THE TAMING OF A SHREW AND THE TAMING OF THE SHREW

BY G. I. DUTHIE

The relationship between The Taming of a Shrew, first published in the quarto of 1594, and The Taming of the Shrew, first published in the Shakespearean folio of 1623, remains an unsettled problem. Three hypotheses have been advanced: (i) that A Shrew is one of the sources of The Shrew, (ii) that A Shrew is founded upon The Shrew, and (iii) that A Shrew and The Shrew are independently based on a common source, a lost Shrew play. The first of these hypotheses was for long the general view, and it still has the support of eminent authorities, among them F. S. Boas,1 R. Warwick Bond,2 and E. K. Chambers.3 The adherents of the second include Wilhelm Creizenach,4 J. S. Smart,5 Peter Alexander,6 J. Dover Wilson,7 and B. A. P. Van Dam.8 The third view was held by Bernhard ten Brink:9 it is regarded as a possible alternative to (i) by A. H. Tolman,10 who rejects (ii), and as a possible alternative to (ii) by Hardin Craig,11 who rejects (i). Samuel Hickson,12 while arguing strongly for the dependence of

1 Shakespeare and his Predecessors (1896), pp. 172 ff.; The Taming of a Shrew, Shakespeare Classics (1908), introduction.
2 The Taming of the Shrew, Arden ed. (1904, 1929), introduction.
7 The Taming of the Shrew, New Shakespeare ed. (1928), pp. 104 ff.
8 English Studies (Amsterdam), vol. X (1928), pp. 97 ff.
A Shrew upon The Shrew, had allowed that The Shrew might possibly have been not entirely in its final state.

I

The foundation of the case presented by upholders of the second hypothesis was laid by Hickson, who listed from the two texts certain passages as regards which, he claimed, 'the purpose, and sometimes even the meaning' is fully intelligible only in The Shrew; the writer of A Shrew, attempting from memory to reproduce these passages as found in The Shrew, failed according to this theory to grasp the real significance of the words, and reproduced the passages inadequately, missing the point. Not all of the parallels cited by Hickson may be considered to necessitate his conclusion, but in my opinion some of them indisputably do. For example, in The Shrew, at IV. iii. 60—72, we have:

Kate. Ile haue no bigger, this doth fit the time,
And Gentlewomen weare such caps as these.

Pet. When you are gentle, you shall haue one too,
And not till then.

Compare, in A Shrew sig. D4°:

For I wil home againe vnto my fathers house.
Feran. I; when you'r meeke and gentel but not
Before, . . .

As Hickson says, 'Katherine's use of the term "gentlewoman" [in The Shrew] suggests here Petruchio's "gentle". In the other play the reply is evidently imitated, but with the absence of the suggestive cue'.

Since the fumbling reproduction of a witticism without the point is a characteristic of texts pirated by memorial reconstruction, Hickson's evidence suggests the view that, at any rate in certain passages, A Shrew may represent an attempt at memorial reconstruction of the text of The Shrew or a text closely resembling it. I find corroboration of this in the passage in A Shrew which corresponds to The Shrew IV. i. 178—201. In certain sixteenth- and seventeenth-century pirated dramatic texts we find passages in which a memorial reconstructor, remembering the thought but forgetting most of the phrasing of his original, produces blank verse of his own, arranging in new combinations the words which he does recollect from the original, and ekling out these recollections with his invention and

2 My quotations from The Shrew are from the first folio, with the numberings from the New Shakespeare ed. of the play. My quotations from A Shrew are from the second quarto (1596), with references to the signatures of that edition.
3 For Hickson's other parallels see The Shrew II. i. 172—3, A Shrew sig. F1; The Shrew IV. iii. 123—6, A Shrew sig. E2; The Shrew IV. iii. 133—5, A Shrew sig. E2; The Shrew IV. iii. 167—72, A Shrew sig. E2-E3; The Shrew V. ii. 176—9, A Shrew sig. G1; The Shrew V. ii. 184—5, A Shrew sig. G2.
sometimes with reminiscences of passages in other plays. This type of composition is to be found in the 'bad' quarto texts of Romeo and Juliet and Hamlet. It can be shown that this passage in A Shrew was composed in the same way. It runs:

(ferando.) This humor must I hold me to a while,
To bridle and hold backe my headstrong wife,
With curbes of hunger, ease, and want of sleepe,
Nor sleepe, nor meat shal she injoy to night,
Ile mew her vp as men do mew their hawkes,
And make hir gently come vnto the lure,
Were she as stubborne or as ful of strength
As were the thracian horse alcides tamde,
That King egens fed with flesh of men,
Yet would I pul her downe and make hir come
As hungry hawkes do fly vnto their lure.

The standard of the writing here is certainly not above that of the patchwork blank verse passages manufactured by the reporters of the 'bad' texts of Romeo and Juliet and Hamlet, and in certain respects it reminds us of these. There is defective sense in line 3, since it is not 'ease' but the reverse which is to be used as a 'curb'. Lines 5–6 and 10–11 contain repetition. Lines 7–9 contain garbled borrowing from 2 Tamburlaine IV. iii. 12 ff. And in lines 5–11 the metaphors from the subduing of horses and of hawks are badly mixed, whereas in The Shrew IV. i. 186–6 the metaphor from falconry is developed consistently.

This soliloquy in A Shrew conveys the general sense of that in The Shrew and contains some verbal parallels with the latter. 'The lure' in line 6, and 'their lure' in line 11, of the speech in A Shrew parallel 'her lure' in The Shrew IV. i. 182. Line 4 of the speech in A Shrew is vaguely parallel to The Shrew IV. i. 187–8:

She eate no meate to day, nor none shall eate.
Last night she slept not, nor to night she shall not:

Again, if we compare lines 1–3 of the speech in A Shrew with The Shrew IV. i. 198–9 we find that four of the principal words in both are the same, arranged differently; the lines in The Shrew run:

This is a way to kil a Wife with kindnesse,
And thus Ile curbe her mad and headstrong humor:

'Wife', 'curb', 'headstrong', and 'humor' occur in both. This makes it clear that there is an intimate connexion between the two versions. Can we say which was written first? I believe that the condition of the soliloquy

1 See H. R. Hoppe, Review of English Studies, vol. XIV (1938), pp. 271 ff. The passages dealt with are in II. vi. and IV. v. Even more striking evidence of this type of composition is furnished by the passage in Q1 V. iii. which begins 'I am the greatest . . . ' and ends . . . rigot of the Law'.

2 See my 'Bad' Quarto of Hamlet (1941), chap. IV.
in *A Shrew* can be most reasonably explained by the assumption that its writer had the version of *The Shrew* in mind. He remembered that that version contained a metaphor drawn from the taming of hawks, and he recollected four of the principal words in IV. i. 198–9. He used these in his own order, changing 'curb' from a verb to a noun and altering the application of 'humour' from Petruchio-Ferando to Kate. In *The Shrew* the word 'curb' (IV. i. 199) occurs in a passage apart from that conveying the metaphor from falconry (IV. i. 180–6) and so does not conflict with it. The writer of *A Shrew*, in my opinion, caught up not only the word but also the image which ultimately underlies it. He used 'curb' itself, but as a noun; and, the word having suggested to his mind the picture of a horse, the verb becomes 'to bridle': thus he is all ready to imagine Kate as a horse which must be broken in, and he confuses this idea with that of the taming of a hawk derived from *The Shrew* IV. i. 180–6.

The fact that the writer of *A Shrew* was thus led to the idea of the subduing of horses might of itself have been sufficient to bring to his mind the passage from Marlowe from which he borrows in lines 7–9. But there is a verbal association between the relevant passages in *The Shrew* and *Tamburlaine*. The writer of *A Shrew* caught up the word 'headstrong' from *The Shrew* IV. i. 199. Now 'headstrong' is the epithet applied by Marlowe to the horses of Egeus:

> The headstrong Iades of Thrace, Alcides tam'd
> That King Egeus fed with humaine flesh
> And made so wanton that they knew their strengths
> Were not subdued with valour more divine,
> Than you by this unconquered arme of mine.

*(2 Tamburlaine, IV. iii. 12–16)*

And so, influenced by this association, the writer of *A Shrew* drew on this passage of Marlowe referring to the taming of horses. The fact that the word 'headstrong' does not itself occur in lines 7–9 of the soliloquy in *A Shrew* does not invalidate this view. I believe that the case here is similar to a case in the 'bad' quarto text of *Hamlet*. At I. iii. 126–31 in the authentic *Hamlet* Polonius thus warns his daughter against the hero:

> in fewe Ophelia,
> Doe not believe his vowes, for they are brokers
> Not of that die which their investments showe
> But meere implorators of vnholy suites
> Breathing like sanctified and pious bonds
> The better to beguile: ... .

Hamlet's vows are also mentioned earlier in the scene, in lines 114 and 117.

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1 If he remembered that Hercules is referred to as Alcides in *The Shrew* I. ii. 254 he would be all the more likely to call the passage from Marlowe to mind.
In the ‘bad’ quarto text, at the point corresponding to the above passage, Corambis says:

\[\text{Come in Ofelia, such men often proue,}
\text{“Great in their wordes, but little in their loue.}
\]

(iii. 69–70)

Within the dozen lines preceding this Hamlet’s vows are twice mentioned. Now the couplet just quoted from the ‘bad’ quarto contains a borrowing from Twelfth Night: at II. iv. 116–8 Viola says:

\[\text{We men may say more, sweare more, but indeed}
\text{Our shewes are more then will: for still we proue}
\text{Much in our vowes, but little in our loue.}
\]

As R. Crompton Rhodes\(^1\) points out, between these passages in the genuine Hamlet and Twelfth Night there is a verbal link in the word ‘vows’ which occurs in both; there is another in ‘show’ (verb) and ‘shows’ (noun). One or both of these links have carried the reporter’s mind from Hamlet to Twelfth Night, so that he has borrowed from the latter in his version of the former. But the word ‘vows’ in Twelfth Night II. iv. 118 has been changed to ‘words’ in the reported Hamlet iii. 70, and the reporter does not use ‘show’ or ‘shows’ at all in this passage. That is to say, both verbal links have disappeared from the borrowed passage, though one of them occurs a little earlier in the memorialy reconstructed text. Similarly, in the speech in A Shrew which we are studying, the verbal link ‘headstrong’ has disappeared from the passage borrowed from Marlowe, though it occurs a little earlier.

In line 5 of the soliloquy in A Shrew Ferando says ‘Ile mew her vp as men do mew their hawkes’. In structure this resembles a line in the corresponding soliloquy in The Shrew, viz. ‘. . . to watch her, as we watch these Kites’ (IV. i. 185). The writer of A Shrew in my view remembered the structure of this line, but not the wording. He did remember something, however, of wording which is applied to Bianca earlier in The Shrew, in which at I. i. 182 we have ‘And therefore has he closely meu’d her vp’. And he combined the main structure of one line of The Shrew with wording derived from another. In thus importing the idea of the mewing up of hawks into this soliloquy he introduces a technical error. In his Diary of Master William Silence (1907), p. 325, D. H. Madden notes that ‘hawks are mewed up for moulting and not to teach them to come to the lure. It is in the manning of the haggard falcon, by watching and by hunger, and not in her mewing or in her training to the lure, that Shakespeare saw a true analogue to the taming of the shrew’. Madden, holding that A Shrew is Shakespeare’s source, considers that Shakespeare borrowed ‘from the old writer an excellent idea badly worked out’. But it is at least equally, if

\(^1\) Shakespeare’s First Folio (1923), p. 80.
not indeed more, probable that a memorial reconstructor bungled an accurate original. ¹

The phrase 'want of sleepe' in line 3 of the speech in A Shrew does not occur in the soliloquy in The Shrew, and I believe that it is derived from another speech in the latter play, viz. Kate's complaint at IV. iii. 2 ff. dealing with the treatment which Petruchio-Ferando describes in the soliloquy. In IV. iii. 9 we have the phrase 'lacke of sleepe' and two lines further on the word 'wants': from these an imperfect memory might form the phrase 'want of sleepe'.

This soliloquy in A Shrew, then, has the following characteristics. Its thought is substantially the same as that of the corresponding speech in The Shrew; it contains some words in common with the latter, but arranged in different combinations; it contains some phrasing found at other points in The Shrew; it contains a line parallel in structure to one line in The Shrew and in wording to another; it contains plagiarism, with garbling, from a play other than The Shrew; it shows defective sense, mixed metaphor, tautology, and technical inaccuracy; and it is written in regular but flat and unpoetical blank verse. In sum, it has all the characteristics of the blank verse in the 'bad' quarto of Hamlet, peculiar to that among the Hamlet texts, which I have shown to be the work of the memorial reconstructor of that play. I cannot see how this soliloquy in A Shrew can be regarded as other than the work of memory aided by invention, the corresponding passage, and certain other passages, in The Shrew having been in existence when it was composed.

Another passage which might be cited as depending on The Shrew occurs in the course of the first interview between Ferando and Kate (in the scene corresponding to The Shrew II. i. 182–317) where Ferando says:

My mind sweet Kate doth say I am the man,
Must wed, and bed, and marrie bonnie Kate.

(sig. B3)

The wording of these lines does not run parallel to that of any single passage in The Shrew. On the contrary they seem to be composed of fragments of text brought together from various scattered passages in the latter. In The Shrew I. i. 141 ff. Gremio says:

would I had giuen him the best horse in Padua to begin his woing that would thoroughly woe her, wed her, and bed her, and ridde the house of her.

¹ It must be noted that the line in A Shrew discussed in the foregoing paragraph is almost identical with a line in Wily Beguiled. It does not follow that the writer of A Shrew borrowed it from there: see Van Dam, op. cit. p. 100, where it is pointed out that there is plagiarism in Wily Beguiled itself. The author of the latter may have borrowed it from A Shrew. But even if it were the other way about my main argument would be unaffected: I should suppose that the author of A Shrew, remembering from The Shrew the structure of IV. i. 185 and possibly also the wording of I. i. 182, was led, by a natural association, to the line in question in Wily Beguiled, which he thereupon borrowed.
Petruchio uses the words 'bonny Kate' at II. i. 186 and III. ii. 225. As for the construction 'I am the man must ...', in the corresponding scene Petruchio says:

Thou must be married to no man but me,
For I am he am borne to tame you Kate, ...

(II. i. 268–9)

The writer of our two lines in *A Shrew* seems to me to have mixed the thought of this with the construction of I. ii. 261–2, where Tranio says to Petruchio:

If it be so sir, that you are the man
Must steed vs all, and me amongst the rest: ...

It appears to me very much more probable that a memorial reconstructor combined various fragments which he happened to remember from different points in *The Shrew* than that Shakespeare separated out commonplace words and phrases from two contiguous lines in a source play and re-distributed them at wide intervals in a re-working.

There are other cases in point. In *A Shrew*, sig. B3, Kate says of Ferando 'the woodcocke wants his taile'. 'Taile' occurs in the corresponding part of *The Shrew*, at II. i. 214; and at I. ii. 158 Grumio refers to Gremio as 'this Woodcocke'.

In *A Shrew*, sig. B3", Alfonso (equivalent to Baptista) says:

> come Kate, why dost thou looke

> So sad, be merry wench, ...

This seems to combine reminiscences of three passages in *The Shrew*—II. i. 226 'Nay come Kate, come: you must not looke so sowre' (spoken by Petruchio), II. i. 142 'How now my friend, why dost thou looke so pale?' (spoken by Baptista to Hortensio), and IV. i. 139 'Be merrie Kate' (spoken by Petruchio).

In *A Shrew*, sig. D3; there occurs this passage:

> Wheres that villaine that I sent before.
> San. Now, adsum, sir.
> Feran. Come hither you villaine ile cut your nose,
> You Rogue: helpe me off with my bootes: wilt please
> you to lay the cloth? souns the villaine
> Hurts my foote? pul easily I say; yet againe.

This contains parallels with the following phrases in the corresponding scene in *The Shrew*:

> Where is the foolish knaue I sent before?
> Gru. Heere sir, ...

> (Pet.) Off with my boots, you rogues: you villaines, when?

> Out you rogue, you plucke my foote awrie, ...

(IV. i. 116–7, 134, 137)
But there is also a parallel with *The Shrew* V. i. 127, where Vincentio says, 'Ile slit the villaines nose . . .'.

In *A Shrew*, sig. E2, we have the following:

_Feran._ O monstrous: why it becomes thee not,
Let me see it _Kate_: here sirha take it hence,
This cap is out of fashion quite.

_Kate._ The fashion is good enough: belike you
Meane to make a foole of me.

_Feran._ Why true he meanes to make a foole of thee,
To haue thee put on such a curtald cap,
Sirha be gone with it.

There are parallels here with the following phrases in the corresponding scene in *The Shrew* (IV. iii.): (Petruchio.) Away with it (68); it is [a] paltrie cap (81); come Tailor let vs see't (86) : (Kate.) Belike you mean to make a puppet of me. / Pet. Why true, he meanes to make a puppet of thee (103–4):' Pet. Oh monstrous arrogance (108) ; Go take it hence, be gone (163). ² And *A Shrew* in the above passage also parallels *The Shrew* V. ii. 121, where Petruchio says, 'Katherine, that Cap of yours becomes you not'.

In *A Shrew*, sig. E3, Ferando says to Kate:

_Nothing but crossing of me stil,
Ile haue you say as I do ere you go._

This corresponds to *The Shrew* IV. iii. 190–3:

_Looke what I speake, or do, or thynke to doe,
You are still crossing it, sirs let't alone,
I will not goe to day, and ere I doe,
It shall be what a clock I say it is._

In my view, the writer of *A Shrew* is also indebted to *The Shrew* IV. v. 10–11:

_Euermore crost and crost, nothing but crost. _
_Hort._ Say as he saies, or we shall never goe._

In *A Shrew*, sig. E4 and E⁴, we have:

_Feran._ Come _Kate_ the moone shines cleere to night methinkes.
_Kate._ The moone? why husband you are deceiud,
It is the sun.

This corresponds to *The Shrew* IV. v. 2–3:

_Good Lord how bright and goodly shines the Moone._
_Kate._ The Moone, the Sunne: it is not Moonelight now._

(Cf. also IV. v. 5: 'I know it is the Sunne . . .'.) But *A Shrew*, in my

1 By using 'foole' and not 'puppet' *A Shrew* misses a pun.

² Some of these phrases from *The Shrew* come from the episode involving the haber-dasher, others from that involving the tailor.
opinion, combines reminiscence of this with reminiscence of *The Shrew* IV. iii. 115–6:

I tell thee I, that thou hast marr'd her gowne.
Tail. Your worship is deceiu'd, . . .

Finally, in *A Shrew*, sig. F₄, Ferando exclaims 'Oh monstrous intollerable presumption'. This corresponds to *The Shrew* V. ii. 93–4: 'Oh vilde, intollerable, not to be indur'd'. But it also contains a parallel with *The Shrew* IV. iii. 108: 'Oh monstrous arrogance'.

As regards the above comparisons between *A Shrew* and *The Shrew* I can only reiterate that I cannot conceive of Shakespeare re-working an old play by repeatedly breaking up a passage of the latter and scattering its component words and phrases, generally commonplace, at great intervals in his revised version. On the other hand it is well known that memorial reconstructors very frequently combine in a single passage reminiscences of widely separated passages in their original.

A full comparison of the two Shrew texts reveals a considerable number of verbal contacts and parallel phrases in certain scenes. Such contacts and parallels occur, with greater or less frequency, in the following passages of *The Shrew* and the corresponding passages of *A Shrew*: Induction, scenes i and ii; II. i. 182–317; IV. i. 109–68; IV. iii.; IV. v. 1–26; V. ii. 66–end. I cannot see how anyone comparing these passages in the two plays can fail to conclude that there at least *A Shrew* depends upon *The Shrew* or upon a text very close indeed to that of *The Shrew*. In order to show how closely the two texts can approximate to each other I quote the parallel versions of one short passage:

\[ A \text{ Shrew} \]

\[ \text{The Shrew} \]

*Feran.* Go I say and take it vp for your *Pet.* Go take it vp vnto thy masters vse. masters vse.

*San.* Souns: villaine not for thy life *Gru.* Villaine, not for thy life: Take vp touch it not, my Mistresse gowne for thy masters Sounds, take vp my mistris gowne to vse. his

Maisters vse?

*Feran.* Wel sir: whats your conceit of *Pet.* Why sir, what's your conceit in it?

*San.* I haue a deeper conceit in it then *Gru.* Oh sir, the conceit is deeper then you you think for:

Thinke for, take vp my mistris Take vp my Mistris gowne to his gowne masters vse.

To his masters vse? Oh fie, fie, fie.

*Feran. Tailor* come hither: for this *Pet. Hortensio*, say thou wilt see the time take it Tailor paide:

Hence againe, and ile content thee Go take it hence, be gone, and say no for thy paines. (sig. E₂)

(IV. iii. 155–63)
Other passages could be quoted, closely similar in the two texts; but it is noticeable that practically all the verbal parallelism is to be found in the Sly material and in the main plot. There is almost none in the sub-plot; and this brings us to the next stage of our inquiry.

II

Whereas in the main plot there are no radical differences between \textit{A Shrew} and \textit{The Shrew} as regards incidents and situations, there is a radical difference in the sub-plot. In \textit{A Shrew} Kate has two sisters, wooed respectively by the characters corresponding to Hortensio and Lucentio: in \textit{The Shrew} she has only one sister, for whose hand Hortensio and Lucentio are rivals. I find it easier, all things considered, to account for this difference by supposing that in this respect \textit{A Shrew} represents a version of the story anterior to that given in \textit{The Shrew} than by supposing that here it embodies a modification of the latter.

In the sub-plot of \textit{The Shrew} there are certain inconsistencies to some of which attention was drawn by P. A. Daniel in his \textit{Time-Analysis of the Plots of Shakspere's Plays}.\footnote{\textit{The New Shakspere Society's Transactions}, 1877-9, Part II.} Let us in the first place consider III. ii. 1-125. During this episode, as Daniel points out,\footnote{\textit{Ibid.} p. 165.} Tranio (posing as Lucentio) evinces an intimacy with Petruchio which is totally inappropriate in him but which would be quite appropriate in Hortensio. The bridal party is being kept waiting by Petruchio's non-arrival, and Tranio attempts to calm Kate and Baptista:

\begin{quote}
Patience good \textit{Katherine} and Baptista too,  
Vpon my life \textit{Petruchio} meanes but well,  
What euer fortune stays him from his word,  
Though he be blunt, I know him passing wise,  
Though he be merry, yet withall he's honest.  
(III. ii. 21-5)
\end{quote}

These words suggest for Tranio and Petruchio an acquaintance of much longer standing than is the case—for in fact they met for the first time in I. ii. Thus the speech is inconsistent in Tranio's mouth: but it would be perfectly consistent in that of Hortensio, who is an old friend of Petruchio's (see I. ii. 21). Again, the company having had from Biondello a description of the remarkable attire in which Petruchio is approaching, Tranio comments:

\begin{quote}
'Tis some od humor pricks him to this fashion,  
Yet oftentimes he goes but meane apparel'd.  
(III. ii. 70-1)
\end{quote}

These seem to be the words of one speaking from experience. Tranio can have no first-hand knowledge of this habit of Petruchio's, but Hortensio
would have such knowledge. Then, when Petruchio arrives, Tranio reproaches him for his absurd clothing in terms which seem to imply a close friendship between them. He tells Petruchio that he comes

Not so well apparell'd (/) as I wish you were

(III. ii. 87–8)

and pleads with him:

See not your Bride in these vnreuerent robes,
Goe to my chamber, put on clothes of mine.

(Ibid. 110–11)

Daniel is surely right in declaring that ‘the fact is, all these speeches of Tranio, of and to Petruchio, should be in the mouth of Hortensio, who is really Petruchio’s familiar’. Daniel also notes that in A Shrew the corresponding speeches are given to Polidor, who is the equivalent of Hortensio. While the assembled company is waiting for Ferando, Polidor says:

I warrant you heele not be long away.

(Sig. C3)

And then he conjectures an excuse on behalf of his friend:

His Taylor it may be hath bin too slacke
In his apparel which he meanes to weare, ...

(Sig. C3v)

When Ferando has arrived and suggests that they repair to the church Polidor says:

Fie Ferando, not thus attired for shame,
Come to my chamber and there sute thy selfe
Of twenty sutes that I did neuer were.

(Sig. C3v–C4)

With this last compare The Shrew III. ii. 110–11. This is admittedly the only direct parallel; but the significant fact is that in A Shrew, before Ferando’s arrival, Polidor (i.e. Hortensio) tries to excuse him and to propitiate Kate’s father, and after Ferando’s arrival reproaches him for his mad attire and begs him to change it: in The Shrew all this is done by Tranio, in words suitable not to him but to Hortensio.

Dover Wilson suspects that The Shrew is a revision of an earlier play not extant. This assumption affords in my opinion the most convincing explanation of the peculiarity in III. ii. just described. It would seem that in the postulated earlier play the speeches corresponding to those of Tranio in III. ii. to which we have referred were assigned to Hortensio, to whom their content is admirably suited, and that in the revision Tranio was substituted as the speaker, though the material was not properly

2 Ibid.
3 The Taming of the Shrew, New Shakespeare ed., p. 125.
accommodated to his different relationship with Petruchio. In this respect, then, *A Shrew* preserves the arrangement of the earlier play, though from what was said in Section I it is clear that *A Shrew* cannot as it stands be identified with the earlier play.

A reason can be suggested for the substitution of Tranio for Hortensio in *The Shrew* III. ii. Hortensio cannot appear, because he is masquerading as Licio, the music tutor. He goes out in this disguise at the end of III. i., so that it would be theatrically impossible for him to enter in his own person at the beginning of III. ii.; there would be no time for the necessary change of costume. It is reasonable to suppose, then, that in the hypothesized earlier play Hortensio did not disguise himself, and that this strand of the sub-plot was introduced during the revision, necessitating the ascription to another character of Hortensio's original part in III. ii. In *A Shrew* Aurelius's (*i.e.* Lucentio's) servant pretends at one point to be a music tutor; but Polidor does not disguise himself in any way.

At IV. ii. 54 there is another inconsistency in *The Shrew*. Tranio announces that Hortensio has gone to Petruchio's house:

> Faith he is gone vnto the taming schoole.

But Hortensio has never stated his intention of doing so, either to Tranio or to anyone else.¹ The line quoted is part of a passage (IV. ii. 53–6) which is very closely paralleled in *A Shrew*, where, however, the statement that Polidor has gone to the taming school is made by Aurelius (*i.e.* Lucentio) to his servant. Now, unlike Tranio, Aurelius is justified in making this statement, for in *A Shrew* Polidor has previously, in the hearing of Aurelius and of Kate's father and two sisters, declared:

> Within this two daies I wil ride to him [*i.e.* Ferando],
> And see how louingly they do agree.

(Sig. D2)

These lines occur in the course of the passage corresponding to *The Shrew* III. ii. 238–50. Hortensio is disguised as Licio, and cannot therefore make any such declaration. Again it looks as if in the earlier play Hortensio did not disguise himself. It looks as if *A Shrew* follows the earlier play in having him present in his own person in the passage corresponding to *The Shrew* III. ii. 238–50 and in making him state there his intention of going to Petruchio's house; and it looks as if Shakespeare, deciding in his revision to disguise him, was forced to dispense with him in his own person in III. ii. 238–50 and so with his statement of his intention, but nevertheless incongruously retained IV. ii. 53–6 from the earlier play, changing the speakers. It might alternatively be supposed that the writer of *A Shrew* deliberately corrected an anomaly in *The Shrew*. But the balance of probability seems to me to be decidedly against this, because there are, as

¹ See Daniel, op. cit. p. 166.
A SHREW AND THE SHREW

we shall see, inconsistencies and structural weaknesses in *A Shrew* itself, which suggest that the writer of that play was by no means highly skilled in plot-construction, and was hardly the sort of person who could be expected to take the trouble to correct defects in his model.

It seems to me, then, that at certain points the sub-plot of *The Shrew* gives evidence of being a revision of an earlier version agreeing with *A Shrew*. In this earlier version Hortensio did not disguise himself, and by making him do so Shakespeare produces inconsistency in the revised play.

Let us now turn to a third incongruity in *The Shrew*, also noticed by Daniel.1 Kate is wooed and won by Petruchio at II. i. 182–317. The question of a husband for Bianca now arises, and at II. i. 325–91 Gremio and Tranio indulge in a contest before Baptista to determine which of them will secure Bianca's hand by offering the more generous marriage settlement. Hortensio cannot be present to take part in this contest since he is disguised as Licio. He has gone off as Licio at II. i. 168 and is to reappear as Licio at the beginning of III. i. Thus again, as Dover Wilson notes,2 'it would no doubt be theatrically awkward to bring him in clad as Hortensio to bid against Gremio and Tranio at II. i. 324'. But it must be disconcerting to any reader or spectator to observe that although Baptista, Gremio and Tranio have all known from the first scene of the play that Hortensio is a suitor for Bianca not one of them shows the slightest awareness of the fact here. Speaking to Gremio and Tranio Baptista says:

> he of both  
> That can assure my daughter greatest dower,  
> Shall haue my *Biancas* loue.  
>  
> (II. i. 335–7)

He does not mention Hortensio's suit, nor does Gremio, nor Tranio.

The same thing happens in III. i. From the first scene of the play Lucentio knows that Hortensio is a suitor of Bianca. At I. i. 244–6 he directs Tranio to 'make one among these wooers' (i.e. Hortensio and Gremio) for reasons which he does not there give. The explanation of the procedure is hinted at in III. i. 34–7, where Lucentio, disguised as the pedant Cambio, says to Bianca: 'that Lucentio that comes a wooing, . . . is my man Tranio, . . . bearing my port, . . . that we might beguile the old Pantalowne'. The reference is to the beguiling of Gremio by Tranio's promise of a larger marriage settlement for Bianca than he, Gremio, can offer.3 There is no mention of Hortensio, though the plan

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3 Gremio is of course doubly beguiled—by Lucentio-Cambio, whom he believes to be interceding with Bianca on his behalf (see I. ii. 152–6), and by Tranio-Lucentio as above. It is certainly the latter deception which is referred to at III. i. 34–7: it is Tranio's disguise, not Lucentio's, that is being spoken of in the passage quoted.
of making Tranio pose as a wooer must have been formed to beguile Hortensio as much as Gremio.

In III. i. we have a good comic situation in which Lucentio and Hortensio, both disguised as tutors, Cambio and Licio, attempt at the same time to secure Bianca's attention: they indulge in mutual recrimination; and they convey their declarations of love by similar means (III. i. 31 ff., 73 ff.). Now Lucentio is annoyed with Licio because the latter appears to be acting amorously towards Bianca. Lucentio does not know that Licio is Hortensio, for Hortensio formed his plan of disguise while Lucentio was not on the stage (I. ii. 129–35). But Lucentio was on the stage at I. ii. 169–73 when Hortensio said that he would provide a musician to teach 'faire Bianca, so beloved of me'. In III. i., therefore, Lucentio, observing the musician conversing intimately with Bianca, might be expected to guess that he was pleading Hortensio's suit: but apparently the thought of Hortensio does not enter his head in this scene. Furthermore, Hortensio is annoyed with Cambio on account of his amorous conduct towards Bianca. He gives not the slightest indication of suspecting that Cambio is wooing Bianca on behalf of Gremio: yet at I. ii. 152–6 he actually heard Cambio declare that he would plead with Bianca for Gremio.

Again, at IV. ii. 16–21 Hortensio, disguised as Licio, reveals his true identity to Tranio. Thereupon Tranio says:

Signior Hortensio, I haue often heard
Of your entire affection to Bianca, . . .

This definitely implies that Tranio's knowledge of Hortensio's love is a mere matter of hearsay. But in the episode at I. ii. 216–78 Tranio actually met Hortensio and Gremio, was informed by them themselves of their love for Bianca, and stated his own position as that of a competitor with them. Tranio having proposed during this episode that he and Hortensio, along with Gremio, should become friendly rivals, and Hortensio having at I. ii. 277 accepted with others an invitation from Tranio to 'contriue this afternoone, / And quaffe carowses to our Mistresse health', it is strange that at IV. ii. 22–3 Tranio should say that he has 'often heard' of Hortensio's affection for Bianca: apparently he has forgotten all about the earlier episode in question.

It seems to me that in The Shrew Shakespeare's only interest in having Hortensio as a suitor for Bianca is to motivate his disguising himself as Licio, a procedure which produces comic situations. After having got him disguised and playing the part of a secret wooer, Shakespeare silently drops him as an official suitor known as such to Baptista, Lucentio, Gremio and Tranio, and completely ignores the implications of certain passages pre-

† I.e. pass the time.
vious to the adoption of the disguise. And when the comic possibilities of
the disguise have been exploited, he dispenses with him as even a secret
wooer. At the end of III. i. Hortensio, piqued by Bianca's attention to
Cambio, clearly states the possibility that he will renounce his suit (III. i.
89–92). In IV. ii. he becomes definitely convinced that Bianca favours
Lucentio, whereupon he declares:

heere I firmly vow

Neuer to woo her more, but do forswaere her . . .

(IV. ii. 28–9)

and then, a few lines later:

I wil be married to a wealthy Widdow,
Ere three dayes passe, which hath as long lou'd me,
As I haue lou'd this proud disdainful Haggard, . . .

(Ibid., 37–9)

Hortensio has loved Bianca for the whole duration of the play so far, and
despite the fact that this widow has loved him for as long we have not
heard of her until now, quite late in the play, she is mentioned with dis-
concerting abruptness. And she does not appear on the stage until the last
scene of the play, where she is introduced to make a third in the contest
of obedience.

I suggest that in giving Kate two sisters, wooed respectively by the
characters corresponding to Hortensio and Lucentio, A Shrew preserves
a feature of the lost play underlying The Shrew. I suggest that, re-working
this lost play, Shakespeare saw that he could create a good comic situation
by making Hortensio and Lucentio rivals for the same lady's hand and by
disguising them both as tutors in opposition to each other. And so he
reduced the shrew's two sisters to one. Having got Hortensio disguised he
dropped him as an official suitor, with consequent inconsistency. Having
exploited this comic situation he was left with the unsuccessful Hortensio.
What is to happen to him? Lucentio is to be the successful lover: Gremio,
the pantaloon, is the incongruous suitor who is very properly to be rejected
and left isolated at the end: but it would be clumsy to leave Hortensio also
unattached at the end. And so, at IV. ii. 37, to rescue the sub-plot from an
impasse of his own making, Shakespeare simply invented a new female
character with whom to unite Hortensio, and acquainted us with her
existence in a very abrupt manner.

At IV. v. 62–3 in The Shrew Petruchio says to Vincentio, father of
Lucentio:

The sister to my wife, this Gentlewoman,
Thy Sonne by this hath married: . . .

At line 71 Vincentio asks, 'But is this true', and Hortensio replies, 'I doe
assure thee father so it is'. Now, as Daniel says,1 'The only ground they

can have for this assertion is Baptista’s determination, in Act II. sc. i [lines 386–90], that Bianca should be married on the Sunday following Katharine’s marriage. Petruchio’s “by this” would seem to imply that that Sunday afternoon has now arrived. His assertion, however, that she was to be married to Lucentio is mere conjecture, but Hortensio’s confirmation of it is in flat contradiction to the knowledge he has that both he and Lucentio (Tranio) in Act IV. sc. ii [lines 27–33] vowed to have nothing more to do with Bianca’. In his note on IV. v. 63 in the Arden edition of The Shrew Warwick Bond states, in my view reasonably, that ‘the inconsistency is traceable to hasty adoption of the general situation of the old play’. By the ‘old play’ he means A Shrew, but I suggest hasty adoption of the general situation in the lost play postulated above, with which in my belief A Shrew agrees in this matter. If there were no rivalry for the hand of the lady wooed by Vincentio’s son, then Petruchio and Hortensio would be entitled to assume that on the day appointed for her wedding it is he whom she has married.¹ There is no rivalry in A Shrew: and I believe that here The Shrew implies as anterior to it a version of the story agreeing with A Shrew.

In connection with the suggestion that behind The Shrew there lies an earlier play in which Kate had two sisters it is interesting to note that in Svend Grundtvig’s collection of Danish folk-tales there is a story² on the subject of the taming of a shrewish wife which in certain respects closely resembles Shakespeare’s (it is indeed the closest to it of all the extant folk-tale analogues) and in which the character corresponding to Kate has two sisters. It is quite possible that a similar story was current in England in the sixteenth century, and that the hypothecized early play was based upon it.

III

In Section I it was argued that as regards the main plot A Shrew is not the source of The Shrew but is dependent upon The Shrew or upon a text close to that of The Shrew, and it was argued that A Shrew gives evidence of having been memorially transmitted. In Section II it was argued that in the sub-plot The Shrew gives evidence of being a re-working of a version agreeing in certain respects with that of A Shrew. Thus the theory is indicated that A Shrew is memorially dependent upon The Shrew not as we have it in the folio but as it stood at an earlier stage of its evolution. At this earlier stage the main plot was already in or near its final state but the sub-plot was not, and the revision of the earlier play into The Shrew as we have it in-

¹ If the rivalry motif were absent, then of course ‘thy son’ in IV. v. 63 would be the genuine Lucentio, not Tranio-Lucentio: but this does not affect the argument.

volved principally the sub-plot. Now the main plot of *The Shrew* is for the most part, I think, unmistakably Shakespearian. It follows that the postulated earlier play was Shakespearian, as regards the main plot at least. The theory which I am recommending is essentially that stated by Bernhard ten Brink. Unfortunately ten Brink never published an account of the considerations which led to the formulation of his theory—he simply stated the theory itself.

