

UNIVERSITY OF TORONTO



3 1761 00599130 2





A Study of
Shakespeare's Versification

CAMBRIDGE UNIVERSITY PRESS

C. F. CLAY, MANAGER

LONDON : FETTER LANE, E. C. 4

NEW YORK : G. P. PUTNAM'S SONS

BOMBAY
CALCUTTA } MACMILLAN AND CO., LTD.
MADRAS }

TORONTO : J. M. DENT AND SONS, LTD.

TOKYO : MARUZEN-KABUSHIKI-KAISHA

ALL RIGHTS RESERVED

257
W. Bayfield

A Study of Shakespeare's Versification

WITH AN INQUIRY INTO THE TRUSTWORTHINESS
OF THE

EARLY TEXTS

AN EXAMINATION OF THE 1616 FOLIO OF
BEN JONSON'S WORKS

AND APPENDICES

INCLUDING A REVISED TEXT OF *ANTONY AND CLEOPATRA*

BY

M. A. BAYFIELD, M.A.

Of Clare College, Cambridge

Formerly Headmaster of Eastbourne College

Author of *The Measures of the Poets*, Editor of the *Ion*, *Alcestis* and *Medea* of
Euripides, and of the *Antigone* and *Electra* of Sophocles, etc.

159297.

15.2.21.

CAMBRIDGE
AT THE UNIVERSITY PRESS

1920

PR

3085

B38

TO

ALFRED WILLIAM POLLARD

A SMALL INSTALMENT OF AN UNPAYABLE DEBT.

PREFACE

THE enterprise on which this book embarks is frankly a bold one, for it aims at two objects, distinct yet inseparable, which are nothing less than revolutionary, and this in so familiar and well-worked a field as the text of Shakespeare's plays. Its purpose is, first to give an intelligible and consistent account of the structure and characteristic features of his dramatic verse, the essential principles of which appear to have been wholly misconceived hitherto, and secondly to show that there are many thousands of lines of it that are given in modern texts not as their author intended them to be delivered, but clipped and trimmed to a featureless uniformity that he would have abhorred.

The plays as we have them present many problems, and among them one which forces itself upon our attention at every turn and therefore cannot be ignored. No solution of it has yet been found or, so far as I am aware, even sought, and it is for these reasons that it is here taken in hand. Its outlines may be briefly stated.

With the exception of certain of the Quartos—exceptions of prime significance, as will be seen—the texts, both early and modern, are strewn in varying proportions with abbreviated forms such as *to't*, *do't*, *in't*, *by't*, *i'intreat*, *i'have*, *not o'th'best*, *th'gods*, *th'first*, *th'platform*, *th'hot duke* (*th'ot duke!*), *i'th'throat*, *in's hand*, and *s wife*, *to's* (*to us*), *cram's* (*us*), *th'art* (*thou art*), *y'are* (*you*

are), you shall ha't (have it), the town is tane (taken).
The Folio even makes Cleopatra say,

Rather on Nylus' muddle
Lay me starke-nak'd, and let the water-flies
Blow me into abhorring.

Besides these and others not mentioned, we often have such elegancies as "Tell me your counsels, I will not disclose 'em" (Portia to Brutus), "We'll see *um* starve first" (Lear to Cordelia), "I am certain *on't*" (Antony), "Ay, 'twas he that told me *on* her first" (Othello, on the Folio's testimony), "*A* (*he*) sought my life," "*A* was a goodly king." Several of the combinations of consonants are unpronounceable as printed, while in others of the contractions the aspirate must be dropped; and this in plays written by the master poet and playwright for no other purpose than to be acted on the stage. Sometimes it is a Quarto that imports these forms, sometimes the Folio, at one moment Tweedledum, at the next Tweedledee; for they freely contradict one another, and themselves. At times they make up their quarrel and agree to abbreviate together. The Folio, alas! our sole authority for twenty of the plays, is throughout more given to the practice than the Quartos. The contracted forms, if read as printed, frequently destroy the metre and even more frequently produce a false emphasis, making it appear that Shakespeare was either indifferent to such details or incapable of doing better. That he was largely indifferent is, I believe, a common opinion. The ordinary abbreviations still employed in verse, as *I'll*, *he'll*, *he's*, *'tis* etc., often occur where they should not, with the same injurious

effect. Speaking generally, the apparent object of this free use of the apostrophe is to reduce the line as far as possible to the plain norm without triplet or quadrisyllabic feet or double upbeat, whereas Shakespeare was from the first and throughout his literary career continually departing more and more from this primitive Gorboducian model.

Modern editors habitually alter *th'* to *the*, *th'art* to *thou'rt*, and (naturally not daring to leave it) *y'are* to *you're*, retaining the rest; but this is an arbitrary and partial method of procedure which does not solve the problem or even touch it, and is not justified by any sound principles of criticism. At the same time the retention of all the abbreviations except *th'* indicates an imperfect recognition of what was Shakespeare's ideal of dramatic verse—the ideal at which he was aiming almost from the first, and to which in the end he absolutely attained in the incomparable versification of *Antony and Cleopatra*. Yet attention has actually been drawn to “the *irregular* verse of the later plays.” The result is that the most perfect of all dramatic verse has been systematically travestied; its native freedom is hampered as by fetters. As left by their author, the measures moved with the lightness and ease and rhythmic grace of a beautiful and elaborate dance, and they made music to the ear. Read as we must read them, they stump about as it were in clogs; their grace is gone and the music is “beastly dumb'd.” Consequently the enjoyment of a play at home is marred by an irritation which grows in proportion to the beauty of the verse that is distorted, and in the theatre the actors

are compelled to vex our ears and their own with halting measures that have no balance, and to deliver much of the finest of all drama in a jargon that is unworthy both of the author and themselves. This cobbled patchwork is given to us for Shakespeare's verse as he was satisfied to leave it, and while it is proclaimed with simple truth that he is the world's greatest poet, it has been found necessary to beg us to make allowances—yes, to *make allowances* for the numerous imperfections of his versification!

My endeavour in the following pages is to show that, if Shakespeare's verse is to be so presented that a modern reader may read it as the poet meant it to be delivered, the abbreviations in question must be expanded into the corresponding full forms. In modern printing elision of a vowel or consonant implies that the elided letter is not to be pronounced, and it has hitherto been the prevailing, if not the universal, opinion that Elizabethan texts are to be interpreted in the same way. Accordingly, and in default of conclusive evidence to the contrary at the time of writing, the argument proceeds on that assumption and arrives at the conclusion just mentioned. That the conclusion is sound I have never doubted, but from the first I had felt doubts as to the correctness of the belief that elision of a letter in Elizabethan texts always means that it is not to be uttered, and these doubts have been justified in a striking manner since the ms. of the book went to press. If the reader will glance at the examination of the 1616 Folio of Ben Jonson's works on pp. 294 ff., he will see that the conclusion which was apparently unavoidable

even with the accepted view of the meaning of the abbreviations, is placed beyond doubt by the discovery that in writing and printing of Elizabethan and early Jacobean days abbreviation by no means invariably implied that the suppressed letter was to be silent. It follows, therefore, that to reprint an Elizabethan text *ad litteram* may be to misrepresent completely for modern readers the manner of utterance intended. The evidence afforded by Jonson's Folio and the Quarto of his *Sejanus* is decisive on the point. If, however, anyone is disinclined to believe that the practice of Jonson and his printers was also that of the printers of the Quartos and First Folio of Shakespeare, there still remains the original argument, based upon the evidence furnished by a comparison of these latter texts with themselves and one another, and upon the ascertained characteristics of Shakespeare's versification.

Some readers of this book, reluctant to make the complete *volte-face* apparently necessitated by the facts disclosed, may think that the conclusions arrived at "go too far." Yet, as I have written in Ch. ix, although the results of the inquiry may be surprising or even astonishing, that is only what might have been expected in the circumstances, if we should ever reach the truth. We were confronted by so many otherwise irreconcilable phenomena, that by nothing short of a fundamental readjustment of our estimate or interpretation of the early texts were we likely to solve the problem which they present. I venture to request anyone who hesitates to go the whole way with me, to ask himself where and how the line is to be drawn between abbreviations to

be rejected as merely ways of printing and those that are to be retained. The point has been considered carefully, but no criterion except the aesthetic or literary one seems to be discoverable, and that appears to demand the rejection of all which are not still used in verse. The presumption is wholly against any doubtful instances, and I would ask the reader with some confidence whether he can discover a single line or measure which the retention of one of these would improve.

The revised text of *Antony and Cleopatra* given at the end of the volume will enable readers to judge of the cumulative effect of the proposed changes.

I have to thank the Editor of *The Times* for permission to reproduce the substance of four articles which appeared in the Literary Supplement of that journal on May 23 and June 6, 13, 20, 1918. Appendix VI embodies the gist of a paper read before the Elizabethan Literary Society on April 9, 1919.

M. A. B.

June 17, 1919.

CONTENTS

I. SHAKESPEARE'S VERSIFICATION.

CHAPTER	PAGE
I. THE PREDOMINANT CHARACTERISTIC OF SHAKESPEARE'S VERSE. METRICAL ANALYSIS	1
II. METRE AND RHYTHM. LYRIC MEASURES IN THE BLANK VERSE. THE VERSE PERIOD	22

II. THE EARLY TEXTS.

III. ABOLITION OF RESOLUTIONS AND OTHER ABBREVIATIONS IN THE VERSE: <i>Richard II</i> and <i>Richard III</i> examined	50
IV. ABBREVIATIONS IN THE VERSE (continued): the Quarto Plays <i>Hamlet</i> , <i>Othello</i> , and <i>Lear</i> examined	98
V. ABBREVIATIONS IN THE VERSE (continued): the Folio Plays <i>Macbeth</i> , <i>The Tempest</i> , <i>Cymbeline</i> , <i>Coriolanus</i> , <i>Antony and Cleopatra</i> and <i>Julius Caesar</i> examined (<i>Macb.</i> p. 140, <i>Temp.</i> p. 154, <i>Cymb.</i> p. 160, <i>Cor.</i> p. 184, <i>A. and C.</i> p. 204, <i>J. C.</i> p. 226)	139
VI. ELISION IN THE FINAL FOOT	235
VII. ON CERTAIN SPELLINGS	241
VIII. ABBREVIATIONS IN THE PROSE	262
IX. CONCLUSIONS	280

APPENDICES.

APP.	PAGE
I. PURE TROCHAIC PENTAPODIES: List	315
II. OTHER LINES WITHOUT UPBEAT: Examples. ALCAICS	324
III. LINES CONTAINING MONOSYLLABIC FEET: Examples. THE CROSS ACCENT: Examples	334
IV. LINES CONTAINING QUADRISYLLABIC FEET: List	340
V. CERTAIN PRONUNCIATIONS: Lines exemplifying these	390
VI. ORDER OF COMPOSITION OF THE PLAYS	395
VII. <i>ANTONY AND CLEOPATRA</i> , a revised Text	411
INDEX	519

▽ 5 syllab
 in a
 foot.

ERRATA.

- p. 83, l. 6. For "on nos. 152, 165" read "no. 179."
- p. 84, no. 165. Read | "every man | unto his | charge."
- p. 90, no. 200. Read "When ; thou."
- p. 113, l. 9 from bottom. For "172" read "171."
- p. 137, no. 74. The line should be scanned, with quadrisyllabic,
 Náy, no | tearing, | lady : I per|ceive you | know it.
- p. 169, l. 12. Scan, "Though ; peril to my | modest|y."
- p. 188, l. 3. Delete hyphen after *sub*.
- p. 212, no. 33. Delete apostrophe before "Ile."
- p. 218, bottom. For "trochaic" read "monosyllabic."
- p. 321. The true arrangement at *Macb.* 4. 2. 54 is, I think,
 Every | one. ^ | Who must | hang them ? Why the | honest | men.
- p. 322, bottom. Delete the line *A. and C.* 4. 15. 18.
- p. 443. Text : 2. 3. 16 ff. should be arranged thus :
Sooth. Caesar's. Therefore, O Antony, stay not by
 His side : thy daemon, that thy spirit which keeps thee,
 Is noble...
- Delete footnote on *v.* 17.
- p. 444. Text : 2. 5. 3 f. should read,
 Let it alone, let us to billiards : come,
 Charmian.
Char. My arm is sore, best play with Mardian.
- p. 458. Text : 3. 1. 34 ff. should be arranged as follows :
 We have jaded out of the field.
Sil. Where is he now ?
Ven. He | purposeth ||
 To Athens ; whither, with what haste the weight
 We must convey with us will permit, we will
 Appear before him. On, there ! pass along.
- p. 509. Text : 5. 2. 63 f. should be arranged as follows, "Pro-
 culeius" beginning a new line (delete the footnote) :
 Proculeius, what thou hast done, thy master Caesar
 Knows, and | he hath | sent for thee : | for the | queen,

CHAPTER I

THE PREDOMINANT CHARACTERISTIC OF SHAKESPEARE'S VERSE

OUR original authorities for the text of Shakespeare's works are certain Quarto editions published at various dates during his life-time and the First Folio. The last, which was published in 1623, seven years after his death, contains the whole of the plays except *Pericles*, but not the poems. For the following twenty plays the Folio is our sole authority: *The Tempest*, *The Two Gentlemen*, *Measure for Measure*, *The Comedy of Errors*, *As You Like It*, *The Taming of the Shrew*, *All's Well that Ends Well*, *Twelfth Night*, *The Winter's Tale*, *King John*, all three parts of *Henry VI*, *Henry VIII*, *Coriolanus*, *Timon*, *Julius Caesar*, *Macbeth*, *Antony and Cleopatra*, *Cymbeline*¹. If no Quarto has been lost, these were set up from play-house copies, but save perhaps one or two, probably none from Shakespeare's ms. A few of the Quarto texts, however, were probably printed from his original copy. Some of the Quartos ran through several editions, each being as a rule set up from its immediate predecessor and exhibiting an increase in the number of

¹ These will be referred to hereafter as "Folio plays," and those also published in Quarto as "Quarto plays."

2 THE PREDOMINANT CHARACTERISTIC

blunders. The Folio text of Quarto plays was in most cases printed from an existing Quarto, usually the latest and most incorrect edition. In some instances the Quarto appears to have been compared with a play-house copy, but it is generally agreed that the whole of the Folio text (both in Quarto and Folio plays) shows unmistakable signs of having been independently "edited" by the reviser or revisers who prepared it for the press.

With the very doubtful exception of three pages of a play to which it is thought he may have contributed (Anthony Munday's *Sir Thomas More*), and a few authentic signatures, none of Shakespeare's handwriting has survived. It is also improbable that he had any opportunity of correcting any single proof of the plays published in Quarto. The ordinary practice of the time was for plays to be sold to the Company with which the playwright was connected, and thereafter he lost all control over them except such as the Company might permit, as for revision. The Folio and, with some exceptions, the Quartos are alike full of serious errors of various kinds. In the Quarto plays they continually present different readings, sometimes the Quarto being right and sometimes the Folio, and in many places what they agree in giving is undoubtedly wrong. The different Quarto texts and those of individual plays of the Folio are of various merit, those of the Quartos¹ being usually the better, but sometimes the reverse. Accordingly, one conclusion to be drawn from this comparison is that the Folio is by no means to be trusted implicitly in the plays for which it is the sole

¹ That is, the First Quarto of each play when there are two or more.

authority. It also follows that in many passages modern texts can represent no more than the judgement of each editor, or the agreement of several, on disputable points ; what the poet actually wrote here or there must always remain a matter of opinion and be open to argument.

These facts are here given at the outset of our inquiry because they are of the utmost importance in any endeavour to form an estimate of the trustworthiness of the early texts, and consequently have a direct bearing on the question of the versification. For by the habitual use of certain abbreviations, the substitution of different words and the misdivision of lines in a printed edition it is possible to make a poet's verse assume a character very different from that which it had when it left his hands. It will be my endeavour to show that Shakespeare's dramatic verse has suffered much in this way, and that, notwithstanding the enormous amount of learning and labour that has been spent upon his plays, their versification, both as a whole and in several important particulars, has been strangely misunderstood and misrepresented from his own day down to the present time. Features, the recognition of which is essential to a proper appreciation of his handling of the blank verse line and other measures, have either been completely overlooked or regarded as blemishes, or have been thought to indicate corruptions of the text calling for correction.

It will be convenient to begin our inquiry by considering his use of the 'resolved' foot, that is, a metrical foot containing more than two syllables. An illustration will make the meaning of this technical term quite clear.

4 THE PREDOMINANT CHARACTERISTIC

If we compare the following two readings of the same line,

(a) These : eyes could | *not en*ldure y^t | beauties | wrack.

(b) These : eies could | *never in*ldure sweet | beauties | wrack.

we see that in (b) the syllable *not* of (a) has been replaced by the two syllables of *never*; that is to say, there has been a breaking-up or 'resolution' of the stressed syllable, and the foot *never en-* is called a 'resolved' foot. (a) is the Folio's version of *Richard III*, I. 2. 127, and (b) that of the Quarto. The latter is the true reading, as we shall see later, but several editors, as Furnivall, Craig, and A. H. Thompson, in the *Leopold*, *Oxford*, and *Arden* editions respectively, follow the Folio.

Anyone who looks through the notes in the *Cambridge Shakespeare* soon discovers that the numerous editors of the plays from Rowe onwards, notwithstanding their many divergences, are in unmistakable though tacit agreement upon one point: they plainly believe that Shakespeare's judgement as to the number of resolved feet to be introduced into blank verse was that they should be few, and the fewer the better. This view is disclosed by the readings adopted by editors in general where the Quartos and Folio offer a purely metrical choice (as in the example just given), by difficulties that have been felt where the text is really sound, and by the emendations proposed where it is corrupt or supposed to be so. Among these latter, which are countless, it is a rare thing to find one that exhibits a trisyllabic foot. Some editors, as Pope,

Hanmer, and Sidney Walker, even went so far as to alter the text systematically for the purpose of eliminating resolutions, and others more recent, who may for convenience and without discourtesy be called the disyllabists *par excellence*, pursue the same end in another way and even more thoroughly. Abbott, in his *Shakespearian Grammar*, first published about fifty years ago, went to great lengths in this direction, saying that innumerable syllables must be elided or slurred in delivery, but he is left far behind by this school, which includes, I believe, several leading Shakespearian scholars of the present day. They maintain that the actual pronunciation which the poet intended to be given to his verse was that shown in the following list, taken from *Der Vers in Shaksperes Dramen*, a book by one Goswin Koenig, who is the accepted authority of the disyllabists at the present time :

cú-riós'tjof ná'tions—vill'ny—th'nose—th'throat—del'cate—
 qual'ty — hon'ying — pill'ry — mag'cal — trag'cal — pen'ry —
 Hel'na — partic'lar — ridic'lous — des'late — perspic'ous — It'ly —
 Trip'li — wom'nish — Jess'ca — pit'ful — sorr'wful — Im'gen —
 prod'gal — conf'dent — app'tite — Jup'ter — vi'lent — ignom'ny or
 ignomy — duch'ss — do'ng — the'tre (theatre) — dite (diet) — quietly
 (quietly) — de'ty — Prime (Priam) — Plantaj'net — th'breach —
 whi'r (whither) — nour'sher (nourisher) — how came w'ashore ?

These examples are but a few selected from Koenig's exhaustive compilation. It will be noticed that some of the combinations are not to be achieved without a splutter, and that sometimes the aspirate must be dropped, as in

Fier|y ? th'fi'|ry dúke ? | Téll th'hot (*that*) | dúke that—

6 THE PREDOMINANT CHARACTERISTIC

The pronunciation of proper names, it is declared, varied in successive lines, as in

'Tis death for any one in Mantua

To come to Pad'a (*Pajja* ?).

Then stir Demetr'us up with bitter wrong,
And sometime rail thou like Demetrius.

If Alcibi'des kill my countrymen,
Let Alcibiades know this of Timon.

Being no humorist or even a punster, Shakespeare could make that "most del'cate fiend" the Queen in *Cymbeline* say (for *evil-eyed*) *eel-eyed unto you*, and make another say of her that she repented

The *eels* she hatch'd were not effected. 5. 5. 60.

It need hardly be said that practically every word in Koenig's enormous list of those requiring this painful treatment occurs also in positions where the full pronunciation is necessary even with the ten-syllable scansion. We are to believe, therefore, that two kinds of English were habitually spoken by the same characters and in the same scene on Shakespeare's stage, the one a poet's carefully syllabised English, and the other that which we associate rather with the "Waterloo House young man." As the *Saturday Review* once said of an author's style, "if anyone likes this sort of thing, this is the sort of thing he would like"; but until better reasons than any yet given have been offered on its behalf, one must hesitate to believe that either Shakespeare or his audiences would have approved of it.

Signs of a bias against resolutions are found in the Quartos, but with great irregularity and more often in

some plays than in others. Their voice, therefore, is uncertain. The Folio, however, is appealed to as decidedly favouring the view that Shakespeare was at pains to avoid resolutions. That it does so to a remarkable degree may readily be admitted by one who has arrived at the very opposite conclusion as to the poet's practice; but he will make the concession in the spirit of the Clown's words to Cleopatra,

Yes, forsooth, I wish you joy of the worm,

for, as we shall see later, the Folio is in this connexion a fatal friend.

The prevailing view, then, is that Shakespeare's dramatic verse, as he wrote it, exhibited as few resolved rhythms as possible; but was this his view? Was it at any period of his production a principle with him to keep down the number to a negligible minimum? Comparison of the Quartos and the Folio and a careful examination and analysis of the metrical features of the whole of the plays have convinced me that it was not; that, on the contrary, the rhythms produced by the trisyllabic and quadrisyllabic foot delighted his musical ear, and that he wrote with perhaps special satisfaction at various dates in his career such lines as the following, all of which contain three resolutions, and those starred as many as four:

Tell, me, I be|seech you, | which is the | readiest | way?

T. S. I. 2. 220.

Now are our | brows ^ | bound with vic|torious | wreaths.

Rich. III I. 1. 5.

8 THE PREDOMINANT CHARACTERISTIC

Welcome, my | son : ^ | who are the | violets | now
That strew the green lap of the new-come spring ?
Rich. II 5. 2. 46.

I : see no | more in you | than in the | ordinar|y
Of nature's sale-work. *A. Y. L. 3. 5. 42.*

**He is : fallen in | love with your | foulness, and | she will | fall*
In : love with my | anger¹. *A. Y. L. 3. 5. 66.*

That in the | captain is | but a | choleric | word,
Which : in the | soldier is | flat | blasphem|y.
M. M. 2. 2. 130.

Was he not | born of | woman ? The | spirits that | know
All : mortal | consequences | have pron|ounced me | thus.
Mac. 5. 3. 4.

**Hold thee from | this, for | ever. The | barbarous | Scythian*
Lear 1. 1. 118.

**The : varying | shore of the | world. O | Antony, | Antony, ||*
Antony ! | Help, ^ | Charmian ! | Help, Iras, | help!²
A. and C. 4. 15. 11 f.

Cannot a|mend me : so|ciety | is no | comfort. Cymb. 4. 2. 12.
Stepp'd before | targes of | proof, ^ | cannot be | found.
ib. 5. 5. 5.

**Dearly, my | delicate | Ariel. | Do not ap|proach.*
Temp. 4. 1. 49.

From the outset he appears to have employed resolved rhythms more freely than any of his contemporaries, among whom Greene perhaps comes nearest to him, and he gradually increased the number until at last they reached an amount to which Swinburne's work alone offers any parallel. My analysis shows the following averages for a few plays representative of various periods : *Love's Labour's Lost* 1 in 2·8 lines, *A*

¹ The texts print as prose. ² The texts misdivide ; see p. 17.

Midsummer Night's Dream 1 in 2·34, *The Merchant of Venice* 1 in 2, *Macbeth* 1 in 1·7, *Cymbeline* 1 in 1·8, *Coriolanus* and *The Tempest* 1 in 1·5, *Antony and Cleopatra* 1 in 1·35. Few people will, I think, learn without surprise how closely the figure for *Antony and Cleopatra* approaches that of Swinburne's *Atalanta in Calydon*, which is 1 in 1·2.

Shakespeare, then, as these figures show, had a decided and even remarkable affection for resolved rhythms; but if this is so, and if his text has hitherto been edited, from his own days down to the present, on the assumption that the contrary is the case, it becomes *prima facie* extremely probable that his versification has been freely falsified. It will, I believe, appear from the following pages that this is what has actually happened, and that only by reversing the principle on which the falsification has been made, can we restore a text approximating to what he probably wrote.

That this prevalence of resolutions in Shakespeare's dramatic work has not been recognised long ago is perhaps less remarkable than the cause which has prevented its recognition. This I take to be nothing else than our absurd and indefensible system of prosody, a system devised for the eye instead of for the ear. In literature at any rate there can hardly survive a widespread delusion so extraordinary as the belief that it is a prosody at all. The frequency of trisyllabic and quadrisyllabic feet in all English verse must remain effectually concealed from a reader, though not from a hearer, unless the lines are scanned on a trochaic base,

so that the normal foot is represented by $\underline{\text{u}}\text{u}$.¹ Our traditional and generally accepted metrical system proceeds on an iambic base ($\text{u}\underline{\text{u}}$), postulating the admission of a trochee with just the opposite stress, whenever it is found that the system would otherwise break down. Accordingly such rag-time scansion as

$$\begin{array}{cccccc} \underline{\text{u}}\text{u} & | & \text{u}\underline{\text{u}} & | & \underline{\text{u}}\text{u} & | & \text{u}\underline{\text{u}} & | & \text{u}\underline{\text{u}} & ||, \\ \underline{\text{u}}\text{u} & | & \text{u}\underline{\text{u}} & | & \text{u}\underline{\text{u}} & | & \underline{\text{u}}\text{u} & | & \text{u}\underline{\text{u}} & ||\text{u}, \end{array}$$

are of common occurrence, continuity of rhythm being regarded as of no importance. To take an example—scanned by the system in vogue, the lines

Whát is | amíss ? | —Yóu are, | and dó | not knów || it.

Macb. I. 3. 102.

Ríng the | alár|um-béll. | Múrdér | and tréa||son ! *ib.* I. 3. 79.

appear to contain no triplet foot, while at the same time the poet is made guilty of adding a ‘hypermetrical’ syllable at the end of each. The trochaic base reveals two triplet feet in each line, which the ear, to which verse, as verse, makes its first and last appeal, cannot in any case fail to detect :

¹ The terms *trochee*, *trochaic*, *iambus*, *iambic* are used merely for convenience, to denote the relative positions of the stressed and unstressed syllables. Greek prosody, from which these terms are borrowed, is based on quantity (the length of the syllables), and a trochee is strictly a long syllable followed by a short one of half its length, the relation being expressed by the symbols $\underline{\text{u}}\text{u}$. An iambus is the reverse of this, $\text{u}\underline{\text{u}}$. In English verse, although quantity plays a most important part, stress is the dominating factor, so that for the purposes of our prosody *pity* is a ‘trochee’ equally with *mainly*, and *whereát* is an ‘iambus.’ It is unfortunate that we have no terms which could conveniently be substituted.

What is a|miss? ^ | —You are, and | dó not | knów it. ||
Ring the a|lárum-|béll. ^ | Murder and | tréason ! ||

It may be remarked in passing that this test by the ear—the only legitimate and conclusive test on the point—is the only one which could be applied by the public to twenty of Shakespeare's plays until the Folio was published, and to the other seventeen for some years after the production of each on the stage—a fact which appears to have been strangely overlooked.

Since an acquaintance with the main features of the trochaic system which I propose to substitute for that now accepted is indispensable for a proper understanding of Shakespeare's versification, I give a brief sketch of it here. A detailed examination of our traditional prosody will be found in the *Modern Language Review*, April 1918, and a full exposition of the trochaic system in my manual on English prosody, *The Measures of the Poets*.

The measure to which our blank verse is written consists of five metrical units commonly called 'feet.' The plain norm of the 'full' line is

∪ ∶ ∪ ∪ | ∪ ∪ | ∪ ∪ | ∪ ∪ | ∪ ∪ ||.

This is the measure employed by Dante in *La Divina Commedia* :

Nel ∶ mézzo | del cam|mín di | nóstra | víta, ||

and it appears in lines like

I ∶ come to | bury | Caesar, | not to | praise him. ||

J. C. 3. 2. 79¹.

The last syllable is usually omitted in English verse

¹ The references are to the numbering of the Globe edition.

12 THE PREDOMINANT CHARACTERISTIC

(with a gain in strength), so that the prevailing type is the 'checked' form,

To ; sleep ; per|chance to | dream : ay | there's the | rub. \wedge ||¹
Ham. 3. 1. 65.

The five feet are counted from the first stress, the initial unstressed syllable or syllables (for there may be two) being merely an *anacrusis* or 'upbeat.' This upbeat, marked off by three vertical dots, is removable like the introductory note of a recurrent theme in music. When it is omitted and there is no other change in the plain norm, we get such pure trochaic pentapodies as

Come, sir, | we will | better | it in | Pisa. *T. S.* 4. 4. 71.

O this | learning, | what a | thing it | is !

O this | woodcock, | what an | ass it | is ! *ib.* 1. 2. 160 f.

As a rule, however, when there is no upbeat the first foot is resolved, as in *M. N. D.* 2. 1. 173 f. :

Fetch me this | herb ; and | be thou | here a|gain

Ere the le|via|than can | swim a | league.

Any foot (even the last) may be trisyllabic, and any foot except the last may be quadrisyllabic or quinesyllabic, as for instance

A : caitiff | *recreant* | to my | cousin | *Hereford.* ||

Rich. II 1. 2. 53.

Mumbling of | wicked | charms, \wedge | *conjuring the* | moon. \wedge ||

Lear 2. 1. 41.

Might : *easiliest* | harbour | in ? Thou | blessed | thing ! \wedge ||

Cymb. 4. 2. 206.

We : know thy | charge, \wedge | *Brakenbury, and* | will o|bey. \wedge ||

Rich. III 1. 1. 105.

¹ The sign \wedge denotes the omission of an unstressed syllable.

Lines containing two resolutions (reckoning as a resolution the resolved or double upbeat, as in "*I have* : done the | deed") are numerous; there are 115 in so early a play as *Richard II*, and 219 in *Othello*; and lines with three resolutions are frequent enough to cause no surprise. Here is one of seven instances in *Richard II*,

But for our | trusty | *brother-in-law* and *the* | abbot, 5. 3. 137

and *Othello* shows twenty-four.

Any foot may be monosyllabic, either by prolongation of the stressed syllable or by a pause after it, whether a pause in the sense or the pause one naturally makes after a word to give it emphasis. Recognition of this feature, for which the iambic system can find no place, is of the utmost importance for the scansion of English verse, whether heroic or lyric, for without it thousands of lines become unmetrical or must exhibit a false stress. In Shakespeare's blank verse there are more than 5000 examples, and its occasional occurrence in his lyrics has provoked needless attempts at emendation. (In Shelley's lyrics it is particularly common.) Examples are

Is a : *bold* | spirit | in a | loyal | breast. *Rich. II* 1. 1. 181.

Than the : *soft* | myrtle ; but | *man*, \wedge | *proud* | man.
M. M. 2. 2. 117.

That my : *keen* | *knife* \wedge | see not the | wound it | makes.
Mac. 1. 5. 53.

Dead | art thou ! A|lack, my | child is | dead,
R. and J. 4. 5. 63.

Friends, \wedge | Romans, | countrymen, | lend me your | ears.
J. C. 3. 2. 78.

14 THE PREDOMINANT CHARACTERISTIC

Swifter | than the | *moon's* | sphere ; *M. N. D.* 2. 1. 7.
Toad, that | under | *cold* | stone, *Mac.* 4. 1. 6.

Further illustrations of these features will be found in the Appendices. In Shakespeare's plays the measure is often extended to six feet, making an 'Alexandrine,' if the line is divided between two or more speakers, and occasionally when there is only one speaker.

This brief outline and the examples given will, I trust, not only illustrate the system sufficiently for our present purpose, but also, even in the absence of argument in defence of it, serve to show that it fits the verse perfectly and shows no such defects as those which make the iambic system unworkable. Anyone who will apply it to a few pages of Shakespeare and especially to some of the later plays, will, I believe, find that this is so, and that my statement as to his predilection for resolutions is fully substantiated. It need only be added here that the scansion of a line is to be distinguished from its rhythm. This important point is dealt with in Chapter 11.

The *Metrical Analysis* which follows gives detailed information as to certain features of Shakespeare's versification, and will, I hope, be found useful for reference. Also it is hardly too much to say that its results cannot be safely neglected in any attempt to place the plays in the probable order of their composition. On this some remarks will be found in Appendix vi. I cannot vouch for the absolute correctness of every figure, but the compilation has been made with care, and will, I think, be found sufficiently accurate for all practical purposes and correct to one or two decimals.

One thing the Analysis shows clearly, the steady increase in the number of resolutions introduced by Shakespeare into his verse as he continued to write; and judging from a similar but less detailed analysis of portions of the works of his contemporaries, this number was from the beginning greater than that to be found in any of them, and was soon considerably in excess. My notes on contemporary blank verse are as follows. The figures indicate the percentage of resolutions of all kinds. Marlowe's *Faustus* about 25. *Arden of Feversham* (anon.) about 25. *Robin Hood* (anon.) about 30·3. A few hundred lines each of Peele, Dekker, and Ben Jonson's *Catiline* 33·3. A few hundred lines of Beaumont and Fletcher's *Maid's Tragedy* and *Philaster* 40. Three hundred lines of Greene's *Orlando* 29·4. A detailed analysis of the whole of his *James IV* (1586 lines) gives the following results: *Initial Resolutions* (i.e. resolution of the first foot when there is no upbeat, the commonest resolution in the earlier verse) 18·1; *Internal Res.* 12¹; *Double Upbeat* ·18. *Total of these* 32. *Monosyllabic Feet* one in 36·3 lines²; *Fourth Foot Res.* one in 319; *Fifth Foot Res.* 0; *Two or more Resolutions in one line* once in 47 lines. There is perhaps one instance of a quadrisyllabic foot in the line, "Only this | *difference*, *he* | cannot | fancy | two"; but there are several Alexandrines in the play, and this may be one. In Shakespeare it would be an undoubted quadrisyllabic. There are 9 pure trochaic lines without upbeat.

¹ Note that the internal resolutions are much fewer than the initials. On this see Appendix vi.

METRICAL ANALYSIS

Preliminary Note.

The figures immediately under the titles of the plays give the number of lines of verse, excluding songs and trochaics. An "initial resolution" is a resolution of the first foot of a line that has no upbeat, as in "*Mumbling of | wicked | charms.*" An "internal resolution" is a resolution of any other foot in the line, or of the first foot if the line has an upbeat. The Total of Resolutions is found by adding together initial resolutions, internals, and double upbeats. The first four lines of figures are percentages. Thus *C. of E.* shows 20 initial resolutions in every 100 lines, and 38·4 resolutions of all kinds. It seemed desirable to give the figures for the remaining features differently, and "*Monosyll. Ft. 17·3*" under *C. of E.* means that the play shows one monosyllabic foot in every 17·3 lines. And so on with the remaining features, the numbers of which are included in the figures for initial and internal resolutions.

The figures for *Henry VIII* embrace only the parts which are usually assigned to Shakespeare. The reader will draw his own conclusions from the analysis of *Pericles*. To me the results seem to indicate that Shakespeare can have had little to do with any part of the play except Act III. and Act v. Sc. 1. The play acted before the King in *Hamlet* is omitted.

It is only proper to state that the analysis is made from an unpublished text in which certain abbreviations, such as *to't, do't, i'th', 's (us, his)* etc., which suggest a pronunciation that I believe was not intended, are

restored to their full forms. Many of these do not eliminate a resolution, and the results would have been much the same if the *Cambridge Shakespeare*, for instance, had been used. In fact I began with that text, but soon found it necessary to abandon it, since the editors are vacillating and inconsistent in the matter of abbreviations, and appear to have worked on no fixed principle. In one place they will correct the early texts, in another they will retain an abbreviation that leaves the line with a palpably false stress. Moreover, there is no existing text in which many lines are not misdivided. Thus, for an illustration will not be out of place here, at *A. and C.* 4. 15. 11 f. we get in modern texts,

The : varying | shore o'the | world. O | Antony,
Antony, | Antony ! | Help, ^ | Charmian, | help, Iras, | help ;

Cleopatra is made to give to the first "Antony" a different rhythm from that given to the repetitions, and the second line is gratuitously made an Alexandrine. The Folio begins the second line with "Help," and its arrangement of the passage is otherwise absurd. Shakespeare's arrangement was doubtless this,

The : varying | shore of the | world. O | Antony, | Antony, ||
Antony ! | Help, ^ | Charmian ! | help, Iras, | help ! ^ ||

the first line ending with a resolved fifth foot. But since such a line has hitherto been regarded as showing two 'hypermetrical' syllables, editors, out of consideration for the poet, have been at pains to avoid the objectionable 'licence' wherever it was found possible.

For the order in which the plays are given see Appendix vi.

METRICAL ANALYSIS

	L. L. L. 1253	C. of E. 1410	1 Hen. VI 2626	2 Hen. VI 2552	3 Hen. VI 2896	M. N. D. 1353
Initial res. . .	% 15.4	% 20	% 19	% 16.6	% 14.6	% 18.5
Internal res. . .	15	16	12.9	19.2	15.4	23.2
Dble upbeat . .	4.2	2.1	0.6	1.2	1.1	1.1
TOTAL RES. . .	35	38.4	33	37.2	31	42.7
Monosyll. ft . .	one in ?	one in 17.3	one in 35.5	one in 21.6	one in 24.3	one in 26.2
4th ft res. . .	31.3	31.3	28.2	30.7	35	26.8
5th ft res. . .	0	7.05	2.92	1.82	1.81	4.51
Two or more res. } in one line . . }	38	40	43.7	29	52.7	27
Quadrisyll. ft. .	41.8	235	164	213	483	169

	King John 2520	1 Hen. IV 1661	A. Y. L. 932	Rich. II 2746	T. G. 1627	2 Hen. IV 1450
Initial res. . .	% 16	% 13.1	% 20	% 16.6	% 17.3	% 16.6
Internal res. . .	19	21.2	19	19	22	22.4
Dble upbeat . .	2.1	2.2	2.3	1.5	2.5	3
TOTAL RES. . .	37	36.7	42	37	41.6	42.1
Monosyll. ft . .	one in 15.7	one in 13.7	one in 10.1	one in 15	one in 19.9	one in 9.5
4th ft res. . .	23.8	27	17.6	20	40.7	17.1
5th ft res. . .	840	415	104	161	95.7	289
Two or more res. } in one line . . }	28.4	32	20.2	22.5	29.4	25.9
Quadrisyll. ft. .	168	237	233	91.5	90	483

METRICAL ANALYSIS—*continued*

	Hen. V 1864	Rich. III 3532	Titus 2381	R. and J. 2542	M. Ado 656	M. of V. 1959
	%	%	%	%	%	%
Initial res. . .	18.1	21.3	20.4	20.3	18.2	18.5
Internal res. . .	22	19	21.8	26.8	25.6	28.8
Dble upbeat . .	2.8	2.2	1.7	2.5	3.3	2.6
TOTAL RES. . .	42.8	42.2	43.7	49.8	47	50
	one in	one in	one in	one in	one in	one in
Monosyll. ft. . .	9.6	14.3	?	10.3	11.1	14
4th ft res. . .	17.6	34	24.5	18	17.3	42.3
5th ft res. . .	169.5	95.5	132	121	82	75
Two or more res. in one line . .}	21.2	30	17.3	15	29	23.5
Quadrisyll. ft. .	124	168	108	67	218	140

	Tw. Night 860	All's W. 1424	J. C. 2286	T. and C. 2055	T. Shr. 1847	W. T. 2040	Timon 1565
	%	%	%	%	%	%	%
Initial res. . .	16.1	16.6	19.3	15.4	23.2	12.5	13.5
Internal res. . .	25.6	30.7	25.2	28.8	34	28.6	30
Dble upbeat. . .	2.9	4.3	2.5	3	3.2	5	4.7
TOTAL RES. . .	44.6	52	47	47	60	46	48.1
	one in	one in	one in	one in	one in	one in	one in
Monosyll. ft. . .	15.4	?	9.5	?	14.4	8.5	?
4th ft res. . .	19	13	28.3	15.5	26	16.2	16
5th ft res. . .	86	142	51.6	187	56	68	131
Two or more res. in one line . .}	16	13	16	17.4	14.4	20.6	13
Quadrisyll. ft. .	107	178	84.7	47	45	73	47.5

METRICAL ANALYSIS—*continued*

	Hamlet 2525	Macb. 1813	Hen. VIII 1166	Cymb. 2676	Othello 2675	Lear 2283
	%	%	%	%	%	%
Initial res. . .	16·6	17·1	14·7	13·6	18·2	19·2
Internal res. . .	33·7	37·1	35·7	37·5	38·2	41·7
Dble upbeat . .	4·3	5·2	4·3	5	5·3	4·3
TOTAL RES. . .	54·7	59·3	54·9	55·3	61·5	65·7
	one in	one in	one in	one in	one in	one in
Monosyll. ft . .	8	6·5	9	10	7	6·5
4th ft res. . .	16·3	15·4	19·7	13·3	13·3	12·7
5th ft res. . .	83	194	35	46·1	43·8	53
Two or more res. } in one line . . }	25	11·7	11	12·7	11	9·7
Quadrissyll. ft. .	69·7	109	61·5	39·4	48·6	58·5

	M. for M. 1524	Cor. 2475	Temp. 1474	A. and C. 2457
	%	%	%	%
Initial res. . .	19	15	17·6	20·1
Internal res. . .	42	43·5	42·7	47·6
Dble upbeat . .	4·2	6·3	6·2	5·5
TOTAL RES. . .	65·2	65	65·8	73
	one in	one in	one in	one in
Monosyll. ft . .	8·7	9	8·7	9·2
4th ft res. . .	13·5	10·7	13·5	14·5
5th ft res. . .	40	33	42·1	34·1
Two or more res. } in one line . . }	11·7	8·7	12·4	8·4
Quadrissyll. ft. .	47·6	50·5	43·3	40·3

METRICAL ANALYSIS—*continued**Pericles*

	Act I 431	Act II 364	IV, 1 & 3 V, 3 225	Total 1020	Act III 218	Act V, 1 259
	%	%	%	%	%	%
Initial res. . .	10·7	13·5	14·7	13	17·5	17·4
Internal res. . .	24	20	27	23·7	30·3	32
Dble upbeat . .	2	6	4·1	4	7	3·9
TOTAL RES. . .	36·9	40	46·2	40·7	54·5	53·1
	one in	one in	one in	one in	one in	one in
Monosyll. ft . .	24	21·5	12	19·2	8	8
4th ft res. . .	29	28	17·25	24·75	17	10·25
5th ft res. . .	215	121	225	170	109	259
Two or more res. } in one line . . }	33·1	30·3	32	31·8	13·6	9·6
Quadrisyll. ft. :	86	73	0	102	0	65

CHAPTER II

METRE AND RHYTHM. LYRIC MEASURES IN THE BLANK VERSE. THE VERSE PERIOD

Metre and Rhythm

A CONFUSION of metre and rhythm, which is, I believe, at the bottom of our false iambic system of prosody, is so common that it seems desirable to make some remarks on the subject before proceeding further. For this purpose, since I do not find myself able to put the matter more clearly in other language, I venture to borrow a little from what is said on the matter in my manual on English prosody¹, where it is more fully discussed.

Rhythm and Metre, though they have elements in common, are as entities quite distinct. Metre has reference to the metrical units or feet into which a line of verse can be divided, all of which must be (theoretically at least) of equivalent time-value. If they were not, it would be impossible to compare two lines with one another in respect of their length, saying that the one has three feet and the other five; there would be no common factor of measurement. It is because they can be divided into units and so measured, that verses are called 'measures.' Rhythm in its widest sense denotes *movement in regular succession, or a succession of*

¹ *The Measures of the Poets.*

regular movements; thus the pendulum of a clock and a dancer's feet move in rhythm. As applied to verse, the word usually denotes the movement, the mode of progression of a line as a whole. This total of movement is made up of units of rhythm, which are of various kinds and lengths. Some are identical with the metrical feet of the measure employed, others are altogether independent of the foot-divisions; as for instance, in our triple measures, such rhythmical units as \cup -, \cup - \cup -, $-\cup$ -, $\cup\cup$ - (*delight, delightful, discontent, with a cry*) etc. Indeed it is no small part of the poet's art to see that his units of rhythm shall not correspond too frequently with the metrical feet. The units of rhythm must, however, be so adjusted to each other that they can be re-divided into the units of the metre, each of which, as said above, unlike the units of rhythm, must have the same time-value. This re-division is the function of scansion, which, though it is partly guided by the word-groupings on which sense and rhythm largely depend, is governed by the necessary stresses and proceeds on principles of its own. Further, the stresses of the metrical units, like those of the rhythm units, must recur at regular intervals, or they will fail to admit and account for the rhythms of the verse. To look at the matter from the opposite point of view, a poet may take a measure and write to it, introducing units of rhythm quite diverse from those of the measure, and different ones in different lines; but if, when his verse is scanned, his rhythms do not fit the measure perfectly, with the stresses falling as the measure demands, he has written what we call an unmetrical line.

The following passage from *A Midsummer Night's Dream* 5. 1. 7 ff. will illustrate this. The sign || marks here a change of rhythm, and is independent of the single lines occasionally inserted to mark the scansion, which is on the trochaic base.

The lunatic, || the lover, and the poet,
 Are of imagination || all compact : ||
 One sees more devils || than | vast | hell can | hold, ^ ||
 That is the madman ; the lover, all as frantic,
 Sees Helen's beauty in a brow of Egypt : || 5
 The poet's eye, || in a | fine | frenzy | rolling, ||
 Doth glance from heaven to earth, from earth || to heaven : ||
 And as imagination bodies forth
 The forms of things unknown, the poet's pen ||
 Turns them to shapes, and gives to aery nothing 10
 A local habitation || and a name.

The rhythms here are : *The lunatic*, iambic, but the rest of the line is trochaic. The 2nd line begins trochaic and ends with the rhythm of the 'cretic' - - in all compact. The 3rd, by reason of the slight voice-pause at *devils*, begins trochaic, but it ends iambic. The 4th is altogether trochaic and follows the foot-divisions, but is saved by the resolutions and the pauses. So the 5th mainly ; but there is a slight voice-pause at *beauty*, and since there is no stress on *in*, *in a brow* gives the rhythm $\cup \cup \cup$, a delicate touch which, to my ear at least, makes the movement of the line as a whole peculiarly pleasing. In the 6th we have an iambic rhythm in *The poet's eye*, and then a trochaic sequence (to which *in a* becomes a double unbeat), instinctively steadied by the monosyllabic foot *fine*. The 7th is mainly iambic, but ends trochaic ; for I take it that while neither *heaven* is

monosyllabic, the *v* and *n* of the second are to be said with very great distinctness, *heav-n*. The 8th is dominated by the trochees of *imagination*, but melts into the 9th, which is iambic admirably relieved by the 'irrational' *un-* in *unknown*. The 10th is a beautifully diversified line ; metrically it begins with a triplet dactyl, but as recited, with a trochee followed by an iambus. The *and*, though scansionally belonging to the foot *shapes and*, attaches itself to *gives* as the upbeat of a fresh measure, so that we go on with an iambus *and gives*, but only to find that the rhythm has imperceptibly melted into a trochaic movement in the two final feet. The last line is markedly trochaic in *local habitation*, but ends with the cretic *and a name*.

In the lyric measures now to be discussed the rhythmical units frequently coincide with the foot-divisions.

Lyric Measures in the Blank Verse

Shakespeare's songs exhibit alike his mastery of lyric measures and his delight in them. He had also a passion for music. Of this we have evidence in the many affectionate references to it, the numerous metaphors and similes that he draws from it, and notably in the well-known emphatic pronouncement in *The Merchant of Venice* 5. 1. 83 ff.

The man that hath no music in himself,
 Nor is not moved with concord of sweet sounds,
 Is fit for treasons, stratagems, and spoils ;
 The motions of his spirit are dull as night,
 And his affections dark as Erebus :
 Let no such man be trusted. Mark the music.

And *Twelfth Night*, which contains what is perhaps the most perfectly constructed of all his songs, "Come away, come away, death¹," opens with a passage that is no less eloquent of his own enthusiasm for music than the one just quoted :

Duke. If music be the food of love, play on ;
Give me excess of it, that, surfeiting,
The appetite may sicken, and so die.
That strain again ! it had a dying fall :
O it came o'er my ear like the sweet sound
That breathes upon a bank of violets,
Stealing and giving odour.

In *The Two Gentlemen* he shows how intimate was his appreciation of it in a single sentence which could only have been written by one to whom music was peculiarly dear: "Hark, what *fine change* is in the music²." Now, songs are written to be set and sung to music, and one essential feature of music is the resolution of long notes into two or more shorter ones from moment to moment, as the fancy of the composer suggests. We cannot be far wrong, then, in attributing something of the beauty of his lyrics to this love of music and familiarity with it, and also in connecting his predilection for resolutions in blank verse with the same motive. More than this, his blank verse is throughout, even in the earliest plays,

¹ But perfectly constructed only if we read this line as

Come a;wáy, come a|wáy, ^ | death,

and not, as it is too often quoted,

Cóme away, | cóme away, | death.

² He is writing prose, but the rhythmical balance of the words is that of a pentapody :

Hárk, what | fine | change is | in the | music.

embellished with actual lyric measures. This will be more readily apprehended if we first make a brief excursion into Greek prosody.

Besides the plain lyric schemes of two or more unresolved feet, the Greeks, who in the matter of verse measures have left us nothing to invent (unless it be three to be mentioned below), used the following among many others :

Dipody : (α) ~ ~ | - ~ ||.

Tripodies : (β) ~ ~ | - ~ | - ~ || (1st foot resolved).

(γ) - ~ | ~ ~ | - ~ || (2nd foot resolved).

Tetrapodies : (δ) ~ ~ | - ~ | - ~ | - ~ || (1st foot resolved).

(ε) - ~ | ~ ~ | - ~ | - ~ || (2nd foot resolved)¹.

All these they employed full or 'checked,' and singly or in combination. The tripodies and tetrapodies sometimes took upbeat, and could be varied by additional resolutions and the introduction of monosyllabic feet.

Now, one of the most remarkable features of Shakespeare's blank verse, as compared with that of his contemporaries and all successors except Swinburne, is the frequency with which it falls into one or other of these measures². Moreover he added to them three which I think he must have invented; at any rate he was the first to make habitual use of them. They are, with or without upbeat,

Dipody : (ζ) - ~ | ~ ~ ||.

¹ (α) *Versus Adonius*, but not so called when 'checked.' (β) 1st *Pherecratean*. (γ) 2nd *Pherecratean*. (δ) 1st *Glyconic*. (ε) 2nd *Glyconic*.

² He often uses (α) with an upbeat, and introduces quadrisyllabics in all.

Tripody : (η) -v | -v | $\left| \begin{array}{c} \sim v \\ \sim v \\ \sim v \end{array} \right\|$.

Tetrapody : (θ) -v | -v | -v | $\left| \begin{array}{c} \sim v \\ \sim v \\ \sim v \end{array} \right\|$.

The characteristic of these is the resolution of the last foot, but the other feet also are sometimes resolved¹. There are 22 examples in so early a play as *The Two Gentlemen*.

It is the employment of these lyric measures, even more than its ever-changing tone-colour, which makes his blank verse so musical. Its movement is continually varied by their varied lengths, by the change in the position of the resolutions and the multiplication of them, and by the further diversity which results from the presence or absence of an upbeat. They do not of course form anything like the staple of his verse, which consists largely of measures of plain sequence, but are used with a wise economy and so that the dignity of the whole is in no way impaired. In the result we have that infinite variety of rhythmical movement which, even from his own days, the texts have done their best to reduce to a dull monotony by excision of the resolutions.

There are two questions which it naturally occurs to one to ask at this point. Why did Shakespeare first introduce into his verse more resolutions than any of his contemporaries, tempting the actors to mangle it by clipping the words when they could, and provoking those responsible for the Quartos and the Folio,

¹ These measures ζ , η , θ might be regarded as variations of the previous five, but it seemed more helpful to classify them separately.

and modern editors also, to do their best to eliminate them as improper; and why did he go on increasing the number until it reached the extraordinary amount found in the later plays? As has been said, he must have used them to begin with, as does any other poet, because he loved the music of the rhythms they produce; and I suggest that he went on increasing the number because there came a moment when he made the discovery which has given us not only the finest of all dramatic verse, but the best *type* of it that the world has ever seen or is likely to see. The idea seems to have flashed upon him quite early, for there are signs of it even in *King John* and *Richard II*; but though he then made a beginning, he was not able to make full use of the inspiration at once because his powers were not yet sufficiently mature. He was like a man who has discovered a gold mine, but who for lack of adequate equipment cannot work it more than partially. Having an ear that nothing escaped, he must have noticed that much of our most ordinary speech falls naturally into lyric form. Take such common remarks as the following: (α) "Give me the | paper"; "Run to the 'Mermaid.'" (β) "Where did I | leave my | hat?" (γ) "Nót much | *more than an* | hour." (δ) "He : *said he would* | come and | dine to-|morrow." (ε) "Take your | *time; there's no* | need to | hurry." (ζ) "The ef:fect was | *ludicrous*"|. (η) "It : seem'd to | be im|possible." These are all exemplifications of the lyric measures mentioned above. We often speak in lyric pentapodies: "Will you be | sure to | send it?" — "Yes, we'll | send it | *early to-*|morrow | morning." The question is the First Pherecratean, and the answer

an excellent Sapphic. Only the other day I heard a man shout to another, "Bring the | barrer, | *Bill*; *we shall* | want it | later," which is also a perfect Sapphic with admirable rhythm. "Don't be | *foolish, it's* | not worth | half the | money," is the classical Hendecasyllabic; and one day passing along the Strand I heard a man say to another, "Caught him | *one on the* | jaw, and | knock'd him | silly," again a Hendecasyllabic, perfectly balanced and with a far better rhythm than Tennyson's "O you chorus of indolent reviewers." "I ; saw him | only | *yesterday* | at the | play," is an Alcaic. It does not matter that Shakespeare may not have known the names of all these measures. That he recognised and distinguished them is certain, for he uses them over and over again; and the priceless discovery that he made was that the ideal blank verse for drama would not be of that formal and somewhat stilted style in which he and others were writing, cramped by its being composed mainly in a series of pentapodies, but verse made up of the lyric measures of various lengths into which speech instinctively falls—these measures to be sometimes wholly contained in one line and sometimes divided between two. The gain would be that, while the result would always be verse capable of scansion in pentapodies, yet it would fall on the ear in the spontaneous rhythms which belong to prose no less than to verse, and could be delivered with the naturalness of everyday talk. To effect this combination at last with perfect success was the final triumph of his art. As he was feeling his way towards it, the pentapody became of less and less importance as a unit of the whole; he broke

it up, writing rather for the various measures that have been mentioned. Three developments appeared at once—more frequent resolution of the fifth foot, and an increase in the number of monosyllabic and quadrisyllabic feet. Two other features also now become more noticeable—the use of short measures of two feet (I do not mean two-foot lines so written, but parts of pentapodies broken up in delivery), and the lengthening of the measures occasionally to as many as seven feet¹. The following three examples will serve as preliminary illustrations of these changes.

1. Coriolanus is saying good-bye to his mother and friends as he leaves Rome under sentence of banishment :

Come, leave your tears :

A brief farewell :

The ; beast with | many | heads \wedge |

Butts me a|way. \wedge ||

Nay, mother, | where is your | ancient | courage ?

Here we have two dipodies, a tripod ending with a monosyllabic foot, the Versus Adonius with the last foot incomplete, and the First Glyconic varied by an additional resolution. But the pentapodies are

Come, leave your tears : a brief farewell : the beast

With ; many | heads | butts me a|way. \wedge | 'Nay, mother, ||

Where is your ancient courage ? *Cor.* 4. 1. 1 ff.

2. Believing that Cleopatra has put an end to herself as he had been told, Antony has just given himself a mortal wound, when Diomedes comes in saying he

¹ He never lengthened the *line* to seven feet, though several such monstrosities still survive in modern texts.

has a message from her. Antony, in surprise, asks the natural question,

When did she send thee ?

Dio. Now, my lord.

Ant. Where is she ?

Dio. Lock'd in her monument :

She had a prophesying fear of what hath come to pass.

The first three sentences are pure prose, though the first is the Versus Adonius; and the whole *might* be prose, even though "Lock'd in her | monu|ment" is the First Pherecratean, and though the last sentence is an Alexandrine with the quadrisyllabic foot "prophesying." In fact, however, we have two lines and a half of admirably varied verse: an Alexandrine divided between two speakers and four speeches, a pentapody with a quadrisyllabic in the fourth place, and a tripod.

When did she | send thee ? |

Dio. Now, my | lord.

Ant. Where | is she ? |

Dio. Lock'd

In her ; monu|ment : she | had a | prophesying | fear

Of ; what hath | come to | pass. *A. and C.* 4. 14. 119 ff.

The texts end the first line with "Where is she?" and give "Lock'd in her monument: she had a prophesying fear" as a line such as Shakespeare was content to write amid the 'irregular verse' of his later work! But there are plenty of examples of a five-foot or six-foot line ending with a monosyllable uttered by a fresh speaker. It should be noted that the double upbeat "In her" is used with "Lock'd" to form the first foot of the lyric measure β .

3. Iago speaks, when Cassio has been wounded by Roderigo :

Light, \wedge | gentlemen : I'll | bind it | with my | shirt.

Oth. 5. 1. 73.

What could be worse from the Miltonic point of view or for ordinary poetry than these examples? Yet for dramatic verse they are obviously the very pinnacle of perfection. See also *Tempest* 2. 1. 38 ff. (quoted in Appendix iv), which should be printed as verse.

In the further illustrations that follow¹, the lyric measures are referred to by the Greek letters by which they are distinguished above, and the arabic numerals denote plain measures according to the number of their feet. Thus

To : be, or | not to | be : \wedge | that is the | question. (3. α)

means that the line is composed of three unresolved feet of plain measure, \cup : $-\cup$ | $-\cup$ | $-\wedge$ |, followed by the Greek measure designated above by the letter (α). The rhythm of the first six words, as distinct from their scansion, is iambic, but this disappears after the monosyllabic foot, and we have the rhythm | $\cup\cup\cup$ | $\wedge\cup$ ||. We may note here the happy effect of the resolved foot ; if we had had *that's the question*, the demonstrative would have received too much emphasis, and the latter part of the line would have been trivial and somewhat dead. We may now proceed with our illustrations. The sign ||

¹ In the quotations given below in the present chapter the conclusions of the succeeding chapters are so far anticipated that certain words which the texts abbreviate are printed in their full form.

here marks a change of measure, and is independent of the single lines that mark the scansion.

As : mad as the | vex'd | sea, \wedge || singing a|loud. \wedge || ($\beta . a$)
Lear 4. 4. 2.

What a : haste | looks through his | eyes ! \wedge || So should he |
look. \wedge || ($\gamma . a$) *Mac.* 1. 2. 46.

Ring the a|larum-|bell. \wedge || Murder and | treason ! || ($\beta . a$)
Mac. 2. 3. 79.

What is a|miss ? \wedge || You are, and | do not | know it. || ($a . \beta$)
Mac. 2. 3. 102.

Ay, Greek, | that is my | name. (γ) *T. and C.* 1. 3. 246.

She is a|lone the A|rabian | bird, || and | I \wedge || (δ varied. 1)
Cymb. 1. 6. 17.

I : am : \wedge || what must we | under|stand by | this ? (1. δ)
A. Y. L. 4. 3. 95.

All's : well, sir : || take my | power in the | court for | yours.
(1. ϵ) *Cymb.* 1. 6. 179.

Mark it : || the : eldest | of them at | three years | old (1. ϵ)
Cymb. 1. 1. 58.

Or : blessed | was it we | did ? (γ) *Temp.* 1. 2. 61.

Dost thou | hear ? ||—Your : tale, sir, would | cure | deafness.
(2. β) *Temp.* 1. 2. 106.

Bore us some | leagues to | sea ; \wedge || where they pre|pared
($\beta . a$) *Temp.* 1. 2. 145.

What is the | time of the | day ? \wedge ||—Past the | mid-season. ||
($\beta . \zeta$) *Temp.* 1. 2. 239.

And : do my | spiriting | gently. ||—Do so, and | after two |
days ($\gamma . \beta$) *Temp.* 1. 2. 298.

What shall I | do ? say | what ; \wedge || what shall I | do ? ($\beta . a$)
Temp. 1. 2. 300.

The following are from *Antony and Cleopatra* :

O : Anto|ny ! \wedge || O thou A|rabian | bird ! (2. β) 3. 2. 12.
He : shall to | Parthia. || (ζ) 2. 3. 32.

Free, madam ! | no ; || I ; made no | such re|port : \wedge ||

He's : bound un|to Oct|avia. || (a. 3. η) 2. 5. 5 f.

And : be un|done by them. ||—Good your | highness, | patience.
(ζ . 3) 2. 5. 100.

For : I have | gain'd by it. || (ζ) 2. 6. 52.

The : higher | Nilus | swells, \wedge ||

The : more it | promises. || (3. ζ) 2. 7. 20 f.

Use me | well in it. || (ζ) 3. 2. 25.

No, \wedge | sweet Oct|avia, ||

You shall | hear from me | still. \wedge || (η . γ) 3. 3. 60 f.

Nay, I have | done. \wedge ||

Here : comes the | emperor. || Is it not | strange, Ca|nidius ||

(a. ζ . η) 2. 7. 18 f.

My : very | hairs do | mutiny. || (η) 3. 11. 13.

And : earns a | place in the | story. || (γ) 3. 13. 46.

Caesar sits | down in | Alex|andria, || where

I : will op|pose his | fate. \wedge || (θ . 4) 3. 13. 168 f.

He : will not | fight with | me, Do|mitius ? ||—No. \wedge || (θ . 1)

4. 2. 1.

And : leave his | master | Antony : || for this | pains \wedge ||

Caesar hath | hang'd him. (η . 2. a) 4. 6. 15 f.

Kiss it, my | warrior. || (ζ) 4. 8. 24.

A : wake, sir, a|wake ; \wedge | speak to us. || (η) 4. 9. 28.

And : time is | at his | period. || (η) 4. 14. 10.

Too : late, good | Diomed. || (ζ) 4. 14. 128.

Be :neath the | visiting | moon. ||—O, : quietness, | lady. ||

(γ . a) 4. 15. 68.

Hear me, good | madam. || (a) 5. 2. 100.

This is my | treasurer : || let him | speak, my | lord. (ζ . 3)

5. 2. 141.

To : meet Mark | Antony : || sirrah | Iras, | go. (ζ . 3)

5. 2. 228.

The combinations (a . β) and (β . a) are especially common.

The Verse Period

The point may be further illustrated by an examination of the structure of his verse periods. It was his constant aim, after the earliest years of production, so to manipulate the verse—by stops in the line, by linking the lines (*enjambement*), and by the introduction of short lines and Alexandrines—that it should not, when uttered, present a monotonous sequence of five-foot lengths. The result is that in its most perfect form it falls upon the ear as a succession of measures of continually varied length, like those of an elaborate lyric. As one listens, it is only occasionally possible to tell where the written lines begin and end. Even the plain talk of a council-chamber is thus instinctively modulated :

1. *Duke.* There is no composition in these news
That gives them credit. ||
First Sen. Indeed they are disproportion'd ; ||
My letters say || a hundred and seven galleys. ||
Duke. And mine a hundred and forty. ||
Sec. Sen. And mine two hundred. ||
But though they jump not, on a just account— ||
As in these cases, || where the aim reports, ||
'Tis oft with difference ||—yet do they all confirm
A Turkish fleet, || and bearing up to Cyprus. *Oth.* 1. 3. 1 ff.

The actual measures of this period, much of which might be prose, are: $7 \cdot \beta \cdot 2 \cdot \beta \cdot \gamma \cdot 2 \cdot 5 \cdot 2 \cdot 3 \cdot \zeta \cdot 5 \cdot 3$. Here is a beautiful short one :

2. To cry to the sea that roar'd to us, || to sigh
To the winds || whose pity, sighing back again, ||
Did us but loving wrong. *Temp.* 1. 2. 149 ff.

Period: $\delta \cdot a \cdot 4 \cdot \beta$.

The fine passage, *Macbeth* 2. 2. 48, affords an admirable example :

3. Why did you bring these daggers from the place ? ||
 They must : lie | there : || go carry them, || and smear
 The sleepy grooms with blood. ||
Macb. I'll go no more : ||
 I am afraid to think what I have done ; ||
 Look on it again I | dare not. ||
Lady M. Infirm of purpose ! ||
 Give : me the | daggers : || the sleeping and the dead
 Are but as pictures : || 'tis the eye of childhood ||
 That fears a painted devil. || If he do bleed, ||
 I'll gild the faces of the grooms withal, ||
 For : it must | seem | their guilt. || [*Exit. Knocking within.*]
Macb. Whence is that knocking ? ||
 How : is it | with me, || when : every | noise appals me ?¹ ||
 What hands are here ? || ha ! they pluck out mine eyes ! ||
 Will all great Neptune's ocean || wash this blood
 Clean from my hand ? || No, this my hand || will rather
 The multitudinous seas incarnadine, ||
 Making the green one red.

The period is, allowing for voice-pauses, 5.2.2.4.2.5.
 β.2.2.5.3.3.2.5.3. (*Knocking*) α.2.β.2.β.η.4.2.
 6.β.

It has not been perceived that Lady Macbeth's speeches in the sleep-walking scene (Act v. Sc. 1), which have always been printed as prose, are really verse, and very fine verse too. The reader will see how enormously they gain in solemnity by being delivered in measure, and that the lines drawn out in monosyllabic feet are as wonderfully effective as any that Shakespeare ever wrote.

¹ The Folio gives *is't* with a false stress. "How is it with you?" (without abbreviation) occurs several times as a form of greeting.

But for the retention of the iambic scheme, the recognition would doubtless have been made long ago ; but editors recognise no monosyllabic foot and would hesitate to produce lines with initial trochees. I number the lines from the beginning of the first quotation.

4. *Lady M.* Yet here's a spot.

* * * * *

(a) *Lady M.* Out, \wedge | damned | spot ! \wedge || out, I say ! || —

One : \wedge | two : || why then 'tis time to do it. || —

Hell is murky ! || —

Fie, my lord, fie ! || a soldier, and afear'd ? ||

5

What need we fear who knows it, || when none can call

Our power to account ? || Yet who would have thought

The old man to have had so | much blood | in him ! ||

(*Doctor.* Do you mark that ?)

9

(b) *Lady M.* The thane of Fife had a wife :¹ \wedge || where is she
now ? || —

What, will | these | hands | *never* be | clean ?² || —

No more of that, my lord, || no more of that : ||

You : mar | all with this | starting. ||

13

* * * * *

The measures of the preceding lines are (a) *vv.* 2–8 :

3.2.2.3.2.a.3.3.5.7 ; (b) *vv.* 10–13 : γ .a.5.3.2. γ .

(c) *Lady M.* Here's the : smell of the | blood | still : \wedge || all
the | perfumes

Of A:rabia || will not | sweeten this | little | hand. ||

15

Oh, | oh, | oh !

* * * * *

A beautiful period : β . η (with quadrisyllabic). ϵ .3.

¹ These words seem to be part of a song or rime, or a parody of one with "thane" substituted perhaps for *baillie*, *miller*, or the like.

² The Folio, with its passion for abbreviation even in prose, absurdly gives the weak form *ne're*, and is followed by editors. The word is to be drawn out and dwelt upon ; we want both syllables and every letter.

(a) *Lady M.* Wash your hands : || put ón your nightgown : ||
look not so | pale. ||

I tell you yet again, ^ || Banquo is buried ; || 18

He cannot come out of his grave. || —

(*Doct.* Even so ?)

To bed, to bed. ||

There's knocking at the gate ; || come, cóme, come,
cóme, || 20

Give me your hand. || What's : done | cannot be | un-
done. || —

To bed, to bed, to bed. || [*Exit.*]

Period : 2.2.a.3.a.β.2.3.2.a.γ.3. For the division
of the Alexandrine, *v.* 17, into three even portions cp.
the beautiful line, *Lear* 2. 2. 168,

Fortune, good night : || smile once more : || turn thy wheel !

5. *Pros.* The fringed curtains of thine eye advance, ||

And : say what thou | seëst | yond. ||

Mir. What is it, a spirit ? ||

Lord, how it looks about ! || Believe me, sir, ||

It : carries a | brave | form, || but it is a spirit. ||

Pros. No, wench, it eats and sleeps || and hath such senses

As we have, such. || This gallant which thou seest

Was in the wreck ; || and but he is something stain'd

With grief, || that's beauty's canker, || thou mightst call him

A goodly person : || he hath lost his fellows, ||

And strays about to find them. ||

Mir. I might call him

A thing divine ; || for nothing natural

I ever saw so noble. ||

Pros. [*Aside.*] It goes on, I see,

As my : soul | prompts it. || Spirit, fine spirit ! || I'll free thee

Within two days for this. || *Temp.* 1. 2. 408-21.

Allowing for voice-pauses, the period is: 5.β.a.β.2.
β.2.β.ε.5.δ.2.ε.3.3.ε.6.5.a.δ. It will be noticed

that only the first of the three five-foot measures tallies with the line-divisions of the text.

The next example, *Romeo and Juliet* 5. 3. 112 ff., is printed as it would be delivered, with a fresh line for each measure. It is essentially a lyric.

6. Eyes, ; look your | last; ^ ||
 Arms, take your | last em|brace ; ^ ||
 And lips, O you, the doors of breath, ||
 Seal with a | righteous | kiss ^ ||
 A dateless bargain to engrossing death. ||
 Côme, bitter | conduct, ||
 Côme, un|savoury | guide ; ^ ||
 Thou : desperate | pilot, | now at | once ^ ||
 Run on the dashing rocks thy sea-sick weary bark ! ||
 Here's to my love ! || [*Drinks.*]
 O true apothecary, thy drugs are quick ! || —
 Thus with a kiss I die. ||

Period: 2.β.4.β.5.α.γ.δ.6.α.5.β.

The passage which follows is given first in its lyric form :

7. *Cleo.* Met'st thou my posts ?
Alex. Ay, madam,
 Twenty several messengers.
 Why do you send so thick ?
Cleo. Who's born that day
 When I forget to send to Antony,
 Shall die a beggar.
 Ink and | paper, | Charmian. ||
 Welcome, my good Alexas.
 Did I, | Charmian, ||
 Ever love | Caesar | so ? ^ ||
Char. O that | brave | Caesar !
Cleo. Be choked with such another emphasis !
 Say, the brave Antony. .

Char. The valiant Caesar !

Cleo. By Isis, I will give thee bloody teeth,
If thou with Caesar paragon again my man of men.

Char. By your most | gracious | pardon,
I sing but after you. *A. and C.* 1. 5. 61-73.

Period: $\alpha. 1. \epsilon. \alpha. 2. 5. 2. \eta. \beta. \zeta. \beta. 3. 5. \beta. \alpha. 5. 7. \beta. 3.$

Note again the variety of the measures. As written, the passage runs thus :

Cleo. Met'st thou my posts ?

Alex. Ay, madam, twenty several messengers.
Why do you send so thick ?

Cleo. Who's born that day
When I forget to send to Antony,
Shall die a beggar. Ink and paper, Charmian.
Welcome, my good Alexas. Did I, Charmian,
Ever love | Caesar | so ? ^ |

Char. O that | brave | Caesar !

Cleo. Be choked with such another emphasis !
Say, the brave Antony.

Char. The valiant Caesar !

Cleo. By Isis, I will give thee bloody teeth,
If thou with Caesar paragon again
My man of men.

Char. By your most gracious pardon,
I sing but after you.

The next two passages are first printed according to the lyric measures.

8. *Cleo.* In praising Antony I have dispraised Caesar.

Char. Many times, madam.

Cleo. 'I am | paid for it | now.
Lead me from hence, I faint :
O Iras, Charmian !—
'Tis no matter.
Go to the fellow, good Alexas ;

Bid him re|port the | feature | of Oc|tavia, ||
 Her years, her inclination ;
 Lét him | not leave out the colour of hé|r hair :
 Bring me ; word | quickly. *A. and C. 2. 5. 108-14.*

Period: 5.a.γ.β.ζ.2.δ.5.3.6.2. The first line is a hendecasyllabic with upbeat. As written, the passage runs as follows :

Cleo. In praising Antony I have dispraised Caesar.

Char. Many times, madam.

Cleo. 'I am | paid for it | now.Λ | Lead me from |
 hence,

I faint : O Iras, Charmian !—'Tis no matter.

Go to the fellow, good Alexas ; bid him

Re:port the | feature | of Oc|tavia, her | years, 112

Her inclination ; let him not leave out

The colour of her | hair : bring me | word | quickly.

Note the divided quadrisyllabic in *v. 112 -tavia, her*, the last syllable of which forms an upbeat for the next measure.

9. *Pom.* Show me which way.

Men. These ; three | world-sharers, ||

These competitors,

Are in thy vessel :

Let me cut the cable ;

And when we are put off,

Fall to their throats :

All there : is is | thine. (*F. there is thine.*)

Pom. Ah, this thou shouldst have done,

And ; not have | spoke of it ! ||

In ; me 'tis | villan|y ;

In thee it had been good service.

A. and C. 2. 7. 75-81.

Period: a.ζ.3.2.3.3.a.2.3.ζ.3.β. As written, the passage runs as follows :

Pom. Show me which way.

Men. These ; three | world-sharers, | these competitors,
Are in thy vessel : let me cut the cable ;
And when we are put | off, ^ | fall to their throats :
All there is is thine.

Pom. Ah, this thou shouldst have done,
And ; not have | spoke of it ! In | me 'tis | villanly ; 80
In thee it had been good service.

Note the divided quadrisyllabic *spoke of it !* In in *v.* 80.
The Folio seems to have omitted a second *is* in *v.* 79 ;
cp. *v.* 68 "Wilt thou be lord of *the whole world?*"

10. *Ant.* Come, let us all take hands, ||
Till that the conquering wine hath steep'd our sense ||
In soft and delicate Lethe. *A. and C.* 2. 7. 112 ff.

Period : $\beta. 5. \gamma.$

11. *Messenger.* Most gracious majesty, || —
Cleo. Didst thou behold
Octavia ? ||
Mess. Ay, dread queen. ||
Cleo. Where ? ||
Mess. Madam, in Rome
I look'd her in the face, || and saw her led
Between her brother and Mark Antony. ||
Cleo. Is she as tall as me ? ^ ||
Mess. She is | not, madam. ||
Cleo. Didst hear her speak ? || Is she | shrill- ^ | tongued or
low ? ||
Mess. Madam, I heard her speak ; || she is : low- ^ | voiced. ^ ||
Cleo. That's not so good. || He cannot like her long. ||
Charm. Like her ! || O Isis ! 'tis impossible. ||
Cleo. I think so, Charmian : || dull of tongue and dwarfish. ||
What majesty is in her gait ? || Remember, ||
If e'er thou lookedst on majesty. *A. and C.* 3. 3. 7 ff.

Period : $3. \eta. 2. 1. 5. 7. \beta. \zeta. 2. 3. \beta. 2. 2. 3. 1. 4. \zeta. 3. 4. 1. \epsilon.$

Measures of seven feet are the least frequent and (as in this example) not always employed for any special purpose. In the following fine passage, *Antony and Cleopatra* 5. 2. 55 ff., the extended measure occurs twice, in each case with calculated and remarkably powerful effect:

12. *Cleo.* ...Shall they | hoist me | up ^ ||
 And show me to the shouting varletry
 Of censuring Rome? || Rather a ditch in Egypt ||
 Be : gentle | grave un|to me ! || rather on Nilus' mud || 58
 Lay me stark naked, || and let the water-flies ||
 Blow me in|to ab|horring ! || rather make
 My country's high pyramides my gibbet, ||
 And hang me up in chains !

The period, again with allowance for the voice-pauses, is 3.7.β.3.β.a.3.β.7.3. By the lengthening of *v.* 58 to an Alexandrine we get in *rather on Nilus' mud* an echo of the first β, *Rather a ditch in Egypt*, which takes the ear with a peculiarly satisfying effect; an effect that is even increased by the fact that the second β is, with faultless instinct, in the checked form, in order that it may not be a mere repetition of the full form preceding. The symmetrical correspondence between the 3.7 at the beginning and the 7.3 at the end, though probably unintentional, is worth noticing. The whole period, which, whether for its structure or its poetry and dramatic power, seems to me as far beyond praise as anything that Shakespeare ever wrote, moves forward like a gathering wave. Rising rapidly to its full height at the first 7, it then gradually sinks in the shorter measures, though with no loss of energy, to the Adonius

Lay me stark naked, rises again with increasing strength to the second 7, and at last breaks suddenly with all its accumulated weight in the final tripod. The total effect is crowned by the unforced alliterations: *shall, show, shouting, censuring; Rome, rather, rather; Nilus, naked; blow, abhorring; make, my, pyramides, my, me*; to which must be added, for their assonance cannot be missed, the initial consonants of *gibbet* and *chains*. It is a striking instance of the Folio's passion for abbreviations, that it actually gives *nak'd* in order to get rid of the resolution.

It was perceived long ago that, as he went on, Shakespeare steadily increased the number of lines written in the full measure, that is, ending with an unstressed syllable. If attention is paid to the terminations of the lyric measures now under discussion, it will be found that from the time when he first began to break up the lines by pauses these measures frequently end in that manner. In other words, he very soon came to have little respect for the rule which, while admitting exceptions, directs that a break in the line should by preference occur after a syllable that is stressed. When he was approaching his maturity it had become for him no rule at all. The point seemed worth noticing because the canon, which was generally observed by the poets of the 17th and 18th centuries, is sometimes mentioned as a matter of importance in modern works on prosody.

It will be interesting to compare these periods with something very different. *Julius Caesar* as a whole exhibits this breaking and linking of the lines with not

much less frequency than do some of the later plays; yet it would be difficult to find a passage which shows a more marked contrast to what had now become Shakespeare's practice than the first portion of Antony's famous speech over Caesar's body. It is composed of an almost uninterrupted succession of single verses, of which the first twelve are a fair specimen.

Friends, ^ | Romans, | countrymen, lend me your ears ;
 I come to bury Caesar, not to praise him.
 The evil that men do lives after them,
 The good is oft interred with their bones :
 So let it be with Caesar. The noble Brutus
 Hath told you Caesar was ambitious :
 'If it | wére so, it | was a grievous fault,
 And grievously hath Caesar answer'd it.
 Here, under leave of Brutus and the rest—
 For Brutus is an honourable man ;
 So are they all, all honourable men—
 Come I to speak in Caesar's funeral.

Three only of the thirty-six verses of this first part of the speech are broken by a strong stop; once only does the sense run on to the next line without a break, and in twenty-three cases the sense, if not the sentence, is complete at the end of the line. Five lines end with the same word, "ambitious," apparently with the scansion *am|bitious* |¹, in which case each is a tetrapody. But short lines have usually two or three feet, and the

¹ Since the *t* had the sound of a soft *c*, it seems probable that the second *i* of this word and of *ambition*, *ambitiously*, was always slightly heard, about as much as the *i* in *glorious*. Thus they would always make a trisyllabic foot.

rarity of the four-foot length seems to show that Shakespeare regarded it as the least satisfactory. If on the other hand we scan *am|bici|ous* \wedge ||, we hardly improve the verse, and this scansion of the word does not occur elsewhere in Shakespeare. The opening line, although without upbeat, has no resolution before the third foot. It therefore not only belongs to a rhythmical type that he had long been careful to use sparingly, but is also a specimen of that type to which there are very few parallels; for it begins with a monosyllabic foot followed by an unresolved trochee, "Friends, \wedge | Romans | ." It would be impossible to begin a verse with a movement more dull and heavy. Such a beginning is indeed admirably suited to the grief which Antony feels and wishes to display, but I incline to think that that was not the only reason for its employment. A few lines fall into the short measures that we have been considering, notably these two,

He was my friend, \wedge || faithful and just to me. (α . β)

When that the poor have cried, \wedge || Caesar hath wept. (β . α)

but even with them the dominating single-line structure still vexes the ear. Besides all this, the frequent recurrence of words of trochaic rhythm coinciding with the foot-scansion (such as *noble Brutus*, *bury Caesar*, *grievous*, *was ambitious*, *many captives*, *honour|able*, *ransoms*, *coffers*) is peculiarly trying when one hears the speech delivered. It is hardly too much to say that, if one judged these thirty-six lines merely from the rhythmical point of view, one might seriously doubt whether they were not the work of a poet much inferior

to him who wrote the two speeches just made by Antony in the Senate House.

I do not know whether the rhythmic poverty of the passage has been the subject of remark, but in any case there can be only one explanation,—it is intentional. It is indeed just a superb *tour de force* in its affectation of artless simplicity, and never perhaps has Shakespeare's unapproachable genius shown itself greater than in this achievement of the utmost oratorical effectiveness in spite of, and yet partly by means of, a deliberate rejection of rhythmical grace and form. Antony poses as a poor speaker, "no orator as Brutus is" but "a plain blunt man," the utmost of whose art is to "speak right on"; and in that rôle, that he may gain the ear of his audience in preparation for his ultimate purpose, he adopts in this prelude a style which superficially is as inartistic as can well be imagined. The affectation of simpleness in public speaking is indeed very ancient, for Homer hints that it was largely the secret of Odysseus's persuasiveness:

But whenever Odysseus full of wiles rose up, he stood and looked down, with eyes fixed upon the ground, and waved not his staff whether backwards or forwards, but held it stiff, like to a man of no understanding; one would deem him to be churlish and naught but a fool. But when he uttered his great voice from his chest, and words like unto the snowflakes of winter, then could no mortal man contend with Odysseus¹.

Yet surely no orator either of ancient or later days has ever surpassed Shakespeare's Antony in this art of

¹ *Iliad* III. 216 ff. Leaf's Translation.

veiling art, nor yet again in the adroitness with which he slips off the self-imposed fetters when at last he feels it is safe to do so and the effect will be most telling. Then we get, after the pause he makes at "great Caesar fell,"

O, what a fall was there, my countrymen !
 Then 'I, and you, and all of us fell down,
 While bloody treason flourish'd over us.
 O, now you weep ; || and I perceive you feel
 The dint of pity : || these are gracious drops. ||
 Kind souls, || what, weep you when you but behold
 Our Caesar's vesture wounded ? || Look you here, ||
 Here is himself, ^ || marr'd, as you see, with traitors. ||

Period : 5.5.5.2.5.3.1.7.2.a.β.

Strikingly effective in this context, just because we feel, as they are forced upon the ear, that nothing could be better, are the three five-foot measures, hammered out in iambs in the second line and in strongly accentuated trochees in the third, and forming an admirable contrast to the varied measures that follow. We may also note the satisfying effect of the three trochees "Caesar's vesture wounded" in contrast to the immediately preceding iambic sequences of "you but behold."

CHAPTER III

THE EARLY TEXTS

*Abolition of Resolutions and other Abbreviations
in the Verse: Richard II, Richard III*

THE reader being now convinced, as I hope, that Shakespeare was distinguished from his contemporaries by an exceptional love of the rhythms produced by resolution, so that no preference for the plain norm is likely to have restrained him from introducing a resolved foot when its presence would be natural and unobjectionable, we may now proceed to discuss a question that is of cardinal importance in connexion with his versification,—how far the early texts are to be trusted in this respect. By “the early texts” I mean the Quartos and the First Folio.

As has been already said, the Folio is for twenty plays our sole authority. On comparison with the Quartos it is found to exhibit the same bias against resolutions as do modern editors, whose judgement, it may be supposed, has been largely influenced by it. While its text differs from that of the Quartos in numberless places and ways, its most characteristic *differentia* consists in the persistent elimination of this feature of the verse. In some plays this seems to have been done in almost every place where there was opportunity, so that only those resolutions would appear

to have survived which were fortunate enough to escape notice. Other plays have suffered less. As a rule the end is achieved by abbreviations, and so recklessly is this practice indulged in that often the line has become actually unmetrical, or the stressing of the words is false and absurd. The Quartos show the same tendency, but to nothing like the same extent save in the case of *Lear* and *Othello*. It may be added that those concerned in the production of the Quartos and Folio—whether scribes, revisers, or printers—appear to have been almost entirely unable to appreciate rhythmical variety in verse. They were happy if they could give the line ten syllables regardless of the emphasis required by particular words, but an eleventh, the so-called ‘hypermetrical’ syllable, they made continual efforts to abolish. In short, any line which departed much from the regular beat of the plain disyllabic norm evidently presented a problem which they made no effort to solve. Evidence of this is found in every play, and the notes on *Richard II* and *Richard III* which follow in the present chapter and those on other plays in the two succeeding chapters, together with the matter contained in Chapter VI, form but a small portion of the whole. Even at the risk of wearying the reader—who, however, can stop when he is satisfied—it seemed desirable to give the proofs at some considerable length, since the effect of the evidence in such an inquiry is largely cumulative, and if a smaller quantity were given, the case against the early texts might seem less overwhelming than it really is.

When the play under review is a Quarto play, the quotation is first given from the text of the authoritative

Quarto (Q₁) and the reading of the Folio is printed underneath it. An asterisk prefixed denotes that the line, as given by the Quarto or Folio, is unmetrical or shows false stress¹.

Richard II

1. Dis:burst I | duely | to his | highnesse | souldiers||.
Dis:burst I | to his | highnesse | souldiers \wedge ||. I. 1. 127.

Soldier is a trisyllable in Shakespeare, and here, as elsewhere, F. shortens the apparent Alexandrine; but the line shows a resolution in the fifth foot.

2. Thou : goest to | Coventry, \wedge | there to be|hold.
go'st to I. 2. 45.
3. And : why thou | comest thus | knightly | clad in | armes.
com'st thus I. 3. 12.
- *4. Against whom comes thou? and what's thy quarrell?
**com'st thou?* I. 3. 33.

Q.'s mere misprint and F.'s contraction rob the line of a foot. We should read,

A:gainst whom | comest | thou? and | what is thy | quarrel?
 "What's" is too colloquial for such a formal speech, but the error is common and is perpetuated in modern texts.

5. That he is a traitour foule and dangerous. I. 3. 39.
he's a
- *6. Swear by the duty that y'owe to God. I. 3. 180.
you owe to heaven.

The substitution of "heaven" for "God," charac-

¹ Readers not acquainted with the early texts should note that they habitually spell "Ay" as "I" and "than" as "then."

teristic of the Folio, was necessitated by an enactment in James I's reign.

7. Oh had't | beene a | stranger, | not my | child. 1. 3. 239.

F. omits the line. Q.'s abbreviation misplaces the stress and needlessly makes the line a 'pure trochaic.'

8. That : thou re|turnest no | greeting | to thy | friends?
te|turnst no | 1. 3. 254.

9. Which : then blew | bitter|ly a|gainst our | faces. ||
face. 1. 4. 7.

To avoid the 'double ending.'

10. What : comfort, | man? how | *ist with* | aged | Gaunt?
 2. 1. 72.

And so F., to keep the line to ten syllables, as in countless cases.

11. Should : dying | men \wedge | flatter with | those that | live?
| flatter | those 2. 1. 88.

Q. is no doubt right, since the monosyllabic foot is followed by a resolution far more often than not. Cp. nos. 2, 74.

12. Thou : now a|dying | sayest thou | flatterest | me.
| sayst thou | flatterst | me. 2. 1. 90.

13. If : you doe | wrongfull|ly seaze | Herefords | rights.
| Herford's | right.
 2. 1. 201.

14. Eart : be dis|burdened | with a | liberall | tongue.
Er't : be dis|burthen'd | 2. 1. 229.

Both wrongly abolish the double upbeat. The *r* was rolled, and we get the difficult combination *errrbé*.

*15. Tends : that thou wouldst | speake to the | Duke of |
 Herford? 2. 1. 232.
Tends : that thou'dst | speake to th' | Du. of | Here|ford?

F. rightly gives *Hereford*, but abolishes two resolutions.
Q.'s "Herford" robs the line of a foot.

16. That which his | noble | auncestors a|tchived with | blowes.
his | ances|tors a|tchiev'd 2. 1. 254.

F. shortens the apparent Alexandrine, but there is a
quadrisyllabic. Cp. nos. 50, 52, and see on no. 70.

17. More than your | lord's de|parture | weep not, | more is
not | seen. | *more's*
not | seene. 2. 2. 25.

18. Hath : broken his | staffe, resignd his stewardship.
broke his 2. 2. 59.

19. My Lord, I had forgot to tel your Lordship :
Today as I came by I callèd there. 2. 2. 94.
**My lord, I had forgot*
**To tell your lordship, to day I came by and call'd there.*

F. is an habitual offender in the misdivision of lines,
and here tumbles into mere prose.

20. What : are there no | posts dis|patcht for | Ire|land ?
What, : are there | postes 2. 2. 103.

The *Ire-* of "Ireland" is disyllabic, as was often the case
with *fire, tire, dire, desire*. See Appendix v.

21. Tone is my | sover|aigne, whom | both my | oath.
T'h'one is my 2. 2. 112.

Read "The one is" etc. *Sovereign* was a trisyllable.

22. Wel somewhat we must do : Come cousin
**Ile dispose of you : Gentlemen, go muster up your men,*
**And meete me presently at Barkly :*
**I should to Plashie too, but time will not permit :*
**All is uneven, and everything is left at sixe and seaven.*
2. 2. 116 ff.

And so F., except that it speciously adds "Castle" in v. 118, to make a pentapody. No doubt the true text is,

Well, ; somewhat | we must | do :
 Come, ^ | cousin, | *I will dis|*pose of | you :
 Gentlemen, go | muster | up your | men, and | meet me
 Presently at | Berkeley. I | should to | Plashy | too,
 But ; time will | not per|mit ; ^ | all is un|even,
 And ; every|thing is | left at | six and | seven.

23. For us to levie power
 *Pro:portion|able | to the | ene|my || is all unpossible.

2. 2. 125.

F., according to its habit, gives *th' enemy*, destroying the metre; but Q. is right, save in its misdivision and misreading of "*impossible*" as "*unpossible*."

24. And ; that is the | wavering | commons, for their love
And ; that's the | 2. 2. 129.

25. We ; three here | part that | nere shall | meete a|gaine.
nev'r shall 2. 2. 143.

F.'s apostrophe here can hardly mean that the elided vowel is not pronounced; it appears to mark, as in many other cases (in *th'dark*, for instance), that the vowel is an 'extra' syllable, that is, that we have a trisyllabic foot. On the other hand, it may be that the Folio revisers forgot, as do some of their modern successors, that what they print for the eye was originally meant to be *spoken* on the stage, and were satisfied if their page showed a decasyllabic line. The question is not easy to decide positively, but the conclusion to which I have myself been led is that the apostrophe in the early texts sometimes means that the vowel is to be silent, and sometimes merely marks an 'extra'

unstressed syllable. It may be added that Q.'s *nerē* cannot be genuine here; the form was too common to have been altered into the rare *nev'r*. Cp. nos. 29, 51.

26. I had ; thought, my | lord, to have | learned his | health of |
 you. *learn'd his* 2. 3. 24.
27. Evermore | thanke's the ex|chequer | of the | poore
 thankes, th'ex|chequer 2. 3. 65.
28. I am a subject ;
 And I ; challenge | law, atturnies are denied me.
And ; challenge 2. 3. 134.
29. And ; let him | never see | joy that breakes that oath.
 nev'r see Cp. no. 25. 2. 3. 151.
30. Discomfortable coosen knowst thou not 3. 2. 36.
 | *knowest thou* | *not*
31. And darts his light through | every | guilty hole. 3. 2. 43.
 lightning through | *ev'ry* |

F.'s *lightning* is a false correction, but note *ev'ry*.

32. Can wash the balme off | from an anointed king.
 balme from | *an anointed* 3. 2. 55.
33. Over;throwes thy joiēs friends, fortune and thy state.
 Ore;throwes thy joyes, 3. 2. 72.
- 34(a). A:gainst thy | majesty : | boies with womens voices.
 majesty : and | *boies with* 3. 2. 113.

A trisyllabic foot followed by a pause is a favourite rhythm with Shakespeare, but the Folio regards it as improper, and converts the line into an Alexandrine.

- 34(b). Three Judasses, each one thrise worse then Judas,
 Would ; they | make | peace ? ^ | terrible hel,
 Make war upon their spotted soules for this. 3. 2. 132 ff.

The Folio gives

Would they make peace? terrible Hell make warre
 Upon their spotted soules for this *offence*.

Boggling at the finest of three exceptionally powerful lines, which he thinks wants a foot, the Folio reviser botches the passage with a paltry tag, so that the whole ends in bathos. This is no more than may be expected of the Folio anywhere, but it is not a little remarkable that the depravation should be accepted by modern editors, and apparently without misgiving. It must, however, be remembered that they are fettered by a prosody that does not fit the verse, and are therefore unable to allow for monosyllabic feet. The effect of these here is tremendous, as in

Out, ^ | damnèd | spot! ^ | out, I | say! *Macb.* 5. 1. 39.
 What, will | these | hands | never be | clean? *ib.* 48.

