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THE  
PLAYS  
OF  
WILLIAM SHAKSPEARE.

VOLUME THE NINETEENTH.

CONTAINING

TIMON OF ATHENS.  
OTHELLO.

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LONDON:

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TIMON OF ATHENS.\*



\* TIMON OF ATHENS.] The story of the Misanthrope is told in almost every collection of the time, and particularly in two books, with which Shakspeare was intimately acquainted; the *Palace of Pleasure*, and the *English Plutarch*. Indeed from a passage in an old play, called *Jack Drum's Entertainment*, I conjecture that he had before made his appearance on the stage.

FARMER.

The passage in *Jack Drum's Entertainment*, or *Pasquil and Katherine*, 1601, is this:

"Come, I'll be as sociable as *Timon of Athens*."

But the allusion is so slight, that it might as well have been borrowed from Plutarch or the novel.

Mr. Strutt the engraver, to whom our antiquaries are under no inconsiderable obligations, has in his possession a MS. play on this subject. It appears to have been written, or transcribed, about the year 1600. There is a scene in it resembling Shakspeare's banquet given by Timon to his flatterers. Instead of warm water he sets before them *stones painted like artichokes*, and afterwards beats them out of the room. He then retires to the woods, attended by his faithful steward, who, (like Kent in *King Lear*) has disguised himself to continue his services to his master. Timon, in the last Act, is followed by his fickle mistress, &c. after he was reported to have discovered a hidden treasure by digging. The piece itself (though it appears to be the work of an academick) is a wretched one. The *personæ dramatis* are as follows:

"The actors names.

"Timon.

"Laches, his faithful servant.

"Eutrapelus, a dissolute young man.

"Gelasimus, a cittie heyre.

"Pseudocheus, a lying travailer.

"Demeas, an orator.

"Philargurus, a covetous churlish ould man.

"Hermogenes, a fidler.

"Abyssus, a usurer.

"Lollo, a cuntrey clowne, Philargurus sonne.

"Stilpo,                    }  
"Speusippus,            } Two lying philosophers.

"Grunnio, a lean servant of Philargurus.

"Obba, Tymon's butler.

"Pædio, Gelasimus page.

"Two serjeants.

"A sailor.

"Callimela, Philargurus daughter.

"Blatte, her prattling nurse.

"SCENE, Athens."

STEEVENS.

Shakspeare undoubtedly formed this play on the passage in Plutarch's *Life of Antony* relative to Timon, and not on the twenty-eightth novel of the first volume of Painter's *Palace of Pleasure*; because he is there merely described as "a man-hater, of a strange and beastly nature," without any cause assigned; whereas Plutarch furnished our author with the following hint to work upon: "Antonius forsook the citie, and companie of his friendes,—saying, that he would lead Timon's life, because he had the like wrong offered him, that was offered unto Timon; and for the unthankfulness of those he had done good unto, and whom he tooke to be his friendes, he was angry with all men, and would trust no man."

To the manuscript play mentioned by Mr. Steevens, our author, I have no doubt, was also indebted for some other circumstances. Here he found the faithful steward, the banquet-scene, and the story of Timon's being possessed of great sums of gold which he had dug up in the woods: a circumstance which he could not have had from Lucian, there being then no translation of the dialogue that relates to this subject.

Spon says, there is a building near Athens, yet remaining, called *Timon's Tower*.

*Timon of Athens* was written, I imagine, in the year 1610. See *An Attempt to ascertain the Order of Shakspeare's Plays*, Vol. II. MALONE.

## PERSONS REPRESENTED.

Timon, *a noble Athenian.*

Lucius,	}	<i>Lords, and Flatterers of Timon.</i>
Lucullus,		
Sempronius,		

Ventidius, *one of Timon's false Friends.*

Apemantus, *a churlish Philosopher.*

Alcibiades, *an Athenian General.*

Flavius, *Steward to Timon.*

Flaminius,	}	<i>Timon's Servants.</i>
Lucilius,		
Servilius,		

Caphis,	}	<i>Servants to Timon's Creditors.</i>
Philotus,		
Titus,		
Lucius,		
Hortensius,		

*Two Servants of Varro, and the Servant of Isidore;  
two of Timon's Creditors.*

*Cupid and Maskers. Three Strangers.*

*Poet, Painter, Jeweller, and Merchant.*

*An old Athenian. A Page. A Fool.*

Phrynia, <sup>1</sup>	}	<i>Mistresses to Alcibiades.</i>
Timandra,		

*Other Lords, Senators, Officers, Soldiers, Thieves,  
and Attendants.*

*SCENE, Athens; and the Woods adjoining.*

<sup>1</sup> *Phrynia,*] (or, as this name should have been written by Shakspeare, *Phryne,*) was an Athenian courtesan so exquisitely beautiful, that when her judges were proceeding to condemn her for numerous and enormous offences, a sight of her bosom (which, as we learn from Quintilian, had been artfully denuded by her advocate,) disarmed the court of its severity, and secured her life from the sentence of the law. STEEVENS.

# TIMON OF ATHENS.

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## ACT I. SCENE I.

Athens. *A Hall in Timon's House.*

*Enter Poet, Painter, Jeweller, Merchant,<sup>2</sup> and Others, at several Doors.*

*POET.* Good day, sir.<sup>3</sup>

*PAIN.* I am glad you are well.

*POET.* I have not seen you long ; How goes the world ?

*PAIN.* It wears, sir, as it grows.

*POET.* Ay, that's well known :  
But what particular rarity ?<sup>4</sup> what strange,

<sup>2</sup> — *Jeweller, Merchant,*] In the old copy: *Enter &c. Merchant and Mercer, &c.* STEEVENS.

<sup>3</sup> *Poet. Good day, sir.*] It would be less abrupt to begin the play thus :

*Poet.* Good day.

*Pain.* Good day, sir : *I am glad you're well.* FARMER.

The present deficiency in the metre also pleads strongly in behalf of the supplemental words proposed by Dr. Farmer.

STEEVENS.

<sup>4</sup> *But what particular rarity? &c.*] I cannot but think that this passage is at present in confusion. The poet asks a question, and stays not for an answer, nor has his question any apparent drift or consequence. I would range the passage thus :

Which manifold record not matches? See,  
Magick of bounty! all these spirits thy power  
Hath conjur'd to attend. I know the merchant.

*PAIN.* I know them both; t'other's a jeweller.

*MER.* O, 'tis a worthy lord!

*JEW.* Nay, that's most fix'd.

*MER.* A most incomparable man; breath'd, as it  
were,  
To an untirable and continueate goodness:<sup>5</sup>

*Poet.* *Ay, that's well known.*

*But what particular rarity? what so strange,  
That manifold record not matches?*

*Pain.* *See!*

*Poet.* *Magick of bounty! &c.*

It may not be improperly observed here, that as there is only one copy of this play, no help can be had from collation, and more liberty must be allowed to conjecture. JOHNSON.

Johnson supposes that there is some error in this passage, because the Poet asks a question, and stays not for an answer; and therefore suggests a new arrangement of it. But there is nothing more common in real life than questions asked in that manner. And with respect to his proposed arrangement, I can by no means approve of it; for as the Poet and the Painter are going to pay their court to Timon, it would be strange if the latter should point out to the former, as *a particular rarity, which manifold record could not match, a merchant and a jeweller, who came there on the same errand.* M. MASON.

The Poet is led by *what the Painter has said*, to ask whether any thing very strange and unparalleled had lately happened, without any expectation that any such had happened;—and is prevented from waiting for an answer by observing so many con-jured by Timon's bounty to attend. “See, Magick of bounty!” &c. This surely is very natural. MALONE.

<sup>5</sup> — breath'd, as it were,

*To an untirable and continueate goodness:] Breathed is inured by constant practice; so trained as not to be wearied. To breathe a horse, is to exercise him for the course.* JOHNSON.

So, in *Hamlet*:

“It is the *breathing* time of day with me.” STEEVENS.



He passes.<sup>6</sup>

JEW. I have a jewel here.<sup>7</sup>

MER. O, pray, let's see't: For the lord Timon,  
sir?

JEW. If he will touch the estimate:<sup>8</sup> But, for  
that——

POET. *When we for recompense<sup>9</sup> have prais'd the  
vile,  
It stains the glory in that happy verse  
Which aptly sings the good.*

MER. 'Tis a good form.  
[*Looking at the Jewel.*

JEW. And rich: here is a water, look you.

PAIN. You are rapt, sir, in some work, some de-  
dication

To the great lord.

——*continue*——] This word is used by many ancient English writers. Thus, by Chapman, in his version of the fourth Book of the *Odyssey*:

“ Her handmaids join'd in a *continue* yell.”

Again, in the tenth Book:

“ —— environ'd round

“ With one *continue* rock:—.” STEEVENS.

<sup>6</sup> *He passes.*] i. e. exceeds, goes beyond common bounds. So, in *The Merry Wives of Windsor*:

“ Why this *passes*, master Ford.” STEEVENS.

<sup>7</sup> *He passes.*——

*I have a jewel here.*] The syllable wanting in this line, might be restored by reading—

*He passes.*—Look, *I have a jewel here.* STEEVENS.

<sup>8</sup> ——*touch the estimate*:] Come up to the price.

JOHNSON.

<sup>9</sup> *When we for recompense &c.*] We must here suppose the Poet busy in reading in his own work; and that these three lines are the introduction of the poem addressed to Timon, which he afterwards gives the Painter an account of. WARBURTON.

*POET.* A thing slipp'd idly from me.  
 Our poesy is as a gum, which oozes<sup>1</sup>  
 From whence 'tis nourished: The fire i'the flint  
 Shows not, till it be struck; our gentle flame  
 Provokes itself, and, like the current, flies  
 Each bound it chafes.<sup>2</sup> What have you there?

<sup>1</sup> ——— *which oozes*—] The folio copy reads—which *uses*.  
 The modern editors have given it—which *issues*. JOHNSON.

*Gum* and *issues* were inserted by Mr. Pope; *oozes* by Dr. Johnson. MALONE.

The two oldest copies read—

*Our poesie is as a gowne which uses.* STEEVENS.

<sup>2</sup> ——— *and, like a current, flies*

*Each bound it chafes.*] Thus the folio reads, and rightly.  
 In later editions—*chases*. WARBURTON.

This speech of the Poet is very obscure. He seems to boast the copiousness and facility of his vein, by declaring that verses drop from a poet as gums from odoriferous trees, and that his flame kindles itself without the violence necessary to elicit sparkles from the flint. What follows next? that it, *like a current, flies each bound it chafes*. This may mean, that it expands itself notwithstanding all obstructions; but the images in the comparison are so ill sorted, and the effect so obscurely expressed, that I cannot but think something omitted that connected the last sentence with the former. It is well known that the players often shorten speeches to quicken the representation: and it may be suspected, that they sometimes performed their amputations with more haste than judgment. JOHNSON.

Perhaps the sense is, that having *touched on one subject, it flies off in quest of another*. The old copy seems to read—

*Each bound it chases.*

The letters *f* and *ch* are not always to be distinguished from each other, especially when the types have been much worn, as in the first folio. If *chases* be the true reading, it is best explained by the “—*se sequiturque fugitque*—” of the Roman poet. Somewhat similar occurs in *The Tempest*:

“Do *chase* the ebbing Neptune, and do *fly* him

“When he pursues.” STEEVENS.

The obscurity of this passage arises merely from the mistake of the editors, who have joined in one, what was intended by

*PAIN.* A picture, sir.—And when comes your book forth?<sup>3</sup>

*POET.* Upon the heels<sup>4</sup> of my presentment,<sup>5</sup> sir. Let's see your piece.

*PAIN.* 'Tis a good piece.<sup>6</sup>

Shakspeare as two distinct sentences.—It should be pointed thus, and then the sense will be evident:

—————our gentle flame  
Provokes itself, and like the current flies;  
Each bound it chafes.

Our gentle flame animates itself; it flies like a current; and every obstacle serves but to increase its force. M. MASON.

In *Julius Cæsar* we have—

“The troubled Tiber *chafing* with her shores,—”

Again, in *The Legend of Pierce Gaveston*, by Michael Drayton, 1594:

“Like as the ocean, *chafing* with his bounds,  
“With raging billowes *flies* against the rocks,  
“And to the shore sends forth his hideous sounds,” &c.

MALONE.

This jumble of incongruous images, seems to have been designed, and put into the mouth of the Poetaster, that the reader might appreciate his talents: his language therefore should not be considered in the abstract. HENLEY.

<sup>3</sup> ——— And when comes your book forth? ] And was supplied by Sir T. Hanmer, to perfect the measure. STEEVENS.

<sup>4</sup> Upon the heels &c.] As soon as my book has been presented to lord Timon. JOHNSON.

<sup>5</sup> ——— presentment,] The patrons of Shakspeare's age do not appear to have been all *Timons*.

“I did determine not to have dedicated my play to any body, because *forty shillings* I care not for, and above, few or none will bestow on these matters.” Preface to *A Woman is a Weathcock*, by N. Field, 1612. STEEVENS.

It should, however, be remembered, that forty shillings at that time were equal to at least six, perhaps eight, pounds at this day. MALONE.

<sup>6</sup> 'Tis a good piece.] As the metre is here defective, it is not improbable that our author originally wrote—

'Tis a good piece, indeed.

*POET.* So 'tis: this comes off well and excellent.<sup>7</sup>

*PAIN.* Indifferent.

*POET.* Admirable: How this grace  
Speaks his own standing!<sup>8</sup> what a mental power

So, in *The Winter's Tale*:

" 'Tis grace indeed." STEEVENS.

<sup>7</sup> ———— *this comes off well and excellent.*] The meaning is,  
the figure rises well from the canvas. *C'est bien relevé.*

JOHNSON.

What is meant by this term of applause I do not exactly know. It occurs again in *The Widow*, by Ben Jonson, Fletcher, and Middleton:

" *It comes off* very fair yet."

Again, in *A Trick to catch the Old One*, 1608: "Put a good tale in his ear, so that it *comes off cleanly*, and there's a horse and man for us. I warrant thee." Again, in the first part of Marston's *Antonio and Mellida*:

"*Fla.* Faith, the song will seem to *come off* hardly.

"*Catz.* Troth, not a whit, if you seem to *come off* quickly." STEEVENS.

<sup>8</sup> ———— *How this grace*

*Speaks his own standing!*] This relates to the attitude of the figure, and means that it stands judiciously on its own centre. And not only so, but that it has a graceful standing likewise. Of which the poet in *Hamlet*, speaking of another picture, says:

"A *station*, like the herald Mercury,

"New-lighted on a heaven-kissing hill."

which lines Milton seems to have had in view, where he says of Raphael:

"At once on th' eastern *cliff of Paradise*

"He *lights*, and to his proper shape returns.

"——— *Like Maia's son he stood.*" WARBURTON.

This sentence seems to me obscure, and, however explained, not very forcible. *This grace speaks his own standing*, is only, *The gracefulness of this figure shows how it stands*. I am inclined to think something corrupted. It would be more natural and clear thus:

————— *How this standing*

*Speaks his own graces!*——

*How this posture displays its own gracefulness.* But I will indulge conjecture further, and propose to read:

This eye shoots forth ! how big imagination  
 Moves in this lip ! to the dumbness of the gesture  
 One might interpret.<sup>9</sup>

*PAIN.* It is a pretty mocking of the life.  
 Here is a touch ; Is't good ?

*POET.*

I'll say of it,

————— *How this grace*  
*Speaks understanding ! what a mental power*  
*This eye shoots forth !* JOHNSON.

The passage, to my apprehension at least, *speaks its own meaning*, which is, how the graceful attitude of this figure proclaims that it stands firm on its centre, or gives evidence in favour of its own fixure. *Grace* is introduced as bearing witness to *propriety*. A similar expression occurs in *Cymbeline*, Act II. sc. iv :

“ ————— never saw I figures  
 “ So likely to report themselves.” STEEVENS.

I cannot reconcile myself to Johnson's or Warburton's explanations of this passage, which are such as the words cannot possibly imply. I am rather inclined to suppose, that the figure alluded to was a representation of one of the Graces, and, as they are always supposed to be females, should read the passage thus :

————— *How this Grace* (with a capital G)  
*Speaks its own standing !* ———

This slight alteration removes every difficulty, for Steevens's explanation of the latter words is clearly right ; and there is surely but little difference between *its* and *his* in the trace of the letters.

This amendment is strongly supported by the pronoun *this*, prefixed to the word *Grace*, as it proves that what the Poet pointed out was some real object, not merely an abstract idea.

M. MASON.

<sup>9</sup> ——— *to the dumbness of the gesture*

One might interpret.] The figure, though dumb, seems to have a capacity of speech. The allusion is to the puppet-shows, or motions, as they were termed in our author's time. The person who spoke for the puppets was called an *interpreter*. See a note on *Hamlet*, Act III. sc. v. MALONE.

Rather—one might venture to supply words to such intelligible action. Such significant gesture ascertains the sentiments that should accompany it. STEEVENS.



It tutors nature : artificial strife<sup>1</sup>  
Lives in these touches, livelier than life.

*Enter certain Senators, and pass over.*

PAIN. How this lord's follow'd !

POET. The senators of Athens :—Happy men !<sup>2</sup>

<sup>1</sup> ———artificial strife——] *Strife* for action or motion.

WARBURTON.

*Strife* is either the contest of art with nature :

“ Hic ille est *Raphael*, timuit, quo sospite vinci

“ Rerum magna parens, & moriente mori.”

or it is the contrast of forms or opposition of colours. JOHNSON.

So, under the print of Noah Bridges, by Faithorne :

“ Faithorne, with nature at a noble *strife*,

“ Hath paid the author a great share of life.” &c.

STEEVENS.

And Ben Jonson, on the head of Shakspeare by Droeshout :

“ This figure which thou here seest put,

“ It was for gentle Shakspeare cut :

“ Wherein the *graver* had a strife

“ With *nature*, to out-doo the *life*.” HENLEY.

That *artificial strife* means, as Dr. Johnson has explained it, *the contest of art with nature*, and not *the contrast of forms or opposition of colours*, may appear from our author's *Venus and Adonis*, where the same thought is more clearly expressed :

“ Look, when a *painter* would surpass the *life*,

“ In limning out a well-proportion'd steed,

“ His *art* with *nature's* workmanship at *strife*,

“ As if the *dead* the *living* should exceed ;

“ So did this horse excell,” &c.

In Drayton's *Mortimeriados*, printed I believe in 1596, (afterwards entitled *The Barons' Wars*,) there are two lines nearly resembling these :

“ Done for the last with such exceeding *life*,

“ As *art* therein with *nature* were at *strife*.” MALONE.

<sup>2</sup> ———Happy men !] Mr. Theobald reads—happy *man* ; and certainly the emendation is sufficiently plausible, though the old reading may well stand. MALONE.

The text is right. The Poet envies or admires the felicity of

PAIN. Look, more !

POET. You see this confluence, this great flood  
of visitors.<sup>3</sup>

I have, in this rough work, shap'd out a man,  
Whom this beneath world<sup>4</sup> doth embrace and hug  
With amplest entertainment : My free drift  
Halts not particularly,<sup>5</sup> but moves itself  
In a wide sea of wax :<sup>6</sup> no levell'd malice<sup>7</sup>

the senators in being Timon's friends, and familiarly admitted to his table, to partake of his good cheer, and experience the effects of his bounty. RITSON.

<sup>3</sup> ——— *this confluence, this great flood of visitors.*]

*Mane salutantum totis vomit ædibus undam.* JOHNSON.

<sup>4</sup> ——— *this beneath world*—] So, in *Measure for Measure*, we have—"This *under* generation;" and in *King Richard II.* "—the *lower* world." STEEVENS.

<sup>5</sup> *Halts not particularly,*] My design does not stop at any single character. JOHNSON.

<sup>6</sup> *In a wide sea of wax:*] Anciently they wrote upon waxen tables with an iron style. HANMER.

I once thought with Sir T. Hanmer, that this was only an allusion to the Roman practice of writing with a style on waxen tablets; but it appears that the same custom prevailed in England about the year 1395, and might have been heard of by Shakspeare. It seems also to be pointed out by implication in many of our old collegiate establishments. See Warton's *History of English Poetry*, Vol. III. p. 151. STEEVENS.

Mr. Astle observes in his very ingenious work *On the Origin and Progress of Writing*, quarto, 1784, that "the practice of writing on table-books covered with wax was not entirely laid aside till the commencement of the *fourteenth* century." As Shakspeare, I believe, was not a very profound English antiquary, it is surely improbable that he should have had any knowledge of a practice which had been disused for more than two centuries before he was born. The Roman practice he might have learned from Golding's translation of the ninth Book of Ovid's *Metamorphoses*:

"Her right hand holds the pen, her left doth hold the  
emptie waxe," &c. MALONE.

<sup>7</sup> ——— *no levell'd malice* &c.] To *level* is to *aim*, to point

Infects one comma in the course I hold ;  
But flies an eagle flight, bold, and forth on,  
Leaving no tract behind.

*PAIN.* How shall I understand you ?

*POET.* I'll unbolt<sup>8</sup> to you.

You see how all conditions, how all minds,  
(As well of glib and slippery creatures,<sup>9</sup> as  
Of grave and austere quality,) tender down  
Their services to lord Timon : his large fortune,  
Upon his good and gracious nature hanging,  
Subdues and properties to his love and tendance  
All sorts of hearts ;<sup>1</sup> yea, from the glass-fac'd flat-  
terer<sup>2</sup>

To Apemantus, that few things loves better  
Than to abhor himself : even he drops down  
The knee before him,<sup>3</sup> and returns in peace

the shot at a mark. Shakspeare's meaning is, my poem is not a satire written with any particular view, or *levelled* at any single person ; I fly like an eagle into the general expanse of life, and leave not, by any private mischief, the trace of my passage.

JOHNSON.

<sup>8</sup> *I'll unbolt—*] I'll open, I'll explain. JOHNSON.

<sup>9</sup> — *glib and slippery creatures,*] Sir T. Hanmer, and Dr. Warburton after him, read—*natures*. *Slippery* is *smooth*, unresisting. JOHNSON.

<sup>1</sup> Subdues—

*All sorts of hearts;*] So, in *Othello* :

“ My heart's subdued

“ Even to the very quality of my lord.” STEEVENS.

<sup>2</sup> — *glass-fac'd flatterer—*] That shows in his look, as by reflection, the looks of his patron. JOHNSON.

<sup>3</sup> — *even he drops down &c.*] Either Shakspeare meant to put a falsehood into the mouth of his Poet, or had not yet thoroughly planned the character of Apemantus ; for in the ensuing scenes, his behaviour is as cynical to Timon as to his followers.

STEEVENS.

The Poet, seeing that Apemantus paid frequent visits to

Most rich in Timon's nod.

PAIN.

I saw them speak together.<sup>4</sup>

POET. Sir, I have upon a high and pleasant hill,  
Feign'd Fortune to be thron'd: The base o'the  
mount

Is rank'd with all deserts,<sup>5</sup> all kind of natures,  
'That labour on the bosom of this sphere  
'To propagate their states:<sup>6</sup> amongst them all,  
Whose eyes are on this sovereign lady<sup>7</sup> fix'd,  
One do I personate of lord Timon's frame,  
Whom Fortune with her ivory hand wafts to her;  
Whose present grace to present slaves and servants  
Translates his rivals.

PAIN.

'Tis conceiv'd to scope.<sup>8</sup>

This throne, this Fortune, and this hill, methinks,  
With one man beckon'd from the rest below,  
Bowing his head against the steepy mount

Timon, naturally concluded that he was equally courteous with his other guests. RITSON.

<sup>4</sup> *I saw them speak together.*] The word—*together*, which only serves to interrupt the measure, is, I believe, an interpolation, being occasionally omitted by our author, as unnecessary to sense, on similar occasions. Thus, in *Measure for Measure*: “—Bring me to hear them speak;” i. e. to speak together, to converse. Again, in another of our author's plays: “When spoke you last?” Nor is the same phraseology, at this hour, out of use. STEEVENS.

<sup>5</sup> —*rank'd with all deserts,*] *Cover'd with ranks* of all kinds of men. JOHNSON.

<sup>6</sup> *To propagate their states:*] To advance or improve their various conditions of life. JOHNSON.

<sup>7</sup> *Feign'd Fortune to be thron'd:*—

—*on this sovereign lady* &c.] So, in *The Tempest*:

“—bountiful fortune,

“Now my dear lady,” &c. MALONE.

<sup>8</sup> —*conceiv'd to scope.*] Properly imagined, appositely, to the purpose. JOHNSON.

To climb his happiness, would be well express'd  
In our condition.<sup>9</sup>

*POET.* Nay, sir, but hear me on :  
All those which were his fellows but of late,  
(Some better than his value,) on the moment  
Follow his strides, his lobbies fill with tendance,  
Rain sacrificial whisperings in his ear,<sup>1</sup>  
Make sacred even his stirrop, and through him  
Drink the free air.<sup>2</sup>

<sup>9</sup> *In our condition.*] *Condition* for art. *WARBURTON.*

<sup>1</sup> *Rain sacrificial whisperings in his ear,*] The sense is obvious, and means, in general, *flattering him*. The particular kind of flattery may be collected from the circumstance of its being offered up in *whispers*: which shows it was the calumniating those whom Timon hated or envied, or whose vices were opposite to his own. This offering up, to the person flattered, the murdered reputation of others, Shakspeare, with the utmost beauty of thought and expression, calls *sacrificial whisperings*, alluding to the victims offered up to idols. *WARBURTON.*

Whisperings attended with such respect and veneration as accompany sacrifices to the gods. Such, I suppose, is the meaning. *MALONE.*

By *sacrificial whisperings*, I should simply understand whisperings of officious servility, the *incense* of the worshipping parasite to the patron as to a god. These whisperings might probably immolate reputations for the most part, but I should not reduce the epithet in question to that notion here. Mr. Gray has excellently expressed in his *Elegy* these sacrificial offerings to the great from the poetick tribe:

“ To heap the shrine of luxury and pride  
“ With incense kindled at the muse’s flame.”

*WAKEFIELD.*

<sup>2</sup> — *through him*

Drink *the free air*.] That is, catch his breath in affected fondness. *JOHNSON.*

A similar phrase occurs in Ben Jonson’s *Every Man in his Humour*: “ By this air, the most divine tobacco I ever drank!” To *drink*, in both these instances, signifies to *inhale*.

*STEEVENS.*



*PAIN.* Ay, marry, what of these?

*POET.* When Fortune, in her shift and change  
of mood,  
Spurns down her late belov'd, all his dependants,  
Which labour'd after him to the mountain's top,  
Even on their knees and hands, let him slip down,<sup>3</sup>  
Not one accompanying his declining foot.

*PAIN.* 'Tis common :  
A thousand moral paintings I can show,<sup>4</sup>  
That shall demonstrate these quick blows of fortune<sup>5</sup>

Dr. Johnson's explanation appears to me highly unnatural and unsatisfactory. "To drink the air," like the *haustus ætherios* of Virgil, is merely a poetical phrase for *draw the air*, or *breathe*. To "drink the free air," therefore, "through another," is to breathe freely at his will only; so as to depend on him for the privilege of life: not even to breathe freely without his permission. WAKEFIELD.

So, in our author's *Venus and Adonis*:

"His nostrils *drink the air*."

Again, in *The Tempest*:

"I *drink the air* before me." MALONE.

<sup>3</sup> ——— *let him slip down*,] The old copy reads:

——— *let him sit down*.

The emendation was made by Mr. Rowe. STEEVENS.

<sup>4</sup> *A thousand moral paintings I can show*,] Shakspeare seems to intend in this dialogue to express some competition between the two great arts of imitation. Whatever the poet declares himself to have shown, the painter thinks he could have shown better. JOHNSON.

<sup>5</sup> ——— *these quick blows of fortune*——] [Old copy—*fortune's*——] This was the phraseology of Shakspeare's time, as I have already observed in a note on *King John*, Vol. X. p. 372, n. 8. The modern editors read, more elegantly,—*of fortune*. The alteration was first made in the second folio, from ignorance of Shakspeare's diction. MALONE.

Though I cannot impute such a correction to the ignorance of the person who made it, I can easily suppose what is here styled the phraseology of Shakspeare, to be only the mistake of a vulgar

More pregnantly than words. Yet you do well,  
To show lord Timon, that mean eyes<sup>6</sup> have seen  
The foot above the head.

*Trumpets sound. Enter TIMON, attended; the Servant of VENTIDIUS talking with him.*

*TIM.* Imprison'd is he, say you?<sup>7</sup>

*VEN. SERV.* Ay, my good lord: five talents is his debt;

His means most short, his creditors most strait:  
Your honourable letter he desires  
To those have shut him up; which failing to him,<sup>8</sup>  
Periods his comfort.<sup>9</sup>

*TIM.* Noble Ventidius! Well;

transcriber or printer. Had our author been constant in his use of this mode of speech (which is not the case) the propriety of Mr. Malone's remark would have been readily admitted.

STEEVENS.

<sup>6</sup> ——— *mean eyes*—] i. e. inferior spectators. So, in Wotton's *Letter to Bacon*, dated March the last, 1613: "Before their majesties, and almost as many other *meaner eyes*," &c.

TOLLET.

<sup>7</sup> *Imprison'd is he, say you?*] Here we have another interpolation destructive to the metre. Omitting—*is he*, we ought to read:

*Imprison'd, say you.* STEEVENS.

<sup>8</sup> ——— *which failing to him*,] Thus the second folio. The first omits—to him, and consequently mutilates the verse.

STEEVENS.

<sup>9</sup> *Periods his comfort*.] To *period* is, perhaps, a verb of Shakspeare's introduction into the English language. I find it, however, used by Heywood, after him, in *A Maidenhead well lost*, 1634:

"How easy could I *period* all my care."

Again, in *The Country Girl*, by T. B. 1647:

"To *period* our vain-grievings." STEEVENS.

I am not of that feather, to shake off  
My friend when he must need me.<sup>1</sup> I do know him  
A gentleman, that well deserves a help,  
Which he shall have: I'll pay the debt, and free  
him.

VEN. SERV. Your lordship ever binds him.

TIM. Commend me to him: I will send his ransom;  
some;

And, being enfranchis'd, bid him come to me:—  
'Tis not enough to help the feeble up,  
But to support him after.<sup>2</sup>—Fare you well.

VEN. SERV. All happiness to your honour!<sup>3</sup>

[*Exit.*

*Enter an old Athenian.*

OLD ATH. Lord Timon, hear me speak.

TIM. Freely, good father.

OLD ATH. Thou hast a servant nam'd Lucilius.

TIM. I have so: What of him?

<sup>1</sup> ——— must need me.] i. e. when he is *compelled* to have need of my assistance; or, as Mr. Malone has more happily explained the phrase,—“cannot but want my assistance.” STEEVENS.

<sup>2</sup> 'Tis not enough &c.] This thought is better expressed by Dr. Madden in his *Elegy on Archbishop Boulter*:

“More than they ask'd he gave; and deem'd it mean

“Only to help the poor—to beg again.” JOHNSON.

It has been said that Dr. Johnson was paid ten guineas by Dr. Madden for correcting this poem. STEEVENS.

<sup>3</sup> ——— your honour!] The common address to a lord in our author's time, was *your honour*, which was indifferently used with your lordship. See any old letter, or dedication of that age; and Vol. XIV. p. 390, where a Pursuivant, speaking to Lord Hastings, says,—“I thank *your honour*.” STEEVENS.

*OLD ATH.* Most noble Timon, call the man before thee.

*TIM.* Attends he here, or no?—Lucilius!

*Enter LUCILIUS.*

*LUC.* Here, at your lordship's service.

*OLD ATH.* This fellow here, lord Timon, this thy creature,  
By night frequents my house. I am a man  
That from my first have been inclin'd to thrift;  
And my estate deserves an heir more rais'd,  
Than one which holds a trencher.

*TIM.* Well; what further?

*OLD ATH.* One only daughter have I, no kin else,  
On whom I may confer what I have got:  
The maid is fair, o'the youngest for a bride,  
And I have bred her at my dearest cost,  
In qualities of the best. This man of thine  
Attempts her love: I pr'ythee, noble lord,  
Join with me to forbid him her resort;  
Myself have spoke in vain.

*TIM.* The man is honest.

*OLD ATH.* Therefore he will be, Timon:<sup>4</sup>

<sup>4</sup> *Therefore he will be, Timon:]* The thought is closely expressed, and obscure: but this seems the meaning: "If the man be honest, my lord, for that reason he will be so in this; and not endeavour at the injustice of gaining my daughter without my consent." *WARBURTON.*

I rather think an emendation necessary, and read:

*Therefore well be him, Timon:*

*His honesty rewards him in itself.*

That is, "If he is honest, *bene sit illi*, I wish him the proper happiness of an honest man, but his honesty gives him no claim to my daughter." The first transcriber probably wrote—*will be*

His honesty rewards him in itself,  
It must not bear my daughter.<sup>5</sup>

TIM.

Does she love him?

OLD ATH. She is young, and apt :  
Our own precedent passions do instruct us  
What levity's in youth.

TIM. [To LUCILIUS.] Love you the maid?

LUC. Ay, my good lord, and she accepts of it.

OLD ATH. If in her marriage my consent be  
missing,  
I call the gods to witness, I will choose

*with him, which the next, not understanding, changed to,—he will be.* JOHNSON.

I think Dr. Warburton's explanation is best, because it exacts no change. So, in *King Henry VIII*:

“ — May he continue

“ Long in his highness' favour; and do justice

“ For truth's sake and his conscience.”

Again, more appositely, in *Cymbeline*:

“ This hath been

“ Your faithful servant: I dare lay mine honour

“ He will remain so.” STEEVENS.

*Therefore* he will be, *Timon*:] Therefore he will continue to be so, and is sure of being sufficiently rewarded by the consciousness of virtue; and he does not need the additional blessing of a beautiful and accomplished wife.

It has been objected, I forget by whom, if the old Athenian means to say that Lucilius will still continue to be virtuous, what occasion has he to apply to Timon to interfere relative to this marriage? But this is making Shakspeare write *by the card*. The words mean undoubtedly, that he will be honest in his *general conduct* through life; in every other action except that now complained of. MALONE.

<sup>5</sup> — bear my daughter.] A similar expression occurs in *Othello*:

“ What a full fortune does the thick-lips owe,

“ If he can carry her thus!” STEEVENS.

Mine heir from forth the beggars of the world,  
And dispossess her all.

*TIM.* How shall she be endow'd,  
If she be mated with an equal husband?<sup>6</sup>

*OLD ATH.* Three talents, on the present; in future, all.

*TIM.* This gentleman of mine hath serv'd me long;  
To build his fortune, I will strain a little,  
For 'tis a bond in men. Give him thy daughter:  
What you bestow, in him I'll counterpoise,  
And make him weigh with her.

*OLD ATH.* Most noble lord,  
Pawn me to this your honour, she is his.

*TIM.* My hand to thee; mine honour on my promise.

*LUC.* Humbly I thank your lordship: Never may  
That state or fortune fall into my keeping,  
Which is not ow'd to you!<sup>7</sup>

[*Exeunt LUCILIUS and old Athenian.*]

<sup>6</sup> *And dispossess her all.*

*Tim.*

*How shall she be endow'd,*

*If she be mated with an equal husband?]* The players, those avowed enemies to even a common ellipsis, have here again disordered the metre by interpolation. Will a single idea of our author's have been lost, if, omitting the useless and repeated words—*she be*, we should regulate the passage thus:

*How shall she be*

*Endow'd, if mated with an equal husband?*

STEEVENS.

<sup>7</sup> ——— *Never may*

*That state or fortune fall into my keeping,*

*Which is not ow'd to you!]* The meaning is, let me never henceforth consider any thing that I possess, but as *owed* or due to you; held for your service, and at your disposal. JOHNSON.

So Lady Macbeth says to Duncan:

*POET.* Vouchsafe my labour, and long live your lordship !

*TIM.* I thank you ; you shall hear from me anon :  
Go not away.—What have you there, my friend ?

*PAIN.* A piece of painting, which I do beseech  
Your lordship to accept.

*TIM.* Painting is welcome.  
The painting is almost the natural man ;  
For since dishonour trafficks with man's nature,  
He is but outside : These pencil'd figures are  
Even such as they give out.<sup>8</sup> I like your work ;  
And you shall find, I like it : wait attendance  
Till you hear further from me.

*PAIN.* The gods preserve you !

*TIM.* Well fare you, gentlemen : Give me your  
hand ;  
We must needs dine together.—Sir, your jewel  
Hath suffer'd under praise.

*JEW.* What, my lord ? dispraise ?

*TIM.* A meer satiety of commendations.  
If I should pay you for't as 'tis extoll'd,  
It would unclew me quite.<sup>9</sup>

“ Your servants ever  
“ Have theirs, themselves, and what is theirs, in compt,  
“ To make their audit at your highness' pleasure,  
“ Still to return *your own*.” MALONE.

<sup>8</sup> — *pencil'd figures are*  
*Even such as they give out.*] Pictures have no hypocrisy ;  
they are what they profess to be. JOHNSON.

<sup>9</sup> — *unclew me quite.*] To *unclew* is to *unwind* a ball of  
thread. To *unclew* a man, is to draw out the whole mass of his  
fortunes. JOHNSON.

So, in *The Two Gentlemen of Verona* :



*JEW.* My lord, 'tis rated  
As those, which sell, would give: But you well  
know,  
Things of like value, differing in the owners,  
Are prized by their masters: <sup>1</sup> believe't, dear lord,  
You mend the jewel by wearing it. <sup>2</sup>

*TIM.* Well mock'd.

*MER.* No, my good lord; he speaks the common  
tongue,  
Which all men speak with him.

*TIM.* Look, who comes here. Will you be chid?

*Enter APEMANTUS.* <sup>3</sup>

*JEW.* We will bear, with your lordship.

*MER.* He'll spare none.

*TIM.* Good morrow to thee, gentle Apemantus!

*APEM.* Till I be gentle, stay for <sup>4</sup> thy good mor-  
row;

“ Therefore as you *unwind* her love from him,—

“ You must provide to bottom it on me.”

See Vol. IV. p. 259, n. 8. STEEVENS.

<sup>1</sup> *Are prized by their masters:]* Are rated according to the  
esteem in which their possessor is held. JOHNSON.

<sup>2</sup> — *by wearing it.]* Old copy—*by the wearing it.*  
STEEVENS.

<sup>3</sup> *Enter Apemantus.]* See this character of a cynick finely  
drawn by Lucian, in his *Auction of the Philosophers*; and how  
well Shakspeare has copied it. WARBURTON.

<sup>4</sup> — *stay for—]* Old copy—*stay thou for—*. With Sir  
T. Hanmer I have omitted the useless *thou*, (which the compo-  
sitor's eye might have caught from the following line,) because  
it disorders the metre. STEEVENS.



When thou art Timon's dog,<sup>5</sup> and these knaves honest.

*TIM.* Why dost thou call them knaves? thou know'st them not.

*APEM.* Are they not Athenians?<sup>6</sup>

*TIM.* Yes.

*APEM.* Then I repent not.

*JEW.* You know me, Apemantus.

*APEM.* Thou knowest, I do; I call'd thee by thy name.

*TIM.* Thou art proud, Apemantus.

*APEM.* Of nothing so much, as that I am not like Timon.

<sup>5</sup> *When thou art Timon's dog,*] When thou hast gotten a better character, and instead of being Timon as thou art, shalt be changed to Timon's dog, and become more worthy kindness and salutation. JOHNSON.

This is spoken *δεικτικῶς*, as Mr. Upton says, somewhere:—striking his hand on his breast.

“Wot you who named me first the kinge's dogge?” says Aristippus in *Damon and Pythias*. FARMER.

Apemantus, I think, means to say, that Timon is not to receive a gentle good morrow from him till that shall happen which never will happen; till Timon is transformed to the shape of his dog, and his knavish followers become honest men. Stay for thy good morrow, says he, till I be gentle, which will happen at the same time when thou art Timon's dog, &c. i. e. never.

MALONE.

Mr. Malone has justly explained the drift of Apemantus. Such another reply occurs in *Troilus and Cressida*, where Ulysses, desirous to avoid a kiss from Cressida, says to her; give me one—

“When Helen is a maid again,” &c. STEEVENS.

<sup>6</sup> *Are they not Athenians?*] The very imperfect state in which the ancient copy of this play has reached us, leaves a doubt whether several short speeches in the present scene were designed for verse or prose. I have therefore made no attempt at regulation. STEEVENS.

*TIM.* Whither art going?

*APEM.* To knock out an honest Athenian's brains.

*TIM.* That's a deed thou'lt die for.

*APEM.* Right, if doing nothing be death by the law.

*TIM.* How likest thou this picture, Apemantus?

*APEM.* The best, for the innocence.

*TIM.* Wrought he not well, that painted it?

*APEM.* He wrought better, that made the painter; and yet he's but a filthy piece of work.

*PAIN.* You are a dog.<sup>7</sup>

*APEM.* Thy mother's of my generation: What's she, if I be a dog?

*TIM.* Wilt dine with me, Apemantus?

*APEM.* No; I eat not lords.

*TIM.* An thou should'st, thou'dst anger ladies.

*APEM.* O, they eat lords; so they come by great bellies.

*TIM.* That's a lascivious apprehension.

*APEM.* So thou apprehend'st it: Take it for thy labour.

*TIM.* How dost thou like this jewel, Apemantus?

*APEM.* Not so well as plain-dealing,<sup>8</sup> which will not cost a man a doit.

*TIM.* What dost thou think 'tis worth?

<sup>7</sup> Pain. *You are a dog.*] This speech, which is given to the *Painter* in the old editions, in the modern ones must have been transferred to the *Poet* by mistake: it evidently belongs to the former. RITSON.

<sup>8</sup> *Not so well as plain-dealing,*] Alluding to the proverb: "Plain dealing is a jewel, but they that use it die beggars."

STEEVENS.

*APEM.* Not worth my thinking.—How now, poet?

*POET.* How now, philosopher?

*APEM.* Thou liest.

*POET.* Art not one?

*APEM.* Yes.

*POET.* Then I lie not.

*APEM.* Art not a poet?

*POET.* Yes.

*APEM.* Then thou liest: look in thy last work, where thou hast feign'd him a worthy fellow.

*POET.* That's not feign'd, he is so.

*APEM.* Yes, he is worthy of thee, and to pay thee for thy labour: He, that loves to be flattered, is worthy o'the flatterer. Heavens, that I were a lord!

*TIM.* What would'st do then, Apemantus?

*APEM.* Even as Apemantus does now, hate a lord with my heart.

*TIM.* What, thyself?

*APEM.* Ay.

*TIM.* Wherefore?

*APEM.* That I had no angry wit to be a lord.<sup>9</sup>—Art not thou a merchant?

<sup>9</sup> *That I had no angry wit to be a lord.*] This reading is absurd, and unintelligible. But, as I have restored the text:

*That I had so hungry a wit to be a lord,*  
it is satirical enough of conscience, viz. I would hate myself, for having no more wit than to covet so insignificant a title. In the same sense, Shakspeare uses *lean-witted* in his *King Richard II*:

“And thou a lunatick, *lean-witted* fool.”

WARBURTON.

The meaning may be,—I should hate myself for *patiently en-*

MER. Ay, Apemantus.

APEM. Traffick confound thee, if the gods will not!

MER. If traffick do it, the gods do it.

APEM. Traffick's thy god, and thy god confound thee!

*during to be a lord.* This is ill enough expressed. Perhaps some happy change may set it right. I have tried, and can do nothing, yet I cannot heartily concur with Dr. Warburton.

JOHNSON.

Mr. Heath reads:

*That I had so wrong'd my wit to be a lord.*

But the passage before us, is, in my opinion, irremediably corrupted. STEEVENS.

Perhaps the compositor has transposed the words, and they should be read thus:

*Angry that I had no wit,—to be a lord.*

Or,

*Angry to be a lord,—that I had no wit.* BLACKSTONE.

Perhaps we should read:

*That I had an angry wish to be a lord;*

Meaning, that he would hate himself for having wished in his anger to become a lord.—For it is in anger that he says:

“Heavens, that I were a lord!” M. MASON.

I believe Shakspeare was thinking of the common expression—he has wit in his anger; and that the difficulty arises here, as in many other places, from the original editor's paying no attention to abrupt sentences. Our author, I suppose, wrote:

*That I had no angry wit.—To be a lord!*

*Art thou, &c.*

Apemantus is asked, why after having wished to be a lord, he should hate himself. He replies,—For this reason; that I had no wit [or discretion] in my anger, but was absurd enough to wish myself one of that set of men, whom I despise. He then exclaims with indignation—To be a lord!—Such is my conjecture, in which however I have not so much confidence as to depart from the mode in which this passage has been hitherto exhibited. MALONE.

*Trumpets sound. Enter a Servant.*

TIM. What trumpet's that?

SERV. 'Tis Alcibiades, and  
Some twenty horse, all of companionship.<sup>1</sup>

TIM. Pray, entertain them; give them guide to  
us.— [*Exeunt some Attendants.*  
You must needs dine with me:—Go not you hence,  
Till I have thank'd you; and, when dinner's done,<sup>2</sup>  
Show me this piece.—I am joyful of your sights.—

*Enter ALCIBIADES, with his Company.*

Most welcome, sir! [*They salute.*

APEM. So, so; there!—  
Aches contract and starve your supple joints!—  
That there should be small love 'mongst these  
sweet knaves,  
And all this court'sy! The strain of man's bred out  
Into baboon and monkey.<sup>3</sup>

ALCIB. Sir, you have sav'd my longing, and I feed  
Most hungrily on your sight.

TIM. Right welcome, sir:

<sup>1</sup> ——— *all of companionship.*] This expression does not mean barely that they all belong to one company, but that *they are all such as Alcibiades honours with his acquaintance, and sets on a level with himself.* STEEVENS.

<sup>2</sup> ——— *and, when dinner's done,*] *And,* which is wanting in the first folio, is supplied by the second. STEEVENS.

<sup>3</sup> ——— *The strain of man's bred out Into baboon and monkey.*] Man is exhausted and degenerated; his strain or lineage is worn down into a monkey. JOHNSON.

Ere we depart,<sup>4</sup> we'll share a bounteous time  
In different pleasures. Pray you, let us in.

[*Exeunt all but APEMANTUS.*

*Enter Two Lords.*

1 *LORD.* What time a day is't, Apemantus?

*APEM.* Time to be honest.

1 *LORD.* That time serves still.

*APEM.* The most accursed thou,<sup>5</sup> that still omit'st  
it.

2 *LORD.* Thou art going to lord Timon's feast.

*APEM.* Ay; to see meat fill knaves, and wine  
heat fools.

2 *LORD.* Fare thee well, fare thee well.

*APEM.* Thou art a fool, to bid me farewell twice.

2 *LORD.* Why, Apemantus?

*APEM.* Shouldst have kept one to thyself, for I  
mean to give thee none.

<sup>4</sup> *Ere we depart,*] Who *depart*? Though Alcibiades was to leave Timon, Timon was not to depart. Common sense favours my emendation. THEOBALD.

Mr. Theobald proposes—*do part*. Common sense may favour it, but an acquaintance with the language of Shakspeare would not have been quite so propitious to his emendation. *Depart* and *part* have the same meaning. So, in *King John*:

“Hath willingly *departed* with a part.”

i. e. hath willingly *parted* with a part of the thing in question. See Vol. X. p. 407, n. 5. STEEVENS.

<sup>5</sup> *The most accursed thou,*] Read:

*The more accursed thou,*——. RITSON.

So, in *The Two Gentlemen of Verona*:

“The *more* degenerate and base art thou——.”

STEEVENS.

1 *LORD*. Hang thyself.

*APEM*. No, I will do nothing at thy bidding ;  
make thy requests to thy friend.

2 *LORD*. Away, unpeaceable dog, or I'll spurn  
thee hence.

*APEM*. I will fly, like a dog, the heels of the ass.  
[*Exit*.

1 *LORD*. He's opposite to humanity. Come, shall  
we in,  
And taste lord Timon's bounty? he outgoes  
The very heart of kindness.

2 *LORD*. He pours it out ; Plutus, the god of  
gold,  
Is but his steward : no meed,<sup>6</sup> but he repays  
Sevenfold above itself ; no gift to him,  
But breeds the giver a return exceeding  
All use of quittance.<sup>7</sup>

1 *LORD*. The noblest mind he carries,  
That ever govern'd man.

2 *LORD*. Long may he live in fortunes ! Shall we  
in?

1 *LORD*. I'll keep you company. [ *Exeunt*.

<sup>6</sup> — no meed,] *Meed*, which in general signifies reward or recompense, in this place seems to mean *desert*. So, in Heywood's *Silver Age*, 1613 :

“ And yet thy body *needs* a better grave.”

i. e. deserves. Again, in a comedy called *Look about you*, 1600 :

“ Thou shalt be rich in honour, full of speed ;

“ Thou shalt win foes by fear, and friends by *meed*.”

See Vol. XIV. p. 49, n. 6. STEEVENS.

<sup>7</sup> *All use of quittance.*] i. e. all the customary returns made in discharge of obligations. WARBURTON.



## SCENE II.

*The same. A Room of State in Timon's House.*

*Hautboys playing loud Musick. A great Banquet served in; FLAVIUS and others attending; then enter TIMON, ALCIBIADES, LUCIUS, LUCULLUS, SEMPRONIUS, and other Athenian Senators, with VENTIDIUS, and Attendants. Then comes, dropping after all, APEMANTUS, discontentedly.*<sup>8</sup>

VEN. Most honour'd Timon, 't hath pleas'd the  
   gods remember<sup>9</sup>  
 My father's age, and call him to long peace.  
 He is gone happy, and has left me rich :  
 Then, as in grateful virtue I am bound  
 To your free heart, I do return those talents,  
 Doubled, with thanks, and service, from whose help  
 I deriv'd liberty.

TIM.                           O, by no means,  
 Honest Ventidius : you mistake my love ;  
 I gave it freely ever ; and there's none

<sup>8</sup> ——— *discontentedly.*] The ancient stage-direction adds—*like himself.* STEEVENS.

<sup>9</sup> *Most honour'd Timon, 't hath pleas'd the gods remember—*] The old copy reads—to *remember.* But I have omitted, for the sake of metre, and in conformity to our author's practice on other occasions, the adverb—to. Thus, in *King Henry VIII.* Act IV. sc. ii. Vol. XV. p. 166 :

“ ———Patience, is that letter

“ I caus'd you write, yet sent away ?”

Every one must be aware that the particle—to was purposely left out, before the verb—*write.* STEEVENS.

Can truly say, he gives, if he receives :  
 If our betters play at that game, we must not dare  
 To imitate them ; Faults that are rich, are fair.<sup>1</sup>

<sup>1</sup> *If our betters play at that game, we must not dare  
 To imitate them ; Faults that are rich, are fair.*] These  
 two lines are absurdly given to Timon. They should be read  
 thus :

Tim. *If our betters play at that game, we must not.*

Apem. *Dare to imitate them. Faults that are rich are  
 fair.*

This is said satirically, and in character. It was a sober reflection  
 in Timon ; who by *our betters* meant the gods, which require to  
 be repaid for benefits received ; but it would be impiety in men  
 to expect the same observance for the trifling good they do.  
 Apemantus, agreeably to his character, perverts this sentiment :  
 as if Timon had spoke of earthly grandeur and potentates, who  
 expect largest returns for their favours ; and therefore, ironically  
 replies as above. WARBURTON.

I cannot see that these lines are more proper in any other  
 mouth than Timon's, to whose character of generosity and con-  
 descension they are very suitable. To suppose that by *our betters*  
 are meant the gods, is very harsh, because to imitate the gods  
 has been hitherto reckoned the highest pitch of human virtue.  
 The whole is a trite and obvious thought, uttered by Timon with  
 a kind of affected modesty. If I would make any alteration, it  
 should be only to reform the numbers thus :

*Our betters play that game ; we must not dare*

*I' imitate them : faults that are rich are fair.*

JOHNSON.

The faults of rich persons, and which contribute to the in-  
 crease of riches, wear a plausible appearance, and as the world  
 goes are thought fair ; but they are faults notwithstanding.

HEATH.

Dr. Warburton with his usual love of innovation, transfers the  
 last word of the first of these lines, and the whole of the second  
 to Apemantus. Mr. Heath has justly observed that this cannot  
 have been Shakspeare's intention, for thus Apemantus would be  
 made to address Timon personally, who must therefore have seen  
 and heard him ; whereas it appears from a subsequent speech  
 that Timon had not yet taken notice of him, as he salutes him  
 with some surprize—

“ O, Apemantus !—you are welcome.”

VEN. A noble spirit.

[*They all stand ceremoniously looking on*  
TIMON.

TIM. Nay, my lords, ceremony  
Was but devis'd at first, to set a gloss  
On faint deeds, hollow welcomes,  
Recanting goodness, sorry ere 'tis shown;  
But where there is true friendship, there needs none.  
Pray, sit; more welcome are ye to my fortunes,  
Than my fortunes to me. [*They sit.*

1 LORD. My lord, we always have confess'd it.

APEM. Ho, ho, confess'd it? hang'd it, have you  
not?<sup>2</sup>

TIM. O, Apemantus!—you are welcome.

APEM. No,  
You shall not make me welcome:  
I come to have thee thrust me out of doors.

TIM. Fye, thou art a churl; you have got a  
humour there  
Does not become a man, 'tis much to blame:—  
They say, my lords, that<sup>3</sup> *ira furor brevis est*,

The term—*our betters*, being used by the inferior classes of men when they speak of their superiors in the state, Shakspeare uses these words, with his usual laxity, to express persons of high rank and fortune. MALONE.

So, in *King Lear*, Act III. sc. vi. Edgar says, (referring to the distracted king):

“When we *our betters* see bearing our woes,

“We scarcely think our miseries our foes.” STEEVENS.

<sup>2</sup> — *confess'd it? hang'd it, have you not?*] There seems to be some allusion here to a common proverbial saying of Shakspeare's time: “Confess and be hang'd.” See *Othello*, Act IV. sc. i. MALONE.

<sup>3</sup> *They say, my lords, that—*] That was inserted by Sir T. Hanmer, for the sake of metre. STEEVENS.

But yond' man's ever angry.<sup>4</sup>  
 Go, let him have a table by himself;  
 For he does neither affect company,  
 Nor is he fit for it, indeed.

*APEM.* Let me stay at thine own peril,<sup>5</sup> Timon;  
 I come to observe; I give thee warning on't.

*TIM.* I take no heed of thee; thou art an Athenian; therefore welcome: I myself would have no power:<sup>6</sup> pr'ythee, let my meat make thee silent.

<sup>4</sup> *But yond' man's ever angry.*] The old copy has—very angry; which can hardly be right. The emendation now adopted was made by Mr. Rowe. MALONE.

Perhaps we should read—But yon man's very *anger*; i. e. anger itself, which always maintains its violence. STEEVENS.

<sup>5</sup> — *at thine own peril,*] The old copy reads—at *thine* apperil. I have not been able to find such a word in any Dictionary, nor is it reconcilable to etymology. I have therefore adopted an emendation made by Mr. Steevens. MALONE.

*Apperil*, the reading of the old editions, may be right, though no other instance of it has been, or possibly can be produced. It is, however, in actual use in the metropolis, at this day.

RITSON.

<sup>6</sup> — *I myself would have no power:*] If this be the true reading, the sense is,—*all Athenians are welcome to share my fortune*: I would myself have no *exclusive right or power in this house*. Perhaps we might read,—*I myself would have no poor*. I would have every Athenian consider himself as joint possessor of my fortune. JOHNSON.

I understand Timon's meaning to be: *I myself would have no power to make thee silent*, but I wish thou would'st *let my meat make thee silent*. Timon, like a polite landlord, disclaims *all power* over the meanest or most troublesome of his guests.

TYRWHITT.

These words refer to what follows, not to that which precedes. *I claim no extraordinary power in right of my being master of the house: I wish not by my commands to impose silence on any one: but though I myself do not enjoin you to silence, let my meat stop your mouth.* MALONE.

*APEM.* I scorn thy meat ; 'twould choke me, for  
I should

Ne'er flatter thee.<sup>7</sup>—O you gods ! what a number  
Of men eat Timon, and he sees them not !

It grieves me, to see so many dip their meat  
In one man's blood ;<sup>8</sup> and all the madness is,  
He cheers them up too.

I wonder, men dare trust themselves with men :  
Methinks, they should invite them without knives ;<sup>9</sup>  
Good for their meat, and safer for their lives.  
There's much example for't ; the fellow, that  
Sits next him now, parts bread with him, and pledges  
The breath of him in undivided draught,  
Is the readiest man to kill him : it has been prov'd.  
If I

Were a huge man, I should fear to drink at meals ;  
Lest they should spy my windpipe's dangerous  
notes :<sup>1</sup>

Great men should drink with harness<sup>2</sup> on their  
throats.

<sup>7</sup> *I scorn thy meat ; 'twould choke me, for I should*

*Ne'er flatter thee.*] The meaning is,—I could not swallow  
thy meat, for I could not pay for it with flattery ; and what was  
given me with an ill will would stick in my throat. JOHNSON.

*For* has here perhaps the signification of *because*. So, in  
*Othello* :

“ — Haply, *for* I am black.” MALONE.

<sup>8</sup> — *so many dip their meat*

*In one man's blood ;*] The allusion is to a pack of hounds  
trained to pursuit by being gratified with the blood of an animal  
which they kill, and the wonder is that the animal on which  
they are feeding *cheers them* to the chase. JOHNSON.

<sup>9</sup> *Methinks, they should invite them without knives ;*] It was  
the custom in our author's time for every guest to bring his own  
knife, which he occasionally whetted on a stone that hung be-  
hind the door. One of these whetstones may be seen in Parkin-  
son's Museum. They were strangers, at that period, to the use  
of *forks*. RITSON.

<sup>1</sup> — *windpipe's dangerous notes :*] The notes of the wind-

*TIM.* My lord, in heart;<sup>3</sup> and let the health go round.

*2 LORD.* Let it flow this way, my good lord.

*APEM.*

Flow this way!

A brave fellow!—he keeps his tides well. Timon,  
Those healths<sup>4</sup> will make thee, and thy state, look ill.

pipe seem to be only the indications which show where the windpipe is. JOHNSON.

Shakspeare is very fond of making use of musical terms, when he is speaking of the human body, and *windpipe* and *notes* savour strongly of a quibble. STEEVENS.

<sup>2</sup> ——— *with harness*—] i. e. armour. See Vol. X. p. 254, n. 6. STEEVENS.

<sup>3</sup> *My lord, in heart;*] That is, *my lord's health with sincerity*. An emendation has been proposed thus:

*My love in heart;*—

but it is not necessary. JOHNSON.

So, in Chaucer's *Knichtes Tale*, 2685:

“And was all his in chere, as his in *herte*.”

Again, in Sir Amyas Poulet's letter to Sir Francis Walsingham, refusing to have any hand in the assassination of Mary Queen of Scots: “—— he [Sir Drue Drury] forbeareth to make any particular answer, but subscribeth *in heart* to my opinion.”

Again, in *King Henry IV.* Part I. Act IV. sc. i:

“——— *in heart* desiring still

“You may behold,” &c.

Again, in *Love's Labour's Lost*, Act V. sc. ii:

“—— Dost thou not wish *in heart*,

“The chain were longer, and the letter short?”

STEEVENS.

<sup>4</sup> ——— *Timon*,

*Those healths*—] This speech, except the concluding couplet, is printed as prose in the old copy; nor could it be exhibited as verse but by transferring the word *Timon*, which follows—*look ill*, to its present place. The transposition was made by Mr. Capell. The word might have been an interlineation, and so have been misplaced. Yet, after all, I suspect many of the speeches in this play, which the modern editors have exhibited in a loose kind of metre, were intended by the author as prose; in which form they appear in the old copy. MALONE.

Here's that, which is too weak to be a sinner,  
 Honest water, which ne'er left man i'the mire :  
 This, and my food, are equals ; there's no odds.  
 Feasts are too proud to give thanks to the gods.

APEMANTUS'S GRACE.

*Immortal gods, I crave no pelf ;  
 I pray for no man, but myself :  
 Grant I may never prove so fond,  
 To trust man on his oath or bond ;  
 Or a harlot, for her weeping ;  
 Or a dog, that seems a sleeping ;  
 Or a keeper with my freedom ;  
 Or my friends, if I should need 'em.  
 Amen. So fall to't :  
 Rich men sin,<sup>5</sup> and I eat root.*

[*Eats and drinks.*]

Much good dich thy good heart, Apemantus !

**TIM.** Captain Alcibiades, your heart's in the field now.

**ALCIB.** My heart is ever at your service, my lord.

**TIM.** You had rather be at a breakfast of enemies, than a dinner of friends.

**ALCIB.** So they were bleeding-new, my lord, there's no meat like them ; I could wish my best friend at such a feast.

**APEM.** 'Would all those flatterers were thine enemies then ; that then thou might'st kill 'em, and bid me to 'em.

1 **LORD.** Might we but have that happiness, my lord, that you would once use our hearts, whereby

<sup>5</sup> *Rich men sin,*] Dr. Farmer proposes to read—*sing.* REED.



we might express some part of our zeals, we should think ourselves for ever perfect.<sup>6</sup>

*TIM.* O, no doubt, my good friends, but the gods themselves have provided that I shall have much help from you: How had you been my friends else? why have you that charitable title from thousands, did you not chiefly belong to my heart?<sup>7</sup> I have told more of you to myself, than you can with modesty speak in your own behalf; and thus far I confirm you.<sup>8</sup> O, you gods, think I, what need we have any friends, if we should never have need of them? they were the most needless creatures living, should we ne'er have use for them: and<sup>9</sup> would most resemble sweet instruments hung up in cases, that keep their sounds to themselves. Why,

\* ——— *for ever perfect.*] That is, arrived at the perfection of happiness. JOHNSON.

So, in *Macbeth*:

“Then comes my fit again; I had else been *perfect*;—”  
STEEVENS.

<sup>7</sup> *How had you been my friends else? why have you that charitable title from thousands, did you not chiefly belong to my heart?*] *Charitable* signifies, dear, endearing. So, Milton:

“Relations dear, and all the *charities*

“Of father, son, and brother——.”

*Alms*, in English, are called *charities*, and from thence we may collect that our ancestors knew well in what the virtue of almsgiving consisted; not in the *act*, but in the *disposition*.

WARBURTON.

The meaning is probably this:—Why are you distinguished from thousands by that title of endearment, was there not a particular connection and intercourse of tenderness between you and me? JOHNSON.

<sup>8</sup> ——— *I confirm you.*] I fix your characters firmly in my own mind. JOHNSON.

<sup>9</sup> ——— *they were the most needless creatures living, should we ne'er have use for them: and—*] This passage I have restored from the old copy. STEEVENS.

I have often wished myself poorer, that I might come nearer to you. We are born to do benefits : and what better or properer can we call our own, than the riches of our friends ? O, what a precious comfort 'tis, to have so many, like brothers, commanding one another's fortunes ! O joy, e'en made away ere it can be born !<sup>1</sup> Mine eyes cannot hold out water, methinks :<sup>2</sup> to forget their faults, I drink to you.

*APEM.* Thou weapest to make them drink,<sup>3</sup> Timon.

*2 LORD.* Joy had the like conception in our eyes, And, at that instant, like a babe<sup>4</sup> sprung up.

<sup>1</sup> *O joy, e'en made away ere it can be born !*] Tears being the effect both of joy and grief, supplied our author with an opportunity of conceit, which he seldom fails to indulge. Timon, weeping with a kind of tender pleasure, cries out, *O joy, e'en made away*, destroyed, turned to tears, before *it can be born*, before it can be fully possessed. JOHNSON.

So, in *Romeo and Juliet* :

“ These violent delights have violent ends,

“ And in their triumphs die.”

The old copy has—*joys*. It was corrected by Mr. Rowe.

MALONE.

<sup>2</sup> *Mine eyes cannot hold out water, methinks :*] In the original edition the words stand thus : *Mine eyes cannot hold out water, methinks. To forget their faults, I drink to you.* Perhaps the true reading is this : *Mine eyes cannot hold out ; they water. Methinks, to forget their faults, I will drink to you.* Or it may be explained without any change. *Mine eyes cannot hold out water*, that is, cannot keep water from breaking in upon them.

JOHNSON.

<sup>3</sup> — *to make them drink,*] Sir T. Hanmer reads—*to make them drink* thee ; and is followed by Dr. Warburton, I think, without sufficient reason. The covert sense of Apemantus is, *what thou lovest, they get.* JOHNSON.

<sup>4</sup> — *like a babe—*] That is, a weeping babe. JOHNSON.

I question if Shakspeare meant the propriety of allusion to be carried quite so far. To look for *babies* in the eyes of another,

*APEM.* Ho, ho! I laugh to think that babe a bastard.

3 *LORD.* I promise you, my lord, you mov'd me much.

*APEM.* Much!<sup>5</sup> [*Tucket sounded.*

*TIM.* What means that trump?—How now?

*Enter a Servant.*

*SERV.* Please you, my lord, there are certain ladies most desirous of admittance.

is no uncommon expression. Thus, among the anonymous pieces in Lord Surrey's *Poems*, 1557:

“In eche of her two cristall eyes

“Smileth a naked boye.”

Again, in *Love's Mistress*, by Heywood, 1636:

“Joy'd in his looks, look'd *babies* in his eyes.”

Again, in *The Christian turn'd Turk*, 1612: “She makes him sing songs to her, looks fortunes in his fists, and *babies* in his eyes.”

Again, in Churchyard's *Tragicall Discours of a dolorous Gentlewoman*, 1593:

“Men will not *looke for babes* in hollow eyen.”

STEEVENS.

Does not Lucullus dwell on Timon's metaphor by referring to circumstances preceding the birth, and means joy was conceived in their eyes, and sprung up there, like the motion of a babe in the womb? TOLLET.

The word *conception*, in the preceding line, shows, I think, that Mr. Tollet's interpretation of this passage is the true one. We have a similar imagery in *Troilus and Cressida*:

“—— and, almost like the gods,

“Does *thoughts* unveil in their dumb cradles.”

MALONE.

<sup>5</sup> *Much!*] *Apcmantus* means to say,—That's extraordinary. *Much* was formerly an expression of admiration. See Vol. VIII. p. 150, n. 8. MALONE.

*Much!* is frequently used, as here, ironically, and with some indication of contempt. STEEVENS.

*TIM.* Ladies? What are their wills?

*SERV.* There comes with them a forerunner, my lord, which bears that office, to signify their pleasures.

*TIM.* I pray, let them be admitted.

*Enter CUPID.*

*CUP.* Hail to thee, worthy Timon;—and to all That of his bounties taste!—The five best senses Acknowledge thee their patron; and come freely To gratulate thy plenteous bosom: The ear, Taste, touch, smell, all pleas'd from thy table rise;<sup>6</sup> They only now come but to feast thine eyes.

<sup>6</sup> *The ear, &c.*] In former copies—

There *taste, touch, all pleas'd from thy table rise,*  
They *only now*——.

The *five* senses are talked of by Cupid, but three of them only are made out; and those in a very heavy unintelligible manner. It is plain therefore we should read—

Th' ear, *taste, touch, smell, pleas'd from thy table rise,*  
These *only now* &c.

i. e. the five senses, Timon, acknowledge thee their patron; four of them, viz. the *hearing, taste, touch, and smell*, are all feasted at thy board; and these ladies come with me to entertain your *sight* in a masque. Massinger, in his *Duke of Millaine*, copied the passage from Shakspeare; and apparently before it was thus corrupted; where, speaking of a banquet, he says—

“——— All that may be had

“To please the *eye, the ear, taste, touch, or smell,*

“Are carefully provided.” *WARBURTON.*

Dr. Warburton and the subsequent editors omit the word—*all*; but omission is the most dangerous mode of emendation. The corrupted word—*There*, shows that—*The ear* was intended to be contracted into one syllable; and *table* also was probably used as taking up only the time of a monosyllable. *MALONE.*

Perhaps the present arrangement of the foregoing words, renders monosyllabification needless. *STEEVENS.*

*TIM.* They are welcome all; let them have  
kind admittance:

Musick, make their welcome.<sup>7</sup> [*Exit CUPID.*

1 *LORD.* You see, my lord, how ample you are  
belov'd.

*Musick.* Re-enter CUPID, with a masque of Ladies  
as Amazons, with Lutes in their Hands, dancing,  
and playing.

*APEM.* Hey day, what a sweep of vanity comes  
this way!

They dance!<sup>8</sup> they are mad women.

Like madness is the glory of this life,

As this pomp shows to a little oil, and root.<sup>9</sup>

<sup>7</sup> *Musick, make their welcome.*] Perhaps, the poet wrote:  
*Musick, make known their welcome.*

So, in *Macbeth*:

“We will require her welcome,—

“Pronounce it for me, sir, to all our friends.”

STEEVENS.

<sup>8</sup> *They dance!*] I believe *They dance* to be a marginal note only; and perhaps we should read:

*These are mad women.* TYRWHITT.

*They dance! they are mad women.*] Shakspeare seems to have borrowed this idea from the puritanical writers of his own time. Thus in Stubbes's *Anatomie of Abuses*, 8vo. 1583: “*Dauncers thought to be mad men.*” “And as in all feasts and pastimes dauncing is the last, so it is the extreame of all other vice: And again, there were (saith Ludovicus Vives) from far countries certain men brought into our parts of the world, who when they saw men daunce, ran away marvelously affraid, crying out and thinking them to have been *mad*,” &c.

Perhaps the thought originated from the following passage from *Cicero pro Murena*, 6: “*Nemo enim ferè saltat sobrius, nisi fortè insanit.*” STEEVENS.

<sup>9</sup> *Like madness is the glory of this life,*

*As this pomp shows to a little oil, and root.*] *The glory of this life is very near to madness*, as may be made appear from





And entertain'd me with mine own device ;<sup>4</sup>  
I am to thank you for it.

1 *LADY*. My lord,<sup>5</sup> you take us even at the best.<sup>6</sup>

*APEM*. 'Faith, for the worst is filthy ; and would  
not hold taking,<sup>7</sup> I doubt me.

*TIM*. Ladies, there is an idle banquet

<sup>4</sup> ——— *mine own device ;*] The mask appears to have been designed by Timon to surprize his guests. JOHNSON.

<sup>5</sup> 1 *Lady*. *My lord, &c.*] In the old copy this speech is given to the 1 *Lord*. I have ventured to change it to the 1 *Lady*, as Mr. Edwards and Mr. Heath, as well as Dr. Johnson, concur in the emendation. STEEVENS.

The conjecture of Dr. Johnson, who observes, that *L* only was probably set down in the MS. is well founded ; for that abbreviation is used in the old copy in this very scene, and in many other places. The next speech, however coarse the allusion couched under the word *taking* may be, put the matter beyond a doubt. MALONE.

<sup>6</sup> ——— *even at the best.*] Perhaps we should read :  
——— *ever at the best.*

So, Act III. sc. vi :

“ *Ever at the best.*” TYRWHITT.

*Take us even at the best*, I believe, means, you have seen the best we can do. They are supposed to be hired dancers, and therefore there is no impropriety in such a confession. Mr. Malone's subsequent explanation, however, pleases me better than my own. STEEVENS.

I believe the meaning is, “ You have conceived the fairest of us,” (to use the words of Lucullus in a subsequent scene,) you have estimated us too highly, perhaps above our deserts. So, in Spenser's *Fairy Queen*, B. VI. c. ix :

“ He would commend his guift, and *make the best.*”

MALONE.

<sup>7</sup> ——— *would not hold taking,*] i. e. *bear handling*, words which are employed to the same purpose in *King Henry IV.* Part II:

“ A rotten case abides *no handling.*” STEEVENS.



Attends you:<sup>8</sup> Please you to dispose yourselves.

*ALL LAD.* Most thankfully, my lord.

[*Exeunt CUPID, and Ladies.*]

*TIM.* Flavius, —

*FLAV.* My lord.

*TIM.* The little casket bring me hither.

*FLAV.* Yes, my lord.—More jewels yet!

There is no crossing him in his humour;<sup>9</sup> [*Aside.*

Else I should tell him,—Well,—i'faith, I should,  
When all's spent, he'd be cross'd then, an he could.<sup>1</sup>

'Tis pity, bounty had not eyes behind;<sup>2</sup>

That man might ne'er be wretched for his mind.<sup>3</sup>

[*Exit, and returns with the Casket.*]

\* ——— *there is an idle banquet*

*Attends you:]* So, in *Romco and Juliet*:

“We have a *foolish trifling* supper towards.”

STEEVENS.

<sup>9</sup> *There is no crossing him in his humour;]* Read:

*There is no crossing him in this his humour.* RITSON.

<sup>1</sup> ——— *he'd be cross'd then, an he could.]* The poet does not mean here, that he would be *crossed* in humour, but that he would have his hand *crossed* with money, if he could. He is playing on the word, and alluding to our old silver penny, used before King Edward the First's time, which had a *cross* on the reverse with a crease, that it might be more easily broke into halves and quarters, half-pence and farthings. From this penny, and other pieces, was our common expression derived,—*I have not a cross about me*; i. e. not a piece of money. THEOBALD.

So, in *As you like it*: “—yet I should bear no *cross*, if I did bear you; for, I think you have no money in your purse.”

STEEVENS.

The poet certainly meant this equivoke, but one of the senses intended to be conveyed was, he will then too late wish that it were possible to undo what he had done: he will in vain lament that I did not [*cross* or] *thwart* him in his career of prodigality. MALONE.

<sup>2</sup> ——— *had not eyes behind;]* To see the miseries that are following her. JOHNSON.

1 *LORD*. Where be our men?

*SERV*. Here, my lord, in readiness.

2 *LORD*. Our horses.

*TIM*. O my friends, I have one word  
To say to you:—Look you, my good lord, I must  
Entreat you, honour me so much, as to  
Advance this jewel;<sup>4</sup>  
Accept, and<sup>5</sup> wear it, kind my lord.

1 *LORD*. I am so far already in your gifts,—

*ALL*. So are we all.

*Enter a Servant.*

*SERV*. My lord, there are certain nobles of the  
senate  
Newly alighted, and come to visit you.

*TIM*. They are fairly welcome.

*FLAV*. I beseech your honour,  
Vouchsafe me a word; it does concern you near.

*TIM*. Near? why then another time I'll hear  
thee:

Persius has a similar idea, Sat. I:

“ ——— *cui vivere fas est*

“ *Occipiti cæco.*” STEEVENS.

<sup>3</sup> ——— *for his mind.*] For nobleness of soul. JOHNSON.

<sup>4</sup> ——— *to*

Advance *this jewel*;] To prefer it; to raise it to honour by  
wearing it. JOHNSON.

<sup>5</sup> *Accept, and &c.*] Thus the second folio. The first—unme-  
trically,—*Accept it*——. STEEVENS.

So, the Jeweller says in the preceding scene:

“ Things of like value, differing in the owners,

“ Are prized by their masters: believe it, dear lord,

“ You mend the jewel by wearing it.” M. MASON.

I pr'ythee, let us be provided<sup>6</sup>  
To show them entertainment.

FLAV.

I scarce know how.

[*Aside.*]

*Enter another Servant.*

2 SERV. May it please your honour, the lord  
Lucius,  
Out of his free love, hath presented to you  
Four milk-white horses, trapp'd in silver.

TIM. I shall accept them fairly : let the presents

*Enter a third Servant.*

Be worthily entertain'd.—How now, what news?

3 SERV. Please you, my lord, that honourable  
gentleman, lord Lucullus, entreats your company  
to-morrow to hunt with him ; and has sent your  
honour two brace of greyhounds.

TIM. I'll hunt with him ; And let them be re-  
ceiv'd,  
Not without fair reward.

FLAV. [*Aside.*] What will this come to ?  
He commands us to provide, and give great gifts,  
And all out of an empty coffer.<sup>7</sup>—

<sup>6</sup> *I pr'ythee, let us be provided*—] As the measure is here  
imperfect, we may reasonably suppose our author to have  
written :

*I pr'ythee, let us be provided straight*—  
So, in *Hamlet* :

“ Make her grave *straight*.”  
i. e. immediately. STEEVENS.

<sup>7</sup> *And all out of an empty coffer.*] Read:

*And all the while out of an empty coffer.* RITSON.

Nor will he know his purse ; or yield me this,  
 To show him what a beggar his heart is,  
 Being of no power to make his wishes good ;  
 His promises fly so beyond his state,  
 That what he speaks is all in debt, he owes  
 For every word ; he is so kind, that he now  
 Pays interest for't ; his land's put to their books.  
 Well, 'would I were gently put out of office,  
 Before I were forc'd out !  
 Happier is he that has no friend to feed,  
 Than such as do even enemies exceed.  
 I bleed inwardly for my lord. [Exit.

*TIM.* You do yourselves  
 Much wrong, you bate too much of your own me-  
 rits :—

Here, my lord, a trifle of our love.

*2 LORD.* With more than common thanks I will  
 receive it.

*3 LORD.* O, he is the very soul of bounty !

*TIM.* And now I remember me,<sup>8</sup> my lord, you  
 gave  
 Good words the other day of a bay courser  
 I rode on : it is yours, because you lik'd it.

*2 LORD.* I beseech you,<sup>9</sup> pardon me, my lord,  
 in that.

<sup>8</sup> ——— *remember me,*] I have added—*me*, for the sake of the measure. So, in *King Richard III*:

“ I do remember *me*,—Henry the sixth

“ Did prophecy——.” STEEVENS.

<sup>9</sup> I beseech you,] Old copy, unmetrically—

O, I beseech you,——.

The player editors have been liberal of their tragick *O*'s, to the frequent injury of our author's measure. For the same reason I have expelled this exclamation from the beginning of the next speech but one. STEEVENS.

*TIM.* You may take my word, my lord ; I know,  
no man  
Can justly praise, but what he does affect :  
I weigh my friend's affection with mine own ;  
I'll tell you true.<sup>1</sup> I'll call on you.

*ALL LORDS.*

None so welcome.

*TIM.* I take all and your several visitations  
So kind to heart, 'tis not enough to give ;  
Methinks, I could deal kingdoms<sup>2</sup> to my friends,  
And ne'er be weary.—Alcibiades,  
Thou art a soldier, therefore seldom rich,  
It comes in charity to thee : for all thy living  
Is 'mongst the dead ; and all the lands thou hast  
Lie in a pitch'd field.

*ALCIB.*

Ay, defiled land,<sup>3</sup> my lord.

<sup>1</sup> *I'll tell you true.*] Dr. Johnson reads,—*I tell you* &c. in which he has been heedlessly followed : for though the change does not affect the sense of the passage, it is quite unnecessary, as may be proved by numerous instances in our author's dialogue. Thus, in the first line of *King Henry V.*

“ My lord, *I'll* tell you, that self bill is urg'd——.”

Again, in *King John* :

“ *I'll* tell thee, Hubert, half my power, this night——.”

STEEVENS.

<sup>2</sup> —— *'tis not enough to give ;*

Methinks, *I could deal kingdoms*—] Thus the passage stood in all the editions before Sir T. Hanmer's, who restored—*My thanks.* JOHNSON.

I have displaced the words inserted by Sir T. Hanmer. What I have already given, says Timon, is not sufficient on the occasion : Methinks I could *deal* kingdoms, i. e. could dispense them on every side with an ungrudging distribution, like that with which I could deal out cards. STEEVENS.

<sup>3</sup> *Ay, defiled land,*] *I*,—is the old reading, which apparently depends on a very low quibble. Alcibiades is told, that *his estate lies in a pitch'd field.* Now *pitch*, as Falstaff says, *doth defile.* Alcibiades therefore replies, that his estate lies in *defiled land.*

1 LORD. We are so virtuously bound,——

TIM. And so  
Am I to you.

2 LORD. So infinitely endear'd,——

TIM. All to you.<sup>4</sup>—Lights, more lights.

1 LORD. The best of happiness,  
Honour, and fortunes, keep with you, lord Timon!

TIM. Ready for his friends.<sup>5</sup>

[*Exeunt* ALCIBIADES, Lords, &c.]

APEM. What a coil's here!  
Serving of becks,<sup>6</sup> and jutting out of bums!  
I doubt whether their legs<sup>7</sup> be worth the sums

This, as it happened, was not understood, and all the editors published—

*I defy land*,——. JOHNSON.

*I* being always printed in the old copy for *Ay*, the editor of the second folio made the absurd alteration mentioned by Dr. Johnson. MALONE.

<sup>4</sup> *All to you.*] i. e. all good wishes, or all happiness to you. So, *Macbeth*:

“All to all.” STEEVENS.

<sup>5</sup> *Ready for his friends.*] I suppose, for the sake of enforcing the sense, as well as restoring the measure, we should read:

*Ready ever for his friends.* STEEVENS.

<sup>6</sup> *Serving of becks,*] *Beck* means a salutation made with the head. So, Milton:

“Nods and *becks*, and wreathed smiles.”

To *serve a beck*, is to offer a salutation. JOHNSON.

To *serve a beck*, means, I believe, to *pay a courtly obedience to a nod*. Thus, in *The Death of Robert Earl of Huntington*, 1601:

“And with a low *beck*

“Prevent a sharp *check*.”

Again, in *The Play of the Four P's*, 1569:

“Then I to every soul again,

“Did give a *beck* them to retain.”

In *Ram-Alley, or Merry Tricks*, 1611, I find the same word:

“I had my winks, my *becks*, treads on the toe.”

That are given for 'em. Friendship's full of dregs:  
Methinks, false hearts should never have sound legs.  
Thus honest fools lay out their wealth on court'sies.

*TIM.* Now, Apemantus, if thou wert not sullen,  
I'd be good to thee.

*APEM.* No, I'll nothing : for,  
If I should be brib'd too, there would be none left  
To rail upon thee ; and then thou would'st sin the  
faster.

Thou giv'st so long, Timon, I fear me, thou  
Wilt give away thyself in paper shortly :<sup>s</sup>

Again, in Heywood's *Rape of Lucrece*, 1630 :

“ ————— wanton looks,

“ And privy *becks*, savouring incontinence.”

Again, in Lyly's *Woman in the Moon*, 1597 :

“ And he that with a *beck* controuls the heavens.”

It happens then that the word *beck* has no less than four distinct significations. In Drayton's *Polyolbion*, it is enumerated among the appellations of *small streams of water*. In Shakspeare's *Antony and Cleopatra*, it has its common reading—a *sign of invitation made by the hand*. In *Timon*, it appears to denote a bow, and in Lyly's play, a *nod of dignity or command* ; as well as in *Marius and Sylla*, 1594 :

“ Yea Sylla with a *beck* could break thy neck.”

Again, in the interlude of *Jacob and Esau*, 1568 :

“ For what, O Lord, is so possible to man's judgment

“ Which thou canst not with a *beck* perform incontinent?”

STEEVENS.

See Surrey's *Poems*, p. 29 :

“ And with a *becke* full lowe he bowed at her feete.”

TYRWHITT.

<sup>r</sup> *I doubt whether their legs &c.*] He plays upon the word leg, as it signifies a *limb*, and a *bow* or *act of obeisance*.

JOHNSON.

See Vol. XI. p. 302, n. 5. MALONE.

<sup>s</sup> ——— *I fear me, thou*

*Wilt give away thyself in paper shortly :*] i. e. be ruined by his securities entered into. WARBURTON.

Dr. Farmer would read—in *proper*. So, in William Roy's Satire against Wolsey :



What need these feasts, pomps, and vain glories?

*TIM.*

Nay,

An you begin to rail on society once,

I am sworn, not to give regard to you.

Farewell; and come with better musick. [*Exit.*

*APEM.*

So;—

'Thou'lt not hear me now,—thou shalt not then,  
I'll lock<sup>9</sup>

Thy heaven<sup>1</sup> from thee. O, that men's ears should  
be

To counsel deaf, but not to flattery! [*Exit.*

“ ———— their order

“ Is to have nothyng in *proper*,

“ But to use all thynges in commune” &c. STEEVENS.

<sup>9</sup> *Thou'lt not hear me now,—thou shalt not then, I'll lock—*] The measure will be restored by the omission of an unnecessary word—*me*:

*Thou'lt not hear now,—thou shalt not then, I'll lock—.*

STEEVENS.

<sup>1</sup> *Thy heaven—*] The pleasure of being flattered. JOHNSON.

Apemantus never intended, at any event, to flatter Timon, nor did Timon expect any flattery from him. By *his heaven* he means *good advice*, the only thing by which he could be saved. The following lines confirm this explanation. M. MASON.

## ACT II. SCENE I.

*The same. A Room in a Senator's House.*

*Enter a Senator, with Papers in his Hand.*

SEN. And late, five thousand to Varro; and to  
Isidore

He owes nine thousand; besides my former sum,  
Which makes it five and twenty.—Still in motion  
Of raging waste? It cannot hold; it will not.

If I want gold, steal but a beggar's dog,  
And give it Timon, why, the dog coins gold:  
If I would sell my horse, and buy twenty<sup>2</sup> more  
Better than he, why, give my horse to Timon,  
Ask nothing, give it him, it foals me, straight,  
And able horses:<sup>3</sup> No porter at his gate;

<sup>2</sup> ——— twenty—] Mr. Theobald has—ten. Dr. Farmer proposes to read—twain. REED.

<sup>3</sup> Ask nothing, give it him, it foals me, straight,  
And able horses:] Mr. Theobald reads:

Ten able horses. STEEVENS.

“If I want gold (says the Senator) let me steal a beggar's dog, and give it Timon, the dog coins me gold. If I would sell my horse, and had a mind to buy ten better instead of him; why, I need but give my horse to Timon, to gain this point; and it presently fetches me an horse.” But is that gaining the point proposed? The first folio reads:

And able horses:—

Which reading, joined to the reasoning of the passage, gave me the hint for this emendation. THEOBALD.

The passage which Mr. Theobald would alter, means only this: “If I give my horse to Timon, it immediately foals, and not only produces more, but able horses.” The same construction

But rather one that smiles, and still invites<sup>4</sup>  
 All that pass by. It cannot hold; no reason  
 Can found his state in safety.<sup>5</sup> Caphis, ho!  
 Caphis, I say!

occurs in *Much Ado about Nothing*: “—and men are only turned into tongue, and trim ones too.”

Something similar occurs also in Beaumont and Fletcher’s *Humorous Lieutenant*:

“——some twenty, young and handsome,

“As also able maids, for the court service.” STEEVENS.

Perhaps the letters of the word *me* were transposed at the press. Shakspeare might have written:

——it foals ’em straight

And able horses.

If there be no corruption in the text, the word *twenty* in the preceding line, is understood here after *me*.

We have had this sentiment differently expressed in the preceding Act:

“——no meed but he repays

“Seven-fold above itself; no gift to him,

“But *breeds* the giver a return exceeding

“All use of quittance.” MALONE.

<sup>4</sup> —— No porter at his gate;

*But rather one that smiles, and still invites—*] I imagine that a line is lost here, in which the behaviour of a surly porter was described. JOHNSON.

There is no occasion to suppose the loss of a line. *Sternness* was the characteristic of a porter. There appeared at Killingworth castle, [1575] “a *porter* tall of parson, big of lim, and *stearn* of countinauns.” FARMER.

So also, in *A Knight’s Conjuring* &c. by Decker: “You mistake, if you imagine that Plutoes *porter* is like one of those big fellows that stand like gyants at Lordes gates &c.—yet hee’s as *surly* as those key-turners are.” STEEVENS.

The word—*one*, in the second line, does not refer to porter, but means a person. He has no stern forbidding porter at his gate, to keep people out, but a person who invites them in.

M. MASON.

<sup>5</sup> —— no reason

*Can found his state in safety.*] [Old copy—*found.*] The supposed meaning of this must be,—*No reason*, by sounding, fathoming, or trying, *his state*, can find it *safe*. But as the

*Enter* CAPHIS.

CAPH. Here, sir ; What is your pleasure ?

SEN. Get on your cloak, and haste you to lord  
Timon ;

Impórtune him for my monies ; be not ceas'd<sup>6</sup>  
With slight denial ; nor then silenc'd, when—  
*Commend me to your master*—and the cap  
Plays in the right hand, thus :—but tell him, sir-  
rah,<sup>7</sup>

My uses cry to me, I must serve my turn  
Out of mine own ; his days and times are past,  
And my reliances on his fracted dates  
Have smit my credit : I love, and honour him ;  
But must not break my back, to heal his finger :  
Immediate are my needs ; and my relief

words stand, they imply, that *no reason can safely sound his state*. I read thus :

——— *no reason*

*Can found his state in safety.*

*Reason cannot find his fortune to have any safe or solid foundation.*

The types of the first printer of this play were so worn and defaced, that *f* and *ſ* are not always to be distinguished.

JOHNSON.

The following passage in *Macbeth* affords countenance to Dr. Johnson's emendation :

" Whole as the marble, *founded* as the rock ;——."

STEEVENS.

<sup>6</sup> —— *be not ceas'd*——] i. e. stopped. So, in *Claudius Tiberius Nero*, 1607 :

" Why should Tiberius' liberty be *ceased*?"

Again, in *The Valiant Welchman*, 1615 :

" —— pity thy people's wrongs,

" And *cease* the clamours both of old and young."

STEEVENS.

<sup>7</sup> —— *sirrah*,] was added for the sake of the metre by the editor of the second folio. MALONE.

Must not be toss'd and turn'd to me in words,  
 But find supply immediate. Get you gone:  
 Put on a most importunate aspect,  
 A visage of demand; for, I do fear,  
 When every feather sticks in his own wing,  
 Lord Timon will be left a naked gull,<sup>8</sup>  
 Which flashes<sup>9</sup> now a phoenix. Get you gone.

CAPH. I go, sir.

SEN. I go, sir?<sup>1</sup>—take the bonds along with you,  
 And have the dates in compt.<sup>2</sup>

CAPH.

I will, sir.

SEN.

Go.

[*Exeunt.*]

<sup>8</sup> — *a naked gull,*] A *gull* is a bird as remarkable for the poverty of its feathers, as a phoenix is supposed to be for the richness of its plumage. STEEVENS.

<sup>9</sup> Which *flashes* &c.] *Which*, the pronoun relative, relating to *things*, is frequently used, as in this instance, by Shakspeare, instead of *who*, the pronoun relative, applied to *persons*. The use of the former instead of the latter is still preserved in the Lord's prayer. STEEVENS.

<sup>1</sup> Caph. *I go, sir.*

Sen. *I go, sir?*] This last speech is not a captious repetition of what *Caphis* said, but a further injunction to him to go. *I*, in all the old dramatick writers, stands for—*ay*, as it does in this place. M. MASON.

I have left Mr. M. Mason's opinion before the reader, though I do not heartily concur in it. STEEVENS.

<sup>2</sup> — *take the bonds along with you,*

*And have the dates in compt.*] [Old copy—*And have the dates in.* Come.] Certainly, ever since bonds were given, the date was put in when the bond was entered into: and these bonds Timon had already given, and the time limited for their payment was lapsed. The Senator's charge to his servant must be to the tenour as I have amended the text; Take good notice of the dates, for the better computation of the interest due upon them. THEOBALD.



*Enter CAPHIS, and the Servants of ISIDORE and VARRO.*

CAPH. Good even, Varro :<sup>4</sup> What,  
You come for money ?

VAR. SERV. Is't not your business too ?

<sup>4</sup> *Good even, Varro :*] It is observable, that this *good evening* is before dinner : for Timon tells Alcibiades, that they will *go forth again, as soon as dinner's done*, which may prove that by *dinner* our author meant not the *cæna* of ancient times, but the mid-day's repast. I do not suppose the passage corrupt : such inadvertencies neither author nor editor can escape.

There is another remark to be made. Varro and Isidore sink a few lines afterwards into the servants of Varro and Isidore. Whether servants, in our author's time, took the names of their masters, I know not. Perhaps it is a slip of negligence.

JOHNSON.

In the old copy it stands : "*Enter Caphis, Isidore, and Varro.*"

STEEVENS.

In like manner in the fourth scene of the next Act the servant of Lucius is called by his master's name ; but our author's intention is sufficiently manifested by the stage-direction in the fourth scene of the third Act, where we find in the first folio, (p. 86, col. 2,) "*Enter Varro's man, meeting others.*" I have therefore always annexed *Serv.* to the name of the master. MALONE.

*Good even*, or, as it is sometimes less accurately written, *Good den*, was the usual salutation from *noon*, the moment that good morrow became improper. This appears plainly from the following passage in *Romeo and Juliet*, Act II. sc. iv :

"Nurse. God ye good morrow, gentlemen.

"Mercutio. God ye *good den*, fair gentlewoman.

"Nur. Is it *good den* ?

"Merc. 'Tis no less I tell you ; for the.....hand of the dial is now upon the.....of *noon*."

So, in Hamlet's greeting to Marcellus, Act I. sc. i. Sir T. Hanmer and Dr. Warburton, not being aware, I presume, of this wide sense of *Good even*, have altered it to *Good morning* ; without any necessity, as from the course of the incidents, precedent and subsequent, the day may well be supposed to be turned of *noon*. TYRWHITT.



CAPH. It is ;—And yours too, Isidore ?

ISID. SERV.

It is so.

CAPH. 'Would we were all discharg'd!

VAR. SERV.

I fear it.

CAPH. Here comes the lord.

*Enter TIMON, ALCIBIADES, and Lords, &c.*

TIM. So soon as dinner's done, we'll forth again,<sup>5</sup>  
My Alcibiades.—With me ? What's your will ?

CAPH. My lord, here is a note of certain dues.

TIM. Dues ? Whence are you ?

CAPH. Of Athens here, my lord.

TIM. Go to my steward.

CAPH. Please it your lordship, he hath put me off  
To the succession of new days this month :  
My master is awak'd by great occasion,  
To call upon his own ; and humbly prays you,  
That with your other noble parts you'll suit,<sup>6</sup>

<sup>5</sup> — *we'll forth again,*] i. e. to hunting, from which diversion, we find by Flavius's speech, he was just returned. It may be here observed, that in our author's time it was the custom to hunt as well after dinner as before. Thus, in Laneham's *Account of the Entertainment at Kenelworth Castle*, we find, that Queen Elizabeth always, while there, hunted in the afternoon : " Monday was hot, and therefore her highness kept in 'till *five a clock* in the evening ; what time it pleas'd her to ryde forth into the chase, to hunt the hart of fors ; which found anon, and after sore chased," &c. Again : " Munday the 18th of this July, the weather being hot, her highness kept the castle for coolness 'till about *five a clock*, her majesty in the chase hunted the hart (as before) of forz," &c. So, in *Tancred and Gismund*, 1592 :

" He means *this evening* in the park to hunt." REED.

<sup>6</sup> *That with your other noble parts you'll suit,*] i. e. that you will behave on this occasion in a manner consistent with your other noble qualities. STEEVENS.

In giving him his right.

*TIM.* Mine honest friend,  
I pr'ythee, but repair to me next morning.

*CAPH.* Nay, good my lord,——

*TIM.* Contain thyself, good friend.

*VAR. SERV.* One Varro's servant, my good lord,——

*ISID. SERV.* From Isidore ;  
He humbly prays your speedy payment,<sup>7</sup>——

*CAPH.* If you did know, my lord, my master's  
wants,——

*VAR. SERV.* 'Twas due on forfeiture, my lord,  
six weeks,

And past,——

*ISID. SERV.* Your steward puts me off, my lord ;  
And I am sent expressly to your lordship.

*TIM.* Give me breath :——  
I do beseech you, good my lords, keep on ;  
[*Exeunt* ALCIBIADES and Lords.  
I'll wait upon you instantly.—Come hither, pray  
you. [To FLAVIUS.

How goes the world, that I am thus encounter'd  
With clamorous demands of date-broke bonds,<sup>8</sup>

<sup>7</sup> *He humbly prays your speedy payment,*] As our author does not appear to have meant that the servant of Isidore should be less civil than those of the other lords, it is natural to conceive that this line, at present imperfect, originally stood thus :

*He humbly prays your lordship's speedy payment.*

STEEVENS.

<sup>8</sup> —— *of date-broke bonds,*] The old copy has :

—— *of debt, broken bonds.*

Mr. Malone very judiciously reads—*date-broken*. For the sake of measure, I have omitted the last letter of the second word. So, in *Much Ado about Nothing*: “ I have broke [i. e. broken] with her father.” STEEVENS.

To the present emendation I should not have ventured to give

And the detention of long-since-due debts,  
Against my honour ?

*FLAV.* Please you, gentlemen,  
The time is unagreeable to this business :  
Your importunacy cease, till after dinner ;  
That I may make his lordship understand  
Wherefore you are not paid.

*TIM.* Do so, my friends :  
See them well entertain'd. [*Exit TIMON.*]

*FLAV.* I pray, draw near.  
[*Exit FLAVIUS.*]

*Enter APEMANTUS and a Fool.*<sup>9</sup>

*CAPH.* Stay, stay, 'here comes the fool with  
Apemantus; let's have some sport with 'em.

*VAR. SERV.* Hang him, he'll abuse us.

*ISID. SERV.* A plague upon him, dog !

*VAR. SERV.* How dost, fool ?

*APEM.* Dost dialogue with thy shadow ?

a place in the text, but that some change is absolutely necessary, and this appears to be established beyond a doubt by a former line in the preceding scene :

“ And my reliances on his *fracted dates*.”

The transcriber's ear deceived him here as in many other places. Sir Thomas Hanmer and the subsequent editors evaded the difficulty by omitting the corrupted word—*debt*. MALONE.

<sup>9</sup> *Enter Apemantus and a Fool.*] I suspect some scene to be lost, in which the entrance of the Fool, and the page that follows him, was prepared by some introductory dialogue, in which the audience was informed that they were the fool and page of Phrynia, Timandra, or some other courtesan, upon the knowledge of which depends the greater part of the ensuing jocularities. JOHNSON.

*VAR. SERV.* I speak not to thee.

*APEM.* No; 'tis to thyself,—Come away.  
[*To the Fool.*]

*ISID. SERV.* [*To VAR. SERV.*] There's the fool hangs on your back already.

*APEM.* No, thou stand'st single, thou art not on him yet.

*CAPH.* Where's the fool now?

*APEM.* He last asked the question.—Poor rogues, and usurers' men! bawds between gold and want!<sup>1</sup>

*ALL SERV.* What are we, Apemantus?

*APEM.* Asses.

*ALL SERV.* Why?

*APEM.* That you ask me what you are, and do not know yourselves.—Speak to 'em, fool.

*FOOL.* How do you, gentlemen?

<sup>1</sup> *Poor rogues, and usurers' men! bawds &c.*] This is said so abruptly, that I am inclined to think it misplaced, and would regulate the passage thus:

*Caph.* *Where's the fool now?*

*Apem.* *He last asked the question.*

*All.* *What are we, Apemantus?*

*Apem.* *Asses.*

*All.* *Why?*

*Apem.* *That you ask me what you are, and do not know yourselves. Poor rogues, and usurers' men! bawds between gold and want! Speak &c.*

Thus every word will have its proper place. It is likely that the passage transposed was forgot in the copy, and inserted in the margin, perhaps a little beside the proper place, which the transcriber wanting either skill or care to observe, wrote it where it now stands. JOHNSON.

The transposition proposed by Dr. Johnson is unnecessary. Apemantus does not address these words to any of the others, but mutters them to himself; so that they do not enter into the dialogue, or compose a part of it. M. MASON.

*ALL SERV.* Gramercies, good fool: How does your mistress?

*FOOL.* She's e'en setting on water to scald such chickens as you are.<sup>2</sup> 'Would, we could see you at Corinth.<sup>3</sup>

*APEM.* Good! gramercy.

*Enter Page.*

*FOOL.* Look you, here comes my mistress' page.<sup>4</sup>

<sup>2</sup> *She's e'en setting on water to scald &c.*] The old name for the disease got at Corinth was the *brenning*, and a sense of *scalding* is one of its first symptoms. JOHNSON.

The same thought occurs in *The Old Law*, by Massinger:

"——— look parboil'd,

"As if they came from Cupid's scalding house."

Randle Holme, in his *Academy of Arms and Blazon*, B. III. ch. ii. p. 441, has also the following passage: "He beareth Argent, a Doctor's tub (otherwise called a *Cleansing Tub*,) Sable, Hooped, Or. In this pockified, and such diseased persons, are for a certain time put into, not to boyl up to an heightl, but to *parboil*" &c. STEEVENS.

It was anciently the practice, and in inns perhaps still continues, to scald off the feathers of poultry, instead of plucking them. Chaucer hath referred to it in his *Romaunt of the Rose*, 6820:

"Without scalding they hem pulle." HENLEY.

<sup>3</sup> *'Would, we could see you at Corinth.*] A cant name for a bawdy-house, I suppose, from the dissoluteness of that ancient Greek city; of which Alexander ab Alexandro has these words: "*Et CORINTHI supra mille prostitutas in templo Veneris assidue degere, et inflammata libidine quæstui meretricio operam dare, et velut sacrorum ministras Deæ famulari.*" Milton, in his *Apology for Smectymnuus*, says: "Or searching for me at the Bordellos, where, it may be, he has lost himself, and raps up, without pity, the sage and rheumatick old prelatess, with all her young *Corinthian* laity, to enquire for such a one."

WARBURTON.

See Vol. XI. p. 270, n. 7. MALONE.

<sup>4</sup> — *my mistress' page.*] In the first passage this Fool speaks of his *sister*, in the second [as exhibited in the modern editions]

PAGE. [*To the Fool.*] Why, how now, captain? what do you in this wise company?—How dost thou, Apemantus?

APEM. 'Would I had a rod in my mouth, that I might answer thee profitably.

PAGE. Pr'ythee, Apemantus, read me the superscription of these letters; I know not which is which.

APEM. Canst not read?

PAGE. No.

APEM. There will little learning die then, that day thou art hanged. This is to lord Timon; this to Alcibiades. Go; thou wast born a bastard, and thou'lt die a bawd.

PAGE. Thou wast whelped a dog; and thou shalt famish, a dog's death. Answer not, I am gone.

[*Exit Page.*]

of his *mistress*. In the old copy it is *master* in both places. It should rather, perhaps, be *mistress* in both, as it is in a following and a preceding passage:

"*All.* How does your *mistress*?"

"*Fool.* My *mistress* is one, and I am her fool."

STEEVENS.

I have not hesitated to print *mistress* in both places. *Master* was frequently printed in the old copy instead of *mistress*, and *vice versa*, from the ancient mode of writing an *M* only, which stood in the MSS. of Shakspeare's time either for the one or the other; and the copyist or printer completed the word without attending to the context. This abbreviation is found in *Coriolanus*, folio, 1623, p. 21:

"Where's Cotus? My *M.* calls for him."

Again, more appositely, in *The Merchant of Venice*, 1623:

"What ho, *M.* [*Master*] Lorenzo, and *M.* [*Mistress*] Lorenzo."

In Vol. IX. p. 54, n. 8; and Vol. XIII. p. 205, n. 2; are found corruptions similar to the present, in consequence of the printer's completing the abbreviated word of the MS. improperly.

MALONE.

*APEM.* Even so thou out-run'st grace. Fool, I will go with you to lord Timon's.

*FOOL.* Will you leave me there ?

*APEM.* If Timon stay at home.—You three serve three usurers ?

*ALL SERV.* Ay ; 'would they served us !

*APEM.* So would I,—as good a trick as ever hangman served thief.

*FOOL.* Are you three usurers' men ?

*ALL SERV.* Ay, fool.

*FOOL.* I think, no usurer but has a fool to his servant : My mistress is one, and I am her fool. When men come to borrow of your masters, they approach sadly, and go away merry ; but they enter my mistress' house<sup>5</sup> merrily, and go away sadly : The reason of this ?

*VAR. SERV.* I could render one.

*APEM.* Do it then, that we may account thee a whoremaster, and a knave ; which notwithstanding, thou shalt be no less esteemed.

*VAR. SERV.* What is a whoremaster, fool ?

*FOOL.* A fool in good clothes, and something like thee. 'Tis a spirit : sometime, it appears like a lord ; sometime, like a lawyer ; sometime, like a philosopher, with two stones more than his artificial one :<sup>6</sup> He is very often like a knight ; and, ge-

<sup>5</sup> —my mistress' house—] Here again the old copy reads—*master's*. I have corrected it for the reason already assigned. The context puts the matter beyond a doubt. Mr. Theobald, I find, had silently made the same emendation ; but in subsequent editions the corrupt reading of the old copy was again restored.

MALONE.

<sup>6</sup> —his artificial one:] Meaning the celebrated philosopher's stone, which was in those times much talked of. Sir Tho-



nerally in all shapes, that man goes up and down in, from fourscore to thirteen, this spirit walks in.

*VAR. SERV.* Thou art not altogether a fool.

*FOOL.* Nor thou altogether a wise man: as much foolery as I have, so much wit thou lackest.

*APEM.* That answer might have become Ape-mantus.

*ALL SERV.* Aside, aside; here comes lord Timon.

*Re-enter TIMON and FLAVIUS.*

*APEM.* Come, with me, fool, come.

*FOOL.* I do not always follow lover, elder brother, and woman; sometime, the philosopher.

[*Exeunt APEMANTUS and Fool.*

*FLAV.* 'Pray you, walk near; I'll speak with you anon. [*Exeunt SERV.*

*TIM.* You make me marvel: Wherefore, ere this time,  
Had you not fully laid my state before me;  
That I might so have rated my expence,  
As I had leave of means?

*FLAV.* You would not hear me,  
At many leisures I propos'd.

*TIM.* Go to:  
Perchance, some single vantages you took,  
When my indisposition put you back;

mas Smith was one of those who lost considerable sums in seeking of it. JOHNSON.

Sir Richard Steele was one of the last eminent men who entertained hopes of being successful in this pursuit. His laboratory was at Poplar, a village near London, and is now converted into a garden house. STEEVENS.

And that unaptness made your minister,<sup>7</sup>  
Thus to excuse yourself.

FLAV. O my good lord!  
At many times I brought in my accounts,  
Laid them before you; you would throw them off,  
And say, you found them in mine honesty.  
When, for some trifling present, you have bid me  
Return so much,<sup>8</sup> I have shook my head, and wept;  
Yea, 'gainst the authority of manners, pray'd you  
To hold your hand more close: I did endure  
Not seldom, nor no slight checks; when I have  
Prompted you, in the ebb of your estate,  
And your great flow of debts. My dear-lov'd lord,<sup>9</sup>  
Though you hear now, (too late!) yet now's a  
time,<sup>1</sup>

<sup>7</sup> ———made your minister,] So the original. The second folio and the later editions have all:

———made you minister. JOHNSON.

The construction is:—*And made that unaptness your minister.*

MALONE.

<sup>8</sup> Return so much,] He does not mean so great a sum, but a certain sum, as it might happen to be. Our author frequently uses this kind of expression. See a note on the words—"with so many talents," p. 84, n. 3. MALONE.

<sup>9</sup> ———My dear-lov'd lord,] Thus the second folio. The first omits the epithet—*dear*, and consequently vitiates the measure.

STEEVENS.

<sup>1</sup> Though you hear now, (too late!) yet now's a time,] i. e. Though it be now too late to retrieve your former fortunes, yet it is not too late to prevent by the assistance of your friends, your future miseries. Had the Oxford editor understood the sense, he would not have altered the text to,—

*Though you hear me now, yet now's too late a time.*

WARBURTON.

I think Sir Thomas Hanmer right, and have received his emendation. JOHNSON.

The old reading is not properly explained by Dr. Warburton. "Though I tell you this (says Flavius) at too late a period, perhaps, for the information to be of any service to you, yet late as it is, it is necessary that you should be acquainted with it."

The greatest of your having lacks a half  
To pay your present debts.

*TIM.* Let all my land be sold.<sup>2</sup>

*FLAV.* 'Tis all engag'd, some forfeited and gone;  
And what remains will hardly stop the mouth  
Of present dues: the future comes apace:  
What shall defend the interim? and at length  
How goes our reckoning?<sup>3</sup>

It is evident, that the steward had very little hope of assistance from his master's friends. RITSON.

Though you now *at last* listen to my remonstrances, yet now your affairs are in such a state that the whole of your remaining fortune will scarce pay half your debts. You are therefore wise too late. MALONE.

<sup>2</sup> *The greatest of your having lacks a half  
To pay your present debts.*

*Tim.* *Let all my land be sold.*] The redundancy of measure in this passage persuades me that it stood originally thus:

*Your greatest having lacks a half to pay  
Your present debts.*

*Tim.* *Let all my land be sold.* STEEVENS.

<sup>3</sup> — *and at length*

*How goes our reckoning?*] This Steward talks very wildly. The Lord indeed might have asked, what a Lord seldom knows:

*How goes our reckoning?*

But the Steward was too well satisfied in that matter. I would read therefore:

*Hold good our reckoning?* WARBURTON.

It is common enough, and the commentator knows it is common to propose, interrogatively, that of which neither the speaker nor the hearer has any doubt. The present reading may therefore stand. JOHNSON.

How will you be able to subsist in the time intervening between the payment of the present demands (which your whole substance will hardly satisfy) and the claim of future dues, for which you have no fund whatsoever; and finally on the settlement of all accounts in what a wretched plight will you be?

MALONE.

*TIM.* To Lacedæmon did my land extend.

*FLAV.* O my good lord, the world is but a word;<sup>4</sup>  
Were it all yours to give it in a breath,  
How quickly were it gone?

*TIM.* You tell me true.

*FLAV.* If you suspect my husbandry, or falsehood,

Call me before the exactest auditors,  
And set me on the proof. So the gods bless me,  
When all our offices<sup>5</sup> have been oppress'd  
With riotous feeders;<sup>6</sup> when our vaults have wept  
With drunken spilth of wine; when every room  
Hath blaz'd with lights, and bray'd with minstrelsy;  
I have retir'd me to a wasteful cock,<sup>7</sup>

<sup>4</sup> *O my good lord, the world is but a word;*] The meaning is, as the *world* itself may be comprised in a word, you might give it away in a breath. *WARBURTON.*

<sup>5</sup> —our offices—] i. e. the apartments allotted to culinary purposes, the reception of domesticks, &c. Thus, in *Macbeth*:

“Sent forth great largess to your *offices*.”

Would Duncan have sent *largess* to any but *servants*? See Vol. X. p. 94, n. 8. It appears that what we now call *offices*, were anciently called *houses of office*. So, in Chaucer's *Clerkes Tale*, v. 8140, Mr. Tyrwhitt's edition:

“*Houses of office* stuffed with plentee

“Ther mayst thou see of deinteous vittaile.”

*STEEVENS.*

<sup>6</sup> *With riotous feeders;*] *Feeders* are servants, whose low debaucheries are practised in the *offices* of a house. See a note on *Antony and Cleopatra*, Act III. sc. xi: “—one who looks on *feeders*.” *STEEVENS.*

<sup>7</sup> —a wasteful cock,] i. e. a *cockloft*, a garret. And a *wasteful cock*, signifies a garret lying in waste, neglected, put to no use. *HANMER.*

Sir Thomas Hanmer's explanation is received by Dr. Warburton, yet I think them both apparently mistaken. A *wasteful cock* is a *cock* or pipe with a turning stopple *running to waste*.

And set mine eyes at flow.

TIM.

Pr'ythee, no more.

FLAV. Heavens, have I said, the bounty of this lord!

How many prodigal bits have slaves, and peasants,  
This night englutted! Who is not Timon's?<sup>8</sup>

What heart, head, sword, force, means, but is lord  
Timon's?

Great Timon, noble, worthy, royal Timon?

Ah! when the means are gone, that buy this praise,  
The breath is gone whereof this praise is made:  
Feast-won, fast-lost; one cloud of winter showers,  
These flies are couch'd.

TIM.

Come, sermon me no further:

No villainous bounty yet hath pass'd my heart;  
Unwisely, not ignobly, have I given.<sup>9</sup>

In this sense, both the terms have their usual meaning; but I know not that *cock* is ever used for *cockloft*, or *wasteful* for *lying in waste*, or that *lying in waste* is at all a phrase. JOHNSON.