Creizenach and Alexander, arguing that *A Shrew* is dependent on *The Shrew* in its extant state, point out that in certain respects the sub-plot of *The Shrew* is closer to the plot of the ultimate source of both, Ariosto’s *Supposi* (translated into English by Gascoigne under the title of *Supposes*) than that of *A Shrew* is. They prefer to explain this by the hypothesis that the writer of *A Shrew* modified *The Shrew* than to explain it by the hypothesis that *The Shrew* relies for its sub-plot on both *A Shrew* and the ultimate source of *A Shrew*. With others I can see nothing improbable about the supposition which Creizenach and Alexander reject; I see nothing incredible about the assumption that the sub-plot of the lost *Shrew* play was indebted to *Supposes* in certain respects and that Shakespeare, re-working it, reverted to *Supposes* for other elements.

If *A Shrew* can be described as a reported version of a Shakespearian ‘first sketch’ it must be classed apart from the other reported Shakespearian texts, and it must be regarded with special interest. We possess no authentic Shakespearian first sketch; how faithfully can we suppose that *A Shrew* represents the plot-outline of this alleged first sketch? It is quite possible to imagine a reporter making not inconsiderable changes in the plot-outline of his original, especially in the direction of simplification. But I can find no evidence that the sub-plot of the lost *Shrew* play was essentially different from that of *A Shrew*.

Creizenach and Alexander draw attention to certain defects in the sub-plot of *A Shrew* which in their opinion presuppose elements in the more complicated sub-plot of *The Shrew* and in the plot of *Supposes*. I do not see that their conclusion is necessary.

1 It also, I imagine, involved the excision of the material concerning Sly after the end of the first scene of the play proper.
2 The material concerning Sly was doubtless also Shakespearian in the earlier play. There are moments in passages involving Sly in *A Shrew* (even after the point where he disappears in *The Shrew*) at which one thinks one hears an echo of the true Shakespearian note.
3 One remark of ten Brink’s requires modification. He regards the common source of the two texts as a Shakespearian Jugendarbeit . . . die sich von der spätern Fassung namentlich auch dadurch unterscheid, dass das aus den *Supposes* entlehnte Motiv ihrer einfachern Intrigue noch abging (Shakespeare Jahrbuch, XIII, 94). But the sub-plot of *A Shrew* contains elements derived from *Supposes* doubtless through the postulated lost play.
4 *Geschichte des neueren Dramas*, IV, 686, 693–8.
In the sub-plot of *The Shrew*, and in *Supposes*, the access of suitors to the heroine being forbidden, the hero enters her father's house in a menial disguise, in order to have opportunities of meeting her. In *A Shrew* Aurelius poses as a rich merchant's son, and Creizenach and Alexander state that no reason is given for the disguise, which is in any case unnecessary, since the access of suitors to Kate's sisters is not forbidden.¹

It is true that no reason for Aurelius's concealment of his identity is specifically stated in *A Shrew*; but Warwick Bond holds that a motive is implied later on (sig. F₂–F₂'), this being 'the difference in rank between the son of the Duke of Sestos and Phylema'.² 'The true reason' for the deception, according to Bond, 'is that Alfonso would not venture to countenance Aurelius's match with Phylema, if he knew him for a prince'.³ At any rate the passage referred to does supply us with a plausible motive for Aurelius's procedure, though it is not stated as such:

*(Duke.)* Alfonso I did not thinke you would presume,
To match your daughter with my princely house,
And nere make me acquainted with the cause.

*Alfon.* my Lord by heauens I sweare vnto your grace,
I knew none other but Valeria your man,
Had bin the Duke of Cestus noble son,
Nor did my daughter I dare sweare for her.

This motive might have been made quite clear in the lost *Shrew* play, and on this view the writer of *A Shrew*, a memorial reconstructor, has simply obscured it. The state of affairs in the sub-plot of *The Shrew* is not necessarily presupposed.

In the sub-plot of *The Shrew*, and in *Supposes*, the hero's servant adopts his master's identity, and, to further the latter's interests, becomes an ostensible suitor for the heroine's hand, presenting competition to an elderly wooer. In *A Shrew* Aurelius's servant Valeria adopts the rank (though not the name) of his master: but, Creizenach and Alexander argue, since in *A Shrew* there is no rivalry for the hand of Phylema, and since therefore the servant has no one to compete against, no purpose is served by his masquerade. Yet a reason is clearly implied for it in *A Shrew*. Aurelius says (sig. B₂):

> And now be thou the Duke of Cestus sonne,
> Reuel and spend as if thou wert my selfe,
> For I will court my loue in this disguise.

¹ In *A Shrew*, sig. B₂, Polidor says to Aurelius: 'And if he [Ferando] compasse hir [Kate] to be his wife, / Then may we freely visit both our loues'. This seems at first sight to imply that the access of suitors to Kate's sisters has been forbidden. But the reason for Valeria giving Kate a music lesson in *A Shrew* is that if her attention is not distracted she will keep her two sisters at work in the house and prevent Aurelius and Polidor from courting them (see sig. C). And so, in the lines quoted from sig. B₂, Polidor may simply be referring to this dog-in-the-manger attitude.


Here is implied the very motive which in *The Shrew* first prompts the plan whereby Tranio masquerades as Lucentio. Lucentio resolves upon his own disguise, and Tranio asks:

who shall beare your part,
And be in Padua heere Vincentio's sonne,
Keepe house, and ply his booke, welcome his friends,
Visit his Countrimen, and banquet them?

(I. i. 193–6)

It is to surmount this obstacle to Lucentio's disguising himself that the plan of Tranio's masquerade is first formed. Similarly in *A Shrew* someone must represent the Duke of Sestos's son if Aurelius is to pose as the son of a merchant. And in *A Shrew*, sig. C2v, we actually see Valeria sent off to fulfil this function. Aurelius says:

Well Valeria, go to my chamber,
And beare him company that came to daie
From Cestus, where our aged father dwells.

Valeria is obviously instructed here to pose as Aurelius and to discharge a duty of hospitality incumbent on Aurelius. It must of course be objected that a citizen of Sestos would very probably know the Duke's son by sight and instantly recognize Valeria's deception; but the same objection is to be made as regards *The Shrew*. We may say, then, that in *A Shrew* there is a reason for Valeria posing as the Duke's son, and this is the same as the reason first given in *The Shrew* for Tranio's posing as Lucentio. In other words, Valeria's masquerade is motivated even although *A Shrew* contains no rivalry. It may well be argued that the early Shakespearian play contained no rivalry and motivated Valeria-Tranio's disguise as in *A Shrew* and as in *The Shrew* I. i. 193–208.

In *A Shrew*, sig. C, Aurelius says:

*Valeria* as erste we did devise,
Take thou thy lute and go to Alfonso's house,
And say that Polidor sent thee thither.

But this was not devised before; what was devised before was that Valeria should pose as the Duke of Sestos's son. The writer of *A Shrew* is guilty of an inconsistency here. But I would suggest that there is nothing inherently absurd in making Valeria, whose more important disguise is as the Duke's son, momentarily adopt another disguise for a special purpose, that of keeping Kate occupied so that at a particular time Aurelius and Polidor may court her sisters freely. The error in *A Shrew* is that the writer does not make absolutely clear what is happening, that Valeria is as it were inserting one disguise in another: it is quite possible that the early play of which in my view *A Shrew* is a memorial reconstruction made this clear. It may be that in the lost play there was a scene in which Valeria's interim...
disguise as a music tutor was planned and that the writer of *A Shrew* omitted it, thus producing inconsistency in his own text. This inconsistency, and the blurring of the motive for Aurelius's concealment of his rank, suggest that the writer of *A Shrew* was not sufficiently expert in plot-construction to be the sort of person who, if reconstructing *The Shrew*, would go to the very considerable trouble of eradicating inconsistency in the latter by means of an extensive reorganization of the sub-plot.

The theory which seems to me most satisfactory in all respects may be summarized, then, as follows:

1. *A Shrew* is substantially a memorialily constructed text, and is dependent upon an early *Shrew* play now lost.
2. *The Shrew* is a re-working of this lost play.
3. In the early play the Sly material and the main plot were at least largely Shakespearian, and were in or near their final state. (In his re-working Shakespeare excised the Sly material after the end of I. i.)
4. There is no reason to believe that *A Shrew* does not give us the main outlines of the sub-plot of the early play, allowing for some inconsistency and obscurcation of motive for which the memorial reconstructor may be held responsible.

*Postscript*

It was only after completing this article that I had an opportunity of reading Mr. Raymond A. Houk's paper entitled 'The Evolution of *The Taming of the Shrew* ' in the *Publications of the Modern Language Association of America*, vol. LVII, pp. 1009–1038 (December 1942). As regards the relationship between *A Shrew* and *The Shrew* Mr. Houk and I support the same hypothesis.
SHAKESPEARE'S "KING LEAR".

A Critical Edition

submitted, along with a monograph entitled "The 'Bad' Quarto of Hamlet" and a paper entitled "The Taming of a Shrew and The Taming of the Shrew", for the Degree of Doctor of Letters of the University of Edinburgh

by

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Volume II

Text and Notes.

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ACT I.

Scene i.

A Stateroom in King Lear's Palace.

Enter Kent, Gloucester, and Edmond.

Kent. I thought the King had more affected the Duke of Albany, then Cornwall.

Glo. It did always seeme so to vs: But now in the di- 

vision of the Kingdome, it appeares not which of the 

Dukes hee valewes most, for equalities are so weigh'd, 

that curiosity in neither can make choise of eithersi 

moity.

Kent. Is not this your Son, my Lord?

Glo. His breeding Sir, hath bin at my charge. I haue so often blush'd to acknowledge him, that now I am braz'd to too't.

Kent. I cannot conceiue you.

Glo. Sir, this yong Fellowes mother could; wherevpon she grew round wom'b'd, and had indeede (Sir) a Sonne for her Cradle, ere she had a husband for her bed. Do you smell a fault?

Kent. I cannot wish the fault vndone, the issue of it be- 

ing so proper.

Glo. But I haue a Sonne, Sir, by order of Law, some yeere elder then this, who yet is no deerer in my account; 

though this Knaue came somthing sawcily to the world be- 

fore he was sent for, yet was his Mother fayre, there was good sport at his making, and the horson must be acknow- 

ledged. Doe you know this Noble Gentleman, Edmond?

Edm. No, my Lord.
Glo. My Lord of Kent: Remember him hereafter, as my Honourable Friend.
Edm. My services to your Lordship.
Kent. I must love you, and sue to know you better.
Edm. Sir, I shall study deserving.
Glo. He hath bin out nine yeares, and away he shall againe. The King is coming.

Sennet. Enter King Lear, Cornwall, Albany, Gonerill, Regan, Cordelia, and attendants.

Lear. Attend the Lords of France & Burgundy, Gloster.
Glo. I shall, my Leige.

Exeunt Gloucester and Edmund.

Lear. Meane time we shall expresse our darker purpose. Give me the Map there. Know, that we have divided In three our Kingdom: and 'tis our fast intent, To shake all Cares and Businesse from our Age, Conferring them on yonger strengths, while we Unburthen'd crawl towards death. Our son of Cornwall, And you our no lesse loving Sonne of Albany, We have this houre a constant will to publish Our daughters seuerall Dowers, that future strife May be prevented now. The Princes, France & Burgundy, Great Rivals in our yongest daughter's love, Long in our Court haue made their amorous sojourn, And heere are to be answer'd. Tell me my daughters (Since now we will diuest vs both of Rule, Interest of Territory, Cares of State) Which of you shall we say doth loue us most,
That we our largest bountie may extend
Where Nature doth with merit challenge. Gonerill,
Our eldest borne, speake first.

Gon. Sir, I loue you more then word can weild e matter,
Deerer then eye-sight, space, and libertie,
Beyond what can be valewed rich or rare,
No lesse then life, with grace, health, beauty, honor,
As much as Child ere lou'd, or Father found:
A loue that makes breath poore, and speech vnable.
Beyond all manner of so much I loue you.


Tear. Of all these bounds even from this Line,
With shadowie Forrests, and with Champains rich'd
With plenteous Riuers and wide-skipted Meades,
We make thee Lady. To thine and Albanies issues
Be this perpetuall. What sayes our second Daughter?
Our dearest Regan, wife of Cornwall?

Reg. I am made of that selfe-mettle as my Sister,
And prize me at her worth. In my true heart,
I finde she names my very deede of loue:
Onely she comes too short, that I professes
My selfe an enemy to all other ioyes,
Which the most precious square of sense possesses,
And finde I am alone felicitate
In your deere Highnesse loue.

Cord. (Aside) Then poore Cordelia,
And yet not so, since I am sure my loue's
More ponderous then my tongue.
Lear. To thee, and thine hereditarie euer,
Remaine this ample third of our faire Kingdome,
No lesse in space, validitie, and pleasure
Then that conferr'd on Gonerill. Now our Ioy,
Although our last and least; to whose yong lone,
The Vines of France, and Milke of Burgundie,
Strive to be interest. What can you say, to draw
A third, more opilent then your Sisters? speake.

Lear. Nothing?
Lear. Nothing will come of nothing, speake againe.
Cord. Vnhappie that I am, I cannot heaue
My heart into my mouth: I loue your Maiesty
According to my bond, no more nor lesse.
Lear. How, how Cordelia? Mend your speech a little,
Least you may marre your Fortunes.

Cord. Good my Lord,
You haue begot me, bred me, lou'd me. I
Returne those duties backe as are right fit,
Obey you, Loue you, and most Honour you.
Why haue my Sisters Husbands, if they say
They loue you all? Happily when I shall wed,
That Lord, whose hand must take my plight, shall carry
Halfe my loue with him, halfe my Care, and Dutie,
Sure I shall neuer marry like my Sisters,
To loue my father all.
Lear. But goes thy heart with this?
Cord. I my good Lord.
Lear. So young, and so untender?
Cord. So young my Lord, and true.
Lear. Let it be so, thy truth then be thy dowre:
For by the sacred radience of the Sunne,
The misteries of Heccat and the night:
By all the operation of the Orbes, from whom we do exist, and cease to be,
Heere I disclaime all my Paternall care,
Propinquity and property of blood,
And as a stranger to my heart and me,
Hold thee from this for euer. The barbarous Scythian,
Or he that makes his generation messes
To gorge his appetite, shall to my bosome
Be as well neighbour'd, pitied, and relieued,
As thou my sometime Daughter.

Kent. Peace Kent,
Come not betweene the Dragon and his wrath,
I lou'd her most, and thought to set my rest
On her kind nursery. Hence and avoid my sight:
So be my graue my peace, as here I giue
Her Fathers heart from her; call France, who stirres?
Call Burgundy; Cornwall, and Albanie,
With my two Daughters Dowres, digest the third,
Let pride, which she cals plainnesse, marry her:
I doe inuest you ioyntly with my power,
Preheminence, and all the large effects
That troope with Majesty. Our selfe by Monthly course,
With reseruation of an hundred Knights,
By you to be sustain'd, shall our abode
Make with you by due turne; onely we shall retaine
The name, and all th'addition to a King: the Sway,
Reuennew, Execution of the rest.

104 thy heart with this) F. this with thy heart Q. my good) F. good my Q.
107 Let) F. Well let Q. dowre) F. dower Q.
109 misteries) mistresse Q. miseries F1. mysteries F2. night) F. might Q.
110-8 Divided as in F. Divided in Q at generation/appetite/relieued.
111-12 Divided as in F. Divided in Q at generation.
113 to my bosome) F. Om. Q.
114 Liege -- ) liege -- Rowe. Liege. Q, F.
115 Lined as in F. Prefixed to 121 in Q.
116 Burgundy; Burgundy, Q, F.
117 Dowres) F. Dower Q. the) F. this Q.
118 with) F. in Q.
119 turne;) turne, F. turnes, Q. shall) F. still Q.
120 th'addition) F. the additions Q.
121-2 Divided as in F. Divided in Q at King,
Beloued Sonnes be yours, which to confirme, This Coronet part betweene you.

Kent. Royall Lear,
Whom I haue euer honor'd as my King,
Lou'd as my Father, as my Master follow'd,
As my great Patron thought on in my prayers --

Lear. The bow is bent & drawne, make from the shaft.

Kent. Let it fall rather, though the forke iuade
The region of my heart, be Kent vnmannerly
When Lear is mad, what wouldst thou do old man?
Think'st thou that dutie shall have dread to speake,
When power to flattery bowes? To plaineisses honour's bound,
When Malestye stoops to folly, reserve thy state,
And in thy best consideration checke
This hideous rashnesse, answere my life my judgement:
Thy yongest Daughter do's not loue thee least,
Nor are those empty hearted, whose low sounds
Reuerbe no hollownesse.

Lear. Kent, on thy life no more.

Kent. My life I neuer held but as a pawne
To wage against thine enemies, nor feare to loose it,
Thy safety being motiue.

Lear. Out of my sight.

Kent. See better Lear, and let me still remaine
The true blanke of thine eie.

Lear. Now by Apollo.

Kent. Now by Apollo, King
Thou swear'st thy Gods in vaine.

Lear. O Vassall! Miscreant.

---

138 betweene) F. betwixt Q.
141 praiers -- ) prayers -- Rowe. praiers. F. prayers. Q.
143-51 Divided as in F, apart from 147 which F prints as two lines divided at bowes?. Divided in Q at rather,/
heart,/man,/dutie/bowes,/folly,/consideration/life/least,.
144 vnmannerly) Q. vnmannerly, F.
148 stoops) F. falls F. reserve thy state) F. Reuere thy doome Q.
150 life) Q. life, F.
152 sounds) F. sound Q.
153 Reuerbe) F. Reuerbs Q.
154 a) Q. Om. F.
155 thine) F. thy Q. nor) Q. nere F.
156 motiue) F. the motiue Q.
159 Lear.) Q. Kear. F. Kent.) Q. Lent. F.
159-50 Now by Apollo, King...vaine.) Divided as in F. Q prints as one line.
160 swear'st) F2. swear.st Fl. swearest Q.
O Vassall! Miscreant) F. Vassall, recreant Q.
Alb. }
Corn. } Deare Sir forbeare.

Kent. Kill thy Physition, and thy fee bestow
Vpon the foule disease, reuoke thy guift,
Or whil'st I can vent clamour from my throate,
Ile tell thee thou dost euill.

Lear. Heare me recreant,  
On thine allegiance heare me;
That thou hast sought to make vs breake our vow,
Which we durst neuer yet; and with strain'd pride,
To come betwixt our sentence, and our power,
Which, nor our nature, nor our place can beare;
Our potencie made good, take thy reward.

Five dayes we do allot thee for prouision,
To shield thee from disasters of the world,
And on the sixt to turne thy hated backe
Vpon our kingdome; if on the tenth day following,
Thy banisht trunke be found in our Dominions,
The moment is thy death, away. By Jupiter,
This shall not be reuok'd.

Kent. Fare thee well King, sith thus thou wilt appeare,
Freedome lines hence, and banishment is here;
The Gods to their deere shelter take thee Maid,
That justly think'rt, and hast most rightly said:
And your large speeches, may your deeds approue,
That good effects may spring from words of loue:
Thus Kent, O Princes, bids you all adew,
Hee'l shape his old course, in a Country new. Exit.
Flourish. Enter Gloster with France, and Burgundy, Attendants.

Glo. Heere's France and Burgundy, my Noble Lord.

Lear. My Lord of Burgundie,

We first address toward you, who with a King
Hath riuald for our Daughter; what in the least
Will you require in present Dower with her,
Or cease your quest of Loue?

Burg. Most Royall Maiesty,

I craue no more then hath your Highnesse offer'd,
Nor will you tender lesse?

Lear. Right Noble Burgundy,

When she was deare to vs, we did hold her so,
But now her price is fallen: Sir, there she stands,
If ought within that little seeming substance,
Or all of it with our displeasure piec'd,
And nothing more may fitly like your Grace,
Shes's there, and she is yours.

Burg. I know no answer.

Lear. Will you with those infirmities she owes,

Unfriended, new adopted to our hate,
Div'd with our curse, and stranger'd with our oath,
Take her or leave her?

Burg. Election makes not vp on such conditions.

Lear. Then leave her sir, for by the powre that made me,

I tell you all her wealth. For you great King,
I would not from your loue make such a stray,
To match you where I hate, therefore beseech you
T'auert your liking a more worthier way,

Then on a wretch whom Nature is asham'd,
Almost t'acknowledge hers.

Fra. This is most strange,

S.D. Flourish....Attendants.) F. Enter France and Burgundie
with Gloster. Q.
That she whom even but now, was your best object,  
The argument of your praise, balme of your age,  
The best, the dearest, should in this trice of time  
Commit a thing so monstrous, to dismantle  
So many folds of fauour: sure her offence  
Must be of such vnnaturall degree,  
That monsters it: Or your fore-voucht affection  
Falne into taint: which to beleene of her  
Must be a faith that reason without miracle  
Should never plant in me.

Cord.  
I yet beseech your Maistey,  
If for I want that glib and oylie Art,  
To speake and purpose not, since what I well intend,  
Ile do't before I speake, that you make knowne  
It is no vicious blot, murther, or foulenesse,  
No vnchaste action or dishonoured step  
That hath depriu'd me of your Grace and fauour,  
But euen for want of that, for which I am richer,  
A still soliciting eye, and such a tongue,  
That I am glad I haue not, though not to haue it,  
Hath lost me in your liking.

Lear.  
---a for I want that glib and oylie Art,  
To speake and purpose not, since what I well intend,  
Ile do't before I speake, that you make knowne  
It is no vicious blot, murther, or foulenesse,  
No vnchaste action or dishonoured step  
That hath depriu'd me of your Grace and fauour,  
But euen for want of that, for which I am richer,  
A still soliciting eye, and such a tongue,  
That I am glad I haue not, though not to haue it,  
Hath lost me in your liking.

Frac.  
Better thou  
Had'st not beene borne, then not t'haue pleas'd me better.

This....degree,) Divided as in F. Divided in Q at now/  
praise, best) Q. Om. F.  
whom) that Q. most) Q. Om. F.  
the) best) Q. most) Q.  
your fore-voucht affection) for voucht affections Q.  
Falne) Fall F. taint:) taint, Q, F.  
Should) F. Could Q. Maiesty,) Maiesty. F. Maiestie, Q.  
well) Q. will F. intend) F. intend Q.  
make knowne) F. may know Q.  
murther) F. murder Q.  
vnchaste) F. vnclaveane Q.  
richer) F. rich Q.  
That) F. As Q.  
Better) F. Goe to, goe to, better Q.  
Better....better.) Divided as by Pope. F divides at had'st,;  
Q divides at borne,  
Had'st) had'st, F. hadst Q. not beene F. not bin Q.  
t'haue) t haue F. to haue Q. The F comma after "had'st" is  
actually the apostrophe after "t " which has slipped into  
the line above.  
but) F. no more but Q.  
Divided as in F. Divided in Q at to (with "do," tucked down)/  
 Lady?/that (with "stâds" tucked down)/her?.  
Which) F. That Q.  
Which) F. That Q.  
regards) F. respects Q.  
adourie) F. dowre Q.
Burg. Give but that portion which your selfe propos’d, And here I take Cordelia by the hand, Dutchesse of Burgundie.

Lear. Nothing, I haue sworne, I am firme.

Burg. I am sorry then you haue so lost a Father, That you must loose a husband.

Cord. Peace be with Burgundie, Since that respect and Fortunes are his loue, I shall not be his wife.

Fra. Fairest Cordelia, that art most rich being poore, Most choise forsaken, and most lou’d despis’d, Thee and thy vertues here I seize vpon, Be it lawfull I take vp what’s cast away.

Gods, Gods! ’Tis strange, that from their cold’st neglect My loue should kindle to enflam’d respect.

Thy dowrelesse Daughter King, throwne to my chance, Is Queene of vs, of ours, and our faire France: Not all the Dukes of watrish Burgundy, Can buy this vnpriz’d precious Maid of me.

Bid them farewell Cordelia, though vnkinde, Thou loosest here a better where to finde.

Lear. Thou hast her France, let her be thine, for we Have no such Daughter, nor shall ever see That face of hers againe, therfore be gone, Without our Grace, our Loue, our Benizon: Come Noble Burgundie.

Flourish. Exeunt Lear, Burgundie, Cornwal, Albany, Gloster, and Attendants.

240-3 Royall....Burgundie.) Divided as in F. Divided in Q at portion/Cordelia/Burgundie.. 240 Royall King) RoyallKing F. Royall Leir Q. 244 I am firme) F. Om. Q. 246-8 Peace....wife.) Divided as in F. Divided in Q at respects/wife.. 247 respect and Fortunes) F. respects/Of fortune Q. 254 enflam’d) F. inflam’d Q. 255 my) F. thy Q. 257 of) F. in Q. 258 Can) F. Shall Q. 261 for we) Lined as in F. Prefixed to 262 in Q. 265 Come....Burgundie.) Lined as in F. Appended to 264 in Q. S.D. Flourish.) F. Om. Q. Exeunt....Attendants.) Capell. Exeunt. F. Exit Lear and Burgundie. Q.
Bid farewell to your Sisters.

The Jewels of our Father, with wash'd eies
Cordelia leaves you, I know you what you are,
And like a Sister am most loth to call
Your faults as they are named. Loue well our Father:
To your profess'd bosomes I commit him,
But yet alas, stood I within his Grace,
I would prefer him to a better place,
So farewell to you both.

Prescribe not vs our dutie.

Let your study
Be to content your Lord, who hath receiu'd you
At Fortunes aimes, you haue obedience scanted,
And well are worth the want that you haue wanted.

Time shall unfold what plighted cunning hides,
Who couers faults, at last with shame derides:
Well may you prosper.

Come my faire Cordelia.

Exeunt France and Cordelia.

Sister, it is not little I haue to say, of what most neerely appertaines to vs both, I think our Father will hence to night.

That's most certaine, and with you: next moneth with vs.

You see how full of changes his age is, the observation we haue made of it hath not beene little; he alwaies lou'd our Sister most, and with what poore judgement he hath now cast her off, appeares too grossely.

'Tis the infirmity of his age, yet he hath euer but slenderly knowne himselfe.

The best and soundest of his time hath bin but rash, then must we looke from his age, to receiue not alone the imperfections of long ingraffed condition, but therewithall the unruly waywardnesse, that infirme and cholaricke yeares bring with them.
Reg. Such vnconstant starts are we like to haue from him, as this of Kents banishment.

Gon. There is further complement of leave-taking betweene France and him, pray you let vs hit together, if our Father carry authority with such disposition as he beares, this last surrender of his will but offend vs.

Reg. We shall further thinke of it.

Gon. We must do something, and i'th'heate. Exeunt.

Scene ii.

A Hall in the Earl of Gloster's Castle.

Enter Edmond.

Edm. Thou Nature art my Goddesse, to thy Law
My servioes are bound, wherefore should I
Stand in the plague of custome, and permit
The curiosity of Nations, to deprive me?
For that I am some twelue, or fourteene Moonshines
Lag of a Brother? Why Bastard? Wherefore base?
When my Dimensions are as well compact,
My minde as generous, and my shape as true
As honest Madams issue? Why brand they vs
With Base? With basenes? Bastardie? Base, Base?
Who in the lustie stealth of Nature, take
More composition, and fierce qualitie,
Then doth within a dull stale tyred bed
Goe to th'creating a whole tribe of Pops
Got 'tweene a sleepe, and wake? Well then,
Legitimate Edgar, I must haue your land,
Our Fathers loue, is to the Bastard Edmond,
As to th'legitimate: fine word: Legitimate.
Well, my Legittimate, if this Letter speed,
And my inuention thrive, Edmond the base
Shall top th'Legitimate: I grow, I prosper:
Now Gods, stand vp for Bastards.
Enter Gloucester.

Glo. Kent banish'd thus? and France in choller parted?
And the King gone to night? Prescrib'd his powre,
Confin'd to exhibition? All this done
Vpon the gad? Edmond, how now? What newes?

Edm. So please your Lordship, none.

Glo. Why so earnestly seeke you to put vp þ Letter?

Edm. I know no newes, my Lord.

Glo. What Paper were you reading?

Edm. Nothing my Lord.

Glo. No? what needed then that terrible dispatch of it
into your Pocket? The quality of nothing, hath not such
neede to hide it selfe. Let's see: come, if it bee
nothing, I shall not neede Spectacles.

Edm. I beseech you Sir, pardon mee; it is a Letter from
my Brother, that I have not all ore-read; and for so
much as I haue perus'd, I finde it not fit for your
ore-looking.

Glo. Give me the Letter, Sir.

Edm. I shall offend, either to detaine, or giue it: the
Contents, as in part I understand them, are too blame.

Glo. Let's see, let's see.

Edm. I hope for my Brothers justification, hee wrote this
but as an essay, or taste of my Vertue.

Glo. reads. This policie, and reuerence of Age, makes the
world bitter to the best of our times: keepe our
Fortunes from vs, till our oldnesse cannot relish them.
I begin to finde an idle and fond bondage, in the
oppression of aged tyranny, who sways not as it hath
power, but as it is suffer'd. Come to me, that of this
I may speake more. If our Father would sleepe till I
wak'd him, you should enjoy halfe his Reuennew for ever,
and live the beloued of your Brother. Edgar.
Hum? Conspiracy? Sleepe till I wak'd him, you should
enjoy halfe his Reuennew: my Sonne Edgar, had hee a
hand to write this? A heart and braine to breede it in?
When came you to this? Who brought it?
Edm. It was not brought mee, my Lord; there's the cunning
of it. I found it throwne in at the Casement of my
Closset.
Glo. You know the character to be your Brothers?
Edm. If the matter were good my Lord, I durst
swear it were
his: but in respect of that, I would faine thinke it were
not.
Glo. It is his?
Edm. It is his hand, my Lord: but I hope his heart is not in
The Contents.
Glo. Has he never before sounded you in this busines?
Edm. Neuer my Lord. But I have heard him oft maintaine it
to be fit, that Sonnes at perfect age, and Fathers
declin'd, the Father should bee as Ward to the Son, and
the Sonne manage his Reuennew.
Glo. O Villain, villain: his very opinion in the Letter.
Abhorrèd Villaine, vnaturall, detested, brutish Villaine;
worse then brutish: Go sirrah, seeks him: Ile apprehend
him. Abhominable Villaine, where is he?
Edm. I do not well know my L. If it shall please you to
suspend your indignation against my Brother, til you can
derive from him better testimony of his intent, you
should run a certaine course: where, if you violently pro-
ceed against him, mistaking his purpose, it would make a
great gap in your owne Honor, and shake in pieces, the
heart of his obedience. I dare pawne downe my life for him,
that he hath writ this to feel my affection to your Honor;

53 walk'd) F. wakt Q.  
54 Edgar) F. Edgar Q.  
55 Sleepe) F. slept Q.  
56 you to this) F. this to you Q.  
57 his?) Q. his. F.  
58 Has) F. hath Q.  
59 heard him oft) F. often heard him Q.  
60 declin'd) F. declining Q.  
61 his) F. the Q.  
62 sirrah) F. sir Q.  
63 L.) F. Lord, Q.  
64 his) F. this Q.  
65 that he hath writ) F. he hath wrote Q.
& to no other pretence of danger.

Glo. Thine you so?

Edm. If your Honor judge it meete, I will place you where
you shall heare vs conferre of this, and by an Auricular
assurance have your satisfaction, and that without any
further delay, then this very Euening.

Glo. He cannot bee such a Monster.

Edm. Nor is not, sure.

Glo. To his father, that so tenderly and intirely loues him,
heauen and earth! Edmond seeke him out: winde me into
him, I pray you: frame the Businesse after your owne wise-
dome. I would vnstate my selfe, to be in a due resolution.

Edm. I will seeke him Sir, presently: conuey the businesse as
I shall find meanes, and acquaint you withall.

Glo. These late Eclipses in the Sun and Moone portend no
good to vs; though the wisedome of Nature can reason it
thus, and thus, yet Nature finds it selfe scourg'd by the
sequent effects. Loue cooles, friendship falls off, Bro-
thers diuide. In Cities, mutinies; in Countries, discord;
in Pallaces, Treason; and the Bond crack'd, 'twixt Sonne
and Father. This vllain of mine comes vnder the pre-
diction, there's Son against Father; the King falls from
byas of Nature, there's Father against Childe. We haue
seen the best of our time. Machinations, hollownesse,
treacherie, and all ruinous disorders follow vs disquietly
to our Graues. Find out this Villain, Edmond, it shall lose
thee nothing, do it carefully: and the Noble & true-harted
Kent banish'd; his offence, honesty. 'Tis strange. Exit
Edm. This is the excellent foppery of the world, that when we are sick in fortune, often the surfets of our own behaviour, we make guilty of our disasters, the Sun, the Moone, and Starres, as if we were villaines on necessitie, Foes by heavenly compulsion, Knaues, Theeues, and Treacherers by Sphericall predominance, Drunkards, Lyars, and Adulterers by an inforc'd obedience of Planetary influence, and all that we are euill in, by a divine thrusting on. An admirable evasion of Whore-master man, to lay his Goatish disposition to the charge of a Starre. My father compounded with my mother vnder the Dragons taile, and my Natiuity was vnder Vrsa Major, so that it followes, I am rough and Leacherous. Fut, I should haue bin that I am, had the maidenliest Starre in the Firmament twinkled on my bastardizing. Edgar,

Enter Edgar.

Pat: he comes like the Catastrophe of the old Comedie: my Cue is villanous Melancholli, with a sigh like Tom o' Bedlam. -- O these Eclipses do portend these diuisions. Fa, Sol, La, Me.

Edg. How now Brother Edmond, what serious contemplation are you in?

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

Edg. Do you busie your selfe with that?

Edm. I promise you, the effects he writes of, succeede
vnhappily, as of vnnaturalnesse betweene the child and the parent, death, dearth, dissolutions of ancient amities, diuisions in state, menaces and maledictions against King and nobles, needles diffidences, banishment of frieds, dissipation of Cohorts, nuptial breaches, and I know not what.

Edg. How long haue you beene a sectary Astronomicall?

Edm. When saw you my Father last?

Edg. The night gone by.

Edm. Spake you with him?

Edg. I, two houres together.

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

Edm. None at all.

Edg. Bethink your selfe wherein you may haue offended him: and at my entreaty forbeare his presence, vntill some little time hath qualified the heat of his displeasure, which at this instant so rageth in him, that with the mischiefe of your person, it would scarsely clay.

Edg. Some Villaine hath done me wrong.

Edm. That's my feare, I pray you haue a continent forbearance till the speed of his rage goes slower: and as I say, retire with me to my lodging, from whence I will fitly bring you to heare my Lord speake: pray ye goe, there's my key: if you do stirre abroad, goe arm'd.

Edg. Arm'd, Brother?

Edm. Brother, I advise you to the best, I am no honest man, if ther be any good meaning toward you; I haue told you what I haue seene, and heard: But faintly. Nothing like the image, and horror of it, pray you away.

Edg. Shall I heare from you anon?

Edm. I do serue you in this businesse: Exit Edgar.

A Credulous Father, and a Brother Noble, Whose nature is so farre from doing harmes, That he suspects none: on whose foolish honestie My practises ride easie: I see the businesse. Let me, if not by birth, haue lands by wit, All with me's meete, that I can fashion fit. Exit.

139 vnhappily,) Q. vnhappily. F.
139-45 as....Astronomicall?) From Q. Om. F, which prints vnhappily. in a line by itself and When.... (146) in a new line.
146 When) F. Come, come, when Q.
147 The) F. Why, the Q.
149 I) F. Om. Q.
151 nor) F. or Q.
152 all,) Q. all, F.
154 entreaty) F. intreatie Q. vntill) F. till Q.
157 person) F. parson Q. scarsely) F. scarce Q.
159, 165, 170 Edm.) F. Bast. Q.
159-64 I...Brother?) F. Om. Q.
165 best,) F. best, goe arm'd, Q.
166 toward) F. towards Q.
A Room in the Duke of Albany's Palace.

Enter Gonerill, and Steward.

Gon. Did my Father strike my Gentleman for chiding of his Toole?
Stew. I Madam.
Gon. By day and night, he wrongs me, euery howre
He flashes into one grosse crime, or other,
That sets vs all at odds: Ile not endure it;
His Knights grow riotous, and himselfe vpbraides vs
On euery trifle. When he returns from hunting,
I will not speake with him, say I am sicke,
If you come slacke of former services,
You shall do well, the fault of it Ile answer.
Stew. He's comming Madam, I heare him.

Put on what weary negligence you please,
You and your Fellowes: I'de haue it come to question;.
If he distaste it, let him to my Sister,
Whose mind and mine I know in that are one,
Not to be ouerruld; idle old man
That still would manage those authorities
That hee hath giuen away, now by my life
Old fooles are babes again, & must be vs'd
With checkes as flatteries, when they are scene abused,
Remember what I haue said.
Stew. Very well Madam.
Gon. And let his Knights haue colder lookes among you:
What growes of it no matter, advise your fellowes so,
I would breed from hence occasions, and I shall,
That I may speake, Ile write straight to my Sister
To hold my course; prepare for dinner. Exeunt.

Scene iii. Scena Tertia. F. Om. Q.
A.... Palace.) Capell. Om. Q, F.
S.D. Steward) F. Gentleman Q.
3 Stew.) Ste. F. Gent. Q. So throughout the scene.
1) F. Yes Q.
4-5 Divided as in F. Divided in Q at me,/other.
6 endure) F. indure Q. 7 vpbraides) F. obrayds Q.
8 from hunting) Q. fromhunting F.
13-16 Put....one,) Divided as in F. As prose in Q.
14 Fellowes) F. fellow servants Q. to) F. in Q.
15 distaste) F. dislike Q. my) F. our Q.
17-21 From Q, which prints as prose, without initial capitals
   to the lines. As verse first in Theobald. Om. F.
22 Remember....said.) Lined as in F. As prose in Q.
   haue said) F. tell you Q. Well) F. Very well Q.
23-4 Divided as by Capell. As prose in Q, F, without initial
   capitals to the lines.
25-6 I would....speake,) From Q. Om. F. Divided as by Capell.
   As prose in Q.
26 That) that Q.
26-7 Ile....dinner.) Divided as by Hanmer. As prose in Q, F.
27 To) to Q, F. course) F. very course Q.
   prepare) F. goe prepare Q. Exeunt.) F. Exit. Q.
Scene iv.