It may be doubted whether the Quarto is right in making "hel" a vocative; the sentence is surely an imprecation.

35. The power I have, discharge, and let them goe. 3. 2. 211.
let 'em goe.

This example, which does not strictly belong here, illustrates F.'s tendency to interpolate vulgarisms, a point to be discussed later.

36. Lest you mis|take the | heavens are | over our | heads.
ore your | head.
 3. 3. 17.

Note that the Quarto line shows three resolutions.

37. And : with him are the | Lord Au|merle, Lord | Salisbur|y,
And : with him the | Lord 3. 3. 27.

F. shortens the apparent Alexandrine, not recognising quadrisyllabic feet. The line might be scanned, but less well, with resolution of the fifth foot,

And : with him | are the | Lord Au|merle, Lord | Salisbury, ||

F. gives 'Tis doubted he will be, and unmetrically omits good.

46. Post you to | London and | you will | find it | so.
London | and you'l | finde it | so. 3. 4. 90.

47. And am I last that knowes it? Oh thou | thinkest. ||
think'st. ^ ||

Cp. no. 38. 3. 4. 94.

48. Scornes to unsay what once it hath de|livered. ||
de|liver'd. || 4. 1. 9.

49. Aumerle, thou | liest, his | honour is as true 4. 1. 44.
thou | ly'st, his |

50. To : all his | landes and | signiories : | when he is re|turn'd
| when hee's re|turn'd
 4. 1. 89.

Cp. nos. 16, 52. F. would take the line to be an Alexandrine.

51. That : honour|able | day shall | never be | seene. 4. 1. 91.
ne're be | seene.

52. Bull. Why B. (Bishop) is Norffolke dead?
 Carl. As | surely as I | live my | lord.
As | sure as I | live 4. 1. 102.

F., knowing nothing of quadrisyllabics, seeks to avoid having four feet in the last half of the Alexandrine.

Cp. nos. 16, 50.

53. To un:decke the pompous body of a king. 4. 1. 250.
T'un:deck

54. and made no deeper woundes?
 Oh | flattering | glasse. 4. 1. 279.

So Q₃, with misdivision; the passage, as also no. 53, is absent from Q₁ and Q₂. F. gives

And made no deeper woundes? Oh *flatt'ring* glasse.

55. Hé shall thinke that thou which | knowest the | way
know'st 5. 1. 62.

56. Whilst : he from the | one side | to the | other | turning
Whilst : he from | one side | 5. 2. 18.
57. What : newes from | Oxford? do these | justs and | triumphs |
 hold? | *Hold those | justs and | triumphs?*
 5. 2. 52.

F. again removes a quadrisyllabic; cp. nos. 16, 50, 52.

58. What is the | matter my lord? 5. 2. 73.
What's the | matter

Cp. no. 4 and note.

59. Ho, \wedge | who is with|in there? | saddle my | horse.
Ho, \wedge | who's with|in 5. 2. 74.
60. Why, what : is it my | lord? 5. 2. 76.
Why, what : is't my | lord?
61. A : doozen of them | here have | tane the | sacra|ment,
 5. 2. 97.

So F. Cp. nos. 16, 50, 52. For *tane* see Ch. VII.

62. Can : no man | tell me of | my un|thriftie | sonne?
 | *tell of | my* 5. 3. 1.
63. And : from the | *commonst* | creature | pluck a | glove.
 5. 3. 17.

So Q. and F., but Q₂, Q₃ and Q₄ give *commonest*, no doubt rightly.

64. As : disso|lute as | desperat, | yet through | both,
desp'rate 5. 3. 20.
65. Our : scene is | *altered* | from a | serious | thing,
alter'd 5. 3. 79.

See on no. 67.

66. I : know she is | come to pray for your foule sinne.
I : know she's | come 5. 3. 82.
67. This : festred | joynt cut off, the rest rest sound.
fester'd 5. 3. 85.

See no. 65. It is difficult to believe that Shakespeare would have changed the character of such words as

The Folio's difficulty about the scansion has also been felt by modern scholars, some of whom have argued in all seriousness that Shakespeare must have spelt and pronounced *needle* as *neeld*. With the natural voice-pause after "postern" the verse runs quite smoothly; the quadrisyllabic is frequently broken by a pause (see Appendix iv).

71. May teare a passage | thow the | flinty ribs 5. 5. 20.
through the
72. To : checke time | broke in | a dis|ordered | string.
dis|order'd | 5. 5. 46.
73. While I stand fooling heere his | jacke of the | clocke.
his | jacke o'th' | clocke. 5. 5. 60.
74. What art | thou, and | how | comest thou | hither?
com'st thou 5. 5. 69.

See nos. 3, 4.

75. So : proudly | as if | he dis|daind the | ground. 5. 5. 83.
proudly as | if he | had dis|dain'd
- *76. My lord, *wilt* please you to fall to? 5. 5. 98.

And so F. We should no doubt read,

My : lord, ^ | *will it* | please you to | fall | to ?

The foregoing list gives the following results. The Folio abolishes 53 resolutions found in the Quarto, 3 of which are quadrisyllabic feet; in 3 other cases the Folio converts a quadrisyllabic into a trisyllabic foot. The Folio only twice shows a resolution where the Quarto does not. Both Quarto and Folio fail to show a resolution in 12 places where there certainly or probably should be one. The Folio abolishes a 'double ending' found in the Quarto 5 times. Both agree in giving 5

unmetrical lines, 4 of which are in the misdivided passage, no. 22, and the Folio shows 5 more, given correctly by the Quarto. The Quarto gives unmetrically one line given correctly by the Folio, and another unmetrical line which is not in the Folio. In two or three cases only may it be doubted whether the Quarto is correct in showing a resolution.

Let us examine the evidence furnished by another play.

Richard III

The history of the text of *Richard III*, so far as it concerns us now, is briefly as follows. According to the latest and best opinion¹, Shakespeare had no hand in the original composition of the play, but he revised or assisted in revising an existing play for production in (probably) 1593, of course contributing something here and there, and notably Richard's soliloquy in Act v. A few years later he again revised the work, and this second revision we have in *Q*₁ (published in 1597), which gives the play in a form shortened for acting by some 200 lines. The Quarto was printed from a copy, not written by Shakespeare, in which his corrections had not always been carefully made, and exhibits, besides printer's errors, others which must be assigned

¹ See Mr A. W. Pollard's valuable articles on "The York and Lancaster Plays" in *The Times Literary Supplement*, Sept. 19 and 26, 1918.

to the copyist. The Folio text was set up from a copy of Q_6 (a lineal descendant of Q_1), corrected for the press by collation with a theatre copy of the 1593 revision. There is no question that the version which Q_1 presents was made by Shakespeare himself, and therefore, apart from its omissions, it is the paramount authority for the text.

The following collation, which is not intended to be complete, embraces (together with a few other lines) all the passages I have been able to discover in which the Quarto and Folio exhibit a metrical divergence, and will be found to afford proof of Shakespeare's fondness for resolutions in a specially striking and decisive manner. For since we know that the Quarto embodies his revision of the version represented by the Folio, we are able to watch him at his work, as it were, and see him actually changing many disyllabic feet and checked lines which survived in the revision of 1593, into trisyllabic feet and verses not only of full measure but with the final foot resolved. The collation also illustrates very plainly the Folio's bias towards clipped forms, while it shows at the same time that the Quarto, like other Quartos, was not altogether free from the same tendency. The Quarto text is given first in each quotation, and that of the Folio underneath it.

1. *Rich.* Brother, good dayes, what meanes this armed gard
That waites upon your grace?

Clar. His majesty tendering my persons safety hath
appointed *tendring*

This conduct to convey me to the tower. I. I. 42 ff.
th' Tower.

Both Q. and F. misdivide, but here merely in accordance with their space-saving practice. When a speaker began with a half line, they 'ran on' the whole of his next line, if there was room. The third line is of course, with a quadrisyllabic,

Tendering my | person's safety hath appointed.

2. That you shal be new | christened | in the tower.
christned I. I. 50.
3. By heaven I | thinke there is | no man | is se|curde,
| *is no | man secure* I. I. 71.
4. Heard ye (F. *you*) not what an humble suppliant
Lord Hastings was to her for his dellivery. || I. I. 74 f.
was for | his de|liver|y?
5. At I. I. 90 Q. and F. give

We speake no treason man, we say the King
Is wise and vertuous, and his noble Queene
Well stroke in yeres, faire and not jealous. (F. *jealous*)
We ; say that | Shóres wife | hath a | prety | foote, 93
A cherry lippe, a bonny eie, a passing pleasing tongue :
And that the Queenes kindred are made gentlefolks.

It will be seen that *v.* 92 has only four feet, and that 94 has seven, while "Shore's" in 93 gets an improper stress, and "wife" loses the stress that is plainly required. Various corrections of 92 have been proposed, among which Hanmer's "fair and not *over-jealous*" is so delightful that it deserves quotation, but all editors, I think, have left 94 untouched. There can be little doubt that, as elsewhere, the copyist or printer boggled at the resolution of the fourth foot in 92. All that need be done is to take up "We say" and "A cherry lip" into the preceding line in each case, and omit "that"

before "Shore's"; the misdivision having once been made, the word would inevitably be inserted in order to give the line the necessary number of syllables. The passage will now run,

We speak no treason, man ; we say the king
 Is wise and virtuous, and his noble queen
 Well : struck in | years, ^ | fair and not | jealous; we | say
 Shore's : wife hath a | pretty foot, a cherry lip,
 A bonny eye, a passing pleasing tongue ;
 And that the | queen's | kindred | are made | gentlefolks. ||

The form of phrase "we say the king" is repeated quite naturally in "we say Shore's wife," and no less naturally the construction is taken up with "that" in the last line, in which the resolution of the fifth foot may be noticed.

6. And whatso|ever you | will imploy me in, I. I. 108.
whatsoe're you
7. Wife to thy Edward, to thy slaughtered sonne, I. 2. 10.
slaughtred
8. Either heaven with lightning strike the murtherer dead,
heav'n with *murth'rer* I. 2. 64.
9. Villaine thou knowest no law of God nor man: I. 2. 70.
know'st no
10. Of these supposed evils to give me leave, I. 2. 76.
crimes to

It is strange that "crimes" should have been found even in the theatre copy, since Anne takes up Richard's phrase "supposed evils" immediately in *v.* 79,

- Vouchsafe defused infection of a man
 For (F. Of) these knowne evils but to give me leave
 By circumstance to curse thy cursed selfe.
11. These eies could | never in|dure sweet beauties wrack,
not en|dure y^t beauties wrack.
- I. 2. 127.

12. Blacke : night over|shade thy day, and death thy life.
ore|shade 1. 2. 131.
13. Which if thou please to hide in this true bosome,
breſt 1. 2. 176.
14. I have already. |—Tush that was | in thy rage :
—*That was* 1. 2. 187.
15. And if thy poore devoted suppliant may 1. 2. 207.
ſervant
16. At Chertsie | monaster|y this noble king, 1. 2. 215.
monaſ'try
17. My ſelfe, to be a merveilous proper man. 1. 2. 255.
marv'llous
18. Madame we | did : He de|sires to make attonement
I Madam, he deſires 1. 3. 36.
19. I feare our happines is at the | highest. || 1. 3. 41.
height.
20. A plague upon you all ! His royall | person, || 1. 3. 58.
grace
21. Held in contempt, whilst many | faire pro|motions, ||
while | great pro|moti|ons. 1. 3. 80.
22. Thou slewest my husband Henry in the tower. 1. 3. 119.
kill'dſt
23. A murtherous villaine, and so still thou art. 1. 3. 134.
murth'rous
24. Which of you trembles not that lookes on me ?
If not, that | I being | Queene you bow like subjects,
I am
Yet that by you deposde you quake like rebels :
1. 3. 160 ff.

F.'s "I am" makes nonsense.

25. Denounst against thee, are all | fallen up|on thee,
falne up|on thee : 1. 3. 180.
26. And the most mercilesse that | ever was | heard of.
ere was 1. 3. 184.

Cp. nos. 68, 86, 114, 135.

27. Long : maiest thou | live to waile thy childrens losse.
may'st thou 1. 3. 204.
28. And after many | lengthened | houres of griefe, 1. 3. 208.
length'ned
29. Thy friends suspect for traitors while thou | livest, ||
liv'st,
 1. 3. 223.
30. O princely | Buckingham, | I will kisse thy hand
Buckingham, Ile 1. 3. 280.
31. And mockt the dead bones that lay | scattered | by.
scattered 1. 4. 33.
32. To seeke the emptie vast and | wandering | aire,
find *wand'ring* 1. 4. 38.
33. O no, my dreame was lengthned after life. 1. 4. 43.
lengthen'd

Q.'s spelling leaves the word indistinguishable in pronunciation from "lengthened," and therefore trisyllabic, since the *n* is equivalent to a vowel, but F.'s "lengthen'd" abolishes the resolution. Cp. 1. 3. 111, where both Q. and F. give "And *lesned* be that small." To print, as modern texts do, "lessen'd" and "lengthen'd" is to impose the pronunciation which was not intended.

34. No : marveile my | lo: though it affrighted you,
No marvell lord, 1. 4. 64.
35. I : promise you, | I am a|fraid to heare you tell it.
I am affraid (me thinkes) to heare you tell it. 1. 4. 65.
36. In Gods name what are | you, and how | came you hither ?
What wouldst thou fellow, and how camn'st thou hither?
 1. 4. 85.
37. O : sir, it is | better | to be | briefe then | tedious, ||
'Tis : better | (sir) then | to be | tedious. 1. 4. 89.

On revision the line gets two resolutions. F. makes a shocking line.

38. Ile to his | majesty, and | certifie his grace
That thus I have resignd my charge to you. I. 4. 98 f.
Ile to the | King, and | signifie to him
That thus I have resign'd to you my charge.
39. Doe so, it | is a point of wisdomē. I. 4. 100.
You may sir, 'tis a point of wisdomē.
40. Remember our re|ward when the | deede is done.
when | the deed's | done. I. 4. 125.
41. Where is thy | conscience now ? I. 4. 130.
Where's
42. It is a blushing shamefast spirit, I. 4. 142.
'Tis shamefac'd

A prose example given to illustrate the tendency of printers and copyists to abbreviate. Four lines below in the same speech F. gives "It is."

43. Tell me who | are you, wherefore come you | hither? ||
Who sent you hither? wherefore do you come? I. 4. 176.
44. Thou didst receive the holy sacrament
To : fight in | quarell | of the | house of | Lancaster. ||
I. 4. 208 f.
Thou didst receive the sacrament to fight
In quarrell of the house of | Lancaster.
45. Take not the quarrell from his | powerfull | arme,
powrefull I. 4. 223.

But F.'s spelling may not imply an elision of the vowel sound; see no. 137.

46. 'Oh if you | love my brother, hate not me, I. 4. 232.
If; you do | love
47. Tis he hath sent us hither now to | slaughter thee. ||
that sends us to destroy you heere. I. 4. 250.

Again the change produces a resolution of the fifth foot; and so in the next example.

48. My soveraigne liege I doe beseech your | majesty ||
lord, *highnesse*
 2. 1. 75.

49. Even in | his owne | garments, and | gave him|selfe.
Even ; in his | garments, | and did | give him|selfe
 2. 1. 116.

In Shakespeare the stress is usually *his own*, *mine own*
 etc., not *his own*.

50. God will re|venge it. But | come lets | in. 2. 1. 138.
Come lords will you go?

Q. robs the line of a foot, and no doubt we should read,
 "But | come, ^ | let us | in."

51. Tell me good | Granam, is our father dead? 2. 2. 1.
Good Grandam tell us

52. And when he tould me so, he wept,
 And ; hugg me in his | arme, and kindly kist my cheeke.
 2. 2. 23 f.

At 1. 4. 251 Clarence says, in the Folio text,

It cannot be, for he bewept my fortune
 And hugg'd me in his armes, and swore with sobs
 That he would labour my delivery.

The Q. there gives

It cannot be, for *when I parted with him*
He hugg me etc.

Mr P. A. Daniel (in his Preface to the Facsimile of the Quarto), pointing out the repetition of the phrase "he hugg'd me in his arms," suggests with great probability that we have here an instance of an incomplete or boggled revision of the first version. He writes, "The audience had witnessed this parting [between Clarence and Richard], and this account of it would strike them as fanciful, to say the least; it was therefore probably

proposed to take some part of Clarence's speech and give it to his son, in whose mouth it would be more appropriate." The Folio gives here,

And when my unckle told me so, he wept,
An pittied me, and kindly kist my cheeke:

and Mr Daniel thinks that it was intended to omit "kindly" from the new Quarto version and to read,

And when my uncle told me so, he wept,
And hugg'd me in his arms and kiss'd my cheek.

At 1. 4. 251 he thinks we were perhaps meant to have
It cannot be, for when I parted with him
He swore he'd labour my delivery.

53. Why grow the branches, now the roote is | witherd ?
gone ? 2. 2. 41.
54. Why wither not the leaves, the | sap being | gone ?
that want their sap ? 2. 2. 42.
55. To his : new | kingdome | of perpetuall | rest. 2. 2. 46.
nere-changing night.
56. And hast the comfort of thy children | left thee. ||
left. 2. 2. 56.
57. What stay had I but | Edward, and | he is | gone ?
| and he's | gone ? 2. 2. 74.
58. What stay had we but | Clarence, and | he is | gone ?
| and he's | gone ?
2. 2. 75.
59. To give your censures in this waighty | busines. ||
| businesse. 2. 2. 144.
60. Towards Ludlow | then, for we | will not stay behinde.
London | then, for | wee'l not 2. 2. 154.
- F. gives a false stress to "we."
61. Neighbour well | met, ^ | whither a|way so | fast ?
Good morrow neighbour, 2. 3. 1.

62. For emulation | now, \wedge | who shall be | neerest :
Will touch us all too neare, 2. 3. 25 f.

F. gives "For emulation, who shall now be neerest," with damage to the sense. Its text is plainly the result of 'editing.'

63. And the : Queenes | kindred | hauty and | proud,
sons, and brothers, haught and proud.
2. 3. 28.

The Quarto line wants a foot, and apparently we have another imperfect correction; but note the resolved foot "hauty and."

64. That if : this were a | true | rule, he should be gracious.
That if his rule were true, 2. 4. 20.

65. That : should have | neerer toucht | his growth then | he
did | mine. 2. 4. 25.
To : touch his | growth, \wedge | neerer then | he toucht | mine.

Q. improves the emphasis and adds a resolution.

66. How my prety | Yorke ? I pray thee let me heare it.
How my yong | 2. 4. 26.

Q. gives a better epithet, producing a quadrisyllabic.

67. A perilous boy, go to you are too shrewde. 2. 4. 35.
parlous

At 3. 1. 154 both Q. and F. give "Oh 'tis a perillous boy." Here "parlous" was introduced by Q₃, and survived in Q₆. Elsewhere in the plays "parlous" occurs only in *A Midsummer Night's Dream* 3. 1. 14 (Snout speaking) and *As You Like It* 3. 2. 45 (Touchstone speaking), in prose in each case. This suggests that the form was a colloquial one, and that Shakespeare therefore avoided it in dignified speech. At *Romeo and*

Juliet 1. 3. 54 Capell, whom some modern editors follow, unwarrantably altered "perilous" to "parlous."

68. But sanctuary children | never till | now. 3. 1. 56.
ne're

Cp. nos. 26, 86.

69. My : Lo: you shall | over|rule my minde for once.
| *shall o're-rule* 3. 1. 57.

70. Thou knowest our reasons urgde upon the way.
know'st 3. 1. 160.

71. What : thinkest thou ? | is it not an easie matter
think'st 3. 1. 161.

72. Go gentle | Catesby, and | as it | were a farre | off,
were farre 3. 1. 170.

73. And looke to have it | yeelded with | all | willingnes. ||
kindnesse.
3. 1. 198.

74. First he commends him to your noble | lordship. ||
selfe. 3. 2. 8.

75. Which may make you and him to | rewe at the | other.
th'other.
3. 2. 14.

76. And : for his | dreames, I | wonder he | is so fond
| *hee's so | simple*
3. 2. 26.

"For" frequently takes the slight normal foot-stress.

77. To trust the | mockery | of unquiet slumbers, 3. 2. 27.
mock'ry

78. To flie the boare before the boare pur|sues us, || 3. 2. 28.
pursues,

79. What newes, what newes, in this our tottering state ?
tott'ring 3. 2. 37.

80. It is a reeling world indeede my lo:
And I be|leeve it will | never stand upright, 3. 2. 39.
believe will

F. is not the least likely to have introduced the resolution "worshipfully," which all the Quartos, following Q₁, eliminate. The Cambridge editors, following their bias against resolutions, give Q.'s text; the Leopold, Oxford, and Arden editions give the line as F., not of course for the sake of the resolution, but out of general respect for the Folio's trustworthiness! Already, however, we know its true character pretty well, and we shall know it even better before we have done.

94. To;morrow in | mine o|pinion is too sodaine. 3. 4. 45.
| *in my | judgement*

Is this Shakespeare greatly improving the rhythm of the line, or the Folio reviser bent on having no more than eleven syllables? In either case Shakespeare probably wrote "*my opinion*" in order not to add another *n* to those of "*opinion*" and "*sodaine*."

95. When he doth bid good | morrow with | such a spirit.
| *with such | spirit.*

3. 4. 52.

96. I : thinke there is | never a | man in christendome,
there's 3. 4. 53.

Note "*never a*," for which we were more likely than not to get *ne're a*, at least from F. Cp. no. 86 and note, and no. 106.

97. That can : lesser hide his love or hate then he : 3. 4. 54.
Can : lesser

98. To : doome the offenders | whatsoever they | be :
To : doome th'of | fendors, | whoso|e're they | be. 3. 4. 67.

99. Is like a blasted sapling | witherèd | up. 3. 4. 71.
wither'd up :

100. Yet had we not de|terminèd | he should die, 3. 5. 52.
de|termin'd

101. Unto the citizens, who | happily | may 3. 5. 60.
haply
102. To a; voyde the carping censures of the world. 3. 5. 68.
T'avoid
103. But touch this | sparingly | as it | were farre | off.
Yet touch this | sparingly, as | 'twere farre | off. 3. 5. 93.

The Folio destroys a rhythm of which Shakespeare was particularly fond, resolution of a measure's final foot. The Quarto gives us faithfully an example of the lyric measure ζ, mentioned on p. 27. The Cambridge editors and the Leopold, Oxford and Arden editions give "'twere."

104. And to give notice that no | manner of | person
no | manner | person 3. 5. 108.
105. At; any tyme | have recourse unto the princes.
Have any time recourse 3. 5. 109.
106. That it may be this day read | over in | Paules.
o're 3. 6. 3.
107. And yet within these five houres lived Lord | Hastings. ||
Hastings liv'd. 3. 6. 8.
108. The citizens are | mumme, and | speake not a | word.
mum, say | not 3. 7. 3.
109. I did wyth *the* insatiate greedinesse of his desires,
3. 7. 5-7.

Nearly two lines have been excised in Q. without any regard for metre. The Folio has

I did, with his contract with Lady Lucy,
And his contract by deputie in France,
*Tb'*unsatiate greedinesse of his desire.

Note that Q. does not abbreviate "the"; nor does it elsewhere in the play.

110. And when mine | ora|tory | grew to an | ende, 3. 7. 20.
drew toward end,

111. To be spoke to, but by the Recorder. 3. 7. 30.

And so the Folio; but none of the authors concerned in this play could have written such a line. There can be little doubt we should read,

To be : spoken | to; but | by the | Récord|er,
unless the mischief is more deep-seated.

112 (a). At the : lower end of the hall hurld up their caps,
At : lower 3. 7. 35.

112 (b). Bé not | spoken with|all, but' with | mighty | suite.
Bé not you | spoke with, but by 3. 7. 46.

A second resolution is added by the change.

113. You shal : see what | I can | do, get you | up to the | leads.
Gb, go | up to the | leads, the Lord Maior knocks. 3. 7. 55.

It is worth noting that when the line is rewritten, it gets no less than three resolutions.

114. But sure I | feare we shall | never winne him to it.
feare we | shall not 3. 7. 80.

Again the Folio forbears to give us *too't* for "to it." But as we shall see in a later chapter, the Histories have, as a class, practically escaped this clipping of words in the final foot which is so common in the Folio text of other plays. One guesses in vain at the reason. For "never" and "not" cp. no. 26 and reff.

115. This : proffered | benefit of dignitie : 3. 7. 196.
proffer'd

116. Yet whether you accept our suite or no, 3. 7. 214.
Yet know, where (whether)

An interesting case. The Folio, apart from its characteristic abbreviation of "whether" into "where," has

preserved the reading of the first version; but Shakespeare remarked the ugly assonance of "know" and "no" (both stressed), and deleted the verb.

117. Côme \wedge | citizens, | zounds ile in|treat no | more.
Come citizens, we will entreat no more. 3. 7. 219.

We have here a good proof of how little Shakespeare's versification was understood by those responsible for the Folio text. I have given the Quarto's line with the scansion which marks, I believe, its intended rhythm. Now, it was necessary to excise "zounds" from the Folio in obedience to an Act of Parliament, passed by James I's command, which forbade such oaths on the stage; but if the corrector had read the line properly, he would have drawn his pen through the offending word and left the rest of the line as it was. Clearly he read it as

Come citizéns, zounds ile intreát no móre,
 a verse which he thought would be ruined by the loss of a syllable. So not seeing that he could still leave the excellent line,

Come, \wedge | citizens, | I'll en|treat no | more,
 he writes what he expects to be delivered as,

Come ; citi|zens, we | will en|treat no | more ;
 never dreaming that he was in fact restoring the rhythm of the original line in his own, which must be said thus,

Come, \wedge | citizens, | we will en|treat no | more.

It is worth noting that Shakespeare gives us here (for I have no doubt that this particular line is his) a combination of the two lyric measures $\zeta. \beta$, mentioned above in Ch. II (p. 27).

118. Call them againe, my | lord, and ac|cept their sute.
Call him againe sweet | prince, ac|cept their suit. 3. 7. 221.
119. Coosin of | Buckingham, | and you sage grave men,
Buckin|gham, and | sage 3. 7. 227.
120. To beare her burthen | whether I | will or no. 3. 7. 229.
where (whether) Cp. no. 116.
121. Wel madam, | and in health, but by your leave,
Right well, deare madame : by your | pati|ence, 4. I. 15.
122. *Qu.* The King? whie whose that?
Lieu. I crie you | mercie, I | meane the Lord protector.
 4. I. 19.

The Folio text is,

Qu. The King? who's that?

Lieu. I meane, the Lord Protector.

Note that in réwriting Shakespeare instinctively gives a resolution to the new line, and that the Quarto copyist or printer spoils the tripod by abbreviating; no doubt we ought to have "The : King? why | *who is* | that?"

123. Let me but meete you | ladies an | houre | hence.
 | *one howre | hence.* 4. I. 29.

Note that when revising Shakespeare makes "houre" (sometimes spelt "hower") disyllabic, as elsewhere, in order to introduce a resolution.

124. Come madam, || you must | go with | me to | West-
 minster, || *straight to | Westmin|ster,* 4. I. 32.

Note the lyric measure θ in the Quarto version (see p. 28).

125. I wil resolve your grace im|mediat|lie. 4. 2. 26.
you herein presently.

126. My lord, I know a discontented | gentleman, || 4. 2. 36.
I know a discontented gentleman,
127. *Boy.* His ; name my | lord is | Tirrell.
King. Go | call him | hither | presentlie. ||
 4. 2. 41.

F. gives

Page. His name, my lord, is Tirrell.
Rich. I partly know the man :
 Goe, call him hither, boy.

The new version adds a resolution at the end of the line, producing the lyric measure η .

128. How now, what newes with you ?
Darby. My lord, I heare the Marques | *Dorset is* | fled
 To Richmond, in those partes beyond the seas
 Where he abides. 4. 2. 45 ff.

So Q., but with a misdivision of the lines which I have corrected. F., also misdividing, gives

How now, Lord Stanley, what's the newes? (4 ft.)
Stanley. Know my loving lord,
 The Marquesse Dorset as I heare, is fled
 To Richmond, in the parts where he abides.

Q. gets rid of the four-foot line "How now" etc., and adds a resolution of the fourth foot in the next line.

129. *Catesby.*—My | lord. \wedge | —Rumor | it a|broad
Come hitber Catesby, rumor it abroad 4. 2. 50.
130. Art thou indeed?—Prove me my gracious | soveraigne. ||
lord.
 4. 2. 69.

"Soveraigne," as always, is a trisyllable, making a final resolution.

131. My lord, I have con|siderèd | in my mind, 4. 2. 86.
consider'd

132. Stanley : he is your | wifes | sonnes. Wel | looke to | it.
Stanley, : he is your | wives Sonne : | well, looke | unto | it.
 4. 2. 90.

A poor line in F., amended by a monosyllabic foot in Q.

133. Whie then resolve me whether you will or no.
May it please you to resolve me in my suit. 4. 2. 120.

The line is improved on revision, and a more defiant tone given to it.

134. *Is it* : even so, rewardst he my true service
With such : deepe contempt, made I him king for this ?
 4. 2. 123 f.
And is it thus ? rewards he my deepe service
With : such contempt ? made I him king for this ?

Two double upbeats appear on revision.

135. That from the prime creation | ever he | framed,
ere she framed 4. 3. 19.
 136. Then Buckingham with his rash levied | armie : ||
strength
 4. 3. 50.
 137. My unblowne flowers, new appearing sweets, 4. 4. 10.
My unblowed flowres

For "flowres" see Ch. vii.

138. The adulterate Hastings, Rivers, Vaughan, Gray,
Tb'adulterate 4. 4. 69.
 139. Thy schoele-daies frightful, | desperate, | wild, and |
 furious. || *desp'rate* 4. 4. 169.
 140. Thy age confirmed, proud, subtile, bloudie, | trecherous. ||
slye and bloody,
 4. 4. 171.

A great improvement on revision through the removal of "sly," which is feeble after "subtle." Note also the resolved fifth foot.

141. The ad:vancement of your children mightie ladie.
Tb'advancement 4. 4. 241.
142. Then in : plaine | termes | tell her my | loving | tale.
Then plainly to her tell my 4. 4. 359.
143. The crown usurpt disgrac't his kinglie | dignitie, ||
glory: 4. 4. 371.
144. The emperiall mettall circling now thy brow, 4. 4. 382.
Tb'imperiall
145. Whie standst thou still? and | goest not | to the Duke?
Why stay'st thou here, and | go'st not | 4. 4. 445.
146. What is it your highnes pleasure I shall do at Salisbury,
What may it please you I shall do at Salisbury? 4. 4. 452.

In Q.'s text "At Salisbury" should form a separate dipody. By the change made on revision Shakespeare introduces an excellent dramatic touch. Richard is half beside himself, and the exaggerated deference now put into Ratcliffe's words is meant to suggest that he is in mortal fear of being snapped at as Catesby was. The actor's manner would also show this.

147. My : mind is | changd | sir, my | minde is | changd.
(Enter Lord Stanley.)
 How now, what newes with you? 4. 4. 456 f.

The Folio gives, "My mind is chang'd: Stanley, what newes with you?" The new version is a decided improvement. For the testy repetition of "my mind is changed" see the next example and I. I. 70.

148. Wéll sir, | as you | guesse, Δ | as you | guesse.
Well, : as you | guesse. (short line.) 4. 4. 467.
149. Then tell me, | what doeth | he upon the sea?
what makes | he 4. 4. 474.
150. Cold friends to | Richard, what | doe they in the north?
me: what 4. 4. 485.

151. They have not bin commaunded mightie | soveraigne. ||
king :
 4. 4. 487.

152. Well, go : muster men, but heare you, leave behinde
Goe then, and | muster men : but leave behind 4. 4. 496.

For the slightly stressed upbeat see on nos. 152, 165,
 179. The feature is common.

153. Flocke to their aide, and still their power in|creaseth.
Flocke to the rebels, and their power growes strong.
 4. 4. 507.

For F.'s "power" cp. no. 137.

154. My lord, the armie of the Duke of | Buckingham ||
great | Bucking|ham 4. 4. 508.

It occurred to Shakespeare that this was not the moment
 to make a messenger speak of Buckingham as "great"
 to the furious Richard.

155. Hath any well advised | friend given | out, 4. 4. 517.
friend pro|claim'd

156. Now Margarets curse, is' | fallen up|on my head.
falls heavy on my neck. 5. 1. 25.

The undoubtedly genuine spelling "fallen" here and
 elsewhere shows that it should always be restored for
 the commoner "falne" ("fall'n" in modern texts).
 Even "falne" was probably often a matter of spelling,
 and did not mean that the vowel was to be elided in
 pronunciation. See Ch. VII.

157. Up with my tent there, | here will I | lie to night.
tent, here will I 5. 3. 7.

Probably a correction in F., in order to get rid of the
 extra syllable.

158. But where to|orrow, well, | all is one for that. 5. 3. 8.
| *well, all's | one*

A typical Folio abbreviation.

159. Yet one thing more, good Blunt before thou | goest :
Yet one thing more (good captaine) do for me. 5. 3. 33.
160. *King.* What is a clocke ? 5. 3. 47 f.
Cat. It is | sixe of clocke, full supper time.

Q. omits "it" after "What is." F. gives

Rich. What *is't* a Clocke ?

Cat.

It's supper time my Lord,

It's nine a clocke.

161. And put thy fortune | to the ar|bitrement 5. 3. 89.
th'arbitrement
162. The usurping helmets of our adversaries, 5. 3. 112.
Th'usurping
163. Of butchered princes fight in thy behalfe, 5. 3. 122.
butcher'd
164. Doth : comfort thee | in thy | sleepe ^ | live and | florish.
comfort | thee in | sleepe 5. 3. 130.
165. Go ^ | gentlemen | every | man unto his | charge.
to his 5. 3. 307.

If Q. is right, the line is a remarkable foreshadowing of Shakespeare's later style.

166. Dreame on thy coosens | smothered | in the tower
5. 3. 151.

The Folio also gives "smothered." How uncertain was the spelling of such words may be gathered from the progress of this particular one through the Quartos. Q₁ and Q₂ have *smothered*; Q₃ *smoothred*; Q₄ *smothred*; Q₅ *smoothred*; Q₆ returns to the full form *smothered*. It was from a copy of Q₆, corrected for the press, that the Folio was printed, and it is strange that the corrector,

while striking out an *o*, did not follow the bias he betrays elsewhere and write *smother'd*. His not doing so suggests that the theatre copy gave "smothered." Considering the complete uncertainty of the early texts about words ending in *-ered* and *-ened* and some others, it would seem that a modern editor will most likely be right, if he recognises Shakespeare's love of resolutions and prints the full form wherever the rhythm would not be injured. At any rate, as we have seen, this is the practice of the best Quartos.

167. Perjurie, perjurie, in the | highest de|gree. 5. 3. 196.
Perjurie in the | *high'st* de|gree.

Another characteristic abbreviation in the Folio, as is the next example.

168. Throng to the | barre, crying | all \wedge | guiltie, guiltie.
Throng : *all to'th'* | *Barre, crying all, Guilty, Guilty.*

5. 3. 199.

Q_2 reads as Q_1 ; Qq . 3-6 corrupt this, the undoubtedly true text, to "Throng *all* to the barre" etc. On F.'s reading (taken from Q_6) Mr Daniel soundly remarks, "The printer of F., instead of striking out the redundant *all*, tried to reduce the line to measure by contracting *to the* to *to'th'*." The point for us is that he might have left the resolved foot, but refused to do so.

169. *Tis* not yet neere day, come, go with me. 5. 3. 220.

And so F., needlessly making a pure trochaic line. To scan "*Tis* : not yet | ne-er" | stresses falsely.

170. And slaughtered those, that were the meanes to helpe him.
slaughter'd 5. 3. 249.

171. And thus my battaile shall be ordered. 5. 3. 292.
ordred.

Clearly *ordred* was pronounced *ordered*; cp. 1 *Henry VI*, 4. 6. 18 "Of thy first fight, I soone *encountred*."

172. March on, joine bravelie, let us | to it pell | mell.
too't 5. 3. 312.

173. Whether : if it please you we may now withdraw us.
Whither | (*if you please*) *we may withdraw us.* 5. 5. 11.

In the following examples the Folio shows a resolution or full measure where the Quarto does not. We have already found evidence that the copy sent to press for the Quarto was far from perfect, and where the Folio reading appears to be right we may set down the Quarto's corruption to the copyist or printer. Of course, for reasons that seemed to him good, Shakespeare may sometimes have eliminated a resolution. In a few cases it is difficult to decide between the two texts. As before, the Quarto's reading is given first.

174. A : batche|lor, a | handsome stripling too. 1. 3. 101.
and a

F. is plainly right; Shakespeare liked a pause after a trisyllabic foot.

175. We followed then our lo: our lawfull king. 1. 3. 147.
follow'd *soveraigne king.*

The epithet "lawful" makes a point, and Q. is no doubt right. "Followed" in Q. is a disyllable, the *e* being the *e* mute of "followe"; and so with other words, as for instance, "hallowed."

176. I pray thee gentle keeper stay by me. 1. 4. 73.
Keeper, I prythee sit by me a-while.

The revision is an obvious improvement.

177. Shéw him | our commission, talke no more. 1. 4. 92.
Lét him | see our com|mission, and | talke no | more.

The Quarto's bluntness is more in keeping.

178. I, milstones as he lessond us to weepe. 1. 4. 246.
lessoned

F.'s resolution is a blunder introduced by Q₆. Cp. no. 195.

179. Right as ; snow in harvest, thou deceiv'st thy selfe,
 'Tis he hath sent us hither now to | slaughter thee. ||
 1. 4. 249 f.

F. has

Right as snow in harvest : | *come, you de|ceive* your selfe,
 'Tis he that sends us to destroy you heere.

For the slight stress on "Right" in the upbeat, see on no. 152.

180. Tould me the King provoked by the Queene, 2. 2. 21.
provok'd to it

Here F. seems right ; and so Pope thought, though of course he printed "to't."

181. That's the butt end of a mothers blessing. 2. 2. 110.
That is the

An open question ; to me Q.'s blunt beginning seems preferable. Cp. no. 202.

182. The Earledome of | Hereford | and the moveables
and | all 3. 1. 195.

F. produces a quadrisyllabic, which with the voice-pause at "Hereford" of course offers no difficulty, and may well be right.

183. His grace lookes cheerfully and smooth to day,
this morning,
 3. 4. 49.

Q. avoids the doubled *th*.

184. Then be your eies the witsnesse of this ill, 3. 4. 69.
their evill.

F.'s version suits the context better.

185. I tooke him for the plainest harmlesse man 3. 5. 25.
creature

186. After, after, coosin Buckingham, 3. 5. 72.
Goe after, after

F., in order to avoid the trochaic beginning, which is quite in place, inserts an upbeat; but although one can say "Go, go" or "After, after," it is hardly natural to say "Go after, after."

187. Bé not | easily wonne to our request :
 Play the | maides | part, *say* | *no*, but | take it.
 3. 7. 50 f.

F. gives

And be not...

Play the : maids | part, *still answer nay*, and take it.

The first line is doubtful; in the second Q.'s blunt trochaic beginning is perfectly natural, and its line does not look like an invention. F.'s line is weaker.

188. Then know it is your fault that you resigne 3. 7. 117.
Know then it |

189. Which wee have noted in you to your kin, 3. 7. 212.
kindred,

190. But penetrable to your kind intreates, 3. 7. 225.
entreaties,

191. What *saist* | thou? speake suddenlic, be briefe. 4. 2. 20.
What : say'st thou | now?

F.'s "now" is a mere supplement. We have again caught the Q. abbreviating, and should no doubt read, "What sayest | thou?"

192. Whose humble meanes match not his haughtie mind,
spirit :
 4, 2. 37.

“Spirit” is the right word.

193. 'Tis no more but so, saie *is it done*, 4. 2. 81.
There is no more but so : say it is done

Again Q. lapses into abbreviation, also transposing “it is” before “done.” “It is no more” seems to be the preferable reading.

194. Al:though they were | flesht | villains, bloudie dogs,
Al:beit they were | 4. 3. 6.

Apparently an alteration by the Quarto copyist. F. is not likely to have introduced the quadrisyllabic, nor Shakespeare to have removed it.

195. What good is *coverd* by the face of heaven,
 To be *discoverd* that can do me good? 4. 4. 239 f.

F. gives *discovered*, the form arising from a freak on the part of Q₆, from which F. was printed. All the other Quartos have “discoverd.” Cp. no. 178.

196. When thou comst there, dull unmindfull villaine,
When thou com'st thither 4. 4. 444.

The abbreviation “comst” is at the bottom of the mischief. We should read,

When thou : comest | there, ^ | —dull unmindfull villain,
 I take it that the Folio reviser, counting his syllables, “When thou comst there” etc., found there was one missing and substituted “thither” for “there.”

197. What, from your grace I shall deliver them. 4. 4. 447.
to him.

The context shows that F. is right.

198. The greatest strength and power he can make,
power that he 4. 4. 449.

There are other instances of "power" forming a whole foot, but there can be little doubt that here "that" has been omitted from Q. by error.

199. Nor none so bad but it may well be told. 4. 4. 459.
but well may be reported.

We seem bound to adhere to the revised version.

200. Whe:n thou maist | tell thy tale a neerer way. 4. 4. 462.
mayest the neerest

The Quarto's contraction is probably unauthorised.

201. That's the best newes, that the Earle of Richmond
That is the 4. 4. 534.

I should again be in favour of Q.'s bluntness. Cp. no. 181.

202. By the ; false | faith of him I trusted most: 5. 1. 17.
whom most I trusted.

There is more force in Q.'s line, which we may take to give an authentic alteration.

203. Come sirs, con|vey me to the blocke of shame. 5. 1. 28.
Come ; leade me officers

Again Q. gives a better line; there is a gain in bringing the verb closer to its object.

204. Fight \wedge | gentlemen of | England, fight bold yeomen.
boldly 5. 3. 338.

"Boldly" is a sheer blunder on the part of the printer of Q₂ which survived through all the Quartos and so reached the Folio.

It seemed better to consider the following four examples separately.

205. What ? threat you me with telling of the King,
 Tell him and spare not, looke what I have said,
 I will avouch in presence of the King : 1. 3. 113 ff.

The Folio omits the second line, reads "I will avouch't"
 in the third, and then adds a line omitted from the
 Quarto,

I dare adventure to be sent to th' Towre.

We should of course retain Q.'s *v.* 114, and may therefore reject F.'s "t" after "avouch," which was obviously inserted to make sense. We shall note, however, that F. instinctively abbreviates the pronoun, and in *v.* 116 avoids a resolution by giving "to th' Towre."

206. Then I | crie thee mercy, for I had thought. 1. 3. 235.
I cry thee mercie then :

F.'s line is more natural.

207. So hath this, both by the father and mother. 2. 3. 22.
Why so hath this both by his

F. seems to be right in inserting "Why."

208. There at your meetst advantage of the time, 3. 5. 74.
meetest vantage

The Q. reading was carried on through the first five Quartos, and then Q₆ gives "meetest advantage." As Mr Daniel remarks, having occasion to mention the line, "the F. reading looks very like a metrical correction of this corruption." Once more we note F.'s bias.

209. Yet another line may be mentioned for correction here. The restoration is easy and would doubtless have been made long ago, were it not that the general ear has become so demoralised through our

traditional prosody and undue reliance on faulty texts, that any number of false rhythms have been accepted as verse that satisfied Shakespeare. At 4. 1. 54 f. the Duchess of York laments,

O ill-dispersing winde of misery!
 O my accursed wombe, the bed of death!
 A : coca|trice hast | thou hatcht | to the | world,
 Whose unavoided eye is murtherous.

So both Quarto and Folio, save that the Quarto misprints "hatch" for "hatcht." But whoever may be the author of the passage, it is incredible that the man who wrote the other lines could have written the third of these, with its false stress and miserable rhythm. Moreover cockatrices are not hatched *to* the world, but *into* it. There can be no doubt that we must correct to

A : cockatrice | hast thou | hatch'd in|to the | world,
 restoring a rhythm with which even Shakespeare would not have found fault. Cp. no. 174.

In the examples numbered 1-173 of this list the Quarto shows 148 resolutions which do not appear in the Folio. Of these 73 are produced by a different wording of the lines on revision, and in the remaining 75 the Folio abolishes a resolution by abbreviation, giving *scatter'd, know'st, too't, on't, th'* etc. for the Quarto's full forms. The Folio also abbreviates twice where resolution is not in question, making the line unmetrical, and in nos. 160, 205 avoids resolution in lines not in the Quarto. Thus its total of false abbreviations is 79. Further, the Quarto shows 24 examples of the full measure where the Folio does not, with a resolution

of the final foot in 12 places. The Quarto also produces three quadrisyllabic feet, and F. two (nos. 182, 194).

In all the preceding 210 passages¹, excluding two doubtful cases where it may be right (nos. 181, 201), the Quarto shows only nine improbable abbreviations, which may all be merely printer's errors, as against 79 of the Folio. The Quarto's spellings *falne* (once, against *fallen* twice), *stolne* (once), and *tane* (five times, against *taken* once both in Q. and F.) are discussed below in Ch. VII. In all these cases the Folio gives *falne*, *stolne*, *tane*, except once where it has a different reading, and the one example of *taken*.

The detailed examination of these two early plays, then, fully confirms the evidence afforded by the *Metrical Analysis* (pp. 18 ff.) as to Shakespeare's fondness for resolutions. It also places beyond doubt the untrustworthiness of the Folio in the matter. Where we can check it by reference to an authoritative Quarto we see that, if we followed its guidance, we should adopt a text the versification of which is very different from that of Shakespeare; and we reflect with something like dismay that it is our sole authority for twenty of the plays.

These conclusions are further supported by the plays examined in the next two chapters, and by the Table on the following page, which includes 14 of the 17 plays published in Quarto. *The Merry Wives* and *Henry V* are omitted because the Quartos of these are pirated editions so corrupt and imperfect as to be devoid of

¹ There is a no. 112 (*b*) as well as 112 (*a*).

authority, and *Pericles* was not inserted in the First Folio. At the head of the columns, "F. elim." means that the Folio eliminates a resolution found in the Quarto; "Q. elim." that the Quarto eliminates one found in the Folio, and "Q.F. elim." that the Quarto

Table I. Eliminated Resolutions.

	F. elim.	Q. elim.	Q. F. elim.
Much Ado	0	0	0
Love's Labour's Lost . . .	1	0	0
Midsummer Night's Dream.	10	1	15
Merchant of Venice . . .	1	2	0
Richard II	53	2	12
1 Henry IV	19	3	10
2 Henry IV	11	7	15
Richard III	148	11	14
Troilus and Cressida . . .	12	12	32
Titus Andronicus	15	6	32
Romeo and Juliet	17	15	50
Hamlet	46	36	101
King Lear	75	24	74
Othello	86	14	84
TOTALS	494	133	439

and Folio agree in elimination. This third column enumerates cases where, *guided by the whole investigation and the revelations afforded by the first two columns*, I believe that a resolution should be restored against the combined testimony of Quarto and Folio. Of course

it does not include countless instances in which a resolution is rightly avoided by elision. The bias of editors has led them to adopt many of the eliminations of one or other of the first two columns rather than the corresponding resolution, and an undeserved respect for the early texts on this point has similarly caused them to retain most of those of the third column. From time to time they even abolish a resolution on their own account. Certain editors obeying their instinct for rhythm, and yielding to the general impression produced by a study of Shakespeare's verse, have indeed corrected a few of the abbreviations made by a Quarto and the Folio in common, but this has been done only sporadically and on no definite and stated general principle. One may believe that they would have pursued this course further, if they had had the support of the evidence now offered.

It will be seen that the first two columns of the Table afford for every Quarto play evidence pointing in the same direction as that obtained from our examination of *Richard II* and *Richard III*. Allowing for occasional accidents, it is incredible that the resolutions as a whole should not be genuine, and we therefore reach the broad conclusion that, whereas Shakespeare had an exceptional love for resolved rhythms, their number tended to diminish as the plays passed through the hands of the scribes, revisers, and printers. We also note that the resolutions which have disappeared from the Folio are, except in the case of *The Merchant of Venice* and *Troilus and Cressida*, more numerous—in the majority of cases far more numerous—than those which,

while retained in the Folio, are wanting in the corresponding Quarto. Two other noticeable points are the extreme irregularity of the figures in both columns, and the extraordinary variety of the proportion of the Folio's eliminations to those of the Quarto in each case. This proportion ranges from 10 against 1 in *A Midsummer Night's Dream* to an equality in *Troilus and Cressida* and an excess for the Quarto in *The Merchant of Venice*; where, however, the numbers are so small as to be negligible.

Deferring for the present any attempt to account for these remarkable phenomena, we need only register here one obvious conclusion which they suggest: namely that, while the Quartos, in varying degrees in different plays, were occasionally liable to disfigure the verse by an unwarranted abolition of resolutions, the Folio exhibits *a set determination to reduce the verse as far as possible to the rhythm of the plain norm by this means*. That is to say, it is continually endeavouring to give us the kind of verse which year by year Shakespeare himself was more and more bent upon abandoning. The importance of recognising this tendency in both classes of text cannot be exaggerated. The Folio in particular is plainly a metrical reactionary; and if, as we have seen, it would be perverse to follow its guidance in this matter for the Quarto plays, it must be equally unsound to rely upon it as an authority for Shakespeare's views on rhythm in the plays for which we have no Quartos whereby to correct its interferences. Yet this is what has been universally done in modern editions in connexion with the plays preserved by the Folio only.

Accordingly it is no uncommon thing to hear readers of Shakespeare who have an ear for verse deplore the number of bad lines they find in his pages, and it is not too much to say that more than a little of his finest and most delicate work is presented to us in a form which, for ugliness and crudity, is a libel on his genius.

CHAPTER IV

THE EARLY TEXTS (*continued*)

Abbreviations (continued): Hamlet, Othello, King Lear

IN the present chapter we have to examine three more Quarto plays, but only selected examples will be given. As before, the Quarto text is given first, and that of the Folio underneath. Readings which are unmetrical or necessitate false stress are marked with an asterisk. Under *Hamlet* the readings of modern editions are usually mentioned; for other plays this has been done only occasionally. As a rule editors follow the Folio in abbreviating, indifferent to false stressing or bad rhythm.

Hamlet

Selected Abbreviations

1. Not so : *much* my | lord, I am | too much | in the | sonne.
*Not : *so* my | lord, I | am too | much *i'th'*sun.

1. 2. 67.

The Quarto's first "much" arises merely from the printer's confusing it with the second, but the Folio's "i'th'" and the consequent false stressing ruin the line. Editors give "i' the sun" in accordance with their uncritical practice of correcting one-half of such an abbreviated form and leaving the other. It is not clear how they expect their line to be delivered. If it is thus,

"I | am too | much i'the | sun," the stress on "am," however slight, is false; neither "I" nor "am" should have the least stress. If it is, "I am | too much | i'the | sun," the stress given to *i*', which they often make necessary elsewhere, is simply impossible. If the word is to have any stress it must of course be printed in full, *in*. The Quarto's stressing of the latter part of the line is undoubtedly the right one. Cp. no. 7.

2. A sable silver'd.

Ham. I will watch to nigh (*sic*)

Perchance twill walke againe.

Hora. I warn't it will. 1. 2. 242 f.

The Folio gives "*Ile* watch to night" in the first line, thus destroying the metre, and in the second "*wake* againe" and "I | *warrant* | *you* it | will." The original no doubt ran, "I | warrant it | will," but in order to get rid of the resolution, the Quarto contracts to *warn't*; and the Folio adds *you*, making an Alexandrine.

3. **Bear't* : that *th'*op|posed | may be|ware of | thee. 1. 3. 67.

And so the Folio. The stressing is absurd and the rhythm bad, yet editors (printing *the*, which makes no difference) are content to believe that this is what Shakespeare meant. Can anyone with an ear doubt that what he wrote was (the *e* of "opposed" being silent),

Beâr it that | *the* op|posed may be|ware of | thee.

4. *Oph.* I doe not knowe my Lord what I should thinke.

Pol. Marry, ; I will | teach you, thinke your selfe a babie
That you have *tane* these *tenders* for true pay.

1. 3. 104 ff.

The Folio, which heartily dislikes double upbeats but

is quite familiar with the well-established initial resolution of the old style, gives "Márry, *Ile* | teach you," and editors accept its text, although the rhythm of the Quarto's line is decidedly more Shakespearian, and the slight stress on "I" just fits Polonius. Of course F. also gives "tane"; but Shakespeare would not have been guilty of the jingle of *tane* and *tenders*, and we should read *taken*.

5. At least I am sure it may be so in Denmarke. 1. 5. 109.
I'm

I'm (so Cambridge edd.) is rare, but cp. nos. 8 and 22.

6. Good my lord tell it.—No you will reveale it. 1. 5. 118.
**you'l*

The Folio reduces the line to four feet, each half of which has precisely the same rhythm, and the Globe edition follows it.

7. To tell us this.—Why | right, you are | in the | right.
**you | are i'th'right.*

1. 5. 127.

Editors give "i'the," indifferent to the false stress.
Cp. no. 1.

8. I am sorry they offend you hartily. 1. 5. 134.
I'm

The Cambridge editors give *I'm*, others *I am*.

9. *Oremastret* as you may. 1. 5. 140.
O'remaster't

One would like to know how the Quarto's spelling arose? Was the copyist writing from dictation and mechanically, not thinking of the sense? The quaint word is extremely close in sound to what Shakespeare

must have written, "O'ermaster it." Editors, who in general seem to have a poor opinion of Shakespeare's ear, do not shrink from following the Folio, believing (one must suppose) either that he did not feel that "O'ermaster it as you may" is far better than "O'ermaster't as you may," or that he did not care which he wrote (or said?).

10. You shall doe | *merviles* | wisely good Reynaldo. 2. 1. 3.
marvels

Both wrongly for "marvellous."

11. A savagenes in unreclaimed blood. 2. 1. 34.
**unreclaim'd*

One of many such ruinous abbreviations which the Folio makes with a light heart.

12. *That *hee's* mad tis true, tis true, tis pittie, 2. 2. 97.
That *he is* mad

This Quarto is sometimes as wicked as the Folio.
Cp. no. 14.

13. Hath there been such a | time, I would | faine know that,
I'de 2. 2. 153.

14. *When he lay couched in *th'*omynous horse. 2. 2. 476.
the

15. Teares in his eyes, dis|traction | in his as|pect, 2. 2. 581.
in's

Editors follow the Folio, apparently believing that Shakespeare would avoid a resolution of the fourth foot even at the cost of this hideous abbreviation. Yet the foot is resolved 153 times, or once in 16·4 lines, in this play. Cp. *Othello*, no. 65.

16. *Must give us pause, *there's* the respect
That makes calamity of so long life; 3. 1. 68 f.

And so the Folio, and editors also, although the line is robbed of a foot. Yet how simple to read,

Must : give us | pause. ^ | There is | the respect.

17. *The devill himselfe.—O *tis* too true. 3. 1. 49.
**Ob 'tis true.*

Both ruin the metre, and the editors follow them. Read,

The : devil him|self. ^ | —O *it* | *is* too | true.

18. *The pangs of *déspiz'd* love, the lawes delay. 3. 1. 72.
dispriz'd

Of course we want “The : pangs of *de|spisèd* | love.”

19. Hazerd so | *neer's* | as doth hourelly grow. 3. 3. 6.

F. gives *dangerous*, but *near us* is more probably the true reading; the context speaks of the need of sending Hamlet *away*. Q.'s “*neer's*” must be pronounced “*ne-er's*,” ruining the line.

20. Much heate and him, Ile | silence me | even | here.
*silence | me *e'ene* | heere.

3. 4. 4.

21. But yet to me *tha'r* strong. 4. 7. 11.
they are

The Quarto's “*tha'r*” is extremely rare, but occurs twice in *Lear*, no. 23. Cambridge edd., *they're*.

22. I am lost in it my Lord. 4. 7. 55.
I'm

23. *King.* Will you be rul'd by me?

Laer.

I my Lord,

*So : you will | not *ore-|rule* me | to a | peace. 4. 7. 60 f.

**If so you'l not o'rule*

But Laertes takes up the word “*rul'd*,” and if he is to make his point, it is absolutely necessary to read,

So you : will not | *over-|rule* me to a peace.

Also "will" is the word naturally stressed of the preceding four, however slightly. Editors as Q.

24. That shows his *horry* | leaves in the | glassy streame.
 **hore* leaves | in the | 4. 7. 168.

Q. is right, but for the spelling *horry*. F.'s stress is false, but editors accept its reading.

25. She should in ground unsanctified *been* lodg'd. 5. 1. 252.
 have

All editions, I think, miss the true reading,

She : should in | ground un|sanctified | *have been* | lodged.

For the rhythm cp. *Tempest*, no. 9 ; *Othello*, nos. 16, 65.

26. *To'retop* old Pelion. 5. 1. 276.
 To o're;top

27. The next passage is a very remarkable one.

Ham. S'wounds shew me what *th'owt* doe :

Woo't weepe, *woo't* fight, *woo't* fast, *woo't* teare thy selfe,

Woo't drinke up Esill, eate a Crocadile ?

Ile doo't, doost come heere to whine ? 5. 1. 297 ff.

The Folio agrees, except that it gives *thou'lt* in the first line and "Dost *thou* come" in the last, and *Come* instead of "S'wounds." To take the points as they occur, "th'owt" is an obvious vulgarism which we must not assign to Shakespeare. The form *woo't* occurs in three other passages. At *Antony and Cleopatra* 4. 2. 7 the Folio makes Antony say to Enobarbus, "*Woo't* thou fight well?" and at 4. 15. 59 Cleopatra is made to say to Antony, "Noblest of men, *woo't* die?" At 2 *Henry IV* 2. 1. 63 in the Quarto text the Hostess says to Falstaff, "thou *wot*, *wot* thou, thou *wot*, *wot* ta, do do thou rogue, do thou hempseed," having said a moment

before, "Throw me in the channell? Ile throw thee in the channel, *wilt* thou, *wilt* thou...a thou honisuckle villaine, *wilt* thou kill Gods officers and the Kings?" The Folio gives for "thou wot" etc. "Thou wilt not? thou wilt not? Do, do".... *Woot* was a vulgar or dialect form of *wilt* that still survives in the West Midlands and probably elsewhere, and Shakespeare is supposed to have used it in the three verse passages with a special purpose in each case. Aldis Wright's note on the word at *Hamlet* 5. 1. 298 is, "a colloquialism, by which Hamlet marks his contempt for Laertes. In *A. and C.* iv. 2. 7 and iv. 15. 59 it indicates affectionate familiarity." He does not refer to the passage in 2 *Henry IV*, and the abstention was wise; for the only thing to be said of it there would be that it marks a vulgar woman beside herself with fury. If his explanation of the use in the other passages is correct, the form is indeed a marvellous and convenient one; but why, then, did not Shakespeare employ it oftener? There are hundreds of places where the subtle touch would have been equally effective, always supposing we could be sure of the word's temper at the moment, and know whether it spoke with affection or contempt or in "tantrums." But was Shakespeare a man likely to indulge in pointless vagaries of this kind? Although the form apparently belonged to the dialect of his native place, there is no reason to suppose it to have been confined to those parts. The vulgarity was doubtless widespread, and though he may possibly have used it himself as a boy, it is incredible that either with intention or by accident he should have *written* it, and for the stage, in just four places and no more, putting

it into the mouths of characters so unlike each other and in situations so diverse. Words belonging to a dialect may be used with advantage if there is a literary purpose to be served, but it is quite another thing to foist into the part of your Cleopatra or Hamlet or Antony the vulgar, even though dialectic, *pronunciation* of a word in everyday use. Let us suppose the form was confined to the Midlands. Would Shakespeare be likely to give some satirist the chance of saying that his Cleopatra talked like a Warwickshire lass, and his Antony and Hamlet like Stratford yokels? Let us say it was widespread. Then, for it certainly is not a literary form, it belonged to the speech of the vulgar, and it is only into the mouth of the vulgar that he puts vulgar language. It might therefore be genuine on the lips of Dame Quickly; but the single occurrence would be highly suspicious, for we are not speaking of *words* once used but of a pronunciation of what was originally "wilt." Moreover, the Folio gives "wilt" in *2 Henry IV*. The natural conclusion to be drawn from these four appearances of *woot* is that the form is one which was liable to fall from the lips of the actors (whether men or, as in two of the cases, boys) in unguarded moments; that in all probability this sort of thing happened often, and that in these four places a particular specimen of their vernacular found its way into the copies. Moreover, the pirated Quarto of 1603 has *wilt*, though *woot* five times repeated is unforgettable. To defend it seems to me a degradation of Shakespearian scholarship. Surely it is a vain thing to pretend, even to yourself, that your authorities are more trustworthy

than they really are, as though you felt the ground would crumble beneath your feet if you made any but the most obvious concessions. Sooner or later the truth will out, and in any case it must be a misdirected zeal which seeks to justify a Quarto or the Folio, or even both in agreement, at the cost of Shakespeare's reputation as a literary artist. Let us have courage and common sense. Let us be thankful that these texts are as good as they are, and use our brains, without prejudice or prepossessions, to make the best of them.

It will have been noticed that the last line of the passage from *Hamlet* that we are discussing is imperfect, wanting a foot. The Folio inserts "thou," but does not mend matters. If, however, we remove the two abbreviations and read

I will | do it ! | Dost thou come | here to | whine ?

we get a pentapody with a rhythm to which there are several parallels in the plays (see Appendix 11).

28. That on the view and | knowing of | these contents,
know of 5. 2. 44.

29. Give me your pardon, | sir, I have | done you wrong.
I've 5. 2. 237.

This contraction is very rare, but editors give it.

30. With a ; sore distraction. 5. 2. 241.
With ; sore

F. again removes a double upbeat ; and so editors.

31. If Hamlet from himselfe be *fane* away, 5. 2. 245.
tane

Editors adopt F.'s false correction, but Q.'s *fane* is doubtless a misprint for *falne*, and the true rhythm will be restored by reading "fallen a|way."

The Quarto once makes Polonius say *th'other day* (F. *t'other*).

Woo't occurs five times both in Q. and F. at 5. 1. 298 f.

This summary embraces only such passages as are found in both Q. and F. The passages which occur in Q. only are dealt with below. Adding passages in Q. only, Q. abolishes a resolution 44 times. The addition of passages occurring only in F. makes no difference to its total of 46 abolitions.

Passages found in Q₂ only

1. *I thinke it be no other | but *en|so*. 1. 1. 108.

To avoid the resolution in "no | other but | *even* | so."

2. *By : *their ore-|grow'th* of | some com|plexti|on, 1. 4. 27.

"Their" must be "the" (see context), and this points plainly to the true reading, which has been missed,

By *the* : *over|growth* of some complexion.

3. the dram of *eale*
Doth all the noble substance *of a* doubt
To his own scandle. 1. 4. 36 ff.

Among the numerous attempts made to emend this corrupt passage *evil* (for *eale*) and "Doth *to* all...*offer* doubt" have been proposed. I venture to suggest that the passage may have run thus,

the dram of *evil*
Doth *of* : all the noble substance *offer* doubt
To his : *owner's* scandal.

The printer or scribe from inadvertence omitted *of*, but

it remained in his mind and emerged later, so that instead of *offer* he gives *of a*, betrayed by the similarity of the sound of the syllables. Confusion between "owner's scandal" and "own scandal" would be quite easy, especially if the copyist were writing from dictation. The Cambridge editors reject all proposals as unsatisfactory, and of course more than plausible correction is impossible.

4. Hoist with his own petar, *an't* shall goe hard
But I will delve one yard belowe their mines, 3. 4. 207 f.

The Cambridge editors give "and't"; the Oxford text "and it," which is of course right. "And't" is unpronounceable, but editors often forget that the plays were written for the stage. See on *Macbeth*, no. 12.

5. Transports his *poysned* shot, 4. 1. 43.

See Ch. VII. Editors give "poison'd," which must be wrong; Shakespeare meant "poisonèd."

6. This is *th'*impostume of much wealth and peace. 4. 4. 27.

To avoid the quadrisyllabic "This is the im|postume."

7. God buy you sir.—*Wil't* please you goe my Lord?
4. 4. 30.

And so editors, but the conjunction of consonants is almost unpronounceable, unless one dwells on the *t*, giving an absurd stress to "will't." This Shakespeare knew well, and he also knew that any actor would, *for ease*, be quite sure to say "will it."

8. Or thinking too precisely on *th'*event. 4. 4. 41.

A most unlikely rhythm for Shakespeare, with these words; he must have written "on *the* e|vent."

9. Sith I have cause, and strength, and will, and meanes
 To *doo't*. Examples grosse as earth exhort me, 4. 4. 45 f.

This is plainly wrong for three reasons. (1) A heavy stop after the first stressed syllable is extremely rare in Shakespeare. (2) He therefore certainly would not have written "*doo't*" merely to avoid a resolution. (3) Long before he wrote this play he frequently made a measure which terminates within the line, end with one or even two unstressed syllables; and as he went on, he increased the number of such endings, precisely as he increased the number of *lines* ending with an unstressed syllable.

10. That hurts by easing; but to the quick *of th'ulcer* :

4. 7. 124.

Modern editors, without a shred of justification, give "*quick o'the ulcer.*" Of course Shakespeare could not be guilty of such a rhythm as that of the Quarto's line, but he did not wish the verse to end with a canter; there is a strong stress on "*quick*" and a slight pause after it, and the line ends deliberately, "*of*" being pronounced quite plainly. Save that it removes a resolution, the text is right :

That ; hurts by | easing. But | to the | quick of the | ulcer :
 Hamlet comes back :...

Summary

Resolutions abolished : 8.

Quadrisyllabic made into trisyllabic : 1.

Othello

Selected Abbreviations

1. S'blood, but you will not heare me. I. I. 4.
*you'l

F. stresses falsely and needlessly produces a trochaic beginning.

2. Doe ; well | thrive by 'em, I. I. 53.
them

3. Keepe ; up your | bright | swords, for the dew will rust em.
them.
I. 2. 59.

Altogether the Quarto gives 'em or em twelve times in the verse but twice only in the prose; F. always gives them.

4. If he can carry't thus. I. I. 67.
carry't

And the editors give carry't!

5. Zounds sir you are | robd, I. I. 87.
Sir, y'are

Q. shows a quadrisyllabic, and F., while expurgating, might have given the regular initial resolution, "Sir, you are," but it instinctively abbreviates and needlessly makes a pure trochaic line. A similar example is

My : lord I | see you are | moov'd. Λ | —No, not | much
moov'd, || y'are 3. 3. 224.

The Quarto never abbreviates *you are*; the Folio gives *y'are* four times and *you're* once. Modern editors never venture to print *y'are*, but substitute *you're*; yet if the Folio is to be trusted at all for the abbreviation, its

y'are must be accepted. The evidence, however, is against Shakespeare's ever having used either contraction. The Cambridge, Globe, Arden, and Oxford editions give *you're* in both these passages; Furnivall gives "you are robb'd," but "you're mov'd."

6. Past thought : what said she to you? get more tapers.
moe I. 1. 167.
7. Would : ever | have (to in|curre a general mocke) I. 2. 69.
i'encurre
8. There is no composition in these newes, I. 3. 1.
**There's*
9. God bu'y I *ha* done. I. 3. 189.
have

The Quarto gives this form for *have* or *hath* 19 times in the verse and 5 in the prose, but the Folio never. Like *'em*, the form is not only colloquial but also vulgar, and if actors and copyists and printers were capable of importing these into Shakespeare's verse and prose, *a fortiori* they were liable to introduce anywhere any colloquialism which formed part of their daily speech. In other plays the Folio exhibits *ha* and *'em* as well as other colloquialisms, and seeing that the Quartos and Folio contradict each other over and over again on the point, and that each class of text is in individual plays at variance with itself, it becomes impossible to defend any but the necessary abbreviations now used in verse. Even these are often incorrectly introduced, as for instance in no. 8.

10. Patience her injury a mockery makes. I. 3. 207.
mock'ry
11. That the : *bruis'd* | heart was pierced through with care.
bruised I. 3. 219.

12. *Bee't* : at her fathers.—*Ile* not have it so. I. 3. 241.
Why at ber | fathers ?—I | will

“Be it at” is right. With Q.’s contraction the audience would hear, “*Beat* at her father’s”! *Ile* too is wrong.

13. And if my simplenesse— I. 3. 246.
T’assist my

14. Either for | stay or | going, the affaires cry hast.
 Either : for *ber* | stay or | going, *tb’affaire* cries hast :
 I. 3. 277.

F. removes the quadrisyllabic, Q. the double upbeat.

15. What : saiest thou | noble heart? I. 3. 302.
saist

16. I *ha’t*, it is *ingender’d* : Hell and night I. 3. 409.
have’t engendred

Read, “I : have it, it | is engendered :” and for *ha* see no. 9. Since the *r* was rolled, we ought not to suggest the false pronunciation *engen-dred*, but to print the word in full, as the Quarto gives it in *M. of V.* 3. 2. 67, “It : is *en|gendered* | in the eyes.” Note that in each case the full form gives a rhythm that was a favourite with Shakespeare,—a resolution before a final cretic (— —). The spelling of such words is discussed in Ch. VII. Cp. no. 65, *Rich. III.*, no. 172, *Tempest*, no. 9.

17. *An indistinct regard.—Come, | *let’s* do | so. 2. I. 40.
 and so F., but the stress is false ; read, “Come, *let us* | do so.”

18. He has : had most favourable and happy speede. 2. I. 67.
Has had

See *A. and C.*, no. 16, *Macbeth*, no. 8.

19. Come on, come on, *you are* pictures out *adores*, 2. I. 109.
you are of doore

F. prints the passage as prose, which probably accounts for "you are" not becoming "y'are."

20. He held 'em sixpence all too deere, 2. 3. 94.
them

21 (a). He : is a souldier fit to stand by Caesar, 2. 3. 127.
**He's*

21 (b). *If : drinke | rocke not his | cradle.—*Twere* | well
It were
2. 3. 136.

Q. robs the line of a foot.

22. Of a : night | brawler? give me answer *to't.* 2. 3. 196.
to it.

But at v. 217 F. gives "'Tis monstrous (i.e. *monstrous*): Iago, who *began't?*"

23. *Cas.* Good night honest Iago.

Iag. *And : *what's* he | then that | sayes I play the
villaine, 2. 3. 342.

So F. and edd. falsely for "And : *what is* | hé, then."

24. Thou : knowest we | worke by wit, 2. 3. 379.
know'st

25. I humbly thanke you | for it : I | never knew 3. 1. 42.
for't

26. The next six passages show the Folio reviser to be *capable de tout* :

Not now sweete Desde|mona some | other time. 3. 3. 55.
Desdemon

Farewell my Desdo|mena, I'le | come to thee straight.
Desdemona 3. 3. 87.

O Desde|mona, a|way, away, away. 4. 2. 42.
Ab Desdemon,

Have you : prayed to night, | Desdemona?—I my Lord.
**Desdemon ?* 5. 2. 25.

Poore Desde|mona, I am | glad thy father's dead.
Desdemon : 5. 2. 204.

Note the quadrisyllabic in Q.

O Desdemona, Desdemona dead, O, o, o. 5. 2. 281¹.
 **Oh Desdemon! dead Desdemon: dead. Oh, Oh!*

The Q. is of course right, save that the groans form a fresh line. It is worth noting that some editors have accepted this "Desdemon" in all the passages!

27. To in:curre a private checke : 3. 3. 66.
T'incur

28. Or stand so | muttering | on? 3. 3. 69.
man'ring

29. I heard thee | say *even* | now, thou *lik'st* not that.
 3. 3. 109.

So F., and so no doubt the actors, although the past tense *likedst* is required. There are several other examples. Read "thou | *likèdst* not | that."

30. And : for I | know, thou art | full of | love and | honesty,||
thou'rt 3. 3. 118.

I : know thou didst | *nót*, thou | art not | such a | villaine :
**thou'rt* 5. 2. 174.

Clearly the Folio reviser or printer read the line with two false stresses: "I *knów* thou *díd*st not, *thou'rt* not"....

31. And : *weighst* thy | words, before thou give *em* breath.
weigh'st (= waste) *giv'st them*
 3. 3. 119.

32. Although no abbreviation is in question, I cannot forbear correcting here two misdivisions in Q.

¹ James Thomson imitated the rhythm in his *Sophonisba* with the line "O Sophonisba, Sophonisba, O!" The story goes that a wag cried out "O Jemmy Thomson, Jemmy Thomson, O!", and that the play was ruined.

and F. which are perpetuated in modern texts. The passage 3. 3. 126 ff. runs thus (Folio text):

Oth. I thinke so too. \wedge |

Iag. Mé \acute{e} n should be | what they | seeme,

Or; those that | benot, | would they might | seeme | none.

Oth. Certaine, men should be what they seeme.

Iag. Why then I thinke Cassio's an honest man.

Oth. Nay yet there's more in this? 130

I prithee speake to me, as (*om.* Q.) to thy thinkings,
As thou dost ruminare, and give thy worst of thoughts
The worst of words.

Vv. 128 and 131 have only four feet, while 130 has three and 132 has six. If we are to give "think" in 129 the malicious stress it was doubtless meant to have, we must scan,

Why : then I | think | Cassio's an | honest | man,

producing a poor line. We can give it some rhythm by removing the abbreviation and scanning,

Why : then I think | Cassio | is an | honest | man,

but now we have lost the stress on "think." I would arrange thus,

Oth. Certain, | men should be | what they seem.

Iag. Why, then I *think*

Cassio's an honest man.

Oth. Nay, yet there's more in this. 128

I : prithee, | speak to me | as to thy | thinkings, as | thou

Dost ruminare, and give thy worst of thoughts

The worst of words.

Vv. 127-8 reproduce the common feature, an Alexandrine divided between two speakers. The next line, like many of Shakespeare's, gallops if spoken as a whole

and at a breath, but it would not be delivered so. The words "as thou" belong to the next measure and are preceded by a pause, while the other words, "I : prithe, | speak to me | as to thy | thinkings," fall into the familiar lyric measure ϵ , varied by an additional resolution. Thus the third resolution in the line disappears in delivery, just as a divided quadrisyllabic does. Cp. no. 34. Iago's remark, "Why, then I *think*" etc., of course means, "Cassio *seems* to be an honest man, but men are not always what they seem."

33. *Thinkst* thou *I'de* | make a | life of | jealousie? 3. 3. 177.
And so F., but the line gains greatly in dignity, if we read,

Thinkest thou | *I would* | make a | life of | jealousy? ||

34. By way of parallel to some corrections here proposed, I give a line that for rhythm is characteristic of Shakespeare's mature work:

As my ; thoughts \wedge | aim not at. | Cassio's my | worthy | friend. 3. 3. 223.

We have the lyric measures ζ . β and (with the double upbeat) three resolutions, one of which is a quadrisyllabic.

35. And knowes all qualities with a learned spirit. 3. 3. 259.
**learn'd*

F. ruins the line. Cp. for the rhythm *Tempest*, no. 9 and note.

36. I'le not beleeve it.—How | now, my deare Othello?
beleeve't 3. 3. 279.

Editors follow the Folio, but to end a speech with such

For similar abbreviations of *it* cp. the next three examples and *Macbeth*, no. 10 (Ch. v).

47. Then would to God that I had never seene it. 3. 4. 77.
seene't.

48. *Ist* ; lost ? *i'st* | gone ? speake, | *is it* | out *o'the* | way ?
3. 4. 80.

So the Quarto, probably stressing as marked. F. gives

Is't lost ? *is't* gone ? speake, *is't* out *o'th'* way ?

Editors follow the Quarto, probably with the same stresses, for they would not admit two resolutions if it could be helped. But “iztlóst” and “iztgón” cannot be said without an ugly effort, and no one would attempt to say them on the stage if it could be avoided. On the other hand, when one says “is it lost? is it gone?” the *t* and *l* and the *t* and *g* fall slightly apart and there is no difficulty. Beyond doubt the true text is

Is it ; lost ? *is it* | gone ? ^ | speak, *is it* | out of the | way ?
 49. *Des.* I : say it | is not | lost.
Oth. *Fetch't,* | let me | see it. 3. 4. 86.
Fetch't, *see't.*

The Globe, Leopold, and Oxford editions follow the Folio; the Cambridge and Arden follow the Quarto. All probably stress as marked for the Quarto; but of course “Fetch” must be stressed, and if so, “Fetch’t” followed by a pause is wholly unnatural. What *would* a man say? For what he would naturally say, that Shakespeare would make him say in this simple talk,—“Fétch it, | let me | *see* it.” The line is an Alexandrine,

I : say it | is not | lost. ^ | —Fetch it, let me see it¹.

¹ Or it may be a pentapody with a quadrisyllabic in the fourth place, “Fetch it, let me.”

For the absurd abbreviation "see't" ("let me *seat*"!) see a delicious example, *Lear*, no. 40. I ask the reader's indulgence for dwelling on these elementary points; he will see it is not my fault, and I am as much out of patience as he can be.

50. There is no other way, tis she must doe it. 3. 4. 107.
doo't.

Editors as F.

51. But jealous for they are jealous: tis a monster 3. 4. 161.
**for they're*

52. As like enough it will, *I'de* have it coppied. 3. 4. 190.
I would

53. Or I shall say you are all in all in spleene, 4. 1. 89.
y'are

Editors inconsistently follow the Quarto. Cp. no. 5.

54. *By my; troth, I am | glad *on't*.
Oth. In|deed!
Des. My | lord?
4. 1. 248.

So Q., losing a foot. F. gives "Trust me, I am | glad on't." Some editors follow Q., others F.; all give "on't." But in either case "*of it*" is required. With Q.'s text there is a double upbeat, and with F.'s a quadrisyllabic:

By my; troth, I am | glad of | it.—In|deed!—My | lord?
Trust me, I am | glad of | it.—In|deed!—My | lord?

55. Given to captivty | me and my | utmost | hopes.
4. 2. 51.

So the Folio. Q. omits "utmost," probably stressing thus, "Given to captivty me and my hopes"!

56. That the sence akes at thee, would thou hadst *ne'er* bin borne. 4. 2. 69.

But the reviser having missed an opportunity, the Folio gives the line rightly thus,

That the ; sense | akes at thee, | would thou hadst | *never*
bin | borne.

Needless to say, editors prefer the Quarto text. Yet on the stage, at any rate, *ne'er* would be weak. It is somewhat strange that Shakespeare should be thought not to have been alive to these points. It is true the line has four resolutions, but there is a pause in the middle and the tone of voice is changed. Moreover, the resolutions all belong to the natural and spontaneous rhythm of prose. A man speaking prose might say, "...that my sences áche at you; I wish you had *never* been bórnl!";—a sentence which contains a quadrisyllabic that is not in the verse. This is the secret of the absolute *satisfactoriness* of Shakespeare's mature dramatic manner.

57. *Des.* I am a child at (F. *to*) chiding.

Iag. *What is the matter Lady?* 4. 2. 114.

And so the Folio; yet editors strangely follow F₄ (!) in reading *What's*. Iago would not use this unceremonious form to Desdemona. It is only remarkable that both Q. and F. have the correct form here, for there are several places in the play where one or the other wrongly gives the abbreviation, and there are many cases elsewhere.

58. It is my wretched fortune.—Beshrew him for it;
for't; 4. 2. 128.

59. Ift' were no other—

Iag. *Tis but so I warrant you.* 4. 2. 168.
It is but so, I warrant.

From which we gather that the true reading is

If it ; were no | other—It | is but | so, I | warrant you. ||

60. O : pardon me, | it shall | doe me good to walke. 4. 3. 2.
| me : 'twill |

Q. gives the unmistakable Shakespearian rhythm, with a pause at the end of a trisyllabic foot. Cp. no. 16, *Tempest*, nos. 9, 24, *A. and C.* 41, 51, 58. Edd. as F.

61. Nor : I | neither | by this | heavenly | light,
I might : doe it as | well in the | darke. 4. 3. 66 f.
doo't *i'th'*

The Cambridge editors print this as prose, but it is clearly verse, as others have seen. Of course all give "do't" and "i'the."

62. Two or three grones, it is a heavy night. 5. 1. 42.
**groane. 'Tis heavy night.*

F. destroys the metre.

63. How is it brother?—My leg is cut in two. 5. 1. 71.
is't

64. And : yet I | feare you, for | you are | fatall | then,
** | for you're |* 5. 2. 37.

F. produces false stress and bad rhythm.

65. By heaven I saw my | handkercher | in his | hand.
handkerchiefe in's | 5. 2. 62.

For the characteristic rhythm which F. ruins, see no. 16, and cp. *Timon* 1. 1. 81 and 3. 5. 34, lines with identical rhythm given correctly by F. :

Rain sacrificial | whisperings | in his | ear.
And ne'er (*never?*) prefer his | injuries | to his | heart.

66. *Honest Iago | hath *tane* | order *for't*. 5. 2. 72.

So Q. and F. with false stress and making an extremely bad line, which the editors accept. Read,

Honest I|ago hath | *taken* | order | *for it*.

67. O good my lord, *I'de* speake a word with you. 5. 2. 90.
I would

68. My wife, my wife, my wife; I | *hd* no | wife: 5. 2. 97.
 My wife, my wife: *what wife?* *I have* no wife.

69. I, with | Cassio: | nay, had she bin true, 5. 2. 143.
 I, with | Cassio: *had* | *she*

70. *Emil.* My husband?

Oth. I, 'twas he that told me first. 5. 2. 147.
 I 'twas he that told me *on her* first.

And yet we are asked to respect the Folio in other cases where its gratuitous vulgarity is not quite so shocking.

71. What: needs this iteration? | woman, I say thy husband.
 What: needs this | *itterance*, | woman? 5. 2. 150.

A clear case of deliberate alteration by the Folio reviser, who boggled at the quadrisyllabic, but points rightly.

72. Let heaven, and men, and divells, let *em* all,
them

All, all cry shame against me, yet I'll speake. 5. 2. 221 f.

Is this perchance the boy-actor "letting himself go" as he dictates what is perhaps his own part to the copyist?

73. He beg'd of me to steale it. 5. 2. 229.
steale't.

74. Roderigo meant to have sent this damned villaine,
t'have 5. 2. 316.

With F.'s abbreviation we must, as elsewhere, drop the *h* and say *tave*. Cp. *Lear*, no. 13, *Macbeth*, no. 37, *A. and C.*, no. 62.

7. Thou ; swearest thy | gods in vaine. I. I. 163.
swear'st
8. Which ; we durst | never | yet ; and with | *strained* | pride,
 * | *with strain'd* |
 I. I. 172.

Q. clearly meant to print "strained." F.'s stress is false, yet editors hand it on as Shakespeare's.

9. To a:vert your | liking I. I. 214.
T'advert
10. Al;most to ac|knowledge hers. I. I. 216.
Al;most t'ac|knowledge
11. Ile *do't* before I speake, I. I. 229.

So both Q. and F.

12. No uncleane action or dis|*honord* | step I. I. 231.
unchaste *dis|honoured* |
13. Then ; not to have | pleas'd me better. I. I. 237.
t'have

Note that *tave* must be said. Cp. *Othello*, no. 74, *Macbeth*, no. 37, *A. and C.*, no. 62.

14. Aloofe from the intire point wil you have her? I. I. 243.
th'intire

Q. is right. F. converts a quadrisyllabic foot into a trisyllabic; for *-tire* of "entire" being a disyllable (see Appendix v), the scansion is,

A:loof from the en|tire | point. ^ | Will you | have her?

15. *Be it* ; lawfull I take up I. I. 256.

So Q. and F., but it is remarkable that one or other does not give *be't*, which is extremely common.

16. goe to the creating *of* a whole tribe of fops. I. 2. 14.
 Goe to *th'cre|ating* a | whole | tribe

The true text will show a quadrisyllabic, "Gó to the

cre|ating," which F. seeks in vain to abolish, since its combination of consonants *thcr* is unpronounceable. Q.'s "of" is of course an interpolation; it prints the whole speech as prose.

17. [So may it come,] thy maister whom thou lovest 1. 4. 6.
lov'st

Q. omits the words in brackets.

18. more hideous when thou | shewest thee | in a child
shew'st 1. 4. 281.

Q. prints as prose.

19. *y'are* much more attaskt for want of wisdome 1. 4. 365.
You : are

Q. as prose. Cp. no. 50.

20. Which are to intrench, to inloose 2. 2. 81.
i'intrince, i'unloose

The true text is "Which are : too in|trinse to un|loose."

21. *and (i.e. *if*) they will *tak't* so, If not he's plaine,
And they will *take it* 2. 2. 106.

Q. misdivides.

22. all | wearie and | over|watch
Take vantage heavie eyes 2. 2. 177.

F. gives "All | weary | and *o're-*watch'd." Q. rightly meant to print "overwatcht." The error of F. is common; cp. *Richard III*, no. 84 (Ch. III), *A. and C.*, no. 27 (Ch. v).

23. Denie to speake with me, *th'are sicke, th'are weary* ?
they are sicke, they are 2. 4. 89.

24. And am : *fallen* | out with my more headier will.
2. 4. 110.

33. Tis his own blame hath put himselfe from rest,
And needs must tast his folly. 2. 4. 293 f.

So Q. and F., but I have no doubt we should read,
'Tis : his own | blame ; *he* hath | put himself from rest.

See *Othello*, no. 18, *A. and C.*, no. 16, *Macbeth*, no. 8.
The Shakespearian stress is often "his own" etc., not
"his own."

34. You sulphurous and thought-executing fires, 3. 2. 4.
sulph'rous

Vaunt-currers to oke-cleaving thunderbolts, 3. 2. 5.

Vaunt-curriers of

Smite flat the thicke ro|tunditie | of the | world. 3. 2. 7.
*ro|tundi|ty o'th'|world.

See on no. 29 above. So little is the true character of
Shakespeare's versification understood that in such cases
editors one and all habitually give such lines as the
last with a rhythm which he would have condemned.
Here, for instance, they print "ro|tundi|ty o'the | world,"
instead of the true rhythm given by the Quarto.

35. Such grones of roaring winde and rayne I *ne're*
never

Re;member to have | heard, mans nature cannot cary

The af:fiction nor the force. 3. 2. 47 ff.

Tb'af:fiction

The improper abbreviation of *never* is common. Note
that the quadrisyllabic in *v.* 48 has survived in the
Folio (we do not get *i'have* as in no. 13), probably
because the verse was supposed to be an Alexandrine.
Q. misdivides the lines.

36. From seasons such as these, O I have *tane*
Too little care of this. 3. 4. 32 f.

So Q. and F. altogether gratuitously. See Ch. VII, and cp. nos. 58, 65.

37. To o: bay in all. 3. 4. 153.
T'obey

38. *What a nights this? I doe beseech your grace. 3. 4. 175.

And so F., for "What a : night is | this!"

39. *Corn.* Bind him I say.

Reg. Hard hard, O filthie traytor!

Glost. Unmerciful lady as you are, I am true. 3. 7. 32f.
I'me none.

40. *See't* shalt thou never, fellowes hold the chaire. 3. 7. 67.

So F. Capell recognised the impossibility of this on the stage, and printed "See it"; but later editors have not perceived that what the audience would hear from the text of Q. and F. is "*Seat* shalt thou never; fellows, *hold the chair.*"

41. Then still contemn'd and | flattered | to be worst.
flatter'd 4. 1. 2.

42. In the : last nights storme I such a fellow saw. 4. 1. 34.
I'th':last

43. Bad is the | trade that must | play the | foole to | sorrow.
**that | must play | foole* 4. 1. 40.

Once more F. counts syllables.

44. Thou : bearest a | cheeke 4. 2. 51.
bear'st

45. Tell me what more thou knowest. 4. 2. 98.
know'st.

Thus we see that the Folio did not agree with Shakespeare as to what is a desirable rhythm for the concluding words of a scene. In the earlier plays the scenes rarely end with a tripod, but in the later ones they

often do so, and the last foot is frequently completed, so that the last syllable is unstressed. There are three instances each in *Lear* and *Macbeth*, four each in *The Winter's Tale* and *Coriolanus*, and eleven in *Antony and Cleopatra*. *Hamlet* III. 4 ends with "Good night, mother," and *M. for M.* II. I with "Come, sir." *M. for M.* IV. 5 and even *C. of E.* II. I end with a resolved fifth foot.

46. Kent, father, sisters, what *ith* storme *ith* night! 4. 3. 30.

What a line for Shakespeare! Read and scan (with slightly stressed upbeat),

Kent! : father! | sisters! what, | *in the* | storm, *in the* |
night!

Editors print "i'the storm," but *i'* cannot take the stress that is required if the line is not to become absurd. This scene is not in the Folio.

47. *Kent.* Was this before the king returnd.

Gent. No since.

Kent. Well sir, the | poore dis|tressed | Lear's *ith* | towne.
4. 3. 39 f.

And so the Globe, Cambridge, and Arden editions (printing *i'the*); but Shakespeare could not write such a lamely moving line. Still more impossible are the Leopold and Oxford texts:

Well, sir, the | poor *dis|tréss'd* Lear's | i'the | town.

One is immediately impelled to ask where the *un-*distressed Lear is. The fact is, the words "Well, sir" belong to the previous line, and both *ith* and *i'the* ruin the line that remains. Read,

Kent. Was : this be|fore the | king re|turn'd? ^ |

Gent. No, | since. ^ |

Kent. Well, sir,

The : poor dis|tressed | Lear is | in the | town.

A new speaker often supplies the last foot of a six-foot line. Cp. the passage *A. and C.* 4. 14. 119 ff., quoted in Ch. 11, p. 32, and *Coriolanus*, no. 13.

48. *But : love, deere | love, and | our ag'd | fathers | right.
4. 4. 28.

And so F. and the Leopold and Oxford texts; but the stress is false, and we must read "and our | agèd | father's right."

49. Methinks thy voyce is altered and thou speakest 4. 6. 7.
alter'd *speak'st*

50. Y'ar much deceived, in nothing am I chang'd 4. 6. 9.
Y'are

*Yar a spirit I know, where did you dye? 4. 7. 49.

You are

Methinks y'ar better spoken. 4. 6. 10.
y'are

Have followed your sad steps.—You'r welcome hither.
You are 5. 3. 289.

For the abbreviated forms see on *A. and C.*, no. 19 (Ch. v), and note the vacillation of the Folio in these four passages. In no. 19 it gives *you are*.

51. And dizi tis to cast ones eyes so low. 4. 6. 12.
dizie 'tis

But Shakespeare could not have written such a jingle as "dizzy 'tis," to say nothing of the rhythm, and we must read, "And : dizzy it | is."

52. That on the unnumberd idle peeble chaffes 4. 6. 21.
th'unnumberd *peeble chafes*

Unless we are prepared to pronounce *unnum-bred*, which

could not have been Shakespeare's practice, a modern edition should give the spelling which suggests the Elizabethan pronunciation to modern eyes. That pronunciation I take to have been "unnumbered" with the first *e* only slightly heard. See Ch. VII and no. 73. Cp. *Richard III*, no. 171, p. 85.

53. Thou hadst shiverd like an egge, 4. 6. 51.
Thou'dst

54. Hast heavy substance, bleedst not, *speakest*, art sound.
speak'st, 4. 6. 52.

Even in the absence of a Quarto "speakest" might have been restored with certainty as giving the Shakespearian rhythm because of the pause after the word. See on *A. and C.*, no. 67, and cp. nos. 45, 57.

55. Upon the crowne of the cliffe 4. 6. 67.
o'th'

56. *Then (*than*) my : daughters | got | *tweene* the | lawfull |
sheets. 4. 6. 117.

So F., but the metre demands *between*. Prose in Q.

57. Thou knowest the first time that we smell the aire,
know'st, 4. 6. 183.

The Folio rightly marks the voice-pause after "know'st," but it is just in such a case that Shakespeare would give a light syllable before the pause. See nos. 45, 54.

58. No reskue, what a prisoner, I am *eene*
The naturall foole of Fortune. 4. 6. 194.

F. rightly gives *even*. The false abbreviation is common.

59. I am cut to the braines 4. 6. 197.
to'th'

60. *To be acknowledgd madam | is *ore*|payd. 4. 7. 4.

So F., but the stress is false; we want "is | *over*-|paid."
Cp. no. 22 and note.

61. *I am : mightily a|bused, I | should *ene* | dye with | pitie.
ev'n 4. 7. 53.

F. apparently means "ev'n" to be a monosyllable, though it cannot be so said, and both appear to have scanned the line as an Alexandrine without resolution, and with a false stress on "should." It is in fact a pentapody with two resolutions, one being a quadri-syllabic:

I am : mightily a|bused, I should | *even* | die with | pity.

The Cambridge edition gives *e'en*, indifferent to the false stress.

62. *Sir you speake nobly.—Why is this *reason'd*? 5. 1. 28.

And so editors; but we must have *reasonèd* for the metre. The line is not in the Folio.

