation.

116. *forked*] two-legged, biped. As Falstaff, *2 Henry IV.* III. ii. 334, in derision likens the youthful Shallow to "a forked raddish with a head fantastically carved upon it." There is a passage in Florio's *Montaigne's Essays* (Book ii. ch. xii., Morley), 286, a favourite book of Shakespeare's, which resembles this one: "for the daily plaints which I often hear men make . . . exclaiming that man is the only forsaken and outcast creature, *naked on the bare earth*, fast bound and swathed, having nothing to cover and arm himself with, but the spoil of others."

117. *lendings*] borrowed articles.

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night to swim in. Now a little fire in a wild field were like an old lecher's heart; a small spark, all the rest on's body cold. Look! here comes a walking fire.

Enter GLOUCESTER, *with a torch.*

Edg. This is the foul fiend Flibbertigibbet: he begins at curfew, and walks till the first cock; he gives the web and the pin, squints the eye, and makes the hare-lip; mildews the white wheat, and hurts the poor creature of earth.

119. *wild*] Q, F; *wide* Jennyns. 121. *on's*] F, *in* Q. 122. Enter Gloucester] Capell . . . F after line 117, Enter Gloster Q. 123. *Flibbertigibbet*] F, *Sriberdegibit* Q 1, *Sirberdegibit* Q 2. 124. *till the*] Q, *at* F. 125. *and the pin, squints*] F, *the pin, queues* Q 1 (some copies), *and the pin, squemes* Q 1 (some copies), *the pinqueuer* Q 2. 126. *hare-lip*] Q (some copies), F; *harte lip* Q 1 (some copies), Q 2 (*hart*).

119. *wild*] For "wild" Jennyns read "wide," but the change seems unnecessary, though Walker says that "wild is in the manner of modern, not Elizabethan poetry."

122. *a walking fire*] Gloucester with his torch, as is indicated by the stage-direction of F.

123. *Flibbertigibbet*] Though this name is met with earlier, see, for instance, J. Heywood's *Proverbs* (Sharman, 1874, p. 42), "sayd this flebergebet," it is quite certain, I think, that Shakespeare took it, along with the other fiend names, from Harsnet, *Declaration of Egregious Popish Impostures*, 1603. I read in the British Museum Library copy the following curious list of fiends, where it appears, p. 181: "Lustie Dick, Killico, Hob, Cornercap, Puffe, Purre, Frateretto, Flibberdigibet, Haberdicut, Cocobatto, Maho, Kellicocam," etc. See also the name on p. 49.

125. *web and the pin*] diseases in the eye of the nature of cataract. See *Winter's Tale*, I. ii. 291:

"all eyes
Blind with the pin and web but theirs."

"Web in the eye, Taye," Palsgrave's *Lesclarcissement*. Cotgrave explains this old French word, Taye, as "a pin or web in the eye." Vicary in his medical work, *A Treasure for Englishmen*, p. 435, writes of "a very good medicine for the pearle on the eye, or the pin and web." See also Holland's *Pliny*, ed. 1601, p. 229: "The doe when she perceiveth her eyes dim and overcast either with the pin and web, or cataract, pricketh them with the sharp pointe of some bullrush."

125. *squints*] put a cast into, makes to squint.

127. *white wheat*] wheat no longer green, approaching ripeness. See St. John iv. 35: "look on the fields, for they are white already to harvest."

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Swithold footed thrice the old;
He met the night-mare, and her nine-fold;
Bid her alight,
And her troth plight,
And aroint thee, witch, aroint thee!

Kent. How fares your grace?

Lear. What's he?

Kent. Who's there? What is't you seek?

Glou. What are you there? Your names?

Edg. Poor Tom; that eats the swimming frog, the toad, the tadpole, the wall-newt, and the water; that in the fury of his heart, when the

129. Swithold] F, swithald Q, St. Withold Theobald. 130. He met the night-mare] F, Q 1 (some copies); a nellthu night more Q 1 (some copies), anelthu night Moore Q 2; nine-fold] Q, F; nine foles Tyrwhitt conject.; nine foals Farmer conject. 131. her alight] F, her, O light Q. 132. troth plight] Q, hyphened F. 139. *wall-newt*] Q, F; *wall-wort* Q 1 (some copies). 140. *fury*] Q 1, F; *fruite* Q 2.

129. Swithold] Probably a corruption of St. Vitalis, who, it seems, was invoked against the nightmare.

129. footed . . . old] thrice traversed the wold. Old is a form of wold, *i.e.* down, plain, open country. See Thomas Starkey in *Dialogue between Cardinal Pole, etc.*, J. M. Cowper, *Early Eng. Text Soc.*, 1878, ch. iii. p. 73: "The waste groundys, as heathys, forestys, parkys, and oldys." See also Drayton, *Polyolbion*, song 26:

"Her banks which, all her course,
on both sides do abound
With heath and finny olds."

See the form "oulds" in line 100 of the same song.

130. night-mare] the incubus. "Night-mare goublin," Palsgrave, *Lesclarcissement.*

130. her nine-fold] Capell explains "her nine imps or familiars," for "that Shakespeare, on the authority of verses by R. Scott, makes his nightmare a witch." "Nine familiars in the form of foals," C. H. Herford, Eversley edition, 1899. Tyrwhitt believes "it is put, *pro metri gratia*, for nine foals."

133. aroint . . . thee] probably avaunt, begone, as in *Macbeth*, I. iii. 6: "aroint thee, witch! the rump-fed ronyon cries" (arint is the Quarto form here). The verb "arunte" (see *New Eng. Dict.*) may have the sense to drive away, as well as its more certain meaning, to scold, to reprove. Furness notes that Mr. Mathew discovered, in an old Wycliffite tract preserved in the library of Trinity College, Dublin, two instances of this verb in the sense of to drive away. I quote one instance: "and here schul men arunte the fiend that stirreth men to last" (*i.e.* to continue) in this erroure," MS. v. vi. 159 (back).

138. *Poor Tom*] See note to I. ii. 151.

139, 140. *the water*] the water-newt; newt, a kind of lizard.

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foul fiend rages, eats cow-dung for sallets; swallows the old rat and the ditch-dog; drinks the green mantle of the standing pool; who is whipped from tithing to tithing, and stock-punished, and imprisoned; who hath had three suits to his back, six shirts to his body,

Horse to ride, and weapon to wear,
But mice and rats and such small deer,
Have been Tom's food for seven long year.

Beware my follower. Peace, Smulkin! peace, thou fiend!

144, 145. *stock-punished*] Q, *stockt, punish'd* F. 145. *hath had*] Q, *hath* F. 150. Have] F, Hath Q. 151. *Smulkin*] F, *snulbug* Q, *Smolkin* Theobald.

141. *for sallets*] as a substitute for salads, vegetables. See "Salade, a Sallet of hearbes," Cotgrave's *French Dictionary*. So *2 Henry VI.* IV. x. 9: "I climbed into this garden to see if I can eat grass or pick a sallet." See also in Tottel's *Miscellany*, 1557, Arber, 1870, p. 111, Grimald's poem "The Garden": "Sweet sallet herbs be here, and herbs of every kind." "Sallet herbs," *i.e.* herbs for the table.

142. *ditch-dog*] apparently a dead dog thrown into a ditch.

143. *green mantle*] standing water is clothed often with a vegetable growth, the duckweed (Lemna minor). Mr. H. C. Hart informs me that this is the only plant which will grow in perfectly standing water. In *Tempest*, IV. i. 182, we read of "the filthy mantled pool" (so F 1), which, however, probably means covered with a filthy film.

144. *whipped from tithing to tithing*] tithing, a district, originally a district containing ten families. It was enacted by the statute 39 Eliz. cap. 4, "that vagabonds should be whipped and sent from parish to parish." Meg Merrilies complains "that she had been hounded like a stray tike from parish to parish." It was the treatment meted out by Humphrey of Gloucester to the feigned blind and lame man and his wife, *2 Henry VI.* II. i. 158, 159.

144, 145. *stock-punished*] punished by being placed in the public stocks. I prefer this, the Quarto reading, to "stocked, punished" of the Folio.

149, 150. But mice . . . year] Capell remarks that these two lines, in a slightly different form, are to be found in the old romance of *Bevis of Hamptoun*, where they run thus:

"Rattes and myse and such small dere
Was his mete that seven yere."

Dere, animals in general (Malone), game (Schmidt). In Miss Courtney, *West Cornwall Glossary*, Eng. Dial. Soc., 1880, I find "Small deer, vermin" (F. C.); but Mr. Quiller Couch, who in the same year produced a *Glossary of East Cornwall*, has kindly informed me that he does not believe the word is now in use or remembered in Cornwall.

151. *Smulkin*] This name is found in Harsnet's *Declaration* (1603),

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Glou. What! hath your grace no better company?
Edg. The prince of darkness is a gentleman; Modo he 's call'd, and Mahu.
Glou. Our flesh and blood, my lord, is grown so vile,
That it doth hate what gets it.
Edg. Poor Tom 's a-cold.
Glou. Go in with me. My duty cannot suffer
To obey in all your daughters' hard commands:
Though their injunction be to bar my doors,
And let this tyrannous night take hold upon you,
Yet have I ventured to come seek you out
And bring you where both fire and food is ready.
Lear. First let me talk with this philosopher.
What is the cause of thunder?
Kent. Good my lord, take his offer; go into the house.
Lear. I 'll talk a word with this same learned Theban.
What is your study?

156. *my lord . . . vile*] F (*vilde*), *is growne so vild my Lord* Q. 164. *fire and food*] F, *food and fire* Q. 167. *Good my*] F, *my good* Q. 168. *same*] F, *most* Q.

in the form "Smolkin," in a long list of spirits (p. 181), "Wilkin, Smolkin, Nur," etc. See also the name on p. 47.

154, 155. *Modo . . . Mahu*] These names are common in Harsnet's *Declaration* (1603) in the forms Modu and Maho; see, for instance, p. 148, "Maho and Modu, the two generals of the infernal furies."

156, 157. *Our flesh . . . gets it*] Cowden Clarke writes on this: "Some tone or inflection in Edgar's voice has reached the father's heart, and bitterly recalls the supposed unfilial conduct of his elder son, and he links it with that of Lear's daughters. Edgar, instinctively feeling this, perseveres with his Bedlam cry, to drown the betrayed sound of his own voice and maintain the impression of his assumed character" (quoted by Furness, p. 199).

168. *this . . . Theban*] Steevens refers to Ben Jonson's *Masque, Pan's Anniversary* (*Works*), Routledge, 1873, p. 644 (*a*): "Then comes my learned Theban, the tinker I told you of"; and adds, "perhaps in ridicule of this passage." This is very doubtful, I should say; mention is made in the *Masque* before of "a tinker of Thebes." See also "boys of Beotia," "things of Thebes"; indeed, the phrase "learned Theban" may have been understood at the time. Gifford was the first to refute the idea, which many Shakespearean editors had, that Ben Jonson was always malignantly attacking Shakespeare.

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Edg. How to prevent the fiend, and to kill vermin.
Lear. Let me ask you one word in private.
Kent. Importune him once more to go, my lord;
His wits begin to unsettle.
Glou. Canst thou blame him?
[*Storm still.*
His daughters seek his death. Ah! that good Kent;
He said it would be thus, poor banish'd man!
Thou say'st the king grows mad; I'll tell thee, friend,
I am almost mad myself. I had a son,
Now outlaw'd from my blood; he sought my life,
But lately, very late; I lov'd him, friend,
No father his son dearer; true to tell thee,
The grief hath crazed my wits. What a night 's this
I do beseech your grace,—
Lear. O! cry you mercy, sir.
Noble philosopher, your company.
Edg. Tom 's a-cold.
Glou. In, fellow, there, into the hovel: keep thee warm.
Lear. Come, let 's in all.
Kent. This way, my lord.
Lear. With him;

172. *once more*] F, omitted Q. 173. Storm still] F, omitted Q. 174. *Ah*] F, *O* Q. 178. *he*] Q 2, F; *a* Q 1. 180. *true*] Q 1, F; *truth* Q 2. 181. *hath*] Q 1, F; *has* Q 2. 182, 183. *mercy, sir. Noble*] F, *mercy, Sir: Noble* F, *mercy noble* Q. 185. *into the hovel*] *into th' Hovel* Q 2, F; *int' hovell* Q 1.

178. *outlaw'd . . . blood*] Condemned to outlawry (loss of estate, etc.), through corruption of blood. Those subject to attainder (stain or corruption of blood) formerly suffered such loss. We read in *1 Henry VI.* III. i. 159:

"our pleasure is
That Richard be restored to his blood"—

i.e. that his attainder be reversed.

182. *cry you mercy*] I beg your pardon. See *Two Gentlemen of Verona*, v. iv. 94; see also in this play, III. vi. 52. "I cry you mercy" is very common in Shakespeare and in the writers of his time.

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I will keep still with my philosopher.

Kent. Good my lord, soothe him; let him take the fellow.

Glou. Take him you on.

Kent. Sirrah, come on; go along with us. 190

Lear. Come, good Athenian.

Glou. No words, no words: hush.

Edg. *Child Rowland to the dark tower came,*
His word was still, Fie, foh, and fum,
I smell the blood of a British man. 195

[*Exeunt.*

SCENE V.—*A Room in Gloucester's Castle.*

Enter CORNWALL *and* EDMUND.

Corn. I will have my revenge ere I depart his house.

Edm. How, my lord, I may be censured, that nature thus gives way to loyalty, something fears me to think of.

193. tower] F, town Q; came F, come Q, followed by Capell (marking the omission of a line, and proposing "The giant roar'd, and out he ran").

Scene v.

A . . . Castle] Capell; omitted Q, F. 1. *his*] F, *the* Q, *this* Hanmer (ed. 2, 1745).

188. *soothe*] humour. So *Comedy of Errors*, IV. iv. 82; also Harsnet, *Declaration*, p. 185: "She ran as fast as she could, but for any flying it is a mere fable, although at this time she was content to sooth them in it."

193. Child Rowland . . . came] Fragments of a ballad, "Child Rowland and Burd Ellen," are printed by Professor Child, *English and Scottish Ballads*, 1864, i. 245, in which is the stanza (p. 251).

"With fi, fi, fo, and fum!
I smell the blood of a Christian man!
Be he dead, be he living, wi' my brand
I'll clash his harns (*i.e.* brains) frae his harn-pan."

Scene v.

2. *How . . . I . . . censured*] what opinion people will hold me in.

2, 3. *that . . . loyalty*] that I sacrifice to my loyalty my natural filial feelings.

3, 4. *something fears me*] it terrifies me a little. So *3 Henry IV.* v. ii. 2: "For Warwick was a bug that fear'd us all." "To feare greatly, to make afraid, Perterreo," Baret, *Alvearie*, 1580.

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Corn. I now perceive it was not altogether your brother's evil disposition made him seek his death; but a provoking merit, set a-work by a reproveable badness in himself.

Edm. How malicious is my fortune, that I must repent to be just! This is the letter he spoke of, which approves him an intelligent party to the advantages of France. O heavens! that this treason were not, or not I the detector!

Corn. Go with me to the duchess.

Edm. If the matter of this paper be certain, you have mighty business in hand.

Corn. True or false, it hath made thee Earl of Gloucester. Seek out where thy father is, that he may be ready for our apprehension.

Edm. [*Aside.*] If I find him comforting the king,

10. *letter* Q, *Letter which* F. 11. *of*] Q 1, F; *off* Q 2. 13. *this treason were not*] F, *his treason were* Q. 21. [Aside] Theobald; omitted Q, F.

7, 8. *provoking . . . himself*] provoking, inciting, prompting, stimulating; so a provoking merit, etc., may mean an inciting merit in him (Edgar), "set to work," forced into action by a badness worthy of reprehension in himself, *i.e.* in his father Gloucester. Perhaps it might be thus paraphrased: "A merit, a virtue, in Edgar, provoking him, *i.e.* inciting him, in consideration of his father's wickedness, to seek his life." Some, however, think that "the provoking merit" is Gloucester's making him to seek Edgar's death.

11. *approves him*] proves him to be.

11, 12. *an intelligent party . . . France*] a person (the legal sense) well informed of the landing of the French forces. Perhaps "intelligent party" may be here used in the sense of an intelligencer—used in a bad sense—one who conveys information between two parties. See *Richard III.* IV. iv. 71; also compare "intelligencing," *Winter's Tale*, II. iii. 68.

21. *comforting*] The word is used in its strict legal sense, referring to the conduct of an accessory to a crime, after the fact in the matter of helping a condemned person. The only instance to hand, not a good one, is from T. Heywood, *2 Edward IV.* (*Works*), Pearson, i. 167. Jane Shore, when relieved by Brackenbury, contrary to the proclamation, exclaims:

"Master lieutenant, in my heart I thank you
For this kind comfort to a wretched soul."

(Brackenbury had entered "with some relief in a cloth for Mistris Shore.")

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it will stuff his suspicion more fully. I will persevere in my course of loyalty, though the conflict be sore between that and my blood.

Corn. I will lay trust upon thee; and thou shalt find a dearer father in my love. [*Exeunt.*

SCENE VI.—*A Chamber in a Farmhouse adjoining the Castle.*

Enter GLOUCESTER, LEAR, KENT, *Fool, and* EDGAR.

Glou. Here is better than the open air; take it thankfully. I will piece out the comfort with what addition I can: I will not be long from you.

Kent. All the power of his wits have given way to his impatience. The gods reward your kindness! [*Exit Gloucester.*

26. *dearer*] Q, *deere* F. Exeunt] F, Exit Q.

Scene VI.

A . . . Castle] Malone, A Chamber in a Farmhouse Theobald, A Room in some of the outbuildings of the Castle Capell. Enter Gloucester . . .] Enter Gloster and Lear, Kent, Foole, and Tom Q, Enter Kent and Gloucester F. 5. *have*] Q, F; *has* Pope; *hath* Capell. 6. *to his*] F, *to* Q; *reward*] F, *deserve* Q. 7. Exit Gloucester] as in Capell, after line 4 F, omitted Q. Enter Lear, Edgar, and Foole] F, omitted Q.

24. *blood*] natural temperament.

Scene VI.

2. *piece out*] eke out. So *Merry Wives of Windsor*, III. ii. 34: "He pieces out his wife's inclination; he gives her folly motion and advantage." See also Speed's *Chronicle*, p. 609: "therefore the Lyon's skin not being large enough for the Bishop of Winchester and his factious purposes, they piece them out with the fox's case (*i.e.* skin)."

5. *have*] It is unnecessary to change "have" of the old text to "has," as Pope and Capell did, such a construction being quite common in Shakespeare and in the best writers of his time. See *Henry V.* v. ii. 18:

"The venom of such looks, we fairly hope,
Have lost their quality."

5, 6. *given way to his impatience*] have broken down, have become demented, under the influence of his irritation.

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Edg. Frateretto calls me, and tells me Nero is an angler in the lake of darkness. Pray, innocent, and beware the foul fiend.

Fool. Prithee, nuncle, tell me whether a madman be a gentleman or a yeoman?

Lear. A king, a king!

Fool. No; he's a yeoman that has a gentleman to his son; for he's a mad yeoman that sees his son a gentleman before him.

Lear. To have a thousand with red burning spits
Come hissing in upon 'em,—

Edg. The foul fiend bites my back.

Fool. He's mad that trusts in the tameness of a wolf, a horse's health, a boy's love, or a whore's oath.

Lear. It shall be done; I will arraign them straight.
[*To Edgar.*] Come, sit thou here, most learned justicer;

10. *and*] F, omitted Q. 11. *be*] Q 1, F; *may be* Q 2. 14–17. Fool. *No . . . him.* Lear.] F, omitted Q. 19–58. Edg. *The foul . . . 'scape*] Q, omitted F. 21. *health*] Q, F; *heels* Singer. 24. [To Edgar] Capell, To the Fool Hanmer; *justicer*] Theobald, *Justice* Q.

8. *Frateretto*] a name from Harsnet, *Declaration*. See ed. 1603, p. 181; also p. 185, where he is called Captaine Frateretto.

8, 9. *Nero . . . darkness*] Ritson pointed out that this may have come from Rabelais, *Gargantua*, ii. 30; "but if so," writes he, "Nero takes the place of Trajan, who angled for frogs." Nero is represented as a fiddler, or rather as a performer on the Viella, *i.e.* the hurdy-gurdy. The French words are "Neron estoyt Vielleux." We know that a translation of Rabelais, *The History of Gargantua*, had appeared before 1575; and we read in *As You Like It*, III. ii. 238, of "Gargantua's mouth."

15, 16. *his . . . him*] Perhaps proverbial.

21. *a horse's health*] Perhaps his seller's account of his condition; but see *Taming of the Shrew*, I. ii. 81: "although she has as many diseases as two and fifty horses"; and also see a list of these in the same play, III. ii. 50–56. Warburton read "a horse's heels," which may be right, as we read in Ray's *Proverbs*: "Trust not a horse's heels, nor a dog's tooth," Bohn, 1879, p. 546.

24. *justicer*] Theobald's proper change from "justice" of the old editions. So line 58 of this scene, and IV. ii. 79; also *Cymbeline*, V. v. 214: "some upright justicer"; also

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[*To the Fool.*] Thou, sapient sir, sit here. Now, you she foxes!

Edg. Look where he stands and glares! Wantest thou eyes at trial, madam?

Come o'er the bourn, Bessy, to me,—

Fool. [Sings.] *Her boat hath a leak,*
And she must not speak
Why she dares not come over to thee.

Edg. The foul fiend haunts poor Tom in the voice of a nightingale. Hoppedance cries in Tom's belly for two white herring. Croak not, black angel; I have no food for thee.

25. [To the Fool] Capell, To Edgar, Hanmer; *here. Now, you*] *heere, now you* Q 2, *here no you* Q 1. 26. *he*] Q, F; *she* Theobald. 26, 27. *Wantest . . . eyes*] Q, F; *Wantonizeth thou* Staunton conject. 28. bourn] (boorne) Capell, broome Q. 29. [*Sings*] Wright, Camb. Shak. conject. 33. *Hoppedance*] Q, *Hopdance* Pope, *Hop-dance*, Capell.

Chapman, *Revenge for Honour*, iii. 1, Shepherd, 1874, 432 (*b*):

"and our father
Is so severe a justicer, not blood
Can make a breach upon his faith to justice."

25. *sapient*] See Udall's *Erasmus Apothegms*: "I held this man sapient and wise."

26, 27. *Wantest . . . eyes*] Staunton conjectures "Wantonizeth thou at trial," and Jennens following a suggestion of Seward read, "Wanton'st thou eyes at trial."

28–31. Come . . . thee] Capell in his *School of Shakespeare* prints from a black-letter undated Quarto by W. Wager, entitled "The longer thou liv'st the more fool thou art," the following:—"Here entereth Moros counterfeiting a vain gesture and a foolish countenance, synging the foote (*i.e.* burden) of many songs, as fools were wont: 'Come over the bourn, Besse, my little pretie Besse com over the bourne, besse, to me.'" Capell tells us of an English ballad, by M. Birch, of which there is a copy in the library of the Society of Antiquaries, substantially the same, for which Halliwell found the music in a seventeenth century song-book in the British Museum Library.

29. Her . . . leak] Compare *Tempest*, I. i. 51.

33. *Hoppedance*] I follow the Quarto form here. See note to IV. i. 60.

34. *white herring*] probably a pickled herring (not red herring) or else a fresh herring. See Nash, *Lenten Stuff*: "a white pickled herring! why it is meat for a prince," Grosart (*Works*), v. 303. Nash, in the same book, distinguishes between white and red herrings: "white herring (*i.e.* pickled) last on long voyages better than red," p. 302. Still the expression was, and is occasionally, now used for fresh herring. "White herring, fresh herring," Peacock, *Glossary of Manley and Corringham* (Lincolnshire), Eng. Dial. Soc., 1887.

34. *Croak*] to make a rumbling sound in the stomach, a sign of great

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Kent. How do you, sir? Stand you not so amazed:
Will you lie down and rest upon the cushions?
Lear. I 'll see their trial first. Bring in their evidence.
[*To Edgar.*] Thou robed man of justice, take thy place;
[*To the Fool.*] And thou, his yoke-fellow of equity,
Bench by his side. [*To Kent.*] You are o' the commission,
Sit you too.
Edg. Let us deal justly.
Sleepest or wakest thou, jolly shepherd?
Thy sheep be in the corn;
And for one blast of thy minikin mouth,
Thy sheep shall take no harm.
Purr! the cat is grey.
Lear. Arraign her first; 'tis Goneril. I here take

38. *their evidence*] Q, *the evidence* Pope. 39. [To Edgar] Capell, omitted Q. 40. [To the Fool] Capell, omitted Q. 41. [To Kent] Capell, omitted Q.

hunger. See Cotgrave's *French Dictionary*: "Gribouiller, to rumble or croake as the guts do." In the *Menæchmus of Plautus* translated,—the play from which Shakespeare drew the plot of the *Comedy of Errors*,—we read:

"*Med.* Do not your guts gripe you and croak.
Men. When I am hungry they do, else not."

Six Old Plays, etc., Nichols, i. 140.

36. *amazed*] dumfounded.

39. *robed*] We must remember Edgar's blanket.

40. *yoke-fellow*] partner. So *Henry V.* IV. vi. 9. See also Harsnet, *Declaration*, 1603, p. 195; also Ben Jonson, *Bartholomew Fair*, v. 2: "Good sir, vouchsafe a yoke-fellow in your madness."

41. *the commission*] a Justice of the Peace. Compare *2 Henry IV.* III. ii. 97.

46. minikin] delicate, dainty. See Baret, *Alvearie*, 1573: "Proper, feat, well-fashioned minikin, handsome, Concinnus." The word also occurs as a musical term. So Marlow, *Ignoto*, Cunningham, 1870, p. 271:

"I cannot lisp, nor to some fiddle sing,
Nor run upon a high stretched minikin."

48. *Purr*] Is this word suggested by Pur, the name of a demon, or is it only a cat's pur? For the name of the demon, see Harsnet, *Declaration*, p. 141: "Purre went out in a little whirlwind"; compare also "Purson," R. Scott, *The Discoverie of Witchcraft*, Nicholson, 1886, p. 16.

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my oath before this honourable assembly, she kicked the poor king her father.

Fool. Come hither, mistress. Is your name Goneril?

Lear. She cannot deny it.

Fool. Cry you mercy, I took you for a joint-stool.

Lear. And here 's another, whose warp'd looks proclaim
What store her heart is made on. Stop her there!
Arms, arms, sword, fire! Corruption in the place!
False justicer, why hast thou let her 'scape?

Edg. Bless thy five wits!

Kent. O pity! Sir, where is the patience now
That you so oft have boasted to retain?

Edg. [*Aside.*] My tears begin to take his part so much,
They 'll mar my counterfeiting.

50. *she*] Q 2, omitted Q 1. 54. *joint-stool*] *joynt-stool* Q 2, *joyne stoole*, Q 1. 56. *made on*] Capell, *made an* Q, *made of* Theobald. 62. [Aside Rowe; omitted Q, F. 63. *They 'll*] Q, *They* F.

54. *Cry . . . stool*] This proverbial expression is found in Ray's *Proverbs*, also see J. Withal's *Short Dictionary*, 1554: "Antehac te cornua habere putabam, I cry you mercy, I took you for a joyn'd stool." See also Lyly, *Mother Bombie*, iv. 2 (*Works*), Fairholt, ii. 121. "A ridiculous instance of making an offence worse, by a foolish and improbable apology," Nares' *Glossary*.

54. *joint-stool*] (more properly joyned stool); for which see *Taming of the Shrew*, II. i. 199) a low stool, with three or four legs fitted into it. See *Romeo and Juliet*, I. v. 7. Cotgrave defines Scabeau as "a Buffit, or ioyned, stoole to sit on," and Selle as "any ill-favoured, ordinarie, or countrey stool of a cheaper sort than the ioyned, or Buffit, stool." Joint is from joined, the "d" being invoiced into "t" by the influence of the "st." Joined probably means made by a joiner, formed of parts fitted together, a neatly made stool. Harrison (*Description of England*, ii. 12) has the form "ioyned bed," and we have also examples of "joyned chair" and "joyned press." Some good authorities derive it from the French joint, pp. of joindre, to join. Compare the term joiner, a workman who does cabinet work, as distinguished from the carpenter who works more on the rough. The word is probably still alive in dialect. Miss G. H. Jackson, in her *Shropshire Word-Book*, 1879, includes it, but marks it as obsolete.

55, 56. *whose warp'd looks . . .*] rather a difficult passage, possibly corrupt. For "store," Collier, acting on a suggestion of Theobald, printed "stone" in his second edition. Jennyns conjectured "stuff" (1858), and he was followed by Keightley (1864).

55. *warp'd*] perverse, unnatural (Schmidt). Compare "thwart," I. iv. 304, and "crooked," *2 Henry VI.* v. i. 158. Isabella in *Measure for*

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Lear. The little dogs and all,
Tray, Blanch, and Sweetheart, see, they bark at me.
Edg. Tom will throw his head at them. Avaunt, you curs!
Be thy mouth or black or white,
Tooth that poisons if it bite;
Mastiff, greyhound, mongrel grim,
Hound or spaniel, brach or lym;
Or bobtail tike or trundle-tail;
Tom will make them weep and wail:
For, with throwing thus my head,
Dogs leap the hatch, and all are fed.
Do de, de, de. Sessa! Come, march to

71. *lym*] Hanmer, *him* Q, *Hym* F. 72. *Or bobtail tike*] F 4, *Bobtaile tike* Q, *Or Bobtaile tight* F; *trundle-tail*] Q, *Troudle taile* F. 73. *them*] Q, *him* F. 75. *leap*] Q, *leapt* F. 76. *Do . . . Sessa!*] Malone, *Do, de, de, de: sese* F, *loudla doodla* Q, *Do, do, de, de,* etc. (singing) Capell.

Measure, III. i. 142, calls her brother Claudio "a warped slip of wilderness." "Store," which Schmidt thinks corrupt, may possibly mean "kind, stock, material."