Whatever be the meaning of the present passage, it is certain, that *lying in waste* is still a very common phrase. FARMER.

A *wasteful cock* is what we now call a *waste pipe*; a pipe which is continually running, and thereby prevents the overflow of cisterns, and other reservoirs, by carrying off their superfluous water. This circumstance served to keep the idea of Timon's unceasing prodigality in the mind of the Steward, while its remoteness from the scenes of luxury within the house, was favourable to meditation. COLLINS.

The reader will have a perfect notion of the method taken by Mr. Pope in his edition, when he is informed that, for *wasteful cock*, that editor reads—*lonely room*. MALONE.

<sup>8</sup> *Who is not Timon's?*] I suppose we ought to read, for the sake of measure:

*Who is not lord Timon's?* STEEVENS.

<sup>9</sup> *No villainous bounty yet hath pass'd my heart;*

*Unwisely, not ignobly, have I given.*] Every reader must rejoice in this circumstance of comfort which presents itself to

Why dost thou weep? Canst thou the conscience  
 lack,  
 To think I shall lack friends? Secure thy heart;  
 If I would broach the vessels of my love,  
 And try the argument<sup>1</sup> of hearts by borrowing,  
 Men, and men's fortunes, could I frankly use,  
 As I can bid thee speak.<sup>2</sup>

FLAV. Assurance bless your thoughts!

TIM. And, in some sort, these wants of mine are  
 crown'd,<sup>3</sup>  
 That I account them blessings; for by these  
 Shall I try friends: You shall perceive, how you  
 Mistake my fortunes; I am wealthy in my friends.

Timon, who, although beggar'd through want of prudence, consoles himself with reflection that his ruin was not brought on by the pursuit of guilty pleasures. STEEVENS.

<sup>1</sup> *And try the argument*—] The licentiousness of our author forces us often upon far-fetched expositions. *Arguments* may mean *contents*, as the *arguments* of a book; or *evidences* and *proofs*. JOHNSON.

The matter contained in a poem or play was in our author's time commonly thus denominated. The contents of his *Rape of Lucrece*, which he certainly published himself, he calls *The Argument*. Hence undoubtedly his use of the word. If I would, says Timon, by borrowing, try of what men's hearts are *composed*, what they *have in them*, &c. The old copy reads—*argument*; not, as Dr. Johnson supposed—*arguments*. MALONE.

So, in *Hamlet*: "Have you heard the *argument*? Is there no offence in it?" Many more instances to the same purpose might be subjoined. STEEVENS.

<sup>2</sup> *As I can bid thee speak*.] Thus the old copy; but it being clear from the overloaded measure that these words are a play-house interpolation, I would not hesitate to omit them. They are understood, though not expressed. STEEVENS.

<sup>3</sup> —*crown'd*,] i. e. dignified, adorned, made respectable. So, in *King Henry VIII*:

"And yet no day without a deed to *crown* it."

STEEVENS.

Within there, ho!<sup>4</sup>—Flaminius!<sup>5</sup> Servilius!

*Enter* FLAMINIUS, SERVILIUS, and other  
Servants.

SERV. My lord, my lord,——

TIM. I will despatch you severally.—You, to  
lord Lucius,——

To lord Lucullus you; I hunted with his  
Honour to-day;—You, to Sempronius;  
Commend me to their loves; and, I am proud, say,  
That my occasions have found time to use them  
Toward a supply of money: let the request  
Be fifty talents.

FLAM. As you have said, my lord.

FLAV. Lord Lucius, and lord Lucullus?<sup>6</sup> humph!  
[*Aside.*

TIM. Go you, sir, [*To another Serv.*] to the se-  
nators,<sup>7</sup>

(Of whom, even to the state's best health, I have  
Deserv'd this hearing,) bid 'em send o'the instant  
A thousand talents to me.

FLAV.

I have been bold,

<sup>4</sup> *Within there, ho!]* *Ho*, was supplied by Sir Thomas Hanmer. The frequency of Shakspeare's use of this interjection, needs no examples. STEEVENS.

<sup>5</sup> — *Flaminius!]* The old copy has—*Flavius*. The correction was made by Mr. Rowe. The error probably arose from *Fla.* only being set down in the MS. MALONE.

<sup>6</sup> — lord *Lucullus?*] As the Steward is repeating the words of Timon, I have not scrupled to supply the title *lord*, which is wanting in the old copy, though necessary to the metre.

STEEVENS.

<sup>7</sup> *Go you, sir, to the senators,]* To complete the line, we might read, as in the first scene of this play:

—— the senators of Athens. STEEVENS.





With certain half-caps,<sup>4</sup> and cold-moving nods,<sup>5</sup>  
They froze me into silence.

TIM. You gods, reward them!—  
I pr'ythee, man, look cheerly; These old fellows  
Have their ingratitude in them hereditary:<sup>6</sup>  
Their blood is cak'd, 'tis cold, it seldom flows;  
'Tis lack of kindly warmth, they are not kind;  
And nature, as it grows again toward earth,  
Is fashion'd for the journey, dull, and heavy.<sup>7</sup>—  
Go to Ventidius,—[*To a Serv.*] Pr'ythee, [*To*  
FLAVIUS,] be not sad,

Thou art true, and honest; ingeniously<sup>8</sup> I speak,  
No blame belongs to thee:—[*To Serv.*] Ventidius  
lately

<sup>4</sup> — half-caps,] A half-cap is a cap slightly moved, not put off. JOHNSON.

<sup>5</sup> — cold-moving nods,] By cold-moving I do not understand with Mr. Theobald, *chilling* or *cold-producing* nods, but a slight motion of the head, without any warmth or cordiality.

*Cold-moving* is the same as coldly-moving. So—*perpetual sober* gods, for *perpetually sober*; *lazy-pacing* clouds;—*loving-jealous*—*flattering sweet*, &c. Such distant and uncourteous salutations are properly termed *cold-moving*, as proceeding from a cold and unfriendly disposition. MALONE.

<sup>6</sup> *Have their ingratitude in them hereditary:*] *Hereditary*, for by natural constitution. But some distempers of natural constitution being called *hereditary*, he calls their ingratitude so.

WARBURTON.

<sup>7</sup> *And nature, as it grows again toward earth,*

*Is fashion'd for the journey, dull, and heavy.*] The same thought occurs in *The Wife for a Month*, by Beaumont and Fletcher:

“ Beside, the fair soul's old too, it grows covetous,

“ Which shows all honour is departed from us,

“ And we are earth again.”

—— *pariterque senescere mentem.* Lucret. I.

STEEVENS.

<sup>8</sup> — *ingeniously*—] *Ingenious* was anciently used instead of *ingenuous*. So, in *The Taming of the Shrew*:

“ A course of learning and *ingenious* studies.” REED.



## ACT III. SCENE I.

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

FLAMINIUS *waiting. Enter a Servant to him.*

SERV. I have told my lord of you, he is coming down to you.

FLAM. I thank you, sir.

*Enter LUCULLUS.*

SERV. Here's my lord.

LUCUL. [*Aside.*] One of lord Timon's men? a gift, I warrant. Why, this hits right; I dreamt of a silver bason and ewer<sup>3</sup> to-night. Flaminius,

<sup>3</sup> ——— *a silver bason and ewer*—] These utensils of silver being much in request in Shakspeare's time, he has, as usual, not scrupled to place them in the house of an Athenian nobleman. So again, in *The Taming of the Shrew*:

“ ——— my house within the city

“ Is richly furnished with plate and gold;

“ *Basons and ewers* to lave her dainty hands.”

See Vol. IX. p. 133, n. 1. MALONE.

Our author, I believe, has introduced *basons and ewers* where they would certainly have been found. The Romans appear to have had them; and the forms of their utensils were generally copied from those of Greece.

These utensils are not unfrequently mentioned by Homer. Thus, in Chapman's version of the twenty-fourth *Iliad*:

“ This said, the chamber-maid that held the *ewre and basin* by,

“ He bade powre water on his hands:—.”

Again, in the fifteenth *Odyssey*, by the same translator:

honest Flaminius; you are very respectively welcome, sir.<sup>4</sup>—Fill me some wine.—[*Exit Servant.*] And how does that honourable complete, free-hearted gentleman of Athens, thy very bountiful good lord and master?

*FLAM.* His health is well, sir.

*LUCUL.* I am right glad that his health is well, sir: And what hast thou there under thy cloak, pretty Flaminius?

*FLAM.* 'Faith, nothing but an empty box, sir; which, in my lord's behalf, I come to entreat your honour to supply; who, having great and instant occasion to use fifty talents, hath sent to your lordship to furnish him; nothing doubting your present assistance therein.

*LUCUL.* La, la, la, la,—nothing doubting, says he? alas, good lord! a noble gentleman 'tis, if he would not keep so good a house. Many a time and often I have dined with him, and told him on't; and come again to supper to him, of purpose to have him spend less: and yet he would embrace no counsel, take no warning by my coming. Every man has his fault, and honesty is his;<sup>5</sup> I have told him on't, but I could never get him from it.

"The handmaid water brought, and gave to stream

"From out a fair and golden ewer to them,

"From whose hands, to a silver cauldron, fled

"The troubled wave." STEEVENS.

<sup>4</sup> ——— *very* respectively welcome, sir.] i. e. respectfully. So, in *King John*:

"'Tis too *respective*," &c.

See Vol. X. p. 359, n. 4. STEEVENS.

<sup>5</sup> *Every man has his fault, and honesty is his;*] *Honesty* does not here mean *probity*, but *liberality*. M. MASON.

*Re-enter Servant, with Wine.*

*SERV.* Please your lordship, here is the wine.

*LUCUL.* Flaminius, I have noted thee always wise,  
Here's to thee.

*FLAM.* Your lordship speaks your pleasure.

*LUCUL.* I have observed thee always for a towardsly prompt spirit,—give thee thy due,—and one that knows what belongs to reason: and canst use the time well, if the time use thee well: good parts in thee.—Get you gone, sirrah.—[*To the Servant, who goes out.*]—Draw nearer, honest Flaminius. Thy lord's a bountiful gentleman: but thou art wise; and thou knowest well enough, although thou comest to me, that this is no time to lend money; especially upon bare friendship, without security. Here's three solidares<sup>6</sup> for thee; good boy, wink at me, and say, thou saw'st me not. Fare thee well.

*FLAM.* Is't possible, the world should so much differ;  
And we alive, that liv'd?<sup>7</sup> Fly, damned baseness,  
To him that worships thee.

[*Throwing the Money away.*

*LUCUL.* Ha! Now I see, thou art a fool, and fit  
for thy master. [Exit *LUCULLUS.*

*FLAM.* May these add to the number that may  
scald thee!  
Let molten coin be thy damnation,<sup>8</sup>

<sup>6</sup> — *three solidares*—] I believe this coin is from the mint of the poet. STEEVENS.

<sup>7</sup> *And we alive, that liv'd?*] i. e. And we who were alive then, alive now. As much as to say, *in so short a time.*

WARBURTON.

<sup>8</sup> *Let molten coin be thy damnation,*] Perhaps the poet alludes

Thou disease of a friend,<sup>9</sup> and not himself!  
 Has friendship such a faint and milky heart,  
 It turns in less than two nights?<sup>1</sup> O you gods,  
 I feel my master's passion!<sup>2</sup> This slave  
 Unto his honour,<sup>3</sup> has my lord's meat in him:  
 Why should it thrive, and turn to nutriment,  
 When he is turn'd to poison?  
 O, may diseases only work upon't!

to the punishment inflicted on M. Aquilius by Mithridates. In *The Shepherd's Calendar*, however, Lazarus declares himself to have seen in hell "a great number of wide cauldrons and kettles, full of boyling lead and oyle, with other hot metals molten, in the which were plunged and dipped the covetous men and women, for to fulfill and replenish them of their insatiate covetise."

Again, in an ancient bl. l. ballad, entitled, *The Dead Man's Song*:

"And ladles full of melted gold

"Were poured downe their throotes."

Mr. M. Mason thinks that Flaminius more "probably alludes to the story of Marcus Crassus and the Parthians, who are said to have poured molten gold down his throat, as a reproach and punishment for his avarice." STEEVENS.

<sup>9</sup> *Thou disease of a friend,*] So, in *King Lear*:

"—— my daughter;

"Or rather, a disease" &c. STEEVENS.

<sup>1</sup> *It turns in less than two nights?*] Alluding to the turning or acescence of milk. JOHNSON.

<sup>2</sup> —— *passion!*] i. e. suffering. So, in *Macbeth*:

"You shall offend him, and extend his *passion*."

i. e. prolong his *suffering*. STEEVENS.

<sup>3</sup> *Unto his honour,*] Thus the old copy. What Flaminius seems to mean is,—This slave (to the honour of his character) has, &c. The modern editors read—*Unto this hour*, which may be right. STEEVENS.

I should have no doubt in preferring the modern reading, *unto this hour*, as it is by far the stronger expression, so probably the right one. M. MASON.

Mr. Ritson is of the same opinion. STEEVENS.



And, when he is sick to death,<sup>4</sup> let not that part of nature<sup>5</sup>

Which my lord paid for, be of any power  
To expel sickness, but prolong his hour!<sup>6</sup> [*Exit.*

<sup>4</sup> ——*to death,*] If these words, which derange the metre, were omitted, would the sentiment of Flaminius be impaired?

STEEVENS.

<sup>5</sup> ——*of nature—*] So the common copies. Sir Thomas Hanmer reads—*nurture*. JOHNSON.

*Of nature* is surely the most expressive reading. Flaminius considers that nutriment which Lucullus had for a length of time received at Timon's table, as constituting a great part of his animal system. STEEVENS.

<sup>6</sup> ——*his hour!*] i. e. the hour of sickness. *His* for *its*.

STEEVENS.

*His* in almost every scene of these plays is used for *its*, but here, I think, "*his hour*" relates to Lucullus, and means *his life*.

If my notion be well founded, we must understand that the Steward wishes that the life of Lucullus may be prolonged only for the purpose of his being miserable; that sickness may "play the torturer by small and small," and "have him nine whole years in killing."—"Live loath'd and *long!*" says Timon in a subsequent scene; and again:

"Decline to your confounding contraries,

"And yet confusion *live!*"

This indeed is nearly the meaning, if, with Mr. Steevens, we understand *his hour* to mean *the hour of sickness*: and it must be owned that a line in *Hamlet* adds support to his interpretation:

"This physick but *prolongs thy sickly days.*" MALONE.

Mr. Malone's interpretation may receive further support from a passage in *Coriolanus*, where Menenius says to the Roman Sentinel: "Be that you are, *long*; and your misery increase with your age." STEEVENS.

## SCENE II.

*The same. A publick Place.*

*Enter LUCIUS, with Three Strangers.*

*LUC.* Who, the lord Timon? he is my very good friend, and an honourable gentleman.

1 *STRAN.* We know him for no less,<sup>7</sup> though we are but strangers to him. But I can tell you one thing, my lord, and which I hear from common rumours; now lord Timon's happy hours are done<sup>8</sup> and past, and his estate shrinks from him.

*LUC.* Fye no, do not believe it; he cannot want for money.

2 *STRAN.* But believe you this, my lord, that, not long ago, one of his men was with the lord Lucullus, to borrow so many talents;<sup>9</sup> nay, urged

<sup>7</sup> *We know him for no less,]* That is, *we know him* by report to be *no less* than you represent him, though we are strangers to his person. JOHNSON.

To *know*, in the present, and several other instances, is used by our author for—to *acknowledge*. So, in *Coriolanus*, Act V. SC. V:

“—————You are to *know*

“That prosperously I have attempted, and

“With bloody passage led your wars—.” &c.

STEEVENS.

<sup>8</sup> ————*are done—]* i. e. consumed. See Vol. XIII. p. 129, n. 5. MALONE.

<sup>9</sup> ————*to borrow so many talents;]* Such is the reading of the old copy. The modern editors read arbitrarily—*fifty talents*. *So many* is not an uncommon colloquial expression for an indefinite number. The Stranger might not know the exact sum.

STEEVENS.

extremely for't, and showed what necessity belonged to't, and yet was denied.

*LUC.* How?

2 *STRAN.* I tell you, denied, my lord.

*LUC.* What a strange case was that? now, before the gods, I am ashamed on't. Denied that honourable man? there was very little honour showed in't. For my own part, I must needs confess, I have received some small kindnesses from him, as money, plate, jewels, and such like trifles, nothing comparing to his; yet, had he mistook him, and sent to me,<sup>1</sup> I should ne'er have denied his occasion so many talents.<sup>2</sup>

So, Queen Elizabeth to one of her parliaments: "And for me, it shall be sufficient that a marble stone declare that a queen having reigned *such a time*, [i. e. the time that she should have reigned, whatever time that might happen to be,] lived and died a virgin."

So, Holinshed: "The bishop commanded his servant to bring him the book bound in white vellum, lying in his study, in *such a place*." We should now write in a *certain* place.

Again, in the Account-book, kept by Empson in the time of Henry the Seventh, and quoted by Bacon in his History of that king:

"*Item*, Received of *such a one* five marks, for a pardon to be procured, and if the pardon do not pass, the money to be repaid."

"He sold *so much* of his estate, when he came of age," (meaning *a certain portion* of his estate,) is yet the phraseology of Scotland. MALONE.

<sup>1</sup> ———yet, had he mistook him, and sent to me,] We should read: *mislook'd* him, i. e. overlooked, neglected to send to him.

WARBURTON.

I rather read, *yet had he not mistook him, and sent to me.*

JOHNSON.

Mr. Edwards proposes to read—*yet had he missed him*. Lucius has just declared that he had had fewer presents from Timon, than Lucullus had received, who therefore ought to have been the first to assist him. Yet, says he, had Timon *mistook him*, or

*Enter SERVILIUS.*

*SER.* See, by good hap, yonder's my lord; I have sweat to see his honour.—My honoured lord,—  
[*To LUCIUS.*

*LUC.* Servilius! you are kindly met, sir. Fare thee well:—Commend me to thy honourable-virtuous lord, my very exquisite friend.

*SER.* May it please your honour, my lord hath sent——

*LUC.* Ha! what has he sent? I am so much endeared to that lord; he's ever sending: How shall I thank him, thinkest thou? And what has he sent now?

*SER.* He has only sent his present occasion now, my lord; requesting your lordship to supply his instant use with so many talents.<sup>3</sup>

overlooked that circumstance, and sent to me, I should not have denied &c. STEEVENS.

That is, “had he (Timon) mistaken himself and sent to me, I would ne'er” &c. He means to insinuate that it would have been a kind of mistake in Timon to apply to a person who had received such trifling favours from him, in preference to Lucullus, who had received much greater; but if Timon had made that mistake, he should not have denied him so many talents.

M. MASON.

*Had he mistook him*, means, had he by mistake thought him under less obligations than me, and sent to me accordingly.

HEATH.

I think with Mr. Steevens that *him* relates to Timon, and that *mistook him* is a reflective participle. MALONE.

<sup>2</sup> ——— *denied his occasion so many talents.*] i. e. a certain number of talents, such a number as he might happen to want. This passage, as well as a former, (see n. 9, p. 82,) shows that the text below is not corrupt. MALONE.

<sup>3</sup> ——— *with so many talents.*] Such again is the reading with

*LUC.* I know, his lordship is but merry with me ;  
He cannot want fifty-five hundred talents.

*SER.* But in the mean time he wants less, my lord.  
If his occasion were not virtuous,<sup>4</sup>  
I should not urge it half so faithfully.<sup>5</sup>

*LUC.* Dost thou speak seriously, Servilius ?

*SER.* Upon my soul, 'tis true, sir.

*LUC.* What a wicked beast was I, to disfurnish  
myself against such a good time, when I might have  
shown myself honourable ? how unluckily it hap-  
pened, that I should purchase the day before for a

which the old copy supplies us. Probably the exact number of *talents wanted* was not expressly set down by Shakspeare. If this was the case, the player who represented the character, spoke of the first number that was uppermost in his mind ; and the printer, who copied from the playhouse books, put down an indefinite for the definite sum, which remained unspecified. The modern editors read again in this instance, *fifty talents*. Perhaps the Servant brought a note with him which he tendered to Lucullus. STEEVENS.

There is, I am confident, no error. I have met with this kind of phraseology in many books of Shakspeare's age. In *Julius Cæsar* we have the phrase used here. Lucilius says to his adversary :

“ There is *so much*, that thou wilt kill me straight.”

MALONE.

<sup>4</sup> *If his occasion were not virtuous,*] *Virtuous* for strong, forcible, pressing. WARBURTON.

The meaning may more naturally be—If he did not want it for a good use. JOHNSON.

Dr. Johnson's explication is certainly right.—We had before :

“ Some *good necessity* touches his friend.” MALONE.

<sup>5</sup> — *half so faithfully.*] *Faithfully* for fervently. Therefore, without more ado, the Oxford editor alters the text to *fervently*. But he might have seen, that Shakspeare used *faithfully* for fervently, as in the former part of the sentence he had used *virtuous* for forcible. WARBURTON.

Zeal or *fervour* usually attending *fidelity*. MALONE.

little part, and undo a great deal of honour?<sup>6</sup>—Servilius, now before the gods, I am not able to do't; the more beast, I say:—I was sending to use lord Timon myself, these gentlemen can witness; but I would not, for the wealth of Athens, I had done it now. Commend me bountifully to his good lordship; and I hope, his honour will conceive the fairest of me, because I have no power to

<sup>6</sup> *That I should purchase the day before for a little part, and undo a great deal of honour?*] Though there is a seeming plausible antithesis in the terms, I am very well assured they are corrupt at the bottom. For a little *part* of what? *Honour* is the only substantive that follows in the sentence. How much is the antithesis improved by the sense which my emendation gives? “That I should purchase for a little *dirt*, and undo a great deal of honour!” THEOBALD.

This emendation is received, like all others, by Sir Thomas Hanmer, but neglected by Dr. Warburton. I think Theobald right in suspecting a corruption; nor is his emendation injudicious, though perhaps we may better read, *purchase the day before for a little park*. JOHNSON.

I am satisfied with the old reading, which is sufficiently in our author's manner. By purchasing what brought me but little honour, I have lost the more honourable opportunity of supplying the wants of my friend. Dr. Farmer, however, suspects a quibble between *honour* in its common acceptation, and *honour* (i. e. the *lordship* of a place,) in a legal sense. See Jacob's *Dictionary*. STEEVENS.

I am neither satisfied with the amendments proposed, or with Steevens's explanation of the present reading; and have little doubt but we should read “purchase for a little *port*,” instead of *part*, and the meaning will then be—“How unlucky was I to have purchased, but the day before, out of a little vanity, and by that means disabled myself from doing an honourable action.” *Port* means *show*, or *magnificence*. M. MASON.

I believe Dr. Johnson's reading is the true one. I once suspected the phrase “purchase *for*,” but a more attentive examination of our author's works and those of his contemporaries, has shown me the folly of suspecting corruptions in the text, merely because it exhibits a different phraseology from that used at this day. MALONE.



be kind :—And tell him this from me, I count it one of my greatest afflictions, say, that I cannot pleasure such an honourable gentleman. Good Servilius, will you befriend me so far, as to use mine own words to him ?

SER. Yes, sir, I shall.

LUC. I will look you out a good turn, Servilius.—

[Exit SERVILIUS.]

True, as you said, Timon is shrunk, indeed ;  
And he, that's once denied, will hardly speed.

[Exit LUCIUS.]

1 STRAN. Do you observe this, Hostilius ?<sup>7</sup>

2 STRAN. Ay, too well.

1 STRAN. Why this

Is the world's soul ; and just of the same piece  
Is every flatterer's spirit.<sup>8</sup> Who can call him

<sup>7</sup> *Do you observe this, Hostilius ?*] I am willing to believe, for the sake of metre, that our author wrote:

*Observe you this, Hostilius ?*

*Ay, too well.* STEEVENS.

<sup>8</sup> ———*flatterer's spirit.*] This is Dr. Warburton's emendation. The other [modern] editions read :

*Why, this is the world's soul ;*

*And just of the same piece is every flatterer's sport.*

Mr. Upton has not unluckily transposed the two final words, thus :

*Why, this is the world's sport ;*

*Of the same piece is every flatterer's soul.*

The passage is not so obscure as to provoke so much enquiry. *This*, says he, *is the soul or spirit of the world: every flatterer* plays the same game, makes *sport* with the confidence of his friend. JOHNSON.

Mr. M. Mason prefers the amendment of Dr. Warburton to the transposition of Mr. Upton. STEEVENS.

The emendation, *spirit*, belongs not to Dr. Warburton, but to Mr. Theobald. The word was frequently pronounced as one syllable, and sometimes, I think, written *sprite*. Hence the



His friend, that dips in the same dish?<sup>9</sup> for, in  
 My knowing, Timon has been this lord's father,  
 And kept his credit with his purse;  
 Supported his estate; nay, Timon's money  
 Has paid his men their wages: He ne'er drinks,  
 But Timon's silver treads upon his lip;  
 And yet, (O, see the monstrousness of man  
 When he looks out in an ungrateful shape!)  
 He does deny him, in respect of his,<sup>1</sup>  
 What charitable men afford to beggars.

3 *STRAN.* Religion groans at it.

1 *STRAN.* For mine own part,  
 I never tasted Timon in my life,  
 Nor came any of his bounties over me,  
 To mark me for his friend; yet, I protest,  
 For his right noble mind, illustrious virtue,  
 And honourable carriage,  
 Had his necessity made use of me,

corruption was easy; whilst on the other hand it is highly improbable that two words so distant from each other as *soul* and *sport* [or *spirit*] should change places. Mr. Upton did not take the trouble to look into the old copy; but finding *soul* and *sport* the final words of two lines in Mr. Pope's and the subsequent editions, took it for granted they held the same situation in the original edition, which we see was not the case. I do not believe this speech was intended by the author for a verse. MALONE.

<sup>9</sup> ——— *that dips in the same dish?*] This phrase is scriptural: "He that dippeth his hand with me in the dish." *St. Matthew*, xxvi. 23. STEEVENS.

<sup>1</sup> ——— *in respect of his,*] i. e. considering Timon's claim for what he asks. WARBURTON.

*In respect of his fortune:* what Lucius denies to Timon is in proportion to what Lucius possesses, less than the usual alms given by good men to beggars. JOHNSON.

Does not *his* refer to the *lip of Timon*?—Though Lucius himself drink from a silver cup which was *Timon's* gift to him, he refuses to *Timon*, in return, drink from any cup. HENLEY.

I would have put my wealth into donation,  
And the best half should have return'd to him,<sup>2</sup>

<sup>2</sup> *I would have put my wealth into donation,  
And the best half should have return'd to him,]* Sir Thomas Hanmer reads:

*I would have put my wealth into partition,  
And the best half should have attorn'd to him,——.*

Dr. Warburton receives *attorn'd*. The only difficulty is in the word *return'd*, which, since he had receiv'd nothing from him, cannot be used but in a very low and licentious meaning.

JOHNSON.

*Had his necessity made use of me, I would have put my fortune into a condition to be alienated, and the best half of what I had gained myself, or received from others, should have found its way to him.* Either such licentious exposition must be allowed, or the passage remain in obscurity, as some readers may not choose to receive Sir Thomas Hanmer's emendation.

The following lines, however, in *Hamlet*, Act II. sc. ii. persuade me that my explanation of—*put my wealth into donation*—is somewhat doubtful:

*"Put your dread pleasures more into command  
Than to entreaty."*

Again, in *Cymbeline*, Act III. sc. iv:

*"And mad'st me put into contempt the suits  
Of princely fellows," &c.*

Perhaps the Stranger means to say, I would have treated my wealth as a present originally received from him, and on this occasion have returned him the half of that whole for which I supposed myself to be indebted to his bounty. Lady Macbeth has nearly the same sentiment:

*"——— in compt  
To make their audit at your highness' pleasure,  
Still to return your own."* STEEVENS.

The difficulty of this passage arises from the word *return'd*. Warburton proposes to read *attorn'd*; but that word always relates to persons, not to things. It is the tenant that attorns, not the lands. The meaning of the passage appears to be this:—"Though I never tasted of Timon's bounty, yet I have such an esteem for his virtue, that had he applied to me, I should have considered my wealth as proceeding from his donation, and have *returned* half of it to him again." To put his wealth into donation, means, to put it down in account as a donation, to suppose it a donation. M. MASON.

So much I love his heart : But, I perceive,  
Men must learn now with pity to dispense :  
For policy sits above conscience. [*Exeunt.*

## SCENE III.

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

*Enter SEMPRONIUS, and a Servant of Timon's.*

SEM. Must he needs trouble me in't? Humph!  
'Bove all others?  
He might have tried lord Lucius, or Lucullus;  
And now Ventidius is wealthy too,

I have no doubt that the latter very happy interpretation given by Mr. Steevens is the true one. Though (says the speaker) I never tasted Timon's bounty in my life, I would have *supposed* my whole fortune to have been a *gift* from him, &c. So, in the common phrase,—*Put yourself* [i. e. suppose yourself] in my place. The passages quoted by Mr. Steevens fully support the phrase—*into donation*.

"*Return'd* to him" necessarily includes the idea of having *come from* him, and therefore cannot mean simply—*found its way*, the interpretation first given by Mr. Steevens. MALONE.

I am dissatisfied with my former explanation; which arose from my inattention to a sense in which our author very frequently uses the verb—to *return*; i. e. to *reply*. Thus, in *King Richard II*:

"Northumberland, say—thus the king *returns*;——."  
Again, in *Troilus and Cressida*:

"*Returns* to chiding fortune:"  
i. e. *replies* to it. Again, in *King Henry V*:

"———The Dauphin

"*Returns* us—that his powers are not yet ready."

The sense of the passage before us therefore will be:—The best half of my wealth should have been the *reply* I would have made to Timon: I would have *answered* his requisition with the best half of what I am worth. STEEVENS.

Whom he redeem'd from prison:<sup>3</sup> All these three<sup>4</sup>  
Owe their estates unto him.

*SERV.* O my lord,  
They have all been touch'd,<sup>5</sup> and found base metal;  
for  
They have all denied him.

*SEM.* How! have they denied him?  
Has Ventidius<sup>6</sup> and Lucullus denied him?  
And does he send to me? Three? humph!—  
It shows but little love or judgment in him.  
Must I be his last refuge? His friends, like phy-  
sicians,

<sup>3</sup> *And now Ventidius is wealthy too,  
Whom he redeem'd from prison:]* This circumstance like-  
wise occurs in the anonymous unpublished comedy of *Timon*:

“O yee ingrateful! have I freed yee  
“From bonds in prison, to requite me thus,  
“To trample ore mee in my misery?” MALONE.

<sup>4</sup> — *these three—]* The word *three* was inserted by Sir T. Hanmer to complete the measure; as was the exclamation *O*, for the same reason, in the following speech. STEEVENS.

<sup>5</sup> *They have all been touch'd,]* That is, *tried*, alluding to the *touchstone*. JOHNSON.

So, in *King Richard III*:

“O Buckingham, now do I play the *touch*,  
“To try, if thou be current gold, indeed.”

STEEVENS.

<sup>6</sup> *Has Ventidius &c.]* With this mutilated and therefore rugged speech no ear accustomed to harmony can be satisfied. Sir Thomas Hanmer thus reforms the first part of it:

*Have Lucius, and Ventidius, and Lucullus,  
Denied him all? and does he send to me?*

Yet we might better, I think, read with a later editor:

*Denied him, say you? and does he send to me?*

*Three? humph!*

*It shows &c.*

But I can only point out metrical dilapidations which I profess my inability to repair. STEEVENS.

Thrive, give him over ;<sup>7</sup> Must I take the cure upon me ?

<sup>7</sup> ——— *His friends, like physicians,*

Thrive, give him over ; ] Sir Thomas Hanmer reads, *try'd*, plausibly enough. Instead of *three* proposed by Mr. Pope, I should read *thrice*. But perhaps the old reading is the true.

JOHNSON.

Perhaps we should read—*shriv'd*. They *give him over shriv'd*; that is, *prepared for immediate death by shrift*. TYRWHITT.

Perhaps the following passage in Webster's *Dutchess of Malfy*, is the best comment after all :

“ ——— Physicians thus

“ *With their hands full of money, use to give o'er*

“ *Their patients.*”

The passage will then mean :—“ His friends, like physicians, thrive by his bounty and fees, and either *relinquish, and forsake him*, or give his case up as desperate.” *To give over* in *The Taming of the Shrew* has no reference to the irremediable condition of a patient, but simply means to leave, to forsake, to quit :

“ And therefore let me be thus bold with you

“ *To give you over* at this first encounter,

“ *Unless you will accompany me thither.*” STEEVENS.

The editor of the second folio, the first and principal corrupter of these plays, for *Thrive*, substituted *Thriv'd*, on which the conjectures of Sir Thomas Hanmer and Mr. Tyrwhitt were founded.

The passage quoted by Mr. Steevens from *The Dutchess of Malfy*, is a strong confirmation of the old reading ; for Webster appears both in that and in another piece of his (*The White Devil*) to have frequently imitated Shakspeare. Thus, in *The Dutchess of Malfy*, we find :

“ ——— Use me well, you were best ;

“ What I have done, I have done ; I'll confess nothing.”

Apparently from *Othello* :

“ Demand me nothing ; what you know, you know ;

“ From this time forth I never will speak word.”

Again, the Cardinal, speaking to his mistress Julia, who had importuned him to disclose the cause of his melancholy, says :

“ ——— Satisfy thy longing ;

“ The only way to make thee keep thy counsel,

“ Is, not to tell thee.”

So, in *King Henry IV.* Part I :

He has much disgrac'd me in't ; I am angry at him,  
That might have known my place : I see no sense  
for't,

But his occasions might have woo'd me first ;  
For, in my conscience, I was the first man  
That e'er receiv'd gift from him :

And does he think so backwardly of me now,  
That I'll requite it last ? No : So it may prove  
An argument of laughter to the rest,

“ ————— for secrecy

“ No lady closer ; for I well believe

“ Thou wilt not utter what thou dost not know.”

Again, in *The White Devil*:

“ Terrify babes, my lord, with painted devils.”

So, in *Macbeth*:

“ ————— 'tis the eye of childhood

“ That fears a painted devil.”

Again, in *The White Devil*:

“ ————— the secret of my prince,

“ Which I will wear i'th' inside of my heart.”

Copied, I think, from these lines of *Hamlet*:

“ ————— Give me the man

“ That is not passion's slave, and I will wear him

“ In my heart's core, ay, in my heart of heart.”

*The White Devil* was not printed till 1612. *Hamlet* had appeared in 1604. See also another imitation quoted in a note on *Cymbeline*, Act IV. sc. iii.; and the last scene of the fourth Act of *The Dutchess of Malfy*, which seems to have been copied from our author's *King John*, Act IV. sc. ii.

*The Dutchess of Malfy* had certainly appeared before 1619, for Burbage, who died in that year, acted in it; I believe, before 1616, for I imagine it is the play alluded to in Ben Jonson's Prologue to *Every Man in his Humour*, printed in that year:

“ To make a child new-swaddled to proceed

“ Man,” &c.

So that probably the lines above cited from Webster's play by Mr. Steevens, were copied from *Timon* before it was in print; for it first appeared in the folio, 1623. Hence we may conclude, that *thrive* was not an error of the press, but our author's original word, which Webster imitated, not from the printed book, but from the representation of the play, or the MS. copy.

It is observable, that in this piece of Webster's, the duchess,



And I amongst the lords be thought a fool.<sup>8</sup>  
 I had rather than the worth of thrice the sum,  
 He had sent to me first, but for my mind's sake ;  
 I had such a courage<sup>9</sup> to do him good. But now  
 return,

And with their faint reply this answer join ;  
 Who bates mine honour, shall not know my coin.  
 [Exit.

SERV. Excellent!<sup>1</sup> Your lordship's a goodly villain.  
 'The devil knew not what he did, when he made  
 man politick ; he crossed himself by't : and I can-  
 not think, but, in the end, the villainies of man will  
 set him clear.<sup>2</sup> How fairly this lord strives to ap-

who, like Desdemona, is strangled, revives *after long seeming*  
 dead, speaks a few words, and then dies. MALONE.

<sup>8</sup> *And I amongst the lords be thought a fool.*] [Old copy—and  
 'mongst lords be thought a fool.] The personal pronoun was in-  
 serted by the editor of the second folio. MALONE.

I have changed the position of the personal pronoun, and  
 added *the* for the sake of metre, which, in too many parts of  
 this play, is incorrigible. STEEVENS.

<sup>9</sup> *I had such a courage—*] Such an ardour, such an eager  
 desire. JOHNSON.

<sup>1</sup> *Excellent ! &c.*] I suppose the former part of this speech to  
 have been originally written in verse, as well as the latter ;  
 though the players have printed it as prose (omitting several  
 syllables necessary to the metre) : it cannot now be restored  
 without such additions as no editor is at liberty to insert in the  
 text. STEEVENS.

I suspect no omission whatsoever here. MALONE.

<sup>2</sup> *The devil knew not what he did, when he made man politick ;  
 he crossed himself by't : and I cannot think, but, in the end, the  
 villainies of man will set him clear.*] I cannot but think, that  
 the negative *not* has intruded into this passage, and the reader  
 will think so too, when he reads Dr. Warburton's explanation  
 of the next words. JOHNSON.

—*will set him clear.*] *Set him clear* does not mean acquit  
 him before heaven ; for then *the devil* must be supposed to *know*  
 what he did ; but it signifies puzzle him, outdo him at his own  
 weapons. WARBURTON.



pear foul ! takes virtuous copies to be wicked ; like

How the devil, or any other being, should be *set clear* by being *puzzled* and *outdone*, the commentator has not explained. When in a croud we would have an opening made, we say, *Stand clear*, that is, *out of the way of danger*. With some affinity to this use, though not without great harshness, to *set clear*, may be to *set aside*. But I believe the original corruption is the insertion of the negative, which was obtruded by some transcriber, who supposed *crossed* to mean *thwarted*, when it meant, *exempted from evil*. The use of *crossing* by way of protection or purification, was probably not worn out in Shakspeare's time. The sense of *set clear* is now easy ; he has no longer the guilt of tempting man. To *cross himself* may mean, in a very familiar sense, *to clear his score, to get out of debt, to quit his reckoning*. He knew not *what he did*, may mean, he knew not how much good he was doing himself. There is no need of emendation.

JOHNSON.

Perhaps Dr. Warburton's explanation is the true one. *Clear* is an adverb, or so used ; and Dr. Johnson's Dictionary observes, that *to set* means, in Addison, to embarrass, to distress, to perplex.—If then the devil made men politick, he has thwarted his own interest, because the superior cunning of man will at last puzzle him, or be above the reach of his temptations.

TOLLET.

Johnson's explanation of this passage is nearly right ; but I don't see how the insertion of the negative injures the sense, or why that should be considered as a corruption. Servilius means to say, that the devil did not foresee the advantage that would arise to himself from thence, when he made men politick. He redeemed himself by it ; for men will, in the end, become so much more villainous than he is, that they will set him clear ; he will appear innocent when compared to them. Johnson has rightly explained the words, " he crossed himself by it."—So, in *Cymbeline*, Posthumus says of himself—

" ————— It is I

" That all the abhorred things o'the earth *amend*,

" By being worse than they." M. MASON.

The meaning, I think, is this:—*The devil did not know what he was about, [how much his reputation for wickedness would be diminished] when he made man crafty and interested ; he thwarted himself by it ; [by thus raising up rivals to contend with him in iniquity, and at length to surpass him ;] and I cannot but think that at last the enormities of mankind will rise to*

those that, under hot ardent zeal, would set whole realms on fire.<sup>3</sup>

Of such a nature is his politick love.

This was my lord's best hope ; now all are fled,  
Save the gods only:<sup>4</sup> Now his friends are dead,

*such a height, as to make even Satan himself, in comparison, appear (what he would least of all wish to be) spotless and innocent.*

*Clear* is in many other places used by our author and the contemporary writers, for *innocent*. So, in *The Tempest*:

“ ——— nothing but heart's sorrow,

“ And a *clear* life ensuing.”

Again, in *Macbeth*:

“ ———— This Duncan

“ Hath borne his faculties so meek, hath been

“ So *clear* in his great office,—”

Again, in the play before us:

“ Roots, ye *clear* gods !”

Again, in Marlowe's *Lust's Dominion*, 1657:

“ ——— I know myself am *clear*

“ As is the new-born infant.” MALONE.

The devil's folly in making man politick, is to appear in this, that he will, at the long run, be too many for his old master, and get free of his bonds. The villainies of man are to set himself clear, not the devil, to whom he is supposed to be in thralldom.

RITSON.

Concerning this difficult passage, I claim no other merit than that of having left before the reader the notes of all the commentators. I myself am in the state of Dr. Warburton's devil,—*puzzled*, instead of being *set clear* by them. STEEVENS.

<sup>3</sup> ——— *takes virtuous copies to be wicked ; like those &c.*] This is a reflection on the Puritans of that time. These people were then set upon the project of new-modelling the ecclesiastical and civil government according to scripture rules and examples ; which makes him say, that *under zeal* for the word of God, they would set whole realms on fire. So, Sempronius pretended to that warm affection and generous jealousy of friendship, that is affronted, if any other be applied to before it. At best the similitude is an awkward one ; but it fitted the audience, though not the speaker. WARBURTON.

<sup>4</sup> *Save the gods only :*] Old copy—*Save only the gods*. The transposition is Sir Thomas Hamner's. STEEVENS.

Doors, that were ne'er acquainted with their wards  
 Many a bounteous year, must be employ'd  
 Now to guard sure their master.  
 And this is all a liberal course allows ;  
 Who cannot keep his wealth, must keep his house.<sup>5</sup>  
[Exit.

## SCENE IV.

*The same. A Hall in Timon's House.*

*Enter Two Servants of VARRO, and the Servant of LUCIUS, meeting TITUS, HORTENSIVS, and other Servants to TIMON's Creditors, waiting his coming out.*

*VAR. SERV.* Well met ; good-morrow, Titus and Hortensius.

*TIT.* The like to you, kind Varro.

*HOR.* Lucius ?

What, do we meet together ?

*LUC. SERV.* Ay, and, I think,  
 One business does command us all ; for mine  
 Is money.

*TIT.* So is theirs and ours.

<sup>5</sup> ——— *keep his house.*] i. e. keep within doors for fear of duns. JOHNSON.

So, in *Measure for Measure*, Act III. sc. ii: "You will turn good husband now, Pompey; you will *keep the house*."

STEEVENS.

*Enter PHILOTUS.*

*LUC. SERV.* And sir  
Philotus too!

*PHI.* Good day at once.

*LUC. SERV.* Welcome, good brother.  
What do you think the hour?

*PHI.* Labouring for nine.

*LUC. SERV.* So much?

*PHI.* Is not my lord seen yet?

*LUC. SERV.* Not yet.

*PHI.* I wonder on't; he was wont to shine at seven.

*LUC. SERV.* Ay, but the days are waxed shorter  
with him:

You must consider, that a prodigal course  
Is like the sun's;<sup>6</sup> but not, like his, recoverable.  
I fear,

'Tis deepest winter in lord Timon's purse;  
That is, one may reach deep enough, and yet  
Find little.<sup>7</sup>

*PHI.* I am of your fear for that.

<sup>6</sup> ——— a prodigal course

*Is like the sun's;*] That is, like him in blaze and splendor.  
*Soles occidere et redire possunt.* Catull. JOHNSON.

Theobald, and the subsequent editors, elegantly enough, but without necessity, read—a *prodigal's* course. We have the same phrase as that in the text in the last couplet of the preceding scene:

“And this is all a *liberal* course allows.” MALONE.

<sup>7</sup> ——— reach deep enough, and yet

*Find little.*] Still, perhaps, alluding to the effects of winter, during which some animals are obliged to seek their scanty provision through a depth of snow. STEEVENS.

*TIT.* I'll show you how to observe a strange event.  
Your lord sends now for money.

*HOR.* Most true, he does.

*TIT.* And he wears jewels now of Timon's gift,  
For which I wait for money.

*HOR.* It is against my heart.

*LUC. SERV.* Mark, how strange it shows,  
Timon in this should pay more than he owes :  
And e'en as if your lord should wear rich jewels,  
And send for money for 'em.

*HOR.* I am weary of this charge,<sup>8</sup> the gods can  
witness :  
I know, my lord hath spent of Timon's wealth,  
And now ingratitude makes it worse than stealth.

1 *VAR. SERV.* Yes, mine's three thousand crowns :  
What's yours ?

*LUC. SERV.* Five thousand mine.

1 *VAR. SERV.* 'Tis much deep : and it should seem  
by the sum,  
Your master's confidence was above mine ;  
Else, surely, his had equall'd.<sup>9</sup>

<sup>8</sup> *I am weary of this charge,*] That is, of this *commission*,  
of this *employment*. JOHNSON.

<sup>9</sup> *Else, surely, his had equall'd.*] Should it not be, *Else*,  
*surely, mine had equall'd.* JOHNSON.

The meaning of the passage is evidently and simply this: *Your master, it seems, had more confidence in lord Timon than mine, otherwise his (i. e. my master's) debt (i. e. the money due to him from Timon) would certainly have been as great as your master's (i. e. as the money which Timon owes to your master ;)* that is, my master being as rich as yours, could and would have advanced Timon as large a sum as your master has advanced him, if he, (my master) had thought it prudent to do so.

RITSON.

The meaning may be, " The confidential friendship subsisting

*Enter* FLAMINIUS.

TIT. One of lord Timon's men.

LUC. SERV. Flaminius! sir, a word: 'Pray, is my lord ready to come forth?

between your master [Lucius] and Timon, was greater than that subsisting between my master [Varro] and Timon; else surely the sum borrowed by Timon from your master had been *equal* to, and *no greater* than, the sum borrowed from mine; and this *equality* would have been produced by the application made to my master being *raised* from *three* thousand crowns to *five* thousand."

Two sums of unequal magnitude may be reduced to an equality, as well by addition to the lesser sum, as by subtraction from the greater. Thus, if A has applied to B for ten pounds, and to C for five, and C requests that he may lend A precisely the *same* sum as he shall be furnished with by B, this may be done, either by C's *augmenting* his loan, and lending ten pounds as well as B, or by B's *diminishing* his loan, and, like C, lending only five pounds. The words of Varro's servant therefore may mean, Else surely the *same sums* had been borrowed by Timon from both our masters.

I have preserved this interpretation, because I once thought it *probable*, and because it may strike others as *just*. But the true explication I believe is this (which I also formerly proposed). *His* may refer to *mine*. "It should seem that the confidential friendship subsisting between your master and Timon, was greater than that subsisting between Timon and my master; else surely *his* sum, i. e. the sum borrowed from *my* master, [the last antecedent] had been as large as the sum borrowed from yours."

The former interpretation (though I think it wrong,) I have stated thus precisely, and exactly in *substance* as it appeared several years ago, (though the expression is a little varied,) because a REMARKER [Mr. Ritson] has endeavoured to represent it as unintelligible.

This *Remarker*, however, it is observable, after saying, that he shall take no notice of *such see-saw conjectures*, with great gravity proposes a comment evidently formed on the latter of them, as an original interpretation of *his own*, on which the reader may *safely* rely. MALONE.

It must be perfectly clear, that the *Remarker* could not be

*FLAM.* No, indeed, he is not.

*TIT.* We attend his lordship; 'pray, signify so much.

*FLAM.* I need not tell him that; he knows, you are too diligent. [*Exit* FLAMINIUS.]

*Enter FLAVIUS in a Cloak, muffled.*

*LUC. SERV.* Ha! is not that his steward muffled so?

He goes away in a cloud: call him, call him.

*TIT.* Do you hear, sir?

*1 VAR. SERV.* By your leave, sir,—

*FLAV.* What do you ask of me, my friend?

*TIT.* We wait for certain money here, sir.

*FLAV.*

Ay,

If money were as certain as your waiting,  
'Twere sure enough. Why then preferr'd you not  
Your sums and bills, when your false masters eat  
Of my lord's meat? Then they could smile, and  
fawn

Upon his debts, and take down th' interest  
Into their gluttonous maws. You do yourselves but  
wrong,

To stir me up; let me pass quietly:  
Believe't, my lord and I have made an end;  
I have no more to reckon, he to spend.

*LUC. SERV.* Ay, but this answer will not serve.

indebted to a note which, so far as it is intelligible, seems diametrically opposite to his idea. It is equally so, that the editor [Mr. Malone] has availed himself of the above Remark, to vary the expression of his conjecture, and give it a sense it would otherwise never have had. RITSON.



*FLAV.* If 'twill not,<sup>1</sup>  
'Tis not so base as you; for you serve knaves.  
[*Exit.*

1 *VAR. SERV.* How! what does his cashier'd worship mutter?

2 *VAR. SERV.* No matter what; he's poor, and that's revenge enough. Who can speak broader than he that has no house to put his head in? such may rail against great buildings.

*Enter SERVILIUS.*<sup>2</sup>

*TIT.* O, here's Servilius; now we shall know Some answer.

*SER.* If I might beseech you, gentlemen, To repair some other hour, I should much Derive from it:<sup>3</sup> for, take it on my soul, My lord leans wond'rously to discontent. His comfortable temper has forsook him; He is much out of health, and keeps his chamber.

*LUC. SERV.* Many do keep their chambers, are not sick:  
And, if it be so far beyond his health,  
Methinks, he should the sooner pay his debts,

<sup>1</sup> *If 'twill not,*] Old copy—If 'twill not *serve*. I have ventured to omit the useless repetition of the verb—*serve*, because it injures the metre. STEEVENS.

<sup>2</sup> *Enter Servilius.*] It may be observed that Shakspeare has unskilfully filled his Greek story with Roman names. JOHNSON.

<sup>3</sup> ——— *I should much Derive from it: &c.*] Old copy:  
————— *I should Derive much from it: &c.*

For this slight transposition, by which the metre is restored, I am answerable. STEEVENS.

And make a clear way to the gods.

SER.

Good gods!

TIT. We cannot take this for an answer,<sup>4</sup> sir.

FLAM. [*Within.*] Servilius, help!—my lord! my lord!—

*Enter TIMON, in a rage; FLAMINIUS following.*

TIM. What, are my doors oppos'd against my passage?

Have I been ever free, and must my house

Be my retentive enemy, my gaol?

The place, which I have feasted, does it now,

Like all mankind, show me an iron heart?

LUC. SERV. Put in now, Titus.

TIT. My lord, here is my bill.

LUC. SERV. Here's mine.

HOR. SERV. And mine, my lord.<sup>5</sup>

BOTH VAR. SERV. And ours, my lord.

PHI. All our bills.

<sup>4</sup> ———for an answer,] The article *an*, which is deficient in the old copy, was supplied by Sir Thomas Hanmer.

STEEVENS.

<sup>5</sup> Hor. Serv. *And mine, my lord.*] In the old copy this speech is given to *Varro*. I have given it to the servant of *Hortensius*, (who would naturally prefer his claim among the rest,) because to the following speech in the old copy is prefixed, 2. *Var.* which from the words spoken [*And ours, my lord.*] meant, I conceive, *the two servants of Varro*. In the modern editions this latter speech is given to *Caphis*, who is not upon the stage.

MALONE.

This whole scene perhaps was strictly metrical, when it came from Shakspeare; but the present state of it is such, that it cannot be restored but by greater violence than an editor may be allowed to employ. I have therefore given it without the least attempt at arrangement. STEEVENS.

*TIM.* Knock me down with 'em :<sup>6</sup> cleave me to the girdle.

*LUC. SERV.* Alas ! my lord,——

*TIM.* Cut my heart in sums.

*TIT.* Mine, fifty talents.

*TIM.* Tell out my blood.

*LUC. SERV.* Five thousand crowns, my lord.

*TIM.* Five thousand drops pays that.—

What yours ?—and yours ?

1 *VAR. SERV.* My lord,——

2 *VAR. SERV.* My lord,——

*TIM.* Tear me, take me, and the gods fall upon you ! [*Exit.*

*HOR.* 'Faith, I perceive our masters may throw their caps at their money ; these debts may well be called desperate ones, for a madman owes 'em.

[*Exeunt.*

*Re-enter TIMON and FLAVIUS.*

*TIM.* They have e'en put my breath from me, the slaves :  
Creditors !—devils.

*FLAV.* My dear lord,——

<sup>6</sup> *Knock me down with 'em :*] Timon quibbles. They present their written *bills* ; he catches at the word, and alludes to the *bills* or battle-axes, which the ancient soldiery carried, and were still used by the watch in Shakspeare's time. See the scene between Dogberry, &c. in *Much Ado about Nothing*, Vol. VI. p. 96, n. 1. Again, in Heywood's *If you know not me you know Nobody*, 1633, Second Part, Sir John Gresham says to his creditors : " Friends, you cannot beat me down with *your bills*." Again, in Decker's *Guls Horobook*, 1609 : " — they durst not *strike down* their customers with large *bills*." STEEVENS.

TIM. What if it should be so?

FLAV. My lord,——

TIM. I'll have it so:—My steward!

FLAV. Here, my lord.

TIM. So fitly? Go, bid all my friends again,  
Lucius, Lucullus, and Sempronius; all:  
I'll once more feast the rascals.<sup>7</sup>

FLAV. O my lord,  
You only speak from your distracted soul;  
There is not so much left, to furnish out  
A moderate table.

TIM. Be't not in thy care; go,

<sup>7</sup> So fitly? Go, bid all my friends again,

Lucius, Lucullus, and Sempronius; all:

I'll once more feast the rascals.] Thus the second folio; except that, by an apparent error of the press, we have—*add* instead of *and*.

The first folio reads:

Lucius, Lucullus, and Sempronius Vllorxa: all,

I'll once more feast the rascals.

Regularity of metre alone would be sufficient to decide in favour of the present text, which, with the second folio, rejects the fortuitous and unmeaning aggregate of letters—*Ullorxa*. This *Ullorxa*, however, seems to have been considered as one of the “inestimable stones, unvalued jewels,” which “emblaze the forehead” of that august publication, the folio 1623; and has been set, with becoming care, in the text of Mr. Malone. For my own part, like the cock in the fable, I am content to leave this gem on the stercoraceous spot where it was discovered.—*Ullorxa* (a name unacknowledged by Athens or Rome) must (if meant to have been introduced at all) have been a corruption as gross as others that occur in the same book, where we find *Bil-linggate* instead of *Basing-stoke*; *Epton* instead of *Hyperion*; and an *ace* instead of *Até*. Types, indeed, shook out of a hat, or shot from a dice-box, would often assume forms as legitimate as the proper names transmitted to us by Messieurs Hemings, Condell, and C<sup>o</sup>. who very probably did not accustom themselves to spell even their own appellations with accuracy, or always in the same manner. STEEVENS.

I charge thee ; invite them all : let in the tide  
 Of knaves once more ; my cook and I'll provide.  
 [*Exeunt.*]

## SCENE V.

*The same. The Senate-House.*

*The Senate sitting. Enter ALCIBIADES, attended.*

1 *SEN.* My lord, you have my voice to it ; the  
                     fault's  
 Bloody ; 'tis necessary he should die :  
 Nothing emboldens sin so much as mercy.

2 *SEN.* Most true ; the law shall bruise him.<sup>8</sup>

*ALCIB.* Honour, health, and compassion to the  
                     senate !

1 *SEN.* Now, captain ?

*ALCIB.* I am an humble suitor to your virtues ;  
 For pity is the virtue of the law,  
 And none but tyrants use it cruelly.  
 It pleases time, and fortune, to lie heavy  
 Upon a friend of mine, who, in hot blood,  
 Hath stepp'd into the law, which is past depth  
 To those that, without heed, do plunge into it.  
 He is a man, setting his fate aside,<sup>9</sup>

<sup>8</sup> ——— *shall bruise him.*] The old copy reads—shall bruise  
 'em. The same mistake has happened often in these plays. In  
 a subsequent line in this scene we have in the old copy—with  
 him, instead of—with 'em. For the correction, which is fully  
 justified by the context, I am answerable. MALONE.

Sir Thomas Hanmer also reads—bruise him. STEEVENS.

<sup>9</sup> ——— *setting his fate aside,*] i. e. putting this action of his,  
 which was pre-determined by fate, out of the question.

STEEVENS.

Of comely virtues :<sup>1</sup>  
 Nor did he soil the fact with cowardice ;  
 (An honour in him, which buys out his fault,)  
 But, with a noble fury, and fair spirit,  
 Seeing his reputation touch'd to death,  
 He did oppose his foe :  
 And with such sober and unnoted passion  
 He did behave his anger, ere 'twas spent,<sup>2</sup>  
 As if he had but prov'd an argument.

<sup>1</sup> *He is a man, &c.*] I have printed these lines after the original copy, except that, for *an honour*, it is there, *and honour*. All the latter editions deviate unwarrantably from the original, and give the lines thus :

*He is a man, setting his fault aside,  
 Of virtuous honour, which buys out his fault ;  
 Nor did he soil &c.* JOHNSON.

This licentious alteration of the text, with a thousand others of the same kind, was made by Mr. Pope. MALONE.

<sup>2</sup> *And with such sober and unnoted passion*

*He did behave his anger, ere 'twas spent, &c.*] *Unnoted* for common, bounded. *Behave*, for curb, manage.

WARBURTON.

I would rather read :

————— *and unnoted passion*  
*He did behave, ere was his anger spent.*

*Unnoted passion* means, I believe, an uncommon command of his passion, such a one as has not hitherto been observed. *Behave his anger* may, however, be right. In Sir W. D'Avenant's play of *The Just Italian*, 1630, *behave* is used in as singular a manner :

“ How well my stars *behave* their influence.”

Again :

“ ————— You an Italian, sir, and thus

“ *Behave* the knowledge of disgrace !”

In both these instances, to *behave* is to *manage*. STEEVENS.

“ *Unnoted passion*,” I believe, means a passion operating inwardly, but not accompanied with any external or boisterous appearances ; so regulated and subdued, that no spectator could *note*, or observe, its operation.

The old copy reads—He did *behoove* &c. which does not afford any very clear meaning. *Behave*, which Dr. Warburton inter-

1 *SEN.* You undergo too strict a paradox,<sup>3</sup>  
 Striving to make an ugly deed look fair :  
 Your words have took such pains, as if they labour'd  
 To bring manslaughter into form, set quarrelling  
 Upon the head of valour ; which, indeed,  
 Is valour misbegot, and came into the world  
 When sects and factions were newly born :  
 He's truly valiant, that can wisely suffer  
 The worst that man can breathe ;<sup>4</sup> and make his  
 wrongs

*pretis manage*, was introduced by Mr. Rowe. I doubt the text is not yet right. Our author so very frequently converts nouns into verbs, that I have sometimes thought he might have written—"He did *behalve* his anger,"—i. e. suppress it. So, Milton :

" ——— yet put he not forth all his strength,

" But check'd it *mid-way*."

*Behave*, however, is used by Spenser, in his *Fairy Queen*, B. I. c. iii. in a sense that will suit sufficiently with the passage before us :

" But who his limbs with labours, and his *mind*

" *Behaves* with cares, cannot so easy miss."

To *behave* certainly had formerly a very different signification from that in which it is now used. Cole, in his *Dictionary*, 1679, renders it by *tracto*, which he interprets to *govern*, or *manage*. MALONE.

On second consideration, the sense of this passage, (however perversely expressed on account of rhyme,) may be this : " He managed his anger with such sober and unnoted *passion* [i. e. *suffering*, forbearance,] before it was spent, [i. e. before that disposition to endure the insult he had received, was exhausted,] that it seemed as if he had been only engaged in supporting an argument he had advanced in conversation." *Passion* may as well be used to signify *suffering*, as any *violent commotion of the mind* : and that our author was aware of this, may be inferred from his introduction of the Latin phrase—" *hysterica passio*," in *King Lear*. See also Vol. XVI. p. 264, n. 7. STEEVENS.

<sup>3</sup> You undergo too strict a paradox,] You undertake a paradox too hard. JOHNSON.

<sup>4</sup> ——— that man can breathe ;] i. e. can utter. So afterwards :

" You breathe in vain." MALONE.



His outsides; wear them like his raiment, care-  
 lessly;  
 And ne'er prefer his injuries to his heart,  
 To bring it into danger.  
 If wrongs be evils, and enforce us kill,  
 What folly 'tis, to hazard life for ill?

ALCIB. My lord,——

1 SEN. You cannot make gross sins look clear;  
 To revenge is no valour, but to bear.

ALCIB. My lords, then, under favour, pardon me,  
 If I speak like a captain.—  
 Why do fond men expose themselves to battle,  
 And not endure all threatnings?<sup>5</sup> sleep upon it,  
 And let the foes quietly cut their throats,  
 Without repugnancy? but if there be  
 Such valour in the bearing, what make we  
 Abroad?<sup>6</sup> why then, women are more valiant,  
 That stay at home, if bearing carry it;  
 And th' ass, more captain than the lion; the felon,<sup>7</sup>

Again, in *Hamlet*:

“ Having ever seen, in the prenominate crimes,

“ The youth you breathe of, guilty.” STEEVENS.

<sup>5</sup> ——threatnings?] Old copy—*threats*. This slight, but  
 judicious change, is Sir Thomas Hanmer's. In the next line but  
 one, he also added, for the sake of metre,—*but*—. STEEVENS.

<sup>6</sup> ——what make we

Abroad?] *What do we, or what have we to do in the field.*

JOHNSON.

See Vol. V. p. 162, n. 5. MALONE.

<sup>7</sup> *And th' ass, more captain than the lion; &c.*] Here is an-  
 other arbitrary regulation, [the omission of—*captain*] the ori-  
 ginal reads thus:

———what make we

Abroad? why then, women are more valiant

That stay at home, if bearing carry it:

And the ass, more captain than the lion,

The fellow, loaden with irons, wiser than the judge,

If wisdom &c.

Loaden with irons, wiser than the judge,  
 If wisdom be in suffering. O my lords,  
 As you are great, be pitifully good :  
 Who cannot condemn rashness in cold blood ?  
 To kill, I grant, is sin's extremest gust ;<sup>8</sup>

I think it may be better adjusted thus :

————— *what make we*  
*Abroad? why then the women are more valiant*  
*That stay at home;*  
*If bearing carry it, then is the ass*  
*More captain than the lion; and the felon*  
*Loaden with irons, wiser &c. JOHNSON.*

—— *if bearing carry it;*] Dr. Johnson when he proposed to connect this hemistich with the following line instead of the preceding words, seems to have forgot one of our author's favourite propensities. I have no doubt that the present arrangement is right.

Mr. Pope, who rejected whatever he did not like, omitted the words—*more captain*. They are supported by what Alcibiades has already said :

“ My lords, then, under favour, pardon me,

“ If I speak like a *captain*——.”

and by Shakspeare's 66th Sonnet, where the word *captain* is used with at least as much harshness as in the text :

“ And captive good attending *captain* ill.”

Again, in another of his Sonnets :

“ Like stones of worth they thinly placed are,

“ Or *captain* jewels in the carcanet.”

Dr. Johnson with great probability proposes to read *felon* instead of *fellow*. MALONE.

The word *captain* has been very injudiciously restored. That it cannot be the author's is evident from its spoiling what will otherwise be a metrical line. Nor is his using it elsewhere any proof that he meant to use it here. RITSON.

I have not scrupled to insert Dr. Johnson's emendation, *felon*, for *fellow* in the text ; but do not perceive how the line can become strictly metrical by the omission of the word—*captain*, unless, with Sir Thomas Hanmer, we transpose the conjunction—and, and read :

*The ass more than the lion, and the felon,——.*

STEEVENS.

<sup>8</sup> —— *sin's extremest gust;*] *Gust*, for aggravation.

WARBURTON.

But, in defence, by mercy, 'tis most just.<sup>9</sup>  
 To be in anger, is impiety;  
 But who is man, that is not angry?  
 Weigh but the crime with this.

2 SEN. You breathe in vain.

ALCIB. In vain? his service done  
 At Lacedæmon, and Byzantium,  
 Were a sufficient briber for his life.

1 SEN. What's that?

ALCIB. Why, I say,<sup>1</sup> my lords, h'as done fair  
 service,  
 And slain in fight many of your enemies:  
 How full of valour did he bear himself  
 In the last conflict, and made plenteous wounds?

2 SEN. He has made too much plenty with 'em,<sup>2</sup> he

*Gust* is here in its common sense; the utmost degree of *appetite* for sin. JOHNSON.

I believe *gust* means *rashness*. The allusion may be to a sudden *gust of wind*. STEEVENS.

So we say, it was done in a sudden *gust* of passion.

MALONE.

<sup>9</sup> ——— *by mercy, 'tis most just.*] By *mercy* is meant *equity*.  
 But we must read:

————— *'tis made just.* WARBURTON.

*Mercy* is not put for *equity*. If such explanation be allowed, what can be difficult? The meaning is, *I call mercy herself to witness*, that defensive violence is just. JOHNSON.

The meaning, I think, is, Homicide in our own defence, *by a merciful and lenient interpretation* of the laws, is considered as justifiable. MALONE.

Dr. Johnson's explanation is the more spirited; but a passage in *King John* should seem to countenance that of Mr. Malone:

"Some sins do bear their privilege on earth,  
 "And so doth yours——." STEEVENS.

<sup>1</sup> *Why, I say,*] The personal pronoun was inserted by the editor of the second folio. MALONE.

<sup>2</sup> ——— *with 'em,*] The folio—with *him*. JOHNSON.

Is a sworn rioter :<sup>3</sup> h'as a sin that often  
 Drowns him, and takes his valour prisoner :  
 If there were no foes, that were enough alone<sup>4</sup>  
 To overcome him : in that beastly fury  
 He has been known to commit outrages,  
 And cherish factions : 'Tis inferr'd to us,  
 His days are foul, and his drink dangerous.

1 *SEN.* He dies.

*ALCIB.* Hard fate ! he might have died in war.  
 My lords, if not for any parts in him,  
 (Though his right arm might purchase his own time,  
 And be in debt to none,) yet, more to move you,  
 Take my deserts to his, and join them both :  
 And, for I know, your reverend ages love  
 Security, I'll pawn<sup>5</sup> my victories, all  
 My honour to you, upon his good returns.  
 If by this crime he owes the law his life,  
 Why, let the war receiv't in valiant gore ;  
 For law is strict, and war is nothing more.

1 *SEN.* We are for law, he dies ; urge it no more,

The correction was made by the editor of the second folio.

MALONE.

<sup>3</sup> *Is a sworn rioter :*] A *sworn rioter* is a man who practises riot, as if he had by an oath made it his duty. JOHNSON.

The expression, *a sworn rioter*, seems to be similar to that of *sworn brothers*. See Vol. XII. p. 320, n. 2. MALONE.

<sup>4</sup> ——— *alone*—] This word was judiciously supplied by Sir Thomas Hanmer, to complete the measure. Thus, in *All's well that ends well* :

“ ——— Good *alone*

“ Is good——.” STEEVENS.

<sup>5</sup> ——— *your reverend ages love*

Security, I'll pawn &c.] He charges them obliquely with being usurers. JOHNSON.

So afterwards :

“ ——— banish *usury*

“ That makes the senate ugly.” MALONE.

On height of our displeasure : Friend, or brother,  
He forfeits his own blood, that spills another.

*ALCIB.* Must it be so? it must not be. My lords,  
I do beseech you, know me.

2 *SEN.* How?

*ALCIB.* Call me to your remembrances.<sup>6</sup>

3 *SEN.*

What?

*ALCIB.* I cannot think, but your age has forgot  
me;

It could not else be, I should prove so base,<sup>7</sup>  
To sue, and be denied such common grace :  
My wounds ache at you.

1 *SEN.*

Do you dare our anger?

'Tis in few words, but spacious in effect;<sup>8</sup>

We banish thee for ever.

*ALCIB.*

Banish me?

Banish your dotage; banish usury,  
That makes the senate ugly.

1 *SEN.* If, after two days' shine, Athens contain  
thee,

Attend our weightier judgment. And, not to  
swell our spirit,<sup>9</sup>

He shall be executed presently. [*Exeunt* Senators.]

<sup>6</sup> — *remembrances.*] is here used as a word of five syllables. In the singular number it occurs as a quadrisyllable only. See *Twelfth-Night*, Act I. sc. i:

“ And lasting in her sad *remembrance.*” STEEVENS.

<sup>7</sup> — *I should prove so base,*] *Base* for dishonoured.

WARBURTON.

<sup>8</sup> *Do you dare our anger?*

'Tis in few words, but spacious in effect;] This reading may pass, but perhaps the author wrote:

our anger?

'Tis few in words, but spacious in effect. JOHNSON.

<sup>9</sup> And, not to swell our spirit,] I believe, means, not to put

ALCIB. Now the gods keep you old enough;  
 that you may live  
 Only in bone, that none may look on you!  
 I am worse than mad: I have kept back their foes,  
 While they have told their money, and let out  
 Their coin upon large interest; I myself,  
 Rich only in large hurts;—All those, for this?  
 Is this the balsam, that the usuring senate  
 Pours into captains' wounds? ha! banishment?<sup>1</sup>  
 It comes not ill; I hate not to be banish'd;  
 It is a cause worthy my spleen and fury,  
 That I may strike at Athens. I'll cheer up  
 My discontented troops, and lay for hearts.  
 'Tis honour, with most lands to be at odds;<sup>2</sup>  
 Soldiers should brook as little wrongs, as gods.  
[Exit.

*ourselves into any tumour of rage, take our definitive resolution.*  
 So, in *King Henry VIII.* Act III. sc. i:

“The hearts of princes kiss obedience,

“So much they love it; but, to stubborn spirits,

“They *swell* and grow as terrible as storms.”

STEEVENS.

<sup>1</sup> ——— *ha! banishment?*] Thus the second folio. Its ever-blundering predecessor omits the interjection, *ha!* and consequently spoils the metre.—The same exclamation occurs in *Romeo and Juliet*:

“*Ha! banishment? be merciful, say—death——.*”

STEEVENS.

<sup>2</sup> ——— *and lay for hearts.*

'*Tis honour, with most lands to be at odds;*] But surely even in a soldier's sense of honour, there is very little in being at odds with all about him; which shows rather a quarrelsome disposition than a valiant one. Besides, this was not Alcibiades's case. He was only fallen out with the Athenians. A phrase in the foregoing line will direct us to the right reading. I will *lay*, says he, *for hearts*; which is a metaphor taken from card-play, and signifies to game deep and boldly. It is plain then the figure was continued in the following line, which should be read thus:

'*Tis honour with most hands to be at odds;*

i. e. to fight upon odds, or at disadvantage; as he must do against

## SCENE VI.

*A magnificent Room in Timon's House.*

*Musick. Tables set out: Servants attending. Enter divers Lords,<sup>3</sup> at several Doors.*

1 LORD. The good time of day to you, sir.

2 LORD. I also wish it to you. I think, this honourable lord did but try us this other day.

the united strength of Athens; and this, by soldiers, is accounted *honourable*. Shakspeare uses the same metaphor on the same occasion, in *Coriolanus*:

“He lurch’d all swords.” WARBURTON.

I think *hands* is very properly substituted for *lands*. In the foregoing line, for, *lay for hearts*, I would read, *play for hearts*.  
JOHNSON.

I do not conceive that to *lay for hearts* is a metaphor taken from card-play, or that *lay* should be changed into *play*. We should now say, *to lay out for hearts*, i. e. the affections of the people; but *lay* is used singly, as it is here, by Jonson, in *The Devil is an Ass*, [Mr. Whalley’s edition] Vol. IV. p. 33:

“*Lay for some pretty principality.*” TYRWHITT.

A kindred expression occurs in Marlowe’s *Lust’s Dominion*, 1657:

“He takes up Spanish hearts on trust, to pay them

“When he shall finger Castile’s crown.” MALONE.

’*Tis honour, with most lands to be at odds;*] I think, with Dr. Johnson, that *lands* cannot be right. To assert that it is honourable to fight with the *greatest* part of the world, is very wild. I believe therefore our author meant that Alcibiades in his spleen against the *Senate*, from whom alone he has received any injury, should say:

’*Tis honour with most lords to be at odds.* MALONE.

I adhere to the old reading. It is surely more honourable to wrangle for a score of kingdoms, (as Miranda expresses it,) than to enter into quarrels with lords, or any other private adversaries. STEEVENS.



1 *LORD*. Upon that were my thoughts tiring,<sup>4</sup> when we encountered: I hope, it is not so low with him, as he made it seem in the trial of his several friends.

The objection to the old reading still in my apprehension remains. It is not difficult for him who is so inclined, to quarrel with a lord; (or with any other person;) but not so easy to be at odds with his *land*. Neither does the observation just made, prove that it is honourable to quarrel, or to be at odds, *with most* of the lands or kingdoms of the earth, which must, I conceive, be proved, before the old reading can be supported. MALONE.

By *most* lands, perhaps our author means *greatest* lands. So, in *King Henry VI.* P. I. Act IV. sc. i:

“But always resolute in *most* extremes.”

i. e. in *greatest*. Alcibiades, therefore, may be willing to regard a contest with a great and extensive territory, like that of Athens, as a circumstance honourable to himself. STEEVENS.

<sup>3</sup> *Enter divers* Lords,] In the modern editions these are called *Senators*; but it is clear from what is said concerning the banishment of Alcibiades, that this must be wrong. I have therefore substituted *Lords*. The old copy has “Enter divers *friends*.”

MALONE.

<sup>4</sup> *Upon that were my thoughts tiring*,] A hawk, I think, is said to *tire*, when she amuses herself with pecking a pheasant's wing, or any thing that puts her in mind of prey. To *tire* upon a thing, is therefore, to be *idly employed upon it*. JOHNSON.

I believe Dr. Johnson is mistaken. *Tiring* means here, I think, *fixed*, *fastened*, as the hawk fastens its beak eagerly on its prey. So, in our author's *Venus and Adonis*:

“Like as an empty eagle, sharp by fast,

“*Tires* with her beak on feathers, flesh, and bone,—”

*Tironür*, that is, *tiring* for hawks, as Cotgrave calls it, signified any thing by which the falconer brought the bird back, and fixed him to his hand. A capon's wing was often used for this purpose.

In *King Henry VI.* Part II. we have a kindred expression:

“—your *thoughts*

“*Beat on a crown*.” MALONE.

Dr. Johnson's explanation, I believe, is right. Thus, in *The Winter's Tale*, Antigonus is said to be “woman-*tir'd*,” i. e. *pecked* by a woman, as we now say, with a similar allusion, *hen-pecked*. STEEVENS.

2 LORD. It should not be, by the persuasion of his new feasting.

1 LORD. I should think so : He hath sent me an earnest inviting, which many my near occasions did urge me to put off ; but he hath conjured me beyond them, and I must needs appear.

2 LORD. In like manner was I in debt to my importunate business, but he would not hear my excuse. I am sorry, when he sent to borrow of me, that my provision was out.

1 LORD. I am sick of that grief too, as I understand how all things go.

2 LORD. Every man here's so. What would he have borrowed of you ?

1 LORD. A thousand pieces.

2 LORD. A thousand pieces !

1 LORD. What of you ?

3 LORD. He sent to me, sir,—Here he comes.

*Enter TIMON, and Attendants.*

TIM. With all my heart, gentlemen both :—And how fare you ?

1 LORD. Ever at the best, hearing well of your lordship.

2 LORD. The swallow follows not summer more willing, than we your lordship.

TIM. [*Aside.*] Nor more willingly leaves winter ; such summer-birds are men.—Gentlemen, our dinner will not recompense this long stay : feast your ears with the musick awhile ; if they will fare so harshly on the trumpet's sound : we shall to't presently.

1 *LORD*. I hope, it remains not unkindly with your lordship, that I returned you an empty messenger.

*TIM*. O, sir, let it not trouble you.

2 *LORD*. My noble lord,—

*TIM*. Ah, my good friend! what cheer?

[*The Banquet brought in.*]

2 *LORD*. My most honourable lord, I am e'en sick of shame, that, when your lordship this other day sent to me, I was so unfortunate a beggar.

*TIM*. Think not on't, sir.

2 *LORD*. If you had sent but two hours before,—

*TIM*. Let it not cumber your better remembrance.<sup>5</sup>—Come, bring in all together.

2 *LORD*. All covered dishes!

1 *LORD*. Royal cheer, I warrant you.

3 *LORD*. Doubt not that, if money, and the season can yield it.

1 *LORD*. How do you? What's the news?

3 *LORD*. Alcibiades is banished: Hear you of it?

1 & 2 *LORD*. Alcibiades banished!

3 *LORD*. 'Tis so, be sure of it.

1 *LORD*. How? how?

2 *LORD*. I pray you, upon what?

*TIM*. My worthy friends, will you draw near?

<sup>5</sup> ——— *your better remembrance.*] i. e. your good memory: the comparative for the positive degree. See Vol. X. p. 147, n. 7. STEEVENS.

3 LORD. I'll tell you more anon. Here's a noble feast toward.<sup>6</sup>

2 LORD. This is the old man still.

3 LORD. Will't hold? will't hold?

2 LORD. It does: but time will—and so——

3 LORD. I do conceive.

TIM. Each man to his stool, with that spur as he would to the lip of his mistress: your diet shall be in all places alike.<sup>7</sup> Make not a city feast of it, to let the meat cool ere we can agree upon the first place: Sit, sit. The gods require our thanks.

*You great benefactors, sprinkle our society with thankfulness. For your own gifts, make yourselves praised: but reserve still to give, lest your deities be despised. Lend to each man enough, that one need not lend to another: for, were your godheads to borrow of men, men would forsake the gods. Make the meat be beloved, more than the man that gives it. Let no assembly of twenty be without a score of villains: If there sit twelve women at the table, let a dozen of them be—as they are.—The rest of your fees,<sup>8</sup> O gods,—the senators of Athens, together with the common lag<sup>9</sup> of people,—what is amiss in*

<sup>6</sup> *Here's a noble feast toward.*] i. e. in a state of readiness. So, in *Romeo and Juliet*:

“We have a foolish trifling banquet towards.”

STEEVENS.

<sup>7</sup> — *your diet shall be in all places alike.*] See a note on *The Winter's Tale*, Vol. IX. p. 236, n. 1. STEEVENS.

<sup>8</sup> *The rest of your fees,*] We should read—*foes*.

WARBURTON.

We must surely read *foes* instead of *fees*. I find no sense in the present reading. M. MASON.

<sup>9</sup> — *the common lag—*] Old copy—*leg*. Corrected by Mr. Rowe. MALONE.

*them, you gods make suitable for destruction. For these my present friends,—as they are to me nothing, so in nothing bless them, and to nothing they are welcome.*

Uncover, dogs, and lap.

[*The Dishes uncovered are full of warm Water.*

*SOME SPEAK.* What does his lordship mean?

*SOME OTHER.* I know not.

*TIM.* May you a better feast never behold,  
You knot of mouth-friends! smoke, and luke-warm  
water

Is your perfection.<sup>1</sup> This is Timon's last;  
Who stuck and spangled you with flatteries,  
Washes it off, and sprinkles in your faces

[*Throwing Water in their Faces.*

Your reeking villainy. Live loath'd, and long,<sup>2</sup>  
Most smiling, smooth, detested parasites,  
Courteous destroyers, affable wolves, meek bears,  
You fools of fortune,<sup>3</sup> trencher-friends, time's flies,<sup>4</sup>

The *fag-end* of a web of cloth is, in some places, called the *lag-end*. STEEVENS.

<sup>1</sup> *Is your perfection.*] Your *perfection*, is the *highest of your excellence*. JOHNSON.

<sup>2</sup> — *Live loath'd, and long,*] This thought has occurred twice before:

“ ——— let not that part

“ Of nature my lord paid for, be of power

“ To expel sickness, but *prolong his hour*.”

Again:

“ Gods keep you *old enough*,” &c. STEEVENS.

<sup>3</sup> — *fools of fortune,*] The same expression occurs in *Romeo and Juliet*:

“ O! I am *fortune's fool*.” STEEVENS.

<sup>4</sup> — *time's flies,*] Flies of a season. JOHNSON.

Cap and knee slaves, vapours, and minute-jacks!<sup>5</sup>  
 Of man, and beast, the infinite malady<sup>6</sup>  
 Crust you quite o'er!—What, dost thou go?  
 Soft, take thy physick first—thou too,—and thou;—  
     [*Throws the Dishes at them, and drives them out.*]

Stay, I will lend thee money, borrow none.—  
 What, all in motion? Henceforth be no feast,  
 Whereat a villain's not a welcome guest.  
 Burn, house; sink, Athens! henceforth hated be  
 Of Timon, man, and all humanity! [*Exit.*]

*Re-enter the Lords, with other Lords and Senators.*

1 LORD. How now, my lords?<sup>7</sup>

2 LORD. Know you the quality of lord Timon's  
 fury?

3 LORD. Pish! did you see my cap?

4 LORD. I have lost my gown.

3 LORD. He's but a mad lord, and nought but

So, before:

“—— one cloud of winter showers,

“These *flies* are couch'd.” STEEVENS.

<sup>5</sup> —— *minute-jacks!*] Sir Thomas Hanmer thinks it means *Jack-a-lantern*, which shines and disappears in an instant. What it was I know not; but it was something of quick motion, mentioned in *King Richard III.* JOHNSON.

A *minute-jack* is what was called formerly a *Jack of the clock-house*; an image whose office was the same as one of those at St. Dunstan's church in Fleet Street. See note on *King Richard III.* Vol. XIV. p. 441, n. 3. STEEVENS.

<sup>6</sup> —— *the infinite malady—*] Every kind of disease incident to man and beast. JOHNSON.

<sup>7</sup> *How now, my lords?*] This and the next speech are spoken by the newly arrived Lords. MALONE.

humour sways him. He gave me a jewel the other day, and now he has beat it out of my hat :—Did you see my jewel ?

4 LORD. Did you see my cap ?

2 LORD. Here 'tis.

4 LORD. Here lies my gown.

1 LORD. Let's make no stay.

2 LORD. Lord Timon's mad.

3 LORD. I feel't upon my bones.

4 LORD. One day he gives us diamonds, next day stones.\* [Exeunt.

## ACT IV. SCENE I.

*Without the Walls of Athens.*

*Enter TIMON.*

TIM. Let me look back upon thee, O thou wall, That girdlest in those wolves ! Dive in the earth, And fence not Athens ! Matrons, turn incontinent ; Obedience fail in children ! slaves, and fools, Pluck the grave wrinkled senate from the bench,

\* — stones.] As Timon has thrown nothing at his worthless guests, except warm water and empty dishes, I am induced, with Mr. Malone, to believe that the more ancient drama described in p. 3, had been read by our author, and that he supposed he had introduced from it the “ painted stones ” as part of his banquet ; though in reality he had omitted them. The present mention therefore of such missiles, appears to want propriety. STEEVENS.



And minister in their steads! to general filths<sup>9</sup>  
 Convert o'the instant, green<sup>1</sup> virginity!  
 Do't in your parents' eyes! bankrupts, hold fast;  
 Rather than render back, out with your knives,  
 And cut your trusters' throats! bound servants,  
 steal!

Large-handed robbers your grave masters are,  
 And pill by law! maid, to thy master's bed;  
 Thy mistress is o'the brothel!<sup>2</sup> son of sixteen,  
 Pluck the lin'd crutch from the old limping sire,  
 With it beat out his brains! piety, and fear,  
 Religion to the gods, peace, justice, truth,  
 Domestick awe, night-rest, and neighbourhood,  
 Instruction, manners, mysteries, and trades,  
 Degrees, observances, customs, and laws,  
 Decline to your confounding contraries,<sup>3</sup>  
 And yet confusion<sup>4</sup> live!—Plagues, incident to men,

<sup>9</sup> ——— *general filths*—] i. e. common sewers. STEEVENS.

<sup>1</sup> ——— *green*—] i. e. immature. So, in *Antony and Cleopatra*:

“When I was *green* in judgment——.” STEEVENS.

<sup>2</sup> ——— *o'the brothel!*] So the old copies. Sir Thomas Hanmer reads, *i'the brothel*. JOHNSON.

One would suppose it to mean, that the mistress frequented the brothel; and so Sir Thomas Hanmer understood it. RITSON.

The meaning is, go to thy master's bed, for he is alone; thy mistress is now *of* the brothel; is now there. In the old copy, *i'th'*, *o'th'*, and *a'th'*, are written with very little care, or rather seem to have been set down at random in different places.

MALONE.

“*Of* the brothel” is the true reading. So, in *King Lear*, Act II. sc. ii. the Steward says to Kent, “Art *of* the house?”

STEEVENS.

<sup>3</sup> ——— *confounding contraries*,] i. e. contrarieties whose nature it is to *waste* or *destroy* each other. So, in *King Henry V*:

“———— as doth a galled rock

“O'erhang and juttie his *confounded* base.” STEEVENS.

<sup>4</sup> ——— *yet confusion*—] Sir Thomas Hanmer reads, *let con-*

Your potent and infectious fevers heap  
 On Athens, ripe for stroke ! thou cold sciatica,  
 Cripple our senators, that their limbs may halt  
 As lamely as their manners ! lust and liberty<sup>5</sup>  
 Creep in the minds and marrows of our youth ;  
 That 'gainst the stream of virtue they may strive,  
 And drown themselves in riot ! itches, blains,  
 Sow all the Athenian bosoms ; and their crop  
 Be general leprosy ! breath infect breath ;  
 That their society, as their friendship, may  
 Be merely poison ! Nothing I'll bear from thee,  
 But nakedness, thou détestable town !  
 Take thou that too, with multiplying banns !<sup>6</sup>  
 Timon will to the woods ; where he shall find  
 The unkindest beast more kinder than mankind.  
 The gods confound (hear me, you good gods all,)  
 The Athenians both within and out that wall !  
 And grant, as Timon grows, his hate may grow  
 To the whole race of mankind, high, and low !  
 Amen. [Exit.

fusion ; but the meaning may be, *though by such confusion all things seem to hasten to dissolution, yet let not dissolution come, but the miseries of confusion continue.* JOHNSON.

<sup>5</sup> — liberty—] *Liberty* is here used for *libertinism*. So, in *The Comedy of Errors* :

“ And many such like *liberties* of sin ; ”  
 apparently meaning—*libertines*. STEEVENS.

<sup>6</sup> — multiplying banns !] i. e. accumulated curses. *Multiplying* for *multiplied* : the *active* participle with a *passive* signification. See Vol. IV. p. 237, n. 3. STEEVENS.

## SCENE II.

Athens. *A Room in Timon's House.*

*Enter FLAVIUS,<sup>7</sup> with Two or Three Servants.*

1 *SERV.* Hear you, master steward, where's our master?  
Are we undone? cast off? nothing remaining?

*FLAV.* Alack, my fellows, what should I say to you?

Let me be recorded<sup>8</sup> by the righteous gods,  
I am as poor as you.

1 *SERV.* Such a house broke!  
So noble a master fallen! All gone! and not  
One friend, to take his fortune by the arm,  
And go along with him!

2 *SERV.* As we do turn our backs  
From our companion, thrown into his grave;  
So his familiars to his buried fortunes<sup>9</sup>

<sup>7</sup> *Enter Flavius,*] Nothing contributes more to the exaltation of Timon's character than the zeal and fidelity of his servants. Nothing but real virtue can be honoured by domesticks; nothing but impartial kindness can gain affection from dependants.

JOHNSON.

<sup>8</sup> *Let me be recorded—*] In compliance with ancient elliptical phraseology, the word *me*, which disorders the measure, might be omitted. Sir Thomas Hanmer reads:

*Let it be recorded &c.* STEEVENS.

<sup>9</sup> ——— to his buried fortunes—] So the old copies. Sir T. Hanmer reads *from*; but the old reading might stand.

JOHNSON.

I should suppose that the words *from*, in the second line, and

Slink all away ; leave their false vows with him,  
Like empty purses pick'd : and his poor self,  
A dedicated beggar to the air,  
With his disease of all-shunn'd poverty,  
Walks, like contempt, alone.—More of our fellows.

*Enter other Servants.*

*FLAV.* All broken implements of a ruin'd house.

3 *SERV.* Yet do our hearts wear Timon's livery,  
That see I by our faces ; we are fellows still,  
Serving alike in sorrow : Leak'd is our bark ;  
And we, poor mates, stand on the dying deck,  
Hearing the surges threat : we must all part  
Into this sea of air.

FLAV. Good fellows all,  
The latest of my wealth I'll share amongst you.  
Wherever we shall meet, for Timon's sake,  
Let's yet be fellows; let's shake our heads, and say,  
As 'twere a knell unto our master's fortunes,  
*We have seen better days.* Let each take some;  
[*Giving them Money.*  
Nay, put out all your hands. Not one word more:  
Thus part we rich in sorrow, parting poor.<sup>1</sup>  
[*Exeunt Servants.*

*to* in the third line, have been misplaced, and that the original reading was :

*As we do turn our backs  
To our companion thrown into his grave,  
So his familiars from his buried fortunes  
Slink all away;—.*

When we leave a person, we turn our backs *to* him, not *from* him. M. MASON.

*So his familiars to his buried fortunes &c.]* So those who were familiar to his buried fortunes, who in the most ample manner participated of them, sink all away, &c. MALONE.

O, the fierce wretchedness<sup>2</sup> that glory brings us!  
 Who would not wish to be from wealth exempt,  
 Since riches point to misery and contempt?  
 Who'd be so mock'd with glory? or to live  
 But in a dream of friendship?  
 To have his pomp, and all what state compounds,  
 But only painted, like his varnish'd friends?  
 Poor honest lord, brought low by his own heart;  
 Undone by goodness! Strange, unusual blood,<sup>3</sup>  
 When man's worst sin is, he does too much good!

<sup>1</sup> ——— rich in sorrow, parting poor.] This conceit occurs again in *King Lear* :

“ Fairest Cordelia, thou art most *rich*, being *poor*.”

STEEVENS.

<sup>2</sup> O, the fierce wretchedness—] I believe *fierce* is here used for *hasty*, *precipitate*. Perhaps it is employed in the same sense by Ben Jonson in his *Poetaster* :

“ And Lupus, for your *fierce* credulity,

“ One fit him with a larger pair of ears.”

In *King Henry VIII.* our author has *fierce vanities*. In all instances it may mean *glaring*, *conspicuous*, *violent*. So, in Ben Jonson's *Bartholomew Fair*, the Puritan says :

“ Thy hobby-horse is an idol, a *fierce* and rank idol.”

Again, in *King John* :

“ O vanity of sickness ! *fierce* extremes

“ In their continuance will not feel themselves.”

Again, in *Love's Labour's Lost* :

“ With all the *fierce* endeavour of your wit.”

STEEVENS.

<sup>3</sup> ——— *Strange, unusual blood*,] Of this passage, I suppose, every reader would wish for a correction : but the word, harsh as it is, stands fortified by the rhyme, to which, perhaps, it owes its introduction. I know not what to propose. Perhaps—

——— *Strange, unusual mood*,  
 may, by some, be thought better, and by others worse.

JOHNSON.

In *The Yorkshire Tragedy*, 1608, attributed to Shakspeare, *blood* seems to be used for *inclination*, *propensity* :

“ For 'tis our *blood* to love what we are forbidden.”

*Strange, unusual blood*, may therefore mean, strange unusual disposition.

Who then dares to be half so kind again?  
 For bounty, that makes gods, does still mar men.  
 My dearest lord,—bless'd, to be most accurs'd,  
 Rich, only to be wretched;—thy great fortunes  
 Are made thy chief afflictions. Alas, kind lord!  
 He's flung in rage from this ungrateful seat  
 Of monstrous friends: nor has he with him to  
 Supply his life, or that which can command it.  
 I'll follow, and inquire him out:  
 I'll serve his mind with my best will;  
 Whilst I have gold, I'll be his steward still. [*Exit.*]

## SCENE III.

*The Woods.*

*Enter TIMON.*

*TIM.* O blessed breeding sun, draw from the earth  
 Rotten humidity; below thy sister's orb<sup>4</sup>  
 Infect the air! Twinn'd brothers of one womb,—  
 Whose procreation, residence, and birth,  
 Scarce is dividant,—touch them with several for-  
 tunes;

The greater scorns the lesser: Not nature,

Again, in the 5th Book of Gower, *De Confessione Amantis*,

“And thus of thilke unkinde blood

“Stant the memorie unto this daie.”

Gower is speaking of the ingratitude of one Adrian, a lord of Rome. STEEVENS.

Throughout these plays *blood* is frequently used in the sense of natural propensity or disposition. See Vol. VI. p. 73, n. 5; and p. 270, n. 7. MALONE.

<sup>4</sup> — below thy sister's orb—] That is, the moon's, this *sublunary* world. JOHNSON.

To whom all sores lay siege, can bear great fortune,  
But by contempt of nature.<sup>5</sup>

Raise me this beggar, and denude that lord ;<sup>6</sup>

<sup>5</sup> ————— Not nature,

To whom all sores lay siege, can bear great fortune,

But by contempt of nature.] The meaning I take to be this : Brother, when his fortune is enlarged, will scorn brother ; for this is the general depravity of human nature, which, besieged as it is by misery, admonished as it is of want and imperfection, when elevated by fortune, will despise beings of nature like its own. JOHNSON.

Mr. M. Mason observes, that this passage “ but by the addition of a single letter may be rendered clearly intelligible ; by merely reading *natures* instead of *nature*.” The meaning will then be—“ Not even beings reduced to the utmost extremity of wretchedness, can bear good fortune, without contemning their fellow-creatures.”—The word *natures* is afterwards used in a similar sense by Apemantus :

“ ————— Call the creatures

“ Whose naked *natures* live in all the spite

“ Of wreakful heaven,” &c.

Perhaps, in the present instance, we ought to complete the measure by reading :

————— not those *natures*,——. STEEVENS.

But *by* is here used for *without*. MALONE.

<sup>6</sup> *Raise me this beggar, and denude that lord ;* ] [Old copy—*deny't* that lord.] Where is the sense and English of *deny't* that lord? Deny him what? What preceding noun is there to which the pronoun *it* is to be referred? And it would be absurd to think the poet meant, deny to *raise* that lord. The antithesis must be, let fortune *raise* this beggar, and let her *strip* and *despoil* that lord of all his pomp and ornaments, &c. which sense is completed by this slight alteration :

————— and denude that lord ;——.

So, Lord Rea, in his relation of M. Hamilton's plot, written in 1650: “ All these Hamiltons had *denuded* themselves of their fortunes and estates.” And Charles the First, in his message to the parliament, says: “ *Denude* ourselves of all.”—Clar. Vol. III. p. 15, octavo edit. WARBURTON.

So, as Theobald has observed, in our author's *Venus and Adonis* :

“ Pluck down the rich, enrich the poor with treasures.”

MALONE.



The senator shall bear contempt hereditary,  
 The beggar native honour.  
 It is the pasture lards the brother's sides,<sup>7</sup>

Perhaps the former reading, however irregular, is the true one. Raise me that beggar, and deny a proportionable degree of elevation to that lord. A lord is not so high a title in the state, but that a man originally poor might be raised to one above it. We might read *devest* that lord. *Devest* is an English law phrase, which Shakspeare uses in *King Lear*:

“ Since now we will *devest* us both of rule,” &c.

The word which Dr. Warburton would introduce is not, however, uncommon. I find it in *The Tragedie of Cræsus*, 1604:

“ As one of all happiness *denuded*.” STEEVENS.

<sup>7</sup> *It is the pasture lards the brother's sides,*] This, as the editors have ordered it, is an idle repetition at the best; supposing it did, indeed, contain the same sentiment as the foregoing lines. But Shakspeare meant quite a different thing: and having, like a sensible writer, made a smart observation, he illustrates it by a similitude thus:

*It is the pasture lards the wether's sides,  
 The want that makes him lean.*

And the similitude is extremely beautiful, as conveying this satirical reflection; there is no more difference between man and man in the esteem of superficial and corrupt judgments, than between a fat sheep and a lean one. WARBURTON.

This passage is very obscure, nor do I discover any clear sense, even though we should admit the emendation. Let us inspect the text as it stands in the original edition:

*It is the pastour lards the brother's sides,  
 The want that makes him leave:*

Dr. Warburton found the passage already changed thus:

*It is the pasture lards the beggar's sides,  
 The want that makes him lean.*

And upon this reading of no authority, raised another equally uncertain.

Alterations are never to be made without necessity. Let us see what sense the genuine reading will afford. Poverty, says the poet, *bears contempt hereditary*, and *wealth native honour*. To illustrate this position, having already mentioned the case of a poor and rich brother, he remarks, that this preference is given to wealth by those whom it least becomes; *it is the pastour that greases or flatters the rich brother*, and will grease him on till *want make him leave*. The poet then goes on to ask, *Who*

The want that makes him lean. Who dares, who dares,

*dares to say this man, this pastour is a flatterer; the crime is universal; through all the world the learned pate, with allusion to the pastour, ducks to the golden fool.* If it be objected, as it may justly be, that the mention of a pastour is unsuitable, we must remember the mention of *grace* and *cherubims* in this play, and many such anachronisms in many others. I would therefore read thus:

*It is the pastour lards the brother's sides,*

*'Tis want that makes him leave.*

The obscurity is still great. Perhaps a line is lost. I have at least given the original reading. JOHNSON.

Perhaps Shakspeare wrote *pasterer*, for I meet with such a word in Greene's *Farewell to Follie*, 1617: "Alexander, before he fell into the Persian delicacies, refused those cooks and *pasterers* that Ada queen of Caria sent to him." There is likewise a proverb among Ray's *Collection*, which seems to afford much the same meaning as this passage in Shakspeare:—"Every one basteth the fat hog, while the lean one burneth." Again, in *Troilus and Cressida*, Act II:

"That were to *enlard* his *fat-already* pride."

STEEVENS.

In this very difficult passage, which still remains obscure, some liberty may be indulged. Dr. Farmer proposes to read it thus:

*It is the pasterer lards the broader sides,*

*The gaunt that makes him leave.*

And in support of this conjecture, he observes, that the Saxon *d* is frequently converted into *th*, as in *niurther*, *murder*, *burthien*, *burden*, &c. REED.

That the passage is corrupt as it stands in the old copy, no one, I suppose, can doubt; emendation therefore in this and a few other places, is not a matter of choice but necessity. I have already more than once observed, that many corruptions have crept into the old copy, by the transcriber's ear deceiving him. In *Coriolanus* we have *higher* for *hire*, and *hope* for *holp*; in the present play *reverends* for *reverend'st*; and in almost every play similar corruptions. In *King Richard II.* quarto, 1598, we find the very error that happened here:

"——— and bedew

"Her *pastors'* grass with faithful English blood."

Again, in *As you like it*, folio, 1623, we find, "I have heard him read many *lectors* against it;" instead of *lectures*.

In purity of manhood stand upright,

*Pasture*, when the *u* is sounded thin, and *pastor*, are scarcely distinguishable.

Thus, as I conceive, the true reading of the first disputed word of this contested passage is ascertained. In *As you like it* we have—"good pasture makes fat sheep." Again, in the same play:

"Anon, a careless herd,

"Full of *the pasture*, jumps along by him," &c.

The meaning then of the passage is,—It is the land alone which each man possesses that makes him rich, and proud, and flattered; and the want of it, that makes him poor, and an object of contempt. I suppose, with Dr. Johnson, that Shakspeare was still thinking of the rich and poor *brother* already described.

I doubt much whether Dr. Johnson himself was satisfied with his far-fetched explication of *pastour*, as applied to brother; [See his note.] and I think no one else can be satisfied with it. In order to give it some little support, he supposes "*This man's a flatterer*," in the following passage, to relate to the imaginary *pastor* in this; whereas those words indubitably relate to *any* one individual selected out of the aggregate mass of mankind.

Dr. Warburton reads—*wether's* sides; which affords a commodious sense, but is so far removed from the original reading as to be inadmissible. Shakspeare, I have no doubt, thought at first of those animals that are fatted by *pasture*, and passed from thence to the *proprietor* of the *soil*.

I have sometimes thought that he might have written—the *breather's* sides. He has thrice used the word elsewhere. "I will chide no *breather* in the world but myself," says Orlando in *As you like it*. Again, in one of his Sonnets:

"When all the *breathers* of this world are dead."

Again, in *Antony and Cleopatra*:

"She shows a body, rather than a life;

"A statue than a *breather*."

If this was the author's word in the passage before us, it must mean *every living animal*. But I have little faith in such conjectures.

Concerning the third word there can be no difficulty. *Leane* was the old spelling of *lean*, and the *u* in the MSS. of our author's time is not to be distinguished from an *n*. Add to this, that in the first folio *u* is constantly employed where we now use a *v*; and hence, by inversion, the two letters were often confounded (as they are at this day in almost every *proof-sheet* of every book that passes through the press). Of this I have

And say, *This man's a flatterer?*<sup>s</sup> if one be,

given various instances in a note in Vol. V. p. 191, n. 3. See also Vol. IX. p. 412, n. 9.

But it is not necessary to have recourse to these instances. This very word *leave* is again printed instead of *leane*, in *King Henry IV.* Part II. quarto, 1600:

"The lives of all your loving complices

"*Leave* on your health."

On the other hand, in *King Henry VIII.* 1623, we have *leane* instead of *leave*: "You'll *leane* your noise anon, you rascals." But any argument on this point is superfluous, since the context clearly shows that *lean* must have been the word intended by Shakspeare.

Such emendations as those now adopted, *thus founded* and supported, are not capricious conjectures, against which no one has set his face more than myself, but almost certainties.

This note has run out into an inordinate length, for which I shall make no other apology than that finding it *necessary* to depart from the reading of the old copy, to obtain any sense, I thought it incumbent on me to support the readings I have chosen, in the best manner in my power. MALONE.

As a *brother* (meaning, I suppose, a churchman) does not, literally speaking, fatten himself by feeding on *land*, it is probable that *pasture* signifies *eating* in general, without reference to *terra firma*. So, in *Love's Labour's Lost*:

"Food for his rage, *repasture* for his den."

*Pasture*, in the sense of nourishment collected from fields, will undoubtedly fatten the sides of a sheep or an ox, but who ever describes the owner of the fields as having derived from them his *embonpoint*?

The emendation—*lean* is found in the second folio, which should not have been denied the praise to which it is entitled.

*Breather's* sides can never be right, for who is likely to grow fat through the mere privilege of *breathing*? or who indeed can receive sustenance without it?

The reading in the text may be the true one; but the condition in which this play was transmitted to us, is such as will warrant repeated doubts in almost every scene of it. STEEVENS.

<sup>s</sup> *And say, This man's a flatterer?*] *This man* does not refer to any particular person before mentioned, as Dr. Johnson thought, but to some supposed individual. Who, says Timon, can with propriety lay his hand on *this* or *that* individual, and



Ha, you gods! why this? What this, you gods?

Why this

Will lug your priests and servants from your sides;<sup>4</sup>

Pluck stout men's pillows from below their heads:<sup>5</sup>

This yellow slave

Will knit and break religions; bless the accurs'd;

Make the hoar leprosy<sup>6</sup> ador'd; place thieves,

And give them title, knee, and approbation,

With senators on the bench: this is it,<sup>7</sup>

That makes the wappen'd widow wed again;<sup>8</sup>

<sup>4</sup> ———— *Why this*

*Will lug your priests and servants from your sides;]* Aristophanes, in his *Plutus*, Act V. sc. ii. makes the priest of Jupiter desert his service to live with Plutus. WARBURTON.

<sup>5</sup> *Pluck stout men's pillows from below their heads:]* i. e. men who have strength yet remaining to struggle with their distemper. This alludes to an old custom of drawing away the pillow from under the heads of men in their last agonies, to make their departure the easier. But the Oxford editor, supposing *stout* to signify *healthy*, alters it to *sick*, and this he calls emending. WARBURTON.

<sup>6</sup> ———— *the hoar leprosy—]* So, in P. Holland's translation of Pliny's *Natural History*, Book XXVIII. ch. xii: "— the *foul white leprie* called *elephantiasis*." STEEVENS.

<sup>7</sup> ———— *this is it,]* Some word is here wanting to the metre. We might either repeat the pronoun—*this*; or avail ourselves of our author's common introductory adverb, emphatically used—  
——— *why, this it is*. STEEVENS.

<sup>8</sup> *That makes the wappen'd widow wed again;]* *Waped* or *wappen'd* signifies both sorrowful and terrified, either for the loss of a good husband, or by the treatment of a bad. But gold, he says, can overcome both her affection and her fears.

WARBURTON.

Of *wappened* I have found no example, nor know any meaning. To *awhape* is used by Spenser in his *Hubberd's Tale*, but I think not in either of the senses mentioned. I would read *wained*, for *decayed by time*. So, our author, in *King Richard III*:

"A beauty-waining, and distressed widow."

JOHNSON.



She, whom the spital-house, and ulcerous sores

In the comedy of *The Roaring Girl*, by Middleton and Decker, 1611, I meet with a word very like this, which the reader will easily explain for himself, when he has seen the following passage:

“*Moll*. And there you shall *wap* with me.

“*Sir B. Nay, Moll*, what’s that *wap*?

“*Moll*. *Wapping* and niggling is all one, the rogue my man can tell you.”

Again, in Ben Jonson’s *Masque of Gypsies Metamorphosed*:

“Boarded at Tappington,

“*Bedded at Wappington*.”

Again, in *Martin Mark-all’s Apologie to the Bel-man of London*, 1610: “*Niggling* is company-keeping with a woman: this word is not used now, but *wapping*, and thereof comes the name *wapping-morts* for whores.” Again, in one of the *Paston Letters*, Vol. IV. p. 417: “Deal courteously with the Queen, &c. and with Mrs. Anne Hawte for *wappys*” &c.

Mr. Amner observes, that “the editor of these same Letters, to wit, Sir John Fenn, (as perhaps becometh a grave man and a magistrate,) professeth not to understand this passage.”

It must not, however, be concealed, that Chaucer, in *The Complaint of Annelida*, line 217, uses the word in the sense in which Dr. Warburton explains it:

“My sewertye in *waped* countenance.”

*Wappened*, according to the quotations I have already given, would mean—*The widow whose curiosity and passions had been already gratified*. So, in *Hamlet*:

“The instances that second marriage move,

“Are base respects of *thrift*, but none of *love*.”

And if the word *defunct*, in *Othello*, be explained according to its primitive meaning, the same sentiment may be discovered there. There may, however, be some corruption in the text. After all, I had rather read—*weeping widow*. So, in the ancient bl. l. ballad entitled, *The little Barley Corne*:

“’Twill make a *weeping widow* laugh,

“And soon incline to pleasure.” STEEVENS.

The instances produced by Mr. Steevens fully support the text in my apprehension, nor do I suspect any corruption. *Unwapper’d* is used by Fletcher in *The Two Noble Kinsmen*, for *fresh*, the opposite of *stale*; and perhaps we should read there *unwappen’d*.

Mr. Steevens’s interpretation however, is, I think, not quite exact, because it appears to me likely to mislead the reader with respect to the general import of the passage. Shakspeare means



Would cast the gorge at,<sup>9</sup> this embalms and spices

not to account for the wappen'd widow's *seeking* a husband, (though "her *curiosity* has been *gratified*," ) but for her *finding* one. It is her gold, says he, that induces some one (more attentive to *thrift* than *love*) to *accept* in marriage the hand of the *experienced* and *o'er-worn* widow.—*Wed* is here used for *wedded*. So, in *The Comedy of Errors*, Act I. sc. i:

"In Syracuse was I born, and *wed*

"Unto a woman, happy but for me."

If *wed* is used as a verb, the words mean, *that effects or produces her second marriage*. MALONE.

I believe, *unwapper'd* means undebilitated by venery, i. e. not *halting under crimes many and stale*. STEEVENS.

Mr. Tyrwhitt explains *wap'd*, in the line cited from Chaucer, by *stupified*; a sense which accords with the other instances adduced by Mr. Steevens, as well as with Shakspeare. The *wappen'd* widow, is one who is no longer alive to those pleasures, the desire of which was her first inducement to marry. HENLEY.

I suspect that there is another error in this passage, which has escaped the notice of the editors, and that we should read—"woo'd again," instead of "*wed* again." That a woman should *wed* again, however wapper'd, [or wappen'd] is nothing extraordinary. The extraordinary circumstance is, that she should be *woo'd* again, and become an object of desire. M. MASON.

<sup>9</sup> *She, whom the spital-house, and ulcerous sores*  
*Would cast the gorge at,]* Surely we ought to read:  
*She, whose ulcerous sores the spital house*  
*Would cast the gorge at,——.*

Or, should the first line be thought deficient in harmony—

*She, at whose ulcerous sores the spital-house*  
*Would cast the gorge up,——.*

So, in Spenser's *Fairy Queen*:

"And all the way, most like a brutish beast,  
 "He spewed up his gorge."

The old reading is nonsense.

I must add, that Dr. Farmer joins with me in suspecting this passage to be corrupt, and is satisfied with the emendation I have proposed. STEEVENS.

In *Antony and Cleopatra*, we have *honour and death*, for *honourable death*. "The spital-house and ulcerous sores," therefore may be used for *the contaminated spital-house*; the spital-house replete with ulcerous sores. If it be asked, how can the spital-house, or how can ulcerous sores, *cast the gorge* at the fe-

To the April day again.<sup>1</sup> Come, damned earth,

male here described, let the following passages answer the question :

“ Heaven stops the *nose* at it, and the moon *winks*.”

*Othello*.

Again, in *Hamlet* :

“ Whose *spirit*, with divine ambition puff'd,

“ *Makes mouths* at the invincible event.”

Again, *ibidem* :

“ ——— till our *ground*

“ Singeing his *pate* against the burning zone,” &c.

Again, in *Julius Cæsar* :

“ Over thy *wounds* now do I prophecy,—

“ Which, like dumb mouths, do *ope their ruby lips*,—.”

Again, in *The Merchant of Venice* :

“ ——— when the bag-pipe sings i'the *nose*,—.”

Again, in the play before us :

“ ——— when our vaults have *wept*

“ With drunken spilth of wine——.”

In the preceding page, all *sores* are said to lay *siege* to nature ; which they can no more do, if the passage is to be understood literally, than they can *cast the gorge* at the sight of the person here described.—In a word, the diction of the text is so very Shakspearian, that I cannot but wonder it should be suspected of corruption.

The meaning is,—Her whom the spital-house, however polluted, would not admit, but reject with abhorrence, this embalms, &c. or, (in a looser paraphrase) Her, at the sight of whom all the patients in the spital-house, however contaminated, would sicken and turn away with loathing and abhorrence, disgusted by the view of still greater pollution, than any they had yet experience of, this embalms and spices, &c.

To “ cast the gorge *at*,” was Shakspeare's phraseology. So, in *Hamlet*, Act V. sc. i : “ How abhorr'd in my imagination it is ! my *gorge* rises *at* it.”

To the various examples which I have produced in support of the reading of the old copy, may be added these :

“ Our *fortune* on the sea is *out of breath*,

“ And sinks most lamentably.”

*Antony and Cleopatra*.

Again, *ibidem* :

“ Mine *eyes* did *sicken* at the sight.”

Again, in *Hamlet* :

“ Even to the *teeth* and *forehead* of our faults.”

Thou common whore of mankind, that put'st odds  
Among the rout of nations, I will make thee  
Do thy right nature.<sup>2</sup>—[*March afar off.*]  
Ha! a drum?—Thou'rt quick,<sup>3</sup>  
But yet I'll bury thee: Thou'lt go, strong thief,<sup>4</sup>

Again, *ibidem* :

“ — we will fetters put upon this fear,

"Which now goes too *free-footed*."

Again, in *Troilus and Cressida*:

"His *evasions* have ears thus long." MALONE.

<sup>1</sup> *To the April day again.*] That is, *to the wedding day*, called by the poet, satirically, *April day*, or *fool's day*.

JOHNSON.