63. Combine together *gainst* the enemy,
For these domestique *dore particulars*
and particurlar broiles

Are not to question here.

Alb.

Let us then determine

Let's

With the auintient of warre on our proceedings.

5. 1. 29 ff.

F. agrees in reading '*gainst*, but the natural and Shakespearian rhythm will be given by *against*. F.'s "particurlar broiles" has all the air of a not very happy correction, especially as it fails to account for the unintelligible "dore" of the Quarto. This cannot have arisen out of the Folio's reading, and until it is explained, it is

entirely uncritical to follow the Folio, as editors in general do. The case resembles those that occur from time to time in Greek and Latin literature, where the worst text is the best guide to the true reading. Collier saw this, and his "in-door particulars" gives the needed explanation of the unintelligible "dore." It is surprising that it has not been adopted.

64. *Why fare thee well, I | will *ore-look*e the paper.
thy 5. 1. 50.

To correct the false stress, read, "I will | *over*|look."
 Cp. nos. 22, 60.

65. King Lear hath lost, he and his daughter *taine*. 5. 2. 6.
tane.

See on nos. 36, 58.

66. The good shall devoure *em*, fleach and fell
 The *good yeares* shall devoure *them*, flesh and fell,
 Ere they shall make us weepe! wele see *um* starve first,
'em 5. 3. 24 f.

67. About it, and write | happy when | thou hast | don.
happy, | when *th'hast* | done.
5. 3. 35.

68. If : more, the | more thou hast | wrongd me. 5. 3. 168.
th'hast

69. To morrow, or at further space to appeare 5. 3. 53.
i'appeare

70. Himselfe, what | saiest thou | to him?—Draw thy sword.
saist 5. 3. 126.
Conspicuate gainst this high illustrious prince, 5. 3. 135.
Conspirant 'gainst

F.'s jumble of consonants is unpronounceable; we must have "Conspirant *against*."

71. And from *the'xtreamest* upward of thy head, 5. 3. 136.
tb'extreamest
72. By the ; law of armes thou *art* not bound to answere
 By *tb'law* *wast* 5. 3. 152.
73. But *cozned* and beguild. 5. 3. 154.
cozen'd

The pronunciation *coz-ned* cannot be intended, and we should therefore suggest the true sound of the word by printing *cosened*, a trisyllable with the first *e* only slightly heard. See Ch. VII and no. 52.

74. Nay no ; tearing Lady, I perceive you *know't*. 5. 3. 157.
No ; tearing *know it.*

It is usually the Folio which abbreviates a final "it." In the next line both Q. and F. give, "Who shall arraign me *for't?*"

75. I do forgive thee.—*Let's* exchange charity. 5. 3. 166.

So F., but rhythm demands, | "*Let us ex|change |*
charity.||"

76. Thou hast | spoken truth, 5. 3. 173.
Tb'hast *right.*
77. To assume a semblance 5. 3. 187.
T'assume
78. Be briefe, *int toth'castle* for my writ, 5. 3. 245.
(Be briefe in it) to'tb'castle, for my writ
 Is on the life of Lear...

Q. destroys the metre, and F. the rhythm; we must have,

Quickly send—

Be ; brief in it— | *to the* | castle ; | for my | writ...

79. What *ist* thou | sayest, her | voyce was ever soft,
is't *saist ?* 5. 3. 272.

Q. removes 24 resolutions, and F. 75. Altogether there are in the verse of *Lear* about 210 abbreviations in the Quarto or Folio or both that call for correction. This total includes about 50 cases of *th'*. The Quarto (Q₁) is a decidedly bad one, with many misdivisions of the lines and a great quantity of the verse printed as prose.

CHAPTER V

THE EARLY TEXTS (*continued*)

Abbreviations in some plays in the Folio only—Macbeth, The Tempest, Cymbeline, Coriolanus, Antony and Cleopatra, Julius Caesar

OUR examination of the five Quarto plays *Richard II*, *Richard III*, *Hamlet*, *Othello*, *King Lear* has revealed the fact that the Quartos and the Folio are continually contradicting one another in the matter of abbreviations made for the purpose of abolishing resolutions. Sometimes the Quarto is the offender, sometimes the Folio. We had three criteria by which to decide which was right in each case: (1) false metre, (2) false stressing, (3) our knowledge of certain characteristics of Shakespeare's dramatic verse. We also knew before we started that the Quartos of *Hamlet*, *Othello*, and *Lear* were on general grounds regarded by scholars as inferior to those of *Richard II* and *Richard III*. Only a selection of abbreviations from the former three was given, but my complete analysis shows that in every Quarto play the Folio abbreviates wrongly oftener than the Quarto (see Table I, p. 94), even when the Quarto is one generally classed as inferior. For the six Folio plays of which a partial analysis is given in the present chapter, we have no longer the assistance of a Quarto, but we can proceed with hardly less confidence. We have still

our three criteria, and our reliance on the third of them has been greatly strengthened by the concurrent testimony of the Quartos as a class. We shall find that the Folio fully maintains its character for untrustworthiness in the matter of abbreviations.

The Folio's text is given first in each case, and underneath it in round brackets what appears to be the true reading.

Macbeth

Selected Abbreviations

1. The passage .1. 2. 19 ff. appears to have lost a line after "faced the slave," but what we have can be arranged in better verse than that of the Folio and other texts, if some abbreviations are removed. The Folio reads and divides thus:

(Like Valours minion) *carv'd* out his passage,
Till he *fac'd* the slave:
 Which *nev'r* shooke hands, nor bad farewell to him,
Till he unseam'd him from the *nave* to *th'*chops,
 And *fix'd* his head upon our battlements.

I would suggest,

Like Valour's minion *carvèd* out his passage
Until he faced the slave: * *
 * * * which *never* shook hands
 Nor bade farewell to him, till he unseam'd him
 From the ; *navel* to *the* chops, and *fix'd* his head
 Upon our battlements.

2. That ; looke not | like *th'in|habit|ants o'th'|earth,*
 (*the in|habitants | of the | earth,*)
 And yet are *on't.* 1. 3. 41 f.
 (*on it.*)

The Globe and Cambridge editions give *the* and *o'the*; the Leopold, Oxford, and Arden *th'* and *o'the*; but the rhythm of all alike is shocking with its intolerable stress on the last syllable of "inhabitants." For the true rhythm of *v.* 41 see *Tempest*, nos. 9, 24, *Othello*, 16, 65, and *A. and C.* 41. For the improbability of *on't* cp. no. 10 note and "Upon their pillows" in no. 18, and *Othello*, nos. 36, 39.

3. **To th'selfe-same tune, and words. Who's here?* 1. 3. 88.

Editors retain "Who's," but the line has lost a foot.

Read,

To the self-same tune and | words. ^ | *Who is* | here?

Cp., by way of contrast to F.'s "To th'" here, its readings elsewhere in the play,

And fill me from the | crowne *to the* | toe top-full 1. 5. 43.

Given *to the* | common enemie of man, 3. 1. 69.

Now ; goe *to the* | doore, and stay there till we call. 3. 1. 73.

4. Winne us with honest trifles, to *betray's*. 1. 3. 125.

(*betray us.*)

What object could Shakespeare have had in making his words sound like *betrace*? So

I, my good lord: our time does call *upon's*. 3. 1. 37.

Shall take *upon's* what else remains to do. 5. 6. 5.

But at 2. 3. 135 we have

To know it further. Feares and scruples *shake us*.

5. The king comes here to night.

Lady M.

Thou'rt mad to say *it*.

*Is not thy master with him? | who, *wer't* | so, 1. 5. 32 f.

(who, | *were it* | so,)

F. falsely stresses "who." For *thou'rt* see *Othello*, no. 30.

*How : *is't* with | me, when | every noyse appals me?
 (How : *is it* | with me,) 2. 2. 58.

Here the stress is wrong; the phrase "How : is it | with you?", so stressed, occurs several times. Cp. *Othello*, nos. 46-49.

Is't nights predominance, 2. 4. 8.

But "Is't night's" is hardly to be said without a splutter. And so 2. 4. 22, "*Is't* known who did..."; 3. 1. 24, "*Is't* farre you ride?"; 3. 4. 44, "What *is't* that moves your highnesse?"; 4. 1. 140, "Who *was't* came by?" and 2. 1. 3, "I *take't* 'tis later, Sir." None of these can be said without an effort as disagreeable to the listener as to the speaker, and for that reason Shakespeare could not have written them, even if he had disliked resolutions.

What is amisse?—You are, and doe not *know't*.
 2. 3. 102.

Those of his chamber, as it seem'd, had *don't*. 2. 3. 106.
 To heare the men *deny't*. So that I say, 3. 6. 16.

11. *If you would grant the time.—At | your *kind'st* | leysure.
 2. 1. 24.

The stress is misplaced. Read "At your | *kindest* | leysure."

12. (As, *and't* please heaven he shall not) they should finde
 3. 6. 19.

Since the combination *dtp* is unpronounceable, Shakespeare, who was composing for the stage, must have written *and it*, which anyhow much improves the rhythm of the line. So far as my investigations go, I find no reason for believing that he ever wrote the words otherwise; for although *an't* is common in the early texts,

so is *and it*. In the prose, according to my impression, the latter is more common. In the verse *an't* would only be used to avoid a resolution, and of his mind on that point there is no room for doubt. That the actors may often have said *an't* is another matter.

13. And weares upon his baby-brow the round
 And; top of | sovereign|ty? ^ | —Listen, but | speake not |
too't. 4. 1. 88 f.

But why this sudden drop from exalted language to a common colloquialism? Further,—and although the point may seem trivial, for Shakespeare's verse it is not really so—while neither *too't* nor *to it* should have any stress, the monosyllable *too't* cannot be said without one, but *to it* can. A similar case (one of very many) is *Lear* 1. 4. 282, where *shewest* (Q.), not *shew'st* (F.), is no doubt right: "More hideous when thou showest thee in a child."

14. To crown my thoughts with | acts: *be it* | thoght and done.
 4. 1. 149.

It is only surprising that we do not find *be't*, as for instance in *A. and C.* 2. 1. 50, "*Bee't* as our gods will *have't*."

15. Be not a niggard of your speech: how *gos't*? 4. 3. 180.

See no. 10. Where we can compare the Folio with a Quarto, as in the plays examined in Chapters III and IV, we find that it is its usual practice to abbreviate *it*, but that in a Quarto this is exceptional. Both classes show an unintelligible inconsistency.

16. I know this is a joyfull trouble to you,
 *But; yet 'tis | óne. 12. 3. 53 f.

The stress is absurdly false, yet editors continue to print "'tis one." One guesses in vain at an explanation. Do they really believe that Shakespeare was habitually guilty of offences which, as reviewers of a modern play, they would properly gibbet without mercy? Or are they so infatuated with the Folio's charms that they cannot see that "Kate doth limp"? We must of course read, "But : yet *it* | *is* one."

17. Most sacrilegious murder | hath broke | *ope*
 *The : Lord's an|oynted | temple, | and *stole* | thence
 The life *o'th'*building.—What *is't* you say, the life?
 2. 3. 72 ff.

Ope is suspicious, for this form of the adjective occurs only in Folio plays, twice to avoid a double ending and four times to avoid a resolution. On the other hand, *open* makes a double ending eight times and a resolution five times. Cp. *Richard II*, no. 40, p. 58, where Q. ends the line, "is come to open," and the Folio gives *ope*. Here *ope* is no gain, while *open* would improve the rhythm in conjunction with the next line. We should, however, scan "murder | hath broke | open" (not "murder hath | broke | open"), because a light word like "hath" here frequently takes the foot-stress before compound verbs such as "take úp," "make goód." Cp. v. 60 of this scene, "Our | chimneys | were blown | down," and see Appendix III. 2. *Stole* is of course wrong, since the word must be stressed and the line as it stands is simply bad. The uncritical *o'the* of modern texts is especially indefensible here, inasmuch as the words are to be said slowly and with solemnity. If we

remove these blemishes, we get something worthy of the poet :

Most sacrilegious murder hath broke open
The Lord's anointed temple, and stolen thence
The life of the building.—What is it you say, the life ?

18. So were their daggers, which unwip'd we found
Upon their pillowes: they star'd and were distracted,
No man's life was to be trusted with them. 2. 3. 109 ff.

So the Folio, and beyond doubt correctly. Yet so little is Shakespeare's use of trochaic beginnings and pure trochaic lines understood, that the Cambridge, Globe, Leopold, and Arden editions divide thus :

Upon their pillows:
They stared and were distracted; no man's life
Was to be trusted with them.

The Oxford edition gives "Upon their...life" as one line with seven feet! But nowhere could the trochaic beginning ("No man's life") be more in place, and plain as the line is in structure, its admirable balance, effected by the dropping of two stresses and the position of the strongest of the three that remain, is proof enough that it came from the master-hand. It may be said that the line might be mere prose. It might indeed; but it is precisely in this production of verse which has all the naturalness of prose that Shakespeare's dramatic versification at its best reaches the height that has never been even approached.

19. There's one did laugh *in's* sleep. 2. 2. 23.

And so editors. But *inzsleep* cannot be said; one must say, separating the words, *inz sleep*. If the reader will

repeat the line aloud in a distinct stage-voice, with *inz*, not *ince*, he will perceive how easily the most well-meaning abbreviator may come to be disliked by the poet whose language he clips. The case is different in "men's smiles" (see no. 22); there "men's" is stressed and is naturally followed by a slight pause. "In his sleep" is quite easy to say because the *n* does not immediately precede the *z* sound.

Courage to make's love knowne? 2. 3. 124.

Again editors print as F., but *kzł* too is unsayable. What would be heard is "makes love known." Was the greatest of dramatic poets so dull a craftsman that he never thought of these things?

He cannot come out *on's* grave. 5. 1. 70.

This can be said, but it suggests a vision of Banquo coming out of his grave and *standing on it*. In any case *on for of* is a vulgarism. For all three examples cp. *Othello*, no. 65 and note.

20. Of *treasonous* mallice. 2. 3. 138.

An example of the Folio's inconsistency, for at *Timon* 3. 4. 52 we get

And : take downe | *th'intrest* into their *glutt'nous* mawes.

On which it may be remarked that the Shakespearian stress is not "take down" but "take dōwn" (see no. 17), and we must read, as we should probably have had it in a good Quarto,

And take : down *the* | *interest* | into their | *gluttonous* maws.

21. And meet *i'th'*hall together. 2. 3. 140.

Note the dropped *h*.

22. There's ; daggers in | men's | smiles; the *neere* in blood,
The neerer bloody. 2. 3. 146 f.

Plainly *neere* is substituted for the necessary *neerer* merely to avoid the resolution. Editors observe that "neere" was an old comparative. So it was, but one would rather not believe that Shakespeare was stupid. It is true that at *Richard II* 3. 2. 64 both Q. and F. give

Nor *neare* nor farther off, my gracious lord,
Than this weake arme :

and at 5. 1. 88 of the same play,

Better far off, than *neere*, be nere the *neare* ;

but the question narrows itself to this. If the early texts are right in these three passages, then Shakespeare, for no ascertainable reason, preferred to be obscure, if not (as in the last case) absolutely unintelligible, rather than introduce a resolved foot or a double ending. The last line would have sounded like pure nonsense to his audience ; for I gather that there is no reason to suppose that *neere* was in use as a comparative in Elizabethan days. Professor Herford's note on the word at *Richard II* 3. 2. 64 is, "probably rather a contraction of *neerer* by slurring than a survival of the M.E. comparative." But why slur, and was Shakespeare given to slurring? Where is the proof? The one thing that is certain to those who have examined the Quartos and the Folio, is that those who produced these texts continually removed "extra syllables" from his verse

from sheer inability to understand it. I may add that I strongly suspect the true reading in *Richard II* 5. 1. 88 to be "*never the nearer.*" See *Richard III* (Ch. III), nos. 26, 68, 86.

23. A falcon *towering* in her pride of place. 2. 4. 12.

24. Contending 'gainst obedience, 2. 4. 17.

The abbreviation is gratuitously ugly with its juxtaposition of the two *g*'s.

25. Thine owne lives meanes: then 'tis most like, 2. 4. 29.

The line loses a foot; read,

Thine : own life's | means! ^ | Then *it* | *is* most | like.

26. No sonne of mine succeeding: *if't* be so, 3. 1. 64.
(*if it* be | so,)

Capell read *If it*.

27. And : champion | me to *th'*utter|ance. Who's there?
3. 1. 72.

A shocking rhythm for Shakespeare, who must have written (with what is hardly a quadrisyllabic, since the *i* of "champion" is almost a *y*),

And : champion me | to *the* | utter|ance. Who's | there?

28. Now, if you have a station in the file
Not *i'th'*worst ranke of manhood, *say't*. 3. 1. 102 f.

The line wants a foot; read,

Not *in the* | worst | rank of | manhood, | *say it*.

In contrast to this final *say't* (*sate!*) we have from F. in this play alone

• The king comes here to night.—Thou'rt mad to *say it*.
1. 5. 32.

Keepe it not from me, quickly let me *have it*. 4. 3. 200.

Convert to anger: blunt not *the* heart, *enrage it*. 4. 3. 229.

29. To ; mend it | or be | rid *on't*. |
Macb. Both of | you
 Know ; Banquo | was your | *enemy*. |
Both Mur. True my lord. 3. 1. 114 f.

The first line has been robbed of the characteristic rhythm which the second shows. Cp. *Othello*, nos. 16, 65, *Tempest*, 9, 24. Macbeth's sentence, which is in fact a pentapody, is so bald and so halts for want of a stress on "Know," that I strongly suspect Shakespeare wrote, with "know" in the first line,

Both of you know
That Banquo was your enemy.

See on *Richard III*, no. 5, p. 65.

30. I take this opportunity to suggest a better arrangement of 3. 2. 26 ff. thus :

Can ; touch him | further.
Lady M. Come | on, ^ | gentle my | lord ;
 Sleek o'er your rugged looks, be bright and | jovial ||
 Among your guests to-night.
Macb. So shall I love ;
 And so, I pray, be | you : ^ | let your remembrance
 Apply to Banquo ; present him eminence,
 Both with ; eye and tongue : unsafe the while that we
 Must lave our honours in these flattering streams,
 And make our faces vizards to our hearts,
 Disguising what they are.

Editors begin the lines, "Gentle my"..., "Be bright"..., "So shall"..., "Let your"..., "Present him"..., "Unsafe"..., making "Unsafe the while that we" a short line. In this they follow the Folio, except that it gives two tetrapodies, "Unsafe...lave" and "Our honours..."

streams." Difficulties have been felt about the words "Unsafe the while." I take "while" to be a substantive and subject of the sentence, and the expression to be exclamatory, as in "Alas the while!" *M. of V.* 2. 1. 31, and "Bad world the while!" *King John* 4. 2. 100. Thus the meaning is, "Unsafe is the while, the interim during which we" etc.

31. *Already | are *i'th'* court. 3. 3. 11.

False stress for "Al;ready are | in the | court."

32. *Thou art the best *o'th'* cut-throats, | yet *he's* | good
That did the like for Fleance. 3. 4. 17 f.

False stress; read,

Thou art the | best of the | cut-throats, yet | *he is* | good.

33. I drinke *to th'* generall joy *o'th'* whole table. 3. 4. 89.
(I drink to the general joy of the | whole | table.)

34. *The* arm'd rhinocer|os, or | *th'* Hircan | tiger. 3. 4. 101.
(The arm'd rhinoceros, | or *the* | Hircan tiger.)

The characteristic rhythm is again destroyed; cp. no. 29 and note.

35. Unreal *mock'ry* hence. Why so, being gone, 3. 4. 107.

36. What *'twere* to kill a father. 3. 6. 20.

Editors continue to print this, as though Shakespeare would have expected an actor to be at the trouble of saying "what 'twere" when he might say the far easier "What it : were." But a double upbeat is saved!

37. Advise him to a caution, *i'hold* what distance 3. 6. 44.

This is the Folio at its best, but cp. *Othello*, no. 74, *Lear*, no. 13, *A. and C.*, no. 62.

38. Say : if *th'badst* | rather | heare it from | our | mouthes,
 (Say : if *thou badst* | rather) 4. 1. 62.

Editors print *thou'dst* (without justification), but the Folio prefers *thadst*. The slightly stressed upbeat is common.

39. Or from our masters.—Call 'em : let me see 'em. 4. 1. 63.
 No they were wel at peace when I did leave 'em.

4. 3. 179.

Then you'l : buy 'em to sell againe. 4. 2. 41.

In the second line Ross is speaking to Macduff of the latter's murdered family! There are only these four instances of 'em in the verse; *them* occurs 16 times, besides six examples which require emphasis and therefore could not have been shortened.

40. 2 *Appar.* Macbeth, Macbeth, Macbeth.

Macb. Had I three eares, I'd heare thee. 4. 1. 78.
 (Had I | threé ears, | I would | hear thee.)

The stress is absurdly false, yet the modern texts perpetuate it.

41. The flighty purpose never | is o're-~~tooke~~ 4. 1. 145.
 (never is | over-~~took~~)

Again the stress is false, and the rhythm poor, but so modern editions. See on *Lear*, no. 22.

42. Seize upon Fife; give to *th'edge o'th'sword* 4. 1. 151.

A shocking line; and so 4. 2. 17, "The fits o' *th'* season."

43. *Shall* : not be long but Ile be heere againe. 4. 2. 23.

Read "*It shall* : not" or "*I shall* : not." One of the suggested words is omitted to save the double upbeat; cp. *Othello*, no. 18.

44. *T'appease* an angry god. 4. 3. 17.

45. All continent impediments would I *o're-bear* 4. 3. 64.

No doubt scanned by F. as an Alexandrine. Even if we scan "All ; continent im|pedi|ments," with a quadrisyllabic, in order to make a pentapody, we get a rhythm impossible for Shakespeare. Read,

All continent im|pediments | would I | *over|bear*,

and for the rhythm cp. *Othello*, nos. 16, 60, 65, etc.

46. The abbreviations in Lady Macbeth's speeches in Act v. Sc. 1, which I believe to be verse (see p. 37), confirm that belief:

One : \wedge | two : why then 'tis time to *doo't*. 5. 1. 40.

No more *o'that* my lord, no more *o'that*: 5. 1. 49.

He cannot come out *on's* grave. 5. 1. 70.

With its habitual inconsistency the Folio gives *of the* in v. 56,

Here's the ; smell *of the* | blood | still : \wedge | all the | per-
fumes...

47. Send out *moe* horses, 5. 3. 35.

This is the only place in which the form occurs in the play.

48. Would scowre these English | hence : \wedge | *bear'st* thou | of
them? (| *bearest* thou |)
5. 3. 56.

The line needs the relief of the resolution, and it would be characteristic.

49. I say a moving grove.—If thou *speak'st* false, 5. 5. 38.
(If thou | *speakest* | false,)

Misplaced stress, but so modern editions.

50. And breáke it tó our hópe. *Ile nót fight with thee.*
5. 8. 22.

Another misplaced stress, and retained in modern texts.
Read, with a quadrisyllabic,

And : break it to our | hope. *I | will not | fight with |*
thee ||.

Cp. 5. 8. 27, where with characteristic inconsistency the Folio does not abbreviate,

Heere may you | see the | tyrant.—*I | will not | yield.*

51. *Th'usurpers* cursed head: 5. 8. 55.

But anyone who endeavours to say this finds himself inserting the elided vowel. As in so many other cases, we have only an elision for the eye.

Altogether the play shows about 180 false abbreviations, of which 39 are instances of *th'* for *the*: 22 before a vowel, 15 before a consonant, and 2 before the aspirate.

The Tempest

Selected Abbreviations

The Folio text is given first, and what appears to be the true reading underneath it in round brackets.

1. *Which thou heardst cry, which thou *saw'st* sinke: sit dówne
1. 2. 32.

No doubt read by the Folio reviser with stressing as marked, but even if we stress properly, Shakespeare is not likely to have given the first two dipodies precisely the same rhythm or to have written *saw'st sink!* Read,

Which thou : heardst | cry, which thou | *sawest* | sink: sit |
down.

2. *Yf thou re|membrest | ought ere | thou *cam'st* | here,
How : thou *cam'st* | here thou | maist. I. 2. 51 f.

“Thou” is twice stressed falsely. The Cambridge and Globe editions are ambiguous, since they always print in full verbs ending with an *e* mute, whether the *e* is heard or not, as “ashamed, givest, camest,” not “asham'd, giv'st, cam'st.” The Leopold and Oxford texts give “cam'st,” retaining the false stress. Read,

If thou re|memberest | aught ere thou | *camest* | here,
How thou : *camest* | here, thou | may'st.

3. And suckt my verdure | out *on't* : | thou attend'st not.
(| out of it : |) I. 2. 87.

On't replaces a characteristic rhythm (a trisyllabic foot followed by a pause or a final cretic, — — —, or both) by an ugly one. See Chapter II. p. 35, nos. 9, 24, below, and on *Othello*, nos. 16, 65.

4. Confederates
(so drie he was for | sway) *with* | *king* of Naples. I. 2. 112.
(| *sway*, *with the* | *king*)
5. *The gates of Millaine, | and *itb'* | dead of darknesse
(and | in the | dead) I. 2. 130.

Modern editions give, as elsewhere, *i'the*, with either a false stress on “and” or an impossible one on *i'*. Cp. *Hamlet*, no. 1.

6. Ón the *curl*d | clowds: to thy strong bidding, taske
(On the *curl*ed clouds:) I. 2. 192.

The Folio reviser probably read the line with stressing as marked, but if Shakespeare wrote "curl,d," he must have scanned, "On the : curl,d | clouds," which would give rather too much emphasis to the word.

7. Exactly is perform'd: but *there's* more work. I. 2. 238.
(but | *there is* | more work ||.)

False stress with abolition of double ending.

8. Whom now I keepe in service, thou *best know'st*. I. 2. 286.
(*knowest*)

Shakespeare is not likely to have written such an ugly assonance as "best know'st" rather than *best knowest*.

9. And shew'd thee all the | qualiti|es o'th'isle, I. 2. 337.
(*qualities* | of the | isle)

The Folio's rhythm is impossible for Shakespeare, and *o'the* given in modern editions does not mend it. Cp. no. 24, *Othello*, 16, 65, and *Hamlet* 2. 2. 90, "Therefore, since | *brevity* | is the | soul of | wit," where both Q. and F. correctly give *is*, not *brevity's*.

10. *Oh ho, oh ho, *would't* had bene done: I. 2. 349.

And so the Globe and Cambridge editions, docking the line of a foot. Read,

Oh : ho, oh | ho ! ^ | *would it* | had been | done !

11. *And : say what | thou *see'st* | yond. I. 2. 409.

False stress. Read, "And : say what thou | *seest* yond."

12. If nów 'twere fit to *do't*: At thé first síght I. 2. 440.

So F., in order to reduce the line to ten syllables, and

no doubt stressing as marked. Read, with a quadri-syllabic and a monosyllabic, neither of which the Folio would allow for,

If now 'twere fit to | *do it*. At the | first | sight
They have ; changed | eyes.

13. *And were the king *on't*, what would I do? 2. I. 145.

And so modern editors, though the line loses a foot.
Read,

And ; were the | king *of it*, \wedge | what would I | do?

14. *No ; sovereign|ty. \wedge | —Yet he | would be | king *on't*.

2. I. 156.

And so editors, satisfied apparently with the rhythm,
which must be as marked! Read,

No ; sovereign|ty.—Yet | he would be | king *of it*.

At v. 194 F. has

Do not o|mit the | heavy | offer | *of it*.

15. It ; is the | quality *o'th'*climate. |

Seb.

Why

Doth ; it not | then our | eye-lids | sinke? I | finde

Not my;selfe dispos'd to sleep.

Ant.

Nor I, my spirits are nimble: 2. I. 200 ff.

A typical example of F.'s practice of counting syllables. For the first line cp. nos. 9, 22, 24. Editors, after Rowe, end the second line with "I find not," but the Folio's misdivision goes further, I think. The emphasis on "it" is unnatural, and I would arrange thus:

It ; is the | quality | *of the* | climate. |

Seb.

Why doth | it

Not ; then our | eyelids | sink? I | find not my|self

Disposed to sleep.

Ant.

Nor I; my spirits are nimble.

16. ...to mischief : I
 Be:yond all | limit | of what | else *i'tb'*|world
 Do love, prize, honor you. 3. 1. 72.

Read,

Be:yond all | limit | of what | else *in the* | world.

17. *You : may de|nie me, | but *Ile* | be your | servant
 3. 1. 85.

A dreadful rhythm for Shakespeare, but modern editions give the line so. Read,

You : may de|ny me, but | *I will* | be your | servant.

18. *And : mine, with | my heart | *in't*; and | now fare|wel.
 3. 1. 90.

Another shocking rhythm and false stress which modern editions perpetuate. Read,

And : mine, with my | heart | *in it*; and | now fare|well.

19. *Thou shalt be | lord of | it, and | *Ile* serve | thee.
 3. 2. 65.

And so the editors. Read,

Thou shalt be | lord of | it, and | *I will* | serve thee.

20. If thou ; beest a | man, ^ | shew thy selfe | in thy | likenes :
 *If thou ; beest a | divell, | *take't* as thou | list.
 3. 2. 137 f.

So the Folio, rightly taking the passage to be verse, yet losing a foot. Modern editors print it as prose, beguiled by the abbreviation. Read,

If thou ; beest a | devil, | *take it* | as thou | list.

21. *Yóu doe | loóke (my | són) in | *á mov'd* | sórt.
 4. 1. 146.

And so the Leopold and Oxford editions, despite the false stress. The Globe and Cambridge texts print

“moved” ambiguously. The line has a trochaic beginning; read,

You do | look, my | son, in a | movèd | sort.

22. Some : subtleities o'th'isle, that will *not* let you 5. 1. 124.

Not the Shakespearian rhythm. Cp. nos. 9, 24, and read,

Some : subtilties | of the | isle, that will *not* let you.

23. *Arise, and | say how | thou cam'st | heere. O wonder!
5. 1. 181.

The Leopold and Oxford editions repeat the false stress. The Cambridge and Globe are ambiguous. Read “say how thou | *camest*.”

24. But : by im|mortall | provi|dence, *she's* mine; 5. 1. 189.

And so editors. For the true rhythm,

But by immortal | Providence | *she is* | mine,

cp. nos. 9, 22.

The play contains many more lines similarly ruined by the Folio.

*Cymbeline**Selected Abbreviations*

The Folio text is given first, with occasional corrections of its punctuation where that is misleading, and underneath it, in round brackets, what I believe to be the true reading in cases where this seemed to be necessary.

1. His daughter, and the heire *of's* kingdome, whom 1. 1. 4.
Still waving, as the fits and stirres *of's* mind 1. 3. 12.
I know the shape *of's* legge: this is his hand 4. 2. 309.
In suite the place *of's* bed, and winne this ring 5. 5. 186.
Bin all the worth *of's* carre. Away to Britaine 5. 5. 191.

In other plays "of his," if abbreviated, almost invariably becomes *on's*, but in this one we find only *of's*, of which these five are all the instances that occur. This peculiarity in one play is obviously significant.

In's spring became a harvest: 1. 1. 46.

See on *Macbeth*, no. 19.

Your lórd I méan, laughs *fróm's* free lúngs, cries óh,
1. 6. 68.

The stress is false, and the sound of "laughs from's free" is hideous; read,

Your : lord, I mean, | laughs *from his* | free | lungs, cries
'Oh.'

What woman is, yea what she cannot choose
But : must be, | *will's* free | hoúres | languish
For assured bondage? 1. 6. 71 ff.

Rowe and Steevens rightly corrected this false stress to

But : must be, | *will bis* | free hours | languish | for
Assured bondage?

Note that, as in countless other cases, the abbreviation was made merely from habit, since it destroys the metre of a perfectly simple line.

One score 'twixt sun and sun,

Madam's e|nough for you: and too much too.

(*Madam, : is e|nough*)

Imo. Why one that rode *to's* execution, man, 3. 2. 70 ff.

The abbreviation of *is* gives "Madam" too much stress.

And : cry my selfe a|wake? that's | false *to's* | bed, ^ | *is it*?
(false *to bis*) 3. 4. 46.

Note the quadrisyllabic, and that "is it" is unabbreviated.

In doing this *for's* country. Athwart the lane 5. 3. 18.

The stress is wrong; we want, "In : doing this | *for his* | country."

If it : could so | roare to | me. I | cut *off's* | head;
5. 5. 295.

The line is disagreeably checked and the relief of the characteristic resolution in the fourth foot is indispensable. Note that "If it" is not abbreviated.

2. A : sample | to the | youngest: *to th'* | more mature 1. 1. 48.

A dreadful rhythm; read, with a quadrisyllabic,

A : sample to the | youngest, | *to the* | more ma|ture.

3. Evil-: ey'd un|to you. | *You're* my | prisoner, | but 1. 1. 72.
(*You | are my |*)

"You" gets an unnatural stress. As in other cases, the

upbeat is slightly stressed. We might scan, with a quadrisyllabic, "Evil-eyed un|to you," but not so well, I think. The reference is to the "evil eye," and a person who has the "evil eye" is "evil-eyed."

4. With thy unworthinesse, thou *dyest*. A way,
Thou'rt poyson to my blood. 1. 1. 127 f.

"Diest," which is frequently abbreviated to *dy'st*, is here spared, but in 5. 5. 114 we have,

Am something *neerer*.—Wherefore *ey'st* him so?

Thou'rt (never *th'art* in this play) occurs altogether three times, and *thou art* four times. The following are the passages:

Fidele, sir.

Cym. *Thou'rt* my good youth: my page
 Ile be thy master: 5. 5. 118 f.

Editors punctuate, "Thou'rt my good youth, my page"; which implies that "a good youth" is an alternative term for a page. But how could it be? Let us remove the abbreviation and punctuate thus,

Fidele, sir.—*Thou | art, my good | youth, my | page*;
 I'll be thy master.

Endure our law. *Thou'rt* dead.—That headlesse man
 5. 5. 299.

I thanke thee for my selfe.—*Thou art* welcome Caius,
 3. 1. 69.

Be;ginning | nor sup|plyment.—*Thou art | all the | comfort*
 3. 4. 182.

Here the unabbreviated form makes a quadrisyllabic; perhaps it escaped because the line was read as an Alexandrine.

Thou art : straightway with the fiends. 3. 5. 83.

Thou art : one *o'th'* false ones : now I thinke on thee,
3. 6. 15.

It is clear that, if both the abbreviated and unabbreviated forms are genuine in these passages, Shakespeare had no views whatever about the rhythm of verse, but simply wrote what happened to drop from his pen; and the same remark might be made in many other cases.

5. they were parted

By gentlemen at hand.—*I am* very glad *on't*. 1. 1. 163 f.

It is rare for “gentleman” or “gentlemen” to form a foot and a half, and the words often help to make a quadrisyllabic, which we should have here. The line as it stands is utterly un-Shakespearian, and we should read,

By : gentlemen at | hand.—*I am* | very | glad of | *it*.

6. I would thou *grew'st* unto the shores *o'th'* haven,
And *questioned'st* every saile : if he should write,
And I not have it, *'twere* a paper lost, 1. 3. 1 ff.

The needless ugliness of *grew'st* and the necessity of dropping the *h* of “haven” speak for themselves. The printing of *questioned'st* is noteworthy. Clearly the printer found “questionedst,” and made a muddle of the intended abbreviation. Editors print *question'dst*, but they have not thought how it would sound on the stage. In the third line the abbreviation gives an undesirable emphasis to *'twere*; and how, one may ask, could Shakespeare possibly have written the verse so, rejecting the more natural and peculiarly pleasing rhythm of

And : I not | have it, it | were a | paper | lost
As offer'd mercy is.

7. *T*'encounter me with orisons, 1. 3. 32.
 8. Heere comes a flattering rascall, | úpon | him
 Will I first worke : *bee's* for his master,
 And enemy to my sonne. 1. 5. 27 ff.

The line has lost a foot and has a bad rhythm even as a tetrapody; read,

Will I : first | work : ^ | *be is* | for his | master.

9. Strange *ling'ring* poysons : I do know her spirit, 1. 5. 34.
 Should by the minute feede on life, and *ling'ring* 5. 5. 51.
 Lolling the tongue with *slaught'ring* : having worke
 5. 3. 8.

On the other hand the play shows *flattering* (twice), *smothering*, *differing*, *suffering*, *covering*.

10. So much as but to prop him ? | Thouú *tak'st* | up
 Thou *know'st* not what : 1. 5. 60 f.

False stress for "Thou | *takest* | up." Also Shakespeare is more likely to have written, "Thou *knowest* not what," as commonly in the Quartos; see on *Macbeth*, no. 13.

11. Ile move the king
 To any shape of thy preferment, such
 As *thou'lt* desire : 1. 5. 70 ff.

Thou'lt is the abbreviation of "thou wilt," not of "thou shalt," and "shalt" is the word required here. Moreover, "thou" gets improper emphasis. We must read, "As *thou* : *shalt* desire."

12. Vexations *of it*. Hád I bín theefe-*stólne*,
 As my two brothers, happy : 1. 6. 5 f.

"Of it," which survives only here in the play, has been spared in order to supply the tenth syllable; elsewhere we have the abbreviation *on't*. But the irony of the

matter is that "of it" none the less forms part of a resolved foot, for the scansion is,

Vex:ations | *of it*. Had | I been | thief-*stolen*.

The abbreviation *stolne* occurs in five other places, where, as here, it checks the flow of the verse unnaturally and produces an unpleasant rhythm. The following are the passages :

Marke it) the eldest of them at three yeares old,
I'tb':swathing | cloathes the | other, | from their | nursery ||
 Were *stolne*, and to this hour 1. 1. 58 ff.
 More evident then this : for this was *stolne*. 2. 4. 120.
 I have *stolne* nought, nor would not, though I had found
 Gold stréw'd *i'tb'* floóre. 3. 6. 49 f.

Editors in deference to the Folio, as one must suppose, continue to print *stol'n* here as well as in the other passages, although anyone who believes it to be what Shakespeare meant can have but a poor opinion of his ability as a versifier. If the text is right, he was, at times at any rate, nothing better than a bungler. He wanted to say what would run thus in prose, "I have stólen nóthing, nor wóuld I have done such a thing, even though I had found góld lying about on the flóor apparently uncared-for." Yet, as in no. 56, when he attempts to express this in measure he is unable to give any one of the emphatic words the prominence it requires; for even "stolen" is half choked by the abbreviation, and "would" and "gold" get no stress at all. Further, if he wrote "*in* the floor" when he meant "*on* the floor," he can hardly have known what he was doing; elsewhere, when he means "on" he writes it, as at 4. 2. 212,

though the Folio of course alters "on the" to *o'th'* and spoils the natural rhythm of the line :

Reposing *on* a cushion.— | Where ? ^ | —*On the* | floor.

There can be no least doubt that he wrote,

I have : *stolen* | naught, nor | would not, though | I had
found | gold
Strew'd *on the* floor.

You shall not now be *stolne*, you have lockes upon you :
5. 4. 1.

Here again the contraction chokes the strong emphasis with which the word must be uttered.

Thy two sonnes forth : who by Belarius *stolne*,
For many yeares thought dead, 5. 5. 455 f.

It is both unnatural and difficult to say *stolne* before a pause, yet that is the position of the word in every one of these cases, except 3. 6. 49. Cp. *Coriolanus*, no. 61.

13. All of her that is *out of doore*, most rich : 1. 6. 15.
For notes of sorrow *out of tune* are worse 4. 2. 241.

In other plays we are liable to get *out o'doores* (or *adores*) and *out o' tune*. Cp. *A. and C.* 5. 2. 216, "ballad us out o'tune."

14. The *frie* orbes above, 1. 6. 35.

15. It cannot be *i'th'*eye : for apes and monkeys
"Twixt two such she's, would chatter this way, and
Contemne with mowes the other. nor *i'th'*judgement :
For idiots in this case of favour would
Be wisely definit : nor *i'th'*appetite. 1. 6. 39 ff.

In each case natural emphasis requires *in the*,—"It : cannot be | *in the* | eye"—"nor | *in the* | judgement"—

“nor | *in the* | appe|tite.” The last line shows a quadri-syllabic:

Be : wisely | definite : nor | in the | appe|tite.

The false form *i'th'* in a position of stress is extremely common, and the error is perpetuated in modern editions, which do not improve matters by printing *i'the*.

16. He did incline to sadness, and *oft times* 1. 6. 62.
(and | *often* | *times*)

In all the plays *oft times* is found only here, where it gives a false stress; *often times* is fairly frequent.

17. Which : your owne | coffers | yeeld: with | *diseas'd*
ventures 1. 6. 123. (yield ! with *dis|eas'd*)

Note that, as elsewhere, Shakespeare stresses the “your” of “your own.”

18. *Solicites* heere a lady that disdaines 1. 6. 147.
(*Solicitest*)

The first verb is 2nd pers. sing., and although “thou solicits” would be an Elizabethan idiom and “solicite” an Elizabethan spelling, it is much more probable that the printer left out the final *t*, as in *Hamlet* 1. 4. 53, “Revisites thus” (Q.) and *ib.* 1. 5. 84, “pursues this” (Q.), where F. gives *Revisit'st* and *pursuest*.

19. I háve *spoke* this, to know if your affiance 1. 6. 163.

False stress for “I have : *spoken* | this.”

20. He : sits 'mongst | men ^ | like a de|scended | god
1. 6. 169.

Be sprightly, for you fall 'mongst friends.

Imo. 'Mongst friends? 3. 6. 75.

I do not think there is a single passage in the plays

where it can be thought probable that Shakespeare wrote *'mongst*, save on the assumption that he was ever on the alert to reduce the number of resolutions in the verse to a minimum. To my ear both these lines are spoilt by the abbreviation. In 4. 2. 283 (see no. 28) we have a similar abbreviation of *about* in the horrible collocation "but 'bout midnight." Yet in *L.L.L.* 3. 1. 194 Shakespeare does not give us *right*, as he might have done, but the full form making a second resolution in the line:

And ; never | going a|right, ^ | being a|watch,
But being watch'd that it may still go *right*.

21. *T'intreat* your grace 1. 6. 181.

T'enjoy thy banish'd lord. 2. 1. 70.

Would testifie, *t'enrich* mine inventorie. 2. 2. 30.

Ile make a journey twice as farre, *t'enjoy* 2. 4. 43.

T'unbarre these lockes. 5. 4. 8.

22. Are partners in the businesse.—Pray what *is't* ?

1. 6. 184.

To greet your lord with writing, *doo't* to night. 1. 6. 206.

How ; deerely they | *doo't* ! ^ | 'Tis her | breathing | that
Perfumes the chamber thus : the flame *o'th'taper*

2. 2. 18 f.

which I had rather

You felt, then *make't* my boast. 2. 3. 115 f.

Last night 'twas on mine arme ; I kiss'd it, 2. 3. 151.

This line wants a foot. Several emendations have been proposed, but we only need to remove the abbreviation. We then get the trochaic line,

Last night it was on mine arm, I kiss'd it.

For the stress on "Last" of "last night" cp.

He ; held me | last night | at <the> least nine hours,
1 *Hen. IV* 3. 1. 156.

Strengthen your patience in our | last night's | speech.

Ham. 5. 1. 317.

In the : last night's storm I such a fellow saw.

Lear 4. 1. 34.

If you will *make't* an action, call witness *to't*. 2. 3. 156.

Our Britaine seems as of it, but not *in't* : 3. 4. 141.

Though : perill | to my | modest^{ie}, not | death *on't* ||

I would adventure. 3. 4. 155 f.

The last example makes a line that Shakespeare simply could not have written. What he wrote was a beautiful and musical line, with a quadrisyllabic,

Though : peril | to my modes^{ty}, not | death *of* | *it*

I would adventure.

Best draw my sword ; and if mine enemy

But feare the sword like me, hee'l scarcely looke *on't*.

Such a foe, good heavens ! 3. 6. 26 ff.

The natural rhythm is lost and the line ends awkwardly. We want "he'll | scarcely | look *on it* ||," with a resolution of the final foot, which Shakespeare was so far from avoiding that the plays show more than 800, and this play 58.

Would (Polidore) thou hadst not *done't*, though valour
Becomes thee well enough.

Arv.

Would I had *done't* ! 4. 2. 155 f.

Hath alter'd that good picture ? What's thy | *interest* ||

In this sad wracke ? How *came't* ? Who *is't* ? 4. 2. 365 f.

Then to : worke | any. | Will you <a> | rime *up'on't* ?

And vent it for a *mock'rie* ? Heere is one : 5. 3. 55 f.

For *mock'rie* see on no. 46.

To be *i'th'*field, and aske 'what newes ?' of me !

To day how many would have given their honours

To have : sav'd their carkasses ! tooke heele to *doe't*,

And yet : died | too ! 5. 3. 65 ff.

Natural speech is, "To be : *in the* | field." "To have" is noted because in other plays we sometimes get *t'have*, as in *Othello*, no. 74, *Lear*, no. 13, *Macbeth*, no. 37, *A. and C.* 62.

Upon my banishment : I moov'd her *too't*, 5. 5. 342.

These are 17 out of the 29 examples in the play of the abbreviation of *it*; the others are given below. Many of them are made for the sole purpose of reducing the number of double endings, and this in one of the late plays! On the other hand, the play shows six examples of a final "it" unabbreviated :

What is more cordiall. Nay, I prithee, *take it*. 1. 5. 64.

It is the woman's part : *be it* lying, *note it*

The woman's : *flattering* hers ; 2. 5. 22 f.

And : cry my selfe a|wake ? that's | false *to's* | bed, ^ |
is it? 3. 4. 46.

Stealing so poorely.—I love thee : I have *spoke it* :

4. 2. 16.

What pleasure sir, *we finde* in life, to *locke it* 4. 4. 2.

(*find we*)

23. By *length'ning* my returne. 1. 6. 201.

But we also find,

Both fill'd and running : *ravening* first the lambe 1. 6. 49.

Beleeve her lips in *opening* it. Proceed. 5. 5. 42.

24. And if thou canst awake by foure *o'th'*clocke, 2. 2. 6.

25. Will force him thinke *I have* pick'd the lock, and *t'ane*

2. 2. 41.

To be un-bent when thou hast *'tane* thy stand,

Tb'elected deere before thee ? 3. 4. 111 f.

With | his owne | sword,

Which he did wave against my throat, I have *tane*

His head from him : Ile *throw't* into the creeke 4. 2. 149 ff.

The reader will note how pleasingly *throw't* echoes *throat*, yet editors print it. No doubt Shakespeare meant the sentence to be stressed thus,

I have | *taken*
 His : head | from him : I'll | throw it | into the | creek.
 Gods, if you
 Should : háve 'tane véngeance on my faults, I *never*
 Had liv'd to put on this. 5. 1. 6 ff.

False stress for, "Should have : *taken*."

Tane off by poison. 5. 5. 47.
 Yea, though thou do demand a prisoner,
 The noblest *tane*.—I humbly thanke your highnesse.
5. 5. 99 f.

I having 'tane the forfeyt. 5. 5. 208.
 A certaine stuffe which, being *tane*, would cease
 The present *powre* of life, but in short time
 All offices of nature should againe
 Do their due functions. Have you *tane* of it? 5. 5. 255 ff.
(*taken* | of it?)

In the song in Act iv. Sc. 2 we have

Feare no more the heate *o'th'sun*,
 Nor the furious winters rages
 Thou thy worldly task hast don,
 Home art gon, and *tane* thy wages.

Resolutions are not numerous in trochaics, but we have already one in each of the first two lines of this stanza, "heat of the sun" (not "heat o' the" even in a song) and "furious." In the last line the *e* of "taken" should of course be very light, no more than is suggested by the spelling *tak'n*.

The preceding are the ten examples of *tane* in the play. It will have been perceived that not one of them can be

29. Frighted, and *angred* worse. 2. 3. 145.

See pp. 61, 84 f. and Ch. VII.

30. *Pbi.* Was Caius Lucius in the Britaine court
When you were there?

Iacb. He was expected then,
But not approach'd.

Post. All is well yet : 39
Sparkles this stone as it was wont, or *is't* not
Too dull for your good wearing? 2. 4. 37 ff.

And so editors; but *v.* 39 has only four feet, and tetrapodies are so rare that they must always be regarded with suspicion. We can mend the metre easily by removing the abbreviation and taking up "sparkles":

But not approach'd.

Post. All is well yet : sparkles
This stone as it was wont, or *is it* not
Too dull for your good wearing?

31. I will con|firm with | oath, Δ | which I | doubt not
You'l give me leave to spare, when you shall finde
2. 4. 64 f.

Since the monosyllabic foot is preferably, and according to Shakespeare's practice usually, preceded or followed by a resolution, we should probably read here,

I will con|firm with | oath, which I | doubt not | *you*
Will give me leave to | spare, Δ | when you shall | find
You need it not.

32. Which I wonder'd
Could be so rarely and exactly wrought,
Since the true life *on't* was—

Post. This is true : 2. 4. 74 ff.

The passage has called forth no less than nine attempts at emendation, but all that is needed is to read,

Since the true | life of | it was—This is true.

33. The rooffe o'th'chamber
With ; golden | cheru|bins is | fretted. Her | andirons||
(I had forgot them) were two winking Cupids 2. 4. 87 ff.

V. 86, being supposed to be an Alexandrine, has provoked correction, but "andirons" is a disyllable; Middle English spellings were *anderne*, *aunderne*, *aundirne*. *Thchamber* is of course unsayable.

34. *Thou'st* made me cuckold. 2. 4. 146.

But at 4. 2. 159 we have

Thou hast ; robb'd me of this deed.

35. I will go there and *doo't*, *i'th'*court, before 2. 4. 148.

Again a quadrisyllabic divided by a pause is abolished,

I will go | there and | *do it, in the* | court, before
Her father.

36. Ere such another Julius : *Britaine's* a world
By it selfe, and we will nothing pay
For wearing our owne noses. 3. 1. 12 ff.

The second line wants a foot. Pope rightly corrected by reading "Britain *is* || A world."

37. Which then they had to take *from's*, to resume 3. 1. 15.
Did put the yoake up|on's, ^ | which to shake off,
3. 1. 52.
Is now due debt. *To th'*grave. | Say, where *shall's* lay him ?
4. 2. 233.

Where we have liv'd ; and so extort *from's* that 4. 4. 12.
Shall's have a play of this ? 5. 5. 228.

But I will prove that two *one's* are as good 5. 5. 311.
(of us)

F.'s "one's" is a misprint for *on's*. These are all the cases of 's for *us*. As against them we have *us* at the end of the line four times:

Now say, what would Augustus | Caesar | *with us* ? 3. 1. 1.

The boy hath taught us manly duties : | *let us* 4. 2. 397.

Must, or for Britaines slay us or receive *us* 4. 4. 5.

Wee'l higher to the mountaines, there secure *us*. 4. 4. 8.

38. As Neptunes | parke, ^ | ribb'd and *pal'd* in 3. 1. 19.
(*pal'd*)

39. Caesar, that hath *moe* kings his servants then (than)
Thy selfe domesticke officers, 3. 1. 64 f.

The form is impossible here. When the line is properly delivered, the word has a considerable secondary stress and is somewhat lengthened,—“móre k'ngs.”

Being an ugly monster,
'Tis strange he hides him in fresh cups, soft beds,
Sweet words ; or hath *moe* ministers than we
That draw his knives *i'th'*war. 5. 3. 70 ff.

Here again the paltry form ruins the line. Read “or hath | more | ministers.” See Appendix v.

40. In Caesars name pronounce I 'gainst thee: looke 3. 1. 67.
and wager'd with him
Peeces of gold, 'gainst this, which then he wore
5. 5. 182 f.

In each case the natural rhythm of the line is spoilt merely for the purpose of reducing it to ten syllables: Moreover, in the second there is a voice-pause after “gold” (indicated by the Folio's comma) which, since it affords plenty of time for the *a* of “against,” makes it merely perverse to resume with the abbreviated form.

41. 'Shall give thee opportunity.' | Oh *damn'd* | paper !
3. 2. 19.

This may be right, but the scansion must be
'Shall : give thee | oppor|tunity.' O | *damn'd* | paper !

See on *Tempest*, no. 9.

42. *T'inherit* such a haven. 3. 2. 63.

Yet three lines below this we find,

And : our re|turne to *ex|cuse* : but | first how | gét hence :

43. That run *i'th'*clocks behalfe. But this is *foolrie* : 3. 2. 75.

44. *Mádam you're* | best consider. 3. 2. 79.
(*Madam, you were* | best consider.)

This abbreviation, which was made to avoid the quadrisyllabic, is, I believe, unique for *you were*.

45. Instructs you how *t'adore* the heavens... 3. 3. 3.

46. Is certaine falling, or so *slipp'ry* that 3. 3. 48.
And hath as oft a *sland'rous* epitaph. 3. 3. 52.

Yet we have in this play *flattery* (twice), *sluttery*, *sufferance*, *viperous*. Cp. no. 43.

47. Thinking to barre thee of succession, as
'Thou : *refts* me | of my lands. 3. 3. 102 f.
(Thou : *reftest* | me of my | lands.)

"Me" requires stress.

48. Why *tender'st* thou that paper to me with
A looke untender? *If't* be summer newes,
Smile *too't* before : if winterly, thou need'st
But keepe that *count'nance* still. 3. 4. 11 ff.

or *count'nance* cp. no. 66. Read, with a quadrisyllabic,
Smile to it be|fore."

49. Thou then *look'dst* like a villaine: now me thinks
 (*lookedst*) 3. 4. 50.

It is impossible to say *look'dst* without a splutter, and Shakespeare is not likely to have forgotten this.

50. Put ; on for | villan|y; not | borne *where't* | growes,
 But worne a baite for ladies. 3. 4. 58 f.

The second sentence needs the relief of the resolution *where it*, so that in effect it forms a pentapody, divided between two lines, with a rhythm of which there are many examples :

Not | born where it | grows, but worn a bait for ladies.

51. Dead to my husband ?

Pis.

If *you'l* backe to *th'*court— 3. 4. 133.
 (If | *you will* | back to *the* | court)

The correction restores both the natural form of speech and the rhythm.

52. That which, *t'appeare* it selfe, must not yet be 3. 4. 148.
 53. And am right sorry that I must report *ye*
 My masters enemy. 3. 5. 3.

Lucius speaks to Cymbeline. This is the only passage in the verse or prose of the play where the colloquial and familiar *ye* for *you* (singular number) is found, and it is used by an envoy to a king.

54. Will poore folkes lye
 That have afflictions on them, knowing *'tis*
 A punishment or trial? 3. 6. 9 ff.

A most unlikely rhythm for Shakespeare. As in no. 50 above, we have a pentapody divided between two lines, and I cannot doubt that he wrote, "knowing *it* | *is* a | punish|ment or | trial?"

55. Here is a path *too't* : 'tis some savage hold 3. 6. 18.
(path *to it* :)

See on *Othello*, nos. 16, 65 and *Tempest*, no. 9.

56. *There is cold méat *i'th'cáve*, we'l brouz on that
Whil'st what we have kill'd be cook'd. 3. 6. 38 f.

What Shakespeare wrote was of course "There is ; cold meat | *in the* | cave"; yet modern editions, while printing *i'the*, repeat the Folio's offence, as though Shakespeare were incapable of putting the simplest speech into verse without stressing it falsely. Cp. 3. 6. 49, quoted under no. 12.

57. *With *pray'rs* for the provider. 3. 6. 53.

Another case nearly as bad as the last. "Prayers" should be definitely a disyllable occupying a whole foot: "With ; prayers | for the pro|vider." Cp. *Richard II* 5. 3. 109,

Our prayers do out-pray his ; then let them have
That ; mercy | which true | *prayer* | ought to | have.

There are other examples.

58. Would I could *free't!* Or I, what ere it be. 3. 6. 80.
59. Since Leonatus false. 3. 6. 89.
(Since ; Leo|natus *is* | false.)

The *Cambridge Shakespeare* prints an apostrophe after "Leonatus," which would not be of much assistance to an audience, and the Globe edition, with a quaint mixture of courage and timidity and something worse, gives "Leonatus's." Cp. no. 70.

60. The night *to th'owle*, and morne *to th'larke* lesse welcome.
3. 6. 94.

Thlark, with soft *th*, is unpronounceable.

61. To : one not | sociable : I | am not | very | sicke,
 Since : I can | reason of it : | pray you | trust me | heere,
 4. 2. 13 f.

And so editors. With this arrangement "reason of it" forms a quadrisyllabic; to which *per se* there is of course no objection; but it is highly improbable that Shakespeare would have one in the same position in two successive lines, and we get a more natural and otherwise preferable rhythm, if we divide thus :

To : one not | sociable : I | am not | very sick, | since
 I can ; reason | of it : | pray you, trust me here.

With the Folio's arrangement the words "very sick" seem to get a little too much prominence.

62. *I'me* not their father, yet who this should bee, 4. 2. 28.

Only here in the play do we get this abbreviation; *I am* occurs 22 times. In other plays the abbreviation, which of course emerges only by accident, is comparatively rare.

63. 'Tis the : ninth | houre o'th' | morne.—Brother, farewell.
 4. 2. 30.

We can scan this by making "ninth" a monosyllabic foot, but the printer no doubt thought only of his ten syllables. The natural thing to say, and what Shakespeare must have written, is

'Tis the : ninth hour | of the | morn.

64. A thing
 More slavish did I *ne're*, then answering
 A slave without a knocke. 4. 2. 72 ff.

The abbreviation is absurdly weak in the situation, and

it occurs only once again in the play, in the corrupt passage 5. 5. 95 f., where perhaps we should read,

And art mine own, I know not why. Wherefore
I : say, ^ | live, boy ; *ne'er* | thank thy master, live,

On the other hand, *never*, which throughout the plays is far more often abbreviated than not, where it would make a resolution or double ending, occurs at the end of a line four times. The following are the passages.

If it be so to do good service, *never*
Let me be counted serviceable. 3. 2. 14 f.
For my being absent ? whereunto I *never*
Purpose returne. 3. 4. 109 f.
*Ile thither : what <a> thing *is't* that I *never*
Did see man dye, 4. 4. 35 f.

Note that *is't* makes the last line unmetrical.

*Should have *'tane* vengeance on my faults, I *never*
Had liv'd to put on this : 5. 1. 8 f.

65. I cannot tell : long *is it* since I saw him, 4. 2. 102.

"Is it" has escaped because it was not perceived that when the line is properly stressed, the words form part of a resolved foot :

I : cannot | tell : ^ | long is it | since I saw him.

66. More perillous then the head.—Let *ord'nance* 4. 2. 145.
(*ordinance*)

Cp. *count'nance*, no. 48.

67. *(Their róyall bloód encháf'd) as thé *rud'st* wínde
(*rudest*) 4. 2. 174.

68. *Since déath of my *deer'st* móther 4. 2. 190.
(*dearest*)

69. By : good Eu|riphi|le our | mother. | —*Bee't* so.

4. 2. 234.

Instead of this atrocious line Shakespeare must have written, with a quadrisyllabic,

By ; good Eu|riphile our | mother. | —*Be it* | so.

70. Last night the very gods shew'd me a vision
(I *fast* and pray'd for their intelligence) thus : 4. 2. 346 f.
(*fasted*)

Cp. no. 59.

71. Finde such another master.—'lacke good youth : 4. 2. 374.
Nay, be not angry sir.—'lacke to what end ? 5. 3. 59.

According to the Concordance, the unabridged "Alack" occurs nine times in the plays ; the clipped form is found only here. Read | "master.—A|lack," and "angry | sir.—A|lack, to what | end?"

72. Ile follow sir. But first, *and't* please the gods 4. 2. 387.

See on *Macbeth*, no. 12. At 2. 4. 139 we have

This ; staine up|on her ? | —I, *and it* | doth con|firme.

73. With ; wild wood-|leaves and weeds I *ha'* strew'd his grave,
4. 2. 390.

This is the only example of *ha* which the play shows, either in the verse or the prose. It would be better to omit the hyphen after "wood" and place it after "wild." Leaves of "the wild wood" are referred to.

74. *A grave : come, arme him : Boy, *bee's* prefer'd
4. 2. 400.

The line becomes unmetrical.

75. Some falls are meanes the | happier | *to a|rise* 4. 2. 403.

It is only remarkable that the rhythm has not been spoiled, as frequently elsewhere, by printing "happi|er t'a|rise." Cp. no. 55 and note.

The Prose

An analysis of the prose, like that of the other plays, shows how entirely accidental is the emergence of the abbreviations, and proves at the same time that they are made in the verse solely for the purpose of eliminating resolutions. The figures are as follows.

(a) *Spoken by Gentlefolk*.—*th'* 4, *the* 15; *o' th'* 1, *of the* 4; *'s (us)* 1, *us* 5; *on't (of it)* 3, *in't* 1, *is't* 2, *know't* 1, but *of it, from it, to it, if it, it will, it would, as it was,* and *it* after verbs, in all 11; *it's* 1, *'tis* 1, *it is* 9; *o're* 1, *over-roasted* 1; *'em* (said by Philario) 1, *them* 5. The following unabbreviated forms also occur: *of his* 2, *on his* 1, *and his* 1, *even* 2, *you are* 4, *we are* 1, *I will* 5, *we will* 1, *I am* 6, *I had* 1, *have (not ha)* 12, *to have (not i'have)* 2, *thou hast (not th'hast)* 1, *he (not a)* 1, *in the* 4, *of not before it or the,* but as in "one of your," 16. Totals: abbreviations 17, all full forms 111.

(b) *Spoken by the Vulgar (Gaoler)*: *in't* 1; *in's* 1; *you'l* 1. Total 3. He uses the following unabbreviated forms: *is, you are, you have* 2, *of* 4, *the, he (not a)* 2, *with his (not with's), I have (not ha), them* 2, *I am* 2, *never* 2, *on my conscience (not o'my,* as sometimes in the verse). It will be observed that he never says *'em*. Total of unabbreviated forms 20.

elisons

Coriolanus

Selected Abbreviations

The versification of this play, which is not surpassed by any other in delicacy and variety, has suffered perhaps more than any as it passed through the hands of those responsible for its present condition. The misdivisions are extraordinarily numerous. The Folio text is given first, with occasional correction of its punctuation where that is misleading, and what I conceive to be the true reading underneath it, except where it seemed unnecessary.

1. The helmes *o'th'state*; I. I. 79.
I'th'midd'st a th'body, I. I. 102.
 Even to the | court, the heart, *to th'seate o'th'braine*,
 I. I. 140.
 Touching the weale *a th'common*, I. I. 155.
 For that being one *o'th'lowest*, I. I. 161.
 Where is the enemy? Are you lords *a'th'field?* I. 6. 47.
 From *th'noise* of our owne drummes. 2. 3. 60.

These are eight out of 100 examples of *th'* before a consonant, practically all of which are unpronounceable without introducing the vowel which it is sought to elide. Before a vowel we get *th'* 27 times, and before the aspirate, which must be dropped, 7 times.

2. **Of the* whole body, the belly *answer'd*. I. I. 109.

A striking example of the copyists' or printers' practice of merely counting the syllables. But for the desire to keep ten, we should have had "*o'th'whole*" here, as we have at I. 3. 33, "See him plucke Auffidius downe

by *th'haire*," and in 3. 3. 51, "Like graves *i'th'holy* churchyard." Read and scan,

Of the : whole | body, the | belly | *answer*ed—

3. *Which *ne're* came from the lungs, but even thus:
(Which : *never* | came from the | lungs,) I. I. 112.

"*Ne're*" causes a false stress, yet editors print it here and in countless other places where the same thing happens.

4. *The kingly *crown'd* head, the vigilant eye, I. I. 119.
(*crownèd*)

Again the ten syllables were counted, as in no. 2. Parallels are numberless.

5. Patience awhile; *you'st* heare the bellies answer. I. I. 130.

This vulgarism does not recur in the play. Editors print *you'll*, but *you'st* is for *you shall*, which the context requires.

6. (a) *Y'are* long about it. I. I. 131.

(b) *And welcome generally, and *y'are* welcome all. 2. I. 199.

(c) Oh *y'are* well met: *th'*hoorded plague a'*th'*gods 4. 2. 11.

(d) *Y'are* goodly things, you voyces. 4. 6. 147.

In (a) and (d) there is a needless abolition of the double upbeat. In (b) there is a false stress; the line should run, with a quadrisyllabic broken by a pause as often,

And : welcome | general, and | *you are* | welcome | all.

In (c) there is a false stress; read,

Oh, : *you are* well | met : the hoorded plague of the gods

7. What's done *i'th'*Capitoll: *who's* like to rise, 1. 1. 196.

The characteristic rhythm is lost; cp. *A. and C.*, nos. 17, 60, 81, *Tempest*, no. 9, and reff. Read,

What's : done *in the* | Capitoll; | *who is* | like to rise.

8. What : sayes the | other | troope? | —They are dis|solv'd : \wedge | hang *em*. 1. 1. 208.

As : 'tis to | laugh at 'em. My | mother, you | wot | well
My hazards still have beene your solace, 4. 1. 27 f.

Altogether '*em*' occurs ~~11~~ times, sometimes at the end of the line, sometimes in the middle. If the cases were genuine, it would be quite clear that Shakespeare never knew what he might write next, for *them* occurs in an unstressed position at least 32 times, and often at the end of the line, as for instance,

May they perceive 's intent: he will require *them* 2. 2. 160.

You must not speak *of* that, you must desire *them*
To thinke upon you.—Thinke upon me? Hang '*em*. 2. 3. 61 f.

As they would hang *them* on the hornes a'*th* moone, 1. 1. 217.

The very way to catch *them*.—You speake a'*th*'people 3. 1. 80.

Ere yet the fight be done, packe up: downe *with them!* 1. 5. 9.

If Shakespeare ever wrote '*em*', surely he would have done so here. It would at least have been more in keeping than it is at *Julius Caesar* 2. 1. 298 where editors still permit Portia to say,

Tell me your counsels, I will not disclose '*em*.

9. *Of their owne choice. *One's* Junius Brutus, 1. 1. 220.

contaminated
dismissal



The metre is gone; read,

Of : their own | choice. \wedge | *One is* | Junius | Brutus.

For the stress "their own," see on *Lear*, no. 33.

10. I am glad *on't*, then we shall *ha* meanes to vent I. I. 229.

The form *ha* occurs again twice in 2. 3. 75 ff., a passage which I give at length because all editors follow the Folio in printing it as prose :

Cor. No, sir, 'twas never my de|sire | yet 75
To trouble the poor with begging.

Third Cit. You must think,

If we : give you | anything, we | hope to | gain by | you.

Cor. Well then I pray, your price *a'th'consulship?*

First Cit. The price is, to aske it kindly.

Cor.

Kindly! Sir,

I : pray let me | *ha't*: | I *have* | wounds to shew you, 80
Which shall be yours in private: your good voice, sir,

What say you? 3

Sec. Cit. You shall | *ha't* | worthy sir. 6

Cor.

A match, sir. 3

Thére's in | all two worthie voyces begg'd; 83

I have your almes, adieu.

Third Cit. But this is something odde.

Sec. Cit. And *'twere* to give againe,—but 'tis no matter.

We must of course read, "of the consulship" in *v.* 78 and *have it* in *vv.* 80 and 82, the latter of which will show a quadrisyllabic divided between two speakers:

What : say you?—You shall | *have it*, | worthy sir.—A
match, sir.

For "desire" as a trisyllable in *v.* 75 see Appendix v. In *v.* 83 read "*Thére is* in | all," and in 85 "And *it*: were." See on *Macbeth*, no. 12.

11. Your : compan|y to *th'*Capitol, where I know 1. 1. 248.
False rhythm for "Your : company | *to the* | Capitol";
see on no. 56 *sub-fin.*

12. That they of Rome are *entred* in our counsailes, 1. 2. 2.
His pupill age
Man-*entred* thus, he waxed like a sea, 2. 2. 102 f.
Was tim'd with dying cryes: alone he *entred*
The mortall gate of *th'*citie, 2. 2. 114 f.

Of th' is rare; we usually get *a th'* or *o'th'*. It was, however, to be expected that a person whose practice was to abbreviate both words would occasionally miss one or the other, and it is for that reason that we sometimes find *o'the*. The twofold divergence points to an original *of the* for every case.

Are *entred* in the Roman territories, 4. 6. 40.

For the spelling *entred* see Ch. VII, and cp. nos. 21, 26, 41, 58, below.

13. If : they set | downe *be|fore's* : | for the re|move 1. 2. 28.
(*before us*)

We cannot keepe the towne.

Lieut.

Feare not our care sir.

Lart.

Hence;

And shut your gates *upon's*: our guider, come,

To *th'*Roman campe conduct us. 1. 7. 5 ff.

Editors follow the Folio in making *v. 6* a needless tetrapody, "Hence, and shut your gates upon's," but the arrangement given above is no doubt the right one. As often, *v. 5*, an Alexandrine, ends with a monosyllable uttered by a fresh speaker. See on *Lear*, no. 47.

Readie when | time shall | prompt *them*, | to make | roade
Upon's againe. 3. 1. 5 f.

For the scansion “| to make | road” see on *Macbeth*, no. 17.

Supplied with worthy men, plant love *among*s. 3. 3. 35.

Com. *Y’are* goodly things, you voyces.

Men. You have made good worke.

You and your cry. *Shal’s* to the Capitoll?

Com. Oh I (*ay*), what else? 4. 6. 146 ff.

Editors divide thus, reading “Ye’re” or “You’re,”

Ye’re goodly things, you voices.—You have made

Good work, you and your cry. Shall’s to the Capitol?

But we shall get nearer to the original form of the passage, if we read and divide thus:

Com. *You are* : goodly | things, you | voices.

Men. You have | made good | work,

You and your | cry. Shall | *we* to the | Capitol?

A quadrisyllabic (“voices. You have”) divided between two speakers is extremely common, and when we restore “we” and give it the stress required by the context, we do not credit the poet with a line of which he would have been ashamed.

Upbraid’s with our distress. 5. 1. 35.

And dye among our neighbours: nay, *behold’s*: 5. 3. 173.

These seven examples speak for themselves. *Let’s* occurs as a false form with considerable frequency throughout the plays. In the first two of the four following examples it is wrong because it gives an undesirable prominence to the word “pray”;

Will : not have | earth to | know. \wedge | —Práy *let’s* | go.

Would : buy this | for a | lye. \wedge | Práy *let’s* | go.

4. 2. 36.
4. 6. 161.

In the next case "Therefore" is undesirably stressed :

For mercy to his country : | therefore *let's* | hence,
5. 1. 73.

If we restore *let us* and a divided quadrisyllabic, we get a rhythm at once Shakespearian and much superior to that of the Folio's line :

For ; mercy | to his | country. Therefore, | let us | hence,
And with our fair entreaties haste them on.

At 5. 6. 146 ff. (where the "impatience" is that of Coriolanus) we have,

Sec. Lord. His owne impatience
Takes from Auffidius a great part of blame:
Let's make the best of it.

Here the situation and the speaker's gravity seem to suggest "Let us" as more likely.

14. Call ; hither | all the | offi|cers a *th'*towne, 1. 5. 28.
(officers | of *the* |)

For the true Shakespearian rhythm see on *Othello*, no. 16.

15. That both our | *powers*, with | smiling fronts *encountring*,
(*en|countering||*)
1. 6. 8.

Ransoming | him or | pitying, | *threatning* | *th'other*,
(| *threatening the* | *other*,)
1. 6. 36.

For the spellings see Ch. vii. In the last example the quadrisyllabic in the fourth foot may be noted.

16. *By *th'*blood we have shed together, by *th'*vowes
(*By the* ; *blood*) (by *the*) 1. 6. 57.

The line is unmetrical, but there are ten syllables.

17. (a) Hath : *over|tane* mine act. 1. 9. 19.
 (b) Of all the horses,
 *Whereof we háve *ta'ne* goód, and good store of all
 The treasure in this field atchieved, and citie,
 *We render you the tenth, to bé *ta'ne* fóρθ. 1. 9. 31 ff.
 (c) The towne is *tane*. 1. 10. 1.
 (d) You should have *ta'ne* *th'*advantage of his choller,
 2. 3. 206.
 (e) They say she's mad.—They háve *tane* nóte of us:
 4. 2. 9.

In (a) and (d) the contracted form is clearly used to avoid a resolution; in the latter line a quadrisyllabic has disappeared. The two examples in (b) and the one in (e) produce a shockingly false stress. (c) gives the opening words of a scene, and they are uttered with emphasis. Is it within the remotest bounds of possibility that Shakespeare wrote "The *town* is *tane*!"? Modern editors may seek to beguile us by printing "ta'en," but that does not mend the matter; the sound of the syllables is unchanged. What should we think of a modern poet who wrote, "The Seine is seen," or "The lane is lone," or "The main doth moan," or "The sullen tarn awaked her teen"? Yet we are quite ready to assign to Shakespeare the most preposterous of the Folio's vagaries. It is hardly too much to say that, if the various phenomena we are considering were genuine, he must, as he wrote his plays, have been subject from moment to moment to recurrent fits of lunacy.

18. Well might they fester *'gainst* ingratitude, 1. 9. 30.
 (*against*)

19. Marcus | Caius | Coriolanus.—*I will goe wash*: 1. 9. 68.
 So the Folio, but by a mere oversight; in such a line

we are more likely than not to find the abbreviation *Ile*.
The line is an Alexandrine.

20. Of my lord generall.—*Take't*, 'tis yours: what *is't*?
 1. 9. 81.
 Hath not that honor *in't* it had: 1. 10. 13.
 Their needlesse vouches: custome calls me *too't*.
 What custome wills in all things should we *doo't*?
 2. 3. 124 f.
Suffer't, and live with such as cannot rule,
 Nor ever will be ruled.—*Call't* not a plot: 3. 1. 40 f.
 This was my speech, and I will *speake't* againe. 3. 1. 62.
 Of that integrity which should *become't*: 3. 1. 159.
 When we shall hap to *give't* them. 3. 3. 24.
 To *have't* with saying 'Good morrow.' 3. 3. 93.
Believe't not lightly, 4. 1. 29.
 Though they themselves did suffer *by't*, behold 4. 6. 6.
 With ; his un|kindnesse? | *Say't* be | so?—Yet | your good |
 will 5. 1. 45.
 Ile *undertake't*. 5. 1. 47.
 'Fore : your owne | eyes and | eares? ^ | —Let him | dye
for't. (eares?—Let him | die |
for it.) 5. 6. 120.

These are sixteen out of forty-eight specimens of the way in which the Folio defaces Shakespeare's work by its passion for abbreviating it. Contrast the following nine lines, which have accidentally escaped this injury:

- My hate to Martius. Where I finde him, *were it*
 At home, upon my brothers guard, *even* there 1. 10. 24 f.
 Than the rebuke you | *give it.*—He | loves your people :
 2. 2. 68.
 Than one of his ears to | *bear it.* Pro|ceed, Co|minius. ||
 2. 2. 85.

F. has *on one's eares* (for *one on's*) in this line.

The : violent | fit a *th'*time \wedge | *craves it* as | physicke
3. 2. 33.

You a:dopt a | policy, | how *is it* | lesse or worse,
3. 2. 48.

That : doth dis|tribute *it*. | In the | name a *th'*people
3. 3. 99.

And make my misery serve thy turne: so *use it* 4. 5. 94.

Be it : so, go back: the vertue of your name 5. 2. 12.

Makes the survivor heyre of all.—*I know it*. 5. 6. 19.

21. With onely *suff'ring* staine by him: 1. 10. 18.

So we have *clambring*, *paltring*, *pestring*, *murd'ring*, *won-
d'ring*, *hardning*, *threatning*, *encountring*. Cp. nos. 12, 26,
41, 58.

22. Wash my fierce | hand *in's* | heart. Go | you to *th'*citie,
1. 10. 27.

[Death, that darke spirit, *in's* nergie arme doth lye,
Which being advanc'd, declines, and then men dye.]
2. 1. 177 f.

Surely the author of this wretched bombast was not
Shakespeare? It reads like actor's 'gag,' and *in's* is
for once probably genuine.

A curse begin at very root *on's* heart. 2. 1. 202.

We must suggest the people in what hatred

*He still hath held them: | that *to's* | power he would
Have made them mules, 2. 1. 261 ff.

False stress for "that *tó* his."

Then *on ones* (for *one on's*) eares to heare it. 2. 2. 85.

May they *per|ceive's* in|tent: he will require them
2. 2. 160.

'Tis warme *at's* heart. 2. 3. 160.

His marks of merit, wounds receiv'd *for's* country.
2. 3. 172.

Or Jove, *for's* power to thunder: 3. 1. 257.

Tye leaden pounds *too's heeles.* 3. 1. 314.

For's private friends: 5. 1. 24.

More bound *to's* mother, yet heere he let's me prate

5. 3. 159.

Only one opportunity has been missed :

To bis ; sur-name Coriolanus longs more pride 5. 3. 170.

23. I am attended at the cyprus grove. I pray you
(*'Tis* south the city mils) bring me word thither
How the world goes: that to the pace of it
I may spur on my journey. 1. 10. 30 ff.

So the Folio, which editors follow apparently without suspicion, although the first line is a purposeless Alexandrine. The abbreviation *'Tis* is at the bottom of the mischief, and we should read and arrange thus :

I am attended at the cyprus grove.

I pray you,—it is south the city mills—

Bring me | word thither | how the | world goes, that | to
The; pace of it | I may | spur on my | journey.—I shall, sir.

24. Her richest lockram *'bout* her reeche necke, 2. 1. 225.
25. *To winne a vulgar station: oúr *veyl'd* dâmes 2. 1. 231.
(our' | *veiled* |)

26. He cannot *temp'rately* transport his honours, 2. 1. 240.

Cp. nos. 12, 21, 41, 58.

27. Then we to stretch it out. Masters *a'th'* people, 2. 2. 55.

But in *v.* 81 of the scene we find the same words in the same position with the quadrisyllabic uninjured :

To heare my nothings monster'd.

Menen.

| Masters *of the* | people,

28. *An o're-prest Roman, | and *i'th'* | consuls view 2. 2. 97.
(and | *in the* |)

The stress is false.

29. He lurcht all | swords *of the* | garland: for this last
2. 2. 105.

The play shows altogether ten survivals of *by the, of the, to the, in the, or for the.*

30. And with a sudden re-inforcement strucke
*Carioles like a planet: *nów all's* | his: 2. 2. 117 f.
(now | *all is* | his:)
31. *Runne reeking o're the lives of men: as if *'twere*
A perpetuall spoyle: and till we call'd 2. 2. 123 f.

Editors correct by beginning the second line with "Twere," but *if* and *'twere* get intolerable emphasis and the rhythm is ruined. Clearly the second line must begin with "*It were,*" so that the words may run, "as | if it | were a per|petual | spoil."

32. The two following lines, which occur close to each other, present an instructive contrast:

The mortall gate *of th'citic,* 2. 2. 115.

The common muck *of the* world: 2. 2. 130.

33. *To spend the time to end it. | —*He's* right | noble
(*He is* | right) 2. 2. 133.

There should be no stress at all on "He."

34. Here come: *moe* | voyces. 2. 3. 132.

While there is no reason to suppose that Shakespeare ever used this form, it is certainly impossible he should have used it here, since the word must be stressed according to the scansion given, as the context shows. *More* is indispensable. *Moe*, which does not occur in the prose of this play, is found once again at 4. 2. 21,

where also it must have stress, though it forms the upbeat:

Volum. Had'st thou foxship
To banish him that strooke *more* blowes for Rome
Than thou hast spoken words?

Sicin. Oh blessed heavens!

Volum. *Moe* noble blowes, then ever you wise words.

35. *Tb'* apprehension of his present portance. 2. 3. 232.

(*) A gratuitously trochaic line.

36. In soothing them, we nourish 'gainst our Senate 3. 1. 69.

The abbreviation checks the flow of the line, and at 2. 3. 241 we find *against* making a resolution in precisely the same position:

and that your minds
Pre-occupy'd with what you rather must do
Then : what you | should, ^ | made you *a|gainst* the |
graine
To voyce him consull.

The first syllable survived here because it was not perceived that the line would have been at least metrical, owing to the monosyllabic foot, even though only nine syllables had been left. Ten syllables were therefore retained.

37. When, both your voices blended, the | *great'st* | *taste*
Still palates theirs. 3. 1. 103 f.

Editors continue to print this, notwithstanding the hideous cacophony of "great'st taste," and although the words cannot be pronounced without a splutter.

38. *Did not deserve corne gratis. | Being *i'tb'*warre,
Their mutinies and revolts,... 3. 1. 125 f.

swallow up syllables
comprise stress pattern/rhythm
because of time
metre

The stress required is, "Being | *in the* | war," as the context shows.

39. Not having the power to do the good it would
For *th'*ill which doth *controul't*.

Bru. *Has* said enough.

Sicin. *Ha's* spoken like a traitor. 3. 1. 160 ff.

We have seen enough of the Folio's abolitions of resolved feet and double upbeats to feel tolerably sure that it has omitted "He" before "has" in each of these lines. See *Othello*, no. 18, *A. and C.*, no. 16, *Macbeth*, no. 8.

40. **Wee'l* surety him.—*Ag'd* sir, hands off. 3. 1. 178.

The line has lost a foot; read,

We will | surety him. | —*Aged* | sir, hands | off!

41. And *temp'rately* proceed to what you would. 3. 1. 219.

But at 3. 3. 67. we get,

How ? ^ | Traytor ?—Nay | *temperate*ly: your | promise.

Cp. nos. 12, 21, 26, 58.

42. *Like interrupted waters, | and *o're*-|*beare*
What they are us'd to beare. 3. 1. 249 f.

Plainly we must read (see on *Lear*, no. 22),

Like interrupted | waters, and *over*|*bear*.

43. The noble tribunes are the peoples mouths,
*And we their hands.—He shall, < be > | *sure ont.* |
—Sir, ^ | sir. 3. 1. 271 f.

Be seems necessary, as well as "sure of it."

44. Consider this: he ha's bin bred *i'th'*warres
Since *a* could draw a sword. 3. 1. 320 f.
Living to time.—*A* shall not tread on me: 5. 3. 127.

These are the only two places where the vulgarism *a* for *he* occurs in the verse. In the prose the one instance falls by bad luck to Menenius; the rabble, in spite of their many chances, never use it.

45. *In our : first | way.—*Ile* bring him to you. 3. 1. 334.

The line is ruined; read,

In our : first | way. ^ | —*I will* | bring him | to you.

46. *I'th'warre* do grow together: grant that, and tell me
*In péace, what éach of thém by *th'óther* lóose, 3. 2. 43 f.
(what | each of them | by *the* | other | lose,)

47. *Volum.* Because, that
*Now it lyes you on to speake to *th'*people:
Not by your owne instruction, nor by *'th'*matter
*Which your heart prompts you, but with such words
*That are but roated in your tongue;
*Though but bastards, and syllables
Of no allowance, to your bosomes truth. 3. 2. 52 ff.

Numerous changes in the wording have been proposed, and both *roted* and *rooted* have been adopted for *roated*. The Cambridge editors arrange thus :

Because that now it lies you on to speak
To the people; not by your own in|struction,
~~Nor by the matter which your heart prompts you,~~
But with such words that are but roted in
Your tongue, though but bastards and syllables
Of no allowance to your bosom's truth. 55

V. 54 can be scanned, if we make “heart” a monosyllabic foot, but it has no rhythm and is not such a line as Shakespeare would have written. I venture to suggest the following arrangement. There can be no omission

of *own* before "heart," as Badham suggests ; the antithesis is between his heart and his tongue.

Because that now it lies you on to speak
 To the people; not by your own instruction, nor
 By the : matter | which your | heart | prompts you, but |
 with
 Such words that are but rooted in your tongue, 55
 Though but : bastards and | sylla|bles of | no al|lowance
 To your : bosom's truth.

The play itself, to go no further, affords abundant parallels to the *enjambement* at vv. 53 and 54.

48. *Must I goe shew them my *unbarb'd* sponce? 3. 2. 99.
 (*unbarbèd*)
49. Make motion through my lips, and my *arm'd* knees
 (*and my | armèd |*)
 3. 2. 118.
50. *Set downe *by'th* pole?—I have: 'tis ready. 3. 3. 10.

We restore the metre by reading,

- Set : down by the | poll?—I | have: ^ | *it is* | ready.
51. And power *i'th* truth *a'th* cause.—I shall inform them.
 3. 3. 18.

A typical specimen of what a copyist or reviser or printer could make of Shakespeare's verse.

52. *I, as an hostler, that *fourth* poorest peece
 Will bear the knave by *th'*volume: *th'*honor'd goddess
 3. 3. 32 f.

The first line should read, "that | *for the* | poorest."

53. *Ev'n* from this instant, banish him our citie 3. 3. 101.

The abbreviation, though always gratuitous, is very common in the plays, usually in the form *e'ene*. In

this play this is the only instance, and *even*, making a resolution, is given five times :

Even : like a fawning grey-hound 1. 6. 38.

Even : when the navell of the state was touch'd.

3. 1. 123.

Even : as she speaks, 3. 2. 87.

Even : he, 5. 3. 77.

With bloody passage led your | warres *even* | to 5. 6. 76.

54. *Tb'*hoorded plague *a'tb'*gods 4. 2. 11.

55. Many an heyre

Of : these faire | edifices | *fore* my | warres

Have I heard groane, and drop: 4. 4. 2 ff.

We shall restore the Shakespearian rhythm by reading,

Of : these fair | edifices *be|fore* my | wars.

56. *Auf.* *Whence com'st thou? What wouldst thou? Thy name?

*Why *speak'st* not? Speake man: *what's* thy name?

Corio. *If Tullus not yet thou *know'st*... 4. 5. 58 ff.

The Folio continues Coriolanus's speech as prose. Editors follow it in the first two lines, and then, making "If, Tullus," a short line, rightly go on in verse. Their arrangement, however, is hardly satisfactory, for a tri-pody, a tetrapody, and a monopody in succession form a sequence that is, I should say, without parallel. The fact is, nothing can be done with the lines, if the Folio's abbreviations are retained, and I would read and arrange as follows :

Auf. Whence : com'st thou? What | wouldst thou?

Thy | name? Why | *speakest* | not?

Speak, man : | *what is* thy | name? ^ |

Cor. [*Unmuffling*] If, ^ | Tullus, 59

Not : yet thou | *knowest* | me, and | seeing me, | dost not

Think me for the | man I | am, ne|cessi|ty
 Commands me name myself.

V. 59 is now of the common type which has a trochaic beginning immediately followed by a resolution. "If" properly occupies a whole foot because of the pause made after it for emphasis. Such a pause must be made in delivering the words, whatever arrangement be adopted, and since it is important, the poet naturally so provided for it. Coriolanus, who speaks in the low and lifeless tones of a broken man, begins very slowly and with great solemnity, his manner forming a fine dramatic contrast to the impatiently sharp and jerky sentences of Aufidius. It is a telling situation, if well acted, and Shakespeare, even though he was Shakespeare, must have expended some little thought upon it. I cannot forbear drawing attention to the perfect rhythm of the three lines uttered by Coriolanus. But for the trifling inversion "not yet knowest" for "knowest not yet," the sentence has the balance of natural and musical prose; indeed, if it were not marked off into lines, many would take it for prose, as did the reviser of the Folio. Yet it is verse of Shakespeare's very best for rhythm and balance, and the art shown in one point in particular, the quadrisyllabic "Think me for the," is worth noting. He might have written "Think me the | man I | am," but he does not. With that sense of dramatic fitness which never ceases to amaze us, just in order that Coriolanus may not too obviously be speaking in verse at such a moment, he modifies the ordinary rhythm by the introduction of the single syllable "for," and the disguise is as complete as it need be. It would be

difficult to find a better illustration of the ideal of blank verse at which he aimed in his mature work,—prose that is also verse, and verse that is not and yet might be prose. The succeeding lines are equally of his best when we have removed the Folio's defacements. Aufidius repeats his imperative question :

Auf. What is thy name ?

Cor. A : name un|musical | to the | Volscians' | ears, 64
And harsh in sound to thine.

Auf. Say, | *what is thy* | name ?

Thou hast a grim appearance, and thy face
Bears a com|mand *in it* : | though thy tackle's torn, 67
Thou : *showest* a | noble | vessel : | *what is thy* | name ?

The Folio ruins this by abbreviating to "*what's thy name?*" twice (but not in *v.* 63), and to *in't* and *shew'st*. The form "*what's,*" which is often improperly given, here robs Aufidius's questions both of dignity and courtesy. *In't* destroys the genuine Shakespearian rhythm in *v.* 67, which has somewhat surprisingly escaped disfigurement in 64, for it can only be by an oversight that we have not "un|music|all to *th'*|Volcians eares" (see no. 11, *Othello*, nos. 16, 65 and *Tempest*,| no. 9). If "*showest*" is contracted, it inevitably gets an undesirable stress which checks the rhythm.

57. *And : suffer'd mé by *th'*voyce of slaves to be 4. 5. 83.

False stress and false rhythm for | "suffer'd me | by
the | voice."

58. Against my *cankred* cuntry, with the spleene 4. 5. 97.
(*cankered*)

How do you
know when
a stress is
desired or
undesired

Similarly we get,

We shall be *shortned* in our ayme, which was 1. 2. 23.

To heare themselves *remembred*.—Should they not,

1. 9. 29.

And you are *darkned* in this action sir, 4. 7. 5.

But inconsistently,

The : one part | *suffered*, the | other | will I | doe.

2. 3. 131.

And : *watered* his | new | plants with | dewes of | *flattery*. ||

5. 6. 23.

That *prosperously* I have attempted, and

With bloody passage led your warres, *even* to

The gates of Rome. 5. 6. 75 ff.

Cp. nos. 12, 21, 26, 41.

59. The army marveyl'd | at it, and | *in the* | last 5. 6. 42.

One would have expected the Folio to spoil the rhythm by giving | “and *i'th* | last.”

60. But tell the traitor in the | *highest* de|gree 5. 6. 85.

In *Richard III* 5. 3. 196 the Folio, followed by editors against the Quarto, gives,

[Perjury,] Perjurie in the | *high'st* de|gree.

61. *He grace thee with that róbbery, thy *stolne* náme

Coriolanus? 5. 6. 89 f.

The stress is false, and we must read, with a broken quadrisyllabic,

I'll grace thee with that | robbery, thy | *stolen* | name.

Three lines below in the same scene “given” is not abbreviated to *giv'n*, and rhythm is spared:

He ha's betray'd your | businesse, and | *given* | up...

See *Cymbeline*, no. 12.

Except that they print *the* for *th'*, editors almost always retain the Folio's abbreviations, as we have seen in the previous plays.

Including 134 cases of *th'* for *the*, the text requires about 350 corrections, only some three or four of which might be regarded as of doubtful necessity. The Folio makes 14 lines actually unmetrical, and in 45 gives a false stress.

The Prose.—In the prose I count 62 abbreviations and vulgarisms against 152 abstentions. The latter number does not include occurrences of *he*, for which *a* occurs once, spoken by Menenius. The following figures show how entirely accidental are the abbreviations. We get *th'* after prepositions 19, *the* 31; *'s* (*his*) 3, *his* 10; *'t* 15, *it* 5; *'em* 3, *them* 15; *th'art* (*thou art*) once, spoken by Coriolanus.

Antony and Cleopatra

Selected Abbreviations

The Folio text is given first, and underneath it in round brackets what I believe to be the true reading, except where it seemed to be needless.

1. *Of the raing'd empire fall* : heere is my space, I. I. 34.

“Of the” has survived because the ten syllables were counted. Read, “Of the ; rangèd | empire.”

2. At I. 2. 103 ff. the Folio divides the lines impossibly. The Cambridge editors arrange thus:

I hear him as he flatter'd.

Mess. Labienus—

This is stiff news—hath with his Parthian force

Extended Asia from Euphrates, 105

His conquering banner shook from Syria

To Lydia and to Ionia,

Whilst—

Ant. Antony, thou wouldst say—

And so others, save that they end 107 with “whilst.” But this is not Shakespeare’s verse of this period, if of any; *vv.* 105–6 are extremely wooden, 107 is shocking, and “stiff” in 104 requires stress. If we are no more afraid of quadrisyllabics than the poet was, we shall not hesitate to give the passage thus (nearly as Pope):

I hear him as he | flatter'd.

Mess. Labi|enus— | this is | stiff news—

Hath with his Parthian force extended Asia

From Euphrates, his conquering banner shook

From : Syria to | Lydia | and to I|oni|a,

In 103 we have, as so often, an Alexandrine divided between two speakers, the second part beginning with the latter half of a broken quadrisyllabic. For examples see Appendix iv.

3. *What's* your pleasure, sir?—I must with haste from hence.

1. 2. 135.

The pure trochaic line is improbable here, and Enobarbus would in any case begin more courteously by saying, “*What is your pleasure?*” So in several other places we should read *What is* for the too abrupt and colloquial *What's*.

4. **You are* : too in|dulgent. | *Let's* grant | it is | not
Amiss to tumble on the bed of Ptolemy. 1. 4. 16 f.

If we would restore Shakespeare's rhythm, we must read,
You are : too in|dulgent. Let's | grant it is | not a|miss
with re-division and a quadrisyllabic.