66. *Avaunt*] See Cotgrave's *French Dictionary*, "Devant, Used, as our Avaunt, in the driving away of a dog."

71. *brach*] See note to lady my brach, I. iv. 122.

71. *lym*] a rare form of lymmer, lime-hound, or liam-hound; so called from the leather thong, leam, or liam by which he was invariably led. He was a species of bloodhound which ran by the nose, silently, and was used for finding and harbouring the deer. Randle Holmes, in his *Academy of Armoury*, says: "The line wherewith we lead them (hounds), for the bloodhound is called lyam, for the greyhound a leash." See Drayton, *The Muse's Elizium*, Sixth Nimphal, line 61: "My doghooke at my belt, to which my lyam's tyde" (Silvius, a woodman, speaks). See also "Limiero, a limehound, a bloodhound," Florio, *Queen Anna's New World of Words*. See also Gascoyne, *Noble Art of Venery*: "To take my hound in liam, me behind," Hazlitt (*Works*), ii. 306.

72. *trundle-tail*] or trindle-tail, a dog with a curled tail. So in *The Return from Parnassus*, 1602, Arber, 1879, p. 30: "Your butcher's dogs, bloodhounds, dunghill dogs, trindle-tails, prick-eard curres"; also T. Heywood, *A Woman Killed with Kindness*, I. i., Sir Francis Acton thus reproaches Sir Charles Mountford: "Your Hawke is but a Rifler . . . ay, and your dogs trindle-tails and curs" (*Works*), Pearson, ii. 99.

75. *hatch*] the half door, the lower half of a divided door. See J. Heywood, *Proverbs*: "'Tis good to have a hatch before the durre." "To leap or take the hatch, to make a hurried flight." See *King John*, v. ii. 138: "To cudgel you and make you take the hatch."

76. *Sessa*] See note to III. iv. 106.

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wakes and fairs and market-towns. Poor Tom, thy horn is dry.

Lear. Then let them anatomize Regan, see what breeds about her heart. Is there any cause in nature that makes these hard hearts? [*To Edgar.*] You, sir, I entertain for one of my hundred; only I do not like the fashion of your garments: you will say they are Persian attire; but let them be changed.

Kent. Now, good my lord, lie here and rest awhile.

Lear. Make no noise, make no noise; draw the curtains: so, so, so. We 'll go to supper i' the morning: so, so, so.

Fool. And I 'll go to bed at noon.

Re-enter GLOUCESTER.

Glou. Come hither, friend: where is the king my master?

Kent. Here, sir; but trouble him not, his wits are gone.

81. *makes*] Q, *make* F; *these hard hearts*] F, *this hardnesse* Q, *hardness* Q 1. 81, 82. [To Edgar] Capell. 82. *for*] F, *you for* Q. 84. *you will*] F, *youle* Q. 85. *attire*] Q, omitted F. 86. *and rest*] F, omitted Q. 88. *so, so, so*] Q, *so, so* F. 89. *so, so, so*] Q, omitted F. 90. *And . . . noon*] F, omitted Q. Re-enter Gloucester] Capell; Enter Gloster Q; Enter Gloster F, after line 85.

78. *thy horn is dry*] The Bedlam beggar was generally furnished with a vessel made of horn, which by a chain was attached to his arm. See Aubrey, *Natural History of Wiltshire* (1656–1691), Briton, 1847, p. 93: "Bedlam beggars wore about their necks a great horne of an ox in a string or bawdrie, which, when they came to an house for almes they did wind, and they did put the drink given them into this horne whereto they did put a stopple."

82. *entertain*] engage, take into service, as in *Julius Cæsar*, v. v. 60: "All that served Brutus I will entertain them." See also *Mucedorus*, (*Dodsley's Old Plays*, Hazlitt, vii. 214):

"*Segasto.* Thou shalt be my man, and wait upon me at the court . . .

Clown. Now you have entertained me, I will tell you what I can do."

84, 85. *Persian attire*] This may be a reminiscence of the Persian embassy which visited England in the reign of James I.

90. *I'll go to bed at noon*] Some see in this expression a presage of the

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Glou. Good friend, I prithee, take him in thy arms;
I have o'erheard a plot of death upon him.
There is a litter ready; lay him in 't,
And drive toward Dover, friend, where thou shalt meet
Both welcome and protection. Take up thy master:
If thou should'st dally half an hour, his life,
With thine, and all that offer to defend him,
Stand in assured loss. Take up, take up;
And follow me, that will to some provision
Give thee quick conduct.

Kent. Oppress'd nature sleeps:
This rest might yet have balm'd thy broken sinews
Which, if convenience will not allow,
Stand in hard cure. [*To the Fool.*] Come, help to bear thy master;
Thou must not stay behind.

96. *toward*] F, *towards* Q. 100. *Take up, take up*] F, *Take up to keepe* Q 1 (some copies), Q 2; *Take up the King* Q 1 (some copies). 102–106. *Oppress'd . . . behind*] Q, omitted F. 103. *sinews*] Q, *senses* Theobald. 105. [To the Fool] Theobald; omitted Q, F.

death of the fool. The expression is not unusual in the Elizabethan drama; generally expressive of easy-going conduct.

94. *upon*] against. See *Julius Cæsar*, IV. iii. 169:

"Young Octavius and Mark Antony
Come down upon us with a mighty power."

103. *broken sinews*] racked nerves. For "sinews" Theobald quite unnecessarily read "senses." Schmidt quotes *Venus and Adonis*, 903: "A second fear through all her sinews spread." See also Sir John Davies, *Nosce Teipsum*, sect. xviii., "Feeling":

"Lastly, the feeling power which is life's root,
Through every living power itself doth shed
By sinews, which extend from head to foot,
And like a net, all on the body spread."

105. *Stand in hard cure*] are in an extremely precarious condition or a nearly desperate state. Compare the expression "stand in bold cure," *Othello*, II. i. 51:

"Therefore my hopes not surfeited to death,
Stand in bold cure."

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Glou. Come, come, away.

[*Exeunt Kent, Gloucester, and the Fool, bearing off the King.*

Edg. When we our betters see bearing our woes,
We scarcely think our miseries our foes.
Who alone suffers suffers most i' the mind,
Leaving free things and happy shows behind;
But then the mind much sufferance doth o'er-skip,
When grief hath mates, and bearing fellowship.
How light and portable my pain seems now,
When that which makes me bend makes the king bow;
He childed as I father'd! Tom, away!
Mark the high noises, and thyself bewray
When false opinion, whose wrong thought defiles thee,
In thy just proof repeals and reconciles thee.
What will hap more to-night, safe 'scape the king!
Lurk, lurk. [*Exit.*

106. Exeunt . . . King] Capell (substantially), Exit Q, Exeunt F, Exeunt bearing off the King, Manet Edgar Theobald, Exeunt all but Edgar Wright, Camb. Shakespeare. 107–120. Edg. *When . . . lurk*] Q, omitted F. 109. *suffers suffers most*] Q 1, *suffers most* Q 2. 117. *thought defiles*] Theobald, *thoughts defile* Q. 120. Exeunt] Capell; Exit Theobald; omitted Q, F.

107–120.] Wright thinks this soliloquy not by the hand of Shakespeare, but I cannot see any reason to doubt it. It is in the rather epigrammatic, sententious style into which characters in plays of this period of his work sometimes fall. See *Coriolanus*, II. iii. 120–131, *Othello*, I. iii. 210–220, *Macbeth*, V. iv. 16–21; in such cases they always speak in rhyme. Besides, as Furness properly observes, the poet through the play lays great stress on the parallelism existing between the families of Lear and Gloucester, and takes this opportunity of impressing it upon his audience.

110. *free things*] things free from suffering.

116, 117. *and thyself . . . thee*] Moberly explains: "Declare yourself only when false opinion about you passes away."

118. *repeals*] recalls thee to thy proper position.

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SCENE VII.—*A Room in Gloucester's Castle.*

Enter CORNWALL, REGAN, GONERIL, EDMUND, *and Servants.*

Corn. [*To Goneril.*] Post speedily to my lord your husband; show him this letter: the army of France is landed. Seek out the traitor Gloucester. [*Exeunt some of the Servants.*

Reg. Hang him instantly.

Gon. Pluck out his eyes.

Corn. Leave him to my displeasure. Edmund, keep you our sister company: the revenges we are bound to take upon your traitorous father are not fit for your beholding. Advise the duke, where you are going, to a most festinate preparation: we are bound to the like. Our posts shall be swift and intelligent betwixt us. Farewell, dear sister; farewell, my Lord of Gloucester.

A. . . . Castle] Capell (substantially); Gloucester's Castle Rowe; omitted Q, F. 3. *traitor*] F, *villain* Q. 4. Exeunt . . . Servants] Capell; omitted Q, F. 8. *revenges*] F, *revenge* Q. 12. *festinate*] F 2, *festiuate* F, *festuant* Q. 13. *posts*] F, *post* Q; *and intelligent*] F, *and intelligence* Q.

9. *bound to take*] Bound here probably has the same meaning as the word certainly has in line 12, *i.e.* ready to, prepared to, purposing to. See *Hamlet*, III. iii. 41: "like a man to double business bound." "Boun" or "bowne" is the earlier form of the word.

12. *festinate*] hasty. A rare word. Shakespeare puts the word "festinately," *i.e.* hastily, into the mouth of the affected and pedantic Don Adriano de Armado, *Love's Labour's Lost*, III. i. 6: "bring him festinately hither."

12. *preparation*] getting ready for battle. So *Macbeth*, V. iii. 57.

12. *bound*] See note to line 9.

13. *posts*] speedy messengers on horseback. See *2 Henry IV.* Induction, 37.

13. *intelligent*] quick at bringing useful information, communicative. Compare *Winter's Tale*, I. ii. 378. See i. 25 of this Act.

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Enter OSWALD.

How now! where's the king?

Osw. My Lord of Gloucester hath convey'd him hence:
Some five or six and thirty of his knights,
Hot questrists after him, met him at gate;
Who, with some other of the lord's dependants,
Are gone with him towards Dover, where they boast
To have well-armed friends.

Corn. Get horses for your mistress.

Gon. Farewell, sweet lord, and sister.

Corn. Edmund, farewell.

[*Exeunt Goneril, Edmund, and Oswald.*

Go seek the traitor Gloucester,
Pinion him like a thief, bring him before us.

[*Exeunt other Servants.*

Though well we may not pass upon his life
Without the form of justice, yet our power
Shall do a court'sy to our wrath, which men

Enter Oswald] Collier; Enter Steward F; Enter Steward Q, after king, line 16. 19. *questrists*] F, *questrits* Q. 21. *towards*] Q, *toward* F. 24. Exeunt . . . Oswald] Dyce, Capell (substantially), after line 23; Exit Gon. and Bast. Q, after line 23; Exit F, after line 23. 25. Exeunt . . . Servants] Capell; omitted Q, F. 26. *well*] F, omitted Q. 28. *court'sy*] *curt'sie* F, *curtesie* Q.

19. *questrists*] The word is an irregular formation, but whether it was, as Wright believes, coined by Shakespeare or not, it is undoubtedly in his manner; and Heath's proposed "questists" is quite inadmissible.

19. *at gate*] Compare "out at gates," *Coriolanus*, III. iii. 138.

26. *pass . . . life*] deliver sentence on it, sentence him to death. So *Measure for Measure*, II. i. 23: "what know the laws That thieves do pass on thieves?" See also the old translation of the Great Charter, "nor will we pass upon him . . . without lawful judgment of his peers."

28. *do a court'sy*] "indulge, gratify, I think" (Johnson). Steevens explained, "bend to our wrath as a courtesy is made by bending the body." Schmidt thinks it means "to oblige," and Wright "to yield, give way to," comparing *Henry V.* v. ii. 293: "O Kate, nice customs curtsy to great kings."

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May blame but not control. Who's there? The traitor?

Re-enter Servants, with GLOUCESTER *prisoner.*

Reg. Ingrateful fox! 'tis he.

Corn. Bind fast his corky arms.

Glou. What mean your graces? Good my friends, consider
You are my guests: do me no foul play, friends.

Corn. Bind him, I say. [*Servants bind him.*

Reg. Hard, hard. O filthy traitor!

Glou. Unmerciful lady as you are, I'm none.

Corn. To this chair bind him. Villain, thou shalt find—
[*Regan plucks his beard.*

Glou. By the kind gods, 'tis most ignobly done
To pluck me by the beard.

Reg. So white, and such a traitor!

Glou. Naughty lady,
These hairs, which thou dost ravish from my chin,
Will quicken, and accuse thee: I am your host:

29. Re-enter . . . Gloucester prisoner] Capell; Enter Gloster brought in by two or three Q; Enter Gloucester, and Servants after "comptroll" (line 29) F. 32. *mean*] F 4; *means* Q, F. 34. Servants . . . him] they bind him Rowe; omitted Q, F. 35. *I'm none*] F, *I am true* Q. 36. *find*—] Q, *find.* F. Regan . . . beard] Johnson; omitted Q, F.

31. *corky*] sapless, dry and withered. This rare word is found in Harsnet, *Declaration*, 1603, ch. v. p. 23: "it would pose all the cunning exorcists . . . to teach an old corkie woman to writhe, tumble, curvet, etc."

34. *filthy*] odious, disgraceful. See *Othello*, v. ii. 149.

35. *Unmerciful*] merciless, pitiless. See Captain Smith, *True Relation of Accidents in Virginia*, 1612, Arber, 1886, p. 78: "defending the children with their naked bodies from the unmerciful blows they (the guard) pay them soundly.

41. *quicken*] assume life.

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With robbers' hands my hospitable favours
You should not ruffle thus. What will you do?

Corn. Come, sir, what letters had you late from France?

Reg. Be simple-answer'd, for we know the truth.

Corn. And what confederacy have you with the traitors
Late footed in the kingdom?

Reg. To whose hands have you sent the lunatic king?
Speak.

Glou. I have a letter guessingly set down,
Which came from one that 's of a neutral heart,
And not from one opposed.

Corn. Cunning.

Reg. And false.

Corn. Where hast thou sent the king?

Glou. To Dover.

Reg. Wherefore to Dover? Wast thou not charged at peril—

Corn. Wherefore to Dover? Let him answer that.

45. *simple-answer'd*] F (hyphened Hanmer), *simple answerer* Q. 47. *Late*] Q 1, F; *Lately* Q 2. 48. *have you sent*] Q 2; *you have sent* Q 1, F. 55. *peril—*] Q, *peril,* F. 56. *answer that*] F, *first answer that* Q.

42. *hospitable favours*] features of me, your host. For "favours, features," see *1 Henry IV.* III. ii. 136:

"When I will wear a garment all of blood,
And stain my favours in a bloody mask."

Steevens quotes Drayton, *England's Heroical Epistles*, 1605 — *Matilda to King John*, 60, 61; Spenser, *Society Reprint*, 1888, Part I. p. 194:

"Within the compasse of man's face we see
How many sorts of several favours be."

44. *late*] lately. So *Othello*, I. iii. 203.

45. *Be simple-answer'd*] give a simple direct answer. Some editors prefer the Quarto reading "simple answerer."

46. *confederacy*] evil league, conspiracy. So *Henry VIII.* I. ii. 3:

"I stood in the level
Of a full-charged confederacy."

47. *footed*] settled, established. See *Henry V.* II. iv. 143: "For he is footed in this land already" (has set footing in). See also III. i. 32.

50. *guessingly set down*] written at haphazard, without knowledge, from conjecture.

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Glou. I am tied to the stake, and I must stand the course.

Reg. Wherefore to Dover?

Glou. Because I would not see thy cruel nails
Pluck out his poor old eyes; nor thy fierce sister
In his anointed flesh stick boarish fangs.
The sea, with such a storm as his bare head
In hell-black night endured, would have buoy'd up,

58. *to Dover?*] F, *to Dover, sir?* Q. 61. *anointed*] Q 1 (some copies), F; *aurynted* Q 1 (some copies), Q 2; *stick*] F, *rash* Q, Collier. 62. *as his bare*] F; *of his low'd* Q 1 (some copies), Q 2; *on his lowd* Q 1 (some copies). 63. *hell-black night*] Pope, *Hell-blacke-night* F, *hell blacke night* Q; *buoy'd* F, *bod* Q 1 (some copies), *layd* Q 1 (some copies), *laid* Q 2, *boil'd* Warburton.

57. *course*] a relay of dogs set on a baited bear. So *Macbeth*, v. vii. 2:

"They have tied me to the stake; I cannot fly,
But, bear-like, I must fight the course."

So Middleton and Dekker, *The Roaring Girl*, Dekker (*Works*), Pearson, 1873, iii. 192: "A course Captain, a bear comes to the stake"; also Brome, *The Antipodes* (*Works*), Pearson, 1873, iii. 195: "You shall see two ten-dog courses at the great bear," *i.e.* two successive attacks of ten dogs.

61. *In . . . flesh*] in the flesh of him the anointed king.

61. *stick boarish fangs*] It is not impossible that "rash," the Quarto word, may be right here or may have been first written by Shakespeare. Collier adopted it. I retain "stick" because I think that word is more suitable to the passage as it now stands. "Rash," a pretty common word, means to strike obliquely with the tusk, as a boar does. It is several times used by Spenser in his *Faerie Queene* in the sense of to hack, as in IV. ii. 17:

"Like two mad mastiffes, each on other flew,
And shields did share, and mailes did rash, and helmes did hew."

Nares quotes Warner, *Albion's England*, 1586, vii. c. 36: "Ha! cur, avant, the boar so rashe thy hide."

63. *hell-black*] See Cavendish, *Voyage*, 1592, reprinted, E. J. Payne, *Voyages of Elizabethan Seamen*, 1880, p. 317: "The storm growing outrageous, we were constrained . . . to guide the ship in the hell-dark night, when we could not see any shore." Since the above was written I learn from Furness' edition that Capell had noticed the above passage, for he writes: "This bold epithet is probably derived from Hakluyt." Capell's remark by no means deserves the scorn which Furness has treated it with. Shakespeare was fond of taking a picturesque epithet of this kind from a book he was reading, often, as here, slightly modified. It is needless to give examples of this. Shakespeare had previously written, it is true, in *Twelfth Night*, IV. ii. 38, 39:

"*Clo.* Sayest thou that house is dark?
Mal. As hell, Sir Topas."

63. *buoy'd up*] rapidly risen up, as a cork buoy does when sunk in water.

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And quench'd the stelled fires;
Yet, poor old heart, he holp the heavens to rain.
If wolves had at thy gate howl'd that dearn time,
Thou should'st have said "Good porter, turn the key,
All cruels else subscribed": but I shall see
The winged vengeance overtake such children.

64. *stelled*] Q 1 (some copies), Q 2, F; *steeled* Q 1 (some copies). 65. *holp*] F, *holpt* Q; *rain*] F, *rage* Q. 66. *howl'd that dearn*] Capell, *howl'd that sterne* F, *heard that dearne* Q. 68. *subscribed*] Q, (*subscrib'd* Q 1), *subscribe* F.

64. *stelled fires*] Theobald explains "starry fires," as if from Latin, *stellatus*; and so Wright and Dyce explain it. But why may not "stelled," as Nares and Schmidt think, be used in the sense of fixed, the whole expression meaning the fires or lights fixed, or placed, in the sky? See *Lucrece*, 1444: "To find a face where all distress is stell'd"; also *Sonnet*, xxiv. 1:

"Mine eye hath play'd the painter, and hath stell'd (steeld Quarto, 1609)
Thy beauties form in table of my heart."

Dowden in his edition of the *Sonnets*, 1881, correctly, I think, explains the word in both passages as "fixed." Wyndham in his edition of the *Poems*, 1898, retains the Quarto form in both cases, explaining it as "engraved," but I think that this word (steeled) can be only a misspelling of "stell'd." By glancing above, it will be seen that it is the reading of one copy of Quarto 1 in the present passage, where it could not, I think, mean "engraved." The word, I think, has the same meaning in all three passages; it is the Middle English "stellen," Old English "stellan," to fix. We find in Jamieson's *Scottish Dictionary*, "to Stell, Steil, Stile," to which the following senses are given:—(1) to place, to set; (2) to set, to point, to fix—as, to stell a gun, to point it; (3) to fix, to make firm; and many examples are given of each sense. I cannot find another instance of "stell'd" in this sense (fixed, placed) in the writers of Shakespeare's day; but I have little doubt that he always uses it in this sense. Perhaps, indeed, he may here so use it, with a play on the other sense (starry), as he has done in several instances. Compare "beteem," *Midsummer Night's Dream*, I. i. 131, to grant, to allow, with a play on the other sense (to pour out).

66. *dearn*] I adopt the Quarto reading, which means, dreary, dread (following Capell). I think it must have been Shakespeare's word. "Stern," the Folio word, appears comparatively weak, though Furness quotes from Chapman, *Homer's Iliad*, xxiv. 330, the words, "in this so stern a time of night." We read in *Pericles*, III., Chorus, line 15:

"By many a derne and painful perch,
Of Pericles the careful search . . .
Is made."

The *New Eng. Dict.* quotes "dearne, dirus," from P. Levins, *Manipulus Vocabulorum*, 1570, also this passage, "the light of Israel was put out for a time, Queen Elizabeth died, a dearne day to England." W. Leigh, *Drumme Devot*, 1613, p. 35.

68. *subscribed*] yielded, gave up for a time their cruel habits, their fierceness. See I. ii. 24.

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Corn. See 't shalt thou never. Fellows, hold the chair.
Upon these eyes of thine I 'll set my foot.
Glou. He that will think to live till he be old,
Give me some help! O cruel! O ye gods!
Reg. One side will mock another; the other too.
Corn. If you see vengeance,—
First Serv. Hold your hand, my lord.
I have served you ever since I was a child,
But better service have I never done you
Than now to bid you hold.
Reg. How now, you dog!
First Serv. If you did wear a beard upon your chin
I 'd shake it on this quarrel. What do you mean?
Corn. My villain! [*They draw and fight.*
First Serv. Nay then, come on, and take the chance of anger.
Reg. Give me thy sword. A peasant stand up thus!
[*Takes a sword and runs at him behind.*
First Serv. O! I am slain. My lord, you have one eye left
To see some mischief on him. O! [*Dies.*
Corn. Lest it see more, prevent it. Out, vile jelly!

71. *these*] F, *those* Q, Jennyns. 73. *ye*] Q, *you* F. 75. *vengeance*—] Q, *vengeance.* F. 76. *you*] Q 2, F; omitted Q 1. 81. They draw . . .] They draw Q, omitted F. 82. *Nay then*] F, *Why then* Q. 83. Takes . . .] She takes Q, Killes him F. 84. First Serv.] Capell; Servant Q, F; *you have*] F, *yet have you* Q, *yet you have* Steevens (1778). 85. *him*] Q, F; *them* Dyce, ed. 2 (1864); Dies] Q 2; omitted Q 1, F.

80. *What . . . mean?*] Furness asks, should not these words be given to Cornwall? I think that it is very probable Shakespeare so intended; or perhaps, indeed, Regan should speak them.

82. *take the chance of anger*] run the risk of fighting while angry. Compare *Ant. and Cleo.* IV. i. 9, 10.

86. *Out, vile jelly*] Compare Falkland, *The Marriage Night*, IV. 1 (*Dodsley's Old Plays*, Hazlitt, XV. 168):

"But here, here I
Could melt, transfuse my brains through my sad eyes,
Till they wept blood and dropp'd their jelly forth."

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Where is thy lustre now?

Glou. All dark and comfortless. Where's my son Edmund?
Edmund, enkindle all the sparks of nature
To quit this horrid act.

Reg. Out, treacherous villain! 90
Thou call'st on him that hates thee; it was he
That made the overture of thy treasons to us,
Who is too good to pity thee.

Glou. O my follies! Then Edgar was abused.
Kind gods, forgive me that, and prosper him! 95

Reg. Go thrust him out at gates, and let him smell
His way to Dover. [*Exit one with Gloucester.*
How is't, my lord? How look you?

Corn. I have receiv'd a hurt. Follow me, lady.
Turn out that eyeless villain; throw this slave
Upon the dunghill. Regan, I bleed apace: 100
Untimely comes this hurt. Give me your arm.
[*Exit Cornwall, led by Regan.*

Second Serv. I'll never care what wickedness I do
If this man come to good.

Third Serv. If she live long,
And in the end meet the old course of death,

89. *enkindle*] F, *unbridle* Q. 90. *treacherous*] F, omitted Q. 97. Exit . . . Gloucester] F, omitted Q. 101. Exit Cornwall . . .] Theobald, Exit Q, Exeunt F. 102–110. Second Serv. *I'll* . . . *him*] Q, omitted F; Second Serv.] Capell, Servant Q. 103. Third Serv.] Capell, 2 Servant Q.

92. *made the overture*] laid open, disclosed. Compare in *Cymbeline*, v. v. 58, the use of "opened" for "disclosed." The dying queen

> "open'd, in despite
> Of heaven and men, her purposes."

Also "opening it" for "disclosing it," v. v. 42.

94. *abus'd*] wronged. So *Twelfth Night*, v. i. 388.

96. *out at gates*] So *Coriolanus*, III. iii. 138: "Go, see him out at gates."

104. *old*] customary, natural.

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Women will all turn monsters.

Second Serv. Let's follow the old earl, and get the Bedlam
To lead him where he would: his roguish madness
Allows itself to any thing.

Third Serv. Go thou; I 'll fetch some flax and whites of eggs
To apply to his bleeding face. Now, heaven help him!

[*Exeunt severally.*

106. Second Serv.] Capell, 1 Serv. Q. 107. *roguish*] omitted Q 1 (some copies). 109. Third Serv.] Capell, 2 Ser. Q. 110. Exeunt severally] Theobald, Exit Q.

106. *the Bedlam*] the Bedlam beggar.

107. *roguish madness*] his wild, vagrant, roaming nature. See note to IV. vii. 40.

108. *Allows . . . any thing*] will adopt any course set him.

109. *flax . . . eggs*] See P. Rarrough, *The Method of Physicke*, 1601, Book i. p. 61: "Of the disease which comes of slypping in of stones or chyppes by chance into the eye." "And upon the eye lay a plaster of flax and the white of an egg, and within three days it will heal the part diseased." See also Dr. Bailly, *Two Treatises concerning Diseases of the Eye*, ed. 1616, p. 53. Writing of a hurt eye, he says: "Apply thereupon a plaster of flax and the white of an egg." Ben Jonson refers to this treatment in *The Case is Altered*, II. vii. (*Works*), Routledge, 1873, 705 (*b*). Juniper says: "Come, come, you are a foolish naturalist; go, get a white of an egg and a little flax, and close the breach of the head; it is the most conducible thing that can be." It was believed by some commentators that this was meant for a gird at King Lear, till Gifford showed the absurdity of the idea.

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ACT IV

SCENE I.—*The Heath.*

Enter EDGAR.

Edg. Yet better thus, and known to be contemn'd,
Than still contemn'd and flatter'd. To be worst,
The lowest and most dejected thing of fortune,
Stands still in esperance, lives not in fear:
The lamentable change is from the best;
The worst returns to laughter. Welcome, then,
Thou unsubstantial air that I embrace:
The wretch that thou hast blown unto the worst
Owes nothing to thy blasts. But who comes here?

The Heath] Capell; An open Country Rowe; omitted Q, F. 1. *and known*] Q, F; *unknown* Collier, ed. 2, Johnson conject. 2. *flatter'd. To be worst*] Pope, *flatter'd to be worst* Q, *flatter'd, to be worst* F, *flatter'd to be worse* Tyrwhitt conject. 4. *esperance*] F, *experience* Q. 6–9. *Welcome . . . blasts*] F, omitted Q. 9. *But . . . here?*] F, *Who's here* Q.

1. *thus, and . . . contemn'd*] Johnson explains: "'Tis better to be thus, contemned, and known to yourself to be contemned." "Known, conscious of, and familiar with contempt" (Schmidt). Collier, in his second edition (1858), reads "unknown to be contemned," following a conjecture of Johnson's.

3. *most . . . fortune*] a thing most dejected of fortune. Shakespeare often transposes the adjective thus. See Abbott, *Shakespeare's Grammar*, 419 (*a*).

3. *dejected*] abased, made lowly.

3. *thing*] in contempt, as in *Cymbeline*, I. i. 16:

"He that hath miss'd the princess is a thing
Too bad for bad report."

See in the same play, I. i. 125; I. v. 58.

3. *of*] at the hands of. Compare *All's Well*, I. i. 7; "you shall find of the king a husband."

4. *Stands . . . esperance*] is never out of hope, never despairs. See *Cymbeline*, I. i. 137: "Past hope and in despair." For "esperance" in the sense of hope, see *Troilus and Cressida*, V. ii. 121: "An esperance so obstinately strong"; also Hall's *Chronicle*, ed. 1809, p. 439: "relinquishing all hope and esperance of any peace."

4. *lives . . . fear*] Steevens quotes *Paradise Regained*, iii. 206: "For where no hope is left, is left no fear."

6. *returns to laughter*] Moberly hesitatingly explains "the worst must be on the turn towards good."

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Enter GLOUCESTER, *led by an old Man.*

My father, poorly led? World, world, O world!
But that thy strange mutations make us hate thee,
Life would not yield to age.

Old Man. O my good lord!
I have been your tenant, and your father's tenant,
These fourscore years.

Glou. Away, get thee away; good friend, be gone:
Thy comforts can do me no good at all;
Thee they may hurt.

Old Man. You cannot see your way.

Glou. I have no way, and therefore want no eyes;
I stumbled when I saw. Full oft 'tis seen,
Our means secure us, and our mere defects
Prove our commodities. Ah! dear son Edgar,

Enter Gloucester . . . Man] Q after age, line 12; Enter Gloucester and an Oldman F (after blasts, line 9). 10. *poorly led?*] Q 2, F; *poorlie leed* Q 1 (some copies); *parti, eyd* Q 1 (some copies). 14. *These . . . years*] F, *this fourscore*— Q. 17. *You*] F, *Alack, sir you*] Q. 20. *Our . . . us*] Q, F; *Our mean secures us* Pope. 21. *Ah!*] Q, *Oh* F.