The *April day* does not relate to *the widow*, but to the other *diseased female*, who is represented as the *outcast of an hospital*. She it is whom gold *embalms and spices* to the *April day* again : i. e. gold restores her to all the *freshness and sweetness* of youth. Such is the power of gold, that it will—

“ — make black, white; foul, fair;

“ Wrong, right;” &c.

A quotation or two may perhaps support this interpretation. So, in Sidney's *Arcadia*, p. 262, edit. 1633: "Do you see how the spring time is full of flowers, decking itself with them, and not aspiring to the fruits of autumn? What lesson is that unto you, but that in the *April of your age* you should be like *April*."

Again, in Stephens's *Apology for Herodotus*, 1607: "He is a young man, and in the *April of his age*." Peacham's *Compleat Gentleman*, char. iii. calls youth "the *April of man's life*." Shakspeare's Sonnet entitled *Love's Cruelty*, has the same thought:

“Thou art thy mother’s glass, and she in thee

"Calls back the lovely *April* of her prime."

Daniel's 31st Sonnet has, "—the *April* of my years." Master Fenton "smells *April* and May." TOLLET.

<sup>2</sup> *Do thy right nature.*] Lie in the earth where nature laid thee. JOHNSON.

<sup>3</sup> ——— *Thou'rt quick,*] Thou hast life and motion in thee.

JOHNSON.

<sup>4</sup> ———strong thief,] Thus, Chaucer, in the *Pardonere's Tale*:

"Men wolden say that we were *theeves strong*."

STEEVENS.



Then what should war be? This fell whore of thine  
Hath in her more destruction than thy sword,  
For all her cherubin look.

*PHRY.* Thy lips rot off!

*TIM.* I will not kiss thee;<sup>7</sup> then the rot returns  
To thine own lips again.

*ALCIB.* How came the noble Timon to this  
change?

*TIM.* As the moon does, by wanting light to  
give:

But then renew I could not, like the moon;  
There were no suns to borrow of.

*ALCIB.* Noble Timon,  
What friendship may I do thee?

*TIM.* None, but to  
Maintain my opinion.

*ALCIB.* What is it, Timon?

*TIM.* Promise me friendship, but perform none: If  
Thou wilt not promise,<sup>8</sup> the gods plague thee, for  
Thou art a man! if thou dost perform, confound  
thee,  
For thou'rt a man!

<sup>7</sup> *I will not kiss thee;*] This alludes to an opinion in former times, generally prevalent, that the venereal infection transmitted to another, left the infector free. I will not, says Timon, take the rot from thy lips, by kissing thee. JOHNSON.

Thus, *The Humourous Lieutenant* says:

“He has some wench, or such a toy, to kiss over,

“Before he go: ’would I had such another,

“*To draw this foolish pain down.*”

See also the fourth Satire of Donne. STEEVENS.

<sup>8</sup> ————— *If*

*Thou wilt not promise, &c.]* That is, however thou may'st act, since thou art a man, hated man, I wish thee evil.

JOHNSON.

*ALCIB.* I have heard in some sort of thy miseries.

*TIM.* Thou saw'st them, when I had prosperity.

*ALCIB.* I see them now; then was a blessed time.<sup>9</sup>

*TIM.* As thine is now, held with a brace of harlots.

*TIMAN.* Is this the Athenian minion, whom the world

Voic'd so regardfully?

*TIM.* Art thou Timandra?

*TIMAN.* Yes.

*TIM.* Be a whore still! they love thee not, that use thee;

Give them diseases, leaving with thee their lust.

Make use of thy salt hours: season the slaves

For tubs, and baths;<sup>1</sup> bring down rose-cheeked youth<sup>2</sup>

To the tub-fast, and the diet.<sup>3</sup>

<sup>9</sup> — then was a blessed time.] I suspect, from Timon's answer, that Shakspeare wrote—*thine* was a blessed time.

MALONE.

I apprehend no corruption. Now, and then, were designedly opposed to each other. STEEVENS.

<sup>1</sup> *Be a whore still! they love thee not, that use thee;*

*Give them diseases, leaving with thee their lust.*

*Make use of thy salt hours: &c.]* There is here a slight transposition. I would read:

————— *they love thee not that use thee,*

*Leaving with thee their lust; give them diseases,*

*Make use of thy salt hours, season the slaves*

*For tubs, and baths; —.* JOHNSON.

<sup>2</sup> — bring down rose-cheeked youth—] This expressive epithet our author might have found in Marlowe's *Hero and Leander*:

“*Rose-cheek'd Adonis kept a solemn feast.*” MALONE.

<sup>3</sup> *To the tub-fast, and the diet.]* [Old copy—*tub-fast.*] One might make a very long and vain search, yet not be able to meet

TIMAN.

Hang thee, monster!

ALCIB. Pardon him, sweet Timandra; for his  
wits

with this preposterous word *fub-fast*, which has notwithstanding passed current with all the editors. We should read—*tub-fast*. The author is alluding to the lues venerea and its effects. At that time the cure of it was performed either by guaiacum, or mercurial unctions: and in both cases the patient was kept up very warm and close; that in the first application the sweat might be promoted; and lest, in the other, he should take cold, which was fatal. “The regimen for the course of guaiacum (says Dr. Friend, in his *History of Physick*, Vol. II. p. 380,) was at first strangely circumstantial; and so rigorous, that the patient was put into a dungeon in order to make him sweat; and in that manner, as Fallopius expresses it, the bones, and the very man himself was macerated.” Wiseman says, in England they used a *tub* for this purpose, as abroad, a cave, or oven, or dungeon. And as for the unction, it was sometimes continued for thirty-seven days, (as he observes, p. 375,) and during this time there was necessarily an extraordinary *abstinence* required. Hence the term of the *tub-fast*. WARBURTON.

So, in Jasper Maine’s *City Match*, 1639:

“You had better match a ruin’d bawd,

“One ten times cur’d by sweating, and the *tub*.”

Again, in *The Family of Love*, 1608, a doctor says: “—O for one of the hoops of my Cornelius’ *tub*, I shall burst myself with laughing else.” Again, in *Monsieur D’Olive*, 1606: “Our embassy is into *France*, there may be employment for thee: Hast thou a *tub*?”

*The diet* was likewise a customary term for the regimen prescribed in these cases. So, in *Springs to catch Woodcocks*, a collection of Epigrams, 1606:

“Priscus gave out, &c.—

“Priscus had tane *the diet* all the while.”

Again, in another collection of ancient Epigrams called *The Mastive*, &c.

“She took not *diet* nor the sweat in season.”

Thus, also in Beaumont and Fletcher’s *Knight of the Burning Pestle*:

“——whom I *in diet* keep

“Send lower down into the cave,

“And in a *tub* that’s heated smoaking hot,” &c.

Again, in the same play:



Are drown'd and lost in his calamities.—  
 I have but little gold of late, brave Timon,  
 The want whereof doth daily make revolt  
 In my penurious band : I have heard, and griev'd,  
 How cursed Athens, mindless of thy worth,  
 Forgetting thy great deeds, when neighbour states,  
 But for thy sword and fortune, trod upon them,<sup>4</sup>—

*TIM.* I pr'ythee, beat thy drum, and get thee gone.

*ALCIB.* I am thy friend, and pity thee, dear Timon.

*TIM.* How dost thou pity him, whom thou dost trouble?

I had rather be alone.

“ — caught us, and put us in a *tub*,

“ Where we this two months sweat, &c.

“ This bread and water hath our *diet* been,” &c.

STEEVENS.

The preceding lines, and a passage in *Measure for Measure*, fully support the emendation :

“ Truly, sir, she [the bawd] hath eaten up all her beef, and she is herself in the *tub*.” MALONE.

In the Latin comedy of *Cornelianum Dolium*, which was probably written by T. Randolph, there is a frontispiece representing the sweating-tub, which from the name of the unfortunate patient, was afterwards called *Cornelius's tub*, as appears from the Dictionaries of Cotgrave and Howel. Some account of the sweating-tub with a cut of it may be seen in Ambrose Paræus's Works, by Johnson, p. 48. Another very particular representation of it may be likewise found in the *Recueil de Proverbes par Jacques Lagniet*, with the following lines :

“ Pour un petit plaisir je soufre mille maux ;

“ Je fais contre un hyver deux este ci me semble :

“ Partout le corps je sue, et ma machoir tremble ;

“ Je ne croy jamais voir la fin de mes travaux.”

For another print of this tub, see Holmes's *Academy of Armory*. DOUCE.

<sup>4</sup> — trod upon them,] Sir Thomas Hanmer reads—had trod upon them. Shakspeare was not thus minutely accurate.

MALONE.

*ALCIB.* Why, fare thee well :  
Here's some gold for thee.

*TIM.* Keep't, I cannot eat it.

*ALCIB.* When I have laid proud Athens on a  
heap,——

*TIM.* Warr'st thou 'gainst Athens?

*ALCIB.* Ay, Timon, and have cause.

*TIM.* The gods confound them all i'thy conquest ; and  
Thee after, when thou hast conquer'd !

*ALCIB.* Why me, Timon ?

*TIM.* That,  
By killing villains, thou wast born to conquer  
My country.  
Put up thy gold ; Go on,—here's gold,—go on ;  
Be as a planetary plague, when Jove  
Will o'er some high-vic'd city hang his poison  
In the sick air :<sup>5</sup> Let not thy sword skip one :  
Pity not honour'd age for his white beard,  
He's an usurer : Strike me the counterfeit matron ;  
It is her habit only that is honest,  
Herself's a bawd : Let not the virgin's cheek

<sup>5</sup> *Be as a planetary plague, when Jove  
Will o'er some high-vic'd city hang his poison*

*In the sick air : ]* This is wonderfully sublime and picturesque. *WARBURTON.*

We meet with the same image in *King Richard II.*

—— or suppose

“ Devouring pestilence hangs in our air.” *MALONE.*

The same idea occurs in Chapman's version of the sixth *Iliad* :

“ —— and therefore hangs, I fear,

“ A plague above him.” *STEEVENS.*

Make soft thy trenchant sword;<sup>6</sup> for those milk-paps,  
That through the window-bars bore at men's eyes,<sup>7</sup>

<sup>6</sup> — *thy trenchant sword*;] So, in Philemon Holland's translation of the ninth Book of Pliny's *Natural History*, 1601, p. 237: "—they all to cut and hacke them with their *trenchant* teeth;—." See note on *Macbeth*, Vol. X. p. 289.

STEEVENS.

<sup>7</sup> *That through the window-bars bore at men's eyes*,] The virgin that shows her bosom through the lattice of her chamber.

JOHNSON.

Dr. Johnson's explanation is almost confirmed by the following passage in *Cymbelin*:

"— or let her beauty

" *Look through a casement to allure false hearts,*

" And be false with them."

Shakspeare at the same time might aim a stroke at this indecency in the wantons of his own time, which is also animadverted on by several contemporary dramatists. So, in the ancient interlude of *The Repentance of Marie Magdalene*, 1567:

" Your garment must be worne alway,

" That your *white pappes* may be seene if you may.—

" If young gentlemen may see your white skin,

" It will allure them to love, and soon bring them in.

" Both damsels and wives use many such feates.

" I know them that will lay out their *faire teates*."

All this is addressed to Mary Magdalen.

To the same purpose, Jovius Pontanus:

" Nam quid lacteolos sinus, et ipsas

" Præ te fers sine linteo papillas?

" Hoc est dicere, posce, posce, trado,

" Hoc est ad Venerem vocare amantes." STEEVENS.

Our author has again the same kind of imagery in his *Lover's Complaint*:

" — spite of heaven's fell rage,

" Some *beauty* peep'd through *lattice* of scar'd age."

I do not believe any particular satire was here intended. Lady Suffolk, Lady Somerset, and many of the celebrated beauties of the time of James I. are thus represented in their pictures; nor were they, I imagine, thought more reprehensible than the ladies of the present day, who from the same extravagant pursuit of what is called fashion, run into an opposite extreme. MALONE.

Are not within the leaf of pity writ,  
 Set them down<sup>8</sup> horrible traitors : Spare not the  
                     babe,  
 Whose dimpled smiles from fools exhaust their  
                     mercy;<sup>9</sup>  
 Think it a bastard,<sup>1</sup> whom the oracle  
 Hath doubtfully pronounc'd thy throat<sup>2</sup> shall cut,

I have not hitherto met with any ancient portrait of a modest English woman, in which the *papillæ exertæ* were exhibited as described on the present occasion by Shakspeare; for he alludes not only to what he has called in his celebrated Song, “the hills of snow,” but to the “pinks that grow” upon their summits. See Vol. VI. p. 337, n. 7. STEEVENS.

I believe we should read nearly thus :

— nor those milk-paps,  
*That through the widow's barb bore at men's eyes,*  
*Are not within the leaf of pity writ.*

The use of the doubled negative is so common in Shakspeare that it is unnecessary to support it by instances. The *barbe*, I believe, was a kind of *veil*. Cressida, in Chaucer, who appears as a *widow*, is described as wearing a *barbe*. *Troilus and Cressida*, Book II. v. 110, in which place Caxton's edition (as I learn from the Glossary) reads—*wimple*, which certainly signifies a *veil*, and was probably substituted as a synonymous word for *barbe*, the more antiquated reading of the manuscripts. *Unbarbed* is used by Shakspeare for *uncovered*, in *Coriolanus*, Act III. sc. v :

“Must I go show them my *unbarbed* sconce?”

See also Leland's *Collectanea*, Vol. V. p. 317, new edit. where the ladies, mourning at the funeral of Queen Mary, are mentioned as having *their barbes above their chinnes*. TYRWHITT.

<sup>8</sup> *Set them down*—] Old copy, in defiance of metre—  
 But *set them down*. STEEVENS.

<sup>9</sup> — exhaust *their mercy*;] For *exhaust*, Sir Thomas Hanmer, and after him Dr. Warburton, read—*extort*; but *exhaust* here signifies literally to *draw forth*. JOHNSON.

<sup>1</sup> — *bastard*,] An allusion to the tale of Œdipus.

JOHNSON.

<sup>2</sup> — thy *throat*—] Old copy—the throat. Corrected by Mr. Pope. MALONE.

And mince it sans remorse: Swear against objects;<sup>3</sup>  
Put armour on thine ears, and on thine eyes;  
Whose proof nor yells of mothers, maids, nor  
babes,  
Nor sight of priests in holy vestments bleeding,  
Shall pierce a jot. There's gold to pay thy soldiers:  
Make large confusion; and, thy fury spent,  
Confounded be thyself! Speak not, be gone.

*ALCIB.* Hast thou gold yet? I'll take the gold  
thou giv'st me,  
Not all thy counsel.

*TIM.* Dost thou, or dost thou not, heaven's  
curse upon thee!

*PHR. & TIMAN.* Give us some gold, good Timon: Hast thou more?

*TIM.* Enough to make a whore forswear her  
trade,  
And to make whores, a bawd.<sup>4</sup> Hold up, you sluts,  
Your aprons mountant: You are not oathable,—  
Although, I know, you'll swear, terribly swear,  
Into strong shudders, and to heavenly agues,

<sup>3</sup> *Swear against objects;*] Sir Thomas Hammer reads:  
——'gainst *all objects*.

So, in our author's 152d Sonnet:

“Or made them swear against the thing they see.”

STEEVENS.

Perhaps *objects* is here used *provincially* for *abjects*.

FARMER.

*Against objects* is, against objects of charity and compassion. So, in *Troilus and Cressida*, Ulysses says:

“ For Hector, in his blaze of wrath, subscribes

"To tender *objects*." M. MASON.

<sup>4</sup> *And to make whores, a bawd.*] That is, enough to make a whore leave whoring, and a bawd leave making whores.

JOHNSON.

The immortal gods that hear you,<sup>5</sup>—spare your oaths,

I'll trust to your conditions:<sup>6</sup> Be whores still;  
And he whose pious breath seeks to convert you,  
Be strong in whore, allure him, burn him up;  
Let your close fire predominate his smoke,  
And be no turncoats:<sup>7</sup> Yet may your pains, six months,

Be quite contrary:<sup>8</sup> And thatch your poor thin roofs<sup>9</sup>

<sup>5</sup> *The immortal gods that hear you,*] The same thought is found in *Antony and Cleopatra*, Act I. sc. iii:

“ Though you with swearing *shake the throned gods.*”

Again, in *The Winter's Tale*:

“ Though you would seek to unsphere the stars with oaths.” STEEVENS.

<sup>6</sup> *I'll trust to your conditions:*] You need not swear to continue whores, I will trust to your inclinations. JOHNSON.

See Vol. XII. p. 521, n. 7. MALONE.

Timon, I believe, does not mean their *dispositions* but their *vocations*, and accordingly conjures them *to be whores still*.

M. MASON.

<sup>7</sup> *And be no turncoats:*] By an old statute, those women who lived in a state of prostitution, were, among other articles concerning their dress, enjoined to wear their garments, with the *wrong-side outward*, on pain of forfeiting them. Perhaps there is in this passage a reference to it. HENLEY.

I do not perceive how this explanation of—*turncoat*, will accord with Timon's train of reasoning; yet the antiquary may perhaps derive satisfaction from that which affords no assistance to the commentator. STEEVENS.

<sup>8</sup> *Yet may your pains, six months,*

*Be quite contrary:*] This is obscure, partly from the ambiguity of the word *pains*, and partly from the generality of the expression. The meaning is this: he had said before, follow constantly your trade of debauchery: that is (says he) for six months in the year. Let the other six be employed in quite contrary pains and labour, namely, in the severe discipline necessary for the repair of those disorders that your debaucheries occasion, in order to fit you anew to the trade; and thus let the whole



With burdens of the dead;—some that were hang'd,  
No matter :—wear them, betray with them : whore  
still ;

year be spent in these different occupations. On this account he goes on, and says, *Make false hair*, &c. WARBURTON.

The explanation is ingenious, but I think it very remote, and would willingly bring the author and his readers to meet on easier terms. We may read :

— Yet may your pains six months

*Be quite contraried* :—

Timon is wishing ill to mankind, but is afraid lest the whores should imagine that he wishes well to them ; to obviate which he lets them know, that he imprecates upon them influence enough to plague others, and disappointments enough to plague themselves. He wishes that they may do all possible mischief, and yet take *pains six months* of the year in vain.

In this sense there is a connection of this line with the next. Finding *your pains contraried*, try new expedients, *thatch your thin roofs*, and paint.

To *contrary* is an old verb. Latimer relates, that when he went to court, he was advised not to *contrary* the King.

JOHNSON.

If Dr. Johnson's explanation be right, which I do not believe, the present words appear to me to admit it, as well as the reading he would introduce. Such unnecessary deviations from the text should ever be avoided. Dr. Warburton's is a very natural interpretation, which cannot often be said of the expositions of that commentator. The words that follow fully support it : " And thatch your poor thin roofs," &c. i. e. after you have lost the greatest part of your hair by disease, and the medicines that for six months you have been obliged to take, then procure an artificial covering, &c. MALONE.

I believe this means,—Yet for half the year at least, may you suffer such punishment as is inflicted on harlots in houses of correction. STEEVENS.

These words should be inclosed in a parenthesis. Johnson wishes to connect them with the following sentences, but that cannot be, as they contain an imprecation, and the following lines contain an instruction. Timon is giving instructions to those women ; but, in the middle of his instructions, his misanthropy breaks forth in an imprecation against them. I have no objection to the reading of *contraried*, instead of *contrary*, but it does not seem to be necessary. M. MASON.



Paint till a horse may mire upon your face :  
A pox of wrinkles !

PHR. & TIMAN. Well, more gold ;—What then ?—

Believ't, that we'll do any thing for gold.

TIM. Consumptions sow  
In hollow bones of man ; strike their sharp shins,  
And mar men's spurring.<sup>1</sup> Crack the lawyer's voice,

<sup>9</sup> ——— [*thatch your poor thin roofs &c.*] About the year 1595, when the fashion became general in England of wearing a greater quantity of hair than was ever the produce of a single head, it was dangerous for any child to wander, as nothing was more common than for women to entice such as had fine locks into private places, and there to cut them off. I have this information from Stubbes's *Anatomic of Abuses*, which I have often quoted on the article of dress. To this fashion the writers of Shakspeare's age do not appear to have been reconciled. So, in *A Mad World my Masters*, 1608 : “ — to wear perriwigs made of another's hair, is not this against kind ? ”

Again, in Drayton's *Mooncalf* :

“ And with large sums they stick not to procure  
“ *Hair from the dead*, yea, and the most unclean ;  
“ To help their pride they nothing will disdain.”

Again, in Shakspeare's 68th Sonnet :

“ Before the golden tresses of the dead,  
“ The right of sepulchres, were shorn away,  
“ To live a second life on second head,  
“ *Ere beauty's dead fleece made another gay.*”

Again, in Churchyard's *Tragicall Discours of a dolorous Gentlewoman*, 1593 :

“ The *perwickes* fine must curle wher haire doth lack  
“ The swelling grace that fills the empty sacke.”

Warner, in his *Albion's England*, 1602, Book IX. ch. xlvii. is likewise very severe on this fashion. Stowe informs us, that “ women's *periwigs* were first brought into England about the time of the massacre of Paris.” STEEVENS.

See also Vol. VII. p. 314, n. 6.

The *first* edition of Stubbes's *Anatomy of Abuses* quoted above, was in 1583. Drayton's *Mooncalf* did not, I believe, appear till 1627. MALONE.

<sup>1</sup> ——— [*men's spurring.*] Sir Thomas Hanmer reads—*spar-*

That he may never more false title plead,  
 Nor sound his quilllets shrilly:<sup>2</sup> hoar the flamen,<sup>3</sup>  
 That scolds against the quality of flesh,  
 And not believes himself: down with the nose,  
 Down with it flat; take the bridge quite away  
 Of him, that his particular to foresee,<sup>4</sup>  
 Smells from the general weal: make curl'd-pate  
 ruffians bald;

*ring*, properly enough, if there be any ancient example of the word. JOHNSON.

*Spurring* is certainly right. The disease that enfeebled their *shins* would have this effect. STEEVENS.

<sup>2</sup> *Nor sound his quilllets shrilly:*] *Quilllets* are subtilties. So, in *Law Tricks*, &c. 1608: “—a *quillet* well applied!”

STEEVENS.

Cole, in his *Latin Dictionary*, 1679, renders *quillet*, *res frivola recula*. MALONE.

<sup>3</sup> — *hoar the flamen,*] Mr. Upton would read—*hoarse*, i. e. make hoarse; for to be *hoary* claims reverence. “Add to this (says he) that *hoarse* is here most proper, as opposed to *scolds*. It may, however, mean,—Give the flamen the *hoary leprosy*.” So, in Webster’s *Dutchess of Malfy*, 1623:

“—shew like *leprosy*,

“The *whiter* the fouler.”

And before, in this play:

“Make the *hoar leprosy* ador’d.” STEEVENS.

<sup>4</sup> — *that his particular to foresee,*] The metaphor is apparently incongruous, but the sense is good. To *foresee his particular*, is to *provide for his private advantage*, for which he *leaves the right scent of publick good*. In hunting, when hares have cross’d one another, it is common for some of the hounds to *smell from the general weal, and foresee their own particular*. Shakspeare, who seems to have been a skilful sportsman, and has alluded often to falconry, perhaps, alludes here to hunting. [Dr. Warburton would read—*forefend*, i. e. (as he interprets the word) provide for, secure.]

To the commentator’s emendation it may be objected, that he uses *forefend* in the wrong meaning. To *forefend* is, I think, never to *provide for*, but to *provide against*. The verbs compounded with *for* or *fore* have commonly either an evil or negative sense. JOHNSON.

And let the unscarr'd braggarts of the war  
Derive some pain from you : Plague all ;  
That your activity may defeat and quell  
The source of all erection.—There's more gold:—  
Do you damn others, and let this damn you,  
And ditches grave you all !<sup>5</sup>

*PHR.&TIMAN.* More counsel with more money,  
bounteous Timon.

*TIM.* More whore, more mischief first ; I have  
given you earnest.

*ALCIB.* Strike up the drum towards Athens.  
Farewell, Timon ;  
If I thrive well, I'll visit thee again.

*TIM.* If I hope well, I'll never see thee more.

*ALCIB.* I never did thee harm.

*TIM.* Yes, thou spok'st well of me.<sup>6</sup>

*ALCIB.* Call'st thou that harm ?

*TIM.* Men daily find it such.<sup>7</sup> Get thee away,

<sup>5</sup> *And ditches grave you all !*] To *grave* is to entomb. The word is now obsolete, though sometimes used by Shakspeare and his contemporary authors. So, in Lord Surrey's translation of the fourth Book of Virgil's *Æneid* :

“ Cinders (think'st thou) mind this? or *graved* ghostes?”  
Again, in Chapman's version of the fifteenth *Iliad* :

“ — the throtes of dogs shall *grave*

“ His manlesse lims.”

To *ungrave* was likewise to turn out of a grave. Thus, in Marston's *Sophonisba* :

“ — and me, now dead,

“ Deny a grave ; hurl us among the rocks

“ To stanch beasts hunger : therefore, thus *ungrav'd*,

“ I seek slow rest.”

See Vol. XI. p. 96, n. 7. STEEVENS.

<sup>6</sup> *Yes, thou spok'st well of me.*] Shakspeare in this as in many other places, appears to allude to the sacred writings: “ Woe unto him of whom all men speak well!” MALONE.

<sup>7</sup> — *find it such.*] For the insertion of the pronoun—*such*,

And take thy beagles with thee.

ALCIB. We but offend him.—  
Strike.

[*Drum beats. Exeunt* ALCIBIADES, PHRYNIA,  
and TIMANDRA.

TIM. That nature, being sick of man's unkind-  
ness,<sup>1</sup>  
Should yet be hungry!—Common mother, thou,  
[*Digging.*  
Whose womb unmeasurable, and infinite breast,<sup>8</sup>  
Teems, and feeds all; whose self-same mettle,  
Whereof thy proud child, arrogant man, is puff'd,  
Engenders the black toad, and adder blue,  
The gilded newt, and eyeless venom'd worm,<sup>9</sup>  
With all the abhorred births below crisp heaven<sup>1</sup>

I am answerable. It is too frequently used on similar occasions  
by our author, to need exemplification. STEEVENS.

<sup>8</sup> *Whose womb unmeasurable, and infinite breast,*] This image  
is taken from the ancient statues of Diana Ephesia Multimam-  
mia, called παναίολος φύσις πάντων μήτηρ; and is a very good  
comment on those extraordinary figures. See Montfaucon,  
*l'Antiquité expliquée*, Lib. III. ch. xv. Hesiod, alluding to the  
same representations, calls the earth, ΓΑΙ' ΕΤΡΥΣΤΕΡΝΟΣ.

WARBURTON.

*Whose infinite breast* means no more than *whose boundless sur-  
face*. Shakspeare probably knew nothing of the statue to  
which the commentator alludes. STEEVENS.

<sup>9</sup> — *eyeless venom'd worm,*] The serpent, which we, from  
the smallness of his eyes, call the *blind-worm*, and the Latins,  
*cacilia*. JOHNSON.

So, in *Macbeth*:

“Adder's fork, and *blindworm's* sting.” STEEVENS.

<sup>1</sup> — *below crisp heaven—*] We should read—*cript*, i. e.  
vaulted, from the Latin *crypta*, a vault. WARBURTON.

Mr. Upton declares for *crisp*, curled, bent, hollow.

JOHNSON.

Perhaps Shakspeare means *curl'd*, from the appearance of the  
clouds. In *The Tempest*, Ariel talks of riding—

Whereon Hyperion's quickening fire doth shine;  
 Yield him, who all thy human sons doth hate,<sup>2</sup>  
 From forth thy plenteous bosom, one poor root!  
 Ensear thy fertile and conceptious womb,<sup>3</sup>  
 Let it no more bring out ingrateful man!<sup>4</sup>  
 Go great with tigers, dragons, wolves, and bears;  
 Teem with new monsters, whom thy upward face  
 Hath to the marbled mansion<sup>5</sup> all above  
 Never presented!—O, a root,—Dear thanks!  
 Dry up thy marrows, vines, and plough-torn leas;<sup>6</sup>

“On the *curl'd* clouds.”

Chaucer, in his *House of Fame*, says—

“Her here that was *oundie* and *crips*.”

i. e. *wavy* and *curled*.

Again, in *The Philosopher's Satires*, by Robert Anton:

“Her face as *beauteous* as the *crisp'd* morn.”

STEEVENS.

<sup>2</sup> — *who all thy human sons doth hate,*] Old copy—*the human sons do hate.* The former word was corrected by Mr. Pope; the latter by Mr. Rowe. MALONE.

<sup>3</sup> *Ensear thy fertile and conceptious womb,*] So, in *K. Lear*:

“*Dry up* in her the organs of encrease.” STEEVENS.

<sup>4</sup> *Let it no more bring out ingrateful man!*] It is plain that *bring out* is *bring forth*. JOHNSON.

Neither Dr. Warburton nor Dr. Johnson seem to have been aware of the import of this passage. It was the great boast of the Athenians that they were *αυτοχθόνες*, *sprung from the soil on which they lived*; and it is in allusion to this, that the terms *common mother*, and *bring out*, are applied to the ground.

HENLEY.

Though Mr. Henley, as a scholar, could not be unacquainted with this Athenian boast, I fear that Shakspeare knew no more of it than of the many-breasted Diana of Ephesus, brought forward by Dr. Warburton in a preceding note. STEEVENS.

<sup>5</sup> — *the marbled mansion—*] So, Milton, B. III. l. 564:

“Through the pure *marble* air——.”

Virgil bestows the same epithet on the sea. STEEVENS.

Again, in *Othello*:

“Now by yon *marble* heaven,——.” MALONE.

<sup>6</sup> *Dry up thy marrows, vines, and plow-torn leas;*] The sense

Whereof ingrateful man, with liquorish draughts,  
And morsels unctuous, greases his pure mind,  
That from it all consideration slips!

*Enter APEMANTUS.*

More man? Plague! plague!

*APEM.* I was directed hither : Men report,  
Thou dost affect my manners, and dost use them.

*TIM.* 'Tis then, because thou dost not keep  
a dog

Whom I would imitate : Consumption catch thee!

*APEM.* This is in thee a nature but affected ;  
A poor unmanly melancholy, sprung  
From change of fortune.<sup>7</sup> Why this spade? this  
place?

This slave-like habit? and these looks of care?  
Thy flatterers yet wear silk, drink wine, lie soft ;  
Hug their diseases'd perfumes,<sup>8</sup> and have forgot  
That ever Timon was. Shame not these woods,

is this: *O nature! cease to produce men, enscar thy womb ; but if thou wilt continue to produce them, at least cease to pamper them ; dry up thy marrows, on which they fatten with unctuous morsels, thy vines, which give them liquorish draughts, and thy plow-torn leas.* Here are effects corresponding with causes, *liquorish draughts, with vines, and unctuous morsels with marrows, and the old reading literally preserved.* JOHNSON.

<sup>7</sup> *This is in thee a nature but affected ;  
A poor unmanly melancholy sprung  
From change of fortune.]* The old copy reads *infected, and  
change of future.]* Mr. Rowe made the emendation.

MALONE.

<sup>8</sup> *Hug their diseases'd perfumes,]* i. e. their diseases'd perfumed mistresses. MALONE.

So, in *Othello* :

“ 'Tis such another fitchew ; marry, a *perfum'd* one.”

STEEVENS.



By putting on the cunning of a carper.<sup>9</sup>  
 Be thou a flatterer now, and seek to thrive  
 By that which has undone thee : hinge thy knee,<sup>1</sup>  
 And let his very breath, whom thou'lt observe,  
 Blow off thy cap ; praise his most vicious strain,  
 And call it excellent : Thou wast told thus ;  
 Thou gav'st thine ears, like tapsters, that bid wel-  
 come,<sup>2</sup>

To knaves, and all approachers : 'Tis most just,  
 That thou turn rascal ; had'st thou wealth again,  
 Rascals should have't. Do not assume my likeness.

*TIM.* Were I like thee, I'd throw away myself.

*APEM.* Thou hast cast away thyself, being like  
 thyself ;

<sup>9</sup> — *the* cunning of a carper.] For the philosophy of a Cynick, of which sect Apemantus was ; and therefore he concludes :

“ ——— Do not assume my likeness.” *WARBURTON.*

*Cunning* here seems to signify *counterfeit appearance.*

*JOHNSON.*

The *cunning* of a carper, is the insidious art of a critick. Shame not these words, says Apemantus, by coming here to find fault. *Maurice Kyffin* in the preface to his translation of Terence's *Andria*, 1588, says : “ Of the *curious carper* I look not to be favoured.” Again, *Ursula* speaking of the sarcasms of *Beatrice*, observes—

“ Why sure, such *carping* is not commendable.”

There is no apparent reason why Apemantus (according to Dr. Warburton's explanation) should ridicule his own sect.

*STEEVENS.*

<sup>1</sup> — *hinge thy knee,*] Thus, in *Hamlet* :

“ To crook the pregnant *hinges* of the *knee.*”

*STEEVENS.*

<sup>2</sup> — *like tapsters, that bid welcome,*] So, in our author's *Venus and Adonis* :

“ Like shrill-tongu'd tapsters answering every call,

“ Soothing the humour of fantastick wits.”

The old copy has—*bad* welcome. Corrected in the second folio. *MALONE.*



A madman so long, now a fool : What, think'st  
 That the bleak air, thy boisterous chamberlain,  
 Will put thy shirt on warm? Will these moss'd  
   trees,<sup>3</sup>  
 That have outliv'd the eagle,<sup>4</sup> page thy heels,  
 And skip when thou point'st out? Will the cold  
   brook,  
 Candied with ice, caudle thy morning taste,  
 To cure thy o'er-night's surfeit? call the crea-  
   tures,—  
 Whose naked natures live in all the spite  
 Of wreakful heaven; whose bare unhoused trunks,  
 To the conflicting elements expos'd,  
 Answer mere nature,<sup>5</sup>—bid them flatter thee;

<sup>3</sup> ——— moss'd *trees*,] [Old copy—*moist trees*,] Sir Thomas Hanmer reads very elegantly:

———— moss'd *trees*. JOHNSON.

Shakspeare uses the same epithet in *As you like it*, Act IV:

“Under an oak, whose boughs were *moss'd* with age.”

STEEVENS.

So also Drayton, in his *Mortimeriados*, no date:

“Even as a bustling tempest rousing blasts

“Upon a forest of old branching oakes,

“And with his furie teyr's their *mossy* loaks.”

*Moss'd* is, I believe, the true reading. MALONE.

I have inserted this reading in the text, because there is less propriety in the epithet—*moist*; it being a known truth that trees become more and more *dry*, as they encrease in age. Thus, our author, in his *Rape of Lucrece*, observes, that it is one of the properties of time—

“To *dry* the old oak's sap——.” STEEVENS.

<sup>4</sup> ——— *outliv'd the eagle*,] *Aquilæ Senectus* is a proverb. I learn from Turberville's *Book of Falconry*, 1575, that the great age of this bird has been ascertained from the circumstance of its always building its *eyrie*, or nest, in the same place.

STEEVENS.

<sup>5</sup> *Answer mere nature*,] So, in *King Lear*, Act II. sc. iii:

“And with presented nakedness outface

“The winds,” &c. STEEVENS.

O ! thou shalt find——

*TIM.* A fool of thee : Depart.

*APEM.* I love thee better now than e'er I did.

*TIM.* I hate thee worse.

*APEM.* Why?

*TIM.* Thou flatter'st misery.

*APEM.* I flatter not ; but say, thou art a caitiff.

*TIM.* Why dost thou seek me out ?

*APEM.* To vex thee.<sup>6</sup>

*TIM.* Always a villain's office, or a fool's.  
Dost please thyself in't ?

*APEM.* Ay.

*TIM.* What ! a knave too ?<sup>7</sup>

*APEM.* If thou didst put this sour-cold habit on  
To castigate thy pride, 'twere well : but thou  
Dost it enforcedly ; thou'dst courtier be again,  
Wert thou not beggar. Willing misery  
Outlives incertain pomp, is crown'd before :<sup>8</sup>

<sup>6</sup> *To vex thee.*] As the measure is here imperfect, we may suppose, with Sir Thomas Hanmer, our author to have written:  
Only to vex thee. STEEVENS.

<sup>7</sup> *What ! a knave too ?*] Timon had just called Apemantus *fool*, in consequence of what he had known of him by former acquaintance ; but when Apemantus tells him that he comes to vex him, Timon determines that to vex is either the office of a villain or a fool ; that to vex by design is villainy, to vex without design is folly. He then properly asks Apemantus whether he takes delight in vexing, and when he answers, *yes*, Timon replies,—*What ! a knave too ?* I before only knew thee to be a *fool*, but now I find thee likewise a *knave*. JOHNSON.

<sup>8</sup> — *is crown'd before.*] Arrives sooner at high wish ; that is, at the completion of its wishes. JOHNSON.

So, in a former scene of this play :

“ And in some sort these wants of mine are crown'd,

“ That I account them blessings.”

The one is filling still, never complete ;  
 The other, at high wish: Best state, contentless,  
 Hath a distracted and most wretched being,  
 Worse than the worst, content.<sup>9</sup>  
 Thou should'st desire to die, being miserable.

*TIM.* Not by his breath,<sup>1</sup> that is more miserable.  
 Thou art a slave, whom Fortune's tender arm  
 With favour never clasp'd;<sup>2</sup> but bred a dog.<sup>3</sup>

Again, more appositely, in *Cymbeline* :

“ — my supreme crown of grief.” MALONE.

<sup>9</sup> *Worse than the worst, content.*] Best states contentless have a wretched being, a being worse than that of the worst states that are content. JOHNSON.

<sup>1</sup> — *by his breath,*] It means, I believe, by his *counsel*, by his *direction*. JOHNSON.

*By his breath*, I believe, is meant his *sentence*. To *breathe* is as licitiously used by Shakspeare in the following instance from *Hamlet* :

“ Having ever seen, in the prenominate crimes,

“ The youth you *breathe* of, guilty,” &c. STEEVENS.

By his *breath* means in our author's language, by his *voice* or *speech*, and so in fact by his *sentence*. Shakspeare frequently uses the word in this sense. It has been twice used in this play. See p. 108, n. 4. MALONE.

<sup>2</sup> *Thou art a slave, whom Fortune's tender arm*

*With favour never clasp'd;*] In a Collection of Sonnets, entitled, *Chloris, or the Complaint of the passionate despised Shepherd*, by William Smith, 1596, a similar image is found :

“ Doth any live that ever had such hap,

“ That all her actions are of none effect?

“ Whom *Fortune* never dandled in her lap,

“ But as an object still doth me reject.” MALONE.

<sup>3</sup> — *but bred a dog.*] Alluding to the word *Cynick*, of which sect Apemantus was. WARBURTON.

For the etymology of *Cynick*, our author was not obliged to have recourse to the Greek language. The dictionaries of his time furnished him with it. See Cawdrey's *Dictionary of hard English Words*, octavo, 1604: “ CYNICAL, *Doggish*, froward.” Again, in Bullokar's *English Expositor*, 1616: “ CYNICAL, *Doggish*, or currish. There was in Greece an old sect of philo-

Hadst thou, like us,<sup>4</sup> from our first swath,<sup>5</sup> proceeded

sophers so called, because they did ever sharply *barke* at men's vices," &c. After all, however, I believe Shakspeare only meant, thou wert born in a low state, and used from thy infancy to hardships. MALONE.

<sup>4</sup> *Hadst thou, like us,*] There is in this speech a sullen haughtiness, and malignant dignity, suitable at once to the lord and the man-hater. The impatience with which he bears to have his luxury reproached by one that never had luxury within his reach, is natural and graceful.

There is in a letter, written by the Earl of Essex, just before his execution, to another nobleman, a passage somewhat resembling this, with which, I believe, every reader will be pleased, though it is so serious and solemn that it can scarcely be inserted without irreverence :

"God grant your lordship may quickly feel the comfort I now enjoy in my unfeigned conversion, but that you may never feel the torments I have suffered for my long delaying it. *I had none but deceivers to call upon me, to whom I said, if my ambition could have entered into their narrow breasts, they would not have been so humble ; or if my delights had been once tasted by them, they would not have been so precise. But your lordship hath one to call upon you, that knoweth what it is you now enjoy ; and what the greatest fruit and end is of all contentment that this world can afford.* Think, therefore, dear earl, that I have staked and buoyed all the ways of pleasure unto you, and left them as sea-marks for you to keep the channel of religious virtue. For shut your eyes never so long, they must be open at the last, and then you must say with me, *there is no peace to the ungodly.*"

JOHNSON.

A similar thought occurs in a MS. metrical translation of an ancient French romance, preserved in the Library of King's College, Cambridge. [See note on *Antony and Cleopatra*, Act IV. sc. x.] :

"For heretofore of hardnesse hadest thou never ;  
 "But were brought forth in blisse, as swich a burde ought,  
 "Wyth alle maner gode metes, and to misse them now  
 "It were a botles bale," &c. p. 26, b. STEEVENS.

<sup>5</sup> — *first swath,*] From infancy. *Swath* is the dress of a new-born child. JOHNSON.

The sweet degrees<sup>6</sup> that this brief world affords  
 To such as may the passive drugs of it<sup>7</sup>  
 Freely command,<sup>8</sup> thou would'st have plung'd thy-  
     self  
 In general riot; melted down thy youth  
 In different beds of lust;<sup>9</sup> and never learn'd  
 The icy precepts of respect,<sup>1</sup> but follow'd

So, in Heywood's *Golden Age*, 1611:

“No more their cradles shall be made their tombs,

“Nor their soft *swaths* become their winding-sheets.”

Again, in Chapman's translation of Homer's *Hymn to Apollo*:

“—— swaddled with sincere

“And spotless *swath*-bands;—.” STEEVENS.

<sup>6</sup> The *sweet degrees*—] Thus the folio. The modern editors have, without authority, read—*Through* &c. but this neglect of the preposition was common to many other writers of the age of Shakspeare. STEEVENS.

<sup>7</sup> *To such as may the passive drugs of it*—] Though all the modern editors agree in this reading, it appears to me corrupt. The epithet *passive* is seldom applied, except in a metaphorical sense, to inanimate objects; and I cannot well conceive what Timon can mean by the *passive drugs of the world*, unless he means *every thing that the world affords*.

But in the first folio the words are not “passive drugs,” but “passive *drugges*.” This leads us to the true reading—*drudges*, which improves the sense, and is nearer to the old reading in the trace of the letters.

Dr. Johnson says in his Dictionary, that a *drug* means a *drudge*, and cites this passage as an instance of it. But he is surely mistaken; and I think it is better to consider the passage as erroneous, than to acknowledge, on such slight authority, that a *drug* signifies a *drudge*. M. MASON.

<sup>8</sup> —— *command*,] Old copy—*command'st*. Corrected by Mr. Rowe. MALONE.

<sup>9</sup> —— *melted down thy youth*

*In different beds of lust*;] Thus, in the *Achilleid* of Statius, II. 394:

“—— *tenero nec fluxa cubili*

“*Membra*,——.” STEEVENS.

<sup>1</sup> —— *precepts of respect*,] Of obedience to laws.

JOHNSON.

The sugar'd game before thee. But myself,<sup>2</sup>  
Who had the world as my confectionary ;

*Respect*, I believe, means the *qu'en dira't on?* the regard of Athens, that strongest restraint on licentiousness: the *icy precepts*, i. e. that cool hot blood; what Mr. Burke in his admirable *Reflections on the Revolution in France*, has emphatically styled "one of the greatest controuling powers on earth, the *sense of fame and estimation*." STEEVENS.

Timon cannot mean by the word *respect*, obedience to the laws, as Johnson supposes; for a poor man is more likely to be impressed with a reverence for the laws, than one in a station of nobility and affluence. *Respect* may possibly mean, as Steevens supposes, a *regard* to the opinion of the world: but I think it has a more enlarged signification, and implies a consideration of consequences, whatever they may be. In this sense it is used by Hamlet:

" ——— There's the *respect*

" That makes calamity of so long life." M. MASON.

" The icy precepts of *respect*" mean the cold admonitions of *cautious prudence*, that deliberately weighs the consequences of every action. So, in *Troilus and Cressida*:

" ——— Reason and *respect*,

" Makes livers pale, and lustihood deject."

Again, in our poet's *Rape of Lucrece*:

" Then, childish fear, avaunt! *debating* die!

" *Respect* and reason wait on wrinkled age!

" Sad pause and deep regard become the sage."

Hence in *King Richard III.* the King says:

" I will converse with iron-witted fools,

" And *unrespective boys*; none are for me,

" That look into me with *considerate eyes*." MALONE.

\* ——— *But myself*,] The connection here requires some attention. *But* is here used to denote opposition; but what immediately precedes is not opposed to that which follows. The adversative particle refers to the two first lines:

*Thou art a slave, whom fortune's tender arm*

*With favour never clasp'd; but bred a dog.*

————— *But myself*,

*Who had the world as my confectionary; &c.*

The intermediate lines are to be considered as a parenthesis of passion. JOHNSON.



The mouths, the tongues, the eyes, and hearts of  
men

At duty, more than I could frame employment;<sup>3</sup>  
That numberless upon me stuck, as leaves  
Do on the oak, have with one winter's brush  
Fell from their boughs, and left me open, bare<sup>4</sup>  
For every storm that blows;—I, to bear this,  
That never knew but better, is some burden:  
Thy nature did commence in sufferance, time  
Hath made thee hard in't. Why should'st thou hate  
men?

They never flatter'd thee: What hast thou given?  
If thou wilt curse,—thy father, that poor rag,<sup>5</sup>

<sup>3</sup> ——— *than I could frame employment;*] i. e. frame employment *for*. Shakspeare frequently writes thus. See Vol. XV. p. 196, n. 4; and Vol. XVI. p. 145, n. 3. MALONE.

<sup>4</sup> ——— *with one winter's brush*  
*Fell from their boughs, and left me open, bare &c.*] So, in Massinger's *Maid of Honour*:

“O summer friendship,  
“Whose flatt'ring leaves that shadow'd us in our  
“Prosperity, with the least gust drop off  
“In the autumn of adversity.” STEEVENS.

Somewhat of the same imagery is found in our author's 73d Sonnet:

“That time of year thou may'st in me behold,  
“When yellow leaves, or none, or few, do hang  
“Upon those boughs which shake against the cold,  
“Bare ruin'd choirs, where late the sweet birds sang.”

MALONE.

<sup>5</sup> ——— *that poor rag,*] If we read—*poor rogue*, it will correspond rather better to what follows. JOHNSON.

In *King Richard III.* Margaret calls Gloster *rag* of honour; in the same play, the overweening *rags* of France are mentioned; and John Florio speaks of a “*tara-rag* player.” STEEVENS.

We now use the word *ragamuffin* in the same sense.

M. MASON.

The term is yet used. The lowest of the people are yet denominated—Tag, rag, &c. So, in *Julius Cæsar*: “—if the



Must be thy subject; who, in spite, put stuff  
To some she beggar, and compounded thee  
Poor rogue hereditary. Hence! be gone!—  
If thou hadst not been born the worst of men,  
Thou hadst been a knave, and flatterer.<sup>6</sup>

APEM.

Art thou proud yet?

TIM. Ay, that I am not thee.

APEM.

I, that I was

No prodigal.

TIM. I, that I am one now;  
Were all the wealth I have, shut up in thee,  
I'd give thee leave to hang it. Get thee gone.—  
That the whole life of Athens were in this!  
Thus would I eat it. [*Eating a Root.*]

APEM.

Here; I will mend thy feast.  
[*Offering him something.*]

*tag-rag* people did not clap him and hiss him,—I am no true man.” MALONE.

<sup>6</sup> *Thou hadst been a knave, and flatterer.*] Dryden has quoted two verses of Virgil to show how well he could have written satires. Shakspeare has here given a specimen of the same power by a line bitter beyond all bitterness, in which Timon tells Apemantus, that he had not virtue enough for the vices which he condemns.

Dr. Warburton explains *worst* by *lowest*, which somewhat weakens the sense, and yet leaves it sufficiently vigorous.

I have heard Mr. Burke commend the subtilty of discrimination with which Shakspeare distinguishes the present character of Timon from that of Apemantus, whom to vulgar eyes he would now resemble. JOHNSON.

*Knave* is here to be understood of a man who endeavours to recommend himself by a hypocritical appearance of attention, and superfluity of fawning officiousness; such a one as is called in *King Lear*, a *finical superserviceable rogue*.—If he had had virtue enough to attain the profitable vices, he would have been profitably vicious. STEEVENS.

*TIM.* First mend my company,<sup>7</sup> take away thyself.<sup>8</sup>

*APEM.* So I shall mend mine own, by the lack of thine.

*TIM.* 'Tis not well mended so, it is but botch'd ;  
If not, I would it were.

*APEM.* What would'st thou have to Athens ?

*TIM.* Thee thither in a whirlwind. If thou wilt,  
Tell them there I have gold ; look, so I have.

*APEM.* Here is no use for gold.

*TIM.* The best, and truest :  
For here it sleeps, and does no hired harm.

*APEM.* Where ly'st o' nights, Timon ?

*TIM.* Under that's above me.<sup>9</sup>  
Where feed'st thou o' days, Apemantus ?

*APEM.* Where my stomach finds meat ; or, rather, where I eat it.

*TIM.* 'Would poison were obedient, and knew  
my mind !

*APEM.* Where would'st thou send it ?

*TIM.* To sauce thy dishes.

*APEM.* The middle of humanity thou never

<sup>7</sup> *First mend my company,*] The old copy reads—*mend thy company.* The correction was made by Mr. Rowe. MALONE.

<sup>8</sup> — *take away thyself.*] This thought seems to have been adopted from Plutarch's *Life of Antony*. It stands thus in Sir Thomas North's translation : " Apemantus said unto the other, O, here is a trimme banket, *Timon*. *Timon* aunswered, yea, said he, *so thou wert not here.*" STEEVENS.

<sup>9</sup> *Apem. Where ly'st o' nights, Timon ?*

*Tim. Under that's above me.*] So, in *Coriolanus* :

" 3 *Serv.* Where dwell'st thou ?

" *Cor.* Under the canopy." STEEVENS.

knewest, but the extremity of both ends: When thou wast in thy guilt, and thy perfume, they mocked thee for too much curiosity;<sup>1</sup> in thy rags thou knowest none, but art despised for the contrary. There's a medlar for thee, eat it.

*TIM.* On what I hate, I feed not.

*APEM.* Dost hate a medlar?

*TIM.* Ay, though it look like thee.<sup>2</sup>

*APEM.* An thou hadst hated medlers sooner, thou should'st have loved thyself better now. What man didst thou ever know unthrift, that was beloved after his means?

*TIM.* Who, without those means thou talkest of, didst thou ever know beloved?

*APEM.* Myself.

<sup>1</sup> ——— for too much curiosity;] i. e. for too much finical delicacy. The Oxford editor alters it to *courtesy*. WARBURTON.

Dr. Warburton has explained the word justly. So, in Jervas Markham's *English Arcadia*, 1606: "— for all those eye-charming graces, of which with such *curiosity* she had boasted." Again, in Hobby's translation of Castiglione's *Cortegiano*, 1556: "A waiting gentlewoman should flee *affection* or *curiosity*." *Curiosity* is here inserted as a synonyme to *affection*, which means *affectation*. *Curiosity* likewise seems to have meant *capriciousness*. Thus, in Greene's *Mamillia*, 1593: "Pharicles hath shewn me some curtesy, and I have not altogether requited him with *curiosity*: he hath made some shew of love, and I have not wholly seemed to mislike." STEEVENS.

<sup>2</sup> *Ay, though it look like thee.*] Timon here supposes that an objection against hatred, which through the whole tenor of the conversation appears an argument for it. One would have expected him to have answered—

Yes, *for it looks like thee*.

The old edition, which always gives the pronoun instead of the affirmative particle, has it—

I, *though it look like thee*.

Perhaps we should read:

I thought it look'd like thee. JOHNSON.

*TIM.* I understand thee ; thou hadst some means to keep a dog.

*APEM.* What things in the world canst thou nearest compare to thy flatterers ?

*TIM.* Women nearest ; but men, men are the things themselves. What would'st thou do with the world, Apemantus, if it lay in thy power ?

*APEM.* Give it the beasts, to be rid of the men.

*TIM.* Would'st thou have thyself fall in the confusion of men, and remain a beast with the beasts ?

*APEM.* Ay, Timon.

*TIM.* A beastly ambition, which the gods grant thee to attain to ! If thou wert the lion, the fox would beguile thee : if thou wert the lamb, the fox would eat thee : if thou wert the fox, the lion would suspect thee, when, peradventure, thou wert accused by the ass : if thou wert the ass, thy dullness would torment thee ; and still thou livedst but as a breakfast to the wolf : if thou wert the wolf, thy greediness would afflict thee, and oft thou shouldst hazard thy life for thy dinner : wert thou the unicorn,<sup>3</sup> pride and wrath would confound thee, and make thine own self the conquest of thy fury : wert thou a bear, thou would'st be killed by the horse ; wert thou a horse, thou would'st be seized by the leopard ; wert thou a leopard, thou wert

<sup>3</sup> ——— *the unicorn, &c.*] The account given of the unicorn is this : that he and the lion being enemies by nature, as soon as the lion sees the unicorn he betakes himself to a tree : the unicorn in his fury, and with all the swiftness of his course, running at him, sticks his horn fast in the tree, and then the lion falls upon him and kills him. *Gesner Hist. Animal.* HANMER.

See a note on *Julius Cæsar*, Vol. XVI. p. 305, n. 2.

STEEVENS.

german to the lion,<sup>4</sup> and the spots of thy kindred were jurors on thy life: all thy safety were remotion;<sup>5</sup> and thy defence, absence. What beast could'st thou be, that were not subject to a beast? and what a beast art thou already, that seest not thy loss in transformation?

*APEM.* If thou could'st please me with speaking to me, thou might'st have hit upon it here: The commonwealth of Athens is become a forest of beasts.

*TIM.* How has the ass broke the wall, that thou art out of the city?

*APEM.* Yonder comes a poet, and a painter: The plague of company light upon thee! I will fear to catch it, and give way: When I know not what else to do, I'll see thee again.

*TIM.* When there is nothing living but thee, thou shalt be welcome. I had rather be a beggar's dog, than Apemantus.

*APEM.* Thou art the cap of all the fools alive.<sup>6</sup>

<sup>4</sup> — *thou wert german to the lion,*] This seems to be an allusion to Turkish policy:

“Bears, like the *Turk*, no brother near the throne.”

*Pope.*

See Vol. XII. p. 222, n. 3. STEEVENS.

<sup>5</sup> — *were remotion;*] i. e. removal from place to place. So, in *King Lear*:

“’Tis the *remotion* of the duke and her.” STEEVENS.

*Remotion* means, I apprehend, not a frequent removal from place to place, but merely *remoteness*, the being placed at a distance from the lion. See Vol. VI. p. 213, n. 7; and Vol. XI. p. 371, n. 1. MALONE.

<sup>6</sup> *Thou art the cap &c.*] The *top*, the *principal*. The remaining dialogue has more malignity than wit. JOHNSON.

Dr. Johnson's explication is, I think, right; but I believe our author had also the *fool's cap* in his thoughts. MALONE.

*TIM.* 'Would thou wert clean enough to spit upon.

*APEM.* A plague on thee, thou art too bad to curse.<sup>7</sup>

*TIM.* All villains, that do stand by thee, are pure.<sup>8</sup>

*APEM.* There is no leprosy but what thou speak'st.

*TIM.* If I name thee.—

I'll beat thee,—but I should infect my hands.

*APEM.* I would, my tongue could rot them off!

*TIM.* Away, thou issue of a mangy dog!

Choler does kill me, that thou art alive;  
I swoon to see thee.

*APEM.* 'Would thou would'st burst!

*TIM.*

Away,

Thou tedious rogue! I am sorry, I shall lose

A stone by thee. [*Throws a Stone at him.*]

*APEM.* Beast!

*TIM.* Slave!

*APEM.* Toad!

*TIM.* Rogue, rogue, rogue!  
[*APEMANTUS retreats backward, as going.*]

In *All's well that ends well*, “the cap of the time,” apparently means—the *foremost* in the fashion. STEEVENS.

<sup>7</sup> *Apem.* *A plague on thee, thou art too bad to curse.*] Thus, the old copies, and, I think, rightly. Mr. Theobald, however, is of a contrary opinion; for, according to the present regulation, says he, Apemantus is “made to curse Timon, and immediately to subjoin that he was too bad to curse.” He would therefore give the former part of the line to Timon. STEEVENS.

<sup>8</sup> *All villains, that do stand by thee, are pure.*] The same sentiment is repeated in *King Lear*:

“Those wicked creatures yet do look well-favour'd,

“When others are more wicked.” STEEVENS.

I am sick of this false world ; and will love nought  
But even the mere necessities upon it.

Then, Timon, presently prepare thy grave ;  
Lie where the light foam of the sea may beat  
Thy grave-stone daily : make thine epitaph,  
'That death in me at others' lives may laugh.  
O thou sweet king-killer, and dear divorce

[*Looking on the Gold.*

'Twixt natural son and sire !<sup>9</sup> thou bright defiler  
Of Hymen's purest bed ! thou valiant Mars !  
Thou ever young, fresh, lov'd, and delicate wooer,  
Whose blush doth thaw the consecrated snow  
That lies on Dian's lap !<sup>1</sup> thou visible god,  
That solder'st close impossibilities,  
And mak'st them kiss ! that speak'st with every  
tongue,

To every purpose ! O thou touch of hearts !<sup>2</sup>  
Think, thy slave man rebels ; and by thy virtue  
Set them into confounding odds, that beasts  
May have the world in empire !

APEM. 'Would 'twere so ;—  
But not till I am dead !—I'll say, thou hast gold :

<sup>9</sup> 'Twixt natural son and sire !]

“ Διὰ τοῦτον οὐκ ἀδελφός

“ Διὰ τοῦτον οὐ τοκῆς.” *Anac.* JOHNSON.

<sup>1</sup> Whose blush doth thaw the consecrated snow

That lies on Dian's lap !] The imagery is here exquisitely  
beautiful and sublime. *WARBURTON.*

Dr. Warburton might have said—Here is a very elegant turn  
given to a thought more coarsely expressed in *King Lear* :

“ ——— yon simpering dame,

“ Whose face between her forks presages snow.”

STEEVENS.

<sup>2</sup> ——— O thou touch of hearts !] Touch, for touchstone. So,  
in *King Richard III* :

“ O, Buckingham, now do I play the touch,

“ To try if thou be'st current gold——.” STEEVENS.



Thou wilt be throng'd to shortly.

*TIM.*

Throng'd to?

*APEM.*

Ay.

*TIM.* Thy back, I pr'ythee.

*APEM.*

Live, and love thy misery!

*TIM.* Long live so, and so die!—I am quit.—

[*Exit APEMANTUS.*

More things like men?<sup>3</sup>—Eat, Timon, and abhor them.

*Enter Thieves.*<sup>4</sup>

1 *THIEF.* Where should he have this gold? It is some poor fragment, some slender ort of his remainder: The mere want of gold, and the falling-from of his friends, drove him into this melancholy.

2 *THIEF.* It is noised, he hath a mass of treasure.

3 *THIEF.* Let us make the assay upon him; if he

<sup>3</sup> *More things like men?*] This line, in the old edition, is given to Apemantus, but it apparently belongs to Timon. Sir Thomas Hanmer has transposed the foregoing dialogue according to his own mind, not unskilfully, but with unwarrantable licence. JOHNSON.

I believe, as the name of Apemantus was prefixed to this line, instead of Timon, so the name of Timon was prefixed to the preceding line by a similar mistake. That line seems more proper in the mouth of Apemantus; and the words—*I am quit*, seem to mark his *exit*. MALONE.

The words—*I am quit*, in my opinion, belong to *Timon*, who means that he is *quit* or clear, has at last got *rid* of Apemantus; is delivered from his company. This phrase is yet current among the vulgar. STEEVENS.

<sup>4</sup> *Enter Thieves.*] The old copy reads,—*Enter the Banditti.*  
STEEVENS.

care not for't, he will supply us easily; If he covetously reserve it, how shall's get it?

2 *THIEF*. True; for he bears it not about him, 'tis hid.

1 *THIEF*. Is not this he?

*THIEVES*. Where?

2 *THIEF*. 'Tis his description.

3 *THIEF*. He; I know him.

*THIEVES*. Save thee, Timon.

*TIM*. Now, thieves?

*THIEVES*. Soldiers, not thieves.

*TIM*. Both too; and women's sons.

*THIEVES*. We are not thieves, but men that much do want.

*TIM*. Your greatest want is, you want much of meat.<sup>5</sup>

<sup>5</sup> ——— *you want much of meat.*] Thus both the player and poetical editor have given us this passage; quite *sand-blind*, as honest Launcelot says, to our author's meaning. If these poor Thieves wanted *meat*, what greater want could they be cursed with, as they could not live on grass, and berries, and water? but I dare warrant the poet wrote:

——— *you much want of meet.*

i. e. Much of what you *ought to be*; much of the qualities *be-fitting* you as human creatures. THEOBALD.

Such is Mr. Theobald's emendation, in which he is followed by Dr. Warburton. Sir Thomas Hanmer reads:

——— *you want much of men.*

They have been all busy without necessity. Observe the series of the conversation. The Thieves tell him, that they are *men that much do want*. Here is an ambiguity between *much want*, and *want of much*. Timon takes it on the wrong side, and tells them that their *greatest want is*, that, like other men, *they want much of meat*; then telling them where meat may be had, he asks, *Want? why want?* JOHNSON.

Why should you want? Behold, the earth hath  
roots;<sup>6</sup>

Within this mile break forth a hundred springs :  
The oaks bear mast, the briars scarlet hips ;  
The bounteous housewife, nature, on each bush  
Lays her full mess before you. Want? why want?

1 *THIEF*. We cannot live on grass, on berries,  
water,  
As beasts, and birds, and fishes.

*TIM*. Nor on the beasts themselves, the birds,  
and fishes ;  
You must eat men. Yet thanks I must you con,<sup>7</sup>  
That you are thieves profess'd ; that you work not  
In holier shapes : for there is boundless theft  
In limited professions.<sup>8</sup> Rascal thieves,

Perhaps we should read :

*Your greatest want is, you want much of me.*  
rejecting the two last letters of the word. The sense will then  
be—your greatest want is that you expect supplies of *me* from  
whom you can reasonably expect nothing. Your necessities are  
indeed desperate, when you apply for relief to one in my situa-  
tion. Dr. Farmer, however, with no small probability, would  
point the passage as follows :

*Your greatest want is, you want much. Of meat*  
*Why should you want? Behold, &c.* STEEVENS.

<sup>6</sup> — *the earth hath roots ; &c.*]

“ Vile olus, & duris hærentia mora rubetis,

“ Pugnantis stomachi composuere famem :

“ Flumine vicino stultus sitit.”

I do not suppose these to be imitations, but only to be similar  
thoughts on similar occasions. JOHNSON.

<sup>7</sup> — Yet thanks *I must you con,*] To *con thanks* is a very  
common expression among our old dramattick writers. So, in  
*The Story of King Darius*, 1565, an interlude :

“ Yea and well said, I *con you* no thanke.”

Again, in *Pierce Pennilesse his Supplication to the Devil*, by  
Nash, 1592: “ It is well done to practise my wit ; but I believe  
our lord will *con thee little thanks* for it.” STEEVENS.

<sup>8</sup> *In limited professions.*] *Limited*, for legal. WARBURTON.

Here's gold: Go, suck the subtle blood of the  
 grape,  
 Till the high fever seeth your blood to froth,  
 And so 'scape hanging: trust not the physician;  
 His antidotes are poison, and he slays  
 More than you rob: take wealth and lives together;  
 Do villainy, do, since you profess to do't,<sup>9</sup>  
 Like workmen. I'll example you with thievery:  
 The sun's a thief, and with his great attraction  
 Robs the vast sea: the moon's an arrant thief,  
 And her pale fire she snatches from the sun:  
 The sea's a thief, whose liquid surge resolves  
 The moon into salt tears:<sup>1</sup> the earth's a thief,

Regular, orderly, professions. So, in *Macbeth*:

"For 'tis my *limited* service."

i. e. my appointed service, prescribed by the necessary duty and rules of my office. MALONE.

<sup>9</sup> — *since you profess to do't,*] The old copy has—*protest*. The correction was made by Mr. Theobald. MALONE.

<sup>1</sup> *The sea's a thief, whose liquid surge resolves*

*The moon into salt tears:*] The *moon* is supposed to be humid, and perhaps a source of humidity, but cannot be *resolved* by the *surges* of the sea. Yet I think *moon* is the true reading. Here is a circulation of thievery described: The sun, moon, and sea, all rob, and are robbed. JOHNSON.

He says simply, that the *sun*, the *moon*, and the *sea*, rob one another by turns, but the *earth* robs them all: the sea, i. e. *liquid surge*, by supplying the *moon* with moisture, robs her in turn of the *soft* tears of *dew* which the poets always fetch from this planet. *Soft* for *salt* is an easy change. In this sense Milton speaks of *her moist continent*. *Paradise Lost*, Book V. l. 422. And, in *Hamlet*, Horatio says:

"——— the *moist* star

"Upon whose influence Neptune's empire stands."

STEEVENS.

We are not to attend on such occasions merely to philosophical truth; we are to consider what might have been the received or vulgar notions of the time.—The populace, in the days of Shakespeare, might possibly have considered the waining of the moon

That feeds and breeds by a composture<sup>2</sup> stolen

as a gradual dissolution of it, and have attributed to this melting of the moon, the increase of the sea at the time she disappears. They might, it is true, be told, that there is a similar increase in the tides when the moon becomes full; but when popular notions are once established, the reasons urged against them are but little attended to. It may also be observed, that the moon, when viewed through a telescope, has a humid appearance, and seems to have drops of water suspended from the rim of it; to which circumstance Shakspeare probably alludes in *Macbeth*, where Hecate says:

“ Upon the corner of the *moon*

“ There hangs a *vaporous drop*,” &c. M. MASON.

Shakspeare knew that the moon was the cause of the tides, [See *The Tempest*, Vol. IV. p. 169,] and in that respect the liquid surge, that is, the waves of the sea, rising one upon another, in the progress of the tide, may be said to *resolve the moon into salt tears*; the moon, as the poet chooses to state the matter, losing some part of her humidity, and the accretion to the sea, in consequence of her tears, being the cause of the *liquid surge*. Add to this the popular notion, yet prevailing, of the moon's influence on the weather; which, together with what has been already stated, probably induced our author here and in other places to allude to the *watry* quality of that planet. In *Romeo and Juliet*, he speaks of her “*watry beams*.”

Again, in *A Midsummer-Night's Dream*:

“ Quench'd in the chaste beams of the *watry moon*.”

Again, more appositely, in *King Richard III*:

“ That I, being govern'd by the *watry moon*,

“ May bring forth plenteous *tears*, to drown the world.”

*Salt* is so often applied by Shakspeare to *tears*, that there can be no doubt that the original reading is the true one: nor had the poet, as I conceive, *dew*, at all in his thoughts. So, in *All's well that ends well*: “—your *salt tears*' head—.” Again, in *Troilus and Cressida*:

“ Distasted with the *salt* of broken *tears*.”

Again, in *King Richard III*:

“ Those eyes of thine from mine have drawn *salt tears*.”

Again, more appositely, in *King Henry VI*. Part II:

“ ————— to drain

“ Upon his face an *ocean* of *salt tears*.”

Mr. Tollet idly conjectures, (for conjecture is always idle where there is little difficulty,) that we should read—The *main*, i. e. the main land or continent. So, in *King Henry IV*. Part II.

From general excrement: each thing's a thief;

Act III. sc. i: "The continent melt itself into the sea." An observation made by this gentleman in *Love's Labour's Lost*, Vol. VII. p. 129, had he recollected it, might have prevented him from attempting to disturb the text here: "No alteration should be made in these lines that destroys the artificial structure of them."—In the first line the sun is the *thief*; in the second he is himself *plundered* by that thief, the moon. The moon is subjected to the same fate, and, from being a *plunderer*, is herself *robbed* of moisture (line 4th and 5th) by the sea.

MALONE.

I cannot say for a certainty whether *Albumazar* or this play was first written, as *Timon* made its earliest appearance in the folio, 1623. Between *Albumazar* and *The Alchymist* there has been likewise a contest for the right of eldership. The original of *Albumazar* was an Italian comedy called *Lo Astrologo*, written by Battista Porta, the famous physiognomist of Naples, and printed at Venice in 1606. The translator is said to have been a Mr. Tomkis, of Trinity College, Cambridge. *The Alchymist* was brought on in 1610, which is four years before *Albumazar* was performed for the entertainment of King James; and Ben Jonson in his title-page boldly claims the merit of having introduced a new subject and new characters on the stage:

"—— *petere inde coronam*

"*Unde prius nulli velarint tempora musæ.*"

The play of *Albumazar* was not entered on the books of the Stationers' Company till April 28, 1615. In *Albumazar*, however, such examples of thievery likewise occur:

"The world's a theatre of theft: Great rivers

"Rob smaller brooks; and them the ocean.

"And in this world of ours, this microcosm,

"Guts from the stomach steal; and what they spare

"The meseraicks filch, and lay't i'the liver;

"Where (lest it should be found) turn'd to red nectar,

"'Tis by a thousand thievish veins convey'd,

"And hid in flesh, nerves, bones, muscles, and sinews,

"In tendons, skin, and hair; so that the property

"Thus alter'd, the theft can never be discover'd.

"Now all these pilferies, couch'd, and compos'd in order,

"Frame thee and me: Man's a quick mass of thievery."

STEEVENS.

Puttenham, in his *Arte of English Poesie*, 1589, quotes some one of a "reasonable good facilitie in translation, who



The laws, your curb and whip,<sup>3</sup> in their rough  
 power  
 Have uncheck'd theft. Love not yourselves; away;  
 Rob one another. There's more gold: Cut throats;  
 All that you meet are thieves: To Athens, go,  
 Break open shops; nothing can you steal,<sup>4</sup>  
 But thieves do lose it: Steal not less,<sup>5</sup> for this  
 I give you; and gold confound you howsoever!  
 Amen. [TIMON *retires to his Cave.*

finding *certaine* of Anacreon's Odes very well translated by Ronsard the French poet—comes our minion, and translates the same out of French into English:" and his strictures upon him evince the publication. Now this identical ode is to be met with in Ronsard; and as his works are in few hands, I will take the liberty of transcribing it:

" La terre les eaux va boivant;  
 " L'arbre la boit par sa racine,  
 " La mer salee boit le vent,  
 " Et le soleil boit la marine.  
 " Le soleil est beu de la lune,  
 " Tout boit soit en haut ou en bas:  
 " Suivant ceste reigle commune,  
 " Pourquoi donc ne boirons-nous pas?"

Edit. fol. p. 507.

FARMER.

The name of the wretched plagiarist stigmatized by Puttenham, was *John Southern*, as appears from the only copy of his Poems that has hitherto been discovered. He is mentioned by Drayton in one of his Odes. See also the *European Magazine*, for June 1778. STEEVENS.

<sup>2</sup> — by a composture—] i. e. composition, compost.

STEEVENS.

<sup>3</sup> *The laws, your curb and whip,*] So, in *Measure for Measure*:

" ——— most biting laws,  
 " The needful bits and curbs for headstrong steeds."

MALONE.

<sup>4</sup> — *nothing can you steal,*] To complete the measure I would read:

—— where *nothing can you steal*,—. STEEVENS.

<sup>5</sup> — *Steal not less,*] *Not*, which was accidentally omitted in the old copy, was inserted by Mr. Rowe. MALONE.



3 *THIEF*. He has almost charmed me from my profession, by persuading me to it.

1 *THIEF*. 'Tis in the malice of mankind, that he thus advises us; not to have us thrive in our mystery.<sup>6</sup>

2 *THIEF*. I'll believe him as an enemy, and give over my trade.

1 *THIEF*. Let us first see peace in Athens: There is no time so miserable, but a man may be true.<sup>7</sup>

[*Exeunt Thieves.*]

*Enter FLAVIUS.*

*FLAV.* O you gods!

Is yon despis'd and ruinous man my lord?  
Full of decay and failing? O monument  
And wonder of good deeds evilly bestow'd!  
What an alteration of honour has

<sup>6</sup> 'Tis in the malice of mankind, that he thus advises us; not to have us thrive in our mystery.] The reason of his advice, says the Thief, is *malice to mankind*, not any kindness to us, or desire to have us thrive in our mystery. JOHNSON.

<sup>7</sup> Let us first see peace in Athens: There is no time so miserable, but a man may be true.] [Dr. Warburton divides this line between the two thieves.] This and the concluding little speech have in all the editions been placed to one speaker: But, it is evident, the latter words ought to be put in the mouth of the second Thief, who is repenting, and leaving off his trade.

WARBURTON.

The second Thief has just said, he'll give over his trade. It is time enough for that, says the first Thief: let us wait till Athens is at peace. There is no hour of a man's life so wretched, but he always has it in his power to become a *true*, i. e. an honest man. I have explained this easy passage, because it has, I think, been misunderstood.

Our author has made Mrs. Quickly utter nearly the same exhortation to the dying Falstaff: "— Now I bid him not think of God: *there was time enough* for that yet." MALONE.

Desperate want made!<sup>8</sup>

What viler thing upon the earth, than friends,  
Who can bring noblest minds to basest ends!  
How rarely<sup>9</sup> does it meet with this time's guise,  
When man was wish'd to love his enemies:<sup>1</sup>

Grant, I may ever love, and rather woo  
Those that would mischief me, than those that do!<sup>2</sup>  
He has caught me in his eye: I will present  
My honest grief unto him; and, as my lord,  
Still serve him with my life.—My dearest master!

TIMON comes forward from his Cave.

TIM. Away! what art thou?

FLAV. Have you forgot me, sir?

<sup>8</sup> *What an alteration of honour has*

*Desperate want made!]* An alteration of honour, is an alteration of an honourable state to a state of disgrace. JOHNSON.

<sup>9</sup> *How rarely does it meet—]* Rarely for fitly; not for seldom. WARBURTON.

How curiously; how happily. MALONE.

<sup>1</sup> *When man was wish'd to love his enemies:]* We should read —*will'd*. He forgets his Pagan system here again.

WARBURTON.

*Wish'd* is right. It means *recommended*. See Vol. VI. p. 79, n. 6; and Vol. IX. p. 45, n. 4. REED.

<sup>2</sup> *Grant, I may ever love, and rather woo*

*Those that would mischief me, than those that do!]* It is plain, that in this whole speech *friends* and *enemies* are taken only for those who *profess friendship* and *profess enmity*; for the *friend* is supposed not to be more kind, but more dangerous than the *enemy*. The sense is, *Let me rather woo or caress those that would mischief, that profess to mean me mischief, than those that really do me mischief, under false professions of kindness*. The Spaniards, I think, have this proverb: *Defend me from my friends, and from my enemies I will defend myself*. This proverb is a sufficient comment on the passage. JOHNSON.

*TIM.* Why dost ask that? I have forgot all men;  
Then, if thou grant'st thou'rt man,<sup>3</sup> I have forgot  
thee.

*FLAV.* An honest poor servant of yours.

*TIM.* Then  
I know thee not: I ne'er had honest man  
About me, I; all that<sup>4</sup> I kept were knaves,<sup>5</sup>  
To serve in meat to villains.

*FLAV.* The gods are witness,  
Ne'er did poor steward wear a truer grief  
For his undone lord, than mine eyes for you.

*TIM.* What, dost thou weep?—Come nearer;—  
then I love thee,  
Because thou art a woman, and disclaim'st  
Flinty mankind; whose eyes do never give,  
But thorough lust, and laughter. Pity's sleeping:<sup>6</sup>

<sup>3</sup> ——— *thou'rt man*] Old copy—*thou'rt a man.* STEEVENS.

<sup>4</sup> ——— *that*—] I have supplied this pronoun, for the metre's sake. STEEVENS.

<sup>5</sup> ——— *knaves,*] *Knave* is here in the compound sense of a servant and a rascal. JOHNSON.

<sup>6</sup> ——— *Pity's sleeping:*] I do not know that any correction is necessary, but I think we might read:

————— *eyes do never give,*

*But thorough lust and laughter, pity sleeping:—.*

*Eyes never flow* (to give is to dissolve, as saline bodies in moist weather,) *but by lust or laughter,* undisturbed by emotions of pity. JOHNSON.

Johnson certainly is right in reading—*Pity sleeping.* The following line proves it:

“*Alcib.* ——— on thy low grave, on faults forgiven.”

Surely Theobald's punctuation is preferable to Malone's.

M. MASON.

——— *Pity's sleeping:*] So, in Daniel's second Sonnet, 1594:

“Waken her *sleeping pity* with your crying.”

MALONE.

Strange times, that weep with laughing, not with weeping!

*FLAV.* I beg of you to know me, good my lord,  
To accept my grief, and, whilst this poor wealth  
lasts,

To entertain me as your steward still.

*TIM.* Had I a steward so true, so just, and now  
So comfortable? It almost turns  
My dangerous nature wild.<sup>7</sup> Let me behold

<sup>7</sup> ———— *It almost turns*

*My dangerous nature wild.*] i. e. It almost turns my dangerous nature to a dangerous nature; for, by *dangerous nature* is meant *wildness*. Shakspeare wrote:

*It almost turns my dangerous nature mild.*

i. e. It almost reconciles me again to mankind. For fear of that, he puts in a caution immediately after, that he makes an exception but for one man. To which the Oxford editor says, *r. cté.*

WARBURTON.

This emendation is specious, but even this may be controverted. To *turn wild* is to *distract*. An appearance so unexpected, says Timon, *almost turns my savageness* to distraction. Accordingly he examines with nicety lest his phrenzy should deceive him:

“ ———— Let me behold

“ Thy face.—Surely, this man was born of woman.—”

And to this suspected disorder of the mind he alludes:

“ Perpetual-sober gods!”

Ye powers whose intellects are out of the reach of perturbation.

JOHNSON.

He who is so much disturbed as to have no command over his actions, and to be *dangerous* to all around him, is already distracted, and therefore it would be idle to talk of *turning* such “a dangerous nature wild:” it is wild already. Besides; the baseness and ingratitude of the world might very properly be mentioned as driving Timon into frenzy: (So, in *Antony and Cleopatra*:

“ The *ingratitude* of this Seleucus does

“ Even make me *wild*.”)

but surely the kindness and fidelity of his Steward was more likely to soften and compose him; that is, to render his danger-

Thy face.—Surely, this man was born of woman.—

Forgive my general and exceptless rashness,  
 Perpetual-sober<sup>8</sup> gods! I do proclaim  
 One honest man,—mistake me not,—but one;  
 No more, I pray,—and he is a steward.—  
 How fain would I have hated all mankind,  
 And thou redeem'st thyself: But all, save thee,  
 I fell with curses.  
 Methinks, thou art more honest now, than wise;  
 For, by oppressing and betraying me,  
 'Thou might'st have sooner got another service:  
 For many so arrive at second masters,  
 Upon their first lord's neck. But tell me true,  
 (For I must ever doubt, though ne'er so sure,)  
 Is not thy kindness subtle, covetous,  
 If not a usuring<sup>9</sup> kindness; and as rich men deal  
                     gifts,  
 Expecting in return twenty for one?

ous nature *mild*. I therefore strongly incline to Dr. Warburton's commendation. MALONE.

<sup>a</sup> *Perpetual-sober—*] Old copy, unmetrically—  
You perpetual &c. STEEVENS.

<sup>1</sup> If not *a usuring*—] *If not* seems to have slipped in here, by an error of the press, from the preceding line. Both the sense and metre would be better without it. TYRWHITT.

I do not see any need of change. Timon asks—*Has not thy kindness some covert design? Is it not proposed with a view to gain some equivalent in return, or rather to gain a great deal more than thou offerest? Is it not at least the offspring of avarice, if not of something worse, of usury?* In this there appears to me no difficulty. MALONE.

My opinion most perfectly coincides with that of Mr. Tyrwhitt. The sense of the line, with or without the contested words, is nearly the same ; yet, by the omission of them, the metre would become sufficiently regular. STEEVENS.

*FLAV.* No, my most worthy master, in whose  
breast  
Doubt and suspect, alas, are plac'd too late :  
You should have fear'd false times, when you did  
feast :

Suspect still comes where an estate is least.  
That which I show, heaven knows, is merely love,  
Duty and zeal to your unmatched mind,  
Care of your food and living : and, believe it,  
My most honour'd lord,  
For any benefit that points to me,  
Either in hope, or present, I'd exchange  
For this one wish, That you had power and wealth  
To requite me, by making rich yourself.

*TIM.* Look thee, 'tis so!—Thou singly honest  
man,  
Here, take :—the gods out of my misery  
Have sent thee treasure. Go, live rich, and happy :  
But thus condition'd ; Thou shalt build from men ;<sup>1</sup>  
Hate all, curse all : show charity to none ;  
But let the famish'd flesh slide from the bone,  
Ere thou relieve the beggar : give to dogs  
What thou deny'st to men ; let prisons swallow  
them,  
Debts wither them :<sup>2</sup> Be men like blasted woods,  
And may diseases lick up their false bloods !  
And so, farewell, and thrive.

*FLAV.*

O, let me stay,

<sup>1</sup> ——— *from men ;*] Away from human habitations.

JOHNSON.

<sup>2</sup> *Debts wither them :*] Old copy :

*Debts wither them* to nothing :——

I have omitted the redundant words, not only for the sake of metre, but because they are worthless. Our author has the same phrase in *Antony and Cleopatra* :

“ Age cannot *wither* her,—.” STEEVENS.

And comfort you, my master.

*TIM.* If thou hat'st  
Curses, stay not; fly, whilst thou'rt bless'd and free:  
Ne'er see thou man, and let me ne'er see thee.  
[*Exeunt severally.*]

## ACT V. SCENE I.

*The same. Before Timon's Cave.*

*Enter Poet and Painter;*<sup>3</sup> *TIMON behind, unseen.*

*PAIN.* As I took note of the place, it cannot be far where he abides.

<sup>3</sup> *Enter Poet and Painter;*] The Poet and the Painter were within view when Apemantus parted from Timon, and might then have seen Timon, since Apemantus, standing by him could see them: But the scenes of the Thieves and Steward have passed before their arrival, and yet passed, as the drama is now conducted, within their view. It might be suspected, that some scenes are transposed, for all these difficulties would be removed by introducing the Poet and Painter first, and the Thieves in this place. Yet I am afraid the scenes must keep their present order, for the Painter alludes to the Thieves when he says, *he likewise enriched poor straggling soldiers with great quantity.* This impropriety is now heightened by placing the Thieves in one Act, and the Poet and Painter in another: but it must be remembered, that in the original edition this play is not divided into separate Acts, so that the present distribution is arbitrary, and may be changed if any convenience can be gained, or impropriety obviated by alteration. JOHNSON.

In the immediately preceding scene, Flavius, Timon's steward, has a conference with his master, and receives gold from him. Between this and the present scene, a single minute cannot be



*POET.* What's to be thought of him? Does the rumour hold for true, that he is so full of gold?

supposed to pass; and yet the Painter tells his companion:—'*Tis said he gave his steward a mighty sum.*—Where was it said? Why in Athens, whence, it must therefore seem, they are but newly come. Here then should be fixed the commencement of the fifth Act, in order to allow time for Flavius to return to the city, and for rumour to publish his adventure with Timon. But how are we in this case to account for Apemantus's announcing the approach of the Poet and Painter in the last scene of the preceding Act, and before the Thieves appear? It is possible, that when this play was abridged for representation, all between this passage, and the entrance of the Poet and Painter, may have been omitted by the players, and these words put into the mouth of Apemantus to introduce them; and that when it was published at large, the interpolation was unnoticed. Or, if we allow the Poet and Painter to see Apemantus, it may be conjectured that they did not think his presence necessary at their interview with Timon, and had therefore returned back into the city. RITSON.

I am afraid, many of the difficulties which the commentators on our author have employed their abilities to remove, arise from the negligence of Shakspeare himself, who appears to have been less attentive to the connection of his scenes, than a less hasty writer may be supposed to have been. On the present occasion I have changed the beginning of the Act. It is but justice to observe, that the same regulation has already been adopted by Mr. Capell. REED.

I perceive no difficulty. It is easy to suppose that the Poet and Painter, after having been seen at a distance by Apemantus, have wandered about the woods separately in search of Timon's habitation. The Painter might have heard of Timon's having given gold to Alcibiades, &c. before the Poet joined him; for it does not appear that they set out from Athens together; and his intelligence concerning the *Thieves* and the *Steward* might have been gained in his rambles: Or, having searched for Timon's habitation in vain, they might, after having been descried by Apemantus, have returned again to Athens, and the Painter alone have heard the particulars of Timon's bounty.—But Shakspeare was not very attentive to these minute particulars; and if *he* and the *audience* knew of the several persons who had partaken of Timon's wealth, he would not scruple to impart

*PAIN.* Certain : Alcibiades reports it ; Phrynia and Timandra had gold of him : he likewise enriched poor straggling soldiers with great quantity : 'Tis said, he gave unto his steward a mighty sum.

*POET.* Then this breaking of his has been but a try for his friends.

*PAIN.* Nothing else : you shall see him a palm in Athens again, and flourish<sup>4</sup> with the highest. Therefore, 'tis not amiss, we tender our loves to him, in this supposed distress of his : it will show honestly in us ; and is very likely to load our purposes with what they travel for, if it be a just and true report that goes of his having.

*POET.* What have you now to present unto him ?

*PAIN.* Nothing at this time but my visitation : only I will promise him an excellent piece.

*POET.* I must serve him so too ; tell him of an intent that's coming toward him.

*PAIN.* Good as the best. Promising is the very air o'the time : it opens the eyes of expectation : performance is ever the duller for his act ; and, but in the plainer and simpler kind of people, the deed of saying is quite out of use.<sup>5</sup> To promise is most

this knowledge to persons who perhaps had not yet an opportunity of acquiring it. See Vol. XIV. p. 167, n. 5.

The news of the Steward's having been enriched by Timon, though that event happened only in the end of the preceding scene, has, we here find, reached the Painter ; and therefore here undoubtedly the fifth Act ought to begin, that a proper interval may be supposed to have elapsed between this and the last.

MALONE.

<sup>4</sup> — a palm—and flourish &c.] This allusion is scriptural, and occurs in *Psalm* xcii. 11 : " The righteous shall flourish like a palm-tree." STEEVENS.

<sup>5</sup> — the deed of saying is quite out of use.] The doing of that which we have said we would do, the accomplishment and

courtly and fashionable : performance is a kind of will, or testament, which argues a great sickness in his judgment that makes it.

*TIM.* Excellent workman ! Thou canst not paint a man so bad as is thyself.

*POET.* I am thinking, what I shall say I have provided for him : It must be a personating of himself :<sup>6</sup> a satire against the softness of prosperity ; with a discovery of the infinite flatteries, that follow youth and opulency.

*TIM.* Must thou needs stand for a villain in thine own work ? Wilt thou whip thine own faults in other men ? Do so, I have gold for thee.

*POET.* Nay, let's seek him :  
Then do we sin against our own estate,  
When we may profit meet, and come too late.

*PAIN.* True ;  
When the day serves,<sup>7</sup> before black-corner'd night,<sup>8</sup>  
Find what thou want'st by free and offer'd light.  
Come.

*performance of our promise, is, except among the lower classes of mankind, quite out of use. So, in King Lear :*

“ ——— In my true-heart

“ I find she names my very deed of love.”

Again, more appositely, in *Hamlet* :

“ As he, in his peculiar act and force,

“ May give his saying deed.”

Mr. Pope rejected the words—*of saying*, and the four following editors adopted his licentious regulation. MALONE.

I claim the merit of having restored the old reading.

STEEVENS.

<sup>6</sup> *It must be a personating of himself :*] *Personating*, for representing simply. For the subject of this projected satire was Timon's case, not his person. WARBURTON.

<sup>7</sup> *When the day serves, &c.*] Theobald with some probability assigns these two lines to the Poet. MALONE.

<sup>8</sup> ——— *before black-corner'd night,*] An anonymous corre-

*TIM.* I'll meet you at the turn. What a god's gold,  
 That he is worshipp'd in a baser temple,  
 Than where swine feed!  
 'Tis thou that rigg'st the bark, and plough'st the  
 foam;  
 Settlest admired reverence in a slave:  
 To thee be worship! and thy saints for aye  
 Be crown'd with plagues, that thee alone obey!  
 'Fit I do meet them.<sup>9</sup> [*Advancing.*]

*POET.* Hail, worthy Timon!

*PAIN.* Our late noble master.

*TIM.* Have I once liv'd to see two honest men?

*POET.* Sir,  
 Having often of your open bounty tasted,  
 Hearing you were retir'd, your friends fall'n off,  
 Whose thankless natures—O abhorred spirits!  
 Not all the whips of heaven are large enough—  
 What! to you!  
 Whose star-like nobleness gave life and influence

spondent sent me this observation: "As the shadow of the earth's body, which is round, must be necessarily conical over the hemisphere which is opposite to the sun, should we not read *black-coned*? See *Paradise Lost*, Book IV."

To this observation I might add a sentence from Philemon Holland's translation of Pliny's *Natural History*, B. II: "Neither is the night any thing else but the shade of the earth. Now the figure of this shadow resembleth a pyramis pointed forward, or a top turned upside down."

I believe, nevertheless, that Shakspeare, by this expression, meant only, Night which is as obscure as a *dark corner*. In *Measure for Measure*, Lucio calls the Duke, "*a duke of dark corners*." Mr. M. Mason proposes to read—"black-crown'd night;" another correspondent, "black-cover'd night."

STEEVENS.

<sup>9</sup> 'Fit I do meet them.] For the sake of harmony in this hemistich, I have supplied the auxiliary verb. STEEVENS.

To their whole being ! I'm rapt, and cannot cover  
The monstrous bulk of this ingratitude  
With any size of words.

*TIM.* Let it go naked, men may see't the better :  
You, that are honest, by being what you are,  
Make them best seen, and known.

*PAIN.* He, and myself,  
Have travell'd in the great shower of your gifts,  
And sweetly felt it.

*TIM.* Ay, you are honest men.

*PAIN.* We are hither come to offer you our service.

*TIM.* Most honest men ! Why, how shall I requite you ?  
Can you eat roots, and drink cold water ? no.

*BOTH.* What we can do, we'll do, to do you service.

*TIM.* You are honest men : You have heard that I have gold ;  
I am sure, you have : speak truth : you are honest men.

*PAIN.* So it is said, my noble lord : but therefore Came not my friend, nor I.

*TIM.* Good honest men :—Thou draw'st a counterfeit<sup>1</sup>  
Best in all Athens : thou art, indeed, the best ;  
Thou counterfeit'st most lively.

*PAIN.* So, so, my lord.

<sup>1</sup> ——— a counterfeit—] It has been already observed, that a *portrait* was so called in our author's time :

“ ——— What find I here ?

“ Fair Portia's *counterfeit* !” *Merchant of Venice.*

STEEVENS.

*TIM.* Even so, sir, as I say:—And, for thy  
 fiction, [To the Poet.  
 Why, thy verse swells with stuff so fine and smooth,  
 That thou art even natural in thine art.—  
 But, for all this, my honest-natur'd friends,  
 I must needs say, you have a little fault:  
 Marry, 'tis not monstrous in you; neither wish I,  
 You take much pains to mend.

*BOTH.* Beseech your honour,  
 To make it known to us.

*TIM.* You'll take it ill.

*BOTH.* Most thankfully, my lord.

*TIM.* Will you, indeed?

*BOTH.* Doubt it not, worthy lord.

*TIM.* There's ne'er a one of you but trusts a  
 knave,  
 That mightily deceives you.

*BOTH.* Do we, my lord?

*TIM.* Ay, and you hear him cog, see him dis-  
 semble,  
 Know his gross patchery, love him, feed him,  
 Keep in your bosom: yet remain assur'd,  
 That he's a made-up villain.<sup>2</sup>

*PAIN.* I know none such, my lord.

*POET.* Nor I.<sup>3</sup>

<sup>2</sup> — *a made-up villain.*] That is, a villain that adopts qualities and characters not properly belonging to him; a hypocrite.  
 JOHNSON.

A *made-up* villain, may mean a *complete*, a *finished* villain.

M. MASON.

<sup>3</sup> *Nor I.*] As it may be supposed (perhaps I am repeating a remark already made on a similar occasion) that our author designed his Poet's address to be not less respectful than that of



*TIM.* Look you, I love you well ; I'll give you gold,  
 Rid me these villains from your companies :  
 Hang them, or stab them, drown them in a draught,<sup>4</sup>  
 Confound them by some course, and come to me,  
 I'll give you gold enough.

*BOTH.* Name them, my lord, let's know them.

*TIM.* You that way, and you this, but two in company:<sup>5</sup>—

his Painter, he might originally have finished this defective verse, by writing :

*Nor I, my lord.* STEEVENS.

<sup>4</sup> — in a draught,] That is, in the *jakes*. JOHNSON.

So, in Holinshed, Vol. II. p. 735 : “ — he was then sitting on a draught.” STEEVENS.

<sup>5</sup> — but two in company:] This is an imperfect sentence, and is to be supplied thus, *But two in company* spoils all.

WARBURTON.

This passage is obscure. I think the meaning is this: *but two in company*, that is, stand apart, *let only two be together* ; for even when each stands single there are two, he himself and a villain.

JOHNSON.

This passage may receive some illustration from another in *The Two Gentlemen of Verona* : “ My master is a kind of knave ; but that's all one, if he be but *one knave*.” The sense is, each man is a *double villain*, i. e. a villain with more than a single share of guilt. See Dr. Farmer's note on the third Act of *The Two Gentlemen of Verona*, &c. Again, in *Promos and Cassandra*, 1578 : “ Go, and a knave with thee.” Again, in *The Storje of King Darius*, 1565, an interlude :

“ ——— if you needs will go away,

“ Take *two knaves* with you by my faye.”

There is a thought not unlike this in *The Scornful Lady* of Beaumont and Fletcher :—“ Take to your chamber when you please, there goes a black one with you, lady.” STEEVENS.

There are not two words more frequently mistaken for each other, in the printing of these plays, than *but* and *not*. I have no doubt but that mistake obtains in this passage, and that we should read it thus :



Each man apart, all single and alone,  
Yet an arch-villain keeps him company.

If, where thou art, two villains shall not be,

[*To the Painter.*

Come not near him.—If thou would'st not reside

[*To the Poet.*

But where one villain is, then him abandon.—

Hence! pack! there's gold, ye came for gold, ye  
slaves:

You have done work for me, there's payment:<sup>6</sup>

Hence!

You are an alchymist, make gold of that:—

Out, rascal dogs!

[*Exit, beating and driving them out.*

—— not two in company:

*Each man apart,*——. M. MASON.

*You that way, and you this, but two in company:*

*Each man apart, all single, and alone,*

*Yet an arch-villain keeps him company.*] The first of these lines has been rendered obscure by false pointing; that is, by connecting the words, “but two in company,” with the subsequent line, instead of connecting them with the preceding hemistich. The second and third line are put in apposition with the first line, and are merely an illustration of the assertion contained in it. Do you (says Timon) go that way, and you this, and yet still *each* of you will have *two* in your company: each of you, though single and alone, will be *accompanied* by an arch-villain. Each man, being himself a villain, will *take a villain along with him*, and so each of you will have two in company. It is a mere quibble founded on the word *company*. See the former speech, in which Timon exhorts *each* of them to “hang or stab the villain in his company,” i. e. himself. The passage quoted by Mr. Steevens from *Promos and Cassandra*, puts the meaning beyond a doubt. MALONE.

<sup>6</sup> *You have done work &c.*] For the insertion of the word *done*, which, it is manifest, was omitted by the negligence of the compositor, I am answerable. Timon in this line addresses

## SCENE II.

*The same.*

*Enter FLAVIUS, and Two Senators.*

*FLAV.* It is in vain that you would speak with  
Timon;  
For he is set so only to himself,  
That nothing but himself, which looks like man,  
Is friendly with him.

1 *SEN.* Bring us to his cave :  
It is our part, and promise to the Athenians,  
To speak with Timon.

2 *SEN.* At all times alike  
Men are not still the same : 'Twas time, and griefs,  
That fram'd him thus : time, with his fairer hand,  
Offering the fortunes of his former days,  
The former man may make him : Bring us to him,  
And chance it as it may.

*FLAV.* Here is his cave.—  
Peace and content be here ! Lord Timon ! Timon !  
Look out, and speak to friends : The Athenians,  
By two of their most reverend senate, greet thee :  
Speak to them, noble Timon.

the Painter, whom he before called "excellent *workman*;" in  
the next the Poet. MALONE.

I had rather read :

*You've work'd for me, there is your payment : Hence !*  
STEEVENS.

*Enter TIMON.*

*TIM.* Thou sun, that comfort'st, burn!<sup>7</sup>—Speak,  
and be hang'd:  
For each true word, a blister! and each false  
Be as a caut'rizing<sup>8</sup> to the root o'the tongue,  
Consuming it with speaking!

1 *SEN.*                                  Worthy Timon,—

*TIM.* Of none but such as you, and you of Timon.

**2SEN.** The senators of Athens greet thee, Timon.

*TIM.* I thank them ; and would send them back  
the plague,  
Could I but catch it for them.

1 SEN. O, forget  
What we are sorry for ourselves in thee.  
The senators, with one consent of love,<sup>9</sup>

<sup>7</sup> *Thou sun, that comfort'st, burn!*] "Thine eyes," says King Lear to Regan, "do comfort, and not burn."

A similar wish occurs in *Antony and Cleopatra*:

“ O, sun,

"Burn the great sphere thou mov'st in!" STEEVENS.

<sup>8</sup> — a caut'ring—] The old copy reads—*cantherizing*; the poet might have written, *cancering*. STEEVENS.

To cauterize was a word of our author's time; being found in Bullokar's *English Expositor*, octavo, 1616, where it is explained, "To burn to a sore." It is the word of the old copy, with the *u* changed to an *n*, which has happened in almost every one of these plays. MALONE.

<sup>9</sup> ———with one consent of love,] With one united voice of affection. So, in Brady and Tate's translation of the 100th *Psalm*:  
 "With one consent let all the earth."

All our old writers spell the word improperly, *consent*, without regard to its etymology, *concentus*. See Vol. XII. p. 217, n. 5; and p. 333, n. 2. MALONE.

This sense of the word consent, or *concent*, was originally

Entreat thee back to Athens; who have thought  
On special dignities, which vacant lie  
For thy best use and wearing.

2 SEN. They confess,  
Toward thee, forgetfulness too general, gross :  
Which now the publick body,<sup>1</sup>—which doth seldom  
Play the recanter,—feeling in itself  
A lack of Timon's aid, hath sense withal  
Of its own fall,<sup>2</sup> restraining aid to Timon ;<sup>3</sup>

pointed out and ascertained in a note on the first scene of *The First Part of King Henry VI.* See Vol. XIII. p. 6, n. 4.

STEEVENS.

<sup>1</sup> Which now the publick body,] Thus the old copy, ungrammatically certainly ; but our author frequently thus begins a sentence, and concludes it without attending to what has gone before : for which perhaps the carelessness and ardour of colloquial language may be an apology. See Vol. IV. p. 13, n. 6. So afterwards in the third scene of this Act :

“ Whom, though in general part we were oppos'd,  
“ Yet our old love made a particular force,  
“ And made us speak like friends.”

See also the Poet's third speech in p. 190.—Sir Thomas Hammer and the subsequent editors read here more correctly—*And* now the publick body, &c. but by what oversight could *Which* be printed instead of *And*? MALONE.

The mistake might have been that of the transcriber, not the printer. STEEVENS.

<sup>2</sup> Of its own fall,] The Athenians *had sense*, that is, felt the danger of *their own fall*, by the arms of Alcibiades.

JOHNSON.

I once suspected that our author wrote—Of its own *fail*, i. e. failure. So, in *Coriolanus* :

“ That if you *fail* in our request, the blame  
“ May hang upon your hardness.”

But a subsequent passage fully supports the reading of the text :

“ ——— In, and prepare :  
“ Ours is the *fall*, I fear, our foes the snare.”

Again, in sc. iv :

“ Before proud Athens he's set down by this,  
“ Whose *fall* the mark of his ambition is.” MALONE.

<sup>3</sup> ——— restraining aid to Timon ;] I think it should be *restrain-*

And send forth us, to make their sorrowed render,<sup>4</sup>  
 Together with a recompense more fruitful  
 Than their offence can weigh down by the dram;<sup>5</sup>  
 Ay, even such heaps and sums of love and wealth,  
 As shall to thee blot out what wrongs were theirs,  
 And write in thee the figures of their love,  
 Ever to read them thine.

*TIM.* You witch me in it;  
 Surprize me to the very brink of tears;  
 Lend me a fool's heart, and a woman's eyes,  
 And I'll bewEEP these comforts, worthy senators.

*ing aid, that is, with-holding aid that should have been given to Timon. JOHNSON.*

Where is the difference? To *restrain*, and to *refrain*, both mean to with-hold. *M. MASON.*

<sup>4</sup> ——— *sorrowed render,*] Thus the old copy. *Render is confession.* So, in *Cymbeline*, Act IV. sc. iv:

“ ——— may drive us to a *render*

“ Where we have liv'd.”

The modern editors read—*tender*. *STEEVENS.*

<sup>5</sup> *Than their offence can weigh down by the dram;*] This, which was in the former editions, can scarcely be right, and yet I know not whether my reading will be thought to rectify it. I take the meaning to be, We will give thee a recompense that our offences cannot outweigh, *heaps of wealth down by the dram*, or delivered according to the exactest measure. A little disorder may perhaps have happened in transcribing, which may be reformed by reading:

————— *Ay, ev'n such heaps,  
 And sums of love and wealth, down by the dram,  
 As shall to thee——.* *JOHNSON.*

The speaker means, a recompense that shall more than counterpoise their offences, though weighed with the most scrupulous exactness. *M. MASON.*

A recompense so large, that the offence they have committed, though every dram of that offence should be put into the scale, cannot counterpoise it. The recompense will outweigh the offence, which, instead of *weighing down* the scale in which it is placed, will kick the beam. *MALONE.*

1 *SEN.* Therefore, so please thee to return with  
us,

And of our Athens (thine, and ours,) to take  
The captainship, thou shalt be met with thanks,  
Allow'd with absolute power,<sup>6</sup> and thy good name  
Live with authority :—so soon we shall drive back  
Of Alcibiades the approaches wild ;  
Who, like a boar too savage, doth root up<sup>7</sup>  
His country's peace.

2 *SEN.* And shakes his threat'ning sword  
Against the walls of Athens.

1 *SEN.* Therefore, Timon,—

*TIM.* Well, sir, I will ; therefore, I will, sir ;  
Thus,—

If Alcibiades kill my countrymen,  
Let Alcibiades know this of Timon,  
That—Timon cares not. But if he sack fair Athens,  
And take our goodly aged men by the beards,  
Giving our holy virgins to the stain  
Of contumelious, beastly, mad-brain'd war ;  
Then, let him know,—and tell him, Timon speaks  
it,

In pity of our aged, and our youth,  
I cannot choose but tell him, that—I care not,  
And let him tak't at worst ; for their knives care  
not,

While you have throats to answer : for myself,

<sup>6</sup> Allow'd with absolute power,] Allowed is licensed, privileged, uncontrolled. So of a buffoon, in *Love's Labour's Lost*, it is said, that he is *allowed*, that is, at liberty to say what he will, a privileged scoffer. JOHNSON.

<sup>7</sup> —like a boar, too savage, doth root up—] This image might have been caught from *Psalms* lxxx. 13 ; “The wild boar out of the wood doth root it up,” &c. STEEVENS.

There's not a whittle in the unruly camp,<sup>8</sup>  
 But I do prize it at my love, before  
 The reverend'st throat in Athens. So I leave you  
 To the protection of the prosperous gods,<sup>9</sup>  
 As thieves to keepers.

FLAV.

Stay not, all's in vain.

TIM. Why, I was writing of my epitaph,  
 It will be seen to-morrow; My long sickness<sup>1</sup>  
 Of health, and living, now begins to mend,  
 And nothing brings me all things. Go, live still;  
 Be Alcibiades your plague, you his,  
 And last so long enough!

1 SEN.

We speak in vain.

TIM. But yet I love my country; and am not  
 One that rejoices in the common wreck,

<sup>8</sup> *There's not a whittle in the unruly camp,*] A *whittle* is still in the midland counties the common name for a pocket clasp knife, such as children use. Chaucer speaks of a "Sheffield *thwittell*." STEEVENS.

<sup>9</sup> — *of the prosperous gods,*] I believe *prosperous* is used here with our poet's usual laxity, in an active, instead of a passive, sense: *the gods who are the authors of the prosperity of mankind*. So, in *Othello*:

"To my unfolding lend a *prosperous* ear."

I leave you, says Timon, to the protection of the gods, the great distributors of prosperity, that they may *so* keep and guard you, as jailors do thieves; i. e. for final punishment. MALONE.

I do not see why the epithet—*prosperous*, may not be employed here with its common signification, and mean—the gods who are *prosperous in all their undertakings*. Our author, elsewhere, has *blessed* gods, *clear* gods, &c. nay, Euripides, in a chorus to his *Medea*, has not scrupled to style these men of Athens—ΘΕΩΝ παῖδες MAKAPΩΝ. STEEVENS.

<sup>1</sup> — *My long sickness*—] The disease of life begins to promise me a period. JOHNSON.



As common bruit<sup>2</sup> doth put it.

1 *SEN.*

That's well spoke.

*TIM.* Commend me to my loving countrymen,—

1 *SEN.* These words become your lips as they pass through them.

2 *SEN.* And enter in our ears, like great triumphers

In their applauding gates.

*TIM.*

Commend me to them;

And tell them, that, to ease them of their griefs,

Their fears of hostile strokes, their aches, losses,

Their pangs of love,<sup>3</sup> with other incident throes

That nature's fragile vessel doth sustain

In life's uncertain voyage, I will some kindness do them :<sup>4</sup>

I'll teach them to prevent wild Alcibiades' wrath.

2 *SEN.* I like this well, he will return again.

*TIM.* I have a tree,<sup>5</sup> which grows here in my close,

<sup>2</sup> ——— *bruit* —] i. e. report, rumour. So, in *King Henry VI*, Part III:

“The *bruit* whereof will bring you many friends.”

STEEVENS.

<sup>3</sup> *Their pangs of love, &c.*] Compare this part of Timon's speech with part of the celebrated soliloquy in *Hamlet*.

STEEVENS.

<sup>4</sup> ——— *I will some kindness &c.*] i. e. I will do them some kindness, for such, elliptically considered, will be the sense of these words, independent of the supplemental—*do them*, which only serves to derange the metre, and is, I think, a certain interpolation. STEEVENS.

<sup>5</sup> *I have a tree, &c.*] Perhaps Shakspeare was indebted to Chaucer's *Wife of Bath's* Prologue, for this thought. He might, however, have found it in Painter's *Palace of Pleasure*, Tom. I. Nov. 28, as well as in several other places. STEEVENS.

Our author was indebted for this thought to Plutarch's *Life of Antony*: “It is reported of him also, that this Timon on a time,

That mine own use invites me to cut down,  
 And shortly must I fell it; Tell my friends,  
 Tell Athens, in the sequence of degree,<sup>6</sup>  
 From high to low throughout, that whoso please  
 To stop affliction, let him take his haste,  
 Come hither, ere my tree hath felt the axe,  
 And hang himself:—I pray you, do my greeting.

*FLAV.* Trouble him no further, thus you still shall  
 find him.

*TIM.* Come not to me again; but say to Athens,  
 Timon hath made his everlasting mansion  
 Upon the beached verge of the salt flood;  
 Which once a day<sup>7</sup> with his embossed froth<sup>8</sup>

(the people being assembled in the market-place, about dispatch of some affaires,) got up into the pulpit for orations, where the orators commonly use to speake unto the people; and silence being made, everie man listeneth to hear what he would say, because it was a wonder to see him in that place, at length he began to speak in this manner: ‘My lordes of Athens, I have a little yard in my house where there groweth a figge tree, on the which many citizens have hanged themselves; and because I meane to make some building upon the place, I thought good to let you all understand it, that before the figge tree be cut downe, if any of you be desperate, you may there in time go hang yourselves.’

MALONE.

<sup>6</sup> ——— *in the sequence of degree,*] Methodically, from highest to lowest. JOHNSON.

<sup>7</sup> Which once a day——] Old copy—*Who*. For the correction [*whom*] I am answerable. *Whom* refers to Timon. All the modern editors (following the second folio) read—*Which* once &c.

MALONE.

*Which*, in the second folio, (and I have followed it) is an apparent correction of—*Who*. Surely, it is the *everlasting mansion*, or the *beach* on which it stands, that our author meant to cover with the foam, and not the corpse of *Timon*. Thus we often say that the grave in a churchyard, and not the body within it, is trodden down by cattle, or overgrown with weeds.

STEEVENS.

<sup>8</sup> ——— embossed *froth*——] When a deer was run hard, and

The turbulent surge shall cover; thither come,  
 And let my grave-stone be your oracle.—  
 Lips, let sour words go by, and language end :  
 What is amiss, plague and infection mend !  
 Graves only be men's works; and death, their gain !  
 Sun, hide thy beams ! Timon hath done his reign.  
[Exit TIMON.]

1 *SEN.* His discontents are unremoveably  
 Coupled to nature.

2 *SEN.* Our hope in him is dead : let us return,  
 And strain what other means is left unto us  
 In our dear peril.<sup>9</sup>

2 *SEN.* It requires swift foot. [*Exeunt.*]

foamed at the mouth, he was said to be *embossed*. See Vol. IX. p. 16, n. 9. The thought is from Painter's *Palace of Pleasure*, Tom. I. Nov. 28. STEEVENS.

*Embossed* froth, is swollen froth; from *bosse*, Fr. a tumour. The term *embossed*, when applied to deer, is from *emboçar*, Span. to cast out of the mouth. MALONE.

<sup>9</sup> *In our dear peril.*] So the folios and rightly. The Oxford editor alters *dear* to *dread*, not knowing that *dear*, in the language of that time, signified *dread*, and is so used by Shakspeare in numberless places. WARBURTON.

*Dear*, in Shakspeare's language, is *dire*, *dreadful*. So, in *Hamlet*:

“ Would I had met my *dearest* foe in heaven.”

MALONE.

*Dear* may, in the present instance, signify *immediate*, or *imminent*. It is an enforcing epithet with not always a distinct meaning. To enumerate each of the seemingly various senses in which it may be supposed to have been used by our author, would at once fatigue the reader and myself.

In the following situations, however, it cannot signify either *dire* or *dreadful*:

“ Consort with me in loud and *dear* petition.”

*Troilus and Cressida.*

## SCENE III.

*The Walls of Athens.**Enter Two Senators, and a Messenger.*

1 SEN. Thou hast painfully discover'd ; are his  
files  
As full as thy report ?

MESS. I have spoke the least :  
Besides, his expedition promises  
Present approach.

2 SEN. We stand much hazard, if they bring not  
Timon.

MESS. I met a courier,<sup>1</sup> one mine ancient  
friend ;<sup>2</sup>—  
Whom, though in general part we were oppos'd,  
Yet our old love made a particular force,  
And made us speak like friends :<sup>3</sup>—this man was  
riding

“ ———— Some dear cause  
“ Will in concealment wrap me up a while.” *King Lear.*  
STEEVENS.

<sup>1</sup> ——— a courier,] The players read—a *currier*. STEEVENS.

<sup>2</sup> ——— one mine ancient friend ;] Mr. Upton would read—  
*once* mine ancient friend. STEEVENS.