5. And the ebb'd man,
Ne're lov'd, till *ne're* worth love, 1. 4. 43.

Editors print as one line, but a line capable of scansion
only by grotesquely making the second "ne're" a mono-
syllabic foot, thus,

And the : ebb'd | man, ne'er | loved till | ne'er | worth
love ;||

or by dividing thus, with no stress on "loved,"

And the : ebb'd | man, ^ | ne'er loved | till ne'er | worth
love.

If this is Shakespeare's versification, they do well who
sometimes apologise for him ; but we have only to
remove the abbreviations and we find the poet again :

And the : ebb'd man, | *never* | loved till | *never* | worth
love.

6. Was beaten from Medena, where thou *slew'st* 1. 4. 57.

7. *The barks of trees thou | *brows'd*. ^ | On the Alps
1. 4. 66.

We certainly want *browsèd*, since the monosyllabic foot
is usually preceded or followed by a resolution, and it
is difficult to believe Shakespeare did not write *browsedst*.
He liked the complete foot for the conclusion of a sen-
tence, and the line would be improved by it here.

8. Thou eunuch Mardian.—*What's* your graces pleasure ?
1. 5. 8.

A servant must say, "*What is*" ; cp. no. 3.

9. Do bravely horse, for *wot'st* thou whom thou *mov'st*,
I. 5. 22.

Shakespeare would have varied the forms: "for | wot'st
thou | whom thou | *movest*."

10. *Beet* as our gods will *have't*. 2. 1. 50.

That is, "*beet* as our gods will have't"! Note again the
determination to make the sentence end with a stressed
syllable. Read "Be it ; as our | gods will have it."

11. I would not *shave't* to day. 2. 2. 8.

But this cannot be said without a splutter.

12. Serves for the matter that is then borne *in't*. 2. 2. 10.

A dreadful rhythm; read,

Serves for the | matter that | is then | born *in* | *it*.

13. It not concern'd me.—My being in Egypt Caesar,
What *was't* to you? 2. 2. 36 f.

Cp. no. 11. The contraction makes it impossible to say
the word without undue stress.

14. So many mer-maids tended *hér i'tb'*eyes. 2. 2. 212.

An un-Shakespearian rhythm; read "tended her | *in*
the | eyes." Cp. *Othello*, nos. 16, 65, *Tempest*, no. 9.

15. Becomes a feare : as being o're-*pow'rd*, | therefore
(*power'd*) 2. 3. 22.

16. *He bath* ; spoken true. 2. 3. 33.

Examples such as this are worth noting because, in
order to avoid the double upbeat, the "he" is some-
times omitted. The omission is indeed an Elizabethan
idiom, but knowing the early texts as we now do, we
may doubt whether any instances in Shakespeare are

genuine. See *Othello*, no. 18, where the Folio gives "Has had" for "He has ; had" of the Quarto.

17. Sir, Marke Antony
*Will *e'ne* but kisse Octavia, | and *weele* | follow. 2. 4. 3.

False stress ; we must read, with a quadrisyllabic, "Oc-|tavia, and | *we will* | follow." "E'ne" may of course be right, but considering the Folio's tendency, every instance is suspicious. As against this example and 3. 11. 36, "His sword *e'ne* like a danc'er," we have in this play alone "even" making a resolution at least three times :

Even ; this repays me. 3. 11. 71.

Even ; with his pestilent sythe. 3. 13. 194.

Even ; make me wilde. 5. 2. 154.

Cp. *Cor.*, no. 53 note.

18. Give me mine Angle, weele *to'th'*River there 2. 5. 10.
with soft *th thriver* becomes *the river*.

19. And say, ah ha : *y'are* caught. 2. 5. 15.

Y'are falne into a princely hand, feare nothing. 5. 2. 22.

This form and "you're" occur at hap-hazard in the early texts to abolish the resolution made by *you are*. There is no reason to suppose that either abbreviation is genuine, unless we assume that Shakespeare never knew what he might write next. This play shows two examples of *you are* and two of *y'are* ; *you're* does not occur. Cp. nos. 4, 19, 74.

20. And friends with Caesar.—*Th'art* an honest man.

2. 5. 47.

This hideous form occurs four times in the play, and

thou art twice. For other examples of "th'art" see nos. 23, 34, and 4. 12. 39, "Tis well *th'art* gone." The Cambridge editors and others substitute "thou'rt" for it, which is a hardly defensible proceeding. "Th'art" is definitely a monosyllable, and "thou'rt" is not, and it is no compliment to Shakespeare to suppose he was indifferent to the form he wrote, assuming that he ever wrote either. Personally I am convinced that he always meant the words to be said in full (cp. no. 77). Here it is plain that the line should run,

And ; friends with | Caesar.—Thou | art an | honest |
man.

21. *In státe of héalth thou saíst, and thouú *saíst*, *frée*. 2. 5. 56.

False stress; read, "and thou | *sayest*, | free."

22. *A cesterne for *scal'd* snakes. Go get thee hence. 2. 5. 95.

If we scan, "A ; cistern for | scal'd | snakes," the epithet gets too much prominence; we must read "scalèd." Cp. *T. and C.* 5. 5. 22, "And there they flye or dye, like scalèd sculs (schools?) Before the belching whale." No doubt the Folio printer (?) read the line as "A cístern fór scal'd snákes."

23. That art not what *th'art* sure of. 2. 5. 103.

See on no. 20.

24. *Cleo.* lye they upon thy hand
And be undone by *em*. 2. 5. 106.

In the verse of this play the Folio gives *them* 19 times and *em* three. See no. 68. In the prose we find *them* 4 times, *'em* never.

25. *There *sáw* you *lábouring* for *hím*. What *wás't*
That *mov'd* pale Cassius... 2. 6. 14 f.

There is a false stress on "him"; the line should run,

There : saw you | labouring | for him. | What *was* | *it*
That *mov'd*...

26. With the *arm'd* rest, courtiers of beautiful freedome,
2. 6. 17.

Read, "With the : *armèd* | rest."

27. Weele speake with thee at sea. At land thou know'st
*How *múch* we *dó o're-cóunt* thee.—At land indeed
*Thou *dóst orecount* me of my fatherr's house : 2. 6. 25 ff.

The full form "over-count" is required,

How : much we do | over-|count thee.—At | land in|deed
Thou dost : over-|count me...

The changes were plainly made to get rid of the resolutions. Cp. nos. 53, 76.

28. I never lov'd you much, but I *ha'* prais'd *ye*, 2. 6. 78.
Do something | mingle with our | yonger brown, yet *ha'* we
A braine that nourishes our nerves. 4. 8. 20 f.
Is thine if thou wilt *ha't*. 2. 7. 75.

Enob. Ha my brave emperour, shall we daunce now
The Egyptian Backenals, and celebrate our drinke?
Pom. Let's *ha't* good souldier. 2. 7. 109 ff.

It would require some ingenuity to suggest a reason why Shakespeare should have used this vulgar form in these four places in the play, and not in others. By way of contrast we have 13 examples of *I have* (*I've*, which is found two or three times elsewhere, does not occur), two of *we have*, and two of *you have*, with *y'have* once, making a total for *have* of 18. The guilty person,

therefore, would rather seem to be the man who spelt "Backenals." "The" before "Egyptian" has perhaps escaped elision because the Folio prints the passage as prose. As in the first of these four examples, the colloquial *ye* for *you* (singular) turns up in the plays from time to time when least expected, somewhat after the manner of the harlequin in a pantomime. In this play it makes one more appearance, when Dolabella interrupts Cleopatra's fine panegyric of Antony at 5. 2. 76 :

Cleo. I dream'd there was an emperor Antony :

O, such another sleep, that I might see

But such another man !

Dol. If it might please ye,—

29. Will you leade lords?—*Shew's* the way, sir.—Come.

2. 6. 83.

This elegancy occurs nine times in the play (not counting three examples of *let's*). Cp. no. 40.

30. And : you by | land.—*I will* | praise | any | man

That will : praise | me, though *it* | cannot | be de|nied

What : *I have* | done by | land.—Nor what | *I have* | done
by | water. 2. 6. 91 ff.

This passage is quoted as an example of Shakespeare's style when it has escaped the mutilation to which it was exposed, and by way of contrast to the four examples of *ha'* quoted under no. 28 above. The secret of its escape is that of some other similar escapes. The Folio reviser took it to be prose; and modern editors do the same.

31. Thus do they sir : they take the flow *o'th'*Nyle

By certaine scales *i'th'*pyramid : they know

By *th'*height, the lownesse, or the meane : If dearth

Or foizon follow. *The* higher Nylus swels... 2. 7. 19 ff.

Here we return to the patchwork again.

32. And shortly come to harvest.

Lep.

Y'have strange serpents there?

2. 7. 26.

See on no. 19. Modern editors unwarrantably print *you've* with false stress.

33. **I am* not so well as I should be : But | 'Ile *ne're* | out.

2. 7. 34.

False stress; read, "I'll | *never* | out."

34. Rise from thy stoole.—

Pom.

I thinke *th'art* mad : the matter?

Men. I *have* ; ever held my cap off to thy fortunes.

Pom. *Thou hast* ; serv'd me with much good faith.

2. 7. 62 ff.

See on no. 20, and also nos. 23, 77.

35. Wilt thou be | lord *of the* | whole | world? That's | twice.

2. 7. 68.

A rare survival of *of the*; but the line has only ten syllables and the copyist or printer no doubt scanned, "Wilt thou be lord of the whole world?"

36. *Thou *art*, if thou *dar'st* bé, the earthly Jove. 2. 7. 73.

False stress; read, "Thou : art, if thou | *darest* | be."

37. And not *have* spoke *on't*. In me 'tis villanie,

In thee 't had been good service. 2. 7. 80 f.

Read, "And ; not have | spoke *of* | *it*. In | me 'tis | villany. ||"

38. *Ile néver fóllow thy *paul'd* fortunes more. 2. 7. 88.

False stress; read,

I'll : never | follow thy | palléd | fortunes | more.

42. If ere thou *look'st* on majestie. 3. 3. 21.

Since the past tense is required, editors print "look'dst," which cannot be pronounced, though it may satisfy the eye. Why should Shakespeare not have made Cleopatra say what he wanted her to say, writing,

If e'er thou | lookedst on | majesty ?

43. *In *th'*abiliments of the goddesse Isis. 3. 6. 16.

A striking example of the reckless incompetence of those responsible for the Folio, if the *e* of *the* is silent.

44. *Be ever knowne to patience. My *deer'st* sister. 3. 6. 98.

Read, "My *dearest* sister."

45. And *say'st* it is not fit.—Well : is it, *is it*. 3. 7. 4.

What *is't* you say ? 3. 7. 10.

Here comes the emperor.— | *Is it* not | strange Ca|nidius ||
3. 7. 21.

The contradictions speak for themselves. The monosyllabic form *say'st* in the first quotation gives the word slightly too much stress; we want to run on easily to the stressed word "fit" by reading, "And : *sayest* it | is not | fit." Note that in the last line Shakespeare wrote *is it*, although he was thereby producing a third resolution.

46. Take from his | heart, ^ | take *from his* | braine, *from's* |
time, 3. 7. 12.

The true Shakespearian rhythm is destroyed, but no doubt the copyist or printer was satisfied when he could produce,

Take fróm his héart, take fróm his braíne, from's tíme.

For *from's* cp. no. 60.

47. He could so quickly | cut the I|onian | Sea
 And take in Troine. You have heard *on't* (sweet?)
 3. 7. 23 f.

Another example destroying a characteristic rhythm,
 the γ of our lyric measures; read,

And take in Toryne. You have | heard *of it*, | sweet?

Note that in the first line, which has two resolutions,
the has been spared.

48. And with the rest full mann'd, from *tb'*head of *Action*
 *Beat *tb'*approaching | Caesar. But | if we faile,
 We then can *doo't* at land. 3. 7. 52 ff.

Of the original five resolutions the only one that sur-
 vives is the one that defied abbreviation ("Caesar. But"),
 and the second line has a gratuitous trochaic beginning.
 Compare the verse as it left Shakespeare's pen:

And with the rest full-mann'd, from the head of Actium
 Beat the approaching Caesar. But if we fail,
 We then can do it at land.

49. *By Hercules I thinke I am *i'tb'*right. 3. 7. 68.

False stress for "I | think I am | *in the* | right." Cp.
Hamlet, no. 1.

50. Set we our squadrons on yond side *o'tb'*hill, 3. 9. 1.

The Folio is satisfied, having reduced the line to ten
 syllables without a resolution, though Shakespeare's
 line must have shown three:

Set we our | squadrons on | yond | side *of the* | hill.

Note that the Folio is content to drop the $\frac{1}{2}$ of "hill"
 here, and of "head" in no. 48 above.

51. *Thantoniad, the Egyptian admirall.* 3. 10. 2.

Save for the initial abbreviation, the text has spared a characteristic rhythm :

The An:toniad, | the E|gyptian (*Egyptian*) admirall. (1 . e)

52. To *see't*, mine eyes are blasted. 3. 10. 4.

But what the audience would hear is "To *seat*"! Cp. *Lear*, no. 40, a quite comic example.

53. Yon ribaudred nagge of Egypt,
(Whom lepro|sie o're-|take) *i'th'*midst *o'th'*fight,
When vantage like a payre. of twinnes appear'd
3. 10. 10 ff.

Again the ten syllables are achieved, but with a rhythm that is not Shakespeare's; we must read,

Whom : lepro|sy o'er|take, *in the* | midst of *the* | fight.

For *o'retake* cp. nos. 27, 76, but I think "Whom : lepro|sy o'er|take" is right here.

54. 'Tis easie *toot*. 3. 10. 32.

There was an Elizabethan verb *toot*, meaning to *dote*, as in the line,

Or fair Narcissus *tooting* on his shade,

which is, I think, from Greene's *Friar Bacon and Friar Bungay*. Shakespeare, who, if any man, had an ear for a pun, must have known the word, and therefore, to say nothing of his views on dramatic versification, was little likely to write "'Tis easy *toot*," or to mean "let us *toot*'t pell mell" in *Richard III*, or to perpetrate the ambiguity in other places.

55. **Hee's* un|qualit|ed (*sic*) with | very | shame. 3. 11. 43.

A false stress on "He" (for "He : is un|qualit|ied") and a pointless trochaic beginning.

56. We : sent our | schoole|master, | is *a* come | backe ?
3. 11. 72.

This vulgarism appears also at 3. 13. 132,

Soundly my Lord.—Cried *he* ? and begg'd *a* pardon ?

Shakespeare is little likely to have introduced it twice and twice only.

57. As : *i'th'*com|mand of Caesar. 3. 13. 25.

But *i'* cannot take the foot-stress however slight it may be, and we must have, "As : *in the* com|mand." Cp. no. 49.

58. Unstate his happinesse, and be stag'd *to'th'*shew.
3. 13. 30.

Another impossible combination of consonants; cp. nos. 11, 41. Note the line's rhythm ($\zeta \cdot \gamma$).

59. *To follow with allegeance *à falne* lord. 3. 13. 44.

False stress; read "a | *fallen* | lord." Yet editors print "fall'n."

60. To lay my crowne *at's* feet. 3. 13. 76.
Will Caesar weepe ?—He ha's a cloud *in's* face. 3. 2. 51.

Cp. no. 46, which with these makes three examples of 's for *his*. Yet we have at 1. 3. 74,

And : give true | evidence | *to his* | love, which stands,

where the resolution might have been avoided by writing, "And : give true | evi|dence *to's* | love."

61. But when we in our viciousnesse grow hard
 (Oh misery *on't*) the wise gods seele our eyes
 In our own filth, drop our cleare judgements, make *us*
 Adore our errors, laugh *at's* while we strut
 To our confusion.—Oh, *is't* come to this? 3. 13. 111 ff.

We want, "Oh *the* : misery | *of it!*" and "Oh, | *is it* |
 come." The inconsistency of "make *us*" and "laugh
at's" is to be noticed.

62. *I had* thought *t'have* held it poore. 3. 13. 186.

For *t'have* and *t'hold*, cp. *Othello*, no. 74, *Lear*, no. 13,
Macbeth, no. 37.

To vie strange forms with fancie, yet *t' imagine* 5. 2. 98.

Yet we have

And shall become you | well, *to in*|treat your captaine

2. 2. 2.

To ex:cuse their after wrath. 5. 2. 290.

63. *Ant.* To morrow soldier,
 By sea and land Ile fight : or I will live,
 Or bathe my dying honor in the blood
 Shall make it live againe. *Woo't* thou fight well?

4. 2. 4 ff.

See on *Hamlet*, no. 27.

64. A mangled shadow : perchance tomorrow
You'l serve another master. I look on you 4. 2. 27 f.

The first line wants a foot, and we should read,

A mangled shadow: perchance to-morrow *you*
Will serve another master.

65. Hearke.—Musicke *i'th'*ayre.—Under *the* earth. 4. 3. 13.

Another good line spoilt; and notice the inconsistency
 of *i'th'* and *the*. The verse is one of a common type in
 the plays; there is a trochaic beginning immediately

relieved by a resolution, in this case a quadrisyllabic with a voice-pause in delivery after the first half:

2nd Sol. Hark ! \wedge |

1st Sol. Music—in the | air ! \wedge |

3rd Sol. Under the | earth !

66. And go *too't* with delight. 4. 4. 21.

See on no. 54.

67. Some ditch wherein to dye : the *foul'st best* fits. 4. 6. 38.

The ugliness of *foul'st best* is its condemnation. Moreover there is a slight voice-pause for emphasis, and this makes *foulest* the natural form to use.

68. Wee'l beat 'em into bench-holes, 4. 7. 9.

And snatch 'em up, *ib.* 18.

Cp. no. 24 above.

69. Before the sun shall *see's*, wee'l spill the blood 4. 8. 3.

But what the audience would hear is, "Before the sun shall *cease*."

70. By *th'* second houre *i'th'* morne.—This last day was

A shrewd one *too's*. 4. 9. 4 f.

A: wake sir, a|wake, \wedge | speake *to us*. | —Heare you | sir.
4. 9. 28.

A line with the true Shakespearian rhythm unspoiled.

71. *I would they'ld fight *i'th'* fire, or *i'th'* ayre. 4. 10. 3.

The metre is gone; we must have, "*in the* | fire, or | *in the* | air."

72. *Ant.* Yet they are not join'd

Where *yon'd* pine does stand, I shall discover all.

He bring thee word straight, how '*ris* (*sic*) like to go.

Scarr. Swallows have built 4. 12. 1 ff.

So the Folio, misdividing. Editors begin the second and third lines, "I shall"... and "Straight, how 'tis like to go"; but a better division, with correction of the abbreviations, is,

Ant. Yet they are not join'd: where *yonder* pine does stand

I shall discover all. I'll | bring thee | word straight,
How *it is* | like to | go.

Scar. Swallows have built...

73. Helpe me my women: Oh *hee's* more mad 4. 13. 1.

Read, "Oh, *he is* | more | mad."

74. Was never so imbost.—*To th'*monument,
There locke your selfe and send him word *you are* dead.
4. 13. 3 f.

For *you are* cp. no. 4; in no. 19 we have *y'are* twice.

75. Whose heart I thought I had, for she had mine:
Which whil'st it was mine, had annex *untoo't*
A million *moe*, (now lost :) 4. 14. 16 ff.

This is the only example of *moe* in the play, in verse or prose, yet editors retain it, as though it were a Shakespearian caprice.

76. I: will *o're-take* thee Cleopatra, and
Weepe for my pardon. 4. 14. 44 f.

False stress for "I will | *over-take* thee, Cleopatra,
And weep." Cp. nos. 27, 53.

77. *I am* conqueror of my selfe. *Thou art* sworne Eros,
4. 14. 62.

The Shakespearian rhythm. Cp. 2. 3. 26, "Thou art: sure to lose."

78. So it should be, that none but Anthony
Should conquer Anthony, but *woe 'tis so*. 4. 15. 16 f.

Read, "but woe *it* | *is so*," to avoid the rime.

79. Noblest of men, *woo't dye?* 4. 15. 59.

Cp. no. 63, and see on *Hamlet*, no. 27.

80. And then, what's brave, what's noble,
Let's doo't after the high Roman fashion,
And make death proud to take us. 4. 15. 86 ff.

Thus does the Folio take some of the finest things that a poet ever penned and reduce them to bathos with colloquialisms. And even modern editors, although they have seen that *doo't* is intolerable here, still retain the everyday *let's*. If this was the style of the actors, and it is to be feared it was, they must have well-nigh broken Shakespeare's heart. Read and scan,

Let us : *do it* | after | the high | Roman | fashion.

81. *Sir, I will eate no meate, *Ile* not drinke sir,
If idle talke will once be necessary
Ile not sleepe néither. This mortall house *Ile* ruine.
5. 2. 49 ff.

The first *Ile* is plainly wrong, and the second makes Cleopatra lay her chief stress on "neither," like an angry washerwoman. Read,

Sir, I will eat no meat, I will not drink, sir,—
If idle talk will once be necessary,—
I : will not | sléep neither. This | mortal | house I'll |
ruin.

There are abundant parallels to the opening rhythm of the third line, our lyric measure ζ (see p. 27). For the

last foot of this measure beginning a quadrisyllabic, cp.

In : base appliances. This | outward-|sainted | deputy. ||
M. M. 3. 1. 88.

To : nothing | temporal.—Well, | come to | me to-
morrow. M. M. 2. 2. 155.

And in so early a play as *The Two Gentlemen*, 2. 2. 1,

Have : patience, | gentle | Julia.—I | must where | is no |
remedy. ||

82. rather on Nylus mudde
Lay me starke-|*nak'd*, and | let the water-flies 5. 2. 58 f.

“Naked” occurs some fifty times, but the Folio does not touch this height elsewhere.

83. His face was as the *beav'ns*, and therein stucke
A sunne and moone, which kept their course, and lighted
This little *o'tb'*earth. 5. 2. 79 ff.

For “This : little | O, the | earth.” (Steevens)

84. *The* ingratitude of this Seleucus, does
Even : make me wilde. Oh slave, of no more trust
Then love that's hyr'd! What | *goest* thou | backe, thou
shalt
Go : backe I | *warrant* thee : | but Ile catch thine eyes
Though they had wings. 5. 2. 153 ff.

Both *go'st* and *war'nt*, which happen not to occur in this play, are common enough elsewhere.

85. Through *tb'*ashes of my chance. 5. 2. 174.

86. *Put : we *i'tb'*roll of conquest : still *bee't* yours,
5. 2. 181.

False stress ; we want,

Put we : *in the* | roll of | conquest : | still *be it* | yours.

87. Ballad us out *a* tune. 5. 2. 216.

But in *Hamlet* 3. 1. 166 we have, both from Q. and F.,

“Like sweet bells jangled out of time (*tune* F.) and harsh.” Cp. *Cymb.*, no. 13.

88. *Remember'st thou any that have dyed on't? 5. 2. 249.

The metre is ruined, yet the Leopold and Oxford editions give this. The Cambridge and Arden give “Rememberest” and “on't.” Read, with a quadrisyllabic,

Re:memberest thou | any | that have | died of | it?

89. At 5. 2. 260 the Clown completes a line that Cleopatra has begun,

Cleo. Get thee ; hence, fare|well.

Clown. I | wish you all | joy of *the* | worme.

And here the Folio, not perceiving that it is dealing with verse, abstains from abbreviating. At *ib.* 281 he makes his exit with an admirable verse of characteristic rhythm, detecting which, the scribe, reviser, or printer of course abbreviated, and we get,

Yes forsooth: I wish you joy *o'th'* worm.

For the rhythm of the line as Shakespeare must have written it,

Yes, forsooth, I wish you joy *of the* worm,

cp. *C. of E.* 4. 4. 71,

Dined at | home, thou | villain ! | what sayest | thou ?

and other examples given in Appendix II.

90. The Folio gives 3. 2. 30 ff. thus :

be the ram to batter

The fortress of it ; for better might we

Have loved without this mean, if on both parts

This be not cherish'd.

a resolution or a double ending. Of these 72 are instances of *th'* for *the*. *Th'* occurs 24 times before a vowel, 45 times before a consonant, and three times before the aspirate, entailing a dropped *h*.

In the prose the abbreviations are fewer in proportion to the amount of matter than in some other plays, being eleven in all:—*e'ne* as the *o're*-flowing Nylus¹—but they'ld *doo't*—you staid well *by't* in Egypt—cannot *weep't* backe againe—*y'have* said Sir—to'*th'*drinke—to move *in't*—what manner *o'* thing—in *the* warres 'gainst Pompey—she makes a verie good report *o'th'*worme. The language of the Clown, who is the only “vulgar” speaker, is singularly free from abbreviations and vulgarisms, in spite of several traps such as Hamlet falls into almost as a matter of course.

¹ But this sentence is probably a verse, in which case *o'erflowing* would be right :

Even : as the o'er|flowing | Nilus pre|sageth | famine.

*Julius Caesar**Selected Abbreviations*

When looked at in connexion with the plays already examined, the statistics for *Julius Caesar*, of which again there is no Quarto, are remarkably significant. The Cambridge editors write in their preface, "It is more correctly printed than any other play, and may perhaps have been (as the preface [to the First Folio] falsely implied that all were) printed from the original manuscript of the author." They are of course speaking generally and without any reference whatever to the abbreviations we are considering, since it is their practice to accept these as authentic, except that they occasionally correct one that makes the line glaringly unmetrical and print *the* for *th'*. In respect of these clipped forms it is not a fact that the play is printed more correctly than any other; the texts which show fewest are Fisher's Quarto of *A Midsummer Night's Dream*, Heyes's Quarto of *The Merchant of Venice*, and the First Quarto of the First Part of *Henry IV*. Setting these aside, however, *Julius Caesar* presents a striking contrast to the rest of the Quartos in the matter of abbreviations, and differs still more conspicuously from the other nineteen plays for which the Folio is our sole authority. The number of erroneous abbreviations in the verse of the five Folio plays we have just been examining is, according to my

estimate, approximately as follows: *Macbeth* 180, *Antony and Cleopatra* 280, *Coriolanus* 350, *Cymbeline* 300, *The Tempest* 170, making a total of 1280 and showing an average of 256. The number in *Julius Caesar* is only 55, made up as follows: *th'* before a vowel 5, before a consonant *o* (*the* before a vowel and making a resolution 2); *on't* 1; *'s* (*us*) 2 (*us* making a resolution 2); *'s* for *is* wrongly 1 (*it is* occurs in a quadrisyllabic); *is't* 3; *an't* 1; *doo't* 1 (*do it* making a resolution 1); *y'have* 1; *I ha'* 1; *I'me* 1; *'em* 5 (*them* about 30); *ne're* 1; *where* for *whether* 2 (but *whether* making a resolution 1). Total for this class, 25. The forms *o'th'*, *i'th'*, *'s* for *his*, and *e'ne*, do not occur, but we have *of the* 3, *in the* 4, *to the* 1, *his* 1, *even* 10, all making a resolution. The remainder consist of the following spellings: *know'st* (2), *speak'st*, *mak'st*, *com'st* (2), *no'st*, *stolne*, *unnumbered*, *engendred*, *rendred* (2), *chose*, *threatning*, *o're-shot*, *o're-read*, *ore-watch'd* (where *over-* is required), *towres*, *powres*, *dang'rous*, *slan-d'rous*, *murd'rous*, *tane* (6), *moe* (1), *mo* (1). As against these, we get the following unabbreviated forms: *mayest*, "*Ldyest thou thy | leaden | mace*" (producing a quadrisyllabic), *dyest*, *receivest* (at the end of a line), *indifferently*, *sufferance*, *suffering*, *lottery*, *severall* (2), *generall* (2), *severally*, *slipperry*, *utterance*, *quartered*, *flatterer*, *power*, *personall*, *given* (3).

The following are examples of the abbreviations.

1. *Set hónor in one éye, and déath *i'th'*óther, 1. 2. 86.

We want

Set : honour in | one | eye, and | death *in the* | other.

2. Write *them* together, yours is as faire a name :
 Sound *them*, it doth become the mouth as well :
 Weigh *them*, it is as heavy : conjure with 'em, 1. 2. 144 ff.
3. Besides, I *ha'* not since put up my sword, 1. 3. 19.
4. *I am* glad *on't*. What a fearefull night is this ! 1. 3. 137.
- On't* is simply unnatural ; see on *Macbeth*, no. 2.
5. *All but Metellus Cymber, and *bee's* gone
 To seeke you at your house. 1. 3. 149 f.

False stress for "and | *he is* | gone." Cp. *Richard III*, nos. 57, 58, p. 71.

6. Is he alone ?
 N^ó, sir, there are | *m^{oe}* | with him. | —Doe you | know
them? 2. 1. 71 f.

Moe is absurd in the position of stress ; but of course the printer read the words, as do some nowadays, "N^ó, sir, there áre more."

7. That : by no meanes I may discover *them*
 By any marke of favour.
Bru. Let 'em enter. 2. 1. 75 f.

The slave Lucius is more careful in his speech than his master ; but perhaps, like *woot* in *Antony and Cleopatra*, 'em here "indicates affectionate familiarity."

8. And after seeme to chide 'em. 2. 1. 177.

Brutus again, but in a solemn and noble speech.

9. The morning comes *upon's* : wee'l leave you Brutus.
 2. 1. 221.

But at 1. 2. 176, making a quadrisyllabic with *I am*,

Is : like to | lay *up|on us*.—I am | glad that | my weake |
 words...

10. Nor for : yours | neither. | *Y'have* un|gently, | Brutus,
2. 1. 237.

11. Tell me your counsells, I will not disclose 'em. 2. 1. 298.

This from Portia!

12. *O what a time have you *chose* out, brave Caius,
(have you | *chosen* | out,) 2. 1. 314.

False stress.

13. Caesar was *ne're* so much your enemy 2. 2. 112.

The feebleness of the form spoils the line.

14. *Trebonius doth desire you | to *ore-read* 3. 1. 4.

*I : have *o're-shot* my selfe to tell you *of it*. 3. 2. 155.

(I have : *over-shot*)

*Poore knave, I blame thee not, thou | art *ore-watch'd*.

(thou art | *over-watch'd*.)

4. 3. 241.

Cp. *Lear*, no. 22 ; *Macbeth*, 41.

15. And say you *doo't* by our permission : 3. 1. 247.

16. Those that will heare me speake, let 'em stay here.

3. 2. 5.

Brutus again ; this time speaking from the rostrum to the people!

17. *And publike reasons shall be *rendred*. 3. 2. 7.

*When : *severally* we heare them *rendred*. 3. 2. 10.

These two examples, which appear to dock the lines of a foot, prove conclusively one of two things ; either that the spelling was not meant to indicate a disyllabic pronunciation, or that on such points the Elizabethan printers are not entitled to a scintilla of respect. For the purpose of my thesis it does not matter which view is taken. My own belief is that they frequently abbre-

viated from mere habit, without thinking of the requirements of the verse at all. See *Rich. III*, no. 172, p. 86.

18. Nay presse not so upon me, stand *farre* off. 3. 2. 171.

Since Antony did not wish them to stand *far* off, but only *further* off, for he wanted them to see Caesar's wounds, the ambiguity of the form is absurd, even supposing *farre* survived as a comparative in Elizabethan days. But if one may draw a conclusion from the silence of editors, the Folio itself seems to be our only authority for this, giving it for *further* or *farther* also in *The Winter's Tale* 4. 4. 442: "*Fârre* then (than) Deucalion off." Even that passage, however, proves nothing; we have only to add one to Shakespeare's total of quadrisyllabic feet, of which there are nearly 900, and read, "Farther than Deu|calion | off." Moreover, the Middle English comparative *ferrè* was not a monosyllable but a disyllable, so that its use in these two places becomes doubly pointless, for we do not even eliminate the trisyllabic and quadrisyllabic feet, if that was the object. And if it was not, what was? The usual M.E. comparative form was *ferrer*, and this Shakespeare may conceivably have written; yet is it even faintly credible that in these two places only (whether writing *farre* as a comparative or *farrer*) he made purely capricious exceptions to his practice? According to the Concordance we have *farther* 27 times, including 5 instances of "farther off," and *further* 195 times, including 4 instances of "further off." That is, the ordinary forms 222 times against these two gratuitous ambiguities. Surely here, if nowhere else, common sense may tell pedantry to

hold its tongue. See on *neere* in *Macbeth*, no. 22, p. 148.

19. That ; made them | *do it* : they are | wise and | honour-
a|ble. 3. 2. 218.

Do it has survived, although it forms part of a quadri-syllabic, because the line was supposed to be an Alexandrine.

20. For I have seene more yeeres *I'me* sure then yee.
4. 3. 132.

21. *Láyest* thou thy | leaden mace upon my boy, 4. 3. 268.

Editors unwarrantably give *lay'st* after Rowe. It is a striking example of the manner in which Shakespeare's verse has been misunderstood and depraved from the first.

22. *Thy evill spirit Brutus. | —Why *com'st* | thou ?
4. 3. 282.

False stress.

23. Nów, Tí|tinius ! | Now some | light. O | he
Lights too. He's *tane*. And hearke, they shout for joy.
5. 3. 31 f.

In the Folio and modern texts the first line ends with "lights too." This makes "Now, Ti-" a double upbeat, although "Now" should be the most strongly stressed syllable in the line. It must have been supposed that Shakespeare thought the stressing good enough for mere verse, and the line is certainly not worse than hundreds of others, as we have them; but it tempts one to parody Imogen and exclaim, "Such a versifier, good heavens!"

To see my best friend *tane* before my face. 5. 3. 35.

For three other examples of *tane* in this play see Ch. VII, pp. 256 f.

24. Thou never *com'st* unto a happy byrth,
But kil'st the mother that *engendred* thee. 5. 3. 70 f.

If Shakespeare was anxious to write after the style of *Gorboduc*, no doubt he may have written the lines thus: but if he had any idea of modulating his versé and making it musical, he could easily have done so by writing,

- Thou : never | *comest* un|to a happy birth,
But kill'st the mother that *engendered* thee.

Com'st checks the flow of the line, and the abbreviation inevitably causes the word to receive too much stress; at the same time it is just for these two reasons that he would write "kill'st" and not "killest" in the second line, which, it may be added, receives a pleasing un-hurried finish from the full form "engendered." These are elementary principles of versification; yet if the early texts are to be trusted, the greatest of all poets was largely indifferent to them. His ear was so imperfect that he violated them continually, and his best work would seem to have been produced less with conscious or instinctive obedience to them than by some happy accident. How much his ear must have needed training appears plainly enough from 5. 5. 3 of this play, where he wrote—we have it on the authority of the Folio—

He came not backe : he is or *tane* or *slaine*.

25. Loóke, *where* he | have not | crown'd dead | Cassi|us !
(*whether*) 5. 3. 97.
And : see *where* | Brutus be alive or dead. 5. 4. 30.
(*whether*)

26. Should breed thy fellow. Friends, I *owe me* teares
 To this dead man then you shall see me pay. 5. 3. 101 f.

What an ear our greatest must have had!

The Prose

In the prose there are only three abbreviations, all put into the mouths of the educated: *was't* and "*Ile ne're* looke you *i'th'*face againe," where *ne're* is weak and not natural, and spoils the balance of the sentence. In fact, like many another sentence in Shakespeare's prose and much of our ordinary speech, the words fall into a pentapody, "*I'll never* look you *in the* face again." The vulgar never use the colloquial forms, not even *'em* and *'s* for *his*, which give their special flavour to so much of what is accepted as Shakespeare's verse. On the contrary, we get "*I am indeed, sir, a surgeon to* old shoes; when *they are* in great danger, I recover *them*"—"rejoyce *in his* triumph"—"*Teare him for his* bad verses"—"*plucke but his* name out *of his* heart." From the educated we have, to take but one example, "*Tell us* the manner *of it*." In another play, *Coriolanus* for instance, we might almost have counted on finding, "*Tell's* the manner *on't*," and "*plucke but 's* name out *on's* heart."

The abbreviations in *Julius Caesar*, then, are exceptionally few and, as we have seen, are of such a nature that we cannot assign them to the poet. On the other hand, we violate no probability, if we conclude that the printer is responsible for every one of them. If the text was set up from Shakespeare's manuscript,—and there

appears to be no reason why it should not have been—the fact will readily account for all the phenomena. The copyist is eliminated, and also the reviser; for the latter would hardly dare to correct the poet's autograph, and if he had tampered with it, there is no doubt that several more resolutions would have disappeared. Remains the printer. He would naturally treat the manuscript with more than ordinary respect, and this would explain the unusual accuracy of his work as a whole. At the same time he would not be able to overcome altogether his inveterate tendency to introduce colloquial forms and to reduce the lines to the ten or eleven syllables which represented his notion of blank verse. Thus we should get that sprinkling of abbreviations which in fact we find. The inconsistency in certain spellings (as *dang'rous*, *sland'rous* side by side with *utterance*, *slippery*, *flatterer*) is a common phenomenon throughout the Quartos and Folio; and even when one Quarto is printed from another, the second will show deviations from the first in the spelling of such words, sometimes introducing an abbreviation and sometimes reversing the process. If the manuscript used was not the original but only an unusually good copy, the general inference to be drawn is the same: *the nearer we get to Shakespeare's own manuscripts, the fewer are the abbreviations found in the early texts.* And that is the back-bone of the main contention of this volume. It is the conclusion irresistibly suggested by the best Quartos, and now we find it forced upon us with equal plainness by the only Folio play which can claim to rank with them in general accuracy.

CHAPTER VI

ELISION IN THE FINAL FOOT

IT was stated in Ch. I that the full measure of our blank verse is represented by lines which complete the last foot, as for instance,

I : come to | bury | Caesar, | not to | *praise him*, ||

and that our poets usually employ the 'checked' form, in which the last syllable is omitted. One result of this is that the end of the line at any rate gets an iambic rhythm, a fact that probably caused the adoption of an iambic base for our prosody, according to which the last syllable of the line just quoted is called "hypermetrical":

I cóme | to búry| Caé|sar, nó|t | to práise || *him*.

Obviously the end of the checked line is stronger than that of the full measure, and accordingly the latter is commonly described as having a feminine or double ending. Shakespeare, like his predecessors, used the full line sparingly at first, but in proportion as he abandoned the single-line structure of his early work, carrying on the sense from verse to verse without a break, the number of lines having the full measure naturally increased¹. In such cases the last foot of the line is not

¹ We found him adding twenty-four of them to *Richard III* when he revised it in 1596 or 1597, even though the play shows few examples of *enjambement*. Plainly he recognised the advantage of the variety in rhythm thus obtained.

in fact an end; for the ear it begins or occurs in the middle of a new measure which is independent of the division into verses, so that the objection felt to the multiplying of such line-endings disappears. The following passage, *Cor.* 5. 3. 101 ff., will illustrate this:

Making the | mother, | wife and | child to | see \wedge ||
 The : son, the | husband | and the | father | *tearing* ||
 His : country's | bowels | out. And to | poor | we \wedge ||
 Thine : enmity | *is* most | capital : thou | *barrest* | *us*¹ ||
 Our : prayers | to the | gods, which | is a | *comfort* ||
 That : all but | we enjoy ;

Delivered with the natural voice-pauses, the pentapodies are broken up thus :

Making the mother, wife and child 4 ft.
 To see the son, the husband and the father 5 ft.
Tearing his | country's bowels out. 4 ft.
 And to : poor | we thine | enmity | *is* most | capital : 5 ft.
 Thou : *barrest* | *us our* | prayers | to the | gods, 5 ft.
 Which : is a | *comfort that* | all but | we enjoy ; 5 ft.

Now, as we have seen in the previous chapters, the idea of blank verse at its best, cherished by the copyists, revisers and printers who contributed to the formation of the Folio text, apparently was that it should contain ten syllables and no more. Accordingly, not understanding the poet's motive for the innovation, and deaf

¹ The Folio, our sole authority for *Coriolanus*, gives "enmity's" and "barr'st us"; but since it has shown itself to be devoid of all authority on a question of rhythm, we need not hesitate to read the line as it is given above.

to the beauties of varied rhythm, they were as much at pains to reduce the last foot to one syllable as they were to confine the others to two. The statistics of the following Table exhibit the Folio's remarkable treatment of this feature in the various plays, and the figures for the Quarto plays stand good for the Quarto editions also, except that the Quarto of *Richard III* shows no elision, that of *Lear* one fewer than the Folio, and that of *Othello* four fewer. *The Merry Wives* and *Henry V* are classed as Folio plays (i.e. as plays found in the Folio only) for the reasons already given in connexion with Table I, p. 94.

The total number of opportunities for elision of the final syllable of the full measure in the thirty-six plays (*Pericles* not being in the Folio) is, according to my count, 552, made up thus:—possible elisions of *it* 476, of *us* 27, of *taken* (*tane*) 15, of verbs (*knowest*, *know'st* and the like) 24, of *stolen*, *fallen* (*stolne*, *falne*) and the like 10. Table II shows the results for *it* and *us*, which taken together offer 503 opportunities.

It will be seen that the elisions in the Quarto plays are almost entirely confined to the three, *Hamlet*, *Lear*, and *Othello*, the Quarto texts of which are by general consent classed as 'inferior.' The other Quarto texts (since the elision marked to *Richard III* is only found in the Folio) show in common with the Folio only 4 cases, of which the two in *Love's Labour's Lost* are made for the sake of the rime. It is worthy of note that, although *The Merchant of Venice* offers 17 opportunities for elision, not one was made; the Quarto is one of the best, and the Folio was printed from it.

Table II. Elision of "It" and "Us" (final) in the Folio.

Quarto Plays			Plays in Folio only		
	Non-elision	Elision		Non-elision	Elision
Much Ado . . .	4	0	Tempest . . .	12	1
L. L. L. . . .	7	2 ¹	Two G. . . .	11	1
M. N. D. . . .	1	0	M. W. W. . . .	2	1
M. of V. . . .	17	0	M. M. . . .	8	11
Rich. II . . .	7	0	C. of E. . . .	12	0
1 Hen. IV . . .	4	0	A. Y. L. . . .	4	0
2 Hen. IV . . .	2	0	T. the S. . . .	7	2
Rich. III . . .	22	1	All's Well . . .	6	9
T. and C. . . .	10	2	Tw. Night . . .	2	3
Titus	6	0	W. T. . . .	8	21
R. and J. . . .	5	0	K. John . . .	5	1
Hamlet	15	9	Hen. V	11	0
Lear	9	8	1 Hen. VI . . .	5	1
Othello	20	21	2 Hen. VI . . .	9	0
			3 Hen. VI . . .	8	0
			Hen. VIII . . .	22	7
			Coriolanus . . .	18	22
			Timon	9	7
			J. C.	5	0
			Macbeth	11	7
			A. and C. . . .	12	18
			Cymbeline . . .	19	13
TOTALS . . .	129	43	TOTALS	206	125

¹ For rime (4. 1. 27, 5. 2. 145), but not therefore necessarily authentic, as is plain from many inexact rimes in *V. and A.* and *Lucrece*.

If we examine the details for the Folio plays we are at once struck by two things,—the extraordinary increase in the number of elisions and the irregularity with which they occur. The proportion of elisions to full forms in the Quarto plays is as 1 to 3, in the Folio plays as 1 to $1\frac{2}{5}$, or more than twice as great. Whereas in the Quarto plays, excepting *Othello*, non-elision always preponderates, and does so in 16 Folio plays belonging to different periods of Shakespeare's career, in 6 of these latter we get an actual excess of elision over non-elision, which reaches its highest in the four plays, *Measure for Measure*, *All's Well*, *The Winter's Tale*, *Antony and Cleopatra*. It is impossible to attribute this inconsistency and vacillation to the poet. If they do not reproduce a manner of delivery adopted by the actors (and no doubt they do to some extent), it is plain that the abbreviations are made on metrical grounds, merely to avoid the double ending; but as has been noted long ago, Shakespeare progressively increased the number of such endings until at last they reached a very high figure. To take two moderately late plays only, the total number in *Cymbeline* is about 750, of which less than 40 are capable of being reduced to a monosyllable; and the number in *The Winter's Tale* is about 600, of which only about 35 could be abbreviated. It is difficult to believe that he could have seen any reason for diminishing these totals by making at hap-hazard 13 out of 32 possible elisions in the former play, and 21 out of 29, a quite different and far larger proportion, in the latter. It would seem that we have no choice but to reject the whole or nearly the whole of these attempts to reduce the verse to a certain

elementary pattern, and to recognise in the treatment of this feature in the early texts the same tendency as we have noticed in connexion with resolutions. Modern texts, relying blindly on the Folio, retain the abbreviations, but unless the evidence is ignored, they are incapable of defence.

Our analysis of elisions which rob the verse of its full measure thus points in the same direction as those which dealt with the tendency to diminish Shakespeare's other departures from the prevailing Elizabethan norm. Here again we find the Folio and the inferior Quartos rebelling against the poet's development of the measure by means of ever fresh variations of its rhythms, and obstinately endeavouring to prune the luxuriance of his verse to the hideous uniformity of *Gorboduc*.

CHAPTER VII

ON CERTAIN SPELLINGS

(*POWRE*; *FLOWRE*; *TOWRE*; *FALNE*; *STOLNE*; *TANE*;
words ending in *-ened* and *-ered*)

ELIZABETHAN spelling being far from fixed, we find a variety of forms for innumerable words, as *day*, *daie*—*dew*, *deawe*—*four*, *fower*—*hour*, *houre*, *hower*—*follow*, *followe*—*answere*, *answer*—*know*, *knowe*—*weight*, *waight*, etc. Most of these do not concern us, since they do not affect the metre, but the following are of importance for our present inquiry.

1. *Hour*, though usually a monosyllable, is occasionally a disyllable, whatever its spelling, as is also *our*, which is always so spelt. *Powre* (*powrefull*) frequently occurs in the Folio, and less often *flowre* and *towre*. In the Quartos these spellings are comparatively rare. We may therefore suspect the Folio, knowing its idiosyncrasies as we now do, of desiring to avoid a resolution or double ending by such spellings. On the other hand, the difference in pronunciation is slight, and it is possible that we have a variation employed without any special intention. Nevertheless, the two following cases are decidedly suspicious. Quarto and Folio give in *1 Henry IV* 3. 1. 210,

Sung by a faire queene in a summers *bowre*,
and in *Twelfth Night* 1. 1. 41 the Folio has

Love-thoughts lye rich when canopy'd with *bowres*.

In the other six places where the word occurs we have *bowers*, both in the Quarto and Folio. It may be worth noting that this last is the spelling (three times) in the Quarto of *A Midsummer Night's Dream*, which is perhaps the most accurately printed of all.

2. *Falne* and *Fallen*¹.—The spelling *falne*, where it occurs, abolishes either a resolution or a double ending. In nine Quarto plays concerned (*M. N. D.*, *M. of V.*, *Rich. III*, *T. and C.*, *Titus, R. and J.*, *Hamlet*, *Lear*, *Othello*) the word occurs as *fallen* or *falne* 18 times, once at the end of a line, and three times as the first word. In the last cases the spelling *falne* avoids a quadrisyllabic foot. The Quartos give 7 *fallen* and 11 *falne*, and there is one line (*T. and C.* 3. 3. 161) omitted from the Quarto. The Folio gives 4 *fallen* and 13 *falne* (once in the line that is not in the Quarto), and in two places has a different reading, "now falls" and "fall." In the better Quartos the proportion is 4 *fallen*, 3 *falne*: *M. N. D.* gives *fallen* 1, *falne* 0; *M. of V.* *fallen* 0, *falne* 1; *Rich. III.*, *fallen* 2, *falne* 1; *Titus*, *fallen* 1, *falne* 0; *R. and J.*, *Q*₂ *fallen* 0, *falne* 1. (But the imperfect *Q*₁ gives *fallen* at 3. 4. 1, the only place where the word occurs.) The figures for the other Quartos are: *T. and C.*, *fallen* 0, *falne* 1; *Hamlet*, *fallen* 0, *falne* 3; *Lear*, *fallen* 3, *falne* 1; *Othello*, *fallen* 0, *falne* 3. In every case the rhythm would be improved by reading *fallen*, and Shakespeare is not likely

¹ In the discussion of this and the remaining words no notice is taken of the cases where the early texts give the full forms in obedience to the requirements of the metre, as in "Humanely | *taken*, | all, all lost." In modern texts *falne* is represented by *fall'n*, *stolne* by *stol'n*, and *tane* by *ta'en*.

to have written *falne* to avoid a resolution. If he wrote "That : fallen am | I" in *M. N. D.*, he is pretty sure to have written also in *M. of V.* "that | I am | fallen to | this." At *Richard III* 1. 3. 180 the Quarto gives,

Denounst, against thee, are all | fallen up|on thee,
and at 5. 1. 25,

Now Margarets curse is | fallen up|on my head.

Is it, then, reasonable to believe that at 3. 3. 15 he wrote?—

Now Margarets curse is | *falne* up|on our heads.

If he did, he must have meant *falne* to have the pronunciation of *fallen*, and a modern text should so spell the word. At *T. and C.* 3. 3. 161, which is omitted from the Quarto, we have in the Folio

Or : like a | gallant | horse *falne* | in first | ranke,
Lye there for pavement to the abject, neere
Ore-run and trampled on.

It is agreed that we should correct in the second line to "abject rear," but the false stress in the first requires us to read,

Or : like a | gallant | horse, ^ | *fallen in* | first rank.||

At *T. and C.* 3. 3. 75 also both Q. and F. give a false stress,

Tis : certaine, | greatnesse | once *falne* | out with | fortune.

Here we clearly want the full form :

'Tis : certain, | greatness, once | fallen | out with | fortune.

"Fallen" needs all its syllables, while "once" receives the slight stress of an 'irrational' long. There is a slight

voice-pause after "greatness." At *Hamlet* 2. 2. 165 we want to hear both the *o* in *reason*, which is followed by a very slight voice-pause, and the *e* in *fallen* :

And be not from his reason | fallen there|on.

At *Hamlet* 5. 2. 396 we get, with an abbreviation of *the* unusual in a Quarto, but made in order to avoid the quinquesyllabic foot,

And in this upshot, purposes mistooke,
Falne on th'inventers heads: all this can I
 Truly deliver.

But again we need the full form, "Fallen on the in|ventors' | heads¹." One may suspect that the form "mistook" is used in the first line, not only to vary the trochaic rhythm of the first part of the line by an iambic rhythm at the end, but also to avoid the jingle between "mistaken" and "fallen."

In *Lear* the Quarto gives,

We did : hold her so, but now her prise is | *fallen*.

1. 1. 200.

And am : *fallen* | out with my more hedier will. 2. 4. 111.

But : have I | *fallen* or | no? 4. 6. 56.

This points plainly enough to reading in the fourth passage, 1. 1. 224, not *falne*, but "Fallen into | taint." And so we must read, if only for dignity,

Fallen in the | practice of a damned slave. *Oth.* 5. 2. 292.

In twelve Folio plays the word occurs 18 times within the line, and 5 times at the end; it never begins

¹ For the quinquesyllabic foot see Appendix IV, but we should probably divide thus: "Fallen on | the in|ventors' | heads: all | this ^ || Can I : truly...."

a line. In every case, as we might expect, it is spelt *falne*. In the following three cases the form gives a positively false stress :

- (a) Bright : starre of | Venus, | *falne* downe | on the | earth.
I Hen. VI 1. 2. 144.
- (b) I : am a | poor *falne* | man, un|worthy | now
Hen. VIII 3. 2. 413.
- (c) To : follow | with al|legiance | a *falne* | lord.
A. and C. 3. 13. 44.

We must read, not hurrying the light syllables "on the" in the first line,

- (a) Bright : star of | Venus, | fallen | down on the | earth.
 (b) I : am a poðr | fällen | man, un|worthy | now.

Here "poor" gets the slight stress of an 'irrational' long (as does, for instance, "one" in "Making the| greén ðne | réd"), and "man" has no more than the ordinary foot-stress.

- (c) To : follow | with al|legiance a | fallen | lord.

In other cases the rhythm is un-Shakespearian, and in all the line would be improved by reading the full form. I mention one other example because, owing to an abbreviation of "she will" into "shee'll" the whole passage has hitherto been printed as prose. The Folio gives *As You Like It* 3. 5. 66 as impossible verse, thus :

Hee's *falne* in love with your foulnesse, and *shee'll*
 Fall in love with my anger. If it be so, as fast
 As she answeres thee with frowning lookes, ile sauce
 Her with bitter words: why looke you so upon me.

All later editors print the passage as prose, but it only

needs the correction of "shee'll" to "she will" and re-arrangement thus :

He's : fallen in | love with your | foulness, and | she will |
fall

In : love with my | anger. | If it be | so, as | fast

As she : answers | thee with | frowning | looks, I'll | sauce
her

With bitter words: why look you so upon me ?

Note the stress on the upbeat in "He's : fallen."

3. *Stolen, Stolne, and Stole*.—The shorter forms, where they occur, remove either a resolution or a double ending. In eight Quarto plays we have the word twenty times (*M. N. D.* 7; *M. of V.* 2; 2 *Henry IV.* 2; *Rich. III.* 1; *T. and C.* 1; *R. and J.* 2; *Lear*, 1; *Othello*, 4). The Quarto spellings are these. In two cases the word stands at the end of a line, spelt *stolne*. For the 18 within the line we have *stollen* 3, *stolne* 13, *stole* 2. In one instance, to be noticed immediately, the word begins the line and is spelt *stolne*. The Folio gives *stolne* in every case but one, *M. N. D.* 3. 2. 51.

At the end of the line *stolne* is plainly weak and unnatural; the following are the examples as in the Quarto text :

He was some hilding fellow that had *stolne*

The horse he rode on, 2 *Hen. IV.* 1. 1. 57.

He that is rob'd, not wanting what is *stolne*,

Let him not know't, and hee's not rob'd at all.

Oth. 3. 3. 342.

It will also be noticed that the (bad) Quarto of *Othello* spoils the last line by the abbreviation "know't."

In four cases *stolne* gives an utterly false stress :

Thou : hást *stolne* | that, which | after | some few | houres
2 *Hen. IV* 4. 5. 102.

That : wee have | *stolne*, what | wé do | feare to | keepe.
T. and C. 2. 2. 93.

I : married | them, and | their *stolne* | marriage | day
R. and J. 5. 3. 233.

What : sense had | I of | hér *stolne* | houres of | lust ?
Otb. 3. 3. 338.

Clearly these lines are to be read thus :

Thou hast : stolen | that which | after | some few | hours.

That : we have | stolen | what we do | fear to | keep.

I : married them, | and their | stolen | marriage-day.

What : sense had | I of her | stolen | hours of | lust ?

It will be worth while to examine the rest of the examples one by one, for it may be we shall learn something more than how not to spell *stolen*.

(a) And : *stolne* the im|pression of her phantasie.
M. N. D. 1. 1. 32.

This is the only passage where I can imagine anyone with an ear preferring the monosyllabic form ; and yet we get a more characteristically Shakespearian rhythm, if we read,

And : stolen the im|pression of her fantasy.

He was fond of quadrisyllabic feet, and of the total of 872 there are eight in this early play.

(b) Because that she, as her attendant, hath
A : lovely | boy *stollen*, | from an | Indian | king.
M. N. D. 2. 1. 22.

Note the peculiarly Shakespearian rhythm produced by the lyric measure ζ (see p. 27) in "A : lovely | boy

stolen||." All editors place the comma after "boy," but the punctuation is probably that of the poet, who wished to make his meaning clear and to prevent an admirable line from being spoilt. *Q*₂ omits the comma but gives *stollen*. The Folio, *though printed from Q*₂, gives *stolne*, a fact full of significance.

- (c) When thou hast | *stolen a|way* from Fairy land.
M. N. D. 2. 1. 65.
- (d) Thou toldst me they were | *stolne un|to* this wood.
ib. 2. 1. 191.
- (e) As he to me, would he have | *stollen a|way* *ib.* 3. 2. 51.
- (f) They would have | *stolne a|way*, they would Demetrius.
ib. 4. 1. 161.

These last five examples speak for themselves, and *stolne* is no more justified in the next:

- (g) And : *stolne* my | loves heart from him? *ib.* 3. 2. 284.

The Quarto gives *M. of V.* 2. 8. 19 ff. thus,

- (h) of : double | ducats, | *stolne* from me | by my | daughter,
 and Jewels, two stones, two rich and precious stones,
Stolne by my | daughter.

But the passage was not written for readers, but to be delivered on the stage, and the force of it is lost unless we read *stolen* in each case and give the word its fullest value. For the lamentation was meant to be jerked out in scraps, with shrieking emphasis, thus:

A sealed *bag*—two sealed bags—of *ducats*—
 Of *double* ducats—*stolen* from me—bý my *daughter*!
 And *jewels*—two *stones*—two *rich* and *precious* stones—
STOLEN—by my **DAUGHTER**!

(j) With : old odde | ends *stolne* | out of | holy | writ.
Rich. III 1. 3. 337.

Here, since the word is not in the place of stress, it cannot receive the moderate emphasis it requires, but gets strangled, unless we say *stolen* with the full form. Of course the scansion may be

With : old odd | ends \wedge | stolne out of | holy | writ,
 but in either case one finds oneself saying "stolnout," unless there is a voice-pause, however slight, between the two words; and if there is such a pause, it is more natural to say "stolen" than to make a break after "stolne."

(k) And on my life hath | *stolne* him | home to bed.
R. and J. 2. 1. 4.

Here, unless one says "stolen," it is extremely difficult not to drop the aspirate of "him."

(l) And when I have *stole* upon these sonne in lawes,
Lear 4. 6. 190.

Here "stole" is no doubt right. F.'s *stolne* is altogether weak, and *stolen* would spoil the line, which requires the strong monosyllable.

(m) She : is ab|us'd, \wedge | *stolne* from me | and cor|rupted.
Oth. 1. 3. 60.

This example is very like (h) above, and we need the full form.

(n) Hast *stole* it from her? *Oth.* 3. 3. 310.

F. alters to *stolne*, but the text is quite satisfactory.

In seventeen Folio plays, ranging from the earliest to the latest, the word occurs 25 times, 24 times as *stolne*,

and once as *stole*. In four cases it ends the line, where of course it can hardly be defended. The Cambridge editors read *stolen* in ten of the passages, on what principle does not appear; and it is difficult to divine why they retained the monosyllabic spelling *stol'n* in the rest. We need only examine eight cases, where the contracted form, if meant to be a monosyllable, is palpably wrong.

(o) O : villaine, | thou hast | *stolne* | both mine | office | and
my | name. *C. of E.* 3. 1. 44.

This is a seven-foot line of riming doggerel, and *stolen* is obviously required.

(p) Maister, ha's my | fellow | Tranio | *stolne* your | clóthes,
Or you *stolne* his, or both? *T. S.* 1. 1. 228 f.

This is given as prose in the Folio, though not with the prose spelling *stolen*; but it is verse and we must have the full form :

Master, has my | fellow | Tranio | stolen | yóur clothes,
Or : you stolen | his, or | both?

(q) I (*Ay*), and | make it | manifest | where she ha's | liv'd,
Or : how *stolne* | from the | dead. *W. T.* 5. 3. 114 f.

The second line must run, "Or how : stolen | from the | dead."

(r) dost thou thinke
Ile : grace thee | with that | Robbery | thy *stolne* | name
Coriolanus in Corioli? *Cor.* 5. 6. 88 ff.

The Cambridge editors and all others, so far as I am aware, retain *stolne*, but plainly we must read, with a quadrisyllabic,

I'll : grace thee | with that | robbery, thy | *stolen* | name.

- (s) Most : sacri|legious | Murther | hath broke | ope
 The : Lord's an|oynted | Temple, and | stole | thence
 The Life o'th'Building. *Mac.* 2. 3. 72 ff.

And so modern editors, but unless we are to have an unnatural monosyllabic foot, we must read,

The : Lord's an|ointed | temple, and | stolen | thence.

The Folio reviser or printer no doubt read with the rhythm, "temple, | and stole | thence." (See p. 145.)

- (t) from their nursery
 Were stolne, and to this houre, no ghesse in knowledge
 Which way they went. *Cymb.* 1. 1. 59 ff.

But Shakespeare would not pause at the second syllable of the line on a word with so weak and muffled a sound as "stolne." If the word had a full sound and a considerable stress, he might make such a pause, as in *Lear* 4. 2. 24, "Conceive, and fare thee well"; otherwise the pause would come after the third syllable, as when we read, "Were : stolen, and | to this | hour." See (w) below.

- (v) I : have stolne | nought, nor | would not, | though I had | found
 Gold strew'd i'th'Floore. *Cymb.* 3. 6. 49 f.

And so editors, instead of, "I have : stolen | naught." See on *Cymbeline*, no. 12, p. 165, where the text is further discussed.

- (w) You shall not now be stolne, you have lockes upon you.
Cymb. 5. 4. 1.

The objection to this is again the check on such a weak-sounding word as "stolne" in a position of stress. If we read *stolen*, we get such a rhythm as Shakespeare

would have found pleasing, and especially after his earliest period, when he was more and more given to making a break after an unstressed syllable :

You ; shall not | now be | *stolen*, you have | locks up|on
you.

The introduction of a quadrisyllabic is far from being an objection. At the time when *Cymbeline* was written he employed them freely, and there are 69 in the play.

4. *Taken* and *Tane*.—Like the contracted forms already discussed, *tane* is given in the early texts in order to avoid a resolution or a double ending. In twelve Quarto plays the Quarto texts give *tane* 32 times, *taken* 4 times, and *tooke* once. We may deal with the last case first; it is *Lear* 2. 2. 166,

The : Dukes to | blame in | this, twill be | ill | *tooke*.

The Folio gives *taken*, which on rhythmical grounds is preferable, and seems more probable. For in the first place, the Folio reviser would hardly have given the full form if it had not been in the manuscript used; it is only remarkable that he did not print *tane*, the form that he is also most likely to have adopted if he was merely correcting *tooke*. Secondly the rhythm of "'twill be | ill | took" is very lame.

Three of the four examples of *taken* end the line, and so do three of the 32 of *tane*. If we place these six instances together, we shall see how little *tane* is likely to have been the form that came from Shakespeare's pen.

Of your faire flesh, to be cut off and *taken*
In what part of your bodie pleaseth me.

M. of V. 1. 3. 151 f.

Was by the rude hands of that Welshman *taken*.

1 *Hen. IV* 1. 1. 41.

My liege, the Duke of Buckingham is *taken*.

Rich. III 4. 4. 533.

shall we divide our right

According to our threefold order *tane*?

1 *Hen. IV* 3. 1. 70 f.

From seasons such as these? O I have *tane*

Too little care of this. *Lear* 3. 4. 32 f.

King Lear hath lost, he and his daughter *taine*.

Lear 5. 2. 6.

The other example of *taken* is within the line, *L. L. L.*
4. 1. 108,

Thou ; hast mis|*taken* his | letter. | Come lords a|way.

Elsewhere within the line (29 cases) the Quartos always give *tane*, but in one case the Folio gives *taken* for *tane* of the Quarto, 2 *Hen. IV* 4. 2. 26:

In ; deedes dis|honora|ble. You | have *tane* | up...

Here the false stress is plainly wrong, yet the Cambridge editors retain it. The Leopold and Oxford editions wisely follow the Folio.

Strangely enough the Folio again gives *taken* in *Lear* 1. 4. 353, which is omitted from the Quarto:

Let me still take away the harmes I feare,

Not ; feare | still to be | *taken*. I | know his | heart.

Elsewhere the Folio follows the Quarto in giving *tane*.

In four other places the Quarto's contraction gives a false stress :

And his cor|ruption | being | *tane* from | us,
 1 *Hen. IV* 5. 2. 22.

We want "taken | from us ||."

Have : but their | stings and | teeth[^] | newly *tane* | out.
 2 *Hen. IV* 4. 5. 206.

The emphatic words are "táken out," not "newly," though that takes a secondary stress. In delivery there is a slight pause after "teeth" :

Have but their stings and teeth newly t[^]aken out.

At *T. and C.* 5. 6. 22 we have,

Ajax hath *tane* *Aeneas*, shall it be ?
 No by the flame of yonder glorious heaven
 He : shall not | carry | him, [^] | ile be *tane* | to.

The jingle of the closely repeated *n*'s in "tane Aeneas" is intolerable, but we do not notice them if we hear the strong *k* of *taken*, to say nothing of the weight now given to the words and the rhythmical gain to the line as a whole. The third line, as it now stands, is beneath contempt; yet it is so printed in the Globe, Cambridge, Oxford, and Arden editions. In the Leopold edition Furnivall gives *taken*, which of course we must read, and probably also "I will" for "ile" :

He : shall not | carry him ; | I will be | taken | too.

Note now the lyric measure ζ with which the verse begins.

In *Richard III* 4. 1. 52 we have an unrelieved

jingle with the letter *t* similar to that just noticed, and also a false stress :

Bé not *tane* | *tardie* by unwise delaie.

Again we want the *k* of *taken*, and must read,

Be not : taken | tardy | by unwise delay.

At *Rich. III* 5. 3. 225 we get yet another un-Shakespearean cacophony, to be relieved by reading *taken* :

That you have *tane* a *tardie* sluggard here.

Othello 5. 2. 72 is a shocking case of false stress, yet it is perpetuated by all editors :

Honest Iago | hath *tane* | order | for't.

Shakespeare was not the man to write this when he could have written,

Honest Iago hath | taken | order | for it.

In two lines the contraction produces an abominable rime :

But whether they be *tane* or *slaine* we heare not.

Rich. II 5. 6. 4.

Patroclus *tane* or *slaine*, and Palamedes

T. and C. 5. 5. 13.

An Elizabethan actor may perhaps have liked this sort of thing, but surely we show little respect for as delicate an ear as man ever had by attributing it to Shakespeare. It is hardly less dishonouring to credit him with the febleness of the next three examples :

Let me be *tane*, let me be put to death. *R. and J.* 3. 5. 17.

This from Romeo to Juliet when in a moment of passionate devotion he declares that, if she wills him to

throw away his life by staying longer, he is content to do it. "Let me be *tane!*" he exclaims.

If Hamlet from himselfe be *tane* away,
And when *he's* not himselfe does wrong Laertes,
Then Hamlet does it not, Hamlet denies it.

Ham. 5. 2. 245 ff.

So Hamlet in dignified apology to his injured friend! For the true reading, "*fallen* away," see *Hamlet*, no. 31, p. 106; *tane* is an invention of the Folio.

And old Capulet weakly robs his grim conceit of any dignity when (scrupulously avoiding a resolved foot!) he says at *R. and J.* 5. 3. 203,

This dagger hath *mistane*, for loe his house
Is emptie on the back of Montague,
And it mis-sheathed in my daughters bosome.

In the remaining examples in the Quarto plays all we get from *tane* is a bald and inferior rhythm.

In sixteen Folio plays the word occurs 64 times. The full form *taken* is found six times at the end of a line, *tane* seven times. Only once does *taken* occur within the line, and then it is the first word, in which place it would naturally be so spelt: "Taken as | seene": *A. and C.* 1. 4. 54. The weakness and improbability of the contracted form at the end of the line we have already noticed, but one striking example from the list may be considered here. At *Julius Caesar* 5. 4. 16 two soldiers bring along as a prisoner Lucilius, whom they wrongly suppose to be Brutus himself. Their delight and excitement are great, "A noble prisoner!" exclaims one; and we should expect Shakespeare to make them use, when announcing their capture, forms of speech

sufficiently vigorous to express these feelings adequately. But no; they start admirably with a blunt monosyllable at the beginning of the first line, but after that there is a pitiable falling off. This is what the Folio gives us:

2 *Sold.* Roome \wedge | hoe : tell | Antony, | Brutus is | *tane*.

1 *Sold.* 'Ile tell the | newes. Heere comes the generall,
Brutus is | *tane*, \wedge | Brutus is | *tane* my | lord.

Three times do we get this miserably weak form, and twice even from the man who is so jealous of his privilege as First Soldier, and so eager to be himself the spokesman and do justice to the announcement, that he has snubbed the other's forwardness, and pushing him aside, has said, "I'll tell the news."

The general story of the Folio passages is precisely similar to that of the Quarto list, and we need only examine a few of them. In six cases there is a definitely false stress:

1. the thorny point
Of : bare distresse, hath | *tane* from | me the | shew
Of smooth civility. *A. Y. L.* 2. 7. 94 ff.

There should be a slight voice-pause after "me," and we must read, "hath | taken | from me the | show." It will be quite after Shakespeare's manner, if "from" gets as much stress as "taken" has here.

2. Once in a sea-fight 'gainst the Count his gallies,
I did some service, of such note indeede,
That : were I | *tane* heere, | it would | scarce be | answer'd.
Tw. N. 3. 3. 26 ff.

"Here" is as important as "taken," and this requires us to read,

That : were I | taken | here, it would | scarce be | answer'd.

3. Of all the horses,
Where:of we | have *tane* | good, and good | store, of | all
The treasure... *Cor.* 1. 9. 31 ff.

What we want is,

Where:of we have | taken | good, and good store, of all...

4. We : render | you the | tenth, to | be *ta'ne* | forth,
Before the common distribution. *Cor.* 1. 9. 34 f.

Read,

We : render | you the | tenth, to be | taken | forth.

5. They : have *tane* | note of | us : keepe on your way.
Cor. 4. 2. 10.

Read,

They have : taken | note of | us; keep | on your | way.

6. Gods, if you
Should : have '*tane* | vengeance on my faults, I never
Had liv'd to put on this. *Cymb.* 5. 1. 7 ff.

Read, "Should have : taken | vengeance." In spite of the shocking falseness of the stress, modern editors are content to follow the Folio.

In the Quarto plays we found two cases where *tane* produced a disagreeable rime, and the Folio plays give us four more. The additional ones are :

Too late comes rescue, he is *tane* or *slaine*.

1 Hen. VI 4. 4. 42.

He came not backe : he is or *tane* or *slaine*. *J. C.* 5. 5. 3.

A worthy fellow, and hath *tane* much *paine*.

Hen. VIII 3. 2. 72.

I should have *tane* some *paines* to bring together.

Hen. VIII 5. 1. 119.

At *Coriolanus* 1. 9. 1, that is, as the opening words of the scene, we have this impressive exclamation, "The Towne is *tane*!" (See p. 191.)

The following are a few more passages (a selection from a much larger number) in which the contracted form is painfully weak :

If you be *tane*, we then should see the bottome
Of all our fortunes. 2 *Hen. VI* 5. 2. 78 f.

Yea, though thou do demand a prisoner,
The noblest *tane*.

Imo. I humbly thanke your highnesse.
Cymb. 5. 5. 99 f.

Now they are almost on him :

Nów Tiltinius. | Now some light : O he 31
Lights too. Hee's *tane*. And hearke, they shout for joy.

Cassi. Come downe, behold no more :
O coward that I am, to live so long,
To see my best friend *tane* before my face !
J. C. 5. 3. 30 ff.

The Folio and editors misdivide *vv.* 31 and 32, having "lights too" in 31, and so giving it six feet and leaving 32 with four.

Words ending in -ered.—Such words occur with three spellings, as *slaughtered*, *slaughterd* (or *-er'd*), and *slaughtred*. An examination of all the cases which the Concordance gives of *slaughtered*, *scattered*, *flattered*, *suffered* in their various forms in the verse, shows that in the Quarto plays the Quartos give the full form of the four words 12 times, making a resolution, and the forms in *-erd* and *-tred* or *-fred* 9 times each. The Folio gives for the same plays a very different proportion: the full forms only 4 times, the form in *-erd* 16 times, and that in *-red* 10 times. In the Folio plays the Folio gives the full form 6 times, forms in *-er'd* 19, and in *-red* 7 times. Anyone who examines the passages will, I

think, conclude that, in Shakespeare's intention at least, the spellings *slaughtred*, *scattred*, *suffred* (*flattred* does not occur), if ever they came from his pen, are not meant to indicate a strictly disyllabic foot—*slaught-red*, but a trisyllabic with a very light *e* sound in the middle. The definitely disyllabic pronunciation is altogether unnatural, and since it is nevertheless suggested to modern eyes by the spelling *slaughtred* (etc.), it would be desirable to print *slaughtered* wherever *slaughtred* occurs. When he wanted a disyllable, he apparently used the form in *-erd*. This view is strengthened by the spellings given for *entered*. The full form, strangely enough, is never found either in the verse or the prose; yet it is unbelievable that Shakespeare habitually avoided the form and preferred a disyllabic pronunciation *ent-red*, which takes away half the character of the word. In the Quarto plays the Quartos give in the verse *entred* 3, *enterd* 2; while the Folio gives *entred* 4 and *enter'd* 1 for the same passages. In the plays peculiar to itself the Folio gives in the verse *entred* 13, *enter'd* 5; and in the prose *entred* twice. In the prose of the Quarto plays the Quartos give *entred* 5, *enterd* 0; the Folio has *entred* 2, *enter'd* 3. In 1 *Henry VI* 1. 2. 132 the Folio gives *entred* where the metre plainly requires *entered*:

Since I have *entred* into these warres.

The spelling of present participles in *-ering* points in the same direction. In the verse of the Quarto plays the Quartos give the full forms of *slaughtering*, *scattering*, *flattering*, *suffering*, 11 times, and one example each of the forms *slaughtring*, *suffring*, *flattring*, usually without

apostrophe. The Folio gives the full forms 11 times (including one case of *flattering* in a line not in the Quarto), *flat'ring* three times, and *suff'ring* once. The full forms should no doubt be restored in every case.

In the Folio plays we have the full forms of these present participles 12 times, and contracted forms thrice.

In one instance the form in *-ered* is possibly wrong. It is hardly likely that Shakespeare wrote at *Richard II* 3. 4. 48,

He that hath *suffered* this *disordered* spring,
and we should perhaps read,

He that hath *suffer'd* this *disordered* spring.

Two lines above the Quarto text gives

Her knots *disordered* and her holesome hearbs.

The Folio has *disorder'd* in each case and *suffer'd*, which editors agree in accepting. But Shakespeare is less likely to have written "suffer'd—disorder'd" than "suffered—disordered."

What has been said above as to the apparently correct spelling of words ending in *-ered* and *-ering* applies also to those ending in *-ened* and *-ening*, as *lessened*, *hardened*, *lessening*, *hardening*, etc.

CHAPTER VIII

ABBREVIATIONS IN THE PROSE

CERTAIN abbreviations are commonly used nowadays both in conversation and in poetry, as *I'll*, *he'll*, *we'll*, *you'll*, *they'll*, *'tis*, *'twas*, *'twere*, *I'd*, etc. They of course occur frequently in Shakespeare; but in the early texts of his plays we find also the following in the prose as we have already found them in the verse:—*y'are*, *you're*, *ha'* (*have*), *'s* (*us*, *his*), *i'* (*to*), *i'* (*in*), *o'* (*of*, *on*), *th'*, *i' th'*, *o' th'*, *to't* and *toot* (*to it*), *do't*, *in't*, *with't*, *for't*, *on't*, *by't*, *is't* or *ist*, *tane* (*taken*), together with the unmistakable vulgarisms *a* for *he* and *have* (occasionally for *it*), *on't* for *of it*, and *'em* for *them*. Also *moe* or *mo* occurs thirty-three times for *more*, twenty-six times in the prose and seven times in the verse. No doubt some of these forms (but surely not all?) were employed by Elizabethan gentlefolk in conversation, and it has consequently been supposed that Shakespeare introduced them not only into his prose but also into his dramatic verse, in order to render it more natural and life-like. We have, however, no evidence that they were used in dignified and formal speech, either in private or on public occasions. We ourselves fall into several locutions in familiar talk that are carefully avoided in such circumstances. The employment of those in question by Elizabethans in ordinary speech, therefore, affords

no presumption that Shakespeare would have considered them suitable for verse delivered on the stage. If, however, he did import them into his verse, he would certainly not have rejected them from the prose scenes; so that it becomes a matter of no little importance to establish them there before they can be admitted into the verse. At the same time, although they should be so established, it does not follow that he would have thought modes of speech admissible in prose unobjectionable also in verse. If, on the other hand, we find it improbable that the forms had any place even in the prose of his own manuscripts, we shall be driven to conclude that *a fortiori* they should be banished from the verse of our texts. Let us look at the evidence.

One of the best of the Quartos, which are of widely varying merit, is that known as Fisher's Quarto (Q_1) of *A Midsummer Night's Dream*. It has as good a claim as any to have been printed from Shakespeare's original manuscript. Now, of the abbreviations we are considering the whole play exhibits only nine—six in the verse and three in the prose. The verse passages are these:

Marking *th'*embarked traders on the flood. 2. 1. 127.

and so displease

Her brothers noonetide with *th'*Antipodes. 3. 2. 54 f.

Ist not enough, *ist* not enough, young man, 2. 2. 125.

Why? get you gon. Who *ist* that hinders you? 3. 2. 318.

My selfe, the man *ith* Moone, doe seeme to be. 5. 1. 249.

The abbreviations are *th'* twice, *ist* three times, and *ith* once. Our previous investigations show that these may

be easily disposed of; they are all plainly due to an endeavour to reduce the line to the plain norm of ten syllables. As to *th'*, we have the word unelided in 4. 1. 158,

Without the perill of *the* Athenian lawe ;

and, as we have seen in the previous chapters, the abbreviation appears with such recklessness and inconsistency throughout the early texts, often destroying the metre, that modern editors habitually print the word in full. The first line was doubtless scanned by the printer (if he did more than count the syllables) with an 'inversion' thus, "Márking | th'embárk|ed trá|ders" etc.; but we really have a quadrisyllabic, as in seven other cases in the play, although it is one of the earliest:

Marking the em|barked traders on the flood.

The first *ist* abolishes a double úpbeat, a feature of which the play affords thirteen examples. As being obviously made in order to get rid of resolutions, and since they only damage the rhythm of the lines and produce an ugly and difficult combination of consonants, none of these instances of *ist* can have come from the poet's pen. Equally indefensible is *ith* in 5. 1. 249, where the two commas are apparently meant to mark the voice-pauses. Here again the rhythm of the verse is spoilt, and editors, feeling this, print *i'the*—an uncritical remedy, since the two abbreviations *i'* and *th'* must stand or fall together. Each has equal authority, such as it is.

For the prose passages I give the text of Q₁, and underneath it the variants of Q₂ (printed from Q₁ nine-

teen years later) and the Folio, which was printed from Q₂.

Bottom. ...and we ought to looke *toote*. 3. 1. 34.
Q₂ and F. *to it*.

Duke. How *is it* else the man *ith* Moone? 5. 1. 252.
So Q₂ and F.

Moonsbine. I the man *ith* Moone. 5. 1. 262.
Q₂ and F. *in the*

With the exception of a few lines in Act v, the whole of the prose is spoken by the "crew of patches, rude mechanicals" who perform before Theseus, and into whose mouths, if into any, Shakespeare might have been expected to put a large selection of the forms we are discussing. The opportunities for doing so in the 430 lines of prose are 123 according to my count, yet we find only *toote* once and *ith* twice. Clearly these exceptions, if genuine, could only have been made in pure and unintelligible caprice. The Duke's *ith* is in any case obviously false, inasmuch as the preposition requires stress. His words are, "the man should be put into the lanthorne. How is it else the man *in* the moone?" In the immediate neighbourhood of the two cases of *ith* we get "he is *in the* wane" and "all these should be *in the* lanthorne, for all these are *in the* Moone."

As shown above, Q₂, which was printed from Q₁, alters *toote* to *to it*, and *ith* to *in the*. These and other variants of Q₂ are of the utmost significance, as showing what changes a compositor could make, both intentionally and unintentionally, even when setting up from printed copy. Besides other numerous divergences of spelling etc.

which do not now concern us, Q_2 gives the following full forms where Q_1 abbreviates:—

<i>Prose</i> (3).		<i>Verse</i> (5).	
let us	<i>for</i> lets	preposterously	<i>for</i> prepost'rously
to it	toote	spirit	sprite
in the	ith	enamored	enamoured
		(Trip we after	(Trippe we after
		the nights shade)	nights shade)
		let us recount	lets recount

In the last case (“let us recount,” 4. 1. 204) both Quartos print verse as prose. In the last but one, *the* before *nights* is an intentional but false correction made for the sake of metre; like several editors of later days, the man did not recognise the monosyllabic foot. Q_2 also gives the following abbreviations where Q_1 has the full forms:—

<i>Prose</i> (1).		<i>Verse</i> (continued).	
saist	<i>for</i> sayest	shee's	<i>for</i> she is
		he's	he is
	<i>Verse</i> (15).	betroth'd	betrothed
through (5)	<i>for</i> thorough (5)	that ere I	that ever I
speak'st	speakest	heard	heard
Fairy (2)	Faiery (2)	wher's my	· Where is my
airy (2)	acry (2)		

It will be noticed that Q_2 's new abbreviations in the verse (all made in order to get rid of a resolution) are three times as numerous as the full forms replacing clipped ones,—15 against five. But if a compositor can abbreviate thus freely when setting up from print, plainly the compositor of Fisher's Quarto is more likely than not to have been doing the same thing now and again when setting up from the manuscript copy.

Judging from this play, then, Shakespeare resolutely banished the forms in question from his prose, even when the characters were of the vulgar. Let us look at another. The Heyes Quarto of *The Merchant of Venice* (Q₂), also one of the best, although 205 opportunities are offered by the 600 lines of prose, gives only eight of these clipped forms, and the variants of the Roberts Quarto (Q₁), a reprint of Q₂, are again instructive¹. According to the text of Q₂ the passages are: "though I *say't*"—"let his Father be what *a will*"—"at sixe a clocke *ith* (Q₁ *in the*) morning...in *thafternoone*"—"no ill luck stirring but what lights *a* (Q₁ *on*) my shoulders, no sighs but *a* (Q₁ *of*) my breathing, no teares but *a* (Q₁ *of*) my shedding"—"be *a* good chere." Q₁ thus corrects four cases; but at the same time it adds four of its own: "I *ha* nere a tongue"—"*ist* true? *ist* true?"—"I am very glad *on't*," for which Q₂ gives the full forms. As in the case of *A Midsummer Night's Dream*, the only conclusion to be drawn seems to be that in the earlier Quarto of Heyes we are dealing with the vagaries of the compositor no less than in the case of the additional abbreviations in the Roberts Quarto.

A collation of the two Quartos of *Othello* gives the same results. Q₁ is a decidedly bad Quarto, and Q₂ was printed from it, but contains many additional lines obtained apparently by consultation of a prompt-

¹ The Roberts Quartos of *M. N. D.* (Q₂) and *M. of V.* (Q₁), although falsely dated 1600, were both in fact printed in 1619. This fact has only recently been discovered, and it would now be inconvenient to reverse the numbering of the *M. of V.* Quartos.

copy. It shows no less than twenty-five additional abbreviations.

i'th (4)	for	i'the (4)	chose	for	chosen
by'th		bi'the	saist		sayest
to'th		to the	thinkst		thinkest
T'is (2)		It is (2)	keep'st		keepest
for't		for it	small'st		smallest
If't		If it	Desdemon (6)		Desdemona
carry't		carry'et	twixt		betweene
What's (2)		What is			

Some of these are in the verse and some in the prose; my note unfortunately does not distinguish them. It might be thought that "Desdemon" is a mere misprint, but it is nothing of the sort. The atrocious form does not recur in a Quarto, but the Folio gives it six times and deliberately, by this one word damning itself for ever as an authority on metre or rhythm or taste¹.

It has not seemed worth while to collate more Quartos in search of further examples of this wilfulness or carelessness on the part of the printers, but I have small doubt that every text printed from another would present some². Those already quoted, however, seem sufficient to substantiate my immediate point, which is so important that I venture to repeat it: if compositors introduced these abbreviations when setting up from print,

¹ See on *Othello*, no. 26, p. 114.

² I happen to have noted the following in *Richard II.* Q₁: *knowest, tottered* (battlements), | *flatter with* |; Q₂, printed from Q₁: *know'st, tatter'd, flatter*. The Second Quarto (1617), printed from Q₁ (1598), of *The Famous Victories of Henry the Fifth* gives (according to Mr Daniel) *aylest, sayest* (2), *there's, mayest, knowest, for ailst, saist, there's, maist, knowst* of Q₁.

it would be against reason to suppose that they did not do it when setting up from manuscript. In his "*Richard II. A New Quarto*" Mr A. W. Pollard uses words so apt to my purpose that it is impossible to refrain from borrowing them: "Save in so far as they suggest that the writing of the manuscript was bad, or that it was crabbedly corrected, the seventeen blunders, far from discrediting the manuscript, bring vividly before us the ease with which errors were introduced in the process of printing and the extreme danger of assuming that the faultiness of a printed text involves a corresponding faultiness in the manuscript which it follows" (p. 38). At the time of writing (1916) he knew nothing of my present contention, but was referring to errors in general; the independent pronouncement of such an authority therefore lends my argument a support for which I am proportionately grateful.

Let us return to the main subject, and take a third play. The First Quarto of 1 *Henry IV* is also by general consent an excellent one and the best authority for the text. The speakers in the prose scenes are Prince Henry, Poins, Gadshill, Peto, Bardolph, Mistress Quickly, a vintner, the chamberlain of an inn, drawers and carriers. Surely, if Shakespeare ever put these colloquialisms and vulgarisms into the mouths of any of his characters, he will do so here. That they all used them freely in real life we cannot doubt; even the roistering prince may have descended to them at times when in this company. But did Shakespeare choose that they should bring them out on the stage? Well, according to the Quarto, he made use of six opportunities only out of

Table III. *Prose of the Quarto Plays.* (Quarto text.)

	Abbreviations			Actual number of				Abbreviations in Fol.
	Possible	in Q.	Percentage	<i>them</i>	<i>'em</i>	<i>taken</i>	<i>tane</i>	
M. N. D.	123	3	2·4	9	0	0	0	2
M. of V. .	205	7	3·4	13	0	0	0	7 ¹
1 H. IV .	467	6	1·3	48	0	4	2	11
L. L. L. .	237	6	2·5	15	0	7	0	5
M. Ado .	580	30	5·2	39	0	1	3	26
R. and J. .	122	5	4·1	5	0	0	0	7
2 H. IV .	480	76	16	19	0	2	0	5 ²
T. and C.	239	43	18	14	0	2	0	47 ³
Hamlet .	409	77 ⁴	18·8	21	0	1	0	46 ⁵
Lear . . .	214	30	14	12	2	0	0	44
Othello .	135	23	17	1	2	1	0	8

¹ The Roberts Q. has only 3 of Q₂'s abbreviations, *but adds* 4.

² Note the extraordinary discrepancy between the 5 abbreviations in F. and the 76 in Q.

³ F. omits 3 of Q.'s abbreviations, *but adds* 7.

⁴ Thirty-three of these are in 5. 1. 1-234; that is, nearly half of the abbreviations are found in about one-fifth of the whole.

⁵ F. has 13 more abbreviations in lines that are not in Q. Q. also gives *where* for *whether* once, and *mo* once ("no mo marriage," 3. 1. 155) against *more* 22 times. F. gives *'em* once. F. gives *'em* 7 times in *Lear*, but never in *Othello*.

The abbreviations in this Table do not include *'tis*, *'twas*, *'twere*, *th'*, *i'faith*, *moe*, nor abbreviations now in use, as *o'clock*, *let's*, *he's*, *I'll*, etc.

467: 't (*it*) three times, a (*on*) twice, and tane (*taken*) once. Can anything but perversity dispose one to believe that these came from his pen?

Another of the good Quartos, that of *Love's Labour's Lost*, shows six of the forms with 237 opportunities, and five of them (including *a* for *he* and *a* for *of* twice each), so far from being assigned to the vulgar, are divided between the courtiers Biron and Boyet.

When we leave these four plays, we find the number increasing with the general inferiority of the Quarto, as Table III on the opposite page shows. That it grows in any regular ratio to the defects of the Quarto in each case, I would not venture to say. It would be difficult, if not impossible, to arrange the Quartos in any accurate order of merit; but the point is of no importance, since the broad significance of the Table is plain. In Quartos that have no pretence to rank in general accuracy with those already mentioned, the average of the clipped forms rises, as against 1.3 per cent. in 1 *Henry IV* to 14 per cent. in *Lear*, 16 in 2 *Henry IV*, 17 in *Othello*, 18 in *Troilus and Cressida*, and, at the bottom of the list, 18.8 in *Hamlet*. In *Much Ado*, although the speakers in most of the scenes are gentlefolk, the proportion has increased to threefold that of 1 *Henry IV*, and even Beatrice is credited with three examples of the pure vulgarism *a* for *he*. Of the thirteen instances of that particular form in the play seven are shared between her, the Prince, Benedict, and Claudio, and six between Dogberry, the Watchmen, and Borachio. In *Troilus and Cressida* it is chiefly the undignified persons Pandarus and Thersites who utter the prose and are made to drop

into this style of speech. In *Hamlet*, on the contrary, the clipper is chiefly Hamlet himself, and the inconsistency with which the forms occur is so significant that it is worth while to give the statistics in detail.

Hamlet. (Quarto text.)

	Abbreviations	Full forms		Abbreviations	Full forms
<i>for^t</i> . . .	1	0	<i>ha' (have)</i> .	2	?
<i>to^t</i> . . .	6	0	<i>'s (his)</i> . . .	5	30
<i>in^t</i> . . .	9	1	<i>i^th^t</i> . . .	12	21
<i>on^t (on)</i> . . .	2	0	<i>a (on)</i> . . .	4	4
<i>on^t (of)</i> . . .	3	6	<i>'s (us)</i> . . .	0	7
<i>'t</i> after other preps. . .	0	3	<i>o' (of)</i> . . .	0	93
<i>is^t</i> . . .	3	2	<i>y'are</i> . . .	0	13
<i>'t</i> after other words . .	2	44	<i>'em</i> . . .	0	21
<i>a (he)</i> . . .	25	21	<i>o^th^t (of the)</i> .	0	23
<i>a (have)</i> . .	1	40	<i>o^th^t (on the)</i> .	0	2
			<i>tane (taken)</i> .	0	1

Add *within's* for *within these* and *shall have tribute on (for of) me*.

How accidental is the appearance of the abbreviations, in the plays as a whole, is further indicated by the figures in the last (Folio) column of Table III. In six of the eleven plays under consideration the Folio gives fewer than the Quarto, in one case (*M. of V.*) the same number but *not the same examples*, and in four cases it gives more. In *2 Henry IV* the discrepancy is extreme, the Quarto

showing 76, and the Folio 5¹. I add here two illustrations of the inconsistent manner in which the same abbreviation is treated in different plays. In *Hamlet* *ha'* occurs twice and *a* once for *have*, whereas *ha* is found in *Othello* eight times. In 2 *Henry IV* we get *o'* for *of* seven times, in *Hamlet* never.

As will be seen from Table IV on the next page, the Folio plays exhibit the same extraordinary variety as those we have already examined. Again the texts which are generally regarded as the best show fewest abbreviations, either in their actual number or on their average. *Julius Caesar*, with 25 opportunities, gives only *was't* and *i'th'face*. *The Comedy of Errors* gives only *i'th'wheele* and *a (he) turnes back*, with 90 opportunities. In *As You Like It* there are only 17 abbreviations where 483 were possible. In *The Merry Wives* Shakespeare, if it is indeed he, abbreviated only 39 times, although he had given himself 817 chances. On the other hand, when we come to a thoroughly bad text like that of *Timon*, we find that these clipped forms amount to as many as 44 out of 120 possible, or 36.6 per cent. This play also gives *'em* 8 times as against *them* 4 times, a proportion which no other play approaches. *The Merry Wives*, by way of contrast, has *them* 38 times and *'em* once, and the Quarto of 1 *Henry IV* also gives *'em* once only, but *them* 48 times.

¹ In all the early texts, whether Quartos or Folio, the ordinary abbreviations, as *he's*, *I'll*, *we'll*, etc., which are so common in the verse (often of course rightly used, but often wrongly), and might have been expected to prevail in the prose, are decidedly less frequent there than the full forms.

Table IV. *Prose of the Folio Plays.*

	Abbreviations			Actual number of			
	Possible	Actual	Per-centage	<i>them</i>	<i>'em</i>	<i>taken</i>	<i>tane</i>
T. G. . . .	50	6	12	2	0	1	1
M. W. W. . .	817	39	4·8	38	1	1	1
M. for M. . .	296	14	4·7	10	0	0	0
C. of E. . . .	90	2	2·2	8	0	0	0
A. Y. L. . . .	483	17	3·5	25	1	2	3
T. the S. . . .	106	15	14	5	1	0	1
All's W. . . .	543	69	12·7	19	4	4	0
Tw. Night . .	506	77	15·2	17	4	2	0
W. T.	350	35	10	19	4	1	1
Hen. V. . . .	517	38 ¹	7·3	15	1	1	0
2 Hen. VI. . .	177	9	5·1	20	1	0	0
Cor.	110	28	25·4	13	2	0	0
J. C.	25	2	8	2	0	2	0
Timon	120	44	36·6	4 ²	8	0	0
Macb.	35	4	11·4	0	0	0	0
A. and C. . . .	52	8	15·4	4	0	0	0
Cymb.	150	19	12·7	7	1	0	0
Temp.	137	23	17	2	1	0	0

¹ Fifteen of the 38 are cases of *a* for *he* occurring all together in the account of Falstaff's death in Act II. Sc. 3.