10–12. *World . . . age*] a difficult passage. Perhaps we might thus paraphrase: "If the mutations of the world did not give us the spirit of detachment, we could not endure the stress and strain of life. Being detached from the world, hating it, we can bear its mutations with a certain stoical equanimity." Theobald for "hate thee" read "wait thee," and explained thus: "If the number of changes and vicissitudes which happen in life did not make us wait and hope for some turn of fortune for the better, we could never support the thought of living to be old on any other terms."

16. *comforts*] See note to III. v. 21.

20. *Our means secure us*] our resources render us careless. For this sense of "secure," compare *Othello*, I. iii. 10: "I do not so secure me in the error." And Staunton quotes Sir Thomas More, *Life of Edward V.*: "when this lord was most afraid he was most secure, and when he was secure danger was over his head." See also Ben Jonson, *The Forest* (*Works*), Cunningham, iii. 271 (*a*): "Man may securely sin, but safely never." Wright, however, explains, "things we think meanly of, our mean or moderate conditions, are our security."

21. *commodities*] advantages, as in *2 Henry IV.* I. ii. 278: "I will turn diseases to commodity."

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The food of thy abused father's wrath;
Might I but live to see thee in my touch,
I'd say I had eyes again.

Old Man. How now! Who's there?

Edg. [*Aside.*] O gods! Who is't can say "I am at the worst"?
I am worse than e'er I was.

Old Man. 'Tis poor mad Tom.

Edg. [*Aside.*] And worse I may be yet; the worst is not
So long as we can say "This is the worst."

Old Man. Fellow, where goest?

Glou. Is it a beggar-man?

Old Man. Madman and beggar too.

Glou. He has some reason, else he could not beg.
I' the last night's storm I such a fellow saw,
Which made me think a man a worm: my son
Came then into my mind; and yet my mind
Was then scarce friends with him: I have heard more since.
As flies to wanton boys, are we to the gods;
They kill us for their sport.

Edg. [*Aside.*] How should this be?

22. *thy*] Q, *your* F. 25, 27, 37, 52, 54. [Aside] Johnson; omitted Q, F. 25. *I am at the*] Q, F; *I am at* F 2. 26. *e'er*] Rowe; *ere* Q, F. 28. *So long*] Q, *As long* F. 31. *He*] Q 2, F; *A* Q 1. 32. *I' the*] F, *In the* Q. 36. *As flies*] F, *As flies are* Q; *to wanton*] F, *to th' wanton* Q. 37. *kill*] F, *bitt* Q 1, *bit* Q 2, *hit* Delius conject.

22. *food of*] object for, prey for. See *1 Henry IV.* IV. ii. 71: "food for powder."

22. *abused*] deceived, put upon by others. See *Cymbeline*, III. iv. 123:

"it cannot be,
But that my master is abused."

26. *mad Tom*] See note to III. iii. 15.

33. *a man a worm*] So Job XXV. 6: "man that is a worm, and the son of man which is a worm."

36, 37. *As . . . sport*] In this touch of paganism Mr. Swinburne sees the keynote of the play. See II. iv. 275–279.

37. *How . . . this*] How is it that he no longer believes me to be a

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Bad is the trade that must play fool to sorrow,
Angering itself and others. Bless thee, master!

Glou. Is that the naked fellow?

Old Man. Ay, my lord.

Glou. Then, prithee, get thee gone. If, for my sake,
Thou wilt o'ertake us, hence a mile or twain,
I' the way toward Dover, do it for ancient love;
And bring some covering for this naked soul,
Who I 'll entreat to lead me.

Old Man. Alack, sir! he is mad.

Glou. 'Tis the times' plague, when madmen lead the blind.
Do as I bid thee, or rather do thy pleasure;
Above the rest, be gone.

Old Man. I 'll bring him the best 'parel that I have,
Come on 't what will. [*Exit.*

Glou. Sirrah, naked fellow,—

Edg. Poor Tom's a-cold. [*Aside.*] I cannot daub it further.

Glou. Come hither, fellow.

38. *that . . . to*] F, *that must play the foole to* Q, *that must play to foole* F 2. 41. *Then . . . gone*] Q, *Get thee away* F. 42. *hence*] F, *here* Q. 43. *toward*] Q 1, F; *to* Q 2; *towards* Capell. 45. *Who*] Q, *Which* F. 49. *'parel*] Rowe; *Parrell* Q, F. 50. Exit] F, omitted Q. 52. *daub*] F, *dance* Q; *further*] F, *farther* Q.

traitor. Furness explains Edgar's exclamation as referring to his father's blindness, which he now notices.

38. *Bad . . . that*] He treads an evil path that, etc. See *Richard II.* III. iii. 156: "some way of common trade." Some explain "trade" as "course."

49. *'parel*] here used for apparel; as 'pothecary stands for apothecary, *Romeo and Juliet*, v. iii. 289. See Marlow, *The Jew of Malta*, iv. 4 (*Works*), Cunningham, 1870, p. 110 (*a*): "here's goodly 'parel, is there not?" Shakespeare writes 'pointed for appointed, *Taming of the Shrew*, III. ii. 1; 'stroyed for destroyed, *Antony and Cleopatra*, III. xi. 54; 'scuse for excuse, *Othello*, IV. i. 80.

52. *daub it further*] dissemble it more. Horror and grief at his father's state prevent it. Daub is explained in the *New Eng. Dict.* as "to put on a false show, to dissemble so as to put on a favourable expression." See *Richard III.* III. v. 29: "So smooth he daub'd his vice with show of virtue." A dialect sense of the word still lives in part of Yorkshire and South Notts, that of "to cheat, to deceive." See Wright, *English Dialect Dictionary*, 1898 (in progress).

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Edg. [*Aside.*] And yet I must. Bless thy sweet eyes, they bleed.

Glou. Know'st thou the way to Dover?

Edg. Both stile and gate, horse-way and foot-path. Poor Tom hath been scared out of his good wits: bless thee, good man's son, from the foul fiend! Five fiends have been in poor Tom at once; of lust, as Obidicut; Hoberdidance, prince of dumbness; Mahu, of stealing; Modo, of murder; Flibbertigibbet, of mopping and mowing;

54. *And yet I must*] F, omitted Q. 58. *thee, . . . son*] F, *the good man* Q. 59–64. *Five . . . master*] Q, omitted F. 60. *of lust, as Obidicut*] F, Q; *as . . . lust* Hudson, Syd. Walker conject.; *Hoberdidance*] *Hobbididence* Q, *Hobbididdance* Capell. 62. *Flibbertigibbet*] Pope, *Stiberdegebit* Q (retained by Furness); *mopping*] Q 2, *mobbing*, Q 1 (retained by Jennyns).

56. *horse-way*] bridle-path. See Statute 24 Henry VIII. cap. 5, "any common, high-way, cart-way, horse-way, or foot-way"; also Ray's *North Country Words*, 1674: "Bargh, a horse-way up a steep hill" (Yorkshire); and see T. Heywood, *A Mayd Well Lost*, Pearson (*Works*), 1874, iv. 121: "I have one for the horse-way, another for the foot-way, and a third for the turning-stile."

59. *Five fiends*] Percy notes from Harsnet, *Declaration*, "Prince Modu and seaven other spirits were in Mainy at once."

60. *of lust, as*] Perhaps we ought to accept Sydney Walker's arrangement (*Crit. Exam.* ii. 249), already adopted by Hudson (1863), "as Obidicut of lust." Many examples might be given of words having got out of their places in the text of Shakespeare.

60. *Obidicut*] This is an evident corruption of the word "Hoberdicut," one of the fiends in Harsnet, *Declaration*, 1603, see page 181: "Frateretto, Fliberdigibet, Hoberdicut, Tocobatto, Maho"; and it is again found on page 119 of the same book. See Haberdicut, p. 181.

60. *Hoberdidance*] I think it best to print this form of the word, which is found on page 49 of Harsnet, *Declaration*, ed. 1603. Capell read Hobbididdance, and Dyce, in his second edition, Hobbididance. The form Hobberdidaunce is found three times on page 180 of Harsnet, and Haberdidance on page 140 of the same book.

61, 62. *Mahu, Modo, Flibbertigibbet*] See note to III. iv. 154.

62. *mopping and mowing*] making mops and mows, *i.e.* grimaces and mouths. So *Tempest*, IV. i. 47:

"Each one, tripping on his toe,
Will be here with mop and mow."

And see the verb in the same play, II. ii. 9. Malone quotes from Harsnet, *Declaration*: "make antike faces, grin, mow, and mop like an ape." See also Barnaby Rich, *Faults and Nothing but Folly*, p. 7: "Mark but his countenance; see how he mops, and how he mowes, and how he straines his looks." Huloet in his *Dictionary*, 1572, thus defines "mow" or "to make a mow": "It seemeth a word derived of the thing, for we cannot pronounce the word

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who since possesses chambermaids and waiting-
women. So, bless thee, master!

Glou. Here, take this purse, thou whom the heavens plagues
Have humbled to all strokes: that I am wretched
Makes thee the happier: heavens, deal so still!
Let the superfluous and lust-dieted man,
That slaves your ordinance, that will not see
Because he doth not feel, feel your power quickly;
So distribution should undo excess,
And each man have enough. Dost thou know Dover?

65. *thou*] Q, *you* (*yu*) F. 69. *slaves*] F, *stands* Q. 70. *doth*] Q 2; *does* Q 1, F. 71. *undo*] F, *under* Q.

mowe but we almost make a mowe." So also John Baret, *Alvearie*, 1573, "to mow like an ape, *distorquere os*"; and Gervase Markham, *Cheap and Good Husbandry*, 1611, p. 21: "making, as it were, mowes or ill-favour'd countenances.

63, 64. *who . . . waiting-women*] Theobald, rightly I think, saw an allusion to the three chambermaids in the family of Mr. Edmund Peckham, mentioned in Harsnet, Sara and Friswood Williams and Anne Smith; others think it "a playful gird at chambermaids who perform antics before their mistresses' looking-glasses." (Rolfe, followed by Moberly.) See III. ii. 35, 36.

68. *superfluous*] pampered, having the good things of life in too great abundance. Compare the sense of this word in II. iv. 2.

68. *lust-dieted man*] This may mean a very greedy or gluttonous man, one whose dieter is Lust; see *Cymbeline*, IV. ii. 51. Compare Cloten's speech in *Cymbeline*, III. v. 146: "when my lust hath dined." Capell reads "lust-dieting."

69. *slaves your ordinance*] This is an expression difficult to explain. "Braves" was printed by Hanmer; at Warburton's suggestion, but it was afterwards withdrawn. I think it may, however, have been Shakespeare's word, but "slaves" must stand; and probably the best explanation of it is that in Heath, *A Revisal of Shakespeare's Text*, 1765, "who, instead of paying the deference and submission due to your ordinance, treats it as his slave, by making it subservient to his views of pleasure and interest, and trampling on and spurning it whenever it ceases to be of service to him in either of those respects." Steevens gives examples of "slaves" for "enslaves" from Heywood, *Brazen Age*, Pearson, iii. 246; Massinger, *New Way to pay Old Debts, etc.*; and Wright (Clar. Press edition) gives many more. What is the ordinance referred to? Gloucester, made here, though a pagan, to speak like a Christian, is thinking of the commands, "do good and distribute," etc., and "to give one's goods to the poor." Ordinance is used in the sense of divine will, *Cymbeline*, IV. ii. 145; *Richard III.* IV. iv. 183.

70. *feel*] feel the effects of, suffer pain. See *Measure for Measure*, I. ii. 166.

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Edg. Ay, master.

Glou. There is a cliff, whose high and bending head
Looks fearfully in the confined deep;
Bring me but to the very brim of it,
And I 'll repair the misery thou dost bear
With something rich about me; from that place
I shall no leading need.

Edg. Give me thy arm:
Poor Tom shall lead thee. [*Exeunt.*

SCENE II.—*Before the Duke of Albany's Palace.*

Enter GONERIL *and* EDMUND.

Gon. Welcome, my lord; I marvel our mild husband
Not met us on the way.

Enter OSWALD.

Now, where 's your master?

Osw. Madam, within; but never man so changed.
I told him of the army that was landed;

75. *fearfully*] F, *firmely* Q; *in*] Q, F; *on* Rowe. 79. *I shall*] Q 1, F; *Shall I* Q 2. 80. Exeunt] F, omitted Q.

Scene II.

Before . . . Palace] Rowe; omitted Q, F. Enter Goneril and Edmund] Q (Bastard); Enter Goneril, Bastard, and Steward F. 2. Enter Oswald] omitted F; Enter Steward Q (after master).

74. *bending*] beetling.

75. *fearfully*] for this conceit, compare Shelley, *The Cenci*, III. i. 247–250:

"there is a mighty rock
Which has from unimaginable years,
Sustained itself with terror and with toil
Over a gulph."

75. *in*] into. So *Merchant of Venice*, v. i. 56.

75. *confined*] restrained, kept back, *i.e.* (the deep) to which it acts as an effectual barrier. Compare "confining continents," III. ii. 58; and *King John*, II. i. 23–24:

"that pale, that white-faced shore,
Whose foot spurns back the ocean's roaring tides."

And also in this play, II. iv. 150.

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He smiled at it: I told him you were coming;
His answer was "The worse": of Gloucester's treachery,
And of the loyal service of his son,
When I inform'd him, then he call'd me sot,
And told me I had turn'd the wrong side out:
What most he should dislike seems pleasant to him;
What like, offensive.

Gon. [*To Edmund*]. Then shall you go no further.
It is the cowish terror of his spirit
That dares not undertake; he 'll not feel wrongs
Which tie him to an answer. Our wishes on the way

8. *then*] Q, F; *this or that* Anon. conject. 10. *most he should dislike*] F, *he should most desire* Q. 11. [To Edmund] Hanmer; omitted Q, F. 12. *cowish*] Q, F; *currish* Wright conject.; *terror*] Q 1 (some copies), *terrer* F; *curre* Q 1 (some copies), Q 2.

8. *sot*] fool, not drunkard, or drunken fool. See *Tempest*, III. ii. 101:

"possess his books; for without them
He 's but a sot."

Also see the title of a book by Armin (author of *A Nest of Ninnies*), *Fool upon Fool, or Six Sort of Sots*, 1608.

9. *turn'd . . . out*] put a quite wrong complexion on the matter. Beatrice in *Much Ado About Nothing*, III. i. 68, is accused by Hero of "turning every man the wrong side out."

11. *What like, offensive*] what [he should most] like [seems] offensive.

12. *cowish*] cowardly, dastard. The word in this sense is very rare; but the *New Eng. Dict.* gives one instance of its use, 1597, W. A. Rem, *Lawless Love, Vision of Rawe Devise*: "Amid the crewe of cowish carped knights"; also compare cow in the sense of coward. See Cotgrave, *French Dictionary*: "Coüard, a coward, a dastard, a cow"; and also R. Edwards, *Damon and Pithias*, 1571 (*Dodsley's Old Plays*, Hazlitt, iv. 67): "That Carisophus my master was no man but a cow." Wright conjectures "currish"; a word, by the way, which is found in Harsnet, *Declaration*, and in Greene's *Pandosto*. See also *Merchant of Venice*, IV. i. 292.

13, 14. *he'll . . . answer*] he is sure to ignore wrongs or insults which, if he noticed, he would be obliged to resent.

13. *feel*] notice, appear to notice. For the word in the sense of to perceive by taste, compare *Romeo and Juliet*, I. iii. 31.

14. *answer*] retaliation. So *Cymbeline*, V. iii. 79:

"Great the slaughter is
Here made by the Roman; great the answer be
Britons must take."

14, 15. *Our . . . effects*] that which we wished for in our conversation on the way, may come to pass.

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May prove effects. Back, Edmund, to my brother;
Hasten his musters and conduct his powers:
I must change arms at home, and give the distaff
Into my husband's hands. This trusty servant
Shall pass between us; ere long you are like to hear,
If you dare venture in your own behalf,
A mistress's command. Wear this; spare speech;
[*Giving a favour.*
Decline your head: this kiss, if it durst speak,
Would stretch thy spirits up into the air.
Conceive, and fare thee well.

Edm. Yours in the ranks of death.

Gon. My most dear Gloucester! [*Exit Edmund.*

O! the difference of man and man.
To thee a woman's services are due:

15. *Edmund*] Q 2, F; *Edgar* Q 1. 17. *arms*] Q, *names* F. 21. *command*] Q 1 (some copies), F; *coward*] Q 1 (some copies), Q 2. Giving a favour] Johnson; Gives him a ring Hanmer; Puts on a chaine Collier MS.; omitted Q, F. 24. *fare thee well*] F, *far you well* Q 1, *farywell* Q 2. 25. Exit Edmund] Rowe (Bastard); Exit F (after death), omitted Q. 26. *O! . . . man*] F, omitted Q; *difference*] *strange difference* Pope. 27. *a woman's*] Q 1 (some copies), F; *woman's* (*a* omitted) (Q 1 some copies) Q 2.

17. *arms*] the insignia of my sex. "I must take the sword out of my weak husband's hands, resigning to him the distaff." Compare the old terms for husband and wife, "the spear side" and "the spindle side"; and see *Cymbeline*, v. iii. 32–34:

> "more charming
> With their own nobleness, which could have turn'd
> A distaff to a lance."

19. *like*] likely. See IV. vii. 94.

20. *venture*] be bold or adventurous for your own advantage.

26. *O! . . . man*] Compare *The Two Noble Kinsmen*, II. i. 51, where the jailer's daughter exclaims, "Lord, the difference of men!" contrasting Palamon and Arcite with her own rustic wooer.

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My fool usurps my body.

Osw. Madam, here comes my lord.

[*Exit.*

Enter ALBANY.

Gon. I have been worth the whistle.

Alb. O Goneril!

You are not worth the dust which the rude wind
Blows in your face. I fear your disposition:
That nature, which contemns it origin,
Cannot be border'd certain in itself;
She that herself will sliver and disbranch
From her material sap, perforce must wither
And come to deadly use.

28. *My . . . body*] F, *My foote . . . body* Q 1 (some copies), *A foole . . . bed* Q 1 (some copies), *My foote . . . head* Q 2, *My fool . . . bed* Malone. Exit] (after death, line 25, F), omitted Q; Exit Steward Q, omitted F. Enter Albany] F; Enter the Duke of Albany Q 2, omitted Q 1. 29. *whistle*] *whistling* Q 1 (some copies). 30. *rude*] Q 1, F; omitted Q 2. 31–50. *I fear . . . deep*] Q, omitted F. 32. *it*] Q 1 (some copies), Q 2; *ith* Q 1 (some copies); *its* Q 3. 35. *material*] Q, F; *maternal* Theobald.

29. *I . . . whistle*] I was once thought by you as worthy of a little regard. The expression is proverbial. See *The Proverbs of John Heywood*, 1546, Sharman, 1874, p. 76: "and it is . . . A poore dog that is not worth the whistling."

31. *fear*] have fears concerning. See *Titus Andronicus*, II. iii. 305: "Fear not thy sons, they shall do well enough."

32. *it*] its. See note to I. iv. 236.

33. *Cannot . . . itself*] cannot be kept within any fixed bounds, cannot be trusted not to break the pale. The best commentary on this line is what follows scene vi. line 275, of this Act: "O undistinguished space of woman's will."

34. *sliver*] tear off. See *Macbeth*, IV. i. 28:

"slips of yew,
Sliver'd in the moon's eclipse,"

The substantive is met with in *Hamlet*, IV. vii. 144: "an envious sliver broke." See also Golding's *Ovid's Metamorphosis*, ii. 20 (*b*):

"she was not so content,
But tare their tender branches down, and from their slivers went
Red drops of blood as from a wound."

The word still lives in dialect: "sliver, a slice," Brockett's *Glossary of North-Country Words*, 1846. It is alive in America. See Thoreau, *Cape Cod*, 1879, p. 9: "when I was half a mile distant the insignificant sliver which marked the spot looked like a bleached spar."

34. *disbranch*] sever connection.

35. *material*] nourishing. Theobald read "maternal."

36. *come to deadly use*] *i.e.* come, be used as a faggot for the burning. See Hebrews vi. 8.

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Gon. No more; the text is foolish.

Alb. Wisdom and goodness to the vile seem vile;
Filths savour but themselves. What have you done?
Tigers, not daughters, what have you perform'd?
A father, and a gracious aged man,
Whose reverence the head-lugg'd bear would lick,
Most barbarous, most degenerate! have you madded.
Could my good brother suffer you to do it?
A man, a prince, by him so benefited!
If that the heavens do not their visible spirits
Send quickly down to tame these vile offences,
It will come,
Humanity must perforce prey on itself,
Like monsters of the deep.

Gon. Milk-liver'd man!
That bear'st a cheek for blows, a head for wrongs;

42. *reverence the*] Q 2, *reverence even the* Q 1. 45. *benefited*] Q 1 (some copies); *benifiicted* Q 1 (some copies); *beneficted* Q 2. 47. *these vile*] Jennyns (Heath conjecture), *this vild* Q 1 (some copies), *the vild* Q 1 (some copies), Q 2, *the vile* Pope. 49. *Humanity*] *humanly* Q 1 (some copies).

37. *text*] the original words of an author. Here quotation, saying quoted. See *Romeo and Juliet*, IV. i. 21:

"*Juliet.* What must be, shall be.
Friar. That's a certain text."

See also Bacon, *Essay on Boldness*, line 1: "It is a trivial grammar school text" (Latin version, "tritum est dicterium").

39. *Filths . . . themselves*] Filthy creatures only care for, only appreciate, their likes.

42. *head-lugg'd*] Probably dragged by the head, the ears, and so infuriated by the attacks of the dogs. See *1 Henry IV.* I. ii. 83: "I am as melancholy as a gib cat or a lugged bear." Schmidt explains "led by the head." Wright quotes Harsnet, p. 107: "As men lead Beares by the nose." We read in II. iv. 8: "horses are tied by the heads, dogs and bears by the neck."

43. *madded*] maddened. In *Cymbeline*, IV. ii. 313, we find "madded Hecuba."

47. *offences*] offenders; the abstract for the concrete.

50. *Milk-liver'd*] white livered, pusillanimous, cowardly. So in *Merchant of Venice*, III. ii. 86:

"How many cowards . . .
Who, inward search'd, have livers white as milk."

See note to I. IV. 363.

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Who hast not in thy brows an eye discerning
Thine honour from thy suffering; that not know'st
Fools do those villains pity who are punish'd
Ere they have done their mischief. Where's thy drum?
France spreads his banners in our noiseless land,
With plumed helm thy slayer begins threats,
Whiles thou, a moral fool, sitt'st still, and criest
"Alack! why does he so?"

Alb. See thyself, devil!
Proper deformity seems not in the fiend
So horrid as in woman.

Gon. O vain fool!

Alb. Thou changed and self-cover'd thing, for shame,

52. *eye discerning*] Rowe, *eye-discerning* F, *eye deserving* Q. 53–59. *that . . . so*] Q, omitted F. 54. *those*] Q 1, *these* Q 2. 57. *thy . . . threats*] Q 1 (some copies), Q 2; *thy state begins thereat*, Q 1 (some copies); *thy slayer begins his threats* Theobald; *the . . .* Hanmer; *thy state begins to threat* Jennyns; *this Lear begins threats* Leo conject. 58. *Whiles*] Q 2, (Q 1 some copies), (*whil's*) *whil'st* Q 1 (some copies), *while* Capell; *sitt'st . . . criest*] Theobald, *sits . . . cries* Q. 60. *deformity*] Q 1, *deformiry* Q 2; *seems*] *shewes* Q 1 (some copies). 62–68. *Thou . . . mew*] Q, omitted F. 62. *self-cover'd*] Q; *self-coloured* Moberly; *sex-covered* Hudson, 1879, Crosby conject.

52, 53. *An eye discerning . . . suffering*] one able to discern that the wrongs thou art meekly brooking are incompatible with thy honour, and ought not to be tamely put up by a man of spirit.

54, 55. *Fools . . . mischief*] This must, I think, refer to her father, Lear; it cannot to Gloucester, for she has not yet heard of his misfortunes.

56. *noiseless*] free from the bustle of warlike preparation.

57. *helm*] helmet, as in *Othello*, I. iii. 273.

57. *thy . . . threats*] Jennyns reads "thy state begins to threat," a reading made up by mixing the words of two copies of Q 1. He has been followed by the Cambridge editors.

60. *Proper deformity*] deformity, which is the proper attribute of, and only to be expected from it (the fiend); a common sense of proper. See *2 Henry IV.* IV. i. 37:

"if damn'd Commotion so appear'd,
In his true, native and most proper shape."

Delius explains "deformity which conceals itself under a pleasing, fair outside," comparing the expression "proper-false," *Twelfth Night*, II. ii. 30.

62. *self-cover'd*] *i.e.* having the self, the essence, covered, concealed (not covered by self). The expression is explained by lines 66, 67:

"howe'er thou art a fiend,
A woman's shape doth shield thee."

The self, the essence of Goneril, is fiend, but that essence is outwardly changed and covered by the shape of a

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Be-monster not thy feature. Were't my fitness
To let these hands obey my blood,
They are apt enough to dislocate and tear
Thy flesh and bones; howe'er thou art a fiend,
A woman's shape doth shield thee.

Gon. Marry, your manhood—mew!

Enter a Messenger.

Alb. What news?

Mess. O! my good lord, the Duke of Cornwall's dead;

64. *hands*] *hands of mine* Steevens conject. 68. *manhood—mew!*] Craig (*Oxford Shakespeare*), Daniel conject.; *manhood mew* Q 1 (some copies), Clarke and Wright, *Cambridge Shakespeare*, ed. i. 1866; *manhood now* Q 1 (some copies), Q 2. Enter a Messenger] after "foole," line 61, F; Enter a Gentleman after "news," line 69, Q 1, after line 68 Q 2. 69. Alb. *What news?*] Q, omitted F. 70, etc. Mess.] F, Gent. Q.

woman. Moberly explains (reading "self-coloured"), "a creature whose vile appearance is self-assumed."

64. *obey my blood*] do as my passion prompts. Blood in this sense, passionate temper, as in *Merchant of Venice*, I. ii. 20: "The brain may devise laws for the blood, but a hot temper leaps over a cold decree." See III. v. 24.

65. *apt enough*] quite ready. See "apt to quarrel," *Romeo and Juliet*, III. i. 34; "apt to teach," 2 Timothy ii. 24; Brome, The *Novella* (*Works*), Pearson, i. 121: "I am apt enough to mischief."

65, 66. *to . . . bones*] For a similar threat as a punishment for infidelity, compare *Much Ado*, IV. i. 193; *Othello*, III. iii. 431; *Cymbeline*, II. iv. 147.

66. *howe'er*] although. So *Cymbeline*, IV. ii. 46:

"This youth, howe'er distressed,
appears he hath had
Good ancestors."

68. *Marry . . . mew!*] In the *Oxford Shakespeare*, I adopted mew of Q 1 with the above arrangement, following a suggestion of my friend Mr. P. A. Daniel. See his Introduction to facsimile reprint of *Lear*, Quarto 1, by C. Praetorius, 1885, p. xv. Daniel there notices that the Cambridge editors first introduced mew into the text (ed. i., 1866), reading "your manhood mew," which Wright in the Clarendon Press edition of this play, 1881, explains, "keep in, restrain your manhood." In the second edition of the *Cambridge Shakespeare*, 1891, Wright thus arranges "your manhood! mew!" Mew, it seems quite clear to me, is used as an interjection. I add some references of it in this rather common sense, some of which were given by Daniel in his Introduction referred to above. Field, *Amends for Ladies*, 1618, ii. 1; Ben Jonson, *Every Man Out of His Humour*, Induction, line 170; Marston, *What You Will*, line 45; Middleton and Dekker, *The Roaring Girl*, Prologue, line 6, Bullen, *Middleton's Works*, iv. 9; Dekker, *Satiromastix* (*Works*), Pearson, i. 193; Ford, *Broken Heart*,

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Slain by his servant, going to put out
The other eye of Gloucester.

Alb. Gloucester's eyes!

Mess. A servant that he bred, thrill'd with remorse,
Oppos'd against the act, bending his sword
To his great master; who, thereat enrag'd,
Flew on him, and amongst them fell'd him dead;
But not without that harmful stroke, which since
Hath pluck'd him after.

Alb. This shows you are above,
You justicers, that these our nether crimes
So speedily can venge! But, O poor Gloucester!
Lost he his other eye?

Mess. Both, both, my lord.
This letter, madam, craves a speedy answer;
'Tis from your sister. [*Presents a letter.*

Gon. [*Aside.*] One way I like this well;
But being widow, and my Gloucester with her,

73. *thrill'd*] F, *thrald* Q. 75. *thereat enrag'd*] Q, *threat-enraged* F. 78, 79. *above, You justicers*] Steevens, 1778, Capell conject.; *above you justicers* Q 1 (some copies); *above your Justices* Q 1 (some copies), Q 2; *above You justices* F. 83. Presents . . .] omitted Q, F; Gives it Collier MS. [Aside] Johnson; omitted Q, F.

i. 3; Gifford (*Works*), 1827, i. 26; Ford, *Sun's Darling*; Day, *Isle of Gulls*, Induction; *Northward Ho*, i. 2.

73. *remorse*] pity, as in *Tempest*, v. i. 76. See also S. Daniel, *The Civile Wars*, 1595, Book i. stanza 15:

"False John usurpes his Nephew Arthur's right
. . . murders his lawfull heire without remorse."

74. *Oppos'd*] set himself in opposition.

74. *bending*] directing. See *Richard III.* I. ii. 95:

"Thy murderous falchion . . .
The which thou once didst bend against her breast."

Spenser uses the word in this sense in the *Faerie Queene.*

75. *To*] against. See I. ii. 21.

76. *amongst them fell'd*] between him and Regan they fell'd. See *2 Henry IV.* v. iv. 19: "the man is dead that you and Pistol beat amongst you."

79. *justicers*] judges. See III. vi. 23.