<sup>3</sup> Whom, though in general part we were oppos'd,  
Yet our old love made a particular force,  
And made us speak like friends :] Our author, hurried away  
by strong conceptions, and little attentive to minute accuracy,  
takes great liberties in the construction of sentences. Here he  
means, *Whom*, though we were on opposite sides in the publick  
cause, yet the force of our old affection wrought so much upon,

From Alcibiades to Timon's cave,  
 With letters of entreaty, which imported  
 His fellowship i'the cause against your city,  
 In part for his sake mov'd.

*Enter Senators from TIMON.*

1 *SEN.* Here come our brothers.

3 *SEN.* No talk of Timon, nothing of him expect.—

The enemies' drum is heard, and fearful scouring  
 Doth choke the air with dust : In, and prepare ;  
 Ours is the fall, I fear, our foes the snare.

[*Exeunt.*

as to make *him speak to me* as a friend. See Vol. XVI. p. 188, n. 5. MALONE.

I am fully convinced that this and many other passages of our author to which similar remarks are annexed, have been irretrievably corrupted by transcribers or printers, and could not have proceeded, in their present state, from the pen of Shakespeare ; for what we cannot understand in the closet, must have been wholly useless on the stage.—The awkward repetition of the verb—*made*, very strongly countenances my present observation. STEEVENS.

## SCENE IV.

*The Woods. Timon's Cave, and a Tomb-stone  
seen.*

*Enter a Soldier, seeking TIMON.*

*SOLD.* By all description this should be the place.  
Who's here? speak, ho!—No answer?—What is  
this?

Timon is dead, who hath outstretch'd his span :  
Some beast rear'd this ; there does not live a man.<sup>4</sup>

\* *Some beast rear'd this ; there does not live a man.*] [Old copy—read this.] Some beast *read* what? The Soldier had yet only seen the rude pile of earth heaped up for Timon's grave, and not the *inscription* upon it. We should read :

*Some beast rear'd this ;—*

The Soldier seeking, by order, for Timon, sees such an irregular mole, as he concludes must have been the workmanship of some beast inhabiting the woods ; and such a cavity as must either have been so over-arched, or happened by the casual falling in of the ground. *WARBURTON.*

“The Soldier (says Theobald) had *yet* only seen the rude pile of earth heaped up for Timon's grave, and not the *inscription* upon it.” In support of his emendation, which was suggested to him by Dr. Warburton, he quotes these lines from Fletcher's *Cupid's Revenge* :

“Here is no food, nor beds ; nor any house

“Built by a better architect than *beasts*.” *MALONE.*

Notwithstanding this remark, I believe the old reading to be the right. *The soldier had only seen the rude heap of earth.* He had evidently seen something that told him *Timon was dead* ; and what could tell that but his tomb? The tomb he sees, and the inscription upon it, which not being able to read, and finding none to read it for him, he exclaims peevishly, *some beast read this*, for it must be read, and in this place it cannot be read by man.

Dead, sure ; and this his grave.—

What's on this tomb I cannot read ; the character

There is something elaborately unskilful in the contrivance of sending a Soldier, who cannot read, to take the epitaph in wax, only that it may close the play by being read with more solemnity in the last scene. JOHNSON.

It is evident, that the Soldier, when he first sees the heap of earth, does not know it to be a *tomb*. He concludes Timon must be dead, because he receives *no answer*. It is likewise evident, that when he utters the words *some beast*, &c. he has *not* seen the inscription. And Dr. Warburton's emendation is therefore, not only just and happy, but absolutely necessary. *What can this heap of earth be?* says the Soldier ; *Timon is certainly dead: some beast must have erected this, for here does not live a man to do it.* Yes, *he is dead, sure enough*, and this must be his grave. What is this writing upon it? RITSON.

I am now convinced that the emendation made by Mr. Theobald is right, and that it ought to be admitted into the text:—Some beast *rear'd* this. Our poet certainly would not make the Soldier call on a beast to read the inscription, *before* he had informed the audience that he could not read it himself ; which he does *afterwards*.

Besides ; from the time he asks, "What is this?" [i. e. what is this cave, tomb, &c. not what is this *inscription?*] to the words, "What's on this tomb,"—the observation evidently relates to Timon himself, and his grave ; whereas, by the erroneous reading of the old copy, "Some beast *read* this,"—the Soldier is first made to call on a beast to read the inscription, without assigning any reason for so extraordinary a requisition ;—then to talk of Timon's death and of his grave ; and, at last, to inform the audience that he cannot read the inscription. Let me add, that a beast being as unable to read as the Soldier, it would be absurd to call on one for assistance ; whilst on the other hand, if a den or cave, or any rude heap of earth resembling a tomb, be found where *there does not live a man*, it is manifest that it must have been formed by a beast.

A passage in *King Lear* also adds support to the emendation :

"———this hard *house*,

"More hard than are the stones whereof 'tis *rais'd*."

MALONE.

The foregoing observations are acute in the extreme, and I have not scrupled to adopt the reading they recommend.

STEEVENS.



I'll take with wax :  
 Our captain hath in every figure skill ;  
 An ag'd interpreter, though young in days :  
 Before proud Athens he's set down by this,  
 Whose fall the mark of his ambition is. [Exit.

## SCENE V.

*Before the Walls of Athens.*

*Trumpets sound. Enter ALCIBIADES, and Forces.*

ALCIB. Sound to this coward and lascivious town  
 Our terrible approach. [A Parley sounded.

*Enter Senators on the Walls.*

Till now you have gone on, and fill'd the time  
 With all licentious measure, making your wills  
 The scope of justice ; till now, myself, and such  
 As slept within the shadow of your power,  
 Have wander'd with our travers'd arms,<sup>5</sup> and  
 breath'd

Our sufferance vainly : Now the time is flush,<sup>6</sup>  
 When crouching marrow, in the bearer strong,  
 Cries, of itself, *No more* :<sup>7</sup> now breathless wrong

<sup>5</sup> ———travers'd arms,] Arms across. JOHNSON.

The same image occurs in *The Tempest* :

“ His arms in this sad knot.” STEEVENS.

<sup>6</sup> ———the time is flush,] A bird is *flush* when his feathers are grown, and he can leave the nest. *Flush* is *mature*. JOHNSON.

<sup>7</sup> *When crouching marrow, in the bearer strong,*  
*Cries, of itself, No more :*] The marrow was supposed to

Shall sit and pant in your great chairs of ease ;  
And pury insolence shall break his wind,  
With fear, and horrid flight.

1 SEN. Noble, and young,  
When thy first griefs were but a mere conceit,  
Ere thou hadst power, or we had cause of fear,  
We sent to thee ; to give thy rages balm,  
To wipe out our ingratitude with loves  
Above their quantity.<sup>8</sup>

2 SEN. So did we woo  
Transformed Timon to our city's love,  
By humble message, and by promis'd means ;<sup>9</sup>

be the original of strength. The image is from a camel kneeling to take up his load, who rises immediately when he finds he has as much laid on as he can bear. WARBURTON.

Pliny says, that the camel will not carry more than his accustomed and usual load. Holland's translation, B. VIII. c. xviii.

REED.

The image may as justly be said to be taken from a porter or coal-heaver, who when there is as much laid upon his shoulders as he can bear, will certainly cry, *no more*. MALONE.

I wish the reader may not find himself affected in the same manner by our commentaries, and often concur in a similar exclamation. STEEVENS.

<sup>8</sup> *Above their quantity.*] *Their* refers to *rages*.

WARBURTON.

*Their* refers to *griefs*. "To give thy rages balm," must be considered as parenthetical. The modern editors have substituted *ingratiitudes* for *ingratitude*. MALONE.

<sup>9</sup> *So did we woo*

*Transformed Timon to our city's love,*

*By humble message, and by promis'd means ;*] *Promis'd means* must import the recruiting of his sunk fortunes ; but this is not all. The senate had wooed him with humble message, and promise of general reparation. This seems included in the slight change which I have made :

——— *and by promis'd mends.* THEOBALD.

Dr. Warburton agrees with Mr. Theobald, but the old reading may well stand. JOHNSON.



Into our city with thy banners spread :  
 By decimation, and a tithed death,  
 (If thy revenges hunger for that food,  
 Which nature loaths,) take thou the destin'd tenth;  
 And by the hazard of the spotted die,  
 Let die the spotted.

1 *SEN.* All have not offended ;  
 For those that were, it is not square,<sup>5</sup> to take,  
 On those that are, revenges :<sup>6</sup> crimes, like lands,  
 Are not inherited. Then, dear countryman,  
 Bring in thy ranks, but leave without thy rage :  
 Spare thy Athenian cradle,<sup>7</sup> and those kin,  
 Which, in the bluster of thy wrath, must fall  
 With those that have offended : like a shepherd,  
 Approach the fold, and cull the infected forth,  
 But kill not all together.<sup>8</sup>

2 *SEN.* What thou wilt,  
 Thou rather shalt enforce it with thy smile,  
 Than hew to't with thy sword.

1 *SEN.* Set but thy foot  
 Against our rampir'd gates, and they shall ope ;  
 So thou wilt send thy gentle heart before,  
 To say, thou'lt enter friendly.

I think that Theobald has, on this occasion, the advantage of Johnson. When the old reading is clear and intelligible, we should not have recourse to correction.—*Cunning* was not, in Shakspeare's time, confined to a bad sense, but was used to express knowledge or understanding. M. MASON.

<sup>5</sup> ——— *not square*,] Not regular, not equitable. JOHNSON.

<sup>6</sup> ——— *revenges*:] Old copy—*revenge*. Corrected by Mr. Steevens. See the preceding speech. MALONE.

<sup>7</sup> ——— *thy Athenian cradle*,] Thus Ovid, *Met.* VIII. 99 :  
 “ ——— Jovis incunabula Crete.” STEEVENS.

<sup>8</sup> *But kill not all together.*] The old copy reads—*altogether*. Mr. M. Mason suggested the correction I have made.

STEEVENS.



*BOTH.* 'Tis most nobly spoken.

*ALCIB.* Descend, and keep your words.<sup>4</sup>

*The Senators descend, and open the Gates.*

*Enter a Soldier.*

*SOLD.* My noble general, Timon is dead ;  
Entomb'd upon the very hem o'the sea :  
And, on his grave-stone, this insculpture ; which  
With wax I brought away, whose soft impression  
Interprets for my poor ignorance.<sup>5</sup>

*ALCIB.* [Reads.] *Here lies a wretched corse, of  
wretched soul bereft :*

*Seek not my name : A plague consume you wicked  
caitiffs left !*<sup>6</sup>

*Here lie I Timon ; who, alive, all living men did  
hate :*

*Pass by, and curse thy fill ; but pass, and stay not  
here thy gait.*

one of this speech, substituted *by*, which all the subsequent editors adopted. MALONE.

I profess my inability to extract any determinate sense from these words as they stand, and rather suppose the reading in the second folio to be the true one. To be remedied *by*, affords a glimpse of meaning : to be remedied *to*, is “ the blanket of the dark.” STEEVENS.

<sup>4</sup> Descend, and keep your words.] Old copy—*Defend*. Corrected by the editor of the second folio. MALONE.

<sup>5</sup> —for my poor ignorance.] *Poor* is here used as a dissyllable, as *door* is in *The Merchant of Venice*. MALONE.

<sup>6</sup> —caitiffs left!] This epitaph is found in Sir T. North's translation of Plutarch, with the difference of one word only, viz. *wretches* instead of *caitiffs*. STEEVENS.

This epitaph is formed out of two distinct epitaphs which Shakspeare found in Plutarch. The first couplet is said by Plu-



These well express in thee thy latter spirits:  
Though thou abhorr'dst in us our human griefs,  
Scorn'dst our brain's flow,<sup>7</sup> and those our droplets  
which  
From niggard nature fall, yet rich conceit  
Taught thee to make vast Neptune weep for aye  
On thy low grave, on faults forgiven.<sup>8</sup> Dead

tarch to have been composed by Timon himself as his epitaph; the second to have been written by the poet Callimachus.

Perhaps the slight variation mentioned by Mr. Steevens, arose from our author's having another epitaph before him, which is found in Kendal's *Flowers of Epigrammes*, 1577, and in Painter's *Palace of Pleasure*, Vol. I. Nov. 28:

“TIMON HIS EPITAPHE.

“ My wretched *caitiffe* daies expired now and past,  
 “ My carren corps enterred here, is graspt in ground,  
 “ In weltring waves of swelling seas by sourges caste ;  
 “ My name if thou desire, the gods thee doe confound !”

MALONE.

<sup>7</sup> ——— *our brain's flow,*] Sir Thomas Hanmer and Dr. Warburton read,—*brine's flow.* *Our brain's flow* is *our tears*; but we may read, *our brine's flow*, *our salt tears.* Either will serve.  
JOHNSON.

*Our brain's flow* is right. So, in *Sir Giles Goosecap*, 1606:

"I shed not the tears of my *brain*."

Again, in *The Miracles of Moses*, by Drayton :

“ But he from *rocks* that fountains can command,

"Cannot yet stay the *fountains of his brain*."

STEEVENS.

\* ——— on *faults forgiven*.] Alcibiades's whole speech is in breaks, betwixt his reflections on Timon's death, and his addresses to the Athenian Senators: and as soon as he has commented on the place of Timon's grave, he bids the Senate set forward; tells 'em, he has forgiven their faults; and promises to use them with mercy. THEOBALD.

I suspect that we ought to read:

— One fault's forgiven.—Dead  
Is noble Timon; &c.





In this tragedy, are many passages perplexed, obscure, and probably corrupt, which I have endeavoured to rectify, or explain with due diligence ; but having only one copy, cannot promise myself that my endeavours shall be much applauded.

JOHNSON.

This play was altered by Shadwell, and brought upon the stage in 1678. In the *modest* title-page he calls it *Timon of Athens, or the Man-hater, as it is acted at the Duke's Theatre, made into a Play.* STEEVENS.



OTHELLO.\*



\* OTHELLO.] The story is taken from *Cynthio's Novels*.

POPE.

I have not hitherto met with any translation of this novel (the seventh in the third decad) of so early a date as the age of Shakspeare; but undoubtedly many of those little pamphlets have perished between his time and ours.

It is highly probable that our author met with the name of *Othello* in some tale that has escaped our researches; as I likewise find it in Reynolds's *God's Revenge against Adultery*, standing in one of his Arguments as follows: "She marries *Othello*, an old German soldier." This History (the eighth) is professed to be an *Italian* one. Here also occurs the name of *Iago*.

It is likewise found, as Dr. Farmer observes, in "The History of the famous Euordanus Prince of Denmark, with the strange Adventures of IAGO Prince of Saxonie; bl. 1.4to. London, 1605."

It may indeed be urged that these names were adopted from the tragedy before us: but I trust that every reader who is conversant with the peculiar style and method in which the work of honest John Reynolds is composed, will acquit him of the slightest familiarity with the scenes of Shakspeare.

This play was first entered at Stationers' Hall, Oct. 6, 1621, by Thomas Walkely. STEEVENS.

I have seen a French translation of *Cynthio*, by Gabriel Chappuys, Par. 1584. This is not a faithful one; and I suspect, through this medium the work came into English. FARMER.

This tragedy I have ascribed (but on no very sure ground) to the year 1611. See *An Attempt to ascertain the Order of Shakspeare's Plays*, Vol. II. MALONE.

The time of this play may be ascertained from the following circumstances: Selymus the Second formed his design against Cyprus in 1569, and took it in 1571. This was the only attempt the Turks ever made upon that island after it came into the hands of the Venetians, (which was in the year 1473,) wherefore the time must fall in with some part of that interval. We learn from the play that there was a junction of the Turkish fleet at Rhodes, in order for the invasion of Cyprus, that it first came sailing towards Cyprus, then went to Rhodes, there met another squadron, and then resumed its way to Cyprus. These are real historical facts which happened when Mustapha, Selymus's general, attacked Cyprus in May, 1570, which therefore is the true period of this performance. See Knolles's *History of the Turks*, p. 838, 846, 867. REED.

## PERSONS REPRESENTED.

*Duke of Venice.*

*Brabantio, a Senator.*

*Two other Senators.*

*Gratiano, Brother to Brabantio.*

*Lodovico, Kinsman to Brabantio.*

*Othello, the Moor:*

*Cassio, his Lieutenant;*

*Iago, his Ancient.*

*Roderigo, a Venetian Gentleman.*

*Montano, Othello's Predecessor in the Government  
of Cyprus.<sup>1</sup>*

*Clown, Servant to Othello.*

*Herald.*

*Desdemona, Daughter to Brabantio, and Wife to  
Othello.*

*Emilia, Wife to Iago.*

*Bianca, a Courtesan, Mistress to Cassio.*

*Officers, Gentlemen, Messengers, Musicians, Sailors,  
Attendants, &c.*

*SCENE, for the first Act, in Venice; during the  
rest of the Play, at a Sea-Port in Cyprus.*

<sup>1</sup> Though the rank which Montano held in Cyprus cannot be exactly ascertained, yet from many circumstances, we are sure he had not the powers with which Othello was subsequently invested.

Perhaps we do not receive any one of the *Personæ Dramatis* to Shakspeare's plays, as it was originally drawn up by himself. These appendages are wanting to all the quartos, and are very rarely given in the folio. At the end of this play, however, the following enumeration of persons occurs:

“The names of the actors.—Othello, the Moore.—Brabantio, Father to Desdemona.—Cassio, an Honourable Lieutenant.—Iago, a Villaine.—Rodorigo, a gull'd Gentleman.—Duke of Venice.—Senators.—Montano, Governour of Cyprus.—Gentlemen of Cyprus.—Lodovico, and Gratiano, two noble Venetians.—Sailors.—Clowne.—Desdemona, Wife to Othello.—Æmilia, Wife to Iago.—Bianca, a Curtesan.” STEEVENS.



# OTHELLO, THE MOOR OF VENICE.

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## ACT I. SCENE I.

Venice. *A Street.*

*Enter RODERIGO and IAGO.*

ROD. Tush, never tell me,<sup>2</sup> I take it much unkindly,  
That thou, Iago,—who hast had my purse,  
As if the strings were thine,—should'st know of this.

IAGO. 'Sblood, but you will not hear me :<sup>3</sup>—  
If ever I did dream of such a matter,  
Abhor me.

ROD. Thou told'st me, thou didst hold him in thy hate.

IAGO. Despise me, if I do not. Three great ones of the city,  
In personal suit to make me his lieutenant,

<sup>2</sup> *Tush, never tell me,*] Thus the quarto, 1622. The folio omits the interjection—*Tush*. STEEVENS.

<sup>3</sup> 'Sblood, *but you will not &c.*] Thus the quarto: the folio suppresses this oath. STEEVENS.

Oft capp'd to him ;<sup>4</sup>—and, by the faith of man,  
 I know my price, I am worth no worse a place :  
 But he, as loving his own pride and purposes,  
 Evades them, with a bombast circumstance,<sup>5</sup>  
 Horribly stuff'd with epithets of war ;  
 And, in conclusion, nonsuits  
 My mediators ; *for, certes,*<sup>6</sup> says he,  
*I have already chose my officer.*  
 And what was he ?  
 Forsooth, a great arithmetician,<sup>7</sup>

<sup>4</sup> *Oft capp'd to him ;* ] Thus the quarto. The folio reads,—  
*Off-capp'd to him.* STEEVENS.

In support of the folio, *Antony and Cleopatra* may be quoted :

“ I have ever held my *cap off* to thy fortunes.”

This reading I once thought to be the true one. But a more intimate knowledge of the quarto copies has convinced me that they ought not without very strong reason to be departed from.

MALONE.

To *cap* is to salute by taking off the cap. It is still an academick phrase. M. MASON.

<sup>5</sup> — *a bombast circumstance,* ] *Circumstance* signifies *circumlocution*. So, in Greene's *Tu Quoque* :

“ You put us to a needless labour, sir,

“ To run and wind about for *circumstance*,

“ When the plain word, I thank you, would have serv'd.”

Again, in Massinger's *Picture* :

“ And therefore, without *circumstance*, to the point,

“ Instruct me what I am.”

Again, in Knolles's *History of the Turks*, p. 576 : “ —wherefore I will not use many words to persuade you to continue in your fidelity and loyalty ; neither long *circumstance* to encourage you to play the men.” REED.

<sup>6</sup> — *certes,* ] i. e. certainly, in truth. Obsolete. So, Spenser, in *The Fairy Queen*, Book IV. c. ix :

“ *Certes*, her losse ought me to sorrow most.”

STEEVENS.

<sup>7</sup> *Forsooth, a great arithmetician,* ] So, in *Romeo and Juliet*, Mercutio says : “ —one that fights by the book of *arithmetick*.”

STEEVENS.

Iago, however, means to represent Cassio, not as a person

One Michael Cassio, a Florentine,<sup>8</sup>  
A fellow almost damn'd in a fair wife;<sup>9</sup>

whose arithmetick was "*one, two, and the third in your bosom,*" but as a man merely conversant with *civil* matters, and who knew no more of a squadron than the *number* of men it contained. So afterwards he calls him this *counter-caster*.

MALONE.

<sup>8</sup> — *a Florentine,*] It appears from many passages of this play (rightly understood) that Cassio was a Florentine, and Iago a Venetian. HANMER.

<sup>9</sup> *A fellow almost damn'd in a fair wife;*] Sir Thomas Hanmer supposed that the text must be corrupt, because it appears from a following part of the play that Cassio was an unmarried man. Mr. Steevens has clearly explained the words in a subsequent note: I have therefore no doubt that the text is right; and have not thought it necessary to insert Mr. Tyrwhitt's note, in which he proposed to read—"a fellow almost damn'd in a fair life." Shakspeare, he conceived, might allude to the judgment denounced in the gospel against those *of whom all men speak well*. MALONE.

Mr. Tyrwhitt's conjecture is ingenious, but cannot be right; for the malicious Iago would never have given Cassio the highest commendation that words can convey, at the very time that he wishes to depreciate him to Roderigo; though afterwards, in speaking to himself, [Act V. sc. i.] he gives him his just character. M. MASON.

That Cassio was *married* is not sufficiently implied in the words, *a fellow almost damn'd in a fair wife*, since they mean, according to Iago's licentious manner of expressing himself, no more than a man *very near being married*. This seems to have been the case in respect of Cassio.—Act IV. sc. i, Iago speaking to him of Bianca, says,—*Why, the cry goes, that you shall marry her*. Cassio acknowledges that such a report had been raised, and adds, *This is the monkey's own giving out; she is persuaded I will marry her, out of her own love and self flattery, not out of my promise*. Iago then, having heard this report before, very naturally circulates it in his present conversation with Roderigo. If Shakspeare, however, designed *Bianca* for a courtesan of *Cyprus*, (where Cassio had not yet been, and had therefore never seen her,) Iago cannot be supposed to allude to the report concerning his marriage with her, and consequently this part of my argument must fall to the ground.

Had Shakspeare, consistently with Iago's character, meant to

That never set a squadron in the field,

make him say that Cassio was *actually damn'd in being married to a handsome woman*, he would have made him say it *outright*, and not have interposed the palliative *almost*. Whereas what he says at present amounts to no more than that (however near his marriage) he is not yet *completely damned*, because he is not *absolutely married*. The succeeding parts of Iago's conversation sufficiently evince, that the poet thought no mode of conception or expression too brutal for the character. STEEVENS.

There is no ground whatsoever for supposing that Shakspeare designed Bianca for a courtesan of Cyprus. Cassio, who was a Florentine, and Othello's lieutenant, sailed from Venice in a ship belonging to Verona, at the same time with the Moor; and what difficulty is there in supposing that Bianca, who, Cassio himself informs us, "haunted him every where," took her passage in the same vessel with him; or followed him afterwards? Othello, we may suppose, with some of the Venetian troops, sailed in another vessel; and Desdemona and Iago embarked in a third.

Iago, after he has been at Cyprus but one day, speaks of Bianca, (Act IV. sc. i.) as one whom he had long known: he must therefore (if the poet be there correct) have known her at Venice:

"Now will I question Cassio of Bianca,  
 "A huswife, that, by selling her desires,  
 "Buys herself bread and clothes: it is a creature,  
 "That dotes on Cassio;—as 'tis the strumpet's plague,  
 "To beguile many, and be beguil'd by one."

MALONE.

Ingenious as Mr. Tyrwhitt's conjecture may appear, it but ill accords with the context. Iago is enumerating the disqualifications of Cassio for his new appointment; but surely his *being well spoken of by all men* could not be one of them. It is evident from what follows that a report had prevailed at Venice of Cassio's being soon to be married "to the most fair Bianca." Now as she was in Shakspeare's language "a customer," it was with a view to such a connection that Iago called the new Lieutenant a *fellow almost damned*. It may be gathered from various circumstances that an intercourse between Cassio and Bianca had existed before they left Venice; for Bianca is not only well known to Iago at Cyprus, but she upbraids Cassio (Act III. sc. iv.) with having been absent a week from her, when he had not been *two days* on the island. Hence, and from what Cassio himself re-

Nor the division of a battle knows

lates, (Act IV. sc. i.) *I was the other day talking on the sea-bank with certain Venetians, and thither comes the bauble; by this hand, she falls thus about my neck;*—it may be presumed she had secretly followed him to Cyprus; a conclusion not only necessary to explain the passage in question, but to preserve the consistency of the fable at large.—The *sea-bank* on which Cassio was conversing with certain Venetians, was at Venice; for he had never till the day before been at Cyprus: he specifies those with whom he conversed as *Venetians*, because he was himself a *Florentine*; and he mentions the behaviour of Bianca in their presence, as tending to corroborate the report she had spread that he was soon to marry her. HENLEY.

I think, as I have already mentioned, that Bianca was a Venetian courtesan: but the *sea-bank* of which Cassio speaks, may have been the shore of Cyprus. In several other instances beside this, our poet appears not to have recollected that the persons of his play had only been one day at Cyprus. I am aware, however, that this circumstance may be urged with equal force against the concluding part of my own preceding note; and the term *sea-bank* certainly adds support to what Mr. Henley has suggested, being the very term used by Lewkenor, in his account of the *Lido maggior* of Venice. See p. 242, n. 8. MALONE.

Thus far our commentaries on this obscure passage are arranged as they stand in the very succinct edition of Mr. Malone. Yet I cannot prevail on myself, in further imitation of him, to suppress the note of my late friend Mr. Tyrwhitt, a note that seems to be treated with civilities that degrade its value, and with a neglect that few of its author's opinions have deserved. My inability to offer such a defence of his present one, as he himself could undoubtedly have supplied, is no reason why it should be prevented from exerting its own proper influence on the reader. STEEVENS.

The poet has used the same mode of expression in *The Merchant of Venice*, Act I. sc. i:

“O my Antonio, I do know of those

“Who therefore only are reputed wise,

“For saying nothing; who, I'm very sure,

“If they should speak, would *almost damn* those ears,

“Which, hearing them, would call their brothers fools.”

And there the allusion is evident to the gospel-judgment against

More than a spinster; unless the bookish theorick,<sup>1</sup>

those, who call their brothers fools. I am therefore inclined to believe, that the true reading here is:

*A fellow almost damn'd in a fair life;*

and that Shakspeare alludes to the judgment denounced in the gospel against those *of whom all men speak well*.

The character of Cassio is certainly such, as would be very likely to draw upon him all the peril of this denunciation, literally understood. Well-bred, easy, sociable, good natured; with abilities enough to make him agreeable and useful, but not sufficient to excite the envy of his equals, or to alarm the jealousy of his superiors. It may be observed too, that Shakspeare has thought it proper to make Iago, in several other passages, bear his testimony to the amiable qualities of his rival. In Act V. sc. i. he speaks thus of him:

“ ——— if Cassio do remain,

“ He hath *a daily beauty in his life,*

“ That makes me ugly.”

I will only add, that, however hard or far-fetched this allusion (whether Shakspeare's or only mine) may seem to be, Archbishop Sheldon had exactly the same conceit, when he made that singular compliment, as the writer calls it, [*Biograph. Britan.* Art. TEMPLE,] to a nephew of Sir William Temple, that “ he had the curse of the gospel, because all men spoke well of him.” TYRWHITT.

That Mr. Tyrwhitt has given us Shakspeare's genuine word and meaning I have not the least doubt. Bianca is evidently a courtesan of Cyprus, and Cassio, of course, not yet acquainted with her. But even admitting that she might have followed him thither, and got comfortably settled in a “ house,” still, I think, the improbability of his having any intention to marry her is too gross for consideration. What! the gallant Cassio, the friend and favourite of his general, to marry a “ customer,” a “ fitchew,” a “ huswife who by selling her desires buys herself bread and clothes!” Iago, indeed, pretends that she had given out such a report, but it is merely with a view to make Cassio laugh the louder. There can be no reason for his practising any similar imposition upon Roderigo. RITSON.

<sup>1</sup> ——— *theorick,*] *Theorick*, for *theory*. So, in *The Proceedings against Garnet on the Powder-Plot*: “ —as much deceived in the *theoricke* of trust, as the lay disciples were in the practice of conspiracie.” STEEVENS.

This was the common language of Shakspeare's time. See Vol. VIII. p. 354, n. 7. MALONE.



Wherein the toged consuls<sup>2</sup> can propose  
 As masterly as he : mere prattle, without practice,<sup>3</sup>  
 Is all his soldiership. But he, sir, had the election:  
 And I,—of whom his eyes had seen the proof,  
 At Rhodes, at Cyprus ; and on other grounds  
 Christian and heathen,—must be be-lee'd and  
 calm'd<sup>4</sup>

<sup>2</sup> *Wherein the toged consuls—*] *Consuls, for counsellors.*

WARBURTON.

Sir Thomas Hanmer reads, *council*. Mr. Theobald would have us read, *counsellors*. Venice was originally governed by *consuls* : and *consuls* seems to have been commonly used for *counsellors*, as afterwards in this play. In *Albion's Triumph*, a Masque, 1631, the Emperor Albanact is said to be “attended by fourteen *consuls*.” Again: “—the habits of the *consuls* were after the same manner.” Geoffrey of Monmouth, and Matthew Paris after him, call both dukes and earls, *consuls*. STEEVENS.

The *rulers of the state*, or civil governours. The word is used by Marlowe, in the same sense, in *Tamburlaine*, a tragedy, 1590:

“Both we will raigne as *consuls* of the earth.”

MALONE.

By *toged* perhaps is meant *peaceable*, in opposition to the *war-like* qualifications of which he had been speaking. He might have formed the word in allusion to the Latin adage,—*Cedant arma togæ*. STEEVENS.

<sup>3</sup> *More than a spinster ; unless the bookish theorick,*

*Wherein the toged consuls can propose*

*As masterly as he : mere prattle, without practice,*] This play has many redundant lines, like the first and third of the foregoing. I cannot help regarding the words distinguished by the Roman character, as interpolations. In the opening scene of *King Henry V.* Shakspeare thought it unnecessary to join an epithet to *theorick* ; and if the monosyllables—*as he*, were omitted, would Iago's meaning halt for want of them?

STEEVENS.

<sup>4</sup> — *must be be-lee'd and calm'd—*] The old quarto—*led*. The first folio reads, *be-lee'd* : but that spoils the measure. I read, *let*, hindered. WARBURTON.

*Be-lee'd* suits to *calm'd*, and the measure is not less perfect than in many other places. JOHNSON.



By debtor<sup>5</sup> and cr  ditor, this counter-caster ;<sup>6</sup>

*Be-lee'd* and *be-calm'd* are terms of navigation.

I have been informed that one vessel is said to be in the *lee* of another, when it is so placed that the wind is intercepted from it. Iago's meaning therefore is, that Cassio had got the wind of him, and *be-calm'd* him from going on.

To *be-calm* (as I learn from Falconer's *Marine Dictionary*,) is likewise to obstruct the current of the wind in its passage to a ship, by any contiguous object. STEEVENS.

The quarto, 1622, reads :

— must be led and calm'd—.

I suspect therefore that Shakspeare wrote—must be *lee'd* and calm'd. The *lee*-side of a ship is that on which the wind blows. To *lee*, or to be *lee'd*, may mean, to fall to leeward, or to lose the advantage of the wind.

The reading of the text is that of the folio. I doubt whether there be any such sea-phrase as to *be-lee*; and suspect the word *be* was inadvertently repeated by the compositor of the folio.

Mr. Steevens has explained the word *be-calm'd*, but where is it found in the text? MALONE.

Mr. Malone is unfortunate in his present explanation. The *lee*-side of a ship is directly *contrary to that* on which the wind blows, if I may believe a skilful navigator whom I have consulted on this occasion.

Mr. Malone asks where the word *be-calm'd* is to be found in the text. To this question I must reply by another. Is it not evident, that the prefix—*be* is to be continued from the former naval phrase to the latter? Shakspeare would have written *be-calm'd* as well as *be-lee'd*, but that the close of his verse would not admit of a dissyllable.—Should we say that a ship was *lee'd*, or *calm'd*, we should employ a phrase unacknowledged by sailors.

STEEVENS.

<sup>5</sup> *By debtor*—] All the modern editors read—By *debtor*; but *debitor* (the reading of the old copies) was the word used in Shakspeare's time. So, in Sir John Davies's *Epigrams*, 1598 :

“ There stands the constable, there stands the whore,—

“ There by the serjeant stands the *debitor*.”

See also the passage quoted from *Cymbeline*, n. 6. MALONE.

<sup>6</sup> — *this counter-caster*;] It was anciently the practice to reckon up sums with *counters*. To this Shakspeare alludes again in *Cymbeline*, Act V: “ — it sums up thousands in a trice: you have no true debtor and creditor, but it; of what's past, is, and to come, the discharge. Your neck, sir, is pen, book, and

He, in good time, must his lieutenant be,  
And I, (God bless the mark!<sup>7</sup>) his Moor-ship's<sup>8</sup>  
ancient.

ROD. By heaven, I rather would have been his  
hangman.

IAGO. But there's no remedy, 'tis the curse of  
service;  
Preferment goes by letter,<sup>9</sup> and affection,  
Not by the old gradation,<sup>1</sup> where each second  
Stood heir to the first. Now, sir, be judge your-  
self,

counters;" &c. Again, in *Acolastus*, a comedy, 1540: "I wyl  
cast my counters, or with counters make all my rekenynges."

STEEVENS.

So, in *The Winter's Tale*: "—fifteen hundred shorn,—  
What comes the wool to?—I cannot do't without counters."

MALONE.

<sup>7</sup> ——— *bless the mark!*] Kelly, in his comments on Scots  
proverbs, observes, that the Scots, when they compare person  
to person, use this exclamation.

I find, however, this phrase in Churchyard's *Tragical Dis-  
course of a dolorous Gentlewoman*, &c. 1593:

"Not beauty here I claime by this my talke,

"For browne and blacke I was, *God blesse the marke!*

"Who calls me fair dooth scarce know cheese from  
chalke:

"For I was form'd when winter nights was darke,

"And nature's workes tooke light at little sparke;

"For kinde in scorne had made a moulde of jette,

"That shone like cole, wherein my face was set."

It is singular that both Churchyard and Shakspeare should  
have used this form of words with reference to a black person.

STEEVENS.

<sup>8</sup> ——— *his Moorship's*—] The first quarto reads—*his wor-  
ship's*. STEEVENS.

<sup>9</sup> ——— *by letter*,] *By recommendation* from powerful friends.

JOHNSON.

<sup>1</sup> *Not by the old gradation*,] *Old gradation*, is gradation  
established by ancient practice. JOHNSON.

Whether I in any just term am affin'd<sup>2</sup>  
To love the Moor.

ROD.

I would not follow him then.

IAGO. O, sir, content you ;

I follow him to serve my turn upon him :

We cannot all be masters, nor all masters

Cannot be truly follow'd. You shall mark

Many a duteous and knee-crooking knave,

That, doting on his own obsequious bondage,

Wears out his time, much like his master's ass,

For nought but provender ; and, when he's old,  
cashier'd ;<sup>3</sup>

Whip me such honest knaves :<sup>4</sup> Others there are,

Who, trimm'd in forms and visages of duty,

Keep yet their hearts attending on themselves ;

And, throwing but shows of service on their lords,

Do well thrive by them, and, when they have lin'd  
their coats,

Do themselves homage : these fellows have some  
soul ;

And such a one do I profess myself.

For, sir,<sup>5</sup>

<sup>2</sup> *Whether I in any just term am affin'd—*] *Affin'd* is the reading of the third quarto and the first folio. The second quarto and all the modern editions have *assign'd*. The meaning is, —*Do I stand within any such terms of propinquity, or relation to the Moor, as that it is my duty to love him ?* JOHNSON.

The original quarto, 1622, has *assign'd*, but it was manifestly an error of the press. MALONE.

<sup>3</sup> *For nought but provender ; and, when he's old, cashier'd ;*] Surely, this line was originally shorter. We might safely read—*For nought but provender ; when old, cashier'd.*

STEEVENS.

<sup>4</sup> — *honest knaves :*] *Knave* is here for *servant*, but with a sly mixture of contempt. JOHNSON.

<sup>5</sup> *For, sir,*] These words, which are found in all the ancient copies, are omitted by Mr. Pope, and most of our modern editors. STEEVENS.

It is as sure as you are Roderigo,  
 Were I the Moor, I would not be Iago :  
 In following him, I follow but myself ;  
 Heaven is my judge, not I for love and duty,  
 But seeming so, for my peculiar end :  
 For when my outward action doth demonstrate  
 The native act and figure of my heart  
 In compliment extern,<sup>6</sup> 'tis not long after  
 But I will wear my heart upon my sleeve  
 For daws to peck at :<sup>7</sup> I am not what I am.

ROD. What a full fortune does the thick-lips  
 owe,<sup>8</sup>

<sup>6</sup> *In compliment extern,*] In that which I do only for an outward show of civility. JOHNSON.

So, in Sir W. D'Avenant's *Albovine*, 1629 :

“ ——— that in sight *extern*

“ A patriarch seems.” STEEVENS.

<sup>7</sup> *For daws &c.*] The first quarto reads,—For *doves*—.

STEEVENS.

I have adhered to the original copy, because I suspect Shakespeare had in his thoughts a passage in Lyly's *Euphues and his England*, 1580: “ As all coynes are not good that have the image of Cæsar, nor all gold that is coyned with the kings stampe, so all is not truth that beareth the shew of godlinesse, nor all friends that beare a faire face. If thou pretend such love to Euphues, carry *thy heart on the backe of thy hand*, and thy tongue in thy palme, that I may see what is in thy minde, and thou with thy finger claspe thy mouth.—I can better take a blister of a nettle, than a pricke of a rose; more willing that a raven should peck out mine eyes, than a *turtle peck at them*.”

MALONE.

I read with the folio. Iago certainly means to say, he would expose his heart as a prey to the most worthless of birds, i. e. *daws*, which are treated with universal contempt. Our author would scarcely have degraded the amiable tribe of *doves* to such an office; nor is the mention of them at all suitable to the harsh turn of Iago's speech. STEEVENS.

<sup>8</sup> *What a full fortune does the thick-lips owe,*] *Full fortune* is, I believe, a complete piece of good fortune, as in another

If he can carry't thus !

*IAGO.* Call up her father,  
Rouse him : make after him, poison his delight,  
Proclaim him in the streets ; incense her kinsmen,  
And, though he in a fertile climate dwell,  
Plague him with flies : though that his joy be joy,  
Yet throw such changes of vexation on't,  
As it may lose some colour.

*ROD.* Here is her father's house ; I'll call aloud.

*IAGO.* Do ; with like timorous accent, and dire  
yell,  
As when, by night and negligence, the fire  
Is spied in populous cities.<sup>9</sup>

scene of this play a *full soldier* is put for a complete soldier.  
So, in *Cymbeline* :

“ Our pleasure his *full fortune* doth confine.”

Again, in Chapman's version of the fourth Book of Homer's  
*Odyssey*, we have—

“ Jove did not only his *full fate* adorn,

“ When he was wedded.”

To *owe*, is in ancient language, to *own*, to possess.

STEEVENS.

So, in *Antony and Cleopatra* :

“ ——— not the imperious show

“ Of the *full fortun'd* Cæsar —.”

*Full* is used by Chaucer in the same sense in his *Troilus*, B. L. :

“ Sufficeth this, my *full* friend Pandare,

“ That I have said —.”

See also Vol. XVII. p. 189, n. 3. MALONE.

<sup>9</sup> *As when, by night and negligence, the fire  
Is spied in populous cities.*] The particle is used equivocally :  
the same liberty is taken by writers more correct :

“ The wonderful creature ! a woman of reason !

“ Never grave *out of* pride, never gay *out of* season.”

JOHNSON.

By night and negligence means, during the time of night and  
negligence. M. MASON.

The meaning, as Mr. Edwards has observed, is, “ not that the  
fire was spied by negligence, but the fire, which came by night

ROD. What ho ! Brabantio ! signior Brabantio,  
ho !

IAGO. Awake ! what, ho ! Brabantio ! thieves !  
thieves ! thieves !

Look to your house, your daughter, and your bags !  
Thieves ! thieves !

BRABANTIO, *above, at a Window.*

BRA. What is the reason of this terrible summons ?

What is the matter there ?

ROD. Signior, is all your family within ?

IAGO. Are your doors lock'd ?<sup>1</sup>

BRA. Why ? wherefore ask you this ?

IAGO. 'Zounds, sir, you are robb'd ; for shame,  
put on your gown ;

Your heart is burst,<sup>2</sup> you have lost half your soul ;

Even now, very now, an old black ram

Is tuppung your white ewe.<sup>3</sup> Arise, arise ;

and negligence, was spied. And this double meaning to the same word is common to Shakspeare with all other writers, especially where the word is so familiar a one, as this is in question. Ovid seems even to have thought it a beauty instead of a defect." MALONE.

<sup>1</sup> *Are your doors lock'd ?*] The first quarto reads—

*Are all doors lock'd ?* STEEVENS.

<sup>2</sup> — *is burst,*] i. e. broken. *Burst* for *broke* is used in our author's *King Henry IV.* P. II: "—and then he *burst* his head for crouding among the marshal's men." See Vol. XII. p. 152, n. 5. STEEVENS.

See also Vol. IX. p. 13, n. 5 ; and p. 126, n. 6. MALONE.

<sup>3</sup> — *tuppung your white ewe.*] In the north of England a ram is called a *tup*. MALONE.

I had made the same observation in the third Act of this play, scene iii. STEEVENS.

Awake the snorting citizens with the bell,  
Or else the devil will make a grandsire of you ;  
Arise, I say.

*BRA.* What, have you lost your wits ?

*ROD.* Most reverend signior, do you know my voice ?

*BRA.* Not I ; What are you ?

*ROD.* My name is—Roderigo.

*BRA.* The worse welcome :  
I have charg'd thee, not to haunt about my doors :  
In honest plainness thou hast heard me say,  
My daughter is not for thee ; and now, in madness,  
Being full of supper, and distempering draughts,<sup>4</sup>  
Upon malicious bravery, dost thou come  
To start my quiet.

*ROD.* Sir, sir, sir, sir,——

*BRA.* But thou must needs be sure,  
My spirit, and my place, have in them power  
To make this bitter to thee.

*ROD.* Patience, good sir.

*BRA.* What tell'st thou me of robbing ? this is  
Venice ;  
My house is not a grange.<sup>5</sup>

——*your white ewe.*] It appears from a passage in Decker's *O per se O*, 4to. 1612, that this was a term in the cant language used by vagabonds: "As the men haue nicke-names, so likewise haue the women: for some of them are called *the white ewe*, the lambe," &c. STEEVENS.

<sup>4</sup> ——*distempering draughts,*] To be distempered with liquor, was, in Shakspeare's age, the phrase for intoxication. In *Hamlet* the King is said to be "marvellous *distempered* with wine." MALONE.

See Vol. XII. p. 334, n. 6. STEEVENS.

<sup>5</sup> ——*this is Venice ;*

*My house is not a grange.*] That is, "you are in a populous



ROD. Most grave Brabantio,  
In simple and pure soul I come to you.

IAGO. 'Zounds, sir, you are one of those, that will not serve God, if the devil bid you. Because we come to do you service, you think we are ruffians : You'll have your daughter covered with a Barbary horse ; you'll have your nephews neigh to you :<sup>6</sup> you'll have coursers for cousins, and gennets for germans.<sup>7</sup>

city, not in a *lone house*, where a robbery might easily be committed." *Grange* is strictly and properly the farm of a monastery, where the religious repositied their corn. *Grangia*, Lat. from *Granum*. But in Lincolnshire, and in other northern counties, they call every lone house, or farm which stands solitary, a *grange*. T. WARTON.

So, in T. Heywood's *English Traveller*, 1633 :

" ——— to absent himself from home,

" And make his father's house but as a *grange*?" &c.

Again, in Daniel's *Complaint of Rosamond*, 1599 :

" ——— soon was I train'd from court

" To a *solitary grange*," &c.

Again, in *Measure for Measure* : " — at the moated *grange* resides this dejected Mariana." STEEVENS.

<sup>6</sup> ——— *your nephews neigh to you :*] *Nephew*, in this instance, has the power of the Latin word *nepos*, and signifies a grandson, or any lineal descendant, however remote. So, A. of Wyntown, in his *Cronykil*, B. VIII. ch. iii. v. 119 :

" Hyr swne may be cald *newu* :

" This is of that word the wertu."

Thus, also, in Spenser :

" And all the sons of these five brethren reign'd

" By due success, and all their *nephews* late,

" Even thrice eleven descents the crown obtain'd."

Again, in Chapman's version of the *Odyssey*, B. XXIV. Laertes says of Telemachus his *grandson* :

" ——— to behold my son

" And *nephew* close in such contention."

Sir W. Dugdale very often employs the word in this sense ; and without it, it would not be very easy to show how *Brabantio* could have *nephews* by the marriage of his *daughter*. Ben Jon-

*BRA.* What profane wretch art thou?<sup>8</sup>

*IAGO.* I am one, sir, that comes to tell you, your daughter and the Moor are now making the beast with two backs.<sup>9</sup>

*BRA.* Thou art a villain.

*IAGO.* You are—a senator.

son likewise uses it with the same meaning. The alliteration in this passage caused Shakspeare to have recourse to it.

STEEVENS.

See Vol. XIV. p. 426, n. 1. MALONE.

<sup>7</sup> —gennets for germans.] A jennet is a Spanish horse. So, in Heywood's *Rape of Lucrece*, 1630:

“ — there stays within my tent

“ A winged jennet.” STEEVENS.

<sup>8</sup> *What profane wretch art thou?*] That is, *what wretch of gross and licentious language?* In that sense Shakspeare often uses the word profane. JOHNSON.

It is so used by other writers of the same age:

“ How far off dwells the house-surgeon?

“ — You are a *profane* fellow, i'faith.”

Again, in Ben Jonson's *Tale of a Tub*:

“ By the sly justice, and his clerk *profane*.”

James Howell, in a dialogue prefixed to his edition of Cotgrave's *Dictionary*, in 1673, has the following sentence: “J'aimerois mieux estre trop ceremonieux, que trop *prophane*,” which he thus also anglicises—“I had rather be too ceremonious, than too *prophane*.” STEEVENS.

<sup>9</sup> — *your daughter and the Moor are now making the beast with two backs.*] This is an ancient proverbial expression in the French language, whence Shakspeare probably borrowed it; for in the *Dictionnaire des Proverbes Françaises*, par G. D. B. Brus-selles, 1710, 12mo. I find the following article: “Faire la bête a deux dos, pour dire, faire l'amour.” PERCY.

In the *Dictionnaire Comique*, par le Roux, 1750, this phrase is more particularly explained under the article *Bete*: “Faire la bete a deux dos.—Maniere de parler qui signifie etre couché avec une femme; faire le deduit.”—“Et faisoient tous deux souvent ensemble la bete a deux dos joyeusement.” *Rabelais*, Liv. I. There was a translation of *Rabelais* published in the time of Shakspeare. MALONE.

BRA. This thou shalt answer ; I know thee, Roderigo.

ROD. Sir, I will answer any thing. But I beseech you,

[If't be your pleasure,<sup>1</sup> and most wise consent,  
(As partly, I find, it is,) that your fair daughter,  
At this odd-even and dull watch o'the night,<sup>2</sup>  
Transported—with no worse nor better guard,  
But with a knave of common hire, a gondolier,—  
To the gross clasps of a lascivious Moor,—

<sup>1</sup> [*If't be your pleasure, &c.*] The lines printed in crotchets are not in the first edition, but in the folio of 1623. JOHNSON.

<sup>2</sup> [*At this odd-even and dull watch o'the night,*] The *even* of night is *midnight*, the time when night is divided into *even* parts.

JOHNSON.

*Odd* is here ambiguously used, as it signifies *strange, uncouth, or unwonted*; and as it is opposed to *even*.

But this expression, however explained, is very harsh.

STEEVENS.

*This ODD EVEN* is simply the interval between twelve at night and one in the morning. HENLEY.

By this singular expression,—“this *odd-even* of the night,” our poet appears to have meant, that it was just approaching to, or just past, that it was doubtful whether at that moment it stood at the point of midnight, or at some other less equal division of the twenty-four hours; which a few minutes either before or after midnight would be.

So, in *Macbeth*:

“ — What is the *night* ? ”

“ *Lady M.* Almost at *odds* with morning, which is which.”

Shakspeare was probably thinking of his boyish school-play, *odd or even*. MALONE.

Surely, “almost at *odds* with morning” signifies, almost *entering into conflict* with it. Thus, in *Timon of Athens*:

“ ’Tis honour, with most lands to be at *odds*,—.”

In *King Henry VI.* P. III. we find an idea similar to that in *Macbeth*:

“ — like the *morning's* war,

“ When dying clouds *contend* with growing light.”

STEEVENS.

If this be known to you, and your allowance,<sup>3</sup>  
 We then have done you bold and saucy wrongs ;  
 But, if you know not this, my manners tell me,  
 We have your wrong rebuke. Do not believe,  
 That, from the sense of all civility,<sup>4</sup>  
 I thus would play and trifle with your reverence :  
 Your daughter,—if you have not given her leave,—  
 I say again, hath made a gross revolt ;  
 Tying her duty, beauty, wit, and fortunes,  
 In an extravagant<sup>5</sup> and wheeling stranger,<sup>6</sup>  
 Of here and every where: Straight satisfy yourself: ]  
 If she be in her chamber, or your house,  
 Let loose on me the justice of the state

<sup>3</sup> ——— and your allowance,] i. e. done with your approbation.  
 See Vol. XV. p. 321, n. 4 ; and Vol. XVII. p. 435, n. 6.

MALONE.

<sup>4</sup> That, from the sense of all civility,] That is, in opposition to, or departing from, the sense of all civility. So, in *Twelfth-Night*:

“ But this is *from* my commission.—”

Again, in *The Mayor of Quinborough*, by Middleton, 1661 :

“ But this is *from* my business.” MALONE.

<sup>5</sup> In an extravagant—] *Extravagant* is here used in its Latin signification, for *wandering*. Thus, in *Hamlet*: “ The *extravagant*, and erring spirit,—” STEEVENS.

<sup>6</sup> Tying her duty, beauty, wit, and fortunes,

In an extravagant and wheeling stranger,] Thus the old copies, for which the modern editors, following Mr. Pope, have substituted—*To an extravagant &c.* In *King Lear*, we find—“ And hold our lives *in* mercy ;” (not *at* mercy ;) in *The Winter’s Tale*—“ he was torn to pieces *with* a bear,” not “ *by* a bear ;” and in *Hamlet*:

“ To let this canker of our nature come

“ *In* further evil.”

So, in the next scene, we have “ ——— *in* your part,” not “ ——— *on* your part.” We might substitute modern for ancient phraseology in all these passages with as much propriety as in the present. We yet say, “ she is *wrapp’d up in* him.”

MALONE.

For thus deluding you.<sup>7</sup>

*BRA.* Strike on the tinder, ho !  
Give me a taper ;—call up all my people :—  
This accident is not unlike my dream,  
Belief of it oppresses me already :—  
Light, I say ! light ! [*Exit, from above.*]

*IAGO.* Farewell ; for I must leave you :  
It seems not meet, nor wholesome to my place,  
To be produc'd<sup>8</sup> (as, if I stay, I shall,)  
Against the Moor : For, I do know, the state,—  
However this may gall him with some check,<sup>9</sup>—  
Cannot with safety cast him ;<sup>1</sup> for he's embark'd  
With such loud reason to the Cyprus' wars,  
(Which even now stand in act,) that, for their souls,  
Another of his fathom they have not,  
To lead their business : in which regard,  
Though I do hate him as I do hell pains,  
Yet, for necessity of present life,  
I must show out a flag and sign of love,  
Which is indeed but sign. That you shall surely  
find him,  
Lead to the Sagittary<sup>2</sup> the rais'd search ;  
And there will I be with him. So, farewell.  
[*Exit.*]

<sup>7</sup> For thus deluding you.] The first quarto reads,—For this delusion. STEEVENS.

<sup>8</sup> To be produc'd—] The folio reads,—*producted*.  
STEEVENS.

<sup>9</sup> — some check,] Some rebuke. JOHNSON.

<sup>1</sup> — cast him ;] That is, *dismiss* him ; *reject* him. We still say, a *cast* coat, and a *cast* serving-man. JOHNSON.

<sup>2</sup> — the Sagittary—] Thus the folio. The quarto, 1622, reads,—the *Sagittar*—. I have chosen the unclipped reading.  
STEEVENS.

*Enter, below, BRABANTIO, and Servants with Torches.*

*BRA.* It is too true an evil : gone she is ;  
And what's to come of my despised time,<sup>3</sup>  
Is nought but bitterness.—Now, Roderigo,  
Where didst thou see her ?—O, unhappy girl !—  
With the Moor, say'st thou ?—Who would be a  
father ?—  
How didst thou know 'twas she ?—O, thou de-  
ceiv'st me  
Past thought !<sup>4</sup>—What said she to you ?—Get more  
tapers ;  
Raise all my kindred.—Are they married, think you ?

*ROD.* Truly, I think, they are.

*BRA.* O heaven !—How got she out !—O treason  
of the blood !—

<sup>3</sup> *And what's to come of my despised time,]* *Despised time, is time of no value ; time in which—*

“ There's nothing serious in mortality.

“ The wine of life is drawn, and the mere dregs

“ Are left this vault to brag of.” *Macbeth.* JOHNSON.

Again, in *Romeo and Juliet* :

“ ——— expire the term

“ Of a *despised* life clos'd in my breast.”

As the quotation in the preceding note belongs to our steady moralist, Dr. Johnson, it could not have been more uncharacteristically vitiated, than by the compositor, in Mr. Malone's edition, where it appears thus :

“ There's nothing serious in *morality*.” STEEVENS.

<sup>4</sup> ——— *O, thou deceiv'st me*

*Past thought !]* Thus the quarto, 1622. The folio, 1623, and the quartos, 1630 and 1655, read :

——— *O, she deceives me*

*Past thought !——*

I have chosen the apostrophe to his absent daughter, as the most spirited of the two readings. STEEVENS

Fathers, from hence trust not your daughters' minds  
By what you see them act.—Are there not charms,<sup>5</sup>  
By which the property of youth and maidhood  
May be abus'd?<sup>6</sup> Have you not read, Roderigo,  
Of some such thing?

ROD. Yes, sir; I have indeed.

BRA. Call up my brother.—O, that you had had  
her!—

Some one way, some another.—Do you know  
Where we may apprehend her and the Moor?

ROD. I think, I can discover him; if you please  
To get good guard, and go along with me.

BRA. Pray you, lead on.<sup>7</sup> At every house I'll call;  
I may command at most;—Get weapons, ho!  
And raise some special officers of night.<sup>8</sup>—  
On, good Roderigo;—I'll deserve your pains.

[*Exeunt.*]

<sup>5</sup> — Are *there not charms*,] Thus the second folio. The first, and the quarto, ungrammatically read,—*Is there not* &c. Mr. Malone follows the oldest copies, and observes that the words—*Is there not charms*, &c. mean—*Is there not such a thing as charms*? STEEVENS.

<sup>6</sup> *By which the property of youth and maidhood*

*May be abus'd*?] By which the faculties of a young virgin may be infatuated, and made subject to illusions and false imagination:

“ — wicked dreams *abuse*

“ The curtain'd sleep.” *Macbeth.* JOHNSON.

— and maidhood—] The quartos read—and *manhood*—.

STEEVENS.

<sup>7</sup> *Pray you, lead on.*] The first quarto reads,—*Pray lead me on.* STEEVENS.

<sup>8</sup> — *of night.*] Thus the original quarto, 1622; for which the editor of the folio substituted—*officers of might*; a reading which all the modern editors have adopted. I have more than once had occasion to remark that the quarto readings were



## SCENE II.

*The same. Another Street.*

*Enter OTHELLO, IAGO, and Attendants.*

*IAGO.* Though in the trade of war I have slain men,

sometimes changed by the editor of the folio, from ignorance of our poet's phraseology or meaning.

I have no doubt that Shakspeare, before he wrote this play, read *The Commonwealth and Government of Venice*, translated from the Italian by Lewes Lewkenor, and printed in quarto, 1599; a book prefixed to which we find a copy of verses by Spenser. This treatise furnished our poet with the knowledge of those *officers of night*, whom Brabantio here desires to be called to his assistance.

"For the greater expedition thereof, of these kinds of judgments, the heades or chieftaines of the *officers by night* do obtaine the authority of which the advocators are deprived. These *officers of the night* are six, and six likewise are those meane officers, that have only power to correct base vagabonds and trifling offences.

"Those that do execute this office are called heades of the tribes of the city, because out of every tribe, (for the city is divided into six tribes,) there is elected an *officer of the night*, and a head of the tribe.—The duty of eyther of these officers is, to keepe a watch every other night by turn, within their tribes; and, now the one, and then the other, to make rounds about his quarter, till the dawning of the day, being always guarded and attended on with weaponed officers and serjeants, and to see that there be not any disorder done in the darkness of the night, which alwaies emboldeneth men to naughtinesse; and that there be not any houses broken up, nor theeves nor rogues lurking in corners with intent to do violence." *Commonwealth of Venice*, pp. 97, 99. MALONE.

It has been observed by Mr. Malone, in *Romeo and Juliet*, (See Act V. sc. iii. Vol. XX.) that there is no *watch* in Italy. How does that assertion quadrate with the foregoing account of "*officers of the night*?" STEEVENS.

Yet do I hold it very stuff o'the conscience,<sup>9</sup>  
 To do no contriv'd murder ; I lack iniquity  
 Sometimes, to do me service : Nine or ten times  
 I had thought to have yerke'd him here under the  
 ribs.

OTH. 'Tis better as it is.

IAGO. Nay, but he prated,<sup>1</sup>  
 And spoke such scurvy and provoking terms  
 Against your honour,  
 That, with the little godliness I have,  
 I did full hard forbear him. But, I pray, sir,  
 Are you fast married ? for, be sure of this,—  
 That the magnifico<sup>2</sup> is much beloved ;  
 And hath, in his effect, a voice potential  
 As double as the duke's ;<sup>3</sup> he will divorce you ;

<sup>9</sup> — stuff o'the conscience,] This expression to common readers appears harsh. *Stuff* of the conscience is, *substance* or *essence* of the conscience. *Stuff* is a word of great force in the Teutonick languages. The elements are called in Dutch, *Hoefel stoffen*, or *head stuffs*. JOHNSON.

Again, in *King Henry VIII* :

“ You're full of heavenly *stuff*,” &c.

Frisch's *German Dictionary* gives this explanation of the word *stuff* : “ — materies ex qua aliquid fieri poterit.” STEEVENS.

Shakspeare in *Macbeth* uses this word in the same sense, and in a manner yet more harsh :

“ Cleanse the *stuff'd bosom* of that perilous *stuff*.”

HOLT WHITE.

<sup>1</sup> — he prated,] Of whom is this said ? Of Roderigo ?

STEEVENS.

<sup>2</sup> — the magnifico—] “ The chief men of Venice are by a peculiar name called *Magnifici*, i. e. *magnificoes*.” *Minsheu's Dictionary*. See too *Volpone*. TOLLET.

<sup>3</sup> — a voice potential

*As double as the duke's ;*] It appears from Thomas's *History of Italy*, 4to. 1560, to have been a popular opinion, though a false one, that the duke of Venice had a *double* voice : “ Whereas,” says he, “ many have reported, the duke in ballotynge should

Or put upon you what restraint and grievance  
The law (with all his might, to enforce it on,)

have *two voices*; it is nothing so; for in giving his voice he hath but one ballot, as all others have." Shakspeare, therefore, might have gone on this received opinion, which he might have found in some other book. Supposing, however, that he had learned from this very passage that the duke had *not* a double voice in the Council of Seven, yet as he has a vote in each of the various councils of the Venetian state, (a privilege which no other person enjoys,) our poet might have thought himself justified in the epithet which he has here used; and this circumstance, which he might have found in a book already quoted, Contareno's *Commonwealth and Government of Venice*, 4to. 1599, was, I believe, here in his thoughts.

"The *duke* himself also, if he will, may use the authority of an advocator or president, and make report to the councill of any offence, and of any amercement or punishment that is thereupon to be inflicted;—for *so great is the prince's authoritie, that he may, in whatsoever court, ADJOINE himselfe to the magistrate therein, being president, as his colleague and companion, and have EQUAL POWER WITH THE OTHER PRESIDENTS*, that he might so by this means be able to look into all things," p. 41. Again, *ibidem*. p. 42: "Besides this, this prince [i. e. the *duke*,] hath in *every councill* equal authoritie with any of them, for one suffrage or lotte." Thus we see, though he had not a double voice in any one assembly, yet as he had a vote in all the various assemblies, his voice, thus *added* to the voice of each of the presidents of those assemblies, might with strict propriety be called *double*, and *potential*.—*Potential*, Dr. Johnson thinks, means operative, having the *effect*, (by *weight* and *influence*,) without the external actual property. It is used, he conceives, "in the sense of science; a caustick is called *potential* fire." I question whether Shakspeare meant more by the word than *operative*, or *powerful*. MALONE.

*Double* and *single* anciently signified *strong* and *weak*, when applied to liquors, and perhaps to other objects. In this sense the former epithet may be employed by Brabantio, and the latter by the Chief Justice speaking to Falstaff: "Is not your wit *single*?" When Macbeth also talks of his "*single* state of man," he may mean no more than his *weak* and debile state of mind.

"——— a voice potential

"As double as the duke's,"

may therefore only signify, that Brabantio's voice, as a magni-

Will give him cable.

OTH. Let him do his spite:  
My services, which I have done the signiory,  
Shall out-tongue his complaints. 'Tis yet to know,  
(Which, when I know that boasting is an honour,  
I shall promulgate,<sup>4</sup>) I fetch my life and being  
From men of royal siege;<sup>5</sup> and my demerits<sup>6</sup>

fico, was as forcible as that of the duke. See Vol. X. p. 49, n. 6; and Vol. XII. p. 37, n. 2. STEEVENS.

The DOUBLE voice of Brabantio refers to the opinion, which (as being a *magnifico*, he was no less entitled to, than the duke himself,) EITHER, of nullifying the marriage of his daughter, contracted without his consent; OR, of subjecting Othello to fine and imprisonment, for having seduced an heiress. HENLEY.

<sup>4</sup> ————— 'Tis yet to know,  
(Which, when I know that boasting is an honour,  
I shall promulgate,)] Thus the folio. The quarto, 1622, reads—

“ ————— 'Tis yet to know

“ That boasting is an honour.

“ I shall promulgate, I fetch,” &c.

Some words certainly were omitted at the press; and perhaps they have been supplied in the wrong place. Shakspeare might have written—

“ ————— 'Tis yet to know

“ That boasting is an honour; which when I know,

“ I shall promulgate, I fetch my life,” &c.

I am yet to learn that boasting is honourable, which when I have learned, I shall proclaim to the world that I fetch my life &c. MALONE.

I am perfectly satisfied with the reading in the text, which appears not to have been suspected of disarrangement by any of our predecessors. STEEVENS.

<sup>5</sup> ——— *men of royal siege*;] Men who have sat upon royal thrones.

The quarto has—*men of royal height*. *Siege* is used for *seat* by other authors. So, in Stowe's *Chronicle*, p. 575: “there was set up a throne or *siege royall* for the king.”

Again, in Spenser's *Fairy Queen*, B. II. c. vii:

“A stately *siege* of soveraigne majesty.” STEEVENS.

May speak, unbonneted,<sup>7</sup> to as proud a fortune  
As this that I have reach'd: For know, Iago,

So, in Grafton's *Chronicle*, p. 443: "Incontinent after that he was placed in the *royal siege*," &c. MALONE.

<sup>6</sup> ——— and my demerits —] *Demerits* has the same meaning in our author, and many others of that age, as *merits*:

"Opinion, that so sticks on Martius, may

"Of his *demerits* rob Cominius." *Coriolanus*.

Again, in Dugdale's *Warwickshire*, p. 850, edit. 1730: "Henry Conway, esq. for his singular *demerits* received the dignity of knighthood."

*Mereo* and *demereo* had the same meaning in the Roman language. STEEVENS.

<sup>7</sup> *May speak*, unbonneted,] Thus all the copies read. It should be—*unbonneting*, i. e. without putting off the bonnet.

POPE.

I do not see the propriety of Mr. Pope's emendation, though adopted by Dr. Warburton. *Unbonneting* may as well be, *not putting on*, as *not putting off*, the bonnet. Hammer reads *e'en* bonneted. JOHNSON.

To speak *unbonnetted*, is to speak *with the cap off*, which is directly opposite to the poet's meaning. Othello means to say, that his birth and services set him upon such a rank, that he may speak to a senator of Venice with his hat *on*; i. e. without showing any marks of deference or inequality. I therefore am inclined to think Shakspeare wrote—

*May speak*, and, bonneted, &c. THEOBALD.

*Bonnetter* (says Cotgrave) is to *put off one's cap*. So, in *Coriolanus*: "Those who are supple and courteous to the people, *bonneted* without any further deed to heave them at all into their estimation." *Unbonneted* may therefore signify, *without taking the cap off*. We might, I think, venture to read *imbonneted*. It is common with Shakspeare to make or use words compounded in the same manner. Such are *impawn*, *impaint*, *impale*, and *im-mask*. Of all the readings hitherto proposed, that of Mr. Theobald is, I think, the best. STEEVENS.

The objection to Mr. Steevens's explanation of *unbonneted*, i. e. *without taking the cap off*, is, that Shakspeare has himself used the word in *King Lear*, Act III. sc. i. with the very contrary signification, namely, for *one whose cap is off*:

————— *Unbonneted* he runs,

"And bids what will take all."

But that I love the gentle Desdemona,  
 I would not my unhoused<sup>8</sup> free condition  
 Put into circumscription and confine  
 For the sea's worth.<sup>9</sup> But, look ! what lights come  
 yonder ?

He might, however, have employed the word here in a different sense. MALONE.

*Unbonneted*, is uncovered, revealed, made known. In the second Act and third scene of this play we meet with an expression similar to this : “ — you *unlace* your reputation ;” and another in *As you like it*, Act IV. sc. i : “ Now *unmuzzle* your wisdom.” A. C.

Mr. Fuseli (and who is better acquainted with the sense and spirit of our author?) explains this contested passage as follows:

“ *I am his equal or superior in rank ; and were it not so, such are my demerits, that, unbonneted, without the addition of patrician or senatorial dignity, they may speak to as proud a fortune &c.*

“ At Venice, the *bonnet*, as well as the *toge*, is a badge of aristocratic honours to this day.” STEEVENS.

<sup>8</sup> — *unhoused*—] Free from *domestick* cares. A thought natural to an adventurer. JOHNSON.

Othello talking as a soldier, *unhoused* may signify the having no settled house or habitation. WHALLEY.

<sup>9</sup> *For the sea's worth.*] I would not marry her, though she were as rich as the Adriatick, which the Doge annually marries. JOHNSON.

As the gold ring annually thrown by the Doge into the Adriatick, cannot be said to have much enriched it, I believe the common and obvious meaning of this passage is the true one.

The same words occur in Sir W. D'Avenant's *Cruel Brother*, 1630 :

“ — he would not lose that privilege

“ *For the sea's worth.*”

Perhaps the phrase is proverbial.

Pliny the naturalist has a chapter on *the riches of the sea*.

Again, in *The Winter's Tale* :

“ — for all the sun sees, or

“ The close earth wombs, or *the profound sea hides*

“ *In unknown fathoms,*” &c.

Again, in *King Henry V.* Act I :



*Enter CASSIO, at a distance, and certain Officers with Torches.*

*IAGO.* These are the raised father, and his friends:  
You were best go in.

*OTH.* Not I: I must be found;  
My parts, my title, and my perfect soul,  
Shall manifest me rightly. Is it they?

*IAGO.* By Janus, I think no.

*OTH.* The servants of the duke, and my lieutenant.  
The goodness of the night upon you, friends!<sup>1</sup>  
What is the news?

*CAS.* The duke does greet you, general;  
And he requires your haste-post-haste appearance,<sup>2</sup>  
Even on the instant.

*OTH.* What is the matter, think you?

*CAS.* Something from Cyprus, as I may divine;  
It is a business of some heat: the gallies  
Have sent a dozen sequent messengers<sup>3</sup>

“ ——— As rich with praise,  
“ As is the ooze, and bottom of the sea,  
“ With sunken wreck; and sunless treasures.”

STEEVENS.

<sup>1</sup> *The goodness of the night upon you, friends!]* So, in *Measure for Measure*:

“ The best and wholesomest spirits of the night.

“ Envelop you, good Provost!” STEEVENS.

<sup>2</sup> ——— *your haste-post-haste appearance,*] The comma, hitherto placed after *haste*, should be a hyphen. Your *haste-post-haste appearance* is your immediate appearance. The words “*Haste, post, haste,*” were in our author’s time usually written on the cover of packets, or letters, sent express. RITSON.

<sup>3</sup> ——— *sequent messengers* —] The first quarto reads—*frequent messengers*. STEEVENS.



This very night at one another's heels ;  
And many of the consuls,<sup>4</sup> rais'd, and met,  
Are at the duke's already : You have been hotly  
call'd for ;

When, being not at your lodging to be found,  
The senate hath sent about<sup>5</sup> three several quests,  
To search you out.

OTH. 'Tis well I am found by you.  
I will but spend a word here in the house,  
And go with you. [Exit.]

*CAS.* Ancient, what makes he here?

*IAGO.* 'Faith, he to-night hath boarded a land  
carack;<sup>6</sup>

<sup>4</sup> ——— *the consuls,*] See p. 227, n. 2. STEEVENS.

<sup>5</sup> *The senate hath sent about—*] The early quartos, and all the modern editors, have—

The senate sent above three several quests,—  
The folio—

*The senate hath sent about &c.*  
That is, *about* the city. I have adopted the reading of the folio.  
JOHNSON.

Quests are, on this occasion, searches. So, in Heywood's *Brazen Age*, 1613:

"Now, if in all his *quests*, he be withheld."

An ancient MS. entitled "The Boke of Huntyng that is cleped Mayster of Game," has the following explanation of the word *quest* : " This word *quest* is a terme of herte hunters of beyonde the see ; and is thus moche to say as whan the hunter goth to fynde of the hert and to herborow him." STEEVENS.

<sup>6</sup> ——— a *land carack*;] A *carack* is a ship of great bulk, and commonly of great value; perhaps what we now call a *galleon*.  
JOHNSON.

So, in Beaumont and Fletcher's *Coxcomb*:

“———— they’ll be freighted ;

“ They’re made like *caracks*, all for strength and stowage.”  
STEEVENS.

The first ships that came richly laden from the West Indies to Europe were those from the Caraccas, part of the Spanish settle-

If it prove lawful prize, he's made for ever.

CAS. I do not understand.

IAGO.

He's married.

CAS.

To who?<sup>7</sup>

*Re-enter OTHELLO.*

IAGO. Marry, to—Come, captain, will you go?

OTH.

Have with you.<sup>8</sup>

ments; and some years ago a Caracca ship generally proved a very rich prize. M. MASON.

A *carack*, or *carick*, (for so it was more frequently written in Shakspeare's time,) is of higher origin, and was denominated from the Spanish word, *caraca*, which signifies a vessel of great bulk, constructed to carry a heavy burthen. The Spanish *caraca*, Minsheu thinks, may have been formed from the Italian *carico*, a lading, or freight. MALONE.

<sup>7</sup> *To who?*] It is somewhat singular that Cassio should ask this question. In the 3d scene of the 3d Aet, *Iago* says:

“Did Michael Cassio, when you woo'd my lady,

“Know of your love?

“Oth. *From first to last.*”

He who was acquainted with the object courted by his friend, could have little reason for doubting to whom he would be married. STEEVENS.

Cassio's seeming ignorance of Othello's courtship or marriage might only be affected; in order to keep his friend's secret, till it became publicly known. BLACKSTONE.

Or he might fear that Othello had proved false to the gentle Desdemona, and married another. MALONE.

How far this suspicious apprehension would have become the benevolent Cassio, the intimate friend of Othello, let the reader judge. STEEVENS.

<sup>8</sup> *Have with you.*] This expression denotes readiness. So, in the ancient *Interlude of Nature*, bl. l. no date:

“And saw that Glotony wold nedys begone;

“*Have with thee*, Glotony, quoth he anon,

“For I must go wyth thee.”

See Vol. XIV. p. 380, n. 1. STEEVENS.

CAS. Here comes another troop to seek for you.

*Enter BRABANTIO, RODERIGO, and Officers of night, with Torches and Weapons.*

IAGO. It is Brabantio :—general, be advis'd ;<sup>9</sup>  
He comes to bad intent.

OTH. Hola ! stand there !

ROD. Signior, it is the Moor.

BRA. Down with him, thief !  
[*They draw on both sides.*]

IAGO. You, Roderigo ! come, sir, I am for you.

OTH. Keep up your bright swords, for the dew  
will rust them.—

Good signior, you shall more command with years,  
Than with your weapons.

BRA. O thou foul thief, where hast thou stow'd  
my daughter ?

Damn'd as thou art, thou hast enchanted her :  
For I'll refer me to all things of sense,  
If she in chains of magick were not bound,  
Whether a maid—so tender, fair, and happy ;  
So opposite to marriage, that she shunn'd  
The wealthy curled darlings of our nation,<sup>1</sup>

<sup>9</sup> — be advis'd ;] That is, be cool ; be cautious ; be discreet.  
JOHNSON.

<sup>1</sup> *The wealthy curled darlings of our nation,*] *Curled* is elegantly and ostentatiously dressed. He had not the hair particularly in his thoughts. JOHNSON.

On another occasion Shakspeare employs the same expression, and evidently alludes to *the hair* :

“ If she first meet the *curled* Antony,” &c.

Sir W. D'Avenant uses the same expression in his *Just Italian*, 1630 :

“ The *curl'd* and silken nobles of the town.”

Would ever have, to incur a general mock,  
Run from her guardage to the sooty bosom  
Of such a thing as thou : to fear, not to delight.<sup>2</sup>  
[Judge me the world,<sup>3</sup> if 'tis not gross in sense,  
That thou hast practis'd on her with foul charms;  
Abus'd her delicate youth with drugs, or minerals,

Again :

“ Such as the *curled* youth of Italy.”

I believe Shakspeare has the same meaning in the present instance. Thus, Turnus, in the 12th *Æneid*, speaking of Æneas:

“ ——— *foedare in pulvere crines*

“ *Vibratos calido ferro, —.*” STEEVENS.

That Dr. Johnson was mistaken in his interpretation of this line, is ascertained by our poet's *Rape of Lucrece*, where the hair is not merely alluded to, but expressly mentioned, and the epithet *curled* is added as characteristick of a person of the highest rank :

“ Let him have time to tear his *curled hair*.”

Tarquin, a king's son, is the person spoken of. Edgar, when he was “ proud in heart and mind,” *curled his hair*. MALONE.

<sup>2</sup> *Of such a thing as thou : to fear, not to delight.*] To *fear*, in the present instance, may mean—to *terrify*. So, in *King Henry VI.* P. III:

“ For Warwick was a bug that *fear'd* us all.”

The line spoken by Brabantio is redundant in its measure. It might originally have ran—

*Of such as thou ; to fear, not to delight.*

Mr. Rowe, however, seems to have selected the words I would omit, as proper to be put into the mouth of Horatio, who applies them to Lothario :

“ To be the prey of such a *thing* as thou art.”

STEEVENS.

—— *to fear, not to delight.*] To one more likely to terrify than delight her. So, in the next scene (Brabantio is again the speaker) :

“ To fall in love with what *she fear'd* to look on.”

Mr. Steevens supposes *fear* to be a verb here, used in the sense of to *terrify*; a signification which it formerly had. But *fear*, I apprehend, is a substantive, and poetically used for the *object* of fear. MALONE.

<sup>3</sup> [*Judge me the world, &c.*] The lines following in crotchets are not in the first edition, [1622.] POPE.

That waken motion :<sup>4</sup>—I'll have it disputed on ;  
 'Tis probable, and palpable to thinking.

<sup>4</sup> *Abus'd her delicate youth with drugs, or minerals,*

*That waken motion:*] [Old copy—*weaken.*] Hanmer reads with probability :

*That waken motion:—*. JOHNSON.

*Motion* in a subsequent scene of this play is used in the very sense in which Sir Thomas Hanmer would employ it:—"But we have reason to cool our raging *motions*, our carnal stings, our unbitted lusts." STEEVENS.

To *weaken motion* is, to *impair the faculties*. It was till very lately, and may with some be still an opinion, that philtres or love potions have the power of perverting, and of course weakening or impairing both the sight and judgment, and of procuring fondness or dotage toward any unworthy object who administers them. And by *motion*, Shakspeare means the senses which are depraved and weakened by these fascinating mixtures. RITSON.

The folio, where alone this passage is found, reads :

*That weaken motion:—*.

I have adopted Sir Thomas Hanmer's emendation, because I have a good reason to believe that the words *weaken* and *waken* were in Shakspeare's time pronounced alike, and hence the mistake might easily have happened. *Motion* is elsewhere used by our poet precisely in the sense required here. So, in *Cymbeline* :

" ——— for there's no *motion*

" That tends to vice in man, but I affirm

" It is the woman's part."

Again, in *Hamlet* :

" ——— sense sure you have,

" Else could you not have *motion*."

Again, in *Measure for Measure* :

" ——— one who never feels

" The wanton stings and *motions* of the sense."

So also, in *A mad World my Masters*, by Middleton, 1608 :

" And in myself sooth up adulterous *motions*,

" And such an appetite as I know damns me."

We have in the play before us—*waken'd wrath*, and I think in some other play of Shakspeare — *waken'd love*. So, in our poet's 117th Sonnet :

" But shoot not at me in your *waken'd hate*."

Ben Jonson in his preface to *Volpone* has a similar phraseology :

I therefore apprehend and do attach thee,]

“ ——— it being the office of the comick poet to *stirre up gentle affections*.”

Mr. Theobald reads—That weaken *notion*, i. e. says he, her right conception and idea of things; understanding, judgment.

This reading, it must be acknowledged, derives some support from a passage in *King Lear*, Act II. sc. iv:—“cither his *notion weakens*, or his discernings are lethargy’d.” But the objection to it is, that no opiates or intoxicating potions or powders of any sort can distort or pervert the *intellects*, but by destroying them for a time; nor was it ever at any time believed by the most credulous, that *love-powders*, as they were called, could *weaken the understanding*, though it was formerly believed that they could *fascinate the affections*: or in other words, *waken motion*.

Brabantio afterwards asserts:

“That with some mixtures powerful o’er the *blood*

“He wrought upon her.”

(Our poet, it should be remembered, in almost all his plays uses *blood* for *passion*. See Vol. XVIII. p. 275, n. 7; and Vol. XV. p. 314, n. 5; and Vol. XIX. p. 127, n. 3.) And one of the Senators asks Othello, not, whether he had *weaken’d* Desdemona’s *understanding*, but whether he did—

“ ——— by indirect and forced courses

“Subdue and *poison* this young maid’s *affections*.”

The notion of the efficacy of love-powders was formerly so prevalent, that in the parliament summoned by King Richard the Third, on his usurping the throne, it was publicly urged as a charge against lady Grey, that she had bewitched King Edward the Fourth, “by strange potions and amorous *charms*.” See Fabian, p. 495; Speed, p. 913, edit. 1632; and Habington’s *History of King Edward the Fourth*, p. 35. MALONE.

In the passages adduced by Mr. Steevens and Mr. Malone, to prove that *motion* signifies *lustful desires*, it may be remarked that the word derives this *peculiar meaning*, either from some epithet, or restrictive mode of expression, with which it stands connected. But, had it been used *absolutely*, in *that sense*, with what consistency could Brabantio attribute the emotions of lust in his daughter, to the irritation of those very philtres, which he, in the self-same breath, represents as abating it?

The *drugs* or *minerals*, with which Othello is charged as having *abused the delicate youth* of Desdemona, were supposed to have accomplished his purpose, by

“Charming her blood with pleasing heaviness.”

For an abuser of the world,<sup>5</sup> a practiser  
Of arts inhibited and out of warrant:—  
Lay hold upon him; if he do resist,  
Subdue him at his peril.

*OTH.* Hold your hands,  
Both you of my inclining, and the rest :  
Were it my cue to fight, I should have known it  
Without a prompter.—Where will you that I go  
To answer this your charge ?

*BRA.* To prison: till fit time  
Of law, and course of direct session,  
Call thee to answer.

*OTH.* What if I do obey?  
How may the duke be therewith satisfied;  
Whose messengers are here about my side,  
Upon some present business of the state,  
To bring<sup>6</sup> me to him?

OFF. 'Tis true, most worthy signior,  
The duke's in council; and your noble self,  
I am sure, is sent for.

thereby *weakening* MOTION, that is, *subduing* her MAIDEN PUDENCY, and *lulling* her WONTED COYNESS into a state of acquiescence.

That this is the sense of the passage, is further evident from what follows; for so bashful was she of disposition,

“ \_\_\_\_\_ that her MOTION

“Blush’d at herself:”

and, therefore, adds Brabantio :

"————— I vouch again,

“That with some mixtures powerful o’er the blood,

“ Or with some dram conjur’d to this effect,

"He wrought upon her." HENLEY.

For an abuser &c.] The first quarto reads—*Such an*  
 abuser &c. STEEVENS.

*To bring—*] The quartos read—*To bear.* STEEVENS.



*BRA.* How! the duke in council!  
 In this time of the night!—Bring him away:  
 Mine's not an idle cause: the duke himself,  
 Or any of my brothers of the state,  
 Cannot but feel this wrong, as 'twere their own:  
 For if such actions may have passage free,  
 Bond-slaves, and pagans,<sup>7</sup> shall our statesmen be.  
[*Exeunt.*

<sup>7</sup> *Bond-slaves, and pagans,*] Mr. Theobald alters *pagans* to *pageants*, for this reason, "That pagans are as strict and moral all the world over, as the most regular Christians, in the preservation of private property." But what then? The speaker had not this high opinion of pagan morality, as is plain from hence, that this important discovery, so much to the honour of paganism, was first made by our editor. *WARBURTON.*

The meaning of these expressions of Brabantio seem to have been mistaken. I believe the morality of either christians or pagans was not in our author's thoughts. He alludes to the common condition of all blacks, who come from their own country both *slaves* and *pagans*; and uses the word in contempt of Othello and his complexion.—If this Moor is now suffered to escape with impunity, it will be such an encouragement to his black countrymen, that we may expect to see all the first offices of our state filled up by the *pagans* and *bond-slaves* of Africa. *STEEVENS.*

In our author's time *pagan* was a very common expression of contempt. So, in *King Henry IV.* P. II:

"What *pagan* may that be?"

See Vol. XII. p. 69, n. 3. *MALONE.*

## SCENE III.

*The same. A Council-Chamber.*

*The Duke, and Senators, sitting at a Table ; Officers attending.*

DUKE. There is no composition<sup>8</sup> in these news,<sup>9</sup>  
That gives them credit.

1 SEN. Indeed, they are disproportion'd ;  
My letters say, a hundred and seven gallies.

DUKE. And mine, a hundred and forty.

2 SEN. And mine, two hundred :  
But though they jump not on a just account,  
(As in these cases, where the aim reports,<sup>1</sup>

<sup>8</sup> *There is no composition—*] *Composition*, for consistency, concordancy. WARBURTON.

<sup>9</sup> —these news,] Thus the quarto, 1622, and such was frequently the phraseology of Shakspeare's age. So, in *The Spanish Tragedy*, 1610:

“The news are more delightful to his soul,—.”

See also Vol. XIII. p. 301, n. 8. The folio reads—*this* news.

MALONE.

<sup>1</sup> *As in these cases, where the aim reports,*] The folio has—*the aim reports*. But, *they aim reports*, [the reading of the quarto] has a sense sufficiently easy and commodious. Where men report not by certain knowledge, but by *aim* and conjecture.

JOHNSON.

To *aim* is to conjecture. So, in *The Two Gentlemen of Verona*:

“But fearing lest my jealous *aim* might err.”

Again, in the manuscript known by the title of *William and the Werwolf*, in the library of King's College, Cambridge: “No man upon mold, might *ayme* the number.” P. 56.

STEEVENS.

—where the aim reports,] In these cases where conjecture

'Tis oft with difference,) yet do they all confirm  
A Turkish fleet, and bearing up to Cyprus.

*DUKE.* Nay, it is possible enough to judgment;  
I do not so secure me in the error,  
But the main article I do approve  
In fearful sense.

*SAILOR.* [*Within.*] What ho! what ho! what  
ho!

*Enter an Officer, with a Sailor.*

*OFF.* A messenger from the gallies.

*DUKE.* Now? the business?

*SAIL.* The Turkish preparation makes for Rhodes;  
So was I bid report here to the state,  
By signior Angelo.<sup>2</sup>

*DUKE.* How say you by this change?

1 *SEN.* This cannot be,  
By no assay of reason;<sup>3</sup> 'tis a pageant,  
To keep us in false gaze: When we consider  
The importancy of Cyprus to the Turk;  
And let ourselves again but understand,  
That, as it more concerns the Turk than Rhodes,  
So may he with more facile question<sup>4</sup> bear it,

or suspicion tells the tale. *Aim* is again used as a substantive, in this sense, in *Julius Cæsar*:

“What you would work me to, I have some *aim*.”

MALONE.

<sup>2</sup> *By signior Angelo.*] This hemistich is wanting in the first quarto. STEEVENS.

<sup>3</sup> *By no assay of reason;*] Bring it to the *test*, examine it by reason as we examine metals by the *assay*, it will be found counterfeit by all trials. JOHNSON.

<sup>4</sup> ——— *with more facile question—*] *Question* is for the act of seeking. With more *easy endeavour*. JOHNSON.

For that it stands not<sup>5</sup> in such warlike brace,<sup>6</sup>  
But altogether lacks the abilities  
That Rhodes is dress'd in :—if we make thought  
                of this,  
We must not think, the Turk is so unskilful,  
To leave that latest which concerns him first ;  
Neglecting an attempt of ease, and gain,  
To wake, and wage, a danger profitless.<sup>7</sup>

*DUKE.* Nay, in all confidence, he's not for Rhodes.

*OFF.* Here is more news.

*Enter a Messenger.*

*MESS.* The Ottomites, reverend and gracious,  
Steering with due course toward the isle of Rhodes,  
Have there injointed them with an after fleet.

1 *SEN.* Ay, so I thought:<sup>8</sup>—How many, as you guess?

So may he with more facile question bear it,] That is, he may carry it with less dispute, with less opposition. I don't see how the word *question* can signify the *act of seeking*, though the word *quest* may. M. MASON.

<sup>5</sup> *For that it stands not &c.*] The seven following lines are added since the first edition. POPE.

<sup>6</sup> ———warlike brace,] State of defence. To arm was called to *brace on* the armour. JOHNSON.

<sup>7</sup> *To wake, and wage, a danger profitless.*] *To wage* here, as in many other places in Shakspeare, signifies to fight, to combat.

Thus, in *King Lear*:

"To wage against the enmity of the air."

It took its rise from the common expression, to *wage war*.

STEEVENS.

<sup>9</sup> *Ay, so &c.*] This line is not in the first quarto. STEEVENS.

MESS. Of thirty sail : and now do they re-stem<sup>9</sup>  
Their backward course, bearing with frank appearance

Their purposes toward Cyprus.—Signior Montano,  
Your trusty and most valiant servitor,  
With his free duty recommends you thus,  
And prays you to believe him.<sup>1</sup>

DUKE. 'Tis certain then for Cyprus.—  
Marcus Lucchesé,<sup>2</sup> is he not in town?

1 SEN. He's now in Florence.

DUKE. Write from us ; wish him<sup>3</sup> post-post-haste : despatch.<sup>4</sup>

1 SEN. Here comes Brabantio, and the valiant Moor.

<sup>9</sup> — *do they re-stem*—] The quartos mean to read,—*resterne*, though in the first of them the word is misspelt.

STEEVENS.

<sup>1</sup> *And prays you to believe him.*] He entreats you not to doubt the truth of this intelligence. JOHNSON.

<sup>2</sup> *Marcus Lucchesé,*] The old copies have *Luccicos*. Mr. Steevens made the correction. MALONE.

<sup>3</sup> — *wish him*—] i. e. recommend, desire him. See Vol. VI. p. 79, n. 6, and other places. REED.

<sup>4</sup> — *wish him post-post-haste : despatch.*] i. e. tell him we wish him to make all *possible haste*. *Post-haste* is before in this play used adjectively :

“ And he requires your *haste-post-haste appearance*.”

All messengers in the time of Shakspeare were enjoined,  
“ *Haste haste ; for thy life, post haste.*”

The reading of the text is that of the quarto, 1622. The folio reads :

*Write from us to him, post, post-haste, dispatch.*

MALONE.

*Enter* BRABANTIO, OTHELLO, IAGO, RODERIGO,  
and Officers.

DUKE. Valiant Othello, we must straight em-  
ploy you  
Against the general enemy Ottoman.<sup>5</sup>  
I did not see you ; welcome, gentle signior ;

[*To* BRABANTIO.  
We lack'd your counsel and your help to night.

BRA. So did I yours : Good your grace, pardon  
me ;  
Neither my place, nor aught I heard of business,  
Hath rais'd me from my bed ; nor doth the gene-  
ral care<sup>6</sup>

<sup>5</sup> *Valiant Othello, we must straight employ you  
Against the general enemy Ottoman.*] It is part of the policy  
of the Venetian state never to entrust the command of an army  
to a native. " To exclude, therefore, (says Contareno, as trans-  
lated by Lewkenor, 4to. 1599,) out of our estate the danger or  
occasion of any such ambitious enterprises, our ancestors held it  
a better course to defend the dominions on the continent with  
foreign mercenary soldiers, than with their homebred citizens :"  
Again : " Their charges and yearly occasions of disbursement  
are likewise very great ; for alwaies they do entertain in ho-  
nourable sort with great provision a *captaine generall*, who al-  
waies is a *stranger borne*." MALONE.

It was usual for the Venetians to employ strangers and even  
Moors in their wars. See *The White Devil, or Vittoria Co-  
rombona*, Act V. sc. i. See also Howell's *Letters*, B. I. S. 1.  
Letter xxviii. REED.

<sup>6</sup> ——— *general care*——] The word *care*, which encumbers the  
verse, was probably added by the players. Shakspeare uses *the  
general* as a substantive, though, I think, not in this sense.

JOHNSON.

The word *general*, when used by Shakspeare as a substantive,  
always implies the populace, not the publick : and if it were  
used here as an adjective, without the word *care*, it must refer  
to *grief* in the following line, a word which may properly denote

Take hold<sup>7</sup> on me ; for my particular grief  
Is of so flood-gate and o'er-bearing nature,  
That it engulfs and swallows other sorrows,  
And it is still itself.

DUKE. Why, what's the matter ?

BRA. My daughter ! O, my daughter !

SEN. Dead ?

BRA. Ay, to me ;  
She is abus'd, stol'n from me, and corrupted  
By spells and medicines bought of mountebanks :<sup>8</sup>

a private sorrow, but not the alarm which a nation is supposed to feel on the approach of a formidable enemy. M. MASON.

I suppose the author wrote :

*Rais'd me from bed ; nor doth the general care——.*  
and not—

*Hath rais'd me from my bed ; &c.*

The words in the Roman character I regard as playhouse interpolations, by which the metre of this tragedy is too frequently deranged. STEEVENS.

—— *general care——*]

“ —— *juvenumque prodis,*

“ *Publica cura.*” HOR. STEEVENS.

<sup>7</sup> *Take hold——*] The first quarto reads—*Take any hold.*

STEEVENS.

\* *By spells and medicines bought of mountebanks :*] Rymer has ridiculed this circumstance as unbecoming (both for its weakness and superstition,) the gravity of the accuser, and the dignity of the tribunal : but his criticism only exposes his own ignorance. The circumstance was not only exactly in character, but urged with the greatest address, as the thing chiefly to be insisted on. For, by the Venetian law, the giving love potions was very criminal, as Shakspeare, without question, well understood. Thus the law, *Dei maleficii et herbarie*, cap. xvii. of the code, intitled, “ *Della promission del maleficio.*” “ *Statuimo etiamdio, che-se alcun homo, o femina, harra fatto maleficii, iguali se dimandano vulgarmente amatorie, o veramente alcuni altri maleficii, che alcun homo o femina se havesson in odio, sia frusta et*



For nature so preposterously to err,  
Being not deficient, blind, or lame of sense,<sup>9</sup>  
Sans witchcraft could not<sup>1</sup>——

DUKE. Whoe'er he be, that, in this foul proceeding,  
Hath thus beguil'd your daughter of herself,

bollado, et che hara consegnado patisca simile pena." And therefore in the preceding scene Brabantio calls them:

"—— arts inhibited, and out of warrant."

WARBURTON.

Though I believe Shakspeare knew no more of this Venetian law than I do, yet he was well acquainted with the edicts of that sapient prince, King James the First, against——

"—— practisers

"Of arts inhibited, and out of warrant." STEEVENS.

See p. 253, n. 4. MALONE.

<sup>9</sup> *Being not &c.*] This line is wanting in the first quarto.

STEEVENS.

<sup>1</sup> *For nature so preposterously to err,——*

*Sans witchcraft could not——*] The grammar requires we should read:

*For nature so preposterously err, &c.*

without the article *to*; and then the sentence will be complete.

M. MASON.

Were I certain that our author designed the sentence to be complete, and not to be cut short by the Duke's interruption, I should readily adopt the amendment proposed by Mr. M. Mason.

STEEVENS.

Omission is at all times the most dangerous mode of emendation, and here assuredly is unnecessary. We have again and again had occasion to observe, that Shakspeare frequently begins to construct a sentence in one mode, and ends it in another. See Vol. XVIII. p. 94, n. 9. Here he uses *could not*, as if he had written, *has not the power or capacity to*, &c. It is not in nature so *to err*; she knows not how to do it. MALONE.

Mr. Malone's opinion relative to omissions, is contradicted by an ancient canon of criticism,—*Præferatur lectio brevior*. I think it, in respect to Shakspeare, of all other modes of emendation the least reprehensible. See the Advertisement prefixed to this edition of our author, and Vol. IV. p. 71, n. 2.

STEEVENS.

And you of her, the bloody book of law  
 You shall yourself read in the bitter letter,  
 After your own sense; yea, though our proper son  
 Stood in your action.<sup>2</sup>

*BRA.* Humbly I thank your grace.  
 Here is the man, this Moor; whom now, it seems,  
 Your special mandate, for the state affairs,  
 Hath hither brought.

*DUKE & SEN.* We are very sorry for it.

*DUKE.* What, in your own part, can you say to  
 this? [To OTHELLO.]

*BRA.* Nothing, but this is so.

*OTH.* Most potent, grave, and reverend signiors,  
 My very noble and approv'd good masters,—  
 That I have ta'en away this old man's daughter,  
 It is most true; true, I have married her;  
 The very head and front of my offending<sup>3</sup>  
 Hath this extent, no more. Rude am I in my  
 speech,  
 And little bless'd with the set phrase of peace;<sup>4</sup>

<sup>2</sup> *Stood in your action.*] Were the man exposed to your charge or accusation. JOHNSON.

<sup>3</sup> *The very head and front of my offending—*] The main, the whole, unextenuated. JOHNSON.

*"Frons causæ non satis honesta est,"* is a phrase used by Quintilian. STEEVENS.

A similar expression is found in Marlowe's *Tamburlaine*, 1590:

"The man that in the *forehead* of his fortunes

"Beares figures of renowne and miracle."

Again, in *Troilus and Cressida*:

"So rich advantage of a promis'd glory,

"As smiles upon the *forehead* of this action."

MALONE.

<sup>4</sup> *And little bless'd with the set phrase of peace;*] *Soft* is the reading of the folio. JOHNSON.

This apology, if addressed to his mistress, had been well ex-

For since these arms of mine had seven years' pith,  
 Till now some nine moons wasted, they have us'd  
 Their dearest action<sup>5</sup> in the tented field;  
 And little of this great world can I speak,  
 More than pertains to feats of broil and battle;  
 And therefore little shall I grace my cause,  
 In speaking for myself: Yet, by your gracious pa-  
 tience,  
 I will a round unvarnish'd<sup>6</sup> tale deliver

pressed. But what he wanted, in speaking before a Venetian senate, was not the *soft* blandishments of speech, but the art and method of masculine eloquence. The old quarto reads it, therefore, as I am persuaded Shakspeare wrote:

——— *the set phrase of peace.* WARBURTON.

*Soft* may have been used for *still* and *calm*, as opposed to the clamours of war. So, in *Coriolanus*:

“ ————— Say to them,  
 “ Thou art their *soldier*, and, being bred in *broils*,  
 “ Hast not the *soft* way, which thou dost confess  
 “ Were fit for thee to use.”

Again, in *Antony and Cleopatra*:

“ ————— 'Tis a worthy deed,  
 “ And shall become you well, to entreat your captain  
 “ To *soft* and gentle speech.” MALONE.

<sup>5</sup> *Their dearest action*—] That is, *dear*, for which much is paid, whether money or labour; *dear action*, is action performed at great expence, either of ease or safety. JOHNSON.

*Their dearest action* is their most *important* action. See p. 202, n. 9. MALONE.

Instead of their *dearest action*, we should say in modern language, their *best exertion*. STEEVENS.

I should give these words a more natural signification, and suppose that they mean—their *favourite* action, the action most dear to them. Othello says afterwards:

“ ————— I do agnize  
 “ A natural and prompt alacrity  
 “ I find in hardness.” M. MASON.

<sup>6</sup> ——— *unvarnish'd*—] The second quarto reads—*unravish'd*. STEEVENS.

Of my whole course of love; what drugs, what charms,

What conjuration, and what mighty magick,  
(For such proceeding I am charg'd withal,)  
I won his daughter with.<sup>7</sup>

*BRA.* A maiden never bold;  
Of spirit so still and quiet, that her motion  
Blush'd at herself;<sup>8</sup> And she,—in spite of nature,  
Of years, of country, credit, every thing,—  
To fall in love with what she fear'd to look on?  
It is a judgment maim'd, and most imperfect,  
That will confess—perfection so could err  
Against all rules of nature; and must be driven  
To find out practices of cunning hell,  
Why this should be. I therefore vouch again,

<sup>7</sup> *I won his daughter with.*—] [The first quarto and folio—*I won his daughter.*] i. e. I won his daughter *with*: and so all the modern editors read, adopting an interpolation made by the editor of the second folio, who was wholly unacquainted with our poet's metre and phraseology. In *Timon of Athens* we have the same elliptical expression:

“Who had the world as my confectionary,

“The mouths, the tongues, the eyes, and hearts of men,

“At duty, more than I could frame *employment* [*for*].”

See also Vol. XVIII. p. 647, n. 2, where several other instances of a similar phraseology are collected. MALONE.

As my sentiments concerning the merits of the second folio are diametrically opposite to Mr. Malone's opinion of it, I have not displaced a grammatical to make room for an ungrammatical expression.

What Mr. Malone has styled “similar phraseology,” I should not hesitate to call, in many instances, congeniality of omissions and blunders made by transcribers, players, or printers.

The more I am become acquainted with the ancient copies, less confidence I am disposed to place in their authority, as often as they exhibit anomalous language, and defective metre.

STEEVENS.

<sup>8</sup> *Blush'd at herself*;] Mr. Pope reads—at *itself*, but without necessity. Shakspeare, like other writers of his age, frequently uses the *personal*, instead of the *neutral* pronoun. STEEVENS.

That with some mixtures powerful o'er the blood,  
Or with some dram conjur'd to this effect,  
He wrought upon her.

*DUKE.* To vouch this, is no proof;<sup>9</sup>  
Without more certain and more overt test,<sup>1</sup>  
Than these thin habits, and poor likelihoods  
Of modern seeming,<sup>2</sup> do prefer against him.

<sup>1</sup> *SEN.* But, Othello, speak;—  
Did you by indirect and forced courses  
Subdue and poison this young maid's affections?  
Or came it by request, and such fair question  
As soul to soul affordeth?

*OTH.* I do beseech you,  
Send for the lady to the Sagittary,<sup>3</sup>  
And let her speak of me before her father:  
If you do find me foul in her report,

<sup>9</sup> *To vouch &c.]* The first folio unites this speech with the preceding one of *Brabantio*; and instead of *certain* reads *wider*.

STEEVENS.

<sup>1</sup> ——— *overt test,*] Open proofs, external evidence.

JOHNSON.

<sup>2</sup> ——— *thin habits,*——

*Of modern seeming,*] Weak show of slight appearance.

JOHNSON.

So *modern* is generally used by Shakspeare. See Vol. VIII. p. 276, n. 5; and Vol. X. p. 245, n. 5. MALONE.

The first quarto reads:

“ *These are thin habits, and poore likelyhoods*  
“ *Of modern seemings you prefer against him.*”

STEEVENS.

<sup>3</sup> ——— *the Sagittary,*] So the folio here and in a former passage. The quarto in both places reads—the *Sagittar*.

MALONE.

The *Sagittary* means the sign of the fictitious creature so called, i. e. an animal compounded of man and horse, and armed with a bow and quiver. See Vol. XV. p. 461, n. 7.

STEEVENS.





Wherein of antres vast,<sup>8</sup> and desarts idle,<sup>9</sup>

Rymer, in his criticism on this play, has changed it to *portents*, instead of *portance*. POPE.

Mr. Pope has restored a line to which there is a little objection, but which has no force. I believe *portance* was the author's word in some revised copy. I read thus:

*Of being——sold  
To slavery, of my redemption thence,  
And portance in't; my travel's history.*

My redemption from slavery, and behaviour in it. JOHNSON.

I doubt much whether this line, as it appears in the folio, came from the pen of Shakspeare. The reading of the quarto may be *weak*, but it is sense; but what are we to understand by my demeanour, or my sufferings, (which ever is the meaning,) *in my travel's history*? MALONE.

By—my portance in my *travel's history*, perhaps our author meant—my behaviour in my travels *as described in my history of them*.

*Portance* is a word already used in *Coriolanus*:

“ ———— took from you

“ The apprehension of his present *portance*,

“ Which gibingly, ungravely, he did fashion,” &c.

Spenser, in the third Canto of the second Book of the *Fairy Queen*, likewise uses it:

“ But for in court gay *portaunce* he perceiv'd.”

STEEVENS.

<sup>8</sup> *Wherein of antres vast, &c.*] Discourses of this nature made the subject of the politest conversations, when voyages into, and discoveries of, the new world were all in vogue. So, when the Bastard Faulconbridge in *King John*, describes the behaviour of upstart greatness, he makes one of the essential circumstances of it to be this kind of table-talk. The fashion then running altogether in this way, it is no wonder a young lady of quality should be struck with the history of an adventurer. So that Rymer, who professedly ridicules this whole circumstance, and the noble author of the *Characteristicks*, who more obliquely sneers at it, only expose their own ignorance. WARBURTON.

Whoever ridicules this account of the progress of love, shows his ignorance, not only of history, but of nature and manners. It is no wonder that, in any age, or in any nation, a lady, recluse, timorous, and delicate, should desire to hear of events and scenes which she could never see, and should admire the man



Rough quarries, rocks, and hills whose heads touch  
                                   heaven,  
 It was my hint to speak,<sup>1</sup> such was the process ;

who had endured dangers, and performed actions, which, however great, were yet magnified by her timidity. JOHNSON.

—— *antres*——] French, grottos. POPE.

*Caves and dens.* JOHNSON.

<sup>9</sup> —— *and desarts* idle,] Every mind is liable to absence and inadvertency, else Pope [who reads—*desarts wild*,] could never have rejected a word so poetically beautiful. *Idle* is an epithet used to express the infertility of the chaotick state, in the Saxon translation of the Pentateuch. JOHNSON.

So, in *The Comedy of Errors*:

“ Usurping ivy, briar, or *idle* moss.”

Mr. Pope might have found the epithet *wild* in all the three last folios. STEEVENS.

The epithet, *idle*, which the ignorant editor of the second folio did not understand, and therefore changed to *wild*, is confirmed by another passage in this Act: “—either to have it steril with *idleness*, or manured with industry.” MALONE.

Virgil employs *ignavus* in the same way:

“ —— *Iratu sylvam devexit arator,*

“ *Et nemora evertit multos ignava per annos.*”

*Georg.* II. v. 207. HOLT WHITE.

<sup>1</sup> *It was my hint to speak*,] This implies it as done by a trap laid for her: but the old quarto reads *hent*, i. e. use, custom. [*Hint* is the reading of the folio.] WARBURTON.

*Hent* is not *use* in Shakspeare, nor, I believe, in any other author. *Hint*, or *cue*, is commonly used for occasion of speech, which is explained by, *such is the process*, that is, the course of the tale required it. If *hent* be restored, it may be explained by *handle*. I had a *handle*, or *opportunity*, to speak of cannibals.

JOHNSON.

*Hent* occurs at the conclusion of the 4th Act of *Measure for Measure*. It is derived from the Saxon *Hentan*, and means, to take hold of, to seize:

“ —— the gravest citizens

“ Have *hent* the gates.”

But in the very next page Othello says:

“ —— Upon this *hint* I spake.”

It is certain therefore that change is unnecessary. STEEVENS.

And of the Cannibals that each other eat,  
The Anthropophagi, and men whose heads  
Do grow beneath their shoulders.<sup>2</sup> These things to  
hear,  
Would Desdemona seriously incline :  
But still the house affairs would draw her thence ;  
Which ever as she could with haste despatch,  
She'd come again, and with a greedy ear  
Devour up my discourse :<sup>3</sup> Which I observing,

2. men whose heads

*Do grow beneath their shoulders.]* Of these men there is an account in the interpolated travels of Mandeville, a book of that time. JOHNSON.

The *Cannibals* and *Anthropophagi* were known to an English audience before Shakspeare introduced them. In *The History of Orlando Furioso*, played for the entertainment of Queen Elizabeth, they are mentioned in the very first scene; and Raleigh speaks of people whose heads appear *not above* their shoulders.

Again, in the tragedy of *Lochrine*, 1595:

“ Or where the bloody *Anthropophagi*,

"With greedy jaws devour the wandering wights."

The poet might likewise have read of them in Pliny's *Natural History*, translated by P. Holland, 1601, and in Stowe's *Chronicle*. STEEVENS.

Histories (says Bernard Gilpin, in a Sermon before Edward VI.) make mention of a "people called *Anthrophophagi*, *eaters of men.*" REED.

Our poet has again in *The Tempest* mentioned "men whose heads stood in their breasts." He had in both places probably Hackluyt's *Voyages*, 1598, in view:—"On that branch which is called Caora, are a nation of a people *whose heades appeare not above their shoulders*:—they are reported to have their eyes in their shoulders, and their mouthes in the middle of their breasts."

Raleigh also has given an account of men whose heads do grow beneath their shoulders, in his *Description of Guiana*, published in 1596, a book that without doubt Shakspeare had read.

MALONE.

<sup>3</sup> ——— and with a greedy ear

Devour up my discourse:] So, in Marlowe's *Lust's Dominion*, written before 1593:

Took once a pliant hour ; and found good means  
To draw from her a prayer of earnest heart,  
That I would all my pilgrimage dilate,  
Whereof by parcels she had something heard,  
But not intently :<sup>4</sup> I did consent ;

“ Hang both your *greedy ears* upon my lips ;

“ Let them *devour my speech*.”

Again, in Spenser's *Fairy Queen*, B. VI. c. ix :

“ Whylest thus he talkt, the *knight with greedy eare*

“ Hong still upon his melting mouth attent.”

MALONE.

Both these phrases occur in Tully. “ Non semper implet *aures* meas, ita sunt *avidæ & capaces*.” *Orat.* 104. “ Nos hinc voramus *litteras*—.” *Ad. Attic.* iv. 14. *Auribus avidis* captare, may also be found in Ovid, *De Ponto*. STEEVENS.

“ *Iliacosque iterum demens audire labores*

“ *Exposcit, pendetque iterum narrantis ab ore.*” *Virg.*

M. MASON.

<sup>4</sup> *But not intently* : ] Thus the eldest quarto. The first folio reads—*instinctively* ; the second,—*distinctively*.

The old word, however, may stand—*Intention* and *attention* were once synonymous. So, in a play called *The Isle of Gulls*, 1606 : “ Grace ! at sitting down, they cannot *intend* it for hunger,” i. e. *attend* to it. Desdemona, who was often called out of the room on the score of house-affairs, could not have heard Othello's tale *intently*, i. e. with *attention to all its parts*.

Again, in Chapman's version of the *Iliad*, B. VI :

“ Hector *intends* his brother's will ; but first” &c.

Again, in the tenth Book :

“ ——— all with *intensive ear*

“ Converted to the enemies' tents ———”

Again, in the eighth Book of the *Odyssey* :

“ For our ships know th' expressed minds of men ;

“ And will so most *intently* retaine

“ Their scopes appointed, that they never erre.”

Again, in a very scarce book entitled *A courtlie Controversie of Cupids Cautels: Conteyning fve Tragickall Histories, &c. Translated out of French &c. by H. W.* [Henry Wotton] 4to. 1578 : “ These speeches collected *ententively* by a friend” &c.

STEEVENS.

Shakspeare has already used the word in the same sense in his *Merry Wives of Windsor* : “ —she did course over my exteriors with such a *greedy intention*.” See p. 74, n. 2.

And often did beguile her of her tears,  
 When I did speak of some distressful stroke,  
 That my youth suffer'd. My story being done,  
 She gave me for my pains a world of sighs:<sup>5</sup>  
 She swore,—In faith, 'twas strange,<sup>6</sup> 'twas passing  
                   strange;  
 'Twas pitiful, 'twas wondrous pitiful:  
 She wish'd, she had not heard it; yet she wish'd

*Distinctively* was the conjectural emendation of the editor of the second folio, who never examined a single quarto copy.

MALONE.

<sup>5</sup> ——— *a world of sighs*:] It was *kisses* in the later editions: but this is evidently the true reading. The lady had been forward indeed to give him a *world of kisses* upon a bare recital of his story; nor does it agree with the following lines. POPE.

*Sighs* is the reading of the quarto, 1622; *kisses* of the folio.

MALONE.

<sup>6</sup> *She swore,—In faith, 'twas strange, &c.*] Here (as on a former occasion respecting the prophecies that induced the ruin of Macbeth,) the reader must be indebted to Mr. Whitaker's zealous and powerful *Vindication of Mary Queen of Scots*, 8vo. Vol. II. p. 487, edit. 1790: "Let not the *modern* reader be hurt here and in paragraph X, at a Lady, a Queen, and a Mary, *swearing*. To *aver upon faith and honour*, was then called *swearing*, equally with a solemn appeal to God; and considered as the same with it." This is plain from the passage immediately before us: "I swear,—upon my faith and honour," she says expressly. She also says she does this "again;" thus referring to the commencement of this letter, where she "appeals to her God as witness." And thus Shakspeare makes Othello to represent Desdemona, as acting; in a passage that I have often condemned, before I saw this easy explanation of it, as one among many proofs of Shakspeare's inability to exhibit the delicate graces of female conversation:

*She swore, &c.*

This remark, therefore, serves at once to justify Desdemona and Queen Mary, and to show what kind of swearing is used by both; not a bold and masculine oath put into the mouth of Desdemona, such as Elizabeth frequently used, but a more earnest affirmation upon her faith and honour, which she considered as the same with a solemn appeal to God. STEEVENS.