An outer Hall in the same.

Enter Kent.

Kent. If but as well I other accents borrow,
    That can my speech defuse, my good intent
May carry through it selfe to that full issue
For which I raiz'd my likenesse. Now banisht Kent,
If thou canst serve where thou dost stand condemn'd,
So may it come, thy Master whom thou lou'st,
Shall find thee full of labours.

Hornes within. Enter Lear and Knights.

Lear. Let me not stay a iot for dinner, go get it ready:
    How now, what art thou?
Kent. A man Sir.
Lear. What dost thou professe? What would'st thou with vs?
Kent. I do professe to be no lesse then I seeme; to serve
    him truely that will put me in trust, to loue him that
is honest, to converse with him that is wise and saies
little, to feare judgement, to fight when I cannot
choose, and to eate no fish.
Lear. What art thou?
Kent. A very honest hearted Fellow, and as poore as the
    King.
Lear. If thou be'st as poore for a subiect, as he is for a
    King, thou art poore enough. What wouldst thou?
Kent. Service.
Lear. Who wouldst thou serue?
Kent. You.
Lear. Do'st thou know me fellow?
Kent. No Sir but you haue that in your countenance,
    which I would faine call Master.

Scene iv.) Scena Quarta. F. Om. Q.
An....same.) Capell. Om. Q, F.
1-7 divided as in F. As prose in Q.
1 well) Q. will F.
4 raiz'd) F. raz'd Q.
6 So....come,) F. Om. Q. lou'st) F. louest Q.
7 thee) F. the Q. labour Q.
S.D. Hornes....Knights.) Hornes within. Enter Lear and
    Attendants. F. Enter Lear. Q. Knights, added
    to F S.D. after Lear(,) by Rowe.
9 how now) how / now Q. hownow F.
20 be'st) F. be Q. he is) Q. hee's F.
21 thou art) F. thar't Q.
Lear. What's that?
Kent. Authority.
Lear. What services canst thou do?
Kent. I can keepe honest counsaile, ride, run, marre a curious tale in telling it, and deliuer a plaine message bluntly: that which ordinary men are fit for, I am quallified in, and the best of me, is Dilligence.
Lear. How old art thou?
Kent. Not so young Sir to loue a woman for singing, nor so old to dote on her for any thing. I haue yeares on my backe forty eight.
Lear. Follow me, thou shalt serue me; if I like thee no worse after dinner, I will not part from thee yet. Dinner ho, dinner, where's my knaue? my Poole? Go you and call my Foole hither.
Exit first Knight. Enter Steward.

You you Sirrah, where's my Daughter?
Stew. So please you -- 
Lear. What saies the Fellow there? Call the Clot-pole backe: [Exit second Knight.] wher's my Foole? Ho, I thinke the world's asleepe, [Re-enter second Knight.] how now? Where's that Mungrell?

2 Kni. He saies my Lord, your Daughter is not well.
Lear. Why came not the slaue backe to me when I call'd him?
2 Kni. Sir, he answered me in the roundest manner, he would not.
Lear. He would not?
2 Kni. My Lord, I know not what the matter is, but to
my judgement your Highnesse is not entertain'd with that Ceremonious affection as you were wont, there's a great abatement of kindnesse appears as well in the general dependants, as in the Duke himselfe also, and your Daughter.

Lear. Ha? Saist thou so?

2 Kni. I beseech you pardon me my Lord, if I bee mistaken, for my duty cannot be silent, when I thinke your Highnesse wrong'd.

Lear. Thou but remembrest me of mine owne Conception, I haue perceived a most faint neglect of late, which I haue rather blamed as mine owne jealous curiositie, then as a very pretence and purpose of vnkindnesse; I will looke further into't; but where's my Foole? I haue not seen him this two daies.

2 Kni. Since my young Ladies going into France Sir, the Foole hath much pined away.

Lear. No more of that, I haue noted it well, goe you and tell my Daughter, I would speake with her. [Exit second Knight.]

Goe you call hither my Foole; [Exit third Knight. Enter Steward.] Oh you Sir, you, come you hither Sir, who am I Sir?

Stew. My Ladies Father.

Lear. My Ladies Father? my Lords knaue, you whorson dog, you slae, you curre.

Stew. I am none of these my Lord, I beseech your pardon.

Lear. Do you bandy lookes with me, you Rascall? [Striking him.]

Stew. Ile not be strucken my Lord.

Kent. Nor tript neither, you base Foot-ball plaier. [Tripping up his heels.]

Lear. I thank thee fellow. Thou seru'st me, and Ile loue thee.

---Thee.
Kent. Come sir, arise, away, I'll teach you differences: I iv
away, away, if you will measure your lubbers length againe,
tarry, but away, goe too, have you wisedome, [Exit Steward.] so.

Lear. Now my friendly knaue I thanke thee, [Enter first and third Knights with Foole.] there's earnest of thy service.

Foole. Let me hire him too, here's my Coxcombe.

Lear. How now my pretty knaue, how dost thou?

Foole. Sirrah, you were best take my Coxcombe.

Kent. Why Foole?

Foole. Why? for taking ones part that's out of favour, nay, & thou canst not smile as the wind sits, thou'lt catch colde shortly, there take my Coxcombe; why this fellow ha's banish'd two on's Daughters, and did the third a blessing against his will, if thou follow him, thou must needs weare my Coxcombe. How now Nunckle? would I had two Coxcombes and two Daughters.

Lear. Why my Boy?

Foole. If I gave them all my living, I'd keepe my Coxcombes my selfe, there's mine, beg another of thy Daughters.

Lear. Take heed Sirrah, the whip.

Foole. Truth's a dog must to kennell, hee must bee whipt

---

87 arise, away,) F. Om. Q. lubbers length againe,) F, Q corr. lubbers, length againe Q uncorr.
88 goe too,) F. Om. Q. have you wisedome) F. you have wisedome Q. Exit Steward.) Pushes the Steward out. (after so.) Theobald. Om. Q, F.
90 so) F. Om. Q. my) F. Om. Q.
91-2 Enter....with Foole.) Enter Foole. Q, F, placed after 92.
96 Kent. Why Foole?) Q. Lear. Why my Boy? F.
97 ones) F. on's Q. thou'lt) F. thou't Q. ha's banish'd) F. hath banisht Q. did) F. done Q.
100 all my) F. any Q. Truth's) F. Truth is Q. dog) F. dog that Q.
out, when the Lady Brach may stand by'th'fire and
stinke.
Lear. A pestilent gall to me.
Foole. Sirha, Ile teach thee a speech.
Lear. Do.
Foole. Marke it Nuncle;
Have more then thou showest,
Speake lesse then thou knowest,
Lend lesse then thou owest,
Ride more then thou goest,
Larne more then thou trowest,
Set lesse than thou trowest;
Leave thy drinke and thy whore,
And keepe in a dore,
And thou shalt haue more,
Then two tens to a score.
Kent. This is nothing Foole.
Foole. Then 'tis like the breath of an vnfeed Lawyer,
you gauue me nothing for't, can you make no vse of
nothing Nuncle?
Lear. Why no Boy, nothing can be made out of nothing.
Foole. (to Kent) Prythee tell him, so much the rent of
his land comes to, he will not beleue a Foole.
Lear. A bitter Foole.
Foole. Do'ist thou know the difference my Boy, betweene
a bitter Foole, and a sweet one?
Lear. No Lad, teach me.
Poole. That Lord that counsell'd thee
To give away thy land,
Come place him here by mee,
Doe thou for him stand,
The sweet and bitter foole
Will presently appear,
The one in motley here,
The other found out there.

Lear. Do'st thou call mee foole boy?

Poole. All thy other Titles thou hast giuen away; that
thou wast borne with.

Kent. This is not altogether foole my Lord.

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

Poole. Why after I haue cut the egge i'th'middle and eate
Up the meat, the two Crownes of the egge: when thou
closest thy Crowne i'th'middle, and gau'est away both
parts, thou boar'est thine Asse on thy backe o're the
durt; thou had'st little wit in thy bald crowne, when
thou gau'est thy golden one away; if I speake like my
selfe in this, let him be whipt that first findes it
so.

Lear. Do'st thou call mee foole boy?

Poole. All thy other Titles thou hast giuen away; that
thou wast borne with.

Lear. Do'st thou call mee foole boy?
Foole. I haue vsed it Nunckle, ere since thou mad'st thy Daughters thy Mothers, for when thou gau'st them the rod, and put'st downe thine owne breaches, Then they for sodaine joy did weeppe, And I for sorrow sung, That such a King should play bo-peeppe, And goe the Fools among.

Pry'thy Nunckle keepe a Schoolemaster that can teach thy Foose to lie, I would faine learne to lie.

Lear. And you lie sirrah, wee'1 haue you whipt.

Foole. I maruell what kin thou and thy daughters are, they'll haue me whipt for speaking true, thou'lt haue me whipt for lying: and sometimes I am whipt for holding my peace. I had rather be any kind of thing then a foole, and yet I would not be thee Nunckle, thou hast pared thy wit o'both sides, and left nothing i'th'middle; heere comes one o'the parings.

Enter Gonerill.

Lear. How now Daughter? what makes that Frontlet on? You are too much of late i'th'frowne.

Foole. Thou wast a pretty fellow when thou hadst no need to care for her frowning, now thou art an O without a figure, I am better then thou art now, I am a Foole, thou art nothing. Yes forscoth I will hold my tongue, so your face bids me, though you say nothing. Mum, mum,

---

168 ere) F. euer Q.
169 Mothers) F. mother Q. gau'st) F. gauest Q.
171 Then they) then they Q, F, as part of the prose. As part of the verse first in Theobald.
171-4 for....among) For....among as verse, F. for....among as prose, Q.
174 Fools) fooles Q. Foole F.
176 learne to) F. learneto Q corr. learne Q uncorr.
177 sirrah) F. Om. Q.
179 true,) Q. true: F. thou'lt) F. thou wilt Q.
180 lying:) lying, Q, F. sometimes) F. sometime Q.
181 o') F. of Q.
183 o') F. a Q. i'th') F. in the Q.
184 o') F. of Q.
185-6 As prose, F. As verse, Q.
185 on? You) F. on, Me thinks you Q.
186 of late) F. alate Q.
188 frowning) F. frowne Q. now thou) F, Q corr. thou, thou Q uncorr.
191-3 Mum....crum,) Divided as by Capell. Mum, mum, prefixed to 193 in Q, F, as if part of the verse.
He that keepes nor crust, nor crum,  
Weary of all, shall want some.  
That's a sheal'd Pescod.

Gon. Not only Sir this, your all-lycenc'd Foole,  
But other of your insolent retinue  
Do hourly Carpe and Quarrell, breaking forth  
In ranke, and not to be endur'd riots. Sir,  
I had thought by making this well knowne vnto you,  
To haue found a safe redresse, but now grow fearefull  
By what your selfe too late haue spoke and done,  
That you protect this course, and put it on  
By your allowance, which if you should, the fault  
Would not scape censure, nor the redresses sleepe,  
Which in the tender of a wholesome weale,  
Might in their working do that offence,  
Which else were shame, that then necessitie  
Will call discreet proceeding.

Fool. For you know Nunckle,  
The Hedge-Sparrow fed the Cuckoo so long,  
That it's had it head bit off by it young,  
so out went the Candle, and we were left darkling.

Lear. Are you our Daughter?  
Gon. I would you would make use of your good wisedome  
(Whereof I know you are fraught), and put away  
These dispositions, which of late transport you  
From what you rightly are.

Fool. May not an Asse know, when the Cart drawes the  
Horse?  
Whoop Iugge I loue thee.

---

193 He) he Q, F. nor crust) F. neither crust Q.  
nor crum) Q. not crum F.
195 That's...Pescod.) Appended to 194 in Q, F, as if part  
of the verse.
196-209 Divided as in F. As prose in Q.
199 Q prints not...riots, in brackets; F prints not....  
endur'd in brackets.
   endur'd) F. indured Q.  
   riots. Sir,) Capell. riots Sir. F  
   redresses) F. redresse Q.  
203 it) F. Om. Q.  
205 redresses) F. redresse Q.  
206 Which) F. that Q.  
209 Will) F. must Q.  
   proceeding) F. proceedings Q.
210 know) F. trow Q.
211-2 Divided as by Pope. As prose in Q, F.
211 The) the Q, F.  
212 That) that Q, F.  
   it's) F. it Q.  
   by it) F. beit Q.  
215-6 Divided as in F. As prose in Q.
215 I) F. Come sir, I Q.  
   your) F. that Q.
216 Brackets as in F. No brackets in Q.
217 which) F. that Q.  
   transport) F. transforme Q.
221 Separate line in F, the previous line containing only "the  
Horse?"; the whole speech continuous in Q.
Lear. Do's any heere know me? This is not Lear:
   Do's Lear walke thus? Speake thus? Where are his eies?
   Either his Notion weakens, his Discernings
   Are Lethargied -- Ha! Waking? 'Tis not so!
   Who is it that can tell me who I am?

Foole. Lear's shadow.
Lear. I would learne that, for by the markes of souer-
   aintie, knowledge, and reason, I should bee false
   persuadwed I had daughters.
Foole. Which they will make an obedient father.
Lear. Your name, faire Gentlewoman?

This admiration Sir, is much o'th'sauour
Of other your new pranks. I do beseech you
To understand my purposes aright:
As you are Old, and Reuerend, should be Wise.
Heere do you keepe a hundred Knights and Squires,
Men so disorder'd, so debosh'd, and bold,
That this our Court infected with their manners,
Shewes like a riotous Inne; Epicurisme and Lust
Makes it more like a Tauerne, or a Brothell,
Then this our Court infected with their manners
Shewes like a riotous Inne; Epicurisme and Lust
Makes it more like a Tauerne, or a Brothell,
Then a grac'd Pallace. The shame it selfe doth speake
For instant remedy. Be then desir'd
By her, that else will take the thing she begges,
A little to disquantity your Traine,
And the remainders that shall still depend,
To be such men as may besort your Age,
Which know themselues, and you.

Lear. Darknesse, and Diuels.
   Saddle my horses: call my Traine together.
   Degenerate Bastard, Ile not trouble thee;
   Yet haue I left a daughter.
Gon. You strike my people, and your disorder'd rabble,
Make Servants of their Betters.

Enter Albany.

Lear. Woe, that too late repents: O sir, are you come?
Is it your will, speake Sir? Prepare my Horses.
Ingratitude! thou Marble-hearted Fiend,
More hideous when thou shew'st thee in a Child,
Then the Sea-monster.

Alb. Pray Sir be patient.

Lear. Detested Kite, thou lyest.
My Traine are men of choice, and rarest parts,
That all particulars of duty know,
And in the most exact regard, support
The worshipes of their name. O most small fault,
How vgyly did'st thou in Cordelia shew!
Which like an Engine, wroont my frame of Nature
From the first place; drew from my heart all loue,
And added to the gall. O Lear, Lear, Lear!
Beate at this gate that lett thy folly in, [Striking his head.
And thy deere Judgement out. Go, go, my people.

Exeunt Knights.

Alb. My Lord, I am guiltlesse, as I am ignorant
Of what hath moued you.
Lear. It may be so, my Lord.

252-3 Divided as in F, which, however, has no initial capital to
253 and in which the speech is presumably to be taken as
prose. As prose in Q. As verse first in Rowe, ed. ii.
253 S.D. Enter Albany.) F. Enter Duke. Q.
254-8 Woe,...Sea-monster.) Divided as in F. As prose in Q.
254 Woe, Q. We Q. rebents) F. repent's Q.
255 speake Sir?) F. that wee Q. my) F. any Q.
257 shew'st) F. shewest Q.
258 Alb. Pray....patient.) F. Om. Q, which has therefore no speech-
heading at 259.
259-69 Divided as in F. As prose in Q.
259-60 lyest./My Traine are) F. list my traine, and Q.
264 shew!) shew? F. shewe, Q.
265 Which) F. that Q.
267 Lear, Lear, Lear! Q. Lear. Lear! Q.
268 Striking his head.) Pope. Om. Q, F.
269 S.D. Exeunt Knights.) Om. Q, F.
270 Alb.) F. Duke, Q. So throughout the scene (Duke. Q).
271 Of....you) F. Om. Q.
271-86 It....away.) Divided as in F. As prose in Q.
Heare Nature, heare deere Goddesse, heare:  
Suspend thy purpose, if thou did'st intend  
To make this Creature fruitfull:  
Into her Wombe conuey stirrility,  
Drie vp in her the Organs of increase,  
And from her derogate body, neuer spring  
A Babe to honor her. If she must teeme,  
Create her childe of Spleene, that it may liue  
And be a thwart disnatur'd torment to her.  
Let it stampe wrinkles in her brow of youth,  
With cadent Teares fret Channels in her cheekes,  
Turne all her Mothers paines, and benefits  
To laughter, and contempt: That she may feele,  
How sharper then a Serpents tooth it is,  
To haue a thanklesse Childe. Away, away.  

Exit.

Alb. Now Gods that we adore, whereof comes this?  
Neuer affliet your selfe to know more of it:  
But let his disposition haue that scope  
As dotage gies it.

Enter Lear.

Lear. What fiftie of my Followers at a clap?  
Within a fortnight?  
Alb. What's the matter Sir?  
Lear. Ile tell thee: Life and death, I am asham'd  
That thou hast power to shake my manhood thus,  
That these hot teares, which breake from me perforce

---

272 Heare Nature, heare deere Goddesse, heare:) F. harke Nature, 
heare deere Goddesse, Q.  
275 thwart disnatur'ld) F. thourt disuetur'ld Q.  
280 cadent) F. accent Q.  
284 That she may feel) F. that shee may feel, that she may feel Q.  
286 Away, away.) F. goe, goe, my people? Q. Exit.) F. Om. Q.  
287 As one line in Q. As two lines in F, divided at adore,  
whereof) Q. Whereof F.  
288-90 Divided as in F. As prose in Q.  
288 more of it) F. the cause Q.  
290 As) F. that Q.  
291-2 What...fortnight?) Divided as in F. As prose in Q.  
292 What's) F. What is Q.  
293 As one line first in Rowe. As two lines in F, divided at  
thee:.. As prose in Q.  
294-5 Divided as in F. As prose in Q.  
295 teares, which) F. teares that Q.
Should make thee worth them. Blastes and Fogges vpon thee: I iv
Th'vntented woundings of a Fathers curse
Pierce euerie sense about thee. Old fond eyes,
Bewepe this cause againe, Ile plucke ye out,
And cast you with the waters that you loose
To temper Clay. Yea, i'st come to this?
Hal! Let it be so. I have another daughter,
Who I am sure is kinde and comfortable:
When she shall heare this of thee, with her nailes
Shee'l fle a thy Woluish visage. Thou shalt finde,
That Ile resume the shape which thou dost thinke
I have cast off for euer.
Exit Gon.
Do you marke that?

Alb. I cannot be so partiall Gonerill,
To the great loue I beare you, --

Gon. Pray you content. What Oswald, hoa?

You Sir, more Knaue then Foole, after your Master.
Foole. Nunkle Lear, Nunkle Lear, tarry, take the Foole
with thee:
A Fox, when one has caught her,
And such a Daughter,
Should sure to the Slaughter,
If my Cap would buy a Halter,
So the Foole followes after. Exit

---

296 As one line first in Rowe. As two lines in F, divided at
thee worth them. Blastes) F. the worst blasts Q.
296-7 thee:/Th'vntented) F. the vntender Q uncorr. the vntented
Q corr.
297-300 Divided as in F. As prose in Q.
298 Pierce) F. peruse Q uncorr. pierce Q corr.
299 thee. Old) F. the old Q.
299 ye) F. you Q.
300 cast you) F. you cast Q. loose) F. make Q.
301 Yea....this?) yea....this? Q. Om. F.
302 Hal!....so.) Ha?....so. F. Om. Q.
I haue another) F. yet haue I left a Q.
301-2 As two lines in F, divided at so. As prose in Q.
303-7 Divided as in F. As prose in Q.
303 Who) F. whom Q.
307 euer) F. euer, thou shalt I warrant thee Q. Exit) F. Om. Q.
308-9 Divided as in F. As prose in Q.
309 you, -- ) Theobald. you. F. you, Q.
310-1 Divided as in F. Corresponding passage as prose in Q.
310 Pray you content.) F. Come sir no more, Q.
What Oswald, hoa?) F. Om. Q.
311 You Sir) F. you Q.
312-3 As prose in Q. As two lines in F, divided at the second Lear,
312 tarry,) Tarry, F. tary and Q.
313-4 with thee:/A) F. with a Q.
314-8 Divided as in F. As prose in Q.
318 Exit) F. Om. Q.
Gon. This man hath had good Counsell, a hundred Knights?
'Tis politike, and safe to let him keepe
At point a hundred Knights: yes, that on euerie dreame,
Each bus, each fanie, each complaint, dislike,
He may enguard his dotage with their powres,
And hold our liues in mercy. Oswald, I say.

Alb. Well, you may feare too farre.

Gon. Safer then trust too farre;
Let me still take away the harmes I feare,
Not feare still to be taken. I know his heart,
What he hath vtt er' d I haue writ my Sister:
If she sustaine him, and his hundred Knights
When I haue shew'd th'vnfitnesse --

Enter Steward.

How now Oswald?

Stew. I Madam.

Gon. Take you some company, and away to horse,
Informe her full of my particular feare,
And thereto adde such reasons of your owne,
As may compact it more. Get you gone,
And hasten your returns; no, no, my Lord,
This milky gentlenesse, and course of yours
Though I condemne not, yet vnder pardon
You are much more atask for want of wisedome,
Then prai'sd for harmefull mildnesse.

Alb. How farre your eies may pierce I cannot tell;
Struing to better, oft we marre what's well.

Gon. Nay then --

Alb. Well, well, the'uent.

Exeunt
Scene v.

Court before the same.

Enter Lear, Kent, and Fool.

Lear. Go you before to Gloster with these Letters; acquaint my Daughter no further with any thing you know, then comes from her demand out of the Letter, if your Dilligence be not speedy, I shall be there afore you.

Kent. I will not sleepe my Lord, till I haue deliuered your Letter. Exit.

Fool. If a mans braines were in's heeles, wer't not in danger of kybes?

Lear. I Boy.

Fool. Then I prythee be merry, thy wit shall not go slip-shod.

Lear. Ha, ha, ha.

Fool. Shalt see thy other Daughter will vse thee kindly, for though she's as like this, as a Crabbe's like an Apple, yet I can tell what I can tell.

Lear. What can't tell Boy?

Fool. She will taste as like this, as a Crabbe do's to a Crab: thou canst tell why ones nose stands i'th'middle on's face?

Lear. No.

Fool. Why to keepe ones eyes of either side's nose, that what a man cannot smell out, he may spy into.
Lear. I did her wrong.

Foole. Canst tell how an Oyster makes his shell?

Lear. No.

Foole. Nor I neither; but I can tell why a Snail he's a house.

Lear. Why?

Foole. Why to put's head in, not to glue it away to his daughters, and leave his horns without a case.

Lear. I will forget my Nature, so kind a Father? Be my Horses ready?

Foole. Thy Asses are gone about 'em; the reason why the seuen Starres are no more then seuen, is a pretty reason.

Lear. Because they are not eight.

Foole. Yes indeed, thou would'st make a good Foole.

Lear. To tak't againe perforce; Monster Ingratitude!

Foole. If thou wert my Foole Nunckle, I'd haue thee beaten for being old before thy time.

Lear. How's that?

Foole. Thou should'st not haue bin old, till thou hadst bin wise.

Lear. O let me not be mad, not mad sweet Heaven:

Keepe me in temper, I would not be mad.

Enter Gentleman.

How now are the Horses ready?

Gent. Ready my Lord.

Lear. Come Boy.

Foole. She that's a Maid now, & laughs at my departure,

Shall not be a Maid long, vnlesse things be cut shorter.

Exeunt.
ACT II.

Scene i.

A Room in Gloster's Castle.

Enter Edmund, and Curan, severally.

Edm. Save thee Curan.

Cur. And you Sir, I have bin with your Father, and given him notice that the Duke of Cornwall, and Regan his Duchesse will be here with him this night.

Edm. How comes that?

Cur. Nay I know not, you have heard of the newes abroad? I meane the whisper'd ones, for they are yet but eare-bussing arguments.

Edm. Not I: pray you what are they?

Cur. Have you heard of no likely Warres toward, 'twixt the Dukes of Cornwall, and Albany?

Edm. Not a word.

Cur. You may do then in time. Fare you well Sir. Exit.

Edm. The Duke be here to night? The better, best, This weaves it selfe perforce into my businesse, My Father hath set guard to take my Brother, And I have one thing of a queazy question

ACT II.) Actus Secundus. F. Om. Q.
Scene i.) Scena Prima. F. Om. Q.
A... Castle.) Capell. Om. Q, F.
S.D. Enter...severally.) Enter Bastard, and Curan, severally. F.

1 Edm.) Bast. Q, F. So in the speech-headings throughout the scene.
2-4 As prose in Q. Divided in F at bin/notice/Duchesse/night., with initial capital to each line.
3 you) Q. your F.
4 Regan) F. Om. Q.
5 this) F. to Q.
6 abroad?) abroad, Q, F.
7 they) Q. there Q. eare-bussing) Q. ear -kissing F.
8 Not I:) F. Not, I Q.
10-11 As prose in Q. Divided in F at toward,Albany?, with initial capital to each line.
10 toward) F. towards Q. the) F. the two Q.
13 As one line in Q. As two lines in F; divided at time.. do) F. Om. Q. Exit.) F. Om. Q.
14-27 Divided as in F. As prose in Q.
14 better,) Rowe. better Q, F.
Which I must act, Briefenesse, and Fortune worke.
Brother, a word, descend; Brother I say,

Enter Edgar.

My Father watches: O Sir, fly this place,
Intelligence is gluen where you are hid;
You have now the good advantage of the night,
Haue you not spoken 'gainst the Duke of Cornwall?
Hee's comming hither, now i'th'night, i'th'haste,
And Regan with him, haue you nothing said
Vpon his partie 'gainst the Duke of Albany?
Adulse your selfe.

Edg. I am sure on't, not a word.
Edm. I heare my Father coming, pardon me:
In cunning, I must draw my Sword vpon you:
Draw, seeme to defend your selfe, now quit you well.
Yeeld, come before my Father, light hoa, here,
Fly Brother, Torches, Torches, so farewell.

Exit Edgar.

Some blood drawne on me, would beget opinion
Of my more fierce endeauour. I haue seene drunkards
Do more then this in sport; Father, Father,
Stop, stop, no helpe?

Enter Gloster, and Servants with Torches.

Glo. Now Edmund, where's the villaine?

18 I must act,) F. must aske Q. worke) F. helpe Q.
19 S.D. Enter Edgar.) Placed as by Theobald. After 18 in F.
In margin in Q before "it selfe" (15).
20 Sir,) F. Om. Q.
23 Cornwall) F. Cornwall ought Q.
24 i'th'night, i'th') F. in the night, it'n Q.
26 'gainst) F. against Q.
27 your selfe,) F. your--- Q.
28-36 Divided as in F, except for 30 which is set as two lines
in F, divided at selfe, well. As prose in Q.
29 cunning) F. crauing Q.
30 As one line first in Capell. See 26-36 above.
Draw,) F. Om. Q. now) Q. Now F.
31 hoa) F. here Q.
32 Brother, Torches) F. brother flie, torches Q.
S.D. Exit Edgar.) F. Om. Q.
34 endeauour) F. indeuour Q.
36 S.D. Enter... Torches,) F. Enter Glost. Q.
where's) F. where is Q.
Edm. Here stood he in the dark, his sharpe Sword out,
Mumbling of wicked charmes, conjuring the Moone
To stand auspicious Mistrie.

Edm. Here stood he in the dark, his sharpe Sword out,
Mumbling of wicked charmes, conjuring the Moone
To stand auspicious Mistrie.

Glo. But where is he?
Edm. Look Sir, I bleed.
Glo. Where is the villaine, Edmund?
Edm. Fled this way Sir, when by no means he could --
Glo. Pursue him, ho: go after. [Exeunt some Servants.] By
no means, what?
Edm. Perswade me to the murther of your Lordship,
But that I told him the reuenging Gods,
'Gainst Paricides did all the thunder bend,
Spoke with how manifold, and strong a Bond
The Child was bound to'th'Father; Sir in fine,
Seeing how lothly opposite I stood
To his unnaturall purpose, in fell motion
With his prepared Sword, he charges home
My vnpronouded body, latcht mine arme;
And when he saw my best alarum'd spirits
Bold in the quarrels right, rouz'd to th'encounter,
Or whether gasted by the noyse I made,
Full soudainely he fled.

Glo. Let him fly farre:
Not in this Land shall he remaine vncaught;
And found -- dispatch. The Noble Duke my Master,
My worthy Arch and Patron comes to night,
By his authoritie I will proclaime it,
That he which finds him shall deserue our thankes,
Bringing the murderous Coward to the stake:
He that conceales him death.
Edm. When I dissuaded him from his intent,
And found him pight to doe it, with cursed speech
I threaten'd to discover him; he replied,
Thou vnpossessing Bastard, dost thou thinke,
If I would stand against thee, would the reposall
Of any trust, vertue, or worth in thee
Make thy words faith'd? No, what I should deny,
(As this I would, I, though thou didst produce
My very Character) I'd turne it all
To thy suggestion, plot, and damned practise:
And thou must make a dullard of the world,
If they not thought the profits of my death
Were very pregnant and potentiall spurre
To make thee seeke it.

Glo. O strange and fastned Villaine,
Would he deny his Letter, said he? I neuer got him,

Tucket within.

Harke, the Dukes Trumpets, I know not why he comes;
All Ports Ile barre, the villaine shall not scape,
The Duke must grant me that: besides, his picture
I will send farre and neere, that all the kingdome
May have due note of him; and of my land,
(Loiall and naturall Boy) Ile worke the means
to make thee capable.

Enter Cornwall, Regan, and Attendants.

Corn. How now my Noble friend, since I came hither
(Which I can call but now,) I haue heard strange newes.

63-76 Divided as in F. As prose in Q.
67 would the reposall) F. could the reposure Q.
69 I should) Q. should I F.
70 I, though) Q. though F.
72 practise) F. pretence Q.
75 spurre) Q. spirits F.
76-84 Divided as in F. As prose in Q.
76 O strange) F. Strong Q.
77 Letter, said he? I neuer got him;) Letter, said he? F. letter,
I neuer got him, Q.
S.D. Tucket within.) Placed as by Malone. Placed in F after "it."
(76). Om. Q.
78 why) Q. wher F.
82 due) F. Om. Q. him;) him, Q, F.
84 S.D. Enter...Attendants.) F. Enter the Duke of Cornwall. Q.
85-6 Divided as in F. As prose in Q.
86 strange newes) Q. strangenesse F.
Reg. If it be true, all vengeance comes too short
Which can pursue th'offender; how dost my Lord?
Glo. O Madam, my old heart is crack'd, it's crack'd.
Reg. What, did my Fathers Godsonne seeke your life?
He whom my Father nam'd, your Edgar?
Glo. O Lady, Lady, shame would haue It hid.
Reg. Was he not companion with the riotous Knights
That tended vpon my Father?
Glo. I know not Madam, 'tis too bad, too bad.
Edm. Yes Madam, he was of that consort.
Reg. No maruaile then, though he were ill affected,
'Tis they have put him on the old mans death,
To have th'expence and wast of his Reuenues:
I have this present evening from my Sister
Beene well inform'd of them, and with such cautions,
That if they come to sojournne at my house,
Ile not be there.
Corn. Nor I, assure thee Regan;
Edmund, I heare that you have shewne your Father
A Child-like Office.
Edm. It was my duty Sir.
Glo. He did bewray his practise, and receiue'd
This hurt you see, struing to apprehend him.
Corn. Is he pursued?
Glo. I my good Lord.

87-8 Divided as in F. As prose in Q.
88 th') F. the Q.
89 0) F. Om. Q. crack'd, it's crack'd) F. crak't, is crak't Q.
90-1 Divided as in F. As prose in Q.
92 0) F. I Q.
93-4 Divided as in F. As prose in Q.
94 tended) F. tends Q.
96 of that consort) F. Om. Q.
99 th'expence and wast) F. these--and wast Q uncorr. the wast
and spoyle Q corr.

his) F, Q corr. this his Q uncorr.
103 Ile not be there.) Lined as in F. Appended to 102 in Q.
Corn.) Cor. F. Duke. Q. So in his speech-headings in the rest
of the scene.
103-5 Divided as in F. As prose in Q.
104 heare) F. heard Q. shewne) F. shewen Q.
105 It was) F. Twas Q.
106 bewray) F. betray Q. receiue'd) F. receiued Q.
CORN. If he be taken, he shall never more
be fear'd of doing harms, make your owne purpose,
how in my strength you please: for you Edmund,
Whose vertue and obedience doth this instant
So much commend it selfe, you shall be ours,
Natures of such deepe trust, we shall much need:
You we first seize on.
EDM. I shall serue you Sir
GLO. Truely, how euer else.
CORN. For him I thanke your Grace.
REG. Thus out of season, threading darke ey'd night,
Occasions Noble Gloster of some prize,
Wherein we must have use of your aduise.
Our Father he hath writ, so hath our Sister,
Of differences, which I best thought it fit
To answere from our home: the seuerall Messengers
From hence attend dispatch, our good old Friend,
Lay comforts to your bosome, and bestow
Your needfull councaille to our businesses,
Which crave the instant use.
GLO. I serue you Madam,
Your Graces are right welcome. Exeunt. Flourish.
Scene ii.

Before the Castle.

Enter Kent, and Steward seuerally.

Stew. Good dawning to thee Friend, art of this house?
Kent. I.
Stew. Where may we set our horses?
Kent. I'th'myre.
Stew. Prythee, if thou lou'st me, tell me.
Kent. If I had thee in Lipsbury Pinfold, I would make thee care for me.
Stew. Why do' st thou vse me thus? I know thee not.
Kent. Fellow I know thee.
Stew. What do' st thou know me for?
Kent. A Knaue, a Rascall, an eater of broken meates, a base, proud, shallow, beggerly, three-suited, hundred-pound, filthy woosted-stocking knaue, a Lilly-liuered, action-taking, whomson glasse-gazing super-serviceable finicall Rogue, one-Trunke-inheriting slae, one that would' st be a Baud in way of good seruice, and art nothing but the com- position of a Knaue, Begger, Coward, Pandar, and the Sonne and Heire of a Mungrill Bitch, one whom I will beate into clamorous whining, if thou deny' st the least sill- able of thy addition.
Stew. Why, what a monstrous Fellow art thou, thus to raile on one, that is neither knowne of thee, nor knowes thee!

Scene ii.) Scena Secunda. F. Om. Q.
Before the Castle.) Capell. Om. Q, F.
S.D. Enter....seuerally.) F. Enter Kent, and Steward. Q.
1 dawning) F. deuen Q uncorr. euen Q corr.
this) F. the Q.
4 I'th') F. It' h Q.
5 lou'st) F. loue Q.
14 three-suited, hundred-pound) three-suited, hundred pound F2.
three-suited-hundred pound Fl. three snyted hundred pound Q uncorr.
three shewted hundred pound Q corr.
15 woosted-stocking knaue, a) woosted-stocking knaue,a F.
wosted stocken knaue, a Q uncorr. worsted-stoken knaue,a Q corr.
15-16 action-taking,) F. action taking knaue, a Q.
16 super-serviceable finicall) F. superfinicall Q.
17 one-Trunke-inheriting) one-Trunk-inheriting F3. one Trunke-
inheriting Ff. 1-2. one truncke inheriting Q.
20 one) F. Om. Q.
21 clamorous) Q corr. clamorous Q uncorr. clamours F.
deny' st) F. denie Q.
22 thy) F. the Q.
23 Why,) F. Om. Q.
24 that is) F. that's Q. theel) thee?) F. thee. Q.
Kent. What a brazen-fac'd Varlet art thou, to deny thou knowest me! Is it two dayes since I tript vp thy heeles, and beate thee before the King? Draw you rogue, for though it be night, yet the Moone shines, Ile make a sop oth' Moonshine of you, you whoreson Cullyenly Barber-monger, draw.

Stew. Away, I haue nothing to do with thee.

Kent. Draw you Rascall, you come with Letters against the King, and take Vanitie the puppets part, against the Royaltie of her Father: draw you Rogue, or Ile so carbonado your shanks, draw you Rascall, come your waies.

Stew. Helpe, ho, murther, helpe.

Kent. Strike you slaue: stand rogue, stand you neat slaue, strike.

Stew. Helpe hoa, murther, murther.

Enter Edmund, Cornewall, Regan, Gloster, Seruants.

Edm. How now, what's the matter? Part.

Kent. With you goodman Boy, if you please, come, Ile flesh ye, come on yong Master.

Glo. Weapons? Armes? what's the matter here?

Corn. Kepe peace vpon your laues, He dies that strikes againe, what is the matter?

Reg. The Messengers from our Sister, and the King.

Corn. What is your difference, speake?

Stew. I am scarce in breath my Lord.

Enter Edmund, Cornewall, Regan, Gloster, Seruants.