79. *nether crimes*] lower crimes, *i.e.* crimes committed here below. See *Othello*, v. ii. 4: "Why gnaw you so your nether lip?"

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May all the building in my fancy pluck
Upon my hateful life: another way,
The news is not so tart. I 'll read, and answer.
[*Exit.*

Alb. Where was his son when they did take his eyes?

Mess. Come with my lady hither.

Alb. He is not here.

Mess. No, my good lord; I met him back again.

Alb. Knows he the wickedness?

Mess. Ay, my good lord; 'twas he inform'd against him,
And quit the house on purpose that their punishment
Might have the freer course.

Alb. Gloucester, I live
To thank thee for the love thou show'dst the king,
And to revenge thine eyes. Come hither, friend:
Tell me what more thou knowest. [*Exeunt.*

SCENE III.—*The French Camp near Dover.*

Enter KENT *and a Gentleman.*

Kent. Why the King of France is so suddenly gone
back know you the reason?

85. *in*] F, *on* Q, *of* Capell. 87. *tart*] F, *tooke* Q. Exit] Q, omitted F. 93. *their*] Q 2, F; *there* Q 1. 96. *thine*] F, *thy* Q. 97. Exeunt] F; Exit Q.

Scene III.

The . . . Dover] Capell (substantially); Dover Theobald; omitted Q, F. 1–56. *Why the . . . with me*] Q, omitted F (the whole Scene). 2. *the*] Q 2, *no* Q 1.

85. *the building in my fancy*] all the fine plans I had devised, all my fine castles in the air. Steevens quotes from *Coriolanus*, II. i. 216:

"I have lived
To see inherited my very wishes,
And the buildings of my fancy."

87. *tart*] sour, unpleasant. Compare "sour adversity," *3 Henry VI.* III. i. 24.

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Gent. Something he left imperfect in the state, which since his coming forth is thought of; which imports to the kingdom so much fear and danger that his personal return was most required and necessary.

Kent. Who hath he left behind him general?

Gent. The Marshal of France, Monsieur La Far.

Kent. Did your letters pierce the queen to any demonstration of grief?

Gent. Ay, sir; she took them, read them in my presence;
And now and then an ample tear trill'd down
Her delicate cheek; it seem'd she was a queen
Over her passion; who, most rebel-like,
Sought to be king o'er her.

Kent. O! then it mov'd her.

Gent. Not to a rage; patience and sorrow strove
Who should express her goodliest. You have seen
Sunshine and rain at once; her smiles and tears
Were like a better way; those happy smilets

12. *Ay, sir*] Theobald (printing *I, sir*), *I say* Q. 17. *strove*] Pope, *streme*, Q. 20. *like . . . way*] Q, *like a wetter May*, Theobald (Warburton); *like an April day* Heath conject.; *like't a better way* Daniel conject.

5. *imports*] portends. So *1 Henry VI.* I. i. 6. Comets importing change of time and state. Also *Richard III.* III. vii. 68.

10. *letters*] a letter.

10. *pierce*] compare "thrill'd," last scene, line 73.

13. *trill'd*] trickled, coursed. So Ben Jonson, *Every Man Out of his Humour*, iii. 11: "Did you see how the tears trill'd?" Routledge (*Works*), 1873, 5 (*a*).

14. *delicate*] lovely, delightful; as in *Othello*, II. iii. 20: "She's a most fresh and delicate creature." See Cotgrave, *French Dictionary*, "Delicat, Delicate, dainty, pleasing, pretie, delicious."

19–20. *her . . . way*] It is doubtful if any meaning can be got out of these words. The whole passage may possibly mean: "Her smiles and tears were like the appearance in the sky, of sunshine and rain together, were like this, but were more beautiful even than this." But this is very forced. I am inclined to think there is some error, but none of the emendations on the passage seem satisfactory. We might perhaps read: "Her smiles and tears were like a bettering day, a day wet at first but

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That play'd on her ripe lip seem'd not to know
What guests were in her eyes; which parted thence,
As pearls from diamonds dropp'd. In brief,
Sorrow would be a rarity most belov'd,
If all could so become it.

Kent. Made she no verbal question?

Gent. Faith, once or twice she heaved the name of "father"
Pantingly forth, as if it press'd her heart;
Cried "Sisters! sisters! Shame of ladies! sisters!
Kent! father! sisters! What? i' the storm? i' the night?
Let pity not be believed!" There she shook
The holy water from her heavenly eyes,
And clamour-moisten'd, then away she started
To deal with grief alone.

21. *seem'd*] Pope, *seeme* Q. 32. *clamour-moisten'd*] S. Walker conject., *clamour moisten'd her* Q, *clamour moisten'd* Capell.

improving, about to be fine, in which the sunshine is fast driving away the rain-clouds." But this is no more satisfactory than the rest of the guesses. Daniel suggests to me "were like't a better way," which he explains, "were like it, the sunshine and rain at once, only in a more beautiful or better fashion."

21. *ripe*] is probably "red." We might compare *Venus and Adonis*, 1103, "ripe-red cherries." Compare also *A Midsummer Night's Dream*, III. ii. 139, and *As You Like It*, III. v. 120. But could it mean "weeping-ripe, ready to weep"? Compare *Love's Labour's Lost*, v. ii. 274; if so, it points to the appearance of a lip struggling against tears.

21. *seem'd*] I adopt Pope's change "seem'd" for "seem" of the Quarto. Coming after "play'd," it is most probably right. Still changes of this sort must be made with caution. In *Tempest*, I. ii. 148, Prospero's words, "the very rats instinctively have quit it," "have," the old reading, is properly, I think, retained by the Cambridge editors, though Rowe after Dryden, followed by many after editors, changed it to "had."

24. *rarity*] something highly prized.

26. *heaved*] breathed out, uttered with effort. Compare *As You Like It*, II. i. 36: "The wretched animal heaved forth such groans."

32. *clamour-moisten'd*] having her emotion calmed by a flood of tears, as the storm is assuaged by a shower of rain. See *Macbeth*, I. vii. 25:

"And pity . . .
Shall blow the horrid deed in every eye,
That tears shall drown the wind."

If we do not hyphen the expression, we must take "moisten'd" as the past tense.

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Kent. It is the stars,
The stars above us, govern our conditions;
Else one self mate and make could not beget
Such different issues. You spoke not with her since?

Gent. No.

Kent. Was this before the king return'd?

Gent. No, since.

Kent. Well, sir, the poor distressed Lear 's i' the town;
Who sometime, in his better tune, remembers
What we are come about, and by no means
Will yield to see his daughter.

Gent. Why, good sir?

Kent. A sovereign shame so elbows him: his own unkindness,
That stripp'd her from his benediction, turn'd her
To foreign casualties, gave her dear rights

35. *and make*] Q 1, *and mate* Q 2.

35. *self*] same, identical. See note to I. i. 69.

35. *mate and make*] I follow Q 1, reading "mate and make."

35. *make*] partner. For a number of early instances of the word in this sense, compare Eduard Matzner, *Altenglische Sprachproben*, Berlin, 1891; as in *Alisander*, 3309–3314, "Floriant, my gentle make." And see also Lyly, *Mother Bombie*, III. iv. 15; Ben Jonson, *New Inn*, i. 1; *Tale of a Tub*, i. 1. Shakespeare has the form makeless, "a makeless wife," *Sonnet* ix. 4.

40. *sometime*] sometimes. Often so used. Compare II. iii. 19.

40. *better tune*] saner intervals. See *Hamlet*, III. i. 166:

"Now see that noble and most sovereign reason,
Like sweet bells jangled, out of tune, and harsh";

also this Act, scene vii. line 16, "jarring senses."

43. *sovereign*] all-prevailing. Tovey quotes *Antony and Cleopatra*, v. i. 41, when Cæsar, mourning over the dead Antony, exclaims:

"But let me lament,
With tears as sovereign as the blood of hearts."

43. *elbows him*] forcibly thrusts him back from her breast. His compunction for his cruelty towards his child mastering his eagerness to approach her. Compare J. Heywood, *A Challenge for Beauty*, Pearson (*Works*), v. 68: "That Picke-devant that elbowes next the Queen."

44. *turn'd*] turned out, expelled. Compare the expression "to turn going," *As You Like It*, III. i. 18: "Do this expediently, and turn him going"; also *Julius Cæsar*, III. iii. 38.

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To his dog-hearted daughters, these things sting
His mind so venomously that burning shame
Detains him from Cordelia.

Gent. Alack! poor gentleman.

Kent. Of Albany's and Cornwall's powers you heard not?

Gent. 'Tis so, they are afoot. 50

Kent. Well, sir, I 'll bring you to our master Lear,
And leave you to attend him. Some dear cause
Will in concealment wrap me up awhile;
When I am known aright, you shall not grieve
Lending me this acquaintance. I pray you, go 55
Along with me. [*Exeunt.*

SCENE IV.—*The Same. A Tent.*

Enter, with drum and colours, CORDELIA, *Doctor, and Soldiers.*

Cor. Alack! 'tis he: why, he was met even now
As mad as the vex'd sea; singing aloud;

55. Exeunt] Pope (omitted F); Exit Q.

Scene IV.

The Same. A tent] Capell; omitted Q, F; A Camp Rowe. Enter . . . Soldiers] F, Gentlemen for Doctor; Enter Cordelia, Doctor, and others Q. 2. *vex'd*] F, *vent* Q.

46. *dog-hearted*] fierce. Probably referring to the wild savage dog. See *2 Henry IV.* IV. v. 132, and *Coriolanus*, I. i. 28. Shakespeare rarely, if ever, says anything good of the dog.

50. *afoot*] in arms, out in the field. So *Coriolanus*, I. ii. 25:

"We shall be shorten'd in our aim; which was,
To take in many towns, ere, almost, Rome
Should know we were afoot."

52. *dear cause*] important reason. For this sense of "dear," see *Romeo and Juliet*, V. iii. 32:

"a ring that I must use
In dear employment";

also this play, "a dear thing," III. i. 19.

Scene IV.

2. *vex'd*] agitated by the wind. So *Paradise Lost*, Book i. line 306:

"When with fierce winds Orion armed
Hath vex'd the Red Sea coast."

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Crown'd with rank fumiter and furrow-weeds,
With hor-docks, hemlock, nettles, cuckoo-flowers,
Darnel, and all the idle weeds that grow
In our sustaining corn. A sentry send forth;
Search every acre in the high-grown field,
And bring him to our eye. [*Exit an Officer.*

3. *fumiter*] Theobald, *femiter* Q, *Fenitar* F, *fumitory* Hanmer. 4. *hor-docks*] Q, *Hardokes* F (*Hardocks* F 3), *burdocks* Hanmer, *Harlocks* Steevens, 1778 (Farmer conject.), *Hoar-docks* Collier (Steevens conject.). 6. *sentry*] *sent'ry* Johnson, *centurie* Q 1, *century* Q 2, *Centery* F, *cent'ry* Pope (reading "send forth a cent'ry"); *send*] F; *is sent* Q 1, 2; *is set* Q 3. 7. *high-grown*] F, *hie growne* Q. 8. Exit an Officer] Malone; To an Officer who goes out Capell; omitted Q, F.

3. *rank*] luxuriant. Some explain "heavy-scented." Compare *Twelfth Night*, II. v. 136.

3. *fumiter*] the herb fumitory of the genus *Fumaria*. See *Henry V.* v. ii. 45:

"her fallow leas,
The darnel, hemlock, and rank fumitory,
Doth root upon."

See also Cotgrave, "Fume-terre, the hearbe Fumitorie." With the Quarto form (Femiter), compare the form Femetary, which, in *Henry V.*, is the form of the first three Folios.

3. *furrow-weeds*] weeds which spring up in the furrow, *i.e.* in ploughed land See Heywood, *The Rape of Lucrece*, Pearson (*Works*), v. 227: "Sing birds in every furrow."

4. *hor-docks*] I print "hor-docks," the Quarto form, which is clearly the same word as the Folio Hardoke, *i.e.* probably the hoar or white dock. The *New Eng. Dict.*, following a suggestion of R. Prior in his *Popular Names of British Plants*, 1879, p. 102, explains Hardock (also hordock, hardoke) as "some coarse, weedy plant, probably burdock" (*Arctium lappa*). This idea is described by Professor Skeat (Introduction to Fitzherbert's *Book of Husbandry*, 1534, ed. 1882, p. xxx) as "a wild guess that should be rejected." He notes that Fitzherbert includes haudoddes among a list of weeds in the corn, p. 29. This Professor Skeat pronounces to be corn blue-bottle; Fitzherbert describes it, p. 301, as "a blue flower with a few little leaves." Only for its ugly name this might be Shakespeare's word here. Wright found in a MS. Herbal, Hardhake as a name for knapweed, and Turner, in his *Names of Herbes*, 1548, gives the name Hardewes for the wild succory (*Sichorium intybus*).

4. *cuckoo-flowers*] a name given to various spring flowers. It may mean the cowslip.

5. *idle*] unprofitable, worthless, opposed to "sustaining corn," *i.e.* corn which is the stock of life to us. Compare "idle weeds," *Richard III.* III. i. 103; also J. Gerard, *The Herball*, 1597, p. 81, "a small, idle, barren chaffie ear."

6. *sentry*] I take it that "centery" of the Folio as well as the Quarto word "Centurie, Century," is only an older form of sentry. The *New Eng. Dict.* has "Century, obs. variant of sentry," and gives two examples, one as late as 1759: "Having placed centuries at door of the cardinal's apartment," Robertson, *History of Scotland*, I. ii. 87. Century, a division of a Roman army, is quite out of place in Britain before the Romans. Johnson read sent'ry, "abbreviating pro metri gratia."

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What can man's wisdom
In the restoring his bereaved sense?
He that helps him take all my outward worth.

Doct. There is means, madam;
Our foster-nurse of nature is repose,
The which he lacks; that to provoke in him,
Are many simples operative, whose power
Will close the eye of anguish.

Cor. All bless'd secrets,
All you unpublish'd virtues of the earth,
Spring with my tears! be aidant and remediate
In the good man's distress! Seek, seek for him,
Lest his ungovern'd rage dissolve the life
That wants the means to lead it.

Enter a Messenger.

Mess. News, madam;
The British powers are marching hitherward.

Cor. 'Tis known before; our preparation stands

8. *wisdom*] Q 1, F; *wisdome do* Q 2. 10. *helps*] F *can helpe* Q. 11. Doct.] Q, Gent. F. 18. *distress*] Q, *desires* F. 20. Enter a Messenger] Q 2; Enter Messenger Q 1, F.

8. *can*] knows. So *The Phœnix and Turtle*, 14:
"Let the priest in surplice white,
That defunctive music can,
Be the death-divining swan."

8. *wisdom*] science, medical knowledge.

9. *bereaved*] violently taken away.

10. *helps*] cures, restores to sanity. See *Tempest*, II. ii. 97: "I will help his ague"; also *Grim the Collier of Croydon*, ii. 1 (*Dodsley's Old Plays*, Hazlitt, viii. 404):
"Your daughter must be cur'd
By fasting, prayer, and religious works; . . .
And thus, my lord, your daughter must be help'd."

13. *provoke*] excite.

14. *simples*] *i.e.* simple herbs, medicinal plants. So *Merry Wives of Windsor*, III. iii. 79: "and smell like Bucklersbury in simple time." See also R. Greene, *A Quip for an Upstart Courtier*, p. 1: "there grew many simples whose virtues taught me to be subtle."

17. *aidant and remediate*] helpful and remedial.

22. *preparation*] force afoot, ready for battle. So *Coriolanus*, I. ii. 15: "These three lead on this preparation."

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In expectation of them. O dear father!
It is thy business that I go about;
Therefore great France
My mourning and important tears hath pitied.
No blown ambition doth our arms incite,
But love, dear love, and our aged father's right.
Soon may I hear and see him! [*Exeunt.*

SCENE V.—*A Room in Gloucester's Castle.*

Enter REGAN *and* OSWALD.

Reg. But are my brother's powers set forth?
Osw. Ay, madam.
Reg. Himself in person there?
Osw. Madam, with much ado:
Your sister is the better soldier.
Reg. Lord Edmund spake not with your lord at home?
Osw. No, madam.
Reg. What might import my sister's letter to him?

26. *important*] Q, *importun'd*] F. 27. *incite*] F, *insite* Q 2; *in sight* Q 1. 29. Exeunt F, Exit Q.

Scene v.

A . . . Castle] Capell; omitted Q, F. Oswald] Steward Q, F. 2. *there*] F, omitted Q. 3. *sister is*] Q 1, F; *sister's* Q 2. 4. *lord*] F, *Lady* Q. 6. *letter*] Q 2, F; *letters* Q 1.

26. *important*] importunate, eagerly, urgent. So *All's Well*, III. vii. 21:

"Now his important blood will
nought deny
That she'll demand."

Compare also Beaumont and Fletcher, *A Wife for a Month*, i. 1: "I am no counsellor nor important suitor."

27. *blown*] puffed out, inflated with the pride of conquest. See *Cymbeline*, III. i. 49–51:

"Cæsar's ambition,
Which swelled so much that it did
almost stretch
The sides of the world."

See also *Twelfth Night*, II. v. 48.

Scene v.

2. *with much ado*] *i.e.* urged thereto with much trouble and difficulty. It would appear that Albany at first hesitated to serve against an army, though it was composed of foreign invaders which was fighting in the interests of Lear.

6. *import*] treat of, bear as the purport. See *Othello*, II. ii. 3. Compare also *All's Well that Ends Well*, II. iii. 293, 294: "There's letters from my mother, what the import is I know not."

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Osw. I know not, lady.

Reg. Faith, he is posted hence on serious matter.
It was great ignorance, Gloucester's eyes being out,
To let him live; where he arrives he moves
All hearts against us. Edmund, I think, is gone,
In pity of his misery, to dispatch
His nighted life; moreover, to descry
The strength o' th' enemy.

Osw. I must needs after him, madam, with my letter.

Reg. Our troops set forth to-morrow; stay with us,
The ways are dangerous.

Osw. I may not, madam;
My lady charged my duty in this business.

Reg. Why should she write to Edmund? Might not you
Transport her purposes by word? Belike,
Something—I know not what. I 'll love thee much,
Let me unseal the letter.

Osw. Madam, I had rather—

Reg. I know your lady does not love her husband;
I am sure of that: and at her late being here

8. *serious*] Q 1, F; *a serious* Q 2. 11. *Edmund*] F, *And now* Q. 14. *o' th' enemy*] F 1, *at'h army* Q 1, *of the Army* Q 2. 15. *madam*] F, omitted Q; *letter*] F, *letters* Q. 16. *troops set*] F, *troope sets* Q. 21. *Something—*] Pope, *Some thing* Q 1, *Somethings* Q 2, *some things* F.

9. *ignorance*] folly. Compare ignorant, silly, simple, *Winter's Tale*, II. i. 73: "Thou art most ignorant by age."

12. *dispatch*] make away with, get rid of. So Marlow in *1 Tamburlaine the Great*, v. 1:

"The Turk and his great Empress, as it seems,
Left to themselves while we were at the fight,
Have desperately despatched their slavish lives."

Marlow, *Works*, Havelock Ellis, 1887, p. 83.

13. *nighted*] darkened. So *Hamlet*, I. ii. 68: "Good Hamlet, cast thy nighted colour off."

18. *charg'd my duty*] earnestly adjured, enjoined me, to be obedient, duteous.

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She gave strange œilliads and most speaking looks
To noble Edmund. I know you are of her bosom.

Osw. I, madam!

Reg. I speak in understanding; you are, I know 't:
Therefore I do advise you, take this note:
My lord is dead; Edmund and I have talk'd
And more convenient is he for my hand
Than for your lady's. You may gather more.
If you do find him, pray you give him this,
And when your mistress hears thus much from you,
I pray desire her call her wisdom to her:
So, fare you well.
If you do chance to hear of that blind traitor,
Preferment falls on him that cuts him off.

Osw. Would I could meet him, madam: I would show
What party I do follow.

Reg. Fare thee well. [*Exeunt.*

25. *œilliads* Dyce (ed. 2), *aliads* Q, *Eliads* F, *œiliads* Rowe. 28. *you . . . know 't*] F, *for I know 't* Q. 36. *So, fare you well*] F, *so farewell* Q. 39. *him*] Q, omitted F; *would*] Q, *should* F. 40. *party*] F, *Lady* Q. Exeunt] F, Exit Q.

25. *œilliads*] amorous glances. See *Merry Wives*, I. iii. 68: "who even now gave me good eyes too, examined my parts with most judicious œilliads." See Cotgrave's *French Dictionary*, "Œillade, an amorous look, affectionate wink." Steevens quotes R. Greene, *Disputation between a He and a She Cony-Catcher*, 1592, "amorous glances, smirking œiliades."

26. *of her bosom*] in her confidence. So *1 Henry IV.* I. iii. 266:

"Your son . . .
Shall secretly into the bosom creep
Of that same noble prelate."

29. *take this note*] take note of, attend to my words. So *Measure for Measure*, v. i. 80: "Pray you, take note of it." See also *Winter's Tale*, v. i. 173.

30. *have talk'd*] are affianced to one another.

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SCENE VI.—*The Country near Dover.*

Enter GLOUCESTER *and* EDGAR *dressed like a peasant.*

Glou. When shall we come to the top of that same hill?
Edg. You do climb up it now; look how we labour.
Glou. Methinks the ground is even.
Edg. Horrible steep:
Hark! do you hear the sea?
Glou. No, truly.
Edg. Why, then your other senses grow imperfect
By your eyes' anguish.
Glou. So may it be, indeed.
Methinks thy voice is alter'd, and thou speak'st
In better phrase and matter than thou didst.
Edg. You're much deceiv'd; in nothing am I changed
But in my garments.
Glou. Methinks you're better spoken.
Edg. Come on, sir; here's the place: stand still. How fearful
And dizzy 'tis to cast one's eyes so low!
The crows and choughs that wing the midway air

The . . . Dover] Theobald; Fields . . . Dover Capell; The Country Rowe. Enter Gloucester . . . peasant] Theobald; Enter Gloucester and Edgar F; Enter Gloster and Edmund Q. 1. *we*] Q, *I* F. 2. *up it*] F, *it up* Q. 8. *In*] F, *With* Q. 10. *you're*] Rowe; *y' are* Q, F; *you are* Capell.

10. *you're better spoken*] you speak with better accent, propriety, grace. Compare "well-spoken," *Two Gentlemen of Verona*, I. ii. 10: "a knight well-spoken, neat and fine."

13. *choughs*] in Shakespeare's day and long after this was the name applied to the jackdaw (*Corvus monedula*). See Junius, *The Nomenclator*, "*Graculus monedula*, a chough, a daw, a jackdaw." Also compare statute 24, Henry VIII., cap. 10, "Rookes, crowes, and choughes do yeerely devour and consume a wonderful quantity of corne and graine" (ed. 1636, p. 528); and see *Midsummer Night's Dream*, II. ii. 21; *Macbeth*, III. iv. 12. Still it is quite likely that the bird here referred to may have been the Cornish chough, *Pyrochorax graculus*, which is now sometimes to be met with on Beachy

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Show scarce so gross as beetles; half way down
Hangs one that gathers sampire, dreadful trade!
Methinks he seems no bigger than his head.
The fishermen that walk upon the beach
Appear like mice, and yond tall anchoring bark
Diminish'd to her cock, her cock a buoy
Almost too small for sight. The murmuring surge,
That on the unnumber'd idle pebbles chafes,
Cannot be heard so high. I 'll look no more,
Lest my brain turn, and the deficient sight
Topple down headlong.

Glou. Set me where you stand.

Edg. Give me your hand; you are now within a foot
Of the extreme verge: for all beneath the moon
Would I not leap upright.

15. *sampire*] Q (retained by Furness), *samphire* Rowe. 17. *walk*] Q, *walk'd* F; *beach*] Q 1, F; *beake* Q 2. 19. *a buoy*] F, *a boui* Q 1, *aboue* Q 2. 21. *pebbles chafes*] Pope, *peebles chafe* Q 2, *peeble chaffes* Q 1, *pebble chafes* F. 22. *heard so high*] F, *heard, its so hie* Q 1.

Head, and may well then have been common on Dover Cliff. See Withal's *Short Dictionarie*, 1554, "a chough graculus, *i.e.* a Cornish chough Pyrochorax." Also Florio, *Queen Anna's New World of Words*, "Spelinère, a Cornish chough with red feet."

15. *sampire*] I retain with Furness the old spelling altered by Rowe. Professor Skeat writes that it is "the more correct form, representing a former pronunciation." Sampire is the herb of St. Pierre (St. Peter); it was used for pickles. See J. Heywood, *Rape of Lucrece*, Pearson (*Works*), v. 258. Drayton, *Polyolbion*, xvii. 764, refers to it as growing on the "cleeves of Dover."

19. *cock*] small ship's boat, also more frequently called cock-boat. We meet the word in Gilbert's *Voyage*, 1583: "neither could we espy any of the men that escaped overboard either upon the same pinnace or cock, or upon rafters," quoted by Wright, Clarendon Press edition. See Payne, *Voyages of Elizabethan Seamen*, 1880, p. 200. Gilbert in the same *Voyage*, p. 188, uses "cock-boat" in the same sense.

21. *unnumber'd*] innumerable, like unvalued for invaluable. See Drayton, *Polyolbion*, song i. line 72: "And view about the point th' unnumbered fowl that fly." Also the same poet, *Man in the Moon*, line 185: "th' unnumbered sholes" (*i.e.* shoals of fish).

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Glou. Let go my hand.
Here, friend, 's another purse; in it a jewel
Well worth a poor man's taking: fairies and gods
Prosper it with thee! Go thou further off;
Bid me farewell, and let me hear thee going.
Edg. Now fare you well, good sir.
Glou. With all my heart.
Edg. Why I do trifle thus with his despair
Is done to cure it.
Glou. [*Kneeling.*] O you mighty gods!
This world I do renounce, and in your sights
Shake patiently my great affliction off;
If I could bear it longer, and not fall
To quarrel with your great opposeless wills,
My snuff and loathed part of nature should
Burn itself out. If Edgar live, O, bless him!
Now, fellow, fare thee well.
Edg. Gone, sir: farewell.
[*He throws himself forward and falls.*
And yet I know not how conceit may rob
The treasury of life when life itself

30. *further*] F, *farther* Q. 32. *you*] Q, *ye* F. 34. *Is*] Q 1, F; *'Tis* Q 2. Glou. [Kneeling] He kneeles Q, omitted F. 40. *him*] F, omitted Q. 41. *Gone, sir*] Q, F; *Good sir* F 2. 41. He . . . falls] He fals Q, omitted F, He leaps and falls along Rowe. 42. *may*] Q 2, F; *my* Q 1.

28. *another purse*] he had already given Edgar one purse. See scene i. line 65 of this Act.

37, 38. *fall to quarrel*] start quarrelling with, begin repining against. Compare "fall to blows," begin fighting, *2 Henry VI.* II. iii. 80.

39. *snuff*] inferior, refuse, contemptible part. In Shirley, *The Martyr'd Soldier* (see Bullen, *Old Plays*, 1882), i. 288, it is used for the smouldering wick of a candle: "a Frenchman burns downward like a candle, and commonly goes out with a stinke like a snuffe." Compare also *Cymbeline*, I. vi. 87.

42. *conceit*] imagination, wrong belief. Cotgrave explains the French word Fantasie as "opinion, humour, imagination, conceit."

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Yields to the theft; had he been where he thought
By this had thought been past. Alive or dead?
Ho, you sir! friend! Hear you, sir! speak!
Thus might he pass indeed; yet he revives.
What are you, sir?

Glou. Away and let me die.

Edg. Hadst thou been aught but gossamer, feathers, air,
So many fathom down precipitating,
Thou 'dst shiver'd like an egg; but thou dost breathe,
Hast heavy substance, bleed'st not, speak'st, art sound.
Ten masts at each make not the altitude
Which thou hast perpendicularly fell:
Thy life 's a miracle. Speak yet again.

Glou. But have I fallen or no?

Edg. From the dread summit of this chalky bourn.

45. *had thought*] Q 1, F; *thought had* Q 2. 46. *friend*] F, omitted Q. 49. *gossamer*] Campbell, *goss'mer* Pope, *gosmore* Q, *Gosemore* F. 51. *Thou 'dst*] F, *Thou hadst* Q. 56. *no?*] Q 2, F; *no I* Q 1. 57. *summit*] Rowe (ed. 2), following *summet* F 2, *Somnet* F, *sommons* Q 1, *summons* Q 2.

47. *pass*] die. See v. iii. 304, and *2 Henry VI.* III. iii. 25; see also *Soliman and Perseda*, 1599 (*Dodsley's Old Plays*, Hazlitt, v. 371): "Trouble me not; but let me pass in peace."

53. *at each*] attached end to end. I know no other instance of this expression. Theobald writes: "'Tis certain 'tis a bold phrase, but I dare warrant 'twas our author's."

54. *fell*] fallen, irregular. Compare "I have spoke" (*i.e.* spoken), *Merry Wives*, I. iii. 14.

57. *bourn*] defensive pale, limiting bound. See *Troilus and Cressida*, II. iii. 260:

"I will not praise thy wisdom,
Which, like a bourn, a pale, a shore, confines
Thy spacious and dilated parts."

See for the same idea, *Cymbeline*, III. i. 16–20:

"Remember, sir, my liege, . .
The natural bravery of your isle; which stands
As Neptune's park, ribbed and paled in
With rocks unscaleable, and roaring waters."

See also *King John*, II. i. 23–25.

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Look up a-height; the shrill-gorged lark so far
Cannot be seen or heard: do but look up.

Glou. Alack! I have no eyes.
Is wretchedness deprived that benefit
To end itself by death? 'Twas yet some comfort,
When misery could beguile the tyrant's rage,
And frustrate his proud will.

Edg. Give me your arm:
Up: so; how is 't? Feel you your legs? You stand.

Glou. Too well, too well.

Edg. This is above all strangeness.
Upon the crown o' the cliff what thing was that
Which parted from you?