And so much duty as my mother show'd  
To you, preferring you before her father,<sup>9</sup>  
So much I challenge that I may profess  
Due to the Moor, my lord.

*BRA.* God be with you!—I have done:—  
Please it your grace, on to the state affairs;  
I had rather to adopt a child, than get it.—  
Come hither, Moor:

I here do give thee that with all my heart,  
Which,<sup>1</sup> but thou hast already, with all my heart  
I would keep from thee.—For your sake, jewel,  
I am glad at soul I have no other child;  
For thy escape would teach me tyranny,  
To hang clogs on them.—I have done, my lord.

*DUKE.* Let me speak like yourself;<sup>2</sup> and lay a  
sentence,  
Which, as a grise,<sup>3</sup> or step, may help these lovers

<sup>9</sup> *And so much duty as my mother show'd  
To you, preferring you before her father, &c.*] Perhaps  
Shakspeare had here in his thoughts the answer of the youngest  
daughter of *Ina*, King of the West Saxons, to her father, which  
he seems to have copied in *King Lear*. See Vol. XVII. p. 302.  
MALONE.

<sup>1</sup> *Which, &c.*] This line is omitted in the first quarto.

STEEVENS.

<sup>2</sup> *Let me speak like yourself;*] The Duke seems to mean,  
when he says he will speak like Brabantio, that he will speak  
sententiously. JOHNSON.

*Let me speak like yourself;*] i. e. let me speak as yourself  
would speak, were you not too much heated with passion.

SIR J. REYNOLDS.

<sup>3</sup> — *as a grise,*] Grize from *degrees*. A grize is a step.  
So, in *Timon*:

“ — for every grize of fortune

“ Is smooth'd by that below.”—

Ben Jonson, in his *Sejanus*, gives the original word:

“ Whom when he saw lie spread on the *degrees*.”

In the will of King Henry VI. where the dimensions of King's



Into your favour.<sup>4</sup>

When remedies are past, the griefs are ended,<sup>5</sup>  
Byseeing the worst, which late on hopes depended.

To mourn a mischief that is past and gone,  
Is the next way to draw new mischief on.<sup>6</sup>

What cannot be preserv'd when fortune takes,  
Patience her injury a mockery makes.

The robb'd, that smiles, steals something from the  
thief;

He robs himself, that spends a bootless grief.

*BRA.* So let the Turk of Cyprus us beguile;  
We lose it not, so long as we can smile.

He bears the sentence well, that nothing bears  
But the free comfort which from thence he hears:<sup>7</sup>

But he bears both the sentence and the sorrow,  
That, to pay grief, must of poor patience borrow.

These sentences, to sugar, or to gall,

Being strong on both sides, are equivocal:

But words are words; I never yet did hear,

That the bruis'd heart was pierced through the  
ear.<sup>8</sup>

College chapel at Cambridge are set down, the word occurs, as spelt in some of the old editions of Shakspeare: "— from the provost's stall, unto the greece called *Gradus Chori*, 90 feet."

STEEVENS.

<sup>4</sup> *Into your favour.*] This is wanting in the folio, but found in the quarto. JOHNSON.

<sup>5</sup> *When remedies are past, the griefs are ended,*] This our poet has elsewhere expressed [In *Love's Labour's Lost*, Act V. sc. ii.] by a common proverbial sentence, *Past cure is still past care.* MALONE.

<sup>6</sup> — new mischief on.] The quartos read—*more* mischief.

STEEVENS.

<sup>7</sup> *But the free comfort which from thence he hears:*] But the moral precepts of consolation, which are liberally bestowed on occasion of the sentence. JOHNSON.

<sup>8</sup> *But words are words; I never yet did hear*

*That the bruis'd heart was pierced through the ear.*] The



I humbly beseech you, proceed to the affairs of state.

Duke had by sage sentences been exhorting Brabantio to patience, and to forget the grief of his daughter's stolen marriage, to which Brabantio is made very pertinently to reply to this effect: "My lord, I apprehend very well the wisdom of your advice; but though you would *comfort* me, words are but words; and the heart, already *bruised*, was never *pierced*, or *wounded*, through the *ear*." It is obvious that the text must be restored thus:

*That the bruised heart was pieced through the ear.*

i. e. that the wounds of sorrow were ever cured, or a man made *heart-whole* merely by the words of consolation.

WARBURTON.

Shakspeare was continually changing his first expression for another, either stronger or more uncommon; so that very often the reader who has not the same continuity or succession of ideas, is at a loss for its meaning. Many of Shakspeare's uncouth strained epithets may be explained, by going back to the obvious and simple expression, which is most likely to occur to the mind in that state. I can imagine the first mode of expression that occurred to the poet was this:

"The *troubled* heart was never cured by words."

To give it poetical force, he altered the phrase:

"The *wounded* heart was never reached through the ear."

*Wounded* heart he changed to *broken*, and that to *bruised*, as a more common expression. *Reached* he altered to *touched*, and the transition is then easy to *pierced*, i. e. thoroughly *touched*. When the sentiment is brought to this state, the commentator, without this unravelling clue, expounds *piercing the heart* in its common acceptation *wounding the heart*, which making in this place nonsense, is corrected to *pieced the heart*, which is very stiff, and, as Polonius says, *is a vile phrase*. SIR J. REYNOLDS.

*Pierced* may be right. The consequence of a *bruise* is sometimes matter collected, and this can no way be cured without *piercing* or letting it out. Thus, in *Hamlet*:

"It will but skin and film the ulcerous place,

"Whiles rank corruption mining all within,

"Infects unseen."

Again:

"This is th' imposthume of much wealth and peace,

"That inward breaks, and shows no cause without,

"Why the man dies."

**DUKE.** The Turk with a most mighty preparation makes for Cyprus:—Othello, the fortitude of

Our author might have had in his memory the following quaint title of an old book: i. e. “A lytell treatyse called the dysputacyon, or the complaynte of the herte through perced with the lokynge of the eye. Imprynted at Londō in Fletestrete at y<sup>e</sup> sygne of the sonne by Wynkyn de Worde.”

Again, in *A newe and a mery Interlude concernyng Pleasure and Payne in Love*, made by Ihon. Heywood: Fol. Rastal, 1534:

“Thorough myne erys dyrectly to myne harte  
“Percyth his wordys evyn lyke as many sperys.”

STEEVENS.

*But words are words; I never yet did hear,  
That the bruis'd heart was pierced through the ear.*] These moral precepts, says Brabantio, may perhaps be founded in wisdom, but they are of no avail. Words after all are but words; and I never yet heard that consolatory speeches could reach and penetrate the afflicted heart, through the medium of the ear.

Brabantio here expresses the same sentiment as the father of Hero in *Much Ado about Nothing*, when he derides the attempts of those comforters who in vain endeavour to—

“Charm ache with air, and agony with words.”

Our author has in various places shown a fondness for this antithesis between the heart and ear. Thus, in his *Venus and Adonis*:

“This dismal cry rings sadly in her ear,  
“Through which it enters, to surprise her heart.”

Again, in *Much Ado about Nothing*: “My cousin tells him in his ear, that he is in her heart.”

Again, in *Cymbeline*:

“—— I have such a heart as both mine ears  
“Must not in haste abuse.”

Again, in his *Rape of Lucrece*:

“His ear her prayers admits, but his heart granteth  
“No penetrable entrance to her plaining.”

A doubt has been entertained concerning the word *perced*, which Dr. Warburton supposed to mean *wounded*, and therefore substituted *pieced* in its room. But *perced* is merely a figurative expression, and means not *wounded*, but penetrated, in a metaphorical sense; thoroughly affected; as in the following passage in Shakspeare's 46th Sonnet:

“My heart doth plead, that thou in him dost lie;  
“A closet never pierc'd with crystal eyes.”

the place is best known to you : And though we have there a substitute of most allowed sufficiency, yet opinion, a sovereign mistress of effects, throws a more safer voice on you : you must therefore be content to slubber the gloss of your new fortunes<sup>9</sup>

So also, in *Love's Labour's Lost*:

“ Honest plain words best pierce the ear of grief.”

Again, in his *Rape of Lucrece*:

“ With sweetest touches pierce your mistress' ear.”

In a word, a heart pierced through the ear, is a heart which (to use our poet's words elsewhere,) has granted a penetrable entrance to the language of consolation. So, in *The Mirrour for Magistrates*, 1575:

“ My piteous plaint—the hardest heart may pierce.”

Spenser has used the word exactly in the same figurative sense in which it is here employed; *Fairy Queen*, B. VI. c. ix:

“ Whylest thus he talkt, the knight with greedy eare

“ Hong still upon his melting mouth attent;

“ Whose sensefull words empierst his hart so neare,

“ That he was rapt with double ravishment.”

And, in his fourth Book, c. viii. we have the very words of the text:

“ Her words———

“ Which, passing through the eares, would pierce the hart.”

Some persons have supposed that *pierced* when applied metaphorically to the heart, can only be used to express pain; that the poet might have said, *pierced with grief*, or *pierced with complaints*, &c. but that to talk of *piercing* a heart with *consolatory speeches*, is a catachresis: but the passage above quoted from Spenser's sixth Book shows that there is no ground for the objection. So also, in Marlowe's *Tamburlaine*, 1590, we find—

“ Nor thee nor them, thrice noble Tamburlaine,

“ Shall want my heart to be with gladness pierc'd.”

MALONE.

<sup>9</sup> — to slubber the gloss of your new fortunes—] To slubber, on this occasion, is to obscure. So, in the First Part of *Jeronimo*, &c. 1605:

“ The evening too begins to slubber day.”

The latter part of this metaphor has already occurred in *Macbeth*:

“ ——— golden opinions——

“ Which should be worn now in their newcast gloss.”

STEEVENS.

with this more stubborn and boisterous expedition.

*OTH.* The tyrant custom, most grave senators,  
Hath made the flinty and steel couch of war  
My thrice-driven bed of down :<sup>1</sup> I do agnize<sup>2</sup>  
A natural and prompt alacrity,  
I find in hardness ; and do undertake  
These present wars<sup>3</sup> against the Ottomites.  
Most humbly therefore bending to your state,  
I crave fit disposition for my wife ;  
Due reference of place, and exhibition ;<sup>4</sup>

<sup>1</sup> ——— *thrice driven bed of down :*] A *driven* bed, is a bed for which the feathers are selected, by *driving* with a fan, which separates the light from the heavy. JOHNSON.

<sup>2</sup> ——— *I do agnize*—] i. e. acknowledge, confess, avow. So, in *A Summarie Report*, &c. of the Speaker relative to Mary Queen of Scots, 4to. 1586: “—a repentant convert, *agnising* her Maiesties great mercie” &c. Again, in the old play of *Cambyzes*:

“The tenor of your princely will, from you for to *agnize*.”

In this instance, however, it signifies to know ; as likewise in the following, from the same piece:

“Why so ? I pray you let me *agnize*.” STEEVENS.

It is so defined [i. e. to acknowledge] in Bullokar’s *English Expositor*, 8vo. 1616. MALONE.

<sup>3</sup> These *present wars*—] The quarto, 1622, and the folio, by an error of the press, have—*this* present wars. For the emendation I am responsible. MALONE.

<sup>4</sup> *I crave fit disposition for my wife ;*

*Due reference of place, and exhibition ; &c.*] I desire, that proper *disposition* be made for my wife, that she may have *precedency* and *revenue*, accommodation and *company*, suitable to her rank.

For *reference* of place, the old quartos have *reverence*, which Sir Thomas Hanmer has received. I should read :

*Due preference of place*,——. JOHNSON.

*Exhibition* is allowance. The word is at present used only at the universities.

So, in *The Two Gentlemen of Verona* :

With such accommodation, and besort,  
As levels with her breeding.

DUKE. If you please,  
Be't at her father's.

BRA. I'll not have it so.

OTH. Nor I.

DES. Nor I; I would not there reside,  
To put my father in impatient thoughts,  
By being in his eye. Most gracious duke,  
To my unfolding lend a gracious ear;<sup>5</sup>  
And let me find a charter in your voice,<sup>6</sup>  
To assist my simpleness.<sup>7</sup>

DUKE. What would you, Desdemona?

DES. That I did love the Moor to live with him,  
My downright violence and storm of fortunes<sup>8</sup>

“What maintenance he from his friends receives,

“Like *exhibition* thou shalt have from me.”

Again, in *King Edward IV.* by Heywood, 1626:

“Of all the *exhibition* yet bestow'd,

“This woman's liberality likes me best.” STEEVENS.

See Vol. XVII. p. 336, n. 7. MALONE.

<sup>5</sup> ——— Most gracious duke,

To my unfolding lend a gracious ear;] Thus the quarto,  
1622. The folio, to avoid the repetition of the same epithet,  
reads—your *prosperous* ear; i. e. your *propitious* ear. STEEVENS.

<sup>6</sup> ——— a charter in your voice,] Let your favour privilege  
me. JOHNSON.

<sup>7</sup> To assist my simpleness.] The first quarto reads this as an  
unfinished sentence:

And if my simpleness——. STEEVENS.

<sup>8</sup> My downright violence and storm of fortunes—] *Violence*  
is not *violence suffered*, but *violence acted*. Breach of common  
rules and obligations. The old quarto has *scorn* of fortune,  
which is perhaps the true reading. JOHNSON.

The same mistake of *scorn* for *storm* had also happened in the  
old copies of *Troilus and Cressida*:

May trumpet to the world ; my heart's subdued<sup>9</sup>  
Even to the very quality of my lord :<sup>1</sup>

“ — as when the sun doth light a *scorn*,”  
instead of a—*storm*. See Vol. XV. p. 235, n. 8; and Vol. XVII.  
p. 445, n. 3.

I am also inclined to read — *storm of fortunes*, on account of  
the words that follow, viz. “ May trumpet to the world.”

So, in *King Henry IV.* Part I:

“ — the southern *wind*

“ Doth play the *trumpet* to his purposes.”

I concur with Dr. Johnson in his explanation of the passage  
before us. Mr. M. Mason is of the same opinion, and properly  
observes, that by the *storm of fortune*, “ the *injuries of fortune*”  
are not meant, “ but Desdemona’s high-spirited braving of  
her.” STEEVENS.

So, in *King Henry VIII.*:

“ An old man broken with the *storms of state*.”

The expression in the text is found in Spenser’s *Fairy Queen*,  
Book VI. c. ix:

“ Give leave awhile, good father, in this shore

“ To rest my barcke, which hath bene beaten late

“ With *stormes of fortune* and tempestuous fate.”

And Bacon, in his *History of King Henry the Seventh*, has used  
the same language: “ The king in his account of peace and  
calms did much overcast his *fortunes*, which proved for many  
years together full of broken seas, tides, and *tempests*.”

Mr. M. Mason objects, that Mr. Steevens has not explained  
these words. Is any explanation wanting? or can he, who has  
read in *Hamlet*, that a judicious player “ in the *tempest* and  
*whirlwind* of his *passion* should acquire and beget a tempe-  
rance;” who has heard Falstaff wish for a *tempest* of provoca-  
tion; and finds in *Troilus and Cressida*—“ in the wind and *tem-  
pest* of her frown,” be at a loss to understand the meaning of a  
*storm of fortunes*? By her *downright violence and storm of  
fortunes*, Desdemona without doubt means, the bold and decisive  
measure she had taken, of following the dictates of passion, and  
giving herself to the Moor; regardless of her parent’s displea-  
sure, the forms of her country, and the future inconvenience  
she might be subject to, by “ tying her duty, beauty, wit, and  
*fortunes*, in an extravagant and wheeling stranger, of here and  
every where.”

On looking into Mr. Edwards’s remarks, I find he explains  
these words nearly in the same manner. “ *Downright violence*,  
(says he,) means, the unbridled impetuosity with which her pas-



I saw Othello's visage in his mind;<sup>2</sup>

sion hurried her on to this unlawful marriage; and *storm of fortunes* may signify the hazard she thereby ran, of making shipwreck of her worldly interest. Both very agreeable to what she says a little lower—

“—— to his honours, and his valiant parts

“Did I my soul and *fortunes* consecrate.” MALONE.

All I can collect from Mr. Malone's explanation is, that Shakespeare has made use of the word *tempest* in three different passages, none of which are applicable to that in question.

M. MASON.

<sup>9</sup> —— *my heart's* subdued

*Even to &c.*] So, in one of the Letters falsely imputed to Mary Queen of Scots: “— and my thoghtes are so willyngly *subduitt* unto yours” &c. STEEVENS.

<sup>1</sup> *Even to the very quality of my lord:*] The first quarto reads—

*Even to the utmost pleasure, &c.* STEEVENS.

*Quality* here means *profession*. “I am so much enamoured of Othello, that I am even willing to endure all the inconveniences incident to a *military life*, and to attend him to the wars.”—“I cannot mervaile, (said Lord Essex to Mr. Ashton, a Puritan preacher who was sent to him in the Tower,) though my protestations are not believed of my enemies, when they so little prevailed with a man of your *quality*.”

That this is the meaning, appears not only from the reading of the quarto,—“my heart's subdued, *even to the utmost pleasure of my lord*, i. e. so as to prompt me to go with him wherever he *wishes* I should go,” but also from the whole tenour of Desdemona's speech; the purport of which is, that as she had married a *soldier*, so she was ready to accompany him to the wars, and to consecrate her soul and fortunes to his *honours*, and his *valiant* parts; i. e. to attend him wherever his *military character* and his *love of fame* should call him. MALONE.

That *quality* here signifies the *Moorish complexion* of Othello, and not his *military profession*, is obvious from what immediately follows:

“I saw Othello's *visage* in his mind:”

and also from what the Duke says to Brabantio:

“If virtue no delighted beauty lack,

“Your son-in-law is far more *fair* than *black*.”

Desdemona, in this speech asserts, that the virtues of Othello had subdued her heart, in spite of his visage; and that, to his



And to his honours, and his valiant parts,  
 Did I my soul and fortunes consecrate.  
 So that, dear lords, if I be left behind,  
 A moth of peace, and he go to the war,  
 The rites, for which I love him, are bereft me,  
 And I a heavy interim shall support  
 By his dear absence: Let me go with him.

OTH. Your voices, lords:<sup>3</sup>—'beseech you, let  
 her will

Have a free way.

Vouch with me, heaven;<sup>4</sup> I therefore beg it not,  
 To please the palate of my appetite;  
 Nor to comply with heat, the young affects,  
 In my distinct and proper satisfaction;<sup>5</sup>

rank and accomplishments as a soldier, she had consecrated her soul and her fortunes. HENLEY.

<sup>2</sup> *I saw Othello's visage in his mind;*] It must raise no wonder, that I loved a man of an appearance so little engaging; I saw his face only in his mind; the greatness of his character reconciled me to his form. JOHNSON.

<sup>3</sup> *Your voices, lords:]* The folio reads,—*Let her have your voice.* STEEVENS.

<sup>4</sup> *Vouch with me, heaven;]* Thus the second quarto and the folio. STEEVENS.

These words are not in the original copy, 1622. MALONE.

<sup>5</sup> *Nor to comply with heat, the young affects,*

*In my distinct and proper satisfaction;]* [Old copies—*defunct.*] As this has been hitherto printed and stopped, it seems to me a period of as stubborn nonsense as the editors have obtruded upon poor Shakspeare throughout his works. What a preposterous creature is this Othello made, to fall in love with and marry a fine young lady, when *appetite* and *heat*, and *proper satisfaction*, are *dead* and *defunct* in him! (For, *defunct* signifies nothing else, that I know of, either primitively or metaphorically:) But if we may take Othello's own word in the affair, he was not reduced to this fatal state:

“—— or, for I am declin'd

“Into the vale of years; yet *that's not much.*”

Again, Why should our poet say, (for so he says as the passage

But to be free and bounteous to her mind :

has been pointed) that the young *affect* heat? Youth, certainly, *has* it, and has no occasion or pretence of *affecting* it. And, again, after *defunct*, would he add so absurd a collateral epithet as *proper*? But *affects* was not designed here as a verb, and *defunct* was not designed here at all. I have by reading *distinct* for *defunct*, rescued the poet's text from absurdity; and this I take to be the tenor of what he would say: "I do not beg her company with me, merely to please myself; nor to indulge the heat and *affects* (i. e. affections) of a new-married man, in my own distinct and proper satisfaction; but to comply with her in her request, and desire, of accompanying me." *Affects* for *affections*, our author in several other passages uses. THEOBALD.

*Nor to comply with heat, the young affects*

*In my defunct and proper satisfaction:]* i. e. with that heat and new affections which the indulgence of my appetite has raised and created. This is the meaning of *defunct*, which has made all the difficulty of the passage. WARBURTON.

I do not think that Mr. Theobald's emendation clears the text from embarrassment, though it is with a little imaginary improvement received by Sir Thomas Hanmer who reads thus:

*Nor to comply with heat affects the young*

*In my distinct and proper satisfaction.*

Dr. Warburton's explanation is not more satisfactory: what made the difficulty will continue to make it. I read:

———— *I beg it not,*

*To please the palate of my appetite,*

*Nor to comply with heat (the young affects*

*In me defunct) and proper satisfaction;*

*But to be free and bounteous to her mind.*

*Affects* stands here, not for love, but for passions, for that by which any thing is affected. *I ask it not*, says he, *to please appetite, or satisfy loose desires*, the passions of youth which I have now outlived, or *for any particular gratification of myself, but merely that I may indulge the wishes of my wife.*

Mr. Upton had, before me, changed *my* to *me*; but he has printed young *effects*, not seeming to know that *affects* could be a noun. JOHNSON.

Mr. Theobald has observed the impropriety of making Othello confess, that all youthful passions were *defunct* in him; and Sir Thomas Hanmer's reading [*distinct*] may, I think, be received with only a slight alteration. I would read:

And heaven defend<sup>6</sup> your good souls, that you think

————— *I beg it not,  
To please the palate of my appetite,  
Nor to comply with heat, and young affects,  
In my distinct and proper satisfaction ;  
But to be &c.*

*Affects* stands for *affections*, and is used in that sense by Ben Jonson, in *The Case is Altered*, 1609:

“ ——— I shall not need to urge  
“ The sacred purity of our *affects*.”

Again, in *Love's Labour's Lost* :

“ For every man with his *affects* is born.”

Again, in *The Wars of Cyrus*, 1594 :

“ The frail *affects* and errors of my youth.”

Again, in Middleton's *Inner Temple Masque*, 1619 :

“ No doubt *affects* will be subdu'd by reason.”

There is, however, in *The Bondman*, by Massinger, a passage which seems to countenance and explain—

————— *the young affects*  
*In me defunct &c.*

“ ————— youthful heats,  
“ That look no further than your outward form,  
“ Are long since *buried* in me.”

*Timoleon* is the speaker.

In *King Henry V.* also, we have the following passage :

“ The organs, though *defunct* and dead before,  
“ Break up their drowsy grave,——.” STEEVENS.

I would venture to make the two last lines change places :

————— *I therefore beg it not,  
To please the palate of my appetite,  
Nor to comply with heat, the young affects ;  
But to be free and bounteous to her mind,  
In my defunct and proper satisfaction.*

And would then recommend it to consideration, whether the word *defunct* (which would be the only remaining difficulty,) is not capable of a signification, drawn from the primitive sense of its Latin original, which would very well agree with the context.

TYRWHITT.

I would propose to read—In my *defunct*, or *defenc'd*, &c. i. e. I do not beg her company merely to please the palate of my appetite, nor to comply with the heat of lust which the *young man affects*, i. e. loves and is fond of, in a gratification which I have by marriage *defenc'd*, or inclosed and guarded, and made my own

I will your serious and great business scant,

property. *Unproper beds*, in this play, means, beds not peculiar or appropriate to the right owner, but common to their occupiers. In *The Merry Wives of Windsor* the marriage vow was represented by Ford as the ward and *defence* of purity or conjugal fidelity: "I could drive her then from the ward of her purity, her reputation, and a thousand other her *defences*, which are now too strongly embattled against me." The word *affect* is more generally, among ancient authors, taken in the construction which I have given to it, than as Mr. Theobald would interpret it. It is so in this very play: "Not to *affect* many proposed matches," means not to *like*, or *be fond of* many proposed matches.

I am persuaded that the word *defunct* must be at all events ejected. Othello talks here of his appetite, and it is very plain that Desdemona to her death was fond of him after wedlock, and that he loved her. How then could his conjugal desires be dead or *defunct*? or how could they be *defunct* or discharged and performed when the marriage was consummated? TOLLET.

Othello here supposes, that his petition for the attendance of his bride, might be ascribed to one of these two motives:—either solicitude for the enjoyment of an unconsummated and honourable marriage;—or the mere gratification of a sensual and selfish passion. But, as neither was the true one, he abjures them both:

"Vouch with me heaven, I therefore beg it NOT  
"To please the palate of my appetite;  
"NOR to comply with heat (—— ———  
"—— ———) and proper satisfaction."

The former, having nothing in it unbecoming, he *simply* disclaims; but the latter, ill according with his season of life (for Othello was now *declined into the vale of years*) he assigns a reason for renouncing—

——— the young affects,  
In me *defunct*.———

As if he had said, "I have *outlived* that *wayward impulse of passion*, by which younger men are stimulated: those

"——— youthful heats,  
"That look no further than the OUTWARD FORM,  
"Are long since *buried* in me."

The supreme object of my heart is—

——— to be free and bounteous to her MIND.

By YOUNG *affects*, the poet clearly means those "YOUTHFUL lusts" [*τας ΝΕΩΤΕΡΙΚΑΣ επιθυμίας*, *cupiditates rei novæ*, thence

For she is with me : No, when light-wing'd toys

JUVENILES, and therefore EFFRENES *cupiditales*,] which St. Paul admonishes Timothy to flee from, and the Romans to MORTIFY. HENLEY.

For the emendation now offered, [*disjunct*] I am responsible. Some emendation is absolutely necessary, and this appears to me the least objectionable of those which have been proposed. Dr. Johnson, in part following Mr. Upton, reads and regulates the passage thus :

*Not to comply with heat (the young affects  
In me defunct) and proper satisfaction.*

To this reading there are, I think, three strong objections. The first is, the suppression of the word *being* before *defunct*, which is absolutely necessary to the sense, and of which the omission is so harsh, that it affords an argument against the probability of the proposed emendation. The second and the grand objection is, that it is highly improbable that Othello should declare on the day of his marriage that heat and the youthful affections were dead or defunct in him; that he had outlived the passions of youth. He himself (as Mr. Theobald has observed,) informs us afterwards, that he is "declined into the vale of years;" but adds, at the same time, "yet that's *not much*." This surely is a decisive proof that the text is corrupt. My third objection to this regulation is, that by the introduction of a parenthesis, which is not found in the old copies, the words *and proper satisfaction* are so unnaturally disjoined from those with which they are connected in sense, as to form a most lame and impotent conclusion; to say nothing of the awkwardness of using the word *proper* without any possessive pronoun prefixed to it.

All these difficulties are done away, by retaining the original word *my*, and reading *disjunct*, instead of *defunct*; and the meaning will be, I ask it not for the sake of my *separate* and private enjoyment, by the gratification of appetite, but that I may indulge the wishes of my wife.

*The young affects*, may either mean the affections or passions of youth, (considering *affects* as a substantive,) or these words may be connected with *heat*, which immediately precedes: "I ask it not, for the purpose of gratifying that appetite *which* peculiarly stimulates the young." So, in Spenser's *Fairy Queen*, B. V. c. ix :

"Layes of sweete love, and youth's delightful *heat*."

Mr. Tyrwhitt "recommends it to consideration, whether the

Of feather'd Cupid seel with wanton dulness

word *defunct*, is not capable of a signification, drawn from the primitive sense of its Latin original, which would very well agree with the context."

The mere English reader is to be informed, that *defunctus* in Latin signifies *performed*, *accomplished*, as well as *dead*: but is it probable that Shakspeare was apprized of its bearing that signification? In Bullokar's *English Expositor*, 8vo. 1616, the work of a physician and a scholar, *defunct* is only defined by the word *dead*; nor has it, I am confident, any other meaning annexed to it in any dictionary or book of the time. Besides; how, as Mr. Tollet has observed, could his conjugal duties be said to be *discharged* or *performed*, at a time when his marriage was not yet consummated?—On this last circumstance, however, I do not insist, as Shakspeare is very licentious in the use of participles, and might have employed the past for the present: but the former objection appears to me fatal.

*Proper* is here and in other places used for *peculiar*. In this play we have *unproper* beds; not *peculiar* to the rightful owner, but *common* to him and others.

In the present tragedy we have many more uncommon words than *disjunct*: as *facile*, *agnize*, *acerb*, *sequestration*, *injointed*, *congregated*, *guttered*, *sequent*, *extincted*, *exsufflicate*, *indign*, *segregated*, &c.—Iago in a subsequent scene says to Othello, "let us be *conjunctive* in our revenge;" and our poet has *conjunct* in *King Lear*, and *disjoin* and *disjunctive* in two other plays. In *King John* we have *adjunct* used as an adjective:

"Though that my death be *adjunct* to the act,—."

and in *Hamlet* we find *disjoint* employed in like manner:

"Or thinking——"

"Our state to be *disjoint*, and out of frame."

MALONE.

As it is highly probable this passage will prove a lasting source of doubt and controversy, the remarks of all the commentators are left before the publick. Sir Thomas Hanmer's *distinct*, however, appearing to me as apposite a change as Mr. Malone's synonymous *disjunct*, I have placed the former in our text, though perhaps the old reading ought not to have been disturbed, as in the opinion of more than one critick it has been satisfactorily explained by Dr. Johnson and Mr. Henley. STEEVENS.

<sup>6</sup> ——— *defend* &c.] To *defend*, is to forbid. So, in Chaucer's *Wife of Bathes Prologue*, Mr. Tyrwhitt's edit. ver. 5641:



My speculative and active instruments,<sup>7</sup>  
 That my disports corrupt and taint my business,  
 Let housewives make a skillet of my helm,  
 And all indign and base adversities  
 Make head against my estimation!<sup>8</sup>

“Wher can ye seen in any maner age

“That highe God *defended* mariage,

“By expresse word?”

From *defendre*, Fr. STEEVENS.

<sup>7</sup> ——— *when light-wing'd toys*

*Of feather'd Cupid seel with wanton dulness*

*My speculative and active instruments,*] Thus the folio, except that instead of *active instruments*, it has *offic'd instrument*.

MALONE.

For a particular explanation of the verb—to *seel*, the reader is referred to Vol. X. p. 167, n. 1.

The quarto reads:

——— *when light-wing'd toys*

*And feather'd Cupid foils with wanton dulness*

*My speculative and active instruments—.*

All these words (in either copy) mean no more than this:—When the pleasures and idle toys of love make me unfit either for seeing the duties of my office, or for the ready performance of them, &c.

So, in Chapman's translation of the eighteenth Book of Homer's *Odyssey*:

“——— and were palsied

“In his *mind's instruments*—.” STEEVENS.

*Speculative instruments*, in Shakspeare's language, are the *eyes*; and *active instruments*, the *hands and feet*. So, in *Coriolanus*:

“——— where, the other *instruments*

“Did *see*, hear, devise, instruct, walk, feel,” &c.

To *seel* is to close the eyelids of a hawk by running a thread through them. As it is here metaphorically used, it applies very properly to the *speculative instruments*; but *foils*, the reading of the quarto, agrees better with *active instruments*.

*Wanton dulness* is dulness arising from wanton indulgences.

MALONE.

<sup>8</sup> ——— *my estimation*!] Thus the folio; the quarto—*reputation*. STEEVENS.



*DUKE.* Be it as you shall privately determine,  
Either for her stay, or going: the affair cries—  
                                  haste,  
And speed must answer it; you must hence to-  
                                  night.

*DES.* To-night, my lord?

*DUKE.* This night.

*OTH.* With all my heart.

*DUKE.* At nine i'the morning here we'll meet again.

Othello, leave some officer behind,  
And he shall our commission bring to you ;  
With such things else of quality and respect,  
As doth import you.

*OTH.* Please your grace, my ancient ;  
A man he is of honesty, and trust :  
To his conveyance I assign my wife,  
With what else needful your good grace shall think  
To be sent after me.

*DUKE.* Let it be so.—  
 Good night to every one.—And, noble signior,  
 [To BRABANTIO.  
 If virtue no delighted beauty lack,<sup>9</sup>  
 Your son-in-law is far more fair than black.

<sup>9</sup> *If virtue no delighted beauty lack,*] The meaning, I believe, is, if virtue comprehends every thing in itself, then your virtuous son-in-law of course is beautiful: he has that beauty which delights every one. *Delighted*, for *delighting*; Shakespeare often uses the active and passive participles indiscriminately. Of this practice I have already given many instances. The same sentiment seems to occur in *Twelfth-Night*:

“ In nature is no blemish, but the mind ;

"None can be call'd deform'd, but the unkind:

"Virtue is beauty——." STEEVENS.

<sup>1</sup> *SEN.* Adieu, brave Moor! use Desdemona well.

*BRA.* Look to her, Moor; have a quick eye to see;<sup>1</sup>

She has deceiv'd her father, and may thee.

[*Exeunt* Duke, Senators, Officers, &c.]

*OTH.* My life upon her faith.—Honest Iago,  
My Desdemona must I leave to thee;  
I pr'ythee, let thy wife attend on her;  
And bring them after<sup>2</sup> in the best advantage.<sup>3</sup>—  
Come, Desdemona; I have but an hour  
Of love, of worldly matters and direction,  
To spend with thee: we must obey the time.

[*Exeunt* OTHELLO and DESDEMONA.]

*ROD.* Iago.

*IAGO.* What say'st thou, noble heart?

*ROD.* What will I do, thinkest thou?

*IAGO.* Why, go to bed, and sleep.

*ROD.* I will incontinently drown myself.

*IAGO.* Well, if thou dost, I shall never love thee  
after it. Why, thou silly gentleman!

*ROD.* It is silliness to live, when to live is a torment: and then have we a prescription to die, when death is our physician.

*IAGO.* O villainous! I have looked upon the

*Delighted* is used by Shakspeare in the sense of *delighting*, or *delightful*. See *Cymbeline*, Act V:

“Whom best I love, I cross, to make my gift,

“The more delay'd, *delighted*.” TYRWHITT.

<sup>1</sup> — have a quick eye to see;] Thus the eldest quarto. The folio reads:

— if thou hast eyes to see. STEEVENS.

<sup>2</sup> And bring them after—] Thus the folio. The quarto, 1622, reads—and bring her after. MALONE.

<sup>3</sup> — best advantage.] Fairest opportunity. JOHNSON.

world for four times seven years :<sup>4</sup> and since I could distinguish between a benefit and an injury, I never found a man that knew how to love himself. Ere I would say, I would drown myself for the love of a Guinea-hen,<sup>5</sup> I would change my humanity with a baboon.

ROD. What should I do? I confess, it is my shame to be so fond ; but it is not in virtue to amend it.

IAGO. Virtue? a fig! 'tis in ourselves, that we are thus, or thus. Our bodies are our gardens ; to the which, our wills are gardeners : so that if we will plant nettles, or sow lettuce ; set hyssop, and

<sup>4</sup> *I have looked upon the world for four times seven years:]* From this passage Iago's age seems to be ascertained ; and it corresponds with the account in the novel on which *Othello* is founded, where he is described as a *young*, handsome man. The French translator of Shakspeare is, however, of opinion, that Iago here only speaks of those years of his life in which he had looked on the world with an eye of observation. But it would be difficult to assign a reason why he should mention the precise term of *twenty-eight* years ; or to account for his knowing so accurately when his understanding arrived at maturity, and the operation of his sagacity, and his observations on mankind, commenced.

That Iago meant to say he was but twenty-eight years old, is clearly ascertained, by his marking particularly, though indefinitely, a period *within that time*, [*"and since I could distinguish,"* &c.] when he began to make observations on the characters of men.

Waller on a picture which was painted for him in his youth, by Cornelius Jansen, and which is now in the possession of his heir, has expressed the same thought ; "*Anno ætatis 23 ; vitæ vix primo.*" MALONE.

<sup>5</sup> — *a Guinea-hen,*] A showy bird with fine feathers.

JOHNSON.

A *Guinea-hen* was anciently the cant term for a prostitute. So, in *Albertus Wallenstein*, 1640 :

" — Yonder's the cock o'the game,

" About to tread yon *Guinea-hen* ; they're billing."

STEEVENS.

weed up thyme; supply it with one gender of herbs, or distract it with many; either to have it steril with idleness,<sup>6</sup> or manured with industry; why, the power and corrigible authority of this lies in our wills. If the balance<sup>7</sup> of our lives had not one scale of reason to poise another of sensuality, the blood and baseness of our natures would conduct us to most preposterous conclusions: But we have reason to cool our raging motions, our carnal stings, our unbitted lusts;<sup>8</sup> whereof I take this, that you call—love, to be a sect, or scion.<sup>9</sup>

*ROD.* It cannot be.

*IAGO.* It is merely a lust of the blood, and a permission of the will. Come, be a man: Drown thyself? drown cats, and blind puppies. I have professed me thy friend, and I confess me knit to thy

<sup>6</sup> — *either to have it steril with idleness,*] Thus the authentic copies. The modern editors following the second folio, have omitted the word *to*.—I have frequently had occasion to remark that Shakspeare often begins a sentence in one way, and ends it in a different kind of construction. Here he has made Iago say, if *we will* plant, &c. and he concludes, as if he had written—if *our will is*—either to have it, &c. See p. 263, n. 1. MALONE.

See Vol. IV. p. 13, n. 6, where the remark on which the foregoing note is founded was originally made. STEEVENS.

<sup>7</sup> *If the balance &c.*] The folio reads—If the *brain*. Probably a mistake for—*beam*. STEEVENS.

<sup>8</sup> — *reason, to cool—our carnal stings, our unbitted lusts;*] So, in *A Knack to know an Honest Man*, 1596:

“ — Virtue never taught thee that;

“ She sets a *bit* upon her *bridled lusts*.”

See also *As you like it*, Act II. sc. vi:

“ For thou thyself hast been a libertine;

“ As sensual as the *brutish sting* itself.” MALONE.

<sup>9</sup> — *a sect, or scion.*] Thus the folio and quarto. *A sect* is what the more modern gardeners call a *cutting*. The modern editors read—a *set*. STEEVENS.

deserving with cables of perdurable toughness;<sup>1</sup> I could never better stead thee than now. Put money in thy purse; follow these wars; defeat thy favour with an usurped beard;<sup>2</sup> I say, put money in thy purse. It cannot be, that Desdemona should long continue her love to the Moor,—put money in thy purse;—nor he his to her: it was a violent commencement, and thou shalt see an answerable sequestration;<sup>3</sup>—put but money in thy purse.—These

<sup>1</sup> ——— *I confess me knit to thy deserving with cables of perdurable toughness;*] So, in *Antony and Cleopatra*:

“To make you brothers, and to knit your hearts

“With an *unslipping knot*.”

Again, in our author's 26th Sonnet:

“Lord of my love, to whom in vassalage

“Thy *merit* hath my duty strongly *knit*.” MALONE.

<sup>2</sup> ——— *defeat thy favour with an usurped beard;*] To defeat, is to undo, to change. JOHNSON.

*Defeat* is from *defaire*, Fr. to undo. Of the use of this word I have already given several instances. STEEVENS.

*Favour* here means that combination of features which gives the face its distinguishing character. *Defeat*, from *defaire*, in French, signifies to unmake, decompose, or give a different appearance to, either by taking away something, or adding. Thus, in *Don Quixote*, Cardenio *defeated* his *favour* by cutting off his beard, and the Barber his, by putting one on. The beard which Mr. Ashton *usurped* when he escaped from the Tower, gave so different an appearance to his face, that he passed through his guards without the least suspicion. In *The Winter's Tale*, Autolycus had recourse to an expedient like Cardenio's, (as appears from the *pocketing up his pedlar's excrement*,) to prevent his being known in the garb of the prince. HENLEY.

To *defeat*, Minsheu, in his *Dictionary*, 1617, explains by the words—“to abrogate, to undo.” See also Florio's *Italian Dictionary*, 1598: “*Disfacere*. To undoe, to marre, to unmake, to defeat.” MALONE.

<sup>3</sup> ——— *it was a violent commencement, and thou shalt see an answerable sequestration;*] There seems to be an opposition of terms here intended, which has been lost in transcription. We may read, *it was a violent conjunction, and thou shalt see*

Moors are changeable in their wills;—fill thy purse with money: the food that to him now is as luscious as locusts, shall be to him shortly as bitter as coloquintida.<sup>4</sup> She must change for youth: when she

*an answerable sequestration*; or, what seems to me preferable, *it was a violent commencement, and thou shalt see an answerable sequel.* JOHNSON.

...I believe the poet uses *sequestration* for *sequel*. He might conclude that it was immediately derived from *sequor*. *Sequestration*, however, may mean no more than *separation*. So, in this play—"a sequester from liberty." STEEVENS.

Surely *sequestration* was used in the sense of *separation* only, or in modern language, *parting*. *Their passion began with violence, and it shall end as quickly, of which a separation will be the consequence.* A total and voluntary *sequestration* necessarily includes the cessation or end of affection.—We have the same thought in several other places. So, in *Romeo and Juliet*:

"These *violent delights*, have *violent ends*,

"And in their triumph die."

Again, in *The Rape of Lucrece*:

"Thy violent vanities can never last."

I have here followed the first quarto. The folio reads—it was a violent commencement *in her*, &c. The context shows that the original is the true reading. Othello's love for Desdemona has been just mentioned, as well as her's for the Moor. MALONE.

<sup>4</sup> —as luscious as locusts,—as bitter as coloquintida.] The old quarto reads—as *acerb* as coloquintida.

At *Tonquin* the insect *locusts* are considered as a great delicacy, not only by the poor but by the rich; and are sold in the markets, as larks and quails are in Europe. It may be added, that the Levitical law permits four sorts of them to be eaten.

An anonymous correspondent informs me, that the fruit of the locust-tree, (which, I believe, is here meant,) is a long black pod, that contains the seeds, among which there is a very sweet luscious juice of much the same consistency as fresh honey. This (says he) I have often tasted. STEEVENS.

That viscous substance which the pod of the locust contains, is, perhaps, of all others, the most *luscious*. From its likeness to honey, in consistency and flavour, the *locust* is called the *honey-tree* also. Its seeds, enclosed in a long pod, lie buried in the juice. HENLEY.

Mr. Daines Barrington suggests to me, that Shakspeare perhaps had the third chapter of *St. Matthew's Gospel* in his thoughts,



is sated with his body, she will find the error of her choice.—She must have change, she must: therefore put money in thy purse.—If thou wilt needs damn thyself, do it a more delicate way than drowning. Make all the money thou canst: If sanctimony and a frail vow, betwixt an erring barbarian<sup>5</sup> and a supersubtle Venetian, be not too hard for my wits, and all the tribe of hell, thou shalt enjoy her; therefore make money. A pox of drowning thy-

in which we are told that John the Baptist lived in the wilderness on locusts and wild honey. MALONE.

“*Coloquytida*,” says Bullein, in his *Bulwark of Defence*, 1579, “is most bitter, white like a baule, full of seedes, leaves lyke to cucummers, hoat in the second, dry in the third degree.” He then gives directions for the application of it, and concludes, “and thus I do end of *coloquytida*, which is most bitter, and must be taken with discretion. The Arabians do call it *chandell*.”

REED.

<sup>5</sup> ——— betwixt an erring barbarian—] We should read *errant*; that is, a vagabond, one that has no house nor country.

WARBURTON.

Sir T. Hanmer reads, *arrant*. *Erring* is as well as either.

JOHNSON.

So, in *Hamlet*:

“Th’ extravagant and *erring* spirit hies

“To his confine.” STEEVENS.

An *erring Barbarian* perhaps means a rover from *Barbary*. He had before said: “You’ll have your daughter covered with a *Barbary* horse.” MALONE.

I rather conceive *barbarian* to be here used with its primitive sense of—a *foreigner*, as it is also in *Coriolanus*:

“I would they were *barbarians*, (as they are,

“Though in Rome litter’d.)” STEEVENS.

The word *erring* is sufficiently explained by a passage in the first scene of the play, where Roderigo tells Brabantio that his daughter was—

“Tying her duty, beauty, wit and fortune,

“To an extravagant and wheeling stranger.”

*Erring* is the same as *erraticus* in Latin.

The word *erring* is used in the same sense in some of Orlando’s verses in *As you like it*:

“Tongues I’ll hang on every tree,

“That shall civil sayings show.

“Some, how brief the life of man

“Runs his *erring* pilgrimage;—” M. MASON.



self! it is clean out of the way : seek thou rather to be hanged in compassing thy joy, than to be drowned and go without her.

*ROD.* Wilt thou be fast to my hopes, if I depend on the issue?<sup>6</sup>

*IAGO.* Thou art sure of me ;—Go, make money : —I have told thee often, and I re-tell thee again and again, I hate the Moor : My cause is hearted ;<sup>7</sup> thine hath no less reason : Let us be conjunctive<sup>8</sup> in our revenge against him : if thou canst cuckold him, thou dost thyself a pleasure, and me a sport. There are many events in the womb of time, which will be delivered. Traverse;<sup>9</sup> go ; provide thy money. We will have more of this to-morrow. Adieu.

*ROD.* Where shall we meet i'the morning?

*IAGO.* At my lodging.

*ROD.* I'll be with thee betimes.

*IAGO.* Go to ; farewell. Do you hear, Roderigo?<sup>1</sup>

<sup>6</sup> — *if I depend on the issue?*] These words are wanting in the first quarto. STEEVENS.

<sup>7</sup> — *hearted;*] This adjective occurs again in Act III: “—*hearted* throne.” Dr. Johnson in his Dictionary has unguardedly said, that it is only used in composition: as, for instance, *hard-hearted*. STEEVENS.

<sup>8</sup> — *conjunctive*—] The first quarto reads, *communicative*. STEEVENS.

<sup>9</sup> *Traverse;*] This was an ancient military word of command. So, in *King Henry IV.* P. II. Bardolph says: “Hold, Wart, *traverse;* thus, thus, thus.” STEEVENS.

<sup>1</sup> — *Do you hear, Roderigo?*] In the folio, instead of this and the following speeches, we find only these words:

*Iago.* Go to ; farewell. Do you hear, Roderigo?

*Rod.* I'll sell all my land.

*Iago.* Thus do I ever, &c.

[*Exit.*

The quarto, 1622, reads:

*Iago.* Go to ; farewell:—do you hear, Roderigo?

*Rod.* What say you?

*Iago.* No more of drowning, do you hear.

*Rod.* I am chang'd.

[*Exit Rod.*

ROD. What say you?

IAGO. No more of drowning, do you hear.

ROD. I am changed. I'll sell all my land.

IAGO. Go to; farewell: put money enough in your purse. [Exit RODERIGO.]

Thus do I ever make my fool my purse:  
For I mine own gain'd knowledge should profane,  
If I would time expend with such a snipe;<sup>2</sup>  
But for my sport and profit. I hate the Moor;  
And it is thought abroad, that 'twixt my sheets  
He has done my office: I know not if 't be true;  
But I, for mere suspicion in that kind,  
Will do, as if for surety.<sup>3</sup> He holds me well;<sup>4</sup>  
The better shall my purpose work on him.  
Cassio's a proper man: Let me see now;  
To get his place, and to plume up my will;<sup>5</sup>  
A double knavery,—How? how?—Let me see:—  
After some time, to abuse Othello's ear,  
That he is too familiar with his wife:—  
He hath a person, and a smooth dispose,  
To be suspected; fram'd to make women false.

*Iago.* Go to; farewell: put money enough in your purse.

Thus do I ever, &c.

The reading of the text is formed out of the two copies.

MALONE.

<sup>2</sup> — a snipe,] *Woodcock* is the term generally used by Shakspeare to denote an insignificant fellow; but Iago is more sarcastick, and compares his dupe to a smaller and meaner bird of almost the same shape. STEEVENS.

<sup>3</sup> — as if for surety.] That is, "I will act as if I were certain of the fact." M. MASON.

<sup>4</sup> — He holds me well;] i. e. esteems me. So, in *St. Matthew*, xxi. 26: "—all hold John as a prophet."

Again, in *Hamlet*:

"Hold it a fashion, and a toy in blood." REED.

<sup>5</sup> — to plume up &c.] The first quarto reads—to make up &c. STEEVENS.

The Moor is of a free and open nature,<sup>6</sup>  
 That thinks men honest, that but seems to be so ;  
 And will as tenderly be led by the nose,  
 As asses are.  
 I have't ;—it is engender'd :—Hell and night  
 Must bring this monstrous birth to the world's light.  
[*Exit.*

## ACT II. SCENE I.

*A Sea-port Town in Cyprus.*<sup>7</sup> *A Platform.*

*Enter MONTANO and Two Gentlemen.*

*MON.* What from the cape can you discern at  
 sea ?

*1 GENT.* Nothing at all : it is a high-wrought  
 flood ;

<sup>6</sup> *The Moor is of a free and open nature,*] The first quarto reads ;

*The Moor, a free and open nature too,  
 That thinks &c.* STEEVENS.

<sup>7</sup> — *in Cyprus.*] All the modern editors, following Mr. Rowe, have supposed the capital of Cyprus to be the place where the scene of *Othello* lies during four Acts : but this could not have been Shakspeare's intention ; NICOSIA, the capital city of Cyprus, being situated nearly in the center of the island, and thirty miles distant from the sea. The principal sea-port town of Cyprus was FAMAGUSTA ; where there was formerly a strong fort and commodious haven, the only one of any magnitude in the island ; and there undoubtedly the scene should be placed. " Neere unto the haven (says Knolles,) standeth an old CASTLE, with four towers after the ancient manner of building." To this castle, we find Othello presently repairs.

I cannot, 'twixt the heaven<sup>8</sup> and the main,  
Descry a sail.

MON. Methinks, the wind hath spoke aloud at  
land ;

A fuller blast ne'er shook our battlements :  
If it hath ruffian'd so upon the sea,<sup>9</sup>

It is observable that Cinthio in the novel on which this play is founded, which was first published in 1565, makes no mention of any attack being made on Cyprus by the Turks. From our poet's having mentioned the preparations against this island, which they first assaulted and took from the Venetians in 1570, we may suppose that he intended that year as the era of his tragedy ; but by mentioning *Rhodes* as also likely to be assaulted by the Turks, he has fallen into an historical inconsistency ; for they were then in quiet possession of that island, of which they became masters in December, 1522 ; and if, to evade this difficulty, we refer *Othello* to an era prior to that year, there will be an equal incongruity ; for from 1473, when the Venetians first became possessed of Cyprus, to 1522, they had not been molested by any Turkish armament. MALONE.

<sup>8</sup> ——— 'twixt the heaven — ] Thus the folio ; but perhaps our author wrote—the heavens. The quarto, 1622, probably by a printer's error, has—*haven*. STEEVENS.

The reading of the folio affords a bolder image ; but the article prefixed strongly supports the original copy ; for applied to *heaven*, it is extremely awkward. Besides ; though in *The Winter's Tale* our poet has made a Clown talk of a *ship boring the moon with her mainmast*, and say that "*between the sea and the firmament you cannot thrust a bodkin's point*," is it probable, that he should put the same hyperbolical language into the mouth of a gentleman, answering a serious question on an important occasion ? In a subsequent passage indeed he indulges himself without impropriety in the elevated diction of poetry.

Of the *haven* of Famagusta, which was defended from the main by two great rocks, at the distance of forty paces from each other, Shakspeare might have found a particular account in Knolles's *History of the Turks*, ad ann. 1570, p. 863.

MALONE.

<sup>9</sup> *If it hath ruffian'd so upon the sea,*] So, in *Troilus and Cressida* :

" But let the *ruffian* Boreas once enrage

" The gentle *Thetis*,—." MALONE.

What ribs of oak, when mountains melt on them,<sup>1</sup>  
Can hold the mortise? what shall we hear of this?

<sup>1</sup> ——— *when mountains melt on them,*] Thus the folio. The quarto reads:

“ ——— when *the huge mountain melts.*”

This latter reading might be countenanced by the following passage in *The Second Part of King Henry IV*:

“ ——— the continent

“ Weary of solid firmness, *melt* itself

“ Into the sea——.”

This phrase appears to have been adopted from the Book of Judges, ch. v. 5: “The *mountains melted* from before the Lord,” &c. STEEVENS.

The quarto is surely the better reading; it conveys a more natural image, more poetically expressed. Every man who has been on board a vessel in the Bay of Biscay, or in any very high sea, must know that the vast billows seem to melt away from the ship, not on it. M. MASON.

I would not wilfully differ from Mr. M. Mason concerning the value of these readings; yet surely the *mortise* of a ship is in greater peril when the watry mountain melts *upon* it, than when it melts *from* it. When the waves retreat from a vessel, it is safe. When they break over it, its structure is endangered. So, in *Pericles Prince of Tyre*:

“ ——— a sea

“ That almost burst the deck.” STEEVENS.

The quarto, 1622, reads—when the huge mountaine *melts*; the letter *s*, which perhaps belongs to *mountain*, having wandered at the press from its place.

I apprehend, that in the quarto reading (as well as in the folio,) by *mountains* the poet meant not land-mountains, which Mr. Steevens seems by his quotation to have thought, but those huge surges, (resembling mountains in their magnitude,) which, “with high and monstrous main seem’d to cast water on the burning bear.”

So, in a subsequent scene:

“ And let the labouring bark climb *hills* of seas,

“ *Olympus high*,——.”

Again, in *Troilus and Cressida*:

“ ——— and anon behold

“ The strong-ribb’d bark through *liquid mountains* cuts.”

MALONE.

2 GENT. A segregation of the Turkish fleet :  
For do but stand upon the foaming shore,<sup>2</sup>  
The chiding billow seems to pelt the clouds ;  
The wind-shak'd surge, with high and monstrous  
                main,  
Seems to cast water on the burning bear,  
And quench the guards of the ever-fixed pole :<sup>2</sup>  
I never did like molestation view  
On th' enchain'd flood.

MON. If that the Turkish fleet  
Be not inshelter'd and embay'd, they are drown'd ;  
It is impossible they bear it out.

*Enter a third Gentleman.*

3 *GENT.* News, lords! our wars are done;  
The desperate tempest hath so bang'd the Turks,  
That their designment halts: A noble ship of  
Venice  
Hath seen a grievous wreck and sufferance  
On most part of their fleet.

MON.

How! is this true?

My remark on Mr. M. Mason's preceding note will show that I had no such meaning as Mr. Malone has imputed to me. All I aimed at was to parallel the idea in the quarto, of *one* mountain melting, instead of many. STEEVENS.

<sup>2</sup> — the foaming shore,] The elder quarto reads—*banning* shore, which offers the bolder image; i. e. the shore that execrates the ravage of the waves. So, in *King Henry VI.* P. I:

"Fell, *banning* hag, enchantress, hold thy tongue."

STEEVENS.

<sup>3</sup> *And quench the guards of the ever-fixed pole:] Alluding to the star Arctophylax. JOHNSON.*

I wonder that none of the advocates for Shakspeare's learning, has observed that *Arctophylax* literally signifies—the guard of the bear.

The elder quarto reads—*ever-fired* pole. STEEVENS.



3 *GENT.* The ship is here put in,  
 A Veronesé; Michael Cassio,<sup>4</sup>  
 Lieutenant to the warlike Moor, Othello,  
 Is come on shore: the Moor himself's at sea,  
 And is in full commission here for Cyprus.

<sup>4</sup> *The ship is here put in,*

*A Veronesé; Michael Cassio, &c.*] [Old copies—*Veronessa.*] Mr. Heath is of opinion, that the poet intended to inform us, that Othello's lieutenant Cassio was of Verona, an inland city of the Venetian state; and adds, that the editors have not been pleased to say what kind of ship is here denoted by a *Veronessa*. By a *Veronessa*, or *Veronesé*, (for the Italian pronunciation must be retained, otherwise the measure will be defective,) a ship of Verona is denoted; as we say to this day of ships in the river, such a one is a *Dutchman*, a *Jamaica-man*, &c. I subjoin Mr. Warton's note, as a confirmation of my own. STEEVENS.

The true reading is *Veronesé*, pronounced as a quadrisyllable:

—— *The ship is here put in,*

*A Veronesé.*——

It was common to introduce *Italian* words, and in their proper pronunciation then familiar. So Spenser in *The Fairy Queen*, B. III. c. xiii. 10:

“With sleeves dependant *Albanesé* wise.”

Mr. Heath observes, that “the editors have not been pleased to inform us what kind of ship is here denoted by the name of a *Veronessa*.” But even supposing that *Veronessa* is the true reading, there is no sort of difficulty. He might just as well have inquired, what kind of a ship is a *Hamburgher*. This is exactly a parallel form. For it is not the species of the ship which is implied in this appellation. Our critick adds, “the poet had not a ship in his thoughts.—He intended to inform us, that Othello's lieutenant, Cassio, was of *Verona*. We should certainly read:

—— *The ship is here put in.*

*A Veronese, Michael Cassio, (&c.)*

*Is come on shore.*——

This regulation of the lines is ingenious. But I agree with Sir T. Hanmer, and I think it appears from many parts of the play, that Cassio was a Florentine. In this speech, the *third Gentleman*, who brings the news of the wreck of the Turkish fleet, returns to his tale, and relates the circumstances more distinctly. In his *former* speech he says, “*A noble ship of Venice* saw the distress of the Turks.” And here he adds, “The very



MON. I am glad on't; 'tis a worthy governor.

3 GENT. But this same Cassio,—though he  
speak of comfort,  
Touching the Turkish loss,—yet he looks sadly,  
And prays the Moor be safe; for they were parted  
With foul and violent tempest.

MON. 'Pray heaven he be;  
For I have serv'd him, and the man commands  
Like a full soldier.<sup>5</sup> Let's to the sea-side, ho!  
As well to see the vessel that's come in,  
As throw out our eyes for brave Othello;  
Even till we make the main,<sup>6</sup> and the aerial blue,

ship is just now put into our port, and she is a *Veronesé*." That is, a ship fitted out or furnished by the people of Verona, a city of the Venetian state. T. WARTON.

I believe we are all wrong. *Verona* is an inland city. Every inconsistency may, however, be avoided, if we read—*The Veronessa*, i. e. the name of the ship is the *Veronessa*. Verona, however, might be obliged to furnish ships towards the general defence of Italy. STEEVENS.

The emendation proposed by Mr. Steevens is acute; but Shakspeare's acquaintance with the topography of Italy (as appears from *The Tempest*) was very imperfect. HENLEY.

In Thomases *History of Italy*, already quoted, the people of Verona are called the *Veronesi*.

This ship has been already described as a ship of Venice. It is now called "a *Veronesé*;" that is, a ship belonging to and furnished by the inland city of Verona, for the use of the Venetian state; and newly arrived from Venice. "Besides many other towns, (says Contareno,) castles, and villages, they [the Venetians,] possess seven faire cities: as Trevigi, Padoua, Vincenza, *Varona*, Brescia, Bergamo, and Crema." *Commonwealth of Venice*, 1399. MALONE.

<sup>5</sup> *Like a full soldier.*] Like a complete soldier. So, before p. 231:

"What a full fortune doth the thick lips owe."

MALONE.

<sup>6</sup> *Even till we make the main, &c.*] This line and half is wanting in the eldest quarto. STEEVENS.

An indistinct regard.

3 GENT. Come, let's do so ;  
For every minute is expectancy  
Of more arrivance.

*Enter CASSIO.*

CAS. Thanks to the valiant of this warlike isle,<sup>7</sup>  
That so approve the Moor ; O, let the heavens  
Give him defence against the elements,  
For I have lost him on a dangerous sea !

MON. Is he well shipp'd ?

CAS. His bark is stoutly timber'd, and his pilot  
Of very expert and approv'd allowance ;<sup>8</sup>  
Therefore my hopes, not surfeited to death,  
Stand in bold cure.<sup>9</sup>

<sup>7</sup> ——— warlike isle,] Thus the folio. The first quarto reads—  
worthy isle. STEEVENS.

<sup>8</sup> Of very expert and approv'd allowance ;] I read—  
Very expert, and of approv'd allowance. JOHNSON.

*Expert and approv'd allowance* is put for *allow'd and approv'd*  
*expertness*. This mode of expression is not unfrequent in Shak-  
speare. STEEVENS.

<sup>9</sup> Therefore my hopes, not surfeited to death,

*Stand in bold cure.*] I do not understand these lines. I  
know not how *hope* can be *surfeited to death*, that is, *can be in-*  
*creased, till it be destroyed* ; nor what it is to *stand in bold cure* ;  
or why *hope* should be considered as a disease. In the copies  
there is no variation. Shall we read :

*Therefore my fears, not surfeited to death,*  
*Stand in bold cure?*

This is better, but it is not well. Shall we strike a bolder  
stroke, and read thus :

*Therefore my hopes, not forfeited to death,*  
*Stand bold, not sure?* JOHNSON.

Presumptuous hopes, which have no foundation in probability,  
may poetically be said to surfeit themselves to death, or forward

[*WITHIN.*] A sail, a sail, a sail!

*Enter another Gentleman.*

CAS. What noise?

their own dissolution. To *stand in bold cure*, is to erect themselves in confidence of being fulfilled. A parallel expression occurs in *King Lear*, Act III. sc. vi:

“ This rest might yet have balm’d his broken senses,

“ Which, if conveniency will not allow,

“ *Stand in hard cure.*”

Again:

“ — his life, with thine, &c.

“ *Stand in assured loss.*”

*In bold cure* means, in confidence of being cured.

STEEVENS.

Dr. Johnson says, “ he knows not why *hope* should be considered as a disease.” But it is not *hope* which is here described as a disease; those misgiving apprehensions which diminish hope, are in fact the disease, and hope itself is the patient.

A surfeit being a disease arising from an *excessive* overcharge of the stomach, the poet with his usual licence uses it for any species of *excess*.—Therefore, says Cassio, my hopes, which, though faint and sickly with apprehension, are not totally destroyed by an excess of despondency, erect themselves with some degree of confidence that they will be relieved, by the safe arrival of Othello, from those ill-divining fears under which they now languish.

The word *surfeit* having occurred to Shakspeare, led him to consider such a hope as Cassio entertained, not a sanguine, but a faint and languid hope, (“ sicklied o’er with the pale cast of thought,”) as a *disease*, and to talk of its *cure*.

A passage in *Twelfth-Night*, where a similar phraseology is used, may serve to strengthen this interpretation:

“ Give me *excess* of it; that, *surfeiting*,

“ The appetite may *sicken*, and so *die*.”

Again, in *The Two Gentlemen of Verona*:

“ O, I have fed upon this *woe* already,

“ And now *excess* of it will make me *surfeit*.”

MALONE.

I believe that Solomon, upon this occasion, will be found the best interpreter: “ *Hope deferred maketh the heart sick.*”

HENLEY.

4 *GENT.* The town is empty ; on the brow o'the  
sea

Stand ranks of people, and they cry—a sail.

*CAS.* My hopes do shape him for the governour.

2 *GENT.* They do discharge their shot of courtesy :  
[*Guns heard.*

Our friends, at least.

*CAS.* I pray you, sir, go forth,  
And give us truth who 'tis that is arriv'd.

2 *GENT.* I shall. [*Exit.*

*MON.* But, good lieutenant, is your general  
wiv'd?

*CAS.* Most fortunately: he hath achiev'd a maid  
That paragons description, and wild fame ;  
One that excels the quirks of blazoning pens,<sup>1</sup>  
And in the essential vesture of creation,  
Does bear all excellency.<sup>2</sup>—How now? who has  
put in?

<sup>1</sup> *One that excels the quirks of blazoning pens,]* So, in our  
poet's 103d Sonnet:

“ \_\_\_\_\_ a face

“ That over-goes my blunt invention quite,

“ Dulling my lines, and doing me disgrace.” MALONE.

<sup>2</sup> *And in the essential vesture of creation,*

*Does bear all excellency.]* The author seems to use *essential*,  
for *existent*, *real*. She excels the praises of invention, says he,  
and in *real* qualities, with which *creation* has *invested* her, *bears*  
*all excellency*. JOHNSON.

*Does bear all excellency.]* Such is the reading of the quartos;  
for which the folio has this:

*And in the essential vesture of creation*

*Do's tyre the ingeniuer.*

Which I explain thus:

*Does tire the ingenious verse.*

This is the best reading, and that which the author substituted  
in his revisal. JOHNSON.

The reading of the quarto is so flat and unpoetical, when  
compared with that sense which seems meant to have been given

*Re-enter second Gentleman.*

2 GENT. 'Tis one Iago, ancient to the general.

in the folio, that I heartily wish some emendation could be hit on, which might entitle it to a place in the text. I believe the word *tire* was not introduced to signify—to *fatigue*, but to *attire*, to *dress*. The verb *to attire*, is often so abbreviated. Thus, in Holland's *Leaguer*, 1633:

“ ——— Cupid's a boy,

“ And would you *tire* him like a senator?”

Again, in *The Comedy of Errors*, Act II. sc. ii:

“ ——— To save the money he spends in *tiring*,” &c.

*The essential vesture of creation* tempts me to believe it was so used on the present occasion. I would read something like this:

*And in the essential vesture of creation*

*Does tire the ingenuous virtue.*

i. e. invests her artless virtue in the fairest form of earthly substance.

In *The Merchant of Venice*, Act V. Lorenzo calls the body —“ the muddy *vesture* of decay.”

It may, however, be observed, that the word *ingener* did not anciently signify *one who manages the engines or artillery of an army*, but any *ingenious person*, any *master of liberal science*.

As in the following instance from the ancient metrical romance of *The Sowdon of Babyloyne*, p. 55:

“ He called forth Mabon his *engynour*

“ And saide, I charge thee

“ To throwe a magnelle to yon tour

“ And breke it down on thre.”

So, in Ben Jonson's *Sejanus*, Act I. sc. i:

“ No, Silius, we are no good *ingeners*,

“ We want the fine arts,” &c.

*Ingener*, therefore, may be the true reading of this passage: and a similar thought occurs in *The Tempest*, Act IV. sc. i:

“ For thou shalt find she will outstrip all praise,

“ And make it *halt* behind her.”

In the argument of *Sejanus*, Ben Jonson likewise says that his hero “worketh with all his *ingene*,” apparently from the Latin *ingenium*. STEEVENS.

Perhaps the words intended in the folio, were—

*Does tire the ingene ever.*

*Ingene* is used for *ingenium* by Puttenham, in his *Arte of*

CAS. He has had most favourable and happy speed :

*Poesie*, 1589: "—such also as made most of their workes by translation out of the Latin and French tongue, and few or none of their owne *engine*." *Engine* is here without doubt a misprint for *ingene*.—I believe, however, the reading of the quarto is the true one.—If *tire* was used in the sense of *weary*, then *ingener* must have been used for the ingenious person who should attempt to enumerate the merits of Desdemona. To the instance produced by Mr. Steevens from *Sejanus*, may be added another in Fleckno's *Discourse of the English Stage*, 1664: "Of this curious art the Italians (this latter age) are the greatest masters, the French good proficient, and we in England only schollars and learners, yet, having proceeded no further than to bare painting, and not arrived to the stupendous wonders of your great *ingeniers*." In one of Daniel's Sonnets, we meet with a similar imagery to that in the first of these lines:

"Though time doth spoil her of the fairest vaile

"That ever yet mortalitie did cover." MALONE.

The reading of the folio, though incorrectly spelled, appears to have been—

*Does tire the engineer;*

which is preferable to either of the proposed amendments; and the meaning of the passage would then be, "One whose real perfections were so excellent, that to blazon them would exceed the abilities of the ablest masters."

The sense attributed to the word *tire*, according to this reading, is perfectly agreeable to the language of poetry. Thus Dryden says:

"For this an hundred voices I desire,

"To tell thee what an hundred tongues would *tire*;

"Yet never could be worthily exprest,

"How deeply those are seated in my breast."

And in the last Act of *The Winter's Tale*, the third Gentleman says: "I never heard of such another encounter, which *lames* report to follow it, and *undoes* description to do it." The objection to the reading of *inginer*, is, that although we find the words *ingine*, *inginer*, and *inginous* in Jonson, they are not the language of Shakspeare; and I believe indeed that Jonson is singular in the use of them. M. MASON.

Whoever shall reject uncommon expressions in the writings of Shakspeare, because they differ either from the exact rules of orthography, or from the unsettled mode of spelling them by



Tempests themselves, high seas, and howling  
winds,  
The gutter'd rocks, and congregated sands,—  
Traitors ensteep'd<sup>3</sup> to clog the guiltless keel,  
As having sense of beauty, do omit

other writers, will be found to deprive him no less of his beauties, than that of the ornithologist would the peacock, who should cut out every eye of his train because it was either not circular, or else varied from some imaginary standard.—*Ingenieur* is no doubt of the same import with *ingenier* or *ingeneer*, though perhaps differently written by Shakspeare in reference to *ingenious*, and to distinguish it from *ingeneer*, which he has elsewhere used in a *military* sense. Mr. M. Mason's objection, that it is not the language of Shakspeare, is more than begging the question; and to affirm that Jonson is singular in the use of *ingine*, *inginer*, and *ingenious*, is as little to the purpose. For we not only have those expressions in other writers, but others from the same root, as *ingene*, *engene*, &c. in Holinshed, and Sir T. More; and Daniel uses *ingeniate*:

“Th' adulterate beauty of a falsed cheek

“Did Nature (for this good) *ingeniate*,

“To shew in thee the glory of her best.” HENLEY.

<sup>3</sup> *Traitors ensteep'd*—] Thus the folio and one of the quartos. The first copy reads—*enscerped*, of which every reader may make what he pleases. Perhaps *enscerped* was an old English word borrowed from the French *escarpé*, which Shakspeare not finding congruous to the image of clogging the keel, afterwards changed.

I once thought that the poet had written—*Traitors ens scarf'd*, i. e. muffled in their robes, as in *Julius Cæsar*. So, in *Hamlet*: “My sea-gown scarf'd about me;” and this agrees better with the idea of a traitor; yet whatever is gained one way is lost another. Our poet too often adopts circumstances from every image that arose in his mind, and employing them without attention to the propriety of their union, his metaphorical expressions become inextricably confused. STEEVENS.

Mr. Steevens's difficulty respecting *ensteep'd*, would, perhaps, have been removed, if he had but recollected the passage of the fourth Act, where Othello alludes to the fate of Tantalus:

“Had it pleas'd heaven

“To try me with affliction; had he rain'd

“All kind of sores, and shames on my bare head;

“*Steep'd* me in poverty to the very lips—.” HENLEY.



Their mortal natures,<sup>4</sup> letting go safely by  
The divine Desdemona.

*MON.*

What is she?

*CAS.* She that I spake of, our great captain's  
captain,

Left in the conduct of the bold Iago;  
Whose footing here anticipates our thoughts,  
A se'nnight's speed.—Great Jove,<sup>5</sup> Othello guard,  
And swell his sail with thine own powerful breath;  
That he may bless this bay with his tall ship,  
Make love's quick pants in Desdemona's arms,<sup>6</sup>  
Give renew'd fire to our extincted spirits,  
And bring all Cyprus comfort!<sup>7</sup>—O, behold,

*Enter* DESDEMONA, EMILIA, IAGO, RODERIGO,  
and Attendants.

The riches of the ship is come on shore!  
Ye men of Cyprus, let her have your knees:—  
Hail to thee, lady! and the grace of heaven,  
Before, behind thee, and on every hand,  
Enwheel thee round!

<sup>4</sup> *Their mortal natures,*] i. e. their *deadly, destructive* natures.  
So, in *Macbeth*:

“That tend on *mortal* thoughts.”

See Dr. Johnson's note, Vol. X. 65, n. 5. REED.

<sup>5</sup> — *Great Jove, &c.*] For this absurdity I have not the  
smallest doubt that the Master of the Revels, and not our poet,  
is answerable. See *The Historical Account of the English Stage*,  
Vol. III. MALONE.

<sup>6</sup> *Make love's quick pants in Desdemona's arms,*] Thus the  
folio. The quarto with less animation:

*And swiftly come to Desdemona's arms.* STEEVENS.

<sup>7</sup> *And bring all Cyprus comfort!*] This passage is only found  
in the quartos. STEEVENS.

*DES.* I thank you, valiant Cassio.  
What tidings can you tell me of my lord?

*CAS.* He is not yet arriv'd; nor know I aught  
But that he's well, and will be shortly here.

*DES.* O, but I fear;—How lost you company?

*CAS.* The great contention of the sea and skies  
Parted our fellowship: But, hark! a sail.

[*Cry within, A sail, a sail! Then Guns heard.*

2 *GENT.* They give their greeting to the citadel;  
This likewise is a friend.

*CAS.* See for the news.<sup>8</sup>—

[*Exit Gentleman.*

Good ancient, you are welcome;—Welcome, mis-  
tress:—

[*To EMILIA.*

Let it not gall your patience, good Iago,  
That I extend my manners; 'tis my breeding  
That gives me this bold show of courtesy.

[*Kissing her.*

*IAGO.* Sir, would she give you so much of her  
lips,  
As of her tongue she oft bestows on me,  
You'd have enough.

*DES.* Alas, she has no speech.

*IAGO.* In faith, too much;<sup>9</sup>  
I find it still, when I have list to sleep:  
Marry, before your ladyship, I grant,  
She puts her tongue a little in her heart,  
And chides with thinking.

<sup>8</sup> See for the news.] The first quarto reads—*So speaks this voice.* STEEVENS.

<sup>9</sup> In faith, too much;] Thus the folio. The first quarto thus:  
*I know too much;*  
*I find it, I; for when, &c.* STEEVENS.

*EMIL.* You have little cause to say so.

*IAGO.* Come on, come on ; you are pictures out of doors,

Bells in your parlours, wild cats in your kitchens,  
Saints in your injuries,<sup>1</sup> devils being offended,  
Players in your housewifery, and housewives in  
your beds.

*DES.* O, fye upon thee, slanderer !<sup>2</sup>

*IAGO.* Nay, it is true, or else I am a Turk ;  
You rise to play, and go to bed to work.

*EMIL.* You shall not write my praise.

*IAGO.* No, let me not.

<sup>1</sup> *Saints in your injuries, &c.*] When you have a mind to do injuries, you put on an air of sanctity. JOHNSON.

In Puttenham's *Art of Poesie*, 1580, I meet with almost the same thoughts: " We limit the comely parts of a woman to consist in four points ; that is, to be, a shrew in the kitchen, a saint in the church, an angel at board, and an ape in the bed ; as the chronicle reports by mistress Shore, paramour to King Edward the Fourth."

Again, in a play of Middleton's, called *Blurt Master Constable*; or, *The Spaniard's Night-walk*, 1602: " — according to that wise saying of you, you be saints in the church, angels in the street, devils in the kitchen, and apes in your beds."

Again, in *The Miseries of inforc'd Marriage*, 1607: " Women are in churches saints, abroad angels, at home devils."

Puttenham, who mentions all other contemporary writers, has not once spoken of Shakspeare ; so that it is probable he had not produced any thing of so early a date.

The truth is, that this book appears to have been written several years before its publication. See p. 115, 116, where the author refers to Sir Nicholas Bacon, who died in 1579, and recounts a circumstance, from his own knowledge, that happened in 1553. STEEVENS.

See also Meres's *Wit's Treasury*, p. 48. REED.

<sup>2</sup> *O, fye upon thee, slanderer!*] This short speech is, in the quarto, unappropriated ; and may as well belong to *Emilia* as to *Desdemona*. STEEVENS.

DES. What would'st thou write of me, if thou should'st praise me?

IAGO. O gentle lady, do not put me to't; For I am nothing, if not critical.<sup>3</sup>

DES. Come on, assay:—There's one gone to the harbour?

IAGO. Ay, madam.

DES. I am not merry; but I do beguile The thing I am, by seeming otherwise.— Come, how would'st thou praise me?

IAGO. I am about it; but, indeed, my invention Comes from my pate, as birdlime does from frize,<sup>4</sup> It plucks out brains and all: But my muse labours, And thus she is deliver'd.

If she be fair and wise,—fairness, and wit, The one's for use, the other useth it.

DES. Well prais'd! How if she be black and witty?

IAGO. If she be black, and thereto have a wit, She'll find a white that shall her blackness fit.<sup>5</sup>

DES. Worse and worse.

<sup>3</sup> ——— critical.] That is, *ensorious*. JOHNSON.

So, in our author's 122d Sonnet:

“ ——— my adder's sense

“ To *critick* and to flatterer stopped are.” MALONE.

<sup>4</sup> ——— my invention

Comes from my pate, as birdlime does from frize,] A similar thought occurs in *The Puritan*: “The excuse stuck upon my tongue, like *ship-pitch* upon a *mariner's gown*.” STEEVENS.

<sup>5</sup> ——— her blackness fit.] The first quarto reads—*hit*. So, in *King Lear*: “I pray you, let us *hit* together.” I believe *hit*, in the present instance also, to be the true reading, though it will not bear, as in *Love's Labour's Lost*, explanation. See Vol. VII. p. 82. STEEVENS.

· *EMIL.* How, if fair and foolish ?

*IAGO.* She never yet was foolish that was fair ;<sup>6</sup>  
For even her folly help'd her to an heir.

*DES.* These are old fond paradoxes, to make  
fools laugh i'the alehouse. What miserable praise  
hast thou for her that's foul and foolish ?

*IAGO.* There's none so foul, and foolish there-  
unto,  
But does foul pranks which fair and wise ones do.

*DES.* O heavy ignorance !—thou praisest the  
worst best. But what praise could'st thou bestow  
on a deserving woman indeed ?<sup>7</sup> one, that, in the  
authority of her merit, did justly put on the vouch  
of very malice itself ?<sup>8</sup>

<sup>6</sup> *She never yet was foolish &c.]* We may read :  
*She ne'er was yet so foolish that was fair,*  
*But even her folly help'd her to an heir.*

Yet I believe the common reading to be right : the law makes  
the power of cohabitation a proof that a man is not a *natural* ;  
therefore, since the foolishhest woman, if *pretty*, may have a  
child, no *pretty* woman is ever foolish. JOHNSON.

<sup>7</sup> *But what praise could'st thou bestow on a deserving woman  
indeed ?]* The hint for this question, and the metrical reply of  
Iago, is taken from a strange pamphlet, called *Choice, Chance,*  
*and Change, or Conceits in their Colours*, 1606 ; when after  
*Tidero* has described many ridiculous characters in verse,  
*Arnofilo* asks him, “ But, I pray thee, didst thou write none in  
commendation of some worthy creature ? ” *Tidero* then pro-  
ceeds, like Iago, to repeat more verses. STEEVENS.

<sup>8</sup> — *one, that, in the authority of her merit, did justly put  
on the vouch of very malice itself ?]* The sense is this, one that  
was so conscious of her own merit, and of the authority her  
character had with every one, that she durst venture to call upon  
malice itself to vouch for her. This was some commendation.  
And the character only of clearest virtue ; which could force  
malice, even against its nature, to do justice. WARBURTON.

To put on the vouch of malice, is to assume a character  
vouched by the testimony of malice itself. JOHNSON.

*IAGO.* She that was ever fair, and never proud;  
 Had tongue at will, and yet was never loud;  
 Never lack'd gold, and yet went never gay;  
 Fled from her wish, and yet said,—*now I may*;  
 She that, being anger'd, her revenge being nigh,  
 Bade her wrong stay, and her displeasure fly:  
 She that in wisdom never was so frail,  
 To change the cod's head for the salmon's tail;<sup>9</sup>  
 She that could think, and ne'er disclose her mind,  
 See suitors following, and not look behind;<sup>1</sup>  
 She was a wight,—if ever such wight were,—

*DES.* To do what?

*IAGO.* To suckle fools, and chronicle small beer.<sup>2</sup>

*DES.* O most lame and impotent conclusion!—

To *put on* is to *provoke*, to *incite*. So, in *Macbeth*:

“ — the powers above

“ *Put on* their instruments.” STEEVENS.

<sup>9</sup> *To change the cod's head for the salmon's tail* ;] i. e. to exchange a delicacy for coarser fare. See *Queen Elizabeth's Household Book for the 43d Year of her Reign*: “Item, the Master Cookes have to fee all the *salmon's tails*” &c. p. 296.

STEEVENS.

Surely the poet had a further allusion, which it is not necessary to explain. The word *frail* in the preceding line shows that *viands* were not alone in his thoughts. MALONE.

A *frail* judgment, means only a *weak one*. I suspect no equivocal. STEEVENS.

<sup>1</sup> *See suitors following, and not look behind* ;] The first quarto omits this line. STEEVENS.

<sup>2</sup> *To suckle fools, and chronicle small beer.*] After enumerating the perfections of a woman, Iago adds, that if ever there was such a one as he had been describing, she was, at the best, of no other use, than *to suckle children, and keep the accounts of a household*. The expressions *to suckle fools, and chronicle small beer*, are only instances of the want of natural affection, and the predominance of a critical censoriousness in Iago, which he allows himself to be possessed of, where he says, *O! I am nothing, if not critical*. STEEVENS.

Do not learn of him, Emilia, though he be thy husband.—How say you, Cassio? is he not a most profane<sup>3</sup> and liberal counsellor?<sup>4</sup>

CAS. He speaks home, madam; you may relish him more in the soldier, than in the scholar.

IAGO. [*Aside.*] He takes her by the palm: Ay, well said, whisper: with as little a web as this, will I ensnare as great a fly as Cassio. Ay, smile upon her, do; I will gyve thee<sup>5</sup> in thine own courtship. You say true; 'tis so, indeed: if such tricks as these strip you out of your lieutenantry, it had been better you had not kissed your three fingers so oft, which now again you are most apt to play the sir in.<sup>6</sup> Very good; well kissed! an excellent cour-

<sup>3</sup> ——— *profane*——] Gross of language, of expression broad and brutal. So, Brabantio, in the first Act, calls Iago *profane* wretch. JOHNSON.

Ben Jonson, in describing the characters in *Every Man out of his Humour*, styles Carlo Buffone, a publick, scurrilous, and *profane* jester. STEEVENS.

<sup>4</sup> ——— liberal counsellor?] *Liberal* for *licentious*.

WARBURTON.

So, in *The Fair Maid of Bristow*, 1605, bl. 1:

“But Vallenger, most like a *liberal* villain,

“Did give her scandalous, ignoble terms.” STEEVENS.

See Vol. XVIII. p. 316, n. 9. MALONE.

*Counsellor* seems to mean, not so much a man that *gives counsel*, as one that discourses fearlessly and volubly. A talker. JOHNSON.

*Counsellor* is here used in the common acceptation. Desdemona refers to the answers she had received from Iago, and particularly her last. HENLEY.

<sup>5</sup> ——— *I will gyve thee*——] i. e. catch, shackle. POPE.

The first quarto reads—I will *catch* you in your own *courtsies*; the second quarto—I will *catch* you in your own courtship. The folio as it is in the text. STEEVENS.

<sup>6</sup> ——— *to play the sir in.*] That is, to show your good breeding and gallantry. HENLEY.



tesy!<sup>7</sup> 'tis so, indeed. Yet again your fingers to your lips? would, they were clyster-pipes for your sake!—[*Trumpet.*] The Moor, I know his trumpet.

CAS. 'Tis truly so.

DES. Let's meet him, and receive him.

CAS. Lo, where he comes!

*Enter OTHELLO, and Attendants.*

OTH. O my fair warrior!<sup>8</sup>

<sup>7</sup> — *well kissed! an excellent courtesy!*] Spoken when Cassio kisses his hand, and Desdemona courtesies. JOHNSON.

This reading was recovered from the quarto, 1622, by Dr. Johnson. The folio has—*and excellent courtesies.*

I do not believe that any part of these words relates to Desdemona. In the original copy, we have just seen, the poet wrote —“ay, smile upon her, do; I will catch you in your own *courtesies.*” Here therefore he probably meant only to speak of Cassio, while kissing his hand. “Well kissed! an excellent courtesy!” i. e. an excellent salute. *Courtesy*, in the sense of obeisance or salute, was in Shakspeare's time applied to men as well as women. See Vol. XI. p. 341, n. 1. MALONE.

<sup>8</sup> *O my fair warrior!*] Again, in Act III. Desdemona says: “—unhandsome *warrior* as I am.” This phrase was introduced by our copiers of the French Sonnetteers. Ronsard frequently calls his mistresses *guerrieres*; and Southern, his imitator, is not less prodigal of the same appellation. Thus, in his fifth Sonnet:

“And, my *warrier*, my light shines in thy fayre eyes.”

Again, in his sixth Sonnet:

“I am not, my cruell *warrier*, the Thebain,” &c.

Again, *ibid.*:

“I came not, my *warrier*, of the blood Lidain.”

Had I not met with the word thus fantastically applied, I should have concluded that Othello called his wife a *warrior*, because she had embarked with him on a warlike expedition, and not in consequence of Ovid's observation—

“*Militat omnis amans, et habet sua castra Cupido.*”

STEEVENS.

DES.

My dear Othello!

OTH. It gives me wonder great as my content,  
To see you here before me. O my soul's joy!  
If after every tempest come such calms,<sup>9</sup>  
May the winds blow till they have waken'd death!  
And let the labouring bark climb hills of seas,  
Olympus-high; and duck again as low  
As hell's from heaven!<sup>1</sup> If it were now to die,  
'Twere now to be most happy;<sup>2</sup> for, I fear,  
My soul hath her content so absolute,  
That not another comfort like to this  
Succeeds in unknown fate.

DES.

The heavens forbid,  
But that our loves and comforts should increase,  
Even as our days do grow!<sup>3</sup>

<sup>9</sup> ——— come such calms,] Thus the folio. The quarto, 1622, reads—calmness. STEEVENS.

<sup>1</sup> And let the labouring bark climb hills of seas,  
Olympus-high; and duck again as low

As hell's from heaven!] So, in Sidney's *Arcadia*, B. I:  
"The sea, making mountaines of itself, over which the tossed  
and tottering ship should *climbe*, to be straight carried downe  
againe to a pit of hellish darknesse." STEEVENS.

<sup>2</sup> ——— If it were now to die,

'Twere now to be most happy;] So, Cherea, in *The Eunuch*  
of Terence, Act III. sc. v:

"————— Proh Jupiter!

"Nunc tempus profecto est, cum perpeti me possum in-  
terfeci,

"Ne vita aliquâ hoc gaudium contaminet ægritudine." .

MALONE.

<sup>3</sup> Even as our days do grow!] Here is one of those evident  
interpolations which abound in our author's dramas. Who does  
not perceive that the words—*Even as our days*, refer to the  
verb—*increase* in the foregoing line? Omit therefore the pro-  
saick—*do grow*, (which is perfectly useless) and the metre will  
be restored to its original regularity.

OTH. Amen to that, sweet powers!—  
 I cannot speak enough of this content,  
 It stops me here; it is too much of joy:  
 And this, and this, the greatest discords be,  
[Kissing her.<sup>4</sup>  
 That e'er our hearts shall make!

IAGO. O, you are well tun'd now!  
 But I'll set down<sup>5</sup> the pegs that make this musick,  
 As honest as I am. [Aside.

OTH. Come, let's to the castle.—  
 News, friends;<sup>6</sup> our wars are done, the Turks are  
 drown'd.

Fenton has adopted this thought in his *Mariamne*:

“And mutual passion with our years increase!”

STEEVENS.

<sup>4</sup> *And this, and this, &c. Kissing her.*] So, in Marlowe's  
*Lust's Dominion*:

“I pri'thee, chide, if I have done amiss,

“But let my punishment be *this and this*.” [Kissing the Moor. MALONE.

Marlowe's play was written before that of Shakspeare, who  
 might possibly have acted in it. STEEVENS.

<sup>5</sup> — *I'll set down*—] Thus the old copies, for which the  
 modern editors, following Mr. Pope, have substituted—*let down*.  
 But who can prove that to *set down* was not the language of  
 Shakspeare's time, when a viol was spoken of?—To *set* formerly  
 signified to *tune*, though it is no longer used in that sense. “It  
 was then,” says Anthony Wood in his *Diary*, “that I *set* and  
 tuned in strings and fourths,” &c. So, in *Skialetheia*, a Col-  
 lection of Satires, &c. 1598:

“——to a nimbler key

“*Set thy wind instrument*.” MALONE.

To “*set down*” has this meaning in no other part of our au-  
 thor's works. However, *virtus post nummos*: we have secured  
 the phrase, and the exemplification of it may follow when it  
 will. STEEVENS.

<sup>6</sup> News, *friends*;] The modern editors read (after Mr. Rowe)  
*Now friends*. I would observe once for all, that (in numberless



their natures<sup>1</sup> more than is native to them,—list me. The lieutenant to-night watches on the court of guard:<sup>2</sup>—First, I must tell thee this—Desdemona is directly in love with him.

ROD. With him! why, 'tis not possible.

IAGO. Lay thy finger—thus,<sup>3</sup> and let thy soul be instructed. Mark me with what violence she first loved the Moor, but for bragging, and telling her fantastical lies: And will she love him still for prating?<sup>4</sup> let not thy discreet heart think it. Her eye must be fed; and what delight shall she have to look on the devil? When the blood is made dull with the act of sport, there should be,—again to inflame it,<sup>5</sup> and to give satiety a fresh appetite,—loveliness in favour; sympathy in years, manners, and beauties; all which the Moor is defective in: Now, for want of these required conveniences, her delicate tenderness will find itself abused, begin to heave the gorge, disrelish and abhor the Moor;

<sup>1</sup> —— *base men, being in love, have then a nobility in their natures—*] So, in *Hamlet*:

“Nature is fine in love.” MALONE.

Dryden has imparted Iago's present sentiment to Dorax:

“Why love does all that's noble here below.”

STEEVENS.

<sup>2</sup> —— *the court of guard:*] i. e. the place where the guard musters. So, in *The Family of Love*, 1608:

“Thus have I pass'd the round and *court of guard*.”

Again, in *The Beggar's Bush*, by Beaumont and Fletcher:

“Visit your *courts of guard*, view your munition.”

STEEVENS.

<sup>3</sup> *Lay thy finger—thus,*] On thy mouth, to stop it while thou art listening to a wiser man. JOHNSON.

<sup>4</sup> *And will she love him still for prating?*] The folio reads *To love him still for prating!* STEEVENS.

<sup>5</sup> —— *again to inflame it,*] Thus the quarto, 1622. The folio reads—*a game*. STEEVENS.

very nature will instruct her in it, and compel her to some second choice. Now, sir, this granted, (as it is a most pregnant and unforced position,) who stands so eminently in the degree of this fortune, as Cassio does? a knave very voluble; no further conscionable, than in putting on the mere form of civil and humane seeming,<sup>6</sup> for the better compassing of his salt and most hidden loose affection? why, none; why, none: A slippery and subtle knave; a finder out of occasions; that has an eye can stamp and counterfeit advantages, though true advantage never present itself: A devilish knave! besides, the knave is handsome, young; and hath all those requisites in him, that folly and green minds<sup>7</sup> look after: A pestilent complete knave; and the woman hath found him already.

*ROD.* I cannot believe that in her; she is full of most blessed condition.<sup>8</sup>

*IAGO.* Blessed fig's end! the wine she drinks is made of grapes: if she had been blessed, she would never have loved the Moor: Blessed pudding! Didst thou not see her paddle with the palm of his hand? didst not mark that?

*ROD.* Yes, that I did; but that was but courtesy.

*IAGO.* Lechery, by this hand; an index, and obscure prologue to the history of lust and foul thoughts.<sup>9</sup> They met so near with their lips, that their

<sup>6</sup> ——— *and humane seeming,*] Thus the folio. The quarto, 1622, reads—*and hand-seeming.* MALONE.

<sup>7</sup> ——— *green minds—*] Minds unripe, minds not yet fully formed. JOHNSON.

<sup>8</sup> ——— *condition.*] Qualities, disposition of mind. JOHNSON.  
See Vol. XII. p. 521, n. 7. MALONE.

<sup>9</sup> ——— *an index, and obscure prologue &c.*] That *indexes* were

breaths embraced together. Villainous thoughts, Roderigo! when these mutualities so marshal the way, hard at hand comes the master and main exercise, the incorporate conclusion: Pish!—But, sir, be you ruled by me: I have brought you from Venice. Watch you to-night; for the command, I'll lay't upon you: Cassio knows you not;—I'll not be far from you: Do you find some occasion to anger Cassio, either by speaking too loud, or tainting<sup>1</sup> his discipline; or from what other course<sup>2</sup> you please, which the time shall more favourably minister.

ROD. Well.

IAGO. Sir, he is rash, and very sudden in choler;<sup>3</sup> and, haply, with his truncheon may strike at you: Provoke him, that he may: for, even out of that,

formerly *prefixed* to books, appears from a passage in *Troilus and Cressida*. See Vol. XVIII. p. 241, n. 3; and Vol. XV. p. 236, n. 3. MALONE.

<sup>1</sup> ——— *tainting*—] Throwing a slur upon his discipline.

JOHNSON.

So, in *Troilus and Cressida*:

“In *taint* of our best man.”

Again, in Chapman's translation of the 22d *Odyssey*:

“Ctesippus, over good Eumæus' shield

“His shoulder's top did *taint*.”

To *taint*, in this instance, means—to *inflict a slight wound*.

Again, in the 3d *Iliad*, 4to. 1598, by the same translator:

“Eight shafts I shot——

“Yet this wilde dogge, with all my aime, I have no power to *taint*.” STEEVENS.

<sup>2</sup> ——— *other course*—] The first quarto reads—*cause*.

STEEVENS.

<sup>3</sup> ——— *sudden in choler*;] *Sudden*, is precipitately violent.

JOHNSON.

So, Malcolm, describing Macbeth:

“I grant him bloody,——

“*Sudden*, malicious.” STEEVENS.



will I cause these of Cyprus to mutiny; whose qualification shall come into no true taste again,<sup>4</sup> but by the displanting of Cassio. So shall you have a shorter journey to your desires, by the means I shall then have to prefer them;<sup>5</sup> and the impediment most profitably removed, without the which there were no expectation of our prosperity.

*ROD.* I will do this, if I can bring it to any opportunity.<sup>6</sup>

*IAGO.* I warrant thee. Meet me by and by at the citadel: I must fetch his necessaries ashore. Farewell.

*ROD.* Adieu. [Exit.

*IAGO.* That Cassio loves her, I do well believe it; That she loves him, 'tis apt, and of great credit; The Moor—howbeit that I endure him not,— Is of a constant, loving, noble nature; And, I dare think, he'll prove to Desdemona A most dear husband. Now I do love her too; Not out of absolute lust, (though, peradventure, I stand accountant for as great a sin,) But partly led to diet my revenge,

<sup>4</sup> — *whose qualification shall come &c.*] Whose resentment shall not be so *qualified* or *tempered*, as to be *well tasted*, as not to retain *some bitterness*. The phrase is harsh, at least to our ears. JOHNSON.

Johnson's explanation is confirmed by what Cassio says in the next scene: "I have drunk but one cup to-night, and that was craftily *qualified*," i. e. allayed by water. M. MASON.

— *no true taste*—] So the folio. The quarto, 1622, reads — *no true trust*. MALONE.

<sup>5</sup> — *to prefer them*;] i. e. to *advance* them. So, in *A Midsummer-Night's Dream*: "The short and the long is, our play is *preferred*." MALONE.

See Vol. XVI. p. 421, n. 9. STEEVENS.

<sup>6</sup> — *if I can bring it to any opportunity.*] Thus the quarto, 1622. The folio reads—*if you can bring it, &c.* MALONE.

For that I do suspect the lusty Moor  
 Hath leap'd into my seat : the thought whereof  
 Doth, like a poisonous mineral,<sup>7</sup> gnaw my inwards;  
 And nothing can or shall content my soul,  
 Till I am even with him,<sup>8</sup> wife for wife;  
 Or, failing so, yet that I put the Moor  
 At least into a jealousy so strong  
 That judgment cannot cure. Which thing to do,—  
 If this poor trash of Venice, whom I trash  
 For his quick hunting, stand the putting on,<sup>9</sup>

<sup>7</sup> ——— *like a poisonous mineral,*] This is philosophical. Mineral poisons kill by corrosion. JOHNSON.

<sup>8</sup> *Till I am even with him,*] Thus the quarto, 1622; the first folio reads:

*Till I am even'd with him.*

i. e. Till I am on a level with him by retaliation.

So, in Heywood's *Iron Age*, 1632, Second Part:

"The stately walls he rear'd, levell'd, and even'd."

Again, in *Tancred and Gismund*, 1592:

"For now the walls are even'd with the plain."

Again, in Stanyhurst's translation of the first Book of Virgil's *Æneid*, 1582:—"numerus cum navibus æquat—"

"——— with the ships the number is even'd."

STEEVENS.

<sup>9</sup> ——— *Which thing to do,—*

*If this poor trash of Venice, whom I trash*

*For his quick hunting, stand the putting on,*] The quarto, 1622, has—*crush*, the folio reads—*trace*, an apparent corruption of—*trash*; for as to the idea of *crushing a dog*, to prevent him from *quick hunting*, it is too ridiculous to be defended.

To *trash*, is still a hunter's phrase, and signifies (See Vol. IV. p. 17, n. 5,) to fasten a weight on the neck of a dog, when his speed is superior to that of his companions. Thus, says Caratach, in *The Bonduca* of Beaumont and Fletcher, (the quotation was the late Mr. T. Warton's, though misunderstood by him as to its appropriate meaning):

"——— I fled too,

"But not so fast; your jewel had been lost then,

"Young Hengo there: he *trash'd* me, Nennius,—"

i. e. he was the clog that restrained my activity.

I'll have our Michael Cassio on the hip;<sup>1</sup>  
Abuse him to the Moor in the rank garb,<sup>2</sup>—

This sense of the word—*trash* has been so repeatedly confirmed to me by those whom I cannot suspect of wanting information relative to their most favourite pursuits, that I do not hesitate to throw off the load of unsatisfactory notes with which the passage before us has hitherto been oppressed.

The same idea occurs also in the epistle dedicatory to Dryden's *Rival Ladies*: "Imagination in a poet is a faculty so wild and lawless, that, like a high-ranging spaniel, it must have clogs tied to it, lest it outrun the judgement."

*Trash*, in the first instance, (though Dr. Warburton would change it into—*brach*,) may be used to signify a worthless hound, as the same term is afterwards employed to describe a worthless female:

"Gentlemen all, I do suspect this *trash*."

It is scarce necessary to support the present jingle of the word—*trash*, by examples, it is so much in our author's manner, although his worst.

*Stand the putting on*, may mean—*does not start too soon after Desdemona*, and so destroy my scheme by injudicious precipitation. But I rather think, these words have reference to the enterprize of provoking Cassio, and will then imply—if he has courage enough for the attempt to which I have just incited, or put him on. For an example of the latter phrase, see p. 316, n. 8. STEEVENS.

That Mr. Steevens has given the true explanation of—to *trash*, is fixed by the succeeding authority from Harrington, where it unquestionably means to *impede the progress*: "—prolongation of magistracy, *trashing* the wheel of rotation, destroys the life or natural motion of a commonwealth." *Works*, p. 303, fol. 1747. HOLT WHITE.

<sup>1</sup> *I'll have our Michael Cassio on the hip;*] A phrase from the art of wrestling. JOHNSON.

<sup>2</sup> —*in the rank garb,*] Thus the quarto, and, I think, rightly. *Rank garb*, I believe, means *grossly*, i. e. *without mincing the matter*. So, in Marston's *Dutch Courtezan*, 1604:

"Whither, in the *rank* name of madness, whither?"

The term—*garb* (employed perhaps in the sense here required) occurs in the eighteenth Book of Homer's *Odyssey*, as translated by Chapman:

For I fear Cassio with my night-cap too ;  
 Make the Moor thank me, love me, and reward me,  
 For making him egregiously an ass,  
 And practising upon his peace and quiet  
 Even to madness. 'Tis here, but yet confus'd ;  
 Knavery's plain face is never seen,<sup>3</sup> till us'd.

[*Exit.*

## SCENE II.

*A Street.*

*Enter a Herald, with a Proclamation; People following.*

*HER.* It is Othello's pleasure, our noble and valiant general, that, upon certain tidings now arrived, importing the mere perdition<sup>4</sup> of the Turkish fleet,

" But here you must take confidence to prate  
 " Before all these ; for fear can get no state  
 " In your wine-hardy stomach. Or tis like  
 " To prove your native *garb*, your tongue will strike  
 " On this side of your mouth still." STEEVENS.

The folio reads—in the *right garb*. *Rank*, perhaps, means not only *gross*, but *lascivious*. So, in *The Merchant of Venice*:

" ——— the ewes, being *rank*,  
 " In end of autumn," &c. MALONE.

<sup>3</sup> *Knavery's plain face is never seen,*] An honest man acts upon a plan, and forecasts his designs ; but a knave depends upon temporary and local opportunities, and never knows his own purpose, but at the time of execution. JOHNSON.

<sup>4</sup> ——— mere *perdition*—] *Mere* in this place signifies *entire*. So, in *Hamlet*:

" ——— possess it *merely*." STEEVENS.

every man put himself into triumph;<sup>5</sup> some to dance, some to make bonfires, each man to what sport and revels his addiction<sup>6</sup> leads him; for, besides these beneficial news, it is the celebration of his nuptials: So much was his pleasure should be proclaimed. All offices are open;<sup>7</sup> and there is full liberty of feasting,<sup>8</sup> from this present hour of five, till the bell hath told eleven. Heaven bless the isle of Cyprus, and our noble general, Othello! [*Exeunt.*]

## SCENE III.

*A Hall in the Castle.*

*Enter OTHELLO, DESDEMONA, CASSIO, and Attendants.*

OTH. Good Michael, look you to the guard to-night:  
Let's teach ourselves that honourable stop,  
Not to out-sport discretion.

CAS. Iago hath direction what to do;

<sup>5</sup> ——— *put himself into triumph;*] This whimsical phraseology occurs again in *Pericles, Prince of Tyre*:

“So puts himself into the shipman's toil.” STEEVENS.

<sup>6</sup> ——— *his addiction—*] The first quarto reads—*his mind.*

STEEVENS.

<sup>7</sup> *All offices are open;*] i. e. all rooms, or places, in the castle, at which refreshments are prepared, or served out. So, in *Macbeth*:

“Sent forth great largess to your offices.”

See Vol. X. p. 94, n. 8. STEEVENS.

<sup>8</sup> ——— *of feasting,*] These words are not in the original quarto, 1622. MALONE.

But, notwithstanding, with my personal eye  
Will I look to't.

OTH. Iago is most honest.

Michael, good night: To-morrow, with our earliest,  
Let me have speech with you.—Come, my dear love,  
The purchase made, the fruits are to ensue;

[To DESDEMONA.

That profit's yet to come 'twixt me and you.—

Good night. [Exeunt OTH. DES. and Attend.

Enter IAGO.

CAS. Welcome, Iago: We must to the watch.

IAGO. Not this hour, lieutenant; 'tis not yet ten o'clock: Our general cast us<sup>9</sup> thus early, for the love of his Desdemona; whom let us not therefore blame; he hath not yet made wanton the night with her: and she is sport for Jove.

CAS. She's a most exquisite lady.

IAGO. And, I'll warrant her, full of game.

CAS. Indeed, she is a most fresh and delicate creature.

<sup>9</sup> *Our general cast us—*] That is, *appointed us to our stations*. To *cast the play*, is, in the style of the theatres, to assign to every actor his proper part. JOHNSON.

We have just now been assured by the Herald, that there was "full liberty of feasting &c. till *eleven*."

Perhaps therefore *cast us* only means dismissed us, or *got rid of our company*. So, in one of the following scenes: "You are but now *cast* in his mood;" i. e. *turned out of your office in his anger*; and in the first scene it means to *dismiss*.

So, in *The WITCH*, a MS. tragi-comedy, by Middleton:

"She *cast off*

"My company betimes to-night, by tricks," &c.

STEEVENS.

*IAGO.* What an eye she has! methinks it sounds a parley of provocation.<sup>1</sup>

*CAS.* An inviting eye; and yet methinks right modest.

*IAGO.* And, when she speaks, is it not an alarm<sup>2</sup> to love?<sup>3</sup>

*CAS.* She is, indeed, perfection.<sup>4</sup>

*IAGO.* Well, happiness to their sheets! Come, lieutenant, I have a stoop of wine; and here without are a brace of Cyprus gallants, that would fain have a measure to the health of the black Othello.

*CAS.* Not to-night, good Iago; I have very poor and unhappy brains for drinking: I could well wish courtesy would invent some other custom of entertainment.

*IAGO.* O, they are our friends; but one cup: I'll drink for you.

*CAS.* I have drunk but one cup to-night, and

<sup>1</sup> — *a parley of provocation.*] So the quarto, 1622. Folio — *to provocation.* MALONE.

<sup>2</sup> — *an alarm*—] The *voice* may *sound* an *alarm* more properly than the *eye* can *sound* a *parley*. JOHNSON.

The eye is often said to *speak*. Thus we frequently hear of the *language* of the *eye*. Surely that which can *talk* may, without any violent stretch of the figure be allowed to *sound* a *parley*. The folio reads—*parley to provocation.* RITSON.

So, in *Troilus and Cressida*:

“There’s *language* in her *eye*,” &c.

See Vol. XV. p. 406, n. 3. STEEVENS.

<sup>3</sup> — *is it not an alarm to love?*] The quartos read—*’tis* an alarm to love. STEEVENS.

<sup>4</sup> *She is, indeed, perfection.*] In this and the seven short speeches preceding, the decent character of Cassio is most powerfully contrasted with that of the licentious Iago. STEEVENS.



that was craftily qualified<sup>5</sup> too, and, behold, what innovation it makes here : I am unfortunate in the infirmity, and dare not task my weakness with any more.

*IAGO.* What, man ! 'tis a night of revels ; the gallants desire it.

*CAS.* Where are they ?

*IAGO.* Here at the door ; I pray you, call them in.

*CAS.* I'll do't ; but it dislikes me.

[*Exit CASSIO.*

*IAGO.* If I can fasten but one cup upon him,  
With that which he hath drunk to-night already,  
He'll be as full of quarrel and offence  
As my young mistress' dog. Now, my sick fool,

Roderigo,  
Whom love has turn'd almost the wrong side out-  
ward,

To Desdemona hath to-night carous'd  
Potations pottle deep ; and he's to watch :  
Three lads of Cyprus,<sup>6</sup>—noble swelling spirits,  
That hold their honours in a wary distance,  
The very elements<sup>7</sup> of this warlike isle,—  
Have I to-night fluster'd with flowing cups,  
And they watch too. Now, 'mongst this flock of  
drunkards,

Am I to put our Cassio in some action  
That may offend the isle :—But here they come :

<sup>5</sup> — *craftily qualified*—] Slily mixed with water.

JOHNSON.

<sup>6</sup> *Three lads of Cyprus,*] The folio reads—*Three else of Cyprus.* STEEVENS.

<sup>7</sup> *The very elements*—] As quarrelsome as the *discordia semina rerum* ; as quick in opposition as fire and water.

JOHNSON.

If consequence do but approve my dream,<sup>8</sup>  
My boat sails freely, both with wind and stream.

*Re-enter CASSIO, with him MONTANO, and Gentlemen.*

*CAS.* 'Fore heaven, they have given me a rouse already.<sup>9</sup>

*MON.* Good faith, a little one; not past a pint, as I am a soldier.<sup>1</sup>

*IAGO.* Some wine, ho!

*And let me the canakin<sup>2</sup> clink, clink; [Sings.  
And let me the canakin clink:*

*A soldier's a man;*

*A life's but a span;<sup>3</sup>*

*Why then, let a soldier drink.*

<sup>8</sup> *If consequence do but approve my dream,]* Every scheme subsisting only in the imagination may be termed a *dream*.

JOHNSON.

<sup>9</sup> ——— *given me a rouse &c.]* A rouse appears to be a quantity of liquor rather too large.

So, in *Hamlet*; and in *The Christian turn'd Turk*, 1612:

“ ——— our friends may tell

“ We drank a *rouse* to them.”

See Vol. XVIII. p. 61, n. 1. STEEVENS.

<sup>1</sup> *As I am a soldier.]* If Montano was Othello's predecessor in the government of Cyprus, (as we are told in the *Personæ Dramatis*,) he is not very characteristically employed in the present scene, where he is tippling with people already *flustered*, and encouraging a subaltern officer who commands a midnight guard, to drink to excess. STEEVENS.

<sup>2</sup> ——— *the canakin—]* So, in Barclay's *Ship of Fools*, fol. 229: “ —some quafes y<sup>e</sup> *canakin* halfe full” &c. STEEVENS.

<sup>3</sup> *A life's but a span;]* Thus the quarto. The folio reads—  
Oh man's *life but a span*. STEEVENS.

Some wine, boys!

[*Wine brought in.*]

CAS. 'Fore heaven, an excellent song.

IAGO. I learned it in England, where (indeed) they are most potent in potting:<sup>4</sup> your Dane, your German,<sup>5</sup> and your swag-bellied Hollander,—Drink, ho!—are nothing to your English.

CAS. Is your Englishman so expert in his drinking?<sup>6</sup>

IAGO. Why, he drinks you, with facility, your Dane dead drunk; he sweats not to overthrow your Almain; he gives your Hollander a vomit, ere the next pottle can be filled.

CAS. To the health of our general.

MON. I am for it, lieutenant; and I'll do you justice.<sup>7</sup>

IAGO. O sweet England!

<sup>4</sup> ——— *in England, where (indeed) they are most potent in potting:*] *Les meilleurs buveurs en Angleterre*; is an ancient French proverb. STEEVENS.

<sup>5</sup> ——— *most potent in potting: your Dane, your German, &c.*] “Enquire at ordinaries: there must be sallets for the Italian, tooth-picks for the Spaniard, *pots* for the German!” Prologue to Lyly's *Midas*, 1592. MALONE.

——— *your Dane,*] See Vol. XVIII. p. 66, n. 6. STEEVENS.

<sup>6</sup> ——— *so expert in his drinking?*] Thus the quarto, 1622. Folio—*so exquisite*. This accomplishment in the English is likewise mentioned by Beaumont and Fletcher in *The Captain*:

“*Lod.* Are the Englishmen

“Such stubborn drinkers?

“*Piso.* ——— not a leak at sea

“Can suck more liquor; you shall have their children

“Christen'd in mull'd sack, and at five years old

“Able to knock a *Dane* down.” STEEVENS.

<sup>7</sup> ——— *I'll do you justice.*] i. e. drink as much as you do. See Vol. XII. p. 237, n. 5. STEEVENS.

*King Stephen<sup>8</sup> was a worthy peer,<sup>9</sup>  
 His breeches cost him but a crown;  
 He held them sixpence all too dear,  
 With that he call'd the tailor—lown.<sup>1</sup>*

*He was a wight of high renown,  
 And thou art but of low degree:  
 'Tis pride that pulls the country down,  
 Then take thine auld cloak about thee.*

Some wine, ho!

CAS. Why, this is a more exquisite song than the other.

IAGO. Will you hear it again?

CAS. No; for I hold him to be unworthy of his place, that does those things.—Well,—Heaven's above all; and there be souls that must be saved, and there be souls must not be saved.

<sup>8</sup> *King Stephen &c.]* These stanzas are taken from an old song, which the reader will find recovered and preserved in a curious work lately printed, entitled, *Relicks of Ancient Poetry*, consisting of old heroick ballads, songs, &c. 3 Vols. 12mo.

JOHNSON.