² Three of these four occur in Timon's speech at the dinner of derision.

The same abbreviations and full forms are reckoned as in Table V.

In face of the figures shown in Tables III and IV, and considering the circumstances attending the publication of the Quartos and Folio, it becomes difficult to believe that these two-dozen now disused abbreviations found a place in the prose of Shakespeare's manuscripts, and *a fortiori* in the verse. The utter irregularity of the distribution shows that their presence cannot be the result of design; it is plainly *accidental*. Everything points to this, and a compact but conclusive proof is found in the fact that, as in the case of the two Quartos of *The Merchant of Venice* and others, a text printed from another will omit existing abbreviations and spontaneously introduce fresh ones. If, with an invincible confidence in the *littera impressa*, we still hold to the belief that they are genuine, we attribute to Shakespeare a style marked not by the sure touch of a master, but by the vacillating uncertainty of a literary tiro, and must admit that the defect seems to have grown rather than diminished as years went on. Characterisation, a point in which he stands supreme, is effected in drama not only by what the actors in it are made to do and say, but also by the manner of their speech. In this last respect he differentiates his characters by various subtle means, so effective in their sum as to show that he had no need to use these colloquial forms even to distinguish the speech of the vulgar, to whom they are most appropriate. The talk of the Athenian craftsmen in *A Midsummer Night's Dream* has its own unmistakable flavour, although they do not employ them, and the Grave-digger in *Hamlet* would still have his own manner left to him, even if we allowed him to say, "Will you have

the truth of it?" and "To it again," instead of *ha* and *on't* and *to't*. Shakespeare, being what he was, could dispense with these mechanical devices. Moreover, he must have known that the actors might be counted on to play up to a vulgar part by abbreviating freely on their own account. But, it will be said, the abbreviations were not meant to differentiate gentle and simple. Clearly they were not so intended by those who imported them into the texts, although there can be no doubt that they were of the very essence of the speech of the common people. But it is part of my argument that in the plays they are *not* either habitually or predominantly found on the lips of those to whom they would have been most natural, and whose exclusive use of them would have been a justification of their presence. Yet what is the purpose of their employment as by Shakespeare, if it is not this? Did gentlefolk habitually speak in this way? If so, then why does he not make them do it habitually on the stage? Why do they talk at considerable length without a single abbreviation, and then suddenly lapse like a man who is uncertain of his aitches? What purpose in drama is served by the adoption of a style so wanting in consistency? It does not present to us people speaking "in character"; it is simply meaningless, for one may seek in vain for any point in the use of the form in this place or that. Moreover, whole plays differ from one another in the matter; in one we get practically none of the forms in question, in another they are numerous. Again, they are liable to appear in constellations, as in the account of Falstaff's death in *Henry V*, Act II. Sc. 3, where we have within

a few lines fifteen of the twenty-two cases of *a* for *he* which the play presents. It may be noted as a further remarkable fact, that these twenty-two instances of *a* for *he* form nearly two-thirds of the total number of abbreviations in the play; no other except 2 *Henry IV*, I think, showing anything like such a proportion. I have noted separately the figures for *a* and *he* and *moe* or *mo* for *more* in the whole of the plays, and they are given in Tables V and VI. Attention may be drawn to some details. *Henry V* shows *he* 81 times and *a* 22 times out of a total of 38 abbreviations of all the kinds under consideration; 2 *Henry IV*, *he* 67, *a* 40, total of abbreviations 76; *Much Ado*, *he* 121, *a* 14, total of abbreviations 30; *Hamlet*, *he* 21, *a* 25 (note the excess), total of abbreviations 77. That is, in *Hamlet* *a* for *he* furnishes 32.5 per cent. of the abbreviations, in *Much Ado* 47 per cent., in 2 *Henry IV* 52.6 per cent., and in *Henry V* 58 per cent. No other play shows any such proportions.

It may be added that, if we compare Tables III and IV, we obtain the following significant information. The average percentage of abbreviations in the first six Quarto plays is 3.15. In the five inferior Quartos the figure rises to an average of 16.8, and these texts raise the average for the eleven Quarto plays to 9.3. Nevertheless, it is still lower than the average for the Folio plays, which is 12.2, or nearly four times as great as that of the first six Quartos, though it is lower than that of the inferior ones.

Table V. *a* for *he* in the Prose.

Quarto Plays (Quarto Text)	<i>a</i>	<i>he</i>	Total abbreviations	Folio Plays	<i>a</i>	<i>he</i>	Total abbreviations
M. N. D. .	0	?	3	T. G. . . .	0	10	6
M. of V. .	1	?	7	M. W. W.	0	165	39
L. L. L. .	3	?	6	M. for M.	0	56	14
Much Ado	14	121	30	C. of E. .	1	12	2
R. and J. .	3	?	5	A. Y. L. .	0	83	17
T. and C. .	8	?	43	T. the S. .	1	20	15
1 Hen. IV	0	?	6	All's W. .	6	78	69
2 Hen. IV	40	67	76	Tw. Night	0	76	77
Hamlet . .	25	21	77	W. T. . .	0	46	35
Lear . . .	1	?	30	Henry V .	22	81	38
Othello . .	1	?	23	2 Hen. VI	3	32	9
				Cor. . . .	1	71	28
				J. C. . . .	0	30	2
				Timon . .	0	43	44
				Macbeth .	0	3	4
				A. and C. .	1	9	8
				Cymb. . .	0	17	19
				Temp. . .	0	15	23

NOTE. *The Tempest* never gives *ha* (*have*).

Table VI. *moe* (mo) for more in Prose and Verse*.

Quarto Plays (7) (Quarto Text)			Folio Plays (13)		
	Prose	Verse		Prose	Verse
Much Ado . . .	0	1 ¹	M. for M. . .	0	2
M. of V. . . .	0	1	A. Y. L. . . .	1	0
Rich. II. . . .	0	1	W. T.	2	1
1 Hen. IV . . .	1	1	Temp.	0	2
Rich. III . . .	0	3	K. John	0	1
Hamlet	1	0	3 Hen. VI . . .	0	1
Othello	0	2 ²	Hen. VIII . . .	0	3
			Cor.	0	2
			Timon	1	2
			J. C.	0	1
			Macbeth	0	1
			A. and C.	0	1
			Cymb.	1	0
TOTAL	2	9	TOTAL	5	17

¹ In a song for rime.

² Both in a line of the song "Willow, Willow," which is omitted from the Quarto. The Folio gives in addition *moe* at 1. 1. 167 for Q.'s "Get more tapers."

It will be noted that five of the seven examples in prose occur in Folio plays.

* This Table is based on Bartlett's *Concordance*, which is based on the text of the Globe edition. I have checked it for the Quarto texts, adding the example from *Hamlet*. I have also added the example from *A. and C.* 4. 14. 18, where the Globe editors give "more." The list may not be complete, but cannot be far short. The *Concordance* quotes no examples for the 17 plays omitted,—again a significant fact.

CHAPTER IX

CONCLUSIONS

THE cumulative weight of the evidence set forth in the preceding pages is so overwhelming that prosecuting counsel is spared the necessity of addressing the court at any length as he asks for a verdict of 'Guilty on all counts' against the conspirators. The reader has had the facts placed before him both in summary and detail, and they speak for themselves. What, then, are the conclusions to which we seem to be compelled as the result of our somewhat tedious inquiry? They may be briefly stated as follows.

1. *Abbreviations in the Prose.*—It is impossible to believe that Shakespeare ever used the four-and-twenty suspected abbreviations in prose spoken by gentlefolk. He may perhaps have put some of them into the mouths of vulgar characters like servants and the Grave-digger in *Hamlet*, yet even this is improbable. Nowhere would they have been more in place than on the lips of Bottom and his friends in *A Midsummer Night's Dream* and of the roisterers and others in the First Part of *Henry IV*. Yet these plays, as they left his hands, must have been absolutely free from them. For no one, I imagine, will seriously contend that the three in the former and the six in the latter are genuine, unless he is also prepared to

say that our greatest, having no fixed principles of composition, was subject to ridiculous caprices. But since this clipped style of speaking was, to say the least, not the best form of speech, if he did not think it suited the dignity of the stage for people of the lower classes to talk in that way, he was not likely to allow princes and courtiers to adopt it. Do these two plays, then, with more than half-a-dozen others, form a class apart, and was he writing in two styles at the same time, abbreviating freely in one play and not in the next? Or will someone maintain the paradox that all the plays were originally full of these forms, and that *Timon* with its 36.6 per cent. and *Coriolanus* with 25.4 are the really faithful representatives of the Shakespearian manner, but that copyists and printers, having a more delicate sense of literary and dramatic propriety, now and again reduced the number, although with an unfortunate irregularity? This view was, I believe, actually put forward by Delius with regard to the abbreviations in the verse and, as its author, he may be excused for not seeing the humour of it. That the scribes and printers did take liberties with their copy is certain, we have seen them at it, but there can be no question as to the direction in which their bias lay. It was towards abbreviation. Indeed the printers both of the Quartos and the Folio appear to have abbreviated frequently for no other reason than to save running over into a fresh line. This, however, would account for no more than a fraction of the cases, and the question is, can any of them be assigned with any probability to Shakespeare? No one who has been at pains to read the preceding chapter and the Tables

numbered III to VI, noting the irregularity and inconsistency with which the abbreviations occur, the contradictions between the Quartos and Folio, and how Quartos printed from a predecessor always increase the number, can, I think, believe that they were found in his manuscripts. He cannot even have inserted a few of them; for (and this is no paradox) the smaller the number in a play, the more impossible it is to believe that he introduced just those few and no more. Such a phenomenon would imply that from time to time he was hardly responsible, and did not know what his pen was doing. Sane writers are not given to such vagaries. What should we think, if a modern author made his gentlefolk, even ladies, say some half-dozen or dozen times, and no more, such things as "Tain't likely," "Will you gimme your word for it?" and "Your suggestion is a good un"? It may be said that Shakespeare did not differentiate the full and clipped forms as proper and improper. For a reply we have only to look at the evidence, which clearly shows that *for the stage* he did. Let us, however, suppose the abbreviations not to have been mere colloquialisms, but to have been used habitually in dignified speech and on public occasions. If that were so, then Shakespeare would have made them the normal method of utterance for his characters. Otherwise their manner would have seemed unnatural and even affected; their utterances would have had the priggish air of the language of precisians. But on the showing of the early texts at their worst, it is the full forms that prevail; the abbreviations are exceptions, and even in *Timon* do not amount to more than 36.6 per

cent. of the opportunities. If it is said that he used them now and again for variety, the answer is that the 3.15 per cent. of the first six Quartos (when averaged) and the actual two abbreviations in *Julius Caesar* do not produce variety in the sense intended ; if genuine, they are mere freaks. These objections having been anticipated, there is no need to weary the reader with further argument. It will be sufficient to conclude this paragraph by repeating one simple fact, already mentioned at the conclusion of the analysis of *Julius Caesar*, which seems to me to sum up and decide the whole matter. *The nearer we get to Shakespeare's manuscripts, the fewer are the abbreviations, and in the best of the early texts they are so few as to be negligible.* Until that fact is explained away, the position taken up in this work would appear to be impregnable.

2. *Abbreviations in the Verse.*—If Shakespeare did not use these abbreviations in his prose, it is *a fortiori* incredible that he should have done so in his verse, unless it were in obedience to the requirements of metre or rhythm. The characteristic features of his dramatic versification, however, were set forth in Chapters I and II, and it was shown in the succeeding chapters that, so far from metre or rhythm demanding these abbreviations, one or the other was continually ruined by their intrusion. The object of their employment was unmistakable. It was, as we saw repeatedly, the elimination of a resolution or double ending, whereas he was steadily increasing the number of these from the beginning to the end of his literary career. To employ the clipped forms

for either purpose would therefore have been to run counter to his own inclinations and practice. We also observed the same irregularity and inconsistency in the use of the abbreviations in the verse as we have since found in the prose, the same contradictions between the Quartos and the Folio and even between one line and another in the same play in the same text, and a similar increase in the number of abbreviations of various kinds in successive Quartos printed one from the other. Further, it was discovered that the Folio text as a whole was distinguished from the Quartos by a marked excess in the number of abbreviations. Besides all this, we have seen that in numberless cases the metre or rhythm of the line has been destroyed by the wrongful use of the common abbreviated forms still employed in verse, such as *I'll*, *he'll*, *'tis*, *he's*, *what's*, *let's*, etc. In short, it became increasingly clear in the course of our inquiry that the copyists, printers, and reviser or revisers of the Folio were habitually endeavouring by means of abbreviations to reduce the lines to a plain form that was the very opposite of that at which he was aiming with settled purpose. Their ideal of dramatic verse was the featureless monotony of *Gorboduc*, his was that which the infinitely varied modulations of *Antony and Cleopatra* embody in its utmost perfection. The poet and those responsible for the production of the texts were throughout at cross purposes; whereas his endeavour was to make the verse musical and a thing of beauty, they followed a bent which has left much of it simply hideous.

It may be added that *moe*, which is found only seven

times in the prose, occurs nearly four times as often in the verse, yet in neither sufficiently often for its use, if authentic, to be assigned to any cause except mere caprice; and that 'em, which is so rare in the prose, appears in the verse with painful frequency. For instance, in the verse of *The Tempest* we ought to find *them* forty times, but in eleven of the passages it has been ousted by the clipped form.

Throughout our investigation it is Shakespeare himself who has been our guide. It is he and none other who has taught us what may be made of dramatic verse by a master hand, and has furnished us with the criteria by which verse purporting to come from him is to be judged. We have thus been able to proceed with a confidence that would have been wanting, if the standard applied had been merely subjective; for while personal preference can afford no sure basis for criticism, our appeal has been to the author's own work. We have no choice, therefore, but to accept the results at which we have arrived. These results may be surprising, or even astonishing, but in the circumstances this might have been expected, if we should ever reach the truth. We were face to face with so many otherwise irreconcilable phenomena, that by nothing short of a fundamental readjustment of our estimate of the early texts were we likely to solve the problem which they present. In another department this has been shown by Mr A. W. Pollard in his masterly articles on the York and Lancaster plays; and it will not be irrelevant to add here that much verse in those plays which is rejected as not Shakespearian by the method of analysis adopted in this

book, is equally rejected by him on purely bibliographical grounds. The soundness of the method is thus independently confirmed. The upshot of our inquiry, then, is that we are left with no choice but to banish the suspect abbreviations from the verse as mercilessly as from the prose; and we shall do so with a sense of no little satisfaction and relief. For while we shall be doing such justice as is possible, however tardy, to the poet himself, we shall remove from his pages blots and defects which are as offensive to those whose ears he has taught to hear as they are unworthy of his genius.

3. A third general conclusion forced upon us repeatedly throughout our investigation is that no reliance can be placed on the Folio, alas! our sole authority for twenty of the plays, whenever a point of versification or division of the lines arises, and that even the Quartos can only command a limited deference in this respect.

If these twenty-four types of abbreviated forms do not come from Shakespeare's hand, it is easy to suggest some probable causes for their casual emergence which would operate in combination.

The use of clipped forms marked essentially the speech of the lower orders in those days as it does now, and though it was adopted to a certain extent by the upper classes, it cannot have been regarded as the best and most proper manner of speaking. It is not found in stage-directions or proclamations or letters in the plays, because it was the vernacular; and for that same reason Shakespeare, who had no need of it to enhance the vraisemblance of his characters, rejected it as unsuited

to the dignity of the drama and utterance on the stage. At the same time his plays were altogether in the hands of people to whom this way of speaking was habitual,—the actors, the copyists, and the printers. That these last were liable to introduce the clipped forms spontaneously, we have already seen. It does not matter whether we suppose them to have done this deliberately, in order to make the verse accord as far as possible with a certain type which they thought more correct; or heedlessly, setting up the words as they sounded in their ear. In any case they are certainly responsible for a large number, and both causes may have been at work.

The bulk of the abbreviations, however, would probably be due not to the printers but to the scribes. These would be actors belonging to the Company; for, as Mr Pollard has pointed out, the employment of a professional scrivener is unlikely, since there would be the risk of his making a second copy and selling it to some piratical publisher¹. Now, certain contractions in writing were made merely to save time, and did not imply that the elided vowel was silent. While an author, and especially a dramatist, would probably refrain from using some of these lest his work should be misinterpreted, a scribe need not be supposed to have felt the same scruple; in any case, however good his intentions, he would be liable to employ them by inadvertence. This would account for the irregularity and inconsistency with which *it* and *'t*, to take one very large class, are found to occur. In the prose of *Measure for Measure* we have *it* 47 times and *'t* 10 times, but in *Hamlet* there

¹ *Shakespeare's Fight with the Pirates*, pp. 57 f.

are 26 cases of 't against 56 of *it*. *The Merchant of Venice* and *Love's Labour's Lost* give 't in the prose once each only. Beyond doubt the same uncertainty prevailed in connexion with this word throughout the verse also. But however it may be as concerns contractions not meant to abolish the vowel sound, with regard to abbreviations in general the scribe would obviously be liable to write the words as they sounded in his ear, that is, as he himself habitually pronounced them. This he would be likely to do equally with the composers, even when copying without assistance.

I say "even when copying without assistance" because there can be little doubt that the plays were largely written from the dictation of a second man or boy. That this practice obtained, no one who has ever had an imposition of '500 lines' to write at school will hesitate to believe. When we could, and for so long as we could, if only for half an hour, we induced a friend to read aloud the Vergil while we wrote. The gain in time to the scribe would have been enormous, since he would not have to look up from his work or pause to make out words difficult to decipher; the reader would have plenty of time to do that while the other was writing. The compositor would be equally assisted by dictation, though in his case it would be much less common. Now, what might be expected from this reader? Surely, that from time to time he would deliver the words with the abbreviations and vulgar forms which characterised his own daily speech. Thus, even though the scribe might allow for some, the number in the new copy would be considerably increased, since he would not now have

the assistance of his eyes to control his own natural tendency in the same direction. Indeed, unless we assume dictation on a large scale, it is difficult to account for the frequent misdivision of the lines in the verse, and the appearance of verse as prose and of prose printed in irregular lines as though it were verse. A man copying without assistance would see his mistake the next time he glanced at the original, and it would be quite impossible for him to go on misdividing or (in the case of prose) falsely spacing half-a-dozen or a dozen lines in succession, as has frequently happened. If such errors were afterwards discovered, the copyist might well say that it could not be helped and did not matter; and so far as delivery on the stage goes, he would not be far wrong, since after his earlier days of production Shakespeare sought more and more to break up his lines into just such measures of irregular lengths as these false divisions often present. A few misdivisions no doubt arose from corrections or additions written in the margin in false lengths for want of space.

The writing of verse as prose has sometimes been explained as due to a desire to economise paper; but the amount saved would be negligible, and it is unlikely that an official copy would be deliberately disfigured in this way. Moreover, the supposed economiser of paper is found wasting it in other places by writing prose in short lines as verse. It seems more probable that, in the absence of warning from the reader whose dictation he followed, the scribe was often unable to distinguish the verse from prose; and if he did not recognise the opening words of a speech as verse, he

would be likely to continue to write it to the end as he had begun. In broken dialogue this error would be specially liable to happen.

The printing of prose as verse in some of the plays has long been a puzzle, but if the copy was written from dictation, again the solution is easy. The reader, without giving notice of the change to prose, delivers it in what he thinks will be convenient lengths for the scribe or compositor, who believes each instalment to be a line of verse. It is not his business to attempt to scan it, and not infrequently the prose would actually have the rhythm of verse. None of these blunders—misdivision, verse as prose, prose as verse—could be made by a copyist who had the original under his eye.

With regard to the abbreviations in the verse, while all these causes of error would be operative there no less than in the prose, it must be remembered that the actors themselves would have a settled tendency to reduce the rhythm as far as possible to that of the plain norm. That being the original form, it persisted as the ideal of blank verse, and was the type with which they were most familiar. Before Shakespeare the increase in the number of resolutions was slight, and it would probably be impossible to discover in the works of any of his contemporaries a single passage of considerable length showing such an average of them as do the plays of his maturity. If even to-day this characteristic of his verse is apprehended but imperfectly or even actually repudiated, as by the disyllabists, still more was this likely to be so in his own day. It may be doubted whether more than one or two even of his

brother dramatists regarded the changes he was making as improvements. In any case we may be sure that the actors continually vexed his ear and tried his temper by their failure to reproduce delicate refinements of rhythm which they had not the perception to appreciate. His plays were at any period of his career very far from being the only ones presented even by his own Company, and the bulk of their *répertoire* would consist of verse that was predominantly of the disyllabic type. It is therefore much more likely than not that they habitually clipped the embarrassing exuberances which the measure presented as handled by him, in order to reduce it to the model to which they were most accustomed and which alone they could comfortably manage. Personally I feel little doubt that it was this habit of crushing out the light syllables of his verse and delivering lines like *A. and C. 3. 13. 144,*

And at this time most easie it is to do it,
with the dull and ugly rhythm of the Folio text,

And at this time most easie 'tis to doo't,

which he had in his mind more than anything else when he made Hamlet say to the players, "Speak the speech, I pray you, as I pronounced it to you, *trippingly on the tongue.*" Where there are few resolutions, there is little scope for the delicate enunciation which he suggests by this metaphor from the light and unlaboured movements of a dancer's feet. The first fifty lines of this scene (III. 2) have no bearing on the development of the action, but he seizes an opportunity to repeat in public some criticisms which he had often had occasion

to make in private at rehearsals; and he opens the budget of his grievances with words that can, I think, refer to nothing so aptly as the proper delivery of lines with resolutions—the clear and uncramped enunciation of trisyllabic and quadrisyllabic feet. Now, the stage manner would be pretty sure to reappear in the actor-copyist's manuscript. He was familiar with the plays as acted, and had taken parts, perhaps important parts, in them himself. What wonder, then, that the verse of the texts is disfigured by clippings and vulgarisms which Shakespeare himself abhorred, and this with an inconsistency and absence of method that are otherwise unaccountable? The phenomenon is one which, in the circumstances, might have been predicted.

The Folio, as we have seen in the previous chapters (cp. Table I, p. 94, and II, p. 238), offends in respect of abbreviations in the verse more persistently than the Quartos, a fact which indicates that some additional agency was at work to the same end. When that edition was being prepared for the press, the plays of course passed through the hands of a general reviser¹, and from the state in which he has left the text as a whole it is evident that he had his own notions of what blank verse should be, and held views on the matter which differed widely from Shakespeare's. Whoever he was, he seems to have had but a rudimentary knowledge of metre, and to have been wholly unable to appreciate the varied beauties of the poet's more mature and elaborated versification. It was plainly a settled purpose with him

¹ Or revisers; for again there is inconsistency, one play suffering more than another.

to diminish the number of resolutions, and where he has not done his work as thoroughly as he might, it is probably only through inadvertence. His treatment of final syllables (see Table II) is a clear indication of his bias on this point, and at the same time it betrays his inability to perceive the rhythmical effects that Shakespeare wished to produce by his increasing employment of the full measure and the linking of the lines¹. So ingrained indeed was this proneness to abbreviate, both in the reviser and in the copyists, that we have, as one result of it, numberless lines that are positively unmetrical or show false stresses².

It need hardly be said that this attempt to account for the facts set forth in the preceding pages stands quite apart from the facts themselves. Whether the explanation on which I have ventured is right or wrong, or only partially correct, they remain; and they carry with them a corollary. They point to the need and the possibility of an extensive revision of Shakespeare's text, to be made, not on mere conjecture or in the indulgence of personal predilections, but on sound principles of criticism. So far as I am aware, the details and statistics here collected have never been brought together before; indeed no one whose suspicions had not been thoroughly aroused would be likely to embark on such an enterprise. While the facts lay scattered, their significance naturally escaped notice; but now that they are brought into focus, it is unmistakable, and leaves us, I submit, no choice but to deal with the text on the lines indicated. To continue to follow the early texts on the points in

¹ See Ch. II.

² See Chs. III-V *passim*.

question, in defiance of evidence so overpowering, would seem to be uncritical to the last degree. As things are now, lovers of Shakespeare with an ear for the beauty of rhythm are continually offended by the numerous blemishes that they find in his work, and the impression they receive is (as a literary friend expressed it to me) that "Shakespeare wrote a large number of very bad lines."

POSTSCRIPT

Up to this point the argument has proceeded on the assumption that the abbreviations under discussion were always intended by the Elizabethan printers to imply that the elided letter was not to be pronounced. If one may judge from modern editions, this is the prevailing, if not the universal, opinion. At any rate, no other suggestion was made throughout the controversy in *The Times Literary Supplement* last year. Though not without considerable misgivings as to its correctness, I accepted this view of the elisions in deference to the general consent, and because up to the time of writing these words I was unable to offer any substantial grounds for my doubts. To argue on the unsupported assumption that the elided letter was not invariably meant to be silent, would have looked very much like begging the question at issue. The preceding pages are left as they were written because I believe the argument, as from the premisses, and in any case the conclusions arrived at to be sound; and also because, even after reading the remaining pages of this chapter, some may still be

disposed to retain the generally accepted view of the abbreviations. My own doubts on the point have, however, been confirmed in a remarkable manner since the book went to press, with the result that its chief contention gains a support which is as welcome as it was unexpected.

The 1616 Folio of Ben Jonson's works throws a flood of light on the whole matter. Mr Percy Simpson, to whose kindness I am indebted for the loan of his copy for a short time, tells me that it is one of the most carefully and correctly printed books of its time. He also says—and there is no one better entitled to offer a decided opinion on the point—that he has good grounds for regarding it as certain that Jonson himself corrected the proofs. As can be seen from a mere hasty glance through the volume, the accuracy of the printing and punctuation is such that one can well believe this, even without the detailed evidence which Mr Simpson has discovered. We may take it, then, that Jonson did correct the proofs. We must not demand from him the extraordinary efficiency of a modern professional proof-reader, but he was a scholar with a scholar's habits of accuracy, a careful writer, and a punctilious man who paid great attention to detail. Moreover, he was peculiarly sensitive to criticism, and would therefore leave as little as possible to be pounced upon by cavillers. Mr Simpson describes him as "a meticulous editor." We may suppose, therefore, that he went through the sheets with care. Let us see what can be learned from the text of *Sejanus* that may bear on the Shakespearian inquiry. It is the only play I have been able to examine

thoroughly, but a rapid inspection reveals in others the same phenomena as those mentioned below.

Sejanus, a play of some 3400 lines wholly in verse, was originally written in collaboration with some unknown friend and was first acted in 1603, when it proved a failure. In 1605 Jonson produced a second edition wholly written by himself, and the play appears to have had some success. We cannot be wrong in supposing that in the circumstances he took special pains both with the matter and the versification. The play was published in Quarto the same year, and the Folio was printed from the Quarto. It exhibits traces of revision, but not extensive revision, Mr Simpson tells me. The 1640 Folio of Jonson's works, published three years after his death and printed from the edition of 1616, is (to quote Mr Simpson again) "an inferior edition typographically, but with some traces of revision, which I attribute to the author."

Jonson's blank verse lacks the music and variety of Shakespeare's and shows a good many lines which, for their defective balance, Shakespeare would not have passed. Nevertheless, he has given us many passages of as fine verse as could be wished, and it is plain that he had definite views about rhythm. Resolutions he introduces with decidedly less frequency than Shakespeare, not as avoiding them if they happened to come, for we often find lines containing two, but evidently because a plainer style was natural to him and, as we may suppose, he preferred it. Monosyllabic feet are common, but whereas in Shakespeare these are usually followed or preceded by a resolution, Jonson is at no pains to

give the verse this relief. There are in *Sejanus* 22 instances of resolution of the fifth foot, 12 with ordinary words and 10 with proper names. Resolution of the fourth foot is common.

We will now proceed to examine the text. If apostrophe with elision implied that the elided letter is not to be pronounced, the thirteen lines given in list A below, judged by Jonson's own standard, appear to be altogether unworthy of him; he cannot have intended them to be uttered in the form in which modern eyes naturally read them. The references are to the pages and lines of the Folio: 423. 17 indicates the 17th line from the top, 423. 2 b the second line from the bottom, and 423 b the bottom line.

A. *Apparently Faulty Lines in "Sejanus"*

1. Wise : Brutus | temp'rance, and every vertue 363. 7 b.

We want "temperance."

2. *He's the* | noblest Romane, where he takes— 366. 23.

The Quarto reads "He is," and there can be no doubt that this is what Jonson expected to be said even as from the Folio text; for when a line has no upbeat, his habit is to follow the rule and make the first foot a triplet. There are only seven exceptions in the play. But how are we to account for the Folio's alteration? No resolution was more familiar to Elizabethan printers than the initial one in a line without upbeat; it was the earliest and easiest to recognise, and before Shakespeare far the most common. The explanation must be that the printer

of the Folio believed he was printing what was in effect the same thing as he found in his copy, and Jonson was apparently of the same opinion. The example is highly significant.

3. I (Ay), where he is, and | not writ | emp'rour. 373. 7.

"Emperor" must be said: cp. no. 1.

4. With your swolne fortunes rage.—A noble prince!

373. 22.

Cp. *Othello* 3. 3. 338,

What sense had I of her stolne houres of lust?

In each case the stress is grotesquely false, if "swolne" and "stolne" imply a monosyllabic pronunciation. We want "swollen" and "stolen," yet modern texts print "swoln" in *Sejanus* and "stol'n" in *Othello*.

5. And such corrupted | ministers | o' the | state. 391. 12.

This is an important example because it is typical of many in Shakespeare. The Quarto gives "ministers | of the | state," while at 392. 26, where the Folio gives "Gallus on | that side | to (too)?" the Quarto, from which it was printed, has "Gallus o' that." It is plain that the full form and the abbreviation were used indifferently by the printers.

6. Nothing but | Emp'rour.—The | name Ti|berius||

365. 2 b.

Cp. nos. 1 and 3.

7. transferring quite

The substance of their makers | int' them|selves 401. 12 b.

Can we believe that Jonson meant "int'" to be said in

order to avoid an easy resolution? Resolution of the fourth foot is a common feature of his verse.

8. By : trusted | messen|gers. If't | be en|quir'd 402. 7.

Jonson would have felt the line to be a disgrace, if read according to the scansion. In this play he has a good many times the rhythm of which Shakespeare was so fond—a pause after a completed triplet foot, as for instance in *D*, no. 14 and at 408. 23,

In honourable | vigilance. | You do well.

It cannot be doubted that what he wanted said is the admirable line,

By trusted | messengers. | If it be enquir'd.

9.

Thy selfe and I

(Without our boast) are | a'most | all the few

Left to be honest in these impious times. 409. 6 b.

Admirers of the poet will believe that he meant, if he did not actually write, "are | almost | all the | few."

10. The : tribun|ciall | digni|tie.—Is't | true? 425. 21.

Jonson was not the man to spoil an excellent line and produce a hideous cacophony for the sake of avoiding a resolution. Cp. no. 8 and see note there. We are expected to say

The tribuniciall | dignitie. | —Is it | true?

11. But : that, and | th'un|fortunate | trunke were | seiz'd,
434. b.

12. Let this example | moove th'insolent man. 437. b.

We must say "the" in this and the preceding line.

13. For we are far from | flatt'r|ing our friend. 372. 19 b.

The 1640 Folio gives "flattering."

It is merely incredible that such an editor as Jonson, editing his own work, could in one play have passed as correct the examples in this list, together with those in lists D and F below, if the contractions ruined them for a reader of his own day as they do for us, either as making them unmetrical or entailing a false stress, or for other reasons. Nor could he have overlooked them all. On the contrary, there is good reason for believing he found the printing quite to his mind, for the apostrophe is used in a peculiar manner throughout the volume. It is habitually employed to mark that the vowels between which it is placed form part (or one of them does) of a resolved foot or double upbeat. Sometimes both vowels are printed, which I take to be the original and proper use of the device, at others one is omitted. In the following 25 instances both vowels are retained.

B. *Apostrophe marks a Resolution, both Vowels
being retained*¹

1. He was a man most like to | vertue'; In | all 363. 11.
2. Thus men, in nature ; of a | body'as | faire 363. 14.

¹ In his note on *Every Man in his Humour* 1. 1. 5, Mr Simpson gives examples of this use from Donne and Spenser. He describes it as "a metrical punctuation used by some poets of the time to indicate a syllable lightly pronounced in scansion." He does not say to which syllable of the two concerned he refers, but his account of the apostrophe is in effect identical with mine; both syllables of a double upbeat and the last two of a resolved foot are lightly pronounced. It is plain that generally the intention is to mark the presence of what is sometimes called an 'extra syllable,' but there is also an exceptional use, to be noticed later.—The lists given are, I think, complete.

3. And had his | secon'ds there, | sent by Tiberius. 364. 9.

In *Sejanus* at any rate the use of the apostrophe here is exceptional, for there is no juxtaposition of vowels. Elsewhere in the play such resolved feet are usually not marked in any way, and there are some hundreds of them. But cp. D, nos. 7, 8, 9, 13, 15, 19, 22.

4. In mites as small as | atom|i, to'un|doe 366. 12.

5. And can but deedes of men : 'twere | glory'i'nough
371. 16.

6. The meanes that wrought it. | How do'I | looke to day ?
375. 10.

7. Intelligence by | augurie'of our practice. 381. 22.

8. They'are : growne exceeding circumspect, and wary.
383. 5.

Cp. C, nos. 6, 8, 10, 11.

9. And what of | that?—I'am | glad I gave it not. 385. 10.

Cp. C, no. 9.

10. Our mother great Au|gusta, 'is | strooke with time,
387. 5.

11. Mustred to | kill, I'am | fortified against 393. 16.

12. Sir—I'have | been so long train'd up in grace, 397. 16.

The Folio has inserted the apostrophe, which is wanting in the Quarto.

13. And yet, for any | weightie, 'and | great affaire, 399. 7 b.

14. What choise would | not. I'have | heard that aconite
400. 10 b.

15. Do'I : see and heare ? 411. 6.

16. And at each step I | feele my'ad|vanced head 415. 11 b.

Cp. D, no. 19, "m'instructions."

17. [It is our grieve, and | will be'our | losse, to know 416. 2.
 18. You : carry | things too— | let me | borrow'a | man,
 419. 15.
 19. If they de|mand you'of | me : ^ | say, I have | tane
 Fresh horse, and am departed. 419. 21 f.

We ought to have had, with apostrophe, "say, I've." The scansion cannot be "say, | I have | tane," for "I" must not be stressed. The Quarto gives "tâne" with a circumflex accent. This I take to be Jonson's actual manner of writing the word; the circumflex indicating that what he wrote was merely a contraction of a word that was to be pronounced in full, "taken." Similarly in the Folio of Shakespeare there are perhaps a score of instances where the word is printed *ta'ne*, *t'ane*, or *'tane*.

20. I've : not observ'd it. 423. 17.
 21. Let not my | lord be'a|mus'd. 423. 2 b.
 22. Crying, they'are | glad, ^ | say, they could ne're abide
 him. 434. 24.

Note the quadrisyllabic.

23. To the':Aediles.—You have well advis'd. 396. 20.
 24. You're a | friend most welcome. 418. 10.
 25. The : knotted | bed— ^ | —You're ob|serv'd, Ar|runtius.
 366. 13.

This is the Quarto text; the Folio omits the apostrophe.

C. *Accidental Omission of the Apostrophe*

1. *Come, you are* | modest now, 367. 16.
 2. Which was the | *wittiest*, | *meriest*, | wanton|nest ?
 367. 26.
 3. Amongst a field of Romanes, | *worthiest* | Macro. 401. 19.

The reader may be surprised at the inclusion of this and the preceding line, but it is a fact that we ought to have "witti'est, meri'est," for I find in Epigram 48

And hath no honour lost, our | Due'llists | say.

4. Or : none.—This 's | quicke ! ^ | What should *be* | *his*
dis|ease ? 385. 6.

5. If they de|mand you'of | me : ^ | say, *I have* | tane
Fresh horse, and am departed. 419. 21 f.

6. *You are our* | trust : and till our owne cohorts 423. 11.

7. To : *beare thy ob*|sequious fatnesse, like thy peeres. 426. 2 b.

The Quarto has "thy'obsequious" with the apostrophe.

8. *They are* : met ! 442. b.

Cp. B, no. 22.

9. *I am Har*|pocrates. ^ | —*Can you as*|sure it ? 425. 31.

For "I am" cp. B, nos. 9, 11.

10. *O they are* | satisfied, no more.—Alas ! 434. 10 b.

11. *You are* : troublesome.—The mood is chang'd.—Not
speake ? 426. 6.

The Quarto gives the apostrophe, "You'are."

12. Then doth his Father lose. Beleeve *me*, *I* love him.
362. 3 b.

The Quarto inserts the apostrophe, "me'I."

13. Had meanes to | *know him*, with|in ; 363. 9.

The Quarto has the apostrophe, "know'him."

These are all the instances of omission that I have noticed.

From list B we have been able to deduce the rule, and in C we have seen it violated by accidental omission of the apostrophe. In the next 30 examples (D) the apostrophe which marks resolution is inserted, but

one of the vowels is omitted, though in most cases it could not possibly have been meant to be silent. For instance, one cannot believe that Jonson expected anyone to say "yo" for "you," or *h'had*, *h'hath*, *h'would* without pronouncing the vowel of "he."

D. *Extension of the Rule exemplified in B*

1. *Yo'are* ; rarely met in court ! 360. 2.

Cp. B, nos. 19, 24 and C, nos. 1, 5, 6, 9, 11.

2. How ; stands *h'af* | fected to the present state ? 362. 10.

3. *Yo'are* ; in a muse, Eudemus ? 366. 17.

4. *Yo'are* a | subtill nation, you Physitians. 367. 12.

5. Nay, ; now *yo'have* | made it worse. 375. 18.

6. *Yo'are* ; too suspitious, Silius. 384. 9 b.

7. Dying ?—that's | strange !—*Yo'were* | with him yesternight.
385. 2.

Cp. B, no. 3, note.

8. Or ; none.—*This's* | quicke ! What should be his disease ?
385. 6.

9. O' : your owne | bulke ; *but't* | shall be on the crosse.
373. 19.

10. That ; though *h'had* | proper issue of his owne, 387. 22.

The Quarto gives "he had" without apostrophe.

11. *H'hath* ; spoke inough... 393. 4.

The Quarto gives "He'hath" with apostrophe.

12. As ; *worthi'st* | men ; 395. 20.

See note on C, no. 3,

Amongst a field of Romanes, | *worthiest* | Macro.

25. Their often meeting. You for|got *t'ex*|toll. 381. 14 b.
 26. Brutus, and | Cassius, | I am | charg'd, *t'have* | prays'd.
 395. 10.
 27. That can be catch'd at. Nor is | now *th'e*|vent. 410. 8 b.
 28. Then at this present.—Takes he | well *th'es*|cape?
 414. 3 b.

With the last two examples cp. B, no. 23 and *Catiline* 690. 24,

In the : dull | face?—Hee's zealous | for *th'af*|faire.

29. *T'have* : parallel'd him with great Alexander. 363. 20.

Cp. nos. 21, 22 and notes.

30. And forward in her | fit.—*She's* | so, my lord. 367. 17.

The Quarto gives the full form, "She is so," but without apostrophe.

E. *Another Use of the Apostrophe*

In the two following examples the sign merely marks the juxtaposition of two vowels where there is no question of resolution, but it appears to be oftener omitted than inserted.

1. Of Agrippina ; | 'and for | deare regard 397. 5 b.
2. For whom the morning saw so great and high,
 Thus low and little, | 'fore *the'*|even doth | lie. 437. 10 f.

F. *Apostrophe used as in E, but with one Vowel elided*

1. *H'*is allied to him, and doth trust him well. 405. 5 b.

This obviously means, as we actually find it printed in the Quarto,

He : is allied to him, | and doth trust him well.

We may note the pause after a completed triplet foot to which reference was made under A, no. 8.

2. That the Consul
Can : best de|liver you. | —When *h'is a|way.* 418. 8 b.

For the rhythm see previous note. The 1640 Folio gives “deliver | you.—When | *he's a|way.*” But this cannot be a correction by Jonson, for the context excludes any stress on “he” and demands a slight one on “When”:

Can : best de|liver you. | —When he | is a|way.

G. *Elision of it final*

The play shows 15 instances of “it” making a double ending, as in

Betweene your father, and his, may better | *doe it,*
385. 4 b.

but only one case of elision,

Thy wisdom~~e~~ and thy innocence.—Where | *is't?*
389. 10.

Catiline shows 31 examples of non-elision, including “on it” once, “of it” twice, and “carrie it” making a final triplet foot. Against these we find “to't” once (possibly for want of space) and “match on't,” “into't,” “place for't.” In the last three instances the full form would make a final triplet foot, of which there are 22 other examples in the play. Besides these elisions of “it,” we have at 699. 24

Will : carry | it for | him.—Do's | he stand | *for't?*

Jonson could not have meant his readers to place these

shocking stresses on "him" and "he" and "for," and it is plain that the line was intended to be read thus,

Will : carry it | for him. | —Do's he | stand *for* | *it* ?

Catiline also shows instances of "us" final in a completed foot, including "let us" and "of us," which so often become "let's" and "on's" in Shakespeare, but no elision of "us" final. We have "taken" final three times, but "tane" final never.

My collation of the Quarto is limited to the passages I had noted in the Folio, and with these I could not go beyond p. 427, since all after that is wanting in the British Museum copy of the Quarto. A complete collation would no doubt reveal more of interest.

Varieties of spelling

As in the early texts of Shakespeare, we find many varieties of spelling. The following are a few examples. *Weightie*, *waight*, *waightie*; *jealousies*, *jealosies*; *forth*, *foorih*; *tyranne* (*tyrant*) 3, *tyran* 1; *Pompey* 5, *Pompei* 3. *Have* and *ha'*, *them* and *'hem* occur with the utmost irregularity¹. The apostrophe once marks the omission of *e* in *thumb's* (plural). *Favouring*, *suffering* (3), *murdering*, *staggering* occur, but also *whispring*, *fav'ring*, *offring*, *suffrings*, *lingring*, *flatt'ring*. (All full forms quoted make a triplet foot.) We find *intemperate*, but *temp'red* and *distemp'red*; *slavery*, *flattery*, *slippery* etc., but *imag'rie*, *brav'rie*; *soveraigne* (2), *soveraigntie* (2);

¹ Throughout the voluminous notes in the ms. of *The Masque of Quænes* the full form *them* occurs frequently, *'hem* or *'em* never.

but *sov'raigne*, *sov'raignentie* twice each; *con|federates* | *with*, *con|federa|cy*, but *confed'racies*; *every* many times, *ev'ry* twice. Plainly Jonson considered the apostrophe as good as the vowel.

We can hardly hesitate as to the conclusion to be drawn from all this. Jonson himself corrected the sheets of his Folio of 1616, and sometimes, Mr Simpson tells me, even stopped the printing-off to insert corrections which are found in some copies of the book but not in others. If we can rely on this text, to the exceptional trustworthiness of which everything points, it would appear that in numberless instances elision of a vowel or consonant does not mean that the elided letter is not to be pronounced. It often does mean this, but it often does not. The contraction was merely a way of writing and printing, like "y^e" for "the," "yo" for "you," "yo^r" and "you^r" for "your," "wth" for "with" and the like. The double practice is confusing to us, but to Elizabethans it apparently was not; or if it was to some extent, it must have been held that any disadvantages attaching to the method were more than counterbalanced by its advantages. At any rate there appears to be no other way of explaining the phenomena presented by Jonson's Folio, which was printed, as we must suppose, in a manner approved of by its author. From the care taken over the printing of the Quarto of *Sejanus*, which contains notes with Latin quotations from historians and poets, it seems more than probable that he corrected the proofs of this edition also. A comparison of the two editions shows that, as a matter of printing, he was satisfied with either

of the following variants in each case: Q. "He is the," F. "He's the"; Q. "ministers | of the | state," F. "ministers | o'the | state"; Q. "though he had," F. "though h'had"; Q. "He hath : spoke in|ough," F. "H'hath : spoke"; Q. "To a : princes state," F. "T'a : princes state"; Q. "He : is all|ied," F. "H':is all|ied." The ms. of *The Masque of Queenes* gives "have and ha', of and o', in precisely similar positions, showing that no difference in pronunciation can have been intended.

This interpretation of the elisions can obviously be applied to the Quartos and Folio of Shakespeare, and it affords an equally satisfactory explanation of the precisely similar and hitherto puzzling phenomena which those texts exhibit. Indeed, the Shakespearian texts, as has appeared throughout the previous pages, are stuffed with evidence that the practice of Jonson's printers with regard to elision was that of other printers also. The correspondences and absolutely identical examples are too numerous to admit of doubt upon the point. What I myself thought (and what, in respect of many lines at least, others also have thought) were perversities of copyists or printers, are now seen, in a very large number of instances, to be nothing but recognised contractions in writing and printing which, when used, had not the significance that we have hitherto attached to them. As authors and printers sometimes varied their spellings, so they sometimes employed these abbreviations and sometimes did not. *Y'are, sh'has, th'art, to's, do't, take't, th'* and the like in Shakespeare were not meant to suggest clipped pronunciations, but

the contrary. They do not betray caprice or indifference as to the way in which the words were to be spoken, and they find a modern analogy in the practice of writing "would, could, should" sometimes in full, and sometimes as "w^d, c^d, sh^d." At the same time, if we may judge from such Quartos as those of *A Midsummer Night's Dream*, *The Merchant of Venice* and *1 Henry IV*, and the Folio text of *Julius Caesar*, Shakespeare appears to have made but sparing use, if any, of such contractions in his own handwriting. Thus my main contention as to the falsity of the Shakespearian texts, *as we moderns have hitherto interpreted their printing*, is amply substantiated. However he may have written them, there are thousands of lines of Shakespeare's verse and much in his prose which he did not intend to be uttered in the manner that is implied by the perpetuation of the elisions in modern editions. In printing of the present day elision of a letter means that it is not to be pronounced, and it means nothing else; Ben Jonson's Folio shows that in his day it often indicated the contrary. In fact (and oh, the irony of it!) apostrophe with elision was a recognised signal drawing attention to the resolution which we thought it was meant to abolish.

An examination of the Folio texts of 16 of Shakespeare's plays reveals 88 indisputable examples of the apostrophe inserted to mark a resolution as in lists B and D above. Nearly all are instances of *to'th'*, *to'th*, or *by'th'* with apostrophe after *to* and *by*, but *th'have*, *th'ave*, *th'are*, *S'incapable*, *W'have*, *W'are*, occurring once each, are included as certainties. The shortening of *the* to *th'* or *th* was so common that the word may always be

regarded as printed in full, as in fact we find it in *Lear* 3. 7. 54, "I am : tyed to'the | stake" (Q₁, 1608, *to'th*). The following are the plays examined, with their figures. *The Tempest*, *Taming of the Shrew*, *Twelfth Night*, *Julius Caesar*, 0; *As You Like It*, *All's Well*, *Macbeth*, *Hamlet*, 1 each; *Troilus and Cressida* 2; *The Winter's Tale* 3; *Othello* 3 (two of these are in the 1622 Quarto only); *Lear* 5 (the Quartos of *Lear* and *Hamlet* have not been examined); *Henry VIII* 11; *Cymbeline* 26; *Coriolanus* 17; *Antony and Cleopatra* 17. Thus 71 of the 88 occur in four late plays, a striking fact which may be accounted for by further inquiry. As compared with the other plays, the number in *Cymbeline* is remarkable, but in other respects also this text is printed with unusual care. The examples show that the printers of the Folio were acquainted with the device of signalling by the apostrophe without elision, but their habitual practice, which was also the commoner practice of Jonson's printers, was to elide as well. At the same time, even with this new light on the matter, I do not find myself able to withdraw altogether the charge made against the Folio revisers of an unwarranted bias towards reducing the number of resolved feet. The text still gives evidence of this in many places.

The alternative appears to be to reject the evidence for Jonson's correction of the proofs of his Folio and, in view of its consequently imputed inconsistencies, to consider it to be no sure guide even for his own verse. Anyone who comes to this conclusion will not regard the book as one of the most accurately printed of its day, but must hold it to be one of the most faulty; for

it presents the anomalies and apparent deprivations of Shakespeare's texts in an aggravated and peculiarly perverse form. In one place it is seen to be careful to draw attention to a resolution, in another it is, *ex hypothesi*, equally at pains to elide a syllable even though the metre is ruined by its loss. The difficulties in the way of adopting this alternative, I must confess, appear to me to be insuperable.

Yet, even though the other view be taken, the path of an editor of Shakespeare's plays will not be altogether free from embarrassment. He will be assured that many contractions may and must be expanded, if the text is to represent to modern readers what its author expected to be said on the stage (and this, I take it, should be the predominant purpose of an edition prepared for the general public), but there will be some doubtful cases legitimately open to discussion, and about these opinions may be expected to differ. The safest general guide will be the ascertained characteristics of the poet's dramatic versification, on which it is hoped that the present work may have succeeded in throwing some light.

Faint, illegible text, likely bleed-through from the reverse side of the page. The text appears to be organized into several paragraphs, with some lines starting with capital letters. The overall appearance is that of a historical document or manuscript page.

APPENDIX I

PURE TROCHAIC PENTAPODIES

THIS list, which contains 192 examples, is nearly if not quite complete.

The Two Gentlemen (5):

Well, sir, here is for your pains. What said she?
Truly, sir, I think you'll hardly win her. 1. 1. 140 f.
Sir, your glove.—Not mine, my gloves are on. 2. 1. 1.
Go with me. Once more, new servant, welcome. 2. 4. 118.
Madam, if your heart be so obdurate, 4. 2. 120.

Measure for Measure (10—see p. 323):

Grace go with you, *Benedicite!* 2. 3. 39.
Say you so? then I shall pose you quickly. 2. 4. 51.
Mark what I say, which you shall find by every
Syllable a faithful verity: 4. 3. 130 f.

The Folio and texts make the first line a tetrapody ending with "shall find."

Joint by joint, but we will know his purpose.
What, 'unjust'?—Be not so hot; the duke 5. 1. 314 f.
What, resists he? Help him, Lucio. 5. 1. 355.
Wherein have I so deserved of you, 5. 1. 508.

To these should be added 3. 1. 108, from which a final monosyllable has apparently dropped out. Claudio answers Isabella distractedly with a brief "Yes," and continues with his own reflections, which seem to need "then" to connect them with what has gone before.

Yes. Has hé affections in him, <then,>
That thus can make him bite the law by the nose
When he would force it?

The Comedy of Errors (1):

Master, shall I fetch your stuff from shipboard? 5. 1. 408.

Much Ado (3):

Dear my lord, if you, in your own proof, 4. 1. 46.

Yea, and I will weep a | while | longer. 4. 1. 258.

Boys, ^ | apes, ^ | braggarts, | jacks, ^ | milksops!

5. 1. 91.

Merchant of Venice (1):

Stamp'd in gold, but that's insculp'd upon. 2. 7. 57.

As You Like It (3):

Peace, I say. Good even to you, friend. 2. 4. 69.

Then the whining school-boy with his satchel. 2. 7. 145.

Bring us to this sight, and you shall say 3. 4. 61.

Taming of the Shrew (24):

Madam wife, they say that I have dream'd *Induct.* 2. 114.

Gentlemen, importune me no further. 1. 1. 48.

Gentlemen, that I may soon make good 1. 1. 74.

O this learning, what a thing it is!

O this woodcock, what an ass it is! 1. 2. 160 f.

Will he woo her?—Ay, or I will hang her. 1. 2. 198.

No such jade as you, if me you mean. 2. 1. 202.

In his | tail. ^ | —In his | tongue. ^ | —Whóse tongue?

2. 1. 215.

Go, ^ | fool, and whom thou keep'st command.

2. 1. 259.

C fa ut, that loves with all affection:

D sol re, one clef, two notes have I:

E la mi, show pity, or I die. 3. 1. 76 ff.

Come, where be these gallants? Who's at home?

3. 2. 89.

Were it better, I should rush in thus. 3. 2. 93.

Hark, ^ | hark! I hear the minstrels play. 3. 2. 185.

Where are those—Sit | down, ^ | Kate, and welcome.

4. 1. 144.

Out, you rogue! you pluck my foot awry. 4. 1. 150.

Go with me to clothe you as becomes you. 4. 2. 120.
 Ay, what else? and but I be deceived, 4. 4. 2.
 Come, sir, we will better it in Pisa. 4. 4. 71.
 Right son to the right Vincentio. 5. 1. 118.
 Head, and butt! an hasty-witted body. 5. 2. 40.
 Son, I'll be your half, Bianca comes. 5. 2. 78.
 Worse and worse; she will not come! O vile! 5. 2. 93.

All's Well (1):

Youth, ^ | beauty, wisdom, courage, all 2. 1. 185.

Twelfth Night (4):

Seek him out, and play the tune the while. 2. 4. 13.
 Like the old age.—Are you ready, sir? 2. 4. 49.
 Give me leave, beseech you. I did send 3. 1. 109.
 Pray, sir, put your sword up, if you please. 3. 4. 53.

The Winter's Tale (2):

Pray, good shepherd, what fair swain is this? 4. 4. 166.
 She I kill'd! I did so: but thou strik'st me 5. 1. 17.

King John (2):

Must you with hot irons burn out both mine eyes?
 4. 1. 39.

This might be scanned with an initial quadrisyllabic, but it seems decidedly better to make it an Alexandrine. A third alternative is to scan, "Múst you with | hot | irons" etc.

Nay, 'tis in a manner done already. 5. 7. 89.

Richard II (5):

Many years of happy days befall 1. 1. 20.
 Stay, the king hath thrown his warder down. 1. 3. 118.
 Darest with thy frozen admonition 2. 1. 117.
 What says he?—Nay, nothing; all is said. 2. 1. 148.
 Yea, my lord. How brooks your grace the air 3. 2. 2.

1 *Henry IV* (5):

Mordake, earl of Fife, and eldest son 1. 1. 71.
 Worcester, get thee gone; for I do see 1. 3. 15.
 Bootless home and weather-beaten back. 3. 1. 67.
 On his follies: never did I hear 5. 2. 71.
 Come, my lord, I'll lead you to your tent. 5. 4. 9.

2 *Henry IV* (1):

God put in thy mind to take it hence. 4. 5. 79.

1 *Henry VI* (8):

Call'd the brave Lord Pontron de Santrailles. 1. 4. 28.
 Rescued is Orleans from the English. 1. 6. 2.
 Am I not Protector, saucy priest? 3. 1. 45.
 Signior, hang! base muleters of France! 3. 2. 68.
 Hear you, captain, are you not at leisure? 5. 3. 97.
 Well, go to; we'll have no bastards here. 5. 4. 70.
 Yes, my lord, her father is a king. 5. 5. 39.
 Whéreas the contráry bringeth bliss. 5. 5. 64.

2 *Henry VI* (5):

Go, take hence that traitor from our sight. 2. 3. 102.

<i>Cap.</i>	Yés, Pole.	
<i>Suff.</i>	Pole! ^	
<i>Cap.</i>		Pool! ^ Sír Pool! lord!

4. 1. 70.

No, my love, I should not mourn, but die for thee.
4. 4. 25.

Prayers and tears have moved me, gifts could never.
4. 7. 73.

Tut, when struck'st thou one blow in the field? 4. 7. 84.

3 *Henry VI* (5):

Prove it, Henry, and thou shalt be king. 1. 1. 131.
 There is thy reward: be gone. But, Warwick,
 Thou and Oxford, with five thousand men, 3. 3. 233 f.
 But the safer when 'tis back'd with France. 4. 1. 41.
 This is it that makes me bridle passion, 4. 4. 19.

Richard III (10):

Sirs, take up the corse.—Towards Chertsey, lord? 1. 2. 225.
 Show him our commission; talk no more. 1. 4. 90.
 That's the butt end of a mother's blessing. 2. 2. 110.
 Well, \wedge | let them rest. Come, hither, Catesby. 3. 1. 157.
 Tell'st thou me of 'ifs'? Thou art a traitor! 3. 4. 77.
 To be | spoke to | but by | the re|corder. 3. 7. 30.

A dreadful line, which can be improved a little by reading, as no doubt we should, "To be : *spoken* | to \wedge | but by" etc.

When thou com'st there,—dull unmindful villain!

4. 4. 444.

Well, sir, as you | guess, \wedge | as you guess? 4. 4. 467.

That's the best news: that the Earl of Richmond 4. 4. 534.

Set it down. Is ink and paper ready? 5. 3. 75.

Henry VIII (3):

Dangers, | doubts, \wedge | wringing of the conscience, 2. 2. 28.

Seek me out, and that way I am wife in, 3. 1. 39.

Say his | long | trouble now is passing 4. 2. 162.

Troilus and Cressida (2):

Wish'd, my lord? The gods grant—O, my lord! 3. 2. 67.

O 'tis true. Ho! bid my trumpet sound. 5. 3. 13.

Coriolanus (10):

At a poor man's house; he used me kindly, 1. 9. 83.

Or possibly the scansion is, "At a : poor | man's | house."

Call our | cares \wedge | fears; which will in time 3. 1. 137.

Peace, \wedge | peace, \wedge | peace! \wedge | Stay, \wedge | hold! \wedge | Peace!

3. 1. 188.

No! | No! | no! | no! | no! 3. 1. 281.

But ; owe thy | pride thy|self. \wedge |

Cor.

Pray, be con|tent, mother, ||

I am | going | to the | market-|place: 3. 2. 130 f.

The Folio and texts have "mother" at the beginning of the second line, with a colon at "content." But "mother" must belong to the first clause, and it is therefore necessary to place it at the end of the first line. A double upbeat concluding a lyric measure would be unexampled.

Know, I pray you.—I will know no further. 3. 3. 87.
 Should from | yond | cloud speak | divine | things,
 Were you | in my | stead, would you have heard 4. 5. 110.
 Hail, ^ | lords! I am return'd your soldier, 5. 3. 192.
 Kill, ^ | kill, ^ | kill, ^ | kill, ^ | kill him! 5. 6. 131.

Titus Andronicus (7):

Suum cuique is our Roman justice. 1. 1. 280.
 Faith, not me.—Nor me, so I were one. 2. 1. 102.
 Yet I think we are not brought so low 3. 2. 76.
 'Zounds, ye whore! is black so base a hue? 4. 2. 71.
 Arm, my lords! Rome never had more cause. 4. 4. 62.
 Titus, I am come to talk with thee 5. 2. 16.
 Tear for tear, and loving kiss for kiss. 5. 3. 156.

Romeo and Juliet (6):

Draw, Benvolio, beat down their weapons. 3. 1. 89.
 Courage, man; the hurt can not be much. 3. 1. 98.
 All forsworn, all | naught, ^ | all dissemblers. 3. 2. 87.
 Which you weep for.—Feeling so the loss 3. 5. 77.
 Day, night, hour, tide, [time,] work, play, 3. 5. 177.

The line is probably a monosyllabic Alexandrine, "time" being an erroneous duplicate of "tide."

Nurse! ^ | Wife! What, ho! What, Nurse, I say!
 4. 4. 24.

Timon of Athens (5):

Let me stay at thine apperil, Timon. 1. 2. 32.
 Here, my lord, a trifle of our love. 1. 2. 213.
 Prithee, man, look cheerly. These old fellows 2. 2. 223.
 Hear you, master steward, where's our master? 4. 2. 1.
 Ha! you gods, why this? What this, you gods? Why,
 this 4. 3. 30.

Julius Caesar (10):

Sir, \wedge | March is wasted fourteen days. 2. 1. 59.
 We are bless'd that Rome is rid of him. 3. 2. 75.
 Read the will; we'll hear it, Antony. 3. 2. 152.
 Kill! \wedge | Slay! Let not a traitor live! 3. 2. 209.
 Peace there! Hear the noble Antony. 3. 2. 211.
 Never, never. Come, away, away! 3. 2. 258.
 Pluck down | forms, \wedge | windows, any thing: 3. 2. 264.
 Stand, ho! Stand, ho! Speak the word along. 4. 2. 32.
 Fellow, thou, awake!—My lord?—My lord? 4. 3. 301.
 Flatterers! Now, Brutus, thank yourself 5. 1. 44.

Macbeth (9):

Who comes there?—The worthy thane of Ross. 1. 2. 45.
 Not so happy, yet much happier 1. 2. 66.
 Glamis thou art, and Cawdor; and shalt be 1. 5. 16.
 Glamis hath murder'd sleep, and therefore Cawdor
 2. 2. 42.
 No man's life was to be trusted with them. 2. 3. 110.
 Who must hang them?—Why, the honest men. 4. 2. 54.
 Out, \wedge | damnèd | spot! \wedge | out, I | say!—
 One, \wedge | two: why, then 'tis time to do it. 5. 1. 39 f.
 Hail, \wedge | King of | Scotland! | Hail, \wedge | King of | Scot-
 land! 5. 8. 59.

Hamlet (4):

Stay! \wedge | speak, \wedge | speak! I charge thee, speak! 1. 1. 51.
 Lends the | tongue | vows: these blazes, daughter,
 1. 3. 117.

Look to it, I charge you: come your ways. 1. 3. 135.
 Yes, it is already garrison'd. 4. 4. 24.

King Lear (9):

Who is it can tell me who I am? 1. 4. 250.
 Hear, \wedge | nature, hear; dear goddess, hear! 1. 4. 297.
 Weapons, arms? What's the matter here? 2. 2. 51.
 Knowing naught, like dogs, but following 2. 2. 86.
 Vengeance! | plague! \wedge | death! con|fusi|on! 2. 4. 96.
 O the difference of man and man! 4. 2. 26.
 Ay, and laying autumn's dust.—Good sir, 4. 6. 201.
 Save him, save him!—This is practice, Gloucester.
 5. 3. 151.
 Never, never, never, never, never! 5. 3. 308.

Othello (6):

Sir, sir, sir,— —But thou must needs be sure 1. 1. 102.
 I am changed. I'll go sell all my land. 1. 3. 387.
 Worse and | worse. \wedge | —How, if fair and foolish?
 2. 1. 135.
 O, beware, my lord, of jealousy. 3. 3. 167.
 Do you triumph, Roman? do you triumph? 4. 1. 121.
 O! \wedge | O! \wedge | O!—Nay, lay thee down and roar;
 5. 2. 198.

Antony and Cleopatra (5):

Hark, Ventidius.—I do not know 2. 2. 16.
 Here's to Caesar!—I could well forbear it. 2. 7. 104.
 Come, good fellow, put mine iron on. 4. 4. 3.
 I will overtake thee, Cleopatra,
 And weep for my pardon. 4. 14. 44 f.

The Folio and texts end the first line with “and,” thus giving the word an intolerable stress.

I am | dying, Egypt, dying: only 4. 15. 18.

Cymbeline (5):

I was going, sir, to give him welcome. 1. 6. 54.
 One, \wedge | two, \wedge | three : \wedge | time, \wedge | time. 2. 2. 51.
 Last night it was on my arm, I kiss'd it. 2. 3. 151.
 Take or | lend. \wedge | Ho! No answer? then I'll enter.
3. 6. 24.
 Tongue, and brain not; either both or nothing. 5. 4. 147.

The Tempest (4):

Twelve year since, Miranda, twelve year since. 1. 2. 53.
 O good sir, I do.—I pray thee, mark me. 1. 2. 88.
 Ay, sir, where lies that? if 'twere a kibe, 2. 1. 276.
 This is strange: your father's in some passion 4. 1. 143.

Pericles (11):

Loath to bid farewell, we take our leaves. 2. 5. 13.
 Ay, so well that you must be her master. 2. 5. 38.
 Therefore, hear you, mistress; either frame 2. 5. 81.
 Soft! it smells most sweetly in my sense. 3. 2. 60.
 Pray, walk softly, do not heat your blood. 4. 1. 49.
 Or my life imply her any danger? 4. 1. 82.
 Fare thee well. Thou art a piece of virtue, 4. 6. 118.
 Hangs upon mine | eyes: \wedge | let me rest. 5. 1. 236.
 At Pentapolis the fair Thaisa 5. 3. 4.
 Thrown upon this shore. I oped the coffin, 5. 3. 23.
 How she came placed | here | in the temple; 5. 3. 67.

Add from *M. for M.*:

Heaven keep your honour safe!—Amen: 2. 2. 157.
 From our faults, as faults from seeming, free. 3. 2. 41.

APPENDIX II

(A) OTHER LINES WITHOUT UPBEAT

OF these there are, including all subdivisions, more than 180, the largest class being those under section I.

1. Checked lines beginning with a trochee followed by a resolution
(*Selected examples*)

Taming of the Shrew:

Full of | rose-water | and bestrew'd with flowers.

Ind. 1. 56.

What! this | gentleman | will out-talk us all. 1. 2. 248.

Signior | Gremio, | came you from the church? 3. 2. 151.

Well, Pe|truchio, | this has put me in heart. 4. 5. 77.

Sirrah | Grumio, | go to your mistress; say, 5. 2. 95.

Midsummer Night's Dream:

With the | love-juice, as | I did bid thee do? 3. 2. 37.

When I | come where he | calls, then he is gone.

3. 2. 416.

King John:

What doth | move you to | claim your brother's land?

1. 1. 91.

Let it | be so. Say, | where will you assault? 2. 1. 408.

If I | talk to him, | with his innocent prate 4. 1. 25.

Lead me | to the re|volts of England here. 5. 4. 7.

Julius Caesar:

I will | do so. But | look you, Cassius, 1. 2. 182.

He and | Lepidus | are at Caesar's house. 3. 2. 270.

OTHER LINES WITHOUT UPBEAT 325

Let us | do so: for | we are at the stake. 4. 1. 48.
 Speak no | more of her. | Give me a bowl of wine. 4. 3. 158.
 Ho, Lu|cilius! | hark, a word with you. 5. 1. 69.
 Now, Ti|tinius! | —Now some light: O, he
 Lights too. He's taken! and hark, they shout for joy. 5. 3. 31 f.

These two lines are misdivided in the Folio and modern texts.

Hamlet:

Shall I | strike at it | with my partisan? 1. 1. 140.
 If it | be so,—as | so 'tis put on me, 1. 3. 94.
 Yes, faith, | heartily.—There's | no offence, my lord. 1. 5. 135.

Othello:

Do not | weep, do not | weep. Alas the day! 4. 2. 124.
 What are | you there? Come | in, and give some help. 5. 1. 59.
 Ay, with | Cassio. | Nay, had she been true. 5. 2. 143.

King Lear:

Fare thee | well, king: sith | thus thou wilt appear, 1. 1. 183.
 Leaving | free things and | happy shows behind: 3. 6. 112.
 He that | helps him, take | all my outward worth. 4. 4. 10.
 I am | doubtful that | you have been conjunct 5. 1. 10.

The Tempest:

Do not | smile at me, | that I boast her off. 4. 1. 9.
 Dove-drawn | with her. Here | thought they to have done 4. 1. 94.
 Hear a | foot-fall: we | now are near his cell. 4. 1. 195.
 In the | line-grove which | weather-fends your cell. 5. 1. 10.
 Mine would, | sir, were I | human.—And mine shall. 5. 1. 20.
 Since I | came to this | isle: and in the morn 5. 1. 306.

2. Hendecasyllabics

It will be noticed that all the preceding are checked lines; when the last foot is completed we get the classical 'hendecasyllabic,' as in the following. There are at least 25 examples of this type.

- Therefore, | know thou, for | this I entertain thee.
T. G. 4. 4. 75.
- Where Bal|thasar and | I did dine together.
C. of E. 5. 1. 223.
- When the | moon shone, we | did not see the candle.
M. of V. 5. 1. 92.
- Call her | forth, brother; | here's the friar ready.
M. Ado 5. 4. 39.
- Who is | he that shall | buy this flock and pasture?
A. Y. L. 2. 4. 82.
- Tell me, | sirrah, but | tell me true, I charge you,
All's W. 5. 3. 234.
- No, in|deed is it | not; and I | would to heaven
K. J. 4. 1. 23.

Here the third foot also is resolved.

- Less ap|pear so in | comforting your evils. *W. T.* 2. 3. 56.
 If thou | dost, I shall | never love thee after.
Oth. 1. 3. 307.
- Let it | be so; thy | truth, then, be thy dower.
Lear 1. 1. 109.
- You do | climb up it | now: look how we labour.
Lear 4. 6. 2.
- Tell us | this: have you | anything to take to?
T. G. 4. 1. 42.
- Villains, | answer you | so the Lord Protector?
1 Hen. VI 1. 3. 8.
- Now do | thou watch, for | I can stay no longer.
1 Hen. VI 1. 4. 18.
- That you | take with un|thankfulness his doing.
Rich. III 2. 2. 90.

3. Lines beginning with a monosyllabic foot

(A Selection)

- Who?^ | Silvia?—Ay, | Silvia; | for your | sake¹.
T. G. 4. 2. 23.
- Well,^ | give her that ring, and therewithal
T. G. 4. 4. 90.
- Maud,^ | Bridget, Marian, Cicely, Gillian, Ginn!
 Mome,^ | malt-horse, capon, coxcomb, idiot, patch!
C. of E. 3. 1. 31 f.
- Hold!^ | here, take this: tell gentle | Jessica,||
M. of V. 2. 4. 20.
- No?^ | sayest thou | so,^ | friend? What | countryman?||
T. S. 1. 2. 190.
- Peace!^ | —Hear the crier.—What the devil art thou?
K. J. 2. 1. 134.
- Do,^ | child,^ | go to it grandam, child. *K. J. 2. 1. 160.*
- Well,^ | Suffolk, thou shalt not see me blush.
2 Hen. VI 3. 1. 198.
- Yea,^ | brother of Clarence, art thou here too?
3 Hen. VI 4. 3. 41.
- Young,^ | valiant, wise, and no doubt right royal,
Rich. III 1. 2. 244.
- How!^ | traitor!—Nay, temperately; your promise.
Cor. 3. 3. 67.
- Dead^ | art thou? A|lack, my child is dead,
R. and J. 4. 5. 63.
- Friends,^ | Romans, countrymen, lend me your ears.
J. C. 3. 2. 78.
- Safe,^ | Antony: Brutus is safe enough. *J. C. 5. 4. 20.*
- Die,^ | perish! Might | but my | bending | down
 Reprieve thee from thy fate, it should proceed.
M. M. 3. 1. 144 f.

¹ In this phrase the stress is usually on the "for."

4. Lines beginning with two trochees

(A Selection)

- You do | not? ^ | —No, madam, 'tis too sharp.
T. G. 1. 2. 91.
- Só I | fly from | her that would be my wife.
C. of E. 3. 2. 153.
- If I | dream not, | thou art Ae|mili|a. *C. of E. 5. 1. 346.*
- If you | go on | thus, you will | kill your|self.
M. Ado 5. 1. 1.
- Fare thee | well, nymph: | ere he do leave this grove,
M. N. D. 2. 1. 245.
- Ho, ho, | ho! ^ | Coward, why comest thou not?
M. N. D. 3. 2. 421.
- In my | school-days, | when I had | lost ðne | shaft,
M. of V. 1. 1. 140.
- Talk not | to me. | I will go sit and weep. *T. S. 2. 1. 35.*
- If you | like me, | she shall have me and mine.
T. S. 2. 1. 385.
- Yond light | is not | daylight; I know it, I:
R. and J. 3. 5. 12.
- Death lies | on her | like an untimely frost
R. and J. 4. 5. 28.
- If the | first that | did the e|dict in|fringe,
M. M. 2. 2. 92.
- Now will | I write | letters to Angelo, *M. M. 4. 3. 97.*
- Art thou | my boy? | —Ay, my good lord.—I'fecks!
W. T. 1. 2. 120.
- Praise her | but for | this, her with | out-door | form.
W. T. 2. 1. 69.
- Kneel thou | down | Philip, but | rise more | great.
K. J. 1. 1. 161.
- Look'st thou | pale, France? | do not let go thy hand.
K. J. 3. 1. 195.
- Will the | hateful | commons perform for us.
Rich. II 2. 2. 138.
- Whither | I go, | thither shall you go too.
1 Hen. IV 2. 3. 118.

- O Dieu | vivant! | shall a few | sprays of | us
Hen. V 3. 5. 5.
- Marriage | is a | matter of | more | worth
1 Hen. VI 5. 5. 55.
- Are my | chests fill'd | up with extorted gold?
2 Hen. VI 4. 7. 198.
- But that | he was | bound by a solemn oath?
2 Hen. VI 5. 1. 190.
- Tell the | clock there. | Give me a calendar.
Rich. III 5. 3. 276.
- So; now | bring them | in, for I'll play the cook,
Titus 5. 2. 205.
- Come, ^ | come, thou | reverend man of Rome,
Titus 5. 3. 137.
- Come, ^ | come, thou | boy-queller, show thy face.
T. and C. 5. 6. 45.
- O, 'tis | treason! | —Madam, I trust not so.
A. and C. 1. 5. 7.
- That is | my bed | too, lads, and there I'll lie:
Cymb. 4. 4. 52.
- You do | look, my | son, in a moved sort, *Temp.* 4. 1. 146.
 Good my | lord, ^ | give me your favour still.
Temp. 4. 1. 203.
- That is | thy charge: | then to the elements
Temp. 5. 1. 317.

When the last foot is completed and the third foot only is resolved, lines so beginning are Sapphics. I have noted the following, 16 in number, but there may be one or two more.

- If you | turn not, | you will re|turn the | sooner.
T. G. 2. 2. 4.
- Being | nimble-|footed, he | hath out|run us.
T. G. 5. 3. 7.
- If it | prove so, | I will be | gone the | sooner.
C. of E. 1. 2. 103.
- Come your | way, sir. | Bless you, good | father | friar.
M. M. 3. 2. 10.

How thou | lov'st us, | show in our | brother's | welcome.
W. T. 4. 1. 23.

Well, would | I were | gently put | out of | office.
Timon 1. 2. 207.

Bear with | me, good | boy, I am | much for|getful.
J. C. 4. 3. 255.

I will to-morrow,
 And be|times I | will, to the | weird | sisters.
Mac. 3. 4. 133.

Let it | be so: | yet have I | left a | daughter.
Lear 1. 4. 300.

Some time | I shall | sleep out, the | rest I'll | whistle.
Lear 2. 2. 149.

Save you, | worthy | general!—With | all my | heart, sir.
Oth. 4. 1. 229.

Here the resolution is a quadrisyllabic.

What may | you be? | are you of | good or | evil?
Oth. 5. 1. 65.

Dost thou | hear?—Your | tale, sir, would | cure | deaf-
 ness. *Temp.* 1. 2. 106.

“Cure” is a disyllable, as the syllable *-ure* is elsewhere.
 See Appendix v.

Say a|gain, ^ | where didst thou | leave these | varlets?
Temp. 4. 1. 170.

Where my | son lies. | When did you | lose your | daughter?
Temp. 5. 1. 152.

Better thus, I think, than “Where my : son | lies.”

We might include *J. C.* 2. 1. 72, scanning thus,

No, sir, | there are | more with him. | —Do you | know
 them?

But to my ear the line should run, with an initial
 quadrisyllabic,

No, sir, there are | more | with him. | —Do you know them?

She's dead | too, our | sovereign¹. | —Lady! | —Madam!
A. and C. 4. 15. 69.

5. Lines beginning with three trochees

These are not numerous; the following list, which shows 28 examples, is probably complete.

Sir, we | are un|done; ^ | these are the | villains.
T. G. 4. 1. 5.

Dined at | home, thou | villain! | what sayest | thou?
C. of E. 4. 4. 71.

Bear thee | well in | it, and | leave us alone.
M. Ado 3. 1. 13.

Thanks, ^ | gentle | uncle. | Come, lords, a|way.
M. Ado 3. 1. 42.

Gentle|men, con|tent ye; | I am re|solved. *T. S. 1. 1. 90.*
 Bacca|re! ^ | you are | marvellous | forward.
T. S. 2. 1. 73.

Must he | needs | die? ^ | —Maiden, no | remedy. ||
M. M. 2. 2. 48.

Are you | moved, my | lord? ^ | —No, in good | earnest.
W. T. 1. 2. 150.

What, Ca|millo | there? ^ | —Ay, my good | lord.
W. T. 1. 2. 209.

Art thou | not a|shamed? But | sirrah, hence|forth
1 Hen. IV 1. 3. 118.

To it, | boy! ^ | Marcus, | loose when I | bid.
Titus 4. 3. 58.

Tut, you | saw her | fair, none | else being | by.
R. and J. 1. 2. 99.

This is | she— —Peace, | peace, Mer|cutio, | peace!
R. and J. 1. 4. 95.

Where the | devil | should this | Romeo | be?
R. and J. 2. 4. 1.

¹ *Sovereign* is always a trisyllable in Shakespeare. Even the Folio, I think, never elides the middle syllable.

- Peaceful | commerce | from di|vidable | shores,
T. and C. 1. 3. 105.
- Good, ^ | good my | lord; the | secrets of | nature
T. and C. 4. 2. 74.
- Make the | sun dance. | Hark you, | this is good | news.
Cor. 5. 4. 54.
- You have | added | worth un|to it and | lustre.
Timon 1. 2. 154.
- If there | were no | foes, ^ | that were e|nough
Timon 3. 5. 71.
- One word | more, good | lady. | —What shall I | do?
Hamlet 3. 4. 180.
- What, will | these | hands | never be | clean?
Macb. 5. 1. 48.
- Stay till | .I have | read the | letter.—I | was for|bid it.
Lear 5. 1. 47.
- Ha! I | like not | that. ^ | —What dost thou | say?
Othello 3. 3. 35.
- O! my | fear in|terprets: | what, is he | dead?
Othello 5. 2. 73.
- I have | sixty | sails, | Caesar none | better.
A. and C. 3. 7. 50.
- Being | so frus|trate, ^ | tell him he | mocks
A. and C. 5. 1. 2 (corrupt?).
- Yes, for|sooth, I | wish you | joy of the | worm.
A. and C. 5. 2. 281.
- Peace, ^ | peace, and | give ex|perience | tongue.
Per. 1. 2. 37.

6. Lines with resolution of the last foot only

The following list is probably complete.

- O, he | sends you | for a | picture. | —Ay, madam. ||
T. G. 4. 3. 120.
- Quick, dis|patch, and | send the | head to | Angelo. ||
M. M. 4. 3. 96.
- Yield, my | lord Pro|tector; | yield, ^ | Winchester. ||
1 Hen. VI 3. 1. 112.

APPENDIX III

THE MONOSYLLABIC FOOT AND THE CROSS ACCENT

1. *The Monosyllabic Foot*

THE monosyllabic foot occurs with great frequency; in the eleven latest plays there is an average of one in $8\frac{1}{4}$ lines, and in *Macbeth* and *Lear* one in $6\frac{1}{2}$ lines. In the earlier plays (the Comedies) the average is much lower, one in 15 lines, *A Midsummer Night's Dream* showing only one in $26\frac{1}{4}$ lines. In the Histories the average is lower still, one in 17. Of these the three parts of *Henry VI*, which contain so little that is Shakespeare's, show fewest, an average of one in 27. The First Part stands at the bottom of the whole list, with one in $35\frac{1}{2}$. On the other hand, the average for 2 *Henry IV* and *Henry V* is one in $9\frac{1}{2}$, and that for Shakespeare's share of *Henry VIII* (a late play) one in 9.

Numerous examples have emerged in the previous pages, and the following—mainly instances of the foot's occurrence in the fourth place (or fifth in an Alexandrine), where it is least frequent—will serve to illustrate further the use of this important feature.

Would : they | make | peace? Δ | Terrible | hell
Make war upon their spotted souls for this!

Rich. II 3. 2. 133 f.

Cleo. Is Antony or we in fault for this?

Eno. Antony only, that would make his will
Lord of his reason. What though | you | fled
From that great face of war, whose several ranges
Frighted each other? why should | he | follow?

A. and C. 3. 13. 2 ff.

Than with an old one dying.

Ant. Moon and | stars! ^ | Whip him.
Were it : twenty | of the | greatest | tributar|ies

A. and C. 3. 13. 95 f.

The Folio and modern texts begin the second line with "Whip him," ruining it. The first line, like countless others, is an Alexandrine divided between two speakers.

There is : hope in it | yet. ^ |

Cleo.

That's my | brave | lord!

A. and C. 3. 13. 177.

Finish, good lady; the | bright | day is done.

A. and C. 5. 2. 192.

Shall be : brought | drunken forth, and I shall see

A. and C. 5. 2. 219.

Do not de|ny ^ | to him | that you | love me.

R. and J. 4. 1. 24.

As if we had them not. Spirits are not finely touch'd

But to : fine | issues, nor Nature never lends

M. M. 1. 1. 36 f.

Not the : king's | crown, ^ | nor the de|puted | sword,

M. M. 2. 2. 60.

Let him : go, ^ | Gertrude; do not fear our person:

Hamlet 4. 5. 122.

With the : Moor, ^ | say'st thou? *Othello* 1. 1. 165.

As in the four last examples, the occurrence is common after a double upbeat.

Time is the nurse and breeder of | all | good.

T. G. 3. 1. 243.

That's on some shallow story of | deep | love.

T. G. 1. 1. 21.

O, knowest thou not his looks are my | soul's | food?

T. G. 2. 7. 15.

Assure thyself my love is buried.

Pro. Sweet lady, let me rake it from the earth.

Sil. Go to thy | lady's | grave and call | her's | thence.

T. G. 4. 2. 115 ff.

If it were a substance, you would sure deceive it,

And make it but a shadow, as | I | am. *T. G.* 4. 2. 127 f.

I'll woo you like a soldier, at | arm's | end. *T. G.* 5. 4. 57.

Than the : soft | myrtle: but | man, ^ | proud | man,

M. M. 2. 2. 117.

Thou art : in the | right, ^ | girl: ^ | more of | that.

M. M. 2. 2. 129.

You had : marr'd | all ^ | else.

M. M. 2. 2. 148 (a tripod).

As : fancy | values | them; but with | true | prayers,

M. M. 2. 2. 151.

And he that got it, sentenced; a | young | man

M. M. 2. 3. 13.

Yes, as I love the woman that | wrong'd | him.

M. M. 2. 3. 25.

Ignomin|y in | ransom and | free | pardon

Are of | two | houses: | lawful | mercy

Is nothing kin to foul redempti|on. *M. M.* 2. 4. 111 ff.

In the first line the Folio, followed by modern texts, gives the absurd form "ignomie." From the second line an epithet of "houses," as "different" or "opposed," may have dropped out. There are very few trochaic lines without resolution and showing a monosyllabic foot.

And death unloads thee. | Friend | hast thou none;

M. M. 3. 1. 28.

That : age, ^ | ache, ^ | penury | and im|prisonment||

M. M. 3. 1. 130.

Wilt : thou be | made a | man out of | my | vice?

Is it not a kind of incest, to | take | life

From thine own sister's shame? *M. M.* 3. 1. 138 ff.

I : boarded the | king's | ship, ^ | now on the | beak,
Temp. 1. 2. 196.

I'll see before I doubt; when I | doubt, ^ | prove;
Oth. 3. 3. 190.

Farewell the plumed troop and the | big | wars,
Oth. 3. 3. 349.

Grew fat with feasting there.—You have | heard | much.
A. and C. 2. 6. 66.

The April's in her eyes: it is | love's | spring,
A. and C. 3. 2. 43.

Note that the Folio (doubtless stressing “it is love's spring”) forbears here, as also elsewhere, to abbreviate “it is” to *'tis*, in order to save the tenth syllable, which is not required by the metre, though it is for the rhythm.

Were publicly enthroned: at the | feet | sat
Caesarion, *A. and C.* 3. 6. 5 f.

I would have had thee there, and here again,
Ere I can | tell thee | what thou shouldst | do | there.
J. C. 2. 4. 4 f.

If we be conquer'd, let | men | conquer us,
Rich. III 5. 3. 332.

Be thankful even for hate that is | meant | love.
R. and J. 3. 5. 149.

Adoption strives with nature, and | choice | breeds
A native slip to us from foreign seeds. *All's W.* 1. 3. 151 f.

Thank me | no | thankings, and | proud me no | prouds,
R. and J. 3. 5. 153.

I am : sick | still, ^ | heart-sick. Pi|sani|o,
Cymb. 4. 2. 37.

2. *The Cross Accent*

It is sometimes not obvious whether we have a monosyllabic foot or a cross accent, and the decision is often a matter for individual taste. By the cross accent

I mean the feature which is presented by Coleridge's line,

The : night is | chilly | but not | dark,

where "but" receives only so much (and so little) stress as serves to mark the beat, and "not" takes a just perceptible amount more. As with all the poets, the rhythm is common in Shakespeare, and the effect is sometimes peculiarly pleasing. I take the following to be illustrative examples.

The gold I gave to Dromio | *is laid* | up *C. of E.* 2. 2. 1.
Were : thinly | scattered | *to make* | up a | show.

R. and J. 5. 1. 48.

Most sacrilegious murder | hath broke | open
The Lord's anointed temple, *Macbeth* 2. 3. 72 f.

That he : dined | not at | home, but | *was lock'd* | out.

C. of E. 5. 1. 255.

O God, I fear thy justice | will take | hold
On me, *Rich. III* 2. 1. 131 f.

Where never Roman | shall take | note of him.

J. C. 5. 3. 50.

The king himself in person | is set | forth

1 Hen. IV 4. 1. 91.

My : body | shall make | good upon this earth.

Rich. II 1. 1. 37.

The preceding examples are all produced by compound verbs, and these furnish by far the largest number of such cases.

Namely, to ap|peal each | other | *of high* | treason.

Rich. II 1. 1. 27.

As motion | and long-|during action tires

L. L. L. 4. 3. 307.

Love's feeling | is more | soft and sensible
Than are the tender horns of cockled snails;

L. L. L. 4. 3. 337 f.

- If frosts and fasts, hard lodging | and thin | weeds
L. L. L. 5. 2. 811.
- And never from this palace | of dim | night
R. and J. 5. 3. 107.
- Drops bloody sweat from | his war-|wearied limbs,
1 Hen. VI 4. 4. 18.
- Now trust me, 'tis an office | of great | worth,
T. G. 1. 2. 44.
- I am a soldier | and now | bound to France.
K. J. 1. 1. 150.
- Her dowry | shall weigh | equal with a queen:
K. J. 2. 1. 486.
- With tears augmenting | the fresh | morning's dew,
R. and J. 1. 1. 138.
- Then be not poor, but break it, | and take | this.
R. and J. 5. 1. 74.
- Come, cordial | and not | poison, go with me
R. and J. 5. 1. 85.
- The noble Paris | and true | Romeo dead.
R. and J. 5. 3. 259.
- How : now, Ho|ratio! you | tremble | and look | pale.
Hamlet 1. 1. 53.
- Dangerous conjectures | in ill-|breeding minds.
Hamlet 4. 5. 15.
- Descended into perjury | to love | me.
T. G. 5. 4. 49.

APPENDIX IV

THE QUADRISYLLABIC FOOT

THE following list of 844 quadrisyllabic feet and 18 quinquesyllabics is, I hope, complete; but it is quite possible that a few have been overlooked. The quadrisyllabics in the doggerel of *The Comedy of Errors* and *Love's Labour's Lost* are not included in this total, and only a few of the examples from it are given below.

The Two Gentlemen (18):

- Thou, Julia, | thou hast metamorphosed me. 1. 1. 66.
 Have patience, gentle | Julia.—I | must, where | is no |
 remedy. || 2. 2. 1.
 Julia, fare|well! What, gone without a word? 2. 2. 16.
 Silvia, I | speak to | you, and | you, Sir | Thurio;||
 2. 4. 84.
 Servant, you are | welcome to a worthless mistress.
 2. 4. 113.
 Sovereign¹ to | all the creatures on the earth. 2. 4. 153.
 Plotted and agreed on for my happiness. 2. 4. 183.

The Folio gives "'greed."

- Julia I | lose, and Valentine I lose: 2. 6. 19.
 Proteus², I | thank thee for thine honest care; 3. 1. 22.
 Silvia, this | night I will enfranchise thee. 3. 1. 151.
 Nothing but my | fortune. 4. 1. 43.
 Who? ^ | Silvia!—Ay, | Silvia; | for your | sake³.
 4. 2. 23.

¹ *Sovereign* is always a trisyllable in Shakespeare.

² *Proteus* is trisyllabic throughout the play.

³ The *for* of "for my sake" generally has the foot-stress.

I will not fail your | ladyship. Good | morrow, gentle lady.

4. 3. 45.

Gentlewoman, good | day! I pray you, be my mean

4. 4. 113.

A quinquesyllabic.

A virtuous | gentlewoman, | mild and beautiful. 4. 4. 185.

That : Silvia at | Friar Patrick's cell should meet me.

5. 1. 3.

And woo you like a | soldier¹, at | arms' | end. 5. 4. 57.

Ruffian, let | go that rude uncivil touch. 5. 4. 60.

Measure for Measure (31):

Heaven doth with | us as we with torches do, 1. 1. 33.

From : too much | liberty, my | Lucio, | liber|ty:

1. 2. 129.

To teeming | foison, even | so her plenteous womb

1. 4. 43.

To : soften | Angelo; and | that's my pith of business.

1. 4. 70.

Guiltier than | him they try; what's open made 2. 1. 21.

Bring him his con|fessor, let him be prepared; 2. 1. 35.

But perhaps "cónfessor," the more usual stress.

But : yet,—poor | Claudio! There | is no | reme|dy.

2. 1. 299.

Is it your | will | Claudio shall | die to-morrow? 2. 2. 7.

And what a | prisoner.—Ay, | touch him, there's the vein.

2. 2. 70.

To nothing | temporal.—Well, | come to me to-morrow.

2. 2. 155.

To sin in loving virtue: | never could the | strumpet,

2. 2. 183.

To several subjects: | heaven hath my | empty words,

2. 4. 2.

One : Isabel, a | sister, de|sires ac|cess to | you. 2. 4. 18.

¹ *Soldier* is a trisyllable in Shakespeare.

- Your sense pursues not | mine : \wedge | either you are | ignorant,
2. 4. 74.
And : credulous to | false | prints.—I think it well :
2. 4. 130.
He shall not, | Isabel, if | you <will> | give me | love.
2. 4. 144.

The Folio omits “will,” which seems to be required.

- In base ap|pliances. This | outward-sainted deputy,
3. 1. 89.
The vaporous night ap|proaches.
Mariana. Will it | please you walk aside? 4. 1. 59.
There to give | up their | power. If you | can, \wedge | pace
your wisdom 4. 3. 137.
And dull to all pro|ceedings. A de|flower'd maid,
4. 4. 24.
As cause doth | minister. Go | call at Flavius' house,
4. 5. 6.
For : ine|quality ; but | let your reason serve 5. 1. 65.
For the : benefit of | silence, would thou wert so too!
5. 1. 191.
Upon these | slanderers.—My | lord, we'll do it throughly.
5. 1. 260.
Slander to the | state! Away with him to prison!
5. 1. 325.
Is all the grace I beg.—Come | hither, Mari|ana.
5. 1. 379.
Labouring to | save his life, and would not rather
5. 1. 396.
Sirrah, thou art | said to have a stubborn soul, 5. 1. 485.
I : leave him to your | hand. What muffled fellow's that?
5. 1. 491.
You, \wedge | sirrah, that | knew me for a | fool, a | coward,
5. 1. 505.
Slandering a | prince deserves it. 5. 1. 530.

Love's Labour's Lost (3 besides those in the doggerel) :

- Come to our pa|vilion : Boy|et is dis|posed. 2. 1. 249.

Then was : Venus | like her | mother, for her | father | is
but | grim. 2. 1. 255.

He re:putes me a | cannon, and the | bullet, that's | he—
3. 1. 65.

It is : writ to | Jaque|netta.—We will | read it, I | swear.
4. 1. 58.

Else your : memory is | bad, going | o'er it ere|while.
4. 1. 99.

This Ar:mado is a | Spaniard, that | keeps here in | court :
A : phantasm, a Mon|archo, and | one that makes | sport.
4. 1. 100 f.

Both the Quarto and Folio give *phantasime*, which appears to be merely a mis-spelling, perhaps for *phantasma* as in *J. C.* 2. 1. 65, "Like a phantasma, or a hideous dream." The preceding are from the doggerel, in which there are several more examples.

Beauteous as | ink. 5. 2. 41.

Following the | signs, ^ | woo'd but the | sign of | she.
5. 2. 469.

Varying in | subjects, as the eye doth roll 5. 2. 774.

The Comedy of Errors (5):

Dromio, go | bid the servants spread for dinner. 2. 2. 189.

Dromio, thou | drone, thou snail, thou slug, thou sot!
2. 2. 196.

Dost thou : conjure for | wenches, that thou | call'st for
such | store? 3. 1. 34.

The : porter | for this | time, sir, and my | name is | Dromi|o.
3. 1. 43.

The two last examples are from the doggerel.

Smothered in | errors, feeble, shallow, weak. 3. 2. 35.

Dromio, nor | thou?—Trust me, sir, nor I. 5. 1. 302.

Dromio, what | stuff of mine hast thou embark'd?
5. 1. 409.