Glou. A poor unfortunate beggar.

Edg. As I stood here below methought his eyes
Were two full moons; he had a thousand noses,

58. *a-height*] hyphened Warburton; *shrill-gorg'd*] hyphened F. 65. *how is't? Feel*] F, *how feele* Q. 69. *methought*] Q 2, *me thought* F, *me thoughts* Q 1. 70. *he had*] F, *a had* Q.

58. *a-height*] on high. The *New Eng. Dict.* gives an instance from Rawleigh's *Ghost* (1622), 109: "The brazen serpent being hanged a height"; and see Wright, *Eng. Dialect Dict.*, 1898 (in progress), where we find that the word is alive to-day in Yorkshire.

58. *shrill-gorg'd*] shrill-throated, shrill-voiced. Throat is often used in the sense of voice or loud note. See *Hamlet*, I. i. 149–151:

"The cock, that is the trumpet of the morn,
Doth with his lofty and shrill-sounding throat
Awake the god of day."

65. *Feel you*] can you use. See E. K.'s *Epistle Dedicatory to the Shepherd's Calendar*, 1579, line 175, Grosart (*Works*), 1882, ii. 30: "So flewe Virgil, as yet not well feeling his wings."

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Horns whelk'd and wav'd like the enridged sea:
It was some fiend; therefore, thou happy father,
Think that the clearest gods, who make them honours
Of men's impossibilities, have preserved thee.

Glou. I do remember now; henceforth I 'll bear
Affliction till it do cry out itself
"Enough, enough," and die. That thing you speak of
I took it for a man; often 'twould say
"The fiend, the fiend": he led me to that place.

Edg. Bear free and patient thoughts. But who comes here?

71. *whelk'd*] Hanmer, *welk't* Q 1, *welkt* Q 2, *wealk'd* F.; *enridged*] Q, *enraged* F. 73. *make them*] F, *made their* Q. 78. *'twould*] F, *would it* Q 1, *would he* Q 2.

71. *whelk'd*] Malone rightly, I think, explains this word as "twisted, convolved." See Golding's *Ovid's Metamorphosis*, 1593, Book x. leaf 122 (*b*):

"Yea even as gladly as the folk
whose brows sometime did bear
A pair of welked horns."

Wright (Clarendon Press edition) explains "swollen, as if with whelks."

71. *wav'd*] exhibiting a rough wave-like form. We still speak of "waved silk."

71. *enridged*] furrowed. Compare "the ridged sea," Tennyson, *The Sea-Fairies*, Poems, ed. 1869, p. 44, and Swinburne's *Hendecasyllabics*, Poems and Ballads, 1868, p. 234:

"Where the flower of foam was blown, a lily
Dropt among the sonorous fruitless furrows."

73. *clearest*] most open and righteous in their dealings, most pure. Wright quotes *Timon of Athens*, IV. iii. 27: "ye clear heavens." See also *The Four Elements* (*Dodsley's Old Plays*, Hazlitt, i. 43):

"ye shall hear them sing as sweetly
As they were angels clear."

See also Beaumont and Fletcher, *The Loyal Subject*, i. 1:

"Believe it, a brave gentleman,
Worthy the duke's respect, a clear sweet gentleman."

Schmidt explains "bright, pure, glorious"; Tovey, "most manifest in their intervention."

80. *free*] free from fear, unapprehensive. See III. iv. ii. Some explain "innocent."

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Enter LEAR, *fantastically dressed with wild flowers.*

The safer sense will ne'er accommodate
His master thus.

Lear. No, they cannot touch me for coining; I am the king himself.

Edg. O thou side-piercing sight! 85

Lear. Nature's above art in that respect. There's your press-money. That fellow handles his bow like a crow-keeper: draw me a clothier's yard. Look, look! a mouse. Peace, peace! this

Enter . . . flowers] Capell; Enter Lear mad Q (after "thus," line 82); Enter Lear F (after "thoughts," line 80). 83. *coining*] Q, *crying* F. 85. *side-piercing*] hyphened F.

81. *The safer sense*] the saner sense; a man in the perfect possession of his senses would not get himself up in this grotesque garb, fashion.

81. *accommodate*] equip, get up. Compare "unaccommodated," III. iv. 114.

83. *touch*] hurt, injure. So *1 Henry IV.* II. iv. 300: "the liar will not touch the true prince."

85. *side-piercing*] keenly distressing; piercing the very heart with grief, as a knife or sword pierces it.

87. *press-money*] money given to soldiers when taken into service, impressed, or 'press'd. "To press soldiers, *conscribere, colligere milites*," Minsheu, *Ductor in Linguas*, 1617. So *1 Henry IV.* IV. ii. 13: "the king's press," *i.e.* "the king's levies"; see also "impressed lances," v. iii. 80.

88. *crow-keeper*] may either mean a scarecrow or figure set up to frighten away the rooks from the corn, with a bow awkwardly tucked under its arm, now called in dialect "a crow-boggart"; or a boy whose business it is to scare away rooks, now in dialect "crow-boy, crow-frightener." See *Romeo and Juliet*, I. iv. 6:

"We'll have no Cupid hoodwink'd with a scarf,
Bearing a Tartar's painted bow of lath,
Scaring the ladies like a crow-keeper."

Here the figure is obviously meant. In the old play *Dick of Devonshire*, ii. 4, Dick Pike evidently refers to the latter. Bullen, *Old Plays*, ii. 38:

"Are you bouncing? I'll no further,
Sure these can be no crow-keepers nor bird-scarers from the fruit."

Douce quotes from Ascham's *Toxophilus*: "another" (awkward shooter) "cowereth down and layeth out his buttocks as though he would shoot at crows." See Arber, 1868, p. 145.

88. *me*] *dativus ethicus*.

88. *clothier's yard*] an arrow or shaft; a cloth yard long. This term was often applied to arrows in the old ballads. So "Chevy Chase," line 180:

"An arrow of a cloth yard long
Up to the head he drew."

And Drayton, in his *Polyolbion*, de-

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piece of toasted cheese will do't. There's my gauntlet; I'll prove it on a giant. Bring up the brown bills. O! well flown, bird; i' the clout, i' the clout: hewgh! Give the word.

Edg. Sweet marjoram.

Lear. Pass.

Glou. I know that voice.

Lear. Ha! Goneril, with a white beard! They flattered me like a dog, and told me I had white hairs in my beard ere the black ones were there. To say "ay" and "no" to every thing I said! "Ay" and "no" too was no

90. *piece of*] F, omitted Q. 93. *clout*] F, *ayre* Q; *hewgh*] F, *hagh* Q. 97. *Ha . . . They*] *with a white beard? They* F, *ha, Regan, they* Q. 98, 99. *had white*] Q, *had the white* F. 100, 101. *every thing I said*] Q 1, *every thing that I said* F, *all I said* Q 2.

scribing the mates of Robin Hood, writes, song xxvi. line 328: "They not an arrow drew but was a cloth-yard long."

91. *gauntlet*] a leather glove plaited with steel. So *2 Henry IV.* I. i. 146:

"A scaly gauntlet now, with joints of steel,
Must glove this hand."

92. *the brown bills*] the brown bill-men. A brown bill was a sort of pike with a hooked point, called brown because so stained to keep off rust. So Marlow, *Edward II.* III. ii. 87:

"Lo with a band of bowmen and of pikes
Brown bills and targeteers."

92. *bird*] Lear probably gives this term to an imaginary arrow which he imagines has been shot. Some think he believes himself hawking and at the butts by turns.

93. *clout*] the mark shot at. So *Love's Labour's Lost*, IV. i. 136: "a' must shoot nearer, or he'll ne'er hit the clout." Also Marlow, *1 Tamburlane the Great*, II. iv. 8: "For kings are clouts that every man shoots at." Furnivall, Forewords to the *Babees Book*, ii. 11, writes: "Within thirty years they (the Royal archers of Edinburgh) shot at a square mark of canvas on a frame, and called the clout, and an arrow striking the target is still called in the clout."

93. *hewgh*] this exclamation is, I think, an imitation either of a supposed arrow whizzing through the air or of the whistling of the wind. Compare the following from the ballad of "Robin Hood and the Curtall Fryer":

"The friar set his fist to his mouth,
And he whuted whues three."

Child, *English and Scottish Ballads*, 1864, v. 276.

93. *word*] watchword or password. So *Richard III.* V. iii. 349: "Our ancient word of courage, fair Saint George." Johnson thinks Lear imagines himself in a garrison.

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good divinity. When the rain came to wet me
once and the wind to make me chatter, when
the thunder would not peace at my bidding,
there I found 'em, there I smelt 'em out. Go
to, they are not men o' their words: they told
me I was every thing; 'tis a lie, I am not
ague-proof.

Glou. The trick of that voice I do well remember:
Is 't not the king?

Lear. Ay, every inch a king:
When I do stare, see how the subject quakes.
I pardon that man's life. What was thy cause?
Adultery?
Thou shalt not die: die for adultery! No:
The wren goes to 't, and the small gilded fly
Does lecher in my sight.
Let copulation thrive; for Gloucester's bastard son
Was kinder to his father than my daughters
Got 'tween the lawful sheets.
To 't, luxury, pell-mell! for I lack soldiers.

102. *to*] Q 2, F; *toe* Q 1. 107. *every*] Q 2, F; *ever* Q 1. 108. *ague-proof*] F, *argue-proof* Q. 114. *die: die for*] F, *die for* Q. 116. *Does*] F, *Do* Q. 120. *lack*] Q 2, F; *want* Q 1.

109. *trick*] peculiar distinguishing note or ring. This word is used by Shakespeare for mark of countenance, as in *King John*, I. i. 85: "He hath a trick of Cœur-de-lion's face." The expression appears to be drawn from the language of heraldry.

112. *What was thy cause?*] what are you accused of? The word first had the meaning "a subject of dispute, something to be decided between party and party." See *2 Henry VI.* III. i. 289: "What counsel give you in this weighty cause?" From this meaning the transition to "charge, accusation," was easy.

120. *luxury*] lust. See *Hamlet*, I. v. 83.

120. *pell-mell*] promiscuously, confusedly. So *Richard III.* v. iii. 312: "let 's to 't pell-mell" (Richard is addressing his soldiers before the battle); and see also Cotgrave, *French Dictionary*: "*Pesle-mesle*, pell-mell, confusedly, hand over head, all on a heap, one with another."

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Behold yond simpering dame,
Whose face between her forks presageth snow;
That minces virtue, and does shake the head
To hear of pleasure's name;
The fitchew nor the soiled horse goes to 't
With a more riotous appetite.
Down from the waist they are Centaurs,
Though women all above:
But to the girdle do the gods inherit,

121, 156. *yond*] F, *yon* Q. 122. *presageth*] Q, *presages* F. 123. *does*] F, (*do's*) *do* Q. 124. *To hear*] F, *hear* Q. 125. *The fitchew*] F, *To fichew* Q.

122. *Whose . . . snow*] To look at whose face one would think she was virtue itself. Edwards so explains, rightly, I think.

122. *forks*] legs. Falstaff likens the youthful, nude Shallow to "a forked radish with a head fantastically carved on it," *2 Henry IV.* III. ii. 334. Warburton had explained, "her hand held before her face in sign of modesty." H. C. Hart has suggested to me that forks here may mean instruments then worn by women for keeping up their hair, referred to by Stubbes in his *Anatomy of Abuses*: "and lest it (the hair) should fall down, it is underpropped with forks, wire, and I cannot tell what."

122. *snow*] chastity. See *Tempest*, IV. i. 55:

"The white-cold virgin snow upon
my heart
Abates the ardour of my liver."

Also *Cymbeline*, II. v. 13:

"I thought her
As chaste as unsunned snow."

123. *minces virtue*] as Singer explains, "who affects the coy timidity of virtue." See Cotgrave, *French Dictionary*: "*Faire la sadinette*, to mince it, niceifie it, make it dainty, be very squeamish, backward, or coy." Collier read "mimic'd."

125. *fitchew*] pole-cat. Dyce remarks that this word was a cant name for a strumpet.

125. *soiled horse*] *i.e.* the horse wanton with rich feeding. See Florio, *Montaigne's Essays*, ed. 1893, vol. ii. p. 343: "I have put forth an old stalion to soyle"; also Topsell, *History of Four-footed Beasts*, 1607: "if the horse go to soyle in April." Compare *saoulé*, glutted . . . cloyed with, Cotgrave, *French Dictionary*. The word is still alive in dialect. See T. Evans, *Leicester Words*, 1881: "to soil a horse is to give him green food in the house." In Derry clover given to a horse is called "soil," and "to soil a horse" means to feed him on such green food.

129. *But . . . inherit*] inherit, possess. See *Romeo and Juliet*, I. ii. 30. Furness quotes an extract sent him by Ingleby: "Among the Heresies that arose early in the Church there started out a sect called the Paterniani . . . whose opinion was that the upper parts of a man's body were made, indeed, by God, but the lower parts, from the girdle, they held were made by the devil," *England's Vanity*, 1683, p. 59. The present passage is closely followed in Beaumont and Fletcher's *Love's Cure*, II. i. 42–45.

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Beneath is all the fiend's:
There's hell, there's darkness, there's the sulphurous pit,
Burning, scalding, stench, consumption; fie, fie, fie! pah, pah! Give me an ounce of civet, good apothecary, to sweeten my imagination: there's money for thee.

Glou. O! let me kiss that hand.

Lear. Let me wipe it first; it smells of mortality.

Glou. O ruin'd piece of nature! This great world
Shall so wear out to naught. Dost thou know me?

Lear. I remember thine eyes well enough. Dost thou squiny at me? No, do thy worst, blind Cupid; I'll not love. Read thou this challenge; mark but the penning of it.

Glou. Were all thy letters suns, I could not see one.

Edg. [*Aside.*] I would not take this from report; it is,
And my heart breaks at it.

Lear. Read.

Glou. What! with the case of eyes?

131. *there's the sulphurous*] Wright (in Globe), *there's the sulphury* Q, *there is the sulphurous* F. 132. *consumption*] F, *consumation* Q. 134. *to*] Q, omitted F. 137. *Let me wipe*] F, *Here wipe* Q. 139. *Shall*] F, *Should* Q 1, *Shold* Q 2; *Dost thou*] F, *Do you* Q. 140. *thine*] F, *thy* Q. 141. *at me*] F, *on me* Q. 142. *this*] F, *that* Q. 143. *but*] F, omitted Q; *of it*] F, *of't* Q 1, *on't* Q 2. 144. *thy*] F, *the* Q; *see one*] Q, *see* F. 148. *the case*] Q, F; *this case* Rowe.

134. *sweeten my imagination*] This expression is found in Marston's play, *Parasitaster or the Fawn*, ii. 1: "cherish your hope, sweeten your imaginations with thoughts of—"

141. *squiny*] squint, look askance, with side glance. Malone quotes Armin, *Nest of Ninnies*. See Grosart, p. 48: "the world, queasie-stomached, squinnies at this, and looks as one scorning." The word is still alive in dialect. See Ellsworthy, *Somerset Word-Book*: "Squiny, to squint, to shut one eye, to peep."

148. *with . . . eyes*] with only the sockets which once held the eyes. See *Richard III.* I. iv. 29–31:

"and in those holes
Where eyes did once inhabit, there were crept,
As 'twere in scorn of eyes, reflecting gems."

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Lear. O, ho! are you there with me? No eyes in your head, nor no money in your purse? Your eyes are in a heavy case, your purse in a light: yet you see how this world goes.

Glou. I see it feelingly.

Lear. What! art mad? A man may see how this world goes with no eyes. Look with thine ears: see how yond justice rails upon yond simple thief. Hark, in thine ear: change places, and, handy-dandy, which is the justice, which is the thief? Thou hast seen a farmer's dog bark at a beggar?

150. *nor no*] Q 1, F; *nor* Q 2. 154. *this*] F, *the* Q. 155. *thine*] F, *thy* Q. 157, 158. *change places; and*] F, omitted Q. 158. *handy-dandy*] F, unhyphened Q. 158, 159. *which . . . thief?*] F, *which is the thief, which is the justice?* Q.

Here we have the reverse of that picture. So again *Pericles*, III. ii. 99:

"Her eyelids, cases to those heavenly jewels
Which Pericles hath lost."

Compare also the expression "the cases of their eyes," *Winter's Tale*, v. ii. 14. Rowe changed it here to "this case of eyes," which he thought might mean "with this pair of eyes, such a pair"; and Grant White took a similar meaning out of the present words. Case is, of course, used frequently in the sense of pair.

149. *are you there with me?*] is that what you are aiming at, what you refer to? See *As You Like It*, v. ii. 32. A phrase of the same kind as one in Caxton's translation of *Reynard the Fox*: "I demanded (says Reynard) of her (the mare) how she would sell it (her foal). She said, 'It is written on my hinder foot'; then wist I well where she would be" (Arber, p. 62).

151. *are . . . case*] are in a sad plight.

151, 152. *your purse . . . light*] a quibble between light, merry, and light, empty. Compare for a similar quibble, *Cymbeline*, v. iv. 167 (after the tavern): "purse and brain both empty,—the brain the heavier for being too light, the purse too light, being drawn of heaviness."

153. *feelingly*] by experience, by feeling. So *As You Like It*, II. i. 11.

157. *simple*] of low estate. Compare the phrase "gentle and simple." See *2 Henry VI.* IV. iv. 10, "simple souls"; *Antony and Cleopatra*, v. ii. 342, "a simple countryman."

158. *handy-dandy*] *i.e.* take your choice; a well-known game among children. A person places a small object in one of his closed hands and shuffles it, and invites the others to say which hand contains it, repeating at the same time, "Handy-dandy, etc., which hand will you have." See Chapman, *The Blind Beggar of Alexandria* (Shepherd, 1874, p. 6 (*b*)): "Why, lo! here we are both; I am in this hand, and he is in that: handy-dandy, prickly-prandy, which hand will you have?"

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Glou. Ay, sir.

Lear. And the creature run from the cur? There
thou might'st behold the great image of
authority; a dog 's obeyed in office.
Thou rascal beadle, hold thy bloody hand!
Why dost thou lash that whore? Strip thine own
back;
Thou hotly lusts to use her in that kind
For which thou whipp'st her. The usurer hangs
the cozener.
Through tatter'd clothes small vices do appear;
Robes and furr'd gowns hide all. Plate sin with gold,
And the strong lance of justice hurtless breaks;
Arm it in rags, a pigmy's straw does pierce it.
None does offend, none, I say, none; I 'll able 'em:
Take that of me, my friend, who have the power
To seal the accuser's lips. Get thee glass eyes;
And, like a scurvy politician, seem

164. *dog's obeyed*] F, *dog, so bade* Q 1, *dog so bad* Q 2. 166. *thine*] Q, *thy* F. 167. *Thou hotly lusts*] F, *thy blood hotly lusts* Q. 169. *Through*] Q, *Thorough* F; *tatter'd clothes*] F, *tottered rags*; *small*] Q, *great* F. 170. *hide*] F, *hides* Q. 170–175. *Plate . . . lips*] F, omitted Q, *Plate sins* Theobald (ed. 2), *Place sins* F.

162. *creature*] human being.

165. *beadle*] a parish constable. See *2 Henry VI.* II. i. 136.

168. *The usurer . . . cozener*] a magistrate who secretly practises usury, though illegal, passes sentence on one only guilty of petty cheating.

168. *cozener*] cheat. So *Winter's Tale*, IV. iv. 256: "there are cozeners abroad."

170. *furr'd gowns*] gowns worn by aldermen.

170. *hide all*] Malone quotes *Lucrece*, 93: "Hiding base sin in plaits of majesty."

170. *Plate*] Theobald, change for "place" of Q and F; clothe it in the strong plate armour of gold. Perhaps there is a quibble with the sense of "plate," a coin, a word we find in *Antony and Cleopatra*, v. ii. 92, and which is still alive in dialect.

173. *able*] warrant, vouch for. "*Ablyn* or to make able, *Habilito*," *Promptorium Parvulorum*, 1440. So Middleton, *The Changeling*, I. ii. 136: "Constable, I 'll able em."

176. *politician*] trickster. Shakespeare always uses this word in a depreciatory sense. So *1 Henry IV.* I. iii. 241: "this vile politician, Bolingbroke."

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To see the things thou dost not. Now, now, now, now;
Pull off my boots; harder, harder; so.
Edg. [*Aside*] O! matter and impertinency mix'd;
Reason in madness.
Lear. If thou wilt weep my fortunes, take my eyes;
I know thee well enough; thy name is Gloucester;
Thou must be patient; we came crying hither:
Thou know'st the first time that we smell the air
We waul and cry. I will preach to thee: mark.
Glou. Alack, alack the day!
Lear. When we are born, we cry that we are come
To this great stage of fools. This' a good block!
It were a delicate stratagem to shoe
A troop of horse with felt; I 'll put 't in proof,

177. *Now . . . now*] F, *No now* Q 1, *No, now* Q 2. 181. *fortunes*] F, *fortune* Q. 185. *waul*] F, *wail* Q; *mark* F, *mark me* Q. 188. *This'*] Singer, Sid. Walker conject.; *This* Q, F; *'Tis a good plot* Collier, ed. 2 (Collier MS.). 189. *shoe*] F, *shoot* Q. 190. *felt*] F, *fell* Q; *I'll . . . proof*] F, omitted Q.

179. *impertinency*] irrelevant words, nonsense.

188. *This'*] this is. I follow Sidney Walker's suggestion, adopted by Singer. Wright, *Cambridge Shakespeare*, reads "This 's."

188. *a block*] is here probably used for a hat; originally the wooden mould for a hat. See Beaumont and Fletcher, *Love's Cure, or the Martial Maid*, ii. 1: "though now Your block head be covered with the Spanish block"; also C. Tourneur, *The Revenger's Tragedy*, III. iii. 34:

"Come, brother, ere next clock,
His head will be made serve a bigger block" (quibbling).

Compare also *Much Ado*, I. i. 77, where the word is used for fashion of hats. (Perhaps so used here.) Lear may be supposed to snatch off or point to the hat of one of the bystanders. Collier, following his MS., read "'tis a good plot"; this is not to be received, though at first sight it looks plausible. Some have supposed that Lear mistakes a block of wood or the stump of a tree for the mounting block which was in every market town, and then quibbles on the word.

189, 190. *It were . . . felt*] Malone quotes the following passage from Lord Herbert of Cherbury, *Life of Henry the Eighth*: "The Lady Margaret . . caused there a joust to be held in an extraordinary manner; the place being a large room, raised high from the ground by many steps, and paved with black square stones like marble; while the horses, to prevent sliding and noise, were shod with felt or flocks." See Murray's Reprint, 1872, p. 147.

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And when I have stol'n upon these sons-in-law,
Then, kill, kill, kill, kill, kill, kill!

Enter a Gentleman, with Attendants.

Gent. O! here he is; lay hand upon him. Sir,
Your most dear daughter—
Lear. No rescue? What! a prisoner? I am even
The natural fool of fortune. Use me well;
You shall have ransom. Let me have surgeons;
I am cut to the brains.
Gent. You shall have any thing.
Lear. No seconds? all myself?
Why this would make a man a man of salt,

191. *stol'n*] F, *stole* Q; *sons-in-law*] Q 2, *son in laws* Q 1, F. 192. Enter . . . Attendants] Rowe; Enter three Gentlemen Q; Enter a Gentleman F; Enter . . . of Cordelia, and Guard Capell. 193. *hand*] F, *hands* Q; *Sir*] Q 1, F; *Sirs* Q 2. 194. *Your . . . daughter*] F, *Your most deere* Q 1, omitted Q 2. 197. *ransom*] Q 1, F; *a ransom* Q 2; *surgeons*] F, *a surgeon* Capell, *a chirurgeon* Q 2, *a churgion* Q 1. 200. *a man a man of*] F, *a man of* Q.

192. *Then . . . kill*] This cry of soldiers, when no quarter was to be given, is often referred to. See *Venus and Adonis*, 652:

"Gives false alarms, suggesteth mutiny,
And in a peaceful hour doth cry,
'Kill, kill!'"

Malone quotes *The Mirrour for Magistrates*, ed. 1610, p. 315:

"Our Englishmen came boldly forth at night,
Crying, 'St. George, Salisbury, kill, kill!'"

I have noticed an allusion also in Drayton's *Polyolbion*. And see also North, *Plutarch's Lives* (*Sylla*), ed. 1595, p. 505: "Sylla . . . entered the citie, and all his armie with him in order of battle, crying, 'to the sacke, to the sacke, kill, kill!'"

196. *natural . . . fortune*] born to be the sport of fortune. Steevens quotes *Romeo and Juliet*, III. i. 141: "O, I am fortune's fool!"

198. *cut to the brains*] irritated, vexed to madness. Compare "cut to the heart," Acts of the Apostles v. 33: "When they heard that, they were cut to the heart."

200. *a man of salt*] of salt tears. Compare the expressions "thou boy of tears," *Coriolanus*, v. v. 101; "for certain drops of salt" (*i.e.* for a tear or two), *Coriolanus*, v. v. 93; "drops full salt," *Tempest*, I. ii. 155.

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To use his eyes for garden water-pots,
Ay, and for laying autumn's dust.

Gent. Good sir,—

Lear. I will die bravely, like a bridegroom. What!
I will be jovial: come, come; I am a king,
My masters, know you that?

Gent. You are a royal one, and we obey you.

Lear. Then there's life in 't. Nay, an you get it,
you shall get it by running. Sa, sa, sa, sa.

[*Exit running. Attendants follow.*

Gent. A sight most pitiful in the meanest wretch,
Past speaking of in a king! Thou hast one daughter,
Who redeems nature from the general curse
Which twain have brought her to.

Edg. Hail, gentle sir!

Gent. Sir, speed you: what's your will?

202. *Ay . . . dust*] Q (for omitted), omitted F. 203. *a bridegroom*] Q, *a smugge bridegroom* F. 205. *My*] Q, omitted F. 207. *Nay, an*] Capell, *nay and* Q 1, *nay if* Q 2, *come, and* F. 208. *by*] F, *with* Q; *Sa . . . sa*] F, omitted Q. Exit running] Q; the King running Exit F; Attendants follow Capell. 210. *one*] Q, *a* F. 212. *have*] F, *hath* Q.

202. *and for laying*] I have ventured to introduce "for" here; it, I think, improves the metre as well as the sense.

203. *like a bridegroom*] Compare *Measure for Measure*, III. i. 83–85:

"If I must die,
I will encounter darkness as a bride,
And hug it in mine arms."

203. *a bridegroom*] The Folio reads "a smugge bridegroom." "Smug," neat, trim. Compare *1 Henry IV.* I. iii. 34: "Fresh as a bridegroom"; also Beaumont and Fletcher, *Woman Pleased*, v. 3:

"Fy, sir! so angry
Upon your wedding day? Go smug yourself."

207. *there's life in 't*] it looks like succeeding. Compare *A Winter's Tale*, IV. iv. 576: "there is some sap in this."

208. *Sa . . . sa*] This word is not uncommon in the dramatic literature of the time, and is always expressive of sudden effort or sudden attack. See Cyril Tourneur, *The Revenger's Tragedy*, v. 1: "*Vindici.* Sa, sa, sa! thumpe there he lies!" (stabbing the Duke). Again, see Middleton, *Blurt Master Constable*, III. i. 18: "Then, sir, may you, sir, come upon my sister, sir, with a first charge, sir, Sa, sa, sa, sa! once giving back, and thrice coming forward."

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Edg. Do you hear aught, sir, of a battle toward?

Gent. Most sure and vulgar; every one hears that,
Which can distinguish sound.

Edg. But, by your favour,
How near 's the other army?

Gent. Near, and on speedy foot; the main descry
Stands on the hourly thought.

Edg. I thank you, sir: that 's all.

Gent. Though that the queen on special cause is here,
Her army is moved on.

Edg. I thank you, sir. [*Exit Gentleman.*

Glou. You ever-gentle gods, take my breath from me:
Let not my worser spirit tempt me again
To die before you please!

Edg. Well pray you, father.

Glou. Now, good sir, what are you?

Edg. A most poor man, made tame to fortune's blows;
Who, by the art of known and feeling sorrows,

214. *sir*] F, omitted Q. 215. *every one hears that*] F, *every one here's that* Q 1, *every ones heares* Q 2. 216. *Which*] Q, *That* F; *sound*] F, *sense* Q. 218. *speedy foot*] F, *speed for't* Q (*fort* Q 1); *descry*] F, *descries* Q. 219. *Stands*] Q 2, F; *Standst* Q 1; *thought*] F, *thoughts* Q. 221. *Her*] F, *Hir* Q 1, *His* Q 2. Exit Gentleman] Johnson, Exit Q, after "on" F. 222. *ever-gentle*] hyphened Capell. 226. *tame to*] F, *lame by* Q.

214. *toward*] See note to II. i. 10.

215. *vulgar*] in every one's mouth, in general circulation. See *Comedy of Errors*, III. i. 100: "A vulgar comment will be made of it."

218. *on speedy foot*] very quickly advancing. Compare the expressions, "upon the foot of motion," *Macbeth*, II. iii. 131; and "upon the foot of fear" (flying in panic), *1 Henry IV.* v. v. 20.

218, 219. *the main . . . thought*] We expect every hour to be liable to catch sight of the main body approaching. Compare scene v. line 13 of this Act. For "stands on," see *Othello*, II. i. 51:

"my hopes, not surfeited to death,
Stand in bold cure."

227. *by the art of*] instructed by, doctored by. Schmidt explains "experience."

227. *feeling*] heart-felt, severe, as in *Romeo and Juliet*, III. v. 75: "such a feeling loss." This exact

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Am pregnant to good pity. Give me your hand,
I 'll lead you to some biding.

Glou. Hearty thanks:
The bounty and the benison of heaven
To boot, and boot!

Enter OSWALD.

Osw. A proclaim'd prize! Most happy!
That eyeless head of thine was first framed flesh
To raise my fortunes. Thou old unhappy traitor,
Briefly thyself remember: the sword is out
That must destroy thee.