So, in Greene's *Quip for an upstart Courtier*: "*King Stephen* wore a pair of cloth breeches of a noble a pair, and thought them passing costly." STEEVENS.

<sup>9</sup> — *a worthy peer,*] i. e. a worthy fellow. In this sense *peer*, *ferè*, *pheere*, are often used by the writers of our earliest romances. STEEVENS.

A *worthy peer* is a *worthy lord*, a title frequently bestowed upon *kings* in our old romances. So, in *Amadis de Gaule*, 1619: "Sir, although you be a *king* and a great *lord*." Spenser constantly uses the word *peer* in this sense. *Pheere* is in every respect a very different word. RITSON.

<sup>1</sup> — *lown.*] Sorry fellow, paltry wretch. JOHNSON.

*IAGO.* It's true, good lieutenant.

*CAS.* For mine own part,—no offence to the general, nor any man of quality,—I hope to be saved.

*IAGO.* And so do I too, lieutenant.

*CAS.* Ay, but, by your leave, not before me ; the lieutenant is to be saved before the ancient. Let's have no more of this ; let's to our affairs.—Forgive us our sins !—Gentlemen, let's look to our business. Do not think, gentlemen, I am drunk ; this is my ancient ;—this is my right hand, and this is my left hand :—I am not drunk now ; I can stand well enough, and speak well enough.

*ALL.* Excellent well.

*CAS.* Why, very well, then : you must not think then that I am drunk. [*Exit.*

*MON.* To the platform, masters ; come, let's set the watch.

*IAGO.* You see this fellow, that is gone before ;—  
He is a soldier, fit to stand by Cæsar  
And give direction : and do but see his vice ;  
'Tis to his virtue a just equinox,  
The one as long as the other : 'tis pity of him.  
I fear, the trust Othello puts him in,  
On some odd time of his infirmity,  
Will shake this island.

*MON.* But is he often thus ?

*IAGO.* 'Tis evermore the prologue to his sleep :  
He'll watch the horologe a double set,<sup>2</sup>

\* *He'll watch the horologe a double set, &c.*] If he have no drink, he'll keep awake while the clock strikes two rounds, or four-and-twenty hours.

Chaucer uses the word *horologe* in more places than one :

“ Well sickener was his crowing in his loge

“ Than is a klok or any abbey *orloge*.” JOHNSON.

If drink rock not his cradle.

*MON.* It were well,  
The general were put in mind of it.  
Perhaps, he sees it not ; or his good nature  
Prizes the virtue that appears in Cassio,  
And looks not on his evils ; Is not this true ?

*Enter* RODERIGO.

*IAGO.* How now, Roderigo ? *[Aside.*  
I pray you, after the lieutenant ; go.  
*[Exit* RODERIGO.

*MON.* And 'tis great pity, that the noble Moor  
Should hazard such a place, as his own second,  
With one of an ingraft infirmity :<sup>3</sup>

So, Heywood, in his *Epigrams on Proverbs*, 1562 :

“ The divell is in *thorologe*, the houres to trye,  
“ Searche houres by the sunne, the devyl's dyal wyllye :  
“ The devyl is in *thorologe*, nowe cheere in bowles,  
“ Let the devyl keepe our clockes, while God keepe our soules.”

Again, in *The Devil's Charter*, 1607 :

“ — my gracious lord,  
“ By Sisto's *horologe* 'tis struck eleven.” STEEVENS.

<sup>3</sup> — *ingraft infirmity* :] An infirmity *rooted, settled* in his constitution. JOHNSON.

Dr. Johnson's explanation seems to fall short of the poet's meaning. The qualities of a tree are so changed by being engrafted, that its future fruits are not such as would have naturally sprung from the stock, but derive their qualities from the graft inserted into it. Conformably to this idea, is the assertion of Hamlet concerning the same vice in his countrymen :

“ They clepe us drunkards,” &c.

See Vol. XVIII. p. 66. HENLEY.

Dr. Johnson's explanation is certainly just, though it has been controverted. So, in *King Lear* : “ — then must we look to

It were an honest action, to say  
So to the Moor.

*IAGO.* Not I, for this fair island :  
I do love Cassio well ; and would do much  
To cure him of this evil. But hark ! what noise ?  
[*Cry within,—Help ! help !*

*Re-enter CASSIO, driving in RODERIGO.*

*CAS.* You rogue ! you rascal !

*MON.* What's the matter, lieutenant ?

*CAS.* A knave !—teach me my duty !  
I'll beat the knave into a twiggen bottle.<sup>4</sup>

*ROD.* Beat me !

*CAS.* Dost thou prate, rogue ?  
[*Striking RODERIGO.*

*MON.* Nay, good lieutenant ;  
[*Staying him.*

I pray you, sir, hold your hand.

*CAS.* Let me go, sir,  
Or I'll knock you o'er the mazzard.

*MON.* Come, come, you're drunk.

*CAS.* Drunk ! [*They fight.*

*IAGO.* Away, I say ! go out, and cry—a mutiny.  
[*Aside to ROD. who goes out.*

Nay, good lieutenant,—alas, gentlemen,—  
Help, ho !—Lieutenant,—sir,—Montano,—sir ;—  
Help, masters !—Here's a goodly watch, indeed !  
[*Bell rings.*

receive from his age not alone the *imperfection* of long *ingrafted* condition, but there-withal," &c. MALONE.

<sup>4</sup> ——— *into a twiggen bottle.*] A twiggen bottle is a *wickered* bottle ; and so the quarto reads. STEEVENS.



Who's that that rings the bell?—Diablo,<sup>5</sup> ho!  
The town will rise: God's will, lieutenant! hold;  
You will be sham'd for ever.

*Enter OTHELLO, and Attendants.*

OTH. What is the matter here?

MON. I bleed still, I am hurt to the death;—he dies.<sup>6</sup>

OTH. Hold, for your lives.

IAGO. Hold, hold, lieutenant,<sup>7</sup>—sir, Montano,—  
gentlemen,—

<sup>5</sup> ——— *Diablo,*] I meet with this exclamation in Marlowe's *King Edward II.* 1598: "*Diablo?* what passions call you these?"

It is, as Mr. M. Mason observes, a mere contraction of *Diavolo*, the Italian word for the Devil. STEEVENS.

<sup>6</sup> *I bleed still, I am hurt to the death;—he dies.*] The first quarto reads—'Zounds, I bleed &c. STEEVENS.

The editor of the folio, thinking it necessary to omit the first word in the line, absurdly supplied its place by adding at the end of the line, *He dies*.

I had formerly inadvertently said, that the marginal direction, *He faints*, was found in the quarto, 1622: but this was a mistake. It was inserted in a quarto of no value or authority, printed in 1630. MALONE.

——— *I am hurt to the death;—he dies.*] *Montano* thinks he is mortally wounded, yet by these words he seems determined to continue the duel, and to kill his antagonist *Cassio*. So, when *Roderigo* runs at *Cassio* in the fifth Act, he says,—“Villain, thou diest.” TOLLET.

*He dies*, i. e. he shall die. He may be supposed to say this as he is offering to renew the fight.

Thus likewise *Othello* himself, in his very next speech:

“——— *he dies* upon his motion.”

I do not therefore regard these words, when uttered by *Montano*, as an absurd addition in the first folio. STEEVENS.

<sup>7</sup> *Hold, hold, lieutenant,*] Thus the original quarto. The folio reads—Hold *ho*, lieutenant. MALONE.

Have you forgot all sense of place and duty?<sup>8</sup>  
Hold, hold! the general speaks to you; hold, for  
shame!

OTH. Why, how now, ho! from whence ariseth  
this?

Are we turn'd Turks; and to ourselves do that,  
Which heaven hath forbid the Ottomites?  
For christian shame, put by this barbarous brawl:  
He that stirs next to carve for his own rage,<sup>9</sup>  
Holds his soul light; he dies upon his motion.—  
Silence that dreadful bell,<sup>1</sup> it frights the isle  
From her propriety.<sup>2</sup>—What is the matter, mas-  
ters?—

Honest Iago, that look'st dead with grieving,

<sup>8</sup> ——— *all sense of place and duty?*] So Sir Thomas Hanmer.  
The rest:

——— *all place of sense and duty?* JOHNSON.

<sup>9</sup> ——— *to carve for his own rage,*] Thus the folio, 1623. The  
quarto, 1622, has *forth*; which I apprehend to be little better  
than nonsense.

To “*carve forth*” &c. can only signify—to cut or portion out  
his resentment; whereas, the phrase I have placed in the text,  
affords the obvious and appropriate meaning—to supply food or  
gratification for his own anger.

The same phrase occurs in *Hamlet*:

“He may not, as unvalued persons do,

“Carve for himself.” STEEVENS.

<sup>1</sup> *Silence that dreadful bell,*] It was a common practice for-  
merly, when any great affray happened in a town, to ring the  
alarm bell. When David Rizzio was murdered at Edinburgh,  
the Provost ordered the *common bell* to be rung, and five hun-  
dred persons were immediately assembled. See Saunderson's  
*History of Queen Mary*, p. 41. MALONE.

At Paris the *Tocsin* is still rung as often as fires or disturbances  
break out. STEEVENS.

<sup>2</sup> ——— *it frights the isle*

*From her propriety.*] From her regular and *proper state*.

JOHNSON.

Speak, who began this? on thy love, I charge thee.

IAGO. I do not know ;—friends all but now, even  
now,  
In quarter,<sup>3</sup> and in terms like bride and groom

<sup>3</sup> *In quarter,*] In their quarters ; at their lodging. JOHNSON.

Rather at *peace, quiet*. They had been on that very spot (the court or platform, it is presumed before the castle,) ever since Othello left them, which can scarcely be called being *in their quarters*, or *at their lodging*. RITSON.

So, in *The Dumb Knight*, Act III. sc. i :

“ Did not you hold fair *quarter* and commerce with all the spies of Cyprus?” REED.

It required one example, if no more, to evince that *in quarter* ever signified *quiet, at peace*. But a little attention would have shown, that the *them*, whom he speaks of Othello’s having left, was *only* Cassio ; who, being joined by Iago, where Othello (but not on the *platform*) had just left him, is dissuaded from setting the watch immediately ; entreated to partake of a stoop of wine, in company with a brace of Cyprus gallants, then waiting without ; and prevailed upon, though reluctantly, to invite them in. In this apartment the carousal happens, and wine is repeatedly called for, till at last Cassio, finding its too powerful effects, goes out to set the watch. At the proposal of Montano, himself and Iago follow Cassio towards the platform, and the latter sets on Roderigo to insult him. The scuffle ensues ; an alarm is given, and Othello comes forth to inquire the cause. When, therefore, Iago answers :

“ I do not know :—friends all but now, even now

“ *In quarter,*——”

it is evident the *quarter* referred to, was *that apartment of the castle assigned to the officers on guard*, where Othello, after giving Cassio his orders, had, a little before, left him ; and where Iago, with his companions, immediately found him. HENLEY.

*In quarter,*] i. e. on our station. So, in *Timon of Athens* :

“ ——— to atone your fears

“ With my more noble meaning, not a man

“ Shall pass his *quarter*.”

Their *station* or *quarter* in the present instance, was the guard-room in Othello’s castle. In *Cymbeline* we have—“ their *quarter’d* fires,” i. e. their fires *regularly disposed*.

*In quarter* Dr. Johnson supposed to mean, *at their lodgings* ;

Devesting them for bed : and then, but now,  
 (As if some planet had unwitted men,)  
 Swords out, and tilting one at other's breast,  
 In opposition bloody. I cannot speak  
 Any beginning to this peevish odds ;  
 And 'would in action glorious I had lost  
 These legs, that brought me to a part of it !

OTH. How comes it, Michael, you are thus forgot ?<sup>4</sup>

CAS. I pray you, pardon me, I cannot speak.

OTH. Worthy Montano, you were wont be civil ;  
 The gravity and stillness of your youth  
 The world hath noted, and your name is great  
 In mouths of wisest censure ; What's the matter,  
 That you unlace<sup>5</sup> your reputation thus,  
 And spend your rich opinion,<sup>6</sup> for the name  
 Of a night-brawler ? give me answer to it.

MON. Worthy Othello, I am hurt to danger ;

but that cannot be the meaning, for Montano and the Gentlemen who accompanied him, had continued, from the time of their entrance, in the apartment of Othello's castle, in which the carousal had been ; and Cassio had only gone forth for a short time to the platform, to set the watch. On his return from the platform into the apartment, in which he left Montano and Iago, he meets Roderigo ; and the scuffle, first between Cassio and Roderigo, and then between Montano and Cassio, ensues.

MALONE.

<sup>4</sup> ——— *you are thus forgot ?* ] i. e. you have thus forgot yourself. STEEVENS.

<sup>5</sup> *That you unlace—* ] Slacken, or loosen. Put in danger of dropping ; or perhaps strip off its ornaments. JOHNSON.

A similar phrase occurs in *Twelfth-Night* :

“ I pr'ythee now, *ungird thy strangeness.*” STEEVENS.

<sup>6</sup> ——— *spend your rich opinion,* ] Throw away and squander a reputation so valuable as yours. JOHNSON.

Your officer, Iago, can inform you—  
While I spare speech, which something now offends  
me ;—

Of all that I do know : nor know I aught  
By me that's said or done amiss this night ;  
Unless self-charity<sup>7</sup> be sometime a vice ;  
And to defend ourselves it be a sin,  
When violence assails us.

OTH. Now, by heaven,  
My blood begins my safer guides to rule ;  
And passion, having my best judgment collied,<sup>8</sup>  
Assays to lead the way : If I once stir,  
Or do but lift this arm, the best of you  
Shall sink in my rebuke. Give me to know  
How this foul rout began, who set it on ;

<sup>7</sup> — *self-charity*—] Care of one's self. JOHNSON.

<sup>8</sup> *And passion, having my best judgment collied,*] Thus the folio reads, and I believe rightly. Othello means, that passion has discoloured his judgment. The word is used in *A Midsummer-Night's Dream* :

“ — like lightning in the *collied* night.”

To *colly* anciently signified to *besmut*, to *blacken as with coal*. So, in a comedy called *The Family of Love*, 1608 : “ — carry thy link a't'other side the way, thou *collow'st* me and my ruffe.” The word (as I am assured) is still used in the midland counties.

Mr. Tollet informs me that Wallis's *History of Northumberland*, p. 46, says : “ — in our northern counties it [i. e. a fine black clay or ochre] is commonly known by the name of *collow* or *killow*, by which name it is known by Dr. Woodward,” &c. The Doctor says it had its name from *kollow*, by which name, in the North, the *smut* or *grime on the top of chimneys* is so called. *Colly*, however, is from *coal*, as *collier*. Sir Thomas Hanmer reads—*choler'd*. STEEVENS.

Cole, in his *Dictionary*, 1679, renders “ *collow'd* by *denigratus* :—to *colly*,” *denigro*.

The quarto, 1622, reads—having my best judgement *cool'd*. A modern editor supposed that *quell'd* was the word intended.

MALONE.

And he that is approv'd in this offence,<sup>9</sup>  
 Though he had twinn'd with me, both at a birth,  
 Shall lose me.—What! in a town of war,  
 Yet wild, the people's hearts brimful of fear,  
 To manage private and domestick quarrel,  
 In night, and on the court and guard of safety!<sup>1</sup>

<sup>9</sup> — *he that is approv'd in this offence,*] He that is convicted by proof, of having been engaged in this offence.

JOHNSON.

<sup>1</sup> *In night, and on the court and guard of safety!*] Thus the old copies. Mr. Malone reads:

*In night, and on the court of guard and safety!*

STEEVENS.

These words have undoubtedly been transposed by negligence at the press. For this emendation, of which I am confident every reader will approve, I am answerable. The *court of guard* was the common phrase of the time for the *guard room*. It has already been used by Iago in a former scene; and what still more strongly confirms the emendation, Iago is there speaking of *Cassio*, and describing him as about to be placed in the very station where he now appears: “The *lieutenant* to-night watches on the *court of guard*.”

Again, in *Antony and Cleopatra*:

“If we be not reliev'd within this hour,

“We must return to *the court of guard*.”

The same phrase occurs in *Sir John Oldcastle*, 1600, and in many other old plays. A similar mistake has happened in the present scene, where in the original copy we find:

“Have you forgot *all place of sense* and duty?”  
 instead of—*all sense of place* and duty?

I may venture to assert with confidence that no editor of Shakspeare has more sedulously adhered to the ancient copies than I have done, or more steadily opposed any change grounded merely on obsolete or unusual phraseology. But the error in the present case is so apparent, and the phrase, *the court of guard*, so established by the uniform usage of the poets of Shakspeare's time, that not to have corrected the mistake of the compositor in the present instance, would in my apprehension have been unwarrantable. If the phraseology of the old copies had merely been unusual, I should not have ventured to make the slightest change: but the frequent occurrence of the phrase, *the court of*



'Tis monstrous.<sup>2</sup>—Iago, who began it?

*MON.* If partially affin'd,<sup>3</sup> or leagu'd in office,<sup>4</sup>  
Thou dost deliver more or less than truth,  
Thou art no soldier.

*IAGO.*

Touch me not so near:

*guard*, in all our old plays, and that being *the word of art*, leave us not room to entertain a doubt of its being the true reading.

Mr. Steevens says, a phraseology as unusual occurs in *A Midsummer-Night's Dream*; but he forgets that it is supported by the usage of contemporary writers. When any such is produced in support of that before us, it ought certainly to be attended to.

I may add, that *the court of safety* may in a metaphorical sense be understood; but who ever talked of *the guard* [i. e. the *safety*] *of safety*? MALONE.

As a collocation of words, as seemingly perverse, occurs in *A Midsummer-Night's Dream*, and is justified there, in the following instance:

“I shall desire *you of* more acquaintance;”

I forbear to disturb the text under consideration.

If *Safety*, like the Roman *Salus*, or *Recovery* in *King Lear*, be personified, where is the impropriety of saying—under the *guard of Safety*? Thus, Plautus, in his *Captivi*: “*Neque jam servare Salus, si vult, me potest.*”

Mr. Malone also appears to forget that, on a preceding occasion, he too has left an unexemplified and very questionable phrase, in the text of this tragedy, hoping, we may suppose, (as I do,) that it will be hereafter countenanced by example. See p. 321, n. 5. STEEVENS.

<sup>2</sup> 'Tis monstrous.] This word was used as a trisyllable, as if it were written *monsterous*. MALONE.

It is again used as a trisyllable in *Macbeth*. See Vol. X. p. 196, n. 1. STEEVENS.

<sup>3</sup> *If partially affin'd,*] *Affin'd* is bound by proximity of relationship; but here it means related by nearness of office. In the first scene it is used in the former of these senses:

“If I, in any just term, am *affin'd*

“To love the Moor.” STEEVENS.

<sup>4</sup> —leagu'd in office,] Old copies—*league*. Corrected by Mr. Pope. MALONE.



I had rather have this tongue cut from my mouth,<sup>5</sup>  
 Than it should do offence to Michael Cassio ;  
 Yet, I persuade myself, to speak the truth  
 Shall nothing wrong him.—Thus it is, general.  
 Montano and myself being in speech,  
 There comes a fellow, crying out for help ;  
 And Cassio following him<sup>6</sup> with determin'd sword,  
 To execute upon him : Sir, this gentleman  
 Steps in to Cassio, and entreats his pause ;  
 Myself the crying fellow did pursue,  
 Lest, by his clamour, (as it so fell out,)  
 The town might fall in fright : he, swift of foot,  
 Outran my purpose ; and I return'd the rather  
 For that I heard the clink and fall of swords,  
 And Cassio high in oath ; which, till to-night,  
 I ne'er might say before : When I came back,  
 (For this was brief,) I found them close together,  
 At blow, and thrust ; even as again they were,  
 When you yourself did part them.  
 More of this matter can I not report :—  
 But men are men ; the best sometimes forget :—  
 Though Cassio did some little wrong to him,—  
 As men in rage strike those that wish them best,—  
 Yet, surely, Cassio, I believe, receiv'd,  
 From him that fled, some strange indignity,  
 Which patience could not pass.

OTH. I know, Iago,  
 Thy honesty and love doth mince this matter,  
 Making it light to Cassio :—Cassio, I love thee ;  
 But never more be officer of mine.—

<sup>5</sup> — cut from my mouth,] Thus the folio. The quarto, 1622, reads—this tongue out from my mouth. MALONE.

<sup>6</sup> And Cassio following him—] The word *him* in this line seems to have crept into it from the compositor's eye glancing on that below. MALONE.

*Enter DESDEMONA, attended.*

Look, if my gentle love be not rais'd up ;—  
I'll make thee an example.

*DES.* What's the matter, dear?

*OTH.* All's well now, sweeting ;<sup>7</sup> Come away to bed.

Sir, for your hurts,  
Myself will be your surgeon : Lead him off.<sup>8</sup>

[*To MONTANO, who is led off.*

Iago, look with care about the town ;  
And silence those whom this vile brawl distracted.—  
Come, Desdemona ; 'tis the soldiers' life,  
To have their balmy slumbers wak'd with strife.  
[*Exeunt all but IAGO and CASSIO.*

*IAGO.* What, are you hurt, lieutenant ?

*CAS.* Ay, past all surgery.

*IAGO.* Marry, heaven forbid !

*CAS.* Reputation, reputation, reputation ! O, I have lost my reputation ! I have lost the immortal part, sir, of myself, and what remains is bestial.—My reputation, Iago, my reputation.

*IAGO.* As I am an honest man, I thought you had received some bodily wound ; there is more offence

<sup>7</sup> — *sweeting* ;] This surfeiting vulgar term of fondness originates from the name of an apple distinguished only by its insipid sweetness. STEEVENS.

<sup>8</sup> *Lead him off.*] I am persuaded, these words were originally a marginal direction. In our old plays all the stage-directions were couched in imperative terms :—*Play musick*—*Ring the Bell*.—*Lead him off.* MALONE.

in that, than in reputation.<sup>9</sup> Reputation is an idle and most false imposition ; oft got without merit, and lost without deserving : You have lost no reputation at all, unless you repute yourself such a loser. What, man ! there are ways to recover the general again : You are but now cast in his mood,<sup>1</sup> a punishment more in policy than in malice ; even so as one would beat his offenceless dog, to affright an imperious lion : sue to him again, and he's yours.

CAS. I will rather sue to be despised, than to deceive so good a commander, with so slight,<sup>2</sup> so drunken, and so indiscreet an officer. Drunk ? and speak parrot ?<sup>3</sup> and squabble ? swagger ? swear ? and discourse fustian with one's own shadow ?—O thou invisible spirit of wine, if thou hast no name to be known by, let us call thee—devil !

IAGO. What was he that you followed with your sword ? What had he done to you ?

CAS. I know not.

<sup>9</sup> ——— *there is more offence &c.*] Thus the quartos. The folio reads—*there is more sense, &c.* STEEVENS.

<sup>1</sup> ——— *cast in his mood,*] Ejected in his anger. JOHNSON.

<sup>2</sup> ——— *so slight,*] Thus the folio. The quarto, 1622, reads—*so light.* MALONE.

<sup>3</sup> ——— *and speak parrot ?*] A phrase signifying to act foolishly and childishly. So Skelton :

“ These maidens full mekely with many a divers flour,

“ Freshly they dress and make sweete my boure,

“ With *spake parrot* I pray you full courteously thei saye.” WARBURTON.

So, in Lyly's *Woman in the Moon*, 1597 :

“ Thou pretty *parrot*, *speak* a while.”

These lines are wanting in the first quarto. STEEVENS.

From *Drunk, &c.* to *shadow*, inclusively, is wanting in the quarto, 1622. By “ *speak parrot*,” surely the poet meant, “ *talk idly*,” and not, as Dr. Warburton supposes, “ *act foolishly*.” MALONE.

*IAGO.* Is it possible?

*CAS.* I remember a mass of things, but nothing distinctly; a quarrel, but nothing wherefore.—O, that men should put an enemy in their mouths, to steal away their brains! that we should, with joy, revel, pleasure, and applause, transform ourselves into beasts!

*IAGO.* Why, but you are now well enough: How came you thus recovered?

*CAS.* It hath pleased the devil, drunkenness, to give place to the devil, wrath: one unperfectness shows me another, to make me frankly despise myself.

*IAGO.* Come, you are too severe a moraler: As the time, the place, and the condition of this country stands, I could heartily wish this had not befallen; but, since it is as it is, mend it for your own good.

*CAS.* I will ask him for my place again; he shall tell me, I am a drunkard! Had I as many mouths as Hydra, such an answer would stop them all. To be now a sensible man, by and by a fool, and presently a beast! O strange!—Every inordinate cup is unblessed, and the ingredient is a devil.

*IAGO.* Come, come, good wine is a good familiar creature, if it be well used; exclaim no more against it. And, good lieutenant, I think, you think I love you.

*CAS.* I have well approved it, sir.—I drunk!

*IAGO.* You, or any man living, may be drunk at some time, man. I'll tell you what you shall do. Our general's wife is now the general;—I may say so in this respect, for that he hath devoted and given up himself to the contemplation, mark, and

denotement of her parts and graces:<sup>4</sup>—confess yourself freely to her; importune her; she'll help to put you in your place again: she is of so free, so kind, so apt, so blessed a disposition, that she holds it a vice in her goodness, not to do more than she is requested: This broken joint,<sup>5</sup> between you and her husband, entreat her to splinter; and, my fortunes against any lay<sup>6</sup> worth naming, this crack of your love shall grow stronger than it was before.

CAS. You advise me well.

IAGO. I protest, in the sincerity of love, and honest kindness.

CAS. I think it freely; and, betimes in the morning, I will beseech the virtuous Desdemona to undertake for me: I am desperate of my fortunes, if they check me here.

IAGO. You are in the right. Good night, lieutenant; I must to the watch.

\* ——— *for that he hath devoted and given up himself to the contemplation, mark, and denotement of her parts and graces:]* [Old copies—devotement.] I remember, it is said of Antony, in the beginning of his tragedy, that he who used to fix his eyes altogether on the dreadful ranges of war:

“ ——— now bends, now turns,

“ The office and devotion of their view

“ Upon a tawny front.”

This is finely expressed; but I cannot persuade myself that our poet would ever have said, any one *devoted* himself to the *devotement* of any thing. All the copies agree; but the mistake certainly arose from a single letter being turned upside down at press. THEOBALD.

The same mistake has happened in *Hamlet*, and in several other places. See Vol. V. p. 191, n. 3. MALONE.

<sup>5</sup> ——— *This broken joint,]* Thus the folio. The original copy reads—*This brawl.* MALONE.

<sup>6</sup> ——— *any lay—]* i. e. any bet, any wager. RITSON.

So, in *Cymbeline*: “ I will have it no *lay*.” STEEVENS.

CAS. Good night, honest Iago. [*Exit CASSIO.*

IAGO. And what's he then, that says,—I play the villain?

When this advice is free,<sup>7</sup> I give, and honest, Probal<sup>8</sup> to thinking, and (indeed) the course To win the Moor again? For 'tis most easy The inclining Desdemona<sup>9</sup> to subdue In any honest suit; she's fram'd as fruitful<sup>1</sup> As the free elements.<sup>2</sup> And then for her To win the Moor,—wer'e't to renounce his baptism, All seals and symbols of redeemed sin,— His soul is so enfetter'd to her love, That she may make, unmake, do what she list, Even as her appetite shall play the god With his weak function. How am I then a villain, To counsel Cassio to this parallel course,<sup>3</sup>

<sup>7</sup> ——— *this advice is free,*] This counsel has an appearance of honest openness, of frank good-will. JOHNSON.

Rather *gratis*, not paid for, as his advice to Roderigo was.

HENLEY.

<sup>8</sup> *Probal*—] Thus the old editions. There may be such a contraction of the word *probable*, but I have not met with it in any other book. Yet abbreviations as violent occur in our ancient writers, and especially in the works of Churchyard.

STEEVENS.

<sup>9</sup> *The inclining Desdemona*—] *Inclining* here signifies *compliant*. MALONE.

<sup>1</sup> ——— *fruitful*—] Corresponding to *benignus*, ἀφ' ὧν οὖς.

HENLEY.

<sup>2</sup> ——— *as fruitful*

*As the free elements.*] Liberal, bountiful, as the elements, out of which all things are produced. JOHNSON.

<sup>3</sup> ——— *to this parallel course,*] Parallel, for even; because parallel lines run even and equidistant. WARBURTON.

So, in our author's 70th Sonnet:

“Time doth transfix the flourish set on youth,

“And delves the *parallels* in beauty's brow.”

MALONE.

Directly to his good? Divinity of hell!  
 When devils will their blackest sins put on,  
 They do suggest<sup>4</sup> at first with heavenly shows,  
 As I do now: For while this honest fool  
 Plies Desdemona to repair his fortunes,  
 And she for him pleads strongly to the Moor,  
 I'll pour this pestilence<sup>5</sup> into his ear,—  
 That she repeals him<sup>6</sup> for her body's lust;  
 And, by how much she strives to do him good,  
 She shall undo her credit with the Moor.  
 So will I turn her virtue into pitch;  
 And out of her own goodness make the net,  
 That shall enmesh them all.<sup>7</sup>—How now, Roderigo?

*Enter* RODERIGO.

*ROD.* I do follow here in the chace, not like a  
 hound that hunts, but one that fills up the cry.  
 My money is almost spent; I have been to-night  
 exceedingly well cudgelled; and, I think, the issue  
 will be—I shall have so much experience for my

*Parallel course; i. e. course level, and even with his design.*

JOHNSON.

<sup>4</sup> *When devils will their blackest sins put on,*

*They do suggest—*] When devils mean to *instigate* men to  
 commit the most atrocious crimes. So, in *Hamlet*:

“Of deaths *put on* by cunning and forc'd cause.”

To *put on* has already occurred twice in the present play, in  
 this sense. To *suggest* in old language is to *tempt*.

See Vol. IV. p. 232, n. 5. MALONE.

<sup>5</sup> *I'll pour this pestilence—*] Pestilence, for poison.

WARBURTON.

<sup>6</sup> *That she repeals him—*] That is, recalls him. JOHNSON.

<sup>7</sup> *That shall enmesh them all.*] A metaphor from taking birds  
 in meshes. POPE.

Why not from the taking fish, for which purpose nets are  
 more frequently used? M. MASON.



pains: and so, with no money at all, and a little more wit,<sup>8</sup> return to Venice.

IAGO. How poor are they, that have not patience!—

What wound did ever heal, but by degrees?

Thou know'st, we work by wit, and not by witchcraft;

And wit depends on dilatory time.

Does't not go well? Cassio hath beaten thee,

And thou, by that small hurt, hast cashier'd Cassio:

Though other things grow fair against the sun,

Yet fruits, that blossom first, will first be ripe:<sup>9</sup>

Content thyself a while.—By the mass, 'tis morning;<sup>1</sup>

\* ——— *a little more wit,*] Thus the folio. The first quarto reads—and *with that wit*. STEEVENS.

<sup>9</sup> *Though other things grow fair against the sun,*

*Yet fruits, that blossom first, will first be ripe:*] Of many different things, all planned with the same art, and promoted with the same diligence, some must succeed sooner than others, by the order of nature. Every thing cannot be done at once; we must proceed by the necessary gradation. We are not to *despair* of slow events any *more* than of tardy fruits, while the causes are in regular progress, and the fruits *grow fair against the sun*. Sir Thomas Hanmer has not, I think, rightly conceived the sentiment; for he reads:

*Those fruits which blossom first, are not first ripe.*

I have therefore drawn it out at length, for there are few to whom that will be easy which was difficult to Sir T. Hanmer.

JOHNSON.

The *blossoming*, or fair appearance of things, to which Iago alludes, is, the removal of Cassio. As their plan had already *blossomed*, so there was good ground for expecting that it would *soon* be ripe. Iago does not, I think, mean to compare *their* scheme to *tardy* fruits, as Dr. Johnson seems to have supposed.

MALONE.

<sup>1</sup> ——— *By the mass, 'tis morning;*] Here we have one of the numerous arbitrary alterations made by the Master of the Revels in the playhouse copies, from which a great part of the folio was

Pleasure, and action, make the hours seem short.—  
Retire thee ; go where thou art billeted :

Away, I say ; thou shalt know more hereafter :  
Nay, get thee gone. [*Exit* ROD.] Two things are  
to be done,—

My wife must move for Cassio to her mistress ;  
I'll set her on ;

Myself, the while, to draw<sup>2</sup> the Moor apart,  
And bring him jump when<sup>3</sup> he may Cassio find  
Soliciting his wife :—Ay, that's the way ;  
Dull not device by coldness and delay. [*Exit*.

printed. It reads—*In troth, 'tis morning.* See *The Historical Account of the English Stage*, Vol. III. MALONE.

<sup>2</sup> ——— to draw—] Thus the old copies ; and this reading is consistent with the tenor of the present interrupted speech. Iago is still debating with himself concerning the means to perplex Othello. STEEVENS.

*Myself, the while, to draw—*] The old copies have *awhile*. Mr. Theobald made the correction.

The modern editors read—*Myself, the while, will draw.* But the old copies are undoubtedly right. An imperfect sentence was intended. Iago is ruminating on his plan. MALONE.

<sup>3</sup> ——— *bring him jump when—*] *Unexpectedly* :—an expression taken from the bound, or start, with which we are shocked, at the sudden and unlooked-for appearance of any offensive object. HENLEY.

*Jump when*, I believe, signifies no more than *just at the time when*. So, in *Hamlet* :

“ Thus twice before, and *jump* at this dead hour.”

See Vol. XVIII. p. 12, n. 7. STEEVENS.

## ACT III. SCENE I.

*Before the Castle.**Enter CASSIO, and some Musicians.*

CAS. Masters, play here, I will content your  
 pains,  
 Something that's brief; and bid—good-morrow,  
 general.<sup>4</sup> [Musick.

*Enter Clown.*

CLO. Why, masters, have your instruments been  
 at Naples, that they speak i'the nose thus?<sup>5</sup>

1 MUS. How, sir, how!

CLO. Are these, I pray you, called wind instruments?

1 MUS. Ay, marry, are they, sir.

<sup>4</sup> ——— *and bid—good-morrow, general.*] It is the usual practice of the *waits*, or nocturnal minstrels, in several towns in the North of England, after playing a tune or two, to cry, “Good-morrow, maister such a one, good-morrow, dame,” adding the hour, and state of the weather. It should seem to have prevailed at Stratford-upon-Avon. They formerly used *hautboys*, which are the wind-instruments here meant. RITSON.

<sup>5</sup> *Why, masters, have your instruments been at Naples, that they speak i'the nose thus?*] So, in *The Merchant of Venice*:

“And others, when the bagpipe sings i'the nose,——.”

Rabelais somewhere speaks of “a blow over the nose with a Naples cowl-staff.” STEEVENS.

The venereal disease first appeared at the siege of Naples.

JOHNSON.

CLO. O, thereby hangs a tail.

1 MUS. Whereby hangs a tale, sir?

CLO. Marry, sir, by many a wind instrument that I know. But, masters, here's money for you: and the general so likes your musick, that he desires you, of all loves,<sup>6</sup> to make no more noise with it.

1 MUS. Well, sir, we will not.

CLO. If you have any musick that may not be heard, to't again: but, as they say, to hear musick, the general does not greatly care.

1 MUS. We have none such, sir.

CLO. Then put up your pipes in your bag, for I'll away:<sup>7</sup> Go; vanish into air;<sup>8</sup> away.

[*Exeunt* Musicians.]

CAS. Dost thou hear, my honest friend?

CLO. No, I hear not your honest friend; I hear you.

CAS. Pr'ythee, keep up thy quilllets.<sup>9</sup> There's a poor piece of gold for thee: if the gentlewoman that attends the general's wife, be stirring, tell her, there's one Cassio entreats her a little favour of speech: Wilt thou do this?

CLO. She is stirring, sir; if she will stir hither, I shall seem to notify unto her. [Exit.]

<sup>6</sup> ——— *of all loves,*] The folio reads—*for love's sake*. The phrase in the text occurs also in *The Merry Wives of Windsor*. See Vol. V. p. 88, n. 3. STEEVENS.

<sup>7</sup> ——— *for I'll away:*] Sir T. Hammer reads—*and hie away*. JOHNSON.

<sup>8</sup> ——— *vanish into air;*] So, the folio and one of the quartos. The eldest quarto reads—*Vanish away*. STEEVENS.

<sup>9</sup> ——— *thy quilllets.*] See Vol. XVIII. p. 327, n. 7. MALONE.

*Enter IAGO.*

CAS. Do, good my friend.—In happy time, Iago.

IAGO. You have not been a-bed then?

CAS. Why, no; the day had broke  
Before we parted. I have made bold, Iago,  
To send in to your wife: My suit to her  
Is, that she will to virtuous Desdemona  
Procure me some access.

IAGO. I'll send her to you presently;  
And I'll devise a mean to draw the Moor  
Out of the way, that your converse and business  
May be more free. *[Exit.*

CAS. I humbly thank you for't. I never knew  
A Florentine more kind and honest.<sup>1</sup>

*Enter EMILIA.*

EMIL. Good morrow, good lieutenant: I am sorry

<sup>1</sup> ——— *I never knew*

*A Florentine more kind and honest.*] In consequence of this line, a doubt has been entertained concerning the country of Iago. Cassio was undoubtedly a Florentine, as appears, by the first scene of the play, where he is expressly called one. That Iago was a *Venetian*, is proved by a speech in the third scene of this Act, and by what he says in the fifth Act, after having stabbed Roderigo:

“Iago. Alas, my dear friend and countryman, Roderigo!

“*Gra.* What, of *Venice*?

“*Iago.* Yes.”

All that Cassio means to say in the passage before us is, I never experienced more honesty and kindness even in any one of my own countrymen, than in this man.

Mr. Steevens has made the same observation in another place.

MALONE.

It was made in edit. 1778. STEEVENS.

For your displeasure;<sup>2</sup> but all will soon be well.  
The general, and his wife, are talking of it;  
And she speaks for you stoutly: The Moor replies,  
That he, you hurt, is of great fame in Cyprus,  
And great affinity; and that, in wholesome wisdom,  
He might not but refuse you: but, he protests, he  
loves you;  
And needs no other suitor, but his likings,  
To take the saf'st occasion by the front,<sup>3</sup>  
To bring you in again.

CAS. Yet, I beseech you,—  
If you think fit, or that it may be done,—  
Give me advantage of some brief discourse  
With Desdemona alone.

EMIL. Pray you, come in;  
I will bestow you where you shall have time  
To speak your bosom freely.

CAS. I am much bound to you.<sup>4</sup>  
[*Exeunt.*]

<sup>2</sup> *For your displeasure;*] i. e. the displeasure you have incurred from Othello. STEEVENS.

<sup>3</sup> *To take the saf'st occasion by the front,*] This line is wanting in the folio. STEEVENS.

<sup>4</sup> *I am much bound to you.*] This speech is omitted in the first quarto. STEEVENS.

## SCENE II.

*A Room in the Castle.*

*Enter OTHELLO, IAGO, and Gentlemen.*

*OTH.* These letters give, Iago, to the pilot ;  
And, by him, do my duties to the state :<sup>5</sup>  
That done, I will be walking on the works,  
Repair there to me.

*IAGO.* Well, my good lord, I'll do't.

*OTH.* This fortification, gentlemen,—shall we  
see't?

*GENT.* We'll wait upon your lordship. [*Exeunt.*

## SCENE III.

*Before the Castle.*

*Enter DESDEMONA, CASSIO, and EMILIA.*

*DES.* Be thou assur'd, good Cassio, I will do  
All my abilities in thy behalf.

*EMIL.* Good madam, do ; I know it grieves my  
husband,  
As if the case were his.<sup>6</sup>

<sup>5</sup> ——— *to the state:*] Thus the quarto, 1622. Folio,—to the senate. MALONE.

<sup>6</sup> *As if the case were his.*] The folio reads—As if the cause were his. STEEVENS.



DES. O, that's an honest fellow.—Do not doubt,  
 Cassio,  
 But I will have my lord and you again  
 As friendly as you were.

CAS. Bounteous madam,  
 Whatever shall become of Michael Cassio,  
 He's never any thing but your true servant.

DES. O, sir, I thank you:<sup>7</sup> You do love my lord:  
 You have known him long; and be you well assur'd,  
 He shall in strangeness stand no further off  
 Than in a politick distance.

CAS. Ay, but, lady,  
 That policy may either last so long,<sup>8</sup>  
 Or feed upon such nice and waterish diet,  
 Or breed itself so out of circumstance,  
 That, I being absent, and my place supplied,  
 My general will forget my love and service.

DES. Do not doubt that; before Emilia here.  
 I give thee warrant of thy place: assure thee,  
 If I do vow a friendship, I'll perform it  
 To the last article: my lord shall never rest;  
 I'll watch him tame,<sup>9</sup> and talk him out of patience;

<sup>7</sup> O, sir, *I thank you*.] Thus the quarto, 1622. The folio reads—*I know't*, I thank you. MALONE.

<sup>8</sup> *That policy may either last so long*,] He may either of himself think it politick to keep me out of office so long, or he may be satisfied with such slight reasons, or so many accidents may make him think my re-admission at that time improper, that I may be quite forgotten. JOHNSON.

<sup>9</sup> *I'll watch him tame*,] It is said, that the ferocity of beasts, insuperable and irreclaimable by any other means, is subdued by keeping them from sleep. JOHNSON.

Hawks and other birds are tamed by keeping them from sleep, and it is to the management of these that Shakspeare alludes. So, in Cartwright's *Lady Errant*:

“ ——— we'll keep you,

“ As they do hawks, *watching* until you leave

“ Your wildness.”

His bed shall seem a school, his board a shrift;  
 I'll intermingle every thing he does  
 With Cassio's suit: Therefore be merry, Cassio;  
 For thy solicitor shall rather die,  
 Than give thy cause away.

*Enter OTHELLO and IAGO, at a distance.*

EMIL. Madam, here comes  
 My lord.

CAS. Madam, I'll take my leave.

DES. Why, stay;  
 And hear me speak.

CAS. Madam, not now; I am very ill at ease,  
 Unfit for mine own purposes.

DES. Well, well,<sup>1</sup>  
 Do your discretion. [Exit CASSIO.]

IAGO. Ha! I like not that.

OTH. What dost thou say?

IAGO. Nothing, my lord: or if—I know not what.

OTH. Was not that Cassio, parted from my wife?

IAGO. Cassio, my lord? No, sure, I cannot think  
 it,  
 That he would steal away so guilty-like,  
 Seeing you coming.

Again, in *Monsieur D'Olive*, 1606: "—your only way to deal  
 with women and parrots, is to *keep them waking*."

Again, in Sir W. D'Avenant's *Just Italian*, 1630:

"They've watch'd my hardy violence so *tame*."

Again, in *The Booke of Haukynges, Huntynge, &c.* bl. l. no  
 date: "*Wake* her all nyght, and on the morrowe all daye, and  
 then she will be previ enough to be reclaymed." STEEVENS.

<sup>1</sup> *Well, well,*] The adverb—*well*, has been repeated for the  
 sake of measure. STEEVENS.

OTH. I do believe 'twas he.

DES. How now, my lord?  
I have been talking with a suitor here,  
A man that languishes in your displeasure.

OTH. Who is't, you mean?

DES. Why, your lieutenant Cassio. Good my  
lord,  
If I have any grace, or power to move you,  
His present reconciliation take;<sup>2</sup>  
For, if he be not one that truly loves you,  
That errs in ignorance, and not in cunning,<sup>3</sup>  
I have no judgment in an honest face:  
I pr'ythee, call him back.

OTH. Went he hence now?

DES. Ay, sooth; so humbled,  
That he hath left part of his grief with me;  
I suffer with him.<sup>4</sup> Good love, call him back.

OTH. Not now, sweet Desdemona; some other  
time.

DES. But shall't be shortly?

OTH. The sooner, sweet, for you.

<sup>2</sup> *His present reconciliation take;*] Cassio was to be reconciled to his general, not his general to him, therefore *take* cannot be right. We should read—*make*. WARBURTON.

To *take his reconciliation*, may be to accept the submission which he makes in order to be reconciled. JOHNSON.

<sup>3</sup> — *and not in cunning,*] *Cunning*, for design, or purpose, simply. WARBURTON.

Perhaps rather for *knowledge*, the ancient sense of the word. So, in *Measure for Measure*: “In the boldness of my *cunning* I will lay myself in hazard.” The opposition which seems to have been intended between *cunning* and *ignorance*, favours this interpretation. MALONE.

<sup>4</sup> *I suffer with him.*] Thus the quarto, 1622. The folio reads—*To suffer with him*. MALONE.

DES. Shall't be to-night at supper ?

OTH. No, not to-night.

DES. To-morrow dinner then ?

OTH. I shall not dine at home ;  
I meet the captains at the citadel.

DES. Why then, to-morrow night ; or Tuesday  
morn ;

Or Tuesday noon, or night ; or Wednesday morn ;—  
I pray thee, name the time ; but let it not  
Exceed three days : in faith, he's penitent ;  
And yet his trespass, in our common reason,  
(Save that, they say, the wars must make examples  
Out of their best,<sup>5</sup>) is not almost a fault  
To incur a private check : When shall he come ?  
Tell me, Othello. I wonder in my soul,  
What you could ask me, that I should deny,  
Or stand so mammering on.<sup>6</sup> What! Michael Cassio,

<sup>5</sup> ——— *the wars must make examples*

*Out of their best,*] The severity of military discipline must not spare the *best men* of their army, when their punishment may afford a wholesome *example*. JOHNSON.

The old copies read—*her* best. Mr. Rowe made this necessary emendation. MALONE.

<sup>6</sup> ——— *so mammering on.*] To hesitate, to stand in suspense. The word often occurs in old English writings, and probably takes its original from the French *M'Amour*, which men were apt often to repeat when they were not prepared to give a direct answer. HANMER.

I find the same word in *Acolastus*, a comedy, 1540: "I stand in doubt, or in a *mamorynge* between hope and fear."

Again, in Thomas Drant's translation of the third satire of the second Book of Horace, 1567:

"Yea, when she daynes to send for him, then *mamer-ynge* he doth doute."

Again, Henry Wotton's address "to the favorable and well willing reader," prefixed to *A courtlie Controversie of Cupid's Cautels*, &c. 4to. 1578: "My quill remained (as men say) in a

'That came a wooing with you; <sup>7</sup> and many a time, <sup>8</sup>  
When I have spoke of you dispraisingly,  
Hath ta'en your part; to have so much to do  
To bring him in! Trust me, I could do much,—

*OTH.* Pr'ythee, no more : let him come when  
                    he will ;  
I will deny thee nothing.

*DES.* Why, this is not a boon ;  
'Tis as I should entreat you wear your gloves,  
Or feed on nourishing dishes, or keep you warm ;  
Or sue to you to do peculiar profit  
To your own person : Nay, when I have a suit,  
Wherein I mean to touch your love indeed,  
It shall be full of poize<sup>9</sup> and difficulty,  
And fearful to be granted.

*memorie*, quivering in my quaking fingers, before I durst presume to publishe these my fantasies."

Again, in Arthur Hall's translation of the fourth *Iliad*, (4to. 1581):

“Hector himself——

“Doth *maṁer* eke what’s best to do, least” &c.

STEEVENS.

Again, in Lyly's *Euphues*, 1580: "—neither *stand in a mamering*, whether it be best to depart or not." The quarto, 1622, reads—*muttering*. *Mammering* is the reading of the folio. MALONE.

<sup>7</sup> *What!* Michael Cassio.

*That came a wooing with you ;]* And yet in the first Act Cassio appears perfectly ignorant of the amour, and is indebted to Iago for the information of Othello's marriage, and of the person to whom he is married. STEEVENS.

See the notes on the passage alluded to, p. 250, n. 7.

MALONE.

<sup>8</sup> ——— *many a time,*] Old copies, redundantly, and without the least improvement of the sense,—*so many a time.* The compositor had accidentally repeated—*so,* from the preceding line.

STEEVENS.

<sup>9</sup> —full of poize—] i. e. of weight. So, in *The Dumb Knight*, 1633:

“ They are of *poize* sufficient——.”

*OTH.* I will deny thee nothing :  
Whereon, I do beseech thee, grant me this,  
To leave me but a little to myself.

*DES.* Shall I deny you? no : Farewell, my lord.

*OTH.* Farewell, my Desdemona : I will come to  
thee straight.

*DES.* Emilia, come :—be it as your fancies teach  
you ;  
Whate'er you be, I am obedient.

[*Exit, with EMILIA.*]

*OTH.* Excellent wretch! Perdition catch my soul,  
But I do love thee!<sup>1</sup> and when I love thee not,  
Chaos is come again.<sup>2</sup>

Again :

“ But we are all prest down with other poize.”

STEEVENS.

<sup>1</sup> *Excellent wretch!—Perdition catch my soul,*

*But I do love thee! &c.]* The meaning of the word *wretch*, is not generally understood. It is now, in some parts of England, a term of the softest and fondest tenderness. It expresses the utmost degree of amiableness, joined with an idea which perhaps all tenderness includes, of feebleness, softness, and want of protection. Othello, considering Desdemona as excelling in beauty and virtue, soft and timorous by her sex, and by her situation absolutely in his power, calls her, *Excellent wretch!* It may be expressed :

“ *Dear, harmless, helpless excellence.* JOHNSON.

Sir W. D'Avenant uses the same expression in his *Cruel Brother*, 1630, and with the same meaning. It occurs twice : “ *Excellent wretch!* with a timorous modesty she stiflcth up her utterance.”

I am assured by Dr. Farmer, that *wretch* is provincial in Staffordshire for a *young woman*. STEEVENS.

<sup>2</sup> ——— *when I love thee not,*

*Chaos is come again.]* When my love is for a moment suspended by suspicion, I have nothing in my mind but discord, tumult, perturbation, and confusion. JOHNSON.

——— *when I love thee not,*

*Chaos is come again.]* There is another meaning possible :

IAGO. My noble lord,—

OTH. What dost thou say, Iago?

IAGO. Did Michael Cassio, when you woo'd my lady,  
Know of your love?

OTH. He did, from first to last: Why dost thou ask?

IAGO. But for a satisfaction of my thought;  
No further harm.

*When I cease to love thee, the world is at an end*; i. e. there remains nothing valuable or important. The first explanation may be more elegant, the second is perhaps more easy. Shakspeare has the same thought in his *Venus and Adonis*:

“For he being dead, with him is beauty slain,

“And, beauty dead, black *Chaos comes again*.”

STEEVENS.

This passage does not strike me in the same light in which it appeared to Dr. Johnson; as Othello had not yet any experience of that perturbation and discord, by which he afterwards is so fatally agitated. He means, I think, to say,—*and ere I cease to love thee, the world itself shall be reduced to its primitive chaos*. Shakspeare probably preferred—“*chaos is come again*,” to “*chaos shall come again*,” as more bold and expressive. Murretus, a poet of the 16th century, has exactly the same thought:

“Tune meo elabi possis de pectore, Lacci,

“Aut ego, dum vivam, non meminisse tui?

“Ante, vel istius mundi compage soluta,

“*Tetras in antiquum sit reditura Chaos*.”

The meaning of Shakspeare appears very clearly from the following passage in *The Winter's Tale*, where the same thought is more fully expressed:

“It cannot fail, but by

“The violation of my faith,—and then

“Let nature crush the sides o'the earth together,

“And mar the seeds within!” MALONE.

There is the same thought in Buchanan:

“Cesset amor, pariter cessabunt fœdera rerum;

“*In chaos antiquum cuncta elementa ruent*.”

Vol. II. 400, 1725, 4to. HOLT WHITE.



*OTH.* Why of thy thought, Iago?

*IAGO.* I did not think, he had been acquainted with her.

*OTH.* O, yes; and went between us very oft.

*IAGO.* Indeed?

*OTH.* Indeed! ay, indeed:—Discern'st thou aught in that?<sup>4</sup>

Is he not honest?

*IAGO.* Honest, my lord?

*OTH.* Ay, honest.<sup>5</sup>

*IAGO.* My lord, for aught I know.

*OTH.* What dost thou think?

*IAGO.* Think, my lord?

*OTH.* Think, my lord!

By heaven, he echoes me,

As if there were some monster in his thought

Too hideous to be shown.<sup>6</sup>—Thou dost mean something:

<sup>4</sup> *Iago. Indeed?*

*Oth. Indeed! ay, indeed: &c.]* I cannot help supposing that this passage is interpolated, and originally stood thus:

*Iago. Indeed!*

*Oth. Indeed:—Discern'st thou aught in that?*  
See the next note. STEEVENS.

<sup>5</sup> *Ay, honest.]* The old copies, violating the measure, read:  
Honest? *ay, honest.*

It appears from many instances, that where words were to be repeated at all, our old blundering printers continued the repetition beyond propriety. Mr. Malone has elsewhere the same remark. STEEVENS.

<sup>6</sup> *By heaven, he echoes me,*

*As if there were some monster in his thought &c.]* Thus the eldest quarto. The second quarto reads:

————— *Why dost thou echo me,*

*As if there were some monster in thy thought &c.*

I heard thee say but now,—Thou lik'dst not that,  
 When Cassio left my wife ; What did'st not like ?  
 And, when I told thee—he was of my counsel  
 In my whole course of wooing, thou cry'dst, *In-*  
*deed ?*

And did'st contract and purse thy brow together,  
 As if thou then had'st shut up in thy brain  
 Some horrible conceit : If thou dost love me,  
 Show me thy thought.

*IAGO.* My lord, you know I love you.

*OTH.* I think, thou dost ;  
 And,—for I know thou art full of love and honesty,  
 And weigh'st thy words before thou giv'st them  
 breath,—

Therefore these stops of thine fright me the more :  
 For such things, in a false disloyal knave,  
 Are tricks of custom ; but, in a man that's just,  
 They are close denotements, working from the heart,  
 That passion cannot rule.<sup>7</sup>

The folio reads :

— *Alas, thou echo'st me,*  
*As if &c.*——. STEEVENS.

This is one of the numerous alterations made in the folio copy  
 by the licenser. MALONE.

<sup>7</sup> *They are close denotements, working from the heart,*  
*That passion cannot rule.]* Thus the earliest quarto. But  
 let Dr. Warburton be heard in defence of “ *cold dilations,*” the  
 reading of the second folio.

I should willingly, however, have adopted an emendation pro-  
 posed by Dr. Johnson, in the subsequent note, could I have dis-  
 covered that the word—*delation* was ever used in its Roman  
 sense of *accusation*, during the time of Shakspeare. Bacon fre-  
 quently employs it, but always to signify *carriage* or *conveyance*.  
 STEEVENS.

These stops and breaks are *cold dilations*, or cold keeping back  
 a secret, which men of phlegmatick constitutions, whose hearts  
 are not swayed or governed by their passions, we find, can do :

*IAGO.* For Michael Cassio,—  
I dare be sworn, I think that he is honest.

*OTH.* I think so too.

while more sanguine tempers reveal themselves at once, and without reserve. *WARBURTON.*

That *dilations* anciently signified *delays*, may be ascertained, by the following passage in the *Golden Legend*, Wynken de Worde's edit. fo. 186: "And y<sup>e</sup> felony of this kyng suffred not to abyde only *dylacyon* of vengeance. For the nexte daye folowynge he made to come the keepers for to begyn to turment them" &c.

Again, *ibid.* p. 199: "And Laurence demaunded *dylacyon* of thre dayes." Again, in *Candlemas Day*, &c. p. 9:

"——I warne you without *delacion*,

"That ye make serch thurgh out all my region."

*STEEVENS.*

The old copies give,—*dilations*, except that the earlier quarto has—*denotements*; which was the author's first expression, afterwards changed by him, not to *dilations*, but to *delations*; to *occult* and *secret accusations*, working involuntarily from the heart, which, though resolved to conceal the fault, cannot rule its *passion* of resentment. *JOHNSON.*

*They are close denotements, &c.]* i. e. indications, or recoveries, not openly revealed, but involuntarily working from the heart, which cannot rule and suppress its feelings.

The folio reads—*They are close dilations*; but nothing is got by the change, for *dilations* was undoubtedly used in the sense of *dilatements*, or *large and full expositions*. See Minsheu's Dict. 1617: "To dilate or make large."

*Dilatement* is used in the sense of *dilation* by Lodge, our poet's contemporary: "After all this foul weather follows a calm *dilatement* of others too forward harmfulness." *Rosalynde, or Euphues Golden Legacie*, 4to. 1592.

Dr. Johnson very elegantly reads—*They are close delations*.

But the objection to this conjectural reading is, that there is strong ground for believing that the word was not used in Shakespeare's age. It is not found in any Dictionary of the time, that I have seen, nor has any passage been quoted in support of it. On the contrary, we find in Minsheu the verb, "*To delate*," not signifying, to *accuse*, but thus interpreted: "*to speak at large of any thing, vid. to dilate*:" so that if even *delations* were the word of the old copy, it would mean no more than *dilations*. To the reading of the quarto no reasonable objection can be made.

*MALONE.*

IAGO. Men should be what they seem ;  
Or, those that be not, 'would they might seem none!<sup>8</sup>

OTH. Certain, men should be what they seem.

IAGO. Why then,  
I think that Cassio<sup>9</sup> is an honest man.

OTH. Nay, yet there's more in this :  
I pray thee, speak to me as to thy thinkings,  
As thou dostruminate; and givethy worst of thoughts  
The worst of words.

IAGO. Good my lord, pardon me ;  
Though I am bound to every act of duty,  
I am not bound to that all slaves are free to.<sup>1</sup>  
Utter my thoughts? Why, say, they are vile and  
false,—

As where's that palace, whereinto foul things  
Sometimes intrude not?<sup>2</sup> who has a breast so pure,  
But some uncleanly apprehensions  
Keep leets, and law-days, and in session sit

<sup>8</sup> *Or, those that be not, 'would they might seem none!]* I believe the meaning is, '*would they might no longer seem*, or bear the shape of *men*.' JOHNSON.

May not the meaning be: '*Would they might not seem honest!*'  
MALONE.

<sup>9</sup> ——— that *Cassio*——] For the sake of measure, I have ventured to insert the pronoun—*that*. STEEVENS.

<sup>1</sup> ——— *to that all slaves are free to.*] I am not bound to do that, *which* even slaves are *not bound* to do. MALONE.

So, in *Cymbeline*:

“ ——— O, Pisanio,

“ Every good servant does not all commands,

“ No bond but to do just ones.” STEEVENS.

<sup>2</sup> ——— *where's that palace, whereinto foul things  
Sometimes intrude not ?]* So, in *The Rape of Lucrece*:

“ ——— no perfection is so absolute,

“ That some impurity doth not pollute.” MALONE.

With meditations lawful?<sup>3</sup>

OTH. Thou dost conspire against thy friend, Iago; If thou but think'st him wrong'd, and mak'st his ear A stranger to thy thoughts.

IAGO. I do beseech you,—  
Though I, perchance, am vicious in my guess,<sup>4</sup>

<sup>3</sup> — who has a breast so pure,

But some uncleanly apprehensions

Keep leets, and law-days, and in session sit

With meditations lawful?] *Leets, and law-days*, are synonymous terms: "*Leet* (says Jacob, in his *Law Dictionary*,) is otherwise called a *law-day*." They are there explained to be courts, or meetings of the *hundred*, "to certify the king of the good manners, and government, of the inhabitants," and to enquire of all offences that are not capital. The poet's meaning will now be plain: *Who has a breast so little apt to form ill opinions of others, but that foul suspicion will sometimes mix with his fairest and most candid thoughts, and erect a court in his mind, to enquire of the offences apprehended.* STEEVENS.

Who has so virtuous a breast that some uncharitable surmises and impure conceptions will not sometimes enter into it; hold a session there as in a regular court, and "bench by the side" of authorised and lawful thoughts?—In our poet's 30th Sonnet we find the same imagery:

"When to the sessions of sweet silent thought

"I summon up remembrance of things past."

"A leet," says Bullokar, in his *English Expositor*, 1616, "is a court or law-day, holden commonly every half year." To *keep* a leet was the *verbum juris*; the title of one of the chapters in Kitchin's book on Courts, being, "The manner of *keeping* a court-leet." The leet, according to Lambard, was a court or jurisdiction above the wapentake or hundred, comprehending three or four hundreds. The jurisdiction of this court is now in most places merged in that of the County Court. MALONE.

<sup>4</sup> *I do beseech you,—*

Though I, perchance, am vicious in my guess,] Not to mention that, in this reading, the sentence is abrupt and broken, it is likewise highly absurd. I beseech you give yourself no uneasiness from my unsure observance, *though* I am vicious in my guess. For his being an ill guesser was a reason why Othello should not be uneasy: in propriety, therefore, it should either have been, *though I am not vicious, or because I am vicious.* It appears then we should read:

As, I confess, it is my nature's plague  
To spy into abuses; and, oft, my jealousy

*I do beseech you,*

Think, *I, perchance, am vicious in my guess,—*

Which makes the sense pertinent and perfect. WARBURTON.

That abruptness in the speech which Dr. Warburton complains of, and would alter, may be easily accounted for. Iago seems desirous by this ambiguous hint, *Though I*—to inflame the jealousy of Othello, which he knew would be more effectually done in this manner, than by any expression that bore a determinate meaning. The jealous Othello would fill up the pause in the speech, which Iago turns off at last to another purpose, and find a more certain cause of discontent, and a greater degree of torture arising from the doubtful consideration how it might have concluded, than he could have experienced had the whole of what he enquired after been reported to him with every circumstance of aggravation.

We may suppose him imagining to himself, that Iago mentally continued the thought thus, *Though I—know more than I choose to speak of.*

*Vicious in my guess* does not mean that he is an *ill guesser*, but that he is apt to put the worst construction on every thing he attempts to account for.

Out of respect for the subsequent opinions of Mr. Henley and Mr. Malone, I have altered my former regulation of this passage; though I am not quite convinced that any change was needful.

STEEVENS.

I believe nothing is here wanting, but to regulate the punctuation:

Iago. *I do beseech you—*

*Though I, perchance, am vicious in my guess,*

*As, I confess, it is my nature's plague*

*To spy into abuses; and, oft, my jealousy*

*Shapes faults that are not,— &c. HENLEY.*

The reader should be informed, that the mark of abruption which I have placed after the word *you*, was placed by Mr. Steevens after the word *perchance*: and his note, to which I do not subscribe, is founded on that regulation. I think the poet intended that Iago should break off at the end of the first hemistich, as well as in the middle of the fifth line. What he would have added, it is not necessary very nicely to examine.

The adversative particle, *though*, in the second line, does not indeed appear very proper; but in an abrupt and studiously



Shapes faults that are not,—I entreat you then,<sup>5</sup>  
 From one that so imperfectly conjects,  
 You'd take no notice ; nor build yourself a trouble  
 Out of his scattering and unsure observance :—  
 It were not for your quiet, nor your good,  
 Nor for my manhood, honesty, or wisdom,  
 To let you know my thoughts.

OTH. What dost thou mean ?

IAGO. Good name, in man, and woman, dear my  
 lord,  
 Is the immediate jewel of their souls :  
 Who steals my purse, steals trash ; 'tis something,  
 nothing ;<sup>6</sup>

clouded sentence like the present, where more is meant to be conveyed than meets the ear, strict propriety may well be dispensed with. The word *perchance*, if strongly marked in speaking, would sufficiently show that the speaker did not suppose himself *vicious in his guess*.

By the latter words, Iago, I apprehend, means only, “ though I perhaps am mistaken, led into an error by my natural disposition, which is apt to shape faults that have no existence.”

MALONE.

<sup>5</sup> ——— *I entreat you then, &c.*] Thus the quarto, 1622. The folio reads :

————— and of, my jealousy  
 Shapes faults that are not) that your wisdom  
 From one that so imperfectly conceits,  
 Would take no notice. MALONE.

To *conject*, i. e. to *conjecture*, is a word used by other writers. So, in *Acolastus*, a comedy, 1540 :

“ Now reason I, or *conject* with myself.”

Again :

“ I cannot forget thy saying, or thy *conjecting* words.”

STEEVENS.

<sup>6</sup> Good name, in man, and woman, dear my lord,  
 Is the immediate jewel of their souls :

*Who steals my purse, steals trash ; &c.*] The sacred writings were here perhaps in our poet's thoughts : “ A good name is rather to be chosen than great riches, and loving favour than silver and gold.” *Proverbs*, ch. xxii. 1. MALONE.



'Twas mine, 'tis his, and has been slave to thousands ;

But he, that filches from me my good name,  
Robs me of that, which not enriches him,  
And makes me poor indeed.

OTH. By heaven, I'll know thy thought.

IAGO. You cannot, if my heart were in your hand ;  
Nor shall not, whilst 'tis in my custody.

OTH. Ha !

IAGO. O, beware, my lord, of jealousy ;  
It is the green-ey'd monster, which doth mock  
The meat it feeds on :<sup>7</sup> That cuckold lives in bliss,

<sup>7</sup> ——— which doth mock

*The meat it feeds on :*] i. e. loaths that which nourishes and sustains it. This being a miserable state, Iago bids him beware of it. The Oxford editor reads :

————— which doth make

*The meat it feeds on.*

Implying that its suspicions are unreal and groundless, which is the very contrary to what he would here make his general think, as appears from what follows :

——— *That cuckold lives in bliss, &c.*

In a word, the villain is for fixing him jealous : and therefore bids him beware of jealousy, not that it was an *unreasonable*, but a *miserable* state ; and this plunges him into it, as we see by his reply, which is only :

“ O misery !” WARBURTON.

I have received Hanmer's emendation ; because *to mock*, does not signify *to loath* ; and because, when Iago bids Othello *beware of jealousy, the green-ey'd monster*, it is natural to tell why he should beware, and for caution he gives him two reasons, that jealousy *often* creates its own cause, and that, when the causes are real, jealousy is misery. JOHNSON.

In this place, and some others, to *mock* seems the same with *to mammock*. FARMER.

If Shakspeare had written—a green-ey'd monster, we might have supposed him to refer to some creature existing only in his

Who, certain of his fate, loves not his wronger ;

particular imagination ; but *the green-ey'd monster* seems to have reference to an object as familiar to his readers as to himself.

It is known that the *tiger* kind have *green-eyes*, and always play with the victim to their hunger, before they devour it. So, in our author's *Tarquin and Lucrece*:

“ Like foul night-waking cat, he doth but dally,

“ While in his hold-fast foot the weak mouse panteth—.”

Thus, a jealous husband, who discovers no certain cause why he may be divorced, continues to sport with the woman whom he suspects, and, on more certain evidence, determines to punish. There is no beast that can be literally said to *make* its own food, and therefore I am unwilling to receive the emendation of Sir Thomas Hanmer, especially as I flatter myself that a glimpse of meaning may be produced from the old reading.

One of the ancient senses of the verb—to *mock*, is to *amuse*, to play with. Thus, in *A Discourse of Gentlemen lying in London that were better keep House at Home in their Country*, 1593:

“ A fine deuise to keepe poore Kate in health,

“ A pretty toy to *mock* an ape withal.”

i. e. a pretty toy to *divert* an ape, for an ape to *divert* himself with. The same phrase occurs in Marston's *Satires*, the ninth of the third Book being intitled “ —Here's a toy to *MOCKE* an ape,” &c. i. e. afford an ape materials for *sport*, furnish him with a plaything, though perhaps at his own expence, as the phrase may in this instance be ironically used.

In *Antony and Cleopatra*, the contested word—*mock*, occurs again :

“ ————— tell him

“ He *mocks* the pauses that he makes.”

i. e. he plays wantonly with those intervals of time which he should improve to his own preservation.

Should such an explanation be admissible, the advice given by Iago will amount to this;—*Beware, my lord, of yielding to a passion which as yet has no proofs to justify its excess. Think how the interval between suspicion and certainty must be filled. Though you doubt her fidelity, you cannot yet refuse her your bed, or drive her from your heart ; but, like the capricious savage, must continue to sport with one whom you wait for an opportunity to destroy.*

A similar idea occurs in *All's well that ends well*:

“ ————— so lust doth play

“ With what it loaths.”

Such is the only sense I am able to draw from the original text.

But, O, what damned minutes tells he o'er,

What I have said, may be liable to some objections, but I have nothing better to propose. That jealousy is a *monster* which often *creates* the suspicions on which it feeds, may be well admitted, according to Sir Thomas Hanmer's proposition; but is it *the* monster? (i. e. the well-known and conspicuous animal) or whence has it *green eyes*? *Yellow* is the colour which Shakspeare usually appropriates to jealousy. It must be acknowledged, that he afterwards characterizes it as—

“————— a monster,

“ Begot upon itself, born on itself.”

but yet—

“ ——— What damned minutes tells he o'er,” &c.

is the best illustration of my attempt to explain the passage. To produce Sir Thomas Hanmer's meaning, a change in the text is necessary. I am counsel for the old reading. STEEVENS.

It is so difficult, if not impossible, to extract any sense from this passage as it stands, even by the most forced construction of it, and the slight amendment proposed by Hanmer, renders it so clear, elegant, and poetical, that I am surprized the editors hesitate in adopting it, and still more surprized they should reject it. As for Steevens's objection, that the definite article is used, not the indefinite, he surely need not be told in the very last of these plays, that Shakspeare did not regard such minute inaccuracies, which may be found in every play he wrote.

When Steevens compares the jealous man, who continues to sport with the woman he suspects, and is determined to destroy, to the tiger who plays with the victim of his hunger, he forgets that the meat on which jealousy is supposed to feed, is not the woman who is the object of it, but the several circumstances of suspicion which jealousy itself creates, and which cause and nourish it. So Emilia, at the end of the third Act in answer to Desdemona, who, speaking of Othello's jealousy, says:

“ Alas the day! I never gave him cause;”

replies,—

“ But jealous fools will not be answer'd so;

“ They are not jealous ever for the cause,

“ But jealous, for they are jealous; 'tis a monster,

“ Begot upon itself, born on itself.”

This passage is a strong confirmation of Hanmer's reading.

The same idea occurs in Massinger's *Picture*, where Matthias, speaking of the groundless jealousy he entertained of Sophia's possible inconstancy, says:

Who dotes, yet doubts; suspects, yet strongly loves!<sup>8</sup>

“ — but why should I nourish,  
 “ A fury here, and with *imagin'd food*,  
 “ Holding no real ground on which to raise  
 “ A building of suspicion she was ever,  
 “ Or can be false?”

*Imagin'd food*, is food created by imagination, the food that jealousy makes and feeds on. M. MASON.

In order to make way for one alteration, Mr. M. Mason is forced to foist in another; or else poor Shakspeare must be arraigned for a blunder of which he is totally guiltless. This gentleman's objections both to the text in its present state, and to Mr. Steevens's most happy illustration of it, originate entirely in his own misconception, and a jumble of figurative with literal expressions. To have been consistent with himself he should have charged Mr. Steevens with maintaining, that it was the property of a jealous husband, first to *mock* his WIFE, and afterwards to *eat* her.

In Act V. the word *mocks* occurs in a sense somewhat similar to that in the passage before us:

“ *Emil.* O mistress, villainy hath made *mocks* with love!”

HENLEY.

I think myself particularly indebted to Mr. Henley for the support he has given to my sentiments concerning this difficult passage; and shall place more confidence in them since they have been found to deserve his approbation. STEEVENS.

I have not the smallest doubt that Shakspeare wrote *make*, and have therefore inserted it in my text. The words *make* and *mocke* (for such was the old spelling) are often confounded in these plays, and I have assigned the reason in a note on *Measure for Measure*, Vol. VI. p. 219, n. 2.

Mr. Steevens in his paraphrase on this passage interprets the word *mock* by *sport*; but in what poet or prose-writer, from Chaucer and Mandeville to this day, does the verb *to mock* signify to *sport with*? In the passage from *Antony and Cleopatra*, I have proved, I think, incontestably, from the metre, and from our poet's usage of this verb in other places, (in which it is followed by a personal pronoun,) that Shakspeare must have written—

“ Being so frustrate, tell him, he mocks *us by*

“ The pauses that he makes.”

See Vol. XVII. p. 257, n. 5.

Besides; is it true as a general position, that jealousy (*as jealousy*) *sports* or *plays with* the object of love (allowing this not

OTH. O misery !

very delicate interpretation of the words, *the meat it feeds on*, to be the true one)? The position certainly is not true. It is *Love*, not *Jealousy*, that sports with the object of its passion ; nor can those circumstances which create suspicion, and which are *the meat it feeds on*, with any propriety be called the *food* of LOVE, when the poet has clearly pointed them out as the food or cause of JEALOUSY ; giving it not only being, but nutriment.

“ There is no beast,” it is urged, “ that can *literally* be said to make its own food.” It is indeed acknowledged, that jealousy is a monster which often *creates* the suspicions on which it feeds, but is it, we are asked, “ *the monster?* (i. e. a *well-known and conspicuous animal* ; ) and whence has it *green eyes?* Yellow is the colour which Shakspeare appropriates to jealousy.”

To this I answer, that *yellow* is not the only colour which Shakspeare appropriates to jealousy, for we have in *The Merchant of Venice* :

“ — shuddering fear, and *green-ey'd jealousy*.”

and I suppose it will not be contended that he was *there* thinking of any of the tiger kind.

If our poet had written only—“ It is *the green-ey'd monster* ; beware of it ;” the other objection would hold good, and some particular monster, κατ' ἐξοχην, must have been meant ; but the words, “ It is *the green-ey'd monster*, *which doth*,” &c. in my apprehension have precisely the same meaning, as if the poet had written, “ It is *that green-ey'd monster*, *which*,” &c. or, “ it is *a green-ey'd monster*.” He is *the man* in the world *whom* I would least wish to meet,—is the common phraseology of the present day.

When Othello says to Iago in a former passage, “ By heaven, he echoes me, as if there were some *monster* in his thought,” does any one imagine that any *animal* whatever was meant ?

The passage in a subsequent scene, to which Mr. Steevens has alluded, strongly supports the emendation which has been made :

“ — *jealousy* will not be answer'd so ;

“ They are not ever jealous for the cause,

“ But jealous, for they are jealous ; 'tis a *monster*,

“ Begot upon itself, born on itself.”

It is, *strictly* speaking, as false that any monster can be *begot*, or *born*, on itself, as it is, that any monster (whatever may be the colour of its eyes, whether green or yellow,) can *make* its own food ; but, poetically, both are equally true of that monster, JEALOUSY. Mr. Steevens seems to have been aware of

*IAGO.* Poor, and content, is rich, and rich enough;<sup>9</sup>  
But riches, fineless,<sup>1</sup> is as poor as winter,<sup>2</sup>

this, and therefore has added the word *literally*: “No monster can be *literally* said to make its own food.”

It should always be remembered, that Shakspeare’s allusions scarcely ever answer precisely on both sides; nor had he ever any care upon this subject. Though he has introduced the word *monster*,—when he talked of its *making its own food*, and being *begot by itself*, he was still thinking of jealousy *only*, careless whether there was any animal in the world that would correspond with this description.

That by the words, *the meat it feeds on*, is meant, not *Desdemona* herself, as has been maintained, but *pabulum zelotypiæ*, may be likewise inferred from a preceding passage in which a kindred imagery is found:

“That *policy* may either last so long,

“Or *feed* upon such nice and waterish *diet*,” &c.

And this obvious interpretation is still more strongly confirmed by Daniel’s *Rosamond*, 1592, a poem which Shakspeare had diligently read, and has more than once imitated in *Romeo and Juliet*:

“O *Jealousy*———

“Feeding upon *suspect* that doth *renew* thee,

“Happy were lovers, if they never knew thee.”

In this and the few other places in which I have ventured to depart from the ancient copies, I have thought it my duty to state in the fullest and clearest manner the grounds on which the emendation stands: which in some cases I have found not easily accomplished, without running into greater prolixity than would otherwise be justifiable. MALONE.

<sup>8</sup> ——— *strongly* loves!] Thus the quarto; the folio—*soundly* loves. STEEVENS.

<sup>9</sup> Poor, and content, is rich, and rich enough;] So, in *Dorastus and Fawnia*, (the novel on which *The Winter’s Tale* is formed,) 1592: “We are rich, in that we are poor with content.” MALONE.

The same sentiment, which is sufficiently common, is amplified by Dryden in his *Indian Emperor*:

“We to ourselves will all our wishes grant;

“For nothing coveting, we nothing want.” STEEVENS.

<sup>1</sup> But riches, fineless,] Unbounded, endless, unnumbered treasures. JOHNSON.



To him that ever fears he shall be poor :—  
Good heaven, the souls of all my tribe defend  
From jealousy !

OTH. Why ? why is this ?  
Think'st thou, I'd make a life of jealousy,  
To follow still the changes of the moon  
With fresh suspicions ? No : to be once in doubt,  
Is—once to be resolv'd : Exchange me for a goat,  
When I shall turn the business of my soul  
To such exsufflicate and blown surmises,<sup>3</sup>  
Matching thy inference.<sup>4</sup> 'Tis not to make me  
jealous,  
To say—my wife is fair, feeds well, loves company,  
Is free of speech, sings, plays, and dances well ;

<sup>2</sup> ——— as *poor as winter*,] Finely expressed : *winter* producing no fruits. WARBURTON.

<sup>3</sup> *To such exsufflicate and blown surmises*,] [Sir Thomas Hanmer—*exsuffolate*.] This odd and far-fetched word was made yet more uncouth in all the editions before Sir Thomas Hanmer's, by being printed—*exsufflicate*. The allusion is to a bubble. Do not think, says the Moor, that I shall change the noble designs that now employ my thoughts, to suspicions which, like bubbles *blown* into a wide extent, have only an empty show without solidity ; or that, in consequence of such empty fears, I will close with thy inference against the virtue of my wife. JOHNSON.

Whether our poet had any authority for the word *exsufflicate*, which I think is used in the sense of *swollen*, and appears to have been formed from *sufflatus*, I am unable to ascertain : but I have not thought it safe to substitute for it another word equally unauthorised. *Suffolare* in Italian signifies to *whistle*. How then can Dr. Johnson's interpretation of *exsuffolate* be supported ? The introducer of this word explains it, by “ whispered, buzz'd in the ears.” MALONE.

<sup>4</sup> ——— *blown surmises*,  
*Matching thy inference*.] That is,—such as you have mentioned in describing the torments of jealousy. The part of Iago's speech particularly alluded to, is that where he says :

“ But, O, what damned minutes tells he o'er,  
“ Who dotes, yet doubts ; suspects, yet strongly loves !”  
M. MASON.



Where virtue is, these are more virtuous :<sup>5</sup>  
 Nor from mine own weak merits will I draw  
 The smallest fear, or doubt of her revolt ;  
 For she had eyes, and chose me : No, Iago ;  
 I'll see, before I doubt ; when I doubt, prove ;  
 And, on the proof, there is no more but this,—  
 Away at once with love, or jealousy.

IAGO. I am glad of this ; for now I shall have  
 reason

To show the love and duty that I bear you  
 With franker spirit : therefore, as I am bound,  
 Receive it from me :—I speak not yet of proof.  
 Look to your wife ; observe her well with Cassio ;  
 Wear your eye—thus, not jealous, nor secure :  
 I would not have your free and noble nature,  
 Out of self-bounty, be abus'd ;<sup>6</sup> look to't :  
 I know our country disposition well ;  
 In Venice<sup>7</sup> they do let heaven see the pranks

<sup>5</sup> *Where virtue is, these are more virtuous :*] An action in itself indifferent, grows *virtuous* by its end and application.

JOHNSON.

I know not why the modern editors, in opposition to the first quarto and folio, read *most* instead of *more*.

A passage in *All's well that ends well*, is perhaps the best comment on the sentiment of Othello : “ I have those good hopes of her, education promises : his disposition she inherits : which makes fair gifts fairer.” *Gratior e pulchro veniens et corpore virtus*. STEEVENS.

*Most* is the reading of the second folio. RITSON.

<sup>6</sup> *Out of self-bounty, be abus'd ;*] *Self-bounty* for inherent generosity. WARBURTON.

<sup>7</sup> —our country disposition—

*In Venice*—] Here Iago seems to be a Venetian.

JOHNSON.

There is nothing in any other part of the play, properly understood, to imply otherwise. HENLEY.

Various other passages, as well as the present, prove him to

They dare not show their husbands; their best  
conscience

Is—not to leave undone, but keep unknown.<sup>8</sup>

OTH. Dost thou say so?

IAGO. She did deceive her father, marrying you;  
And, when she seem'd<sup>9</sup> to shake, and fear your  
looks,  
She lov'd them most.

OTH. And so she did.

IAGO. Why, go to, then;  
She that, so young, could give out such a seeming,  
To seel her father's eyes up, close as oak,<sup>1</sup>—

have been a Venetian, nor is there any ground for doubting the poet's intention on this head. See p. 358, n. 1. MALONE.

<sup>8</sup> *Is—not to leave undone, but keep unknown.*] The folio perhaps more clearly reads:

*Is not to leav't undone, but keep't unknown.* STEEVENS.

The folio, by evident error of the press, reads—*kept unknown.* MALONE.

<sup>9</sup> *And, when she seem'd—*] This and the following argument of Iago ought to be deeply impressed on every reader. Deceit and falsehood, whatever conveniences they may for a time promise or produce, are in the sum of life, obstacles to happiness. Those, who profit by the cheat, distrust the deceiver, and the act by which kindness is sought, puts an end to confidence.

The same objection may be made with a lower degree of strength against the imprudent generosity of disproportionate marriages. When the first heat of passion is over, it is easily succeeded by suspicion, that the same violence of inclination, which caused one irregularity, may stimulate to another; and those who have shewn, that their passions are too powerful for their prudence, will, with very slight appearances against them, be censured, as not very likely to restrain them by their virtue.

JOHNSON.

<sup>1</sup> *To seel her father's eyes up, close as oak,*] The *oak* is (I believe) the most *close-grained* wood of general use in England. *Close as oak,* means, *close as the grain of oak.*

*To seel* is an expression from falconry. So, in Ben Jonson's *Catiline*:

He thought, 'twas witchcraft:—But I am much  
to blame ; .

I humbly do beseech you of your pardon,  
For too much loving you.

OTH. I am bound to thee for ever.

IAGO. I see, this hath a little dash'd your spirits.

OTH. Not a jot, not a jot.

IAGO. Trust me, I fear it has.  
I hope, you will consider, what is spoke  
Comes from my love ;—But, I do see you are  
mov'd :—

I am to pray you, not to strain my speech  
To grosser issues,<sup>2</sup> nor to larger reach,  
Than to suspicion.

OTH. I will not.

IAGO. Should you do so, my lord,  
My speech should fall into such vile success<sup>3</sup>

“ ————— would have kept

“ Both eyes and beak *seel'd* up, for six sesterces.”

STEEVENS.

To *seel* a hawk is to sew up his eye-lids. See Vol. XVII.  
p. 281, n. 3.

In *The Winter's Tale*, Paulina says :

“ The root of his opinion, which is rotten

“ As ever oak, or stone, was *sound*.” MALONE.

<sup>2</sup> To grosser issues,] *Issues*, for conclusions. WARBURTON.

<sup>3</sup> My speech should fall into such vile success—] *Success*,  
for succession, i. e. conclusion ; not prosperous issue.

WARBURTON.

I rather think there is a depravation, and would read :

*My speech will fall into such vile excess.*

If *success* be the right word, it seems to mean *consequence* or  
*event*, as *successo* is used in Italian. JOHNSON.

I think *success* may, in this instance, bear its common inter-  
pretation. What Iago means seems to be this : “ Should you  
do so, my lord, my words would be attended by such an infa-

As my thoughts aim not at. Cassio's my worthy friend:—

My lord, I see you are mov'd.

OTH. No, not much mov'd:—  
I do not think but Desdemona's honest.

IAGO. Long live she so! and long live you to think so!

OTH. And yet, how nature erring from itself,—

IAGO. Ay, there's the point:—As,—to be bold with you,—

Not to affect many proposed matches,  
Of her own clime, complexion, and degree;  
Where to, we see, in all things nature tends:  
Foh! one may smell, in such, a will most rank,<sup>4</sup>  
Foul disproportion, thoughts unnatural.—  
But pardon me; I do not, in position,  
Distinctly speak of her: though I may fear,  
Her will, recoiling to her better judgment,  
May fall to match you with her country forms,  
And (hapily) repent.

OTH. Farewell, farewell:

mous degree of success, as my thoughts do not even aim at." Iago, who counterfeits the feelings of virtue, might have said *fall into success*, and *vile success*, because he would appear to Othello, to wish that the enquiry into Desdemona's guilt might prove fruitless and unsuccessful. See *Hamlet*, Vol. XVIII. p. 115. STEEVENS.

The following passages will perhaps be considered as proofs of Dr. Johnson's explanation:

"Then the poor desolate women, fearing least their case would sorte to some pitifull *successe*." *Palace of Pleasure*, bl. l.

"God forbyd all hys hope should turne to such *successe*."

*Promos and Cassandra*, 1578. HENDERSON.

<sup>4</sup> ——— a will most rank,] *Will*, is for wilfulness. It is so used by Ascham. A *rank will*, is *self-will* overgrown and exuberant. JOHNSON.

If more thou dost perceive, let me know more ;  
Set on thy wife to observe : Leave me, Iago.

IAGO. My lord, I take my leave. [Going.

OTH. Why did I marry ?—This honest creature,  
doubtless,  
Sees and knows more, much more, than he unfolds.

IAGO. My lord, I would, I might entreat your  
honour  
To scan this thing no further; leave it to time :  
And though it be fit that Cassio have his place,  
(For, sure, he fills it up with great ability,)  
Yet, if you please to hold him off a while,  
You shall by that perceive him and his means :<sup>5</sup>  
Note, if your lady strain his entertainment<sup>6</sup>  
With any strong or vehement opportunity ;  
Much will be seen in that. In the mean time,  
Let me be thought too busy in my fears,  
(As worthy cause I have, to fear—I am,)  
And hold her free, I do beseech your honour.

OTH. Fear not my government.<sup>7</sup>

IAGO. I once more take my leave. [Exit.

OTH. This fellow's of exceeding honesty,  
And knows all qualities, with a learned spirit,<sup>8</sup>

<sup>5</sup> *You shall by that perceive him and his means :*] You shall discover whether he thinks his best *means*, his most powerful *interest*, is by the solicitation of your lady. JOHNSON.

<sup>6</sup> ——— *strain his entertainment*——] Press hard his re-admission to his pay and office. *Entertainment* was the military term for admission of soldiers. JOHNSON.

So, in *Coriolanus* : “ —the centurions, and their charges, distinctly billeted, and already in the *entertainment*.”

STEEVENS.

<sup>7</sup> *Fear not my government.*] Do not distrust my ability to contain my passion. JOHNSON.

<sup>8</sup> ——— *with a learned spirit,*] *Learned*, for experienced.

WARBURTON.

Of human dealings : If I do prove her haggard,<sup>9</sup>  
 Though that her jesses were my dear heart-strings,<sup>1</sup>  
 I'd whistle her off, and let her down the wind,  
 To prey at fortune.<sup>2</sup> Haply, for I am black ;

The construction is, He knows with a learned spirit all qualities of human dealings. JOHNSON.

<sup>9</sup> — *If I do prove her haggard,*] A haggard hawk, is a wild hawk, a hawk unreclaimed, or irreclaimable. JOHNSON.

A haggard is a particular species of hawk. It is difficult to be reclaimed, but not irreclaimable.

From a passage in *The White Devil*, or *Vittoria Corombona*, 1612, it appears that haggard was a term of reproach sometimes applied to a wanton : “ Is this your perch, you haggard? fly to the stews.”

Turberville says, that “ haggart falcons are the most excellent birds of all other falcons.” Latham gives to the haggart only the second place in the *valued file*. In *Holland's Leaguer*, a comedy, by Shakerly Marmyon, 1633, is the following illustrative passage :

“ Before these courtiers lick their lips at her,

“ I'll trust a wanton haggard in the wind.”

Again :

“ For she is ticklish as any haggard,

“ And quickly lost.”

Again, in *Two Wise Men, and all the rest Fools*, 1619 : “ — the admirable conquest the falconer maketh in a hawk's nature ; bringing the wild haggard, having all the earth and seas to scour over uncontroulably, to attend and obey,” &c. Haggard, however, had a popular sense, and was used for wild by those who thought not on the language of falconers. STEEVENS.

<sup>1</sup> *Though that her jesses were my dear heart-strings,*] Jesses are short straps of leather tied about the foot of a hawk, by which she is held on the fist. HANMER.

In Heywood's comedy, called, *A Woman killed with Kindness*, 1617, a number of these terms relative to hawking occur together :

“ Now she hath seiz'd the fowl, and 'gins to plume her ;

“ Rebeck her not ; rather stand still and check her.

“ So: seize her gets, her jesses, and her bells.”

STEEVENS.

<sup>2</sup> *I'd whistle her off, and let her down the wind,*

*To prey at fortune.*] The falconers always let fly the hawk



And have not those soft parts of conversation<sup>3</sup>  
That chamberers<sup>4</sup> have : Or, for I am declin'd  
Into the vale of years ;—yet that's not much ;—

against the wind ; if she flies with the wind behind her, she seldom returns. If therefore a hawk was for any reason to be dismissed, she was *let down the wind*, and from that time shifted for herself, and *preyed at fortune*. This was told me by the late Mr. Clark. JOHNSON.

This passage may possibly receive illustration from a similar one in Burton's *Anatomy of Melancholy*, p. 2, sect. i. mem. 3 : "As a long-winged hawke, when he is first *whistled off the fist*, mounts aloft, and for his pleasure fetcheth many a circuit in the ayre, still soaring higher and higher, till he comes to his full pitch, and in the end, when the game is sprung, comes down amaine, and *stoupes* upon a sudden." PERCY.

Again, in *The Spanish Gipsie*, 1653, by Middleton and Rowley:

"——— That young *lannerd*,

"Whom you have such a mind to; if you can *whistle*  
*her*

"To come to *fist*, make trial, play the young *falconer*."

A *lannerd* is a species of a hawk.

Again, in Beaumont and Fletcher's *Bonduca*:

"——— he that basely

"*Whistled* his honour *off to the wind*," &c. STEEVENS.

<sup>3</sup> —— parts of conversation—] *Parts* seems here to be synonymous with *arts*, as in 'Tis *Pity she's a Whore*, Act II. speaking of singing and musick:

"They are *parts* I love." REED.

<sup>4</sup> —— *chamberers* —] i. e. men of intrigue. So, in the Countess of Pembroke's *Antonius*, 1590:

"Fal'n from a souldier to a *chamberer*."

Again, in Chaucer's *Romaunt of the Rose*, ver. 4935:

"Only through youth the *chamberere*."

Thus, in the French *Poem*:

"Par la jeunesse la *chambriere*." STEEVENS.

The sense of *chamberers* may be ascertained from *Rom.* xiii. 13, where  $\mu\eta$  KOITAIS is rendered, in the common version, "not in *CHAMBERING*." HENLEY.

*Chambering* and *wantonness* are mentioned together in the sacred writings. MALONE.



She's gone ; I am abus'd ; and my relief  
Must be—to loath her. O curse of marriage,  
That we can call these delicate creatures ours,  
And not their appetites ! I had rather be a toad,  
And live upon the vapour of a dungeon,  
Than keep a corner in the thing I love,  
For others' uses. Yet, 'tis the plague of great ones ;  
Prerogativ'd are they less than the base ;<sup>5</sup>  
'Tis destiny unshunnable, like death ;<sup>6</sup>  
Even then this forked plague<sup>7</sup> is fated to us,

<sup>5</sup> *Prerogativ'd are they less than the base ;*] In asserting that the base have more prerogative in this respect than the great, that is, that the base or poor are less likely to endure this forked plague, our poet has maintained a doctrine contrary to that laid down in *As you like it*:—"Horns? even so.—*Poor men* alone? No, no; the *noblest* deer has them as huge as the *rascal*." Here we find all mankind are placed on a level in this respect, and that it is "destiny unshunnable, like death."

Shakspeare would have been more consistent, if he had written—

*Prerogativ'd are they more than the base ?*

Othello would then have answered his own question: [*No ;*]  
'Tis destiny, &c. MALONE.

Allowance must be made to the present state of Othello's mind : passion is seldom correct in its effusions. STEEVENS.

<sup>6</sup> *'Tis destiny unshunnable, like death ;*] To be consistent, Othello must mean, that it is destiny unshunnable by *great ones*, not by all mankind. MALONE.

<sup>7</sup> — *forked plague*—] In allusion to a *barbed* or *forked* arrow, which, once infixed, cannot be extracted. JOHNSON.

Or rather, the *forked plague* is the cuckold's horns. PERCY.

Dr. Johnson *may* be right. I meet with the same thought in Middleton's comedy of *A Mad World my Masters*, 1608:

"While the broad arrow, with the *forked head*,

"Misses his brows but narrowly."

Again, in *King Lear*:

"— though the *fork* invade

"The region of my heart." STEEVENS.

I have no doubt that Dr. Percy's interpretation is the true one. Let our poet speak for himself. "Quoth she," says Pandarus,

When we do quicken. Desdemona comes:<sup>8</sup>

*Enter DESDEMONA and EMILIA.*

If she be false, O, then heaven mocks itself!<sup>9</sup>—  
I'll not believe it.

*DES.* How now, my dear Othello?  
Your dinner, and the generous islanders<sup>1</sup>

in *Troilus and Cressida*, “which of these hairs is Paris, my husband? The *forked* one,” quoth he; “pluck it out, and give it him.” Again, in *The Winter's Tale*:

“—— o'er head and ears a *fork'd* one.”

So, in Tarleton's *News out of Purgatorie*: “—but the old squire, knight of the *forked* order,—”

One of Sir John Harrington's Epigrams, in which our poet's very expression is found, puts the matter beyond a doubt:

“Actæon guiltless unawares espying

“Naked Diana bathing in her bowre,

“Was plagu'd with *hornes*; his dogs did him devoure;

“Wherefore take heed, ye that are curious, prying,

“With some such *forked* plague you be not smitten,

“And in your foreheads see your faults be written.”

MALONE.

<sup>8</sup> —— *Desdemona comes*:] Thus the quartos. The folio reads —*Look where she comes.* STEEVENS.

<sup>9</sup> *If she be false, O, then heaven mocks itself!*] i. e. renders its own labours fruitless, by forming so beautiful a creature as Desdemona, and suffering the elegance of her person to be disgraced and sullied by the impurity of her mind.—Such, I think, is the meaning.—The construction, however, may be different. If she be false, O, then even *heaven itself* cheats us with “unreal mockeries,” with false and specious appearances, intended only to deceive. MALONE.

The first of the foregoing explanations, is, I believe, the true one.—*If she be false, heaven disgraces itself by creating woman after its own image. To have made the resemblance perfect, she should have been good as well as beautiful.* STEEVENS.

<sup>1</sup> —— *the generous islanders*—] Are the islanders of *rank, distinction.* So, in *Measure for Measure*:

“The *generous* and gravest citizens

“Have hent the gates.”

By you invited, do attend your presence.

OTH. I am to blame.

DES. Why is your speech so faint? are you not well?

OTH. I have a pain upon my forehead here.

DES. Faith, that's with watching; 'twill away again:

Let me but bind it hard, within this hour  
It will be well.

OTH. Your napkin is too little;<sup>2</sup>

[*He puts the Handkerchief from him, and it drops.*]

Let it alone. Come, I'll go in with you.

DES. I am very sorry that you are not well.

[*Exeunt OTH. and DES.*]

EMIL. I am glad I have found this napkin;  
This was her first remembrance from the Moor:  
My wayward husband hath a hundred times  
Woo'd me to steal it: but she so loves the token,  
(For he conjur'd her, she would ever keep it,)  
That she reserves it evermore about her,

*Generous* has here the power of *generosus*, Lat. This explanation, however, may be too particular. STEEVENS.

<sup>2</sup> *Your napkin &c.*] Ray says, that a pocket handkerchief is so called about Sheffield in Yorkshire. So, in Greene's *Never too Late*, 1616: "I can wet one of my new lockeram *napkins* with weeping."

*Napery* signifies *linen in general*. So, in Decker's *Honest Whore*, 1635: "—prythee put me into wholesome *napery*." Again, in Chapman's *May Day*, 1611: "Besides your munition of manchet, *napery*, plates," &c. Again, in *Hide Park*, by Shirley, 1637: "A gentleman that loves clean *napery*." *Naperia*, Ital. STEEVENS.

In the North of England, and in Scotland, this term for a handkerchief is still used. The word has already often occurred. See Vol. X. p. 121, n. 6; and Vol. XVI. p. 356, n. 8. MALONE.

To kiss, and talk to. I'll have the work ta'en out,<sup>3</sup>  
 And give it Iago :  
 What he'll do with it, heaven knows, not I;  
 I nothing, but to please his fantasy.<sup>4</sup>

*Enter IAGO.*

*IAGO.* How now! what do you here alone?

*EMIL.* Do not you chide; I have a thing for you.

*IAGO.* A thing for me?—it is a common thing.

*EMIL.* Ha!

*IAGO.* To have a foolish wife.

*EMIL.* O, is that all? What will you give me now

<sup>3</sup> — *I'll have the work ta'en out,*] That is, copied. Her first thoughts are, to have a copy made of it for her husband, and restore the original to Desdemona. But the sudden coming in of Iago, in a surly humour, makes her alter her resolution, to please him. The same phrase afterwards occurs between Cassio and Bianca, in scene iv. BLACKSTONE.

This scheme of getting the work of this valued handkerchief copied, and restoring the original to Desdemona, was, I suppose, introduced by the poet, to render Emilia less unamiable.

It is remarkable, that when she perceives Othello's fury on the loss of this token, though she is represented as affectionate to her mistress, she never attempts to relieve her from her distress; which she might easily have done by demanding the handkerchief from her husband, or divulging the story, if he refused to restore it.—But this would not have served the plot.

Shakspeare fell into this incongruity by departing from Cinthio's novel; for there, while the artless Desdemona is caressing the child of Othello's ancient, (the Iago of our play,) the villain steals the handkerchief which hung at her girdle, without the knowledge of his wife. MALONE.

<sup>4</sup> *I nothing, but to please his fantasy.*] Thus the folio. The quarto, 1622, reads:

*I nothing know but for his fantasy.* STEEVENS.

For that same handkerchief?

IAGO.

What handkerchief?

EMIL. What handkerchief?

Why, that the Moor first gave to Desdemona;  
That which so often you did bid me steal.

IAGO. Hast stolen it from her?

EMIL. No, faith; she let it drop by negligence;  
And, to the advantage, I, being here, took't up.<sup>5</sup>  
Look, here it is.

IAGO. A good wench; give it me.

EMIL. What will you do with it, that you have  
been so earnest  
To have me filch it?

IAGO.

Why, what's that to you?

[*Snatching it.*]

EMIL. If it be not for some purpose of import,  
Give it me again: Poor lady! she'll run mad,  
When she shall lack it.

IAGO. Be not you known of't;<sup>6</sup> I have use for it.

<sup>5</sup> ———to the advantage, &c.] I being *opportunistically* here, took it up. JOHNSON.

So, Marlowe's *King Edward II*:

“ And there stay time's *advantage* with your son.”

REED.

<sup>6</sup> *Be not you known of't*;] i. e. seem as if you knew nothing of the matter. The folio reads—Be not *acknown on't*; meaning, perhaps,—“ do not acknowledge any thing of the matter.”

This word occurs also in the seventh Book of Golding's translation of Ovid's *Metamorphosis*:

“ Howbeit I durst not be so bolde of hope *acknowne* to be.”

Again, in Puttenham's *Arte of English Poesie*, 1589, p. 212:  
“ — so would I not have a translatur be ashamed to be *acknowen* of his translation.” STEEVENS.

Again, in *The Life of Ariosto*, subjoined to Sir John Harring-

Go, leave me. [Exit EMILIA.]  
 I will in Cassio's lodging lose this napkin,  
 And let him find it: Trifles, light as air,  
 Are, to the jealous, confirmations strong  
 As proofs of holy writ. This may do something.  
 The Moor already changes with my poison:<sup>7</sup>—  
 Dangerous conceits are, in their natures, poisons,  
 Which, at the first, are scarce found to distaste;  
 But, with a little act upon the blood,  
 Burn like the mines of sulphur.—I did say so:<sup>8</sup>—

ton's translation of *Orlando*, p. 418, edit. 1607: "Some say, he was married to her privilie, but durst not be *acknowne* of it."

PORSON.

*Be not you known of't*;] Thus the quarto, except that it has *on't*, the vulgar corruption in speaking and writing, of *of't* or *of it*; as is proved by various passages in these plays as exhibited in the folio and quarto, where in one copy we find the corrupt and in the other the genuine words: and both having the same meaning.

The participial adjective, found in the folio, is used by Thomas Kyd, in his *Cornelia*, a tragedy, 1594:

"Our friends' misfortune doth increase our own.

"*Cic.* But ours of others will not be *acknown*."

MALONE.

<sup>7</sup> *The Moor already &c.*] Thus the folio. The line is not in the original copy, 1622. MALONE.

<sup>8</sup> — *I did say so*.] As this passage is supposed to be obscure, I shall attempt an explanation of it.

Iago first ruminates on the qualities of the passion which he is labouring to excite; and then proceeds to comment on its effects. *Jealousy* (says he) *with the smallest operation on the blood, flames out with all the violence of sulphur, &c.*

"—— I did say so;

"Look where he comes!"——

i. e. I knew that the least touch of such a passion would not permit the Moor to enjoy a moment of repose:—I have just said that jealousy is a restless commotion of the mind; and look where Othello approaches, to confirm the propriety and justice of my observation. STEEVENS.

As Mr. Steevens has by his interpretation elicited some meaning (though I still think an obscure one) out of this difficult



*Enter OTHELLO.*

Look, where he comes! Not poppy, nor mandra-  
gora,<sup>9</sup>  
Nor all the drowsy syrups of the world,  
Shall ever medicine thee to that sweet sleep  
Which thou ow'dst yesterday.<sup>1</sup>

*OTH.* Ha! ha! false to me?  
To me?

*IAGO.* Why, how now, general? no more of that.

*OTH.* Avaunt! be gone! thou hast set me on the  
rack:—

I swear, 'tis better to be much abus'd,  
Than but to know't a little.

*IAGO.* How now, my lord?

*OTH.* What sense had I of her stolen hours of  
lust?<sup>2</sup>

hemistich, I readily retract an amendment I had formerly proposed, being of opinion that such bold and licentious conjectures can never be warranted, unless where the sense is quite desperate. BLACKSTONE.

<sup>9</sup> — nor mandragora,] The *mandragoras* or *mandrake* has a soporifick quality, and the ancients used it when they wanted an opiate of the most powerful kind.

So *Antony and Cleopatra*, Act I. sc. vi:

“ — give me to drink *mandragora*,

“ That I may sleep out this great gap of time

“ My Antony is away.” STEEVENS.

See Vol. XVII. p. 51, n. 9. MALONE.

<sup>1</sup> Which thou ow'dst yesterday.] To owe is, in our author, oftener to possess, than to be indebted, and such is its meaning here. JOHNSON.

See Vol. X. p. 386, n. 8. MALONE.

<sup>2</sup> What sense had I &c.] A similar passage to this and what follows it, is found in an unpublished tragi-comedy by Thomas Middleton, called *The Witch*:



I saw it not, thought it not, it harm'd not me :  
 I slept the next night well, was free and merry ;<sup>3</sup>  
 I found not Cassio's kisses on her lips :  
 He that is robb'd, not wanting what is stolen,  
 Let him not know it, and he's not robb'd at all.

" I feele no ease ; the burthen's not yet off,  
 " So long as the abuse sticks in my knowledge.  
 " Oh, 'tis a paine of hell to know one's shame !  
 " Had it byn hid and don, it had been don happy,  
 " For he that's ignorant lives long and merry."

Again :

" Had'st thou byn secret, then had I byn happy,  
 " And had a hope (like man) of joies to come.  
 " Now here I stand a stayne to my creation ;  
 " And, which is heavier than all torments to me,  
 " The understanding of this base adultery," &c.

This is uttered by a jealous husband who supposes himself to have just destroyed his wife.

Again, Iago says :

" Dangerous conceits, &c.  
 " ——— with a little act upon the blood,  
 " Burn like the mines of sulphur."

Thus Sebastian, in Middleton's play :

" When a suspect doth catch once, it burnes maynely."

A scene between Francisca and her brother Antonio, when she first excites his jealousy, has likewise several circumstances in common with the dialogue which passes between Iago and Othello on the same subject.

This piece also contains a passage very strongly resembling another in *Hamlet*, who says : " I am but mad north-north-west : when the wind is southerly, I know a hawk from a hand-saw."—Thus, Almachildes : " There is some difference betwixt my joviall condition and the lunary state of madnes. I am not quight out of my witts : I know a bawd from an aqua-vitæ shop, a strumpet from wild-fire, and a beadle from brimstone."

For a further account of this MS. play, see in Vol. II. a note on Mr. Malone's *Attempt to ascertain the Order in which the Pieces of Shakspeare were written* :—Article, *Macbeth*.

STEEVENS.

<sup>3</sup> *I slept the next night well, was free and merry ;*] Thus the quartos. The folio reads—

" I slept the next night well ; *fed well* ; was free and merry." STEEVENS.

IAGO. I am sorry to hear this.

OTH. I had been happy, if the general camp,  
Pioneers and all,<sup>4</sup> had tasted her sweet body,  
So I had nothing known : O now, for ever,  
Farewell the tranquil mind ! farewell content !  
Farewell the plumed troop, and the big wars,  
That make ambition virtue ! O, farewell !  
Farewell the neighing steed,<sup>5</sup> and the shrill trump,

<sup>4</sup> ——— *if the general camp,*

Pioneers and all,] That is, the most abject and vilest of the camp. Pioneers were generally degraded soldiers, appointed to the office of pioneer, as a punishment for misbehaviour.

“ A soldier ought ever to retaine and keepe his arms in saftie and forth comming, for he is more to be detested than a coward, that will lose or play away any part thereof, or refuse it for his ease, or to avoid paines ; wherefore such a one is to be dismissed with punishment, or to be made some *abject pioner*.” *The Art of War and England Traynings*, &c. by Edward Davies, Gent. 1619.

So, in *The Laws and Ordinances of War*, established by the Earl of Essex, printed in 1640 : “ If a trooper shall loose his horse or hackney, or a footman any part of his arms, by negligence or lewdnesse, by dice or cardes ; he or they shall remain in qualitie of *pioners*, or scavengers, till they be furnished with as good as were lost, at their own charge.” GROSE.

<sup>5</sup> *Farewell the plumed troop, and the big wars,*——

*Farewell the neighing steed, &c.*] In a very ancient drama entitled *Common Conditions*, printed about 1576, Sedmond, who has lost his sister in a wood, thus expresses his grief :

“ But farewell now, my coursers brave, attraped to the ground !

“ Farewell ! adue all pleasures eke, with comely hauke and hounde !

“ Farewell, ye nobles all, farewell eche marsial knight,

“ Farewell, ye famous ladies all, in whom I did delight !

“ Adue, my native soile, adue, Arbaccus kyng,

“ Adue, eche wight, and marsial knight, adue, eche living thyng !”

One is almost tempted to think that Shakspeare had read this old play. MALONE.

I know not why we should suppose that Shakspeare borrowed

The spirit-stirring drum, the ear-piercing fife,<sup>6</sup>

so common a repetition as these diversified *farewells* from any preceding drama. A string of *adieux* is perhaps the most tempting of all repetitions, because it serves to introduce a train of imagery, as well as to solemnify a speech or composition. Wolsey, like Othello, indulges himself in many *farewells*; and the

“*Valete, aprica montium cacumina!*

“*Valete, opaca vallium cubilia!*” &c.

are common to poets of different ages and countries. I have now before me an ancient MS. English Poem, in which sixteen succeeding verses begin with the word *farewell*, applied to a variety of objects and circumstances:

“*Farewell prowessse in purpell pall*” &c. STEEVENS.

<sup>6</sup> *The spirit-stirring drum, the ear-piercing fife,*] In mentioning the *fife* joined with the *drum*, Shakspeare, as usual, paints from the life; those instruments accompanying each other being used in his age by the English soldiery. The *fife*, however, as a martial instrument, was afterwards entirely discontinued among our troops for many years, but at length revived in the war before the last. It is commonly supposed that our soldiers borrowed it from the Highlanders in the last rebellion: but I do not know that the *fife* is peculiar to the Scotch, or even used at all by them. It was first used within the memory of man among our troops by the British guards, by order of the Duke of Cumberland, when they were encamped at Maestricht, in the year 1747, and thence soon adopted into other English regiments of infantry. They took it from the Allies with whom they served. This instrument, accompanying the drum, is of considerable antiquity in the European armies, particularly the German. In a curious picture in the Ashmolean Museum at Oxford, painted 1525, representing the siege of Pavia by the French King where the Emperor was taken prisoner, we see *fifes* and *drums*. In an old English treatise written by William Garrard before 1587, and published by one Captain Hichcock in 1591, intituled *The Art of Warre*, there are several wood cuts of military evolutions, in which these instruments are both introduced. In Rymer's *Fœdera*, in a diary of King Henry's siege of Bulloigne, 1544, mention is made of the *drommes* and *viffleurs* marching at the head of the King's army. Tom. XV. p. 53.

The *drum* and *fife* were also much used at ancient festivals, shows, and processions. Gerard Leigh, in his *Accidence of Armorie*, printed in 1576, describing a Christmas magnificently celebrated at the Inner Temple, says, “We entered the prince his hall, where anon we heard the noyse of *drum* and *fife*.”

The royal banner ; and all quality,  
Pride, pomp, and circumstance of glorious war !<sup>7</sup>

p. 119. At a stately masque on Shrove-Sunday, 1510, in which King Henry VIII. was an actor, Holinshed mentions the entry “ of a *drum* and *fife* apparelled in white damaske and grene bonnettes.” *Chron.* III. 805, col. 2. There are many more instances in Holinshed and Stowe’s *Survey of London*.

From the old French word *vif fleur*, above-cited, came the English word *whiffler*, which anciently was used in its proper *literal* sense. Strype, speaking of a grand tilting before the court in Queen Mary’s reign, 1554, says, from an old journal, that King Philip and the challengers entered the lists, preceded by “ their *whifflers*, their footmen, and their armourers.” *Eccles. Memor.* III. p. 211. This explains the use of the word in Shakspeare, where it is also literally applied. *King Henry V.* Act IV. sc. ult :

“ — behold the British beach

“ Pales in the flood with men, with wives and boys,

“ Whose shouts and claps out-voice the deep-mouth’d sea,

“ Which, like a *mighty whiffler* ’fore the king,

“ Seems to prepare his way.”

By degrees, the word *whiffler* hence acquired the metaphorical meaning, which it at present obtains in common speech, and became an appellation of contempt. *Whiffler*, a light trivial character, a *fellow hired to pipe at processions*. T. WARTON.

In the old dramattick piece, intituled, *Wine, Beer, Ale, and Tobacco*, 2d edit. 1630, *Tobacco* says to *Beer* :

“ — it will become your duty to obey me.”

To which *Wine* replies :

“ You our sovereign ! a mere *whiffler* !”

Again, in *Ram-Alley*, or *Merry Tricks*, 1611 :

“ — he was known

“ But only for a swaggering *whiffler*.” STEEVENS.

<sup>7</sup> *Pride, pomp, and circumstance of glorious war !*] Sir W. D’Avenant does not appear to have been scrupulous of adopting almost Shakspeare’s own words. So, in *Albovine*, 1629 :

“ Then *glorious war*, and all *proud circumstance*

“ That gives a soldier noise, for evermore *farewell*.”

STEEVENS.

Fletcher has parodied this passage of *Othello*, in his *Prophetess*, which was first represented in May, 1622 :

“ ————— and to keep

“ My faith untainted, *farewel pride, and pomp*,

“ And *circumstance of glorious majesty*,

“ Farewel, for ever !” MALONE.