25 brazen-fac'd F. brazen fac't Q.
26 me! F. mee, Q.
26-7 dayes...thee) F. dayes agoe since I beat thee, and tript vp thy heeles Q.
28 yet) F. Om. Q. oth') F. of the Q.
29 of you, you) F. a'you, draw you Q.
31 come with) F. bring Q.
37 strike.) F. Q uncorr. strike? Q corr.
38 murther, murther) F. murther, helpe Q.
S.D. Enter...Seruants.) Enter Bastard, Cornewall, Regan, Gloster, Seruants. F. Enter Edmund with his rapier drawne, Gloster the Duke and Dutchesse. Q.
39 Part.) F. Cm. Q.
40 if) F. and Q.
41 ye) F. you Q.
43-4 Divided as by Capell. As prose in Q, F.
43 Corn.) Cor. F. Duke. Q. So in his speech-headings throughout the scene -- Cor. or Corn. F. Duke. Q.
44 He) he F. hee Q. what is) F. what's Q.
45 King.) Q. King? F.
46 What is) F. Whats Q.
Kent. No Maruell, you have so bestir'd your valour, you cowardly Rascal, nature disclaims in thee: a Taylor made thee.

Corn. Thou art a strange fellow, a Taylor make a man?
Kent. A Taylor Sir; a Stone-cutter, or a Painter, could not have made him so ill, though they had bin but two yeares oth'trade.

Corn. Speake yet, how grew your quarrell?

Stew. This ancient Ruffian Sir, whose life I have spar'd at suite of his gray beard --

Kent. Thou whoreson Zed, thou vnecessary letter: my Lord, if you will give me leave, I will tread this vnboulted villaine into morter, and daube the wall of a Lakes with him. Spare my gray beard, you wagtaile?

Corn. Peace sirrah,
You beastly knaue, know you no reuerence?
Kent. Yes Sir, but anger hath a priviledge.
Corn. Why art thou angrie?
Kent. That such a slave as this should weare a Sword,
Who weares no honesty: such smiling rogues as these,
Like Rats oft bite the holy cords a twaine,
Which are too'intrince t'vnloose: smooth every passion
That in the natures of their Lords rebell,
Being oile to fire, snow to the colder moodes,
Reneag, affirme, and turne their Halcion beakes
With every gall, and vary of their Masters, 
Knowing naught (like dogges) but following: 
A plague vpon your Epilepticke visage, 
Smoile you my speeches, as I were a Fole? 
Goose, if I had you vpon Sarum Plaine, 
I'd driue ye cackling home to Camelot.
Corn. What art thou mad old Fellow?
Glo. How fell you out, say that?
Kent. No contraries hold more antipathy, 
Then I, and such a knaue.
Corn. Why do'st thou call him Knaue? What is his fault?
Kent. His countenance likes me not.
Corn. Why do'st thou call him Knaue? What is his fault?
Kent. His countenance likes me not.
Corn. No more perchance do's mine, nor his, nor hers.
Kent. Sir, 'tis my occupation to be plaine, 
- I haue seene better faces in my time, 
Then stands on any shoulder that I see 
Before me, at this instant.
Corn. This is some Fellow, 
Who haung beene prais'd for bluntnesse, doth affect 
A saucy roughnes, and constraines the garb 
Quite from his Nature. He cannot flatter he, 
An honest mind and plaine, he must speake truth, 
And they will take it, so, if not, hee's plaine. 
These kind of Knaues I know, which in this plainnesse 
Harbour more craft, and more corrupter ends, 
Then twenty silly ducking observants, 
That stretch their duties nicely.
Kent. Sir, in good faith, in sincere verity, 
Vnder th'allowance of your great aspect, 
Whose influence like the wreath of radiant fire 
On flickring Phoebus front --
Corn. What mean'ist by this?
Kent. To go out of my dialect, which you discommend so much; 

I know Sir, I am no flatterer, he that beguild you in a 
plaine accent, was a plaine Knaue, which for my part I 
will not be, though I should win your displeasure to 
entreat me too't.

Corn. What was th'offence you gaue him?

Stew. I neuer gaue him any:

It pleas'd the King his Master very late 
To strike at me vpon his misconstruction, 
When he compact, and flattering his displeasure 
Tript me behind: being done, insulted, rail'd, 
And put vpon him such a deale of Man, 
That worthied him, got praises of the King, 
For him attempting, who was selfe-subdued, 
And in the fleshment of this dread exploit, 
Drew on me here againe.

Kent. None of these Rogues, and Cowards 

But Aiax is there Foole.

Corn. Fetch forth the Stocks!

You stubborne ancient Knaue, you reuerent Bragart, 
We'll teach you.

Kent. Sir, I am too old to learne:

Call not your Stocks for me, I serue the King, 
On whose imployment I was sent to you, 
You shall doe small respect, show too bold malice 
Against the Grace, and Person of my Master,
Stocking his Messenger.

Corn. Fetch forth the Stocks; as I have life and Honour, There shall he sit till Noone.

Reg. Till noone? till night my Lord, and all night too. Kent. Why Madam, if I were your Father's dog, You should not use me so.

Reg. Sir, being his Knave, I will.

Corn. This is a Fellow of the selfe same colour;
Our Sister speaks of. Come, bring away the Stocks. Stocks brought out.

Glo. Let me beseech your Grace, not to do so,
His fault is much, and the good King his master
Will check him for't, your purpos low correction
Is such, as basest and contemnedst wretches
For pilfrings and most common trespasses
Are punisht with, the King must take it ill,
That he so slightely valued in his Messenger,
Should have him thus restrained.

Corn. I will answere that.

My Sister may receiue it much more worse,
To have her Gentleman abus'd, assaulted,
For following her affaires, put in his legges,
Come my Lord, away. Exeunt all but Gloucester and Kent.

127 Stocking) F. Stobing Q uncorr. Stopping Q corr.
128-9 Fetch....Noone.) Divided as in Q. Divided in F at Stocks;/Noone..
128 as) Q. As F.
129 There) Q. there F. sit) F, Q corr. set Q uncorr.
131-2 Why....so.) Divided as in F. As prose in Q.
132 should) F. could Q.
133 colour) F. nature Q.
134 speaks) F. speake Q. Stocks brought out.) F, placed after
132. Placed after 134 first by Dyce. Om. Q.
136-40 His....with,) From Q. Om. F.
137 correction) Q corr. correction, Q uncorr.
138-40 Is....ill,) Divided as by Pope. Divided in Q at pilfrings/with, ("The King....ill," as first part of line "The King.... valued").
138 basest) Q corr. belest Q uncorr. contemnedst) contemned'st
Capell. contene Q uncorr. temnest Q corr.
139 For) for Q. and) And Q.
140 Are) are Q.
the King) The King Q. The King his Master, needs F ("The
King....ill" a full pentameter in F).
ill,) Q. ill F.
141 That) F. that Q.
141-2 That....restrained.) Divided as in F. Divided in Q at
valued ("that....valued" as second part of line "The King.... valued")/restrained..
141 he) F. hee's Q.
144 Gentleman) F. Gentlemen Q. assaulted,) assaulted. F. assaulted
145 For....legges,) Q. Om. F. Q.
146 Come....away,) Continued to Regan in Q. Assigned to Cornwall in F.
my) F. my good Q.
S.D. Exeunt....Kent.) Dyce. Exit. F. Om. Q.
Glo. I am sorry for thee friend, 'tis the Dukes pleasure, whose disposition all the world well knowes. Will not be rub'd nor stopt, Ile entreat for thee.

Kent. Pray do not Sir, I haue watch'd and travaile hard, some time I shall sleepe out, the rest Ile whistle: A good mans fortune may grow out at heeles:


Kent. Good King, that must approue the common saw, Thou out of Heauens benediction com'st
To the warme Sun.
Approach thou Beacon to this vnder Globe, That by thy comfortable Beames I may
Peruse this Letter. Nothing almost sees miracles
But miserie. I know 'tis from Cordelia, Who hath most fortunately beeene inform'd
Of my obscured course, and shall finde time
From this enormous State, seeking to giue
Losses their remedies. All weary and o're-watch'd,
Take vantage heaule eyes, not to behold
This shamefull lodging.
Fortune goodnight, smile once more, turne thy wheele. Sleepes.
Edg. I heard my selfe proclaim'd,
And by the happy hollow of a Tree,
Escap'd the hunt. No Port is free, no place
That guard, and most vnusuall vigilance
Do's not attend my taking. Whiles I may scape
I will preserve myselfe: and am bethought
To take the basest, and most poorest shape
That ever penury in contempt of man,
Brought neere to beast; my face Ile grime with filth,
Blanket my loines, else all my haires in knots,
And with presented nakednesse out-face
The Windes, and persecutions of the skie;
The Country gives me proofe, and president
Of Bedlam beggers, who with roaring voices,
Strike in their num'd and mortified bare Armes,
Pins, Wodden prickes, Nayles, Sprigs of Rosemarie:
And with this horrible object, from low Farmes,
Poore pelting Villages, Sheep-Coates, and Milles,
Sometimes with Lunaticke bans, sometime with Praiers
Inforce their charitie: poore Turlygod poore Tom,
That's something yet: Edgar I nothing am. Exit.

Scene iii.) Steevens. Om. Q, F.
The same.) Schmidt. Om. Q, F.
1 heard) F. heare Q.
3 Escap'd) F. Escapt Q.
4 vnusuall) Q. vnusall F.
5 Do's) F. Dost Q. Whiles) F. while Q.
10 elfe) F. else Q. haires in) F. haire with Q.
12 Windes) F. wind Q. persecutions) F. persecution Q.
15 num'd and mortified bare Armes) num'd and mortified Armes F. numb'd mortified bare armes Q uncorr. numb'd and mortified bare armes Q corr.
17 from) F, Q corr. frame Q uncorr. Farmes) F. service Q.
18 Sheep-Coates) Sheep-Coates F. sheep-coates Q.
19 Sometimes) F. Sometime Q.
20 Inforce) F. Enforce Q. Turlygod) F, Q corr. Tuelygod Q uncorr.
Scene iv.

The same.

Enter Lear, Poole, and Gentleman.

Lear. ’Tis strange that they should so depart from home,
And not send backe my messenger.

Gent. As I learn’d, the night before, there was no purpose in them
Of this remove.

Kent. Haile to thee Noble Master.

Lear. Ha? Liak’st thou this shame thy pastime?

Kent. No my Lord.

Foole. Hah, ha, he weares Cruell Garters; Horses are tide
by the heads, Dogges and Beares by’th’necke, Monkies
by’th’loynes, and Men by’th’legs: when a mans ouerlustie
at legs, then he weares wodden nether-stocks.

Lear. What’s he, that hath so much thy place mistooke
To set thee heere?

Kent. It is both he and she,
Your Son, and Daughter.

Lear. No.

Kent. Yes.

Lear. No I say.

Kent. I say yea.

Lear. No no, they would not.

Kent. Yes they haue.

Lear. By Jupiter I sweare no.

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Scene iv.) Steevens. Om. Q, F.
The same.) Schmidt. Om. Q, F.
S.D. Enter....Gentleman.) F. Enter King. Q.
1 home) F. hence Q.
2 Messenger) Messengers F. messenger Q. Gent.) F. Knight. Q.
2-4 As....remoue.) Divided as in F. Divided in Q at was/remoue..
3 in them) F. Om. Q.
4 this) F. his Q.
5 Ha?) F. How, Q. thy) Q. any F.
    Kent. No my Lord.) F. Om. Q.
6-9 As prose in F. Divided in Q at garters,/beares/men/at legs,/neatherstockes. with an initial capital to each line.
    he) F. looke he Q. Garters:) Garters F. garters, Q.
    heads) F. heelees Q. by’th’ F. Byt’h Q.
    by’th’loynes) F. bit’h loynes Q. by’th’legs) F. Byt’h legges Q.
    mans) Q. man F. ouerlustie) F. ouer lusty Q.
    wodden) F. wooden Q.
10-11 What’s...heere?) Divided as by Rowe. Divided in F at he,/mistooke/heere?. As prose in Q.
10 that) Q. That F.
11-12 It...Daughter.) Divided as in F. One line in Q.
17-18 Lear. No....haue.) Q. Om. F.
Kent. By Juno, I sweare I.

Lear. They durst not do’t:

They could not, would not do’t: 'tis worse than murder,
To do upon respect such violent outrage:
Resolve me with all modest haste, which way
Thou might’st deserve, or they impose this usage,
Comming from vs.

Kent. My Lord, when at their home
I did commend your Highnesse Letters to them,
Ere I was risen from the place, that shewed
My dutie kneeling, came there a reeking Poste,
Stew’d in his haste, halfe breathlesse, panting forth
From Gonerill his Mistris, salutations;
Deliver’d Letters spight of intermission,
Which presently they read; on whose contents
They summon’d vp their meney, straight tooke Horse,
Commanded me to follow, and attend
The leisure of their answere, gave me cold lookes,
And meeting heere the other Messenger,
Whose welcome I perceiued had poison’d mine,
Being the very fellow which of late
Dispilaid so sawily against your Highnesse,
Having more man then wit about me, drew;
He rais’d the house, with loud and coward cries,
Your Sonne and Daughter found this trespasses worth
The shame which heere it suffers.

Fool. Winters not gon yet, if the wild Geese fly that way,
Fathers that weare rags,
Do make their Children blind,
But Fathers that bare bags,
Shall see their children kind.
Fortune that arrant whore,
Nere turns the key toth’poore.
But for all this thou shalt haue as many Dolors for thy
Daughters, as thou canst tell in a yeare.

20 Kent. By...sweare I,) From F. Om. Q, in which Lear. By
om) Tuo F.
21 could not, would) F. would not, could Q.
murther) F. murder Q.
24 might’st) F. may’st Q. impose) F. purpose Q.
29 panting) Q. painting F.
32 whose) Q. those F.
33 meney) F. men Q.
34-5 Divided as in F. Divided in Q at leasure/lookes,
38 which) F. that Q.
43 The) F. This Q.
44-52 From F. Om. Q.
44 wild) F2. wil’d Fl.
45-50 Divided as by Pope. Divided in F at blind,,kind./poore..
46 Do) do F.
48 Shall) shall F.
50 Nere) nere F.
Lear. Oh how this Mother swells vp toward my heart!

Histerica passio, downe thou climing sorrow,

Thy Elements below, where is this Daughter?

Kent. With the Earle Sir, here within.

Lear. Follow me not, stay here. Exit.

TET. Bade you no more offence but what you speake of?

Foole. And thou hadst beene set i'th' Stockes for that question, thou'dst well deseru'd it.

Kent. Why Foole?

Foole. Wee'l set thee to schoole to an Ant, to teach thee ther's no labouring i'th' winter. All that follow their noses, are led by their eyes, but blinde men, and there's not a nose among twenty, but can smell him that's stinking; let go thy hold, when a great wheele runs downe a hill, least it breake thy necke with following. But the great one that goes vpward, let him draw thee after: when a wiseman giues thee better counsell glue me mine againe, I would haue none but knaues follow it, since a Foole giues it.

That Sir, which serues and seekes for gaine, And followes but for forme; Will passe, when it begins to raine, And leave thee in the storme; But I will tarry, the Foole will stay, And let the wiseman flie; The knuae turnes Foole that runnes away, The Foole no knaue perdie.

55 below,) Q. below F.
56 With,) Q. Wirh F. here) F. Om. Q.
57 here,) F. there? Q. Exit,) F. Om. Q.
58 As one line in Q. As two lines in F, divided at offence, /of?. Gent.) Gen. F. Knight, Q.
59 offence but) offence, /But F. offece then Q.
60 None:) F. No, Q, prefixed to 60.
61 the) Q. the the F. number) F. traine Q.
62 thou'dst) F. thou ha'dst Q.
63 i'th') F. in the Q.
64 twenty,) F. a 100. Q.
65 following,) F. following it. Q.
66 vpward) F. vp the hill Q.
67 wiseman) F. wise man Q.
68 haue) Q. hause F.
69 which) F. that Q. and seeke) F. Om. Q.
70 begins) F. begin Q.
71 wiseman) F. wise man Q.
Kent. Where learn'd you this Foele?  
**Foele.** Not i'th'Stocks Foele.  

Enter Lear, and Gloster.

**Lear.** Deny to speake with me? They are sicke, they are weary,  
They haue travaill'd all the night? meere fetches,  
The images of revolt and flying off.  
Fetch me a better answer.  

**Glo.** You know the fiery quality of the Duke,  
How vnremoueable and fixt he is  
In his owne course.  

**Lear.** Vengeance, Plague, Death, Confusion:  
Fiery? What quality? Why Gloster Gloster,  
I'ld speake with the Duke of Cornewall, and his wife.  
Glo. Well my good Lord, I haue inform'd them so.  

**Lear.** Inform'd then? Do' st thou understand me man?  

**Glo.** I my good Lord.  

**Mar.** The King would speake with Cornwall, the deere Father  
--Would with his Daughter speake, commands, tends, seruice,  
Are they inform'd of this? My breath and blood:  
Fiery? The fiery Duke, tell the hot Duke that --  
No, but not yet, may be he is not well.
Infirmity doth still neglect all office,
Where to our health is bound, we are not our salves,
When Nature being opprest, commands the mind
To suffer with the body; Ile forbear,
And am fallen out with my more headier will,
To take the indispos'd and sickly fit,
For the sound man. Death on my state: wherefore
Should he sit here? This act persuades me,
That this remotion of the Duke and her
Is practise only. Give me my Servant forth;
Goe tell the Duke, and's wife, Ile'd speake with them;
Now, presently: bid them come forth and heare me,
Or at their Chamber doore Ile beate the Drum,
Till it crie sleepe to death.

Glo. I would haue all well betwixt you. Exit.
Lear. Oh me my heart! My rising heart! But downe.
Foole. Cry to it Nunckle, as the Cockney did to the
Beles, when she put 'em i'th'Paste alieue, she knapt
'em o'th'coxcombs with a sticke, and cryed downe
wantons, downe; 'twas her Brother, that in pure
kindnesse to his Horse buttered his Hay.

Enter Cornwall, Regan, Gloster, Servants.

Lear. Good morrow to you both.
Corn. Haile to your Grace. Kent here set
Reg. I am glad to see your Highnesse.

101-4 Divided as in F. Divided in Q at health/oprest/forbear,
103 commands) F. Comand Q.
106-9 Divided as in F. Divided in Q at man,/here?/Duke (with "&
her" tucked down).
111 Goe) F. Om. Q. Il'd) F. Ile Q.
115 Exit.) F. Om. Q.
116 Oh...downe.) F. O my heart, my heart. Q.
117 Cockney) F. Coknay Q uncorr. Cokney Q corr.
118 'em i'th') F. vm it'h Q. Paste) F. past Q uncorr. past
Q corr.
118-9 knapt 'em o'th') F. rapt vm ath Q.
121 S.D. Enter...Servants.) F. Enter Duke and Regan. Q.
122 Corn.) F. Duke. Q. So in his speech-headings throughout the
scene -- Corn. or Cor. in F, Duke. in Q.
Kent....liberty,) F. Om. Q.
Lear. Regan, I think you are. I know what reason
I have to thinke so, if thou should'st not be glad,
I would divorce me from thy Mothers Tombe,
Sepulchring an Adultresse. O are you free?
Some other time for that. Beloued Regan,
Thy Sisters naught: oh Regan, she hath tied
Sharpe tooth'd vnkindnesse, like a vulture here,
I can scarce speake to thee, thou'lt not beleue
With how deprau'd a quality -- Oh Regan.
Reg. I pray you Sir, take patience, I have hope
You lesse know how to value her desert,
Then she to scant her dutie.
Reg. I cannot thinke my Sister in the least
Would faile her Obligation. If Sir perchance
She have restrained the Riots of your Followres,
'Tis on such ground, and to such wholesome end,
As clears her from all blame.
Lear. My curses on her.
Reg. 0 Sir, you are old,
Nature in you stands on the very Verge
Of her confine: you should be rul'd, and led
By some discretion, that discernes your state
Better then you your selfe: therefore I pray you,
That to our Sister, you do make returne,
Say you have wrong'd her.
Lear. Aske her forgivnesse?
Deere daughter, I confesse that I am old;

124 you) Q. your F.
126 divorce) F. deuose Q uncorr. divorce Q corr.
Mothers) Mother F. mothers Q.
Tombe,) F. fruit, Q uncorr. tombe Q corr.
127 O) F. yea Q.
129 Sisters) F. sister is Q.
130 heere) F. heare Q.
131 thou'lt) F. thout Q.
132 With) F. Of Q.
deprau'd) F. deptoued Q uncorr. depruin Q corr.
quality -- ) Rowe. quality. F. qualitie, Q.
133 you) F. Om. Q.
135 scant) F. slacke Q.
135-40 Say?....blame,) From F. Om. Q.
142-6 Divided as in F. Divided in Q at con- (with "fine," tucked up)/
discretion/,selse,/,returne,
142 in) F. on Q.
143 her) Q. his F.
145 pray you,) F. pray Q.
147 her.) F. her Sir? Q.
148 but) F. Om. Q.
Age is unnecessary: on my knees I begge,
That you' ll vouchsafe me Rayment, Bed, and Food.

Reg. Good Sir, no more: these are vnselfly trickes:

Lear. Returne you to my Sister.

Reg. Neuer Regan: She hath abated me of halfe my Traine;
Look'd blacke vpon me, strooke me with her Tongue
Most Serpent-like, vpon the very Heart.
All the strol'd Vengeance of Heauen, fall
On her ingratiufull top: strike her yong bones
You taking Ayres, with Lamesse.

Corn. Fye sir, fie.
Lear. You nimble Lighntings, dart your blinding flames
Into her scornfull eyes: Infect her Beauty,
You Fen-suck'd Fogges, drawne by the powrfull Sunne,
To fall, and blister her pride.

Reg. O the blest Gods! So will you wish on me,
When the rash moode is on.

Lear. No Regan, thou shalt neuer haue my curse:
Thy tender-hefted Nature shall not giue
Thee o're to harshnesse: Her eyes are fierce, but thine
Do comfort, and not burne. 'Tis not in thee
To grudge my pleasures, to cut off my Traine,
To bandy hasty words, to scant my sizes,
And in conclusion, to oppose the bolt
Against my coming in. Thou better knowst
The Offices of Nature, bond of Childhood,
Effects of Curtesie, dues of Gratitude:
Thy halfe o'th'Kingdome hast thou not forgot,
Wherein I thee endow'd.

Reg. Good Sir, to'th'purpose.

153 Neuer) F. No Q.
155 Look'd) F. Lookt Q.
157-9 All....Lamesse.) Divided as in F. Divided in Q at
ingratful (with "top," tucked up)/lamesse..
159 Fye sir, fie) F. Fie fie sir Q.
160 Lear.) Le. F. Line inset in Q, but without speech-heading.
162 Fen-suck'd) F. Fen suckt Q.
163 blister) F. blast Q. her pride) Q. Om. F.
164-5 Divided as in Q. Divided in F at Gods! /on..
165 When) Q. when F. mood--- Q.
167-70 Divided as in F. Divided in Q at or'e/not (with "burne"
tucked up)/my (with "traine," tucked down).
167 Thy tender-hefted) F. The teder hested Q.
168 Thee) F. the Q.
173 know'st) F. knowest Q.
176 o'th') F. of the Q.
177 endow'd) F. indow'd Q.
Lear. Who put my man i'th Stockes? [Tucket within.
Corn. What Trumpet's that?
Reg. I know't, my Sisters; this approves her Letter,
That she would soone be heere. [Enter Steward.] Is your
Lady come?
Lear. This is a Slauae, whose easie borrowed pride
Dwels in the fickle grace of her he followes.
Out Varlet, from my sight.
Corn. What meanes your Grace?
Lar. Who stock't my Servant? Regan, I haue good hope
Thou did'st not know on't. [Enter Gonerill.] Who comes
here? O Heauens!
If you do loue old men; if your sweet sway
Allow Obedience; if you your selues are old,
Make it your cause; Send downe, and take my part.
Art not asham'd to looke vpon this Beard?
O Regan, will you take her by the hand?
Gon. Why not by'th'hand Sir? How haue I offended?
- All's not offence that indiscretion findes,
And dotage termes so.
Lear. O sides, you are too tough!
Will you yet hold? How came my man i'th Stockes?
Corn. I set him there, Sir: but his owne Disorders
Deseru'd much lesse advancement.
Lear. You? Did you?
Reg. I pray you Father being weake, seeme so.
If till the expiration of your Moneth
You will returne and soliourne with my Sister,
Dismissing halfe your traine, come then to me,

176 Tucket within.) F, placed after 177. Placed in 178 first
by Collier. Om. Q.
179 Letter) F, letters Q.
180 Enter Steward.) Q, F. Placed after that? (178) in Q, after
i'th Stockes? (178) in F. Placed here by Dyce (Enter Oswald.).
182 fickle) Q, fickly F.
her he) F, her a Q uncorr. her, a Q corr.
183 Varlet) F, varlet Q uncorr. varlet Q corr.
184 Lear.) F, Gon. Q. stockt) F, struck Q.
185 Lined as by Pope. As two lines in F, divided at on't. As two
lines in Q, divided at ant., the second with the speech-
heading Lear...
on't) F, ant Q.
Enter Gonerill.) F, Enter Gon. Q. Placed after 183 in Q, F.
Placed in 185 first by Johnson.
186-8 Divided as in F. Divided in Q at allow/cause, /part,
186 your) F, you Q.
187 Allow) F, allow Q uncorr. allow Q corr. you) F, Om. Q.
190 will you) F, wilt thou Q.
191 by'th') F, by the Q.
194 As one line in Q. As two lines in F, divided at hold?.
i'th') F, it'h Q.
I am now from home, and out of that provision
Which shall be needfull for your entertainment.

Lear. Returne to her? and fifty men dismiss'd?
No, rather I abjure all roofes, and chuse
To wage against the enmy oth'ayre,
To be a Comrade with the Wolfe, and Owle,
Necessities sharpe pinch. Returne with her?
Why the hot-bloodied France, that dowerlesse tooke
Our yongest borne, I could as well be brought
To knee his Throne, and Squire-like pension beg,
To keepe base life a foote; returne with her?
Perswade me rather to be sлаue and sumpter
To this detested groome.

Gen. At your choice Sir.
Lear. I prythee Daughter do not make me mad,
I will not trouble thee my Child; farewell:
Wee'l no more meete, no more see one another.
But yet thou art my flesh, my blood, my Daughter,
Or rather a disease that's in my flesh,
Which I must needs call mine. Thou art a Bye,
A plague sore, or imbossed Carbuncle
In my corrupted blood. But Ile not chide thee,
Let shame come when it will, I do not call it,
I do not bid the Thunder-bearer shoote,
Nor tell tales of thee to high-iudging Ioue,
Mend when thou can'st, be better at thy leisure,
I can be patient, I can stay with Regan,
I and my hundred Knights.

Reg. Not altogether so,
I look'd not for you yet, nor am prouided
For your fit welcome, giue eare Sir to my Sister,
For those that mingle reason with your passion,
Must be content to thinke you old, and so --
But she knowes what she doe's.

Lear. Is this well spoken?
Reg. I dare anouch it, Sir, what, fifty Followers?
Is it not well? What should you need of more?
Yea, or so many? Sith that both charge and danger,
Speake 'gainst so great a number? How in one house
Should many people, vnder two commands
Hold amity? 'Tis hard, almost impossible.

Gon. Why might not you my Lord, receive attendance
From those that she calls Seruants, or from mine?
Reg. Why not my Lord? If then they chanc'd to slacke ye,
We could comptroll them; if you will come to me,
(For now I spie a danger) I entreate you
To bring but fiue and twentieth, to no more
Will I give place or notice.

Lear. I gaue you all.

Reg. And in good time you gaue it.

Lear. Made you my Guardians, my Depositaries,
But kept a reservation to be followed
With such a number! What, must I come to you
With fiue and twenty? Regan, said you so?

Reg. And speake it againe my Lord, no more with me.

Lear. Those wicked Creatures yet do look wel favor'd
When others are more wicked, not being the worst
Stands in some ranke of praise, Ile go with thee,
Thy fifty yet doth double fiue and twenty,
And thou art twice her Loue.

Gon. Hears mee my Lord;
What need you fiue and twenty? Ten? Or fiue?
To follow in a house, where twice so many
Have a command to tend you?

Reg. What need one?

Lear. O reason not the need: our basest Beggers
Are in the poorest thing superfluous,
Allow not Nature, more then Nature needs, 
Mans life is cheape as Beastes. Thou art a Lady; 
If only to go warme were gorgeous, 
Why Nature needs not what thou gorgeous wear'st, 
Which scarcely keepes thee warme; but for true need, 
You Heauens, giue me that atience, patience I need, 
You see me heere (you Gods) a poore old man, 
As full of griefe as age, wretched in both, 
If it be you that stirres these Daughters hearts 
Against their Father, foole me not so much, 
To beare it tamely: touch me with Noble anger, 
And let not womens weapons, water drops, 
Staine my mans cheekes. No you vnnaturall Hags, 
I will haue such reuenges on you both, 
That all the world shall -- I will do such things, 
What they are, yet I know not, but they shalbe 
The terrors of the earth! you thinke Ile weep, 
No, Ile not weep, 
I haue full cause of weeping, [ Storme and Tempest.] but 
this heart 
Shal break into a hundred thousand flawes 
Or are Ile wepe; O Foole, I shall go mad. 

Exeunt Lear, Glocester, Kent, and Foole.

Corn. Let vs withdraw, 'twill be a Storme. 
Reg. This house is little, the old man and's people, 
Cannot be well bestow'd. 
Gon. 'Tis his owne blame; hath put himselfe from rest, 
And must needs taste his folly.
Reg. For his particular, Ile receive him gladly,  
But not one follower.

Gon. So am I purpos'd.

Where is my Lord of Gloster?

Enter Gloster.

Corn. Followed the old man forth, he is return'd.

Glo. The King is in high rage.

Corn. Whether is he going?

Glo. He cals to Horse, but will I know not whether.

Corn. 'Tis best to give him way, he leads himself.

Gon. My Lord, entreat him by no meanes to stay.

Glo. Alacke the night comes on, and the bleak windes  
Do sorely ruffle, for many Miles about  
There's scarce a Bush.

Reg. O Sir, to wilfull men,  
The injuries that they themselues procure,  
Must be their Schoole-Masters: shut vp your doores,  
He is attended with a desperate traine,  
And what they may incense him too, being apt,  
To haue his eare abus'd, wisedome bids feare.

Corn. Shut vp your doores my Lord, 'tis a wild night,  
My Regan counsels well; come out oth'storme. Exeunt.
ACT III.

Scene i.

A heath.

Storme still. Enter Kent, and a Gentleman, seuerally.

Kent. Who's there besides foule weather?

Gent. One minded like the weather, most vnquietly.

Kent. I know you: Where's the King?

Gent. Contending with the fretfull Elements;

Bids the winde blow the Earth into the Sea,

Or swell the curled Waters 'boue the Maine,

That things might change, or cease, teares his white haire,

Which the impetuous blasts with eyles rage

Catch in their furie, and make nothing of,

Striues in his little world of man to outscorne,

This night wherin the sub-drawne Beare would couch,

The Lyon, and the belly pinched Wolfe

Keepe their furre dry, vnbonneted he runnes,

And bids what will take all.

Kent. But who is with him?

Gent. None but the Foole, who labours to out-iest

His heart-stroke injuries.

Kent. Sir, I do know you,

And dare vpon the warrant of my note

Commend a deere thing to you. There is division

(Although as yet the face of it is couer'd)

With mutuall cunning) 'twixt Albany, and Cornwall:

Who haue, as who haue not, that their great Starres

Thron'd and set high, Servants, who seeme no lesse,

Which are to France the Spies and Speculations

Intelligent of our State. What hath bin seene,

Either in snuffes, and packings of the Dukes,

Or the hard Reine which both of them hath borne

Against the old kinde King; or something deeper,

Whereof (perchance) these are but furnishings --

But true it is, from France there comes a power

Into this scattered Kingdome, who alreadie,

ACT III.) Actus Tertius. F. Om. Q.

Scene i.) Scena Prima. F. Om. Q.

A heath.) Rowe. Om. Q, F.

S.D. Storme....seuerally.) F. Enter Kent and a Gentleman at seuerall

doores. Q.

1 Who's there besides) F. Whats here beside Q.

4 Elements) F. element Q. 7 cease,) Q. cease. F.

7-15 teares....all.) From Q. Om. F. 11 raine;) raine, Q.

14 furre) Q corr. surre Q uncorr. 18 note) F. Arte Q.

20 is) F. be Q. 22-9 From F. Om. Q.

23 high,) Rowe, ed. i. high; F.

29 furnishings -- ) Rowe. furnishings. F.

30-42 From Q. Om. F.

31-5 Divided as by Pope. Divided in Q at our (with "negligēce,"

tucked down)/Forts,/banner;/farre,

31 alreadie,) alreadie Q.
Wise in our negligence, have secret feet
In some of our best Ports, and are at point
To shew their open banner: Now to you,
If on my credit you dare build so farre,
To make your speed to Douer, you shall find
Some that will thank you, making just report
Of how unnatural and bemadding sorrow
The King hath cause to plain;
I am a Gentleman of blood and breeding,
And from some knowledge and assurance, offer
This office to you.
Gent. I will talk further with you.
Kent. No, do not:
For confirmation that I am much more
Then my out-wall, open this Purse, and take
What it containes. If you shall see Cordelia,
(As feare not but you shall) shew her this ring,
And she will tell you who that fellow is
That yet you do not know. Fye on this Storme,
I will go seek the King.
Gent. Give me your hand, have you no more to say?
Kent. Few words, but to effect more than all yet;
That when we have found the King, in which your pain
That way, Ile this: he that first lights on him,
Holla the other. Exeunt.

Exeunt.
Scene ii.

Another part of the heath.

Storme still. 

**Lear.** Blow windes, & crack your cheeks; Rage, blow
You Cataracts, and Hyrrican's spout,
Till you haue drench'd our Steeples, drown'd the Cockes.
You Sulph'rous and Thought-executing Fires,
Vaunt-curriers of Oake-cleeuing Thunder-bolts,
Singe my white head. And thou all-shaking Thunder,
Strike flat the thicke Rotundity o'th'world,
Cracke Natures moulds, all germaines spill at once
That makes ingratiufull Man.

**Foole.** O Nunkle, Court holy-water in a dry house, is
better then this Rain-water out o'doore. Good Nunkle, in, aske thy Daughters blessing, heere's a night pitties neither Wisemen, nor Fooles.

**Lear.** Rumble thy belly full: spit Fire, spowt Raine:
Nor Raine, Winde, Thunder, Fire are my Daughters;
I neuer gaue you Kingdome, call'd you Children;
You owe me no subscription. Then let fall
Your horrible pleasure. Heere I stand your Slaue,
A poore, infirme, weake, and dispis'd old man:
But yet I call you Servile Ministers,
That will with two pernicious Daughters ioyne
Your high-engender'd Battailies, 'gainst a head
So old, and white as this. O, ho! 'tis foule.
Foole. He that has a house to put's head in, has a good
Head-peece:
The Codpiece that will house,
Before the head has any;
The Head, and he shall Lowse:
So Beggers marry many.
The man \( \checkmark \) makes his Toe,
What he his Hart shold make,
Shall of a Corne cry woe,
And turne his sleepe to wake.
For there was neuer yet faire woman, but shee made
mouthes in a glasse.

Enter Kent.

Lear. No, I will be the patterne of all patience,
I will say nothing.
Kent. Who's there?
Foole. Marry here's Grace, and a Codpiece, that's a
Wiseman, and a Foole.
Kent. Alas Sir are you here? Things that loue night,
Loue not such nights as these: The wrathfull Skies
Gallow the very wanderers of the darke
And make them keepe their Caues:
Since I was man,
Such sheets of Fire, such bursts of horrid Thunder,
Such groanes of roaring Winde, and Raine, I neuer
Remember to have heard. Mans Nature cannot carry
Th'affliction nor the feare.
Lear. Let the great Goddes
That kepe this dreadful pudder o're our heads,
Finde out their enemies now. Tremble thou Wretch,
That hast within thee undivulg'd Crimes
Unwhipt of Justice. Hide thee, thou Blody hand;
Thou Periur'd, and thou Simular of Vertue
That art Incestuous. Caytiffe, to pieces shake
That vnder courart, and conuenient seeming
Ha's practis'd on mans life. Close pent vp guilts,
Riue your concealing Continents, and cry
These dreadful Summoners grace. I am a man,
More sin'sd against, then sinning.

Kent. Alacke, bare-headed?
Gracious my Lord, hard by heere is a Houell,
Some friendship will it lend you 'gainst the Tempest:
Repose you there, while I to this hard house,
(More harder then the stones whereof 'tis rais'd,
Which euen but now, demanding after you,
Deny'd me to come in) returne, and force
Their scanted curtesie.

Lear. My wits begin to turne.
Come on my boy. How dost my boy? Art cold?
I am cold my selfe. Where is this straw, my Fellow?
The Art of our Necessities is strange,
And can make wild things precious. Come, your Houel;
Poore Foole, and Knaue, I have one part in my heart
That's sorry yet for thee.
Foole. He that has and a little-tyne wit, 
With heigh-ho, the Winde and the Raine, 
Must make content with his Fortunes fit, 
Though the Raine it raineth euery day.

Lear. True Boy: Come bring vs to this Houell.

Exeunt Lear and Kent.

Foole. This is a braue night to coole a Curtizan: Ile 
speake a Prophesie ere I go:
When Priests are more in word, then matter; 
When Brewers marre their Malt with water; 
When Nobles are their Taylors Tutors, 
No Heretiques burn'd, but wenches Sutors; 
When euery Case in Law, is right; 
No Squire in debt, nor no poore Knight; 
When Slanders do not liue in Tongues; 
Nor Cut-purses come not to throngs; 
When Vsurers tell their Gold i'th'Field, 
And Baudes, and whores, do Churches build, 
Then shal the Realme of Albion, 
Come to great confusion; 
Then comes the time, who liues to see't, 
That going shalbe vs'd with feet. 
This prophecie Merlin shall make, for I liue before his 
time. 