Glou. Now let thy friendly hand
Put strength enough to 't. [*Edgar interposes.*

Osw. Wherefore, bold peasant.
Darest thou support a publish'd traitor? Hence;

230. *bounty . . . benison*] Q, *bornet and the beniz* Q 1 (some copies). 231. *To . . . boot!*] F; *to boot, to boot* Q 1 (some copies), Q 2; *to save thee* Q 1 (some copies). Enter Oswald] Collier; Enter Steward Q, F. 232. *first*] omitted Q 1 (some copies). 233. *Thou old*] F, *Thou most* Q. 236. Edgar interposes] Collier; Edgar opposes Johnson; omitted Q, F. 237. *Darest* Q 2, F; *Durst* Q 1.

expression "feeling sorrows" is found again in *Winter's Tale*, IV. ii. 9: "to whose feeling sorrows I might be some allay."

228. *pregnant*] disposed, prompt, ready. So *Troilus and Cressida*, IV. iv. 90:

"fair virtues all,
To which the Grecians are most prompt and pregnant."

229. *biding*] abode, dwelling.

230. *benison*] blessing. See note to I. i. 266.

231. *To boot, and boot*] Hereford writes, *Eversley Shakespeare*, 1899, ix. 124: "By the repetition Gloster wishes to convey both meanings, 'to boot,' *in addition* (to my thanks), and (the bounty of heaven) be your help."

234. *thyself remember*] think of your soul's health. Compare the expression in *Cymbeline*, V. v. 74: "think of your estate."

234. *out*] unsheathed, not "up" or sheathed. As in *Merry Wives*, II. iii. 47: "if I see a sword out," etc. "Up" is used for sheathed. See *Othello*, I. ii. 60: "Keep up your bright swords."

237. *publish'd traitor*] one who has been publicly proclaimed a traitor. See II. iii. 1: "I heard myself proclaimed."

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Lest that the infection of his fortune take
Like hold on thee. Let go his arm.

Edg. Chill not let go, zur, without vurther 'casion.

Osw. Let go, slave, or thou diest.

Edg. Good gentleman, go your gait, and let poor volk pass. An chud ha' bin zwaggered out of my life, 'twould not ha' bin zo long as 'tis by a vortnight. Nay, come not near th' old man; keep out, che vor ye, or ise try whither your costard or my ballow be the harder. Chill be plain with you.

238. *that*] F, omitted Q. 240. *zur*] *sir* F, *sir* Q; *vurther*] F, omitted Q; *'casion*] F, *cagion* Q. 242. *and*] omitted Q. 243. *volk*] Q 2, F; *voke* Q 1; *ha'*] F, *have* Q. 244. *zo*] *so* Q 1; *as 'tis*] F, omitted Q. 246. *ise*] *ice* F, *ile* Q. 247. *costard*] Q 2, F; *coster* Q 1 (some copies); *costerd* (some copies); *ballow*] F, *bat* Q 1 (some copies), Q 2; *battero* Q 1 (some copies).

240. *Chill*] I will. This form is very common in the old drama in the speeches of uneducated persons and rustics. It occurs three times in the first eight lines of Act II. scene II. of *The Contention between Liberality and Prodigality*: "Chill now take pains," etc. See also *London Prodigal*, v. 1: "I chill have it despatched."

242. *go your gait*] *i.e.* your own way. The path of an animal was once called its gait. See *The Gentleman's Recreation.*

243. *An chud*] if I could.

246. *che vor ye*] I warn you. Capell quotes *The Contention between Liberality and Prodigality*, II. iii. 4: "Yea by gis, sir, 'tis high time che vore ye." See also *London Prodigal*, v. 1: "Well, che vor ye, he is changed"; and a few lines on: "And you shall not want for vorty more, I che vore thee." In last case Oliver, a Devonshire clothier speaks.

246. *ise*] I shall.

247. *costard*] head; literally a kind of apple used ludicrously, as nut at present vulgarly is, for head; for the sense of apple, see Huloet's *Dictionary*, 1572, "apple called costard"; also Drayton, *Polyolbion*, song xviii. line 684:

"The Sweeting, for whose sake the plow-boys oft make war,
The Wilding, Costard, then the well-known Pomwater."

For the sense of head, see *Richard III.* I. iv. 159: "Take him o'er the costard with the hilt of thy sword"; also Euterpe (*Herodotus*, Book ii.), translated by B. R., 1584, Andrew Lang, 1888, p. 63: "they yet solemnise to Mars a feast of broken pates and bruised costards."

247. *ballow*] cudgel. Wright, in the *English Dialect Dictionary*, 1896, first clearly demonstrates what was not before quite certain that this was a real dialect word. It was before, indeed, given in Grose's *Provincial Glossary*, 1790, third edition, 1811; "Ballow, a pole North"; and in Bailey's *Dictionary*, 1721, it is explained as "a pole, a long stick, a quarter-staff, etc." Wright quotes: "John Bull, Sheriff's Serjeant at

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Osw. Out, dunghill!

Edg. Chill pick your teeth, zir. Come; no matter vor your foins.

[*They fight, and Edgar knocks him down.*

Osw. Slave, thou hast slain me. Villain, take my purse.
If ever thou wilt thrive, bury my body;
And give the letters which thou find'st about me
To Edmund Earl of Gloucester; seek him out
Upon the English party: O! untimely death.
Death! [*Dies.*

Edg. I know thee well: a serviceable villain;
As duteous to the vices of thy mistress
As badness would desire.

Glou. What! is he dead?

250. *Chill*] Q 2, F; *Ile* Q 1; *zir* Q 2, F; *sir* Q 1. 251. *vor*] F, *for* Q. They fight . . . down] Rowe, They fight Q, omitted F; Edgar . . . down] Rowe, omitted Q, F. 256. *English*] F, *British* Q. 256–257. *death. Death!*] arranged as in Cambridge Shaks.; *death, death,* in line 256, Q, F. 257. Dies] He dies Q, omitted F.

Mace, sues Thomas Hewett, cobbler, for assaulting him with a staff beaked with iron, called 'a ballowe staff,'" *Nottingham Recorder*, 1504; and also from the same paper: "there was paid to divers for kyddes and ballowe wood" (ed. 1621).

249. *dunghill*] applied to a person of very base station or strain. So *King John*, IV. III. 87: "Out, dunghill! darest thou brave a nobleman?" also *2 Henry VI.* I. iii. 196, and see Hall's *Chronicle*, ed. 1809, p. 430: "such a dunghill knave and vile-born villain." In the north of Ireland a dunghill cock is sometimes used for one not of the game breed; and Mrs. Parker, in her *Supplement to the Oxford Glossary*, ed. 1881, gives "dunggul born, low bred or low born."

251. *foins*] thrusts. See *2 Henry IV.* II. i. 17: "he will foin like any devil"; also *Rhomeo and Julietta* in Painter's *Palace of Pleasure*: "Thibault . . . turned towards Romeo, thinking with a foine to run him through." See Daniel, New Shaks. Soc. ed. p. 112. See also "*Coup d'estoc*, a thrust, foin, stockado," Cotgrave's *French Dictionary*. Furness in his note to "foining fence" in his new edition of *Much Ado*, v. i. 84, states that he suspects the word "to have a more technical sense," no trace of which I can as yet find in any of the books on fencing I have examined; but from the following passage from *Return from Parnassus*, 1602, i. 11 (*Dodsley's Old Plays*, Hazlitt, ix. 116), it appears that thrusts and foins may not be exactly the same:

"Then royster doyster in his oylie terms,
Cutts, thrusts, and foines at whomsoever he meets."

256. *Upon*] among.

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Edg. Sit you down, father; rest you.
Let 's see these pockets: the letters that he speaks of
May be my friends. He 's dead; I am only sorry
He had no other deathsman. Let us see:
Leave, gentle wax; and, manners, blame us not:
To know our enemies' minds, we 'd rip their hearts;
Their papers is more lawful.

Let our reciprocal vows be remembered. You have many opportunities to cut him off; if your will want not, time and place will be fruitfully offered. There is nothing done if he return the conqueror; then am I the prisoner, and his bed my gaol; from the loathed warmth whereof deliver me, and supply the place for your labour.

Your—wife, so I would say—

Affectionate servant,

GONERIL.

262. *these*] F, *his* Q; *the letters*] F, *these letters* Q. 263. *sorry*] Q 2, F; *sorrow* Q 1. 266. *we'd*] Q, *we* F. 267. *is*] Q, F; *are* F 2. 268. Let] Q 1; A Letter. Let Q 2; Reads the Letter. Let F; our] F, your Q. 275, 276. say—Affectionate] F; say, your affectionate Q 1; say, and your affectionate Q 2. 276. Affectionate] F, Your affectionate Q; servant] Q 2, F; servant and for you her owne for Venter Q 1.

264. *deathsman*] slayer; literally executioner, as it is used in *2 Henry VI.* III. ii. 217:

"But that . . . I should rob the deathman of his fee,
I would . . . Give thee thy hire, and send thy soul to hell."

Heywood, *Fortune by Land and Sea*, ii. 2, uses it as it is used here:

"I willingly fought with him, but unwillingly
Have I become his deathsman."

(*Works*, Pearson, vi. 392.)

265. *Leave*] will by your leave. As in *Twelfth Night*, II. v. 103: "By your leave, wax."

270. fruitfully] amply, fully. So *All's Well*, II. ii. 73:

"*Countess.* You understand me?
Clown. Most fruitfully."

274. for your] It is just possible that the nonsense of Q 1 may point to some such a meaning as this: "and one who holds you her own for venturing, for your hardihood and courage on her behalf." Gifford, *Gent. Mag.*, 1844, p. 469, thinks the word a corruption of "and your owne for ever" (Furness).

276. servant] lover. So *Two Gentlemen of Verona*, II. i. 140.

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O undistinguish'd space of woman's will!
A plot upon her virtuous husband's life,
And the exchange my brother! Here, in the sands,
Thee I 'll rake up, the post unsanctified
Of murderous lechers; and in the mature time
With this ungracious paper strike the sight
Of the death-practised duke. For him 'tis well
That of thy death and business I can tell.

Glou. The king is mad: how stiff is my vile sense
That I stand up, and have ingenious feeling
Of my huge sorrows! Better I were distract:
So should my thoughts be sever'd from my griefs,
And woes by wrong imaginations lose
The knowledge of themselves. [*A drum afar off.*

Edg. Give me your hand:

278. *undistinguish'd*] Q 2, *Indistinguisht* Q 1, *indistinguish'd* F; *will*] F, *wit* Q. 280. *the*] Q, *she* F. 284. *death-practised*] F, unhyphened Q. 285. *thy*] Q 1, F; *his* Q 2. 289 *sever'd*] F, *fenced* Q. 290. *lose*] Q 2; *loose* Q 1, F. 291. Drum. . . off] A drum afar off Q, after "griefs," line 289, F.

278. *O . . . will*] O undefinable range of woman's appetite. For "will" in this sense, see *Lucrece*, 247: "'Tween frozen conscience and hot-burning will."

281. *rake up*] cover up. The most usual sense is to cover up half-burned brands or peats in their ashes. See Palsgrave, *Lesclarcissement*: "Rake, to cover anything in the fire with ashes"; see also *Merry Wives*, v. v. 48: "Where fires thou find'st unraked." It is still provincially used in this sense in Ireland. See also F. J. Elworthy, *West Somerset Word-Book*, 1886: "Rake up the fire . . . cover the embers with ashes so that they may keep alight"; see also Florio's *Montaigne*, 1580, Book VI. chap. v.: "which in their solitude was husht and quiet, and lay as cinders, raked up in ashes." It is used in its present sense in an epitaph at Lillington, Dorset (date 1669): "Reader, you have within this grave a cole rakt up in dust" (Elworthy).

283. *ungracious*] wicked. So *2 Henry VI.* IV. x. 88.

284. *death-practised*] whose death was plotted.

286. *stiff*] obstinately, unbending. As in *Coriolanus*, I. i. 245: "What, art thou stiff? stand'st out?" Compare also in *2 Henry IV.* I. i. 177, "the stiff-borne action."

287. *ingenious*] conscious. See *Hamlet*, v. i. 271.

288. *distract*] out of his senses. So *Julius Cæsar*, IV. iii. 155: "she fell distract."

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Far off, methinks, I hear the beaten drum.
Come, father, I 'll bestow you with a friend. [*Exeunt.*

SCENE VII.—*A Tent in the French Camp.*

Enter CORDELIA, KENT, *Doctor, and Gentleman.*

Cor. O thou good Kent! how shall I live and work
To match thy goodness? My life will be too short,
And every measure fail me.
Kent. To be acknowledg'd, madam, is o'er-paid.
All my reports go with the modest truth,
Nor more nor clipp'd, but so.
Cor. Be better suited:
These weeds are memories of those worser hours:
I prithee, put them off.
Kent. Pardon me, dear madam;
Yet to be known shortens my made intent:
My boon I make it that you know me not
Till time and I think meet.

293. Exeunt] F, Exit Q.

Scene VII.

A Tent . . .] so Capell substantially. Enter . . . Gentleman] Enter Cordelia, Kent, and Doctor Q; Enter Cordelia, Kent, and Gentleman F. 8. *me*] Q, omitted F.

293. *bestow*] lodge, house. So *1 Henry VI.* III. ii. 88:
"We will bestow you in some better place,
Fitter for sickness, and for crazy age."
See also II. iv. 292.

Scene VII.

2. *match*] properly come up to in remembering, compensating.
6. *clipp'd*] curtailed, with something omitted.
6. *suited*] clothed, dressed. So *Merchant of Venice*, I. ii. 79: "how oddly he suited!"
7. *memories*] remembrances, something which calls a person or thing to remembrance. As in *Julius Cæsar*, III. ii. 139: "Yea, beg a hair of him for memory."
9. *shortens . . . intent*] interferes with the carefully thought out course of action which we intended to pursue. So *Coriolanus*, I. ii. 23: "we shall be shortened in our aim." For "made" Collier read "main."

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Cor. Then be't so, my good lord. [*To the Doctor.*] How
does the king?
Doct. Madam, sleeps still.
Cor. O you kind gods,
Cure this great breach in his abused nature!
The untuned and jarring senses, O! wind up
Of this child-changed father.
Doct. So please your majesty
That we may wake the king? he hath slept long.
Cor. Be govern'd by your knowledge, and proceed
I' the sway of your own will. Is he array'd?

Enter LEAR *in a chair carried by Servants.*

Doct. Ay, madam; in the heaviness of sleep
We put fresh garments on him.
Kent. Be by, good madam, when we do awake him;
I doubt not of his temperance.
Cor. Very well. [*Music.*
Doct. Please you, draw near. Louder the music there!
Cor. O my dear father! Restoration hang
Thy medicine on my lips, and let this kiss
Repair those violent harms that my two sisters
Have in thy reverence made!

12. *my good lord*] Q 1, F; *my lord* Q 2; [To the Doctor] To the Physician Theobald; omitted Q, F. 13, 17. Doct.] Q, Gent. F. 16. *jarring*] F, *hurrying* Q. 18. *That*] Q 1, F; omitted Q 2, 3. 20. Enter . . . Servants] F, omitted Q. 21. *of sleep*] F, *of his sleep* Q. 23. *Be . . . madam*] F, *Good madam, be by* Q. 24. *not*] Q, omitted F. 24, 25. Cor. *Very well . . .* Doct. *Please . . . there*] Q, omitted F. 24. Music] soft music Grant White.

17. *child-changed*] changed in mind, made imbecile by the cruelty of his children, though Steevens thought it might mean "changed to a child by his years and his wrongs." Malone, who gives the first explanation, compares "care-crazed" (*Richard III.* III. vii. 184), "wave-worn" (*Tempest*, II. i. 120).

24. *temperance*] sanity.

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Kent. Kind and dear princess!

Cor. Had you not been their father, these white flakes
Had challenged pity of them. Was this a face
To be opposed against the warring winds?
To stand against the deep dread-bolted thunder?
In the most terrible and nimble stroke
Of quick, cross lightning? to watch—poor perdu!
With this thin helm? Mine enemy's dog,
Though he had bit me, should have stood that night
Against my fire. And wast thou fain, poor father,
To hovel thee with swine and rogues forlorn,
In short and musty straw? Alack, alack!

31. *Had challenged*] Q, *Did challenge* F. 32. *opposed*] F, *exposd* Q; *warring*] Q, *jarring* F. 33–36. *To stand . . . helm?*] Q, omitted F. 33. *dread-bolted*] hyphened Theobald. 36. *enemy's*] F, *injurious* Q.

30. *flakes*] snowy locks.

31. *challenged*] claimed as a right. See note to I. i. 54.

33. *dread-bolted*] furnished with dread bolt. The thunder-stone, or bolt, is mentioned, distinct from the lightning, in *Cymbeline*, IV. ii. 270, 271:

"Fear no more the lightning flash,
Nor the all-dreaded thunder-stone."

35. *quick, cross*] Perhaps a hyphen should be placed between these words, in which case it would mean "darting quickly across the sky." As in *Romeo and Juliet*, II. ii. 119, 120:

"the lightning, which doth cease to be
Ere one can say, 'it lightens.'"

35. *watch . . . perdu*] This refers, not to the "enfans perdu," forlorn hope, but to the "sentinelle perdu" of the old French army, *i.e.* sentries which were placed in very perilous positions. See Noel and Chapsall, *French Dictionary*, 1841: "Sentinelle perdu, postee dans un lieu tres-advance." "Enfans perdu" are there described as "soldats quel attaquent les premieres." So Beaumont and Fletcher, *The Little French Lawyer*, ii. 2:

"I am set here like a perdu,
To watch a fellow that has wronged my mistress."

Also Cyril Tourneur, *The Atheist's Tragedy*, ii. 65:

"I would you would relieve me, for I am
So heavy that I shall have much ado
To stand out my perdu."

38. *Against*] before, opposite to.

39. *rogues*] vagabonds, wandering mendicants. "*Roder*, to roam, wander, vagabondize it; rogue abroad, run up and down," Cotgrave, *French Dictionary*. See also "roguish," III. vii. 107.

40. *short*] either chopped, cut short for litter, or scanty.

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'Tis wonder that thy life and wits at once
Had not concluded all. He wakes; speak to him.
Doct. Madam, do you; 'tis fittest.
Cor. How does my royal lord? How fares your majesty?
Lear. You do me wrong to take me out o' the grave;
Thou art a soul in bliss; but I am bound
Upon a wheel of fire, that mine own tears
Do scald like molten lead.
Cor. Sir, do you know me?
Lear. You are a spirit, I know; when did you die?
Cor. Still, still, far wide.
Doct. He 's scarce awake; let him alone awhile.
Lear. Where have I been? Where am I? Fair day-light?
I am mightily abused. I should e'en die with pity
To see another thus. I know not what to say.
I will not swear these are my hands: let 's see;
I feel this pin prick. Would I were assured
Of my condition!
Cor. O! look upon me, sir,
And hold your hands in benediction o'er me.
No, sir, you must not kneel.
Lear. Pray, do not mock me:
I am a very foolish fond old man,

43. Doct.] Q, Gent. F. 48. *do you know me?*] F, *know me* Q 1, *know ye me?* Q 2. 49. *when*] Q 2; *where* Q 1, F. 55. *hands*] Q, *hand* F. 59. *No, sir*] Q, omitted F; *me*] Q 2, F; omitted Q 1.

42. *all*] altogether, utterly collapsed. Steevens quotes *Timon of Athens*, I. i. 139: "And dispossess her all."

47. *that*] so that.

50. *wide*] astray, wandering, not coherent in talk. *Much Ado*, IV. i. 63: "Is my lord well, that he doth speak so wide?"

60. *fond*] foolish. Perhaps we should read "foolish-fond," *i.e.* foolish, silly from dotage, like "foolish-witty," foolish in wisdom, *Venus and Adonis*, 838.

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Fourscore and upward, not an hour more nor less;
And, to deal plainly,
I fear I am not in my perfect mind.
Methinks I should know you and know this man;
Yet I am doubtful: for I am mainly ignorant
What place this is, and all the skill I have
Remembers not these garments; nor I know not
Where I did lodge last night. Do not laugh at me;
For, as I am a man, I think this lady
To be my child Cordelia.

Cor. And so I am, I am.

Lear. Be your tears wet? Yes, faith. I pray, weep not:
If you have poison for me, I will drink it.
I know you do not love me; for your sisters
Have, as I do remember, done me wrong:
You have some cause, they have not.

Cor. No cause, no cause.

Lear. Am I in France?

Kent. In your own kingdom, sir.

Lear. Do not abuse me.

Doct. Be comforted, good madam; the great rage,

61. *not . . . less*] F, omitted Q. 63. *in . . . mind*] Q 1, F; *perfect in my mind* Q 2. 68. *not*] Q 1, F; *no* Q 2. 70. *I am, I am*] F, *I am* Q. 78. Doct.] Q, Gent. F.

65. *mainly*] perfectly. Elsewhere in Shakespeare the word has the meaning "forcibly, mightily."

77. *abuse*] deceive, misinform. So *Hamlet*, II. ii. 632.

78. *rage*] like rabies, is used for frenzy, madness. So *Comedy of Errors*, IV. iii. 88:

"The reason that I gather he is mad,
Besides this present instance of his rage,
Is a mad tale he told."

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You see, is kill'd in him: and yet it is danger
To make him even o'er the time he has lost.
Desire him to go in; trouble him no more
Till further settling.

Cor. Will 't please your highness walk?

Lear. You must bear with me.
Pray you now, forget and forgive: I am old and foolish. [*Exeunt Lear, Cordelia, Doctor, and Attendants.*

Gent. Holds it true, sir, that the Duke of Cornwall was so slain?

Kent. Most certain, sir.

Gent. Who is conductor of his people?

Kent. As 'tis said, the bastard son of Gloucester.

Gent. They say Edgar, his banished son, is with the Earl of Kent in Germany.

Kent. Report is changeable. 'Tis time to look about; the powers of the kingdom approach apace.

79. *kill'd*] F, *cured* Q. 79, 80. *and yet . . . lost*] Q, omitted F. 84. *Pray you now*] F, *Pray now* Q. Exeunt . . . Attendants] Exeunt, Manet, Kent, and Gentlemen Q (Gent. Q 1); Exeunt F. 85–98. *Holds . . . fought*] Q, omitted F.

80. *To . . . even*] to score up to, to give full information about. In the same metaphor, from the language of accountants, compare *Macbeth*, v. viii. 62:

"We shall not spend a large expense of time,
Before we reckon with your several loves,
And make us even with you."

82. *Till . . . settling*] till he becomes more calm. *Winter's Tale*, IV. iv. 481:

"Then, till the fury of his highness settle,
Come not before him."

83. *walk*] withdraw, retire. So *Much Ado*, II. iii. 218: "My lord, will you walk? dinner is ready"; also T. Heywood, *A Mayd Well Lost* (*Works*), Pearson, iv. 113: "Sir, will you walk" (Stroza to the duke).

85. *Holds it true*] is it still credited? See *Henry VIII.* II. i. 149:

"*Second Gent.* Did you not . . . hear
A buzzing of a separation? . . .
First Gent. Yes, but it held not."

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Gent. The arbitrement is like to be bloody. Fare you well, sir. [*Exit.*

Kent. My point and period will be throughly wrought,
Or well or ill, as this day's battle's fought. [*Exit.*

ACT V

SCENE I.—*The British Camp near Dover.*

Enter, with drum and colours, EDMUND, REGAN, *Officers, Soldiers, and Others.*

Edm. Know of the duke if his last purpose hold,
Or whether since he is advis'd by aught
To change the course; he's full of alteration
And self-reproving; bring his constant pleasure.
[*To an Officer, who goes out.*

Reg. Our sister's man is certainly miscarried.

96. Exit] Exit Gent. Theobald, omitted Q. 98. Exit] Q 1, Exit Kent Theobald, omitted Q 2.

Act V. Scene I.

Act V. Scene I.] F, not marked Q, *Act IV. Scene VIII.* Spedding conject. The . . . Dover] Capell substantially; omitted Q, F; A Camp Rowe. Enter . . . Others] Enter . . . Regan, Gentlemen, and Souldiers F; Enter Edmund, Regan, and their powers Q. 3. *he's*] Q 1, F; *he is* Q 2; *alteration*] *abdication* Q 1 (some copies). 4. To an Officer . . .] To . . . who bows and goes out Capell.

2. *advis'd*] counselled, warned, induced. So *1 Henry IV.* IV. iii. 5, "Be advised, stir not to-night."

3. *alteration*] vacillation.

4. *constant pleasure*] fixed, settled decision, resolve, will. Compare "constant will," I. i. 44. See also Brome, *The Court Beggar*, Pearson (*Works*), 1873, i. 206:

"It would be for your honour to declare
Your constant purpose to a single life."

5. *man*] See II. iv. 201.

5. *miscarried*] perished. So *Henry V.* IV. i. 155, "if a son . . . miscarry upon the sea"; also line 44 of this scene.

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Edm. 'Tis to be doubted, madam.

Reg. Now, sweet lord,
You know the goodness I intend upon you:
Tell me, but truly, but then speak the truth,
Do you not love my sister?

Edm. In honour'd love.

Reg. But have you never found my brother's way
To the forfended place?

Edm. That thought abuses you.

Reg. I am doubtful that you have been conjunct
And bosom'd with her, as far as we call hers.

Edm. No, by mine honour, madam.

Reg. I never shall endure her: dear my lord,
Be not familiar with her.

Edm. Fear me not.
She and the duke her husband!

8. *but truly*] Q 1, F; *truly* Q 2. 9. *In*] F, *I*, Q 1, *I* Q 2. 11–13. *That . . . hers*] Q, omitted F. 16. *Fear me not*] Q, *Fear not* F.

6. *doubted*] feared. So *Cymbeline*, I. vi. 95:

"Since doubting things go ill, often hurts more,
Than to be sure they do."

And compare "doubtful," fearful, this scene, line 12.

7. *intend . . . you*] mean to confer upon you.

8. *but then*] but if, in case what I suspect is true.

11. *forfended*] forbidden. *Othello*, v. ii. 32. See also Latimer, *Sermons*, Arber, p. 147: "God forfend that ever any such enormitie should be in England."

12. *conjunct*] See note to II. ii. 122; and Cotgrave's *French Dictionary*, "Conjonctif, conjunctive, joining, combining."

13. *bosom'd*] either an adjective meaning "admitted to her confidence" (compare "of his bosom," IV. v. 26), or else it is a verb meaning "have embraced." Steevens, who gave the latter explanation, quotes T. Heywood, *The Silver Age*, II. i. (*Works*), Pearson, 1874, iii. 12 (thirteen lines from the end of the scene).

13. *as . . . hers*] Tovey explains, "in anything that can be said to belong to her, to the utmost extent."

16. *Fear*] doubt, distrust. See "fear me not" in a similar sense in *Measure for Measure*, IV. i. 70; also *1 Henry IV.* IV. i. 24.

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Enter, with drum and colours, ALBANY, GONERIL, *and Soldiers.*

Gon. [*Aside.*] I had rather lose the battle than that sister
Should loosen him and me.

Alb. Our very loving sister, well be-met.
Sir, this I heard; the king is come to his daughter,
With others whom the rigour of our state
Forced to cry out. Where I could not be honest,
I never yet was valiant: for this business,
It toucheth us, as France invades our land,
Not bolds the king, with others, whom, I fear,
Most just and heavy causes make oppose.

Edm. Sir, you speak nobly.

Reg. Why is this reason'd?

Gon. Combine together 'gainst the enemy;

Enter . . . Soldiers] F, Enter Albany and Goneril with Troupes Q. 18. [Aside] Theobald; omitted Q, F. 18, 19. *I had . . . him and me*] Q, omitted F. 18. *lose*] Theobald, *loose* Q. 21. *Sir, this I heard*] F, *For this I heare* Q, *Sir, this I hear* Theobald. 23–28. *Where . . . nobly*] Q, omitted F. 25. *toucheth*] Q 2, *touches* Q 1. 26. *Not . . . king*] Q, *not the old king* Mason conject.

20. *be-met*] simply met.

22. *state*] government rule. See note to II. ii. 172.

23. *Where*] in a case, in a position where.

24. *for*] as for.

25, 26. *It toucheth us . . . others*] It is of moment to me from the fact that the King of France invades our land, not from the fact that he puts life into the cause of the king and others, whom, etc.

26. *bolds*] encourages. So in the Interlude, *Hickscorner* (*Dodsley's Old Plays*, Hazlitt, i. 182): "Alas, that I had not one to bold me, Then should you see me play the man." Also Tottel's *Miscellany*, 1557, Arber, p. 35, Wyat's poem, "The Wavering Lover Willeth, etc.":

"Yet as I gesse, under disdainful brow
One beame of ruth is in her cloudy look,
Which comfortes the mind, that erst for fear shook,
That, bolded straight, the way then seek I how
To utter forth the smart I bide within."

27. *heavy causes*] weighty reasons.

28. *reason'd*] discussed, spoken about, mentioned. So *Merchant of Venice*, II. viii. 27: "I reasoned with a Frenchman yesterday."

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For these domestic and particular broils
Art not the question here.
Alb. Let 's then determine
With the ancient of war on our proceeding.
Edm. I shall attend you presently at your tent.
Reg. Sister, you 'll go with us?
Gon. No.
Reg. 'Tis most convenient; pray you, go with us.
Gon. [*Aside.*] O, ho! I know the riddle. I will go.

As they are going out enter EDGAR, *disguised.*

Edg. If e'er your grace had speech with man so poor,
Hear me one word.
Alb. I 'll overtake you. Speak.
[*Exeunt Edmund, Regan, Goneril, Officers, Soldiers, and Attendants.*
Edg. Before you fight the battle, ope this letter.
If you have victory, let the trumpet sound
For him that brought it: wretched though I seem,
I can produce a champion that will prove

30. *and particular broils*] F, *dore particulars* Q 1, *doore particulars* Q 2. 31. *the*] F, *to* Q. 32. *proceeding*] F, *proceedings* Q. 33. Edm. *I . . . tent*] Q, omitted F. 36. *pray you*] Q, *pray* F. 37. *O . . . riddle*] Capell first marked aside; Hanmer had so marked the whole line. As . . . enter Edgar, disguised] Theobald; Enter Edgar Q 1; Exit, Enter Edgar Q 2; Exeunt both the Armies; Enter Edgar F. 38. *man*] Q 1, F; omitted Q 2. 39. Exeunt . . . Attendants] Theobald; omitted Q, F.