A Midsummer Night's Dream (7):

- Emptying our | bosoms of their counsel sweet, 1. 1. 216.
 Marking the em|barked traders on the flood; 2. 1. 127.
 Following—her | womb then rich with my young squire,—
 2. 1. 131.
 Uttering such | dulcet and harmonious breath, 2. 1. 151.
 For ; lying | so, ^ | Hermia, I | do not lie. 2. 2. 52.
 Opening on | Neptune with fair blessed beams, 3. 2. 392.
 Un;couple in the | western valley; let them go:
 4. 1. 112.

The Merchant of Venice (14):

- Is ; not so | estimable, | profit|able | neither, 1. 3. 167.
 Heaven and thy | thoughts are witness that thou art.
 2. 6. 32.
 Portia, adieu. I have too grieved a heart 2. 7. 76.
 Of double ducats, | stolen from me | by my daughter!
 2. 8. 19.
 Stolen by my | daughter! Justice! find the girl! 2. 8. 21.
 Which ; pries not | to the in|terior, but, | like the | martlet,
 2. 9. 28.
 Even in the | force and road of casualty. 2. 9. 30.
 Happiest of | all is | that her | gentle | spirit 3. 2. 165.
 A ; stony | adversary, | an inhuman wretch 4. 1. 3.
 Every of|fence is not a hate at first. 4. 1. 68.
 Troilus, me|thinks, ^ | mounted the Trojan walls,
 5. 1. 4.

Never *Troy-lus*: see 5. 6. 2 | “Tro-i|lus,” p. 360.

- Fetching mad | bounds, ^ | bellowing and | neighing | loud,
 5. 1. 73.
 I am the un|happy subject of these quarrels. 5. 1. 238.
 Portia, forgive me this enforced wrong; 5. 1. 240.

As You Like It (4):

- “The flux of | company”: an|on, a careless herd,
 2. 1. 52.
 Wearying thy | hearer in thy mistress' praise. 2. 4. 38.

- That Lu|centio in|deed had Bap|tista's younger daughter.
1. 1. 245.
- Happily to | wive and thrive as best I may: 1. 2. 56.
- Peace, : Grumio, it | is the rival of my love. 1. 2. 142.
- Pe|truchio, stand | by a | while. 1. 2. 143.
- Hark you, sir; I'll | have them very fairly bound:
1. 2. 147.
- Trow you : whither I am | going? To Bap|tista | Mino|la.
1. 2. 165.
- Gremio, 'tis | now no time to vent our love: 1. 2. 179.
- But : if you have a | stomach, | to it in | God's | name:
1. 2. 195.
- Gentlemen, God | save you! If I may be bold,
Tell me, I be|seech you, which is the readiest way
1. 2. 219 f.
- He that has two fair | daughters? is it | he you mean?
1. 2. 222.
- Are you a | suitor to the | maid you talk of, yea or no?
1. 2. 230.
- Good morrow, neighbour | Gremio. God | save you, |
gentlemen! || 2. 1. 41.
- Now, Signior Pe|truchio, how | sped you with my daughter?
2. 1. 283.
- Hark, Pe|truchio; she | says she'll see thee hang'd first.
2. 1. 302.
- Be patient, | gentlemen; I | chose her for myself:
2. 1. 304.
- Gremio, 'tis | known my father hath no less
Than three great | argosies; be|sides two | galliass|es,
2. 1. 380 f.
- For such an | injury would | vex a very saint, 3. 2. 28.
- Tedious it | were to tell and harsh to hear: 3. 2. 107.
- Gentlemen and | friends, I thank you for your pains:
3. 2. 186.
- Now, if you love me, stay. ^ | —Grumio, my | horse.
3. 2. 206.
- She : shall, Lu|centio. | Come, gentlemen, | let us | go.
3. 2. 254.

Where is my spaniel Troilus? | Sirrah, get you | hence,
4. 1. 153.

This way the | coverlet, an|other way the sheets:
4. 1. 205.

Is it : possi|ble, friend | Licio, that | Mistress Bi|anca
4. 2. 1.

Tranio, you | jest: but have you both forsworn me?
4. 2. 48.

My name is call'd Vin|centio; my | dwelling Pisa;
4. 5. 55.

Then nast thou taught Hor|tensio to | be un|toward.
4. 5. 79.

Here's : packing with a | witness, | to de|ceive us | all!
5. 1. 122.

Cambio is | changed into Lucentio. 5. 1. 126.

Padua af|fords this | kindness, | son Pe|truchio.||

Padua af|fords no thing but what is kind. 5. 2. 13 f.

You are : very | sensible, and | yet you miss my sense:
5. 2. 18.

Let us : each one | send unto his | wife:
5. 2. 66 (a tripod).

Katharine, that | cap of yours becomes you not: 5. 2. 121.

Katharine, I | charge thee, tell these headstrong women
5. 2. 130.

That : seeming to be | most which we indeed least are.
5. 2. 175.

Twelfth Night (8):

As you have for O|livia: you | cannot love her; 2. 4. 94.

I'll be your | purse-bearer and | leave you for an hour.

Ant. To the : Elephant. |

Seb. I will re|member. 3. 3. 47 f.

Modern texts follow the Folio in ending the first line with "leave you," which spoils both lines.

Just the | contrary; the | better for thy friends. 5. 1. 14.

"Just the con|trary" is a possible scansion.

Here in the | streets, \wedge | desperate of | shame and | state,
 5. 1. 67.
 Orsino's | enemy. A | witchcraft drew me hither:
 5. 1. 79.
 Like to the E|gyptian thief at point of death, 5. 1. 121.
 How now, Malvolio! | —Madam, you have | done me
 wrong, 5. 1. 336.
 Upon thee in the letter. | Prithee, be con|tent: 5. 1. 359.

The Winter's Tale (28):

I'll no gainsaying. | —Press me not, be|seech you, so.
 1. 2. 19.
 They : say it is a | copy | out of | mine. \wedge | Come, cap-
 tain, || 1. 2. 122.
 Would : hang them|selves. \wedge | Physic for it | there is |
 none; 1. 2. 200.
 Kissing with | inside | lip? \wedge | stopping the ca|reer
 1. 2. 286.
 Do it, and thou | hast the one half of my heart; 1. 2. 348.
 That : I think | honourable: | therefore mark my counsel,
 1. 2. 408.
 Cléar them of the | city. | For my|self, I'll | put 1. 2. 439.
 Múst it be | violent; and | as he does conceive 1. 2. 454.
 They will : bring | all; whose | spiritual | counsel | had,
 2. 1. 186.

The whole of the passage 2. 2. 6–21 should, I believe, be rearranged thus, showing quadrisyllabics in *vv.* 7 (two), 12, and 13:

Paul. Pray you, then,
 Con:duct me to the | queen.
Gaol. I | may not, | madam; to the | contra|ry
 I have express commandment.
Paul. Here's ado,
 To lock up honesty and honour from
 The ac:céss of gentle visitors! Is it lawful,
 Pray you, to see her women? any of them? 10

E:milia?

Gaol. So | please you, madam, to put apart
These your at|tendants, I shall | bring E|milia | forth. 13

Paul. I pray now, call her. Withdraw yourselves.

Gaol. And, madam,
I must be present at your conference.

Paul. Well, be it so, prithee. Here's such ado, to
make

No stain a stain, as passes colouring.

Dear gentlewoman, how fares our gracious lady?

As boldness from my | bosom, let it | not be doubted

2. 2. 53.

Given to the | fire, a moiety of my rest 2. 3. 8.

Take it : up, I | say; ^ | give it to thy | crone.—For |
ever 2. 3. 76.

Not she which | burns in it. I | will not call you tyrant ;

F. Ile

2. 3. 116.

And : by good | testimony, | or I'll seize thy life, 2. 3. 137.

So to es|teem of us: and | on our knees we beg, 2. 3. 149.

Hasting to the | court. 2. 3. 197.

You : knew of his de|parture, as you knew what you

Have undertaken to do in his absence.—Sir, 3. 2. 78 f.

The lines are misdivided in the Folio and modern texts.

I have heard, but not believed, the | spirits of the | dead
3. 3. 16.

Op:posed, as it | must be | by the | power of the | king:

4. 4. 37.

That which you | are, ^ | mistress of the | feast: come |
on 4. 4. 68.

I would I had some | flowers of the | spring that might

4. 4. 113.

Farther (?) than Deu|calion off: 4. 4. 442.

The Folio gives "Farre," for which see on *Julius Caesar*,
no. 18, p. 230.

Thou : art Her|mione; or | rather, thou art she 5. 3. 25.

Knowing by Paul|ina that the oracle 5. 3. 126.

King John (16):

Brother by the | mother's | side, ^ | give me your | hand:
1. 1. 163.

Sir Robert could do well: ^ | marry, to con|fess, 1. 1. 236.

Shadowing their | right under your wings of war: 2. 1. 14.

Sirrah, | look to it; in | faith, I will, in faith. 2. 1. 140.

The Folio gives "i'faith," and this form is perhaps genuine in many cases, but here at any rate the less common "in faith" seems to be required.

Austria and | France ^ | shoot in each other's mouth:
2. 1. 414.

Poictiers and An|jou, ^ | these five | provin|ces, 2. 1. 528.

A quinquesyllabic. If we scan "Poic:tiers and An|jou," we have a quadrisyllabic: perhaps *Poictiers and Anjou*.

Resembling | majesty, which, | being touch'd and tried,
3. 1. 100.

Thou shalt not | need. ^ | England, I will | fall from thee.
3. 1. 320.

Set at | liberty: the | fat | ribs of | peace 3. 3. 9.

The sun is in the | heaven, and the | proud day, 3. 3. 34.

I'll : send those | powers | over to your | majes|ty. 3. 3. 70.

Modern texts accept the Folio's "o're," though it gives the line a dreadful rhythm.

Holding the e|ternal spirit, against her will, 3. 4. 19.

Death, ^ | death, O | amiable | lovely death! 3. 4. 25.

Offending | charity: if | but a dozen French 3. 4. 173.

With open | mouth ^ | swallowing a | tailor's news;
4. 2. 195.

Will serve to | strangle thee; a | rush will be a beam
4. 3. 129.

Richard II (31):

Namely, to ap|peal each | other | of high | treason.

1. 1. 27.

Tendering the | precious safety of my prince, 1. 1. 32.
 Even to the | frozen ridges of the Alps, 1. 1. 64.
 Even from the | tongueless caverns of the earth, 1. 1. 105.
 Edward's seven | sons, whereof thyself art one, 1. 2. 11.
 Rouse up thy youthful blood, be | valiant and | live.
 1. 3. 83.

Uncle, even | in the glasses of thine eyes 1. 3. 208.
 As blanks, be|nevolences, | and I wot not what: 2. 1. 250.
 Sir John : Norbery, Sir | Robert | Waterton, and | Francis |
 Quoint, 2. 1. 284.

Persuades me it is | otherwise; how|e'er it be, 2. 2. 29.
 The Lord North|umberland, his | young son Henry Percy,
 2. 2. 53.

Uncle, for | God's | sake, speak | comfortable | words¹.
 2. 2. 76.

The : nobles they are | fled, the commons they are cold,
 2. 2. 88.

Come, sister, | —cousin, I would | say,—pray, | pardon |
 me. 2. 2. 105.

Gentlemen, will | you go | muster | men? If I | know
 2. 2. 108.

The whole of the passage 2. 2. 108–120 is misdivided
 in the Folio and modern texts; see pp. 54 f.

Gentlemen, go | muster up your men, and meet me
 Presently at | Berkeley. I should to Plashy too, 2. 2. 118 f.
 And : in it are the | Lords of | York, ^ | Berkeley, and |
 Seymour; 2. 3. 55.

My Lord of | Hereford, my | message is to you. 2. 3. 69.
 A happy | gentleman in | blood and lineaments, 3. 1. 9.
 Con:demns you to the | death. ^ | See them deliver'd over
 3. 1. 28.

After your | late | tossing on the | breaking seas? 3. 2. 3.
 Of : Boling|broke, ^ | covering your | fearful | land
 3. 2. 110.

¹ But the scansion may be, "Uncle, : for God's | sake, speak |
 comfort|able | words."

- Controlling | majesty: a|lack, alack, for woe, 3. 3. 70.
 And as I am a | gentleman, I | credit him. 3. 3. 120.
 Hére, cousin; on | this side my hand, on that side thine.
 4. 1. 183.
 To : bury mine in|tents, but | also | to effect 4. 1. 329.
 What news from | Oxford? do these | justs and triumphs
 hold? 5. 2. 52.
 'Tis : nothing but some | bond that he is entered into
 5. 2. 65.
 A : dozen of them | here have taken the sacrament,
 5. 2. 96.

I *Henry IV* (6):

- Trembling | even at the | name of Mortimer. 1. 3. 144.
 Gelding the op|posed continent as much 3. 1. 110.
 That were his lackeys: I cried 'hum' and 'well,
 Go : to,' but | mark'd him not a | word. ^ | O, he | is
 As : tedious as a | tired | horse, a railing wife. 3. 1. 158 ff.

v. 160 shows a quinquasyllabic, "tedious as a." The lines are misdivided in the texts, the third beginning, "As a tired," and the second, "But mark'd."

Of all our | fortunes.

Doug. Faith, and | so we should: where now
 Remains a sweet reversion, we may boldly
 Spend upon the | hope of | what is | to come | in:
 A comfort of retirement lives in this. 4. 1. 52 ff.

The Quarto gives the lines as, "Where now...reversion," and "We may boldly...come in." Editors make "Is to come in" a separate short line, and consider the passage to be corrupt. But the arrangement and punctuation here offered give both good sense and unimpeachable verse. It does not matter whether we regard *v.* 52 as an Alexandrine or as showing a quadrisyllabic; to me the latter seems preferable.

2 *Henry IV* (3):

Rendering faint | quittance, wearied and out-breathed.

I. I. 108.

Flattering him|self in project of a power, I. 3. 29.

Figuring the | nature of the times deceased, 3. I. 81.

Henry V (14):

Turning the ac|complishment of many years *Prol.* 30.

Up: on our | spiritual | convo|cati|on I. I. 76.

What was the im|pediment that broke this off? I. I. 90.

In terram Salicam | mulieres | ne succedant: I. 2. 38.

“Mulieres” makes an ugly foot, but the words are plainly meant to form a pentapody.

In aid whereof \wedge | we of the | spiritual|ty. I. 2. 132.

Tell him, he hath | made a match with such a wrangler

I. 2. 264.

Following the | mirror of all Christian kings, II. *Prol.* 6.

My Lord of | Cambridge, and my | kind | Lord of Mas-
ham, 2. 2. 13.

Than is your | majesty: there's | not, I think, a subject

2. 2. 26.

Let : housewifery ap|pear: keep close, I thee command.

2. 3. 64.

Covering dis|cretion with a coat of folly; 2. 4. 38.

Katharine his | daughter, and with her, to dowry,

III. *Prol.* 30.

De:fy us to our | worst: for as I am a soldier, 3. 3. 5.

So : tediously a|way. The poor condemned English,

IV. *Prol.* 22.

A quinquesyllabic.

I *Henry VI* (16):

Conjurers and | sorcerers, that, afraid of him, I. I. 26.

Reignier, is it | thou that thinkest to beguile me? I. 2. 65.

Heaven and our | Lady gracious hath it pleased I. 2. 74.

How may I | reverently | worship thee enough I. 2. 145.

Presently we'll | try. Come, let us away about it:
 1. 2. 149.
 Cardinal, I'll | be no breaker of the law; 1. 3. 80.
 Prisoner! to | whom?—To me, blood-thirsty lord;
 2. 3. 34.
 If: I were | covetous, am|bitious, or perverse¹, 3. 1. 29.
 In:ferior to | none but to his majesty; 3. 1. 96.
 Valiant and | virtuous, full of haughty courage, 4. 1. 35.
 Prettily, me|thought, did play the orator. 4. 1. 175.
 Tendering my | ruin and assail'd of none, 4. 7. 10.
 Valiant Lord | Talbot, Earl of Shrewsbury? 4. 7. 61.
 Margaret my | name, and daughter to a king, 5. 3. 51.
 Virtuous and | holy; chosen from above, 5. 4. 39.
 Margaret shall | now be queen, and rule the king;
 5. 5. 107.

2 *Henry VI* (12):

Salisbury and | Warwick; 1. 1. 70.
 Then let us make haste away, and | look unto the | main.
 1. 1. 208.
 Salisbury and | Warwick are no simple peers. 1. 3. 77.
 Eleanor, the | law, thou seest, hath judg'd thee: 2. 3. 15.
 How proud, how | peremptory, | and unlike himself?
 3. 1. 8.
 But, my lord | cardinal, and | you, my lord of Suffolk,
 3. 1. 246.
 Gualtier or | Walter, which it is I care not. 4. 1. 38.
 They call false cater|pillars, and in|tend their death.
 4. 4. 37.
 Soldiers, this | day you have redeem'd your lives, 4. 9. 15.
 That Alexander | Iden, an es|quire of Kent, 4. 10. 46.
 Buckingham, doth | York intend no harm to us, 5. 1. 56.
 To die in ruffian | battle? Even | at this sight 5. 2. 49.

3 *Henry VI* (6):

Flattering me | with impossibilities. 3. 2. 143.
 My lord am|bassador, these | letters are for you, 3. 3. 163.

¹ In this example only is the foot not initial in this play.

Now,; messenger, what | letters or what news from France?
4. 1. 84.

Ay, gracious | sovereign; they | are so link'd in friendship,
4. 1. 116.

Lewis and the | Lady Bona send to him. 4. 3. 56.

Thanks, brave Mont|gomery, and | thanks unto you all:
4. 7. 77.

Richard III (28):

Tendering my | person's safety, hath appointed 1. 1. 44.

We : know thy | charge,^ | Brakenbury, and | will o|bey.
1. 1. 105.

A quinesyllabic.

Open their con|gealed | mouths and bleed afresh. 1. 2. 56.

If we retain *congeal'd* of Q. and F., *-geal'd* is a mono-
syllabic foot.

En;viro'n'd me a|bout, and howled in mine ears
1. 4. 59.

To fight in | quarrel of the | house of Lancaster.
1. 4. 209.

For : Edward, for my | brother, | for his | sake : why, |
sirs, 1. 4. 217.

And : hugg'd me in his | arm, and kindly kiss'd my cheek ;
2. 2. 24.

Marry, we were | sent for to the justices. 2. 3. 46.

How, my pretty | York? I pray thee, let me hear it.
2. 4. 26.

My : lord of | Buckingham, if | my weak | orator|y
3. 1. 37.

Of blessed | sanctuary! | not for all this land 3. 1. 42.

And : being but a | toy, which is no grief to give.
3. 1. 114.

Thou art : sworn as | deeply to ef|fect what we intend
3. 1. 158.

The earldom of | Hereford and | all the movables
3. 1. 195.

How now, Lord | Chamberlain? what, | talking with a
priest? 3. 2. 114.

Where is my | lord Pro|tector? I have | sent for those |
strawberries.|| 3. 4. 49.

This is the in|dictment of the good Lord Hastings; 3. 6. 1.
Go; thou to | sanctuary, | and good thoughts possess thee!
4. 1. 94.

Where he a|bides. ^ |

K. Rich. Catesby!

Cate. My | lord? ^ |

K. Rich. Rumour it a|broad 4. 2. 48.

Bettering thy | loss ^ | makes the bad causer worse:

4. 4. 122.

Aery suc|ceeders of intestate joys, 4. 4. 128.

Virtuous and | fair, ^ | royal and | gracious. 4. 4. 204.

Every man's | conscience is a thousand swords, 5. 2. 17.

Six or seven | thousand is their utmost power. 5. 3. 10.

Virtuous and | holy, be thou conqueror! 5. 3. 128.

Fight, ^ | gentlemen of | England, fight, bold yeomen!
5. 3. 338.

Sir : Robert | Brakenbury, | and Sir William Brandon.

5. 5. 14.

Henry VIII: (a) the scenes assigned to Shakespeare (18):

Was cried in|comparable; | and the ensuing night

1. 1. 27.

In honour | honesty, the | tract of everything 1. 1. 40.

In:fecting one an|other, yea, reciprocally— 1. 1. 162.

I stood in the level

Of a : full-|charged con|federacy, | and give thanks

1. 2. 2 f.

Whose : honour heaven | shield from soil!—even he es-
capes not 1. 2. 26.

Daring the e|vent to the teeth, are all in uproar, 1. 2. 36.

As soul and body's | severing.—Alas, poor lady! 2. 3. 16.

Is : taken of your | many | virtues, the | king's | majesty ||
2. 3. 60.

A thousand pound a | year, ^ | annual sup|port 2. 3. 64.

More worth than empty | vanities; yet | prayers and
wishes 2. 3. 69.

Sovereign and | pious else, could speak thee out, 2. 4. 140.

Our daughter | Mary: in the | progress of this business, 2. 4. 175.

Katharine our | queen, before the primest creature 2. 4. 229.

Reject 3. 1. 35, which should begin "By every."

Heaven is a|bove all yet; there sits a judge 3. 1. 100.

Will make this sting the sooner. | Cardinal Cam|peius 3. 2. 56.

Look'd he on the | inside | of the | paper? —Presently || 3. 2. 78.

Shower'd on me | daily, have been more than could 3. 2. 167.

Of the : rolls, and the | king's | secretary; | further, | sir, 5. 1. 35.

(b) the non-Shakespearian scenes (9):

Good my lord | cardinal: I have | half a dozen healths 1. 4. 105.

A quinquesyllabic.

Cardinal Cam|peius is arrived, and lately; 2. 1. 160.

Between us and the | emperor, the | queen's great nephew, 2. 2. 26.

These news are | everywhere; | every tongue speaks them, 2. 2. 39.

Cardinal of | York, are join'd with me their servant 2. 2. 106.

Those : articles, my | lord, are | in the | king's | hand: 3. 2. 299.

He to be earl | marshal: you may read the rest. 4. 1. 19.

Deserve we no more | reverence?—You | are to blame, 4. 2. 101.

Power, as he | was a counsellor, to try him, 5. 3. 143.

Troilus and Cressida (42):

Let him to | field; ^ | Troilus, a|las! hath none. 1. 1. 5.

By whom, Aeneas? | —Troilus, by | Menelaus.

1. 1. 113.

There is no justification for the fancy that Shakespeare meant *Troilus* to be pronounced as a disyllable, *Troy-lus*, although Q. spells "Troylus." See 5. 6. 2 below.

As, ; venerable | Nestor, hatch'd in silver, should

With a bond of air, strong as the axle-tree 1. 3. 65 f.

All the texts wrongly begin the second line with "Should."

Speak, ; Prince of | Ithaca; and | be it of less expect

1. 3. 70.

What ; honey is ex|pected? Degree being vizarded,

1. 3. 83.

Power into | will, ^ | will into | appe|tite; 1. 3. 120.

Of ; parallels, as | like as Vulcan and his wife: 1. 3. 168.

Severals and | generals of grace exact, 1. 3. 180.

With an im|perial | voice—^ | many are in|fect.

1. 3. 187.

Courtiers as | free, as debonair, unarm'd, 1. 3. 235.

If not A|chilles? Though it | be a sportful combat,

1. 3. 335.

Ajax. Fare ; well. ^ | Who shall answer him?

Achill.

I know not:

'Tis put to lottery; | otherwise he | knew his man.

2. 1. 139 f.

The texts misdivide the lines.

Every tithē | soul, amongst | many thousand dismes,

2. 2. 19.

Ulyss. The ; amity that | wisdom | knits not, | folly
may | easily ||

Untie. Here comes Patroclus.

Nest.

No Achilles with him?

Ulyss. The ; elephant hath | joints, but | none for |
courtesy; ||

His legs are legs for necessity, not for flexure. 2. 3. 110 ff.

The passage is printed as prose in the texts.

We come to | speak with him. Ulysses, enter you. 2. 3. 150.
 Cry 'No re|covery.' Let | Ajax go to him. 2. 3. 188.
Ajax. Can he not be | socia|ble?
Ulyss. The | raven | chides | blackness. 2. 3. 220.
 He : should not | bear it | so, he should | eat his | words
 first :||
 Shall : pride | carry it?
Nest. And it | would, you would | carry | half.
 2. 3. 227 ff.

Prose in texts. Q. gives "A should not beare it so, a should eate swords first?...And two'od you'd carry."

Would he were a | Trojan! 2. 3. 245.
 To greet the | warriors. Sweet | Helen, I must woo you
 3. 1. 162.
 As misers do by | beggars, neither | gave to me
 Good word nor look: 3. 3. 143 f.
 You told how | Diomed, a | whole | week by days,
 4. 1. 9.
 Troilus had | rather Troy were borne to Greece 4. 1. 46.
 And tell me, noble | Diomed; faith, | tell me true,
 4. 1. 51.
 As : tediously as | hell, but flies the grasp of love 4. 2. 13.

A quinquesyllabic.

If ever she leave | Troilus! Time, | force, and death,
 4. 2. 107.
 With sounding | Troilus. I | will not go from Troy.
 4. 2. 114.
 And : haste her to the | purpose.—Walk into her house;
 4. 3. 5.
 As : infi|nite as | imminent! but | I'll be | true. 4. 4. 71.
 Brother, | Troilus!—Good | brother, come you hither;
 4. 4. 101.
 As Priam is in | Ilion. Fair | Lady Cressid, 4. 4. 118.
 Labouring for | destiny, make cruel way 4. 5. 184.
 Shall I des|troy him? whether | there, or there, or there ?
 4. 5. 243.

Troilus, fare|well! one eye yet looks on thee; 5. 2. 107.
 Bi-fold au|thority! where | reason can revolt 5. 2. 143.
 Beckoning with | fiery truncheon my retire; 5. 3. 53.
 Epistrophus and | Cadius; Polyxenes is slain; 5. 5. 11.
 Troilus! thou | coward Troilus!—Ay, there, there.
 5. 5. 43.
 Troilus, thou | coward Troilus, show thy head! 5. 6. 1.
 Troilus, I | say! where's | *Tro-i*lus?—What | wouldst
 thou? 5. 6. 2.
 Ere ; that cor|rection. | Troilus, I | say! what, | Troilus!||
 5. 6. 5.

Coriolanus (51):

What's done in the | Capitol; who's | like to rise, who
 thrives
 And who declines; side factions, and give out 1. 1. 196 f.
 The Folio begins the second line with "Who thrives,"
 making it an Alexandrine.
 Yet are they passing | cowardly. But | I beseech you,
 1. 1. 207.
 Si:cinius Vel|utus, and I know not—'Sdeath! 1. 1. 221.
 Marcius, 'tis | true that you have lately told us;
 1. 1. 231.
 Tullus Au|fidius, is | he within your walls? 1. 4. 13.
 Following the | fliers at the very heels, 1. 4. 49.
 Irons of a | doit, ^ | doublets that hangmen would 1. 5. 5.
 Ransoming him, or pitying, | threatening the | other;
 1. 6. 36.
 Wrench up thy | power to the | highest.—Wert thou the
 Hector 1. 8. 11.
 In the field prove | flatterers, let | courts and cities be
 1. 9. 43.
 Marcius, his | name? 1. 9. 90.
 Know, Rome, that | all a|lone ^ | Marcius did | fight
 2. 1. 179.
 Clambering the | walls to eye him: stalls, bulks, windows,
 2. 1. 226.

Most : reverend and | grave | elders, to desire 2. 2. 46.

Than we to stretch it | out. \wedge | Masters of the | people,
2. 2. 54.

To hear my nothings monster'd. | —Masters of the |
people, 2. 2. 81.

Show them the un|aching scars which I should hide,
2. 2. 152.

Which : our di|vines \wedge | lose by them.—You'll | mar | all:
2. 3. 64.

Tying him to | aught; so, putting him to rage,
You should have | taken the ad|vantage of his cholera
2. 3. 205 f.

After the in|veterate hate he bears you.—Lay 2. 3. 234.

Suffer it, and | live with such as cannot rule 3. 1. 40.

The : cockle of re|bellion, insolence, sedition, 3. 1. 70.

They never did service | for it: being | press'd to the war,
3. 1. 122.

Did not deserve corn | gratis. Being | in the | war,
3. 1. 125.

Where : one part does dis|dain with cause, the other insult
Without all reason; where gentry, title, wisdom,
3. 1. 143 f.

The Folio begins the second line with "Insult," making it an Alexandrine, but "does" in the first line is better without even the foot-stress.

For the : ill which doth con|trol it.—He has | said enough.
3. 1. 161.

The Folio omits "He."

And throw their | power in the | dust. 3. 1. 171.

We were elected | theirs, \wedge | Marcius is | worthy
3. 1. 211.

Bear him to the | rock Tarpeian, and from thence
3. 1. 213.

Where the disease is | violent. Lay | hands upon him,
3. 1. 222.

Action is | eloquence, and the | eyes of the | ignor|ant
3. 2. 76.

A quinquesyllabic.

Think me for the | man I am, necessity 4. 5. 62.
 To thee par[ticularly, | and to all the Volsces, 4. 5. 72.
 Join'd with Aufidius, leads a | power against | Rome,
 4. 6. 66.

All the regions

Do : smilingly re|volt; and who resist are mock'd
 For valiant | ignorance, and | perish constant fools.
 Who is it can | blame him? Your | enemies and his
 Find something | in him. We are | all undone, unless
 The noble man have mercy. 4. 6. 102 ff.

The Folio and editors misdivide the lines throughout, beginning, "Are mock'd," "And perish," "Your enemies," "We are all."

And so did I.

Third Cit. And so did I: and to say the truth,
 So did very | many | of us: | that we | did,
 We did for the best; and though we willingly
 Con:sented | to his | banishment, | yet it | was
 Against our will.

Com. You are : goodly | things, you | voices!

Men. You have | made good | work,
 You and your cry! Shall wé to the Capitol? 4. 6. 141 ff.

The Folio and editors give the Third Citizen's speech as prose, and the last line (reading "Shall's") most improbably thus,

Good work, you and your cry! Shall's to the Capitol?

Sò : hated, | and sò | banish'd: but he | has a merit,
 4. 7. 48.

In a most | dear par[ticular. He | call'd me father:
 5. 1. 3.

For mercy to his | country. Therefore, | let us hence,
 5. 1. 73.

Murdering im|possibility, to make 5. 3. 61.

Thine : enmity | is most | capital: thou | barrest | us
 5. 3. 104.

The Folio ruins the line by abbreviating thus,

Thine enmity's most capital: thou barr'st us.

Think'st thou it | honourable | for a noble man 5. 3. 154.

I; had been | mercenary. | —So he did, my lord:
5. 6. 41.

The : charges | of the | action. We have | made | peace
5. 6. 79.

Counsel of the | war, but at his nurse's tears 5. 6. 97.

Titus Andronicus (22):

Rome's readiest | champions, re|pose you here in rest,
1. 1. 151.

Tendering our | sister's honour and our own. 1. 1. 476.

Seest thou this | letter? take it up, I pray thee, 2. 3. 46.

Ay, come, Se|miramis, nay, | barbarous Tamora; 2. 3. 118.

Do this, and be a | charitable | murderer. 2. 3. 178.

Threatening the | welkin with | his big-|swollen | face?
3. 1. 224.

Gnawing with thy | teeth; and be this dismal sight
3. 1. 263.

Flattering my|self, as if it were the Moor 3. 2. 72.

Lucius, I | will. 4. 1. 29.

Lucius, what | book is that she tosseth so? 4. 1. 41.

My mother | gave it me.—For | love of her that's gone,
4. 1. 43.

Lucius, I'll | fit thee; and withal, my boy 4. 1. 114.

Lucius and | I will go brave it at the court: 4. 1. 121.

Ay, marry, | will we, sir; and | we'll be waited on.
4. 1. 122.

Thou hast undone our mother. | —Villain, I have |
done¹... 4. 2. 76.

Publius, how | now! how now, my masters! What!
4. 3. 35.

Publius, come | hither, Caius, and Valentine! 5. 2. 151.

Then, noble | auditory, | be it known to you, 5. 3. 96.

Lo, hand in hand, ^ | Lucius and | I will fall. 5. 3. 136.

¹ Two words at the end of the line are here omitted.

Lucius our | emperor; for well I know 5. 3. 139.
 Lucius, all | hail! Rome's royal emperor! 5. 3. 141.
 Lucius, all | hail! Rome's gracious governor! 5. 3. 146.

Romeo and Juliet (38):

Jul. How now! who calls?

Nurse. Your mother.

Jul. | Madam, I am | here.
 1. 3. 5.

Sitting in the | sun under the dove-house wall; 1. 3. 27.

I : never should for|get it : 'Wilt thou not, Jule?' quoth he;
 1. 3. 47.

Tempering ex|tremities with extreme sweet. 11. *Prol.* 14.

Romeo! my | cousin Romeo! Romeo!—He is wise;
 2. 1. 3.

Romeo, good | night: I'll to my truckle-bed; 2. 1. 39.

Romeo!—My | dear?—At what o'clock to-morrow?
 2. 2. 168.

Chequering the | eastern clouds with streaks of light;
 2. 3. 2.

Romeo shall | thank thee, daughter, for us both. 2. 6. 22.

Gentlemen, good | den; a word with one of you. 3. 1. 41.

Romeo, a|way! be gone! 3. 1. 137.

Romeo, that | spake him fair, bid him bethink 3. 1. 158.

Romeo slew | Tybalt, Romeo must not live. 3. 1. 186.

Romeo slew | him, he | slew Mer|cuti|o; 3. 1. 187.

Romeo, that | kill'd him, he is banishèd; 3. 2. 70.

'Romeo is | banish|ed'; to speak that word, 3. 2. 122.

All slain, all dead : ^ | 'Romeo is | banishèd'! 3. 2. 124.

Romeo, come | forth; come forth, thou fearful man :
 3. 3. 1.

Being a di|vine, a | ghostly | confessor, 3. 3. 49.

Wert thou as young as | I, ^ | Juliet thy | love, 3. 3. 65.

Hark, how they knock!—Who's there?— | Romeo, arise;
 3. 3. 74.

Piteous pre|dicament! | —Even so lies she, 3. 3. 86.

Thy : tears are | womanish, thy | wild | acts de|note
 3. 3. 110.

Every good | hap to you that chances here: 3. 3. 171.
 Look to it, | think on it, I | do not use to jest. 3. 5. 191.
 Trust to it, be|think you; I will not be forsworn.
 3. 5. 197.
 Romeo's a | dishclout to him: an eagle, madam,
 3. 5. 221.
 Juliet, on | Thursday early will I rouse you: 4. 1. 42.
 Romeo, I | come! this do I drink to thee. 4. 3. 58.
 Marry, and a|men, how sound is she asleep! 4. 5. 8.
 Flower as she | was, de|flower|ed by | him. 4. 5. 37.
 Well, ^ | Juliet, I will | lie with thee to-night. 5. 1. 34.

A quinquesyllabic. .

Tybalt, liest | thou there | in thy | bloody | sheet?
 5. 3. 97.
 Romeo, O, | pale!—Who else? what, Paris too?
 5. 3. 144.
 Come, go, good | Juliet; I | dare no longer stay. 5. 3. 159.
 Sovereign, here | lies the County Paris slain; 5. 3. 195.
 Look, and thou shalt | see. 5. 3. 213 (a dipody).
 Romeo, there | dead, was husband to that Juliet;
 5. 3. 231.

Timon of Athens (36):

Good : day, sir.—I am | glad you are | well.
 1. 1. 1 (a tripod).
 A most in|comparable | man, breathed, as it were,
 1. 1. 10.
 Periods his | comfort.—Noble Ventidius! Well; 1. 1. 99.
 My daughter.—Does she | love him?—She is | young and
 apt: 1. 1. 131.
 And all this | courtesy! The | strain of man's bred out
 1. 1. 259.
 Nay, my lords, | ceremony | was but de|vised at | first
 1. 2. 15.
 Fie, thou art a | churl; you have got a humour there
 1. 2. 26.
 They : say, my lords, | *ira furor brevis est*,
 But : yond man is | ever | angry. | Go, let him | have

A : table by him|self, for | he does | neither af|fect
 Company, nor | is he fit for it indeed. 1. 2. 28 ff.

Most of the passage *vv.* 28–53 is misdivided in the Folio, and printed as prose by the Cambridge editors.

Prithee, let my | meat make thee | silent. 1. 2. 36.

What a number of | men eat | Timon, and he | sees them
 not! 1. 2. 41.

If : I were a | huge man, I should | fear to drink at meals,
 1. 2. 51.

Happier is | he that has no friend to feed 1. 2. 209.

Do what they | would; are | sorry—you are | honoura|ble—
 2. 2. 215.

He might have tried Lord | Lucius, or Lu|cullus; and now
 Ven:tidius is | wealthy | too, whom | he re|deem'd
 From : prison : | all these | owe their es|tates un|to him.
Serv. My | lord, 3. 3. 2 ff.

The lines are misdivided in the Folio and modern texts.

He has : much dis|graced me | in it; I am | angry | at him,
 3. 3. 13.

Excellent!

Your lordship is a goodly villain. The devil
 Knew not what he | did when he | made man | poli|tic;
 He : cross'd himself | by it; | and I cannot think
 But in the end the villainies of man
 Will set him clear. How fairly this lord strives
 To ap:pear | foul! takes | virtuous | copies to be | wicked,
 Like those that | under hõt | ardent zeal would set
 Whole realms on fire: 3. 3. 27 ff.

The passage is printed as prose in all texts.

Is : money.—So is | theirs and ours.—And Sir Philotus
 too! 3. 4. 5.

What do you think the hour? ^ | —Labouring for | nine.
 3. 4. 7.

I wonder | on it; he was | wont to shine at seven. 3. 4. 9.

Ay, but the | days are wax'd | shorter | with him: you |
 must

Con;sider that a | prodigal course is like the sun's,
 But not, like his, recoverable: I fear
 'Tis deepest winter in Lord Timon's purse; 3. 4. 10 ff.

The lines are misdivided in the Folio and modern texts.

Tear me, | take me; and the | gods | fall up|on you!
3. 4. 100.

Lucius, Lu|cullus, and Sempronius; all: 3. 4. 112.

A : moderate | table.—Be it | not in | thy care; | go,
3. 4. 117.

Is valour misbegot, and | came into the | world 3. 5. 29.

He has : made too | much | plenty | with them; he | is

A : sworn | rioter; he | has a sin that often 3. 5. 67 f.

Misdivided in Folio and modern texts.

With it beat | out his | brains!^ | Piety and | fear,
4. 1. 15.

With : thy most | operant | poison! What is | here?^ |
 gold?

Yellow, | glittering, | precious | gold!^ | No, gods,
4. 3. 25 f.

Modern texts, partly following the F., ruin both these fine lines by beginning the second with "Gold!"

The Folio, after its habit of reducing lines to the plain norm, has made havoc of the passage iv. 3. 102 ff. Editors have perceived this, but have failed to mend matters, largely, no doubt, because precluded by the traditional prosody from recognising certain normal features of Shakespeare's verse. F. gives:

Tim. Warr'st thou 'gainst Athens?

Alc. I Timon, and have cause.

Tim. The gods confound them all in thy conquest,
 And thee after, when thou hast conquer'd.

Alc. Why me, Timon?

Tim. That by killing of villaines
 Thou was't borne to conquer my country.
 Put up thy gold. Go on, heeres gold, go on;

105

Be as a planetary plague when Jove
Will o'er some high-vic'd city, hang his poison
In the sicke ayre:...

108

Shakespeare's division must have been this:

Tim. Warrest thou a|gainst | Athens? |

Alc. Ay, Timon, | and have | cause.

Tim. The : gods con|found them all | in thy | conquest,
and | thee

After, when | thou hast | conquer'd!

Alc. Why | me, ^ | Timon? 104

Tim. That by killing of 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... 107

“Conquest” in *v.* 103 is strongly emphatic, the meaning being “by thy conquering.” In “The gods...conquer'd” we have the 4-foot lyric measure ϵ repeated, and the lines are now musical and perfect. Note that in repeating the measure this veritable “Arabian bird” among metrists instinctively varies its rhythm; the pause at “after” makes all the difference. This is the sort of thing he did without stopping to think for a moment. By good hap F.'s division shows the measures.

Dost it en|forcedly; thou wouldst | courtier | be a|gain,
Wert thou not beggar. 4. 3. 241 f.

A quinquesyllabic. F. gives “thou'dst,” but we want *wouldst* in full to bring out the sense. Metrically the two clauses are distinct; the first, like countless others, ends with a trisyllabic foot, and the second begins with a double upbeat. Shakespeare was not writing *for the pentapody* as such, but for varied measures made to fall into pentapodies for form's sake; accordingly, and especially since there is a decided pause before “thou,”

his ear would find no more objection in the resultant quinquesyllabic than in numerous other places where one line ends with a trisyllabic foot and the next begins with a double upbeat. This happens even where there is *enjambement*.

Would poison were o|bedient and | knew my mind!
 4. 3. 297.
 To their : whole | being! I am | rapt, and cannot cover
 5. 1. 67.
 Offering the | fortunes of his former days, 5. 1. 127.

Julius Caesar (28):

So soon as that spare | Cassius. He | reads much; 1. 2. 201.
 Your ear is good. | Cassius, what < a > | night is this!
 1. 3. 42.

A quinquesyllabic, if we insert "a," which seems to be required.

Cassius from | bondage will deliver Cassius: 1. 3. 90.
 O Cassius, if you could but win the noble
 Brutus to our | party,— 1. 3. 140 f.

The lines are misdivided in the Folio and modern texts.

Decius, well | urged: I think it is not meet, 2. 1. 155.
 Let us be | sacrificers, | but not butchers, Caius. 2. 1. 166.
 Portia, what | mean you? wherefore rise you now?
 2. 1. 234.
 Portia is | Brutus' mistress, not his wife. 2. 1. 287.
 Hark, hark! one | knocks: ^ | Portia, go | in awhile;
 2. 1. 304.
 Decius, go | tell them Caesar will not come. 2. 2. 68.
 Cassius or | Caesar never shall turn back,
 For I will slay my|self. ^ | —Cassius, be | constant:
 3. 1. 21 f.

Cassius, go | you into the other street, 3. 2. 3.
 They were : villains, | murderers: the | will! ^ | read the |
 will. 3. 2. 160.

- Room for | Antony, most | noble | Anton|y! 3. 2. 170.
 That made them | do it; they are | wise and honourable,
 3. 2. 218.
 And Brutus | Antony, there | were an Antony 3. 2. 231.
 Peace, ^ | ho! hear | Antony. Most | noble Anton|y!
 3. 2. 239.
 Then in my tent, ^ | Cassius, en|large your griefs, 4. 2. 46.
 Im:mediately | to us. | —Lucius, a | bowl of wine!
 4. 3. 142.
 No man bears sorrow better:— | Portia is | dead.
 4. 3. 147.
 Lucius! My | gown. Farewell, good Messala: 4. 3. 231.
 Answering be|fore we do demand of them. 5. 1. 6.
 Took it too | eagerly: his | soldiers fell to spoil, 5. 3. 7.
 I shall : find | time, ^ | Cassius, I shall | find | time.
 5. 3. 103.

A quinesyllabic, as I read the line; but its rhythm is as difficult to decide upon as is that of Tennyson's "Take your own time, Annie, take your own time."

- Labeo and | Flavius, set our battles on: 5. 3. 108.
 Hark thee, Dar|danius.—Shall | I do such a deed?
 5. 5. 8.

Macbeth (18):

- Might have been | mine! ^ | only I have | left to | say,
 1. 4. 20.
 Which : do but what they | should, by doing every thing
 1. 4. 26.
 Chief : nourisher in | life's | feast,— ^ |
Lady M. What do you | mean? 2. 2. 40.
 Look on it a|gain I dare not.—Infirm of purpose! 2. 2. 52.
 Who can be | wise a|mazed, | temperate and | furious, ||
 2. 3. 95.
 Beauteous and | swift, the minions of their race, 2. 4. 15.
 Contending against o|bedience, as | they would make
 2. 4. 17.
 Given to the | common enemy of man, 3. 1. 69.

And ; champion me | to the | utter|ance! Who's | there?
3. 1. 72.

The moment | of it; for it | must be done to-night,
3. 1. 131.

Pre:pare for | some at|tempt of war. ^ | —Sent he to
Mac|duff? 3. 6. 39.

And ; top of | sovereignty. | —Listen, but speak not to it.
4. 1. 88.

Of|t|en|er up|on her knees than on her feet, 4. 3. 110.

To thy good truth and honour. | Devilish Mac|beth
4. 3. 117.

The spirits that know

All ; mortal | consequences | have pronounced me thus.
5. 3. 4 f.

Our sitting down be|fore it.—'Tis his | main | hope:
5. 4. 10.

Signifying | nothing. 5. 5. 28.

And ; break it to our | hope. I will not fight with thee.
5. 8. 22.

Hamlet (39):

How now, Ho|ratio! you | tremble | and look | pale:
1. 1. 53.

Did ; slay this | Fortinbras; who, | by a | seal'd com|pact,
1. 1. 86.

The ; memory be | green, and that it us befitted 1. 2. 2.
That father lost, lost | his, and the sur|vivor bound

1. 2. 90.

Perhaps an Alexandrine.

Fie on it! ah | fie! 'tis an unweeded garden, 1. 2. 135.
Hail to your | lordship!—I am | glad to see you well:

1. 2. 160.

Indeed? I | heard it not; it | then draws near the season
1. 4. 5.

Perhaps an Alexandrine. F. gives "then it."

Carrying, I | say, the stamp of one defect, 1. 4. 31.

Heaven will dir|ect it.—Nay, let's follow him. 1. 4. 91.

Whither wilt thou | lead me? speak; I'll go no further.
1. 5. 1.

Yés, faith, | heartily.—There's | no offence, my lord.
1. 5. 135.

A worthy | pioner! Once | more remove, good friends.
1. 5. 163.

Or : 'If we | list to | speak,' or 'There | be, and if they |
might,' 1. 5. 177.

God : willing, shall not | lack. ^ | Let us go | in to|gether;
1. 5. 187.

He closes thus: I know the | gentleman; I | saw him
Yesterday, or the other day, or then

Or then, with such or such, and as you say, 2. 1. 55 ff.

All texts end *v.* 55 with "gentleman," and 56 with
"day," making 57 a needless and dreadfully bad Alex-
andrine.

Vid: elicit a | brothel, or | so forth. See you now; 2. 1. 62.

So Q. and F. Editors make "See you now" a short
line.

I had not | quoted him: I | fear'd he did but trifle,
2. 1. 112.

Run barefoot up and | down, ^ | threatening the | flames
2. 2. 528.

Yet I, a dull and | muddy-mettled | rascal, peak,
2. 2. 593.

Editors make "Yet I" a separate dipody.

Tweaks me by the | nose? ^ | gives me the lie in the throat,
2. 2. 601.

Out of his | lunacies.—We | will ourselves provide:
3. 3. 7.

Pray you, be | round with him.

Ham. (without) Mother, mother, mother!
Queen. I'll | warrant you, | fear me | not.
Withdraw, I hear him coming. 3. 4. 5 f.

This is the arrangement of Q. and F. The *Cambridge Shakespeare* prints the Queen's words as prose; the
Globe edition begins *v.* 6 with "Fear me not."

Hamlet's words, omitted by Q., are *extra metrum*. The line may be an Alexandrine, beginning "Pray you, be | round | with him."

To serve in such a | difference. What | devil was it
3. 4. 76.

Stew'd in corruption, | honeying and | making love
3. 4. 93.

But ; never the of|fence. To bear all smooth and even,
4. 3. 7.

Follow him at | foot; tempt him with speed aboard;
4. 3. 56.

Bestial ob|livion, or some craven scruple 4. 4. 40.

Dangerous con|jectures in ill-breeding minds. 4. 5. 15.

O'erbears your | officers. The | rabble call him lord;
4. 5. 102.

Of your : dear | father, is it | writ in your revenge
4. 5. 140.

O heavens! is it | possible a | young maid's wits 4. 5. 159.

Clambering to | hang, an envious sliver broke; 4. 7. 174.

As to : peace-|parted | souls. ^ | —Lay her in the | earth:
5. 1. 261.

A : ministering | angel shall my sister be, 5. 1. 264.

Subscribed it, | gave it the im|pression, placed it safely,
5. 2. 52.

Of mighty | opposites.—Why, | what a king is this!
5. 2. 62.

To ; quit him with this | arm? and | is it not | to be |
damn'd, 5. 2. 68.

And hurt my | brother.—I am | satisfied in nature,
5. 2. 255.

Fallen on the in|ventors' heads: all this can I 5. 2. 396.

A quinquesyllabic.

King Lear (40):

Inter|est of | territory, | cares of state, 1. 1. 51.

That troop with | majesty. Our|self, by monthly course,
1. 1. 134.

The : sway, re|venue, exe|cution | of the | rest, 1. 1. 139.

The : region of my | heart: be Kent unmannerly,

1. 1. 147.

To wage against thine | enemies; nor | fear to lose it,

1. 1. 158.

Dower'd with our | curse, and stranger'd with our oath,

1. 1. 207.

Fallen into | taint: which to believe of her, 1. 1. 224.

To speak and | purpose not; since | what I well intend,

1. 1. 228.

Fairest Cor|delia, that | art most rich, being poor,

1. 1. 253.

The : curi|osity of | nations to deprive me, 1. 2. 4.

In rank and | not-to-be-en-|dured | riots. | Sir, 1. 4. 222.

As you are old and | reverend, you | should be wise. 1. 4. 261.

Shows like a riotous | inn: ^ | epicurism and | lust

1. 4. 265.

A quinquyllabic.

Woe, that too | late re|pents,—^ | O, sir, are you | come?

1. 4. 279.

'Tis : politic and | safe to let him keep at point

A hundred | knights: ^ | yes, that on every dream

1. 4. 347 f.

The Folio and editors begin the second line with "At point," making it an Alexandrine. The passage is not in the Quarto.

In : cunning I must | draw my sword upon you: draw,

Seem to defend yourself: now quit you well. 2. 1. 31 f.

The Folio and editors begin the second line with "Draw," again producing a gratuitous Alexandrine, since the word must be strongly stressed. The Quarto prints as prose, omitting the second "draw."

Mumbling of wicked charms, ^ | conjuring the | moon

2. 1. 41.

Bold in the quarrel's right, ^ | roused to the en|counter,

2. 1. 56.

Who wears no | honesty. Such | smiling rogues as these,
2. 2. 79.

Under the al|lowance of your great aspéct, 2. 2. 112.

What was the of|fence you gave him?—I never gave him
any: 2. 2. 121.

Losses their | remedies. All | weary and over-watch'd,
2. 2. 177.

Enforce their | charity. Poor | Turlygood! poor Tom!
2. 3. 20.

‘Fiery’? what, | ‘quali|ty’? why, Gloucester, Gloucester,
2. 4. 97.

Fiery? the | fiery | duke?^ | Tell the hot duke that—
2. 4. 105.

Age is un|necessary: | on my knees I beg 2. 4. 157.

No!^ | rather I ab|jure all roofs, and choose 2. 4. 211.

Hold: amity? ’Tis | hard, almost impossible. 2. 4. 245.

The body’s | delicate: the | tempest in my mind 3. 4. 12.

Save: what beats | there.^ | Filial in|grati|tude! 3. 4. 14.

For lifting | food to it? But | I will punish home:
3. 4. 16.

And what con|federacy | have you with the traitors
3. 7. 44.

Angering it|self and others. Bless thee, master! 4. 1. 41.

Let the su|perfluous and | lust-|dieted | man 4. 1. 70.

Which: tie him to an | answer. Our wishes on the way
4. 2. 14.

I will be | jovial: come, | come, I am a king, 4. 6. 203.

To be my child Cor|delia.—And | so I am, I am. 4. 7. 70.

De:sire him | to go | in;^ | trouble him no | more
4. 7. 81.

Shunn’d my abhorr’d so|ciety; but | then,^ | finding
5. 3. 210.

Cor:delia, Cor|delia! stay a little. Ha! 5. 3. 271.

Othello (55):

Despise me, if I do not. Three | great ones of the | city,
1. 1. 8.

- For naught but | provender, and | when he's old, cashier'd :
I. I. 48.
- Do ; well | thrive by them; and | when they have lined
their coats, I. I. 53.
- 'Zounds, sir, you are | robb'd; for shame, put on your
gown; I. I. 86.
- Sir, I will | answer | anything. But | I be|seech you,
I. I. 121.
- O heaven! How got she out? O | treason of the | blood;
I. I. 170.
- I did full hard for|bear him. But I | pray you, sir,
I. 2. 10.
- Without a prompter. | Whither will you | that I | go
I. 2. 84.
- She is abused, ^ | stolen from me | and corrupted I. 3. 60.
- In : speaking for my|self. Yet, by your gracious patience,
I. 3. 89.
- And sold to | slavery, of | my redemption thence,
I. 3. 138.
- I humbly beseech you, pro|ceed to the af|fairs of state.
I. 3. 220.
- Either ; for her | stay or | going: the af|fair cries | haste,
I. 3. 277.
- Cassio's a | proper | man : ^ | let me | see now ; I. 3. 398.
- Even ; till we | make the | main and the a|erial | blue
2. I. 39.
- Does tire the | ingener. How | now! ^ | who has put |
in? 2. I. 65.
- 'Tis one Iago, | ancient to the | gener|al. 2. I. 66.
- Players in your | housewifery, and | housewives | in your |
beds. 2. I. 113.
- And Cassio | following him | with determined sword,
2. 3. 227.
- Making it light to Cassio. | Cassio, I | love thee,
2. 3. 248.
- Does it ; not go | well? ^ | Cassio hath | beaten | thee,
2. 3. 380.
- I never knew a | Florentine more | kind and honest.
3. I. 42.

And great af|finity, and | that in wholesome wisdom
3. 1. 49.

To the : last | article: my | lord shall never rest; 3. 3. 22.

Cassio, my | lord! No, sure, I cannot think it, 3. 3. 38.

Oth. Certain, | men should be | what they | seem.

Iago.

Why, | then I | think

Cassio's an | honest man.

Oth.

Nay, yet there's more in this:

3. 3. 128 f.

For the rearrangement see no. 32, p. 115.

Matching thy | inference. 'Tis | not to make me jealous
3. 3. 183.

And : not their | appetites! I had | rather be a toad,
3. 3. 270.

A quinquesyllabic.

Give it me a|gain: poor lady, she'll run mad 3. 3. 317.

Dangerous con|ceits are in their natures poisons,

3. 3. 326.

Pioners and | all, had tasted her sweet body, 3. 3. 346.

Prick'd to it by | foolish honesty and love, 3. 3. 412.

'Twould make her | amiable | and subdue my father

3. 4. 59.

Our other healthful | members even | to that | sense

3. 4. 147.

I will go seek him. | Cassio, walk | hereabout:

3. 4. 165.

Cassio came | hither: I shifted him away, 4. 1. 79.

That dotes on | Cassio; as | 'tis the strumpet's plague

4. 1. 97.

Sáve you | worthy | general!—With | all my | heart, sir.

4. 1. 229.

Truly an o|bedient lady: 4. 1. 259.

Very o|bedient. Pro|ceed you in your tears. 4. 1. 267.

Yés, you have | seen | Cassio and | she to|gether. 4. 2. 3.

Given to cap|tivity me and my utmost hopes, 4. 2. 51.

A halter | pardon him! and | hell | gnaw his bones!

4. 2. 136.

- The : poor soul sat | sighing by a | sycamore | tree,
4. 3. 41 (song).
- The voice of | Cassio: Iago keeps his word. 5. 1. 28.
- Light, ^ | gentlemen: I'll | bind it with my shirt. 5. 1. 73.
- Do you : see, ^ | gentlemen? nay, | guiltiness will speak,
5. 1. 109.
- Cassio hath | here been set on in the dark 5. 1. 112.
- Since : guiltiness I | know not; but yet I feel I fear.
5. 2. 39.
- Cassio, my | lord, has kill'd a young Venetian 5. 2. 112.
- What : needs this iteration, woman? I say thy husband.
5. 2. 150.
- Poor : Desdemona! I am | glad thy father's dead:
5. 2. 204.
- A thousand times committed; | Cassio confess'd it:
5. 2. 212.
- I : am not | sorry neither, | I would | have thee | live;
5. 2. 289.

Antony and Cleopatra (62) :

- Fulvia per|chance is angry; or, who knows 1. 1. 20.
- Call : in the | messengers. As | I am Egypt's queen,
1. 1. 29.
- Is Caesar's | homager, else | so thy cheek pays shame
1. 1. 31.
- Lord A|lexas, | sweet A|lexas, most | anything A|lexas,
1. 2. 1.

Prose in the texts.

- Fulvia thy | wife first came into the field. 1. 2. 92.
- I hear him as he | flatter'd.—Labi|enus—|this is | stiff
news— 1. 2. 103.

Vv. 103 ff. need re-division; see p. 204, no. 2.

- From : Syria to | Lydia | and to I|oni|a. 1. 2. 106.
- Sec. Mess.* Fulvia thy | wife is dead.
- Ant.* Where died she?
- Sec. Mess.* In Sicyon:
1. 2. 122.

For the : main | soldier : whose | quality, going on,
1. 2. 197.

More : womanly than | he : \wedge | hardly gave | audience, | or
1. 4. 7.

More : fiery by | night's | blackness; hereditary, 1. 4. 13.

You are : too in|dulgent. Let us | grant it is | not a|miss
1. 4. 16.

The texts, ending with "not," misdivide, I think.

Goes : to and | back, \wedge | lackeying the | varying | tide,
1. 4. 46.

They make in | Italy; the | borders maritime 1. 4. 51.

Hirtius and | Pansa, consuls, at thy heel 1. 4. 58.

So : much as | lank'd not.—'Tis | pity of him. | —Let
his | shames 1. 4. 71.

The texts misdivide.

With looking on his life. \wedge | —Sovereign of | Egypt, hail!
1. 5. 34.

Looking for | Antony. But | all the charms of love,
2. 1. 20.

Chiefly in the | world; more laugh'd at, that I should
Once : name you | derogately, | when to sound your name
2. 2. 33 f.

Before did | satisfy you. If | you will patch a quarrel,
2. 2. 52.

A quinquesyllabic. If we retain F.'s "you'll," there is a quadrisyllabic; but the stresses then fall unnaturally.

Perhaps the line is an Alexandrine.

Go : to, then; your con|siderate stone. 2. 2. 112.

Fly off our loves again. \wedge | —Happily, a|men! 2. 2. 155.

Whistling to the | air; which, but for vacancy, 2. 2. 221.

Her : infinite va|riety : other women cloy 2. 2. 241.

Thither!—If you | can, your reason?—I see it in
2. 3. 12.

Report the feature of Oc|tavia, her | years, 2. 5. 112.

With the : arm'd | rest, \wedge | courtiers of | beauteous | free-
dom, 2. 6. 17.

Better to leave | undone, than | by our deed acquire
Too high a fame when him we serve is away. 3. 1. 15 f.

The Folio and editors make the second line an Alexandrine, beginning with "Acquire."

He : purposeth to | Athens: whither, with what haste
3. 1. 35.

Though you be | therein | curious, the | least | cause
3. 2. 35.

He : gave to Alex|ander; to Ptolemy he assign'd
Syria, Cillicia, and Phoenicia: she 3. 6. 14 f.

Of Paphla|gonia; the | Thracian king Adallas; 3. 6. 71.

Only the a|dulterous Antony, most large 3. 6. 93.

Soldier, thou | art: but his whole action grows 3. 7. 59.

I will : ask | Antony. Sir, | sir, thou art so leaky 3. 13. 63.

Au:thority | melts from me : of | late, when I cried 'Ho!'
3. 13. 90.

It is my. | birth-day: I had | thought to have held it poor,
But since my lord is Antony again,

I will be | Cleo|patra.—We will | yet do | well.

3. 13. 185 ff.

I have re-divided the lines.

Soldiers, have | careful watch.—And you. Good night,
good night. 4. 3. 7.

Hark! ^ | —Music, in the | air. ^ | —Under the earth.
4. 3. 13.

Do you : hear, ^ | masters, do you | hear?
4. 3. 21 (a tripod).

Early though it | be, have riveted on their trim, 4. 4. 22.

He goes forth | gallantly. That | he and Caesar might
4. 4. 36.

Then : Antony—but | now—well, on. 4. 4. 38.

A tripod, closing the scene.

Antony is | come in|to the field.—Go charge Agrippa
4. 6. 7.

Do something | mingle with our | younger brown, yet
have we 4. 8. 20.

Mardian, go | tell him I have slain myself; 4. 13. 7.

And word it, prithee, piteously: hence,
Mardian, and | bring me how he takes my death.

4. 13. 9 f.

With re-division. With the usual division "piteously" is a quadrisyllabic; but there is a gain in the pathetic prolongation of the syllables over two feet.

And time is at his | period.—A|las, and woe! 4. 14. 107.

Ant. When did she send thee?

Dio. Now, my lord.

Ant. Where is she?

Dio. Lock'd

In her : monu|ment : she | had a | prophesying | fear

4. 14. 119 f.

The Folio and editors begin *v.* 120 with "Lock'd." The arrangement is impossible, for it entails two quadrisyllabics in the line, which must then begin, "Lock'd in her | monument : she | had." We must make *v.* 119 an Alexandrine, the final syllable of which is supplied by a fresh speaker. There are abundant parallels to this; cp. in this play 2. 6. 72, 76, 83, and 4. 2. 1. See also pp. 31 f.

His death's up|on him, but not | dead. 4. 15. 7 (a tripod).

Valiantly | vanquish'd. Now my spirit is going; 4. 15. 58.

The breaking of so great a thing should make

A : greater | crack: the | round world | should have shook | lions

Into : civil streets, and citizens to their dens :

The death of | Antony is | not a single doom ;

In the : name lay a | moiety | of the | world.

Der. He is | dead, ^ | Caesar, 5. 1. 14 ff.

The Folio ends *v.* 15 with "round world." Various conjectures have been proposed in order to mend the line, but perhaps only rearrangement is needed.

Did steer hu|manity: but | you, ^ | gods, will give us
 5. 1. 32.
 Look him in the | face. ^ | —This I'll re|port, dear | lady.
 5. 2. 32.
 I : will not | sleep neither: this | mortal | house I'll | ruin,
 5. 2. 51.

See note on no. 81, p. 221.

Re:memberest thou | any that have died of it? 5. 2. 248.
 What work is here! ^ | Charmian, is | this well done?
 5. 2. 328.
 That you did fear is done. ^ | —Bravest at the | last,
 She : levell'd at our | purpos|es, and | being | royal,
 5. 2. 338 f.

Cymbeline (68):

Unto a poor but worthy | gentleman: she's | wedded;
 1. 1. 7.
 A : sample to the | youngest, | to the | more ma|ture
 1. 1. 48.
 Leave us to our|selves, and make yourself some comfort
 1. 1. 155.
 By : gentlemen at | hand.—I am very glad of it. 1. 1. 164.
 Senseless | linen! | happier there|in than | I! 1. 3. 7.
 Be wisely | definite: nor | in the appetite; 1. 6. 43.
 Takes : prisoner the | wild | motion of mine eye, 1. 6. 103.
 So long at|tended thee. If | thou wert honourable,
 1. 6. 142.
 All's well, sir: take my | power in the | court for yours.
 1. 6. 179.
 The : treasure of her | honour. No | more. ^ | To what |
 end? 2. 2. 42.
 Screw'd to my | memory? She | hath been reading late
 2. 2. 44.
 The' one is Caius | Lucius.—A | worthy fellow, 2. 3. 60.
 A hilding for a | livery, a | squire's | cloth, 2. 3. 128.
 A pantler, not so | eminent.—Prof|fane | fellow!
 2. 3. 129.
 The : wager you have | laid.—Then, if you can, be pale;
 2. 4. 95.

Misdivided in the texts.

All sworn and | honourable:— | they induced to steal it!
2. 4. 125.

I will go there and | do it, in the | court, before
2. 4. 148.

A : pudency so | rosy, the | sweet | view of | it 2. 5. 11.

Thyself domestic | officers—thine | ene|my: 3. 1. 65.

‘Shall give thee oppor|tunity.’ O | damn’d | paper!
3. 2. 19.

Some griefs are | medicinal; | that is one of them,
3. 2. 33.

A : franklin’s| housewife. | —Madam, you were | best con-|
sider. 3. 2. 79.

The Folio gives “you’re,” but see p. 176, no. 44.

In place of greater state. I’ll | meet you in the | valleys.
3. 3. 78.

Smile to it be|fore: if winterly, thou need’st 3. 4. 13.

And : cry myself a|wake? that’s | false to his | bed, ^ | is
it? 3. 4. 46.

My diso|bedience a|gainst the king my father, 3. 4. 91.

The Folio gives “’gainst.”

I have not slept one wink.^ | —Do it, and to | bed then.
3. 4. 103.

Lucius the | Roman, comes to Milford-Haven 3. 4. 145.

Though : peril to my | modest|y, not | death of | it,
3. 4. 155.

With : joy he will em|brace you, for | he is | honoura|ble,
3. 4. 179.

So farewell, noble | Lucius.—Your | hand, my lord.
3. 5. 12.

Lucius hath | wrote al|ready to the | emper|or 3. 5. 21.

And : strokes | death | to her.—Where | is she, | sir?

How can her con|tempt be answer’d?—Please you, sir,
3. 5. 41 f.

The texts end the first line with “How.”

That : will be | given to the | loud'st of noise we make.
3. 5. 44.
 Made me to blame in | memory.—Her | doors are lock'd?
3. 5. 51.
 Lucius pro|consul: and to you the tribunes, 3. 7. 8.
 To : one not | sociable: I | am not | very sick, | since
 I can : reason | of it: | pray you, trust me here: 4. 2. 13f.

The Folio and texts begin the second line with "Since." This makes "reason of it" a quadrisyllabic, but I know of no example of a measure and sentence ending with a completed quadrisyllabic. See no. 61, p. 179.

I am : bound to you.—And | shalt be | ever.
4. 2. 46 (a tripod).
 But his : neat | cookery! he | cut our | roots in | charac-
 ters;|| 4. 2. 49.

Dowden (Arden edition) writes, "I believe the scansion [on iambic base] to be 'But his | neat cook|ry' he cut | our roots | in ch'racters.'"

I : cannot | tremble at it: | were it Toad, or Adder,
 Spider, 'twould | move me | sooner.—To thy | further |
 fear, 4. 2. 90f.

Or the second line, divided between two speakers, may have six feet, but not so well; "To" is better without any stress whatever. The Folio and later texts include "Spider" in the first line. I incline to think it may have been interpolated from *Richard III* 1. 2. 19, "adders, spiders, toads."

Or : they so | suffering: then | on good ground we fear,
4. 2. 143.
 Might : easiliest | harbour in? Thou blessed thing!
4. 2. 206.
 By good Eu|riphile our | mother.—Be it so: 4. 2. 234.

Have got the mannish crack, ^ | sing him to the | ground,
4. 2. 236.

Save that 'Eu|riphile' must | be 'Fidele.'—Cadwal,
4. 2. 238.

Editors make "Cadwal" a separate monopody.

This bloody man the | care of it. I | hope I dream;
4. 2. 297.

With;out me | as with|in me; not im|agined, felt.
4. 2. 307.

Murderous to the | senses? That confirms it home:
4. 2. 328.

And ; gentle|men of | Italy, most | willing | spirits
4. 2. 338.

With the; next | benefit of the | wind.—This forwardness
4. 2. 342.

A quinquesyllabic.

And rather father thee than | master thee. My | friends,
4. 2. 395.

Editors make "My friends" a separate monopody.

All parts of his subjection | loyally. For | Cloten,
4. 3. 19.

What ; can from | Italy an|noy us, but we grieve
At chances here. Away! 4. 3. 34 f. (a tripod).

The Folio and editors make the second line a tetrapody beginning with "We grieve."

Even to the | note of the | king, or I'll | fall in | them.
4. 3. 44.

Better to | cease to | be. ^ | Pray, sir, to the | army:
4. 4. 31.

Every good | servant does not all commands: 5. 1. 6.

Re;vingingly en|feeble me; or could this carl, 5. 2. 4.

As ; if he | were of | note: ^ | bring him to the | king.
5. 3. 94.

You shall not now be | stolen, you have | locks upon you:
5. 4. 1.

And : so I am a|wake. Poor wretches that depend
 5. 4. 127.
 But : beggary and | poor | looks.—No tidings of him?
 5. 5. 10.
 For : you a | mortal | mineral; which, | being | took,
 5. 5. 50.
 'Twixt : amorous and | villan|ous.∧ | Being thus | quench'd
 5. 5. 195.
 Speak, I|achimo: I | had you down and might 5. 5. 411.
 We : term it | mulier: which | mulier, I divine 5. 5. 448.
 Answering the | letter of the oracle, 5. 5. 450.

The Tempest (42):

But that the sea, | mounting to the | welkin's cheek,
 1. 2. 4.
 And : Prospero, the | prime duke, | being so reputed 1. 2. 72.
 Of : officer and | office, | set all | hearts in the | state
 1. 2. 84.
 He thinks me now in|capable: con|feder|ates— 1. 2. 111.
 Fated to the | purpose did Antonio open 1. 2. 129.
 Out of his | charity, who | being then appointed, 1. 2. 162.
 Ariel and | all his quality.—Hast thou, spirit, 1. 2. 193.
 And his : great | person | perish. | Ariel, thy | charge
 1. 2. 237.
 For : mischiefs | manifold and | sorceries | terri|ble
 1. 2. 265.
 Thou : strokedst | me, and | madest | much of me; wouldst |
 give me 1. 2. 333.
 Being : capable of | all | ill! I pitied thee, 1. 2. 353.
 If now 'twere fit to | do it. At the | first | sight
 They have : changed | eyes. 1. 2. 440 f.

The beginning of Act II., printed as prose in the texts, is excellent verse in Shakespeare's latest manner. The following are some lines that show quadrisyllabics:

Seb. Yet—:
Adr. Yet—
Ant. He | could not | miss it.
Adr. It must | needs | be

Of subtle, tender and delicate temperance.

Ant. Temperance was a | delicate | wench. \wedge | 43

Seb. Ay, and a | subtle,

As he most learnedly de|liver'd.

Adr. The | air

Breathes upon us | here most | sweetly.

Seb. As | if it had | lungs,

And : rotten | ones.

Ant. Or | as it | were per|fumèd by a | fen.

Gon. Here is : every | thing advan|tageous to | life. \wedge |

Ant. True,

Save means to live.

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

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

Ant. The ground indeed is | tawny.

Seb. With an | eye of | green | in it.

2. 1. 38 ff.

The plays contain no better example of the art with which Shakespeare moulded the natural rhythms of prose into blank verse. In *v.* 43 "Temperance was a" is a quinesyllabic.

Than : we bring | men to | comfort them: the | fault's
your | own.

Alon. So is the | dearest of the | loss.

Gon. My | lord Se|bastian, ||

2. 1. 134 f.

The lines are misdivided in the texts.

The : latter end | of his | commonwealth for|gets the be-|
ginning. 2. 1. 158.

Pro: fesses to per|suade,—the king his son's alive, 2. 1. 236.

Whom : I, with this o|bedient | steel, three inches of it,
2. 1. 283.

That's : verily. 'Tis | best we stand upon our guard,
2. 1. 321.

Prospero my | lord shall know what I have done: 2. 1. 326.

And I will kiss thy foot: I | prithee, be my | god. 2. 2. 153.

To : hearken once a|gain to the suit I made to thee?
3. 2. 45.

**Cal.* As I : told thee be|fore, I am | subject | to a | tyrant,
A : sorcerer, that | by his cunning hath cheated me
Of the island.

Ari. Thou | liest. |

Cal. Thou liest, thou | jesting | monkey, | thou :
3. 2. 48 ff.

The first sentence is printed as prose in the texts.

Lingering per|dition—worse than any death 3. 3. 77.

Perform'd, my | Ariel; a | grace it had, devouring:

3. 3. 84.

All three of them are | desperate: their | great | guilt,

3. 3. 104.

Of the : beast | Caliban and | his confederates 4. 1. 140.

How fares the king and his | followers?—Con|fined together

5. 1. 7.

In : virtue than in | vengeance: they being penitent

5. 1. 28.

Ir:reparable | is the | loss, and | pati|ence 5. 1. 140.

Where he himself was | lost, ^ | Prospero his | dukedom

5. 1. 211.

And : more di|versity of | sounds, all | horri|ble, 5. 1. 234.

Capering to | eye her: on a trice, so please you, 5. 1. 238.

Will: money | buy them?—Very | like; ^ | one of | them

5. 1. 265.

And : Trinculo is | reeling | ripe: ^ | where should they |
find

This : grand | liquor that hath gilded them? 5. 1. 279 f.

The texts begin the second line with "Find."

Évery third | thought shall | be my | grave.—I | long

5. 1. 311.

If now 'twere fit to | do it. At the | first | sight

1. 2. 440.

Spirits to en|force, ^ | art to en|chant, *Epil.* 14.

Pericles (I):

Heaven, that I | had thy head! he has found the meaning:

1. 1. 109.

Antioch, fare|well! for wisdom sees, these men 1. 1. 134:

Thaliard, be|hold, here's poison, and here's gold: 1. 1. 155.

Thaliard, adieu! Till Pericles be dead, 1. 1. 170.

Or till the | Destinies do | cut his thread of life. 1. 2. 108.

It pleaseth you, my royal | father, to ex| ess 2. 2. 8.

He : seems to be a | stranger; but his present is 2. 2. 42.

And : furthermore | tell him, we de|sire to know of him
2. 3. 73.

A : gentleman of | Tyre; my | name, ^ | Peri|cles;
2. 3. 81.

Come, ^ | gentlemen, we | sit too long on trifles, 2. 3. 92.

Gentlemen, there's | some of worth would come aboard:
5. 1. 9.

Being on | shore, ^ | honouring of | Neptune's triumphs,
5. 1. 17.

Is it not a | goodly | presence?—She | is a | gallant | lady.
5. 1. 66.

If that thy | prosperous and | artificial feat 5. 1. 72.

This is your | wife. ^ | —Reverend ap|pearer, | no:
5. 3. 18.

APPENDIX V

CERTAIN PRONUNCIATIONS

THE word *hour* (sometimes spelt *hower* in the Quartos) is common as a disyllable, and *-ire* and perhaps *-ure* are not infrequently disyllabic. Not a few of the examples are from work that is not Shakespeare's, and one or two might be read differently.

Trenchèd in ice, which with an | hour's | heat
T. G. 3. 2. 7.

Or vainly comes the ad|mired | princess hither.
L. L. L. 1. 1. 141.

I promised to in|quire | carefully *T. S.* 1. 2. 165.

Being : but the | one half | of an en|tire | sum
L. L. L. 2. 1. 131.

And : hire | post-horses; | I will hence to-night.
R. and J. 5. 1. 26.

Have : hired | me to undermine the duchess
2 Hen. VI 1. 2. 98.

Cowards : father | cowards, and | base things | sire | base.
Cymb. 4. 2. 26.

Being : purged, a | fire | sparkling in lovers' eyes;
R. and J. 1. 1. 197.

And, brother York, thy acts in | Ire|land,
2 Hen. VI 1. 1. 194.

Lives not alone im|mured | in the brain;
L. L. L. 4. 3. 328.

Shall we | hear from him? | —Be as|sured, | madam,
Cymb. 1. 3. 23.

So occasionally other syllables with *r* following a vowel:

Buried some | dear | friend? Hath not | else his | eye
C. of E. 5. 1. 50.

Shall pay full | dear|ly for this encounter,
 1 *Hen. IV* 5. 1. 84.

Ap:pear | thus to us? | —I am call'd Dercetas.
A. and C. 5. 1. 5.

His legs bestrid the ocean, his | rear'd | arm
A. and C. 5. 2. 82.

Who hadst deserved | more | than a prison.
Temp. 1. 2. 362.

And ; let it be | more | than Alcides' twelve.
T. S. 1. 2. 258.

That Richard be re|stored | to his blood.
 1 *Hen. VI* 3. 1. 159.

And with my sword I'll keep this | door | safe.
Titus 1. 1. 288.

We ; stand up | peer|less. ^ | —Excellent | falsehood!
A. and C. 1. 1. 40.

Marshal sometimes retains the *e* of the French *maréchal*, but the example is not Shakespeare's:

Great ; Mar(e)|shal to | Hen(e)r|y the | Sixth.
 1 *Hen. VI* 4. 7. 70.

Sometimes a lost *e* before *r* is retained, and *l* is occasionally vocalised:

You that durst | swear that your | mist(e)r|less Bi|anca
T. S. 4. 2. 12.

Fair sir, and you my merry | mist(e)r|ess, *T. S.* 4. 5. 53.

Lavinia will I make my | emp(e)r|ess. *Titus* 1. 1. 240.

After the prompter, for our | ent(e)r|ance:
R. and J. 1. 4. 8.

And common profit of his | count(e)r|y.
 2 *Hen. VI* 1. 1. 206.

Or ; be ye not | henceforth | call'd my | child(e)r|en.
Titus 2. 3. 115.

Give Mutius burial with our | breth(e)r|en.
Titus 1. 1. 348.

But who is man that is not | ang(e)r|y? *Timon* 3. 5. 57.

'Tis : monst(e)r|ous. I|ago, | who be|gan it?

Oth. 2. 3. 217.

With 'God preserve the good Duke | Humph(e)r|y!'

2 Hen. VI 1. 1. 162.

But how he died, God knows, not | Hen(e)r|y.

2 Hen. VI 3. 2. 131.

Good morrow to this fair as|sembl|y. *M. Ado* 5. 4. 34.

Lord : Dougl|as, go you and tell him so.

1 Hen. IV 5. 2. 33.

A rotten case abides no | handl|ing. *2 Hen. IV* 4. 1. 161.

Methinks his lordship should be | humbl|er;

1 Hen. VI 3. 1. 56.

She and the Dauphin have been | juggl|ing.

1 Hen. VI 5. 4. 68.

The friends of France our shrouds and | tackl|ings?

3 Hen. VI 5. 4. 18.

Prayer occurs several times as distinctly a disyllable, *Gloucester* and *marriage* as trisyllables occasionally, and *pageant* once :

Ere sun-rise, | prayers | from preserved souls,

M. M. 2. 2. 153.

'Open the gates; 'tis | Glouces|ter that calls.

1 Hen. VI 1. 3. 4.

To rid her from this second | marri|age,

R. and J. 5. 3. 241.

To play my part in Fortune's | page|ant.

2 Hen. VI 1. 2. 67.

In *T. G.* 1. 2. 137 the lost *e* of *moneth* (*month*) reappears in the pronunciation, and probably Grant White is right in restoring it to the text :

I see you have a *mon(e)th's* mind to them.

Sometimes the *e* of the affix *-ed* is pronounced in verbs ending with a vowel, as *su-ed* (*Titus* 1. 1. 453), *buri-ed*, *valu-ed*, *marri-ed*.

Many words are either occasionally or always stressed otherwise than in modern speech, as *access*, *aspect*, *advertised*, *canonized*, *character*, *cement*, *commendable*, *compact* (subst.), *complete*, *confessor*, *conduct* (subst.), *corrosive*, *confiscate*, *consort* (subst.), *contrary*, *contract* (subst.), *chastised*, *edict*, *effigies* (a four-syllabled word, as in Latin, in *A. Y. L.* 2. 7. 193, "And as mine eye doth his ef[figies | witness"]), *envy*, *exile*, *extreme*, *exact*, *forlorn*, *humane*, *Epicurean*, *incedse* (subst.), *instinct*, *maintain*, *observants*, *obdurate*, *opportune*, *outrage* (subst.), *perseverance*, *perspective*, *portent*, *precepts*, *plebeians*, *pursue*, *pursuit*, *purveyor*, *quintessence*, *receptacle*, *record* (subst.), *rheumatic*, *solemnized*, *successive*, *successor*, *supreme*, *sepulchre*, *sinister*, *sweetheart*, *sequester'd*, *triumphing*; *into*, *unto*, *to-wards* (disyll.), *without* (this occurs in modern poets and is sometimes heard now). Abbott, to whom I am indebted for some words in this list, includes several wrongly, as I think. Among others he gives *mature* and *obscure*, but it is more probable that in *mature*, if not in *obscure*, *-ure* is a disyllable (see p. 390 above):

Of : murderous | lechers: and | in the ma|ture | time
Lear 4. 6. 228.

To : rib her | cere|cloth | in the ob|scure | grave.
M. V. 2. 7. 51.

His : means of | death, his ob|scure | funer|al.
Hamlet 4. 5. 213.

In the Folio's *exhall'd* (*exhaled*), *1 Hen. IV* 5. 1. 19, we probably have an instance of improper abbreviation made in order to avoid the resolved foot, and should read (even though Q. has "exhalde"),

And : be no | more an ex|halèd | mete|or.

Nor is *conjure* (*entreat*) necessarily to be added. It occurs several times, and more than once is obviously stressed as nowadays :

And : even | in kind | love I | do con|jure thee, ||
T. G. 2. 7. 2.

For : he con|jured her | she should ever keep it.
Oth. 3. 3. 294.

In all the other places *-jure* may be disyllabic as in

I con:jure | you, by that which you profess,
Macb. 4. 1. 50.

I con:jure | thee by all the saints in heaven!
C. E. 4. 4. 60.

Shakespeare appears to have distinguished the two senses of the word by the pronunciation, as we do, for it occurs several times with the other meaning, stressed in the modern manner :

Weigh them, it | is as | heavy; | conjure | with them,
 Brutus will start a spirit as soon as Caesar.
J. C. 1. 2. 146 f.

The following lines, and some others, which might at first sight seem to present examples of unusual accentuation, only need to be properly scanned:

I : speak not | of your | soul: our com|pell'd | sins
 Stand : more for | number than | for ac|compt.
Isa. How | say you?
M. M. 2. 4. 57 f.

This com:pell'd | fortune!—have your mouth fill'd up
Hen. VIII 2. 3. 87.

Where is she, and how doth she? and what says
 My con:ceal'd | lady to our cancell'd love? *R. and J. 3. 3. 98.*

That : thus we | die, while re|miss | traitors | sleep.
1 Hen. VI 4. 3. 29.

And : Henry | is my | king, ^ | Warwick his | subject. ||
3 Hen. VI 5. 1. 38.

Not an Alexandrine ending “Warwick | his sub|jéct.”

APPENDIX VI¹

THE ORDER OF COMPOSITION OF THE PLAYS

ANY attempt to place the plays in a precise order of composition lies altogether outside the scope of this book, but since the *Metrical Analysis* (pp. 16 ff.) seems to have an important bearing on the subject and may possibly be found to modify some existing opinions, a brief reference to it will not, I hope, be thought out of place.

It will have been noticed that the *Analysis* follows an unusual order. Let me say at once that this is not to be taken as the order in which I should myself place the plays; beyond what may be said below, I refrain from offering any personal opinions on the question. The order is that in which the *Analysis* itself appears to place them, unassisted and without reference to any other considerations whatever. What I wish to explain is the method of arriving at this order.

The *Analysis* was made in the first instance solely for the purpose of showing in tabulated form the frequency of resolutions in Shakespeare's verse, and in its compilation the plays were examined in no previously determined sequence; I took next the play which I felt inclined to read next. Of course I was already aware

¹ This appendix embodies the substance of a paper read before the Elizabethan Literary Society on April 9, 1919.

that the later plays contained a good many more resolutions than the earliest, but one does not count as one reads, and it was with some surprise that, on completing the Analysis, I found the totals showed a *steadily progressive* increase. There was no sudden break in the figures. At the same time it was plain that this progression could not represent the chronological order in detail. *The Taming of the Shrew*, for instance, was placed by its total of resolutions between *Macbeth* and *Othello*. On the other hand, this order by progression of totals was not altogether unreasonable; with exceptions, it accorded at least roughly with opinions generally held. It then occurred to me to see what would be the result, if the various *kinds* of resolution composing the totals were taken separately into account, since some might be more significant than others. In plays known to be of later date certain features are, in proportion to the total number of resolutions, decidedly commoner than in plays known to be earlier, viz. the double upbeat, resolution of the fifth foot, the quadrisyllabic foot, and the presence of two or more resolutions in the same line. To these must be added the monosyllabic foot and an increase in the proportion of internal to initial resolutions. Using these facts as a guide with what fairness I could, and resolutely endeavouring to disregard all prepossessions, I proceeded with the test, and the game soon became extremely interesting.

The earliest resolution introduced into blank verse often enough to become a distinct feature was the initial; that is, resolution of the first foot of a line that has no upbeat. In Sackville and Norton's *Gorboduc*, which

appeared in 1565 and was the first dramatic blank verse published, there is, if I remember aright, a fair number of initial resolutions but comparatively few internals; and double upbeats, if there are any at all, are extremely rare. Now, only in Shakespeare's earliest plays do we find this proportion. The following tabulation gives percentages:

	L. L. L.	C. of E.	1 Hen. VI	A. Y. L.	Rich. III
Initials . .	15.4	20	19	20	21.3
Internals . .	15	16	12.9	19	19

The difference between the two numbers in 1 *Henry VI*, which contains so little of Shakespeare's verse, though it might have been expected to be the greatest, is remarkable; the difference in *Richard III* was no doubt larger before the play was revised. In Shakespeare's subsequent work the proportion is reversed, and while the number of initial resolutions tends to decrease, the number of internals gets larger. Thus in a fairly late play like *Cymbeline* the percentage of initials is 13.6, and that of internals 37.5. Accordingly, when in dealing with the earlier and middle plays it is found that any two show the same or about the same total percentage of resolutions, the one that has the larger proportion of initials is presumably the earlier. This distinction does not hold as between plays that come in the last third of the list, these having been written at a time when resolutions of all kinds had become numerous and certain particular kinds had become more prominent. Judged thus *The Taming of the Shrew* will take an earlier place than that suggested by its total. It has a larger percentage of initial resolutions than any other play,

and contains a certain amount of doggerel, which probably increases the total by about 5 per cent. If, as I believe, the play contains much verse that is not Shakespeare's, it will always be difficult to place, even when all considerations are taken into account. The other features mentioned above were similarly reckoned with; that is to say, a play that for instance showed fewer quadrisyllabics or resolutions of the fifth foot was considered to demand an earlier place than its neighbour which, with about the same total of resolutions of all kinds, showed more. And so with double upbeats. In a few cases decision was difficult, and another might handle the figures so as to transpose one or two of the items. However that may be, the arrangement as given may, I think, be taken to represent with fair accuracy the indications of the Analysis. The first fifteen are *Love's Labour's Lost*, *A Comedy of Errors*, the three parts of *Henry VI* (anywhere about here or they may come first), *A Midsummer Night's Dream*, *King John*, 1 *Henry IV*, *As You Like It*, *Richard II*, *The Two Gentlemen*, 2 *Henry IV*, *Henry V*, the revised edition of *Richard III* as given in the First Quarto, *Titus Andronicus*. The next nine fall into something like the following order: *Romeo and Juliet*, *Much Ado*, *The Merchant of Venice*, *Twelfth Night*, *All's Well*, *Julius Caesar*, *Troilus and Cressida*, *The Taming of the Shrew*, *The Winter's Tale*. The last twelve appear to arrange themselves thus: *Timon*, *Hamlet*, *Macbeth*, Act III. and Act v. Sc. 1 of *Pericles*¹, *Henry VIII* (Shakespeare's share), *Cymbeline*,

¹ The Analysis declares that Shakespeare can have had little to do with any other parts of the play.

Othello, King Lear, Measure for Measure, Coriolanus, The Tempest, Antony and Cleopatra.

That any mere verse test should be able of itself to place the plays in an order that could be accepted as presumably correct is not to be expected, and we must not ask it of this one. The totals of resolutions range only from 31 per cent. in 3 *Henry VI* to 73 per cent. in *Antony and Cleopatra*, showing a difference between the highest and lowest of no more than 42. But we are dealing with as many as 36 plays, a number which leaves no room for more than trifling differences between one and another; and though it is plain that Shakespeare did progressively increase the number of resolutions, such an onward movement would naturally be subject to considerable fluctuations. Nevertheless, the order is so far from being absurd or impossible that it evidently affords a substantial basis for final decisions, and I find myself disposed to treat the Analysis with considerable respect in this connexion. With one or two exceptions, its arrangement does not differ from others already proposed much more than they differ from one another, and it has something to say for itself on some of the points where it is in contradiction. Leaving out of account the three parts of *Henry VI*, which cannot be placed with any precision because they contain so little of Shakespeare's work, *L. L. L.*, as we have seen, stands earliest, closely followed by *C. of E.* Then comes *M. N. D.*, followed by *King John*, 1 *Henry IV*, *As You Like It*, *Richard II*, and *The Two Gentlemen*. The totals of resolutions for these six are fairly close, but consideration of the details mentioned above seems to

suggest that *M. N. D.* is the earliest and *T. G.* the latest. The last shows twice as many double upbeats as *M. N. D.*, five times as many resolutions of the fifth foot, and nearly twice as many quadrisyllabic feet. *As You Like It* was difficult to place in the group because, although its initial resolutions slightly exceed the internals, which might suggest an earlier position, it picks up on some other points.

It has been debated whether *King John* preceded or followed *Richard II*; some high authorities think *King John* is the later. The total percentage of resolutions is the same for both, but *Richard II* shows rather more of the fourth foot, five times as many of the fifth, more than twice as many examples of three resolutions in the same line, and nearly twice as many quadrisyllabics. These facts seem to me to be decisive. It is true that there are some passages in rime in *Richard II* which might suggest that it is the earlier of the two, but on the whole the versification is more polished and delicate. Also it is possible to make too much of the rime test as between plays of this period.

The Analysis has nothing to say as to the first appearance of *Richard III*, since I have not analysed the Folio's text (for what that might be worth); but there are independent grounds, as Mr A. W. Pollard has shown, for believing that it followed closely on 3 *Henry VI*. My figures would place the revised version, that of the First Quarto, close to 2 *Henry IV*. *Titus* has been a fruitful subject for discussion. The Analysis declares that, if Shakespeare wrote it all, he did so at a very early date, put it by, and revised it

later. It does not, however, think for a moment that he wrote the whole of the play; it affirms that he could never have penned such wooden Gorboducian verse as that which forms the bulk of it. At the same time it is strongly disposed to think he lent a hand as reviser of someone else's work. For notwithstanding the large amount of dull purely disyllabic lines, yet thanks to a good deal of verse of a very different kind, the figures place the play by the side of *2 Henry IV* and *Henry V*. As compared with the former, it shows more than twice as many resolutions of the fifth foot, nearly twice as many lines with two or more resolutions, and more than four times as many quadrisyllabics, indeed rather more than the number in *Henry V*. As is the case with *Richard III*, the versification is extraordinarily uneven. The 47 lines which end Act II. show the quite remarkable number of 27 resolutions, an average of 61.7 per cent., or rather more than that of *Othello*. For these reasons the Analysis is against a very early date for the appearance of the play as (presumably) revised.

The Merchant of Venice and *Romeo and Juliet* the Analysis would place later than *A Midsummer Night's Dream* and *As You Like It*, and its figures are, I think, worthy of consideration. In any case it is strong against putting *The Merchant of Venice* before *A Midsummer Night's Dream*, as Furnivall does, and still stronger against dating *Romeo and Juliet* three years earlier than *M. N. D.* and as early as 1592. It roundly declares that Shakespeare was not writing the kind of verse we find in the *Romeo and Juliet* of Q₂ at that early date or for some years after. Mr Dowden, who believes that

in an early form the play was first acted in 1591, and that it appeared in its present form as a revision in 1596-7, places *The Merchant of Venice* and this revised edition of *Romeo and Juliet* together and about where the Analysis does in the general scheme.

With regard to the position of *The Winter's Tale* the Analysis finds itself in painful conflict with prevailing opinion. It asserts that the play must have been written some years before the generally received date 1610, which places it last but one or two in the whole list. I have appealed to it to reconsider this startling decision, but it refuses to budge, and has even constrained me for the nonce, and until better advised, to hold a brief in its favour. It suggests that the performance at the Globe theatre on May 15, 1611, recorded in Dr Forman's diary, which is relied upon as fixing the date of the play's first appearance, must refer to a revival, and it draws attention to the following facts. If we average separately the different kinds of resolutions in the following eight latest plays—*Henry VIII*, *Cymbeline*, *Othello*, *Lear*, *Measure for Measure*, *Coriolanus*, *The Tempest*, *Antony and Cleopatra*, and compare the percentages one by one with those for *The Winter's Tale*, we get these figures:

	W. T.	The eight
Initial Resolutions	12·5	17·2
Internal „	27·6	41·1
Double Upbeat	4·8	5·1
TOTAL RESOLUTIONS	44·4	63·3
4th Ft resolved	5·9	7·2
5th Ft resolved	1·37	2·7
More than one Res. in one line .	4·54	9·3
Quadrisyllabics	1·3	2

In every feature, for as has been said, initial resolutions cease to be of counter importance in the third period, *The Winter's Tale* shows evidence of being of a decidedly earlier date than the eight plays compared. Its versification is in fact of a quite different period, and the figures, considered in detail, place it near *Troilus and Cressida*, *The Taming of the Shrew* and *Timon*.