Exit.
Scene iii.

A Room in Gloucester's Castle.

Enter Gloster, and Edmund.

Glo. Alacke, alacke Edmund, I like not this unnaturall dealing; when I desired their leave that I might pity him, they tooke from me the use of mine owne house, charg'd me on paine of perpetuall displeasure, neither to speake of him, entreat for him, or any way sustaine him.

Edm. Most saucie and unnaturall. To. Go too; say you nothing. There is division betweene the Dukes, and a worser matter then that: I haue receiued a Letter this night, 'tis dangerous to be spoken, I haue lock'd the Letter in my Closset, these iniuries the King now beares, will be revenged home; ther is part of a Power already footed, we must incline to the King, I will seeke him, and priuily relieue him; goe you and maintaine talke with the Duke, that my charity be not perceived; If he aske for me, I am ill, and gone to bed; if I die for it, (as no lesse is threatened me) the King my old Master must be relieued. There is strange things toward, Edmund, pray you be careful. Exit.

Edm. This Curtesie forbid thee, shall the Duke instantly know, and of that Letter too; This seems a faire deserving, and must draw me That which my Father looses: no lesse then all; The yonger rises, when the old doth fall. Exit.

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Scene iii.) Scaena Tertia. F. Om. Q.
A....Castle.) Capell. Om. Q, F.
S.D. Enter....Edmund,) F. Enter Gloster and the Bastard with lights.

1-6 As prose in F. As verse in Q, divided at this, / leave/ Q. from me/paine/of him, / sustaine him. with an initial capitol to each line.
3 tooke) F. toke me Q. 4 perpetuall) F. their Q.
5 entreat) F. Intreat Q. or) F. nor Q.
7 Edm.) Bast. Q, F. So also at 20.
8-19 As prose in F. As verse in Q, divided at betwixt (with "the Dukes," tuck'd up) / receiued/spoken, / iniuries/home/landed, / him, and/talke/not of him/and gon/threatned me, / there is/ careful, with an initial capital to each line.
11 lock'd) F. lockt Q. 12 ther is) F. Ther's Q.
13 footed) F. landed Q. 14 looke) F. seeske Q.
17 bed;) Rowe, ed. ii. bed, Q, F. if) F. though Q. for it) F. fort Q.
18-19 strange things) F. Some strage thing Q.
19 toward,) Q. toward F.
20-4 Divided as in F. Divided in Q at instały (with "know" tucked down) / desruing/lesse/fall. with an initial capital to each line.
23 all;) all, Q, F.
24 The) F. then Q. doth) F. doe Q.
Scene iv.
The heath. Before a hovel.

Enter Lear, Kent, and Fool.

Kent. Here is the place my Lord, good my Lord enter,
The tyranny of the open night's too rough
For Nature to endure. Storme still.

Lear. Let me alone.

Kent. Good my Lord enter heere.

Lear. Wilt breake my heart?

Kent. I had rather breake mine own, good my Lord enter.

Lear. Thou think'st 'tis much that this contentious storme
Inuades vs to the skin: so 'tis to thee,
But where the greater malady is fixt,
The lesser is scarce felt. Thou'dst shun a Beare,
But if thy flight lay toward the roaring Sea,
Thou'dst meete the Beare i'th'mouth: when the mind's free,
The bodies delicate: this tempest in my mind,
Both from my sensces take all feeling else,
Sawe what beates there. Filliall ingratitude,
Is it not as this mouth should teare this hand
For lifting food too't? But I will punish home;
No, I will weep no more; in such a night,
To shut me out? Poure on, I will endure:
In such a night as this? O Regan, Gonerill,
Your old kind Father, whose Franke heart gaue all,
O that way madnes lies, let me shun that:
No more of that.

Kent. Good my Lord enter here.
Lear. Prythee go in thy selfe, seeke thine owne ease, This tempest will not giue me leaue to ponder
On things would hurt me more, but Ile goe in,
In Boy, go first. You houselesse pouertie --
Nay get thee in; Ile pray, and then Ile sleepe. Exit Foole.
Poore naked wretches, where so ere you are
That bide the pelting of this pittilesse storme,
How shall your House-lesse heads, and vnfed sides,
Your lop'd, and window'd raggednesse defend you
From seasons such as these? 0 I have tane
Too little care of this; Take Physicke, Pompe,
Expose thy selfe to feele what wretches feele,
That thou maist shake the superflux to them,
And shew the Heauens more iust.
Edg. (Within) Fathom, and halfe, Fathom and halfe; poore Tom.

Enter Foole.

Foole. Come not in heere Nuncle, here's a spirit, helpe me, helpe me.
Kent. Giue me thy hand, who's there?
Foole. A spirite, a spirite, he sayes his name's poore Tom.
Kent. What art thou that dost grumble there i'th' straw? Come forth.

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23 thine owne) F. thy one Q.
26-7 From F. Om. Q.
26 pouertie -- ) poverty -- Rowe. pouertie, F.
27 Exit Foole.) Exit. F, placed after 26. Om. Q. Exit Fool. Rowe,
29 storme) F. night Q.
31 lop'd) F. loopt Q.
37 From F. Om. Q. (Within)) Theobald. Om. F.
S.D. Enter Foole.) Enter Edgar, and Foole. F, placed after 36.
Om. Q. The Fool runs out from the hovel. Theobald,
placed after 39: transferred by Capell to after 37.
41 spirite, a spirite) F. spirit Q.
42 i' th') F. in the Q.
Enter Edgar.

Edg. Away, the foule Fiend followes me,
   Through the sharpe Hauthorne blow the windes.
   Humh, goe to thy bed and warme thee.

Lear. Did'st thou giue all to thy Daughters? And art thou come to this?

Edg. Who giues any thing to poore Tom? Whom the foule Fiend hath led through Fire, and through Flame, through Foord, and Whirle-Poole, o're Bog, and Quagmire, that hath laid Knives under his Pillow, and Halters in his Pue, set Rats-bane by his Porredge, made him Proud of heart, to ride on a Bay trotting Horse, ouer foure ineht Bridges, to course his owne shadow for a Traitor. Blisse thy fiue Wits, Toms a cold. O do, de, do, de, do, de, blisse thee from Whirle-Windes, Starre-blasting, and taking, do poore Tom some charitie, whom the foule Fiend vexes. There could I haue him now, and there, and there againe, and there. Storme still.

Lear. What, ha's his Daughters brought him to this passe? Could'st thou save nothing? Would'st thou giue 'em all? Foole. Nay, he reseru'd a Blanket, else we had bin all sham'd.

S.D. Enter Edgar.) Enter Edgar, and Foole. F, placed after 36.

Om. Q. Enter Edgar disguised as a madman. Theobald, placed here.

44-6 Divided as by Johnson. As prose in Q, F.
45 Through) through F. thorough Q.
46 Blow the windes) F. blowes the cold wind Q.
47 Did'st thou giue) F. Hast thou giuen Q.
50-1 through Fire) though Fire F. through fire Q.
51 Whirle-) F. whirli- Q.
52 hath) F. has Q.
53 Porredge) F. pottage Q.
55 Blisse) F. blesse Q.
56 O do, de, do, de, do, de,) O do, de, do, de, do de, F.
57 Blisse) F. blesse Q. -blasting) F. -blusting Q.
60 againe, and there) F. againe Q.
62 Would'st) F. didst Q. 'em) F. them Q.
Lear. Now all the plagues that in the pendulous ayre
Hang fated o're mens faults, light on thy Daughters.
Kent. He hath no Daughters Sir.
Lear. Death Traitor, nothing could haue subdu'd Nature
To such a lownesse, but his vnkind Daughters.
Is it the fashion, that discarded Fathers,
Should haue thus little mercy on their flesh?
Indiscreet punishment, 'twas this flesh begot
Those Pelican Daughters.
Edg. Pillicock sat on Pillicock hill, alow: alow, loo, loo.
Foole. This cold night will turne vs all to Fools, and
Madmen.
Edg. Take heed o'th'foule Fiend, obey thy Parents, keepe
thy words Justice, sweare not, commit not with mans
sworne Spouse; set not thy sweet heart on proud array.
Tom's a cold.
Lear. What hast thou bin?
Edg. A Seruingman! Proud in heart, and minde; that curl'd
my haire, wore Gloues in my cap; seru'd the Lust of my
Mistris heart, and did the acte of darkenesse with her.
Swore as many Oathes, as I spake words, & broke them in
the sweet face of Heauen. One, that slept in the con-
triving of Lust, and wak'd to doe it. Wine lou'd I
deeply, Dice deereley; and in Woman, out-Paramour'd the
Turke. False of heart, light of ear, bloody of hand;

66 light) F. fall Q.
71 flesh?) flesh: F. flesh, Q.
72 begot) Lined as in F. Prefixed to 73 in Q.
74 Pillicock hill) F. pelicocks hill Q.
   alow; alow, loo, loo.) F. a lo lo lo. Q.
77 o'th') F. at'h Q.
78 Justice) F. justly Q.
   commit not) Q. commit not, F.
79 sweet heart) Q. Sweet-heart F.
82 Seruingman! Seruingman? F. Seruingman, Q.
87 wak'd) F. wakt Q.
88 deeply) Q. deereley F.
   out-Paramour'd) F. out paramord Q.
Hog in sloth, Foxe in stealth, Wolfe in greedinesse,
Dog in madnes, Lyon in prey. Let not the creaking of
shooes, nor the rustling of Silkes, betray thy poore
heart to woman. Kepe thy foote out of Brothells, thy
hand out of Plackets, thy pen from Lenders Bookes,
and defye the foule Fiénd.

Still through the Hauthorne blowes the cold winde:
Sayes suum, mun, nonny,
Dolphin my Boy, Boy, Sesey: let him trot by. Storme still.

Lear. Thou wert better in a Graue, then to answer with
thy vncover'd body, this extremitie of the Skies.

Is man no more then this? Consider him well. Thou
ow'st the Worme no Silke; the Beast, no Hide; the
Sheepe, no Wooll; the Cat, no perfume. Ha! Here's
three on's are sophisticated. Thou art the thing it
selfe; vnaccommodated man, is no more but such a
poore, bare, forke Animall as thou art. Off, off
you Lendings: Come, vnbutton heere.

Foole. Prythee Nunckle be contented, 'tis a naughtie
night to swimme in. Now a little fire in a wilde
Field, were like an old Letchers heart, a small spark,
all the rest on's body, cold: Looke, heere comes a
walking fire.

Enter Gloucester, with a Torch.

92 nor) Q. Nor F. rustling) F. rulngs Q.
93 woman) F. women Q. Brothels) F. brothell Q.
94 Plackets) F. placket Q. Bookes) F. booke Q.
95-8 Still....by,) Divided as in Globe ed. As prose in Q, F.
96 Sayes suum, mun, nonny,) F. hay no on ny, Q.
97 my Boy, Boy,) my Boy, Boy F. my boy, my boy, Q.
98 Sesey) F. caese Q. Storme still.) F. Om. Q.
99 Thou) F. Why thou Q. a) F. thy Q.
100 more then this?) F. more, but this Q.
101 ow'lst) F. owest Q.
102 Ha!) Ha? F. Om. Q.
103 sophictated) F. so phisticated Q.
104 Lendings: Come, vnbutton heere.) F. leadings,come on bee
ture. Q uncorr. lendings,come on Q corr.
105 contented, 'tis) F. content, this is Q.
111 on's) F. in Q.
112 S.D. Enter....Torch.) F, placed after 107. Enter Gloster. Q,
placed here.
Edg. This is the foule Flibbertigibbet; hee begins at Curfew, and walkes till the first Cocke: Hee glues the Web and the Pin, squenies the eye, and makes the Hare-lippe; Mildewes the white Wheate, and hurts the poore Creature of earth.

Swithold footed thrice the old, 
He met the Night-Mare, and her nine-fold; 
Bid her a-light, and her troth plight, 
And aronyd thee Witch, aronyd thee.

Kent. How fares your Grace?

Lear. What's he?

Kent. Who's there? What is't you seeke?

Glo. What are you there? Your Names?

Edg. Poore Tom, that eates the swimming Frog, the Toad, 
the Tod-pole, the wall-Neut, and the water: that in the furie of his heart, when the foule Fiend rages, 
eats Cow-dung for Sallets; swallowes the old Rat, and the ditch-Dogge; drinkes the green Mantle of the standing Poole: who is whipt from Tything to Tything, 
and stock-punish'd, and imprison'd: who hath had three Suites to his backe, sixe shirts to his body: 
Horse to ride, and weapon to weare: 
But Mice, and Rats, and such small Deare, 
Hane bin Toms food, for seuen long yeare: 
Beware my Follower. Peace Smulkin peace thou Fiend.
Glo. What, hath your Grace no better company?  
Edg. The Prince of Darkeness e a Gentleman. Modo he's  
Glo. Our flesh and blood, my Lord, is growne so wilde,  
That it doth hate what gets it.  
Edg. Poore Tom's a cold.  
Glo. Go in with me; my duty cannot suffer  
T' obey in all your daughters hard commands:  
Though their Injunction be to barre my doores,  
And let this Tyrannous night take hold vpon you,  
Yet haue I ventured to come seeke you out,  
And bring you where both fire, and food is ready.  
Lear. First let me talke with this Philosopher,  
What is the cause of Thunder?  
Kent. Good my Lord  
Take his offer, go into the house.  
Lear. Ile talke a word with this same lerned Theban:  
What is your study?  
Edg. How to prevent the Fiend, and to kill Vermine.  
Lear. Let me aske you one word in priuate.  
Kent. Importune him once more to go my Lord,  
His wits begin t'vnsettle.  
Glo. Canst thou blame him? Storm still  
His Daughters seeke his death; Ah, that good Kent,  
He said it would be thus; poore banish'd man:

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141 Mehu.) F. ma hu--- Q.  
142-3 As verse first in Pope. As prose in Q, F.  
142 blood...vilde) F. bloud is growne so wild my Lord Q.  
143 That) that Q, F.  
145-50 Divided as in F. As prose in Q.  
146 T') F. to Q.  
149 ventured) F. venter'd Q.  
150 fire, and food) F. food and fire Q.  
152-3 Good...house.) As two lines in F, divided at offer,/  
house.. As one line in Q.  
152 Good my) F. My good Q.  
153 Take) take Q, F.  
154-5 Divided as in F. As prose in Q.  
154 same) F. most Q.  
158-9 Importune...vnsettle.) Divided as in F. As prose in Q.  
158 once more) F. Om. Q.  
159 t') F. to Q.  
160 Ah, ) F. O Q.  
161 banish'd) F. banisht Q.
Thou sayest the King growes mad, Ile tell thee Friend
I am almost mad my selfe. I had a Sonne,
Now out-law'd from my blood: he sought my life
But lately: very late: I lou'd him (Friend)
No Father his Sonne deereer: true to tell thee,
The greefe hath craz'd my wits. What a night's this!
I do beseech your Grace --
Lear. O cry you mercy, Sir:
Noble Philosopher, your company.
Edg. Tom's a cold.
Glo. In fellow there, into th'Houel; keep thee warm.
Lear. Come, let's in all.
Kent. This way, my Lord.
Lear. I will keepe still with my Philosopher.
Kent. Good my Lord, sooth him: Let him take the Fellow.
Glo. Take him you on.
Kent. Sirra, come on: go along with vs.
Glo. Come, good Athenian.
Glo. No words, no words, hush.
Edg. Childe Rowland to the darke Tower came,
His word was still, fie, foh, and fumme,
I smell the blood of a Brittish man. Exeunt

164 he) F. a Q.
167-8 The...Grace -- ) Divided as in F. Divided in Q at wits, /
Grace..
167 this!) this? Q, F.
168-9 O....company.) Divided as in F. As one line in Q.
168 Sir) F. Om. Q.
171 into th') F. in't Q.
172-3 With....Philosopher.) Divided as in F. As one line in Q.
174 As one line in Q. As two lines in F, divided at him:
179 Tower came) F. towne come Q.
181 Exeunt) F. Om. Q.
Scene v.

A Room in Gloster's Castle.

Enter Cornwall, and Edmund.

Corn. I will have my revenge, ere I depart his house.

Edm. How my Lord, I may be censured, that Nature thus gives way to Loyalty, something feares mee to thinke of.

Corn. I now perceiue, it was not altogether your Brothers evil disposition made him seeke his death; but a provoking merit set a- worke by a reprouable badnesse in himself.

Edm. How malicious is my fortune, that I must repent to be iust! This is the letter hee spoake of; which approves him an intelligent partie to the advantages of France. O Heauens! that this Treason were not; or not I the detector.

Corn. Go with me to the Dutchesse.

Edm. If the matter of this Paper be certain, you have mighty businesse in hand.

Corn. True or false, it hath made thee Earle of Glocester: seeke out where thy Father is, that hee may bee ready for our apprehension.

Edm. (Aside) If I finde him comforting the King, it will stuffe his suspition more fully. (Aloud) I will perseuer in my course of Loyalty, though the conflict be sore betwenee that, and my blood.

Corn. I will lay trust vpon thee: and thou shalt finde a dearer Father in my loue.

Exeunt.
Scene vi.

A Room in some of the out-buildings of the Castle.

Enter Kent, and Gloucester.

Glo. Here is better then the open ayre, take it thankfully: I will peace out the comfort with what addition I can: I will not be long from you.

Kent. All the power of his wits, has given way to his impatience: the Gods reward your kindnesse. Exit Gloucester.

Enter Lear, Edgar, and Foole.

Edg. Fraterretto calls me, and tells me Nero is an Angler in the Lake of Darkness: pray Innocent, and beware the foule Fiend.

Foole. Fraterretto tells me, whether a madman be a Gentleman, or a Yeoman.

Lear. A King, a King.

Foole. No, he's a Yeoman, that's a Gentleman to his Sonne: trust in the tameness of a Wolfe, a horses health, a boyes louse, or a whores oath.
Lear. It shalbe done, I wil arraigne them straight,
(To Edgar) Come sit thou here most learned Iusticer,
(To the Fool) Thou sapient sir sit here, now you
shee Foxes --
Edg. Looke where he stands and glars; wantst thou eyes
at trial madam?
Come ore the boorne Bessy to mee.
Foole. Her boat hath a teake,
And she must not speake,
Why she dares not come ouer to thee.
Edg. The foule fiend hauts poore Tom in the voyce of a
nightingale, Hoppedance cries in Toms belly for two
white herring, croke not blacke Angell, I haue no
foode for thee.
Kent. How doe you sir? stand you not so amazd,
Will you lie doyme and rest upon the cushings?
Lear. Ile see their triall first, bring in their evidence,
(To Edgar) Thou robed man of Iustice take thy place,
(To the Fool) And thou his yokefellow of equity,
Bench by his side, (To Kent) you are o'th'commission,
Sit you too.
Edg. Let vs deale justly,
Sleepest or wakest thou jolly shepheard,
Thy sheepe bee in the corne,
And for one blast of thy minikin mouth,
Thy sheepe shall take no harme,
Pur the cat is gray.
Lear. Arraigne her first, tis Gonoril, I here take my
oath before this honorable assembly she kickt the
poore king her father.
Fools. Come hither mistrisse, is your name Gonorill?
Lear. She cannot deny it.
Fools. Cry you mercy, I tooke you for a ioynt stoole.
Lear. And heres another whose warpt lookes proclaime;
What store her hart is made on, stop her there,
Armes, armes, sword, fire, corruption in the place,
False Iusticer why hast thou let her scape?
Edg. Blesse thy fine wits.
Kent. O pitty: Sir, where is the patience now
That you so oft haue boasted to retaine?
Edg. (Aside) My teares begin to take his part so much,
They marre my counterfetting.
Lear. The little dogges, and all;
Trey, Blanch, and Sweet-heart: see, they barke at me.
Edg. Tom will throw his head at them: Auaunt you Curre, 
Be thy mouth or blacke or white:
Tooth that poysons if it bite:
Mastiffe, Grey-hound, Mongrill grim,
Hound or Spaniell, Brache, or Lym:
Or Bobtaile tike, or Trundle-taile,
Tom will make him weape and waile,
For with throwing thus my head,
Dogs leapt the hatch, and all are fled.
Do, de, de, de: sesse: Come, march to Wakes and Fayres,
and Market Townes: poore Tom thy horne is dry.

Lear. Then let them Anatomize Regan: See what breeds
about her heart. Is there any cause in Nature that
make these hard hearts? You sirs, I entertaine for
one of my hundred; only, I do not like the fashion
of your garments. You will say they are Persian;
but let them bee chang'd.

Kent. Now good my Lord, lye heere,
and rest awhile.

Lear. Make no noise, make no noise,
draw the Curtaines:
so, so, we'l go to Supper i'th'morning.

Foole. And Ile go to bed at noone.

Enter Gloster.

Glo. Come hither Friend: Where is the King my Master?
Kent. Here Sir, but trouble him not, his wits are gon.

Glo. Good friend, I prye thee take him in thy arms;
    I have ore-heard a plot of death vpon him:
    There is a litter ready, lay him in't,
    And drive toward Douer friend, where thou shalt meete
    Both welcome, and protection. Take vp thy Master,
    If thou should'st dally halfe an houre, his life
    With thine, and all that offer to defend him,
    Stand in assured losse. Take vp, take vp,
    And follow me, that will to some provision
    Glue thee quicke conduct.

Kent. Oppressed nature sleepeis,
    This rest might yet have balmed thy broken sinewes,
    Which if convenience will not allow
    Stand in hard cure. (To the Fool) Come helpe to beare thy maister,
    Thou must not stay behind.

Glo. Come, come, away.

Exeunt Kent, Gloucester, and the Fool, bearing off the King.

Edg. When we our betters see bearing our woes:
    We scarcely thinke our miseries our foes.
    Who alone suffers, suffers most i'th'mind,
    Leaving free things and happy showes behind,
    But then the mind much sufferance doth ore scip,
    When grieafe hath mates, and bearing fellowship:
    How light and portable my paine seems now,
    When that which makes me bend, makes the King bow.
    He childed as I fathered: Tom away,
    Marke the high noyses and thy selfe bewray,
    When false opinion whose wrong thoughts defile thee,
    In thy just profe's repeals and reconciles thee:
    What will hap more to night, safe scape the King,
    Lurke, lurke. Exit.
Scene vii.

A Room in the Castle.

Enter Cornwall, Regan, Gonerill, Edmond, and Servants.

Corn. Poste speedily to my Lord your husband, shew him this Letter, the Army of France is landed: seeke out the Traitor Gloster. Exeunt some of the Servants.

Reg. Hang him instantly.

Gon. Plucke out his eyes.

Corn. Leave him to my displeasure. Edmond, keepe you our Sister company: the reuenges wee are bound to take vppon your Traitorous Father, are not fit for your beholding. Advise the Duke, where you are going, to a most festinate preparation: we are bound to the like. Our Postes shall be swift, and intelligent betwixt vs. Farewell deere Sister, farewell my Lord of Gloスター.

Enter Steward.

How now? Where's the King?

Stew. My Lord of Gloster hath conuey'd him hence:

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Scene vii.) Scena Septima. F. Om. Q.
A...Castle.) Capell. Om. Q, F.
S.D. Enter...Servants.) F, but with Bastard for Edmond. Edmond from Theobald (Edmund). Enter Cornwall, and Regan, and Gonorill, and Bastard. Q.

1-3 As prose in F. As two lines in Q, divided at this (with "letter" tucked up)/Gloster. with an initial capital to each line.

2 him) Q. hin F.

5 Traitor) F. vilaine Q.
Exeunt...Servants.) From Capell. Om. Q, F.

5 Q uncorr. has (company at the end of this line-space above the misprinted catchword Carn. (company is deleted here in Q corr.

6-12 As prose in F. Divided in Q at sister (with "company." tucked down)/father, you are (with "going" tucked down)/like,/betwixt vs./Gloster, with an initial capital to each line.

7 reuenges) F. reuenge Q.

9 Advise) F. advise Q. Duke,) Duke Q, F.

testinate) F2. festuate Fl. festuant Q.

10 Postes) F. post Q.

11 intelligent) F. intelligence Q.

12 S.D. Enter Steward.) Q, F; placed here in F; placed after King? (13) in Q.

14 hence:) hence F. hence, Q.
Some fiue or six and thirty of his Knights, Hot Questrists after him, met him at gate, Who, with some other of the Lord's dependants, Are gone with him toward Douer; where they boast To haue well armed Friends.

Corn. Get horses for your Mistris.  
Gon. Farewell sweet Lord, and Sister.  
Corn. Edmund farewell:  

Exeunt Gonerill and Edmund.

Who's there? the Traitor Gloster,  
Pinnion him like a Theefe, bring him before vs:

Exeunt other Seruants.

Though well we may not passe vpon his life  
Without the forme of Iustice, yet our power  
Shall do a curt'sie to our wrath, which men  
May blame, but not comptroll.

Enter Gloucester, and Seruants.

Reg. Ingratefull Fox, 'tis he.  
Corn. Binde fast his corky armes.  
Glo. What meanes your Graces? Good my Friends consider  
You are my Ghests: do me no foule play, Friends.  
Corn. Binde him I say.  
Glo. Unmercifull Lady as you are, I'me none.

15-19 Some....Friends.) Divided as in F. As prose in Q, with initial capital to 15.  
15 Knights,) Knights Q, F.  
16 Questrists) F. questrits Q. Lord's) lord's Pope. Lords Q. Lords, F.  
18 toward) F. towards Q.  
19 Exit Steward.) Exit Oswald. Staunton. Om. Q, F.  
22 Exeunt....Seruants.) From Capell. Om. Q, F.  
23 well) F. Om. Q.  
24 Iustice,) Q. Iustice: F.  
25-6 Divided as in F. Divided in Q at blame/traytor?.  
25 curt'sie) F. curtesie Q.  
26 comptroll) F. controule Q.  

Enter....Seruants.) F, placed here. Enter Gloster brought in by two or three, Q, placed after traytor? (26).  
29-30 Divided as in Q. Divided in F at Graces/Ghests/Friends..  
30 You) Q. you F.  
32 Lady) Q. Lady, F.  
I'me none) F. I am true Q.
Corn. To this Chaire binde him: Villaine, thou shalt finde -- Regan plucks his beard.

Glo. By the kinde Gods, 'tis most ignobly done To plucke me by the Beard.

Regan plucks his beard.


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33 One line in Q. Two lines in F, divided at him,
   him; him, Q, F. finde -- ) finde--- Q. finde. F.
   Regan....beard.) Johnson. Om. Q, F.
34-5 Divided as in F. As prose in Q.
36-7 Naughty....chin) Divided as in F. As one line in Q.
41 One line in Q. Two lines in F, divided at Sir.
42 answer'd) F. answerer Q.
43-4 Divided as by Rowe. As prose in Q, F.
44 Late) late Q, F.
45 One line in Q. Two lines in F, divided at hands.
   you) Q. You F. King speake.) King speake? Q. King: Speake. F.
50 One line in Q. Two lines in F, divided at Douer.
   perill -- ) perill--- Q. perill. F.
51 answer) F. first answere Q.
52 One line in Q. Two lines in F, divided at Stake,
   to'th') F. tot'n Q. and) Q. And F.
53 Douer?) F. Douer sir? Q.
Plucke out his poore old eyes: nor thy fierce Sister, in his Anointed flesh, rash boarish phangs.
The Sea, with such a storme as his bare head
In Hell-blacke night indur'd, would have buoy'd vp
And quench'd the Stelled fires:
Yet poore old heart, he holpe the Heauens to raine.
If Wolus had at thy Gate houl'd that dearne time,
Thou should'st haue said, good Porter turne the Key:
All Cruels else subscribe: but I shall see
The winged Vengeance ouertake such Children.
Corn. See't shalt thou never. Fellowes hold & Chaire,
Wpon these eyes of thine, Ile set my foote.
Glo. He that will thinke to liue, till he be old,
Gleue me some helpe. -- 0 cruell! O you Gods.
Reg. One side will mocke another: Th'other too.
Corn. If you see vengeance --
I Seru. Hold your hand, my Lord:
I haue seru'd you ever since I was a Childe:
But better service haue I never done you,
Then now to bid you hold.

Reg. How now, you dogge?
I Seru. If you did weare a beard vpon your chin,
I'd shake it on this quarrell. What do you mean?
Corn. My Villaine? [Draw and fight.
I Seru. Nay then come on, and take the chance of anger.
I Seru. Oh I am slaine: my Lord, you have one eye left
To see some mischeife on him. Oh.
Corn. Lest it see more, preuent it; Out wilde gelly:
Where is thy luster now?

56 Anointed) F. aurynct Q uncort. annoynct Q corr.
       rash) Q. sticke F.
57 as) F. of Q uncorr. on Q corr.
       bare) F. lou'd Q uncorr. lowd Q corr. head) Q. head, F.
58 Hell-blacke night) hell-blacke night Pope. Hell-blacke-night F.
       hell blacke night Q.
       buoy'd) F. layd Q uncorr. bod Q corr.
59-60 Divided as in F. Divided in Q at heart./rage,
59 quench'd) F. quencht Q. Stelled) F. steeled Q uncorr. stelled Q corr.
60 holpe) F. holpt Q. raine) F. rage Q.
61 houl'd) F. heard Q. dearne) Q. sterne F.
63 subscribe) F. subscrib'd Q. 65 e) F. the Q.
66 these) F. those Q.
68 you) F. ye Q. 69 Th'other) F. tother Q.
70 revenge -- ) vengeance-- Q. vengeance. F.
    1 Seru.) From Capell. Seru. F. Servant. Q. 71 you) F. Om. Q.
72-3 But...hold.) Divided as in F. One line in Q.
74-5 Divided as in F. As prose in Q.
74-1 Seru.) Ser. F. Seru. Q. 76 Draw and fight.) draw and
    fight. Q. Om. F.
77 1 Seru.) Seru. Q, F. Nay) F. Why Q.
78 Killes him.) F. Shee takes a sword and runs at him behind. Q.
79-80 Divided as in F. As prose in Q.
    1 Seru.) Ser. F. Servant. Q. you haue) F. yet haue you Q.
All darke and comfortlesse! Where's my Sonne Edmund? Edmund, enkindle all the sparkes of Nature To quit this horrid acte.

Out treacherous Villaine, Thou call'st on him, that hates thee. That was he That made the ouverture of thy Treasons to vs: Who is too good to pitty thee.

Glo. O my Follies! then Edgar was abus'd, Kinde Gods, forgiue me that, and prosper him. Reg. Go thrust him out at gates, and let him smell His way to Douer.

Exit a Seruant with Glouster.

How is't my Lord? How looke you?
Corn. I haue receiu'd a hurt: Follow me Lady; Turne out that eyelesse Villaine: throw this Slaue Vpon the Dunghill: Regan, I bleed apace, Vntimely comes this hurt. Give me your arme.

Exit Cornwall, led by Regan.

2 Seru. Ile neuer care what wickednes I doe, If this man come to good.
3 Seru. If she liue long, And in the end meet the old course of death, Women will all turne monsters.
2 Seru. Lets follow the old Earle, and get the bedlam To lead him where he would, his rogish madnes Allows it selfe to any thing.
3 Seru. Goe thou, ile fetch some flaxe and whites of egges To apply to his bleeding face, now heauen helpe him.

Exeunt seuerally.

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83 One line in Q. Two lines in F, divided at comfortlesse? comfortlesse! comfortlesse? F. comforts, Q.
84-5 Edmund...acte.) Divided as in F. As one line in Q.
84 enkindle) F. vnbridle Q.
85-8 Out...thee.) Divided as in F. As prose in Q.
85 treacherous) F. Om. Q.
91-2 Divided as by Capell. Divided in F at smell/Douer./you?.
As prose in Q.
92 S.D. Exit...Glouster.) Exit with Glouster. F. Om. Q.
94-6 Divided as in F. Divided in Q at vpon/Vntimely/arne.
95 Dunghill) F. dungell Q.
96 S.D. Exit...Regan.) Theobald. Exeunt, F. Exit. Q.
97-105 From Q. Om. F.
97 2 Seru.) From Capell. Servant. Q.
98 3 Seru.) From Capell. 2 Seruant. Q.
98-100 If she....monsters.) Divided as by Theobald. As prose in Q.
99 And) & Q. 100 Women) women Q.
101 2 Seru.) From Capell. 1 Ser. Q. bedlam) Q2. bedlom Q1.
102 rogish) Q uncorr. Om. Q corr.
104-5 Divided as by Theobald. As prose in Q.
104 3 Seru.) From Capell. 2 Ser. Q.
105 To) to Q. Exeunt seuerally.) From Theobald. Exit. Q.
Edg. Yet better thus, and knowne to be contemned,
Then still contemned and flattered. To be worst,
The lowest, and most detested thing of Fortune,
Stands still in esperance, liues not in feare:
The lamentable change is from the best,
The worst returns to laughter. Welcome then,
Thou unsubstantiall ayre that I embrace:
The Wretch that thou hast blowne vnto the worst,
Owes nothing to thy blasts.

Enter Glouster, and an Old man.

But who comes heere?

My Father poorely led? World, World, 0 world!
But that thy strange mutations make vs hate thee,
Life would not yeeld to age.

Old M. 0 my good Lord,
I haue bene your Tenant, and your Fathers Tenant,
These fourescore yeares.

Glo. Away, get thee away; good Friend be gone,
Thy comforts can do me no good at all,
Thee, they may hurt.

Old M. You cannot see your way.

Glo. I haue no way, and therefore want no eyes:
I stumbled when I saw. Full oft 'tis seene,
Our meanes secure vs, and our meere defects
Prove our Commodities. Oh deere Sonne Edgar,
The food of thy abused Fathers wrath:
Might I but line to see thee in my touch,
I'd say I had eyes again.

Old M. How now? who's there?

Edg. (Aside) O Gods! Who is't can say I am at the worst?

I am worse then ere I was.

Old M. 'Tis poore mad Tom.

Edg. (Aside) And worse I may be yet: the worst is not,

So long as we can say this is the worst.

Old M. Fellow, where goest?

Glo. Is it a Beggar-man?

Old M. Madman, and beggar too.

Glo. He has some reason, else he could not beg.

I'th'last nights storme, I such a fellow saw;

Which made me thinke a man, a Worme. My Sonne

Came then into my minde, and yet my minde

Was then scarce Friends with him. I haue heard more since:

As Flies to wanton Boyes, are we to th'Gods,

They kill vs for their sport.

Edg. (Aside) How should this be?

Bad is the Trade that must play Foole to sorrow,

Ang'ring it selfe, and others. (Aloud) Blesse thee Master.

Glo. Is that the naked Fellow?

Old M. I, my Lord.

Glo. Then prethee get thee away: If for my sake

Thou wilt take vs hence a mile or twaine

I'th'way toward Douer, do it for ancient loue,

And bring some couering for this naked Soule,

Which Ile intreate to leade me.

Old M. Alacke sir, he is mad.

Glo. 'Tis the times plague, when Madmen leade the blinde:

Do as I bid thee, or rather do thy pleasure:

Aboue the rest, be gone.

25 (Aside) Johnson. Om. Q, F. So also at 27, 37, 51, 55.

28 So) F. As Q.

30 Madman) F. Mad man Q.

31 He) F. A Q.

32 I'th') F. In the Q.

35 One line in Q. Two lines in F, divided at him.

36 Flies to) F. flies are toth' Q.

37 kill) F. bitt Q.

37-9 How...Master.) Divided as in F. As prose in Q.

38 Foole) F. the foole Q.

39 (Aloud)) Om. Q, F.

41 Then prethee) Q. Om. F. away) F. gon Q.

42 hence) F. here Q.

45 Which) F. Who Q.

46 One line in Q. Two lines in F, divided at plague,

when) Q. When F.
Old M. Ile bring him the best Parrell that I haue,
Come on't, what will.
Exit

Glo. Sirrah, naked fellow.
Edg. Poore Tom's a cold. (Aside) I cannot daub it further.
Glo. Come hither fellow.
Edg. (Aside) And yet I must; (Aloud) Blesse thy sweete eyes,
they bleede.
Glo. Know'st thou the way to Douer?
Edg. Both style, and gate; Horseway, and foot-path: poore
Tom hath bin scarr'd out of his good wits. Blesse thee
good mans sonne, from the foule Fiend. Fiue fiends have
beene in poore Tom at once, of lust, as Obidicut, Hobbi-
didence Prince of dumbnes, Mahu of stealing, Modo of
murder, Fliberdigebit of mopping & mowing, who since
possesses chambermaids and waiting women, so, blesse thee
maister.
Glo. Here take this purse, v whom the heau'ns plagues
Have humbled to all strokes: that I am wretched
Makes thee the happier: Heauens deale so still:
Let the superfluous, and Lust-dieted man,
That slaues your ordinance, that will not see
Because he do's not feele, feele your powre quickly:
So distribution should vndoo excesse,
And each man haue enough.

Glo. There is a Cliffe, whose high and bending head
Lookes fearfully in the confined Deepe:
Bring me but to the very brimme of it,
And Ile repayre the misery thou do'st beare
With something rich about me: from that place,
I shall no leading neede.

Edg. Give me thy arme;
Poure Tom shall leade thee. Exeunt.
Scene ii.

Before the Duke of Albany's palace.

Enter Gonerill and Edmond.

Gon. Welcome my Lord. I meruell our mild husband
Not met vs on the way. [Enter Steward.] Now, where's your Master?

Stew. Madam within, but neuer man so chang'd:
I told him of the Army that was Landed:
He smil'd at it. I told him you were comming,
His answer was, the worse. Of Glosters Treachery,
And of the loyall Service of his Sonne
When I inform'd him, then he call'd me Sot,
And told me I had turn'd the wrong side out:
What most he should dislike, seemes pleasant to him;
What like, offensiue.

Gon. (To Edm.) Then shall you go no further.

It is the Cowish terror of his spirit
That dares not vndertake: Hee'l not feale wrongs
Which tye him to an answer: our wishes on the way
May proue effects.