30. *particular*] private, not affecting the general interests. As for the "dore" and "doore" "particulars" of the Q's, Malone suspects that "door" is a misprint for "dear," and Steevens thinks that the phrase means "particulars at our very doors, close to us."

32. *the ancient of war*] the elders, veteran soldier, the ancientry skilled in the art of war.

33. *presently*] at once.

36. *convenient*] befitting.

37. *O, ho! . . . riddle*] you want to keep me under your eye so as to observe my relations with Edmund.

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What is avouched there. If you miscarry,
Your business of the world hath so an end,
And machination ceases. Fortune love you!
Alb. Stay till I have read the letter.
Edg. I was forbid it.
When time shall serve, let but the herald cry,
And I 'll appear again.
Alb. Why, fare thee well: I will o'erlook thy paper.
[*Exit Edgar.*

Re-enter EDMUND.

Edm. The enemy 's in view; draw up your powers.
Here is the guess of their true strength and forces
By diligent discovery; but your haste
Is now urged on you.
Alb. We will greet the time. [*Exit.*
Edm. To both these sisters have I sworn my love;

46. *And . . . ceases*] F, omitted Q; *love*] Q, *loues* F. 50. *o'erlook*] Q 1, F; *look ore* Q 2; *thy*] F, *the* Q. Exit Edgar] Dyce; Exit (after "again," line 49) Q, F. Re-enter . . .] Theobald; Enter Q, F. 52. *Here*] F, *Hard* Q; *guess*] Q 2, F; *guesse* Q 1. 54. Exit] omitted Q 2. 56. *stung*] F, *sting* Q.

44. *avouched*] asserted, maintained.
44. *miscarry*] See note to scene i. line 5 of this Act.
46. *machination*] See I. ii. 124.
50. *o'erlook*] peruse. See I. ii. 40.
51. *powers*] See IV. ii. 16.
52. *guess*] approximate estimate.
53. *By . . . discovery*] obtained by careful scouting, reconnoitring. See *Macbeth*, V. iv. 6:
"thereby shall we shadow
The number of our host, and make discovery
Err in report of us."
Discoverers are used for scouts in *2 Henry IV.* IV. i. 3.
54. *greet the time*] face the occasion, meet the emergency. For this sense of "greet" see *Titus Andronicus*, IV. ii. 174. Compare also the expression "mock the time," *Macbeth*, I. vii. 81: "Away and mock the time with fairest show."

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Each jealous of the other, as the stung
Are of the adder. Which of them shall I take?
Both? one? or neither? Neither can be enjoy'd
If both remain alive: to take the widow
Exasperates, makes mad her sister Goneril;
And hardly shall I carry out my side,
Her husband being alive. Now then, we'll use
His countenance for the battle; which being done,
Let her who would be rid of him devise
His speedy taking off. As for the mercy
Which he intends to Lear and to Cordelia,
The battle done, and they within our power,
Shall never see his pardon; for my state
Stands on me to defend, not to debate. [*Exit.*

64. *who*] F, *that* Q. 65. *the*] F, *his* Q. 66. *intends*] F, *entends* Q 1, *extends* Q 2.

56. *jealous*] nourishing suspicion, hatred for.

61. *carry out my side*] Possibly, as Monck Mason suggested, a phrase from gaming, equivalent to "make my game." "Side" was undoubtedly a term in cards. Mason cites examples from Massinger, *The Unnatural Combat*, ii. 1 ("pull down a side"); Beaumont and Fletcher, *The Maid's Tragedy*, ii. 1; Ben Jonson, *The Silent Woman* ("set up a side"). But, as Rolfe observes, "there are sides in all kinds of games." Steevens quotes from the Paston Letters: "Heydon's son hath borne out the side stoutly here," iv. 155.

63. *countenance*] authority, credit, as in *Taming of the Shrew*, v. i. 41. Perhaps, however, it may mean support. See Cooper, *Thesaurus* (quoted *New Eng. Dict.*), "agger, a building, a countenance to a fortress."

65. *taking off*] removal, death, as in *Macbeth*, I. vii. 20.

68. *shall*] *they* shall.

68, 69. *for my state . . . debate*] for it behoves me not to reason but to take prompt measures to maintain my high position.

69. *Stands on me*] concerns me much. See *Comedy of Errors*, IV. i. 68: "Consider how it stands upon my credit," *i.e.* "how it affects my credit." Also Golding, *Cæsar*, sig. D. 43: "Cæsar thought it stood upon him to beware."

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SCENE II.—*A Field between the two Camps.*

Alarum within. Enter, with drum and colours, LEAR, CORDELIA, *and their Forces; and exeunt.*

Enter EDGAR *and* GLOUCESTER.

Edg. Here, father, take the shadow of this tree
For your good host; pray that the right may thrive.
If ever I return to you again,
I 'll bring you comfort.

Glou. Grace go with you, sir! [*Exit Edgar.*

Alarum; afterwards a retreat. Re-enter EDGAR.

Edg. Away, old man! give me thy hand: away!
King Lear hath lost, he and his daughter ta'en.
Give me thy hand; come on.

Glou. No further, sir; a man may rot even here.

Edg. What! in ill thoughts again? Men must endure

A Field . . .] Capell (substantially); omitted Q, F. Alarum . . . exeunt] F (substantially); Alarum. Enter the powers of France over the stage, Cordelia with her father in her hand Q. 1. *tree*] F, *bush* Q. 4. Exit Edgar] Pope; Exit F (after "comfort," line 4, Q). Alarum . . . retreat] Alarum and retreat within F; Alarum and retreat Q. Re-enter Edgar] F (enter) omitted Q. 8. *further*] F, *farther* Q.

This battle is very inadequately described. Spedding, in a paper in the New Shaks. Soc. Transactions, 1877-79, p. 11, argues against the present arrangement of scenes (see introductory note to v. i.). But an Elizabethan dramatist who wished to represent the British forces defeated by those of France under any conditions had a hard task. He knew by experience that it was his wisest course to make the reference to it as brief, as unimportant, as possible. This seems to me the reason of the decided meagreness of description.

2. *good host*] shelterer, entertainer. Compare "kind host," *King John*, v. i. 32; "kind hostess," *Macbeth*, II. i. 16.

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Their going hence, even as their coming hither:
Ripeness is all. Come on.

Glou. And that 's true too. [*Exeunt.*

SCENE III.—*The British Camp near Dover.*

Enter, in conquest, with drum and colours, EDMUND LEAR *and* CORDELIA, *prisoners; Officers, Soldiers, etc.*

Edm. Some officers take them away: good guard,
Until their greater pleasures first be known
That are to censure them.

Cor. We are not the first
Who, with best meaning, have incurr'd the worst.
For thee, oppressed king, am I cast down;
Myself could else out-frown false fortune's frown.
Shall we not see these daughters and these sisters?

Lear. No, no, no, no! Come, let 's away to prison;
We two alone will sing like birds i' the cage:
When thou dost ask me blessing, I'll kneel down,

11. *And . . . too*] F, omitted Q 2. Exeunt] F, Exit Q, omitted Q 1.

Scene III.

The . . . Dover] Malone; omitted Q, F. Enter . . . prisoners, officers . . . etc.] Capell; Enter Souldiers, Captaine F; Enter Edmund with Lear and Cordelia prisoners Q. 2. *first*] F, *best* Q. 5. *am I*] Q, *I am* F. 8. *No, no, no, no*] F, *No, no* Q.

11. *Ripeness is all*] to be ready, prepared for death, is the all in all, the important thing. So *Hamlet*, v. ii. 234: "if it be not now, yet it will come; the readiness is all."

Scene III.

3. *censure*] judge, pass sentence on. So *Measure for Measure*, I. iv. 72: "*Isab.* Doth he so seek his life? *Lucio.* Hath censured him already."

Also Captain Smith, *Discovery of Virginia*: "Some were censured to the whipping-post."

9. *i' the cage*] We must not forget that cage had the meaning of prison. See *2 Henry VI.* IV. ii. 56: "his father had never a house but the cage."

10. *I'll kneel down*] Shakespeare may have had here, and in IV. vii. 59, in his eye the affecting scene in the old play, *The History of King Leir*,

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And ask of thee forgiveness: so we'll live,
And pray, and sing, and tell old tales, and laugh
At gilded butterflies, and hear poor rogues
Talk of court news; and we'll talk with them too,
Who loses and who wins; who's in, who's out;
And take upon 's the mystery of things,
As if we were God's spies: and we'll wear out,
In a wall'd prison, packs and sects of great ones
That ebb and flow by the moon.

Edm. Take them away.

Lear. Upon such sacrifices, my Cordelia,
The gods themselves throw incense. Have I caught thee?

12. *and sing*] Q 1, F; omitted Q 2.

where Cordelia discovers her father in France:

"But looke, dear father, looke, behold and see
Thy loving daughter speaketh unto thee. [*She kneels.*
Leir. O stand thou up; it is my part to kneel,
And ask forgivenesse for my former fault."

Six Old Plays, etc., Nichols, 1779, ii. 452.

12. *old tales*] improbable fictions of bygone times. See *Winter's Tale*, v. ii. 66; also *As You Like It*, i. ii. 117, and S. Daniel, *The Queen's Arcadia*, iv. iii. 78:

"Then let us tell old tales, repeat our dreams,
Or anything rather than think of love."

13. *gilded butterflies*] here, gay courtiers. So Marston, *Antonio and Mellida*, iv. i. 49:

"Troops of pied butterflies, that flutter still,
In greatness' summer, that confirm a prince."

See also Beaumont and Fletcher, *The Coronation*, i. 1: "The gay flies that buz about the court."

16. *take upon*] profess to understand. So *2 Henry IV.* iv. i. 60: "I take not on me here as a physician."

16. *the mystery of things*] the mysterious course of worldly events. See "things," iii. i. 7. Compare Virgil, *Georgics*, ii. 490: "Felix, qui potuit rerum cognoscere causas"; also "rerum causas," Ovid, *Met.*, xv. 68. See also Florio, *Montaigne Essays*, ii. 2: "The knowledge of causes doth only concern him who hath the conduct of things." Also Swinburne, *Anactoria*, line 154: "The mystery of the cruelty of things."

17. *God's spies*] Johnson renders, "angels commissioned to survey and report the lives of men." Warburton explains, "spies placed on God Almighty to watch his motions."

18. *packs*] combinations.

18. *sects*] parties.

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He that parts us shall bring a brand from heaven,
And fire us hence like foxes. Wipe thine eyes;
The good-years shall devour them, flesh and fell,
Ere they shall make us weep: we 'll see 'em starve first.
Come. [*Exeunt Lear and Cordelia, guarded.*

Edm. Come hither, captain; hark.
Take thou this note; [*Giving a paper.*
Go follow them to prison.
One step I have advanc'd thee; if thou dost

24. *good-years*] F, *good* Q, *good-yers* Theobald, *goujeres* Hanmer. 25. *'em starve*] Q 3, *em starve* Q 2, *um starve* Q 1, *e'm starv'd* F. 26. Exeunt . . . guarded] Theobald; Exit Q 2, F; omitted Q 1. 28. Giving . . .] Malone, Whispering Rowe. 29. *One*] Q 1 (some copies), Q 2, F; *And* Q 1 (some copies).

22. *bring a brand from heaven*] Tovey explains, "nothing earthly will part us."

23. *fire . . . foxes*] It was formerly usual to expel foxes from their earths by smoke and heat. Referred to again, *Sonnet* cxliv.: "Till my bad angel fire my good one out." And see Marlow, *Edward the Second*, III. ii. 127:

"Advance your standards, Edward, in the field,
And march to fire them from their starting-holes."

See also Heywood, *Royal King and Loyal Subject*, Pearson (*Works*), vi. 45: "I 'll not be out till I be fired out." Mr. Stephen Phillips in his *Herod*, 1901, writes (Act iii. p. 123): "Am I that Herod . . . That fired the robbers out of Galilee."

24. *good-years*] Shakespeare has the expression, "What the good year," three times—*Much Ado*, I. iii. 1; *2 Henry IV.* II. iv. 64 and 191. Hanmer printed here "goujeres," meaning the French disease. It is a word of his own making, which he derived from the old French "gouje," a camp trull (see Cotgrave), a derivation pronounced in the *New Eng. Dict.* to be "quite inadmissible." Hanmer believes "good-year" to be a corruption of the above. His reading has been much followed. The *New Eng. Dict.*, rejecting this, suggests with much plausibility that "what the good year" may be equivalent to the Dutch phrase "wat goet iaer is dat," which Plantijn (1573) renders by the French "Que bon heur est cela." The English expression is often used as a meaningless expletive, and "the word came to be used in imprecatory phrases, as denoting some undefined malefic power or agency" (*New Eng. Dict.*). It is of pretty frequent occurrence. Shakespeare may have met with it in Golding's *Ovid.* See *Met.*, 1565, leaf 34 (*a*):

"And what a goodyeere have I won by scolding erst (she sed)."

24. *flesh and fell*] This expression, like "fel and bones," Chaucer, *Troilus and Cressida*, i. 91, seems to have been used to express the whole body. See *Lay Folks Mass-book*, "Apostles' Creed": "Up he rose flesh and fell." See also *Macbeth*, v. v. ii: "my fell of hair," *i.e.* my shock (literally skin); and Gascoyne's *Supposes*, 1566, IV. iii. 22: "I thought they would have flayed me to search between the fell and the flesh for farthings."

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As this instructs thee, thou dost make thy way
To noble fortunes; know thou this, that men
Are as the time is; to be tender-minded
Does not become a sword; thy great employment
Will not bear question; either say thou 'lt do 't,
Or thrive by other means.

Offi. I 'll do 't, my lord.

Edm. About it; and write happy when thou hast done.
Mark,—I say, instantly, and carry it so
As I have set it down.

Offi. I cannot draw a cart nor eat dried oats;
If it be man's work I 'll do it. [*Exit.*

33. *thy*] Q, F; *my* Theobald. 39, 40. *I . . . do it*] Q, omitted F. 40. Exit] Steevens; Exit Captaine F, after "down," line 38; omitted Q.

33. *a sword*] a sworder, a soldier. Compare "lances" for lancers, soldiers, line 51.

34. *Will . . . question*] bear talking about. This either means, "it must be carried out promptly" or "it is too delicate a matter to be spoken of." I believe Shakespeare had in his mind the old play, *The History of King Leir*. Regan, when bribing the messenger to murder Leir, says of the project:

"It is a thing of right strange consequence,
And well I cannot utter it in words."

Six Old Plays, etc., p. 420.

36. *write happy*] generally explained as "write or style yourself the possessor of happiness." See Johnson, *Dictionary*, "write, to call oneself, to be entitled to use the style of." So *All's Well*, II. iii. 208: "I write man"; also the same play, II. iii. 67: "And (if I) writ as little beard." But it may possibly mean "write down terms which will make you happy to receive; these I will grant." Kings were in the habit of granting blank charters signed, which could be filled up at pleasure. See *Richard II.* I. iv. 48.

37. *carry*] manage, *i.e.* make it appear that Cordelia slew herself. See *Much Ado*, IV. i. 212.

39, 40. *I . . . it*] Shakespeare may have had here in his mind the messenger or murtherer in *The History of King Leir*, who is sent by Ragan to murder her father. He displays a similar eagerness for his work. When Ragan asks him,

"Hast thou the heart to act a stratagem,
And give a stabbe or two if need require,"

he replies—

"I have a heart compact of adamant,
Which never knew what melting pity meant.
I weigh no more the murdring of a man
Than I respect the cracking of a flea."

Six Old Plays, etc., p. 417.

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Flourish. *Enter* ALBANY, GONERIL, REGAN, *Officers, and Attendants.*

Alb. Sir, you have show'd to-day your valiant strain,
And fortune led you well; you have the captives
Who were the opposites of this day's strife;
We do require them of you, so to use them
As we shall find their merits and our safety
May equally determine.

Edm. Sir, I thought it fit
To send the old and miserable king
To some retention and appointed guard;
Whose age has charms in it, whose title more,
To pluck the common bosom on his side,
And turn our impress'd lances in our eyes
Which do command them. With him I sent the queen;

Flourish] F, omitted Q. Enter . . .] Capell; Enter Albany, Goneril, Regan, Soldiers F; Enter Duke, the two Ladies, and others Q (the Duke, etc. Q 2). 41. *show'd*] Q 1, F; *shewne* Q 2. 43. *Who*] F, *that* Q. 44. *We*] Q, *I* F; *require them*] F, *require then* Q. 47. *send*] Q 1 (some copies), Q 2, F; *saue* Q 1 (some copies). 48. *and . . . guard*] Q 1 (some copies), Q 2; omitted Q 1 (some copies), F. 49. *has*] Q, *had* F. 50. *common bosom*] Q 1 (some copies) (*bossome*) F, *common blossomes* Q 2, *coren bossom* Q 1 (some copies); *on*] F, *of* Q.

41. *strain*] lineage, race, descent. See *Cymbeline*, IV. ii. 24:

"O noble strain!
O worthiness of nature! breed of greatness!"

43. *opposites*] enemies, adversaries. So *Measure for Measure*, III. ii. 175: "you imagine me too unhurtful an opposite."

45. *merits*] deserts, deeds. So *Antony and Cleopatra*, v. ii. 178:

"and, when we fall,
We answer others' merits in our name,
Are therefore to be pitied."

48. *retention*] close keeping.

49. *Whose*] depends on "king."

50. *the common bosom*] the affection of the vulgar, the common herd.

51. *our impress'd lances*] the weapons of our own levied soldiers. So *1 Henry IV.* I. i. 21:

"under whose blessed cross
We are impressed and engaged to fight."

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My reason all the same; and they are ready
To-morrow, or at further space, to appear
Where you shall hold your session. At this time
We sweat and bleed; the friend hath lost his friend,
And the best quarrels, in the heat, are cursed
By those that feel their sharpness;
The question of Cordelia and her father
Requires a fitter place.

Alb. Sir, by your patience,
I hold you but a subject of this war,
Not as a brother.

Reg. That 's as we list to grace him:
Methinks our pleasure might have been demanded,
Ere you had spoke so far. He led our powers,
Bore the commission of my place and person;

54. *at further*] Q 1, F; *at a further* Q 2. 55–58. *At . . . sharpness*] Q, omitted F. 55–60. *At this . . . place*] Q, omitted F. 56. *We sweat*] Q 1 (some copies), Q 2; *mee sweat* Q 1 (some copies). 58. *sharpness*] Q 1 (some copies), Q 2; *sharpes* Q 1 (some copies). 63. *might*] F, *should* Q.

57. *in the heat*] when the blood is hot, excited, before passion has cooled. See *Coriolanus*, III. i. 63: "Not in this heat, sir, now"; also IV. iii. 19: "and hope to come upon them in the heat of their division." The whole passage may be thus explained: "Persons engaged in a quarrel, even one which they consider eminently just, if they suffer bitterly from the consequences of it, are at first inclined to curse it, *i.e.* to look with feelings of irritation on the whole business." Byron, in some beautiful stanzas in the third canto of *Childe Harold* (xxxi.–xxxiii.), has expressed a similar sentiment, referring to the feelings of those who have lost friends fighting in their country's cause.

62. *list*] wish, please.

64. *spoke so far*] *i.e.* said so much, made such heavy charges. Compare *Henry VIII.* III. i. 64: "Your late censure . . . which was too far."

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The which immediacy may well stand up,
And call itself your brother.

Gon. Not so hot;
In his own grace he doth exalt himself
More than in your addition.

Reg. In my rights,
By me invested, he compeers the best.

Alb. That were the most, if he should husband you.

Reg. Jesters do oft prove prophets.

Gon. Holla, holla!
That eye that told you so look'd but a-squint.

Reg. Lady, I am not well; else I should answer
From a full-flowing stomach. General,
Take thou my soldiers, prisoners, patrimony;
Dispose of them, of me; the walls are thine;

66. *immediacy*] F, *immediate* Q. 69. *addition*] F, *advancement* Q; *rights* F, *right*, Q. 71. Alb.] F, Gon. Q. 75. *full-flowing*] first hyphened by Theobald. 77. *Dispose of them*] F, omitted Q; *the . . . thine*] F, *they all are thine* Hanmer, Theobald conj.; *are*] F 2, *is* F.

66. *The which immediacy*] this so close connection with my interests, thus acting as my lieutenant as well as my agent. Malone quotes *Hamlet*, I. ii. 109:

"For let the world take note,
You are the most immediate to our throne."

67. *Not so hot*] It is unnecessary you should urge it so excitedly.

69. *your addition*] the high terms you have bestowed on him. See I. i. 136.

70. *compeers*] equals.

73. *That eye . . . a-squint*] referring plainly, as Steevens has pointed out, to the proverb, "Love being jealous, makes a good eye look a-squint." It is in Ray's *Proverbs*. See Bohn's edition, 1879, p. 446.

75. *From . . . stomach*] in a full tide of passionate language. See *Titus Adronicus*, III. i. 234:

"for losers will have leave
To ease their stomachs with their bitter tongues."

77. *the walls are thine*] Theobald thought this corrupt, and proposed "they all are thine," which Hanmer adopted. Warburton explains, "I surrender at discretion," but he gives no example of such a form of expression. Steevens tries to illustrate it by quoting *Cymbeline*, II. i. 68:

"The heavens hold firm
The walls of thy dear honour."

Wright thinks it may refer to Regan's castle, referred to at line 246 of this scene. Schmidt thinks that it refers to Regan's person, which surrenders itself like a vanquished fortress.

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Witness the world, that I create thee here
My lord and master.

Gon. Mean you to enjoy him?

Alb. The let-alone lies not in your good will.

Edm. Nor in thine, lord.

Alb. Half-blooded fellow, yes.

Reg. [*To Edmund.*] Let the drum strike, and prove my title thine.

Alb. Stay yet; hear reason. Edmund, I arrest thee
On capital treason; and, in thy arrest,
This gilded serpent. [*Pointing to Goneril.*
For your claim, fair sister,
I bar it in the interest of my wife;
'Tis she is sub-contracted to this lord,
And I, her husband, contradict your bans.
If you will marry, make your loves to me,
My lady is bespoke.

Gon. An interlude!

Alb. Thou art arm'd, Gloucester; let the trumpet sound:
If none appear to prove upon thy person
Thy heinous, manifest, and many treasons,

79. *enjoy him?*] F, *enjoy him then* Q. 82. Reg.] F, Bast. Q; [To Edmund] Malone; omitted Q, F; *title thine*] F, *title good* Q. 84. *thy arrest*] F, *thine attaint* Q. 85. Pointing . . .] Johnson; omitted Q, F; *sister*] Q, *Sisters* F. 86. *bar*] Rowe, ed. 2; *bare* Q, F. 87. *this*] Q 1, F; *her* Q 2. 88. *your bans*] Malone, *your banes* F, *the banes* Q. 89. *loves*] F, *love* Q. 90, 91. *An interlude!* Alb.] F, omitted Q. 91. *let . . . sound*] F, omitted Q. 92. *thy person*] F, *thy head* Q.

80. *The let-alone*] the power of preventing it, of saying, "Do it not."

82. *strike*] sound, strike up.

84. *arrest*] I adopt the Folio word. Quarto reads attaint, *i.e.* impeachment.

90. *An interlude*] a play; the plot thickens. Compare *Cymbeline*, v. v. 228: "Shall 's have a play of this?"

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There is my pledge; [*Throws down a glove.*
I 'll prove it on thy heart,
Ere I taste bread, thou art in nothing less
Than I have here proclaim'd thee.

Reg. Sick! O, sick!

Gon. [*Aside.*] If not, I 'll ne'er trust medicine.

Edm. There 's my exchange: [*Throws down a glove.*
What in the world he is
That names me traitor, villain-like he lies.
Call by thy trumpet: he that dares approach,
On him, on you, who not? I will maintain
My truth and honour firmly.

Alb. A herald, ho!

Edm. A herald, ho! a herald!

Alb. Trust to thy single virtue; for thy soldiers,
All levied in my name, have in my name
Took their discharge.

Reg. My sickness grows upon me.

Alb. She is not well; convey her to my tent.
[*Exit Regan, led.*

Enter a Herald.

Come hither, herald,—Let the trumpet sound,—

94, 98. Throws . . .] Malone (throwing); omitted Q, F; *prove*] Q, *make* F, 97. *medicine*] F, *poyson* Q. 100. *thy*] Q, *the* F. 103. Edm. *A . . . herald*] Q, omitted F. 106. *My*] F, *This* Q. 107. Exit Regan, led] Theobald; omitted Q, F (Exit Reg. Rowe). Enter a Herald] as in Hanmer, after "firmly," line 102, F, omitted Q.

94. *pledge*] a gage. In *1 Henry VI.* IV. i. 120, it is used in the same sense: "*York.* There is my pledge; accept it, Somerset."

97. *medicine*] used here for poisonous potion.

98. *exchange*] a glove thrown down in exchange; the technical term.

101. *maintain*] justify my words.

104. *virtue*] valour, the pure Latin sense. Steevens quotes from Raleigh (no further reference): "The conquest of Palestine with singular virtue they performed."

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And read out this.

Offi. Sound, trumpet! [*A trumpet sounds.*

Her. *If any man of quality or degree within the lists of the army will maintain upon Edmund, supposed Earl of Gloucester, that he is a manifold traitor, let him appear by the third sound of the trumpet. He is bold in his defence.*

Edm. Sound! [*First trumpet.*

Her. Again! [*Second trumpet.*

Her. Again! [*Third trumpet.*

[*Trumpet answers within.*

Enter EDGAR, *armed, with a trumpet before him.*

Alb. Ask him his purposes, why he appears
Upon this call o' the trumpet.

Her. What are you?
Your name? your quality? and why you answer
This present summons?

Edg. Know, my name is lost;
By treason's tooth bare-gnawn, and canker-bit:
Yet am I noble as the adversary

110. A . . . *ounds*] F, omitted Q. 111. *Her.* If] Q, *Herald reads.* If F. 111, 112. within the lists] F, in the heart Q. 114. by] F, at Q. 116. Edm. *Sound*] Capell. Bast. *Sound* Q, omitted F. 117. Her] F, omitted Q. Second trumpet] 2 Trumpet F, omitted Q. 118. Her. *Again!*] F, omitted Q. 121. *your quality?*] F, *and quality* Q. 122. *Know*] F, *O know* Q. 122, 123. *lost . . . tooth*] Theobald, *lost . . . tooth.* Q 1, *lost . . . tooth;* Q 2, F. 124. *Yet am I noble as the adversary*] F, *Yet are I mou'd where is the adversary?* Q 1, *Where is the adversary?* Q 2.

114. manifold] compare "thrice-double traitor," *Tempest*, v. i. 295.

118. with a trumpet before him] preceded by a trumpeter. As in *Henry V.* IV. ii. 61: "I will the banner from a trumpet take."

123. *canker-bit*] withered; canker. The canker is the caterpillar. So *Two Gentlemen of Verona*, I. i. 46: "as the most forward bud Is eaten by the canker ere it blow"; also *Romeo and Juliet*, I. i. 157, "As is the bud bit with an envious worm."

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I come to cope.

Alb. Which is that adversary?

Edg. What's he that speaks for Edmund Earl of Gloucester?

Edm. Himself: what say'st thou to him?

Edg. Draw thy sword,
That, if my speech offend a noble heart,
Thy arm may do thee justice; here is mine:
Behold, it is the privilege of mine honours,
My oath, and my profession: I protest,
Maugre thy strength, youth, place, and eminence,
Despite thy victor sword and fire-new fortune,
Thy valour and thy heart, thou art a traitor,
False to thy gods, thy brother, and thy father,

125. *cope*] F, *cope with all* Q; *Which is*] Q 1, F; *What is* Q 1. 130. *the . . . honours*] Pope, *priviledge of my tongue* Q, *my priviledge, the priviledge of mine Honours* F. 132. *youth, place*] Q, *place, youth* F. 133. *Despite*] Q, *Despise* F; *victor sword*] Capell, *victor-sword* F, *victor, sword* Q; *fire-new*] hyphened Rowe; unhyphened Q, F; *fortune*] F, *fortun'd* Q. 135. *thy gods*] Q 1, F; *the gods* Q 2.

125. *cope*] encounter. So *Troilus and Cressida*, I. ii. 34: "They say he yesterday coped Hector in a battle, and struck him down."

130. *privilege of mine honours*] Different explanations have been given for these words, but I think Malone rightly paraphrases thus: "Behold, it is the privilege or right of my profession to draw my sword against a traitor: I protest therefore," etc.

132. *Maugre*] in spite of. As in *Twelfth Night*, III. i. 163: "maugre all thy pride." We find it in Grafton, *Chronicle*, 1569, p. 989: "the beasts had not drunk all day, therefore, at the ford, they would drink maugre their leaders." Also *Paradise Lost*, iii. 255:

"I through the ample air in triumph high
Shall lead Hell captive, maugre Hell."

133. *fire-new*] brand-new, freshly gained. As in *Twelfth Night*, III. ii. 23: "with some excellent jests, fire-new from the mint, you should have banged the youth into dumbness." Also *Love's Labour's Lost*, I. i. 178; also in *Quodlibets*, by R. H., p. 48:

"At Rome's full shop are sold all kinds of ware;
Men's souls purged fire-new, you may buy them there."

134. *heart*] spirit, courage. So *Coriolanus*, V. vi. 99:

"He whined and roared away your victory;
That . . . men of heart
Stood wondering at each other."

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Conspirant 'gainst this high illustrious prince,
And, from the extremest upward of thy head
To the descent and dust below thy foot,
A most toad-spotted traitor. Say thou "No,"
This sword, this arm, and my best spirits are bent
To prove upon thy heart, whereto I speak,
Thou liest.