It is, I believe, a common opinion that Shakespeare composed the great tragedies during a period of gloom and disappointment, when he could look only on the dark side of things and all the bewildering tangle of life perplexed and saddened him as never before, so that he could bring himself to write of nothing else. The only themes congenial to his burdened soul were murder and madness, filial ingratitude, the faithlessness of wives and the insincerity of fairweather friends, slander, jealousy, the fickleness of popular favour and the instability of earthly greatness, how men will wreck a noble career for a woman's kiss. In short, the tragic and the evil that is also tragic. Not having given much thought to these uglier aspects of human life before, he is supposed to have been absorbed in them to the exclusion of all others for some five or six years, writing 'out of the depths,' as it has been phrased. Then the cloud passes, and in a more serene atmosphere 'on the heights,' he writes the happier and so-called 'romantic' plays, *Cymbeline*, *The Tempest*, and *The Winter's Tale*,—a trio not very happily brought under one category.

Now, this may appeal to us with a certain fallacious plausibility by stirring our sympathy for the suffering poet, but is it more than so much pure fancy? It

certainly lacks any foundation of ascertainable fact. Must a great poet—in this case Shakespeare—wait until his own life has been deeply wounded before he can handle a tragic theme with success? Are not the Histories full of poignant tragedy, and that not merely the tragedy of so many violent deaths, but also of perjuries and treasons and hideous cruelties, and the sufferings of the innocent? And did not Shakespeare realise it all as he dealt with those plays? *Romeo and Juliet* is one of his earlier works, yet even a careless reader will find more than a touch of tragedy in it. Was not the slandering of Hero a tragedy beyond words? Would not his own death have been far less tragic to Troilus than the discovery of the perjuries and wantonness of Cressida? Yet these plays were all written before the period of gloom. It is true that in the great plays the strings of the harp are swept with a surer touch and greater power, but that is not the question. We are asking whether it was necessary for Shakespeare's own life to be invaded by tragedy, of whatever kind, before he would be impelled to make it the motive of his dramatic work. Surely he wrote the great tragedies when he did because he felt that he was ripe for them and could treat them effectively. He could not but be conscious of his maturing power, and he sought subjects worthy of it. He believed that he could now make something great of these great themes,—and he did. I do not know who first imagined this period of gloom, but it certainly rests on nothing but the most doubtful conjecture. Moreover, it is difficult to believe that a mind so overcast and embittered by

I have heard I am a strumpet; and mine ear,
 Therein false struck, can take no greater wound,
Nor tent to bottom that.

It is about the untempered anguish of this tortured soul that the whole play is built, and "A Soul's Tragedy" (if I may borrow from Browning) would be an apt description of it, as Shakespeare himself must have felt, since that is what he has made it. And had he left off looking on the dark side of things, was he 'on the heights,' when he drew Iachimo? When he looked into the heart of that cruel and callous black-guard, he was looking into the lowest pit of any imaginable hell; and save that Iachimo afterwards repents (he is a younger man), there is nothing to choose between him and the hardened fiend Iago. In one respect Iachimo is the more wanton villain of the two. For whereas Iago was moved by a desire for revenge and to gain a position that he coveted, this wretch, at once scoundrel and coxcomb, merely wanted to win a bet! Romance? Written 'on the heights'? To distinguish *Cymbeline* as 'romantic' from the plays that are technically tragedies is surely a mere misuse of words, if we are to judge it, as plays should be judged, by the effect produced upon our feelings. It moves to pity and it awakens fear; and as a wise man told the world long ago, that is tragedy's very essence.

There is another line of argument for placing *Cymbeline* and *The Winter's Tale* earlier than *Othello* and *Lear* which I have not space to treat fully, and can only indicate. *Cymbeline*, in his hasty condemnation of Belarius and unfeeling treatment of a loving daughter,

naturally turns our thoughts to his counterpart, the headstrong Lear. At the same time, the main motive of the play to which he gives his name is identical with that of *Othello*, and similarly the baseless jealousy of Leontes is the mainspring of the plot of *The Winter's Tale*. Both he and Posthumus therefore at once invite comparison with the deluded Moor, while Leontes's disastrous obstinacy reminds us again of Lear. We note, however, that whereas Othello and Posthumus are worked upon by the cunning "practice of a damnèd slave" in such a way that their persuasion is made to appear inevitable, the suspicions of Leontes spring mysteriously out of nothing and startle us like thunder out of a clear sky. It is impossible that Hermione should have said or done or looked anything to which a sane man could take exception, and we have not been told that he is naturally suspicious, yet he suddenly falls into an absurd fury of jealousy against the best of wives and his boyhood's friend. A man might be such a fool—men have been, but on the stage it is better craftsmanship to lend the thing some air of probability. Now, in *Lear* and *Othello*, as we are all agreed, these matters are handled and the characters drawn so admirably that criticism is dumb. In *Cymbeline*, saving that Imogen is made to live before us in all her sweet perfections with a skill that makes praise impertinent, the success achieved by the whole is confessedly not comparable with that of these two plays, while of *The Winter's Tale* we can only say, as is said in a different connexion, 'also ran.' This being so, which is the more likely, which accords with our experience,—that the

latter plays are, in fact though not in design, adumbrations of the other two, which grew out of them somewhat as the masterpieces of painters are developed from experimental cartoons, or that Shakespeare, having done what he set himself to do in *Othello* and *Lear* so perfectly that we cannot imagine it being done better, should give us an Iachimo after the creation of Iago, and after *Othello* should produce, not only his inferior double Posthumus, but even a person so unconvincing as is Leontes both in his fantastic jealousy and his subsequent refusals to listen to reason? He had achieved two successes that must have surprised even himself, and if he handled the same subjects a second time, he could not hope for anything but less satisfactory results and a mere *succès d'estime*. I say "could not hope" because great artists know when they have done a great thing, and when they have reached the utmost limits of their art and their own powers. They have a more intimate appreciation of these things than we ordinary mortals have. Shakespeare therefore knew what he had achieved in *Othello* and *Lear*, and being a peculiarly sensible and level-headed man, not even approaching his dotage, he would know better than to use their themes again. He would know that any effort to improve upon what he had done would be to attempt the impossible, and he would have no motive for producing works that would suffer by a gratuitously provoked comparison. Some who place *Cymbeline* and *The Winter's Tale* after *Othello* and *Lear* are at pains to assure us that there is no falling off in intellectual capacity; but there is, if their order is right. There is a weakening of the judgement and

power of self-criticism which are always part of the equipment of real genius. To go no further into the matter, and to say nothing of the well-known general defects of *The Winter's Tale* and *Cymbeline*, these considerations alone, I submit, confirm the verdict of the Metrical Analysis.

One thing at any rate is certain. If *Cymbeline* and *The Winter's Tale* were written after *Antony and Cleopatra*, then Shakespeare suddenly made an extraordinary and positively inexplicable change in the whole manner of his versification. He sharply arrested, and indeed reversed, the onward movement which had steadily increased the number of resolutions, and especially of quadrisyllabics and resolutions of the fifth foot, and we get in the totals a drop from 73 per cent. in *Antony and Cleopatra* to 44·4 in *The Winter's Tale*; that is, to a little more than half. The resolutions of the fifth foot fall to considerably less than half, and the quadrisyllabics to little more than two-thirds. The total for *Cymbeline* is 55·3, so that even this and *The Winter's Tale* cannot be placed close together; there is too great a discrepancy in the figures. Moreover, this change of style, if there was a change, was not only made for no reason that we can divine, but with evident loss rather than gain. In *Antony and Cleopatra* he embodies in its utmost perfection that ideal of dramatic verse at which he had long been aiming; more than from any other play one receives the impression of an art completely mastered. The sureness of touch and the ease, one might almost say the *nonchalance*, with which the thing is done are so marvellous that one is reminded of the bewilder-

ing performances of a Japanese juggler, while the result is such as no one would have believed possible unless it had been achieved. Here indeed he was 'on the heights.' Is it credible that he would descend to the distinctly inferior style of *The Winter's Tale*? Not only do we miss there the incomparable power and facility with which the verse is manipulated throughout in the other play, but the whole manner of the versification shows that its author was still some distance from the goal that he reached at last.

In contrast to others, some defenders of the received order for these plays believe that the poet had practically written himself out in the production of the great tragedies. The power was ebbing, the old spontaneity had gone, and the tired voice was losing its tone and flexibility. To me *The Winter's Tale* alone of the three 'romantic' plays seems to betray signs of effort, and I would rather suggest that the period of lassitude, if there ever was one, followed the production of *Julius Caesar*. The four plays which the Analysis appears to place next form a curious quartet.

It may be added that the Analysis offers no reason why *The Tempest* should not have followed *Antony and Cleopatra*, if there are grounds for adopting that order. The smaller number of resolutions in *The Tempest*—a number still large—would be quite accounted for by the world-wide difference of subject-matter and the fact that it contains (proportionately) more long speeches, while the whole tone and manner of the dialogue are, if one may so put it, less conversational.

APPENDIX VII

REVISED TEXT OF *ANTONY AND CLEOPATRA*

THIS text, which aims at carrying out the conclusions arrived at in the preceding pages, needs but a brief preface.

In the following places¹, with a few others that do not call for mention, the arrangement of the lines departs from that of the Folio and later texts:—1. 1. 59 ff. 1. 2. 1 ff., 32, 84 ff., 95, 100. 1. 3. 57 f. 1. 4. 16, 71 f. 1. 5. 1, 34 f., 72. 2. 2. 9, 83 ff., 157 ff., 230 f. 2. 5. 25, 30 f. 2. 6. 34 f., 82–86, 122 ff. 2. 7. 60 ff., 77, 97 ff., 124 ff. 3. 2. 31 ff. 3. 3. 7 f., 26 f. 3. 6. 24 f. 3. 7. 27 ff. *3. 11. 16, 26 ff. *3. 13. 34 f., 66 ff., 91, 94, *102, 184 ff. 4. 1. 5. 4. 2. 27. 4. 6. 25 ff. 4. 10. 7. 4. 12. 2. 4. 13. 9 ff. *4. 14. 44, 117, 123 ff. 4. 15. 11, 15–21. 5. 1. 24 ff. 5. 2. 62 ff., *130, *147, *156 ff., *350 ff. As is well known, the division of the lines is a point on which the Folio is continually at fault. Some of the changes are briefly discussed in the notes, and the rest, it is hoped, will justify themselves. A four-foot line, it is generally agreed, is always *prima facie* improbable save in the Chronicle plays, and in several places such a line has been made to disappear by the restoration of a six-foot line divided between two speakers—a common

¹ The numbering is that of the present text.

feature of the plays. Elsewhere a needless multiplication of short lines has been avoided by the same means. Since the plays exhibit nearly 500 lines beginning with a trochee and without upbeat, I have not scrupled to restore one or two where this seemed to be required. A few passages hitherto printed as prose have been arranged as verse.

The seven passages starred in the list given above are of special importance. It is common for lines to end with *or, if, and, but* etc. or with auxiliaries not capable of emphasis as used, such as *shall, will, must*, but if one of these words forms the whole of the final foot, the next line must begin with an upbeat. If it does not, one gets such sentences as “you | *shall Have* : letters from me to some friends that | *will* ^ | *Sweep* your | way for you” (3. 11. 15 ff.), where “*shall Have*” is right but “*will* ^ | *Sweep*” necessitates a pause and consequent stress on “*will*” that are intolerable. (See on *Coriolanus*, no. 31, p. 195.)

Modern practice has been followed in printing *changed, loved, moved*, etc. even when the *e* is silent. Only rarely can there be any doubt whether such a word is monosyllabic or not, and in one or two places where it seemed desirable to avoid ambiguity the apostrophe (as *mov'st*, 4. 15. 11) or the grave accent (as *movèst*, 1. 5. 19) has been used. The Folio's spelling of words like *sever'd, suffer'd* has been respected, although, judging by the best Quartos, this is probably not always right; but for *murdred* (3. 5. 17), *unregistred* (3. 13. 119), and *rendred* (4. 14. 33) the full form is given as best suggesting the intended pronunciation to modern readers

(see pp. 259 ff.). At 2. 6. 5 modern texts print *consider'd*, and at 2. 2. 89 *poison'd*, against *considered* and *poysoned* of F. I could not resist giving *withered* at 4. 15. 63.

Some half-dozen conjectural supplements, apparently required for metre or sense or both, have been marked by pointed brackets.

At 5. 2. 34 I assume that Shakespeare, departing from Plutarch, made Gallus (not Proculeius) enter the monument; he would not leave Gallus and Cleopatra staring at each other in silence for at least two minutes while the entry was made.

In the punctuation an endeavour has been made to combine modern 'logical' pointing with that intended by the Folio. I say "intended" because in practice it frequently gives what is nothing but a punctuation *pour rire*, being as incapable in this respect as it is in division of the lines¹. According to this system the modern full stop is usually represented by a colon, except at the end of a speech; within a speech it is reserved for a considerable pause, as when the speaker turns to a fresh thought or speaks to someone other than the person just addressed. The semi-colon is but sparingly used.

The notes, which are necessarily limited in number, deal almost exclusively with new line-divisions and points of metre or rhythm. I regret to find at the last moment that the lists of pure trochaic lines and quadrisyllabic feet given for this play in preceding appendices are not quite complete; the omissions have therefore been supplied in the notes.

¹ The Folio's pointing differs widely in accuracy in different plays.

THE TRAGEDY
OF
ANTONY AND CLEOPATRA

DRAMATIS PERSONAE

- MARK ANTONY, }
 OCTAVIUS CAESAR, } triumvirs.
 LEPIDUS, }
 SEXTUS POMPEIUS.
- DOMITIUS ENOBARBUS, }
 VENTIDIUS, }
 EROS, } friends to Antony.
 SCARUS, }
 DERCETAS, }
 DEMETRIUS, }
 PHILO, }
- MAECENAS, }
 AGRIPPA, } friends to Caesar.
 DOLABELLA, }
 PROCULEIUS, }
 THYREUS, }
 GALLUS, }
- MENAS, } friends to Pompey.
 MENEKRATES, }
 VARRIUS, }
- TAURUS, lieutenant-general to Caesar.
 CANIDIUS, lieutenant-general to Antony.
 SILIUS, an officer in Ventidius's army.
 EUPHRONIUS, an ambassador from Antony to Caesar.
- ALEXAS, }
 MARDIAN, a eunuch, } attendants on Cleopatra.
 DIOMEDES, }
- SELEUCUS, treasurer to Cleopatra.
 A Soothsayer.
 A Clown.
- CLEOPATRA, queen of Egypt.
 OCTAVIA, sister to Caesar, and wife to Antony.
- CHARMIAN, } attendants on Cleopatra.
 IRAS, }
- Officers, Soldiers, Messengers, and other attendants.

SCENE : In several parts of the Roman empire.

ANTONY AND CLEOPATRA

ACT I

SCENE I. *Alexandria. A room in Cleopatra's palace.*

Enter DEMETRIUS and PHILO.

Phi. Nay, but this dotage of our General's
O'erflows the measure: those his goodly eyes
That o'er the files and musters of the war
Have glow'd like plated Mars, now bend, now turn
The office and devotion of their view 5
Upon a tawny front: his captain's heart,
Which in the scuffles of great fights hath burst
The buckles on his breast, reneges all temper,
And is become the bellows and the fan
To cool a gypsy's lust.

*Flourish. Enter ANTONY, CLEOPATRA, her Ladies,
the Train, with Eunuchs fanning her.*

Look where they come: 10
Take but good note, and you shall see in him
The triple pillar of the world transform'd
Into a strumpet's fool: behold and see.

Cleo. If it be love indeed, tell me how much.

Ant. There's beggary in the love that can be reckon'd. 15

Cleo. I'll set a bourn how far to be lov'd.

Ant. Then must thou needs find out new heaven, new earth.

Enter an Attendant.

Att. News, my good lord, from Rome.

Ant. Grates me: the sum.

Cleo. Nay, hear them, Antony.

Fulvia perchance is angry: or who knows 20
If the scarce-bearded Caesar hath not sent
His powerful mandate to you, 'Do this, or this;

Take in that kingdom, and enfranchise that:
Perform it, or else we damn thee.'

Ant. How, my love!

Cleo. Perchance—nay, and most like, 25

You must not stay here longer, your dismissal
Is come from Caesar, therefore hear it, Antony.
Where's Fulvia's process?—Caesar's I would say—both?
Call in the messengers. As I am Egypt's queen,
Thou blushest, Antony, and that blood of thine 30

Is Caesar's homager, else so thy cheek pays shame
When shrill-tongued Fulvia scolds. The messengers!

Ant. Let Rome in Tiber melt, and the wide arch
Of the rangèd empire fall! Here is my space:
Kingdoms are clay: our dungy earth alike 35
Feeds beast as man: the nobleness of life

Is to do thus, when such a mutual pair [*Embraces Cleopatra.*
And such a twain can do it; in which I bind,
On pain of punishment, the world to weet
We stand up peerless.

Cleo. [*Aside*] Excellent falsehood! 40
Why, did he marry Fulvia and not love her?
I'll seem the fool I am not.—[*Aloud*] Antony
Will be himself.

Ant. But stirr'd by Cleopatra.
Now for the love of Love, and her soft hours,
Let us not confound the time with conference harsh; 45
There's not a minute of our lives should stretch
Without some pleasure now. What sport to-night?

Cleo. Hear the ambassadors.

Ant. Fie, wrangling queen!
Whom every thing becomes, to chide, to laugh,
To weep; whose every passion fully strives 50
To make itself, in thee, fair and admired.

No messenger but thine! and all alone
To-night we'll wander through the streets, and note
The qualities of <the> people. Come, my queen,
Last night you did desire it.—Speak not to us. 55

[*Exeunt Ant. and Cleo. with their train.*]

54. The insertion of *the* seems to be required, since the reference is doubtless to the populace, the lower orders. Also it greatly improves the rhythm.

Dem. Is Caesar with Antonius prized so slight?

Phi. Sir, sometimes, when he is not Antony,
He comes too short of that great property
Which still should go with Antony.

Dem. I am
Full sorry that he approves the common liar, 60
Who thus speaks of him at Rome, but I will hope
Of better deeds to-morrow. Rest you happy! [*Exeunt.*]

SCENE II. *The same. Another room.*

Enter CHARMIAN, IRAS, ALEXAS, and a Soothsayer.

Char. Lord Alexas, sweet Alexas, most any thing Alexas,
Almost most absolute Alexas, where
Is the soothsayer that you praised so to the queen?
O that I knew this husband, which you say
Must charge his horns with garlands!

Alex. Soothsayer!

Sooth. Your will? 5

Char. Is this the man? Is it you, sir, that know things?

Sooth. In nature's infinite book of secrecy
A little I can read.

Alex. Show him your hand.

Enter ENOBARBUS.

Eno. Bring in the banquet quickly, wine enough
Cleopatra's health to drink. 10

Char. Good sir, give me good fortune.

Sooth. I make not, but foresee.

Char. Pray then, foresee me one.

Sooth. You shall be yet
Far fairer than you are.

Char. He means in flesh.

Iras. No, you shall paint when you are old.

Char. Wrinkles forbid!

Alex. Vex not his prescience, be attentive.

Char. Hush! 15

1. Scan, 'most | any thing A|lexas.' The scene appears to be wholly in verse as far as v. 16

5. *Soothsayer!*—*Your* is a quadrisyllabic.

6. Scan, 'man? ^ | Is it | you, sir, that | know things?'

Sooth. You shall be more beloved than beloved.

Char. I had rather heat my liver with drinking.

Alex. Nay, hear him.

Char. Good, now, some excellent fortune. Let me be married to three kings in a forenoon, and widow them all: [20 let me have a child at fifty, to whom Herod of Jewry may do homage. Find me to marry me with Octavius Caesar, and companion me with my mistress.

Sooth. You shall outlive the lady whom you serve.

Char. O excellent! I love long life better than figs. 25

Sooth. You have seen and proved a fairer former fortune Than that which is to approach.

Char. Then belike my children shall have no names: prithee, How many boys and wenches must I have?

Sooth. If every of your wishes had a womb, 30 And fertile every wish, a million.

Char. Out, fool! I forgive thee for a witch.

Alex. You think None but your sheets are privy to your wishes.

Char. Nay come, tell Iras hers.

Alex. We'll know all our fortunes.

Eno. Mine and most of our fortunes to-night shall be— drunk to bed. 36

Iras. There's a palm presages chastity, if nothing else.

Char. Even as the o'erflowing Nilus presageth famine.

Iras. Go, you wild bedfellow, you cannot soothsay.

Char. Nay, if an oily palm be not a fruitful prognostication, I cannot scratch mine ear. Prithee, tell her but a worky- [41 day fortune.

Sooth. Your fortunes are alike.

Iras. But how, but how? give me particulars.

Sooth. I have said. 45

Iras. Am I not an inch of fortune better than she?

Char. Well, if you were but an inch of fortune better than I, where would you choose it?

Iras. Not in my husband's nose.

Char. Our worser thoughts heavens mend! Alexas— [50 come, his fortune, his fortune! O, let him marry a woman that

19. *Good*: a vocative (meaning here 'Good sir') as in 1. 3. 78; *W. T.* 5. 1. 19, 'nay, good, now, Say so but seldom'; *Temp.* 1. 1. 15, 'Nay, good, be patient.'

cannot go, sweet Isis, I beseech thee! and let her die too, and give him a worse; and let worse follow worse, till the worst of all follow him laughing to his grave, fifty-fold a cuckold! Good Isis, hear me this prayer, though thou deny me a matter of more weight: good Isis, I beseech thee! 56

Iras. Amen. Dear goddess, hear that prayer of the people! For, as it is a heart-breaking to see a handsome man loose-wived, so it is a deadly sorrow to behold a foul knave uncuckolded: therefore, dear Isis, keep decorum, and fortune him accordingly.

Char. Amen. 61

Alex. Lo now, if it lay in their hands to make me a cuckold, they would make themselves whores but they'd do it.

Eno. Hush, here comes Antony.

Char. Not he; the queen.

Enter CLEOPATRA.

Cleo. Saw you my lord?

Eno. No, lady.

Cleo. Was he not here?

Char. No, madam.

Cleo. He was disposed to mirth, but on the sudden 66
A Roman thought hath struck him. Enobarbus!

Eno. Madam?

Cleo. Seek him, and bring him hither. Where is Alexas?

Alex. Here, at your service. My lord approaches. 70

Cleo. We will not look upon him: go with us. [*Exeunt.*]

Enter ANTONY with a Messenger and Attendants.

Mess. Fulvia thy wife first came into the field.

Ant. Against my brother Lucius?

Mess. Ay:

But soon that war had end, and the time's state 75
Made friends of them, jointing their force against Caesar,
Whose better issue in the war, from Italy
Upon the first encounter drave them.

Ant. Well, what worst?

Mess. The nature of bad news infects the teller.

Ant. When it concerns the fool or coward: on. 80
Things that are past are done, with me. 'Tis thus;
Who tells me true, though in his tale lie death,

I hear him as he flatter'd.

Mess. Labienus—this is stiff news—
Hath with his Parthian force extended Asia
From Euphrates, his conquering banner shook 85
From Syria to Lydia, and to Ionia,
Whilst—

Ant. Antony, thou wouldst say,—

Mess. O, my lord!

Ant. Speak to me home, mince not the general tongue,
Name Cleopatra as she is call'd in Rome:
Rail thou in Fulvia's phrase, and taunt my faults 90
With such full license as both truth and malice
Have power to utter. O, then we bring forth weeds
When our quick minds lie still, and our ills told us
Is as our earing. Fare thee well awhile. 94

Mess. At your noble pleasure. [*Exit.*

Ant. From Sicyon, ho, the news! Speak there.

First Att. The man from Sicyon! is there such an one?

Sec. Att. He stays upon your will.

Ant. Let him appear.

These strong Egyptian fetters I must break,
Or lose myself in dotage.

Enter another Messenger, with a letter.

What are you?

Sec. Mess. Fulvia thy wife is dead.

Ant. Where died she?

Sec. Mess. In Sicyon: 100

Her length of sickness, with what else more serious
Importeth thee to know, this bears. [*Gives letter.*

Ant. Forbear me.

[*Exit Sec. Messenger.*

There is a great spirit gone: thus did I desire it.
What our contempts do often hurl from us,
We wish it ours again: the present pleasure, 105
By revolution lowering, does become
The opposite of itself: she's good, being gone;
The hand could pluck her back that shoved her on.

83 ff. For the arrangement (which is Pope's, save that he puts a semicolon at 'Asia' and omits 'to' before 'Ionia') see on *A. and C.*, no. 2, pp. 204 f.

I must from this enchanting queen break off;
 Ten thousand harms, more than the ills I know, 110
 My idleness doth hatch. Ho, now, Enobarbus!

Enter ENOBARBUS.

Eno. What is your pleasure, sir?

Ant. I must with haste from hence.

Eno. Why, then we kill all our women. We see how
 mortal an unkindness is to them; if they suffer our departure,
 death's the word. 115

Ant. I must be gone.

Eno. Under a compelling occasion let women die. It were
 pity to cast them away for nothing, though between them and a
 great cause they should be esteemed nothing. Cleopatra, catching
 but the least noise of this, dies instantly: I have seen her [120
 die twenty times upon far poorer moment: I do think there is
 mettle in death which commits some loving act upon her, she hath
 such a celerity in dying.

Ant. She is cunning past man's thought. 124

Eno. Alack, sir, no; her passions are made of nothing but
 the finest part of pure love. We cannot call her winds and
 waters sighs and tears: they are greater storms and tempests than
 almanacs can report. This cannot be cunning in her; if it be,
 she makes a shower of rain as well as Jove.

Ant. Would I had never seen her! 130

Eno. O, sir, you had then left unseen a wonderful piece of
 work, which not to have been blest withal would have discred-
 ited your travel.

Ant. Fulvia is dead.

Eno. Sir? 135

Ant. Fulvia is dead.

Eno. Fulvia!

Ant. Dead.

Eno. Why, sir, give the gods a thankful sacrifice: when it
 pleaseth their deities to take the wife of a man from him, [140
 it shows to man the tailors of the earth; comforting therein, that
 when old robes are worn out, there are members to make new.
 If there were no more women but Fulvia, then had you indeed
 a cut, and the case to be lamented: this grief is crowned with
 consolation, your old smock brings forth a new petticoat; [145
 and indeed the tears live in an onion that should water this
 sorrow.

Ant. The business she hath broached in the state
Cannot endure my absence. 149

Eno. And the business you have broach'd here cannot be
without you, especially that of Cleopatra's, which wholly depends
on your abode.

Ant. No more light answers: let our officers
Have notice what we purpose. I shall break
The cause of our expedience to the queen, 155
And get her leave to part. For not alone

The death of Fulvia, with more urgent touches,
Do strongly speak to us, but the letters too
Of many our contriving friends in Rome
Petition us at home. Sextus Pompeius 160

Hath given the dare to Caesar, and commands
The empire of the sea: our slippery people,
Whose love is never link'd to the deserver
Till his deserts are past, begin to throw
Pompey the great and all his dignities 165

Upon his son, who high in name and power,
Higher than both in blood and life, stands up
For the main soldier; whose quality, going on,
The sides of the world may danger. Much is breeding
Which, like the courser's hair, hath yet but life, 170

And not a serpent's poison. Say our pleasure,
To such whose place is under us, requires
Our quick remove from hence.

Eno. I shall do it. [*Exeunt.*]

SCENE III. *The same. Another room.*

Enter CLEOPATRA, CHARMIAN, ALEXAS, and IRAS.

Cleo. Where is he?

Char. I did not see him since.

Cleo. See where he is, who's with him, what he does:
I did not send you. If you find him sad,
Say I am dancing; if in mirth, report 5
That I am sudden sick. Quick, and return. [*Exit Alexas.*]

Char. Madam, methinks, if you did love him dearly,
You do not hold the method to enforce
The like from him.

Cleo. What should I do, I do not?

Char. In each thing give him way, cross him in nothing.

Cleo. Thou teachest, like a fool, the way to lose him. 11

Char. Tempt him not so too far, I wish; forbear:

In time we hate that which we often fear.

But here comes Antony.

Enter ANTONY.

Cleo. I am sick and sullen.

Ant. I am sorry to give breathing to my purpose,— 15

Cleo. Help me away, dear Charmian, I shall fall:

It cannot be thus long, the sides of nature

Will not sustain it.

Ant. Now, my dearest queen,—

Cleo. Pray you, stand farther from me.

Ant. What's the matter?

Cleo. I know by that same eye there's some good news:

What says the married woman? You may go: 21

Would she had never given you leave to come!

Let her not say 'tis I that keep you here,

I have no power upon you, hers you are.

Ant. The gods best know—

Cleo. O, never was there queen 25

So mightily betray'd! yet at the first

I saw the treasons planted.

Ant. Cleopatra,—

Cleo. Why should I think you can be mine and true,
Though you in swearing shake the throned gods,
Who have been false to Fulvia? Riotous madness, 30

To be entangled with those mouth-made vows,

Which break themselves in swearing!

Ant. Most sweet queen,—

Cleo. Nay, pray you, seek no colour for your going,
But bid farewell and go: when you sued staying,
Then was the time for words: no going then; 35

Eternity was in our lips and eyes,

Bliss in our brows bent, none our parts so poor

12. F. points, 'too farre. I wish forbear'; and so edd. with a comma at 'wish.' The pointing of the text seems a slight improvement, but anyhow 'I wish' with an imperative is wholly unnatural, and these two words may be corrupt. Perhaps the sentence originally began with 'You,' which might easily drop out because the words would not be immediately intelligible owing to the inversion.

But was a race of heaven: they are so still,
Or thou, the greatest soldier of the world,
Art turn'd the greatest liar.

Ant. How now, lady! 40

Cleo. I would I had thy inches, thou shouldst know
There were a heart in Egypt!

Ant. Hear me, queen:
The strong necessity of time commands
Our services awhile, but my full heart
Remains in use with you. Our Italy 45
Shines o'er with civil swords; Sextus Pompeius
Makes his approaches to the port of Rome;
Equality of two domestic powers
Breeds scrupulous faction. The hated, grown to strength,
Are newly grown to love; the condemn'd Pompey, 50
Rich in his father's honour, creeps apace
Into the hearts of such as have not thrived
Upon the present state, whose numbers threaten;
And quietness, grown sick of rest, would purge
By any desperate change: my more particular, 55
And that which most with you should safe my going,
Is Fulvia's death.

Cleo. Though age from folly could
Not give me freedom, it does from childishness.
Can Fulvia die?

Ant. She is dead, my queen.
Look here, and at thy sovereign leisure read 60
The garboils she awaked: at the last, best,
See when and where she died.

Cleo. O, most false love!
Where be the sacred vials thou shouldst fill
With sorrowful water? Now I see, I see,
In Fulvia's death, how mine received shall be. 65

Ant. Quarrel no more, but be prepared to know
The purposes I bear; which are, or cease,
As you shall give the advice. By the fire
That quickens Nilus' slime, I go from hence
Thy soldier, servant, making peace or war 70
As thou affect'st.

Cleo. Cut my lace, Charmian, come!

But let it be, I am quickly ill, and well,
So Antony loves.

Ant. My precious queen, forbear,
And give true evidence to his love, which stands
An honourable trial.

Cleo. So Fulvia told me. 75
I prithee, turn aside and weep for her,
Then bid adieu to me, and say the tears
Belong to Egypt. Good, now, play one scene
Of excellent dissembling, and let it look
Like perfect honour.

Ant. You'll heat my blood: no more! 80

Cleo. You can do better yet, but this is meetly.

Ant. Now, by my sword,—

Cleo. And target! Still he mends,
But this is not the best. Look, prithee, Charmian,
How this Herculean Roman does become
The carriage of his chafe. 85

Ant. I will leave you, lady.

Cleo. Courteous lord, one word:
Sir, you and I must part, but that's not it:
Sir, you and I have loved, but there's not it:
That you know well: something it is I would,—
O, my oblivion is a very Antony, 90
And I am all forgotten.

Ant. But that your royalty
Holds idleness your subject, I should take you
For idleness itself.

Cleo. 'Tis sweating labour
To bear such idleness so near the heart
As Cleopatra this. But, sir, forgive me, 95
Since my becoming's kill me when they do not
Eye well to you. Your honour calls you hence;
Therefore be deaf to my unpitied folly,
And all the gods go with you! Upon your sword
Sit laurel'd victory, and smooth success 100
Be strew'd before your feet!

Ant. Let us go. Come:
Our separation so abides and flies,
That thou, residing here, goest yet with me,
And I, hence fleeting, here remain with thee.
Away!

[*Exeunt.* 105

SCENE IV. *Rome. A room in Caesar's house.*

*Enter OCTAVIUS CAESAR, reading a letter, LEPIDUS,
and their Train.*

Caes. You may see, Lepidus, and henceforth know,
It is not Caesar's natural vice to hate
Our great competitor. From Alexandria
This is the news: he fishes, drinks, and wastes
The lamps of night in revel, is not more manlike 5
Than Cleopatra, nor the queen of Ptolemy
More womanly than he: hardly gave audience, or
Vouchsafed to think he had partners. You shall find there
A man who is the abstract of all faults
That all men follow.

Lep. I must not think there are 10
Evils enow to darken all his goodness:
His faults, in him, seem as the spots of heaven,
More fiery by night's blackness; hereditary,
Rather than purchased; what he cannot change,
Than what he chooses. 15

Caes. You are too indulgent. Let's grant it is not amiss
To tumble on the bed of Ptolemy,
To give a kingdom for a mirth, to sit
And keep the turn of tipping with a slave,
To reel the streets at noon, and stand the buffet 20
With knaves that smell of sweat: say this becomes him,—
As his composure must be rare indeed
Whom these things cannot blemish—yet must Antony
No way excuse his soils, when we do bear
So great weight in his lightness. If he fill'd 25
His vacancy with his voluptuousness,
Full surfeits, and the dryness of his bones,
Call on him for it; but to confound such time,
That drums him from his sport, and speaks as loud
As his own state and ours, 'tis to be chid; 30
As we rate boys who, being mature in knowledge,
Pawn their experience to their present pleasure,

1. Trochaic beginning: 'You may | see, ^ | Lepidus, and | ...'
16 f. F. and texts begin *v.* 17 with 'Amis.'

And so rebel to judgement.

Enter a Messenger.

Lep. Here is more news.

Mess. Thy biddings have been done, and every hour,
Most noble Caesar, thou shalt have report 35
How it is abroad. Pompey is strong at sea,
And it appears he is beloved of those
That only have fear'd Caesar: to the ports
The discontents repair, and men's reports
Give him much wrong'd.

Caes. I should have known no less: 40
It hath been taught us from the primal state
That he which is, was wish'd until he were,
And the ebb'd man, never loved till never worth love,
Comes dear'd by being lack'd. This common body,
Like to a vagabond flag upon the stream, 45
Goes to and back, lackeying the varying tide,
To rot itself with motion.

Mess. Caesar, I bring thee word,
Menecrates and Menas, famous pirates,
Make the sea serve them, which they ear and wound 50
With keels of every kind: many hot inroads
They make in Italy; the borders maritime
Lack blood to think on it, and flush youth revolt:
No vessel can peep forth, but 'tis as soon
Taken as seen, for Pompey's name strikes more
Than could his war resisted.

Caes. Antony, 55
Leave thy lascivious wassails. When thou once
Wast beaten from Modena, where thou slewest
Hirtius and Pansa, consuls, at thy heel
Did Famine follow, whom thou fought'st against,
Though daintily brought up, with patience more 60
Than savages could suffer: thou didst drink
The stale of horses, and the gilded puddle
Which beasts would cough at: thy palate then did deign
The roughest berry on the rudest hedge;
Yea, like the stag when snow the pasture sheets, 65
The barks of trees thou browsedst. On the Alps
It is reported thou didst eat strange flesh,
Which some did die to look on: and all this—

It wounds thine honour that I speak it now—
Was borne so like a soldier, that thy cheek
So much as lank'd not. 70

Lep. 'Tis pity of him.

Caes. Let his shames
Quickly drive him to Rome. 'Tis time we twain
Did show ourselves in the field, and to that end
Assemble we immediate council; Pompey
Thrives in our idleness.

Lep. To-morrow, Caesar, 75
I shall be furnish'd to inform you rightly
Both what by sea and land I can be able,
To front the present time.

Caes. Till which encounter, it is
My business too. Farewell.

Lep. Farewell, my lord: what you shall know meantime
Of stirs abroad, I shall beseech you, sir, 81
To let me be partaker.

Caes. Doubt not, sir;
I knew it for my bond. [*Exeunt.*]

SCENE V. *Alexandria. A room in Cleopatra's palace.*

Enter CLEOPATRA, CHARMIAN, IRAS, and MARDIAN.

Cleo. Charmian!

Char. Madam?

Cleo. Ha, ha, give me to drink mandragora.

Char. Why, madam?

Cleo. That I might sleep out this great gap of time
My Antony is away.

Char. You think of him too much.

Cleo. O, 'tis treason!

Char. Madam, I trust not so. 5

Cleo. Thou, eunuch Mardian!

Mar. What is your highness' pleasure?

Cleo. Not now to hear thee sing; I take no pleasure
In aught an eunuch has. 'Tis well for thee
That, being unseminar'd, thy freer thoughts
May not fly forth of Egypt. Hast thou affections? 10

Mar. Yes, gracious madam.

Cleo. Indeed?

Mar. Not in deed, madam, for I can do nothing
But what indeed is honest to be done;
Yet have I fierce affections, and think
What Venus did with Mars.

Cleo. O, Charmian, 15
Where think'st thou he is now? stands he, or sits he?
Or does he walk? or is he on his horse?
O happy horse to bear the weight of Antony!
Do bravely, horse, for wot'st thou whom thou movest?
The demi-Atlas of this earth, the arm 20
And burgonet of men. He is speaking now,
Or murmuring 'Where's my serpent of old Nile?'
For so he calls me: now I feed myself
With most delicious poison. Think on me,
That am with Phoebus' amorous pinches black, 25
And wrinkled deep in time. Broad-fronted Caesar,
When thou wast here above the ground, I was
A morsel for a monarch, and great Pompey
Would stand and make his eyes grow in my brow;
There would he anchor his aspect, and die 30
With looking on his life.

Enter ALEXAS from Antony.

Alex. Sovereign of Egypt, hail!

Cleo. How much unlike art thou Mark Antony!
Yet, coming from him, that great medicine hath
With his tinct gilded thee. How goes it with
My brave Mark Antony?

Alex. Last thing he did, dear queen, 35
He kiss'd, the last of many doubled kisses,
This orient pearl. His speech sticks in my heart.

Cleo. Mine ear must pluck it thence.

Alex. 'Good friend,' quoth he,
'Say the firm Roman to great Egypt sends
This treasure of an oyster, at whose foot, 40
To mend the petty present, I will piece
Her opulent throne with kingdoms: all the east,

24 ff. *Think on me...time.* Editors adopt Capell's note of interrogation at 'time,' taking the words to mean, 'Can it be that he thinks on me?' This, however, is hardly better than the text. One would like to read, '*He thinks on me...deep in time!*' an exclamation.

Say thou, shall call her mistress.' So he nodded,
 And soberly did mount an arm-gaunt steed,
 Who neigh'd so high, that what I would have spoke 45
 Was beastly dumb'd by him.

Cleo. What, was he sad or merry?

Alex. Like to the time of [the] year between the extremes
 Of hot and cold, he was nor sad nor merry.

Cleo. O well-divided disposition! Note him,
 Good Charmian, 'tis the man; but note him: 50
 He was not sad, for he would shine on those
 That make their looks by his; he was not merry,
 Which seem'd to tell them, his remembrance lay
 In Egypt with his joy,—but between both.
 O heavenly mingle! Beest thou sad or merry, 55
 The violence of either thee becomes
 So does it no man else.—Met'st thou my posts?

Alex. Ay, madam, twenty several messengers:
 Why do you send so thick?

Cleo. Who's born that day
 When I forget to send to Antony, 60
 Shall die a beggar.— Ink and paper, Charmian!—
 Welcome, my good Alexas!— Did I, Charmian,
 Ever love Caesar so?

Char. O, that brave Caesar!

Cleo. Be choked with such another emphasis!
 Say 'the brave Antony!'

Char. The valiant Caesar! 65

Cleo. By Isis, I will give thee bloody teeth,
 If thou with Caesar paragon again
 My man of men.

Char. By your most gracious pardon,
 I sing but after you.

Cleo. My salad days,
 When I was green in judgement, cold in blood, 70
 To say as I said then. But come, away,
 Get me ink and paper: he shall have every day
 A several greeting, or I'll unpeople Egypt. [Exeunt.]

ACT II

SCENE I. *Messina. In Pompey's house.*

Enter POMPEY, MENEKRATES, and MENAS, in warlike manner.

Pom. If the great gods be just, they shall assist
The deeds of justest men.

Mene. Know, worthy Pompey,
That what they do delay, they not deny.

Pom. Whiles we are suitors to their throne, decays
The thing we sue for.

Mene. We, ignorant of ourselves, 5
Beg often our own harms, which the wise powers
Deny us for our good: so find we profit
By losing of our prayers.

Pom. I shall do well:
The people love me, and the sea is mine;
My powers are crescent, and my auguring hope 10
Says it will come to the full. Mark Antony
In Egypt sits at dinner, and will make
No wars without doors: Caesar gets money where
He loses hearts: Lepidus flatters both,
Of both is flatter'd, but he neither loves, 15
Nor either cares for him.

Menas. Caesar and Lepidus
Are in the field, a mighty strength they carry.

Pom. Where have you this? 'tis false.

Menas. From Silvius, sir.

Pom. He dreams: I know they are in Rome together, 20
Looking for Antony: but all the charms of love,
Salt Cleopatra, soften thy waned lip!
Let witchcraft join with beauty, lust with both,
Tie up the libertine in a field of feasts,
Keep his brain fuming! Epicurean cooks
Sharpen with cloyless sauce his appetite, 25
That sleep and feeding may prorogue his honour,

Even till a Lethe'd dulness!

Enter VARRIUS.

How now, Varrius?

Var. This is most certain, that I shall deliver:
Mark Antony is every hour in Rome
Expected: since he went from Egypt, it is 30
A space for further travel.

Pom. I could have given less matter
A better ear. Menas, I did not think
This amorous surfeiter would have donn'd his helm
For such a petty war: his soldiership
Is twice the other twain: but let us rear 35
The higher our opinion, that our stirring
Can from the lap of Egypt's widow pluck
The ne'er lust-wearied Antony.

Menas. I cannot hope
Caesar and Antony shall well greet together;
His wife that's dead, did trespasses to Caesar, 40
His brother warr'd upon him, although, I think,
Not moved by Antony.

Pom. I know not, Menas,
How lesser enmities may give way to greater:
Were it not that we stand up against them all,
'Twere pregnant they should square between themselves, 45
For they have entertained cause enough
To draw their swords: but how the fear of us
May cement their divisions, and bind up
The petty difference, we yet not know.
Be it as our gods will have it; it only stands 50
Our lives upon, to use our strongest hands.
Come, Menas. [*Exeunt.*

SCENE II. *Rome. In the house of Lepidus.*

Enter ENOBARBUS and LEPIDUS.

Lep. Good Enobarbus, 'tis a worthy deed,
And shall become you well, to entreat your captain
To soft and gentle speech.

Eno. I shall entreat him
To answer like himself: if Caesar move him,
Let Antony look over Caesar's head, 5

And speak as loud as Mars. By Jupiter,
Were I the wearer of Antonius' beard,
I would not shave it to-day.

Lep. 'Tis not a time for private stomaching.

Eno. Every time
Serves for the matter that is then born in it. 10

Lep. But small to greater matters must give way.

Eno. Not if the small come first.

Lep. Your speech is passion:
But, pray you, stir no embers up. Here comes
The noble Antony.

Enter ANTONY and VENTIDIUS.

Eno. And yonder, Caesar.

Enter CAESAR, MAECENAS, and AGRIPPA.

Ant. If we compose well here, to Parthia: 15
Hark, Ventidius.

Caes. I do not know,
Maecenas, ask Agrippa.

Lep. Noble friends,
That which combined us was most great, and let not
A leaner action rend us: what is amiss,
May it be gently heard. When we debate 20
Our trivial difference<s> loud, we do commit
Murder in healing wounds. Then, noble partners,
The rather for I earnestly beseech,
Touch you the sourest points with sweetest terms,
Nor curstness grow to the matter.

Ant. 'Tis spoken well: 25
Were we before our armies, and to fight,
I should do thus. [*Flourish.*

Caes. Welcome to Rome.

Ant. Thank you.

Caes. Sit.

Ant. Sit, sir.

Caes. Nay, then.

Ant. I learn you take things ill which are not so,
Or being, concern you not.

Caes. I must be laugh'd at, 30
If or for nothing, or a little, I

Should say myself offended, and with you
 Chiefly in the world; more laugh'd at, that I should
 Once name you derogately, when to sound your name
 It not concern'd me. 35

Ant. My being in Egypt, Caesar, what was it to you?

Caes. No more than my residing here at Rome
 Might be to you in Egypt: yet if you there
 Did practise on my state, your being in Egypt
 Might be my question.

Ant. How intend you 'practised'? 40

Caes. You may be pleased to catch at mine intent
 By what did here befall me. Your wife and brother
 Made wars upon me, and their contestation
 Was theme for you, you were the word of war.

Ant. You do mistake your business: my brother never 45
 Did urge me in this act; I did inquire it,
 And have my learning from some true reports
 That drew their swords with you. Did he not rather
 Discredit my authority with yours,
 And make the wars alike against my stomach, 50
 Having alike your cause? Of this my letters
 Before did satisfy you. If you will patch a quarrel,
 As matter whole you have <not> to make it with,
 It must not be with this.

Caes. You praise yourself
 By laying defects of judgement to me, but 55
 You patch'd up your excuses.

Ant. Not so, not so:
 I know you could not lack, I am certain of it,
 Very necessity of this thought, that I,
 Your partner in the cause against which he fought,
 Could not with graceful eyes attend those wars 60
 Which fronted mine own peace. As for my wife,
 I would you had her spirit in such another:
 The third of the world is yours, which with a snaffle
 You may pace easy, but not such a wife.

Eno. Would we had all such wives, that the men might go
 To wars with the women! 66

53. Rowe inserted *not*.

64. Scan, 'You may: pace | easy, but | not | such a | wife.'

65 f. Prose in F. and modern texts.

Ant. So much uncurbable her garboils, Caesar,
 Made out of her impatience,—which not wanted
 Shrewdness of policy too—I grieving grant
 Did you too much disquiet: for that, you must 70
 But say I could not help it.

Caes. I wrote to you
 When rioting in Alexandria; you
 Did pocket up my letters, and with taunts
 Did gibe my missive out of audience.

Ant. Sir,
 He fell upon me ere admitted: then 75
 Three kings I had newly feasted, and did want
 Of what I was in the morning; but next day
 I told him of myself, which was as much
 As to have ask'd him pardon. Let this fellow
 Be nothing of our strife; if we contend, 80
 Out of our question wipe him.

Caes. You have broken
 The article of your oath, which you shall never
 Have tongue to charge me with.

Lep. Soft, Caesar!

Ant. No, Lepidus,
 Let him speak; the honour is sacred which
 He talks on now, supposing that I lack'd it. 85
 But on, Caesar, the article of my oath.

Caes. To lend me arms and aid when I required them,
 The which you both denied.

Ant. Neglected, rather,
 And then when poison'd hours had bound me up
 From mine own knowledge. As nearly as I may, 90
 I'll play the penitent to you, but mine honesty
 Shall not make poor my greatness, nor my power
 Work without it. Truth is, that Fulvia,
 To have me out of Egypt, made wars here,

83f. Scan, 'Have : tongue to charge | me with. | Soft, \wedge | Caesar! | No, \wedge | Lepidus, | Let him | speak.' The usual arrangement produces a needless short line. The trochaic beginning, 'Let him' is the third foot of the lyric measure ϵ : 'No, \wedge | Lepidus, | let him | speak.' See p. 27.

93. The scansion appears to be, 'Work without | it. \wedge | Truth is,....' but it may be 'Work with|out it.'

For which myself, the ignorant motive, do 95
 So far ask pardon as befits mine honour
 To stoop in such a case.

Lep. 'Tis noble spoken.

Maec. If it might please you,—to enforce no further.
 The griefs between ye, to forget them quite,
 Were to remember that the present need 100
 Speaks to atone you.

Lep. Worthily spoken, Maecenas.

Eno. Or if you borrow one another's love for the instant,
 you may, when you hear no more words of Pompey, return it
 again: you shall have time to wrangle in when you have nothing
 else to do. 105

Ant. Thou art a soldier only, speak no more.

Eno. That truth should be silent, I had almost forgot.

Ant. You wrong this presence, therefore speak no more.

Eno. Go to, then: your considerate stone.

Caes. I do not much dislike the matter, but 110
 The manner of his speech; for it cannot be
 We shall remain in friendship, our conditions
 So differing in their acts. Yet if I knew
 What hoop should hold us staunch, from edge to edge
 Of the world I would pursue it.

Agr. Give me leave, Caesar. 115

Caes. Speak, Agrippa.

Agr. Thou hast a sister by the mother's side,
 Admired Octavia: great Mark Antony
 Is now a widower,—

Caes. Say not so, Agrippa;
 If Cleopatra heard you, your reproof 120
 Were well deserved, of rashness.

Ant. I am not married, Caesar, let me hear
 Agrippa further speak.

Agr. To hold you in perpetual amity,
 To make you brothers, and to knit your hearts 125
 With an unslipping knot, take Antony
 Octavia to his wife; whose beauty claims
 No worse a husband than the best of men;
 Whose virtue, and whose general graces, speak
 That which none else can utter. By this marriage, 130
 All little jealousies which now seem great,
 And all great fears which now import their dangers,

Would then be nothing: truths would be tales,
 Where now half tales be truths; her love to both
 Would each to other, and all loves to both, 135
 Draw after her. Pardon what I have spoke,
 For 'tis a studied, not a present thought,
 By duty ruminated.

Ant. Will Caesar speak?

Caes. Not till he hears how Antony is touch'd
 With what is spoke already.

Ant. What power is in Agrippa, 140
 If I would say, 'Agrippa, be it so,'
 To make this good?

Caes. The power of Caesar, and
 His power unto Octavia.

Ant. May I never
 To this good purpose, that so fairly shows,
 Dream of impediment! Let me have thy hand: 145
 Further this act of grace, and from this hour
 The heart of brothers govern in our loves,
 And sway our great designs!

Caes. There is my hand:
 A sister I bequeath you whom no brother
 Did ever love so dearly: let her live 150
 To join our kingdoms and our hearts, and never
 Fly off our loves again!

Lep. Happily, amen!

Ant. I did not think to draw my sword against Pompey,
 For he hath laid strange courtesies, and great,
 Of late upon me: I must thank him only, 155
 Lest my remembrance suffer ill report,
 At heel of that, defy him.

Lep. Time calls upon us: of us must Pompey presently
 Be sought, or else he seeks out us.

Ant. Where lies he?

Caes. About the Mount Misena.

Ant. What is his strength 160

133. Unless we are to read '*half* truths,' which seems not very probable, 'truths' forms a monosyllabic foot.

158 f. The rearrangement avoids the four-foot line 'Or else he seeks out us. Where lies he?' of the texts. 'Presently' is a resolved foot making a quadrisyllabic with 'Be' of the next line. Cp. *vv.* 167 f.

By land?

Caes. Great and increasing, but by sea
He is an absolute master.

Ant. So is the fame:
Would we had spoke together! Haste we for it:
Yet ere we put ourselves in arms, despatch we
The business we have talk'd of.

Caes. With most gladness, 165
And do invite you to my sister's view,
Whither straight I will lead you.

Ant. Let us, Lepidus,
Not lack your company.

Lep. Noble Antony,
Not sickness should detain me.

[*Flourish. Exeunt Caesar, Antony, and Lepidus.*]

Maec. Welcome from Egypt, sir. 170

Eno. Half the heart of Caesar, worthy Maecenas! My
honourable friend Agrippa!

Agr. Good Enobarbus!

Maec. We have cause to be glad that matters are so well
digested. You stayed well by it in Egypt. 175

Eno. Ay, sir, we did sleep the day out of countenance, and
made the night light with drinking.

Maec. Eight wild-boars roasted whole at a breakfast, and
but twelve persons there! is this true?

Eno. This was but as a fly by an eagle: we had much [180
more monstrous matter of feast, which worthily deserved noting.

Maec. She is a most triumphant lady, if report be square to
her.

Eno. When she first met Mark Antony she pursed up his
heart, upon the river of Cydnus. 185

Agr. There she appear'd indeed, or my reporter devised
well for her.

Eno. I will tell you:
The barge she sat in, like a burnish'd throne,
Burn'd on the water: the poop was beaten gold, 190
Purple the sails, and so perfumed that
The winds were love-sick with them: the oars were silver,
Which to the tune of flutes kept stroke, and made

167. Scan, 'Whither : straight | I will | lead you.'

The water which they beat to follow faster,
 As amorous of their strokes. For her own person, 195
 It beggar'd all description; she did lie
 In her pavilion—cloth of gold; of tissue—
 O'er-picturing that Venus where we see
 The fancy out-work nature. On each side her
 Stood pretty dimpled boys, like smiling Cupids, 200
 With divers-colour'd fans, whose wind did seem
 To glow the delicate cheeks which they did cool,
 And what they undid did.

Agr. O, rare for Antony!

Eno. Her gentlewomen, like the Nereides,
 So many mermaids, tended her in the eyes, 205
 And made their bends adornings: at the helm
 A seeming mermaid steers: the silken tackle
 Swells with the touches of those flower-soft hands,
 That yarely frame the office: from the barge
 A strange invisible perfume hits the sense 210
 Of the adjacent wharfs. The city cast
 Her people out upon her, and Antony,
 Enthroned in the market-place, did sit alone,
 Whistling to the air, which, but for vacancy,
 Had gone to gaze on Cleopatra too, 215
 And made a gap in nature.

Agr. Rare Egyptian!

Eno. Upon her landing, Antony sent to her,
 Invited her to supper: she replied,
 It should be better he became her guest,
 Which she entreated: our courteous Antony, 220
 Whom never the word of 'No' woman heard speak,
 Being barber'd ten times over, goes to the feast,
 And for his ordinary, pays his heart
 For what his eyes eat only.

Agr. Royal wench!

She made great Caesar lay his sword to bed; 225
 He plough'd her, and she cropp'd.

Eno. I saw her once

Hop forty paces through the public street;
 And having lost her breath, she spoke, and panted,
 That she did make defect perfection,
 And breathless, power breathe forth.

Maec. Now Antony 230

Must leave her utterly.

Eno. Never, he will not :
 Age cannot wither her, nor custom stale
 Her infinite variety: other women cloy
 The appetites they feed, but she makes hungry
 Where most she satisfies ; for vilest things 235
 Become themselves in her, that the holy priests
 Bless her when she is riggish.

Maec. If beauty, wisdom, modesty, can settle
 The heart of Antony, Octavia is
 A blessed lottery to him.

Agr. Let us go. 240
 Good Enobarbus, make yourself my guest
 Whilst you abide here.

Eno. Humbly, sir, I thank you. [*Exeunt.*]

SCENE III. *The same. In Caesar's house.*

Enter ANTONY, CAESAR, OCTAVIA between them, and Attendants.

Ant. The world and my great office will sometimes
 Divide me from your bosom.

Octa. All which time
 Before the gods my knee shall bow my prayers
 To them for you.

Ant. Good night, sir. My Octavia,
 Read not my blemishes in the world's report: 5
 I have not kept my square, but that to come
 Shall all be done by the rule. Good night, dear lady.
 Good night, sir.

Caes. Good night. [*Exeunt Caesar, Octavia, and Attendants.*]

Enter Soothsayer.

Ant. Now, sirrah, do you wish yourself in Egypt? 10
Sooth. Would I had never come from thence, nor you
 Thither!

Ant. If you can, your reason?
Sooth. I see it in
 My motion, have it not in my tongue; but yet

236. Scan, 'Be: come themselves | in her, |'
 4. 'To them : for you.'

Hie you to Egypt again.

Ant. Say to me,
Whose fortunes shall rise higher, Caesar's or mine?

Sooth. Caesar's. 15

Therefore, O Antony, stay not by his side:
Thy daemon, that thy spirit which keeps thee, is
Noble, courageous, high, unmatchable,
Where Caesar's is not; but near him, thy angel
Becomes a fear, as being o'erpower'd: therefore 20
Make space enough between you.

Ant. Speak this no more.

Sooth. To none but thee, no more but when to thee.

If thou dost play with him at any game,
Thou art sure to lose, and of that natural luck,
He beats thee against the odds. Thy lustre thickens 25
When he shines by: I say again, thy spirit
Is all afraid to govern thee near him,
But he away, 'tis noble.

Ant. Get thee gone:

Say to Ventidius, I would speak with him.

[*Exit Soothsayer.*

He shall to Parthia. Be it art or hap, 30
He hath spoken true: the very dice obey him,
And in our sports my better cunning faints
Under his chance: if we draw lots, he speeds;
His cocks do win the battle still of mine
When it is all to nought, and his quails ever 35
Beat mine, inhoop'd, at odds. I will to Egypt;
And though I make this marriage for my peace,
In the east my pleasure lies.

Enter VENTIDIUS.

O, come, Ventidius;

You must to Parthia, your commission's ready:

Follow me, and receive it.

[*Exeunt.* 40

17. Scan, 'spirit which | keeps | thee,'

27. Scan, 'govern thee | near | him,' and so in *v.* 19.

SCENE IV. *The same. A street.**Enter* LEPIDUS, MAECENAS, and AGRIPPA.

Lep. Trouble yourselves no further: pray you, hasten
Your generals after.

Agr. Sir, Mark Antony
Will even but kiss Octavia, and we will follow.

Lep. Till I shall see you in your soldier's dress,
Which will become you both, farewell.

Maec. We shall, 5
As I conceive the journey, be at the Mount
Before you, Lepidus.

Lep. Your way is shorter,
My purposes do draw me much about;
You'll win two days upon me.

Maec. Agr. Sir, good success!

Lep. Farewell. [*Exeunt.*]

SCENE V. *Alexandria. In Cleopatra's palace.**Enter* CLEOPATRA, CHARMIAN, IRAS, and ALEXAS.

Cleo. Give me some music,—music, moody food
Of us that trade in love.

All. The music, ho!

Enter MARDIAN *the Eunuch.*

Cleo. Let it alone, let's to billiards: come, Charmian.

Char. My arm is sore, best play with Mardian.

Cleo. As well a woman with an eunuch play'd 5
As with a woman. Come, you will play with me, sir?

Mar. As well as I can, madam.

Cleo. And when good will is show'd, though it come too
short,
The actor may plead pardon.— I'll none now,
Give me mine angle, we'll to the river: there, 10
My music playing far off, I will betray
Tawny-finn'd fishes, my bended hook shall pierce
Their slimy jaws, and as I draw them up,
I'll think them every one an Antony,

And say 'Ah ha, you are caught!'

Char. 'Twas merry, when 15
You wager'd on your angling, when your diver
Did hang a salt fish on his hook, which he
With fervency drew up.

Cleo. That time—O, times
I laugh'd him out of patience, and that night
I laugh'd him into patience, and next morn, 20
Ere the ninth hour, I drunk him to his bed;
Then put my tires and mantles on him, whilst
I wore his sword Philippan.

Enter a Messenger.

O, from Italy!
Ram thou thy fruitful tidings in mine ears,
That long time have been barren.

Mess. [*Hesitating*] Madam, madam, 25
Antony—

Cleo. O, is dead? If thou say so,
Villain, thou kill'st thy mistress! but well and free,
If so thou yield him, there is gold, and here
My bluest veins to kiss, a hand that kings
Have lipp'd, and trembled kissing.

Mess. First, madam, he is well. 30

Cleo. Why, there is more gold. But, sirrah, mark, we use
To say the dead are well: bring it to that,
The gold I give thee will I melt and pour
Down thy ill-uttering throat.

Mess. Good madam, hear me.

Cleo. Well, go to, I will: 35
But there's no goodness in thy face: if Antony
Be free and healthful, <why> so tart a favour
To trumpet such good tidings? if not well,
Thou shouldst come like a Fury crown'd with snakes,

26. See on *A. and C.*, no. 91, p. 224.

37. Editors hesitate to accept Rowe's indispensable 'why,' as though F. never dropped a word or punctuated falsely.

38 f. Scan, 'if | not | well, ^ | Thou shouldst | come like a | Fury.' As in numberless instances of words so placed, 'Thou' takes no noticeable stress; cp. 3. 2. 60, 'You shall | hear from me | still.'

Not like a formal man.

Mess. Will it please you hear me? 40

Cleo. I have a mind to strike thee ere thou speak'st:
Yet if thou say, Antony lives, is well,
Or friends with Caesar, or not captive to him,
I'll set thee in a shower of gold, and hail
Rich pearls upon thee.

Mess. Madam, he is well.

Cleo. Well said. 45

Mess. And friends with Caesar.

Cleo. Thou art an honest man.

Mess. Caesar and he are greater friends than ever.

Cleo. Make thee a fortune from me.

Mess. But yet, madam,—

Cleo. I do not like 'But yet,' it does allay
The good precedence, fie upon 'But yet'! 50

'But yet' is as a gaoler to bring forth
Some monstrous malefactor. Prithee, friend,
Pour out the pack of matter to mine ear,
The good and bad together: he's friends with Caesar,
In state of health, thou say'st, and thou sayest, free. 55

Mess. Free, madam! no: I made no such report,
He is bound unto Octavia.

Cleo. For what good turn?

Mess. For the best turn in the bed.

Cleo. I am pale, Charmian.

Mess. Madam, he is married to Octavia.

Cleo. The most infectious pestilence upon thee! 60

[*Strikes him down.*]

Mess. Good madam, patience.

Cleo. What say you? Hence,
[*Strikes him again.*]

Horrible villain, or I'll spurn thine eyes
Like balls before me! I'll unhair thy head,
[*She hales him up and down.*]

Thou shalt be whipp'd with wire, and stew'd in brine,
Smarting in lingering pickle!

Mess. Gracious madam, 65

I that do bring the news, made not the match.

Cleo. Say it is not so, a province I will give thee,
And make thy fortunes proud; the blow thou hadst
Shall make thy peace for moving me to rage,

And I will boot thee with what gift beside
Thy modesty can beg. 70

Mess. He is married, madam.

Cleo. Rogue, thou hast lived too long. [*Draws a knife.*

Mess. Nay then, I'll run.

What mean you, madam? I have made no fault.

Char. Good madam, keep yourself within yourself;
The man is innocent. 75

Cleo. Some innocents scape not the thunderbolt.

Melt Egypt into Nile! and kindly creatures

Turn all to serpents! Call the slave again;

Though I am mad, I will not bite him: call.

Char. He is afraid to come.

Cleo. I will not hurt him. 80

[*Exit Charmian.*

These hands do lack nobility, that they strike

A meaner than myself, since I myself

Have given myself the cause.

Re-enter CHARMIAN and Messenger.

Come hither, sir.

Though it be honest, it is never good

To bring bad news: give to a gracious message 85

An host of tongues, but let ill tidings tell

Themselves, when they be felt.

Mess. I have done my duty.

Cleo. Is he married? I cannot hate thee worser than I do,
If thou again say 'Yes.'

Mess. He is married, madam.

Cleo. The gods confound thee! dost thou hold there still?

Mess. Should I lie, madam?

Cleo. O, I would thou didst, 91

So half my Egypt were submerged, and made

A cistern for scaled snakes! Go, get thee hence:

Hadst thou Narcissus in thy face, to me

Thou wouldst appear most ugly. He is married? 95

Mess. I crave your highness' pardon.

Cleo. He is married?

Mess. Take no offence that I would not offend you;

To punish me for what you make me do

Seems much unequal: he's married to Octavia.

88. Scan 'worsen than I' as a quadrisyllabic.

Cleo. O, that his fault should make a knave of thee, 100
That art not what thou art sure of! Get thee hence:
The merchandise which thou hast brought from Rome
Are all too dear for me: lie they upon thy hand,
And be undone by them! [Exit Messenger.]

Char. Good your highness, patience.

Cleo. In praising Antony I have dispraised Caesar. 105

Char. Many times, madam.

Cleo. I am paid for it now: lead me from hence,
I faint: O Iras, Charmian!—'tis no matter.
Go to the fellow, good Alexas, bid him
Report the feature of Octavia, her years, 110
Her inclination: let him not leave out
The colour of her hair: bring me word quickly.

[Exit Alexas.]

Let him for ever go! let him not— Charmian,
Though he be painted one way like a Gorgon,
The other way is a Mars. [To Mardian] Bid you Alexas
Bring me word how tall she is.— Pity me, Charmian, 116
But do not speak to me. Lead me to my chamber.

[Exeunt.]

SCENE VI. *Italy. Near Misenum.*

*Flourish. Enter from one side POMPEY and MENAS,
with Drum and Trumpet: from the other CAESAR,
ANTONY, LEPIDUS, ENOBARBUS, MAECENAS, with sol-
diers marching.*

Pom. Your hostages I have, so have you mine,
And we shall talk before we fight.

Caes. Most meet
That first we come to words, and therefore have we
Our written purposes before us sent;
Which if thou hast considered, let us know 5
If 'twill tie up thy discontented sword,
And carry back to Sicily much tall youth
That else must perish here.

Pom. To you all three,
The senators alone of this great world,
Chief factors for the gods, I do not know 10
Wherefore my father should revengers want,

Having a son and friends, since Julius Caesar,
 Who at Philippi the good Brutus ghosted,
 There found you labouring for him. What was it
 That moved pale Cassius to conspire? and what 15
 Made the all-honour'd honest Roman, Brutus,
 With the armed rest, courtiers of beauteous Freedom,
 To drench the Capitol, but that they would have
 One man but a man? And that is it
 Hath made me rig my navy, at whose burden 20
 The anger'd ocean foams, with which I meant
 To scourge the ingratitude that spiteful Rome
 Cast on my noble father.

Caes. Take your time.

Ant. Thou canst not fear us, Pompey, with thy sails,
 We'll speak with thee at sea: at land thou knowest 25
 How much we do over-count thee.

Pom. At land indeed
 Thou dost over-count me of my father's house:
 But since the cuckoo builds not for himself,
 Remain in it as thou mayst.

Lep. Be pleased to tell us—
 For this is from the present—how you take 30
 The offers we have sent you.

Caes. There's the point.

Ant. Which do not be entreated to, but weigh
 What it is worth embraced.

Caes. And what may follow,
 To try a larger fortune.

Pom. You have made me
 Offer of Sicily, Sardinia; and I must 35
 Rid all the sea of pirates; then, to send
 Measures of wheat to Rome: this agreed upon,
 To part with unhack'd edges, and bear back
 Our targes undinted.

Caes. Ant. Lep. That's our offer.

Pom. Know, then,

19. A pure trochaic line, 'One man | but a | man?' F: and the texts divide, 'Have one man,' but both this and the preceding line are improved by the rearrangement. Cp. 4. 1. 5, 4. 14. 44:

35. F. and texts end *v.* 34 with 'offer'; but this necessitates the sprawling rhythm 'Sar|dini|a.' The text runs, with a divided quadrisyllabic, 'Offer of | Sicily, Sar|dini|a; and | 1....'

I came before you here a man prepared 40
 To take this offer; but Mark Antony
 Put me to some impatience. Though I lose
 The praise of it by telling, you must know,
 When Caesar and your brother were at blows,
 Your mother came to Sicily, and did find 45
 Her welcome friendly.

Ant. I have heard it, Pompey,
 And am well studied for a liberal thanks
 Which I do owe you.

Pom. Let me have your hand:
 I did not think, sir, to have met you here.

Ant. The beds in the east are soft; and thanks to you, 50
 That call'd me timelier than my purpose hither,
 For I have gain'd by it.

Caes. Since I saw you last,
 There is a change upon you.

Pom. Well, I know not
 What counts harsh fortune casts upon my face,
 But in my bosom shall she never come, 55
 To make my heart her vassal.

Lep. Well met here.

Pom. I hope so, Lepidus. Thus we are agreed:
 I crave our composition may be written,
 And seal'd between us.

Caes. That's the next to do.

Pom. We'll feast each other ere we part, and let us 60
 Draw lots who shall begin.

Ant. That will I, Pompey.

Pom. No, Antony, take the lot: but first
 Or last, your fine Egyptian cookery
 Shall have the fame. I have heard that Julius Caesar
 Grew fat with feasting there. 65

Ant. You have heard much.

Pom. I have fair meanings, sir.

Ant. And fair words to them.

Pom. Then so much have I heard:
 And I have heard, Apollodorus carried—

Eno. No more of that: he did so.

Pom. What, I pray you?

Eno. A certain queen to Caesar in a mattress. 70

Pom. I know thee now: how farest thou, soldier?

Eno. Well;

And well am like to do, for I perceive
Four feasts are toward.

Pom. Let me shake thy hand,
I never hated thee: I have seen thee fight,
When I have envied thy behaviour.

Eno. Sir, 75
I never loved you much, but I have praised you
When you have well deserved ten times as much
As I have said you did.

Pom. Enjoy thy plainness,
It nothing ill becomes thee.
Aboard my galley I invite you all: 80
Will you lead, lords?

Caes. Ant. Lep. Show us the way, sir.

Pom. Come.

[*Exeunt all but Menas and Enobarbus.*]

Men. [*Aside*] Thy father, Pompey, would never have made
this treaty.—

You and I have known, sir.

Eno. At sea, I think.

Men. We have, sir.

Eno. You have done well by water.

Men. And you by land.

Eno. I will praise any man that will praise me; 85
Though it cannot be denied what I have done by land.

Men. Nor what I have done by water.

Eno. Yes, something you can deny for your own safety:
You have been a great thief by sea.

Men. And you by land.

Eno. There I deny my land service. But give me [90
your hand, Menas: if our eyes had authority, here they might
take two thieves kissing.

Men. All men's faces are true, whatso'er their hands are.

Eno. But there is never a fair woman has a true face.

Men. No slander, they steal hearts. 95

Eno. We came hither to fight with you.

Men. For my part I am sorry it is turned to a drinking:
Pompey doth this day laugh away his fortune.

85. Each 'praise' forms a monosyllabic foot.

86. Scan, with a quadrisyllabic, 'Though it : cannot be de-
nied....'

Eno. If he do, sure he cannot weep it back again.

Men. You have said, sir. We looked not for Mark Antony here: pray you, is he married to Cleopatra? [100

Eno. Caesar's sister is call'd Octavia.

Men. True, sir, she was the wife of Caius Marcellus.

Eno. But she is now the wife of Marcus Antonius.

Men. Pray you, sir?

105

Eno. 'Tis true.

Men. Then is Caesar and he for ever knit together.

Eno. If I were bound to divine of this unity, I would not prophesy so.

Men. I think the policy of that purpose made more in the marriage than the love of the parties. [110

Eno. I think so too; but you shall find the band that seems to tie their friendship together will be the very strangler of their amity: Octavia is of a holy, cold, and still conversation.

Men. Who would not have his wife so?

115

Eno. Not he that himself is not so, which is Mark Antony. He will to his Egyptian dish again: then shall the sighs of Octavia blow the fire up in Caesar, and as I said before, that which is the strength of their amity shall prove the immediate author of their variance. Antony will use his affection where it is; he married but his occasion here. [120

Men. And thus it may be. Come, sir, will you aboard? I have a health for you.

Eno. I shall take it, sir:

We have used our throats in Egypt.

Men.

Come, let us away. [*Exeunt.*]

SCENE VII. *Misenum. On board Pompey's galley.*

Music plays. Enter two or three Servants with a banquet.

First Serv. Here they'll be, man: some of their plants are ill rooted already, the least wind in the world will blow them down.

Sec. Serv. Lepidus is high-coloured.

First Serv. They have made him drink alms-drink. 5

Sec. Serv. As they pinch one another by the disposition, he cries out 'No more!' reconciles them to his entreaty and himself to the drink.

First Serv. But it raises the greater war between him and his discretion. 10

Sec. Serv. Why, this it is to have a name in great men's fellowship: I had as lief have a reed that will do me no service, as a partisan I could not heave.

First Serv. To be called into a huge sphere, and not to be seen to move in it, are the holes where eyes should be, which pitifully disaster the cheeks. 16

A sennet sounded. Enter CAESAR, ANTONY, LEPIDUS, POMPEY, AGRIPPA, MAECENAS, ENOBARBUS, MENAS, with other captains.

Ant. [*To Caesar*] Thus they do, sir: they take the flow of the Nile

By certain scales in the pyramid: they know
By the height, the lowness, or the mean, if dearth
Or foison follow: the higher Nilus swells, 20
The more it promises: as it ebbs, the seedsman
Upon the slime and ooze scatters his grain,
And shortly comes the harvest.

Lep. You have strange serpents there.

Ant. Ay, Lepidus.

Lep. Your serpent of Egypt is bred now of your mud by the operation of your sun: so is your crocodile. 26

Ant. They are so.

Pom. Sit,—and some wine! A health to Lepidus!

Lep. I am not so well as I should be, but I'll never out. 29

Eno. Not till you have slept: I fear me you'll be in till then.

Lep. Nay, certainly I have heard the Ptolemies' pyramids are very goodly things: without contradiction I have heard that.

Men. [*Aside to Pom.*] Pompey, a word.

Pom. [*Aside to Men.*] Say in mine ear: what is it?

Men. [*Aside to Pom.*] Forsake thy seat, I do beseech thee, captain.

And hear me speak a word.

Pom. [*Aside to Men.*] Forbear me till anon.— 35
This wine for Lepidus!

Lep. What manner of thing is your crocodile?

Ant. It is shaped, sir, like itself, and it is as broad as it hath breadth; it is just so high as it is, and moves with it own organs: it lives by that which nourisheth it, and the elements once out of it, it transmigrates. 41

Lep. What colour is it of?

Ant. Of it own colour too.

Lep. 'Tis a strange serpent.

Ant. 'Tis so, and the tears of it are wet. 45

Caes. Will this description satisfy him?

Ant. With the health that Pompey gives him, else he is a very epicure.

Pom. [*Aside to Men.*] Go hang, sir, hang! Tell me of that? Away!

Do as I bid you.—Where's this cup I call'd for? 50

Men. If for the sake of merit thou wilt hear me,
Rise from thy stool.

Pom. I think thou art mad: the matter?

[*Rises, and goes aside with Menas.*]

Men. I have ever held my cap off to thy fortunes.

Pom. Thou hast served me with much faith: what's else to say?—

Be jolly, lords.

Ant. These quicksands, Lepidus, 55
Keep off them, for you sink.

Men. Wilt thou be lord of all the world?

Pom. What say'st thou?

Men. Wilt thou be lord of the whole world? that's twice.

Pom. How should that be?

Men. But entertain it, and though thou think me poor, 60
I am the man will give thee all the world.

Pom. Hast thou drunk well?

Men. No, Pompey, I have kept me from the cup.
Thou art, if thou darest be, the earthly Jove:
Whate'er the ocean pales, or sky inclips, 65
Is thine, if thou wilt have it.

Pom. Show me which way.

Men. These three world-sharers, these competitors,
Are in thy vessel: let me cut the cable,
And when we are put off, fall to their throats:
All there is <is> thine.

Pom. Ah, this thou shouldst have done, 70
And not have spoke of it: in me 'tis villany,
In thee it had been good service: thou must know,

70. F. seems to have dropped a second 'is'; cp. *vv.* 57, 58, 61, of which the words are an echo. *Then* and *theirs* have been proposed.

'Tis not my profit that does lead mine honour;
 Mine honour, it. Repent that e'er thy tongue
 Hath so betray'd thine act: being done unknown, 75
 I should have found it afterwards well done,
 But must condemn it now. Desist, and drink.

Men. [Aside] For this,

I'll never follow thy palled fortunes more:
 Who seeks, and will not take when once 'tis offer'd,
 Shall never find it more.

Pom. [Returning] This health to Lepidus! 80

Ant. Bear him ashore. I'll pledge it for him, Pompey.

Eno. Here's to thee, Menas!

Men. Enobarbus, welcome!

Pom. Fill till the cup be hid.

Eno. There's a strong fellow, Menas.

[Pointing to the Attendant who carries off Lepidus.

Men. Why? 84

Eno. He bears a third part of the world, man: seest not?

Men. The third part, then, is drunk: would it were all,
 That it might go on wheels!

Eno. Drink thou, increase the reels.

Men. Come.

Pom. This is not yet an Alexandrian feast.

Ant. It ripens towards it. Strike the vessels, ho! 90
 Here's to Caesar!

Caes. I could well forbear it;

It's monstrous labour when I wash my brain,
 And it grow fouler.

Ant. Be a child of the time.

Caes. Possess it, I'll make answer:

But I had rather fast from all, four days, 95
 Than drink so much in one.

Eno. [To Antony] Ha, my brave emperor, shall we dance now
 The Egyptian Bacchanals, and celebrate our drink?

Pom. Let's have it, good soldier.

Ant. Come, let us all take hands,

Till that the conquering wine hath steep'd our sense 100
 In soft and delicate Lethe.

Eno. All take hands.

93. *And it:* i.e. 'if it.' *And* should be stressed.

97. Scan, 'Ha, my brave | emperor, | shall we | dance | now'

Make battery to our ears with the loud music!
 The while I'll place you; then the boy shall sing:
 The holding every man shall bear as loud
 As his strong sides can volley. 105
[Music plays. Enobarbus places them hand in hand.]

THE SONG.

Come, thou monarch of the vine,
 Plumpy Bacchus with pink eyne!
 In thy fats our cares be drown'd,
 With thy grapes our hairs be bound: 110
 Cup us till the world go round,
 Cup us till the world go round!

Caes. What would you more? Pompey, good night. Good brother,

Let me request you off: our graver business
 Frowns at this levity. Gentle lords, let's part, 115
 You see we have burnt our cheeks. Strong Enobarb
 Is weaker than the wine, and mine own tongue
 Splits what it speaks: the wild disguise hath almost
 Antick'd us all. What needs more words? Good night.
 Good Antony, your hand.

Pom. I'll try you on the shore. 120

Ant. And shall, sir: give us your hand.

Pom. O Antony,

You have my father's house,—but what? we are friends!
 Come down into the boat.

Eno. Take heed you fall not.

[Exeunt all but Enobarbus and Menas.]

Menas, I'll not on shore.

Men. No, to my cabin. These drums,

These trumpets, flutes! what! Let Neptune hear 125

We bid a loud farewell to these great fellows.

Sound and be hang'd, sound out! *[A flourish, with drums.]*

Eno. Hoo! says a, there's my cap.

Men. Hoo! Noble captain, come. *[Exeunt.]*

127. *Hoo! says a.* There is no difficulty in accepting the vulgarism here, for it is more than justified by the speaker's condition and the situation. But plainly *a* is not for *he*, as elsewhere; 'says a' must be for *say I*.

ACT III

SCENE I. *A plain in Syria.*

Enter VENTIDIUS as it were in triumph, with the dead body of Pacorus borne before him, SILIUS, and other Roman Officers and Soldiers.

Ven. Now, darting Parthia, art thou struck, and now
Pleased Fortune does of Marcus Crassus' death
Make me revenger. Bear the king's son's body
Before our army. Thy Pacorus, Orodes,
Pays this for Marcus Crassus.

Sil. Noble Ventidius, 5
Whilst yet with Parthian blood thy sword is warm,
The fugitive Parthians follow: spur through Media,
Mesopotamia, and the shelters whither
The routed fly. So thy grand captain Antony
Shall set thee on triumphant chariots, and 10
Put garlands on thy head.

Ven. O Silius, Silius,
I have done enough; a lower place, note well,
May make too great an act: for learn this, Silius,—
Better to leave undone, than by our deed acquire
Too high a fame when him we serve's away. 15
Caesar and Antony have ever won
More in their officer than person: Sossius,
One of my place in Syria, his lieutenant,
For quick accumulation of renown,
Which he achieved by the minute, lost his favour. 20
Who does in the wars more than his captain can,
Becomes his captain's captain; and ambition,
The soldier's virtue, rather makes choice of loss
Than gain which darkens him.
I could do more to do Antonius good, 25
But 'twould offend him, and in his offence
Should my performance perish.

Sil. Thou hast, Ventidius, that
Without the which a soldier and his sword

Grant scarce distinction. Thou wilt write to Antony?

Ven. I'll humbly signify what in his name, 30
The magical word of war, we have effected;
How, with his banners and his well-paid ranks,
The ne'er yet beaten horse of Parthia
We have jaded out of the field.

Sil. Where is he now?

Ven. He purposeth to Athens; whither, with what haste
The weight we must convey with us will permit, 36
We will appear before him. On, there! pass along. [*Exeunt.*]

SCENE II. *Rome. An ante-chamber in Caesar's house.*

Enter AGRIPPA *at one door, ENOBARBUS at another.*

Agr. What, are the brothers parted?

Eno. They have despatch'd with Pompey, he is gone;
The other three are sealing. Octavia weeps
To part from Rome, Caesar is sad, and Lepidus
Since Pompey's feast, as Menas says, is troubled 5
With the green-sickness.

Agr. 'Tis a noble Lepidus.

Eno. A very fine one: O, how he loves Caesar!

Agr. Nay but how dearly he adores Mark Antony!

Eno. Caesar! why he's the Jupiter of men.

Agr. What's Antony? the god of Jupiter! 10

Eno. Spake you of Caesar? ho, the nonpareil!

Agr. O Antony! O thou Arabian bird!

Eno. Would you praise Caesar, say 'Caesar!' go no further.

Agr. Indeed he plied them both with excellent praises.

Eno. But he loves Caesar best; yet he loves Antony. 15

Hoo! hearts, tongues, figures, scribes, bards, poets,
Cannot think, speak, cast, write, sing, number, hoo!

His love to Antony; but as for Caesar,

Kneel down, kneel down, and wonder.

Agr. Both he loves.

Eno. They are his shards, and he their beetle. [*Trumpet
within*] So: 20

This is to horse. Adieu, noble Agrippa.

Agr. Good fortune, worthy soldier, and farewell.

Enter CAESAR, ANTONY, LEPIDUS, and OCTAVIA.

Ant. No further, sir.

Caes. You take from me a great part of myself ;
Use me well in it. Sister, prove such a wife 25
As my thoughts make thee, and as my farthest band
Shall pass on thy approval. Most noble Antony,
Let not the piece of virtue which is set
Betwixt us as the cement of our love,
To keep it builded, be the ram to batter 30
The fortress of it:
For better might we have loved without this mean,
If on both parts this be not cherish'd.

Ant. Make me not
Offended in your distrust.

Caes. I have said.

Ant. You shall not find,
Though you be therein curious, the least cause 35
For what you seem to fear: so the gods keep you,
And make the hearts of Romans serve your ends!
We will here part.

Caes. Farewell, my dearest sister, fare thee well:
The elements be kind to thee, and make 40
Thy spirits all of comfort! fare thee well.

Oct. My noble brother!

Ant. The April's in her eyes; it is love's spring,
And these the showers to bring it on. Be cheerful.

Oct. Sir, look well to my husband's house, and—

Caes. What, 45
Octavia?

Oct. I will tell you in your ear.

Ant. Her tongue will not obey her heart, nor can
Her heart inform her tongue, the swan's down-feather,

31 ff. The arrangement of F. and the texts makes *v.* 31 a tetrapody, and gives false stressing to 'if on both parts' in *v.* 33. Scan, 'If on : both parts | ...'

46. I have restored '*I will tell*' for '*I'll tell*' of F. and the texts. Shakespeare, to whom the point was not a trifle, could not have written such a line as that of the texts, beginning 'Oc;tavi|a?'—least of all for the mere purpose of avoiding a resolution.

48. Scan, 'the | swan's | down-feather, ||' The 'feather' appears to be her tongue, and her heart the balanced tide.

That stands upon the swell at the full of tide,
And neither way inclines. 50

Eno. [*Aside to Agr.*] Will Caesar weep?

Agr. [*Aside to Eno.*] He has a cloud in his face.

Eno. [*Aside to Agr.*] He were the worse for that, were he
a horse,

So is he being a man.

Agr. [*Aside to Eno.*] Why, Enobarbus,
When Antony found Julius Caesar dead,
He cried almost to roaring; and he wept 55
When at Philippi he found Brutus slain.

Eno. [*Aside to Agr.*] That year indeed he was troubled
with a rheum:

What willingly he did confound he wail'd,
Believe it, till I wept too.

Caes. No, sweet Octavia,
You shall hear from me still; the time shall not 60
Out-go my thinking on you.

Ant. Come, sir, come, [*Embraces him.*
I'll wrestle with you in my strength of love:
Look, here I have you, thus I let you go,
And give you to the gods.

Caes. Adieu, be happy!

Lep. Let all the number of the stars give light 65
To thy fair way!

Caes. Farewell, farewell! [*Kisses Octavia.*

Ant. Farewell!
[*Trumpets sound. Exeunt.*

SCENE III. *Alexandria. In Cleopatra's palace.*

Enter CLEOPATRA, CHARMIAN, IRAS, and ALEXAS.

Cleo. Where is the fellow?

Alex. Half afeard to come.

Cleo. Go to, go to.

Enter the Messenger as before.

Come hither, sir.

Alex. Good majesty,
Herod of Jewry dare not look upon you

But when you are well pleased.

Cleo. That Herod's head

I'll have: but how, when Antony is gone, 5
Through whom I might command it? Come thou near.

Mess. Most gracious majesty.

Cleo. Didst thou behold Octavia?

Mess. Ay, dread queen.

Cleo. Where?

Mess. Madam, in Rome;

I look'd her in the face, and saw her led
Between her brother and Mark Antony. 10

Cleo. Is she as tall as me?

Mess. She is not, madam.

Cleo. Didst hear her speak? is she shrill-tongued or low?

Mess. Madam, I heard her speak, she is low-voiced.

Cleo. That's not so good: he cannot like her long.

Char. Like her! O Isis! 'tis impossible. 15

Cleo. I think so, Charmian:—dull of tongue and dwarfish.

What majesty is in her gait? remember,
If ere thou lookedst on majesty.

Mess. She creeps:

Her motion and her station are as one:
She shows a body rather than a life, 20
A statue than a breather.

Cleo. Is this certain?

Mess. Or I have no observance.

Char. Three in Egypt

Cannot make better note.

Cleo. He's very knowing,

I do perceive it: there's nothing in her yet.
The fellow has good judgement.

Char. Excellent. 25

Cleo. Guess at her years, I prithee.

Mess. Madam, she was a widow,—

Cleo. Widow! Charmian, hark!

Mess. And I do think she's thirty.

Cleo. Bear'st thou her face in mind? is it long or round?

Mess. Round, even to faultiness.

Cleo. For the most part too, they are foolish that are so.

Her hair, what colour?

Mess. Brown, madam, and her forehead
As low as she would wish it. 31

Cleo. There's gold for thee.
Thou must not take my former sharpness ill:
I will employ thee back again, I find thee
Most fit for business: go make thee ready, 35
Our letters are prepared. [*Exit Messenger.*]

Char. A proper man.
Cleo. Indeed he is so, I repent me much
That I so harried him. Why, methinks, by him
This creature's no such thing.

Char. Nothing, madam.
Cleo. The man hath seen some majesty, and should know.
Char. Hath he seen majesty? Isis else defend, 41
And serving you so long.

Cleo. I have one thing more to ask him yet, good Charmian,—
But 'tis no matter, thou shalt bring him to me
Where I will write. All may be well enough. 45

Char. I warrant you, madam. [*Exeunt.*]

SCENE IV. *Athens. A room in Antony's house.*

Enter ANTONY and OCTAVIA.

Ant. Nay, nay, Octavia, not only that;—
That were excusable, that and thousands more
Of semblable import:—but he hath waged
New wars against Pompey; made his will, and read it
To public ear; 5
Spoke scantily of me: when perforce he could not
But pay me terms of honour, cold and sickly
He vented them, most narrow measure lent me;
When the best hint was given him he not took it,
Or did it from his teeth.

Oct. O my good lord, 10
Believe not all; or if you must believe,
Stomach not all. A more unhappy lady,

32. Scan, 'There's | gold | for thee.'

1. Monosyllabic beginning: 'Nay, ^ | nay, Oc|tavia, nõt |
only | that;'

If this division chance, ne'er stood between,
 Praying for both parts:
 The good gods will mock me presently, 15
 When I shall pray, 'O bless my lord and husband!'
 Undo that prayer by crying out as loud,
 'O bless my brother!' 'Husband win, win brother,'
 Prays, and destroys the prayer: no midway
 'Twixt these extremes at all.

Ant. Gentle Octavia, 20
 Let your best love draw to that point which seeks
 Best to preserve it: if I lose mine honour,
 I lose myself: better I were not yours
 Than yours so branchless. But, as you requested,
 Yourself shall go between us: the mean time, lady, 25
 I'll raise the preparation of a war
 Shall stain your brother. Make your soonest haste;
 So your desires are yours.

Oct. Thanks to my lord.
 The Jove of power make me most weak, most weak,
 Your reconciler! Wars 'twixt you twain would be 30
 As if the world should cleave, and that slain men
 Should solder up the rift.

Ant. When it appears to you where this begins,
 Turn your displeasure that way, for our faults
 Can never be so equal that your love 35
 Can equally move with them. Provide your going,
 Choose your own company, and command what cost
 Your heart has mind to. [Exeunt.]

SCENE V. *The same. Another room.*

Enter ENOBARBUS and EROS, meeting.

Eno. How now, friend Eros?

Eros. There's strange news come, sir.

Eno. What, man?

Eros. Caesar and Lepidus have made wars upon Pompey.

Eno. This is old: what is the success? 5

Eros. Caesar, having made use of him in the wars against
 Pompey, presently denied him rivalry, would not let him

21. Scan, 'Lét your | best love | draw to that | point...'

partake in the glory of the action; and not resting here, accuses him of letters he had formerly wrote to Pompey: upon his own appeal, seizes him. So the poor third is up, till death enlarge his confine. 11

Eno. Then, world, thou hast a pair of chaps, no more;
And throw between them all the food thou hast,
They'll grind the one the other. Where is Antony?

Eros. He's walking in the garden—thus, and spurns 15
The rush that lies before him; cries, 'Fool Lepidus!' .
And threats the throat of that his officer
That murdered Pompey.

Eno. Our great navy's rigg'd.

Eros. For Italy and Caesar. More, Domitius,
My lord desires you presently: my news 20
I might have told hereafter.

Eno. 'Twill be naught,
But let it be. Bring me to Antony.

Eros. Come, sir.

[*Exeunt.*]

SCENE VI. *Rome. In Caesar's house.*

Enter CAESAR, AGRIPPA, and MAECENAS.

Caes. Contemning Rome, he has done all this and more
In Alexandria: here's the manner of it.
In the market-place, on a tribunal silver'd,
Cleopatra and himself in chairs of gold
Were publicly enthron'd: at the feet sat 5
Caesarion, whom they call my father's son,
And all the unlawful issue that their lust
Since then hath made between them. Unto her
He gave the stablishment of Egypt, made her
Of lower Syria, Cyprus, Lydia, 10
Absolute queen.

Maec. This in the public eye?

Caes. In the common show-place, where they exercise.
His sons he there proclaim'd the kings of kings:
Great Media, Parthia, and Armenia,
He gave to Alexander; to Ptolemy he assign'd 15
Syria, Cilicia, and Phoenicia. She
In the habiliments of the goddess Isis
That day appear'd, and oft before gave audience,

As 'tis reported, so.

Maec. Let Rome be thus

Inform'd.

Agr. Who queasy with his insolence 20

Already, will their good thoughts call from him.

Caes. The people know it, and have now received
His accusations.

Agr. Who does he accuse?

Caes. Caesar; and that having in Sicily Sextus
Pompeius spoil'd, we had not rated him 25

His part of the isle: then does he say, he lent me

Some shipping unrestored: lastly he frets

That Lepidus of the triumvirate

Should be deposed; and being, that we detain

All his revenue.

Agr. Sir, this should be answer'd. 30

Caes. 'Tis done already, and the messenger gone.

I have told him Lepidus was grown too cruel,

That he his high authority abused,

And did deserve his change: for what I have conquer'd,

I grant him part; but then, in his Armenia, 35

And other of his conquer'd kingdoms, I

Demand the like.

Maec. He'll never yield to that.

Caes. Nor must not then be yielded to in this.

Enter OCTAVIA with her Train.

Oct. Hail, Caesar, and my lord! hail, most dear Caesar!

Caes. That ever I should call thee castaway! 40

Oct. You have not call'd me so, nor have you cause.

Caes. Why have you stolen upon us thus? You come not

Like Caesar's sister: the wife of Antony

Should have an army for an usher, and

The neighs of horse to tell of her approach 45

Long ere she did appear: the trees by the way

Should have borne men, and expectation fainted,

Longing for what it had not: nay, the dust

Should have ascended to the roof of heaven,

Raised by your populous troops: but you are come 50

A market-maid to Rome, and have prevented

The ostentation of our love; which, left unshown,

Is often left unloved: we should have met you

By sea and land, supplying every stage
With an augmented greeting.