Hasten his Musters, and conduct his powres.
I must change armes at home, and giue the Distaffe
Into my Husbands hands. This trustie Servant
Shall passe betweene vs: ere long you are like to heave
(If you dare venture in your owne behalfe)
A Mistresses command. Weare this; spare speech,
Decline your head. This kisse, if it durst speake
Would stretch thy Spirits vp into the ayre:
Conceiue, and fare thee well.
Edm. Yours, in the rankes of death.

Gon. My most deere Gloster. Exit Edmond.

Oh, the difference of man, and man, To thee a Womans services are due, My foole vsurpes my body.


Gon. I have beene worth the whistle.

A1B. Oh Gonerill, You are not worth the dust which the rude winde Blowes in your face. I feare your disposition; That nature which contemnes it origin Cannot be bordered certaine in it selfe, She that her selfe will sluier and disbranch From her materiall sap, perforce must wither, And come to deadly use.

Gon. No more, the text is foolish.

A1B. Wisedome and goodnes, to the vild seeme vild, Filths sauer but themselfes, what have you done? Tigers, not daughters, what have you perform'd? A father, and a gracious aged man Whose reverence even the head-lugd beare would lick, Most barbarous, most degenerate have you madded;

25 Edm.) Bast. Q, F. 25-7 My....due,) Divided as in F. In Q, which omits 26, My.... Gloster, (25) and 27 form one line.


27 a) F, Q corr. Om. Q uncorr.


S.D. Exit....Albany.) Exit Stew. Q. Enter Albany. F.

29 whistle) F, Q uncorr. whistling Q corr.

Oh Gonerill,) Lined as in F. Prefixed to 30 in Q.

31-50 I....deepe.) From Q. Om. F.

31 disposition; disposition Q.

32 it) Q uncorr. ith Q corr.

42 lick,) lick. Q.

43 madded;) Q2. madded, Q1.
Could my good brother suffer you to do it?
A man, a Prince, by him so benifited.
If that the heavens do not their visible spirits
Send quickly downe to tame thes vild offences,
It will come
Humanity must perforce pray on it self
Like monsters of the deepe.

Gon. Milke-Liuer'd man,
That bear' st a cheeke for blowes, a head for wrongs,
Who hast not in thy browes an eye discerning
Thine Honor, from thy suffering, that not know' st,
Fools do those villains pitty who are punisht
Ere they have done their mischiefe, wher' s thy drum?
France spreds his banners in our noyseles land,
Vieth plumed helme, his state begins thereat,
Whil' st thou a morall foole sits still and cries
Alack why does he so?

Alb. See thy selfe diuell:
Proper deformitie shewes not in the Fiend
So horrid as in woman.

Gon. Oh vaine Foole.

45 benifited,) benifited, Q corr. beniflicated, Q uncorr.
47 thes) Suggested by Greg. this Q corr. the Q uncorr.
48 It will come) Lined as by Malone. Suffixed to 47 in Q.
It) it Q.
49-50 Humanity....deepe.) Divided as by Pope (who omits 48). As one line in Q.
50 Like) like Q.
51 bear' st) F. bearest Q.
52-3 Who....suffering) Divided as in F. Divided in Q at honour,: From thy suffering begins a new line which continues with material omitted from F. See 53-9, 53-6, below.
52 eye discerning) Rowe. eye-discrimning F. eye deserving Q.
53 suffering,) Q. suffering. F.
53-9 that....so?) From Q. Om. F.
53-6 that....land,) Divided as by Theobald. Divided in Q at pitty (finishing a line begun with From thy suffering)/mischiefe,/land,.
53-4 know' st,/Fools do) know' st, foolsdo Q corr. know' st fools,do Q uncorr.
54 who) Who Q.
55 Ere) ere Q. wher' s) Wher' s Q.
56 noyseles) Q corr. noystles Q uncorr.
57 his) Suggested by Greg. thy Q. state begins thereat,) state begins thereat Q corr. slayer begin threats Q uncorr.
58 Whil' st) Q corr. Whil' s Q uncorr.
59-61 See....woman.) Divided as in F. As prose in Q.
60 shewes) Q corr. seemes Q uncorr., F.
61 horrid) F. Q corr. horid Q uncorr.
Alb. Thou changed, and selfe-couerd thing for shame
Be-monster not thy feature; wer't my fitnes
To let these hands obey my bloud,
They are apt enough to dislocate and teare
Thy flesh and bones; how ere thou art a fiend,
A womens shape both shield thee.

Gon. Marry your manhood mew — Enter a Messenger.

Alb. What newes?

Mes. Oh my good Lord, the Duke of Cornwals dead,
Slaine by his Seruant, going to put out
The other eye of Glouster.

Alb. Glousters eyes?

Mes. A Seruant that he bred, thrill'd with remorse,
Oppos'd against the act: bending his Sword
To his great Master, who, thereat enrag'd
Flew on him, and among'st them fell'd him dead,
But not without that harmefull stroke, which since
Hath pluckt him after.

Alb. This shewes you are aboue
You Iustisers, that these our neather crimes
So speedily can venge. But (O poore Glouster)
Lost he his other eye?

Mes. Both, both, my Lord.

This Leter Madam, craues a speedy answer:
'Tis from your Sister.

Gon. (Aside) One way I like this well,
But being widdow, and my Glouster with her,
May all the building in my fancie plucke
Upon my hatefull life. Another way
The Newes is not so tart. (Aloud) Ile read, and answer. Exit.
Alb. Where was his Sonne, when they did take his eyes?
Mes. Come with my Lady hither.
Alb. He is not heere.
Mes. No my good Lord, I met him backe againe.
Alb. Knowes he the wickednesse?
Mes. I my good Lord: 'twas he inform'd against him
And quit the house on purpose, that their punishment
Might haue the freer course.
Alb. Glouster, I liue
To thanke thee for the loue thou shewst the King,
And to reuenge thine eyes. Come hither Friend,
Tell me what more thou know'st. Exeunt.

85 in) F. on Q.
86-7 Divided as in F. Divided in Q at tooke,/answer...
87 tart) F. tooke Q.
(Aloud)) Om. Q, F.
Exit.) Q. Om. F.
88 One line in Q. Two lines in F, divided at Sonne,
when) Q. When F.
94-5 Glouster....King,) Divided as in F. As one line in Q.
95 shew'dst) F. shewedst Q.
96 thine) F. thy Q.
97 know'st) F. knowest Q.
Exeunt.) F. Exit. Q.
Scene iii.
The French camp near Douer.

Enter Kent and a Gentleman.

Kent. Why the King of Fraunce is so suddenly gone backe, know you no reason?

Gent. Something he left imperfect in the state, which since his coming forth is thought of, which imports to the King- dome, so much feare and danger that his personall returne was most required and necessarie.

Kent. Who hath he left behind him General?


Kent. Did your letters pierce the queene to any demonstratio of griefe?

Gent. I sir she tooke them, read them in my presence, and now and then an ample teare trild downe Her delicate cheeke, it seemed she was a queene Ouer her passion, who most rebell-like, Sought to be King ove her.

Kent. Then it mov'd her.

Gent. Not to a rage, patience and sorow stroue, Who should expresse her goodliest, you haue seene, Sun-shine and raine at once, her smiles and teares, Were like, a better way; those happie smillets, That playd on her ripe lip seemd not to know, What guests were in her eyes, which parted thence, As pearles from diamonds dropt; in briefe, Sorow would be a raritie most beloued, If all could so become it.

Kent. Made she no verball question?

Gent. Faith once or twice she heau'd the name of father, Pantingly forth as if it prest her heart, Cried sisters, sisters, shame of Ladys sisters: Kent, father, sisters, what ith storme ith night,

This scene is omitted from F.

Scene iii.) Pope. Om. Q.
The....Douer.) From Steevens. Om. Q.
2 reason?) Q2. reason. Ql.
5 so) Q2. So Q1 (at beginning of a line).
7 him General?) Q2. him, General. Ql.
10 grieve?) Q2. grieve. Ql.
11 sir) Theobald. say Q.
13-15 Her....ore her.) Divided as by Pope. Divided in Q at passion, ore her...
14 Ouer) ouer Q. who) Who Q. 15 Sought) sought Q.
16 streue) From Pope. stremne Q. 17 goodliest,) Q2. goodliest Ql.
18 Sun-shine) Q2. Sun shine Ql.
19 like,) like Q. way;) way Q. 20 seemd) seem'd Pope. seeme Q.
21 eyes,) Q2. eyes Ql.
24 question?) Q2. question. Ql.
Let pitie not be beleueed: there she shooke,
The holy water from her heavenly eyes,
And clamour moystened; then away she started,
To deale with griefe alone.

Kent. It is the stars,
The stars aboue vs gouerne our conditions,
Else one selfe mate and make could not beget,
Such different issues; you spoke not with her since?

Gent. No.

Kent. Was this before the King returnd?

Gent. No, since.

Kent. Well sir, the poore distressed Lear's ith towne,
Who some time in his better tune remembers,
What we are come about, and by no meanes
Will yeeld to see his daughter.

Gent. Why good sir?

Kent. A soueraigne shame so elbows him, his own vnkindnes
That stript her from his benediction, turnd her
To forraine casualties, gaue her deare rights
To his dog-harted daughters, these things sting
His mind, so venomously that burning shame
Detaines him from Cordelia.

Gent. Alack poore Gentleman.

Kent. Of Albanies and Cornewals powers you heard not?

Gent. Tis so they are a foote.

Kent. Well sir, ile bring you to our maister Lear,
And leaue you to attend him, some deere cause
Will in concealement wrap me vp awhile,
When I am knowne aright you shall not greeue,
Lending me this acquaintance, I pray you go
Along with me.

Exeunt.
Scene iv.

The same. A tent.

Enter with Drum and Colours, Cordelia, Doctor, and Soldiours.

Cord. Alacke, 'tis he: why, he was met even now
As mad as the next Sea, singing aloud,
Crown'd with ranke Femitar, and furrow weades,
With Hardokes, Hemlocke, Nettles, Cuckoo flowres,
Darnell, and all the idle weedes that grow
In our sustaining Corne. A Centery send forth;
Search euery Acre in the high-growne field,
And bring him to our eye. What can mans wisedome
In the restoring his bereaved Sense?
He that helps him, take all my outward worth.

Oct. There is meanes Madam:
Our foster Nurse of Nature, is repose,
The which he lackes: that to prouoke in him
Are many Simples operative, whose power
Will close the eye of Anguish.

Cord. All blest Secrets,
All you unpublish'd Vertues of the earth
Spring with my teares; be aydant, and remediate
In the good mans distresse; seeke, seeke for him,
Least his ungovern'd rage, dissolve the life
That wants the meanes to leade it.

Enter Messenger.

Mes. Newes Madam,
The Brittish Powres are marching hitherward.
Cord. 'Tis knowne before. Our preparation stands
In expectation of them. O deere Father,
It is thy businesse that I go about:
Therfore great France
My mourning, and importun'd teares hath pittied:
No blowne Ambition doth our Armes incite,
But loue, deere loue, and our ag'd Fathers Rite:
Soone may I heare, and see him. Exeunt.
Scene v.

Gloucester's castle.

Enter Regan, and Steward.

Reg. But are my Brothers Powres set forth?
Stew. I Madam.
Reg. Himselxe in person there?
Stew. Madam with much ado:
Your Sister is the better Souldier.
Reg. Lord Edmund spake not with your Lord at home?
Stew. No Madam.
Reg. What might import my Sisters Letter to him?
Stew. I know not, Lady.
Reg. Faith he is pasted hence on serious matter:
It was great ignorance, Glousters eyes being out,
To let him live. Where he arrives, he moves
All hearts against vs; Edmund I think is gone
In pitty of his misery, to dispatch
His nighted life: Moreover to desory
The strength o'th'Enemy.
Stew. I must needs after him, Madam, with my Letter.
Reg. Our troopes set forth to morrow, stay with vs:
The wayes are dangerous.
Stew. I may not Madam:
My Lady charg'd my dutie in this busines.
Reg. Why should she write to Edmund? Might not you
Transport her purposes by word? Belike,

Scene v.) Pope. Scena Quarta. F. Om. Q.
Gloucester's castle.) From Capell. Om. Q, F.
1-2 I...there?) Divided as in F. One line-space in Q.
2 there?] F. Om. Q.
2-3 Madam...Souldier.) Divided as in F. As one line in Q.
4 Lord) F. Lady Q.
6 Letter) F. letters Q.
9 out,) Q2. out Q1, F.
11 Edmund) Edmund, F. and now Q.
12-14 Divided as in F. Divided in Q at life, at'h army...
13 desory) F. discrie Q.
14 o'th'Enemy) F. at'h army Q.
15 Madam,) F. Om. Q. Letter) F. letters Q.
16 troopes set) F. troope sets Q.
17-18 busines.) Divided as in F. As prose in Q.
19-20 Divided as in Q. Divided in F at Edmund?/Belike.
20 Transport) Q. transport F.
Some things, I know not what. Ile loue thee much
Let me vnseale the Letter.

Stew. Madam, I had rather --
Reg. I know your Lady do's not loue her Husband,
I am sure of that: and at her late being heere,
She gaue strange Öeiliads, and most speaking lookes
To Noble Edmund. I know you are of her bosome.

Stew. I, Madam?
Reg. I speake in understanding: Y'are: I know't,
Therefore I do advise you take this note:
My Lord is dead: Edmond and I haue talk'd,
And more conuenient is he for my hand
Then for your Ladies: You may gather more:
If you do finde him, pray you giue him this;
And when your Mistris heares thus much from you,
I pray desire her call her wisedome to her.
So fare you well:
If you do chance to heare of that blinde Traitor,
Preferment fals on him, that cuts him off.

Stew. Would I could meet him Madam, I should shew
What party I do follow.

Reg. Fare thee well. Exeunt

21 things) F. thing Q.
22 I had) F. I'de Q.
25 Öeiliads) From Rowe. Eliads F. aliads Q.
27 Madam?) F. Madam. Q.
28 Y'are:) F. for Q.
30 Edmond) Edmond, F. Edmund Q.
36 Lined as in F. Appended to 35 in Q.
39 him) Q. Om. F.
40 party) F. Lady Q.
Exeunt) F. Exit. Q.
Scene vi.

Fields near Douer.

Enter Gloucester, and Edgar.

Glo. When shall I come to the top of that same hill?

Edg. You do climb vp it now. Look how we labor.

Glo. Me thinke the ground is euen.

Edg. Horrible steepe.

Glo. Hearke, do you heare the Sea?

Edg. No truly.

Glo. Why then your other Senses grow imperfect

By your eyes anguish.

Me thinke thy voice is alter'd, and thou speakest

In better phrase, and matter then thou did'st.

Edg. Y'are much deceiu'd: In nothing am I chang'd

But in my Garments.

Glo. Me thinke y'are better spoken.

Edg. Come on Sir, heere's the place: stand still: how fearefull

And dizie 'tis, to cast ones eyes so low,

The Crowes and Choughes, that wing the midway ayre

Shew scars so grosse as Beetles. Halfe way downe

Hangs one that gathers Sampire: dreadfull Trade:

Me thinke he seems no bigger then his head.

The Fishermen, that walke vpon the beach

Appeare like Mice: and yond tall Anchoring Barke,

Diminish'd to her Cocke: her Cocke, a Buoy

Almost too small for sight. The murmuring Surge,

That on th'vnnumbred idle Pebble chafes

Cannot be heard so high. Ile looke no more,
Least my braine turne, and the deficient sight
Topple downe headlong.

Glo. Set me where you stand.
Edg. Give me your hand: You are now within a foote
Of th'extreme Verge: For all beneath the Moone
Would I not leape vpright.

Glo. Let go my hand;
Heere Friend's another purse: in it, a leuell
Well worth a poore mans taking. Fayries, and Gods
Prosper it with thee. Go thou further off,
Bid me farewell, and let me heare thee going.

Edg. Now fare ye well, good Sir.
Glo. With all my heart.

Edg. Why I do trifle thus with his dispaire,
Is done to cure it.

Glo. [He kneels.]
This world I do renounce, and in your sights
Shake patiently my great affliction off:
If I could beare it longer, and not fall
To quarrell with your great opposelesse wille,
My snuffe, and loathed part of Nature should
Burne it selfe out. If Edgar live, 0 blessse him:
Now Fellow, fare thee well. [He falls.

Edg. Gone Sir, farewell:
And yet I know not how conceit may rob
The Treasury of life, when life it selfe
Yeelds to the Theft. Had he bin where he thought,
By this had thought bin past. Alive, or dead?
Ho, you Sir: Friend, heare you Sir, speake:
Thus might he passe indeed: yet he reuives.
What are you Sir?

Glo. Away, and let me dye.

Edg. Hadst thou beene ought but Gozemore, Feathers, Ayre,
(Thou'ldst shiuert'd like an Egge: but thou do'st breath):

25-7 Give....vpright.) Divided as in Q. Divided in F at hand:/
Verge/vpright.
26 Of) Q of F.
27 Would) Q would F.
30 farther) F. farther Q.
32 ye) F. you Q.
33-4 Why....it.) Divided as in F. As one line in Q, with "to
cure it." tucked up.
34 He kneels.) Q. Om. F.
39 snuffe) F. snurff Q.
40 him) F. Om. Q.
41 He fals.) Q. Om. F.
41-3 Gone....Sir?) Divided as in F. As prose in Q.
42 may) F. my Q. 46 Friend,) F. Om. Q.
49 One line in Q. Two lines in F, divided at ought.
but) Q. But F. Gozemore) F. gosmore Q.
50 fathome) F. fadome Q.
51 Thou'ldst) F. Thou hadst Q.
Hast heavy substance, bleed'st not, speak'st, art sound,  
Ten Masts at each, make not the altitude  
Which thou hast perpendicularly fell,  
Thy life's a Myracle. Speake yet againe.

Glo. But haue I falne, or no?  
Edg. From the dread Somnet of this Chalkie Bourne  
Looke vp a height, the shrill-gorg'd Larke so farre  
Cannot be seen, or heard: Do but looke vp.

Glo. Alacke, I haue no eyes:

`-I's wretchednesse depriu'd that benefit  
To end it selfe by death? 'Twas yet some comfort,  
When misery could beguile the Tyrants rage,  
And frustrate his proud will.

Glo. I do remember now: henceforth I'le beare  
Affliction, till it do cry out it selfe  
Enough, enough, and dye. That thing you speake of,  
I tooke it for a man: often 'twould say  
The Fiend, the Fiend; he led me to that place.

Edg. Beare free and patient thoughts.

Enter Lear.  
But who comes heere?

The safer sense will ne're accommodate  
His Master thus.
Lear. No, they cannot touch me for coyning. I am the King himselfe.

Edg. O thou side-piercing sight!

Lear. Nature's aboue Art, in that respect. Ther's your Pressa-money. That fellow handles his bow, like a Crow-keeper: draw mee a Cloathiers yard. Looke, looke, a Mouse: peace, peace, this piece of toasted Cheese will do'nt. Ther's my Gauntlet, Ile proce it on a Gyant. Bring vp the browne Billes. O well flyne Bird: i'th' clout, i'th'clout: Hewgh. Giue the word.

Edg. Sweet Mariorum.

Lear. Passe.

Glo. I know that voice.

Lear. Hal Gonerill with a white beard? They flatter'd me like a Dogge, and told mee I had white hayres in my Beard, ere the blacke ones were there. To say I, and no, to every thing that I said: I, and no too, was no good Divinity. When the raine came to wet me once, and the winde to make me chatter: when the Thunder would not peace at my bidding, there I found 'em, there I smelt 'em out. Go too, they are not men o'their words; they told me, I was euery thing: 'Tis a Lye, I am not Agu-proofe.

Glo. The tricke of that voyce, I do well remember: Is't not the King?

Lear. I, euery inch a King.

When I do stare, see how the Subiect quakes.

I pardon that mans life. What was thy cause?

Adultery?

Thou shalt not dye: dye for Adultery? No,

The Wren goes too't, and the small gilded Fly Do's letcher in my sight.
Let Copulation thrive: For Glousters bastard Son
Was kinder to his Father, then my Daughters
Got 'tweene the lawfull sheets.
Too't Luxury pell-mell, for I lacke Souldiers.
Behold yond simpring Dame,
Whose face betweene her Forkes presages Snow;
That minces Vertue, & do's shake the head
To heare of pleasures name.
The Fitchew, nor the soyled Horse goes too't
With a more riotous appetite:
Downe from the waste they are Centaures,
Though Women all aboue;
But to the Girdle do the Gods inherit,
Beneath is all the Fiends.
There's hell, there's darkenes, there is the sulphurous pit;
burning, scalding, stench, consumption: Fye, fie, fie; pah, pah:
Give me an Ounce of Ciuet; good Apothecary sweeten my
imagination: There's money for thee.

Glo. O let me kisse that hand.

Lear. Let me wipe it first, it smelles of Mortality.

Glo. O ruin'd piece of Nature, this great world
Shall so weare out to naught. Do'st thou know me?

Lear. I remember thine eyes well enough; dost thou squinny at
me? No, doe thy worst blinde Cupid, Ile not loue.
Reade thou this challenge, marke but the penning of it.

Glo. Were all thy Letters Sunnes, I could not see.

115 Was) was Q, F. then) Q. Then F.
116 Got) got Q, F.
118-26 Divided as by Johnson. As prose in Q, F.
118 yond) F. yon Q.
119 Whose) whose Q, F. presages) F. presageth Q.
120 That) that Q, F. do's) F. do Q.
121 To) to F. Om. Q.
122 The) F. to Q.
123 With) with Q, F.
124 they are) F. tha're Q.
125 Though) though Q, F.
126 But) but Q, F.
127-8 Divided as in Globe ed. As prose in Q, F.
127 Beneath) beneath Q, F.
128 there is) F. ther's Q. sulphurous) F. sulphury Q.
129 consumption) F. consumation Q.
130 sweeten) F. to sweeten Q.
133 One line in Q. Two lines in F, divided at first,
Let me) F. Hore Q. it smelles) It smelles F. it smels Q.
134-5 Divided as by Rowe. Divided in F at world/naught./me?. As
prose in Q.
135 Should) F. should Q. Do'st thou) F. do you Q.
136 thy) F. thy Q. enouigh) F. inough Q.
at) F. on Q.
138 this) F. that Q. but) F. Om. Q.
of) F. oft Q.
139 thy) F. the Q. see) F. see one Q.
Edg. I would not take this from report, it is, And my heart breaks at it.

Lear. Read.
Glo. What, with the Case of eyes?
Lear. What, art mad? A man may see how this world goes, with no eyes. Looke with thine eares:

Glo. I see it feelingly.

Lear. And my heart breakes at it.

Glo. What, with the Case of eyes? No eies in your head, nor no mony in your purse? Your eyes are in a heavy case, your purse in a light, yet you see how this world goes.

Glo. I see it feelingly.

Lear. What, are you there with me? No eies in your head, nor no mony in your purse? Your eyes are in a heavy case, your purse in a light, yet you see how this world goes.

Glo. I see it feelingly.

Lear. What, art mad? A man may see how this world goes, with no eyes. Looke with thine eares:

Glo. I Sir.
Lear. And the Creature run from the Cur: there thou might'st behold the great image of Authoritie, a Dogg's obey'd in Office.

Glo. I see it feelingly.

Lear. And the Creature run from the Cur: there thou might'st behold the great image of Authoritie, a Dogg's obey'd in Office.

Thou, Rascall Beadle, hold thy bloody hand: Why dost thou lash that Whore? Strip thy owne backe, Thou hotly lusts to use her in that kind, For which thou whip'ist her. The Vsurer hangs the Cozener. Thorough tatter'd cloathes smal Vices do appeare:

Robes, and Furr'd gownes hide all. Plate sinne with Gold,

Thou, Rascall Beadle, hold thy bloody hand: Why dost thou lash that Whore? Strip thy owne backe, Thou hotly lusts to use her in that kind, For which thou whip'ist her. The Vsurer hangs the Cozener. Thorough tatter'd cloathes smal Vices do appeare:

Robes, and Furr'd gownes hide all. Plate sinne with Gold,

And the strong Lance of Justice, hurtle'sse breakes:

Arme it in ragges, a Pigmies straw do's pierce it. None do's offend, none, I say none, Ile able 'em; Take that of me my Friend, who haue the power To seale th'acusers lips. Get thee glasse-eyes, And like a scurruy Politician, seems To see the things thou dost not. Now, now, now, now.

Pull off my Bootes: harder, harder, so.

140-1 Divided as by Theobald. Divided in F at report, /it.. As prose in Q. 140 it) Q. It F. 141 And) and Q, F. 143 What,) Q2. What F. What! Q1.
148 this) F. the Q. 149 thine) F. thy Q. 150 yond) F. yon Q. 151 Change places, and) F. Om. Q. 152 theefe) F. Justice Q. 153 Dogg's obey'd) F. dogge,so bade Q. 154-61 Divided as by Pope. As prose in Q, F. 155 Why) why Q, F. thy) F. thine Q. 160 Thou) thou F. thy bloud Q. 161 For) for Q, F. Cozener) F. cosioner Q. 162-70 Divided as by Rowe. As prose in Q, F. 162 Thorough tatter'd cloathes) F. through tottereded raggs Q. small) Q. great F. 163 Furr'd gownes hide) F. furd-gownes hides Q. 163-8 Plate....lips.) From F. Om. Q. 165 Plate sinne) Plate sin Theobald (ed. 2). Place sinnes F. 164 And) and F. 167 Take) take F. 168 To) to F. 169 And) and Q, F. 170-1 Divided as by Capell. As prose in Q, F. 170 To) to Q, F. dost) F. doest Q. Now, now, now, now.) F. no now Q.
Edg. 0 matter, and impertinency mixt,
Reason in Madnesse.

Lear. If thou wilt wepe my Fortunes, take my eyes.
I know thee well enough, thy name is Glouster:
Thou must be patient; we came crying hither:
Thou know'st, the first time that we smell the Ayre
We wawle, and cry. I will preach to thee: Marke.

Glo. Alacke, alacke the day. 

Lear. When we are borne, we cry that we are come
To this great stage of Fools. This a good blocke:
It were a delicate stratagem to shoe
A Troope of Horse with Felt: Ile put't in proove,
And when I have stolne vpon these Son in Lawes,
Then kill, kill, kill, kill, kill, kill.

Enter three Gentlemen.

1 Gent. Oh heere he is: lay hand vpon him. Sir,
Your most deere Daughter --

Lear. No rescue? What, a Prisoner? I am euen
The Naturall Fole of Fortune. Vse me well,
You shall haue ransome. Let me haue Surgeons,
I am cut to'th'Braines.

1 Gent. You shall haue any thing.

Lear. No Seconds? All my seife?
Why, this would make a man, a man of Salt
To vse his eyes for Garden water-pots,
I and laying Autums dust. I wil die brauely,
Like a smugge Bridegroome. What? I will be Iouiall:
Come, come, I am a King, Masters, know you that?

172-3 Divided as in F. As one line in Q. 
174-8 Divided as in F. As prose in Q. 
174 Fortunes) F. fortune Q. 175 enough) F. inough Q.
177 know'st) F. knowest Q. 
178 wawle) F. wayl Q. Marke) F. marke me Q. 
180-5 Divided as in F. As prose in Q. 182 shoout Q. 
183 Felt) F. fell Q. Ile...prooef, ) F. Om. Q. 
184 stolne) F. stole Q. 
185 S.D. Enter three Gentlemen.) Q. Enter a Gentleman. F. 
186-7 Divided as in F. As one line in Q. 
186 1 Gent.) Gent. Q. F. So throughout the scene. hand) F. hands Q. 
187 Daughter) F. Om. Q. 
188-91 No....Braines.) Divided as in F. As prose in Q. 
188 euen) F. eene Q. 190 Surgeons) F. a churgion Q. 
191 to' th') F. to the Q. 
192-3 Divided as in F. As prose in Q. 
193 a man, a man) F. a man Q. 
194 water-pots,) waterpots, Q. water-pots. F. 
195 I....dust.) Q. Om. F. 
194-5 Lined as by Pope (who however reads "And" for "I and"). The portion given in F is in one line; "to vse....dust." is as prose in Q. In Q "I will die....know you that." forms a new speech, also assigned to Lear, and set as prose. 
196-7 Lined as in F. 
196 smugge) F. Om. Q. 
197 Masters) F. my maisters Q.
Gent. You are a Royall one, and we obey you.

Lear. Then there's life in't. Come, and you get it, you shall get it by running: Sa, sa, sa, sa. Exit King running.

Gent. A sight most pittifull in the meanest wretch; Fast speaking of in a King. Thou hast one Daughter Who redeemes Nature from the generall curse Which twaine haue brought her to.

Edg. Haile gentle Sir.

Gent. Sir, speed you: what's your will?

Edg. Do you heare ought (Sir) of a Battell toward?

Gent. Most sure, and vulgar: Every one heares that, Which can distinguish sound.

Edg. But by your fauour: How neere's the other Army?

Gent. Neere, and on speedy foot: the maine descry

Stands on the hourly thought.

Edg. I thanke you Sir, that's all.

Gent. Though that the Queen on special cause is here Her Army is mou'd on.

Edg. I thanke you Sir. Exeunt Gentlemen.
Glo. You ever gentle Gods, take my breath from me, 
Let not my worser Spirit tempt me againe
To dye before you please.
Edg. Well pray you Father.
Glo. Now good sir, what are you?
Edg. A most poore man, made tame to Fortunes blows
Who, by the Art of knowme, and feeling sorrowes,
Am pregnant to good pitty. Give me your hand,
Ile leade you to some biding.
Glo. Heartie thankes:
The bountie, and the benizon of Heauen
To boot, and boot.

Enter Steward.
Stew. A proclaim'd prize: most happie:
That eyelesse head of thine, was first fram'd flesh
To raise my fortunes. Thou old, vnhappy Traitor,
Brefely thy selfe remembre: the Sword is out
That must destroy thee.
Glo. Now let thy friendly hand
Put strength enough too't.
Stew. Wherefore, bold Pezant,
Dar'ist thou support a publish'd Traitor? Hence,
Least that th' infection of his fortune take
Like hold on thee. Let go his arme.
Edg. Chill not let go Zir, without vurther 'casion.
Stew. Let go Slaue, or thou die'st.

218 tame to) F. lame by Q.
221-3 Heartie...and boot:) Divided as in F. As prose in Q.
222 bountie) F. bornet Q uncorr. bounty Q corr.
   the benizon) F, Q corr. beniz Q uncorr.
222-3 Heauen/To boot, and boot.) F. heauen to saue thee. Q uncorr.
   heauen, to boot, to boot. Q corr.
223-7 A...thee;) Divided as in F. As prose in Q.
223 happie:) happy: F2. happie F1. happy, Q.
224 first) F, Q corr. Om. Q uncorr. Insertion in Q corr. results
   in different lining: lines of speech end in Q uncorr. at
   thine/tray-/de-/thee.; in Q corr. at thine/vnhappy/must/thee.
225 old) F. most Q.
227-8 Now...too't.) Divided as in F. As one line in Q.
228-31 Wherefore....arme; ) Divided as in F. As prose in Q.
229 Dar'ist) F. durst Q.
   publish'd) F. publisht Q.
230 that th'!) F. the Q.
232 One line in Q. Two lines in F, divided at Zir,
   without) Q. Without F.
   vurther 'casion) F. cagion Q.
233 dy'st) F. diest Q.
Edg. Good Gentleman goe your gate, and let poore volke passe; and 'shud ha'bin swaggrerd out of my life, 'twould not ha'bin zo long as 'tis, by a vortnight. Nay, come not neere th'old man: keepe out che vor' ye, or ice try whither your Costard, or my Ballow be the harder; chill be plaine with you.

Stew. Out Dunghill.

Edg. Chill picke your teeth Zir: come, no matter vor your foynes.

Stew. Slane thou hast alaine me; Villain, take my purse; If euer thou thriue, bury my bodie, And give the Letters which thou find' st about me, To Edmund Earle of G louster: seeke him out upon the English party. Oh vntimely death, death. [He dies.

Edg. I know thee well. A serviceable Villaine, As duteous to the vices of thy Mistris, As badnesse would desire.

Glo. What, is he dead?

Edg. Sit you downe Father: rest you.

Leaue gentle waxe, and manners blame vs not: To know our enemies mindes, we rip their hearts,
Their Papers is more lawfull.

Reads the Letter.

Let our reciprocall vowes be remembred. You haue manie opportunities to cut him off: if your will want not, time and place will be fruitfully offer'd. There is nothing done, if hee returnes the Conqueror. Then am I the Prisoner, and his bed, my Gaole, from the loathed warmth whereof, deliever me, and supply the place for your Labour.

Your (Wife, so I would say) affectionate Seruant. Gonerill.

Oh indistinguish'd space of Womans will, A plot vpon her vertuous Husbands life, And the exchange my Brother: heere, in the sands Thee Ie rake vp, the poste vnsanctified Of murtherous Letchers: and in the mature time, With this vngracious paper strike the sight Of the death-practis'd Duke: for him 'tis well, That of thy death, and businesse, I can tell.

Glo. The King is mad: How stiffe is my vile sense That I stand vp, and haue ingenious feeling Of my huge Sorrowes! Better I were distract, So should my thoughts be seuer'd from my greefes, And woes, by wrong imaginations loose The knowledge of themselues. Drum afarre off.

Edg. Give me your hand: 
Farre off methinkes I heare the beaten Drumme.
Come Father, Ile bestow you with a Friend. Exeunt.
Scene vii.

A tent in the French camp.

Enter Cordelia, Kent, Doctor, and Gentleman.

Cord. O thou good Kent, how shall I live and work
To match thy goodness? My life will be too short,
And every measure faile me.

Kent. To be acknowledg'd Madam is ore pai'd,
All my reports go with the modest truth,
Nor more, nor clipt, but so.

Cord. Be better suited,
These weedes are memories of those worser hours: I prythee put them off.

Kent. Pardon deere Madam,
Yet to be knowne shortens my made intent,
My boone I make it, that you know me not,
Till time, and I, thinke meet.

Cord. Be gouern'd by your knowledge, and proceede the sway of your owne will:
Is he array'd?

Enter Lear in a chaire carried by Seruants

Gent. I Madam; in the heauinesse of sleepe,
We put fresh garments on him.

Doct. Be by good Madam when we do awake him,
I doubt not of his Temperance.

Scene vii.) Scaena Septima. F. Om. Q.
A....camp.) Steevens, after Capell. Om. Q, F.
S.D. Enter....Gentleman.) Enter Cordelia, Kent, and Gentleman. F.

1-3 Divided as by Rowe. Divided in F at Kent/worke/goodnesse?/short/me.. Divided in Q at match (with "thy goodnes," tucked up)/me..

1 how) Q. How F.
6-8 Be....off.) Divided as in F. Divided in Q at those/off..
8 Pardon) F. Pardon me Q.
12 One line in Q. Two lines in F, divided at Lord:.
13 Doct.) Q. Gent. F.
14 Separate line in F. Prefixed to 15 in Q.
16 Th') F. The Q. iarring) F. hurrying Q.
17 Doct.) Q. Gent. F.
17-18 So....long) Divided as in F. Divided in Q at king,/long..
18 long) F. long. Q.
20 S.D. Enter....Seruants) F. Om. Q.
21 Gent.) F. Doct. Q. of) F. of his Q.
Be...Madam) F. Good madam be by, Q. 24 not) Q. Om. F.
Cord. Very well.

Doct. Please you draw neere, louder the musicke there.

Cord. O my deere Father, restauratlon hang
Thy medicine on my lippes, and let this kisse
Repaire those violent harmes, that my two Sisters
Haue in thy Reuerence made.

Kent. Kind and deere Princesse.

Cord. Had you not bin their Father, these white flakes
Did challenge pitty of them. Was this a face
To be oppos'd against the warring windes?
To stand against the deepe dread bolted thunder,
In short, and musty straw? Alacke, alacke,
'Tis wonder that thy life and wits,
at once
Had not concluded all. He wakes, speake to him.

Doct. Madam do you, 'tis fittest.

Cord. How does my Royall Lord? How fares your Maiesty?

Lear. You do me wrong to take me out o'th' graue,
Thou art a Soule in blisse, but I am bound
Vpon a wheele of fire, that mine owne teares
Do scald, like molten Lead.

Boot. He's scar se awake, let him alone a while.