And O you mortal engines, whose rude throats<sup>8</sup>  
The immortal Jove's dread clamours counterfeit,  
Farewell! Othello's occupation's gone!

*IAGO.* Is it possible?—My lord,——

*OTH.* Villain, be sure thou prove my love a  
whore;

Be sure of it; give me the ocular proof;

[*Taking him by the Throat.*

Or, by the worth of mine eternal soul,<sup>9</sup>

Thou hadst been better have been born a dog,<sup>1</sup>

Than answer my wak'd wrath.

*IAGO.* Is it come to this?

*OTH.* Make me to see it; or (at the least) so  
prove it,

'That the probation bear no hinge, nor loop,

To hang a doubt on: or, woe upon thy life!

*IAGO.* My noble lord,——

*OTH.* If thou dost slander her, and torture me,  
Never pray more: abandon all remorse;<sup>2</sup>  
On horror's head horrors accumulate:

<sup>8</sup> —— *whose rude throats*——] So, Milton, *Paradise Lost*,  
B. VI:

“From those *deep-throated* engines,” &c.

The quarto, 1622, reads—*whose wide throats*. STEEVENS.

<sup>9</sup> —— *mine eternal soul*,] Perhaps the quarto, 1622, more  
forcibly reads—

—— *man's eternal soul*,——.

Shakspeare might have designed an opposition between *man*  
and *dog*. STEEVENS.

<sup>1</sup> Thou hadst been *better have been born a dog*,] Thus, in  
Chapman's translation of the sixth *Iliad*:

“—— that *had been better born*

“*A dog*, than such a horrid dame.” STEEVENS.

<sup>2</sup> —— *abandon all remorse*;] All tenderness of nature, all  
pity; in which sense, as Mr. Steevens has justly observed, the  
word was frequently used in Shakspeare's time. See p. 409, n. 1.  
The next line shows it is used in this sense here. MALONE.

Do deeds to make heaven weep,<sup>3</sup> all earth amaz'd,  
For nothing canst thou to damnation add,  
Greater than that.

*IAGO.* O grace ! O heaven defend me !  
Are you a man ? have you a soul, or sense ?—  
God be wi' you ; take mine office.—O wretched fool,  
That liv'st<sup>4</sup> to make thine honesty a vice !—  
O monstrous world ! Take note, take note, O world,  
To be direct and honest, is not safe.—  
I thank you for this profit ; and, from hence,  
I'll love no friend, since<sup>5</sup> love breeds such offence.

*OTH.* Nay, stay :—Thou should'st be honest.

*IAGO.* I should be wise ; for honesty's a fool,  
And loses that it works for.

*OTH.* By the world,<sup>6</sup>  
I think my wife be honest, and think she is not ;  
I think that thou art just, and think thou art not ;  
I'll have some proof : Her name,<sup>7</sup> that was as fresh

<sup>3</sup> *Do deeds to make heaven weep,*] So, in *Measure for Measure* :

“ Plays such fantastick tricks before high heaven

“ *As make the angels weep.*” STEEVENS.

<sup>4</sup> *That liv'st*—] Thus the quarto. The folio—that *lov'st*—  
STEEVENS.

<sup>5</sup> — *since*—] Thus the quarto. The folio,—*sith*, an antiquated word, with the same meaning. It occurs again in p. 404, l. 2. STEEVENS.

<sup>6</sup> *By the world, &c.*] This speech is not in the first edition.

POPE.

<sup>7</sup> — *Her name, &c.*] The folio, where alone this speech is found—*My name*. Mr. Pope and all the subsequent editors read—*Her name* : but this, like a thousand other changes introduced by the same editor, was made without either authority or necessity. Shakspeare undoubtedly might have written—*Her name* ; but the word which the old copy furnishes, affords also good sense. Othello's name or reputation, according to the usual unjust determination of the world, would be sullied by the infidelity of his



As Dian's visage, is now begrim'd and black  
 As mine own face.—If there be cords, or knives,  
 Poison, or fire, or suffocating streams,  
 I'll not endure it.<sup>8</sup>—Would, I were satisfied!

*IAGO.* I see, sir, you are eaten up with passion :  
 I do repent me, that I put it to you.  
 You would be satisfied?

*OTH.* Would? nay, I will.

*IAGO.* And may: But, how? how satisfied, my lord?

Would you, the supervisor, grossly gape on?  
 Behold her tupp'd?<sup>9</sup>

wife. Besides, how could either transcriber or printer have substituted *My* for *Her*? MALONE.

I have adopted Mr. Pope's emendation, which, in my judgment, is absolutely necessary.

Othello would scarce have said—" *My* name," and immediately after—" *mine own* face." The words—" *mine own*," very plainly point out that an opposition was designed between the once unsullied reputation of Desdemona, and the blackness of his own countenance. The same thought occurs in *Titus Andronicus*:

" ——— your swart Cimmerian

" Doth make *your* honour of *his* body's hue."

I may add—Would a *man* have compared his own reputation to the face of a *goddess*?

The query with which Mr. Malone's note concludes, is easily answered. In three late proof sheets of this work, a couple of the most accurate compositors in general, had substituted *palace*, *less*, and *catch*, instead of *tragedy*, *more*, and *ensnare*.

STEEVENS.

<sup>8</sup> ——— *If there be cords, or knives,  
 Poison, or fire, or suffocating streams,  
 I'll not endure it.*] So, in *Pericles*:

" *If fires be hot, knives sharp, or waters deep,*

" Untied I still my virgin knot will keep." MALONE.

<sup>9</sup> *Behold her tupp'd?*] A ram in Staffordshire and some other counties is called a *tup*. So, in the first Act:

" ——— an old black ram

" Is *tupping* your white ewe." STEEVENS.



OTH. Death and damnation! O!

IAGO. It were a tedious difficulty, I think,  
To bring them to that prospect: Damn them then,  
If ever mortal eyes do see them bolster,  
More than their own! What then? how then?  
What shall I say? Where's satisfaction?  
It is impossible, you should see this,  
Were they as prime as goats,<sup>1</sup> as hot as monkeys,  
As salt as wolves in pride, and fools as gross  
As ignorance made drunk. But yet, I say,  
If imputation, and strong circumstances,—  
Which lead directly to the door of truth,—  
Will give you satisfaction, you may have it.

OTH. Give me a living reason<sup>2</sup> she's disloyal.

The old copies have—*topp'd*. Mr. Theobald made the correction. MALONE.

<sup>1</sup> *Were they as prime as goats,*] *Prime* is *prompt*, from the Celtick or British *prim*. HANMER.

From *prim*, forward; French. RITSON.

So, in *The Vow-breaker, or the faire Maide of Clifton*, 1636:

“More *prime* than goats or monkies in their prides.”

Again, in Churchyard's *Dreame*, 1593:

“Colde fortune may torment me sore,

“And so may shifts some time:

“Not hatred troubles men much more

“Than Venus in her *prime*.” STEEVENS.

<sup>2</sup> *Give me a living reason—*] *Living*, for speaking, manifest.  
WARBURTON.

*Give me a living reason that she's disloyal.*] Thus the quarto, 1622. The folio omits the word *that*, probably for the sake of the metre; but our poet often uses such words as *reason*, as a monosyllable. MALONE.

How such words as *reason* can be pronounced as *monosyllables*, I am yet to learn. STEEVENS.

A *living* reason is a reason founded on fact and experience, not on surmise or conjecture: a reason that convinces the understanding as perfectly as if the fact were exhibited *to the life*.

MALONE.

**IAGO.** I do not like the office :  
 But, sith I am enter'd in this cause so far,—  
 Prick'd to it by foolish honesty and love,—  
 I will go on. I lay with Cassio lately ;  
 And, being troubled with a raging tooth,  
 I could not sleep.  
 There are a kind of men so loose of soul,  
 That in their sleeps will mutter their affairs ;  
 One of this kind is Cassio :  
 In sleep I heard him say,—*Sweet Desdemona,*  
*Let us be wary, let us hide our loves !*  
 And then, sir, would he gripe, and wring my hand,  
 Cry,—*O, sweet creature !* and then kiss me hard,  
 As if he pluck'd up kisses by the roots,  
 That grew upon my lips : then laid his leg  
 Over my thigh, and sigh'd, and kiss'd ; and then  
 Cry'd,<sup>3</sup>—*Cursed fate ! that gave thee to the Moor !*

**OTH.** O monstrous ! monstrous !

**IAGO.** Nay, this was but his dream.

**OTH.** But this denoted a foregone conclusion ;<sup>4</sup>  
 'Tis a shrewd doubt, though it be but a dream.<sup>5</sup>

What Othello here demands is *actual* proof, arising from some positive FACT. HENLEY.

<sup>3</sup> ——— and sigh'd, and kiss'd ; and then

*Cry'd,*] Thus the quarto, 1622. The folio reads :

“ ——— then lay'd his leg o'er my thigh,

“ And sigh, and kiss, and then cry, cursed fate,” &c.

The omission of the personal pronoun before *lay'd* is much in our author's manner. See Vol. XVII. p. 420, n. 8. MALONE.

<sup>4</sup> ——— a foregone conclusion ;] *Conclusion*, for fact.

WARBURTON.

A *conclusion* in Shakspeare's time meant an experiment or trial. See Vol. XVII. p. 298, n. 5. MALONE.

<sup>5</sup> 'Tis a shrewd doubt, &c.] The old quarto gives this line, with the two following, to Iago ; and rightly. WARBURTON.

In the folio this line is given to Othello. MALONE.

*IAGO.* And this may help to thicken other proofs,  
That do demonstrate thinly.

*OTH.* I'll tear her all to pieces.

*IAGO.* Nay, but be wise: yet we see nothing  
done;<sup>6</sup>

She may be honest yet. Tell me but this,—  
Have you not sometimes seen a handkerchief,  
Spotted with strawberries, in your wife's hand?

*OTH.* I gave her such a one; 'twas my first gift.

*IAGO.* I know not that: but such a handkerchief,  
(I am sure it was your wife's,) did I to-day  
See Cassio wipe his beard with.

*OTH.* If it be that,—

*IAGO.* If it be that, or any that was hers,<sup>7</sup>  
It speaks against her with the other proofs.

*OTH.* O, that the slave had forty thousand lives;  
One is too poor, too weak for my revenge!  
Now do I see 'tis true.<sup>8</sup>—Look here, Iago;

I think it more naturally spoken by Othello, who, by dwelling  
so long upon the proof, encouraged Iago to enforce it.

JOHNSON.

<sup>6</sup> — *yet we see nothing done;*] This is an oblique and secret  
mock at Othello's saying,—*Give me the ocular proof.*

WARBURTON.

<sup>7</sup> — *that was hers,*] The only authentick copies, the quarto,  
1622, and the folio, read—or any, *it* was hers. For the emen-  
dation I am answerable. The mistake probably arose from *yt*  
only being written in the manuscript. The modern editors, fol-  
lowing an amendment made by the editor of the second folio,  
read—*if 'twas her's.* MALONE.

I prefer Mr. Malone's correction to that of the second folio,  
though the latter gives sense where it was certainly wanting.

STEEVENS.

<sup>8</sup> *Now do I see 'tis true.*] The old quarto reads:

*Now do I see 'tis time.*

And this is Shakspeare's, and has in it much more force and

All my fond love thus I do blow to heaven :<sup>9</sup>  
'Tis gone.—

Arise, black vengeance, from thy hollow cell !<sup>1</sup>

solemnity, and preparation for what follows : as alluding to what he had said before :

“ ————— No, Iago !

“ I'll *see* before I doubt, when I doubt, prove ;

“ And, on the proof, there is no more but this,

“ *Away at once with love or jealousy.*”

This *time* was now come. WARBURTON.

<sup>9</sup> *All my fond love thus do I blow to heaven :*] So, in Marlowe's *Lust's Dominion*, 1657 :

“ Are these your fears ? thus *blow them into air.*”

MALONE.

Marlowe's idea was perhaps caught from Horace :

“ *Tradam protervis in mare Creticum*

“ *Portare ventis.*” STEEVENS.

<sup>1</sup> ———— *from thy hollow cell !*] Thus the quarto, 1622. The folio reads—*from the hollow hell*. *Hollow*, Dr. Warburton considers as “ a poor unmeaning epithet.” MALONE.

I do not perceive that the epithet *hollow* is at all unmeaning, when applied to hell, as it gives the idea of what Milton calls—

“ ——— the void profound

“ *Of unessential night,*”

Or the *inane profundum* of Lucretius.

The same phrase indeed occurs in Jasper Heywood's translation of Seneca's *Thyestes*, 1560 :

“ Where most prodigious ugly things the *hollow hell*  
doth hide.”

Again, in Goulart's *Admirable Histories*, 1607, p. 626 :  
“ — cast headlong into places under-ground that were wonderful *hollow*—where he had seen the persons of the wicked, their punishments,” &c.

Again, in Arthur Hall's translation of the eighth *Iliad* :

“ Into the *hollow* dreadful hole which *Tartare* men do tel.” STEEVENS.

Again, in *Paradise Lost*, B. I. v. 314, the same epithet and subject occur :

“ He call'd so loud, that all the *hollow* deep

“ *Of hell* resounded.” HOLT WHITE.

Milton was a great reader and copier of Shakspeare, and he

Yield up, O love, thy crown, and hearted throne,<sup>2</sup>  
To tyrannous hate! swell, bosom, with thy fraught,<sup>3</sup>  
For 'tis of aspicks' tongues!

IAGO. Pray, be content.

OTH. O, blood, Iago, blood!

IAGO. Patience, I say; your mind, perhaps, may  
change.

OTH. Never, Iago.<sup>4</sup> Like to the Pontick sea,<sup>5</sup>

undoubtedly read his plays in the folio, without thinking of examining the more ancient quartos. In the first Book of *Paradise Lost*, we find:

“ — the universal host up sent

“ A shout that tore *hell's concave*.” MALONE.

See Vol. XX. *Romeo and Juliet*, Act II. sc. ii. STEEVENS.

<sup>2</sup> — hearted *throne*,] *Hearted throne*, is the heart on which thou wast *enthroned*. JOHNSON.

So, in *Twelfth-Night*:

“ It gives a very echo to the *seat*,

“ Where love is *thron'd*.”

See also *Romeo and Juliet*, Vol. XX. Act V. sc. i.

MALONE.

<sup>3</sup> — *swell, bosom, &c.*] i. e. *swell*, because the fraught is of poison. WARBURTON.

<sup>4</sup> *Never, Iago.*] From the word, *Like*, to *marble heaven*, inclusively, is not found in the quarto, 1622. MALONE.

<sup>5</sup> *Like to the Pontick sea, &c.*] This simile is omitted in the first edition: I think it should be so, as an unnatural excursion in this place. POPE.

Every reader will, I durst say, abide by Mr. Pope's censure on this passage. When Shakspeare grew acquainted with such particulars of knowledge, he made a display of them as soon as opportunity offered. He found this in the 2d Book and 97th Chapter of Pliny's *Natural History*, as translated by Philemon Holland, 1601: “And the sea Pontus evermore floweth and runneth out into Propontis, but the sea never retireth backe againe within Pontus.”

Mr. Edwards, in his MS. notes, conceives this simile to allude

Whose icy current and compulsive course  
 Ne'er feels retiring ebb,<sup>6</sup> but keeps due on  
 To the Propontick, and the Hellespont;  
 Even so my bloody thoughts, with violent pace,  
 Shall ne'er look back, ne'er ebb to humble love,  
 Till that a capable and wide revenge<sup>7</sup>  
 Swallow them up.—Now, by yond' marble heaven,<sup>8</sup>  
 In the due reverence of a sacred vow [Kneels.  
 I here engage my words.

to Sir Philip Sidney's device, whose impress, Camden, in his *Remains*, says, was the Caspian sea, with this motto, *Sine refluxu*. STEEVENS.

<sup>6</sup> *Ne'er feels retiring ebb,*] The folio, where alone this passage is found, reads—*Ne'er keeps* retiring ebb, &c. Many similar mistakes have happened in that copy, by the compositor's repeating a word twice in the same line. So, in *Hamlet*:

"My news shall be the news [r. fruit] to that great feast."  
 Again, *ibidem*:

"The spirit, upon whose spirit depend and rest," &c.  
 instead of upon whose *weal*. The correction was made by Mr. Pope. MALONE.

<sup>7</sup> — *a capable and wide revenge*—] *Capable* perhaps signifies ample, capacious. So, in *As you like it*:

"The cicatrice and capable impressure."

Again, in *Pierce Pennilesse his Supplication to the Devil*, by Nashe, 1592: "Then belike, quoth I, you make this word, Dæmon, a *capable* name, of Gods, of men, of devils."

It may, however, mean *judicious*. In *Hamlet* the word is often used in the sense of *intelligent*. What Othello says in another place seems to favour this latter interpretation:

"Good; good;—the justice of it pleases me."

MALONE.

*Capable*, means, I suppose, *capacious*, *comprehensive*.

STEEVENS.

<sup>8</sup> — *by yond' marble heaven,*] In *Soliman and Perseda*, 1599, I find the same expression:

"Now by the marble face of the welkin," &c.

STEEVENS.

So, in Marston's *Antonio and Mellida*, 1602:

"And pleas'd the marble heavens." MALONE.

IAGO.

Do not rise yet.—

[Kneels.

Witness, you ever-burning lights above!  
 You elements that clip us round about!  
 Witness, that here Iago doth give up  
 The execution<sup>9</sup> of his wit, hands, heart,  
 To wrong'd Othello's service! let him command,  
 And to obey shall be in me remorse,  
 What bloody work soever.<sup>1</sup>

OTH.

I greet thy love,

<sup>9</sup> *The execution*—] The first quarto reads—*excellency*.

STEEVENS.

By *execution* Shakspeare meant *employment* or *exercise*. So, in *Love's Labour's Lost*:

“Full of comparisons and wounding flouts,

“Which you on all estates will *execute*.”

The quarto, 1622, reads—*hand*. MALONE.

Again, in *Troilus and Cressida*:

“In fellest manner *execute* your arms.” STEEVENS.

<sup>1</sup> ———— *let him command,*

*And to obey shall be in me remorse,*

*What bloody work soever.*] Iago devotes himself to wronged Othello, and says, *Let him command whatever bloody business, and in me it shall be an act, not of cruelty, but of tenderness, to obey him; not of malice to others, but of tenderness for him. If this sense be thought too violent, I see nothing better than to follow Mr. Pope's reading, as it is improved by Mr. Theobald.*

JOHNSON.

The quarto, 1622, has not the words—*in me*. They first appeared in the folio. Theobald reads—*Nor to obey, &c.*

MALONE.

Dr. Johnson's interpretation is undoubtedly the true one; and I can only claim the merit of supporting his sense of the word *remorse*, i. e. *pity*, by the following instances.

In Lord Surrey's translation of the fourth *Æneid*, Dido says to her sister:

“Sister I crave thou have *remorse* of me.”

Again, in *King Edward III.* 1599, that Prince speaking to the citizens of Calais:



Not with vain thanks, but with acceptance bounteous,

“ But for yourselves, look you for no *remorse*.”

Again, in *Sir Clyomon Knight of the Golden Shield*, 1599:

“ Who taketh no *remorse* of womankind.”

Again, in *Sir John Oldcastle*, 1600:

“ Here stand I, craving no *remorse* at all.”

I could add many more instances, but shall content myself to observe that the sentiment of Iago bears no small resemblance to that of Arviragus in *Cymbeline*:

“ I’d let a parish of such Clotens blood,

“ And praise myself for charity.” STEEVENS.

Before I saw Dr. Johnson’s edition of Shakspeare, my opinion of this passage was formed, and written, and thus I understood it: “ Let him command any bloody business, and to obey him shall be in me an act of pity and compassion for wrong’d Othello.” *Remorse* frequently signifies pity, mercy, compassion, or a tenderness of heart, unattended with the stings of a guilty conscience. So, in *The Two Gentlemen of Verona*, Act IV. sc. iii. the crimeless Eglamour is called *remorseful*. So, in *King Richard III.* Act III. sc. vii:

“ As well we know your tenderness of heart,

“ And gentle, kind, effeminate *remorse*.”

So, in Holinshed’s *Conquest of Ireland*, p. 13: “ — to have *remorse* and compassion upon others distresses;” and in the Dedication, “ to have regard and *remorse* to your said land.”

TOLLET.

Some of the examples quoted by Mr. Steevens I have omitted, as I think those already inserted are sufficient to prove the meaning of the word. Mr. M. Mason says, he may venture to assert, that Shakspeare seldom, if ever, uses the word in any other sense.

REED.

If I am not deceived, this passage has been entirely mistaken. I read:

————— *let him command,*

*An’ to obey shall be in me remorse,*

*What bloody business ever—.*

*And for if* is sufficiently common: and Othello’s impatience breaks off the sentence, I think, with additional beauty.

FARMER.

*What bloody work soever.]* So the quartos. The folio:

*What bloody business ever.* STEEVENS.

And will upon the instant put thee to't :  
 Within these three days let me hear thee say,  
 That Cassio's not alive.

*IAGO.* My friend is dead ; 'tis done, at your request :<sup>2</sup>

But let her live.

*OTH.* Damn her, lewd minx ! O, damn her !<sup>3</sup>  
 Come, go with me apart ; I will withdraw,  
 To furnish me with some swift means of death  
 For the fair devil. Now art thou my lieutenant.

*IAGO.* I am your own for ever. [*Exeunt.*]

## SCENE IV.

*The same.*

*Enter* DESDEMONA, EMILIA, *and* Clown.

*DES.* Do you know, sirrah, where lieutenant Cassio lies ?

*CLO.* I dare not say, he lies any where.

*DES.* Why, man ?

*CLO.* He is a soldier ; and for me to say a soldier lies, is stabbing.

*DES.* Go to ; Where lodges he ?

*CLO.* To tell you<sup>4</sup> where he lodges, is to tell you where I lie.

<sup>2</sup> — at your request :] Thus the folio. The quarto, 1622, reads—as you request. MALONE.

<sup>3</sup> O, damn her !] Thus the quarto, 1622. Folio : O damn her, damn her. MALONE.

<sup>4</sup> To tell you &c.] This and the following speech are wanting in the first quarto. STEEVENS.

*DES.* Can any thing be made of this?

*CLO.* I know not where he lodges; and for me to devise a lodging, and say—he lies here, or he lies there, were to lie in my own throat.

*DES.* Can you enquire him out, and be edified by report?

*CLO.* I will catechize the world for him; that is, make questions, and by them answer.<sup>5</sup>

*DES.* Seek him, bid him come hither: tell him, I have moved my lord in his behalf, and hope, all will be well.

*CLO.* To do this, is within the compass of man's wit; and therefore I will attempt the doing it.<sup>6</sup>

[*Exit.*

<sup>5</sup> Clown. *I will catechize the world for him; that is, make questions, and by them answer.*] This Clown is a fool to some purpose. He was to go seek for one; he says, he will ask for him, and by his own questions make answer. Without doubt we should read—and bid them answer; i. e. the world; those whom he questions. WARBURTON.

There is no necessity for changing the text. It is the Clown's play to wrench what is said, from its proper meaning. Sir T. More hath briefly worked his character: "he plaieth the iester, nowe with skoffinge, and nowe with his overthwarte woords, to prouoke all to laughter." His design here was to propose such questions as might elicit the information sought for from him, and therefore, BY his *questions* he might be enabled to answer.

HENLEY.

— and *by* them answer.] i. e. and by them, *when answered*, form my own answer to you. The quaintness of the expression is in character. *By* is found both in the quarto, 1622, and the folio.

The modern editors, following a quarto of no authority, printed in 1630, read—and *make* them answer. MALONE.

<sup>6</sup> *To do this, is within the compass of man's wit; and therefore &c.*] So, in *King Lear*:

"I cannot draw a cart, nor eat wild oats;

"*If it be man's work, I'll do it.*" MALONE.

*DES.* Where should I lose that handkerchief,  
Emilia?

*EMIL.* I know not, madam.

*DES.* Believe me, I had rather have lost my purse  
Full of cruzadoes.<sup>7</sup> And, but my noble Moor  
Is true of mind, and made of no such baseness  
As jealous creatures are, it were enough  
To put him to ill thinking.

*EMIL.* Is he not jealous?

*DES.* Who, he? I think, the sun, where he was  
born,  
Drew all such humours from him.

*EMIL.* Look, where he comes.

*DES.* I will not leave him now, till Cassio  
Be call'd to him.<sup>8</sup>—How is't with you, my lord?

*Enter OTHELLO.*

*OTH.* Well, my good lady :—[*Aside.*] O, hard-  
ness to dissemble!—  
How do you, Desdemona?

*DES.* Well, my good lord.

<sup>7</sup> ——— *cruzadoes.*] A Portuguese coin, in value three shillings  
sterling. GREY.

So called from the cross stamped upon it. JOHNSON.

The exact value of a cruzado is here of no importance, nor  
does it appear precisely what it was in Shakspeare's time. By a  
mercantile friend I am informed, that there are at present three  
sorts. The imaginary one of the value of 2s. or 2s.  $\frac{1}{4}$ , like the  
English pound, is only a denomination, and not a coin. The  
two other sorts are really coins, and all the three differ in value.

REED.

<sup>8</sup> ———— till *Cassio*

*Be call'd to him.*] Thus the folio. The quarto, 1622, reads  
—*Let Cassio be call'd to him.* MALONE.

*OTH.* Give me your hand: This hand is moist,  
my lady.

*DES.* It yet has felt no age, nor known no sorrow.

*OTH.* This argues fruitfulness, and liberal heart;—

Hot, hot, and moist:<sup>9</sup> This hand of yours requires  
A sequester from liberty, fasting and prayer,  
Much castigation, exercise devout;<sup>1</sup>  
For here's a young and sweating devil here,  
That commonly rebels. 'Tis a good hand,  
A frank one.

*DES.* You may, indeed, say so;  
For 'twas that hand that gave away my heart.

*OTH.* A liberal hand: The hearts of old, gave  
hands;  
But our new heraldry is—hands, not hearts.<sup>2</sup>

<sup>9</sup> *Hot, hot, and moist:*] Ben Jonson seems to have attempted a ridicule on this passage, in *Every Man out of his Humour*, Act V. sc. ii. where Sogliardo says to Saviolina: "How does my sweet lady? *hot and moist?* beautiful and lusty?"

STEEVENS.

Ben Jonson was ready enough on all occasions to depreciate and ridicule our author, but in the present instance, I believe, he must be acquitted; for *Every Man out of his Humour* was printed in 1600, and written probably in the preceding year; at which time, we are almost certain that *Othello* had not been exhibited. MALONE.

<sup>1</sup> —exercise *devout*;] *Exercise* was the religious term. Henry the Seventh (says Bacon) "had the fortune of a true *christian* as well as of a great king, in living *exercised*, and dying repentant."

So, Lord Hastings in *King Richard III.* says to a priest:

"I am in debt for your last *exercise*."

See Vol. XIV. 390, n. 5. MALONE.

<sup>2</sup> — *The hearts, of old, gave hands*;

*But our new heraldry is—hands, not hearts.*] It is evident the first line should be read thus:

DES. I cannot speak of this. Come now your promise.

*The hands of old gave hearts;*  
otherwise it would be no reply to the preceding words,

“For ’twas that *hand* that gave away my heart.”

Not so, says her husband: *The hands of old indeed gave hearts; but the custom now is to give hands without hearts.* The expression of *new heraldry* was a satirical allusion to the times. Soon after King James the First came to the crown, he created the new dignity of baronets for money. Amongst their other prerogatives of honour, they had an addition to their paternal arms, of a hand *gules* in an escutcheon *argent*. And we are not to doubt but that this was the *new heraldry* alluded to by our author: by which he insinuates, that some then created had *hands* indeed, but not *hearts*; that is, *money* to pay for the creation, but no *virtue* to purchase the *honour*. But the finest part of the poet’s address in this allusion, is the compliment he pays to his old mistress Elizabeth. For James’s pretence for raising money by this creation, was the reduction of Ulster, and other parts of Ireland; the memory of which he would perpetuate by that addition to their arms, it being the arms of Ulster. Now the method used by Elizabeth in the reduction of that kingdom was so different from this, the dignities she conferred being on those who employed their *steel*, and not their *gold*, in this service, that nothing could add more to her glory, than the being compared to her successor in this point of view: nor was it uncommon for the dramatick poets of that time to satirize the ignominy of James’s reign. So, Fletcher, in *The Fair Maid of the Inn*. One says, *I will send thee to Ambôyna in the East Indies for pepper.* The other replies, *To Amboyna? so I might be pepper’d.* Again, in the same play, a Sailor says, *Despise not this pitch’d canvas, the time was, we have known them lined with Spanish ducats.* WARBURTON.

The historical observation is very judicious and acute, but of the emendation there is no need. She says, that her hand gave away *her heart*. He goes on with his suspicion, and the hand which he had before called *frank*, he now terms *liberal*; then proceeds to remark, that *the hand was formerly given by the heart*; but now it neither gives it, nor is given by it.

JOHNSON.

I think, with Dr. Warburton, that the new order of baronets is here again alluded to. See *The Merry Wives of Windsor*, Vol. V. p. 63, and Spelman’s Epigram there cited:



OTH. What promise, chuck?

DES. I have sent to bid Cassio come speak with you.

“ ——— florentis nomen honoris

“ Indicat in clypei fronte cruenta manus.

“ Non quod sævi aliquid, aut stricto fortiter ense

“ Hostibus occisis gesserit iste cohors.” BLACKSTONE.

The reader will not find the Epigram alluded to by Sir William Blackstone, in the page to which he has referred [in my edition], for I have omitted that part of his note, (an omission of which I have there given notice,) because it appeared to me extremely improbable that any passage in that play should allude to an event that did not take place till 1611. The omitted words I add here, (distinguishing them by Italick characters,) as they may appear to add weight to his opinion and that of Dr. Warburton.

“ *I suspect this is an oblique reflection on the prodigality of James the First in bestowing these honours, and erecting a new order of knighthood called baronets; which few of the ancient gentry would condescend to accept. See Sir Henry Spelman’s epigram on them, GLOSS. p. 76, which ends thus:*

“ ——— dum cauponare recusant

“ *Ex verâ geniti nobilitate viri;*

“ *Interea è caulis hic prorepat, ille tabernis,*

“ *Et modo fit dominus, qui modo servus erat.*

See another stroke at them in *Othello*.” MALONE.

My respect for the sentiments of Sir William Blackstone might have induced me to print both them, and the epigram referred to, in both places, even if the preceding remark of Mr. Malone had not, in this second instance, afforded them an apt introduction.

STEEVENS.

—— our new heraldry &c.] I believe this to be only a figurative expression, without the least reference to King James’s creation of baronets. The absurdity of making Othello so familiar with British heraldry, the utter want of consistency as well as policy in any sneer of Shakspeare at the badge of honours instituted by a Prince whom on all other occasions he was solicitous to flatter, and at whose court this very piece was acted in 1613, most strongly incline me to question the propriety of Dr. Warburton’s historical explanation. STEEVENS.

To almost every sentence of Dr. Warburton’s note, an objection may be taken; but I have preserved it as a specimen of this commentator’s manner.



OTH. I have a salt and sullen rheum<sup>9</sup> offends me;

It is not true that King James created the order of baronets soon after he came to the throne. It was created in the year 1611.—The conceit that by the word *hearts* the poet meant to allude to the gallantry of the reign of Elizabeth, in which men distinguished themselves by their *steel*, and that by *hands* those courtiers were pointed at, who served her inglorious successor only by their *gold*, is too fanciful to deserve an answer.

Thus Dr. Warburton's note stood as it appeared originally in Theobald's edition; but in his own, by way of confirmation of his notion, we are told, that "it was not uncommon for the satirical poets of that time to satirise the ignominy of James's reign;" and for this assertion we are referred to Fletcher's *Fair Maid of the Inn*. But, unluckily, it appears from the office-book of Sir Henry Herbert, a MS. of which an account is given in Vol. III. that Fletcher's plays were generally performed at court soon after they were first exhibited at the theatre, and we may be assured that he would not venture to offend his courtly auditors. *The Fair Maid of the Inn*, indeed, never was performed before King James, being the last play but one that Fletcher wrote, and not produced till the 22d of Jan. 1625-6, after the death both of its author and King James; but when it was written, he must, from the circumstances already mentioned, have had the court before his eyes.

In various parts of our poet's works he has alluded to the custom of plighting troth by the union of hands.

So, in *Hamlet*:

"Since love our *hearts*, and *Hymen* did our *hands* .

"Unite co-mutual in most sacred bands."

Again, in *The Tempest*, which was probably written at no great distance of time from the play before us:

"*Mir.* My husband then?

"*Fer.* Ay, with a heart as willing

"As bondage e'er of freedom. Here's my *hand*.

"*Mir.* And mine, with my *heart* in't."

The hearts of old, says Othello, dictated the union of *hands*, which formerly were joined with *the hearts* of the parties *in them*; but in our modern marriages, *hands* alone are united, without *hearts*. Such evidently is the plain meaning of the words. I do not, however, undertake to maintain that the poet, when he used the word *heraldry*, had not the new order of baronets in his thoughts, without intending any satirical allusion. MALONE.

<sup>9</sup> — salt and sullen rheum—] Thus the quarto, 1622. The folio, for *sullen*, has *sorry*. MALONE.

Lend me thy handkerchief.

DES. Here, my lord.

OTH. That which I gave you.

DES. I have it not about me.

OTH. Not?

DES. No, indeed, my lord.

OTH. That is a fault :  
That handkerchief  
Did an Egyptian to my mother give;<sup>1</sup>

*Sullen, that is, a rheum obstinately troublesome. I think this better.* JOHNSON.

<sup>1</sup> *That handkerchief*

*Did an Egyptian to my mother give;]* In the account of this tremendous handkerchief, are some particulars, which lead me to think that here is an allusion to a fact, heightened by poetical imagery. It is the practice in the eastern regions, for persons of both sexes to carry handkerchiefs very curiously wrought. In the MS. papers of Sir John Chardin, that great oriental traveller, is a passage which fully describes the custom: "The mode of wrought handkerchiefs (says this learned enquirer,) is general in Arabia, in Syria, in Palestine, and generally in all the Turkish empire. They are wrought with a needle, and it is the amusement of the fair sex there, as among us the making tapestry and lace. The young women make them for their fathers, their brothers, and by way of preparation before hand for their spouses, bestowing them as favours on their lovers. They have them almost constantly in their hands in those warm countries, to wipe off sweat." But whether this circumstance ever came to Shakspeare's knowledge, and gave rise to the incident, I am not able to determine. WHALLEY.

Shakspeare found in Cinthio's novel the incident of Desdemona's losing a handkerchief finely wrought in Morisco work, which had been presented to her by her husband, or rather of its being stolen from her by the villain who afterwards by his machinations robbed her of her life. The eastern custom of brides presenting such gifts to their husbands, certainly did not *give rise* to the incident on which this tragedy turns, though Shakspeare should seem to have been apprized of it. However, the preceding note is retained as illustrative of the passage before us. MALONE.

She was a charmer,<sup>2</sup> and could almost read  
The thoughts of people : she told her, while she  
                    kept it,  
'Twould make her amiable, and subdue my father  
Entirely to her love ; but if she lost it,  
Or made a gift of it, my father's eye  
Should hold her loathly, and his spirits should hunt  
After new fancies : She, dying, gave it me ;  
And bid me, when my fate would have me wive,  
To give it her. I did so : and take heed of't,  
Make it a darling like your precious eye ;  
To lose or give't away,<sup>3</sup> were such perdition,  
As nothing else could match.

*DES.*

## Is it possible?

*OTH.* 'Tis true: there's magick in the web of it:  
A sibyl,<sup>4</sup> that had number'd in the world

\* *She was a charmer,*] In *Deut.* xviii. 11, there is an injunction: "Let none be found among you that is a *charmer*." In Perkins's *Discourse of the damned Art of Witchcraft*, 8vo. 1610, it is said that "Inchantment is the working of wonders by a *charme*;" and a *charm* is afterwards defined, "a spell or verse, consisting of strange words, used as a signe or watchword to the Devil to cause him to worke wonders." In this *Discourse* is an enumeration of the wonders done by inchanters, as raising storms and tempests, &c. and at the conclusion it is said: "—by witches we understand not those only which kill and torment, but all diviners, *charm*ers, jugglers, all wizzards, commonly called wise men and wise women; yea, whosoever do any thing (knowing what they do) which cannot be effected by nature or art." REED.

<sup>3</sup> *To lose or give't away,*] Thus the quarto, 1622. The folio—*To lose't &c.* STEEVENS.

' *A sibyl*, &c.] This circumstance perhaps is imitated by Ben Jonson in *The Sad Shepherd*:

“ A Gypsan lady, and a right beldame,

“Wrought it by moonshine for me, and star-light,” &c.  
STEEVENS.

The sun to make<sup>5</sup> two hundred compasses,  
 In her prophetick fury sew'd the work :  
 The worms were hallow'd, that did breed the silk ;  
 And it was died in mummy,<sup>6</sup> which the skilful  
 Conserv'd of maidens' hearts.<sup>7</sup>

<sup>5</sup> ——— number'd ———

*The sun to make &c.*] Thus the quarto, 1622. The folio  
 —to course. STEEVENS.

That is, numbered the sun's courses: badly expressed.

WARBURTON.

The expression is not very infrequent: we say, *I counted the clock to strike four*; so she *number'd the sun to course*, to run *two hundred compasses*, two hundred annual circuits.

JOHNSON.

I have preferred the original reading, because we have in *Hamlet*:

"When yon same star, that's eastward from the pole,  
 "Had made his course, to illume that part of heaven."

MALONE.

<sup>6</sup> *And it was died in mummy, &c.*] The balsamick liquor running from *mummies*, was formerly celebrated for its anti-epileptick virtues. We are now wise enough to know, that the qualities ascribed to it are all imaginary; and yet this fanciful medicine still holds a place in the principal shops where drugs are sold. So, in *The Bird in a Cage*, by Shirley, 1633:

"—— make *mummy* of my flesh, and sell me to the apothecaries."

Again, in *The Honest Lawyer*, 1616:

"That I might tear their flesh in mammoicks, raise

"My losses, from their carcases turn'd *mummy*."

Mummy, however, is still much coveted by painters, as a transparent brown colour that throws a warmth into their shadows. STEEVENS.

<sup>7</sup> ——— which the skilful

*Conserv'd of maidens' hearts.*] Thus the folio. The quarto reads:

—— with the skilful

*Conserves, &c.*

So, in the *Microcosmos* of John Davies of Hereford, 4to. 1605:

"—— *Mummy* made of the mere hart of love."

STEEVENS.

DES. Indeed! is't true?

OTH. Most veritable; therefore look to't well.

DES. Then 'would to heaven, that I had never seen it.

OTH. Ha! wherefore?

DES. Why do you speak so startingly and rash?<sup>8</sup>

OTH. Is't lost? is't gone? speak, is it out of the way?

DES. Heaven bless us!

OTH. Say you?

DES. It is not lost; But what an if it were?

OTH. Ha!

DES. I say, it is not lost.

OTH. Fetch't, let me see it.

DES. Why, so I can, sir, but I will not now;  
This is a trick, to put me from my suit;  
I pray, let Cassio be receiv'd again.

OTH. Fetch me that handkerchief: my mind misgives.

DES. Come, come;  
You'll never meet a more sufficient man.

OTH. The handkerchief,——

DES. I pray, talk me of Cassio.<sup>9</sup>

OTH. The handkerchief,——

DES. A man that, all his time,  
Hath founded his good fortune on your love;  
Shar'd dangers with you;——

<sup>8</sup> —— *rash?*] is *vehement, violent*. JOHNSON.

<sup>9</sup> *I pray, talk me of Cassio.*] This and the following short speech, are omitted in all the ancient editions but the first quarto. STEEVENS.

OTH. The handkerchief,——

DES. In sooth,  
You are to blame.

OTH. Away! [Exit OTHELLO.]

EMIL. Is not this man jealous?

DES. I ne'er saw this before.  
Sure, there's some wonder in this handkerchief:  
I am most unhappy in the loss of it.

EMIL. 'Tis not a year or two shows us a man:<sup>1</sup>  
They are all but stomachs, and we all but food;  
They eat us hungerly, and when they are full,  
They belch us. Look you! Cassio, and my husband.

<sup>1</sup> *'Tis not a year or two shows us a man :*] From this line it may be conjectured, that the author intended the action of this play to be considered as longer than is marked by any note of time. Since their arrival at Cyprus, to which they were hurried on their wedding-night, the fable seems to have been in one continual progress, nor can I see any vacuity in which a *year or two*, or even a month or two, could be put. On the night of Othello's arrival, a feast was proclaimed; at that feast Cassio was degraded, and immediately applies to Desdemona to get him restored. Iago, indeed, advises Othello to hold him off a while, but there is no reason to think, that he has been held off long. A little longer interval would increase the probability of the story, though it might violate the rules of the drama. See Act V. sc. ii. JOHNSON.

This line has no reference to the duration of the action of this play, or to the length of time that Desdemona had been married. What Emilia says, is a sort of proverbial remark, of general application, where a definite time is put for an indefinite. Besides, there is no necessity for fixing the commencement of Emilia's *year or two*, to the time of the marriage or the opening of the piece. She would with more propriety refer to the beginning of the acquaintance and intimacy between the married couple, which might extend beyond that period. STEEVENS.



*Enter IAGO and CASSIO.*

*IAGO.* There is no other way; 'tis she must do't;  
And, lo, the happiness! go, and impórtune her.

*DES.* How now, good Cassio? what's the news  
with you?

*CAS.* Madam, my former suit: I do beseech you,  
That, by your virtuous means, I may again  
Exist, and be a member of his love,  
Whom I, with all the duty of my heart,<sup>2</sup>  
Entirely honour; I would not be delay'd:  
If my offence be of such mortal kind,  
That neither service past, nor present sorrows,  
Nor purpos'd merit in futurity,  
Can ransome me into his love again,

<sup>2</sup> — *the duty of my heart,*] The elder quarto reads:

— *the duty of my heart,*—.

The author used the more proper word, and then changed it, I suppose, for fashionable diction; [“the *office* of my heart,” the reading of the folio;] but, as fashion is a very weak protectress, the old word is now ready to resume its place. JOHNSON.

A careful comparison of the quartos and folio incline me to believe that many of the variations which are found in the later copy, did not come from the pen of Shakspeare. See Vol. XVIII. p. 335, n. 3. That *duty* was the word intended here, is highly probable from other passages in his works. So, in his 26th Sonnet:

“Lord of my *love*, to whom in vassalage

“Thy merit has my *duty* strongly knit.”

Again, in his Dedication of *Lucrece*, to Lord Southampton: “Were my worth greater, my *duty* would shew greater; mean time, as it is, it is bound to your lordship.” MALONE.

*Office* may be the true reading. So, in *Antony and Cleopatra*:

“— his goodly eyes—now turn

“The *office* and devotion of their view,” &c.

STEEVENS.



But to know so must be my benefit;<sup>3</sup>  
 So shall I clothe me in a forc'd content,  
 And shut myself up in some other course,  
 To fortune's alms.<sup>4</sup>

<sup>3</sup> *But to know so must be my benefit;*]

“ Si nequeo placidas affari Cæsaris aures,

“ Saltem aliquis veniat, qui mihi dicat, abi.” JOHNSON.

<sup>4</sup> *And shut myself up in some other course,*

*To fortune's alms.*] *Shoot* is the reading of one of the early quartos. The folio, and all the modern editions, have—

*And shut myself up*——. JOHNSON.

I cannot help thinking this reading to be the true one. The idea seems taken from the confinement of a monastick life. The words, *forc'd content*, help to confirm the supposition. The meaning will therefore be, “ I will put on a constrained appearance of being contented, and shut myself up in a different course of life, no longer to depend on my own efforts, but to wait for relief from the accidental hand of charity.”

Shakspeare uses the same expression in *Macbeth*:

“ ——— and *shut up*

“ In measureless content.”

Again, in *All's well that ends well*:

“ Whose basest stars do *shut us up* in wishes.”

STEEVENS.

The quarto, 1622, reads—*And shoot myself &c.* I think, with Mr. Steevens, that it was a corruption, and that the reading of the folio is the true one.

Hammer reads:

*And shoot myself upon some other course,*

*To fortune's alms.*

*To fortune's alms* means, waiting patiently for whatever bounty fortune or chance may bestow upon me.

We have the same uncommon phrase in *King Lear*:

“ ——— Let your study

“ Be to content your lord, who hath receiv'd you

“ *At fortune's alms.*” MALONE.

I cannot agree with Steevens in approving of the present reading, nor of course, in his explanation of this passage, but think the quarto right, which reads *shoot* instead of *shut*.—To say that a man will shut himself up in a course of life, is language such as Shakspeare would never make use of, even in his most whimsical or licentious moments.

*DES.* Alas! thrice-gentle Cassio,  
 My advocacy is not now in tune;  
 My lord is not my lord; nor 'should I know him,  
 Were he in favour,<sup>5</sup> as in humour, alter'd.  
 So help me, every spirit sanctified,  
 As I have spoken for you all my best;  
 And stood within the blank of his displeasure,<sup>6</sup>  
 For my free speech! You must a while be patient:  
 What I can do, I will; and more I will,  
 Than for myself I dare: let that suffice you.

*IAGO.* Is my lord angry?

*EMIL.* He went hence but now,  
 And, certainly, in strange unquietness.

*IAGO.* Can he be angry? I have seen the cannon,  
 When it hath blown his ranks into the air;<sup>7</sup>

One of the meanings of the verb *to shoot*, is to *push suddenly*, or to *push forward*; and in that sense it is used in this place. Cassio means to say, that if he finds he has no chance of regaining the favour of the general, he will push forward into some other line of life, and seek his fortune; but I think it probable we ought to read:

*And shoot myself upon some other course,*  
 instead of *up in* some other course. M. MASON.

Mr. M. Mason's explanation is a very forced one.—It appears from the information of Iago, that Cassio had not long been a soldier. Before Othello promoted him, for his good offices in respect to Desdemona, he was “a great arithmetician, a counter-caster;” and now, being discarded from the military line, he purposes to *confine* or *shut himself up*, as he formerly had, within the limits of a new profession. HENLEY.

<sup>5</sup> — *in favour,*] In *look*, in *countenance*. JOHNSON.

See p. 295, n. 2. STEEVENS.

<sup>6</sup> — *within the blank of his displeasure,*] Within the *shot* of his anger. JOHNSON.

See Vol. XVIII. p. 262, n. 9. STEEVENS.

<sup>7</sup> — *I have seen the cannon,*

*When it hath blown &c.]* In Iago's speech something is

And, like the devil, from his very arm  
Puff'd his own brother ;—And can he be angry ?  
Something of moment, then : I will go meet him ;  
There's matter in't indeed, if he be angry.

*DES.* I pr'ythee, do so.—Something, sure, of  
state,— [Exit IAGO.]

Either from Venice ; or some unhatch'd practice,<sup>8</sup>  
Made démonstrable here in Cyprus to him,—  
Hath puddled his clear spirit : and, in such cases,  
Men's natures wrangle with inferior things,  
Though great ones are their object. 'Tis even so ;  
For let our finger ache, and it indues  
Our other healthful members ev'n to that sense  
Of pain :<sup>9</sup> Nay, we must think, men are not gods ;

suppressed. He means to say, I have seen his ranks blown into the air, and his own brother puff'd from his side,—*and mean while have seen him cool and unruffled.* And can he now be angry? MALONE.

<sup>8</sup> — *some unhatch'd practice,*] Some treason that has not taken effect. JOHNSON.

<sup>9</sup> *For let our finger ache, and it indues  
Our other healthful members ev'n to that sense*

*Of pain :*] I believe it should be rather, *Subdues our other healthful members to a sense of pain.* JOHNSON.

Dr. Johnson's conjecture may be supported by a passage in one of Desdemona's speeches to the Senate :

“ My heart's *subdued*

“ *Even to the very quality of my lord.*”

Again, in p. 419 :

“ — and *subdue* my father

“ Entirely to her love.” STEEVENS.

To *indue* appears to have signified in Shakspeare's time, to *tincture*, to *embrace*, and is so used here. See Vol. XVIII. p. 317, n. 3.

The words—*'Tis even so*, relate to what Desdemona has just conjectured. “ *This is certainly the case ; some state affair has disturbed him.*” MALONE.

How a member is to be *tinctured* or *embrewed* to any particular sensation, I am glad it is not my office to explain. STEEVENS.

Nor of them look for such observances  
As fit the bridal.<sup>1</sup>—Beshrew me much, Emilia,  
I was (unhandsome warrior as I am,<sup>2</sup>)  
Arraigning his unkindness with my soul ;  
But now I find, I had suborn'd the witness,  
And he's indited falsely.

*EMIL.* Pray heaven, it be state matters, as you think ;  
And no conception, nor no jealous toy,  
Concerning you.

*DES.* Alas, the day! I never gave him cause.

EMIL. But jealous souls will not be answer'd so ;  
They are not ever jealous for the cause,  
But jealous for they are jealous : 'tis a monster,  
Begot upon itself, born on itself.

*DES.* Heaven keep that monster from Othello's  
mind !

*EMIL.* Lady, amen.

*DES.* I will go seek him.—Cassio walk here-  
about:  
If I do find him fit, I'll move your suit,  
And seek to effect it to my uttermost.

CAS. I humbly thank your ladyship.  
[*Exeunt* DESDEMONA and EMILIA.]

<sup>1</sup> ——— the bridal.] i. e. the nuptial feast; a Saxon word. Thus, in the ancient romance of *Ywain and Gawain*:

“ The *bridal* sat, for soth to tell

“Till king Arthur come” &c.

Again, in *Gamelyn, or the Coke's Tale*:

"At every *bridale* he would sing and hop." STEEVENS.

<sup>2</sup> ——— (*unhandsome warrior as I am,*)] *Unhandsome warrior,*  
is evidently *unfair assailant*. JOHNSON.

See note on the same expression, Act II. sc. i. STEEVENS.

*Enter* BIANCA.

BIAN. Save you, friend Cassio!

CAS. What make you from home?  
How is it with you, my most fair Bianca?  
I'faith, sweet love, I was coming to your house.

BIAN. And I was going to your lodging, Cassio.  
What! keep a week away? seven days and nights?  
Eight score eight hours? and lovers' absent hours,  
More tedious than the dial eight score times?  
O weary reckoning!

CAS. Pardon me, Bianca;  
I have this while with leaden thoughts been press'd;  
But I shall, in a more continue time,<sup>3</sup>  
Strike off this score of absence. Sweet Bianca,  
[*Giving her* DESDEMONA'S *Handkerchief.*  
Take me this work out.<sup>4</sup>

<sup>3</sup> ——— in a more continue time,] Thus the folio. The quarto, 1622, has—a more convenient time. MALONE.

A more *continue* time is time *less interrupted*, time which I can call more my own. It gives a more distinct image than *convenient*. JOHNSON.

The word occurs again in *Timon of Athens*, sc. i:

“ ——— breath'd, as it were,

“ To an untirable and *continue* goodness.”

See p. 6. n. 5. STEEVENS.

<sup>4</sup> *Take me this work out.*] The meaning is not, “Pick out the work, and leave the ground plain;” but, “Copy this work in another handkerchief.” JOHNSON.

So, in a comedy, by Middleton, called, *Women beware of Women*:

“ ——— she intends

“ To *take out* other works in a new sampler.”

Again, in the preface to P. Holland's *Pliny*, 1601: “Nicophanes (a famous painter) gave his mind wholly to antique pictures, partly to exemplifie and *take out* their patterns, after that in long

BIAN. O, Cassio, whence came this?  
This is some token from a newer friend.  
To the felt absence now I feel a cause:  
Is it come to this? Well, well.

CAS. Woman, go to!<sup>5</sup>  
Throw your vile guesses in the devil's teeth,  
From whence you have them. You are jealous  
now,  
That this is from some mistress, some remem-  
brance:  
No, in good troth, Bianca.

BIAN. Why, whose is it?

CAS. I know not, sweet: I found it in my  
chamber.  
I like the work well; ere it be demanded,  
(As like enough, it will,) I'd have it copied:  
Take it, and do't; and leave me for this time.

BIAN. Leave you! wherefore?

CAS. I do attend here on the general;  
And think it no addition, nor my wish,  
'To have him see me woman'd.

BIAN. Why, I pray you?<sup>6</sup>

CAS. Not that I love you not.

BIAN. But that you do not love me.

continuance of time they were decayed." Again, in Sidney's *Arcadia*, Book II: "— why doest thou in thy beautiful sampler set such a work for my desire to *take out*?" STEEVENS.

So, in Hearne's *Liber Niger Scaccarii*, Vol. II. p. 578, 581, and 585: "to *take out* the arms," means, to copy them.

TOLLET.

<sup>5</sup> *Woman, go to!*] Old copies, unmetrically—

*Go to, woman!* STEEVENS.

<sup>6</sup> *Why, I pray you?*] This and the following speech are wanting in the first quarto. STEEVENS.

I pray you, bring me on the way a little ;  
And say, if I shall see you soon at night.

CAS. 'Tis but a little way, that I can bring you,  
For I attend here : but I'll see you soon.

BIAN. 'Tis very good ; I must be circum-  
stanc'd.<sup>7</sup> [Exeunt.

## ACT IV. SCENE 1.

*The same.*

*Enter OTHELLO and IAGO.*

IAGO. Will you think so ?

OTH. Think so, Iago ?

IAGO. What,  
To kiss in private ?

OTH. An unauthoriz'd kiss.

IAGO. Or to be naked with her friend abed,  
An hour, or more, not meaning any harm ?

OTH. Naked abed, Iago, and not mean harm ?  
It is hypocrisy against the devil :<sup>8</sup>

<sup>7</sup> — *I must be circumstanc'd.*] i. e. your civility is now grown conditional. WARBURTON.

Rather, I must give way to circumstances. M. MASON.

Particular circumstances and your own convenience have, I see, more weight with you than Bianca has. I must be postponed to these considerations. MALONE.

<sup>8</sup> *Naked abed, Iago, and not mean harm ?*

*It is hypocrisy against the devil :*] This observation seems



They that mean virtuously, and yet do so,  
The devil their virtue tempts, and they tempt  
heaven.<sup>9</sup>

strangely abrupt and unoccasional. We must suppose that Iago had, before they appeared in this scene, been applying cases of false comfort to Othello; as that though the parties had been even found in bed together, there might be no harm done; it might be only for the trial of their virtue; as was reported of the Romish saint, Robert D'Arbrissel and his nuns: To this we must suppose Othello here replies; and like a good protestant. For so the sentiment does but suit the character of the speaker, Shakspeare little heeds how these sentiments are circumstanced. WARBURTON.

*Hypocrisy against the devil*, means hypocrisy to cheat the devil. As common hypocrites cheat men, by seeming good, and yet living wickedly, these men would cheat the devil, by giving him flattering hopes, and at last avoiding the crime which he thinks them ready to commit. JOHNSON.

<sup>9</sup> *The devil their virtue tempts, and they tempt heaven.*] The true key to the explanation of this passage may be found in *St. Matthew*, iv. 7. The poet's idea is, that *the devil tempts their virtues*, by stirring up their passions, and *they tempt heaven*, by placing themselves in such a situation as makes it scarcely possible to avoid falling by the gratification of them. HENLEY.

As the devil makes a trial of their virtue by often throwing temptation in their way, so they presumptuously make a trial whether the divine goodness will enable them to resist a temptation which they have voluntarily created for themselves, or abandon them to the government of their passions. MALONE.

Shakspeare had probably in view a very popular book of his time, *The Beehive of the Roman Church*: "There was an old wife, called *Julia*, which would take the young men and maidens; and lay them together in a bed. And for that they should not one byte another, nor kicke backwardes with their heeles, she did lay a crucifix between them." FARMER.

More probably from Fabian's *Chronicle*, Part IV. ch. 141:—"Of hym [Bishop Adhelme] it is wrytten that when he was styred by his gostly enemy to the synne of the fleshe, he to do the more tormente to hym selfe and of his body, wolde holde within his bedde by him a fayre mayden, by so longe tyme as he myght say over the hole sauter, albeit that suche holynes is no

*IAGO.* So they do nothing, 'tis a venial slip :  
But if I give my wife a handkerchief,——

*OTH.* What then ?

*IAGO.* Why, then 'tis hers, my lord ; and, being  
hers,  
She may, I think, bestow't on any man.

*OTH.* She is protectress of her honour too ;  
May she give that ?

*IAGO.* Her honour is an essence that's not seen ;  
They have it very oft, that have it not :  
But, for the handkerchief,——

*OTH.* By heaven, I would most gladly have for-  
got it :—

Thou said'st,—O, it comes o'er my memory,  
As doth the raven o'er the infected house,  
Boding to all,<sup>1</sup>—he had my handkerchief.

artycke of saynte Bennetis lore, nor yet for dyverse inconveny-  
ence mooste alowed by holye doctours.”

Again, and yet more appositely, in Bale's *Actes of Englysh  
Votaryes*, 1548: “ This Adhelmus never refused women, but  
wold have them commonly both at borde and at bedde, to *mocke  
the devyll with*,” &c.—“ he layed by hym *naked* the fayrest  
mayde he coude get” &c. STEEVENS.

<sup>1</sup> *As doth the raven o'er the infected house,*

*Boding to all,*] So, in *King John*:

“ ——— confusion waits,

“ *As doth the raven on a sick-fallen beast,—.*”

STEEVENS.

—— *boding to all*—] Thus all the old copies. The moderns  
less grammatically—

*Boding to ill* ———. JOHNSON.

The raven was thought to be a constant attendant on a house,  
in which there was infection. So, in Marlowe's *Jew of Malta*,  
1633 :

“ Thus like the sad presaging *raven*, that tolls

“ The sick man's passport in her hollow beak,

“ And in the shadow of the silent night

“ Does shake contagion from her sable wing.”

MALONE.

IAGO. Ay, what of that?

OTH. That's not so good, now.

IAGO. What, if I had said, I had seen him do  
you wrong?

Or heard him say,—As knaves be such abroad,  
Who having, by their own importunate suit,  
Or voluntary dotage of some mistress,  
Convinced or supplied them,<sup>2</sup> cannot choose

<sup>2</sup> *Convinced or supplied them,*] I cannot understand the vulgar reading. I read—*convinc'd or supplied*. My emendation makes the sense of the passage easy and intelligible: that there are some such long-tongued knaves in the world, who, if they through the *force of importunity* extort a favour from their mistress, or if through *her own fondness* they make her *pliant* to their desires, cannot help boasting of their success. To *convince*, here, is not, as in the common acceptation, to make sensible of the truth of any thing by reasons and arguments; but to *overcome, get the better of, &c.* THEOBALD.

So, in *Macbeth*:

“——his two chamberlains

“Will I, with wine and wassel so *convince*.”

Again, in the same play:

“——their malady *convinces*

“The great assay of art.”

Dr. Farmer is of opinion that *supplied* has here the same meaning as supplicated. STEEVENS.

Theobald's emendation evidently hurts, instead of improving, the sense; for what is *supplied*, but *convinced*, i. e. subdued. *Supplied* relates to the words—“voluntary dotage,” as *convinced* does to “their own importunate suit.” *Having by their importunity conquered the resistance of a mistress, or, in compliance with her own request, and in consequence of her unsolicited fondness, gratified her desires.* MALONE.

*Supplied* is certainly the true reading, and with a sense that may be collected from the following passage in *Measure for Measure*:

“And did *supply* thee at the garden-house:”

Or, rather, as may be inferred from the following sentence in Sir R. Cotton's *View of the Raigne of Henry III.* 1627: “De-

But they must blab —

*OTH.* Hath he said any thing?

*IAGO.* He hath, mylord; but be you well assur'd,  
No more than he'll unswear.

*OTH.* What hath he said?

*IAGO.* 'Faith, that he did,—I know not what he  
did.<sup>3</sup>

*OTH.* What? what?

*IAGO.* Lie —

*OTH.* With her?

*IAGO.* With her, on her; what you will.

*OTH.* Lie with her! lie on her!—We say, lie on her, when they belie her: Lie with her! that's fulsome. — Handkerchief, — confessions, — handkerchief.—To confess, and be hanged<sup>4</sup> for his labour.—First, to be hanged, and then to confess: —I tremble at it. Nature would not invest herself in such shadowing passion,<sup>5</sup> without some in-

nials from Princes must be *supplied* with gracious usage, that though they cure not the sore, yet they may abate the sence of it." P. 12. *Supplied* is the old spelling of *suppled*, i. e. softened. STEEVENS.

<sup>3</sup> 'Faith, that he did,—I know not what he did.] I believe that the line should be pointed thus:

'Faith, that he did I know not what;—he did.

M. MASON.

<sup>4</sup> — To confess, and be hanged—] This is a proverbial saying. It is used by Marlowe, in his *Jew of Malta*, 1633:

"Blame us not, but the proverb—*Confess, and be hang'd.*"

It occurs again, in *The Travels of the Three English Brothers*, 1607: And in one of the old collections of small poems there is an epigram on it. All that remains of this speech, including the words *to confess*, is wanting in the first quarto. STEEVENS.

<sup>5</sup> — shadowing passion,] The modern editions have left out *passion*. JOHNSON.

struction.<sup>6</sup> It is not words, that shake me thus:—

<sup>6</sup> ——— *without some instruction.*] The starts and broken reflections in this speech have something very terrible, and show the mind of the speaker to be in inexpressible agonies. But the words we are upon, when set right, have a sublime in them that can never be enough admired. The ridiculous blunder of writing *instruction* for *induction* (for so it should be read) has indeed sunk it into arrant nonsense. Othello is just going to fall into a swoon; and as is common for people in that circumstance, feels an unusual mist and darkness, accompanied with horror, coming upon him. This, with vast sublimity of thought, is compared to the season of the sun's eclipse, at which time the earth becomes shadowed by the *induction* or bringing over of the moon between it and the sun. This being the allusion, the reasoning stands thus: "My nature could never be thus overshadowed, and falling, as it were, into dissolution, for no cause. There must be an *induction* of something: there must be a real cause. My jealousy cannot be merely imaginary. Ideas, *words* only, could not shake me thus, and raise all this disorder. My jealousy therefore must be grounded on matter of fact." Shakspeare uses this word in the same sense in *King Richard III.*:

"A dire *induction* am I witness to."

Marston seems to have read it thus in some copy, and to allude to it in these words of his *Fame*:

"Plots ha' you laid? *inductions* dangerous!"

WARBURTON.

This is a noble conjecture, and whether right or wrong does honour to its author. Yet I am in doubt whether there is any necessity of emendation. There has always prevailed in the world an opinion, that when any great calamity happens at a distance, notice is given of it to the sufferer by some dejection or perturbation of mind, of which he discovers no external cause. This is ascribed to that general communication of one part of the universe with another, which is called sympathy and antipathy; or to the secret monition, *instruction*, and influence of a Superior Being, which superintends the order of nature and of life. Othello says, *Nature could not invest herself in such shadowing passion without instruction. It is not words that shake me thus.* This passion, which spreads its clouds over me, is the effect of some agency more than the operation of words; it is one of those notices, which men have, of unseen calamities. JOHNSON.

*Nature could not invest herself in such shadowing passion without some instruction.*] However ingenious Dr. Warburton's

Pish!—Noses, ears, and lips :<sup>7</sup>—Is it possible?—  
Confess!—Handkerchief!—O devil!—

[*Falls in a Trance.*]

*IAGO.* Work on,  
My medicine, work! Thus credulous fools are  
caught;  
And many worthy and chaste dames, even thus,  
All guiltless meet reproach.—What, ho! my lord!

note may be, it is certainly too forced and far-fetched. Othello alludes only to Cassio's dream, which had been invented and told him by Iago. When many confused and very interesting ideas pour in upon the mind all at once, and with such rapidity that it has not time to shape or digest them, if it does not relieve itself by tears (which we know it often does, whether for joy or grief) it produces stupefaction and fainting.

Othello, in broken sentences and single words, all of which have a reference to the cause of his jealousy, shows, that all the proofs are present at once to his mind, which so over-powers it, that he falls into a trance, the natural consequence.

SIR J. REYNOLDS.

If Othello, by the words *shadowing passion* alludes to his own feelings, and not to Cassio's dream, Dr. Warburton's interpretation, if we substitute *instruction for induction*, (which was introduced merely to usher in the image of an eclipse) is perhaps nearly correct. *Induction*, in Shakspeare's time, meant introduction, or prelude, (as in the instance quoted from *King Richard III.*) and at no time signified *bringing over*, as Dr. Warburton interprets it. MALONE.

I believe, the text, as it stands, is perfectly right, and that Othello's allusion is to his present and uncommon sensations.

STEEVENS.

<sup>7</sup> Noses, ears, and lips :] Othello is imagining to himself the familiarities which he supposes to have passed between Cassio and his wife. So, in *The Winter's Tale*:

“Cheek to cheek,—meeting noses—

“Kissing with inside lip,” &c.

If this be not the meaning, we must suppose he is meditating a cruel punishment for Desdemona and her suspected paramour:

“————— raptis

“*Auribus, et truncas inhonesto vulnere nares.*”

STEEVENS.



*Enter CASSIO.*

My lord, I say ! Othello !—How now, Cassio ?

*CAS.* What is the matter ?

*IAGO.* My lord is fallen into an epilepsy ;  
This is his second fit ; he had one yesterday.

*CAS.* Rub him about the temples.

*IAGO.* No, forbear :  
The lethargy must have his quiet course :  
If not, he foams at mouth ; and, by and by,  
Breaks out to savage madness. Look, he stirs :  
Do you withdraw yourself a little while,  
He will recover straight ; when he is gone,  
I would on great occasion speak with you.—  
[*Exit CASSIO.*

How is it, general ? have you not hurt your head ?

*OTH.* Dost thou mock me ?

*IAGO.* I mock you ! no, by heaven :  
'Would, you would bear your fortunes like a man.

*OTH.* A horned man's a monster, and a beast.

*IAGO.* There's many a beast then in a populous  
city,  
And many a civil monster.

*OTH.* Did he confess it ?

*IAGO.* Good sir, be a man ;  
'Think, every bearded fellow, that's but yok'd,  
May draw with you : there's millions now alive,  
That nightly lie in those unproper beds,<sup>s</sup>

<sup>s</sup> ——— *in those unproper beds,*] *Unproper, for common.*

WARBURTON.

So, in *The Arcadia*, by Shirley, 1640:

“ Every woman shall be common.—



Which they dare swear peculiar; your case is better.  
 O, 'tis the spite of hell, the fiend's arch-mock,  
 To lip a wanton<sup>9</sup> in a secure couch,<sup>1</sup>  
 And to suppose her chaste! No, let me know;  
 And, knowing what I am, I know what she shall  
 be.<sup>2</sup>

OTH. O, thou art wise; 'tis certain.

IAGO. Stand you awhile apart;  
 Confine yourself but in a patient list.<sup>3</sup>

"Every woman common! what shall we do with all the  
*proper* women in *Arcadia*?"

"They shall be common too."

Again, in *Gower De Confessione Amantis*, B. II. fol:—

"And is his *proper* by the lawe."

Again, in *The Mastive*, &c. an ancient collection of Epigrams  
 and Satires, no date:

"Rose is a fayre, but not a *proper* woman;

"Can any creature *proper* be, that's common?"

STEEVENS.

<sup>9</sup> *To lip a wanton*—] This phrase occurs in *Eastward Hoe*,  
 Act I:

"——— *lip* her, *lip* her, knave." REED.

<sup>1</sup> ——— *in a secure couch*,] In a couch in which he is lulled  
 into a false security and confidence in his wife's virtue. A  
 Latin sense.

So, in *The Merry Wives of Windsor*: "Though Page be a  
*secure* fool, and stands so firmly on his wife's frailty," &c.

See also Vol. XV. p. 409, n. 8. MALONE.

<sup>2</sup> *And, knowing what I am, I know what she shall be.*] Redundancy of metre, without improvement of sense, inclines me to consider the word *she*, in this line, as an intruder. Iago is merely stating an imaginary case as his own. *When I know what I am* (says he) *I know what the result of that conviction shall be.* To whom, indeed, could the pronoun *she*, grammatically refer? STEEVENS.

<sup>3</sup> ——— *list.*] *List*, or *lists*, is barriers, bounds. Keep your temper, says Iago, within the *bounds of patience*.

So, in *Hamlet*:

"The ocean over-peering of his *list*,

"Eats not the flats with more impetuous haste," &c.

COLLINS.

Whilst you were here, ere while mad with your  
grief,<sup>4</sup>

(A passion most unsuited such a man,)  
Cassio came hither: I shifted him away,  
And laid good 'scuse upon your ecstasy;  
Bade him anon return, and here speak with me;  
The which he promis'd. Do but encave yourself,<sup>5</sup>  
And mark the fleers, the gibes, and notable scorns,  
That dwell in every region of his face;<sup>6</sup>  
For I will make him tell the tale anew,—  
Where, how, how oft, how long ago, and when  
He hath, and is again to cope your wife;  
I say, but mark his gesture. Marry, patience;

Again, in *King Henry V.* Act V. sc. ii: "—you and I cannot be confined within the weak *list* of a country fashion."

Again, in *King Henry IV.* P. I:

"The very *list*, the very utmost bound,  
Of all our fortunes."

Again, in *All's well that ends well*, Act II. sc. i: "—you have restrained yourself within the *list* of too cold an adieu."

Chapman, in his translation of the 16th Book of Homer's *Odyssey*, has thus expressed an idea similar to that in the text:

"———let thy heart

"Beat in fix'd *confines* of thy bosom still." STEEVENS.

<sup>4</sup> "——ere while mad with your grief,] Thus the first quarto.  
The folio reads:

——o'erwhelmed with your grief. STEEVENS.

<sup>5</sup> "——encave yourself,] Hide yourself in a private place.

JOHNSON.

<sup>6</sup> *That dwell in every region of his face;*] Congreve might have had this passage in his memory, when he made Lady Touchwood say to Maskwell—"Ten thousand meanings *lurk* in each corner of that various face." STEEVENS.

——region of his face;] The same uncommon expression occurs again in *King Henry VIII.*:

"——The respite shook

"The bosom of my conscience——

"——and made to tremble

"The region of my breast." MALONE.

Or I shall say, you are all in all in spleen,<sup>8</sup>  
And nothing of a man.

*OTH.* Dost thou hear, Iago?  
I will be found most cunning in my patience;  
But (dost thou hear?) most bloody.

*IAGO.* That's not amiss;  
But yet keep time in all. Will you withdraw?  
[*OTHELLO withdraws.*]

Now will I question Cassio of Bianca,  
A housewife, that, by selling her desires,  
Buys herself bread and clothes: it is a creature,  
That dotes on Cassio,—as'tis the strumpet's plague,  
To beguile many, and be beguil'd by one;—  
He, when he hears of her, cannot refrain  
From the excess of laughter:—Here he comes:—

*Re-enter CASSIO.*

As he shall smile, Othello shall go mad;  
And his unbookish jealousy<sup>9</sup> must construe  
Poor Cassio's smiles, gestures, and light behaviour,  
Quite in the wrong.—How do you now, lieutenant?

*CAS.* The worser, that you give me the addition,  
Whose want even kills me.

<sup>8</sup> *Or I shall say, you are all in all in spleen,*] I read:  
*Or shall I say, you're all in all a spleen,——.*

I think our author uses this expression elsewhere. JOHNSON.

“A hare-brain'd Hotspur, govern'd by a *spleen*.”—The old reading, however, is not inexplicable. We still say, such a one is *in* wrath, *in* the dumps, &c. The sense therefore is plain.

Again, in *A Midsummer-Night's Dream*:

“That, in a *spleen*, unfolds both heaven and earth——.”

STEEVENS.

<sup>9</sup> *And his unbookish jealousy——*] *Unbookish*, for ignorant.

WARBURTON.

*IAGO.* Ply Desdemona well, and you are sure of't.  
Now, if this suit lay in Bianca's power,  
[*Speaking lower.*

How quickly should you speed?

*CAS.* Alas, poor caitiff!

*OTH.* Look, how he laughs already! [*Aside.*

*IAGO.* I never knew a woman love man so.

*CAS.* Alas, poor rogue! I think i'faith, she loves me.

*OTH.* Now he denies it faintly, and laughs it out.  
[*Aside.*

*IAGO.* Do you hear, Cassio?

*OTH.* Now he importunes him  
To tell it o'er: Go to; well said, well said.  
[*Aside.*

*IAGO.* She gives it out, that you shall marry her:  
Do you intend it?

*CAS.* Ha, ha, ha!

*OTH.* Do you triumph, Roman? do you triumph?<sup>1</sup> [*Aside.*

*CAS.* I marry her!—what? a customer!<sup>2</sup> I pr'y-  
thee, bear some charity to my wit; do not think  
it so unwholesome. Ha, ha, ha!

*OTH.* So, so, so, so: They laugh that win.  
[*Aside.*

<sup>1</sup> *Do you triumph, Roman? do you triumph?*] Othello calls him *Roman* ironically. *Triumph*, which was a Roman ceremony, brought Roman into his thoughts. *What* (says he) *you are now triumphing as great as a Roman?* JOHNSON.

<sup>2</sup> — a customer! ] A common woman, one that invites custom. JOHNSON.

So, in *All's well that ends well*:

“I think thee now some common customer.”

STEEVENS.

*IAGO.* 'Faith, the cry goes, that you shall marry her.

*CAS.* Pr'ythee, say true.

*IAGO.* I am a very villain else.

*OTH.* Have you scored me?<sup>3</sup> Well. [*Aside.*

*CAS.* This is the monkey's own giving out: she is persuaded I will marry her, out of her own love and flattery, not out of my promise.

*OTH.* Iago beckons me; now he begins the story. [*Aside.*

*CAS.* She was here even now; she haunts me in every place. I was, the other day, talking on the

<sup>3</sup> *Have you scored me?*] Have you made my reckoning? have you settled the term of my life? The old quarto reads—*stored* me? Have you disposed of me? have you laid me up?

JOHNSON.

To *score* originally meant no more than to cut a notch upon a tally, or to mark out a form by indenting it on any substance. Spenser, in the first canto of his *Fairy Queen*, speaking of the Cross, says:

"Upon his shield the like was also *scor'd*."

Again, in Book II. c. ix:

"—— why on your shield, so goodly *scor'd*,

"Bear you the picture of that lady's head?"

But it was soon figuratively used for setting a *brand* or *mark* of disgrace on any one. "Let us *score* their backs," says Scarus, in *Antony and Cleopatra*; and it is employed in the same sense on the present occasion. STEEVENS.

In *Antony and Cleopatra*, we find:

"—— I know not

"What *counts* harsh fortune *casts* upon my face," &c.

But in the passage before us our poet might have been thinking of the ignominious punishment of slaves. So, in his *Rape of Lucrece*:

"Worse than a *slavish wipe*, or birth-hour's blot."

MALONE.

I suspect that—*wipe*, in the foregoing passage from *The Rape of Lucrece*, was a typographical depravation of—*wispe*. See Vol. XIV. p. 68, n. 2. STEEVENS.

sea-bank with certain Venetians; and thither comes this bauble;<sup>4</sup> by this hand,<sup>5</sup> she falls thus about my neck;—

OTH. Crying, O dear Cassio! as it were: his gesture imports it. [*Aside.*

CAS. So hangs, and lolls, and weeps upon me; so hales, and pulls me: ha, ha, ha!—

OTH. Now he tells, how she plucked him to my chamber: O, I see that nose of yours, but not that dog I shall throw it to. [*Aside.*

CAS. Well, I must leave her company.

IAGO. Before me! look, where she comes.

*Enter* BIANCA.

CAS. 'Tis such another fitchew!<sup>6</sup> marry, a perfumed one.—What do you mean by this haunting of me?

BIAN. Let the devil and his dam haunt you!

<sup>4</sup> — this *bauble*;] So the quarto. The folio—*the* bauble.  
STEEVENS.

<sup>5</sup> — *by this hand*,] This is the reading of the first quarto.  
STEEVENS.

Instead of which, the editor of the folio, or rather the licenser of plays, substituted—thither comes the bauble, *and falls me* thus, &c. MALONE.

<sup>6</sup> — *fitchew*!] A pole-cat. POPE.

Shakspeare has in another place mentioned the lust of this animal. He tells Iago, that she is as lewd as the *polecat*, but of better scent, the polecat being a very stinking animal.

JOHNSON.

By “another place,” Dr. Johnson means—*King Lear*:

“The *fitchew*, nor the soiled horse, goes to’t

“With a more riotous appetite.”

A *polecat* therefore was anciently one of the cant terms for a strumpet. STEEVENS.

What did you mean by that same handkerchief, you gave me even now? I was a fine fool to take it. I must take out the whole work?—A likely piece of work, that you should find it in your chamber, and not know who left it there! 'This is some minx's token, and I must take out the work? There,—give it your hobby-horse: wheresoever you had it, I'll take out no work on't.

*CAS.* How now, my sweet Bianca? how now? how now?

*OTH.* By heaven, that should be my handkerchief! [*Aside.*]

*BIAN.* An you'll come to supper to-night, you may: an you will not, come when you are next prepared for. [*Exit.*]

*IAGO.* After her, after her.

*CAS.* 'Faith I must, she'll rail in the street else.

*IAGO.* Will you sup there?

*CAS.* 'Faith, I intend so.

*IAGO.* Well, I may chance to see you; for I would very fain speak with you.

*CAS.* Pr'ythee, come; Will you?

*IAGO.* Go to; say no more. [*Exit CASSIO.*]

*OTH.* How shall I murder him, Iago?

*IAGO.* Did you perceive how he laughed at his vice?

*OTH.* O, Iago!

*IAGO.* And did you see the handkerchief?

*OTH.* Was that mine?

*IAGO.* Yours, by this hand:<sup>7</sup> and to see how he

<sup>7</sup> *Yours, by this hand:]* This speech is not in the original quarto, 1622. MALONE.



prizes the foolish woman, your wife! she gave it him, and he hath given it his whore.

OTH. I would have him nine years a killing:—  
A fine woman! a fair woman! a sweet woman!

IAGO. Nay, you must forget that.

OTH. Ay, let her rot, and perish, and be damned to-night; for she shall not live: No, my heart is turned to stone; I strike it, and it hurts my hand.<sup>8</sup> O, the world hath not a sweeter creature: she might lie by an emperor's side, and command him tasks.

IAGO. Nay, that's not your way.

OTH. Hang her! I do but say what she is:—So delicate with her needle!—An admirable musician! O, she will sing the savageness out of a bear!<sup>9</sup>—Of so high and plenteous wit and invention!—

IAGO. She's the worse for all this.

OTH. O, a thousand, a thousand times:—And then, of so gentle a condition!<sup>1</sup>

IAGO. Ay, too gentle.

<sup>8</sup> *No, my heart is turned to stone; I strike it, and it hurts my hand.*] This thought, as often as it occurs to Shakspeare, is sure to be received, and as often counteracts his *pathos*. So, in *Antony and Cleopatra*, Act IV. sc. viii:

“ ——— throw my heart

“ Against the flint and hardness of my fault,

“ Which, being dried with grief, will break to powder,

“ And finish all foul thoughts.” STEEVENS.

<sup>9</sup> — *O, she will sing the savageness out of a bear!*] So, in *Venus and Adonis*:

“ ——— when he hath sung

“ *The tiger would be tame.*” MALONE.

<sup>1</sup> — *And then, of so gentle a condition!*] i. e. of so sweet a disposition. So, in *King Henry V*: “Our tongue is rough, coz, and my *condition* is not smooth.” MALONE.

*OTH.* Nay, that's certain : But yet the pity of it, Iago !—O, Iago, the pity of it, Iago !

*IAGO.* If you are so fond over her iniquity, give her patent to offend ;<sup>2</sup> for, if it touch not you, it comes near nobody.

*OTH.* I will chop her into messes :—Cuckold me !

*IAGO.* O, 'tis foul in her.

*OTH.* With mine officer !

*IAGO.* That's fouler.

*OTH.* Get me some poison, Iago ; this night :—I'll not expostulate with her, lest her body and beauty unprovide my mind again :—this night, Iago.

*IAGO.* Do it not with poison, strangle her in her bed, even the bed she hath contaminated.

*OTH.* Good, good : the justice of it pleases ; very good.

*IAGO.* And, for Cassio,—let me be his undertaker : You shall hear more by midnight.

[*A Trumpet within.*]

*OTH.* Excellent good.—What trumpet is that same ?

*IAGO.* Something from Venice, sure. 'Tis Lodovico,  
Come from the duke : and, see, your wife is with him.

<sup>2</sup> *If you are so fond over her iniquity, give her patent to offend ;*] So, in *King Edward III.* a tragedy, 1596:

“ Why then give sin a passport to offend.” MALONE.

*Enter LODOVICO, DESDEMONA, and Attendants.*

LOD. 'Save you, worthy general !

OTH. With all my heart, sir.<sup>3</sup>

LOD. The duke and senators of Venice greet  
you. [*Gives him a Packet.*

OTH. I kiss the instrument of their pleasures.  
[*Opens the Packet, and reads.*

DES. And what's the news, good cousin Lodovico ?

IAGO. I am very glad to see you, signior ;  
Welcome to Cyprus.

LOD. I thank you : How does lieutenant Cassio ?

<sup>3</sup> *With all my heart, sir.*] This does not relate to what Lodovico has just said, but is spoken by Othello while he salutes him. MALONE.

I know not how the meaning of this speech can be ascertained, unless by reference to the salutation of Lodovico.

The distracted Othello, considering his own happiness at an end in this world, readily catches at the idea of future felicity suggested by the words—" 'Save you, general !"

In his present reply, therefore, he must be supposed to welcome the pious wish expressed on his behalf.

In *Measure for Measure*, two replies of Angelo, equally equivocal, are derived from similar premises :

" *Isab.* Heaven keep your honour safe !

" *Ang.* Amen !"

Again, at the conclusion of the same scene :

" *Isab.* 'Save your honour !

" *Ang.* From thee : even from thy virtue !"

If it be urged, that " *save you*" only means *preserve you in this world*, my sense of the passage will not be much weakened ; as our protection,

" *Even here, upon this bank and shoal of time,*"  
depends on the Almighty. STEEVENS.

IAGO. Lives, sir.

DES. Cousin, there's fallen between him and  
my lord

An unkind breach : but you shall make all well.

OTH. Are you sure of that ?

DES. My lord ?

OTH. *This fail you not to do, as you will—*  
[Reads.]

LOD. He did not call ; he's busy in the paper.  
Is there division 'twixt thy lord and Cassio ?

DES. A most unhappy one ; I would do much  
To atone them,<sup>4</sup> for the love I bear to Cassio.

OTH. Fire and brimstone !

DES. My lord ?

OTH. Are you wise ?

DES. What, is he angry ?

LOD. 'May be, the letter mov'd him ;  
For, as I think, they do command him home,  
Deputing Cassio in his government.

DES. By my troth, I am glad on't.

OTH. Indeed ?

DES. My lord ?

OTH. I am glad to see you mad.

<sup>4</sup> — atone them,] Make them *one* ; reconcile them.

JOHNSON.

The expression is formed by the coalescence of the words *at one*, the verb to *set*, or some equivalent being omitted. Thus, in the *Acts*: “—he showed himself to them as they strove, and would have *set* them *AT ONE* again.” And in *The Beehive of the Romish Church*: “—through which God is *made AT ONE* with us, and hath forgiven us our sins.” HENLEY.

See Vol. XVI. p. 199, n. 8. MALONE.

DES. How, sweet Othello?

OTH. Devil! [Striking her.

DES. I have not deserv'd this.

LOD. My lord, this would not be believ'd in  
Venice,

Though I should swear I saw it: 'Tis very much;  
Make her amends, she weeps.

OTH. O devil, devil!

If that the earth could teem with woman's tears,<sup>5</sup>  
Each drop she falls<sup>6</sup> would prove a crocodile:—  
Out of my sight!

DES. I will not stay to offend you.  
[Going.

LOD. Truly, an obedient lady:—  
I do beseech your lordship, call her back.

OTH. Mistress,——

<sup>5</sup> *If that the earth could teem &c.*] If women's tears could impregnate the earth. By the doctrine of equivocal generation, new animals were supposed producible by new combinations of matter. See Bacon. JOHNSON.

Shakspeare here alludes to the fabulous accounts of crocodiles. Each tear, says Othello, which falls from the false Desdemona, would generate a crocodile, the most deceitful of all animals, and whose own tears are proverbially fallacious. "It is written," says Bullokar, "that he will weep over a man's head when he hath devoured the body, and then he will eat up the head too. Wherefore in Latin there is a proverb, *crocodili lachrymæ*, crocodile's tears, to signify such tears as are fained, and spent only with intent to deceive, or doe harme." *English Expositor*, 8vo. 1616. It appears from this writer, that a dead crocodile, "but in perfect forme," of about nine feet long, had been exhibited in London, in our poet's time. MALONE.

<sup>6</sup> *Each drop she falls—*] To *fall* is here a verb active. So, in *The Tempest*:

"——when I rear my hand, do you the like,

"To *fall* it on Gonzalo." STEEVENS.

DES. My lord?

OTH. What would you with her, sir?

LOD. Who, I, my lord?

OTH. Ay; you did wish, that I would make her  
turn:

Sir, she can turn, and turn, and yet go on,  
And turn again;<sup>7</sup> and she can weep, sir, weep;  
And she's obedient, as you say,—obedient,—  
Very obedient;—Proceed you in your tears.<sup>8</sup>—  
Concerning this, sir,—O well-painted passion!  
I am commanded home:<sup>9</sup>—Get you away;  
I'll send for you anon.—Sir, I obey the mandate,  
And will return to Venice;—Hence, avaunt!

[Exit DESDEMONA.]

Cassio shall have my place.<sup>1</sup> And,—sir, to-night,

<sup>7</sup> *Sir, she can turn, &c.*] So, in *King Henry VI. P. I.*:

“Done like a Frenchman; *turn and turn again.*”

STEEVENS.

<sup>8</sup> — *Proceed you in your tears.*] I cannot think that the poet meant to make Othello bid Desdemona *to continue weeping*, which *proceed you in your tears*, (as the passage is at present pointed) must mean. He rather would have said:

— *Proceed you in your tears?*

What! will you still continue to be a hypocrite by a display of this *well-painted passion*? WARNER.

I think the old punctuation the true one. MALONE.

<sup>9</sup> *I am commanded home:*] Thus the folio. The quarto, 1622, reads, perhaps better:

*I am commanded here—Get you away, &c.*

The alteration, I suspect, was made, from the editor of the folio not perceiving that an abrupt sentence was intended. MALONE.

*I am commanded here*, (without the least idea of an abrupt sentence,) may be an indignant sentiment of Othello:—“I have an officer *here* placed over my head: I am now *under the command* of another:” i. e. of Cassio, to whom the government of Cyprus was just transferred. STEEVENS.

<sup>1</sup> *Cassio shall have my place.*] Perhaps this is addressed to Desdemona, who had just expressed her joy on hearing Cassio was



I do entreat that we may sup together.

You are welcome, sir, to Cyprus.—Goats and monkies!<sup>2</sup> [Exit.

L<sup>OD</sup>. Is this the noble Moor whom our full senate

Call—all-in-all sufficient?—This the noble nature  
Whom passion could not shake? whose solid virtue  
The shot of accident, nor dart of chance,  
Could neither graze, nor pierce?<sup>3</sup>

deputed in the room of her husband. Her innocent satisfaction in the hope of returning to her native place, is construed by Othello into the pleasure she received from the advancement of his rival. STEEVENS.

<sup>2</sup> ——— *Goats and monkies!*] In this exclamation Shakspeare has shown great art. Iago, in the first scene in which he endeavours to awaken his suspicion, being urged to give some evident proof of the guilt of Cassio and Desdemona, tells him it were impossible to have ocular demonstration of it, though they should be “as prime as *goats*, as hot as *monkies*.”—These words, we may suppose, still ring in the ears of Othello, who being now fully convinced of his wife’s infidelity, rushes out with this emphatick exclamation:—Iago’s words were but too true; now indeed I am convinced that they are as hot as “*goats and monkies*.”

MALONE.

Though the words of Othello, cited by Mr. Malone, could not have escaped the deliberate reader’s memory, a reference to a distant scene, but ill agrees with the infuriation of Othello’s mind. His fancy, haunted by still growing images of lewdness, would scarce have expressed its feelings in recollected phraseology.

STEEVENS.

<sup>3</sup> ——— *whose solid virtue*

*The shot of accident, nor dart of chance,*

*Could neither graze, nor pierce?*] I cannot see, for my heart, the difference betwixt the shot of *accident* and dart of *chance*. The words and things they imply are purely synonymous; but that the poet intended two different things seems plain from the *discretive* adverb. Chance may afflict a man in some circumstances; but other distresses are to be accounted for from a different cause. I am persuaded our author wrote:



IAGO. He is much chang'd.

LOD. Are his wits safe? is he not light of brain?

IAGO. He is that he is; I may not breathe my  
censure.

What he might be,—if, what he might, he is not,—  
I would to heaven, he were.

LOD. What, strike his wife!

IAGO. 'Faith, that was not so well; Yet 'would I  
knew,  
That stroke would prove the worst.

LOD. Is it his use?  
Or did the letters work upon his blood,  
And new-create this fault?

IAGO. Alas, alas!  
It is not honesty in me, to speak  
What I have seen and known. You shall observe  
him;  
And his own courses will denote him so,

*The shot of accident, nor dart of change, &c.*

And, in a number of other places, our poet industriously puts  
these two words in opposition to each other. THEOBALD.

To *graze* is not merely to touch superficially, [as Dr. War-  
burton has stated,] but to strike not directly, not so as to bury  
the body of the thing striking in the matter struck.

Theobald trifles, as is usual. *Accident* and *chance* may admit  
a subtle distinction; *accident* may be considered as the *act*, and  
*chance* as the *power* or agency of fortune; as, *It was by chance*  
*that this accident befel me*. At least, if we suppose all corrupt  
that is inaccurate, there will be no end of emendation.

JOHNSON.

I do not see the least ground for supposing any corruption in  
this passage. As *pierce* relates to the *dart of chance*, so *graze* is  
referred to the *shot of accident*. The expression is still used;  
we still say—he was grazed by a bullet.

For *graze*, Dr. Warburton arbitrarily substituted—*raze*.

MALONE.

That I may save my speech : Do but go after,  
And mark how he continues.

LOD. I am sorry, that I am deceiv'd in him.

[*Exeunt.*]

## SCENE II.

*A Room in the Castle.*<sup>4</sup>

*Enter OTHELLO and EMILIA.*

OTH. You have seen nothing then ?

EMIL. Nor ever heard ; nor ever did suspect.

<sup>4</sup> *A Room in the Castle.*] There are great difficulties in ascertaining the place of this scene. Near the close of it, Iago says to Desdemona, "Go *in*, and weep not," which would lead us to place it in the court before Othello's castle. These words may indeed be explained to mean, "Go *into* the supper-room" (though I do not think that the meaning) : but immediately afterwards Roderigo enters, and converses with Iago, which decisively ascertains the scene not to be in Othello's house : for Roderigo, who had given the first intelligence to Brabantio, of his daughter's flight, and had shortly afterwards drawn his sword on Othello and his partisans, certainly would not take the liberty of walking into his house at pleasure.

On the other hand, what Othello says early in the scene to Emilia—

"Leave procreants alone, and *shut the door* ;"  
and his subsequent address to her as he goes out, as decisively point out a room in Othello's castle as the place of the scene ; and compel us to place the several interlocutors there, however inconsistent with Roderigo's entry, and Iago's address to Desdemona.

The truth is, that our poet and his audience, in this instance, as in many others, were content, from want of scenery, to consider the very same spot, at one and at the same time, as the outside and inside of a house. See *The Historical Account of the English Stage*, &c. Vol. III. MALONE.

*OTH.* Yes, you have seen Cassio and she together.

*EMIL.* But then I saw no harm; and then I heard

Each syllable, that breath made up between them.

*OTH.* What, did they never whisper?

*EMIL.* Never, my lord.

*OTH.* Nor send you out o'the way?

*EMIL.* Never.

*OTH.* To fetch her fan, her gloves, her mask, nor nothing?

*EMIL.* Never, my lord.

*OTH.* That's strange.

*EMIL.* I durst, my lord, to wager she is honest,  
Lay down my soul at stake: if you think other,  
Remove your thought; it doth abuse your bosom.  
If any wretch hath put this in your head,  
Let heaven requite it with the serpent's curse!  
For, if she be not honest, chaste, and true,  
There's no man happy; the purest of their wives<sup>5</sup>  
Is foul as slander.

*OTH.* Bid her come hither:—go.—

[*Exit EMILIA.*

She says enough;—yet she's a simple bawd,  
That cannot say as much. This is a subtle whore,  
A closet-lock-and-key of villainous secrets:  
And yet she'll kneel, and pray; I have seen her do't.

<sup>5</sup> ——— *of their wives*—] Thus the folio. The quarto, 1622, reads—*of her sex*. MALONE.

*Re-enter* EMILIA, *with* DESDEMONA.

DES. My lord, what is your will?

OTH. Pray, chuck, come hither.

DES. What is your pleasure?

OTH. Let me see your eyes ;  
Look in my face.

DES. What horrible fancy's this?

OTH. Some of your function, mistress ;

[*To* EMILIA.

Leave procreants alone, and shut the door ;

Cough, or cry—hem, if any body come :

Your mystery, your mystery ;—nay, despatch.

[*Exit* EMILIA.

DES. Upon my knees, what doth your speech  
import?

I understand a fury in your words,

But not the words.<sup>6</sup>

OTH. Why, what art thou?

DES. Your wife, my lord ; your true  
And loyal wife.

OTH. Come, swear it, damn thyself ;  
Lest, being like one of heaven, the devils them-  
selves

Should fear to seize thee : therefore be double-  
damn'd,

Swear—thou art honest.

DES. Heaven doth truly know it.

OTH. Heaven truly knows, that thou art false as  
hell.

<sup>6</sup> *But not the words.*] This line is added out of the first edition.  
POPE.

*DES.* To whom, my lord? with whom? How am I false?

*OTH.* O Desdemona!—away! away! away!

*DES.* Alas, the heavy day!—Why do you weep? Am I the occasion of these tears, my lord? If, haply, you my father do suspect, An instrument of this your calling back, Lay not your blame on me; if you have lost him, Why, I have lost him too.

*OTH.* Had it pleas'd heaven To try me with affliction; had he rain'd All kinds of sores, and shames, on my bare head; Steep'd me in poverty to the very lips; Given to captivity me and my utmost hopes; I should have found in some part of my soul A drop of patience: but (alas!) to make me A fixed figure, for the time of scorn<sup>7</sup>

<sup>7</sup> ———time of scorn &c.] The reading of both the eldest quartos and the folio is—

———for the time of scorn.

Mr. Rowe reads—*hand* of scorn; and succeeding editors have silently followed him.

I would (though in opposition to so many great authorities in favour of the change) continue to read with the old copy:

———the time of scorn.

We call the *hour in which we are to die*, the *hour of death*—the time when we are to be judged—the *day of judgment*—the instant when we suffer calamity—the *moment of evil*; and why may we not distinguish the time which brings contempt along with it, by the title of *the time of scorn*? Thus, in *King Richard III.*:

“Had you such leisure in the *time of death*?”—Again, in *King Henry VI.* P. III:

“To help king Edward in his *time of storm*.”

Again, in *Soliman and Perseda*, 1599:

“So sings the mariner upon the shore,

“When he hath past the dangerous *time of storms*.”

Again, in Marston's *Insatiate Countess*, 1613:

To point his slow unmoving finger at,—  
O! O!

“ I’ll poison thee ; with murder curbe thy paths,

“ And make thee know a *time of infamy*.”

Othello takes his idea from a clock. *To make me* (says he) *a fixed figure* (on the dial of the world) *for the hour of scorn to point and make a full stop at !*

By *slow unmoving finger* our poet could have meant only—  
*so slow that its motion was imperceptible*. Thus, in *Antony and Cleopatra* the Messenger, describing the gait of the demure Octavia, says—

“ ————— she creeps ;

“ Her *motion* and her *station* are as one : ”

i. e. she moved so slowly, that she appeared as if she stood still.

STEEVENS.

Might not Shakspeare have written :

“ ———— *for the scorn of time*

“ To point his slow unmoving finger at, ” —

i. e. the marked object for the contempt of all ages and all time.  
So, in *Hamlet* :

“ For who would bear the whips and *scorns of time* ? ”

However, in support of the reading of the old copies, it may be observed, that our author has personified *scorn* in his 88th Sonnet :

“ When thou shalt be dispos’d to set me light,

“ And place my merit in the *eye of scorn*—.”

The epithet *unmoving* may likewise derive some support from Shakspeare’s 104th Sonnet, in which this very thought is expressed :

“ Ah ! yet doth beauty, like a *dial-hand*,

“ *Steal from his figure*, and no *pace* perceiv’d ;

“ So your sweet hue, which methinks *still doth stand*,

“ Hath motion, and mine eye may be deceiv’d.”

In the clocks of the last age there was, I think, in the middle of the dial-plate a figure of time, which, I believe, was in our poet’s thoughts, when he wrote the passage in the text. [See Vol. XI. p. 162, n. 7.]

The *finger* of the dial was the technical phrase. So, in *Albovine King of the Lombards*, by D’Avenant, 1629 :

“ Even as the *slow finger of the dial*

“ Doth in its *motion* circular remove

“ To distant figures,—.”

D’Avenant was a great reader of Shakspeare, and probably

Yet could I bear that too ; well, very well :

had read his plays, according to the fashion of the time, in the folio, without troubling himself to look into the quarto copies.

*Unmoving* is the reading of the quarto, 1622. The folio reads —*and moving* ; and this certainly agrees with the image presented and its counterpart, better than *unmoving*, which can be applied to a clock, only by licence of poetry, (*not appearing to move*,) and as applied to *scorn*, has but little force : to say nothing of the superfluous epithet *slow* ; for there needs no ghost to tell us, that that which is *unmoving* is *slow*. \* *Slow* implies some sort of motion, however little it may be, and therefore appears to me to favour the reading of the folio.

I have given the arguments on both sides, and, from respect to the opinion of others, have printed *unmoving*, though I am very doubtful whether it was the word intended by Shakspeare. The quarto, 1622, has—*fingers* ; the folio—*finger*. MALONE.

Perhaps we should read—*slowly moving finger at*. I should wish to reject the present reading, for even the word *slow* implies some degree of motion, though that motion may not be perceptible to the eye. *The time of scorn* is a strange expression, to which I cannot reconcile myself ; I have no doubt but it is erroneous, and wish we had authority to read—*hand of scorn*, instead of *time*. M. MASON.

If a certain culprit, in one of his soliloquies (after the execution of a late sentence in the corn market) had been heard to exclaim :

“ — but, alas ! to make me

“ A fixed figure, for the time of scorn

“ To point his slow unmoving finger at,—

“ O ! O ! ”

he would, at once, have been understood, by *the TIME of scorn*, to mean the *hour of his exposure in the pillory* ; and by *its slow unmoving FINGER*, the *hour-index of the dial that fronted him*.—

Mr. Malone, in a subsequent note, hath remarked that “ *his for its* is common in our author ; ” and in respect to the epithet *unmoving*, it may be observed, with *Rosalind*, not only that *time travels in divers places with divers persons*, but, that for the same reason, it *GALLOPS with the thief to the gallows*, it *apparently STANDS STILL with the perjured in the pillory*. Whatever were the precise instance of disgrace to which Othello alluded, the text in its present state, is perfectly intelligible ; and, therefore, should be preserved from capricious alterations.

HENLEY.



But there, where I have garner'd up my heart;<sup>8</sup>  
 Where either I must live, or bear no life;<sup>9</sup>  
 The fountain from the which my current runs,  
 Or else dries up; to be discarded thence!  
 Or keep it as a cistern, for foul toads<sup>1</sup>  
 To knot and gender in!—turn thy complexion  
 there!

Patience, thou young and rose-lipp'd cherubin;  
 Ay, there, look grim as hell!<sup>2</sup>

DES. I hope, my noble lord esteems me honest.

OTH. O, ay; as summer flies are in the sham-  
 bles,  
 That quicken even with blowing. O thou weed,<sup>3</sup>

<sup>8</sup> ——— *garner'd up my heart;*] That is, *treasured up*; the *garner* and the *fountain* are improperly conjoined. JOHNSON.

<sup>9</sup> *Where either I must live, or bear no life;*] So, in *K. Lear*:  
 “Whereby we do exist, or cease to be.” STEEVENS.

<sup>1</sup> ——— *a cistern, for foul toads &c.*] So, in *Antony and Cleopatra*:

“So half my Egypt were submerg'd, and made  
 “A cistern for scal'd snakes——.” STEEVENS.

<sup>2</sup> ——— *turn thy complexion there!* &c.] At such an object do thou, *patience*, thyself *change colour*; at this do thou, even thou, *rosy cherub* as thou art, *look as grim as hell*. The old editions and the new have it:

“I here look grim as hell.”

I was written for *ay*, and not since corrected. JOHNSON.

Here in the old copies was manifestly an error of the press. See the line next but one above. Mr. Theobald made the correction. MALONE.

<sup>3</sup> ——— *O thou weed,*] Dr. Johnson has, on this occasion, been unjustly censured for having stifled difficulties where he could not remove them. I would therefore observe, that Othello's speech is printed word for word from the folio edition, though the quarto reads:

“O thou *black weed!*”

Had this epithet, *black*, been admitted, there would still have remained an incomplete verse in the speech: no additional beauty

Who art so lovely fair, and smell'st so sweet,  
That the sense aches at thee.—'Would, thou had'st  
ne'er been born!

*DES.* Alas, what ignorant sin have I committed?

*OTH.* Was this fair paper, this most goodly book,  
Made to write whore upon?<sup>4</sup> What committed!  
Committed!<sup>5</sup>—O thou publick commoner!  
I should make very forges of my cheeks,  
That would to cinders burn up modesty,

would have been introduced; but instead of it, a paltry antithesis between the words *black* and *fair*. STEEVENS.

The quarto, 1622, reads:

“O thou *black* weed, *why* art so lovely fair?

“Thou smell'st so sweet, that the sense aches at thee,”

&c. MALONE.

<sup>4</sup> *Was this fair paper, &c.*] Massinger has imitated this passage in *The Emperor of the East*:

“—— can you think

“This master piece of heaven, this precious vellum

“Of such a purity and virgin whiteness,

“Could be design'd to have perjury and whoredom

“In capital letters writ upon't?” STEEVENS.

<sup>5</sup> *Committed!*] This and the three following lines, are omitted in the first quarto. For the peculiar sense in which the word—*committed*, is here used, see Vol. XVII. p. 466, n. 8. See also, Decker's *Bell-man's Night Walkes*, &c: “But what doe they? marrie, they doe that which the Constable should have done for them both in the streets; that is to say, *commit*, *commit*!”

STEEVENS.

This word in Shakspeare's time, beside its general signification, seems to have been applied particularly to unlawful acts of love.—Hence perhaps it is so often repeated by Othello.

So, in Sir Thomas Overbury's *CHARACTERS*, (*A Very Woman*) 1614: “She *commits* with her ears for certain; after that, she may go for a maid, but she has been lain with in her understanding.” The word is used in the same sense in *King Lear*:

“*Commit* not with man's sworn spouse.”

Again, in Decker's *Honest Whore*, P. I:

“—— if all *committers* stood in a rank,

“They'd make a lane, in which your shame might dwell.”

MALONE.

Did I but speak thy deeds.—What committed !  
 Heaven stops the nose at it, and the moon winks ;  
 The bawdy wind, that kisses all it meets,<sup>6</sup>  
 Is hush'd within the hollow mine of earth,  
 And will not hear it : What committed !—  
 Impudent strumpet !

DES. By heaven, you do me wrong.

OTH. Are not you a strumpet ?

DES. No, as I am a christian :  
 If to preserve this vessel for my lord,<sup>7</sup>  
 From any other<sup>8</sup> foul unlawful touch,  
 Be—not to be a strumpet, I am none.

OTH. What, not a whore ?

DES. No, as I shall be saved.

OTH. Is it possible ?

DES. O, heaven forgive us !

OTH. I cry you mercy, then ;  
 I took you for that cunning whore of Venice,  
 That married with Othello.—You, mistress,

*Re-enter EMILIA.*

That have the office opposite to Saint Peter,  
 And keep the gate of hell ; You ! you ! ay, you !

<sup>6</sup> *The bawdy wind, that kisses all it meets,*] So, in *The Merchant of Venice* :

“ Hugg'd and embraced by the strumpet wind.”

MALONE.

<sup>7</sup> *If to preserve this vessel for my lord,*] This expression, as well as many others, our author has borrowed from the sacred writings: “ —to possess his *vessel* in sanctification,”—1 *Thess.* iv. 4. MALONE.

<sup>8</sup> —any other —] Thus the folio. The quarto reads—any *hated*. STEEVENS.

We have done our course ; there's money for your  
pains ;

I pray you, turn the key, and keep our counsel.

[*Exit.*

*EMIL.* Alas, what does this gentleman conceive?—

How do you, madam ? how do you, my good lady ?

*DES.* 'Faith, half asleep.

*EMIL.* Good madam, what's the matter with my lord ?

*DES.* With who ?

*EMIL.* Why, with my lord, madam.

*DES.* Who is thy lord ?<sup>9</sup>

*EMIL.* He that is yours, sweet lady.

*DES.* I have none : Do not talk to me, Emilia ;  
I cannot weep ; nor answer I have none,  
But what should go by water.<sup>1</sup> Pr'ythee, to-night  
Lay on my bed my wedding sheets,—remember ;—  
And call thy husband hither.

*EMIL.* Here is a change, indeed !  
[*Exit.*

<sup>9</sup> *Who is thy lord?*] This, and the following speech, are omitted in the first quarto. STEEVENS.

<sup>1</sup> ——— answer *I have none,*

*But what should go by water.*] Camden has preserved an *Epitaph on Queen Elizabeth*, which concludes with a similar conceit :

“ I think the barge-men might with easier thighs

“ Have rowed her thither in her people's eyes :

“ For how-so-ere, thus much my thoughts have scann'd,

“ Sh<sup>d</sup>ad come *by water*, had she come by land.”

STEEVENS.

These lines are to be found in Decker's *Wonderful Yearc*, 1603, and probably were written by him. They are not as an epitaph. REED.

DES. 'Tis meet I should be us'd so, very meet.  
How have I been behav'd, that he might stick  
The small'st opinion on my great'st abuse?<sup>2</sup>

*Re-enter EMILIA, with IAGO.*

IAGO. What is your pleasure, madam? How is  
it with you?

DES. I cannot tell. Those, that do teach young  
babes,

Do it with gentle means, and easy tasks:  
He might have chid me so; for, in good faith,  
I am a child to chiding.

IAGO. What's the matter, lady?

EMIL. Alas, Iago, my lord hath so bewhor'd her,  
Thrown such despite and heavy terms upon her,  
As true hearts cannot bear.

DES. Am I that name, Iago?

IAGO. What name, fair lady?

DES. Such as, she says, my lord did say I was.

EMIL. He call'd her, whore; a beggar, in his  
drink,  
Could not have laid such terms upon his callet.<sup>3</sup>

<sup>2</sup> — on my great'st abuse?] This is the reading of the quarto, 1622, which Dr. Johnson thought preferable to the reading of the folio—on my least misuse. MALONE.

<sup>3</sup> — upon his callet.] *Callet* is a lewd woman; so called (says Dr. Grey) from the French *calote*, which was a sort of head-dress worn by country girls. This head-dress is mentioned by Ben Jonson in his *Magnetick Lady*:

“The wearing the *callot*, the politick hood.”

The word is likewise found in *Cocke Lorelles Bote*, a satyre, bl. l. printed by Wynkyn de Worde, no date:

“Yf he call her *calat*, she calleth hym knave agayne.”

On the books of the Stationers' Company is the following

*IAGO.* Why did he so?

*DES.* I do not know; I am sure, I am none such.

*IAGO.* Do not weep, do not weep; Alas, the day!

*EMIL.* Has she forsook so many noble matches,  
Her father, and her country, and her friends,  
To be call'd—where? would it not make one weep?

*DES.* It is my wretched fortune.

*IAGO.* Beshrew him for it!  
How comes this trick upon him?

*DES.* Nay, heaven doth know.

*EMIL.* I will be hang'd, if some eternal villain,  
Some busy and insinuating rogue,  
Some cogging cozening slave, to get some office,  
Have not devis'd this slander; I'll be hang'd else.

*IAGO.* Fye, there is no such man; it is impos-  
sible.

*DES.* If any such there be, heaven pardon him!

*EMIL.* A halter pardon him! and hell gnaw his  
bones!

entry: "Recevyd of Alexandre Lucye for his lycence for  
printinge of a boke intituled the—orders of *Callets* or  
drabbys." 1563. STEEVENS.

—such terms upon his callet.] This word is of great anti-  
quity in the English language. Chaucer has it in his *Remedy of  
Love*:

"C, for calet, for of, we have O,

"L, for leude, D, for demeanure," &c. PERCY.

I meet with this word in the translation of *Ariosto*, 1591:

"And thus this old ill-favour'd spiteful *callet*—."

Harrington, in a note on that line, says that "*callet* is a nick-  
name used to a woman," and that "in Irish it signifies a *witch*."

I have no faith in Dr. Grey's etymology of this word. *Calote*  
is a coif or light cap, worn by others beside country girls.

MALONE.

Dr. Grey's etymology is taken from the Glossary to Urry's  
Chaucer. REED.

Why should he call her, whore? who keeps her  
company?

What place? what time? what form? what likeli-  
hood?

The Moor's abus'd by some most villainous knave,<sup>4</sup>  
Some base notorious<sup>5</sup> knave, some scurvy fellow:—  
O, heaven, that such companions<sup>6</sup> thou'dst unfold;  
And put in every honest hand a whip,  
To lash the rascal<sup>7</sup> naked through the world,  
Even from the east to the west!

IAGO.

Speak within door.<sup>8</sup>

EMIL. O, fye upon him! some such squire he was,  
That turn'd your wit the seamy side without,<sup>9</sup>

<sup>4</sup> — *some most villainous knave,*] Thus the folio. The quarto, 1622, reads—*some outrageous knave*. MALONE.

<sup>5</sup> — *notorious*—] For *gross*, not in its proper meaning for known. JOHNSON.

<sup>6</sup> — *such companions*—] The same term of degradation has already occurred and been explained in *Julius Cæsar*. See Vol. XVI. p. 384, n. 7. In *King Henry IV.* P. II. Vol. XII. p. 86, Dol Tearsheet also says to Pistol:—"I scorn you, scurvy companion." STEEVENS.

*Companion*, in the time of Shakspeare, was used as a word of contempt, in the same sense as *fellow* is at this day.

So, in *The Widow's Tears*, by Chapman, 1612: "How now, base companion?"

Again, in *The Spanish Tragedy*, 1605:

"And better 'tis, that *base companions* die,

"Than by their life to hazard our good haps."

MALONE.

<sup>7</sup> — *the rascal*—] Thus the quarto, 1622; folio—*rascals*. Emilia first wishes that *all* base fellows were detected, and then that heaven would put a whip in every honest hand to punish in a signal manner that villainous knave, particularly in her thoughts, who had abused the too credulous Moor. MALONE.

<sup>8</sup> *Speak within door.*] Do not clamour so as to be heard beyond the house. JOHNSON.

<sup>9</sup> — *the seamy side without,*] That is, *inside out*.

JOHNSON.



And made you to suspect me with the Moor.

*IAGO.* You are a fool; go to.