Edm. In wisdom I should ask thy name;
But since thy outside looks so fair and war-like,
And that thy tongue some say of breeding breathes,
What safe and nicely I might well delay
By rule of knighthood, I disdain and spurn;

136. *Conspirant*] F, *Conspicuate* Q. 138. *below thy foot*] F, *beneath thy feet* Q. 140. *are*] F, *As* Q 1, *Is* Q 2. 144. *tongue*] F, *being* Q. 145. *What . . . delay*] F, omitted Q. 146. *rule*] F, *right* Q.

136. *Conspirant*] either an adjective meaning conspiring, or a substantive (a) conspirator. A passage in Harsnet's *Declaration*, p. 18, may have suggested the word (a rare one) to Shakespeare: "with all other conspirants in any bad practice."

137. *upward*] top. Wright compares "backward and abysm of time," *Tempest*, I. ii. 50. We may also compare "inward," the very heart; "Wherefore breaks that sigh From the inward of thee?" *Cymbeline*, III. iv. 6.

138. *descent*] lowest part. No other instance, as far as I know, has been cited, of this exact sense of the word.

139. *toad-spotted*] very infamous, spotted with spots of infamy, as a toad is spotted. Spotted is used by Shakespeare in the sense of stained, polluted with guilt, infamous. So *Richard II.* III. ii. 134:

"Terrible hell make war
Upon their spotted souls for this offence!"

Also in *Midsummer Night's Dream*, I. i. 110. See also Cotgrave's *French Dictionary*, "Taché, spotted, blotted, stained, blemished, disgraced."

142. *In wisdom*] Because if his adversary was not of equal rank Edmund might have declined the combat (Malone), as Goneril, after the combat (lines 153–155) says:

"By the law of arms thou wast not bound to answer
An unknown opposite."

144. *say*] smack flavour or proof. So Tyndal, *Answer to Sir Thomas More*: "and to give a say or a taste of what trouble shall follow," (*Works*), Parker Society, iii. 78.

145. *safe and nicely*] safely, without any fear, of clear legal justification.

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Back do I toss these treasons to thy head,
With the hell-hated lie o'erwhelm thy heart,
Which, for they yet glance by and scarcely bruise,
This sword of mine shall give them instant way,
Where they shall rest for ever. Trumpets, speak.
[*Alarums. They fight. Edmund falls.*

Alb. Save him! save him!

Gon. This is practice, Gloucester:
By the law of arms thou wast not bound to answer
An unknown opposite; thou art not vanquish'd,
But cozen'd and beguil'd.

Alb. Shut your mouth, dame,
Or with this paper shall I stop it. Hold, sir;
Thou worse than any name, read thine own evil:

147. *Back . . . head*] F, omitted Q 2, *Heere do I tosse those treasons to thy head* Q 1. 148. *hell-hated lie*] F, *hell hatedly* Q; *o'erwhelm*] F, *ore-turn'd* Q. 151. Alarums . . . falls] Capell, Alarums. Fights] F, omitted Q. 152. *practice*] F, *mere practice* Q. 153. *arms*] Q, *war* F; *wast*] F, *art* Q; *answer*] Q 1, F; *offer* Q 2. 155. *Shut*] F, *Stop* Q. 156. *Hold, sir*] F, omitted Q. 157. *name*] F, *thing* Q.

147. *to thy head*] in thy teeth. So *A Midsummer Night's Dream*, I. i. 106: "I'll avouch it to his head." Also *Julius Cæsar*, v. i. 64: "Defiance, traitors, hurl we in your teeth." See *1 Henry IV.* v. ii. 43.

148. *hell-hated*] hated, abhorred, as hell is hated, "with the hate of hell." Compare "hell-black," III. vii. 63.

149. *for*] because.

149. *glance by*] glide past without hurting. So in *Merry Wives of Windsor*, v. v. 248: "I am glad, though you have ta'en a special stand to strike at me, that your arrow hath glanced"; also *Taming of the Shrew*, v. ii. 61: "the jest did glance away from me."

152. Alb. *Save him*] Johnson thinks that Albany desires that Edmund's life may be spared at present, only to obtain his confession and to convict him openly by his own letter.

152. *practice*] treachery, foul play.

154. *opposite*] See note to line 43 of this scene.

155. *cozen'd*] See note to IV. vi. 168.

156. *this paper*] the love-letter written by Goneril to Edmund, which Kent took from Oswald's dead body.

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No tearing, lady; I perceive you know it.
[*Gives the letter to Edmund.*

Gon. Say, if I do, the laws are mine, not thine:
Who can arraign me for 't. [*Exit.*

Alb. Most monstrous! O!
Know'st thou this paper?

Edm. Ask me not what I know.

Alb. Go after her: she 's desperate; govern her.
[*Exit an Officer.*

Edm. What you have charged me with, that have I done,
And more, much more; the time will bring it out:
'Tis past, and so am I. But what art thou
That hast this fortune on me? If thou 'rt noble,
I do forgive thee.

Edg. Let 's exchange charity.
I am no less in blood than thou art, Edmund;
If more, the more thou hast wrong'd me.
My name is Edgar, and thy father's son.
The gods are just, and of our pleasant vices
Make instruments to plague us:

158. *No*] F, *Nay, no* Q. Gives the letter . . .] Hudson (offers); omitted Q, F. 160. *can*] F, *shall* Q. 160, 161. *Most . . . paper?*] F, *Most monstrous, knowst* Q 1, *Monster, knowst* Q 2. 161. Edm. *Ask*] Bast. *Ask* Q, Gon. *Ask* Q. 166. *thou 'rt*] F, *thou bee'st* Q. 171. *vices*] F, *virtues* Q. 172. *plague us*] F, *scourge us* Q.

158. *No tearing*] In the old play, *The History of King Leir*, as Steevens points out, Ragan tears a letter which Leir shows her, which was written by her to procure his death. See *Six Old Plays* (Nichols), ii. 462:

"*Leir.* Knowest thou these letters.
[*She snatches them and tears them.*
Ragan. Think you to outface me with your paltry scrowls?"

171, 172. *The gods . . . us*] Coleridge thus writes in his *Lectures and Notes on Shakespeare*: "As the fittest means for reconciling the feelings of the spectators to the horrors of Gloster's after sufferings—at least, of rendering them less unendurable . . . Shakespeare has precluded all excuse and palliation of the guilt incurred by both the parents of the base-born Edmund, by Gloster's confession that he was at the time a married man and already blessed with a lawful heir to his fortunes." See T. Ashe's edition, Bell, 1883, p. 333.

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The dark and vicious place where thee he got
Cost him his eyes.

Edm. Thou hast spoken right, 'tis true.
The wheel is come full circle; I am here.

Alb. Methough thy very gait did prophesy
A royal nobleness: I must embrace thee:
Let sorrow split my heart, if ever I
Did hate thee or thy father.

Edg. Worthy prince, I know't.

Alb. Where have you hid yourself?
How have you known the miseries of your father?

Edg. By nursing them, my lord. List a brief tale;
And when 'tis told, O! that my heart would burst,
The bloody proclamation to escape
That follow'd me so near,—O! our lives' sweetness,
That we the pain of death would hourly die
Rather than die at once!—taught me to shift

173. *thee he*] Q 1, F; *he thee* Q 2. 174. *right*] F, *truth* Q; *'tis true*] F, omitted Q. 175. *full circle*] F, *full circled* Q. 178, 179. *if ever I Did*] F, *if I did ever* Q. 186. *we . . . would*] F, *with the paine of death would* Q.

175. *wheel . . . circle*] Compare what Feste jestingly remarks, *Twelfth Night*, v. i. 385: "the whirligig of time brings in his revenges." See also Cyril Tourneur, *The Revenger's Tragedy*, ii. 1: "To her indeed 'tis, this wheele comes about."

176. *very gait*] See *Troilus and Cressida*, IV. v. 14. Perhaps an echo of Virgil, *Æneid*, i. 405: "Et vera incessu patuit dea."

178. *split my heart*] See *Richard III.* I. iii. 300:

"remember this another day,
When he shall split thy very heart with sorrow."

Also the same play, v. i. 26, and *Winter's Tale*, I. ii. 349.

186. *That . . . die*] Compare *Cymbeline*, v. i. 26, 27:

"for whom my life
Is, every breath, a death."

And the expression, "I die daily," 1 Cor. xv. 31.

187. *shift*] change. See *Cymbeline*, I. ii. 1, and I. v. 54.

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Into a madman's rags, to assume a semblance
That very dogs disdain'd: and in this habit
Met I my father with his bleeding rings,
Their precious stones new lost; became his guide,
Led him, begg'd for him, sav'd him from despair;
Never—O fault! reveal'd myself unto him,
Until some half-hour past, when I was arm'd;
Not sure, though hoping, of this good success,
I ask'd his blessing, and from first to last
Told him my pilgrimage: but his flaw'd heart,
Alack! too weak the conflict to support!
'Twixt two extremes of passion, joy and grief,
Burst smilingly.

Edm. This speech of yours hath moved me,
And shall perchance do good; but speak you on;
You look as you had something more to say.

Alb. If there be more, more woeful, hold it in;
For I am almost ready to dissolve,

191. *Their*] F, *The* Q. 193. *O fault!*] F (*O Father*) Q. 197. *my*] Q, *our* F. 203. *more, more*] Q 1, F; *any more more* Q 2; *any more* Q 3.

188, 189. *semblance . . . disdain'd*] Shakespeare had observed the strange antipathy the dog has for the vagrant.

190. *rings*] sockets—without the jewels of sight. Compare "the case of eyes," IV. vi. 148; and see Cotgrave's *French Dictionary*, "Bague, a ring, a jewell set with one precious stone, or more." Also Cyril Tourneur, *The Revenger's Tragedy*, I. i. 20:

"When two heaven-pointed diamonds were set
In those unsightly rings."

195. *success*] result of an action. The word is used by Shakespeare for any result, bad as well as good. So *All's Well that Ends Well*, III. vi. 86: "I know not what the success will be, my lord; but the attempt I vow." So also Lord Herbert of Cherbury, *Life and Reign of Henry the Eighth*: "The Scots that remain'd, return'd home much griev'd for the unfortunate success of that day" (Flodden), ed. 1872, p. 151.

197. *flaw'd*] cracked or damaged by a crack, fissure, or flaw. "Crack'd heart" is found in II. i. 90, also in *Coriolanus*, V. iii. 9. Also see *Henry VIII.* I. ii. 21:

"commissions . . . which
hath flaw'd the heart
Of all their loyalties."

Compare also "honour-flaw'd," *Winter's Tale*, II. i. 141.

204. *dissolve*] melt to tears. Compare *Richard II.* III. ii. 108.

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Hearing of this.

Edg. This would have seem'd a period
To such as love not sorrow; but another,
To amplify too much, would make much more,
And top extremity.
Whilst I was big in clamour came there a man,
Who, having seen me in my worst estate,
Shunn'd my abhorr'd society; but then, finding
Who 't was that so endured, with his strong arms
He fasten'd on my neck, and bellow'd out
As he 'd burst heaven; threw him on my father;
Told the most piteous tale of Lear and him
That ever ear received; which in recounting
His grief grew puissant, and the strings of life
Began to crack: twice then the trumpets sounded,
And there I left him tranced.

Alb. But who was this?

Edg. Kent, sir, the banish'd Kent; who in disguise
Follow'd his enemy king, and did him service
Improper for a slave.

205. *Hearing of this*] Q 1, F; omitted Q 2. 205–222. *This . . . slave*] Q, omitted F. 209. *came there*] Theobald, *came there in* Q. 214. *threw him*] Theobald, *threw me* Q. 215. *Told the most*] Q 1, *And told the* Q 2.

206, 207. *but . . . much*] But enlarging too much on another circumstance.

208. *top extremity*] to surpass, to go beyond the extreme limit of anything. Compare the expression to be beyond beyond, *Cymbeline*, III. ii. 58: "For mine's beyond beyond."

209. *big*] loud, as in *As You Like It*, II. vii. 161: "his big manly voice"; and see Spenser, *Virgil's Gnat*, line 11:

"this muse shall speak to thee
In bigger notes."

210. *estate*] condition. See *Merchant of Venice*, II. ix. 41; *As You Like It*, I. ii. 17.

214. *As*] as if. See II. ii. 85, III. iv. 15.

219. *tranced*] in a trance, senseless.

221. *enemy*] Compare *Coriolanus*, IV. iv. 24, "this enemy town"; *Antony and Cleopatra*, IV. xiv. 71: "the Parthian shafts, Though enemy, lost aim"; *Cymbeline*, I. v. 29:

"he's for his master,
And enemy to my son."

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Enter a Gentleman, with a bloody knife.

Gent. Help, help! O, help!

Edg. What kind of help?

Alb. Speak, man.

Edg. What means that bloody knife?

Gent. 'Tis hot, it smokes;
It came even from the heart of—O! she's dead.

Alb. Who dead? speak, man.

Gent. Your lady, sir, your lady: and her sister
By her is poisoned; she confesses it.

Edm. I was contracted to them both: all three
Now marry in an instant.

Edg. Here comes Kent.

Alb. Produce the bodies, be they alive or dead:
[*Exit Gentleman.*
This judgment of the heavens, that makes us tremble,
Touches us not with pity.

Enter KENT.

O! is this he?
The time will not allow the compliment
Which very manners urges.

Kent. I am come

Enter a Gentleman . . . knife] Enter one with a bloudie knife Q; Enter a Gentleman F. 223. *O, help!*] F, omitted Q; *Speak, man*] F, omitted Q. 224. *that*] Q, *this* F; *'Tis*] F, *Its* Q. 225. *O! she's dead*] F, omitted Q. 226. Alb. *Who . . . man*] F, *Who man? speak* Q. 228. *she confesses it*] F, *she hath confest it* Q 1, *she has confest it* Q 2. 230. *comes Kent*] F, *comes Kent, sir* Q. Enter Kent Q 2, after "pity," line 233, Q 1; after "Kent," line 230, F. 231. *the*] F, *their* Q. Exit Gentleman] Ed. Cambridge Shakespeare; Exit. Gent. Malone, after "pity," line 233; omitted Q, F. 232. *judgment*] F, *Justice* Q. 233. *Touches us not*] Q 1, F; *Touches not* Q 2; *O! is this he?*] F, Alb. *O 'tis he* Q. 235. *Which*] F, *That* Q.

234. *compliment*] See I. i. 304. Wright notes, in *Romeo and Juliet*, 235. *manners*] is singular again, as v. iii. 213.

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To bid my king and master aye good night;
Is he not here?

Alb. Great thing of us forgot!
Speak, Edmund, where's the king? and where's Cordelia?
Seest thou this object, Kent?

[*The bodies of Goneril and Regan are brought in.*

Kent. Alack! why thus?

Edm. Yet Edmund was belov'd:
The one the other poison'd for my sake,
And after slew herself.

Alb. Even so. Cover their faces.

Edm. I pant for life: some good I mean to do
Despite of mine own nature. Quickly send,
Be brief in it, to the castle; for my writ
Is on the life of Lear and on Cordelia.
Nay, send in time.

Alb. Run, run! O, run!

Edg. To who, my lord? Who has the office? send
Thy token of reprieve.

Edm. Well thought on: take my sword,
Give it the captain.

Alb. Haste thee, for thy life. [*Exit Edgar.*

237. Alb.] Q 2, F; Duke Q 1; *thing*] Q 1, F; *things* Q 2. 239. The bodies . . .] Q, Goneril and Regan's bodies brought out F, after line 231. 245. *mine*] F, *my* Q. 246. *Be brief in it, to the*] (*Be briefe in it*) *to th'* F, *Be briefe, int toth'* Q 1, *bee briefe, into the* Q 2. 247. *Is*] Q 1, F; *'tis* Q 2. 249. *To who*] Q, F 1; *To whom* F 2; *has*] F, *hath* Q. 251–252. *sword, Give*] Q 2, F; *sword the Captaine, Give* Q 1. 252. Alb. *Haste*] Q 2, Duke. *Haste*, Q 1, Edg. *Haste* F. Exit Edgar] so Malone; Exeunt Edgar and others Capell; Exit Messenger Theobald; Exit a Captain Schmidt; omitted Q, F.

239. *object*] sight. See II. iii. 17.
242. *after*] afterwards. So *Tempest*, I. ii. 184, and Hall's *Chronicle*, sig. yiiii: "he was again apprehended, and after escaped again."

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Edm. He hath commission from thy wife and me
To hang Cordelia in the prison, and
To lay the blame upon her own despair,
That she fordid herself.

Alb. The gods defend her! Bear him hence awhile.
[*Edmund is borne off.*

Re-enter LEAR, *with* CORDELIA *dead in his arms;* EDGAR, *Officer, and Others.*

Lear. Howl, howl, howl, howl! O! you are men of stones:
Had I your tongues and eyes, I 'd use them so
That heaven's vault should crack. She's gone for ever.
I know when one is dead, and when one lives;
She 's dead as earth. Lend me a looking-glass;
If that her breath will mist or stain the stone,

256. *That . . . herself*] Q 1, F; omitted Q 2. 257. Edmund . . . off] Theobald; omitted Q, F. Re-enter] Dyce; Enter Q, F. Lear . . . arms] Lear, with Cordelia in his armes Q, F (dead Rowe); Edgar . . . others] Malone; omitted Q, F. 258. *Howl*] four times Q, thrice F; *you*] Q, *your* F. 259. *I'd*] *Il'd* F, *I would* Q. 260. *She's*] Q 1, F; *O, she is* Q 2. 263. *or stain*] Q 1, F; *and stain* Q 2.

256. *fordid*] destroyed, made an end of. See Levins, *Manipulus Vocabulorum*, 1570, fordo, abolere. See also *Hamlet*, v. i. 244, and Golding, Ovid, *Metamorphosis*, ed. 1593, p. 70: "Amphion had foredone himself already with a knife."

258. *men of stones*] Compare *Richard III.* III. vii. 25:

"they spake not a word;
But, like dumb statuas, or breathing stones,
Star'd each on other."

I do not like to disturb the text, but, considering the numerous examples in the plays of "s" wrongly occurring at the end of words (see Sidney Walker, *Crit. Exam.* i. 237), I feel inclined to believe that "men of stone" is right.

260. *heaven's vault*] So *Tempest*, v. i. 43: "the azured vault."

263. *mist*] cloud. See Shirley, *The Gamester*, ii. 3, Gifford and Dyce, 1832, iii. 221:

"you do not know
What benefit may follow; and however
Your womanish sorrow for the present may
So mist your eyes, they will hereafter open
To see and thank my care."

263. *stone*] Stone here must, I think, if it is right, mean a mirror of polished stone or crystal. "Shine," Collier's MS., may be the right word. See Cyril Tourneur, *The Revenger's Tragedy*, v. 1: "My lord, it is your

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Why, then she lives.

Kent. Is this the promis'd end?

Edg. Or image of that horror?

Alb. Fall and cease?

Lear. This feather stirs; she lives! if it be so,
It is a chance which does redeem all sorrows
That ever I have felt.

Kent. [*Kneeling.*] O my good master!

Lear. Prithee, away.

Edg. 'Tis noble Kent, your friend.

Lear. A plague upon you, murderous traitors all!
I might have sav'd her; now, she's gone for ever!
Cordelia, Cordelia! stay a little. Ha!
What is't thou say'st? Her voice was ever soft,
Gentle and low, an excellent thing in woman.
I kill'd the slave that was a-hanging thee.

Offi. 'Tis true, my lords, he did.

Lear. Did I not, fellow?

264. *Why, then she*] Q 1, F; *she then* Q 2. 268. *That*] Q, *Which* F. Kneeling] Theobald; omitted Q, F. *O my*] F, *A my* Q. 270. *you*] Q 2, F; *your* Q 1; *murderous*] Q 1, *murdrous* Q 2, *Murderors* F. 272. *Ha!*] Q 1, F; omitted Q 2. 274. *woman*] F, *women* Q. 276. Offi.] Capell, Cap. Q, Gent. F.

shine must comfort me." The compositor's eye may have been misled by "stones" or "stone," line 258.

265. *Fall and cease*] Perhaps this means the general fall and cessation of things, carrying on the idea of the last judgment. Capell took "fall" as a verb, and paraphrased: "Fall heavens and crush a world which is such a scene of calamity." May it not refer to Lear himself? Before in the play, IV. vi. 138, Gloucester had likened him to the end of things:

"O ruin'd piece of nature! This great world
Shall so wear out to nought."

266. *feather*] So *2 Henry IV.* IV. iv. 31–34:

"By his gates of breath
There lies a downy feather which stirs not;
Did he suspire, that light and weightless down
Perforce would move."

273. *voice*] See *Cymbeline*, V. v. 238; *Antony and Cleopatra*, I. i. 32, III. iii. 15.

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I have seen the day, with my good biting falchion
I would have made them skip: I am old now,
And these same crosses spoil me. Who are you?
Mine eyes are not o' the best: I 'll tell you straight.

Kent. If fortune brag of two she lov'd and hated,
One of them we behold.

Lear. This' a dull sight. Are you not Kent?

Kent. The same;
Your servant Kent. Where is your servant Caius?

Lear. He 's a good fellow, I can tell you that;
He 'll strike, and quickly too. He 's dead and rotten.

Kent. No, my good lord; I am the very man,—

Lear. I 'll see that straight.

Kent. That from your first of difference and decay,

277. *I have*] Q 1, F; *I ha* Q 2; *with my good*] Q 1, F; *that with my* Q 2. 278. *them*] Q, *him* F. 280. *not o' the*] Q 1, F; *none o' th'* Q 2. 281. *brag*] F, *brag'd* Q; *and*] F, *or* Q. 283. *This'* . . . *sight*] F, omitted Q, (*this is* Q, F, *this'* Sidney Walker conjecture); *Are you not*] F, *Are not you* Q. 285. *you*] F, omitted Q. 289. *your first*] F, *your life* Q.

277. *biting*] See *Winter's Tale*, I. II. 157:

"my dagger muzzled,
Lest it should bite its master."

277. *falchion*] properly a light sword, with the point a little bent inwards.

281, 282. *If* . . . *behold*] Mason paraphrases thus: "If Fortune, to display the plenitude of her power, should brag of two persons, one of whom she had highly elevated, and the other she had woefully depressed, we now behold the latter."

283. *This'*] this is. See IV. vi. 188.

283. *dull sight*] Steevens quotes *Macbeth*, II. ii. 21: "This is a sorry sight" (looking on his hands), but dull may mean melancholy; see *Comedy of Errors*, V. i. 79, "moody and dull melancholy." See also *2 Henry IV.* I. i. 71. Blakeway thinks Lear's sight was bedimmed either by excess of grief, or else by the near approach of death.

289. *first of*] beginning of. See *Timon of Athens*, I. i. 118:

"I am a man
That from my first have been
inclined to thrift."

Also *Macbeth*, V. ii. 11: "their first of manhood."

289. *difference*] Tovey explains, "change of fortune for the worse," quoting *Timon of Athens*, III. i. 49:

"Is 't possible the world should so much differ,
And we alive that lived?"

We may compare, "differing multitudes," *Cymbeline*, III. vi. 86. Schmidt hesitatingly defines first of difference as "first turn of fortune." Perhaps we might thus paraphrase the whole passage: "From the beginning of your trouble with your

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Have follow'd your sad steps,—

Lear. You are welcome hither.

Kent. Nor no man else. All 's cheerless, dark, and deadly:
Your eldest daughters have fordone themselves,
And desperately are dead.

Lear. Ay, so I think.

Alb. He knows not what he says, and vain is it
That we present us to him.

Edg. Very bootless.

Enter an Officer.

Off. Edmund is dead, my lord.

Alb. That 's but a trifle here.
You lords and noble friends, know our intent;
What comfort to this great decay may come
Shall be applied: for us, we will resign,
During the life of this old majesty,
To him our absolute power: [*To Edgar and Kent.*]
You, to your rights,

290. *You are*] Q 2, *You'r* Q 1, *Your are* F. 292. *fordone*] F (*fore-done*), *foredoome* Q 1, *fore-doom'd* Q 2. 293. *Ay, so I think*] F, *So think I too* Q 1, *So I think too* Q 2. 294. *says*] F, *sees* Q; *is it*] F, *it is* Q. 295. Enter an Officer] Capell; Enter Captaine Q; Enter Messenger F, after "him," line 295. 298. *great*] F, omitted Q. 301. [To . . . Kent] Malone; To Edg. Rowe; omitted Q, F.

daughters, and the consequent decay, ruin of your fortune."

291. *Nor no*] No, nor any. Capell, followed by Malone, considers this as meaning, "no one can or will come to a scene like this." Others think that Kent's words after "sad steps" are continued, "I who alone did it." But Kent was not quite alone in his attendance on Lear.

292. *fordone*] See fordid, line 256 of this scene.

293. *desperately*] in or out of despair. So *Cymbeline*, v. v. 58–61:

"Grew shameless-desperate . . .
. . . repented
The evils she hatch'd were not effected; so,
Despairing, died."

See also extract from Marlow, *1 Tamburlaine*, note to iv. v. 12.

298. *great decay*] Capell and Steevens refer this to Lear. See IV. vi. 138: "O ruin'd piece of nature." So Lear is called by Gloucester. Delius explains as referring to the collective misfortunes which the scene reveals.

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With boot and such addition as your honours
Have more than merited. All friends shall taste
The wages of their virtue, and all foes
The cup of their deservings. O! see, see!
Lear. And my poor fool is hang'd! No, no, no life!
Why should a dog, a horse, a rat, have life,
And thou no breath at all? Thou 'lt come no more,
Never, never, never, never, never!
Pray you, undo this button: thank you, sir.
Do you see this? Look on her, look, her lips,
Look there, look there! [*Dies.*
Edg. He faints! My lord, my lord!
Kent. Break, heart; I prithee, break!
Edg. Look up, my lord.
Kent. Vex not his ghost: O! let him pass; he hates him
That would upon the rack of this tough world
Stretch him out longer.

306. *No, no, no*] F, *no, no* Q. 307. *have*] Q 2, F; *of* Q 1. 308. *Thou 'lt*] F, *O thou wilt* Q. 309. *Never*] five times in F, thrice Q. 310. *Pray you*] Q 1, F; *Pray* Q 2. 311, 312. *Do you . . . there*] F, *sir O, o, o, o* Q 1, *sir O, o, o, o, o* Q 2. 312. Dies] He dies F, omitted Q. 313. Kent. *Break*] F, Lear. *Break* Q. 314. *hates him*] Q 1, F; *hates him much* Q 2. 315. *tough*] Q, F; *rough* Q 3 (?), Pope.

302. *With . . . addition*] with such addition and surplusage.

302. *boot*] what is thrown in at a bargain. See *Troilus and Cressida*, IV. v. 40: "I 'll give you boot, I 'll give you three for one."

306. *fool*] a term of endearment, certainly referring to Cordelia, though, strange to say, some have believed it referred to the Fool, supposing that Lear would not have bestowed this epithet on his daughter. But see *Winter's Tale*, II. i. 118: "Do not weep, good fools" (Hermione to her waiting gentlewomen). See also Sidney, *Astropel and Stella*, Sonnet xxiii.: "O heavenly fool, thy most kiss-worthy face." The expression "poor fool" as a term of pity is found several times in Shakespeare.

314. *pass*] die. See note to IV. vi. 47.

314. *he*] he that would, etc., hates him.

315. *tough*] obdurate, rigid (Steevens). Collier remarks the word does not so much refer to the world as to the rack. Pope, following Q 3, read "rough," and Capell revived this reading, believing he had the authority of Q 2 for it; but the letter, there, is in reality a broken-backed "t."

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Edg. He is gone, indeed.

Kent. The wonder is he hath endur'd so long:
He but usurp'd his life.

Alb. Bear them from hence. Our present business
Is general woe. [*To Kent and Edgar.*] Friends of
my soul, you twain
Rule in this realm, and the gor'd state sustain.

Kent. I have a journey, sir, shortly to go;
My master calls me, I must not say no.

Edg. The weight of this sad time we must obey;
Speak what we feel, not what we ought to say.
The oldest hath borne most: we that are young
Shall never see so much, nor live so long.

[*Exeunt, with a dead march.*

316. *He*] F, *O he* Q. 319. Alb.] F, Duke. Q. 320. *Is*] F, *Is to* Q. [To . . . Edgar] Johnson; omitted Q, F. 321. *realm*] F, *kingdome* Q; *gor'd state*] Q 1, F; *good state* Q 2. 323. *calls me, I*] F, *calls, and I* Q. 324. Edg.] F, Duke. Q. 326. *hath*] F, *have* Q. 327. Exeunt . . . march] F, omitted Q.

316. *gone*] dead.

321. *gor'd*] pierced, wounded.

322. *I have . . . go*] So *Hamlet*, III. i. 79, 80, *Cymbeline*, v. iv. 190; and see Marlow, *Edward the Second*, v. vi. 65, 66. Mortimer, just before being led off to execution, says:

"weep not for Mortimer,
That scorns the world, and as a traveller
Goes to discover countries yet unknown."

324–327. *The . . . long*] I follow the Folio, Rowe, Delius, etc., in giving this speech to Edgar. Most modern editors, following the Quarto and Theobald, give it to Albany. Theobald accounted for it being spoken by Edgar "in the edition of the players," by supposing "that he who played Edgar, being a more favourite actor than he who personated Albany . . . in spite of decorum, it was thought proper he should have the last word." But I think that it is most likely that Shakespeare meant it for Edgar. He is bound to reply to the speech of Albany addressed to Kent and him, announcing that he intends to abdicate the kingdom in their favour. The words "we that are young" come somewhat more naturally, I think, from his mouth than from that of Albany. The speech, like that of the Fool at III. vi. 90, I take to be prophetic of the early death of its speaker.

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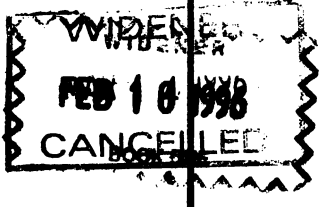
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