24-5 Very...there.) From Q. Om. F.
25 there,) Q2. there, Ql.
26-8 Divided as in F. Divided in Q at lips, / sisters.
26 restauratlon) F. restauratio Q.
29 Kind) F. Kind Q.
31 Did challenge) F. Had challenge Q.
32 oppos'd) F. exposd Q. warring) Q. iarring F.
33-6 To....helme?) From Q. Om. F.
35 watch,) Warburton. watch Q. Perdu,) Per du, Q. perdu! War-
36 helme?) Q2. helme Ql.
36-8 Mine...Father)) Divided as in Q. In F Mine begins a line,
and the division is at bit me, / fire, / Father).
36 Enemies) F. injurious Q.
37 Though) Q. though F. should) Q. Should F.
38 Against) Q. against F. and) Q. And F.
43 Doct.) Q. Gen. F. So also in 51.
44 One line in Q. Two lines in F, divided at Lord?.
45 o'th') F. ath Q.
48 scal'd) Q. scal'd F. do you) F. Om. Q.
49 You are) F. Yar Q.
51 One line in Q. Two lines in F, divided at awake,
let) Q. Let F.
Lear. Where haue I bin? Where am I? Faire day light?
I am mightily abus'd; I should eu'n dye with pitty
To see another thus. I know not what to say:
I will not sweare these are my hands: let's see,
I feele this pin pricke, would I were assur'd
Of my condition.
Cord. O looke vpon me Sir,
And hold your hand in benediction o're me,
You must not kneele.
Lear. Pray do not mocke me:
I am a very foolish fond old man, 60
Four escore and vpward, not an houre more, nor lesse:
And to deale plainly,
I feele this pin pricke, would I were assur'd
Of my condition.
Cord. And so I am: I am.
Lear. Be your teares wet? Yes faith: I pray wepe not,
If you haue poysen for me, I will drinke it:
I know you do not loue me, for your Sisters
Have (as I do remember) done me wrong.
You have some cause, they haue not.
Cord. No cause, no cause.
Lear. Am I in France?
Kent. In your owne kingdome Sir.
Lear. Do not abuse me.
Doct. Be comforted good Madam, the great rage
You see is kill'd in him: and yet it is danger
To make him even ore the time hee has lost;

52 One line in Q. Two lines in F, divided at bin?.
53 eu'n) F. ene Q.
57 Of my condition.) Lined as in F. Suffixed to 56 in Q.
57-9 C....kneele.) Divided as in F. As prose in Q.
58 hand) F. hands Q.
59 You) F. no sir you Q. me) F. Om. Q.
61 One line in Knight. Two lines in F, divided at vpward,
not....lesse;) F. Om. Q. not) Not F.
62 Lined as in F. In Q, forms second half of line beginning
Fourescore....
70 am; I am;) F. am. Q.
71 One line in Q. Two lines in F, divided at wet?.
78-82 Divided as by Theobald. As prose in Q. As verse in F, with
and....lost; omitted, divided at rage/go in,/setling...
78 Doct.) Q. Gent. F.
79 kill'd) F. cured Q.
79-80 and....lost;) From Q. Om. F.
80 To) to Q. lost;) Q2. lost, Ql.
Desire him to go in, trouble him no more
Till further setting.

Cord. Wil't please your Highnesse walke?

Lear. You must beare with me: Pray you now forget, and forgive, I am old and foolish.  
Exeunt. Manet Kent and Gent.  

Gent. Holds it true sir that the Duke of Cornwall was so slaine?

Kent. Most certaine sir.

Gent. Who is conductor of his people?

Kent. As tis said, the bastard sonne of Gloster.

Gent. They say Edgar his banisht sonne is with the Earle of Kent in Germanie.

Kent. Report is changeable, tis time to looke about, the powers of the kingdom approach apace.

Gent. The arbitrement is like to be bloudie, fare you well sir. 

Kent. My poynt and period will be throughly wrought, Or well, or ill, as this dayes battels fought.  
Exit.

81 Desire) desire Q, F.  
82 Till) till Q, F.  
83 Wil't) Will't Rowe. Wilt Q, F.  
84-5 As prose in Q. Divided in F at me;/forgiue;/foolish.  
84 you) F. Om. Q.  
85 Exeunt,...Gent.) Q. Exeunt F.  
86-93 From Q. Om. F.  
93-6 As prose in Theobald. As three lines in Q, divided at about,/
space./sir..  
93 the) The Q.  
95 arbitrement) Q2. arbiterment Q1.  
96 Exit,) Exit Gent. Theobald. Om. Q.
Enter with Drumme and Colours, Edmund, Regan, Gentlemen, and Soldiers.

Edm. (To a Gentleman) Know of the Duke if his last purpose hold, Or whether since he is aduis'd by ought To change the course, he's full of alteration, And selfereprouing, bring his constant pleasure. Exit Gentleman. Reg. Our Sisters man is certainly miscarried.  

Edm. (To a Gentleman) Know of the Duke if his last purpose hold, Or whether since he is aduis'd by ought To change the course, he's full of alteration, And selfereprouing, bring his constant pleasure. Exit Gentleman. Reg. Our Sisters man is certainly miscarried.

Edm. In honour'd Loue.

Reg. Now sweet Lord, You know the goodnesse I intend upon you: Tell me but truly, but then speake the truth, Do you not loue my Sister?  

Edm. But haue you neuer found my Brothers way, To the fore-fended place? Reg. I am doubtfull that you have beene conjunct And bosom'd with hir, as far as we call hirs. Edm. No by mine honour, Madam. Reg. I neuer shall endure her, deere my Lord Be not familiar with her.

Edm. Feare me not, She and the Duke her husband.

Enter with Drum and Colours, Albany, Gonerill, Soldiers.

Gon. (Aside) I had rather loose the battaile, then that sister should loosen him and mee.

ACT V. Scene i.

The British camp near Douer.

Enter with Drumme and Colours, Edmund, Regan, Gentlemen, and Soldiers.

Edm. (To a Gentleman) Know of the Duke if his last purpose hold, Or whether since he is aduis'd by ought To change the course, he's full of alteration, And selfereprouing, bring his constant pleasure. Exit Gentleman. Reg. Our Sisters man is certainly miscarried.  

Edm. 'Tis to be doubted Madam.  

Edm. In honour'd Loue.

Reg. But haue you neuer found my Brothers way, To the fore-fended place? Reg. I am doubtfull that you have beene conjunct And bosom'd with hir, as far as we call hirs. Edm. No by mine honour, Madam. Reg. I neuer shall endure her, deere my Lord Be not familiar with her.

Edm. Feare me not, She and the Duke her husband.

Enter with Drum and Colours, Albany, Gonerill, Soldiers.

Gon. (Aside) I had rather loose the battaile, then that sister should loosen him and mee.
Alb. Our very louing Sister, well be-met:
   Sir, this I heard, the King is come to his Daughter
   With others, whom the rigour of our State
   Forc'd to cry out. Where I could not be honest
   I neuer yet was valiant: for this busines
   It touches vs, as France invades our land,
   Not bolds the King, with others, whom I feare
   Most just and heavy causes make oppose.
Edm. Sir you speake nobly.
Reg. Why is this reasond?
Com. Combine together 'gainst the Enemie:
   For these domesticke and particular broiles,
   Are not the question heere.
Alb. Let's then determine
   With th'ancient of warre on our proceeding.
Edm. I shall attend you presently at your tent.
Sister you'le go with vs?
Reg. No.
Reg. 'Tis most conuenient, pray go with vs.
(Aside) Oh ho, I know the Riddle, (Aloud) I will goe.

As they are going out, enter Edgar disguised.

Edg. If ere your Grace had speech with man so poore,
   Heare me one word.
Alb. Ile ouertake you,

Exeunt all but Albany and Edgar.

speake.
Edg. Before you fight the Battle, ope this Letter:
If you have victory, let the Trumpet sound
For him that brought it; wretched though I seem
I can produce a Champion, that will prove
What is anointed there. If you miscarry,
Your business of the world hath so an end,
And machination ceases. Fortune love you.

Edm. Stay till I have read the Letter.

Edg. I was forbid it:
When time shall serve, let but the Herald cry,
And I appear again.

Alb. Why fare thee well, I will o're-looke thy paper.

Exit Edgar. Enter Edmund.

Edm. The Enemy's in view, draw vp your powers,
Here is the guess of their true strength and Forces,
By diligent discovery, but your hast
Is now urg'd on you.

Alb. We will greet the time. Exit.

Edm. To both these Sisters have I sworn my love:
Each jealous of the other, as the sting
Are of the Adder. Which of them shall I take?
Both? One? Or neither? Neither can be enjoyed
If both remaine alive: To take the Widow,
Exasperates, makes mad her Sister Gonerill,
And hardly shall I carry out my side,
Her husband being alive. Now then, wee'll use
His countenance for the Battle, which being done,
Let her who would be rid of him, devise
His speedy taking off. As for the mercy
Which he intends to Lear and to Cordelia,
The Battle done, and they within our power,
Shall never see his pardon: for my state,
Stands on me to defend, not to debate. Exit.
Scene ii.

A field between the two camps.

Alarum within. Enter with Drumme and Colours, Lear, Cordelia, and Soldiers, ouer the Stage, and Exeunt.

Enter Edgar, and Gloster.

Edg. Here Father, take the shadow of this Tree for your good host: pray that the right may thrive: If ever I returne to you againe, Ile bring you comfort.


Alarum and Retreat within. Enter Edgar.

Edg. Away old man, give me thy hand, away: King Lear hath lost, he and his Daughter tane, Give me thy hand: Come on.

Glo. No further Sir, a man may rot even heere.

Edg. What in ill thoughts againe? Men must endure Their going hence, even as their comming hither, Ripenesse is all, come on.

Glo. And that's true too. Exeunt.

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Scene ii.) Scena Secunda. F. Om. Q.
A. . . . camps.) Capell (substantially). Om. Q, F.
S. D. Alarum...Exeunt.) F. Alarum. Enter the powers of France ouer the stage, Cordelia with her father in her hand. Q.
1 Tree) F. bush Q.
4 Ile...comfort.) Lined as in F. Appended to 3 in Q.
Exit Edgar.) Pope. Exit. Q, F: placed here in F, placed after comfort. in Q.
S. D. within) F. Om. Q. Enter Edgar.) F. Om. Q.
5 Edg.) Q. Edgar. F.
8 Further) F. Farther Q.
9 Men must endure) Lined as in Q. Separate line in F. endure) F. Indure Q.
11 all,) F2. all Q, Fl. Glo. And....too.) F. Om. Q.
Exeunt.) F. Om. Q.
Scene iii.

The British camp near Douer.

Enter in conquest with Drum and Colours, Edmund; Lear, and Cordelia, as prisoners; Souldiers, Captaine.

Edm. Some Officers take them away: good guard,

Untill their greater pleasures first be knowne

That are to censure them.

Cord. We are not the first,

Who with best meaning have incurred the worst:

For thee oppressed King I am cast downe,

My selfe could else out-frowne false Fortunes frowne.

Shall we not see these Daughters, and these Sisters?

Lear. No, no, no, no: come let's away to prison,

We two alone will sing like Birds i'th'Cage:

When thou dost ask me blessing, Ile kneele downe

And aske of thee forgiuenesse: So wee'll live,

And pray, and sing, and tell old tales, and laugh

At gilded Butterflies: and heare poore Rogues

Talke of Court newes, and wee'll talke with them too,

Who looses, and who wins; who's in, who's out;

And take vpon the mystery of things,

As if we were Gods spies: And wee'll wearie out

In a wall'd prison, packs and sects of great ones,

That ebb and flow by th'Moone.

Edm. Take them away.

Lear. Vpon such sacrifices my Cordelia,

The Gods themselves throw Incense. Have I caught thee?

He that parts vs, shall bring a Brand from Heauen,

And fire vs hence, like Foxes: wipe thine eyes,

The good yeares shall devoure them, flesh and fell,

Ere they shall make vs weepe! Wee'll see 'em starue'd first:

Come. Exeunt Lear and Cordelia, guarded.

Scene iii.) Scena Tertia. F. Om. Q.

The...Douer.) Malone. Om. Q, F.

S.D. Enter...Captaine.) From F. Enter Edmund, with Lear and Cordelia prisoners. Q.

Edmund;) Edmund, F. prisoners;) prisoners, F.

1 Edm.) Bast. F. Bast, Q. Same assignation throughout scene in both.

2 First) F. best Q.

3-5 We....downe,) Divided as in F. Divided in Q at have (with "incourd" tucked up)/downe,

5 I am) F. am I Q.

8 No, no, no, no;) F. No, no, Q.

9 i'th') F. it'n Q.

13 heare poore Rogues) heare poore rogues Q. heere (poore Rogues) F.

14 too) F. to Q.

15 who's in, who's) F. whose in, whose Q.

21 One line in Q. Two lines in F, divided at Incense.

24 years) F. Om. Q. them) F. em Q. flesh) F. fleach Q.

25-6 Divided as by Pope. Divided in F at weepe?/come. As one line in Q, "come." being tucked down.

25 weepe!) weepe? Q, F. 'em) F3. e'm Fl. vm Q.

starue'd) F. starue Q.

26 Exeunt...guarded.) Theobald. Exit. F. Om. Q.
Edm. Come hither Captaine, heark.
Take thou this note, go follow them to prison,
One step I haue aduanc'd thee, if thou do'st
As this instructs thee, thou dost make thy way
To Noble Fortunes: know thou this, that men
Are as the time is; to be tender minded
Do's not become a Sword, thy great imployment
Will not beare question: either say thou'lt do't,
Or thrive by other means.

Capt. Ile do't my Lord.
Edm. About it, and write happy, when th'hast done,
Marke I say instantly, and carry it so
As I haue set it downe.
Capt. I cannot draw a cart, nor eate dride oats,
If it bee mans worke Ile do't. Exit Captaine.

Flourish. Enter Albany, Gonerill, Regan,
another Captain, Soldiers.

Alb. Sir, you haue shew'd to day your valiant straine,
And Fortune led you well: you haue the Captiues
Who were the opposites of this dayes strife:
I do require them of you so to use them,
As we shall find their merites, and our safety
May equally determine.

Edm. Sir, I thought it fit,
To send the old and miserable King
To some retention, and appointed guard,
Whose age had Charmes in it, whose Title more,
To plucke the common bosome on his side,
And turne our imprést Launces in our eies
Which do command them. With him I sent the Queen:

28 After this line Q uncorr. has catchword And, Q corr. One.
29 One) F, Q corr. And Q uncorr. aduan'd) F. aduanct Q.
30 thou'lt) F. thou hast Q.
31 th'hast) F. thou hast Q.
32-40 From Q. Om. F.
40 Exit Captaine.) F. Om. Q.
40 S.D. Flourish....Soldiers.) F: but F omits "another Captain,"
which is from Camb. ed. Enter Duke, the two Ladies, and others. Q.
41 In F the comma after straine has slipped into the preceding
line-space.
42 well: you) F. well you Q uncorr. well, you Q corr.
43 Who) F. That Q.
44 I) F. We Q. require them) F. require then Q.
47-8 Divided as in Q2. For lining in Q1 and F see note on 48 below.
47 send) F, Q corr. saue Q uncorr.
48 To) Q2. to Q1, F.
and appointed guard,) Q corr. Om. F, Q uncorr. In F, Q uncorr.
"to some retention," is appended to 47; in Q corr. "and ap-" is
further appended to 47, and "pointed guard," is tucked down.
49 had) F. has Q. more,) F, Q corr. more Q uncorr.
50 common bosome) F. coren bossom Q uncorr. common bossome Q corr.
on) F. of Q.
My reason all the same, and they are ready
To morrow, or at further space, t'appeare
Where you shall hold your Session. At this time,
Wee sweat and bleed, the friend hath lost his friend
And the best quarrels in the heat are curst,
By those that feel their sharpnes.
The question of Cordelia and her father
Requires a fitter place.

Alb. Sir, by your patience,
I hold you but a subject of this Warre,
Not as a Brother.
Reg. That's as we list to grace him.
Methinkes our pleasure might haue bin demanded
Ere you had spoke so farre. He led our Powers,
Bore the Commission of my place and person,
The which immediacie may well stand vp,
And call it selfe your Brother.

Gon. Not so hot:
In his owne grace he doth exalt himselfe,
More then in your addition.
Reg. In my rights,
By me inuested, he compeers the best.
Alb. That were the most, if he should husband you.
Reg. Iesters do oft proue Prophets.
Gon. Hola, hola,
That eye that told you so, look'd but a squint.

Reg. Lady I am not well, else I should answere
From a full flowing stomack. Generall,
Take thou my Souldiers, prisoners, patrimony,
Dispose of them, of me, the walls is thine:
Witness the world, that I create thee heere
My Lord, and Master.

Gon. Meane you to enioy him?
Alb. The let alone lies not in your good will. 
Edm. Nor in thine Lord. 
Alb. Halfe-blooded fellow, yes. 
Reg. (To Edmund) Let the Drum strike, and prove my title thine. 
Alb. Stay yet, heare reason: Edmund, I arrest thee 
On capitall Treason; and in thy attaint, [pointing to Gon. 
This guilded Serpent: for your claime faire Sister, 
I bare it in the interest of my wife, 
'Tis she is sub-contracted to this Lord, 
And I her husband contradict your Banes. 
If you will marry, make your loues to me, 
My Lady is bespoke. 

Reg. An enterlude. 

Edm. If none appeares to prove upon thy person, 
Thy heynous, manifest, and many Treasons, 
There is my pledge: Ile make it on thy heart 
Ere I taste bread, thou art in nothing lesse 
Then I haue heere proclaim'd thee. 

Reg. Sicke, 0 sicke. 

Edm. There's my exchange, what in the world he is 
That names me Traitor, villain-like he lies, 
Call by the Trumpet; he that dares approach, 
On him, on you, who not, I will maintaine 
My truth and honor firmly. 


Reg. Trust to thy single vertue, for thy Souldiers 
All leuied in my name, haue in my name 
Tooke their discharge. 

Reg. My sicknesse growes vpon me.
Alb. She is not well, convey her to my Tent.  

Exit Regan, led.

Enter a Herald.

Come hither Herald, let the Trumpet sound, And read out this.

Capt. Sound trumpet!  

A Trumpet sounds.

Herald reads.

If any man of quality or degree, within the lists of the Army, will maintain upon Edmund, supposed Earle of Gloster, that he is a manifold Traitor, let him appear by the third sound of the Trumpet: he is bold in his defence.

Sound!  

1 Trumpet.

Herald reads.

110 Enter Edgar armed.

Alb. Aske him his purposes, why he appears upon this Call o' th' Trumpet.

Her. Your name, your quality, and why you answer this present Summons?

Edg. Know my name is lost; by Treasons tooth bare-gnawne, and Canker-bit, Yet am I Noble as the Adversary I come to cope.

Alb. Which is that Adversary?

Edg. What's he that speakes for Edmund Earle of Gloster?

Edm. Himselfe, what saist thou to him?

Edg. Draw thy Sword, That if my speech offend a Noble heart, Thy arme may doe thee Justice, heere is mine:

107 Exit Regan, led.) Theobald. Om. Q, F.

S.D. Enter a Herald.) F. placed after 102. Placed here by Hanmer. Om. Q.

108 hither) F. hether Q.  

110 Capt. Sound trumpet!) Cap. Sound trumpet? Q. Om. F.  

A Trumpet sounds.) F2. A Trumpet sounds. Fl. Om. Q.  

Her. Againe.  

115 Herald reads.) F. Ordinary speech-heading Her. in Q.  

111-15 Italic in F, roman in Q except for Edmund (112) and Gloster (113) within the lists) F. in the hoast Q.  

113 he is) F. he's Q.  

114 by) F. at Q.  


1 Trumpet.) F. Om. Q.

117 Her. Againe.) F. Againe? Q.  

2 Trumpet.) F. Om. Q.

118 Her. Againe.  

3 Trumpet.) F. Om. Q.

S.D. Trumpet....armem.) F. Enter Edgar at the third sound, a trumpet before him. Q.

120-2 What....Summons?) Divided as in F. Divided in Q at qualitie?/summons..  

122-5 Know....cope.) Divided as in F. Divided in Q at tooth./mou't/cope with all..  

124 am I Noble as) F. are I mou't/Where is Q.  

125 cope.) F. cope with all. Q.  

127 saist) F. saiest Q.

128-9 Divided as in F. Divided in Q at arme/mine..
Behold it is the privilege of mine Honours,
My oath, and my profession. I protest,
Maugre thy strength, place, youth, and eminence,
Despite thy victor-Sword, and fire-new Fortune,
Thy valor, and thy heart, thou art a Traitor:
False to thy Gods, thy Brother, and thy Father,
Conspirant 'gainst this high illustrious Prince,
And from the extremest upward of thy head,
To the descent and dust below thy foot,
A most Toad-spotted Traitor.

In wisedome I should aske thy name,
But since thy out-side lookes so faire and Warlike,
And that thy tongue some say of breeding breathes,
What safe, and nicely I might well delay,
By rule of Knight-hood, I disdaine and spume:
Backe do I tosse these Treasons to thy head,
With the hell-hated Lye, ore-whelme thy heart,
Which for they yet glance by, and scarcely bruise,
This Sword of mine shall giue them instant way,
Where they shall rest for euer.


Alb. Saue him, saue him.

Gon. This is practise Gloster,
By th't law of Warre, thou wast not bound to answer
An vnknowne opposite: thou art not vanquisht'd,
But cozend, and beguild.

Alb. Shut your mouth Dame,
Or with this paper shall I stop it: hold Sir,
Thou worse then any name, reade thine owne syll.
No tearing Lady, I perceiue you know it.

Gon. Say if I do, the Lawes are mine not thine,
Who can araigne me for't?

Alb. Most monstrous! O,
Know'ist thou this paper?

Gon. Aske me not what I know. Exit.

Alb. Go after her, she's desperate, gouerne her.

Edw. Me thought thy very gate did prophesie
A Royall Noblenesse: I must embrace thee,
Let sorrow split my heart, if euer I
Did hate thee, or thy Father.

Edw. Let's exchange charity:
I am no lesse in blood then thou art, Edmond,
If more, the more th'hast wrong'd me.

My name is Edgar and thy Fathers Sonne,
The Gods are lust, and of our pleasant vices
Make instruments to plague vs:
The darke and vitious place where thee he got,
Cost him his eyes.

Th'hast spoken right, 'tis true,
The Wheele is come full circle, I am heere.

Alb. Where haue you hid your selfe?
How have you knowne the miseries of your Father?
Edg. By nursing them my Lord: List a briefe tale, And when 'tis told, O that my heart would burst. The bloody proclamation to escape That follow'd me so neere, (O our lives sweetnesse, That we the paine of death would hourly dye, Rather then die at once) taught me to shift Into a mad-mans rags, t'assume a semblance That very Dogges disdain'd: and in this habit Met I my Father with his bleeding Rings, Their precious Stones new lost: became his guide, Led him, begg'd for him, sau'd him from dispaire, Neuer (u fault) reveal'd me e vnto him, Vntill some halfe houre past when I was arm'd, Not sure, though hoping of this good successe, 1 ask'd his blessing, and from first to last Told him my pilgrimage. But his flaw'd heart (Alacke too weake the conflict to support) Twixt two extremes of passion, ioy and greefe, Burst smilingly.

Edm. This speech of yours path mou'd me, And shall perchance do good, but speake you on, You looke as you had something more to say.

Alb. If there be more, more wofull, hold it in, For I am almost ready to dissolue, Hearing of this.

Edg. This would haue seemd a periode To such as loue not sorow, but another To amplifie too much, would make much more, And top extreamitie.

Whilst I was big in clamor, came there in a man, Who hauing seene me in my worst estate, Shund my abhord society, but then finding Who twas that so indur'd with his strong armes He fastened on my necke and bellowed out, As hee'd burst heauen, threw him on my father, Told the most pitious tale of Lear and him, That euer eare receiued, which in recounting His griefe grew puissant and the strings of life, Began to cracke: twice then the trumpets sounded, And there I left him traunst.

Alb. But who was this?
Edg. Kent sir, the banisht Kent, who in disguise,
Followed his enemie king and did him service
Improper for a slaue.

Enter a Gentleman.

Gent. Helpe, helpe: 0 helpe.
Edg. What kinde of helpe?
Speake man.

Gent. 'Tis hot, it smoakes,
It came euen from the heart of -- 0 she's dead.

Gent. Your Lady Sir, your Lady; and her Sister
By her is poyson'd; she confesses it.

Edm. I was contracted to them both, all three
Now marry in an instant.

Edg. Here comes Kent.

lib. Produce the bodies, be they aline or dead; Exit Gentleman.

This judgement of the Heauens that makes vs tremble,
Touches vs not with pitty: [Enter Kent.] 0, is this he?
The time will not allow the complement
Which very manners urges.

Kent. I am come
To bid my King and Master aye good night.
Is he not here?

Alb. Great thing of vs forgot,
Speake Edmund, where's the King? and where's Cordelia?
Seest thou this object Kent?

Gonerill and Regan's bodies brought out.

220 disguise) Q2. disguise Ql.
222 S.D. Enter a Gentleman. F. Enter one with a bloudie knife, Q.
223 0 helpe.) F. Om. Q.
224 'Tis...dead.) Divided as by Steevens (1785) after Capell.
225 as prose in F. One line in Q, which omits 0 she's dead.
226 dead? Speake man.) F. man, speake? Q.
228 confesses) F. hath confess Q.
230 Edg. Here comes Kent.) F. Q has Edg. Here comes Kent sir. after pity. (233).
231 the) F. their Q.
232 judgement) F. Justice Q. Q. tremble, F.
233 Enter Kent.,) F. placed after 230. Enter Kent Q, placed after
allow (234). Placed in Q2 after pity.
235 Which) F. that Q.
236 I...night.) Divided as in F. As one line in Q.
237 Alb.) F. Duke. Q. So throughout remainder of scene.
239 S.D. Goneri...out.) From F. placed in F after 231. The bodies of Gonorill and Regan are brought in. Q, placed after 239.

bodies brought) bodiesbrought F.
Kent. Alacke, why thus?

Edm. Yet Edmund was belou'd: The one the other poison'd for my sake, And after slew herself.

Alb. Euen so: cover their faces.

Edm. I pant for life: some good I meane to do Despit of mine owne Nature. Quickly send, (Be breve in it) to 'th' Castle, for my Writ Is on the life of Lear, and on Cordelia: Nay, send in time.


Edm. Well thought on, take my Sword, Niue it the Captaine.


Enter Lear with Cordelia in his armes, Edgar, a Gentleman.

Lear. Howle, howle, howle: O you are men of stones, Had I your tongues and eyes, I'd use them so, That Heauens vault should crack: she's gone for euer. I know when one is dead, and when one liues, She's dead as earth: Lend me a Looking-glasse, If that her breath will mist or staine the stone, Why then she liues.

Kent. Is this the promis'd end?

Edg. Or image of that horror.

Alb. Fall and cease.

Lear. This feather stirs, she liues: if it be so, It is a chance which do's redeeme all sorrowes That euer I haue felt.

Kent. 0 my good Master.

Lear. Prythee away.

Edg. Tis Noble Kent your Friend.
Lear. A plague upon you Murderors, Traitors all,
I might haue saw'd her, now she's gone for euer:
Cordelia, Cordelia, stay a little. Ha:
What is't thou saist? Her voice was euer soft,
Gentle, and low, an excellent thing in woman.
I kill'd the Slaue that was a hanging thee.

Gent. 'Tis true (my Lords) he did.

Lear. Did I not fellow?
I have seene the day, with my good biting Faulchion
I would haue made them skip; I am old now,
And these same crosses spoile me. Who are you?
Mine eyes are not o'th'best, Ile tell you straight.

Kent. If Fortune brag of two, she lou'd and hated,
One of them we behold.

Lear. This is a dull sight, are you not Kent?
Kent. Your Servant Kent, where is your Servant Caius?

Lear. He's a good fellow, I can tell you that,
He'le strike and quickly too, he's dead and rotten.

Kent. No my good Lord, I am the very man.

Lear. Ile see that straight.
Kent. That from your first of difference and decay,
Have follow'd your sad steps.

Lear. You are welcome hither.
Kent. Nor no man else: All's cheerlesse, darke, and deadly,
Your eldest Daughters haue fore-done themselues,
And desperately are dead.

Lear. I so I thinke.

Alg. He knowes not what he saies, and vaine is it
That we present vs to him.

Edg. Very bootlesse.
Enter a Messenger.

Mess. Edmund is dead my Lord.

Alb. That's but a trifle here:
You Lords and Noble Friends, know our intent,
What comfort to this great decay may come,
Shall be appli'd. For vs we will resigne,
During the life of this old Majesty
To him our absolute power, (To Edgar and Kent) you to
your rights,
With boote, and such addition as your Honours
Have more then merited. All Friends shall taste
The wages of their vertue, and all Poes
The cup of their deservings: O see, see.

Lear. And my poore Poole is hang'd: no, no, no life?
Why should a Dog, a Horse, a Rat haue life,
And thou no breath at all? Thou'lt come no more,
Neuer, neuer, neuer, neuer, neuer,
Pray you vndo this Button. Thanke you Sir,
Do you see this? Looke on her! Looke her lips,
Looke there, looke there. He dies.

Edg. He faints, my Lord, my Lord.

295 S.D. Enter a Messenger.) F, placed after him. (295). Enter
Captaine. Q, placed here.

296 Mess.) F. Capt. Q.
296-305 That's....see.) Divided as in F, except for the lining
of taste (303). As prose in Q, but with an initial capital
to Know at beginning of second line.

298 great) F. Om. Q.
301 To Edgar and Kent) Malone. Om. Q, F.
302 Honours) F. honor Q.
303 taste) Lined as by Pope. Prefixed to 304 in F, with initial
capital.
304 The) the F.
306-10 Divided as in F. As prose in Q.
306 no, no, no) F. no, no Q.
307 haue) F. of Q.
308 Thou'lt) F. O thou wilt Q.
309 As in F. Neuer only 3 times in Q.
310 Sir,) F. sir, O; o, O. Q.
311-12 Do....there.) F. Om. Q.
311 her!) her? F.
312 He dies.) F3. H edis. Fl. He dyes. F2. Om. Q.
Kent. Breake heart, I prythee breake.

Edg. Looke vp my Lord.

Kent. Vex not his ghost, O let him passe, he hates him, That would vp on the wracke of this tough world Stretch him out longer.

Edg. He is gon indeed.

Kent. The wonder is, he hath endur'd so long, He but vsurpt his life.

Alb. Beare them from hence, our present businesse Is generall woe: (To Kent and Edgar) Friends of my soule, you twaine, Rule in this Realme, and the gor'd state sustaine.

Kent. I have a journey Sir, shortly to go, My Master calls me, I must not say no.

Edg. The weight of this sad time we must obey, Speake what we feele, not what we ought to say: The oldest hath borne most, we that are yong, Shall never see so much, nor live so long.

Exeunt with a dead March.

FINIS.

313 Kent.) F. Lear. Q.
314-16 Vex....longer.) Divided as in F. Divided in Q at passe,/
wrecke,/longer..
316 He) F. O he Q.
320 Is) F. Is to Q. To Kent and Edgar) Johnson. Om. Q, F.
321 Realme) F. kingdome Q.
323 calls me,) F. calas, and Q.
324 Edg.) F. Duke. Q.
326 hath) F. haue Q.
327 Exeunt....March.) F. Om. Q. FINIS.) F. FINIS. Q.
NOTES.

N.B. As a general rule I do not annotate the variants between the uncorrected and corrected forms of Q. For these the reader is referred to Dr Greg's notes in The Variants in the First Quarto of 'King Lear', pp. 152 ff.

2 Q Cornwall Perhaps a misreading of "a" as "e": cf. p. 165.

5 equalities See p. 317.

19 a Sonne, Sir, See pp. 60, 258.

20-2 this,...for, F shows, by its punctuation, misunderstanding of the structure of the passage. Scribe E may have conjecturally emended the Q punctuation: if he was following the playhouse MS the error presumably originated with Scribe P.

21 to See p. 259.

32 S.D. Q Enter one See p. 243.

33 Q my Perhaps Q anticipates this word in the next line.

34 Leige See p. 318.

35-53 The Q version of this passage is examined on pp. 26 ff.

36 that See p. 259.

37 Q first See p. 167.

54 Q do See p. 38.

word See p. 259.

weild Q and F agree in this spelling. Daniel (facsimile of Q1, p. xix) regards it as a misprint in Q, retained in F. It may be so. But Miss Doran (Text of 'King Lear', p. 97) points out that "The N.E.D. gives weild as a common spelling of wield from the fourteenth to the eighteenth centuries".

55 Q or Perhaps an anticipation: "or" occurs in lines 56 and 58.

58 Q a See p. 176.

Q friend See p. 167.
61 speake See p. 259.
65 issues See p. 260.
67 of See p. 260.
   Q speake See pp. 37, 260.
68 On the Q version of this line see p. 37.
71 Q came short F comes too short The F phrase is found in both texts at II i 87. It might be suggested that here at I i 71 Scribe E, with his eye off the playhouse MS, has miscorrected Q by anticipation of II i 87. The metre of Q I i 71 is less smooth than that of F, but it might be held to be Shakespearian for all that. All we can say is that it is more likely that the reporter's memory was at fault than that Scribe E corrupted the text. Cf. pp. 79 ff.
73 possesses See p. 318.
74-94 On the Q version of this passage see pp. 30 ff.
82 our last and See p. 261.
84 interest Theobald reads "int'ress'd", Jennens "interess'd".
85 opilent See p. 361.
92 no See p. 261.
94 you See p. 261.
95 F agrees with Q in mislining the "I". F doubtless took over the error from Q, Scribe E having omitted to correct it.
99 Happily See p. 261.
103 To...all See p. 319.
104 thy heart with this See p. 60.
     my good See pp. 60, 261.
107 Q Well let See p. 56.
109 Q mistresse F miseries See pp. 16, 186.
    Q might There was doubtless a minim error in the copy.
119 Liege -- Kent is obviously interrupted.
126 Burgundy; Q and F have "Burgundy,". F has taken over faulty punctuation from Q. A heavy punctuation mark is required after "Burgundy" (object of "Call") to separate it off from "Cornwall, and Albanie," (vocatives). See Greg, Editorial Problem, p. 99. Rowe read "Burgundy -- ", Theobald "Burgundy. -- ".

127 the See p. 261.

134 turne See p. 262.

shall See p. 262. I suggest that the reporter's "still retain" may be due to anticipation of I i 157 where both texts have "still remaine".

135 th'addition See p. 262.

138 betweene See p. 262.

141 praiers -- See note on 119 above.

145 Q is man See p. 178.

wouldst This is metrically preferable to "wouldest".

148 stoops See p. 320.

reserve thy state See p. 262.

152-3 sounds/Reuerbe See p. 264.

154 a See p. 320.

155 thine See p. 264.

nor See p. 320.

156 motiue See p. 264.

159 On the F speech-headings see p. 320.

160 swear' st The F1 dot instead of an apostrophe is doubtless a compositorial slip.

Q recreant See p. 62.

162 Q Doe, kill See pp. 56, 265.

thy fee See pp. 167, 265.

163 guift See p. 262.

166 thine See p. 265.
That vow See p. 265.

Q straied See pp. 176-7.

betwixt sentence See p. 266.

There is no reason to doubt the authenticity of F's "Fius" and "sixt". There is no reason why Scribe E should have altered the Q figures unless they disagreed with those in the playhouse MS. As Greg points out (Editorial Problem, p. 92) the numbers are indifferent in themselves, and even if we could believe in the theory of a Shakespearian revision between Q and F there seems to be no reason why Shakespeare should have changed them. We must surely suppose that the reporter simply forgot the proper numbers. The consistency of Q's "Foure" and "fift" (separated by a line) suggests that we are not dealing with a slip on the part of the Q compositor or scribe.

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This line has been held by some critics to be corrupt. Certainly "murther" (F: "murder" Q) sounds odd between "vicious blot" and "fouleness". "Vicious blot" -- "fouleness" -- "unchaste action" -- "dishonoured step": we may well be pardoned for asking what "murther" is doing in this galley. Hudson says, "murder seems a strange word to be used here...I suspect Cordelia purposely uses murder out of place, as a glance at the hyperbolical absurdity of denouncing her as 'a wretch whom Nature is ashamed to acknowledge'." Verity comments: "Certainly it is a little strange that Cordelia should suppose that anyone would credit her with 'murder'; yet we must remember France's very strong expressions in [217-19], where he said that if some 'offence' of hers had caused the change, it must be something 'of unnatural degree'." I do not think that we need object to the use of the word "murther" in itself: what is most strange is "the gradation 'vicious blot, murder, fouleness'" (Moberly), the particular between the two generals. There may be force in Moberly's remark that "from the parallel expression, 'vicious mole of nature', in Ham. I, iv, 24, we may conclude that in this line Cordelia refers to natural defects, which Lear might be supposed to have just discovered; but in the next line: 'No unchaste action,' &c. to evil actions, from all suspicions of which she wishes to be cleared". This point of Moberly's could be used as an argument against Keightley's emendation of "murther/murder" to "misdeed". We must surely agree with Furness that Walker's emendation "umber" is far-fetched. The best emendation that has been proposed is Collier's emendation of "murther, or" to "nor other". This, badly written, might have stood in the copy for Q. The Q compositor might have deciphered it as "murther" and substituted the other form of the word, "murder". Scribe E might have overlooked the error in Q. And the F compositor, with "murder" in front of him, might have set it up as "murther". This is not impossible. But Collier's version of the line is itself not very satisfactory from the artistic point of view. Although,
as Furness (who adopts Collier's reading as an emendatio certissima) points out, there is an admirable balance in lines 226-7 -- "vicious blot or foulness, unchaste action or dishonoured step" -- it may be objected to the emendation that "'vicious blot' is altogether too general a term to be put in the alternative with 'foulness', almost as general, and of like meaning" (White). Furness considers this objection "the only serious one", but suggests that "Cordelia's distress might make her verge on incoherence". But if we are going to allow that she may verge on incoherence why should we not be content to allow "murther" to stand?

229 Q rich F richer

The Q compositor or the scribe writing from dictation may have carelessly missed out the "er". Alternately the actor may be responsible, and, if so, the corruption may be due to anticipation -- he may have extracted "rich" from "most rich" in I i 249 (we have suggested on pp. 35-6 that I i 229 and 249 were associated in the mind of the person reporting I i 77, which, like I i 229, belongs to Cordelia).