Oct. Good my lord, 55
To come thus was I not constrain'd, but did it
Of my free will. My lord Mark Antony,
Hearing that you prepared for war, acquainted
My grieved ear withal; whereon I begg'd
His pardon for return.

Caes. Which soon he granted, 60
Being an obstruct between his lust and him.

Oct. Do not say so, my lord.

Caes. I have eyes upon him,
And his affairs come to me on the wind.
Where is he now?

Oct. My lord, in Athens. 65

Caes. No, my most wronged sister; Cleopatra
Hath nodded him to her. He hath given his empire
Up to a whore; who now are levying
The kings of the earth for war: he hath assembled
Bocchus the king of Libya, Archelaus 70
Of Cappadocia, Philadelphos king
Of Paphlagonia, the Thracian king Adallas,
King Malchus of Arabia, the king of Pont,
Herod of Jewry, Mithridates king
Of Comagene, Polemon and Amyntas 75
The kings of Mede and Lycaonia,
With a more larger list of sceptres.

Oct. Ay me, most wretched,
That have my heart parted betwixt two friends
That do afflict each other!

Caes. Welcome hither: 80
Your letters did withhold our breaking forth,
Till we perceived, both how you were wrong led,
And we in negligent danger. Cheer your heart:
Be you not troubled with the time, which drives
O'er your content these strong necessities,
But let determin'd things to destiny 85
Hold unbewail'd their way. Welcome to Rome;

81. A rather ugly line. Scan, 'Till : we per|ceiv'd both | how
you | were wrõng | led.' In spite of the antithesis to 'we' in v. 82,
'you' needs no stress; 'wrõng' makes a cross accent.

Nothing more dear to me. You are abused
 Beyond the mark of thought, and the high gods,
 To do you justice, make his ministers
 Of us and those that love you. Best of comfort, 90
 And ever welcome to us!

Agr. Welcome, lady.

Maec. Welcome, dear madam:

Each heart in Rome does love and pity you;
 Only the adulterous Antony, most large
 In his abominations, turns you off, 95
 And gives his potent regiment to a trull
 That noiseth it against us.

Oct. Is it so, sir?

Caes. Most certain. Sister, welcome: pray you,
 Be ever known to patience. My dearest sister! [*Exeunt.*]

SCENE VII. *Near Actium. Antony's camp.*

Enter CLEOPATRA and ENOBARBUS.

Cleo. I will be even with thee, doubt it not.

Eno. But why, why, why?

Cleo. Thou hast forspoke my being in these wars,
 And sayest it is not fit.

Eno. Well, is it, is it?

Cleo. If not, denounced against us, why should not we 5
 Be there in person?

Eno. [*Aside*] Well, I could reply;
 If we should serve with horse and mares together,
 The horse were merely lost; the mares would bear
 A soldier and his horse.

Cleo. What is it you say?

Eno. Your presence needs must puzzle Antony, 10
 Take from his heart, take from his brain, from his time,
 What should not then be spared. He is already
 Traduced for levity, and 'tis said in Rome

5. *If not, denounced against us...* A line on which much has been written; yet surely the meaning (with F.'s pointing as in the text) may be, "Granted it is not 'fit,' why should I not take the field in person, seeing that the war was denounced against me?" Cleopatra does not care whether it is 'fit' or not, and asks for some practical reason.

That Photinus, an eunuch, and your maids,
Manage this war.

Cleo. Sink Rome, and their tongues rot 15
That speak against us! A charge we bear in the war,
And as the president of my kingdom, will
Appear there for a man. Speak not against it,
I will not stay behind.

Eno. Nay, I have done.
Here comes the emperor.

Enter ANTONY and CANIDIUS,

Ant. Is it not strange, Canidius, 20
That from Tarentum and Brundusium
He could so quickly cut the Ionian sea,
And take in Toryne? You have heard of it, sweet?

Cleo. Celerity is never more admired
Than by the negligent.

Ant. A good rebuke, 25
Which might have well becomeed the best of men,
To taunt at slackness. Canidius, we will fight
With him by sea.

Cleo. By sea! what else?

Can. Why
Will my lord do so?

Ant. For that he dares us to it.

Eno. So hath my lord dared him to single fight. 30

Can. Ay, and to wage this battle at Pharsalia,
Where Caesar fought with Pompey; but these offers,
Which serve not for his vantage, he shakes off,
And so should you.

Eno. Your ships are not well mann'd,
Your mariners are muleters, reapers, people 35
Ingress'd by swift impress; in Caesar's fleet
Are those that often have against Pompey fought,
Their ships are yare, yours heavy: no disgrace
Shall fall you for refusing him at sea,
Being prepared for land.

Ant. By sea, by sea. 40

Eno. Most worthy sir, you therein throw away
The absolute soldiership you have by land,
Distract your army, which doth most consist
Of war-mark'd footmen, leave unexecuted

Your own renowned knowledge, quite forgo
 The way which promises assurance, and
 Give up yourself merely to chance and hazard,
 From firm security. 45

Ant. I will fight at sea.

Cleo. I have sixty sails, Caesar none better.

Ant. Our overplus of shipping will we burn, 50
 And with the rest full-mann'd, from the head of Actium
 Beat the approaching Caesar: but if we fail,
 We then can do it at land.

Enter a Messenger.

Thy business?

Mess. The news is true, my lord, he is descried,
 Caesar has taken Tornyne. 55

Ant. Can he be there in person? 'tis impossible;
 Strange that his power should be. Canidius,
 Our nineteen legions thou shalt hold by land,
 And our twelve thousand horse; we'll to our ship.
 Away, my Thetis!

Enter a Soldier.

How now, worthy soldier? 60

Sold. O noble emperor, do not fight by sea,
 Trust not to rotten planks. Do you misdoubt
 This sword, and these my wounds? Let the Egyptians
 And the Phoenicians go a-ducking; we
 Have used to conquer standing on the earth 65
 And fighting foot to foot.

Ant. Well, well; away.

[*Exeunt Antony, Cleopatra, and Enobarbus.*]

Sold. By Hercules, I think I am in the right.

Can. Soldier thou art; but his whole action grows
 Not in the power of it, so our leader's led,
 And we are women's men.

Sold. You keep by land 70

The legions and the horse whole, do you not?

Can. Marcus Octavius, Marcus Justeius,
 Publicola and Caelius, are for sea,
 But we keep whole by land. This speed of Caesar's
 Carries beyond belief.

Sold. While he was yet in Rome, 75

69. Scan, with quadrisyllabic, 'Not : in the | power of it; |'

His power went out in such distraction as
Beguiled all spies.

Can. Who's his lieutenant, hear you?

Sold. They say, one Taurus.

Can. Well I know the man.

Enter a Messenger.

Mess. The emperor calls Canidius.

79

Can. With news the time's with labour, and throes forth
Each minute some. [*Exeunt.*

SCENE VIII. *A plain near Actium.*

Enter CAESAR with his army, marching, and TAURUS.

Caes. Taurus!

Taur. My lord?

Caes. Strike not by land, keep whole; provoke not battle
Till we have done at sea. Do not exceed
The prescript of this scroll: our fortune lies
Upon this jump. 5
[*Exeunt.*

SCENE IX. *Another part of the plain.*

Enter ANTONY and ENOBARBUS.

Ant. Set we our squadrons on yond side of the hill,
In sight of Caesar's battle, from which place
We may the number of the ships behold,
And so proceed accordingly. [*Exeunt.*

80. *With labour.* Surely an unknown and improbable variant of 'in labour'? F. seems accidentally to have repeated the *with* before 'news.' For a precisely similar slip cp. *Richard III* 1. 2. 79 (quoted on p. 66, no. 10), where F. gives *Of* for *For*, 'owing to a preceding *of*'; and *Hamlet* 2. 2. 52, where F. gives 'My newes shall be the newes' (for *fruit*). There are other instances.

SCENE X. *Another part of the plain.*

CANIDIUS *marsheth with his land army one way over the stage, and TAURUS, the lieutenant of Caesar, the other way. After their going off, is heard the noise of a sea-fight.*

Alarum. Enter ENOBARBUS.

Eno. Naught, naught, all naught! I can behold no longer:
The *Antoniad*, the Egyptian admiral,
With all their sixty, fly and turn the rudder!
To see it mine eyes are blasted.

Enter SCARUS.

Scar. Gods and goddesses,
All the whole synod of them!

Eno. What's thy passion? 5

Scar. The greater cantle of the world is lost
With very ignorance, we have kiss'd away
Kingdoms and provinces.

Eno. How appears the fight?

Scar. On our side like the token'd pestilence,
Where death is sure. Yon ribaudred nag of Egypt— 10
Whom leprosy o'ertake!—in the midst of the fight,
When vantage like a pair of twins appear'd,
Both as the same, or rather ours the elder—
The breese upon her, like a cow in June,—
Hoists sails and flies. 15

Eno. That I beheld:
Mine eyes did sicken at the sight, and could not
Endure a further view.

Scar. She once being loof'd,
The noble ruin of her magic, Antony,
Claps on his sea-wing, and like a doting mallard, 20
Leaving the flight in heighth, flies after her:
I never saw an action of such shame;
Experience, manhood, honour, never before
Did violate so itself.

Eno. Alack, alack!

Enter CANIDIUS.

Can. Our fortune on the sea is out of breath, 25
And sinks most lamentably. Had our general
Been what he knew himself, all had gone well.
O, he has given example for our flight
Most grossly, by his own!

Eno. Ay, are you thereabouts? Why, then good night 30
Indeed.

Can. Toward Peloponnesus are they fled.

Scar. 'Tis easy to it, and there I will attend
What further comes.

Can. To Caesar will I render
My legions and my horse; six kings already
Show me the way of yielding.

Eno. I'll yet follow 35
The wounded chance of Antony, though my reason
Sits in the wind against me. [*Exeunt.*

SCENE XI. *Alexandria. In Cleopatra's palace.*

Enter ANTONY with Attendants.

Ant. Hark! the land bids me tread no more upon it,
It is ashamed to bear me. Friends, come hither:
I am so lated in the world, that I
Have lost my way for ever. I have a ship
Laden with gold; take that, divide it, fly, 5
And make your peace with Caesar.

All. Fly! Not we.

Ant. I have fled myself, and have instructed cowards
To run and show their shoulders. Friends, be gone;
I have myself resolved upon a course
Which has no need of you; be gone, <be gone>: 10
My treasure's in the harbour, take it. O,
I follow'd that I blush to look upon:
My very hairs do mutiny; for the white
Reprove the brown for rashness, and they them
For fear and doting. Friends, be gone: you shall 15
Have letters from me to some friends, that will sweep

Your way for you. Pray you, look not sad,
 Nor make replies of loathness: take the hint
 Which my despair proclaims; let that be left
 Which leaves itself: to the sea-side straightway: 20
 I will possess you of that ship and treasure.
 Leave me, I pray, a little: pray you, now:
 Nay, do so; for indeed I have lost command,
 Therefore I pray you: I'll see you by and by.

[Sits down.]

Enter CLEOPATRA led by CHARMIAN and IRAS, EROS following.

Eros. Nay, gentle madam, to him, comfort him. 25

Iras. Do, most dear queen.

Char. 'Do'! why, what else?

Cleo. Let me sit down. O Juno!

Ant. No, no, no, no, no.

Eros. See you here, sir?

Ant. O fie, fie, fie!

Char. Madam!

Iras. Madam, O good empress!

Eros. Sir, sir!

Ant. Yes, my lord, yes.—He at Philippi kept 30

His sword even like a dancer, while I struck

The lean and wrinkled Cassius; and 'twas I

That the mad Brutus ended: he alone

Dealt on lieutenantry, and no practice had

In the brave squares of war: yet now—no matter. 35

Cleo. Ah, stand by.

Eros. The queen, my lord, the queen.

Iras. Go to him, madam, speak to him:

He is unqualified with very shame.

Cleo. Well, then, sustain me. O!

Eros. Most noble sir, arise, the queen approaches: 40

Her head's declined, and death will seize her, but

Your comfort makes the rescue.

Ant. I have offended reputation,

A most unnooble swerving.

Eros. Sir, the queen.

Ant. O, whither hast thou led me, Egypt? See 45

17. Scan, 'Your : way | for you.' F. and the texts begin the line with 'Sweep,' but see p. 412, ll. 8 ff.

How I convey my shame out of thine eyes,
By looking back what I have left behind
Stroy'd in dishonour.

Cleo. O my lord, my lord,
Forgive my fearful sails! I little thought
You would have followed.

Ant. Egypt, thou knewest too well 50
My heart was to thy rudder tied by the strings,
And thou shouldst tow me after: o'er my spirit
Thy full supremacy thou knewest, and that
Thy beck might from the bidding of the gods
Command me.

Cleo. O, my pardon!

Ant. Now I must 55
To the young man send humble treaties, dodge
And palter in the shifts of lowness, who
With half the bulk of the world play'd as I pleased,
Making and marring fortunes. You did know
How much you were my conqueror, and that 60
My sword, made weak by my affection, would
Obey it on all cause.

Cleo. Pardon, pardon!

Ant. Fall not a tear, I say; one of them rates
All that is won and lost: give me a kiss—
Even this repays me.— We sent our schoolmaster, 65
Is he come back?— Love, I am full of lead.—
Some wine, within there, and our viands! Fortune knows
We scorn her most when most she offers blows. [*Exeunt.*]

SCENE XII. *Egypt. Caesar's camp.*

Enter CAESAR, DOLABELLA, THYREUS, with others.

Caes. Let him appear that's come from Antony.
Know you him?

Dol. Caesar, 'tis his schoolmaster;
An argument that he is pluck'd, when hither
He sends so poor a pinion of his wing,
Which had superfluous kings for messengers 5

Not many moons gone by.

Enter EUPHRONIUS, ambassador from Antony.

Caes. Approach, and speak.

Euphr. Such as I am, I come from Antony:
I was of late as petty to his ends
As is the morn-dew on the myrtle leaf
To his grand sea.

Caes. Be it so: declare thine office. 10

Euphr. Lord of his fortunes he salutes thee, and
Requires to live in Egypt; which not granted,
He lessens his requests, and to thee sues
To let him breathe between the heavens and earth
A private man in Athens: this for him. 15
Next, Cleopatra does confess thy greatness,
Submits her to thy might, and of thee craves
The circle of the Ptolemies for her heirs,
Now hazarded to thy grace.

Caes. For Antony,
I have no ears to his request. The queen 20
Of audience nor desire shall fail, so she
From Egypt drive her all-disgraced friend,
Or take his life there: this if she perform,
She shall not sue unheard. So to them both.

Euphr. Fortune pursue thee!

Caes. Bring him through the bands. 25
[*To Thyreus*] To try thy eloquence now 'tis time; despatch:
From Antony win Cleopatra; promise,
And in our name, what she requires; add more
From thine own invention, offers. Women are not
In their best fortunes strong, but want will perjure 30
The ne'er-touch'd vestal; try thy cunning, Thyreus:
Make thine own edict for thy pains, which we
Will answer as a law.

Thyr. Caesar, I go.

Caes. Observe how Antony becomes his flaw,
And what thou think'st his very action speaks 35
In every power that moves.

Thyr. Caesar, I shall. [*Exeunt.*]

SCENE XIII. *Alexandria. In Cleopatra's palace.*

Enter CLEOPATRA, ENOBARBUS, CHARMIAN, and IRAS.

Cleo. What shall we do, Enobarbus?

Eno. Think, and die.

Cleo. Is Antony or we in fault for this?

Eno. Antony only, that would make his will
Lord of his reason. What though you fled
From that great face of war, whose several ranges 5
Frighted each other? why should he follow?
The itch of his affection should not then
Have nick'd his captainship: at such a point,
When half to half the world opposed, he being
The meered question, 'twas a shame no less 10
Than was his loss, to course your flying flags
And leave his navy gazing.

Cleo. Prithee, peace.

Enter ANTONY with EUPHRONIUS the Ambassador.

Ant. Is that his answer?

Euphr. Ay, my lord.

Ant. The queen shall then have courtesy, so she
Will yield us up?

Euphr. He says so.

Ant. Let her know it. 15
To the boy Caesar send this grizzled head,
And he will fill thy wishes to the brim
With principalities.

Cleo. That head, my lord!

Ant. To him again: tell him he wears the rose 20
Of youth upon him, from which the world should note
Something particular: his coin, ships, legions,
May be a coward's, whose ministers would prevail
Under the service of a child as soon
As in the command of Caesar; I dare him therefore

4 ff. Scan, 'What though | you | fled...should | he | follow?'

10. F. and the texts put a note of interrogation at 'question,' making what follows a separate sentence.

21. Scan, 'par|ticular: his | coin, Λ | ships, Λ | legions.'

To lay his gay comparisons apart, 25
 And answer me declined, sword against sword,
 Ourselves alone. I'll write it: follow me.

[*Exeunt Antony and Euphronius.*]

Eno. [*Aside*] Yes, like enough, high-battled Caesar will
 Unstate his happiness, and be staged to the show
 Against a sword! I see men's judgements are 30
 A parcel of their fortunes, and things outward
 Do draw the inward quality after them,
 To suffer all alike. That he should dream,
 Knowing all measures, the full Caesar will answer
 His emptiness! Caesar, thou hast subdued 35
 His judgement too.

Enter an Attendant.

Att. A messenger from Caesar.

Cleo. What, no more ceremony? See, my women,
 Against the blown rose may they stop their nose
 That kneel'd unto the buds. Admit him, sir.

[*Exit Attendant.*]

Eno. [*Aside*] Mine honesty and I begin to square: 40
 The loyalty well held to fools does make
 Our faith mere folly; yet he that can endure
 To follow with allegiance a fallen lord,
 Does conquer him that did his master conquer,
 And earns a place in the story.

Enter THYREUS.

Cleo. Caesar's will? 45

Thyr. Hear it apart.

Cleo. None but friends: say boldly.

Thyr. So, haply, are they friends to Antony.

Eno. He needs as many, sir, as Caesar has,
 Or needs not us. If Caesar please, our master
 Will leap to be his friend: for us, you know, 50
 Whose he is we are, and that is, Caesar's.

Thyr. So.

Thus, then, thou most renown'd: Caesar entreats <thee>
 Not to consider in what case thou stand'st

34. F. and the texts end the line with 'will,' but see on
 3. 11. 17. Contrast 'will Unstate,' *vv.* 28 f.

Further than he is Caesar.

Cleo. Go on: right royal.

Thyr. He knows that you embrace not Antony 55
As you did love, but as you fear'd him.

Cleo. O!

Thyr. The scars upon your honour, therefore, he
Does pity, as constrained blemishes,
Not as deserved.

Cleo. He is a god, and knows
What is most right: mine honour was not yielded, 60
But conquer'd merely.

Eno. [*Aside*] To be sure of that,
I will ask Antony. Sir, sir, thou art so leaky
That we must leave thee to thy sinking, for
Thy dearest quit thee. [*Exit.*

Thyr. Shall I say to Caesar
What you require of him? for he partly begs 65
To be desired to give.

It much would please him, that of his fortunes you
Should make a staff to lean upon, but it
Would warm his spirits to hear from me you had left
Antony, and put yourself under his shrowd, 70
The universal landlord.

Cleo. What is your name?

Thyr. My name is Thyreus.

Cleo. Most kind messenger,
Say to great Caesar this: in deputation
I kiss his conquering hand: tell him, I am prompt
To lay my crown at his feet, and there to kneel: 75
Tell him, from his all-obeying breath I hear
The doom of Egypt.

Thyr. 'Tis your noblest course.
Wisdom and fortune combating together,
If that the former dare but what it can,
No chance may shake it. Give me grace to lay 80
My duty on your hand.

70. Scan, 'Antony, and | put yourself | under | his | shrowd.'
Vv. 66-70 have been rearranged. The usual division breaks down
after 'Antony.' F. gives 'and put...landlord' as one line, and modern
texts do not improve this.

74. 'tell...am': a quadrisyllabic.

Cleo. Your Caesar's father oft,
When he hath mused of taking kingdoms in,
Bestow'd his lips on that unworthy place,
As it rain'd kisses.

Re-enter ANTONY and ENOBARBUS.

Ant. Favours, by Jove that thunders!
What art thou, fellow?

Thyr. One that but performs 85
The bidding of the fullest man, and worthiest
To have command obey'd.

Eno. [*Aside*] You will be whipp'd.

Ant. Approach there!—Ah, you kite!—Now, gods and
devils!
Authority melts from me: of late, when I cried 'Ho!'
Like boys unto a muss, kings would start forth, 90
And cry 'Your will?' Have you no ears? I
Am Antony yet.

Enter Attendants.

Take hence this Jack, and whip him.

Eno. [*Aside*] 'Tis better playing with a lion's whelp
Than with an old one dying.

Ant. Moon and stars! Whip him.
Were it twenty of the greatest tributaries 95
That do acknowledge Caesar, should I find them
So saucy with the hand of she here,—what's her name
Since she was Cleopatra?— Whip him, fellows,
Till, like a boy, you see him cringe his face,
And whine aloud for mercy. Take him hence. 100

Thyr. Mark Antony!

Ant. Tug him away: being whipp'd,
Bring him again: this Jack of Caesar's shall bear us
An errand to him. [*Exeunt Attendants with Thyreus.*
You were half blasted ere I knew you: ha!
Have I my pillow left unpress'd in Rome, 105
Forborne the getting of a lawful race,
And by a gem of women, to be abused
By one that looks on feeders?

Cleo. Good my lord,—

94. In F. and the texts 'Whip him' begins *v.* 95, but it is the divided line that should have the six feet.

Ant. You have been a boggler ever:
 But when we in our viciousness grow hard— 110
 O misery of it!—the wise gods seal our eyes,
 In our own filths drop our clear judgements, make us
 Adore our errors, laugh at us while we strut
 To our confusion.

Cleo. O, is it come to this?

Ant. I found you as a morsel cold upon 115
 Dead Caesar's trencher: nay, you were a fragment
 O Gnaeus Pompey's, besides what hotter hours,
 Unregisterèd in vulgar fame, you have
 Luxuriously pick'd out: for I am sure,
 Though you can guess what temperance should be, 120
 You know not what it is.

Cleo. Wherefore is this?

Ant. To let a fellow that will take rewards
 And say 'God quit you!' be familiär with
 My playfellow your hand, this kingly seal
 And plighter of high hearts! O, that I were 125
 Upon the hill of Basan, to outroar
 The horned herd! for I have savage cause,
 And to proclaim it civilly, were like
 A halter'd neck which does the hangman thank
 For being yare about him.

Re-enter Attendants with THYREUS.

Is he whipp'd? 130

First Att. Soundly, my lord.

Ant. Cried he? and begg'd he pardon?

First Att. He did ask favour.

Ant. If that thy father live, let him repent
 Thou wast not made his daughter; and be thou sorry
 To follow Caesar in his triumph, since 135
 Thou hast been whipp'd for following him: henceforth
 The white hand of a lady fever thee,
 Shake thou to look on it. Get thee back to Caesar,
 Tell him thy entertainment: look thou say
 He makes me angry with him, for he seems 140
 Proud and disdainful, harping on what I am,
 Not what he knew I was: he makes me angry;
 And at this time most easy it is to do it,
 When my good stars, that were my former guides,

Have empty left their orbs, and shot their fires
 Into the abysm of hell. If he mislike 145
 My speech and what is done, tell him he has
 Hipparchus, my enfranched bondman, whom
 He may at pleasure whip, or hang, or torture,
 As he shall like, to quit me: urge it thou. 150
 Hence with thy stripes, be gone. [Exit Thyreus.]

Cleo. Have you done yet?

Ant. Alack, our terrene moon
 Is now eclipsed, and it portends alone
 The fall of Antony!

Cleo. I must stay his time.

Ant. To flatter Caesar, would you mingle eyes 155
 With one that ties his points,—

Cleo. Not know me yet?

Ant. Cold-hearted toward me?

Cleo. Ah, dear, if I be so,
 From my cold heart let heaven engender hail,
 And poison it in the source, and the first stone
 Drop in my neck; as it determines, so 160
 Dissolve my life! the next Caesarion smite!
 Till by degrees the memory of my womb,
 Together with my brave Egyptians all,
 By the discandying of this pelleted storm,
 Lie graveless, till the flies and gnats of Nile 165
 Have buried them for prey!

Ant. I am satisfied.

Caesar sits down in Alexandria, where
 I will oppose his fate. Our force by land
 Hath nobly held; our sever'd navy too
 Have knit again, and fleet threatening most sea-like. 170
 Where hast thou been, my heart? Dost thou hear, lady?
 If from the field I shall return no more
 To kiss these lips, I will appear in blood;
 I and my sword will earn our chronicle:
 There's hope in it yet.

Cleo. That's my brave lord! 175

Ant. I will be treble-sinew'd, hearted, breath'd,
 And fight maliciously: for when mine hours
 Were nice and lucky, men did ransom lives
 Of me for jests; but now I'll set my teeth,
 And send to darkness all that stop me. Come, 180

Let us have another gaudy night: call to me
 All my sad captains, fill our bowls once more,
 Let us mock the midnight bell!

Cleo. It is my birthday: I had thought to have held it poor,
 But since my lord is Antony again, 185
 I will be Cleopatra.

Ant. We will yet do well.

Cleo. Call all his noble captains to my lord.

Ant. Do so, we'll speak to them; and to-night I'll force
 The wine peep through their scars. Come on, my queen;
 There's sap in it yet. The next time I do fight, 190
 I'll make death love me, for I will contend
 Even with his pestilent scythe.

[*Exeunt all but Enobarbus.*]

Eno. Now he'll outstare the lightning. To be furious,
 Is to be frighted out of fear, and in that mood
 The dove will peck the estridge; and I see still, 195
 A diminution in our captain's brain
 Restores his heart. When valour preys on reason,
 It eats the sword it fights with: I will seek
 Some way to leave him. [Exit.

ACT IV

SCENE I. *Before Alexandria. Caesar's camp.*

*Enter CAESAR, with his army, AGRIPPA, and MAECENAS;
CAESAR reading a letter.*

Caes. He calls me boy, and chides, as he had power
To beat me out of Egypt: my messenger
He hath whipp'd with rods; dares me to personal combat,
Caesar to Antony! let the old ruffian know,
I have many other ways to die; 5
Meantime laugh at his challenge.

Maec. Caesar must think,
When one so great begins to rage, he's hunted
Even to falling. Give him no breath, but now
Make boot of his distraction: never anger
Made good guard for itself.

Caes. Let our best heads 10
Know, that to-morrow the last of many battles
We mean to fight: within our files there are,
Of those that served Mark Antony but late,
Enough to fetch him in. See it done:
And feast the army; we have store to do it, 15
And they have earn'd the waste. Poor Antony! [Exeunt.]

SCENE II. *Alexandria. In Cleopatra's palace.*

*Enter ANTONY, CLEOPATRA, ENOBARBUS, CHARMIAN, IRAS,
ALEXAS, with others.*

Ant. He will not fight with me, Domitius?

Eno. No.

Ant. Why should he not?

Eno. He thinks, being twenty times of better fortune,
He is twenty men to one.

Ant. To-morrow, soldier,

5. A pure trochaic line, with strong emphasis on 'I.' The re-
arrangement restores the needed foot to the next line.

10. Trochaic beginning: 'Made good | guard for it|self.'

By sea and land I'll fight: or I will live, 5
 Or bathe my dying honour in the blood
 Shall make it live again. Wilt thou fight well?

Eno. I'll strike, and cry 'Take all!'

Ant. Well said: come on,
 Call forth my household servants: let us to-night
 Be bounteous at our meal.

Enter three or four Servitors.

Give me thy hand, 10
 Thou hast been rightly honest;—so hast thou;—
 Thou,—and thou,—and thou: you have served me well,
 And kings have been your fellows.

Cleo. [*Aside to Eno.*] What means this?

Eno. [*Aside to Cleo.*] 'Tis one of those odd tricks which
 sorrow shoots
 Out of the mind.

Ant. And thou art honest too. 15
 I wish I could be made so many men,
 And all of you clapp'd up together in
 An Antony, that I might do you service
 So good as you have done.

Serv. The gods forbid!

Ant. Well, my good fellows, wait on me to-night: 20
 Scant not my cups, and make as much of me
 As when mine empire was your fellow too,
 And suffer'd my command.

Cleo. [*Aside to Eno.*] What does he mean?

Eno. [*Aside to Cleo.*] To make his followers weep.

Ant. Tend me to-night; 25
 May be it is the period of your duty;
 Haply you shall not see me more, or if,
 A mangled shadow; perchance to-morrow you
 Will serve another master: I look upon you
 As one that takes his leave. Mine honest friends,
 I turn you not away, but like a master 30
 Married to your good service, stay till death.
 Tend me to-night two hours, I ask no more,

7. F. and edd. 'Woo't'; and so at 4. 15. 60. See on *Hamlet*, no. 27, pp. 103 ff.

And the gods yield you for it!

Eno. What mean you, sir,
To give them this discomfort? Look, they weep,
And I, an ass, am onion-eyed: for shame, 35
Transform us not to women.

Ant. Ho, ho, ho!
Now the witch take me, if I meant it thus!
Grace grow where those drops fall! My hearty friends,
You take me in too dolorous a sense, 40
For I spake to you for your comfort, did desire you
To burn this night with torches. Know, my hearts,
I hope well of to-morrow, and will lead you
Where rather I'll expect victorious life
Than death and honour. Let us to supper, come,
And drown consideration. [*Exeunt.* 45

SCENE III. *The same. Before the palace.*

Enter two Soldiers to their guard.

First Sold. Brother, good night: to-morrow is the day.

Sec. Sold. It will determine one way: fare you well.

Heard you of nothing strange about the streets?

First Sold. Nothing. What news?

Sec. Sold. Belike 'tis but a rumour. Good night to you. 5

First Sold. Well, sir, good night.

Enter other Soldiers.

Sec. Sold. Soldiers, have careful watch.

Third Sold. And you. Good night, good night.

[*They place themselves in every corner of the stage.*

Fourth Sold. Here we: and if to-morrow

Our navy thrive, I have an absolute hope

Our landmen will stand up.

Third Sold. 'Tis a brave army,

And full of purpose. [*Music of hautboys under the stage.*

Fourth Sold. Peace! what noise?

First Sold. List, list! 10

Sec. Sold. Hark!

First Sold. Music,—in the air!

Third Sold. Under the earth!

Fourth Sold. It signs well, does it not?
Third Sold. No.
First Sold. Peace, I say!
 What should this mean?
Sec. Sold. 'Tis the god Hercules, whom Antony loved,
 Now leaves him.
First Sold. Walk, let's see if other watchmen 15
 Do hear what we do. [*They approach another guard.*]
Sec. Sold. How now, masters!
All. [*Speaking together*] How now!
 How now! do you hear this?
First Sold. Ay; is it not strange?
Third Sold. Do you hear, masters? do you hear?
First Sold. Follow the noise as far as we have quarter:
 Let's see how it will give off.
All. Content. 'Tis strange. [*Exeunt.*]

SCENE IV. *The same. A room in Cleopatra's palace.*

Enter ANTONY and CLEOPATRA, CHARMIAN, and others attending.

Ant. Eros! mine armour, Eros!
Cleo. Sleep a little.
Ant. No, my chuck.—Eros! come, mine armour, Eros!
Enter EROS with armour.

Come, good fellow, put mine iron on:
 If Fortune be not ours to-day, it is
 Because we brave her: come.
Cleo. Nay, I'll help too: 5
 What's this for?
Ant. Ah, let be, let be! thou art
 The armourer of my heart. False, false; this, this.
Cleo. Sooth, la, I'll help: thus it must be.
Ant. Well, well:
 We shall thrive now. Seest thou, my good fellow?
 Go put on thy defences.
Eros. Briefly, sir. 10
Cleo. Is not this buckled well?
Ant. Rarely, rarely:
 He that unbuckles this, till we do please

To daff it for our repose, shall hear a storm.
 Thou fumblest, Eros, and my queen's a squire
 More tight at this than thou: despatch.—O love, 15
 That thou couldst see my wars to-day, and knewest
 The royal occupation! thou shouldst see
 A workman in it.

Enter an armed Soldier.

Good morrow to thee, welcome:
 Thou look'st like him that knows a warlike charge:
 To business that we love we rise betime, 20
 And go to it with delight.

Sold. A thousand, sir,
 Early though it be, have on their riveted trim,
 And at the port expect you. [*Shout. Trumpets flourish.*]

Enter Captains and Soldiers.

Capt. The morn is fair: good morrow, general.

All. Good morrow, general.

Ant. 'Tis well blown, lads. 25

This morning, like the spirit of a youth
 That means to be of note, begins betimes.
 So, so: come, give me that: this way, well said.—
 Fare thee well, dame, whate'er becomes of me!
 This is a soldier's kiss,—rebukable 30
 And worthy shameful check it were, to stand
 On more mechanic compliment: I'll leave thee
 Now, like a man of steel.—You that will fight,
 Follow me close, I'll bring you to it.—Adieu!

[*Exeunt Antony, Eros, Captains, and Soldiers.*]

Char. Please you retire to your chamber?

Cleo. Lead me. 35

He goes forth gallantly. That he and Caesar
 Might determine this great war in single fight!
 Then Antony— but now— Well, on. [*Exeunt.*]

35. *Retire* is a trisyllable here.

36. F. and texts end the line with 'might,' making an improbable rime.

38. 'Antony— but' is a quadrisyllabic.

SCENE V. *Alexandria. Antony's camp.*

Trumpets sound. Enter ANTONY and EROS; a Soldier meeting them.

Sold. The gods make this a happy day to Antony!

Ant. Would thou and those thy scars had once prevail'd
To make me fight at land!

Sold. Hadst thou done so,
The kings that have revolted, and the soldier
That has this morning left thee, would have still
Follow'd thy heels. 5

Ant. Who's gone this morning?

Sold. Who!

One ever near thee: call for Enobarbus,
He shall not hear thee, or from Caesar's camp
Say 'I am none of thine.'

Ant. What sayest thou?

Sold. Sir,

He is with Caesar.

Eros. Sir, his chests and treasure 10

He has not with him.

Ant. Is he gone?

Sold. Most certain.

Ant. Go, Eros, send his treasure after, do it;
Detain no jot, I charge thee: write to him—
I will subscribe—gentle adieus and greetings;
Say that I wish he never find more cause 15
To change a master. O, my fortunes have
Corrupted honest men! Despatch.—Enobarbus! [*Exeunt.*]

SCENE VI. *Alexandria. Caesar's camp.*

Enter CAESAR with AGRIPPA, ENOBARBUS, and others.

Caes. Go forth, Agrippa, and begin the fight:
Our will is Antony be took alive;
Make it so known.

Agr. Caesar, I shall. [*Exit.*]

Caes. The time of universal peace is near: 5

Prove this a prosperous day, the three-nook'd world
Shall bear the olive freely.

Enter a Messenger.

Mess. Antony

Is come into the field.

Caes. Go charge Agrippa
Plant those that have revolted in the vant,
That Antony may seem to spend his fury 10
Upon himself. [*Exeunt all but Enobarbus.*]

Eno. Alexas did revolt, and went to Jewry
On affairs of Antony; there did persuade
Great Herod to incline himself to Caesar,
And leave his master Antony: for this pains 15
Caesar hath hang'd him. Canidius, and the rest
That fell away, have entertainment, but
No honourable trust. I have done ill;
Of which I do accuse myself so sorely
That I will joy no more.

Enter a Soldier of CAESAR'S.

Sold. Enobarbus, Antony 20
Hath after thee sent all thy treasure, with
His bounty overplus: the messenger
Came on my guard, and at thy tent is now
Unloading of his mules.

Eno. I give it you.

Sold. Mock not, Enobarbus, I tell you true: 25
Best you safed the bringer out of the host; I must
Attend mine office, or would have done it myself.
Your emperor continues still a Jove. [*Exit.*]

Eno. I am alone the villain of the earth,
And feel I am so most. O Antony, 30
Thou mine of bounty, how wouldst thou have paid
My better service, when my turpitude
Thou dost so crown with gold! This blows my heart:
If swift thought break it not, a swifter mean
Shall out-strike thought; but thought will do it, I feel. 35

26. Scan, 'Best you :saf'd...' As often, the upbeat is slightly stressed.

I fight against thee! No, I will go seek
Some ditch wherein to die: the foulest best fits
My latter part of life.

[Exit.

SCENE VII. *Field of battle between the camps.*

Alarum. Drums and trumpets. Enter AGRIPPA and others.

Agr. Retire, we have engaged ourselves too far:
Caesar himself has work, and our oppression
Exceeds what we expected.

[Exeunt.

Alarums. Enter ANTONY, and SCARUS wounded.

Scar. O, my brave emperor, this is fought indeed!
Had we done so at first, we had drove them home 5
With clouts about their heads.

Ant. Thou bleed'st apace.

Scar. I had a wound here that was like a T,
But now 'tis made an H. [Shouts far off.

Ant. They do retire.

Scar. We'll beat them into bench-holes, I have yet
Room for six scotches more. 10

Enter EROS.

Eros. They are beaten, sir, and our advantage serves
For a fair victory.

Scar. Let us score their backs,
And snatch them up, as we take hares, behind;
'Tis sport to maul a runner.

Ant. I will reward thee
Once for thy sprightly comfort, and ten-fold 15
For thy good valour. Come thee on.

Scar. I'll halt after. [Exeunt.

SCENE VIII. *Under the walls of Alexandria.*

Alarum. Enter ANTONY, in a march; SCARUS with others.

Ant. We have beat him to his camp! Run one before,
And let the queen know of our gests: to-morrow,
Before the sun shall see us, we'll spill the blood
That has to-day escaped. I thank you all;

For doughty-handed are you, and have fought, 5
 Not as you served the cause, but as it had been
 Each man's like mine; you have shown all Hectors.
 Enter the city, clip your wives, your friends,
 Tell them your feats, whilst they with joyful tears
 Wash the congealment from your wounds, and kiss 10
 The honour'd gashes whole.

Enter CLEOPATRA.

[*To Scarus*] Give me thy hand,
 To this great faery I'll commend thy acts,
 Make her thanks bless thee.—O thou day of the world,
 Chain my arm'd neck, leap thou, attire and all,
 Through proof of harness to my heart, and there 15
 Ride on the pants triumphing!

Cleo. Lord of lords!
 O infinite virtue, com'st thou smiling from
 The world's great snare uncaught?

Ant. My nightingale,
 We have beat them to their beds. What, girl! though grey
 Do something mingle with our younger brown, yet have we
 A brain that nourishes our nerves, and can 21
 Get goal for goal of youth. Behold this man,
 Commend unto his lips thy favouring hand:—
 Kiss it, my warrior:—he hath fought to-day
 As if a god in hate of mankind had 25
 Destroy'd in such a shape.

Cleo. I'll give thee, friend,
 An armour all of gold, it was a king's.

Ant. He has deserved it, were it carbuncled
 Like holy Phoebus' car. Give me thy hand;
 Through Alexandria make a jolly march, 30
 Bear our hack'd targets like the men that owe them.
 Had our great palace the capacity
 To camp this host, we all would sup together,
 And drink carouses to the next day's fate,
 Which promises royal peril. Trumpeters, 35
 With brazen din blast you the city's ear,
 Make mingle with our rattling tabourines,
 That heaven and earth may strike their sounds together,
 Applauding our approach. [*Exeunt.*]

SCENE IX. *Caesar's camp.**Sentinels at their post.*

First Sold. If we be not relieved within this hour,
We must return to the court of guard: the night
Is shiny, and they say we shall embattle
By the second hour in the morn.

Sec. Sold. This last day was
A shrewd one to us. 5

Enter ENOBARBUS.

Eno. O, bear me witness, night,—

Third Sold. What man is this?

Sec. Sold. Stand close, and list him.

Eno. Be witness to me, O thou blessed moon,
When men revolted shall upon record
Bear hateful memory, poor Enobarbus did 10
Before thy face repent.

First Sold. Enobarbus!

Third Sold. Peace! hark further.

Eno. O sovereign mistress of true melancholy,
The poisonous damp of night disponge upon me,
That life, a very rebel to my will,
May hang no longer on me: throw my heart 15
Against the flint and hardness of my fault,
Which being dried with grief, will break to powder,
And finish all foul thoughts. O Antony,
Nobler than my revolt is infamous,
Forgive me in thine own particular, 20
But let the world rank me in register
A master-leaver and a fugitive.

O Antony, O Antony! [*Dies.*]

Sec. Sold. Let us speak to him.

First Sold. Let us hear him, for the things he speaks
May concern Caesar.

Third Sold. Let us do so;—but he sleeps. 25

23. Scan, 'O : Antony, O | Antony ! |—Let us | speak | to him.'

24. A pure trochaic line.

25. Scan, 'May con:cern | Caesar. —Let us | do so.'

First Sold. Swoons, rather, for so bad a prayer
Was never yet for sleep.

Sec. Sold. Go we to him.

Third Sold. Awake, sir, awake: speak to us.

Sec. Sold. Hear you, sir?

First Sold. The hand of death hath raught him. [*Drums
afar off.*] Hark! the drums

Demurely wake the sleepers: let us bear him 30

To the court of guard, he is of note: our hour

Is fully out.

Third Sold. Come on, then; he may recover yet.

[*Exeunt with the body.*]

SCENE X. *Between the two camps.*

Enter ANTONY and SCARUS, with their army.

Ant. Their preparation is to-day by sea,
We please them not by land.

Scar. For both, my lord.

Ant. I would they would fight in the fire or in the air,
We'd fight there too. But this it is: our foot
Upon the hills adjoining to the city 5
Shall stay with us,—order for sea is given,
They have put forth the haven:—where their appointment
We may best discover, and look on their endeavour. [*Exeunt.*]

SCENE XI. *Another part of the same.*

Enter CAESAR and his army.

Caes. Being charged, we will be still by land,
Which, as I take it, we shall; for his best force
Is forth to man his galleys. To the vales,
And hold our best advantage! [*Exeunt.*]

SCENE XII. *Another part of the same.*

Enter ANTONY and SCARUS.

Ant. Yet they are not join'd: where yond pine does stand,
I shall discover all: I'll bring thee word straight,

26. Scan, 'Swoons, ^ | rather, ...'

Sc. xii. 1. Scan, 'Yét they | are not | join'd: where yønd |.'

How it is like to go. [Exit.

Scar. Swallows have built
 In Cleopatra's sails their nests: the augurers
 Say they know not, they cannot tell, look grimly, 5
 And dare not speak their knowledge: Antony
 Is valiant and dejected, and by starts
 His fretted fortune gives him hope and fear
 Of what he has and has not.

[Alarum afar off, as at a sea-fight.

Re-enter ANTONY.

Ant. All is lost!
 This foul Egyptian hath betrayed me: 10
 My fleet hath yielded to the foe, and yonder
 They cast their caps up and carouse together,
 Like friends long lost. Triple-turn'd whore! 'tis thou
 Hast sold me to this novice, and my heart
 Makes only wars on thee. Bid them all fly; 15
 For when I am revenged upon my charm,
 I have done all. Bid them all fly: be gone. [Exit Scarus.
 O sun, thy uprise I shall see no more,
 Fortune and Antony part here, even here
 Do we shake hands. All come to this! The hearts 20
 That spaniel'd me at heels, to whom I gave
 Their wishes, do discandy, melt their sweets
 On blossoming Caesar, and this pine is bark'd
 That overtopp'd them all. Betray'd I am.
 O, this false soul of Egypt! This grave charm, 25
 Whose eye beck'd forth my wars and call'd them home,
 Whose bosom was my crownnet, my chief end,
 Like a right gypsy, hath at fast and loose
 Beguiled me to the very heart of loss.
 What, Eros, Eros!

Enter CLEOPATRA.

Avaunt, thou spell! avaunt! 30

Cleo. Why is my lord enraged against his love?

Ant. Vanish, or I shall give thee thy deserving,
 And blemish Caesar's triumph. Let him take thee,
 And hoist thee up to the shouting plebeians:

5. Trochaic beginning; see on 2. 5. 38 f.

34. Accent, *plébeians*, as elsewhere.

Follow his chariot like the greatest spot 35
 Of all thy sex: most monster-like be shown
 For poor'st diminutives, for dolts, and let
 Patient Octavia plough thy visage up
 With her prepared nails. [Exit Cleopatra.

'Tis well thou art gone,
 If it be well to live; but better it were 40
 Thou fell'st into my fury, for one death
 Might have prevented many.—Eros, ho!—
 The shirt of Nessus is upon me: teach me,
 Alcides, thou mine ancestor, thy rage;
 Let me lodge Lichas on the horns of the moon, 45
 And with those hands that grasp'd the heaviest club,
 Subdue my worthiest self. The witch shall die:
 To the young Roman boy she hath sold me, and I fall
 Under this plot: she dies for it.—Eros, ho! [Exit.

SCENE XIII. *Alexandria. In Cleopatra's palace.*

Enter CLEOPATRA, CHARMIAN, IRAS, and MARDIAN.

Cleo. Help me, my women! O, he is more mad
 Than Telamon for his shield; the boar of Thessaly
 Was never so emboss'd.

Char. To the monument!
 There lock yourself, and send him word you are dead.
 The soul and body rive not more in parting 5
 Than greatness going off.

Cleo. To the monument!
 Mardian, go tell him I have slain myself:
 Say that the last I spoke was 'Antony,'
 And word it, prithee, piteously: hence,
 Mardian, and bring me how he takes my death. 10
 To the monument! [Exeunt.

SCENE XIV. *The same. Another room.*

Enter ANTONY and EROS.

Ant. Eros, thou yet behold'st me?

Eros. Ay, my lord.

1. Scan, 'O, he is | more | mad...'

Ant. Sometime we see a cloud that's dragonish,
 A vapour sometime like a bear or lion,
 A tower'd citadel, a pendent rock,
 A forked mountain, or blue promontory 5
 With trees upon it, that nod unto the world
 And mock our eyes with air: thou hast seen these signs,
 They are black vesper's pageants.

Eros. Ay, my lord.

Ant. That which is now a horse, even with a thought
 The rack dislimns, and makes it indistinct 10
 As water is in water.

Eros. It does, my lord.

Ant. My good knave Eros, now thy captain is
 Even such a body: here I am, Antony,
 Yet cannot hold this visible shape, my knave.
 I made these wars for Egypt, and the queen— 15
 Whose heart I thought I had, for she had mine;
 Which whilst it was mine had annex'd unto it
 A million more now lost—she, Eros, has
 Pack'd cards with Caesar, and false-play'd my glory
 Unto an enemy's triumph. 20
 Nay, weep not, gentle Eros, there is left us
 Ourselves to end ourselves.

Enter MARDIAN.

O, thy vile lady!

She has robb'd me of my sword.

Mar. No, Antony;
 My mistress loved thee, and her fortunes mingled
 With thine entirely.

Ant. Hence, saucy eunuch, peace! 25
 She hath betray'd me, and shall die the death.

Mar. Death of one person can be paid but once,
 And that she has discharged: what thou wouldst do
 Is done unto thy hand. The last she spake
 Was 'Antony! most noble Antony!' 30
 Then, in the midst, a tearing groan did break
 The name of Antony, it was divided
 Between her heart and lips: she rendered life,
 Thy name so buried in her.

Ant. Dead, then?

Mar. Dead.

Ant. Unarm me, Eros, the long day's task is done, 35
And we must sleep. [*To Mar.*] That thou depart'st hence
safe,

Does pay thy labour richly: go. [*Exit Mardian.*]
Off, pluck off!

The seven-fold shield of Ajax cannot keep
The battery from my heart. O, cleave, my sides!
Heart, once be stronger than thy continent, 40
Crack thy frail case! Apace, Eros, apace!

No more a soldier: bruised pieces, go:
You have been nobly borne.— From me awhile. [*Exit Eros.*]
I will overtake thee, Cleopatra,

And weep for my pardon. So it must be, for now 45

All length is torture: since the torch is out,
Lie down, and stray no farther: now all labour
Mars what it does, yea very force entangles
Itself with strength: seal, then, and all is done.—

Eros!— I come, my queen.— Eros!— Stay for me: 50

Where souls do couch on flowers, we'll hand in hand,

And with our sprightly port make the ghosts gaze:

Dido and her Aeneas shall want troops,

And all the haunt be ours.—Come, Eros! Eros!

Re-enter EROS.

Eros. What would my lord?

Ant. Since Cleopatra died, 55

I have lived in such dishonour that the gods

Detest my baseness: I, that with my sword

Quarter'd the world, and o'er green Neptune's back

With ships made cities, condemn myself to lack 60

The courage of a woman, less noble-minded

Than she which by her death our Caesar tells

'I am conqueror of myself.' Thou art sworn, Eros,

That when the exigent should come,—which now

Is come indeed—when I should see behind me

The inevitable prosecution of 65

Disgrace and horror, that on my command

Thou then wouldst kill me: do it, the time is come.

44. A pure trochaic line introduced with fine effect. The usual arrangement is impossible because of the pause and consequent emphasis on 'and,' if it is made to end the line. Cp. 4. 1. 5.

Thou strik'st not me, 'tis Caesar thou defeatest:
Put colour in thy cheek.

Eros. The gods withhold me!
Shall I do that which all the Parthian darts,
Though enemy, lost aim and could not? 70

Ant. Eros,
Wouldst thou be window'd in great Rome, and see
Thy master thus, with pleach'd arms, bending down
His corrigible neck, his face subdued
To penetrative shame, whilst the wheeled seat 75
Of fortunate Caesar, drawn before him, branded
His baseness that ensued?

Eros. I would not see it.

Ant. Come, then, for with a wound I must be cured:
Draw that thy honest sword, which thou hast worn
Most useful for thy country.

Eros. O, sir, pardon me! 80

Ant. When I did make thee free, swor'st thou not then
To do this when I bade thee? do it at once,
Or thy precedent services are all
But accidents unpurposed: draw, and come.

Eros. Turn from me, then, that noble countenance, 85
Wherein the worship of the whole world lies.

Ant. Lo thee! [*Turning from him.*]

Eros. My sword is drawn.

Ant. Then let it do at once
The thing why thou hast drawn it.

Eros. My dear master,
My captain and my emperor, let me say,
Before I strike this bloody stroke, farewell. 90

Ant. 'Tis said, man; and farewell.

Eros. Farewell, great chief.
Shall I strike now?

Ant. Now, Eros.

Eros. Why, there then!—thus do I escape the sorrow
Of Antony's death. [*Kills himself.*]

Ant. Thrice nobler than myself!
Thou teachest me, O valiant Eros, what 95
I should, and thou couldst not. My queen and Eros
Have by their brave instruction got upon me
A nobleness in record; but I will be
A bridegroom in my death, and run into it

As to a lover's bed. Come, then,— and, Eros, 100
 Thy master dies thy scholar ; to do thus [*Falling on his sword.*
 I learnt of thee. How, not dead? not dead?
 The guard, ho! O, despatch me!

Enter DERCETAS and Guard.

First Guard. What's the noise?

Ant. I have done my work ill, friends: O, make an end
 Of what I have begun!

Sec. Guard. The star is fallen. 105

First Guard. And time is at his period.

All. Alas, and woe!

Ant. Let him that loves me strike me dead.

First Guard. Not I.

Sec. Guard. Nor I.

Third Guard. Nor any one. [*Exeunt Guard.*

Derc. Thy death and fortunes bid thy followers fly.
 This sword but shown to Caesar, with this tidings, 110
 Shall enter me with him.

Enter DIOMEDES.

Dio. Where's Antony?

Derc. There, Diomed, there.

Dio. Lives he?

Wilt thou not answer, man? [*Exit Dercetas.*

Ant. Art thou there, Diomed? Draw thy sword, and give me
 Sufficing strokes for death.

Dio. Most absolute lord, 115

My mistress Cleopatra sent me to thee.

Ant. When did she send thee?

Dio. Now, my lord.

Ant. Where is she?

Dio. Lock'd

In her monument. She had a prophesying fear
 Of what hath come to pass: for when she saw—
 Which never shall be found—you did suspect 120
 She had disposed with Caesar, and that your rage
 Would not be purged, she sent you word she was dead;
 But fearing since how it might work, hath sent me
 To proclaim the truth, and I am come, I dread, 124
 Too late.

Ant. Too late, good Diomed: call my guard, I prithee.

Dio. What ho, the emperor's guard! The guard! what ho!
Come, your lord calls.

Enter four or five of the Guard of ANTONY.

Ant. Bear me, good friends, where Cleopatra bides,
'Tis the last service that I shall command you.

First Guard. Woe, woe are we, sir, you may not live to
wear 130

All your true followers out.

All. Most heavy day!

Ant. Nay, my good fellows, do not please sharp fate
To grace it with your sorrows: bid that welcome
Which comes to punish us, and we punish it
Seeming to bear it lightly. Take me up: 135
I have led you oft; carry me now, good friends,
And have my thanks for all. [*Exeunt bearing Antony.*]

SCENE XV. *The same. A Mausoleum near Cleopatra's palace.*

*Enter CLEOPATRA and her maids aloft, with CHARMIAN
and IRAS.*

Cleo. O Charmian, I will never go from hence.

Char. Be comforted, dear madam.

Cleo. No, I will not:

All strange and terrible events are welcome,
But comforts we despise; our size of sorrow,
Proportion'd to our cause, must be as great 5
As that which makes it.

Enter, below, DIOMEDES.

How now! is he dead?

Dio. His death's upon him, but <he is> not dead.
Look out on the other side your monument,
His guard have brought him thither.

Enter ANTONY below, borne by the Guard.

Cleo. O, sun,
Burn the great sphere thou mov'st in! darkling stand 10

7. 'he is': Keightley. In this play a tetrapody is improbable.

9. Scan, 'O, ^ | sun.' See on v. 7.

The varying shore of the world! O Antony, Antony,
 Antony! Help, Charmian! Help, Iras, help!
 Help, friends below! let us draw him hither.

Ant. Peace!

Not Caesar's valour hath o'erthrown Antony,
 But Antony's hath triumph'd on itself.

Cleo. So it should be, 15

That none but Antony should conquer Antony,
 But woe it is so.

Ant. I am dying, Egypt, dying;
 Only I here importune death awhile,
 Until of many thousand kisses the poor last
 I lay upon thy lips. 20

Cleo. I dare not, dear,—dear my lord, pardon—I dare not,
 Lest I be taken. Not the imperious show
 Of the full-fortuned Caesar ever shall
 Be brooch'd with me; if knife, drugs, serpents, have
 Edge, sting, or operation, I am safe: 25

Your wife Octavia, with her modest eyes
 And still conclusion, shall acquire no honour
 Demuring upon me. But come, come, Antony,—
 Help me, my women,—we must draw thee up:
 Assist, good friends.

Ant. O, quick, or I am gone! 30

Cleo. Here's sport indeed! How heavy weighs my lord!
 Our strength is all gone into heaviness;
 That makes the weight: had I great Juno's power,
 The strong-wing'd Mercury should fetch thee up,
 And set thee by Jove's side. Yet come a little,— 35
 Wishers were ever fools,—O come, come, come,—

[*They heave Antony aloft to Cleopatra.*]

And welcome, welcome! die when thou hast lived,
 Quicken with kissing: had my lips that power,

11 f. For the rearrangement see p. 17.

15 ff. These lines have been rearranged. In the texts the words 'I am dying...only' form a tetrapody. Scan, with a slight voice-pause after 'Antony's,' 'But : Antony's hath | triumph'd'; and in v. 17, 'But : woe it | is so.—I am | dying.'

19. *kisses the poor* is a quadrisyllabic broken by a pause after 'kisses.'

Thus would I wear them out.

All. A heavy sight!

Ant. I am dying, Egypt, dying: 40
Give me some wine, and let me speak a little.

Cleo. No, let me speak, and let me rail so high
That the false housewife Fortune break her wheel,
Provoked by my offence.

Ant. One word, sweet queen:
Of Caesar seek your honour with your safety. O! 45

Cleo. They do not go together.

Ant. Gentle, hear me:
None about Caesar trust but Proculeius.

Cleo. My resolution and my hands I'll trust,
None about Caesar.

Ant. The miserable change now, at my end, 50
Lament nor sorrow at, but please your thoughts

In feeding them with those my former fortunes,
Wherein I lived the greatest prince of the world,
The noblest; and do now not basely die,
Not cowardly put off my helmet to 55

My countryman, a Roman by a Roman
Valiantly vanquish'd. Now my spirit is going,
I can no more.

Cleo. Noblest of men, wilt die?
Hast thou no care of me? shall I abide 60
In this dull world, which in thy absence is

No better than a sty? O, see, my women, [Antony dies.
The crown of the earth doth melt! My lord, <my lord!>

O, withered is the garland of the war,
The soldier's pole is fallen! Young boys and girls
Are level now with men, the odds is gone, 65
And there is nothing left remarkable

Beneath the visiting moon. [Faints.

Char. O, quietness, lady!

Iras. She is dead too, our sovereign.

Char. Lady!

Iras. Madam!

58. F. and the texts give 'woo't die?' See on *Hamlet*, no. 27,
pp. 103 ff.

62. F. has dropped the second 'my lord!' Cp. 3. 11. 48.

Char. O madam, madam, madam!

Iras. Royal Egypt, empress!

Char. Peace, peace, *Iras*! 70

Cleo. No more but even a woman, and commanded

By such poor passion as the maid that milks

And does the meanest chares. It were for me

To throw my sceptre at the injurious gods,

To tell them that this world did equal theirs 75

Till they had stolen our jewel. All's but naught:

Patience is sottish, and impatience does

Become a dog that's mad. Then is it sin

To rush into the secret house of death,

Ere death dare come to us? How do you, women? 80

What, what! good cheer! Why, how now, Charmian?

My noble girls! Ah, women, women, look,

Our lamp is spent, it's out! Good sirs, take heart:

We'll bury him; and then, what's brave, what's noble,

Let us do it after the high Roman fashion, 85

And make death proud to take us. Come, away;

This case of that huge spirit now is cold.

Ah, women, women! Come, we have no friend

But resolution, and the briefest end.

[*Exeunt.* *Antony's body is borne off.*]

ACT V

SCENE I. *Alexandria. Caesar's camp.*

Enter CAESAR, AGRIPPA, DOLABELLA, MAECENAS, PROCULEIUS,
GALLUS, *and others, his council of war.*

Caes. Go to him, Dolabella, bid him yield:
Being so frustrate, tell him he mocks <us with>
The pauses that he makes.

Dol. Caesar, I shall. [*Exit.*]

Enter DERCETAS, *with the sword of* ANTONY.

Caes. Wherefore is that? and what art thou that darest
Appear thus to us?

Derc. I am call'd Dercetas: 5
Mark Antony I served, who best was worthy
Best to be served: whilst he stood up and spoke,
He was my master, and I wore my life
To spend upon his haters. If thou please
To take me to thee, as I was to him 10
I will be to Caesar: if thou pleasest not,
I yield thee up my life.

Caes. What is it thou sayest?

Derc. I say, O Caesar, Antony is dead.

Caes. The breaking of so great a thing should make
A greater crack: the round world, <dislocate,> 15

2. Malone inserted 'us by.' It is far more probable that F. has dropped a word or words than that Shakespeare should have meant *frustrate* to be said, as some suggest, or should have written a four-foot line, which would be the only one in this play. Moreover, although to *mock pauses*, in the sense of 'make pauses that mock,' would be a familiar Greek idiom (cp. *κομπεῖν μύθους*, 'to use boastful language'), in English the expression would be pure nonsense.

5. Scan, 'Ap:pear | thus to us?|'

15. A participle or words equivalent to *dislocate* (dislocated) would seem to have dropped out after 'world.' Some such justifying word is, I think, required for the proper presentation of the picture that follows. In the alternative the lines might be rearranged as on p. 381.

Should have shook lions into civil streets,
 And citizens to their dens: the death of Antony
 Is not a single doom, in the name lay
 A moiety of the world.

Derc. He is dead, Caesar,
 Not by a public minister of justice, 20
 Nor by a hired knife; but that self hand
 Which writ his honour in the acts it did,
 Hath, with the courage which the heart did lend it,
 Splitted the heart. This is his sword, I robb'd
 His wound of it: behold it stain'd with his 25
 Most noble blood.

Caes. Look you sad, friends?
 The gods rebuke me, but it is <a> tidings
 To wash the eyes of kings.

Agr. And strange it is,
 That nature must compel us to lament
 Our most persisted deeds.

Maec. His taints and honours 30
 Waged equal with him.

Agr. A rarer spirit never
 Did steer humanity; but you, gods, will give us
 Some faults to make us men. Caesar is touch'd.

Maec. When such a spacious mirror's set before him
 He needs must see himself.

Caes. O Antony, 35
 I have follow'd thee to this! but we do lance
 Diseases in our bodies. I must perforce
 Have shown to thee such a declining day,
 Or look on thine; we could not stall together
 In the whole world. But yet let me lament, 40
 With tears as sovereign as the blood of hearts,
 That thou, my brother, my competitor
 In top of all design, my mate in empire,
 Friend and companion in the front of war,
 The arm of mine own body, and the heart 45
 Where mine his thoughts did kindle,—that our stars
 Unreconcilable should divide
 Our equalness to this. Hear me, good friends,—

27. *a tidings*. So F₂; cp. 'this tidings,' 4. 14. 110.

32. Scan, 'hu|manity; but | you, ^ | gods, ...'

Enter an Egyptian.

But I will tell you at some meeter season:
 The business of this man looks out of him; 50
 We'll hear him what he says. Whence are you?

Egypt. A poor Egyptian yet. The queen my mistress,
 Confined in all she has, her monument,
 Of thy intents desires instruction,
 That she preparedly may frame herself 55
 To the way she is forced to.

Caes. Bid her have good heart:
 She soon shall know of us, by some of ours,
 How honourable and how kindly we
 Determine for her; for Caesar cannot learn 59
 To be ungentle.

Egypt. So: the gods preserve thee! [Exit.

Caes. Come hither, Proculeius. Go, and say
 We purpose her no shame: give her what comforts
 The quality of her passion shall require,
 Lest, in her greatness, by some mortal stroke 65
 She do defeat us; for her life in Rome
 Would be eternal in our triumph. Go,
 And with your speediest bring us what she says,
 And how you find of her.

Proc. Caesar, I shall. [Exit.

Caes. Gallus, go you along. [Exit Gallus.] Where's
 Dolabella,
 To second Proculeius?

All. Dolabella! 70

Caes. Let him alone, for I remember now
 How he's employ'd: he shall in time be ready.
 Go with me to my tent, where you shall see
 How hardly I was drawn into this war,
 How calm and gentle I proceeded still 75
 In all my writings: go with me, and see
 What I can show in this. [Exeunt.

SCENE II. *Alexandria. An upper room in the mausoleum.**Enter CLEOPATRA, CHARMIAN, and IRAS.*

Cleo. My desolation does begin to make
 A better life. 'Tis paltry to be Caesar:
 Not being Fortune, he is but Fortune's knave,
 A minister of her will: and it is great
 To do the thing that ends all other deeds, 5
 Which shackles accidents and bolts up change,
 Which sleeps, and never palates more the dug,—
 The beggar's nurse and Caesar's.

Enter below, to the gates of the mausoleum, PROCULEIUS, GALLUS, and Soldiers.

Pro. Caesar sends greeting to the Queen of Egypt,
 And bids thee study on what fair demands 10
 Thou mean'st to have him grant thee.

Cleo. [*Having descended to the gates*] What is thy name?*Pro.* My name is Proculeius.*Cleo.* Antony

Did tell me of you, bade me trust you; but
 I do not greatly care to be deceived,
 That have no use for trusting. If your master 15
 Would have a queen his beggar, you must tell him
 That majesty, to keep decorum, must
 No less beg than a kingdom: if he please
 To give me conquer'd Egypt for my son,
 He gives me so much of mine own as I 20
 Will kneel to him with thanks.

Pro. Be of good cheer:

You are fallen into a princely hand, fear nothing:
 Make your full reference freely to my lord,
 Who is so full of grace that it flows over
 On all that need: let me report to him 25
 Your sweet dependency, and you shall find
 A conqueror that will pray in aid for kindness,
 Where he for grace is kneel'd to.

Cleo. Pray you, tell him

I am his fortune's vassal, and I send him
 The greatness he has got: I hourly learn 30

The doctrine of obedience, and would gladly
Look him in the face.

Pro. This I'll report, dear lady.
Have comfort, for I know your plight is pitied
Of him that caused it.

[*Here Gallus and some of the Guard, who have ascended the
mausoleum by a ladder placed against a window at the
side, and so entered, come down behind Cleopatra. Two
of them unbar and open the gates.*

[*To Gallus*] You see how easily she may be surprised: 35
Guard her till Caesar come.

Iras. Royal queen!

Char. O Cleopatra! thou art taken, queen.

Cleo. Quick, quick, good hands. [*Drawing a dagger.*

Pro. Hold, worthy lady, hold:
[*Seizes and disarms her.*

Do not yourself such wrong, who are in this
Relieved, but not betray'd.

Cleo. What of death too, 40
That rids our dogs of languish?

Pro. Cleopatra,
Do not abuse my master's bounty by
The undoing of yourself: let the world see
His nobleness well acted, which your death
Will never let come forth.

Cleo. Where art thou, Death? 45
Come hither, come! come, come, and take a queen
Worth many babes and beggars.

Pro. O, temperance, lady!
Cleo. Sir, I will eat no meat, I will not drink, sir,—
If idle talk will once be necessary,—

I will not sleep neither, this mortal house I'll ruin, 50

Do Caesar what he can. Know, sir, that I
Will not wait pinion'd at your master's court,
Nor once be chastised with the sober eye
Of dull Octavia. Shall they hoist me up

And show me to the shouting varletry 55

Of censuring Rome? Rather a ditch in Egypt
Be gentle grave unto me! rather on Nilus' mud
Lay me stark-naked, and let the water-flies

50. Scan, 'I : will not | sleep neither, this | mortal...'

Blow me into abhorring! rather make
 My country's high pyramids my gibbet, 60
 And hang me up in chains!

Pro. You do extend
 These thoughts of horror further than you shall find cause
 In Caesar.

Enter DOLABELLA.

Dol. Proculeius, what thou hast done, thy master
 Caesar knows, and he hath sent for thee:
 For the queen, I'll take her to my guard.

Pro. So, Dolabella, 65
 It shall content me best: be gentle to her.

[*To Cleo.*] To Caesar I will speak what you shall please,
 If you will employ me to him.

Cleo. Say I would die.

[*Exeunt Proculeius and Gallus.*]

Dol. Most noble empress, you have heard of me?

Cleo. I cannot tell.

Dol. Assuredly you know me? 70

Cleo. No matter, sir, what I have heard or known.
 You laugh when boys or women tell their dreams,
 Is it not your trick?

Dol. I understand not, madam.

Cleo. I dreamt there was an emperor Antony,—
 O, such another sleep, that I might see 75
 But such another man!—

Dol. If it might please you,—

Cleo. His face was as the heavens; and therein stuck
 A sun and moon, which kept their course, and lighted
 The little O, the earth.

Dol. Most sovereign creature,—

Cleo. His legs bestrid the ocean, his rear'd arm 80
 Crested the world: his voice was propertyed
 As all the tuned spheres, and that to friends;
 But when he meant to quail and shake the orb,
 He was as rattling thunder: for his bounty,
 There was no winter in it; an autumn it was, 85
 That grew the more by reaping: his delights
 Were dolphin-like, they show'd his back above

64. Scan, with quadrisyllabic, ' | knows, and he hath | sent.'

The element they lived in: in his livery
Walk'd crowns and crownets; realms and islands were
As plates dropp'd from his pocket.

Dol. Cleopatra,— 90

Cleo. Think you there was, or might be, such a man
As this I dreamt of?

Dol. Gentle madam, no.

Cleo. You lie, up to the hearing of the gods.
But if there be, or ever were, one such,
It's past the size of dreaming: nature wants stuff 95
To vie strange forms with fancy, yet to imagine
An Antony, were nature's piece against fancy,
Condemning shadows quite.

Dol. Hear me, good madam.
Your loss is as yourself, great, and you bear it
As answering to the weight: would I might never 100
O'ertake pursued success, but I do feel,
By the rebound of yours, a grief that smites
My very heart at root.

Cleo. I thank you, sir.
Know you what Caesar means to do with me?

Dol. I am loath to tell you what I would you knew. 105

Cleo. Nay, pray you, sir,—

Dol. Though he be honourable,—

Cleo. He'll lead me, then, in triumph?

Dol. Madam, he will, I know it.
[*Flourish.*]

Voices. [*Without*] Make way there! Caesar!

*Enter CAESAR, PROCULEIUS, GALLUS, MAECENAS, with others
of his Train, and SELEUCUS.*

Caes. Which is the Queen of Egypt?

Dol. It is the emperor, madam. [*Cleopatra kneels.*]

Caes. Arise, you shall not kneel:

94 ff. The sense appears to be:—No one could have *dream'd* such an Antony. Fancy indeed outdoes nature in creating exceptional forms, yet to imagine an Antony would be to imagine some 'shadow' that would not bear comparison with the real Antony that nature produced [; for he is the one exception to the universal rule]. It is a delightfully audacious paradox.

I pray you, rise, Egypt.

Cleo. Sir, the gods
Will have it thus; my master and my lord
I must obey. 110

Caes. Take to you no hard thoughts:
The record of what injuries you did us,
Though written in our flesh, we shall remember
As things but done by chance.

Cleo. Sole sir of the world,
I cannot project mine own cause so well
To make it clear, but do confess I have
Been laden with like frailties which before
Have often shamed our sex. 115

Caes. Cleopatra, know,
We will extenuate rather than enforce:
If you apply yourself to our intents,
Which towards you are most gentle, you shall find
A benefit in this change; but if you seek
To lay on me a cruelty by taking
Antony's course, you shall bereave yourself
Of my good purposes, and put your children
To that destruction which I will guard them from,
If thereon you rely. I will take my leave. 120

Cleo. And may through all the world; 'tis yours, and we,
Your scutcheons and your signs of conquest, shall hang
In what place you please. Here, my good lord,— 130

Caes. You shall advise me in all for Cleopatra.

Cleo. This is the brief of money, plate, and jewels,
I am possess'd of; 'tis exactly valued,
Not petty things admitted. Where is Seleucus? 135

Sel. Here, madam.

Cleo. This is my treasurer: let him speak, my lord,
Upon his peril, that I have reserved
To myself nothing. Speak the truth, Seleucus.

Sel. Madam,
I had rather seal my lips, than to my peril 140

131. Scan, 'In what : place you | please. ^ | Here, ^ | my good | lord.' For the foot-stress (it is no more) on 'my' cp. 2. 3. 4, 'My Octavia,' and *Hamlet* 1. 2. 50, 'My dread lord.' F. and the texts begin the line with 'Hang,' and so give an impossible stress to 'shall.' Cp. 3. 11. 16.

Speak that which is not.

Cleo. What have I kept back?

Sel. Enough to purchase what you have made known.

Caes. Nay, blush not, Cleopatra; I approve
Your wisdom in the deed.

Cleo. See, Caesar! O, behold
How pomp is follow'd! mine will now be yours, 145
And should we shift estates, yours would be mine.

The ingratitude of this Seleucus does even
Make me wild. O slave of no more trust
Than love that's hired! What, goest back? thou shalt
Go back, I warrant thee, but I'll catch thine eyes, 150
Though they had wings. Slave, soulless villain, dog!
O rarely base!

Caes. Good queen, let us entreat you.

Cleo. O Caesar, what a wounding shame is this,
That thou vouchsafing here to visit me,
Doing the honour of thy lordliness 155

To one so meek,—that mine own servant should parcel
The sum of my disgraces by addition
Of his envy! Say, good Caesar,
That I some lady trifles have reserved,
Immoment toys, things of such dignity 160

As we greet modern friends withal; and say,
Some nobler token I have kept apart
For Livia and Octavia, to induce
Their mediation,—must I be unfolded

With one that I have bred? The gods! it smites me 165
Beneath the fall I have. [*To Seleucus*] Prithee, go hence,
Or I shall show the cinders of my spirits
Through the ashes of my chance: wert thou a man,
Thou wouldst have mercy on me.

Caes. Forbear, Seleucus.

[*Exit Seleucus.*]

156. The texts falsely end the line with 'should.' So in *Lear* 4. 6. 39, where, since the stress on 'itself' is indispensable, we must take up 'burn':

My snuff and loathed part of nature should burn
It: self | out.

158. For the characteristic short line containing a prefatory vocative, cp. *Lear* 1. 1. 192, 'My lord of Burgundy.'

Cleo. Be it known that we the greatest are misthought
For things that others do; and when we fall, 171
We answer others' merits in our name,
Are therefore to be pitied.

Caes. Cleopatra,
Not what you have reserved, nor what acknowledged,
Put we in the roll of conquest; still be it yours, 175
Bestow it at your pleasure, and believe
Caesar's no merchant, to make prize with you
Of things that merchants sold. Therefore be cheer'd,
Make not your thoughts your prisons: no, dear queen,
For we intend so to dispose you as 180
Yourself shall give us counsel: feed and sleep:
Our care and pity is so much upon you,
That we remain your friend: and so, adieu.

Cleo. My master, and my lord!

Caes. Not so: adieu. 184

[*Flourish. Exeunt Caesar and his Train.*]

Cleo. He words me, girls, he words me, that I should not
Be noble to myself: but hark thee, Charmian,—
[*Whispers Charmian.*]

Iras. Finish, good lady; the bright day is done,
And we are for the dark.

Cleo. Hie thee again:
I have spoke already, and it is provided;
Go put it to the haste.

Ghar. Madam, I will. 190

Re-enter DOLABELLA.

Dol. Where is the queen?

Char. Behold, sir. [Exit.]

Cleo. Dolabella!

Dol. Madam, as thereto sworn by your command,
Which my love makes religion to obey,
I tell you this: Caesar through Syria
Intends his journey, and within three days 195
You with your children will he send before.
Make your best use of this; I have perform'd
Your pleasure and my promise.

Cleo. Dolabella,
I shall remain your debtor.

Dol. I your servant.

Adieu, good queen, I must attend on Caesar. 200

Cleo. Farewell, and thanks. [*Exit Dolabella.*

Now, Iras, what thinkest thou?

Thou, an Egyptian puppet, shalt be shown
In Rome as well as I: mechanic slaves
With greasy aprons, rules and hammers, shall
Uplift us to the view; in their thick breaths, 205
Rank of gross diet, shall we be enclouded,
And forced to drink their vapour.

Iras. The gods forbid!

Cleo. Nay, 'tis most certain, Iras: saucy lictors
Will catch at us like strumpets, and scald rimers
Ballad us out of tune: the quick comedians 210
Extemporally will stage us, and present
Our Alexandrian revels; Antony
Shall be brought drunken forth, and I shall see
Some squeaking Cleopatra boy my greatness
In the posture of a whore.

Iras. O, the good gods! 215

Cleo. Nay, that is certain.

Iras. I'll never see it! for I am sure my nails
Are stronger than mine eyes.

Cleo. Why, that's the way
To fool their preparation, and to conquer
Their most absurd intents.

Re-enter CHARMIAN.

Now, Charmian! 220

Show me, my women, like a queen, go fetch
My best attires; I am again for Cydnus,
To meet Mark Antony: sirrah Iras, go.—
Now, noble Charmian, we'll despatch indeed:—
And when thou hast done this chare, I'll give thee leave 225
To play till doomsday. Bring our crown and all.
Wherefore's this noise? [*Exit Iras. A noise without.*

Enter a Guardsman.

Guard. Here is a rural fellow
'That will not be denied your highness' presence:
He brings you figs.

Cleo. Let him come in. [*Exit Guardsman.*

What poor an instrument 230

May do a noble deed! he brings me liberty.
 My resolution's placed, and I have nothing
 Of woman in me: now from head to foot
 I am marble-constant; now the fleeting moon
 No planet is of mine.

Re-enter Guardsman, with Clown bringing in a basket.

Guard. This is the man. 235

Cleo. Avoid, and leave him. [*Exit Guardsman.*]

Hast thou the pretty worm of Nilus there,
 That kills and pains not?

Clown. Truly, I have him; but I would not be the party
 that should desire you to touch him, for his biting is immortal:
 those that do die of it do seldom or never recover. 241

Cleo. Rememberest thou any that have died of it?

Clown. Very many, men and women too. I heard of one
 of them no longer than yesterday, a very honest woman, but some-
 thing given to lie, as a woman should not but in the [245
 way of honesty, how she died of the biting of it, what pain she
 felt: truly, she makes a very good report of the worm; but he
 that will believe all that they say, shall never be saved by half
 that they do: but this is most fallible, the worm is an odd
 worm. 250

Cleo. Get thee hence, farewell.

Clown. I wish you all joy of the worm.
 [*Setting down his basket.*]

Cleo. Farewell.

Clown. You must think this, look you, that the worm will
 do his kind. 255

Cleo. Ay, ay; farewell.

Clown. Look you, the worm is not to be trusted but in the
 keeping of wise people, for indeed there is no goodness in the
 worm.

Cleo. Take thou no care, it shall be heeded. 260

Clown. Very good: give it nothing, I pray you, for it is not
 worth the feeding.

Cleo. Will it eat me? 263

Clown. You must not think I am so simple but I know the
 devil himself will not eat a woman: I know that a woman is a
 dish for the gods, if the devil dress her not. But truly, these
 same whoreson devils do the gods great harm in their women,
 for in every ten that they make the devils mar five.

Cleo. Well, get thee gone; farewell. 269
Clown. Yes, forsooth, I wish you joy of the worm. [*Exit.*]

Re-enter IRAS with robe, crown, etc.

Cleo. Give me my robe, put on my crown: I have
 Immortal longings in me; now no more
 The juice of Egypt's grape shall moist this lip.
 Yare, yare, good Iras; quick! Methinks I hear
 Antony call; I see him rouse himself 275
 To praise my noble act; I hear him mock
 The luck of Caesar, which the gods give men
 To excuse their after wrath. Husband, I come:
 Now to that name my courage prove my title!
 I am fire and air; my other elements 280
 I give to baser life. So, have you done?
 Come, then, and take the last warmth of my lips.
 Farewell, kind Charmian,—Iras, long farewell.

[*Kisses them. Iras falls and dies.*]

Have I the asp in my lips? dost fall?
 If thou and nature can so gently part, 285
 The stroke of death is as a lover's pinch,
 Which hurts and is desired. Dost thou lie still?
 If thus thou vanishest, thou tell'st the world
 It is not worth the leave-taking.

Char. Dissolve, thick cloud, and rain, that I may say
 The gods themselves do weep.

Cleo. This proves me base: 291
 If she first meet the curled Antony,
 He'll make demand of her, and spend that kiss
 Which is my heaven to have. Come, thou mortal wretch,

[*To an asp, which she applies to her breast.*]

With thy sharp teeth this knot intricate 295
 Of life at once untie: poor venomous fool,
 Be angry, and despatch. O, couldst thou speak,
 That I might hear thee call great Caesar ass
 Unpoliced!

Char. O eastern star!

Cleo. Peace, peace!
 Dost thou not see my baby at my breast, 300
 That sucks the nurse asleep?

Char. O, break! O, break!

Cleo. As sweet as balm, as soft as air, as gentle—

O Antony!— Nay, I will take thee too.

[*Applying another asp to her arm.*

What should I stay—

[*Dies.*

Char.

In this vile world? So, fare thee well.

Now boast thee, Death; in thy possession lies

305

A lass unparallel'd. Downy windows, close,

And golden Phoebus never be beheld

Of eyes again so royal! Your crown's awry;

I'll mend it, and then play.

309

Enter the Guard, rushing in.

First Guard. Where is the queen?

Char.

Speak softly, wake her not.

First Guard. Caesar hath sent—

Char.

Too slow a messenger.

[*Applies an asp.*

O, come apace, despatch! I partly feel thee.

First Guard. Approach, ho! All's not well: Caesar's beguiled.

Sec. Guard. There's Dolabella sent from Caesar; call him.

First Guard. What work is here! Charmian, is this well done?

315

Char. It is well done, and fitting for a princess

Descended of so many royal kings.

Ah, soldier!

[*Dies.*

Re-enter DOLABELLA.

Dol. How goes it here?

Sec. Guard.

All dead.

Dol.

Caesar, thy thoughts

Touch their effects in this: thyself art coming

320

To see perform'd the dreaded act which thou

So sought'st to hinder.

Voices. [*Without.*] A way there! A way for Caesar!

Re-enter CAESAR and all his Train, marching.

Dol. O, sir, you are too sure an augurer;

That you did fear is done.

Caes.

Bravest at the last,

She levell'd at our purposes, and being royal,

325

Took her own way. The manner of their deaths?

I do not see them bleed.

Dol.

Who was last with them?

First Guard. A simple countryman, who brought her figs:
This was his basket.

Caes. Poison'd, then.

First Guard. O Caesar,
This Charmian lived but now, she stood and spake: 330
I found her trimming up the diadem
On her dead mistress: tremblingly she stood,
And on the sudden dropp'd.

Caes. O noble weakness!
If they had swallow'd poison, 'twould appear
By external swelling; but she looks like sleep, 335
As she would catch another Antony
In her strong toil of grace.

Dol. Here, on her breast,
There is a vent of blood, and something blown:
The like is on her arm.

First Guard. This is an aspic's trail; and these fig-leaves
Have slime upon them such as the aspic leaves 341
Upon the caves of Nile.

Caes. Most probable
That so she died, for her physician tells me
She hath pursued conclusions infinite
Of easy ways to die. Take up her bed, 345
And bear her women from the monument.
She shall be buried by her Antony:
No grave upon the earth shall clip in it
A pair so famous. High events as these
Strike those that make them; and their story is no less 350
In pity than his glory which brought them to be
Lamented. Our army shall in solemn show
Attend this funeral, and then to Rome.
Come, Dolabella, see high order in 354
This great solemnity. [*Exeunt.*]

350—end. The lines are rearranged. *Story is no less* is a quadri-syllabic, and *glory which* a trisyllabic, with pauses at *story* and *glory*. As divided in F., the words *than his glory which Brought them etc.*, with the impossible stress on *which*, are not verse at all. Of the correctness of the rearrangement I have no least doubt; the passage is but a final illustration from this play of F.'s proneness to complete a line so soon as ten syllables have been counted. 2 *Hen. IV*, *Timon*, *Hamlet* and *Coriolanus* end with a short line.

INDEX

(The figures in heavy type indicate the pages.)

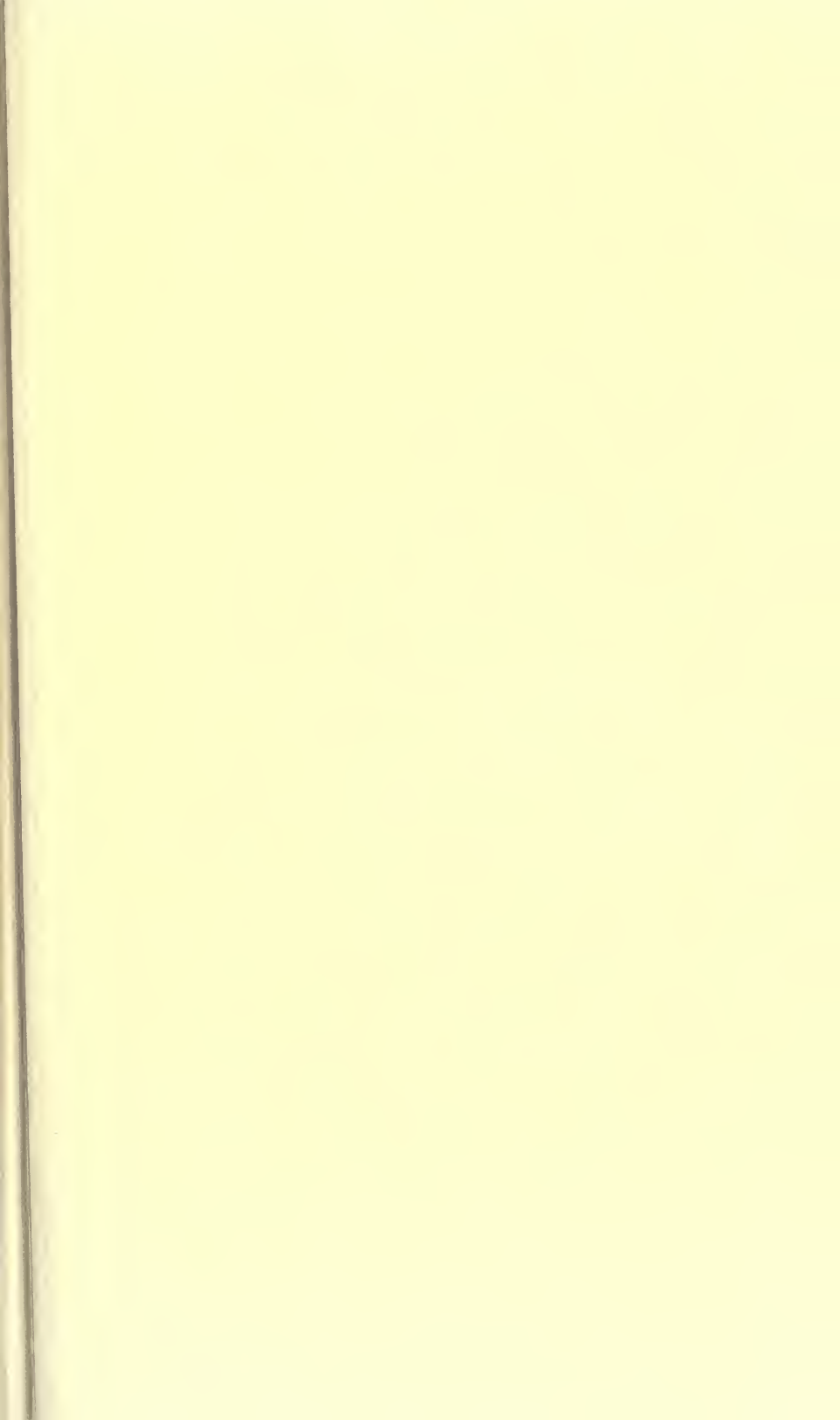
- A* for *he*, **278**
- Abbreviations, a comic example, **131**, no. 40; in prose, fewest in best texts, **273**, **277**; texts showing fewest, **226**; not found in stage-directions, etc., **286**; not necessary for characterisation, **275** f.
- Accentuation, Elizabethan, **393**
- Actors probably clipped words, **291**
- Alcaics, specimens, **333**
- Antony and Cleopatra*, 1. 4. 43, **206**, no. 5; 2. 5. 25 ff., **224**; 3. 2. 30 ff., **223**, no. 90; 4. 14. 119 ff., **32**; 4. 15. 11 f., **17**; 5. 2. 55-62, **44** f.
- Apostrophe does not always imply elision of vowel-sound, **294** ff.; marks resolution, **300** ff.; Jonson's use found in Shakespeare, **311**
- As You Like It*, 3. 5. 66-69, **245**
- Bower*, spelling of, **241**
- Coleridge quoted, **338**
- Conjure*, **394**
- Coriolanus*, 1. 10. 30 ff., **194**; 2. 3. 75-85, **187**; 3. 2. 52-58, **198**; 4. 1. 1 ff., **31**; 4. 5. 58-62, **200**; 4. 6. 141 ff., **362**
- Cross accent, **337** ff.
- Cymbeline*, not a 'romantic' drama, **405** f.; versification of, **409**; 2. 4. 87 ff., **174**; 3. 6. 38 f., **178**; 3. 6. 49 f., **165**; an 'iambic' scansion of 4. 2. 49, **384**
- Desdemona*, a wondrous spelling of, **114** f.
- Dictation of copies, **288** f.
- Disyllabism, **5** f.
- Editors, bias of, **4**
- ened and -ening, words ending in, **261**
- ered and -ering, words ending in, **229** (no. 17), **259** ff.
- Fallen*, spelling of, **242** ff.
- Farre*, not a comparative in Shakespeare, **230**
- Fifth foot only resolved, **332**
- Folio, a characteristic of, **50** f., **96**
- plays first printed in, **1**
- Table of abbreviations in 'Folio plays,' **274**
- For* with foot-stress, **340**, footnote
- Hamlet*, Table of abbreviations in prose of, **272**; 5. 1. 297 ff., **103**
- Heptasyllabics, specimens, **326**
- Hour*, spelling of, **241**
- How is it with you?* **120**, no. 46

- Initial resolutions, signification of, 396 f.
- Interrogatories*, spelling of, 182
- It*, abbreviation of, 287 f.
- It* and *Us* final abbreviated, Table of, 238
- It* final in Jonson, 307 f.
- Jonson, 1616 Folio, 295 ff.
- *Catiline*, 307 f.
- *Sejanus*, 296 ff.
- his spelling, 308; *tâne* (*sic*), 302
- Julius Caesar*, Antony's famous speech in, 46 ff.
- perhaps printed from original ms., 226
- shows few abbreviations, 226; conclusions to be drawn from this, 233 f.
- 3. 2. 78 ff., 46 ff.; 3. 2. 171, 230; 5. 3. 30-35, 231, no. 23
- Love's Labour's Lost*, few abbreviations in prose of, 271
- Lyric measures in the blank verse, 27 ff.
- found in our common talk, 29 f.
- Macbeth*, 2. 3. 146 f., 148; 3. 2. 26-34, 150; 5. 1. 39-76, 38
- Measure for Measure*, 2. 2. 117, 336; 2. 4. 111 ff., 336
- Merchant of Venice*, few abbreviations in prose of, 267
- Midsummer Night's Dream*, 5. 1. 7-17, 24
- Moe*, Table of, 279
- Moneth* (month), 392
- Monosyllabic foot, 13, and App. III
- beginnings, 327
- Music, Shakespeare's love of, 25 f.
- Neere*, not a comparative in Shakespeare, 148, no. 22
- Ope* and *open*, 145
- Othello*, Quartos of, 267 f.; 3. 3. 126-132, 116
- Parlous*, 72, no. 67
- Pollard, A. W., on Elizabethan printing, 269
- Power*, spelling of, 241
- Printers, vagaries of, 265 ff.
- Pronunciation of *entred* and the like, 61, 229 (no. 17), and Ch. VII
- Prose printed as verse, 290
- Prosody, the traditional system, 9 f.; a proposed substitute, 11 ff.
- Punctuation of Folio, 413
- Quadrisyllabic feet, list of, App. IV
- two in one line, in *T. S.*, 1. 2. 165, 346; in *Rich. II.*, 2. 1. 284, 351
- Quarto plays, Table of abbreviations in verse of, 94; in prose of, 270
- Resolution, the term explained, 4
- Resolutions, Table of eliminations of in Q. plays, 94
- number in contemporary drama, 15
- Rhythm, distinguished from metre, 22 ff.
- units of, 23
- Richard II.*, Quartos of, 268 f. and footnote; 2. 2. 116 ff., 54, no. 22; 3. 2. 132 ff., 56, no. 34 (*b*); 5. 5. 17, 61, no. 70

- Richard III*, an adapted play, 63 ;
 second revision of, 63 f. ; 1. 1.
 90-95, 65 ; 1. 1. 105, 12
- Rime as a test for date, 400
- 'Romantic' plays, 403 f.
- Romeo and Juliet*, 5. 3. 112-20,
 40
- Sapphics, list of, 329 f.
- Seven-foot measures, 44
- Shakespeare not a bungling versifier, 165, 178 (no. 56), 191 (no. 17), 206 (no. 5)
- Short lines ending a scene, 131,
 no. 45
- Spelling altered by printers, 84,
 no. 166
- Stolen*, spelling of, 246 ff.
- Table I, eliminated resolutions in
 Quarto plays, 94
- II, elision of *It* and *Us* final,
 238
- III, prose of Quarto plays,
 abbreviations in, 270
- IV, prose of Folio plays, ab-
 breviations in, 274
- Table v, a for *he*, 278
- VI, *moe*, 279
- Taken* and *tane*, 252 ff.
- Tane* making rime, 255
- Tâne* (*sic*) in Jonson, 302
- Tempest*, 2. 1. 38 ff. restored as
 verse, 386 f.
- Tennyson, a line of doubtful
 scansion, 370
- Timon*, 4. 3. 102 ff., 367
- Titus*, authorship of, 400 f
- Toot*, a verb, 216, no. 54
- Trochaic beginnings, App. 1
 and II
- Troilus* (*Troilus*), always a tri-
 syllable, 358, 360
- Verse period, 36 ff.
- printed as prose, 37 ff. ;
 187 (no. 10), 200 ff., 211
 (no. 30), 289, 386 f. (*Tempest*,
 2. 1. 38 ff.)
- Winter's Tale*, date and versifica-
 tion of, 402 ff. ; 2. 2. 6-21
 re-arranged, 348 f.
- Woo't*, 103 ff.

1. The first part of the document
describes the general situation
of the country and the
state of the economy.
It also mentions the
importance of the
agriculture and the
industry.

2. The second part of the document
describes the political situation
of the country and the
state of the government.
It also mentions the
importance of the
democracy and the
rule of law.





DEC 5 1989

**PLEASE DO NOT REMOVE
CARDS OR SLIPS FROM THIS POCKET**

UNIVERSITY OF TORONTO LIBRARY