*DES.* O good Iago,  
What shall I do to win my lord again?  
Good friend, go to him; for, by this light of heaven,  
I know not how I lost him. Here I kneel:<sup>1</sup>—  
If e'er my will did trespass 'gainst his love,  
Either in discourse of thought, or actual deed;<sup>2</sup>  
Or that mine eyes, mine ears, or any sense,  
Delighted them in any other form;  
Or that I do not yet, and ever did,  
And ever will,—though he do shake me off  
To beggarly divorcement,—love him dearly,  
Comfort forswear me! Unkindness may do much;  
And his unkindness may defeat my life,  
But never taint my love. I cannot say, whore;  
It does abhor me, now I speak the word;  
To do the act that might the addition earn,  
Not the world's mass of vanity could make me.

This idea has already occurred. In a former scene, Iago speaks of Roderigo as of one—

“Whom love hath turn'd almost the wrong side outward.”

STEEVENS.

<sup>1</sup> *Here I kneel: &c.*] The first quarto omits these words and the rest of the speech. STEEVENS.

<sup>2</sup> *Either in discourse of thought, or actual deed;*] Thus the old copies. So, in *Hamlet*:

“O heaven! a beast, that wants *discourse of reason*,

“Would have mourn'd longer.”

The modern editors, following Mr. Pope, read—discourse, or thought. MALONE.

Notwithstanding the instance given in favour of the old reading, I suspect, on the authority of the following note, that Mr. Pope's correction is defensible. STEEVENS.

The three ways of committing sin mentioned in the Catholick catechisms are—in *thought, word, and deed.* C.

The same words remain in our Liturgy. STEEVENS.

IAGO. I pray you, be content; 'tis but his humour;

The business of the state does him offence,  
And he does chide with you.<sup>3</sup>

DES. If 'twere no other,—

IAGO. It is but so, I warrant you. [*Trumpets.*  
Hark, how these instruments summon to supper!  
And the great messengers of Venice stay:<sup>4</sup>  
Go in, and weep not; all things shall be well.  
[*Exeunt DESDEMONA and EMILIA.*

*Enter RODERIGO.*

How now, Roderigo?

ROD. I do not find, that thou deal'st justly with me.

IAGO. What in the contrary?

ROD. Every day thou doff'st me with some device, Iago; and rather (as it seems to me now,) keep'st from me all conveniency, than suppliest me with the least advantage of hope. I will, indeed, no longer endure it: Nor am I yet persuaded, to put up in peace what already I have foolishly suffered.

<sup>3</sup> ——— and he does chide with you.] This line is from the quarto, 1622. STEEVENS.

To *chide with* was the phraseology of the time. We have, I think, the same phrase in one of our poet's Sonnets. MALONE.

The same phrase indeed occurs in p. 313, but perhaps with a somewhat different construction:

“And *chides with* thinking.” STEEVENS.

<sup>4</sup> And the great messengers of Venice stay:] Thus the quarto. The folio poorly reads:

The messengers of Venice stay the meat. STEEVENS.

*IAGO.* Will you hear me, Roderigo?

*ROD.* 'Faith, I have heard too much; for your words, and performances, are no kin together.

*IAGO.* You charge me most unjustly.

*ROD.* With nought but truth. I have wasted myself out of my means. The jewels you have had from me, to deliver to Desdemona, would half have corrupted a votarist: You have told me—she has received them, and returned me expectations and comforts of sudden respect and acquittance;<sup>5</sup> but I find none.

*IAGO.* Well; go to; very well.

*ROD.* Very well! go to! I cannot go to, man; nor 'tis not very well: By this hand, I say, it is very scurvy; and begin to find myself fobbed in it.

*IAGO.* Very well.

*ROD.* I tell you, 'tis not very well. I will make myself known to Desdemona: If she will return me my jewels, I will give over my suit, and repent my unlawful solicitation; if not, assure yourself, I will seek satisfaction of you.

*IAGO.* You have said now.

*ROD.* Ay, and I have said nothing, but what I protest intendment of doing.

*IAGO.* Why, now I see there's mettle in thee; and even, from this instant, do build on thee a better opinion than ever before. Give me thy

<sup>5</sup> ——— and acquittance;] This is the reading of the original quarto, 1622. The folio reads—and acquaintance.

Acquittance is requital. So, in *King Henry V*:

“And shall forget the office of our hand

“Sooner than 'quittance of desert and merit.”

See also *Hamlet*, Vol. XVIII. p. 352, n. 1. MALONE.

See also Vol. IX. p. 16, n. 7. STEEVENS.

hand, Roderigo: Thou hast taken against me a most just exception; but, yet, I protest, I have dealt most directly in thy affair.

ROD. It hath not appeared.

IAGO. I grant, indeed, it hath not appeared; and your suspicion is not without wit and judgment.<sup>6</sup> But, Roderigo, if thou hast that within thee indeed, which I have greater reason to believe now than ever,—I mean, purpose, courage, and valour,—this night show it: if thou the next night following enjoyest not Desdemona, take me from this world with treachery, and devise engines for my life.<sup>7</sup>

ROD. Well, what is it? is it within reason, and compass?

IAGO. Sir, there is especial commission<sup>8</sup> come from Venice, to depute Cassio in Othello's place.

ROD. Is that true? why, then Othello and Desdemona return again to Venice.

IAGO. O, no; he goes into Mauritania, and takes away with him the fair Desdemona, unless his abode be lingered here by some accident; wherein none can be so determinate, as the removing of Cassio.

<sup>6</sup> ——— *your suspicion is not without wit and judgment.*] Shakspeare knew well, that most men like to be flattered on account of those endowments in which they are most deficient. Hence Iago's compliment to this *snipe* on his sagacity and shrewdness.

MALONE

<sup>7</sup> ——— *take me from this world with treachery, and devise engines for my life.*] To devise engines, seems to mean, to contrive racks, tortures, &c. RITSON.

So, in *King Lear*:

“ ——— like an engine, wrench'd my frame of nature.”

STEEVENS.

<sup>8</sup> ——— *there is especial commission—*] Shakspeare probably wrote—a special—. MALONE.

ROD. How do you mean—removing of him?

IAGO. Why, by making him incapable of Othello's place; knocking out his brains.

ROD. And that you would have me do?

IAGO. Ay; if you dare do yourself a profit, and a right. He sups to-night with a harlot,<sup>9</sup> and thither will I go to him;—he knows not yet of his honourable fortune: if you will watch his going thence, (which I will fashion to fall out between twelve and one,) you may take him at your pleasure; I will be near to second your attempt, and he shall fall between us. Come, stand not amazed at it, but go along with me; I will show you such a necessity in his death, that you shall think yourself bound to put it on him. It is now high supper-time,<sup>1</sup> and the night grows to waste:<sup>2</sup> about it.

<sup>9</sup> *He sups to-night with a harlot,*] The folio reads—a *harlotry*, which may be right. Our author has the expression—"a peevish self-will'd *harlotry*," in two plays. RITSON.

<sup>1</sup> ——— *It is now high supper-time,*] I believe we should read:  
*It is now nigh supper-time,—* M. MASON.

The old reading is the true one. There is no phrase more common than—"high time to go to bed—to get up," &c. *High* time, is *full, complete* time.

Thus Spenser, in his *Fairy Queen*:

"High time now 'gan it wax for Una fair

"To think of those her captive parents——."

Again:

"High time it is this war now ended were."

Clarendon is frequent in his use of this expression.

STEEVENS.

<sup>2</sup> ——— *and the night grows to waste:*] I suppose Iago means to say, that *it is near midnight*. Perhaps we ought to print—*waist*. Both the old copies, the quarto, 1622, and the folio, 1623, read—*wast*, which was the old spelling of *waist*.

So, *Hamlet*:

"In the dead *wast* [*waist*] and middle of the night."

ROD. I will hear further reason for this.

IAGO. And you shall, be satisfied. [*Exeunt.*

## SCENE III.

*Another Room in the Castle.*

*Enter OTHELLO, LODOVICO, DESDEMONA, EMILIA, and Attendants.*

LOD. I do beseech you, sir, trouble yourself no further.

OTH. O, pardon me ; 'twill do me good to walk.

LOD. Madam, good night ; I humbly thank your ladyship.

DES. Your honour is most welcome.

OTH. Will you walk, sir ?—  
O,—Desdemona,——

DES. My lord ?

OTH. Get you to bed on the instant ; I will be returned forthwith : dismiss your attendant there ; look, it be done.

DES. I will, my lord.

[*Exeunt OTHELLO, LODOVICO, and Attendants.*

See note on that passage, Vol. XVIII. p. 45, n. 3.

See also, *The Puritan*, a comedy, 1607 :

“ ———ere the day

“ Be spent to the *girdle*, thou shalt be free.”

The words, however, may only mean—the *night* is wasting apace. MALONE.

The last is certainly the true explanation. So, in *Julius Cæsar* :

“ Sir, March is *wasted* fourteen days.” STEEVENS.

*EMIL.* How goes it now? he looks gentler than he did.

*DES.* He says, he will return incontinent;  
He hath commanded me to go to bed,  
And bade me to dismiss you.

*EMIL.* Dismiss me!

*DES.* It was his bidding; therefore, good Emilia,  
Give me my nightly wearing, and adieu:  
We must not now displease him.

*EMIL.* I would, you had never seen him!

*DES.* So would not I; my love doth so approve  
him,  
That even his stubbornness, his checks, and frowns,—  
Pr'ythee, unpin me,—have grace and favour in  
them.

*EMIL.* I have laid those sheets you bade me on  
the bed.

*DES.* All's one:—Good father!<sup>3</sup> how foolish are  
our minds!—  
If I do die before thee, pr'ythee, shroud me  
In one of those same sheets.

*EMIL.* Come, come, you talk.

*DES.* My mother had a maid call'd—Barbara;  
She was in love; and he, she lov'd, prov'd mad,  
And did forsake her:<sup>4</sup> she had a song of—willow,

<sup>3</sup> ——— *Good father!*] Thus the folio. The quarto, 1622, reads—all's one, good *faith*. MALONE.

<sup>4</sup> ——— *and he, she lov'd, prov'd mad,*  
*And did forsake her:]* I believe that *mad* only signifies *wild*,  
*frantick, uncertain*. JOHNSON.

*Mad*, in the present instance, ought to mean—inconstant.

RITSON.

We still call a wild giddy girl a *mad-cap*: and, in *The First Part of King Henry VI.* are mentioned:



An old thing 'twas, but it express'd her fortune,  
 And she died singing it: That song, to-night,  
 Will not go from my mind; I have much to do,  
 But to go hang my head<sup>s</sup> all at one side,  
 And sing it like poor Barbara. Pr'ythee, despatch.

EMIL. Shall I go fetch your night-gown?

DES. No, unpin me here.—  
 This Lodovico is a proper man.

EMIL. A very handsome man.

DES. And he speaks well.

EMIL. I know a lady in Venice, who would have  
 walked barefoot to Palestine, for a touch of his  
 nether lip.

“*Mad*, natural graces that extinguish art.”

Again, in *The Two Gentlemen of Verona*:

“Come on, you *mad-cap*.”

Again, in *Love's Labour's Lost*: “Do you hear, my *mad*  
 wenches?” STEEVENS.

<sup>s</sup> — *I have much to do,*

*But to go hang my head—*] *I have much ado to do any*  
*thing but hang my head.* We might read:

*Not to go hang my head.*

This is perhaps the only insertion made in the latter editions  
 which has improved the play. The rest seem to have been added  
 for the sake of amplification, or of ornament. When the ima-  
 gination had subsided, and the mind was no longer agitated by  
 the horror of the action, it became at leisure to look round for  
 specious additions. This addition is natural. Desdemona can  
 at first hardly forbear to sing the song; she endeavours to change  
 her train of thoughts, but her imagination at last prevails, and  
 she sings it. JOHNSON.

From *I have much to do*, to *Nay, that's not next*, was inserted  
 after the first edition, as was likewise the remaining part of the  
 song. STEEVENS.

## I.

DES. *The poor soul*<sup>6</sup> *sat sighing*<sup>7</sup> *by a sycamore tree,* [Singing.

*Sing all a green willow;*<sup>8</sup>

*Her hand on her bosom, her head on her knee,*

*Sing willow, willow, willow:*

*The fresh streams*<sup>9</sup> *ran by her, and murmur'd her moans;*

*Sing willow, &c.*

*Her salt tears fell from her, and soften'd the stones;*

Lay by these:

*Sing willow, willow, willow;*

Pr'ythee, hie thee; he'll come anon.—

*Sing all a green willow must be my garlând.*

<sup>6</sup> *The poor soul &c.*] This song, in two parts, is printed in a late collection of old ballads; the lines preserved here differ somewhat from the copy discovered by the ingenious collector.

JOHNSON.

<sup>7</sup> — *sat sighing*—] The folio reads—*singing*. The passage, as has been already observed, is not in the original copy printed in 1622. The reading of the text is taken from a quarto of no authority printed in 1630. *Sighing*, as Mr. Steevens has observed, is also the reading in the black-letter copy of this ballad, in the Pepys Collection, which Dr. Percy followed. See *The Reliques of Ancient English Poetry*, Vol. I. 192. MALONE.

<sup>8</sup> *Sing all a green willow; &c.*] In the *Gallery of Gorgious Inuentions*, &c. 4to. 1578, there is also a song to which the burden is—

“Willow, willow, willow, sing all of green willow;

“Sing all of greene willow shall be my garlând.”

Sig. L. ii. STEEVENS.

<sup>9</sup> *The fresh streams &c.*] These lines are formed with some additions from two couplets of the original song:

II.

*Let nobody blame him, his scorn I approve,*<sup>1</sup>—

Nay, that's not next.—Hark! who is it that knocks?

EMIL. It is the wind.

DES. *I call'd my love, false love ;<sup>2</sup> but what said  
he then ?*

*Sing willow, &c.*

*If I court no women, you'll couch with no men.*<sup>3</sup>

So, get thee gone; good night. Mine eyes do itch;  
Doth that bode weeping?

EMIL. 'Tis neither here nor there.

*"The cold streams ran by him, his eyes wept apace;*

*"O willow, &c.*

*"The salt tears fell from him, which drowned his face;*

*"O willow, &c.*

*"The mute birds sate by him, made tame by his mones;*

*"O willow, &c.*

*"The salt tears fell from him, which soften'd the stones."*

MALONE.

<sup>1</sup> *Let nobody blame him, his scorn I approve,*] in the original:

*"Let nobody blame me, her scorn I do prove,*

*"O willow, &c.*

*"She was born to be fair; I to die for her love."*

MALONE.

<sup>2</sup> *I call'd my love, false love;*] This couplet is not in the ballad, which is the complaint, not of a woman forsaken, but of a man rejected. These lines were properly added when it was accommodated to a woman. JOHNSON.

<sup>3</sup> — *you'll couch with no men.*] This verb is found also in *The Two Noble Kinsmen*, 1634:

*"—— O, if thou couch*

*"But one night with her,——." MALONE.*

It is used likewise in *The Merchant of Venice*:

*"—— couching with the lawyer's clerk." STEEVENS.*

DES. I have heard it said so.<sup>4</sup>—O, these men,  
these men!—

Dost thou in conscience think,—tell me, Emilia,—  
'That there be women do abuse their husbands  
In such gross kind?

EMIL. There be some such, no question.

DES. Would'st thou do such a deed for all the  
world?

EMIL. Why, would not you?

DES. No, by this heavenly light!

EMIL. Nor I neither by this heavenly light;  
I might do't as well i'the dark.

DES. Would'st thou do such a deed for all the  
world?

EMIL. The world is a huge thing: 'Tis a great  
price  
For a small vice.

DES. Good troth, I think thou would'st not.

EMIL. By my troth, I think I should; and un-  
do't, when I had done. Marry, I would not do  
such a thing for a joint-ring;<sup>5</sup> nor for measures of

<sup>4</sup> *I have heard it said so.*] This, as well as the following speech, is omitted in the first quarto. STEEVENS.

<sup>5</sup> ——— *for a joint-ring;*] Anciently a common token among lovers. They are mentioned by Burton in his *Anatomy of Melancholy*, edit. 1632, 544: "With tokens, hearts divided, and halfe rings."

The nature of these rings will be best explained by a passage in Dryden's *Don Sebastian*:

" ——— a curious artist wrought them,  
" With *joints* so close as not to be perceiv'd;  
" Yet are they both each other's counterpart:  
" Her part had Juan inscrib'd, and his had Zayda,  
" (You know those names are theirs) and, in the midst,  
" A heart divided in two halves was plac'd.  
" Now if the rivets of those rings inclos'd,

lawn; nor for gowns, petticoats, nor caps, nor any petty exhibition: but, for the whole world,—Why, who would not make her husband a cuckold, to make him a monarch? I should venture purgatory for't.

*DES.* Beshrew me, if I would do such a wrong for the whole world.

*EMIL.* Why, the wrong is but a wrong i'the world; and, having the world for your labour, 'tis a wrong in your own world, and you might quickly make it right.

*DES.* I do not think there is any such woman.

*EMIL.* Yes, a dozen; and as many  
To the vantage,<sup>6</sup> as would store the world they  
play'd for.

But, I do think,<sup>7</sup> it is their husbands' faults,  
If wives do fall: Say, that they slack their duties,  
And pour our treasures into foreign laps;<sup>8</sup>  
Or else break out in peevish jealousies,  
Throwing restraint upon us; or, say, they strike us,  
Or scant our former having<sup>9</sup> in despite;  
Why, we have galls; and, though we have some  
grace,  
Yet we have some revenge. Let husbands know,

“Fit not each other, I have forg'd this lye:

“But if they *join*, you must for ever part.” STEEVENS.

<sup>6</sup> *To the vantage,*] i. e. to boot, over and above. STEEVENS.

<sup>7</sup> *But, I do think, &c.*] The remaining part of this speech is omitted in the first quarto. STEEVENS.

<sup>8</sup> *And pour our treasures into foreign laps;*] So, in one of our author's Poems:

“Robb'd other beds' revenues of their rents.”

MALONE.

<sup>9</sup> ——— *our former having* —] Our former allowance of expence. JOHNSON.

Their wives have sense like them :<sup>1</sup> they see, and  
 smell,  
 And have their palates both for sweet and sour,  
 As husbands have. What is it that they do,  
 When they change us for others? Is it sport?  
 I think it is; And doth affection breed it?  
 I think, it doth; Is't frailty, that thus errs?  
 It is so too: And have not we affections?  
 Desires for sport? and frailty, as men have?  
 Then, let them use us well: else, let them know,  
 The ills we do, their ills instruct us to.<sup>2</sup>

*DES.* Good night, good night: Heaven me such  
 usage send,<sup>3</sup>

Not to pick bad from bad; but, by bad, mend!

[*Exeunt.*]

<sup>1</sup> ——— *have sense like them:*] *Sense* is used here, as in *Hamlet*, for *sensation*, or *sensual appetite*. See Vol. XVIII. p. 244, n. 2. MALONE.

<sup>2</sup> ——— *instruct us to.*] Mr. Malone, in the following note, has described and rejected a correction which I have received on the authority of the following passage in *Pericles*. Till this instant I had supposed this passage itself to need amendment:

“Your honour and your goodness *teach* me to it.”

Perhaps no rhyme was intended. STEEVENS.

This passage, [in *Othello*,] as has been already observed, is not in the quarto, 1622. The reading of my text [*so*] is that of the folio, 1623. The modern editors, following an alteration made by the editor of the second folio, read—instruct us *to*. Our poet, for the sake of rhyme, often uses an uncommon phraseology; I have therefore adhered to the authentick copy. MALONE.

<sup>3</sup> ——— *Heaven me such usage send,*] Such *uses* is the reading of the folio, and of the subsequent editions; but the old quarto has,—such *usage* send. *Usage* is an old word for *custom*, and, I think, better than *uses*. JOHNSON.

ACT V. SCENE I.

*A Street.*

*Enter IAGO and RODERIGO.*

*IAGO.* Here, stand behind this bulk ; straight will  
he come :

Wear thy good rapier bare, and put it home ;  
Quick, quick ; fear nothing ; I'll be at thy elbow :  
It makes us, or it mars us ; think on that,  
And fix most firm thy resolution.

*ROD.* Be near at hand ; I may miscarry in't.

*IAGO.* Here, at thy hand ; be bold, and take thy  
sword. [*Retires to a little distance.*]

*ROD.* I have no great devotion to the deed ;  
And yet he has given me satisfying reasons :—  
'Tis but a man gone :—forth, my sword ; he dies.  
[*Goes to his stand.*]

*IAGO.* I have rubb'd this young quat almost to  
the sense,  
And he grows angry.<sup>4</sup> Now, whether he kill Cassio,

<sup>4</sup> *I have rubb'd this young quat almost to the sense,*

*And he grows angry.*] This is a passage much controverted among the editors. Sir T. Hanmer reads *quab*, a *gudgeon* ; not that a *gudgeon* can be *rubbed* to much *sense*, but that a man grossly deceived is often called a *gudgeon*. Mr. Upton reads—*quail*, which he proves, by much learning, to be a very cholerick bird. Dr. Warburton retains *gnat*, which is found in the early quarto. Theobald would introduce *knot*, a small bird of that name. I have followed the text of the folio, and third and fourth quartos.

A *quat* in the midland counties is a *pimple*, which by rubbing is made to smart, or is *rubbed to sense*. Roderigo is called a



Or Cassio him, or each do kill the other,  
 Every way makes my gain :<sup>5</sup> Live Roderigo,  
 He calls me to a restitution large  
 Of gold, and jewels, that I bobb'd from him,<sup>6</sup>  
 As gifts to Desdemona ;  
 It must not be : if Cassio do remain,  
 He hath a daily beauty in his life,  
 That makes me ugly ; and, besides, the Moor  
 May unfold me to him ; there stand I in much  
 peril :

*quat* by the same mode of speech, as a low fellow is now termed in low language a *scab*. *To rub to the sense*, is *to rub to the quick*. JOHNSON.

The same explanation appeared in *The British Magazine*, p. 425, in the year 1748. REED.

So, in *The Devil's Law Case*, 1623 : " O young *quat* ! incontinence is plagued in all creatures in the world."

Again, in Decker's *Gul's Hornbook*, 1609 : " — whether he be a *yong quat* of the first yeeres revennew, or some austere and sullen-fac'd steward," &c.

Such another thought occurs in Ben Jonson's *Catiline* :

" — must have their disgraces still new *rubb'd*,

" *To make them smart*," &c.

Again, in the Preface to Robert Dallington's *Method of Travel, shewed by taking the View of France, as it stood in the Yeare of our Lord*, 1598 : " — and be assured that where it *rubbeth* the French itche till it smart, &c.

Again, in Chapman's translation of Homer's *Batrachomomachia* :

" And this it is that  *rubs* the angry sore

" Of my offence——." STEEVENS.

<sup>5</sup> — *my gain* :] The quartos read—*my game*. STEEVENS.

<sup>6</sup> — *that I bobb'd from him*] That I *fool'd* him out of. A *bob* formerly signified a mock, or jeer. Cole renders it in his *Dictionary*, 1679, by *sanna*, as he does *bobb'd* by *illusus*.

MALONE.

To *bob* for fish is likewise a technical term among those who delight in angling. Thus, in a well-known line describing a giant's occupation :

" He sat upon a rock, and *bobb'd* for whales."

STEEVENS.

No, he must die :—But so, I hear him coming.

*Enter CASSIO.*

ROD. I know his gait, 'tis he ;—Villain, thou diest.  
[*Rushes from his post, and makes a pass at CASSIO.*

CAS. That thrust had been mine enemy indeed,  
But that my coat is better than thou think'st ;  
I will make proof of thine.

[*Draws, and wounds RODERIGO.*

ROD. O, I am slain !  
[*IAGO rushes from his post, cuts CASSIO behind in the Leg,<sup>7</sup> and exit.*

CAS. I am maim'd for ever :—Help, ho ! murder !  
murder ! [Falls.

*Enter OTHELLO, at a distance.*

OTH. The voice of Cassio :—Iago keeps his word.

ROD. O, villain that I am !

OTH. Hark ! 'tis even so.

CAS. O, help ! ho ! light ! a surgeon !

OTH. 'Tis he ;—O brave Iago, honest, and just,  
That hast such noble sense of thy friend's wrong !  
Thou teachest me,—Minion, your dear lies dead,  
And your fate hies apace :<sup>8</sup>—Strumpet, I come :

<sup>7</sup> — *in the leg,*] Iago maims Cassio in the *leg*, in consequence of what he had just heard him say, from which he supposed that his body was defended by some secret armour.

MALONE.

<sup>8</sup> *And your fate hies apace :*] Thus the first quarto. The second quarto and the folio read—And your *unblest fate hies.*

STEEVENS.

Forth of my heart<sup>9</sup> those charms, thine eyes are  
 blotted;  
 Thy bed, lust-stain'd, shall with lust's blood be  
 spotted. [Exit OTHELLO.]

*Enter* LODOVICO and GRATIANO, at a distance.

CAS. What, ho! no watch? no passage?<sup>1</sup> murder! murder!

GRA. 'Tis some mischance; the cry is very dreadful.

<sup>9</sup> *Forth of my heart* &c.] Thus the first quarto. The folio reads—*For of*. STEEVENS.

Mr. Whalley observes to me that the reading of the quarto is the true one. *Forth* signifies both *out* and *from*. So, in *Hamlet*:

“*Forth* at your eyes your spirits wildly peep.”

Again, in Jonson's *Volpone*:

“*Forth* the resolved corners of his eyes.”

Mr. Henley had also made the same observation, and in proof of it produced the following passages from *King Richard III*:

“I clothe my naked villainy

“With old odd ends, stol'n *forth* of holy writ.”

Again:

“Faith, none but Humphrey Houre, that call'd your  
 grace,

“To breakfast once, *forth* of my company.” REED.

*For off* [once proposed by Mr. Steevens] is the conjectural reading introduced by the editor of the second folio, and is one of a thousand proofs of capricious alterations made in that copy, without any regard to the most ancient editions. The original reading is undoubtedly the true one. So, in *Mount Tabor, or the Private Exercises of a Penitent Sinner*, 1639: “— whilst all this was acting, there came *forth* of another door at the farthest end of the stage, two old men,” &c. MALONE.

<sup>1</sup> — *no passage?*] No passengers? nobody going by?

JOHNSON.

So, in *The Comedy of Errors*:

“Now in the stirring *passage* of the day.” STEEVENS.

CAS. O, help!

LOD. Hark!

ROD. O wretched villain!

LOD. Two or three groans;—it is a heavy night:<sup>2</sup>  
These may be counterfeits; let's think't unsafe  
To come in to the cry, without more help.

ROD. No body come? then shall I bleed to death.

*Enter IAGO, with a Light.*

LOD. Hark!

GRA. Here's one comes in his shirt, with light  
and weapons.

IAGO. Who's there? whose noise is this, that  
cries on murder?<sup>3</sup>

<sup>2</sup> ——— *a heavy night:*] A thick cloudy night, in which an  
ambush may be commodiously laid. JOHNSON.

So, in *Measure for Measure*:

“Upon the *heavy* middle of the night.” STEEVENS.

<sup>3</sup> ——— *whose noise is this, that cries on murder?*] Thus the  
quarto, 1622, and the folio, 1623; and such was the phrase-  
ology of Shakspeare's age. So, in *Eastward Hoe*, a comedy,  
1605:

“Who *cries on murder*? lady, was it you?”

That line is a parody on one in *The Spanish Tragedy*.—The  
editor of the second folio, who altered whatever he did not un-  
derstand, for *cries on*, substituted *cries out*, and has been fol-  
lowed by all the modern editors. MALONE.

To “cry on” any thing, is not, I believe, a phrase more an-  
cient than to “cry out” on any thing. In *King Henry IV. P. II.*  
these prepositions act together in one line:

“And that same word even now *cries out on us*.”

Perhaps they would both also have been employed in the passage  
under consideration, but that the structure of our author's verse  
required only one of them.—I mention these circumstances,  
that the enormous guilt of the second folio, and its copiers, may  
be in some degree extenuated. STEEVENS.

*LOD.* We do not know.

*IAGO.* Did you not hear a cry?

*CAS.* Here, here; for heaven's sake, help me.

*IAGO.* What's the matter?

*GRA.* This is Othello's ancient, as I take it.

*LOD.* The same, indeed; a very valiant fellow.

*IAGO.* What are you here that cry so grievously?

*CAS.* Iago? O, I am spoil'd, undone by villains!  
Give me some help.

*IAGO.* O me, lieutenant! what villains have done  
this?

*CAS.* I think, that one of them is hereabout,  
And cannot make away.

*IAGO.* O treacherous villains!—  
What are you there? come in, and give some help.  
[*To LODOVICO and GRATIANO.*]

*ROD.* O, help me here!

*CAS.* That's one of them.

*IAGO.* O murderous slave! O villain!  
[*IAGO stabs RODERIGO.*]

*ROD.* O damn'd Iago! O inhuman dog!—  
O! O! O!

*IAGO.* Kill men i'the dark!—Where be these  
bloody thieves?—  
How silent is this town!—Ho! murder! murder!  
What may you be? are you of good, or evil?<sup>4</sup>

*LOD.* As you shall prove us, praise us.

*IAGO.* Signior Lodovico?

<sup>4</sup> —are you of good, or evil?] So, in *Hamlet*:

“Art thou a spirit of health? or goblin damn'd?”

*Lod.* He, sir.

*Iago.* I cry you mercy ; Here's Cassio hurt  
By villains.

*Gra.* Cassio ?

*Iago.* How is it, brother ?

*Cas.* My leg is cut in two.

*Iago.* Marry, heaven forbid !—  
Light, gentlemen ; I'll bind it with my shirt.

*Enter BIANCA.*

*Bian.* What is the matter, ho ? who is't that  
cry'd ?

*Iago.* Who is't that cry'd ?

*Bian.* O my dear Cassio ! my sweet Cassio !  
O Cassio ! Cassio ! Cassio !

*Iago.* O notable strumpet !—Cassio, may you  
suspect  
Who they should be, that have thus mangled you ?

*Cas.* No.

*Gra.* I am sorry, to find you thus : I have been  
to seek you.

*Iago.* Lend me a garter :<sup>5</sup> So.—O, for a chair,  
To bear him easily hence !

*Bian.* Alas, he faints :—O Cassio ! Cassio ! Cassio !

*Iago.* Gentlemen all, I do suspect this trash  
To be a party in this injury.<sup>6</sup>—

<sup>5</sup> *Lend me a garter : &c.*] This speech is omitted in the first quarto. STEEVENS.

<sup>6</sup> *To be a party in this injury.*] Thus the folio. The quarto, 1622, reads—to bear a part in this. STEEVENS.

Patience a while, good Cassio.—Come, come ;  
 Lend me a light.—Know we this face, or no ?  
 Alas ! my friend, and my dear countryman,<sup>7</sup>  
 Roderigo ? no :—Yes, sure ; O heaven ! Roderigo.

GRA. What, of Venice ?

IAGO. Even he, sir ; did you know him ?

GRA. Know him ? ay.

IAGO. Signior Gratiano ? I cry you gentle pardon ;

These bloody accidents must excuse my manners,  
 That so neglected you.

GRA. I am glad to see you.

IAGO. How do you, Cassio ?—O, a chair, a chair !

GRA. Roderigo !

IAGO. He, he, 'tis he :—O, that's well said ;—  
 the chair :— [A Chair brought in.

Some good man bear him carefully from hence ;  
 I'll fetch the general's surgeon.—For you, mistress,  
 [To BIANCA.

Save you your labour.—He that lies slain here,  
 Cassio,

Was my dear friend : What malice was between  
 you ?

CAS. None in the world ; nor do I know the man.

IAGO. [To BIAN.] What, look you pale ?—O,  
 bear him out o'the air.—

[CASSIO and ROD. are borne off.

Stay you, good gentlemen :<sup>8</sup>—Look you pale, mis-  
 tress ?

<sup>7</sup> *Alas ! my friend, and my dear countryman,*] This passage incontestably proves that Iago was meant for a *Venetian*.

STEEVENS.

<sup>8</sup> ——— *good gentlemen :*] Thus the folio. The quarto reads —*gentlewoman*. STEEVENS.



Do you perceive the gastness<sup>9</sup> of her eye?—  
 Nay, if you stare,<sup>1</sup> we shall hear ~~more~~ anon :—  
 Behold her well ; I pray you, look upon her ;  
 Do you see, gentlemen ? nay, guiltiness will speak,  
 Though tongues were out of use.<sup>2</sup>

*Enter EMILIA.*

*EMIL.* 'Las, what's the matter ; what's the matter, husband ?

*IAGO.* Cassio hath here been set on in the dark,  
 By Roderigo, and fellows that are scap'd ;  
 He's almost slain, and Roderigo dead.

*EMIL.* Alas, good gentlemen ! alas, good Cassio !

That the original is the true reading, may be collected from the situation and feelings of the parties on the scene. No reason can be assigned why *Lodovico* and *Gratiano* should immediately quit the spot where they now are, before they had heard from *Iago* further particulars of the attack on Cassio, merely because Cassio was borne off : whereas, on the other hand, his mistress, Bianca, who has been officiously offering him assistance, would naturally endeavour to accompany him to his lodgings.

MALONE.

There seems to me to be a very good reason assignable why these two gentlemen should immediately quit the spot on Cassio's being borne off, viz. to assist him or see him properly taken care of, rather than to stay and gratify their curiosity. Respect for the person appointed Othello's successor, if not personal regard, would, I should think, naturally have dictated such a proceeding, had they not been stopped by *Iago's* desiring them not to go. REED.

<sup>9</sup> — the gastness—] So, the folio. The quartos read—*jestures*. STEEVENS.

<sup>1</sup> *Nay, if you stare,*] So, the folio. The quartos read—*stirre*. STEEVENS.

<sup>2</sup> — *guiltiness will speak,*

*Though tongues were out of use.*] So, in *Hamlet*:

“ For murder, though it have no tongue, will speak

“ With most miraculous organ.” STEEVENS.

*IAGO.* This is the fruit of whoring.—Pr'ythee,  
 Emilia,  
 Go know of Cassio where he supp'd to-night :<sup>3</sup>—  
 What, do you shake at that ?

*BIAN.* He supp'd at my house ; but I therefore  
 shake not.

*IAGO.* O, did he so ? I charge you, go with me.

*EMIL.* Fye, fye upon thee, strumpet !

*BIAN.* I am no strumpet ; but of life as honest,  
 As you that thus abuse me.

*EMIL.* As I ? foh ! fye upon thee !

*IAGO.* Kind gentlemen, let's go see poor Cassio  
 dress'd :—

Come, mistress, you must tell us another tale.—  
 Emilia, run you to the citadel,  
 And tell my lord and lady what has happ'd.—

<sup>3</sup> — Pr'ythee, Emilia,

*Go know of Cassio where he supp'd to-night :*] In the last scene of the preceding Act Iago informs Roderigo, that Cassio was to sup with Bianca ; that he would accompany Cassio to her house, and would take care to bring him away from thence between twelve and one. Cassio too had himself informed Iago, Act IV. sc. i. that he would sup with Bianca, and Iago had promised to meet him at her house. Perhaps, however, here Iago chose to appear ignorant of this fact, conscious that he had way-laid Cassio, and therefore desirous of being thought ignorant of his motions during the evening. MALONE.

Yet, how happens it, that Bianca, instead of replying—*He supp'd &c.* did not answer, addressing herself to Iago :

*Why, you well know,*

*He supp'd &c ?*

The former line being imperfect, some such words might have been omitted. Or perhaps, our author was unwilling that Bianca should say in the presence of Iago's wife, that he too had been of Cassio's supper-party ; and hence this seeming inconsistency.

STEEVENS.

Will you go on, I pray?—This is the night, [*Aside.*  
That either makes me, or fordoes me quite.<sup>4</sup>  
[*Exeunt.*

## SCENE II.

*A Bedchamber: DESDEMONA in bed asleep. A  
Light burning.*

*Enter OTHELLO.*

OTH. It is the cause, it is the cause, my soul,—  
Let me not name it<sup>5</sup> to you, you chaste stars!<sup>6</sup>—

<sup>4</sup> — or fordoes me quite.] To *fordo*, is to undo, to ruin,  
to destroy. So, in *Hamlet*:

“ — did, with desperate hand,

“ *Fordo* its own life.”

Again, in the Interlude of *Jacob and Esau*, 1578:

“ If God were so pleased, I would that were *fordonne*.”

STEEVENS.

See Vol. XVIII. p. 102, n. 2. MALONE.

<sup>5</sup> *It is the cause, it is the cause, my soul,—*

*Let me not name it—*] The abruptness of this soliloquy makes it obscure. The meaning, I think, is this:—I am here (says Othello in his mind) overwhelmed with horror. What is the reason of this perturbation? Is it want of resolution to do justice? Is it the dread of shedding blood? No; it is not the action that shocks me, but *it is the cause, it is the cause, my soul; let me not name it to you, ye chaste stars! it is the cause.*

JOHNSON.

Othello, full of horror at the cruel action which he is about to perpetrate, seems at this instant to be seeking his justification, from representing to himself *the cause*, i. e. the greatness of the provocation he had received. He may, however, mean—It is the *cause* of chastity and virtue, that I maintain. STEEVENS.

<sup>6</sup> — *you chaste stars!*] For the epithet—*chaste*, applied to the *stars*, there is perhaps no classical authority. Statius, when Achilles, disguised in a female habit, had proved his manhood on Deidamia, observes that—

It is the cause.—Yet I'll not shed her blood;  
Nor scar that whiter skin of hers than snow,  
And smooth as monumental alabaster.

[*Takes off his Sword.*]

Yet she must die, else she'll betray more men.<sup>7</sup>  
Put out the light, and then put out the light:<sup>8</sup>

“ ——— risit chorus omnis ab alto

“ *Astrorum, et teneræ rubuerunt cornua Lunæ.*”

Hence we may infer that an occurrence offensive to the moon, was anciently supposed to put the less prudish stars (“*Diana's waiting-women*”) in good humour. STEEVENS.

<sup>7</sup> *Yet she must die, else she'll betray more men.*] This is the second attempt of Othello to justify what he has undertaken. First he says, *It is the cause*, i. e. his own cause; now he is willing to suppose himself the preventer of mischief to others.

STEEVENS.

<sup>8</sup> *Put out the light, and then put out the light:*] It should be thus printed:

*Put out the light, and then—Put out the light!*

The meaning is, I will put out the light, and then proceed to the execution of my purpose. But the expression of *putting out the light*, bringing to mind the effects of the extinction of the light of life, he breaks short, and questions himself about the effects of this metaphorical extinction, introduced by a repetition of his first words, as much as to say,—But hold, let me first weigh the reflections which this expression so naturally excites.

WARBURTON.

This has been considered as a very difficult line. *Fielding* makes *Betterton* and *Booth* dispute about it with the author himself in the other world. The punctuation recommended by Dr. Warburton, gives a spirit to it which I fear was not intended. It seems to have been only a *play upon words*. *To put the light out* was a phrase for *to kill*. In *The Maid's Tragedy*, Melantius says:

“ ——— 'Tis a justice, and a noble one,

“ *To put the light out of such base offenders.*”

FARMER.

This phrase is twice used in Sidney's *Arcadia*, for killing a lady, p. 460 and 470, edit. 1633.

Again, in an unpublished play called *The Second Maiden's Tragedy*, by George Chapman, licensed by Sir George Buc,

If I quench thee, thou flaming minister,  
I can again thy former light restore,

October 31st, 1611: (now in the library of the Marquis of Lansdowne, who honoured me with the use of it:)

“ ———— O soul of cunning !

“ Came that arch subtilty from thy lady’s counsel,

“ Or thine own sudden craft? confess to me

“ How oft thou hast been a bawd to their close actions,

“ *Or all thy light goes out.*” STEEVENS.

*Put out the light, and then put out the light :*] This is one of the passages to which I alluded in a note on *As you like it*, Vol. VIII. p. 191, in which, by a modern regulation, our poet’s words have obtained a meaning, which in my opinion was not in his thoughts. Mr. Upton was the first person who introduced the conceit in this line, which has been adopted since his book appeared, by pointing it thus :

*Put out the light, and then—Put out the light! &c.*

I entirely agree with Dr. Farmer, that this regulation gives a spirit to this passage that was not intended. The poet, I think, meant merely to say,—“ I will now put out the lighted taper which I hold, and then put out the light of life ;” and this introduces his subsequent reflection and comparison, just as aptly, as supposing the latter words of the line to be used in the same sense as in the beginning of it, which cannot be done without destroying that equivoque and play of words of which Shakspeare was so fond.

There are few images which occur more frequently in his works than this. Thus, in *King Henry VI.* P. III. the dying Clifford says :

“ Here burns my candle out, ay, here it dies.”

Again, in *Macbeth* :

“ Out, out, brief candle !”

Again, in *King Henry VIII.* :

“ This candle burns not clear ; ’tis I must snuff it ;

“ Then out it goes.”

Again, in his *Rape of Lucrece* :

“ Fair torch, burn out thy light, and lend it not

“ To darken her, whose light excelleth thine !”

Let the words — *put out her light*, stand for a moment in the place of—*darken her*, and then the sentence will run—*Burn out thy light, fair torch, and lend it not to put out her light, whose light is more excellent than thine.* In the very same strain, says Othello, *let me first extinguish the light I now hold, and then*

Should I repent me :—but once put out thine,<sup>9</sup>  
 Thou cunning'st pattern of excelling nature,<sup>1</sup>  
 I know not where is that Promethean heat,  
 That can thy light relume.<sup>2</sup> When I have pluck'd  
                                   thy rose,<sup>3</sup>

I cannot give it vital growth again,  
 It needs must wither :—I'll smell it on the tree.—  
[Kissing her.]

O balmy breath, that dost almost persuade  
 Justice to break her sword !—One more, one more.—

*put out the light* of life. But how different in effect and importance are these two acts! The extinguished taper can be lighted again, but the light of life, when once extinguished, can never, alas, be reluminated!

The question is not, which regulation renders the passage most elegant and spirited, but what was the poet's idea.—I believe, however, that Shakspeare wrote—and then put out *thy* light; and the reading of the original copy in a subsequent line, “—but once put out *thine*,” seems to me to countenance this emendation.

In *The Merchant of Venice* the word *light* is used with equal ambiguity:

“Let me give *light*, but let me not be *light*.”

MALONE.

<sup>9</sup> — *put out thine*,] Thus the quarto. The folio reads—*put out thy light*. I have chosen the former reading for the sake of measure, and to escape a useless repetition of the word—*light*.

STEEVENS.

<sup>1</sup> *Thou cunning'st pattern of excelling nature*,] So, in *Palmerin D'Olivia*, 1588, p. 1: “—those that beheld her, esteemed her for the chiefest piece of workmanship that ever nature framed.” REED.

<sup>2</sup> *That can thy light relume*.] Thus the folio. The first quarto—*return*: the second quarto—*relumine*. STEEVENS.

Our poet has *illumine* for *illuminate*, in *Hamlet* :

“Had made his course, to *illumine* that part of heaven,

“Where now it burrs.” MALONE.

<sup>3</sup> — *thy rose*,] Thus the folio. The quarto reads,—*the* rose. Again, the quarto reads :

“— I'll smell *it* on the tree.”

The folio :

“I'll smell *thee* on the tree.” STEEVENS.



Be thus when thou art dead, and I will kill thee,  
And love thee after :—One more, and this the  
last :

So sweet was ne'er so fatal. I must weep,  
But they are cruel tears : This sorrow's heavenly ;<sup>4</sup>  
It strikes, where it doth love.—She wakes—

DES. Who's there ? Othello ?

OTH. Ay, Desdemona.

DES. Will you come to bed, my lord ?

OTH. Have you pray'd to-night, Desdemona ?

DES. Ay, my lord.

OTH. If you bethink yourself of any crime,  
Unreconcil'd as yet to heaven and grace,  
Solicit for it straight.

DES. Alas, my lord, what may you mean by that ?

OTH. Well, do it, and be brief ; I will walk by :  
I would not kill thy unprepared spirit ;  
No,—Heaven forefend !—I would not kill thy soul.<sup>5</sup>

<sup>4</sup> ——— *This sorrow's heavenly ;*] This tenderness, with which I lament the punishment which justice compels me to inflict, is a holy passion.

I wish these two lines could be honestly ejected. It is the fate of Shakspeare to counteract his own pathos. JOHNSON.

Perhaps the poet would not have retained both these images, had he published the play himself, though in the hurry of composition he threw them both upon paper. The first seems adopted from the fabulous history of the crocodile, the second from a passage in the scripture. STEEVENS.

“ Whom the Lord loveth, he chasteneth.” M. MASON.

<sup>5</sup> ——— *I would not kill thy soul.*] So, in the *First Part of the Strange and Wonderful Adventures of Don Simonides*, &c. bl. l. 4to. 1581 : “ — for that her Master would putte her Mistris to shrifte, before he destroyed her bodie, yet *to the savegarde of her soule.*”

Sir W. D'Avenant has also borrowed this thought in his *Albovine King of Lombardy*, 1629 :



DES. Talk you of killing ?

OTH.

Ay, I do.

DES.

Then, heaven

Have mercy on me !

OTH.

Amen, with all my heart !

DES. If you say so, I hope you will not kill me.

OTH. Humph !

DES. And yet I fear you ; for you are fatal then,  
When your eyes roll so : Why I should fear, I  
know not,

Since guiltiness I know not ; but yet, I feel, I fear.<sup>6</sup>

OTH. Think on thy sins.

DES.

They are loves I bear to you.

OTH. Ay, and for that thou diest.

DES. That death's unnatural, that kills for  
loving.<sup>7</sup>—

“ I am not fraught with devil's spleen ; I would

“ Not hurt *thy soul*.”

*Othello* appears to have been a favourite of his author ; for he has bestowed on him that piety which he had refused to *Hamlet*. See Vol. XVIII. p. 231, n. 1. STEEVENS.

<sup>6</sup> *Since guiltiness I know not ; but yet, I feel, I fear.*] Read :  
*Since guilt I know not ; but yet, I feel, I fear.*

*Guiltiness* has been already misprinted for *guilt*. [See p. 487, line 4.] It is impossible that Shakspeare should lengthen a word merely to spoil his metre. RITSON.

The chivalry of criticism does not, in my opinion, require us to defend the old copies (those grannams of the stage, *balba de nare locutæ*) when they so grossly offend against the laws of metre. In the earlier part of this work I have got rid of some of their deformities, but in this and a few of the latter plays I have been content with exposing them, being certain that their notoriety will hereafter prove the means of securing a privilege which, respecting the present editors, may be litigated.

STEEVENS.

<sup>7</sup> *That death's unnatural, that kills for loving.*] This thought

Alas, why gnaw you so your nether lip?  
Some bloody passion shakes your very frame :  
These are portents ; but yet, I hope, I hope,  
They do not point on me.

OTH. Peace, and be still !

DES. I will so : What's the matter ?

OTH. That handkerchief, which I so lov'd, and  
gave thee,  
Thou gav'st to Cassio.

DES. No, by my life and soul ;  
Send for the man, and ask him.

OTH. Sweet soul, take heed,  
Take heed of perjury ; thou'rt on thy death-bed.

DES. Ay, but not yet to die.

OTH. Yes, presently :  
Therefore confess thee freely of thy sin ;  
For to deny each article with oath,  
Cannot remove, nor choke, the strong conception,  
That I do groan withal. Thou art to die.

DES. Then, Lord have mercy on me !

OTH. I say, amen.

DES. And have you mercy too !—I never did  
Offend you in my life ; never lov'd Cassio,  
But with such general warranty of heaven  
As I might love : I never gave him token.

OTH. By heaven, I saw my handkerchief in his  
hand.

is likewise found in *The Legend of Orpheus and Eurydice*, a poem, by H. L. 16mo. 1597 :

“ Unnatural, which kill where you should kisse.”

Again, in our poet's *King Richard III* :

“ It is a quarrel most unnatural,

“ To be reveng'd on him that loveth thee.” MALONE.

O perjur'd woman! thou dost stone my heart,  
And mak'st me call, what I intend to do,—  
A murder, which I thought a sacrifice :<sup>8</sup>  
I saw the handkerchief.

DES. He found it then ;  
I never gave it him :—Send for him hither,  
And let him confess a truth.

OTH. He hath confess'd.

DES. What, my lord ?

OTH. That he hath—us'd thee.<sup>9</sup>

DES. How ? unlawfully ?

OTH. Ay.

DES. He'll not say so.

OTH. No, his mouth is stopp'd ;  
Honest Iago hath ta'en order for't.<sup>1</sup>

<sup>8</sup> *A murder, which I thought a sacrifice :*] This line is difficult. *Thou hast hardened my heart, and makest me kill thee with the rage of a murderer, when I thought to have sacrificed thee to justice with the calmness of a priest striking a victim.*

It must not be omitted, that one of the elder quartos reads,—*thou dost stone thy heart ;* which I suspect to be genuine. The meaning then will be,—*thou forcest me to dismiss thee from the world in the state of the murdered without preparation for death, when I intended that thy punishment should have been a sacrifice atoning for thy crime.*

I am glad that I have ended my revisal of this dreadful scene. It is not to be endured. JOHNSON.

*Thy heart,* is the reading of the original quarto, 1622.

MALONE.

<sup>9</sup> *That he hath—us'd thee.*] The quarto, 1622, exhibits this line thus :

*That he hath—uds death.* MALONE.

<sup>1</sup> — *hath ta'en order for't.*] i. e. *has taken measures.* So, in Holinshed's *Reign of King John* : “ — he took such order for him, that he was despoiled of all his goods and benefices.” p. 174. STEEVENS.

DES. My fear interprets then,—What, is he dead?

OTH. Had all his hairs been lives,<sup>2</sup> my great revenge  
Had stomach for them all.

DES. Alas! he is betray'd, and I undone.

OTH. Out, strumpet! Weep'st thou for him to my face?

DES. O, banish me, my lord, but kill me not.

OTH. Down, strumpet!

DES. Kill me to-morrow, let me live to-night.

OTH. Nay, if you strive,—

DES. But half an hour.

OTH. Being done,  
There is no pause.<sup>3</sup>

Again, in *Dido, Queen of Carthage*, by Marlowe and Nashe, 1594:

“ I will take order for that presently.” MALONE.

<sup>2</sup> *Had all his hairs been lives,*] This thought appears to have been very common, as it occurs frequently in dramattick performances prior to Shakspeare's *Othello*. So, in *The Devil's Charter*, by Barnaby Barnes, 1607:

“ Know, Cæsar, had I now as many lives

“ As there are stones, or *hairs* upon my head,

“ I would,” &c.

Again, in Beaumont and Fletcher's *King and no King*:

“ ————— but if all

“ *My hairs were lives*, I would not be engaged

“ In such a cause.”

Again, in *Hieronymo*:

“ Had I as many lives as there be stars—.” STEEVENS.

*King and no King*, as appears by Sir Henry Herbert's papers, was produced in 1611. See *The Historical Account of the English Stage*, Vol. III. MALONE.

<sup>3</sup> *Being done*,

*There is no pause.*] The first quarto omits this speech.

STEEVENS.

DES. But while I say one prayer.

OTH. It is too late.<sup>4</sup> [*He smothers her.*]

EMIL. [*Within.*] My lord, my lord! what ho!  
my lord! my lord!

OTH. What noise is this?—Not dead! not yet  
quite dead?

I, that am cruel, am yet merciful;  
I would not have thee linger in thy pain.—  
So, so.

EMIL. [*Within.*] What ho! my lord, my lord!

OTH. Who's there?

EMIL. [*Within.*] O, good my lord, I would  
speak a word with you.

OTH. Yes;—'tis Emilia:—by and by.—She's  
dead.

'Tis like she comes to speak of Cassio's death;  
The noise was high.—Ha! no more moving?

<sup>4</sup> *It is too late.*] After this speech of Othello, the elder quarto adds an invocation from Desdemona, consisting only of the sacred name thrice repeated. As this must be supposed to have been uttered while she is yet struggling with death, I think an editor may be excused from inserting such a circumstance of supererogatory horror, especially as it is found in but one of the ancient copies. STEEVENS.

This alteration was probably made in consequence of the statute of the 3d of James I. c. 21, which lays a penalty for the profane use of the name of God, &c. in stage-plays, interludes, May-games, &c. TOLLET.

The statute was necessary; for not only the ancient moralities, but the plays (those of Chapman in particular) abound with the most wanton and shocking repetitions of a name which never ought to be mentioned in such an irreverend manner on the stage.  
STEEVENS.

The alteration was undoubtedly made by the Master of the Revels. MALONE.

Still as the grave. Shall she come in? Were't good?  
 I think, she stirs again:—No.—What's the best?  
 If she come in, she'll sure speak to my wife:  
 My wife! my wife! what wife?—I have no wife:<sup>5</sup>  
 O, insupportable! O heavy hour!<sup>6</sup>  
 Methinks it should be now a huge eclipse  
 Of sun and moon; and that the affrighted globe  
 Should yawn at alteration.

EMIL. [*Within.*] I do beseech you I may speak  
 with you,  
 O, good my lord!

OTH. I had forgot thee: O, come in, Emilia:—  
 Soft,—by and by:—Let me the curtains draw.—  
 Where art thou? What's the matter with thee  
 now? [*Unlocks the Door.*]

*Enter EMILIA.*

EMIL. O, good my lord, yonder's foul murder  
 done.

OTH. What? now?

EMIL. But now, my lord!

OTH. It is the very error of the moon;  
 She comes more near the earth than she was wont;

<sup>5</sup> *My wife! my wife! what wife?—I have no wife:*] “*Fi-  
 lium unicum adolescentulum habeo: ah! quid dixi habere me?  
 imo habui, Chreme.*” *Ter. Heautont.* STEEVENS.

<sup>6</sup> *O heavy hour!*] In the first scene of this act we have  
 “—a heavy night.” This epithet likewise occurs in a sense  
 somewhat unusual in *Letters from the Paston Family*, Vol. II.  
 p. 193: “—it is demyd y<sup>t</sup> my Lady wolde hereafter be the ra-  
 ther myn heavy Lady for y<sup>t</sup> delyng—.” STEEVENS.

And makes men mad.<sup>7</sup>

*EMIL.* Cassio, my lord, has kill'd a young Venetian,  
Call'd—Roderigo.

*OTH.* Roderigo kill'd!  
And Cassio kill'd?

*EMIL.* No, Cassio is not kill'd.

*OTH.* Not Cassio kill'd? Then murder's out of tune,  
And sweet revenge grows harsh.

*DES.* O, falsely, falsely murder'd!<sup>8</sup>

<sup>7</sup> *It is the very error of the moon ;  
She comes more near the earth than she was wont ;  
And makes men mad.]* So, in *The Play of the Wether*, by John Heywood, 4<sup>o</sup>. bl. l:

“ On my fayth I thynke the moone be at the full,  
“ For frantyke fansyes be then most plentefull.”

STEEVENS.

<sup>8</sup> *O, falsely, falsely murder'd!]* It cannot be supposed that a person who had been effectually *strangled* or *smothered*, could speak again; for if the power of breathing returned after the instrument of suffocation was removed, no act of violence had in reality taken place by which the conclusion of life could be brought on. But such is the peculiar fate of Desdemona, that she is supposed to be smothered, revives to acquaint us that *she smothered herself*, and then dies without any ostensible cause of death. I am of opinion that some theatrical direction has been omitted; and that when Othello says—

“ ——— Not dead? not yet quite dead?

“ I, that am cruel, am yet merciful;

“ I would not have thee linger in thy pain:—

“ So, so.”

He then stabs her, repeating the two last words, as he repeats the blow. Thus, Virgil:

“ ——— *sic, sic juvat ire sub umbras.*”

After the repetition of wounds, Desdemona might speak again, with propriety, and yet very soon expire; as says Cassio of Roderigo:



EMIL. Alas! what cry is that?

OTH. That! what?

EMIL. Out, and alas! that was my lady's voice:—  
Help! help, ho! help!—O lady, speak again!  
Sweet Desdemona! O, sweet mistress, speak!

DES. A guiltless death I die.

EMIL. O, who hath done  
This deed?

DES. Nobody; I myself; farewell:  
Commend me to my kind lord; O, farewell.

[Dies.]

OTH. Why, how should she be murder'd?

EMIL. Alas, who knows?

OTH. You heard her say herself, it was not I.

EMIL. She said so; I must needs report the truth.

“—— even but now he spake,

“After long seeming dead.”

The first resolution of Othello was to poison her, but from this measure he is dissuaded by the policy of Iago. He is next determined to use the poniard; but, his tenderness awaking, he cannot bear to deform those beauties which he had so often approached with other sensations, and for different purposes. Therefore, says he,

“——I'll not shed her blood,

“Nor scar that whiter skin of her's than snow,

“And smooth as monumental alabaster:”

And this resolution we are to imagine he would have kept, but that he was averse to employing those means again, which had already appeared to be uncertain in their effect.

If this apparent want of a play-house direction had occasioned any absurdity in the original representation of the play, probably it is glanced at by Ben Jonson in *The Alchemist*, Act V: “Didst hear a cry, said'st thou? Yes, sir, like unto a man that had been *strangled* an hour, and could not speak.” STEEVENS.

*The Alchemist* was first represented in the year 1610, and this passage is found in the original copy printed in that year.

MALONE.

*OTH.* She's, like a liar, gone to burning hell;<sup>9</sup>  
'Twas I that kill'd her.

*EMIL.* O, the more angel she,  
And you the blacker devil!

*OTH.* She turn'd to folly, and she was a whore.<sup>1</sup>

*EMIL.* Thou dost belie her, and thou art a devil.

*OTH.* She was false as water.<sup>2</sup>

*EMIL.* Thou art rash as fire, to say  
That she was false; O, she was heavenly true!

*OTH.* Cassio did tup her; ask thy husband else.  
O, I were damn'd beneath all depth in hell,  
But that I did proceed upon just grounds  
To this extremity;<sup>3</sup> Thy husband knew it all.

*EMIL.* My husband?

*OTH.* Thy husband.

<sup>9</sup> *She's, like a liar, gone to burning hell;*] Here is nothing faulty in this passage, but it may be read—

*She's, like a liar, gone to burn in hell.*

The vulgar denunciation of future vengeance is,—I think, *you'll burn in hell* for this. WHALLEY.

So, in *King Richard II.*:

“That hand shall burn in never-venching fire,—”

STEEVENS.

<sup>1</sup> *She turn'd to folly, and she was a whore.*] *Folly*, signifies here, as in the sacred writings, *depravity of mind*. So, in our author's *Rape of Lucrece*:

“Her sad behaviour feeds his vulture *folly*.” MALONE.

So, in *Deuteronomy*, xxii. 21: “—she hath wrought *folly* in Israel, to play the whore” &c. STEEVENS.

<sup>2</sup> —*false as water.*] As water that will support no weight, nor keep any impression. JOHNSON.

<sup>3</sup> —*this extremity;*] Perhaps our author wrote—to this *extreme*. The measure demands a shorter word than the former. Thus, in *Romeo and Juliet*:

“’Twixt my *extremes* and me this bloody knife

“Shall play the umpire.” STEEVENS.

EMIL. That she was false to wedlock?

OTH.

Ay, with Cassio.

Nay, had she been true,  
If heaven would make me such another world  
Of one entire and perfect chrysolite,  
I'd not have sold her for it.

EMIL. My husband?

OTH.

Ay, 'twas he that told me first;<sup>4</sup>  
An honest man he is, and hates the slime  
That sticks on filthy deeds.

EMIL.

My husband?

OTH. What needs this iterance,<sup>5</sup> woman? I say,  
thy husband.

EMIL.<sup>6</sup> O mistress, villainy hath made mocks  
with love!<sup>7</sup>—

My husband say, that she was false?

OTH.

He, woman;  
I say, thy husband; Dost understand the word?  
My friend, thy husband, honest, honest Iago.

EMIL. If he say so, may his pernicious soul

<sup>4</sup> ——— *that told me first*;] The folio reads—that told me *on her first*. STEEVENS.

<sup>5</sup> ——— *iterance*,] Thus the folio. The quarto reads—*iteration*.  
STEEVENS.

<sup>6</sup> *Emil.*] The first quarto omits this and the following speech.  
STEEVENS.

<sup>7</sup> ——— *villainy hath made mocks with love!*] *Villainy* has taken advantage to *play upon* the weakness of a violent passion.  
JOHNSON.

I have sometimes thought that these words might mean, that  
“villainy hath play'd on its object under a pretence of kindness.”  
So, in *Macbeth*:

“—— the surfeited grooms

“Do mock their charge *with snores*.”

But in this I have very little confidence. MALONE.

Rot half a grain a day! he lies to the heart;  
She was too fond of her most filthy bargain.

*OTH.* Ha!

*EMIL.* Do thy worst:  
This deed of thine is no more worthy heaven,  
Than thou wast worthy her.

*OTH.* Peace, you were best.

*EMIL.* Thou hast not half the power to do me  
harm,  
As I have to be hurt.<sup>s</sup> O gull! O dolt!  
As ignorant as dirt! thou hast done a deed,—  
I care not for thy sword; I'll make thee known,  
Though I lost twenty lives:—Help! help, ho! help!  
The Moor has kill'd my mistress; Murder! murder!

*Enter* MONTANO, GRATIANO, and IAGO.

*MON.* What is the matter!—How now, general?

*EMIL.* O, are you come, Iago? you have done  
well,  
That men must lay their murders on your neck,

*GRA.* What is the matter?

<sup>s</sup> *Thou hast not half the power to do me harm,  
As I have to be hurt.*] She means to say,—*I have in this  
cause power to endure more than thou hast power to inflict.*

JOHNSON,

This sentiment is more expanded in *King Henry VIII*:

“ ——— I am able now, methinks,

“ (Out of a fortitude of soul I feel,)

“ To endure more miseries and greater far,

“ Than my weak-hearted enemies dare offer.”

Again, in *King Henry VI.* Part II:

“ More can I bear than you dare execute.”

Of this last line there is no trace in the old play on which Shakespeare formed *The Second Part of King Henry VI.* MALONE.

EMIL. Disprove this villain, if thou be'st a man :  
He says, thou told'st him that his wife was false :  
I know, thou didst not, thou'rt not such a villain ;  
Speak, for my heart is full.

IAGO. I told him what I thought ; and told no  
more  
Than what he found himself was apt and true.

EMIL. But did you ever tell him, she was false ?

IAGO. I did.

EMIL. You told a lie ; an odious, damned lie ;  
Upon my soul, a lie ; a wicked lie :—  
She false with Cassio !—Did you say with Cassio ?

IAGO. With Cassio, mistress ; Go to, charm your  
tongue.<sup>9</sup>

EMIL. I will not charm my tongue ; I am bound  
to speak ;

<sup>9</sup> ——— *charm your tongue.*] By this expression, *Charm your tongue*, the poet meant no more than to make Iago say,—“ Apply some power, strong as a *charm* would be, to your tongue ; for nothing less can stop its volubility.” So, in *King Henry VI.* Part III :

“ Peace, wilful boy, or I will *charm your tongue.*”  
Again, Ben Jonson, in *Cynthia's Revels* :

“ ——— *charm your skipping tongue.*”  
Again, in Spenser's *Fairy Queen*, B. V. c. ix :

“ That well could *charm his tongue*, and time his speech.”  
Again, in *The Yorkshire Tragedy*, 1608 :

“ The surest way to *charm* a woman's tongue,  
“ Is—break her neck :—a politician did it.”

The same phrase is also employed by Chapman in his version of the fifth *Iliad* :

“ Downe from the chariot he fell, his gay arms shin'd and  
rung,  
“ The swift horse trembled, and his soule for ever *charm'd*  
*his tongue.*”

Pliny informs us, that *favete linguis* was the constant exclamation before any religious *charm* was applied. From this circumstance the phrase, to *charm* a tongue, might have originated.

STEEVENS.

My mistress<sup>1</sup> here lies murder'd in her bed.

*ALL.* O heavens forefend!

*EMIL.* And your reports have set the murder on.

*OTH.* Nay, stare not, masters; it is true, indeed.

*GRA.* 'Tis a strange truth.

*MON.* O monstrous act!

*EMIL.* Villainy, villainy, villainy!—  
I think upon't,—I think,—I smell't;—O villainy!  
I thought so then;<sup>2</sup>—I'll kill myself for grief.—  
O villainy, villainy!

*IAGO.* What, are you mad? I charge you, get  
you home.

*EMIL.* Good gentlemen, let me have leave to  
speak;  
'Tis proper I obey him, but not now:—  
Perchance, Iago, I will ne'er go home.

*OTH.* O! O! O! [*Hanging over his Wife.*]

*EMIL.* Nay, lay thee down, and roar;  
For thou hast kill'd the sweetest innocent,  
That e'er did lift up eye.

*OTH.* O, she was foul!—

[*Rising.*  
I scarce did know you, uncle: There lies your  
niece,

<sup>1</sup> *My mistress &c.*] This line, and the following six speeches, are wanting in the first quarto. STEEVENS.

<sup>2</sup> *I thought so then;*] i. e. at the instant when she gave Desdemona's handkerchief to Iago: for even *then* Emilia appears to have suspected it was sought after for no honest purpose, and therefore asks her husband—

“What will you do with it?” &c.

See p. 393. STEEVENS.

Whose breath, indeed, these hands have newly  
stopp'd :

I know, this act shows horrible and grim.

GRA. Poor Desdemona ! I am glad thy father's  
dead ;

Thy match was mortal to him, and pure grief  
Shore his old thread in twain : did he live now,  
This sight would make him do a desperate turn,  
Yea, curse his better angel from his side,  
And fall to reprobation.<sup>3</sup>

OTH. 'Tis pitiful : but yet Iago knows,  
That she with Cassio hath the act of shame  
A thousand times committed ;<sup>4</sup> Cassio confess'd it :

<sup>3</sup> *Yea, curse his better angel from his side,  
And fall to reprobation.*] So, in our author's 144th Sonnet :

“ ——— my female evil

“ *Tempteth my better angel from my side.*” MALONE.

——— *reprobation.*] Both the first and second folio read—*repro-  
bance.* STEEVENS.

<sup>4</sup> *A thousand times committed ;*] This is another passage which  
seems to suppose a longer space comprised in the action of this  
play than the scenes include. JOHNSON.

*That she with Cassio hath the act of shame  
A thousand times committed ;——.*

And again :

*'Tis not a year or two shows us a man.*

I am not convinced from these passages only, that a longer space  
is comprised in the action of this play than the scenes include.

What Othello mentions in the first instance, might have passed  
still more often, before they were married, when Cassio went  
between them ; for she, who could find means to elude the vigi-  
lance of her father in respect of Othello, might have done so in  
respect of Cassio, when there was time enough for the occurrence  
supposed to have happened. A jealous person will aggravate all  
he thinks, or speaks of ; and might use a *thousand* for a much  
less number, only to give weight to his censure : nor would it  
have answered any purpose to have made Othello a little nearer  
or further off from truth in his calculation. We might apply  
the poet's own words in *Cymbeline* :



And she did gratify his amorous works  
 With that recognizance and pledge of love  
 Which I first gave her; I saw it in his hand;  
 It was a handkerchief,<sup>5</sup> an antique token

“ — spare your arithmetick;

“ Once, and a million.”

The latter is a proverbial expression, and might have been introduced with propriety, had they been married only a day or two. Emilia's reply perhaps was dictated by her own private experience; and seems to mean only, “that it is too soon to judge of a husband's disposition; or that Desdemona must not be surprised at the discovery of Othello's jealousy, for it is not even a year or two that will display all the failings of a man.”

Mr. Tollet, however, on this occasion has produced several instances in support of Dr. Johnson's opinion; and as I am unable to explain them in favour of my own supposition, I shall lay them before the publick.

Act III. sc. iii. Othello says:

“ What sense had I of her stolen hours of lust?

“ I saw it not, thought it not, it harm'd not me:

“ *I slept the next night well*, was free and merry:

“ I found not Cassio's kisses on her lips.

“ On Othello's wedding night he and Cassio embarked from Venice, where Desdemona was left under the care of Iago. They all meet at Cyprus; and since their arrival there, the scenes include only one night, the night of the celebration of their nuptials. Iago had not then infused any jealousy into Othello's mind, nor did he suspect any former intimacy between Cassio and Desdemona, but only thought it ‘apt and of great credit that she loved him.’ What night then was there to intervene between *Cassio's* kisses and *Othello's* sleeping the next night well? Iago has said, ‘I lay with *Cassio* lately,’ which he could not have done, unless they had been longer at Cyprus than is represented in the play; nor could Cassio have kept away, for the space of a whole week, from Bianca.” STEEVENS.

In confirmation of Johnson's observation, that this and several other passages tend to prove that a larger space of time is comprized in the action of this play than the scenes include, we may cite that in which Emilia says, “That her husband had a hundred times woo'd her to steal Desdemona's handkerchief.”

M. MASON.

<sup>5</sup> *It was a handkerchief, &c.*] Othello tells his wife, Act III. sc. iv:

My father gave my mother.

EMIL. O heaven! O heavenly powers!

IAGO. Come, hold your peace.

EMIL. 'Twill out, 'twill out;—I hold my peace,  
sir? no;

No, I will speak as liberal as the air;<sup>6</sup>

“——that handkerchief

“Did an Egyptian to my mother give.”

And here he says:

*It was a handkerchief,—*

*My father gave my mother.*

This last passage has been censured as an oversight in the poet, but perhaps it exhibits only a fresh proof of his art. The first account of the handkerchief, as given by Othello, was purposely ostentatious, in order to alarm his wife the more. When he mentions it a second time, the truth was sufficient for his purpose.

This circumstance of the handkerchief is perhaps ridiculed by Ben Jonson, in his *Poetaster*: “—you shall see me do *the Moor*; master, lend me your *scarf*.” STEEVENS.

I question whether *Othello* was written early enough to be ridiculed by *The Poetaster*. There were many other *Moors* on the stage.

It is certain at least, that the passage:

“Our new heraldry is *hands*, not *hearts*,”

could not be inserted before the middle of the year 1611.

FARMER.

If the allusion in *The Poetaster* (which was printed in 1601,) were to *Othello*, it would fix its date much earlier than I conceive it to have been written.—But the allusion in the passage quoted, is not to *Othello*, but to an old play called *The Battle of Alcazar*, 1594.—In *The Poetaster*, Pyrgus, who says, “you shall see me do *the Moor*,” proceeds in the same scene, and repeats an absurd speech of the *Moor's* in *The Battle of Alcazar*, beginning with this line:

“Where art thou, boy? where is Calipolis?”

which ascertains the allusion to be to that play. MALONE.

<sup>6</sup> No, I will speak as liberal as the air;] The folio reads:

*I'll be in speaking liberal as the north.*

*Liberal* is free, under no control. So, in *Hamlet*:

“Which *liberal* shepherds give a grosser name.”

This quality of the North wind is also mentioned in *The White Devil*, or *Vittoria Corombona*, 1612:

Let heaven, and men, and devils, let them all,  
All, all, cry shame against me, yet I'll speak.

*IAGO.* Be wise, and get you home.

*EMIL.*

I will not.

[*IAGO offers to stab his Wife.*

*GRA.*

Fye!

Your sword upon a woman?

*EMIL.* O thou dull Moor! that handkerchief thou  
speak'st of,

I found by fortune, and did give my husband;  
For often, with a solemn earnestness,  
(More than, indeed, belong'd to such a trifle,)  
He begg'd of me to steal it.

*IAGO.*

Villainous whore!

*EMIL.* She give it Cassio! no, alas; I found it,  
And I did give't my husband.

*IAGO.*

Filth, thou liest.

*EMIL.* By heaven, I do not; I do not, gentlemen:

O murd'rous coxcomb! what should such a fool  
Do with so good a wife?

[*IAGO stabs EMILIA, then runs out.*

*OTH.*

Are there no stones in heaven,  
But what serve for the thunder?<sup>7</sup>—Precious villain!

“And let th' *irregular* North wind sweep her up.”

Again, in *Jeronimo*, i. e. the first part of *The Spanish Tragedy*,  
1605:

“Now let your bloods be *liberal* as the sea.”

STEEVENS.

No, *I will speak as liberal as the air*;) The quarto, 1622,  
reads:

*I'll be in speaking liberal as the air.*

The text is formed out of the two copies. MALONE.

<sup>7</sup> *Are there no stones in heaven,*

*But what serve for the thunder?*] Othello does not demand

GRA. The woman falls ; sure, he has kill'd his wife.

EMIL. Ay, ay ; O, lay me by my mistress' side!

GRA. He's gone, but his wife's kill'd.

MON. 'Tis a notorious villain. Take you this weapon,

Which I have here recover'd from the Moor :

Come, guard the door without ; let him not pass,

a thunderbolt for Iago. He only asks, if there are no lesser degrees of chastisement more proportioned to the guilt of mortals, ready to drop down on such villains as Iago, though Omnipotence withholds its thunder, as too noble an instrument for the punishment of crimes like his ?

The same thought occurs in *The Revenger's Tragedy*, 1609 :

“ Is there no thunder left ? or is't kept up

“ In stock, for heavier vengeance ? ”

Shakspeare might, however, mean, does heaven reserve its thunder only to make a noise ? has it no implements of mischief to punish as well as terrify ?

“ — quum fulmina torques,

“ Necquicquam horremus ? cæcique in nubibus ignes

“ Terrificant animos, et inania murmura miscent ? ”

STEEVENS.

Steevens's last explanation of this passage appears to be just, his first was unnatural. We cannot suppose that Othello in the paroxysm of resentment, agitation, and despair, should think any crimes more heinous than that of Iago.—It is difficult indeed to conceive a crime that demanded a heavier vengeance.

M. MASON.

The meaning, I think, is,—Has not Heaven one supernumerary bolt, to hurl directly at the head of this atrocious villain ? Must all the stores of its arsenal be reserved for common and ordinary thunder, which, though sometimes destructive, is in the usual course of nature not specifically pointed at a particular object ?

“ ————— Magne regnator deûm,

“ Tam lentus audis scelera ? tam lentus vides ?

“ Ecquando sævâ fulmen emittes manu,

“ Si nunc serenum est ? ———

“ Cur dextra, divûm rector atque hominum, vacat

“ Tua, nec trisulcâ mundus ardescit face ?

“ In hunc tones, hunc figas ? ” MALONE.

But kill him rather ; I'll after that same villain,  
For 'tis a damned slave.

[*Exeunt* MONTANO and GRATIANO.

OTH. I am not valiant neither,  
But every puny whipster gets my sword :—  
But why should honour outlive honesty ?  
Let it go all.

EMIL. What did thy song bode, lady ?  
Hark, can'st thou hear me ? I will play the swan,  
And die in musick ;<sup>s</sup>—*Willow, willow, willow.*—  
Moor, she was chaste ; she lov'd thee, cruel Moor ;  
So come my soul to bliss, as I speak true ;  
So speaking as I think, I die,—I die. [*Dies.*

OTH. I have another weapon in this chamber,  
It is a sword of Spain, the ice-brook's temper ;<sup>9</sup>—

<sup>s</sup> — *I will play the swan,  
And die in musick ; &c.*] This, and the two former lines of  
the speech, are wanting in the first quarto.

The same thought has already occurred in *The Merchant of Venice*:

“ — he makes a swan-like end,

“ Fading in musick : ” —.

Again, in *King John*:

“ — this pale faint swan,

“ Who chants a woful hymn to his own death.”

STEEVENS.

<sup>9</sup> — *the ice-brook's temper ;*] In the first edition it is—  
*Ise-brooke's temper*. Thence corrupted to *Ice-brook's*. *Ebro's*  
temper: the waters of that river of Spain are particularly famous  
for tempering of steel. The finest arms in the world, the Cata-  
lonian fuses. POPE.

I believe the old reading changed to *ice-brook* is right. Steel  
is hardened by being put red-hot into very cold water.

JOHNSON.

The particular name of the *ice-brook* may be determined by  
the following passages in Martial. It was undoubtedly the *brook*  
or *rivulet* called *Salo* (now *Xalon*), near *Bilbilis* in Celtiberia.  
In this the Spaniards plunged all their swords and other weapons

O, here it is :—Uncle, I must come forth.

GRA. [*Within.*] If thou attempt it, it will cost thee dear ;

Thou hast no weapon, and perforce must suffer.

OTH. Look in upon me then, and speak with me, Or, naked as I am, I will assault thee.

while hot from the forge ; and to the *icy* quality of the waters, they were indebted for their stubborn temper :

“ Sævo Bilbilin optimam metallo  
“ Et ferro Plateam suo sonantem,  
“ Quam fluctu tenui sed inquieto  
“ *Armorum Salo* temperator ambit.”

Again :

“ Quibus remissum corpus astringes brevi,  
“ *Salone* qui ferrum *gelat.*”

Again :

“ Pugio, quem curvis signat brevis orbita venis,  
“ Stridentem *gelidis* hunc *Salo* tinxit aquis.”

Again, in *Justin*, l. 44 : “ Præcipua his quidem ferri materia sed aqua ipsa ferro violentior ; quippe temperamento ejus ferrum acrius redditur ; nec ullum apud eos telum probatur quod non aut in *Bilbili* fluvio aut Chalybe tingatur. Unde etiam Chalybes fluvii hujus finitimi appellati, ferroque cæteris præstare dicuntur.” These parts of Spain have been at all times famous for the temper of their arms. STEEVENS.

I incline to read :

*It is a sword of Spain, 'tis ebroes temper.*

If we suppose that the words [*'tis ebroes*] were huddled together either in transcribing or composing, thus, [*'tisebroes*] the compositor in running it over with his eye, might (to make it sense as he thought) add a couple of letters and divide the words thus [*th'isebrokes*] which is nearly as it stands in the old quarto.

I doubt whether *ice-brooks* are usual in the climate of Spain.

BLACKSTONE.

—*the ice-brook's temper ;*] The quarto, 1622, has—*Ise brookes*, which is only the old spelling of *Ice-brooke's*, the reading of the folio. Sir William Blackstone doubts whether *ice-brooks* are usual in the climate of Spain. How that fact may be, I know not ; and I am confident Shakspeare did not inquire.

MALONE.



*Re-enter GRATIANO.*

GRA. What is the matter?

OTH. Behold! I have a weapon;  
A better never did itself sustain  
Upon a soldier's thigh:<sup>1</sup> I have seen the day,  
That, with this little arm, and this good sword,  
I have made my way through more impediments  
Than twenty times your stop:<sup>2</sup>—But, O vain boast!  
Who can control his fate? 'tis not so now.—  
Be not afraid, though you do see me weapon'd;<sup>3</sup>  
Here is my journey's end, here is my butt,  
And very sea-mark of my utmost sail.  
Do you go back dismay'd? 'tis a lost fear;  
Man but a rush against Othello's breast,  
And he retires;—Where should Othello go?—  
Now, how dost thou look now? O ill-starr'd  
wench!<sup>4</sup>

<sup>1</sup> *A better never did itself sustain  
Upon a soldier's thigh:]* So, in *The Two Noble Kinsmen*,  
by Beaumont and Fletcher, 1634:

“ ——— On his thigh a sword  
“ Hung by a curious baldricke, when he frowns,  
“ To seal his will by; *better, on my conscience,*  
“ *Never was soldier's friend.*” MALONE.

<sup>2</sup> *I have made my way through more impediments  
Than twenty times your stop:]* So, in *Coriolanus*, sc. i:

“ ——— cracking ten thousand curbs  
“ Of more strong link asunder, than can ever  
“ Appear in your impediment.” STEEVENS.

<sup>3</sup> ——— *though you do see me weapon'd;]* This uncommon  
participle is used by Sidney in his *Arcadia*. MALONE.

<sup>4</sup> ——— *O ill-starr'd wench!]* This and the six preceding lines,  
are omitted in the first quarto. *Wench* originally signified only  
a young woman. *Cassandra*, in Whetstone's *Promos and Cas-*  
*sandra*, 1578, says of herself:

“ O wretched *wench*, where may I first complayne?”



Pale as thy smock ! when we shall meet at compt,  
This look of thine will hurl my soul from heaven,  
And fiends will snatch at it. Cold, cold, my girl?  
Even like thy chastity.—

O cursed, cursed slave !—Whip me, ye devils,  
From the possession of this heavenly sight !  
Blow me about in winds ! roast me in sulphur !  
Wash me in steep-down gulfs of liquid fire !—  
O Desdemona ! Desdemona ! dead ?  
Dead ? O ! O ! O !

*Enter* LODOVICO, MONTANO, CASSIO, *carried in*  
*a Chair, and Officers, with* IAGO, *prisoner.*

LOD. Where is this rash and most unfortunate  
man ?

OTH. That's he, that was Othello ; here I am.

LOD. Where is that viper ? bring the villain  
forth.

OTH. I look down towards his feet ;<sup>5</sup>—but that's  
a fable :

If that thou be'st a devil, I cannot kill thee.

[OTHELLO wounds IAGO.

Again :

“ Therefore, sweet *wenche*, helpe me to rue my woe.”

The word is used without any dishonourable meaning in the Bible : “ Now Jonathan and Ahimaaz stayed by En-rogel ; (for they might not be seen to come into the city :) and a *wench* went and told them ; and they went and told king David.”  
2 Sam. xvii. 17.

And again, by Gawin Douglas, in his version of the *Æneid* :

“ —— audetque viris concurrere *virgo*.”

“ This *wensche* stoutlye rencounter durst with men.”

STEEVENS.

<sup>5</sup> —— *towards his feet ;*] To see if, according to the common opinion, his feet be cloven. JOHNSON.

*LOD.* Wrench his sword from him.

*IAGO.* I bleed, sir; but not kill'd.

*OTH.* I am not sorry neither; I'd have thee live;  
For, in my sense, 'tis happiness to die.<sup>6</sup>

*LOD.* O thou Othello, that was once so good,  
Fall'n in the practice<sup>7</sup> of a cursed slave,  
What shall be said to thee?

*OTH.* Why, any thing :  
An honourable murderer, if you will ;  
For nought I did in hate, but all in honour.

*LOD.* This wretch hath part confess'd his villainy :  
Did you and he consent in Cassio's death ?

*OTH.* Ay.

*CAS.* Dear general, I never gave you cause.<sup>8</sup>

*OTH.* I do believe it, and I ask your pardon.  
Will you, I pray you, demand that demi-devil,  
Why he hath thus ensnar'd my soul and body ?

*IAGO.* Demand me nothing : What you know,  
you know :  
From this time forth I never will speak word.

<sup>6</sup> *For, in my sense, 'tis happiness to die.*] The same thought has already occurred in *Antony and Cleopatra* :

“ ——— 'Tis well thou'rt gone,—

“ If it be well to live.” STEEVENS.

<sup>7</sup> ——— *in the practice*—] In the *snare*, by the *stratagem*.

JOHNSON.

See Vol. XVII. p. 426, n. 5. MALONE.

<sup>8</sup> *Dear general, I never gave you cause.*] Our poet, probably without knowing it, has used the words of *The Spanish Tragedy*, 1605 :

“ Hieronymo, *I never gave thee cause* ?”

This phrase, a very familiar one, is also employed in p. 427, l. 11 :

“ Alas, the day! *I never gave him cause.*” MALONE.

LOD. What? not to pray?

GRA. Torments will ope your lips.

OTH. Well, thou dost best.

LOD. Sir, you shall understand what hath befall'n,

Which, as I think, you know not : Here is a letter,  
Found in the pocket of the slain Roderigo ;  
And here, another : the one of them imports  
The death of Cassio to be undertook  
By Roderigo.

OTH. O villain !

CAS. Most heathenish, and most gross!<sup>9</sup>

LOD. Now here's another discontented paper,  
Found in his pocket too ; and this, it seems,  
Roderigo meant to have sent this damned villain;  
But that, belike, Iago in the interim<sup>1</sup>  
Came in and satisfied him.

OTH. O the pernicious caitiff!—  
How came you, Cassio, by that handkerchief  
That was my wife's?

CAS. I found it in my chamber :  
And he himself confess'd, but even now,<sup>2</sup>

<sup>9</sup> Oth. *O villain !*

Cas. *Most heathenish, and most gross!*] Read, for the sake  
of both sense and metre :

Oth. *O villainy !*

Cas. *Most heathenish, and most gross.*

RITSON.

<sup>1</sup> ——— *in the interim*—] The first copy has—in the *nick*. It  
was, I suppose, thought upon revisal, that *nick* was too familiar.

JOHNSON.

<sup>2</sup> ——— *confess'd, but even now,*] The quarto, 1622, reads—  
*confess'd it even now*. The folio—*confess'd it, but even now*.

That there he dropp'd it, for a special purpose,  
Which wrought to his desire.

*OTH.*

O fool ! fool ! fool !

*CAS.* There is, besides, in Roderigo's letter,—  
How he upbraids Iago, that he made him  
Brave me upon the watch ; whereon it came  
That I was cast : And even but now he spake,  
After long seeming dead,—Iago hurt him,  
Iago set him on.

*LOD.* You must forsake this room, and go with  
us ;

Your power and your command is taken off,  
And Cassio rules in Cyprus. For this slave,—  
If there be any cunning cruelty,  
That can torment him much, and hold him long,  
It shall be his : You shall close prisoner rest,  
Till that the nature of your fault be known  
To the Venetian state :—Come, bring him away.

*OTH.* Soft you ; a word or two, before you go.  
I have done the state some service, and they know  
it ;

No more of that :—I pray you, in your letters,  
When you shall these unlucky deeds relate,  
Speak of me as I am ;<sup>3</sup> nothing extenuate,  
Nor set down aught in malice : then must you speak  
Of one, that lov'd not wisely, but too well ;  
Of one, not easily jealous, but, being wrought,  
Perplex'd in the extreme ; of one, whose hand,  
Like the base Júdean, threw a pearl away,

The word *it* was manifestly caught by the compositor's eye  
glancing on the subsequent line. MALONE.

<sup>3</sup> *Speak of me as I am ;*] The first quarto reads,—*Speak of  
them as they are.* The present reading, which is the reading of  
the folio, has more force. JOHNSON.

Richer than all his tribe ;<sup>4</sup> of one, whose subdu'd  
eyes,

<sup>4</sup> ——— of one, whose hand,

*Like the base Júdean, threw a pearl away,*

*Richer than all his tribe ;]* I have restored *Judian*, from the elder quarto, as the genuine and more eligible reading. Mr. Pope thinks this was occasioned probably by the word *tribe* just after : I have many reasons to oppose this opinion. In the first place, the most ignorant Indian, I believe, is so far the reverse of the *dunghill-cock* in the fable, as to know the estimation of a pearl beyond that of a barley-corn. So that, in that respect, the thought itself would not be just. Then, if our author had designed to reflect on the *ignorance* of the Indian without any farther reproach, he would have called him *rude*, and not *base*. Again, I am persuaded, as my friend Mr. Warburton long ago observed, the phrase is not here *literal*, but *metaphorical* ; and, by his *pearl*, our author very properly means a *fine woman*. But Mr. Pope objects farther to the reading *Judian*, because, to make sense of this, we must pre-suppose some particular story of a Jew alluded to ; which is much less obvious : but has Shakespeare never done this, but in this single instance ? I am satisfied, in his *Judian*, he is alluding to Herod ; who, in a fit of blind jealousy, threw away such a jewel of a wife as Mariamne was to him. What can be more parallel in circumstance, than the conduct of Herod and Othello ? Nor was the story so little obvious as Mr. Pope seems to imagine : for, in the year 1613, the Lady Elizabeth Carew published a tragedy called *MARIAM, the Fair Queen of JEWRY*. I shall only add, that our author might write *Judian* or *Judean*, (if that should be alledged as any objection,) instead of *Judæan*, with the same licence and change of accent, as, in his *Antony and Cleopatra*, he shortens the second syllable of Euphrates in pronunciation : which was a liberty likewise taken by Spenser, of whom our author was a studious imitator. THEOBALD.

*Like the base Júdean,]* Thus the folio. The first quarto, 1622, reads—*Indian*. Mr. Theobald therefore is not accurate in the preceding note, in his account of the old copies.

MALONE.

The elder quarto reads *Judian*, and this is certainly right. And by the *Judian* is meant Herod, whose usage to Mariamne is so apposite to the speaker's case, that a more proper instance could not be thought of. Besides, he was the subject of a tra-

Albeit unused to the melting mood,<sup>5</sup>

gedy at that time, as appears from the words in *Hamlet*, where an ill player is described—

“ ——— to out-herod Herod.”

The metaphorical term of a *pearl* for a fine woman, is so common as scarce to need examples. In *Troilus and Cressida*, a lover says of his mistress—

“ There she lies a PEARL.”—

And again:

“ Why she is a *pearl*, whose price” &c. WARBURTON.

I cannot join with the learned criticks in conceiving this passage to refer either to the ignorance of the natives of India, in respect of *pearls*, or the well-known story of Herod and Mariamne. The poet might just as fairly be supposed to have alluded to that of Jephthah and his daughter.

Othello, in detestation of what he had done, seems to compare himself to another person who had thrown away a *thing of value*, with some circumstances of the *meanest villainy*, which the epithet *base* seems to imply in its general sense, though it is sometimes used only for *low* or *mean*. The Indian could not properly be termed *base* in the former and most common sense, whose fault was *ignorance*, which brings its own excuse with it; and the crime of Herod surely deserves a more aggravated distinction. For though in every crime, great as well as small, there is a degree of baseness, yet the *furiis agitatus amor*, such as contributed to that of Herod, seems to ask a stronger word to characterize it; as there was *spirit* at least in what he did, though the spirit of a fiend, and the epithet *base* would better suit with *petty larceny* than *royal guilt*. Besides, the simile appears to me too apposite almost to be used on the occasion, and is little more than bringing the fact into comparison with itself. Each through jealousy had destroyed an innocent wife, circumstances so parallel, as hardly to admit of that variety which we generally find in one allusion, which is meant to illustrate another, and at the same time to appear as more than a superfluous ornament. Of a like kind of imperfection, there is an instance

<sup>5</sup> ——— whose *subdu'd eyes*,

Albeit unused to the melting mood,] So, in our poet's 30th Sonnet:

“ Then can I drown an eye unus'd to flow.” MALONE.

Drop tears as fast as the Arabian trees

in Virgil, Book XI. where, after Canilla and her attendants have been described as absolute Amazons,—

“ At medias inter cædes exultat Amazon,

“ Unum exerta latus pugnæ pharetrata Camilla.—

“ At circum lectæ comites,” &c.

we find them, nine lines after, compared to the Amazons themselves, to Hippolyta or Penthesilea, surrounded by their companions :

“ Quales Threiciæ, cum flumina Thermodontis

“ Pulsant, et pictis bellantur Amazones armis :

“ Seu circum Hippolyten, seu quum se martia curru

“ Penthesilea refert.”

What is this but bringing a fact into comparison with itself? Neither do I believe the poet intended to make the present simile coincide with all the circumstances of Othello's situation, but merely with the single act of having *basely* (as he himself terms it) destroyed that on which he ought to have set a greater value. As the *pearl* may bear a *literal* as well as a *metaphorical* sense, I would rather choose to take it in the *literal* one, and receive Mr. Pope's rejected explanation, *pre-supposing some story of a Jew alluded to*, which might be well understood at that time, though now perhaps forgotten, or at least imperfectly remembered. I have read in some book, as ancient as the time of Shakspeare, the following tale; though at present, I am unable either to recollect the title of the piece, or the author's name :

“ A Jew, who had been prisoner for many years in distant parts, brought with him at his return to Venice a great number of pearls, which he offered on the 'change among the merchants, and (one alone excepted) disposed of them to his satisfaction. On this pearl, which was the largest ever shown at market, he had fixed an immoderate price, nor could be persuaded to make the least abatement. Many of the magnificoes, as well as traders, offered him considerable sums for it, but he was resolute in his first demand. At last, after repeated and unsuccessful applications to individuals, he assembled the merchants of the city, by proclamation, to meet him on the Rialto, where he once more exposed it to sale on the former terms, but to no purpose. After having expatiated, for the last time, on the singular beauty and value of it, he threw it suddenly into the sea before them all.”

Though this anecdote may appear inconsistent with the avarice



Their medicínal gum :<sup>7</sup> Set you down this :

of a Jew, yet it sufficiently agrees with the spirit so remarkable at all times in the scattered remains of that vindictive nation.

Shakspeare's seeming aversion to the Jews in general, and his constant desire to expose their *avarice* and *baseness* as often as he had an opportunity, may serve to strengthen my supposition ; and as that nation, in his time, and since, has not been famous for crimes *daring* and *conspicuous*, but has rather contented itself to thrive by the meaner and more successful arts of *baseness*, there seems to be a particular propriety in the epithet. When Falstaff is justifying himself in *King Henry IV.* he adds, " If what I have said be not true, I am a Jew, an Ebrew Jew," i. e. one of the most suspected characters of the time. The liver of a Jew is an ingredient in the cauldron of *Macbeth*; and the vigilance for gain, which is described in Shylock, may afford us reason to suppose the poet was alluding to a story like that already quoted.

*Richer than all his tribe*, seems to point out the Jew again in a mercantile light ; and may mean, that *the pearl was richer than all the gems to be found among a set of men generally trading in them*. Neither do I recollect that Othello mentions many things, but what he might fairly have been allowed to have had knowledge of in the course of his peregrinations. Of this kind are the similes of the Euxine sea flowing into the Propontick, and the Arabian trees dropping their gums. The rest of his speeches are more free from mythological and historical allusions, than almost any to be found in Shakspeare, for he is never quite clear from them ; though in the design of this character he seems to have meant it for one who had spent a greater part of his life in the field, than in the cultivation of any other knowledge than what would be of use to him in his military capacity. It should be observed, that most of the flourishes merely ornamental were added after the first edition ; and this is not the only proof to be met with, that the poet in his alterations sometimes forgot his original plan.

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<sup>7</sup> *Their medicínal gum :*] Thus the quarto, 1622. This word is also used by our author in *The Winter's Tale*; and occurs in the works of two of our greatest poets—Milton and Dryden.

STEEVENS.

I have preferred the reading of the folio [medicinable] because the word occurs again in *Much Ado about Nothing*: " — any impediment will be *medicinable* to me." i. e. salutary.

MALONE.

And say, besides,—that in Aleppo once,

*The metaphorical term of a pearl for a fine woman*, may, for aught I know, be very common; but in the instances Dr. Warburton has brought to prove it so, there are found circumstances that immediately show a woman to have been meant. So, in *Troilus and Cressida*:

“HER BED IS INDIA, there SHE lies a *pearl*.

“Why SHE is a *pearl* whose price hath launch’d” &c.

In Othello’s speech we find no such leading expression; and are therefore at liberty, I think, to take the passage in its *literal* meaning.

Either we are partial to discoveries which we make for ourselves, or the spirit of controversy is contagious; for it usually happens that each possessor of an ancient copy of our author, is led to assert the superiority of all such readings as have not been exhibited in the notes, or received into the text of the last edition. On this account, our present republication (and more especially in the celebrated plays) affords a greater number of these diversities than were ever before obtruded on the publick. A time however may arrive, when a complete body of variations being printed, our readers may luxuriate in an ample feast of *thats* and *whiches*; and thenceforward it may be prophesied, that all will unite in a wish that the selection had been made by an editor, rather than submitted to their own labour and sagacity.

To this note should be subjoined (as an apology for many others which may not be thought to bring a conviction with them) that the true sense of a passage has frequently remained undetermined, till repeated experiments have been tried on it; when one commentator, making a proper use of the errors of another, has at last explained it to universal satisfaction. When mistakes have such effects, who would regret having been mistaken, or be sorry to prove the means of directing others, by that affinity which a wrong reading or interpretation sometimes has to the right, though he has not been so lucky as to produce at once authorities which could not be questioned, or decisions to which nothing could be added? STEEVENS.

I abide by the old text, “the base *Judian*.” Shakspeare seems to allude to *Herod* in the play of *Mariamne*:

“I had but one inestimable *jewel*——

“Yet I in suddaine choler cast it downe,

“And dasht it all to pieces.” FARMER.

The words quoted by Dr. Warburton from *Hamlet* do not prove what they are adduced for. The *Herod* there alluded to,

Where a malignant and a turban'd Turk<sup>s</sup>  
Beat a Venetian, and traduc'd the state,

was a character in one of the ancient *Mysteries*. [See *Candle-mas-day, or the Killing of the Children of Israel*, a Mystery, in Hawkins's *Origin of the English Drama*, Vol. I.]

I once thought that the accent here given to *Judean* was a strong objection to this reading: and that the word must have been *Judéan* or *Judæan*, (as a derivative from *Judæa*) which would not suit the metre. But the objection was founded on a mistake; for derivative words of this kind were thus accented in Shakspeare's time. Thus, in *The Merry Wives of Windsor*, we have in the old copies, "an *Epicurian* rascal," which ascertains the pronunciation of that word to have been different formerly from what it is now. The word is thus spelt by North also, in his translation of Plutarch. Again, in *Antony and Cleopatra*:

"Keep his brains fuming, Epicúrean cooks."

So, in *Hamlet*, we have the *Nemean* lion (which is written in the old copy *Nemian*).

Those who would adopt the original reading, *Indian*, may urge in its support that the pearl naturally brings a people of the East to Shakspeare's mind; the connexion in his time being considered so strong, that a contemporary author has distinguished the inhabitants of *India* by an epithet founded on the circumstance of their abounding in pearls:

"—— where the bright sun with his neighbour beams

"Doth early light the *pearled Indians*."

*Cornelia*, a tragedy, by T. Kyd, 1594.

On the other hand, the word *tribe* is strongly in favour of the reading of the text, and I have now no doubt that it is the true one.

Webster, in his *Appius and Virginia*, appears to have had this passage in his thoughts:

"—— Had your lordship yesterday

"Proceeded as 'twas fit, to a just sentence,

"The apparel and the *jewels* that she wore,

"*More worth than all her tribe*, had then been due

"Unto our client." MALONE.

<sup>s</sup> *Where a malignant and a turban'd Turk—*] I am told that it is immediate death for a Christian to strike a Turk in Aleppo. Othello is boasting of his own audacity. STEEVENS.

I took by the throat the circumcised dog,  
And smote him—thus. [Stabs himself.]

*LOD.* O bloody period!

*GRA.* All, that's spoke, is marr'd.

*OTH.* I kiss'd thee, ere I kill'd thee ;—No way  
but this, [Falling upon DESDEMONA.]  
Killing myself, to die upon a kiss.<sup>9</sup> [Dies.]

*CAS.* This did I fear, but thought he had no  
weapon ;  
For he was great of heart.

*LOD.* O Spartan dog,<sup>1</sup>  
More fell than anguish, hunger, or the sea!  
Look on the tragick loading of this bed ;  
[To IAGO.]

This is thy work : the object poisons sight ;—  
Let it be hid.—Gratiano, keep the house,  
And seize upon the fortunes of the Moor,  
For they succeed to you.—To you, lord governor,  
Remains the censure of this hellish villain ;<sup>2</sup>

<sup>9</sup> *Killing myself, to die upon a kiss.*] So, in the Second Part of Marlowe's *Tamburlaine*, 1590 :

“ Yet let me kiss my lord before I dye,

“ And let me dye with kissing of my lord.” STEEVENS.

<sup>1</sup> *O Spartan dog,*] The dogs of Spartan race were reckoned among those of the most fierce and savage kind. HANMER.

They are again mentioned in *A Midsummer-Night's Dream* :

“ When in a wood of Crete they bay'd the bear

“ With hounds of Sparta.” HENLEY.

The Spartan dogs in our poet's contemplation, were *blood-hounds*. See Vol. IV. p. 451. MALONE.

<sup>2</sup> ———— *To you, lord governor,*

*Remains the censure of this hellish villain ;*] Rymer, who had neither vigour of imagination to make a poet, nor strength of judgment to make a critick, as appears from his *Edgar*, and his *Remarks on Shakspeare*, had yet just enough to play the buffoon and caviller. His criticism on the *Poets of the last Age*,

The time, the place, the torture,—O enforce it!  
 Myself will straight aboard; and, to the state,  
 This heavy act with heavy heart relate. [*Exeunt.*]<sup>2</sup>

with only a mixture of trite remarks, transcribed from the French commentators on *Aristotle*, are one continued heap of ignorance and insolence. Almost the only remark on Shakspeare, which, I think, deserves an answer, is upon Iago's character, which he thus censures: *To entertain the audience* (says he) *with something new and surprising, against common sense and nature, he would pass upon us a close, dissembling, false, ungrateful rascal, instead of an open-hearted, frank, plain-dealing soldier, a character constantly worn by them for some thousand of years in the world.* This hath the appearance of sense, being founded on that rule of *Nature* and *Aristotle*, that each character should have manners convenient to the age, sex, and condition.

*Ætatis cujusque notandi sunt tibi mores, &c.*

says Horace. But how has our critick applied it? According to this rule it is confessed, that a soldier should be brave, generous, and a man of honour. This is to be his dramatick character. But either *one* or *more* of any order may be brought in. If only one, then the character of the order takes its denomination from the manners of that *one*. Had therefore the only soldier in this play been Iago, the rule had been transgressed, and Rymer's censure well founded. For then this *eternal villain* must have given the character of the soldiery; which had been unjust and unnatural. But if a *number* of the same order be represented, then the character of the order is taken from the manners of the majority; and this according to nature and common sense. Now in this play there are many of the order of the soldiery; and all, excepting Iago, represented as open, generous, and brave. From *these* the soldier's character is to be taken; and not from Iago, who is brought as an exception to it: unless it be unnatural to suppose there could be an exception; or that a villain ever insinuated himself into that corps. And thus Shakspeare stands clear of this impertinent criticism.

WARBURTON.

—— *the censure—*] i. e. the sentence. See Vol. IV. p. 190, n. 4. STEEVENS.

See also Vol. IX. p. 256, n. 2. MALONE.

<sup>3</sup> The beauties of this play impress themselves so strongly upon the attention of the reader, that they can draw no aid from critical illustration. The fiery openness of Othello, magnanimous,



artless, and credulous, boundless in his confidence, ardent in his affection, inflexible in his resolution, and obdurate in his revenge; the cool malignity of Iago, silent in his resentment, subtle in his designs, and studious at once of his interest and his vengeance; the soft simplicity of Desdemona, confident of merit, and conscious of innocence, her artless perseverance in her suit, and her slowness to suspect that she can be suspected, are such proofs of Shakspeare's skill in human nature, as, I suppose, it is vain to seek in any modern writer. The gradual progress which Iago makes in the Moor's conviction, and the circumstances which he employs to enflame him, are so artfully natural, that, though it will perhaps not be said of him as he says of himself, that he is *a man not easily jealous*, yet we cannot but pity him, when at last we find him *perplexed in the extreme*.

There is always danger, lest wickedness, conjoined with abilities, should steal upon esteem, though it misses of approbation; but the character of Iago is so conducted, that he is from the first scene to the last hated and despised.

Even the inferior characters of this play would be very conspicuous in any other piece, not only for their justness, but their strength. Cassio is brave, benevolent, and honest, ruined only by his want of stubbornness to resist an insidious invitation. Roderigo's suspicious credulity, and impatient submission to the cheats which he sees practised upon him, and which by persuasion he suffers to be repeated, exhibit a strong picture of a weak mind betrayed by unlawful desires to a false friend; and the virtue of Emilia is such as we often find, worn loosely, but not cast off, easy to commit small crimes, but quickened and alarmed at atrocious villainies.

The scenes from the beginning to the end are busy, varied by happy interchanges, and regularly promoting the progression of the story; and the narrative in the end, though it tells but what is known already, yet is necessary to produce the death of Othello.

Had the scene opened in Cyprus, and the preceding incidents been occasionally related, there had been little wanting to a drama of the most exact and scrupulous regularity. JOHNSON.

To Dr. Johnson's admirable and nicely discriminative character of *Othello*, it may seem unnecessary to make any addition; yet I cannot forbear to conclude our commentaries on this transcendent poet with the fine eulogy which the judicious and learned Lowth has pronounced on him, with a particular reference to this tragedy, perhaps *the most perfect* of all his works:

"In his viris [tragediæ Græcæ scilicet scriptoribus] accessio quædam Philosophiæ erat Poetica facultas: neque sane quisquam

adhuc Poesin ad fastigium suum ac culmen evexit, nisi qui prius in intima Philosophia artis suæ fundamenta jecerit.

“ Quod si quis objiciat, nonnullos in hoc ipso poeseos genere excelluisse, qui nunquam habiti sunt Philosophi, ac ne literis quidem præter cæteros imbuti; sciat is, ine rem ipsam quærere, non de vulgari opinione, aut de verbo laborare: *qui autem tantum ingenio consecutus est, ut naturas hominum, vimque omnem humanitatis, causasque eas, quibus aut incitatur mentis impetus aut retunditur, penitus perspectas habeat, ejusque omnes motus oratione non modo explicet, sed effingat, planeque oculis subjiciat; sed excitet, regat, commoveat, moderetur; eum, etsi disciplinarum instrumento minus adjutum, eximie tamen esse Philosophum arbitrari.* Quo in genere affectum Zelotypie, ejusque causas, adjuncta, progressiones, effectus, in una SHAKSPEARI nostri fabula, copiosius, subtilius, accuratius etiam veriusque pertractari existimo, quam ab omnibus omnium Philosophorum scholis in simili argumento est unquam disputatum.” [Prælectio prima. edit. 1763, p. 8.] MALONE.

If by “ the most perfect ” is meant the *most regular* of the foregoing plays, I subscribe to Mr. Malone’s opinion; but if his words were designed to convey a more exalted praise, without a moment’s hesitation I should transfer it to MACBETH.

It is true, that the domestick tragedy of *Othello* affords room for a various and forcible display of character. The less familiar groundwork of *Macbeth* (as Dr. Johnson has observed) excludes the influence of peculiar dispositions. That exclusion, however, is recompensed by a loftier strain of poetry, and by events of higher rank; by supernatural agency, by the solemnities of incantation, by shades of guilt and horror deepening in their progress, and by visions of futurity solicited in aid of hope, but eventually the ministers of despair.

Were it necessary to weigh the pathetick effusions of these dramas against each other, it is generally allowed that the sorrows of Desdemona would be more than counterbalanced by those of Macduff.

Yet if our author’s rival pieces (the distinct property of their subjects considered) are written with equal force, it must still be admitted that the latter has more of originality. A novel of considerable length (perhaps amplified and embellished by the English translator of it) supplied a regular and circumstantial outline for *Othello*; while a few slight hints collected from separate narratives of Holinshed, were expanded into the sublime and awful tragedy of *Macbeth*.

Should readers, who are alike conversant with the appropriate excellencies of poetry and painting, pronounce on the reciprocal



merits of these great productions, I must suppose they would describe them as of different pedigrees. They would add, that one was of the school of Raphael, the other from that of Michael Angelo; and that if the steady Sophocles and Virgil should have decided in favour of *Othello*, the remonstrances of the daring Æschylus and Homer would have claimed the laurel for *Macbeth*.

To the sentiments of Dr. Lowth respecting the tragedy of *Othello*, a general eulogium on the dramattick works of Shakspeare, imputed by a judicious and amiable critick to Milton, may be not improperly subjoined :

“ There is good reason to suppose (says my late friend the Rev. Thomas Warton, in a note on *L'Allegro*,) that Milton threw many additions and corrections into the *THEATRUM POETARUM*, a book published by his nephew Edward Philips, in 1675. It contains criticisms far above the taste of that period. Among these is the following judgment on Shakspeare, which was not then, I believe, the general opinion.”—“ In tragedy, never any expressed a more lofty and tragick height, never any represented nature more purely to the life; and where the polishments of art are most wanting, as probably his learning was not extraordinary, he pleases with a certain *WILD* and *NATIVE* elegance.” P. 194.

What greater praise can any poet have received, than that of the author of *Paradise Lost*? STEEVENS.

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*See p. 271.*

“ —Of the canibals, that each other eat,  
 “ The Anthropophagi; and men whose heads  
 “ Do grow beneath their shoulders.”

These lines have been considered by Pope and others, as the interpolation of the players, or at least vulgar trash, which Shakspeare admitted merely to humour the lower part of his audience. But the case was probably the very reverse, and the poet rather

meant to recommend his play to the more curious and refined among his auditors, by alluding here to some of the most extraordinary passages in Sir Walter Raleigh's celebrated voyage to Guiana, performed in 1595: in which nothing excited more universal attention, than the accounts which he brought from the new world of the canibals, Amazons, and especially of the nation

“ ————— whose heads  
“ Do grow beneath their shoulders.”

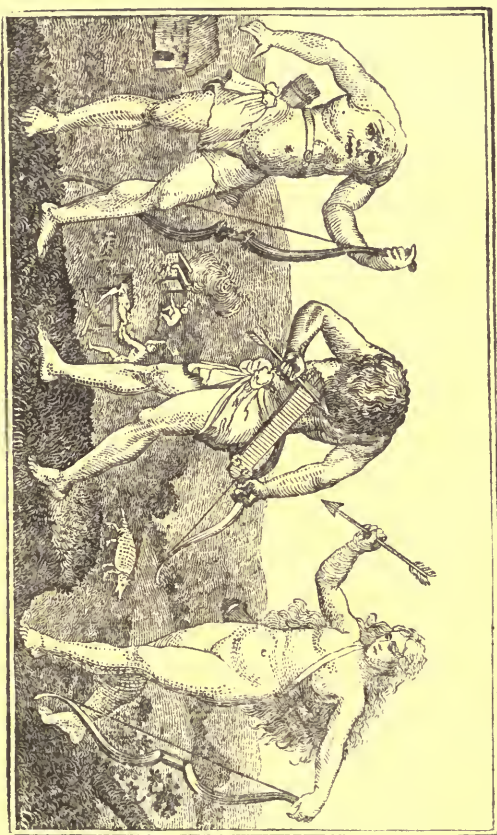
Hear his own solemn relation: “Next unto the Arvi” [a river, which he says falls into the Orenoque or Oronoko] “are two rivers, Atoica and Caora; and on that branch, which is called Caora, are a nation of people, whose heads appear not above their shoulders; which though it may be thought a meere fable, yet FOR MINE OWN PART I AM RESOLVED IT IS TRUE, because every childe in the province of Arromaia and Canuri affirme the same: they are called Ewaipanoma; they are reported to have their eyes in their shoulders, and their mouthes in the middle of their breasts, and that a long traine of haire groweth backward betweene their shoulders,” &c.

[See Sir Walter Raleigh's Narrative of the Discoverie of Guiana, printed in Hackluyt's Voyages, Vol. III. Lond. 1600, folio, p. 652, 653, 665, 677, &c.]

As for the Anthropophagi, or canibals “that each other eat,” the same celebrated voyager tells us: At “one of the outlets of Orenoque, we left on the right hand of us, a nation of inhumaine canibals,” [p. 659.] And in the second Voyage to Guiana, in 1596, published also by Sir Walter, one of the nations, called Ipaïos, are thus described: “They are but few, but very cruel to their enemies; for they bind, and eat them alive peecemeale. —These Indians, because they eate them whom they kill, use no poyson.” [Ibid. p. 688. See also p. 507, 516, 682, &c.]

These extraordinary reports were universally credited, and therefore Othello assumes here no other character but what was very common among the celebrated commanders of his time—that of an adventurer and voyager into the East or West-Indies. As for Sir Walter Raleigh's strange discoveries, a short extract of the more wonderful passages was published in several languages, accompanied with a map of Guiana, by Iodocus Hondius, a Dutch geographer, and adorned with copper-plates, representing these Amazons, canibals, and headless people, &c. in different points of view. The drawing below is copied from the frontispiece to one of these pamphlets, intitled, *Brevis et admiranda Descriptio Regni Guianæ, &c. . . . Quod nuper admodum annis nimirum, 1564, 1595, et 1596, per . . . Dn. Gualtherum Raleigh Equitem Anglum detectum est. . . . Ex quibus Iodocus Hondius*

*tabulam geographicam adornavit, addita explicatione Belgico Ser-  
mone scripta: Nunc vero in Latinum Sermonem translata, &c.  
Noribergæ, 1559. 4to. P.*



END OF VOL. XIX.











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