230 That See p. 267.
232 Q Goe to, goe to, See p. 37.
233 F t haue See p. 267.
234 Q no more but See p. 63.
238 regards See pp. 63-5.
240 King See pp. 72, 267.
247 respect and Fortunes See pp. 63-5, 267.
255 Q thy chance The "thy" is probably an accidental repetition of the first word in the line.
258 Q Shall See p. 65.
269 Loue See pp. 65, 268.
274 On the Q speech-headings see p. 215.
277 Q the worth See p. 178.
278 plighted See p. 268.
279 with shame See p. 268.
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<th>Line</th>
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<tr>
<td>281-3</td>
<td>In setting up prose as verse here F takes over an error from Q.</td>
</tr>
<tr>
<td>281</td>
<td>little See p. 269.</td>
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<tr>
<td>286</td>
<td>not See p. 323.</td>
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<td>292</td>
<td>from his age, to receive See pp. 60, 269.</td>
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<tr>
<td>293</td>
<td>ingraffed See p. 269.</td>
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<td>299</td>
<td>let vs hit See pp. 269, 324.</td>
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<tr>
<td>300</td>
<td>disposition See p. 269.</td>
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<tr>
<td>302</td>
<td>Q Ragan. (Cf. 296 Q Rag.). This is the form of the name found in A Mirour for Magistrates and in the pre-Shakespearean play of Leir. It may be noted here that the characteristic Q form Gonorill is the form of that name found in The Faerie Queene and in the pre-Shakespearean play: Holinshed has &quot;Gornorilla&quot;.</td>
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<tr>
<td>302</td>
<td>of it See p. 270.</td>
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<tr>
<td>7</td>
<td>Q dementions The &quot;de&quot; may be an error of the ear or a pronunciation-spelling; or the &quot;e&quot; may be a misreading of &quot;i&quot;.</td>
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<tr>
<td>10</td>
<td>F Barstadie See p. 354.</td>
</tr>
<tr>
<td>13</td>
<td>Q stale dull See p. 60.</td>
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<tr>
<td>Q lyed</td>
<td>This may be a misreading: &quot;l&quot; for &quot;t&quot; occurs several times in Q -- see p. 166: &quot;e&quot; for &quot;r&quot; is also found -- see also p. 166. The copy for Q may have read &quot;tyrd&quot;. If the copy had &quot;tyred&quot;, the compositor may have read it as &quot;lyedd&quot; and set up &quot;lyed&quot;; alternatively, either the &quot;r&quot; or the &quot;e&quot; may have been so cramped that he could not make it out at all -- if it was the &quot;e&quot;, then on this view he misread the &quot;r&quot; as &quot;e&quot;. (The fact that the verb &quot;to lie&quot; is naturally associated with &quot;bed&quot; would doubtless tend to confirm the compositor in his error.)</td>
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<tr>
<td>14</td>
<td>Q of See p. 57.</td>
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<tr>
<td>15</td>
<td>Q the See p. 176.</td>
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I see no reason for expanding F's "th!", but apart from this I think we should accept the emendation "top the". This emendation was proposed by Edwards in his Canons of Criticism, and first appeared in the text in Capell's edition. Capell, speaking of the emendation, says "it appear'd in the Canons, into which it was receiv'd from this editor (together with other communications concerning readings of copies) by that ingenious work's writer" (see Furness's note).

Why must we emend? Why can we not read "Shall to th'Legitimate"? "To" can mean "against" (see Abbott, para. 187); cf. the phrase to have a quarrel to someone in Much Ado II i 219, Twelfth Night III iv 230, Coriolanus IV v 133 (all cited by Abbott); cf. also Love's Labour's Lost V ii 87 -- "Saint Denis to Saint Cupid!", Richard II I i 76 -- "arm to arm", 1 Henry VI I iii 47 -- "Blue coats to tawny coats", Henry VIII III ii 92 -- "the king Does whet his anger to him", Troilus and Cressida II i 94 -- "Will you set your wit to a fool's?", Lear IV ii 74 -- "bending his sword To his great master" (all cited by Onions, s.v. to prep. 2 in opposition to, against). With an ellipsis of an infinitive after "Shall" (which is eminently possible -- see Abbott, para. 405) we can readily interpret "Edmond the base Shall to th'Legitimate" as meaning "Edmond the base shall proceed against the legitimate, shall act in a hostile manner towards the legitimate". This is what the Q and F readings would most naturally be taken to mean. But the trouble is that this does not make good sense in the context. It is absurd for Edmund to say "if this Letter speed, And my inuention thriue," I shall proceed against, act against, attack, my legitimate brother. He is acting against him anyway. The meaning called for by the context is, "if this Letter speed, And my inuention thriue," I shall prevail over Edgar, overthrow him, defeat him: and "top" (= surpass) suits this excellently.

If we hold that Q and F are both wrong here, we must take this as a case in which an F corruption depends directly on a Q corruption. The F corruption is presumably a conjectural alteration, by Scribe E or the F compositor, of the Q corruption. Dr Greg points out that "if the tail of the 'p' were for any reason obscured, 'top' would nat-
urally be misread as 'too'" (Aspects, pp. 165-6). It may be that in the copy for Q the tail of the "p" was obscured. If Scribe E was dissatisfied with Q's "tooth" the most natural thing for him to do would be to consult the playhouse MS. If the latter was indistinct at this point, he might try conjectural emendation. It seems to me that we would be rather foolhardy if we postulated the coincidence that in the copy for Q the "p" of "top" had its tail obscured while in Scribe E's playhouse MS "top" was indistinct or illegible. But Scribe E may have left Q's "tooth" untouched -- his eye may have slipped past it without his having noticed the error; and the form "to' th" may be attributed to the F compositor. In connection with the possibility of the tail of the "p" being obscured in the copy for Q, it is interesting to notice that at line 129 of this same scene Q has "out" where F has "Pat". Now this Q reading may be a substitution by the actor. It would probably be safest to take it so. But an "a" might have been misread as a "u" and a "p" with its tail obscured as an "o" -- Q's "out" might conceivably be a misreading of "pat". Defending "top", Capell refers to "its opposition to 'base'...and (which is yet a stronger matter....) its connection with 'grow'".

24 Prescrib'd See p. 270.

32 Q terribe A simple misprint.

39 Q your liking See p. 168.

46 Q's omission of "and reverence" may be due to carelessness in the compositor. "This policy of age" is of course nonsense.

55 Sleepe....wak'd See pp. 324-5.

58 you to this See pp. 60, 271.

66 his? I think the most natural interpretation is that Gloucester is asking a question. He asks it at line 62: Edmund gives an evasive answer; and he asks it again here -- he wants an unequivocal reply.

69 Has....before See p. 271.
70 Q often heard him See p. 60.
72 declin'd See p. 272.
72-3 Q his father....the renew See p. 60.
76 Ile See p. 272. On Q's "I" see also p. 176.
78 F's "L." doubtless implies "Lord".
85 writ See p. 272.
86 Q further See pp. 66, 272.
89 Q aurigular See p. 211.
96 Q your busines Q probably anticipates the "your" almost immediately following ("after your own wisedome"). If the actor is responsible he may have been influenced by II i 15 where Edmund speaks of "my businesse" (the wording is the same in both texts).
98 Q I shall seeke Perhaps the actor substituted "shall" for "will" (F) owing to the influence of "I shall find (q see)" in the next line.
99 Q see See p. 66.
104 Q discords See pp. 144-5.
106-11 Chambers suggests (William Shakespeare, I, 467) that the omission of this passage from Q may conceivably be the result of censorship. It is of course equally possible that it is an accidental omission by the actor.
113 Q strange strange! Probably the actor is responsible for the repetition: he may have thought iteration more effective.
115 surfets See p. 273.
117 Starres See p. 273.
on necessitie See p. 273.
119 Q Trecherers This form may be influenced by "Adulterers" in the next line.
Q spirituall See pp. 148, 168.
122 Whore-master man See p. 354.
123 to
    Q Starres See p. 325.
126 Fut See p. 325.
127 Q, F maidenlest F takes over a mis-spelling from Q.
128 Q bastardy See p. 73.
    Edgar, See p. 325.
129 Q and out On "and" see p. 273; and on "out" see note on I ii 21 above.
129-30 Q mine See p. 168.
130 Q sith See p. 170.
    Q them See p. 169.
137 with See p. 274.
138 writes See p. 274.
139-45 F's omission may be due to censorship: see p. 7.
146 Q Come, come, See p. 57.
147 Q Why, See pp. 57, 274.
151 nor See p. 274.
154 vntill See p. 275.
159 F Edm. See p. 245 footnote.
159-64, 165 We may have to do with cutting in Q. Or the omission may be due to failure of memory on the part of the actor. At any rate Q's "goe arm'd" in 165 is taken from the omitted passage. See pp. 73, 275.
166 toward See p. 275.

S.D. On the designation of Oswald as "Gentleman" in Q in this scene see p. 243.
3 I See p. 275.
7 Q obrayds This may be an aural error.
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<td>Q fellow servants F Fellowes</td>
<td>It is conceivable that Q gives us the authentic reading, Shakespeare having written a long line here. Scribe E may have emended the line on his own responsibility in order to achieve a pentameter: (he may have been influenced by I iii 24 where both texts have &quot;your fellowes&quot;). But Q's &quot;fellow servants&quot; may equally well be a case of actor's expansion.</td>
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<td>15</td>
<td>my</td>
<td>See p. 275.</td>
</tr>
<tr>
<td>22</td>
<td>haue said</td>
<td>See p. 275.</td>
</tr>
<tr>
<td>22, 27 Q Very very</td>
<td>See p. 275.</td>
<td></td>
</tr>
<tr>
<td>23-4</td>
<td>Presumably Scribe E neglected to indicate in his quarto the verse line-division of this speech. So also at 26-7.</td>
<td></td>
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<td>27 Q goe prepare</td>
<td>See p. 66.</td>
<td></td>
</tr>
<tr>
<td>1 F will</td>
<td>See p. 326, and also p. 323.</td>
<td></td>
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<tr>
<td>7 S.D.</td>
<td>At line 49 etc. F gives speech-heading &quot;Knigh.&quot;. Lear has reserved to himself a retinue of Knights, and it is presumably these (or some of them) who have been in attendance on him while he has been hunting. It seems reasonable to make this clear in the stage-direction.</td>
<td></td>
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<td>20</td>
<td>be'st</td>
<td>See p. 275.</td>
</tr>
<tr>
<td></td>
<td>he is</td>
<td>See p. 326.</td>
</tr>
<tr>
<td>45 Q clat-pole</td>
<td>The &quot;a&quot; may be a misreading of &quot;o&quot;.</td>
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<tr>
<td>49 Q Kent. Daughter</td>
<td>See p. 216.</td>
<td></td>
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<tr>
<td>52, 55, 62, 71 Q servant.</td>
<td>See p. 214.</td>
<td></td>
</tr>
<tr>
<td>76 Q you sir, you sir,...hither,</td>
<td>See p. 60.</td>
<td></td>
</tr>
<tr>
<td>81 Q you pardon me</td>
<td>See p. 73.</td>
<td></td>
</tr>
<tr>
<td>83 strucken</td>
<td>See p. 276.</td>
<td></td>
</tr>
<tr>
<td>89 Q you haue wisedome</td>
<td>See p. 60.</td>
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</table>
Lear sends two people to fetch the Fool -- at lines 42 and 75. It is reasonable (though not necessary) to suppose that they both come back with him. We may perhaps imagine the third Knight meeting the first Knight and the Fool on their way to the King, and returning with them. I place the Fool's entry before the words "there's earnest of thy service" because it is obvious from the Fool's first words that he has heard them.

On the F version of the line see p. 526.

On the F version of the line see p. 526.

See p. 276.

See p. 169.

See p. 57.

Steevens emended to "Lady, the brach," regarding "Lady" as a proper name. He says, "'Lady' is still a common name for a hound", and he refers to 1 Henry IV III i 240, where Hotspur mentions "Lady, my brach". We might indeed easily emend Q by simply omitting the "o" of "oth'e", and regard F's "the Lady" as an accidental inversion by the compositor. And yet I am not quite happy about this. In Notes and Queries 2 Series, vol. V, p. 202, 1858 (cited by Furness in his note on the passage) Archibald Smith says, "Here is a curious opposition between 'truth' and 'lady', where one would have expected the opposition to be between 'truth' and lie. May it not be that Shakespeare wrote 'lye the brach', and that the printers thought 'lye' a contraction for 'lady', instead of the whole of the opposite of truth?". This is a very interesting suggestion; but Smith overlooks the "o" in the Q "oth'e". Is it possible that Shakespeare wrote "Liar the Brach"? Suppose the actor dictated this to the Q scribe: the latter may by an aural error have written down "Lye a the brach". The Q compositor may have taken "Lye" as a contraction of "Ladie" and expanded it accordingly; he may have misread the "a" of "Lye a" as an "o", and carelessly run this "o" and the "th'e" together (or the scribe may have run his "a" and the "th'e" together). Then Scribe E may have conjecturally emended Q. He may simply have struck out the "o", and the F compositor may have accidentally inverted "Lady" and "the"; or Scribe E may have been responsible for the F reading in toto. I
advance this simply as a tentative suggestion. In my text I accept the F reading, because it makes sense and the Q reporter may conceivably have been remembering 1 Henry IV III i 240. Because Shakespeare gave Hotspur a brach called Lady we need not suppose that he necessarily made the Fool in Lear refer to a brach called Lady. It may be objected that "the Lady Brach" is tautological since a brach is generally a female dog. But if we accept F the point of "Lady" is doubtless its aristocratic signification: it has been implied that Truth is a dog of low social status -- the Lady Brach is pictured as of high social status. If we accept the F reading we must infer from the tenour of the speech that the Fool intends us to associate the brach with falsehood.

112 Q gull See p. 169.
126 Q Lear. See p. 216.
135 a sweet one See p. 276.
137-52 On the F omission see pp. 6-7.
150 on't I accept this emendation from Q2. I am quite sure that if F had had the passage it would have had "on't" and not "an't". "An't" may be a colloquial or dialectal pronunciation of the reporter (cf. 158 F on thy Q at'h; 163 F o' Q a; 166 F of late Q alate; etc.), or it may have a misreading of "o" as "a" (we have a misreading of "a" as "o" in Q uncorr. in the next word but one -- "lodes" for "ladies").

152-3 Nunkle, give me an egge See pp. 60, 276.
157 Crowne See p. 327.
158 boar'st See pp. 276, 360.
163 grace See p. 276.
164 wisemen Onions (Shakespeare Glossary, p. 251) notes that "wise man" is "nearly always printed as one word in old edd.".
165 Q doe See p. 209.
168 are See p. 277.
169 Mothers See p. 277.
171 Then they F agrees with Q in setting these words as
part of the prose. Presumably Scribe E omitted to correct Q.

174 Fooles See p. 327.
185 on? You See p. 277.
188 Q frowne The reporter repeats this word from line 186.

191-2 Mum, mum, F agrees with Q in setting this as part of the verse. Presumably Scribe E omitted to correct Q. See note on line 171 above.

193 nor crum See p. 327.
195 That's...Pescod. This is set in both Q and F as if part of the verse. Again Scribe E has omitted to correct Q.

199 It would be a noteworthy coincidence if both the copy for Q and the playhouse MS had brackets here. It may well be that Scribe E accepted the Q brackets on his own responsibility, altering the position of the second (or perhaps the F compositor altered the position of the second).

F riots Sir. F makes Goneril use "Sir" twice in the same sentence (lines 195 and 199), and the effect is unpleasant. It gives a better effect to begin a new sentence with "Sir" in 199, as is implied by the Q arrangement.

210 Q trow See p. 73.
211-12 F follows Q in printing verse as prose.
212 it's See p. 273.
Q beit See p. 169.
215 Q Come sir, See pp. 57, 278.
your See p. 278.
217 which....transport See p. 278. On Q's "transforme" see also p. 151.

222-34 An examination of the Q text of this passage will be found on pp. 39 ff.
222-3 Do's....Do's See p. 278.
224 Q weaknes See p. 177.
225 Q lethergie The final "e" here may be a misreading of "d". The copy for Q may have had "lethergid",
or "lethergied" (in the latter case the "e" may have been crowded out; or the "i" may have been crowded out and the "e" misread as "i").

Q continues to Lear. See p. 215. The Q composer may be to blame. Alternatively the Q scribe may have carelessly omitted to put in the necessary speech-heading, or, writing to dictation, he may not have noticed the momentary change of speaker. The question mark in Q after "shadow" may be intended for an exclamation mark: if it is intended for a question mark, then the punctuation is consequent on the error of assignation.

As Chambers points out (William Shakespeare, I, 467) the F omission leaves a lacuna. The omission may be a compositor's error. Scribe E must have directed the assignation of "Lear's shadow." to the Fool. The F composer, having set up this short speech of the Fool, may have accidentally let his eye return to the copy after the Fool's next speech.

This may be an ordinary substitution by the reporter: or it may be an error of hearing.

See p. 169.

See p. 278.

See p. 169.

This reading ( = repent us) looks as if it were consequent on the error "We" at the beginning of the line. It may therefore be attributed to the compositor. Alternatively, the person who (according to our suggestion) looked over the copy for Q after it had been written out may have misread "Woe" as "Wee" and altered "repents" to "repent's".

Q has "any" for F's "my". "Any" does not give good sense, and it may well be a misreading of "my", the "m" having had an extra minim stroke. If "my" was thus misread by the person who looked over the copy for Q, he may have conjecturally altered "speake Sir" to "that wee" in order to achieve some sort of sense. Alternatively, it is possible that the words "that wee" are a substitution by the actor: the actor may have intended "is it your will that wee -- prepare my horses,..."; the scribe may have omitted to indicate Lear's breaking off at "wee", and so the compositor, misreading "my" as "any", would produce the Q text.
The Q scribe doubtless intended "list" to indicate "list". The reviser of the copy for Q, or the compositor, probably understood it as "list" (with short "i") and misread "are" as "and" (see p. 169). The Q punctuation ("thou list my traine, and men of choise and rarest parts," is doubtless consequent on these errors, though of course the punctuator cannot have made any sense of the passage.

Which See p. 279.

Q thourt disuetur'd See p. 169.

Q has "accent" for F's "cadent". Q probably has misreading. Confusion between "a" and "o" is possible: cf. Love's Labour's Lost III i 189, Q1 "Cloake" for "Clocke". "E" is sometimes found as a misreading of "o" -- e.g. Hamlet III i 167 (Q2 "care" for "eare") and III iv 170 (Q2 "poteney" for "potency"); and "e" and "a" are easily confused. "Accent" is not at all likely to be a reporter's substitution.

The Q compositor has carelessly repeated a phrase.

Q goe, goe, my people? See p. 74.

more of it See pp. 66, 279.

As See p. 279.

Q makes nonsense. On p. 180 I have suggested that the compositor could make out only the beginning of "worth" and that he guessed "worst". It is possible that the copy for Q read "should make the (for thee) worth them blasts and fogs vpon the (for thee) the vntented woundings of a fathers curse,". If so the scribe has used "the" for both "thee" and "the". The compositor may have been able to make out only the beginning of "worth": taking the preceding word as the article he may have guessed "the worst" and simply ignored the "them". Alternatively we may postulate memorial corruption by the actor -- anticipation of IV i 8-9, where we have "The Wretch that thou hast blowne vnto theworst, Owes nothing to thy blasts".

As regards Q's "vpon the vntender" (uncorr.): if the copy read "vpon the the vntented", the compositor may have thought the two "the"s an error. "Vntender" is probably a
pure guess: the compositor may have been able to make out only the beginning of the word: the press-reader has rescued the correct reading from the copy: see Greg, Variants, p. 153.

298 Q the old Again the Q compositor has taken the 2nd personal pronoun, accusative singular, for the definite article. The copy may have had "the" for "thee".

298-310 Old...content. An examination of the Q version of this passage will be found on pp. 42 ff..

300 Probably the Q inversion ("you cast") is an error of the compositor. It is not the sort of inversion likely to occur to an actor.

301-2 Yea, i'st come to this?/Hai Let it be so. See pp. 80, 327.

302 I haue another See p. 279.

309 you, -- It is clear that Goneril interrupts him.

312 Q tary and See p. 57.

313-14 Q take the foole with a fox etc. Q uses "with" here to introduce a song (cf. III i 75, "With heigh-ho, the Winde and the Raine"). The copy may have had "with the a fox", and the compositor may have taken the "the" as the article and decided that it was a mistake. Or the actor may be responsible for the Q version as it stands.

319-30 This omission from Q may be due to abridgement: on the other hand it may be due to lapse of memory during the reporting. In the first case the transference of "What Oswald, ho." from 310 to after 318 and the addition of "Here Madam." is probably a piece of adaptation consequent on the cut: in the second case it may be due to defective memory or may be a piece of patching consequent on a failure of memory.

332 Q Osw. See p. 243.

I See p. 279.

337 Q now See p. 170. Alternatively it may be an actor's substitution.

339 Q dislike This may be an ordinary substitution by the actor. Or it may be a recollection of "dislike" (noun) in line 322: line 322 is absent from Q, but that does not mean that recollection is impossible.
This same mistake occurs in F at II iv 124, V iii 258, and V iii 290; and at II i 2 F has "your Sir" for "you Sir". The Q readings are -- I iv 340 "y'are", II iv 124 "you are", V iii 258 "you are", V iii 290 "You'r", and II i 2 "you Sir". Speaking of V iii 290, Greg (Aspects, p. 165) says "Apparently the corrector (our Scribe E) marked 'are' for insertion and forgot to delete the 'r'". But this explanation does not fit the other cases, and they too must be explained. Miss Doran (op. cit. p. 99) thinks that "we have only to do with a habitual mistake on the part of the printer of F". Now it is easy enough to postulate the misreading of a handwritten "you" as "yor". It is quite possible that at I iv 340 and V iii 290 Scribe E deleted the Q readings and wrote in "you are", and that the F compositor misread his insertions as "yor are". But at II iv 124, V iii 258, and II i 2 the Q readings are perfectly correct. Can we suppose that there (and in the other cases as well) Scribe E misread "you" in the playhouse MS as "yor" and miscorrected Q, producing nonsensical readings? Or can we suppose that the F compositor had a peculiar habit of setting up "your" even when his copy plainly read "you"?

ataxt

See pp. 12, 328.

341 Q praise Probably a misreading of "praisd".

343 Q better ought, See p. 209.

345 the'uent See p. 279.

S.D. F gives the Gentleman's entry at the head of the scene. He is not required until line 46, where it seems clear from the dialogue that he has just entered. So we must accept Theobald's rearrangement.


11 not See p. 279.

16 Q con See p. 170. The Q compositor is probably responsible for the omission (probably accidental) of "tell".

17 Q Why what canst thou tell my boy? See pp. 57, 279.
19 Q stande Final "s" has probably been misread as "e".

35 mo See p. 280.

44-5 F follows Q in printing a verse speech as prose.

45 The Q compositor may be responsible for the duplication of "I would not be mad". Alternatively the actor may have introduced the repetition in order to heighten the effect (though crudely).

47 Q Servant. See p. 214.

2 F your See p. 328, and note on I iv 340.

4 Q to night See p. 67.

7 Q bussing F kissing See pp. 19, 354.

10-11 Q the two Dukes See p. 67.

14 better, best, Both Q and F are defective in punctuation here, giving "better best,". Probably Scribe E overlooked the necessity for inserting a mark after "better", so that F took over defective punctuation from Q.

18 Q must aske breefnes See p. 152.

Q helpe Doubtless the actor has substituted a simpler word for F's "worke". He may possibly have been influenced by "helpe" in line 36.

23 Q ought See p. 57.

29 Q crauing See p. 170.

31 Q here (F hoa) See p. 170.

32 Q brother flie See p. 57.

38 Q warbling This may be a misreading of "mumbling": w/m, a/u, r/m, are all possible graphic errors.

39 stand See p. 280.

41 Q could--- Q is right in indicating that the speaker is interrupted.
44 Q reuengiue See p. 153. With "reuengiue" Wright (Clarendon Press ed.) compares Hamlet V ii 154, responsive to, = corresponding to. But he reads "revenging", which there is no reason to suppose corrupt.

45 the thunder See p. 280.

47 Q in a fine The Q compositor may have repeated "a" from the latter part of the previous line.

49 Q with Perhaps an anticipation of "With" at the beginning of the next line.

51 latcht See p. 280.

52 And See p. 281.

when This is the reading of both texts. Staunton suggested emendation to "whe'r", = whether. For "whe'r" see Abbott, para. 466. Q may have a misreading of "r" as "n", and Scribe E may not have noticed the error. Furness pronounces "whe'r" an emendatio certissima; he says "It restores the construction, which with when is irregular [cf. line 54, "Or whether ...."]", and to be explained only on the ground of Edmund's perturbation. But this latter explanation of "when" seems to me quite satisfactory. I quote from Verity's note: "[whe'r] gives greater symmetry..., but that, surely, is a quality that we do not want here, the broken, disjointed style of the whole speech being intended to indicate Edmund's feigned agitation".

56-7 The punctuation is unsatisfactory in both Q and F. The two texts run -- Q not in this land shall hee remaine vncaught and found, dispatch, the noble Duke etc.

F Not in this Land shall he remaine vncaught; dispatch, the Noble Duke etc.

F quite definitely takes "vncaught and found" as a single connected phrase. As the F text stands the meaning can only be "if Edgar is found he shall certainly be arrested". But this is extraordinarily weak. Surely Gloucester means "not in this land shall he remain uncaught; and when he has been found -- kill (him)": "dispatch" is on this view an imperative -- he changes his construction. The same transition from finding Edgar to killing him occurs in lines 60-1 -- "he which finds him shall deserue our thankes;/Bringing the
murderous Coward to the stake."
After "found" in line 57 Q has a comma, not a semi-colon as F has. But Q shows the same misunderstanding of "uncaught and found" as a single connected phrase. So, although Scribe E or the F compositor has (doubtless conjecturally) changed a comma into a semi-colon, we can say that Q and F have essentially the same mis-punctuation -- F has taken over a piece of faulty punctuation from Q, with an alteration which simply makes the mistake more obvious.
Warburton proposed "dispatch'd" for "dispatch". Understanding "he shall be" (cf. "shall he remaine" in line 56) this yields the interpretation, "he shall not remain uncaught, and when found he shall be dispatched". But the change of construction postulated above is quite possible. Other possible ways of interpreting the passage are -- "when he is found (I will) dispatch him" (Craig), and "'dispatch' is 'the word' (IV vi 92) (Verity).

61 Q caytife See pp. 67, 281.
67 would the reposall See p. 281.
69 I should See p. 328.
70 I, though See p. 328.
72 Q pretence See p. 74.
75 spurres See p. 328.
76 Q Strong See pp. 170, 281.
77 See p. 329.
78 why See p. 329.
86 strange newes See p. 330.
89 it's See p. 282.
92 F 0 Q I (i.e. ay) It might be suggested that F's "0" is an erroneous repetition from the beginning of line 89, and that Q's "I" is right. But it is much more effective, considering Gloucester's mood here, that he should imply but not directly give an affirmative answer to Regan's question (cf. "shame would have it hid").
Q's "tends" is 3rd plural present indicative.
There is, I think, no doubt involved in reading "tended" with F: the "-ed" is elided after the first "d" -- see Abbott, para. 472.

See p. 282.

Perhaps a misreading of "e" as "d".

The reporter may have substituted "Twas" for metrical reasons.

"'Bewray' and 'betray' are used almost interchangeably, but in the former there is no notion of treachery inherent" (Wright). The reporter has made a synonym-substitution of a word not dissimilar in sound to the correct one.

See p. 354.

See p. 170.

See p. 283.

The reporter has made a synonym-substitution of a word not dissimilar in sound to the correct one.

See p. 283.

See p. 283.

See p. 284.

The reading of Q corr. Greg describes as an "apparently obvious and yet certainly erroneous emendation". He goes on: "It is in fact not evening but early morning before sunrise. The folio presumably gives the correct reading, but A (i.e. Q uncorr.) points to the copy having had 'dauen'. 'Dauing' and 'dawin' are seventeenth and eighteenth century spellings of dawn, while dawn itself is only a variant of "dawning or dawning". In a footnote Greg says, "The earliest quotations for dawn in NED are Henry V, 1599, and Measure for Measure, 1603, but in both cases the text rests on the folio of 1623. The next quotation given is of 1633". "Dawn" cannot have been a very common word in 1608, and it may be suggested that in view of this it is rather odd that a reporter should have substituted it for "dawning": it may be suggested that F's "dawning" is a substitution by Scribe E of a more common form. I am not
sufficiently confident about this to adopt "dauen", though I think that that may be Shakespeare's word. But on no account can we read "euen" as Ridley does, and as Capell, Jennens, and Eccles did before him.

15 woosted-stocking In Professor Dover Wilson's list of Modern Readings "worsted-stocking" is given here: cf. Q uncorr. "wosted stocken", Q corr. "worsted-stocken". It is unnecessary in an old-spelling edition to reject the F spelling; cf. Greg, Variants, p. 158 -- "'wasted', 'wosted', and 'woosted' are common spellings from the fifteenth century to the eighteenth. It is unlikely that F accidentally followed the spelling of A (i.e. Q uncorr.)."

15-16 Q action taking knaue, a See p. 284.

21 It is possible that F's "clamours" is correct. See Greg, Variants, p. 158 -- "Whether F is a misprint or an anomalous form (on the analogy of wonders for wondrous) is not certain". It is perhaps safer to regard it as a misprint.

26-7 On Q see pp. 57, 61, 284.

29 Q draw you See pp. 57, 284.

40 if See p. 284.

41 ye See p. 284.

43-4 F takes over from Q verse set as prose.

45 F King? The F compositor may have anticipated the punctuation mark at the end of the next line.

52 Q I, a See pp. 57, 284.

53 they See p. 284.

54 yeares See pp. 154, 285.

oth' See p. 285.

57 gray beard -- It is clear that Kent interrupts Oswald. See also p. 354.

60 wall See p. 285.

61 gray beard See p. 354.

63 Q you haue See p. 61. Q has both inversion and the substitution of a more commonplace phrase for the correct one.
69 Q to intrench, to inloose: F t'intrince, t'vnloose:
This is one of the passages which have been taken to show that F depends directly on a copy of Q. Dr Greg (Aspects, p. 165) says, "F corrects 'intrench' to 'intrince' and 'inloose' to 'vnloose':', but, evidently with an idea of mending the metre, reduces 'to' in both cases to 't', oblivious of the fact that in the first it stands for 'too'.
"Intrince" occurs only here. There is no reason, however, to suppose that it is not what Shakespeare wrote. In Antony and Cleopatra, V ii 307, we have "intrinsicate", and, as Upton was the first to suggest (see Furness's note), "intrince" may be a contraction of that. Upton compared "Reverb" in I i 153, = reverberate. In his Shakespeare Glossary Onions cites "reverb" as a Shakespearian coinage, apparently shortened from reverberate, which occurs twice. We need not doubt that authenticity of "intrince": and we must surely suppose that Scribe E got it from the playhouse MS. And while he might have corrected Q's "inloose" to "vnloose:" without reference to the playhouse MS, it is reasonable to suppose that he got "vnloose:" also from that source.
Are we to suppose that the playhouse MS read "too intrince to vnloose:," that Scribe E took "intrince" and "vnloose:" from there and wrote them into his quarto, and that he emended the quarto "to....to" to "t'....t'"? I can hardly believe that in the playhouse MS "intrince" and "vnloose:" were legible and "too" and "to" illegible; and if the whole phrase was legible in the MS why should Scribe E be supposed to have emended the quarto "to....to" rather than the MS "too....to"? Miss Doran, who believes, as I do not, that F was printed from manuscript copy, writes (Text of 'King Lear', p. 93), "Too may have been written to in the manuscript [from which F was printed]; the distinction between the spelling of the adverb and the preposition was not as rigid then as it is now, and the two forms are frequently interchanged in both quarto and folio of King Lear. Even if too stood in the manuscript, it is not certain, in view of the habit of contraction in the folio for the sake of the meter, that the corrector or printer would have respected it any more than to". We may modify this slightly to suit our theory of the nature of the copy for Q. Scribe E's playhouse MS may have read "too intrince, to vnloose:"; and Scribe E may
for the sake of the metre have emended
this to "t'intrince, t'vnloose:" and
altered Q accordingly. Or the playhouse
MS may have read "too intrince, t'vnloose:",
or "too intrince t'vnloose:" (the comma
after "intrince" in F may quite easily be
a survival from Q), or even "to intrince
t'vnloose:".

But it is quite possible that, the play-
house MS reading "too intrince to vnloose:",
Scribe E altered Q's "intrench" and "inloose"
to "intrince" and "vnloose:"; and carelessly
omitted to delete Q's comma after "intrench"
and to alter the first "to" in Q to "too".
The F compositor would then have in front of
him "to intrince, to vnloose:"; and he may
have emended "to" to "t!" in both cases.

71 Being See pp. 170, 285.

Q stir Presumably a misreading. Cf. Hamlet, III
i 162, where Q2 misreads "feature" as
"stature". This would suggest that "stir"
was a misreading of "feir", but "e" and "i"
are confused elsewhere in Q Lear (see p.
165) and probably the copy for Q had "fier".

the See p. 286.

72 Reneag See pp. 14, 330.

73 gall See p. 362.

varry So F. Q has "varie". In his list of Mod-
ern Readings Professor Dover Wilson gives
"vary". We should certainly read "vary" in
a modernised text; but "varry" may be a
spelling from the playhouse MS. In Love's
Labour's Lost Q1 we find the spellings
"varrie" (IV iii 97) and "varried" (I i
285, IV ii 9).

74 naught See p. 287.

Q dayes See p. 170.

78 Q send See p. 63.

83 Q what's his offence See p. 68.

88 Q That (F Then) See p. 178.

89 Q a fellow See p. 63.

91 Q ruffines Doubtless spelt as the reporter (or com-
positor) pronounced it, though the metre
does not require a trisyllable here. See
Abbott, para. 477. Cf. "slackness" in Antony and Cleopatra III vii 28, and "witness" in Two Gentlemen IV ii 105, shown by the metre to be trisyllabic.

The reporter's memory breaks down here. His line is clumsy and unmetrical. He fashions the beginning of the line on the model of the ending, which he remembers.

silly ducking  See p. 354.

In flitkering  Perhaps the Q compositor substituted "In" for "On" owing to association with "influence" in the previous line; in both cases the "In/in-" is followed by "fl".

flickring  See p. 15. Q's "flitkering" has "o" misread as "t": cf. p. 166.

Q mean'st thou by  See p. 57.

dialogue  See p. 181. This reading may just conceivably be a case of corruption by the actor through association with a passage in another play (this suggestion is made with some diffidence). In King John I i 201 we have the phrase "dialogue of compliment": in the lines preceding this, the speaker (Philip the Bastard) has ironically used a string of polite formulae --

"My dear sir,"
Thus leaning on my elbow I begin,
'I shall beseech you' -- that is question now;
And then comes answer like an Absey book:
'O sir!', says answer, 'at your best command,
At your employment, at your service, sir!':
'No, sir!', says question, 'I, sweet sir, at yours'.
There is perhaps sufficient similarity between this and Lear II ii 99-100 to make it possible that in reporting Lear II ii 103 the actor had John I i 201 at the back of his mind.

What's the offence  See p. 68.

coniunct  See pp. 68, 287.

flechuent  See p. 154.

F dead  See p. 330.

there = their. The same spelling is found elsewhere -- see Ql Midsummer Night's Dream I i 74, Ql Othello II iii 291.

Bring F Fetch  It might be suggested that, with his eye off the playhouse MS, Scribe E has misconstrued Q by anticipating "Fetch" in line 128 of this scene (both texts). But Q being a report it is
more likely that the reporter has anticipated line 134, where both texts have "bring away".

Q stockes ho? See p. 58.

125 respect See p. 330.

133 Q nature See p. 38.

The omission from F would seem to be a deliberate cut: on F's expansion of Q's "The King" in 140 see p. 330.

Q's "hee's" makes sense if we postulate an ellipsis at the beginning of the next line -- "(that he) should have him thus restrained". But there is no reason to suppose that F is not correct.

Q Gentlemen F Gentleman Q may have an a/e misreading: F is right, of course -- the reference is to Oswald.

On the F omission of this line see p. 331.

On the F assignation see p. 331.

Q my good Lord See pp. 58, 287.

Dukes See p. 331.

Q Pray you See p. 58.

Q ent See pp. 155, 171.

Q uncorr. say Q corr. and F saw See p. 182.

F takes over faulty line-division from Q.

F shamefnll See p. 354.

S.D. See p. 332.

Q heare Perhaps a misreading of "a" as "e".

F vnusall See p. 354.

Q else See p. 171.

haires See p. 287.

president See p. 362.

bare See p. 332.
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<td>4</td>
<td>Q his The compositor may not have noticed the &quot;t&quot; in the copy -- it may have been indistinct.</td>
</tr>
<tr>
<td>5</td>
<td>Q How, This is probably a substitution by the actor. It may be a recollection -- see p. 74.</td>
</tr>
<tr>
<td></td>
<td>F ah y Probably foul case. See p. 332.</td>
</tr>
<tr>
<td>6</td>
<td>Q looke he See p. 58.</td>
</tr>
<tr>
<td>7</td>
<td>Q heeles See pp. 156, 171.</td>
</tr>
<tr>
<td>8</td>
<td>mans See p. 332.</td>
</tr>
<tr>
<td>17-18</td>
<td>F omits. See p. 332.</td>
</tr>
<tr>
<td>21</td>
<td>Q would not, could See p. 61.</td>
</tr>
<tr>
<td>24</td>
<td>Q purpose See p. 74.</td>
</tr>
<tr>
<td>29</td>
<td>F painting See p. 332.</td>
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<tr>
<td>32</td>
<td>whose See p. 333.</td>
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<tr>
<td>33</td>
<td>Q men See p. 176.</td>
</tr>
<tr>
<td>38</td>
<td>which See p. 287.</td>
</tr>
<tr>
<td>43</td>
<td>Q This shame See p. 75.</td>
</tr>
<tr>
<td>44</td>
<td>F wil'd See p. 355.</td>
</tr>
</tbody>
</table>
54 Q, F Historica  F preserves an error from Q, which has a misreading of "e" as "o". This is one of the readings referred to by P. A. Daniel (Praetorius's facsimile of Q1, p. xx) as indicating that F depends on Q.

56 F Wirh  See p. 333.

57 here  It might be that the F compositor repeated this word from the previous line and that Q's "there" is correct. But there is no reason to suppose that this is so, and naturally we follow F.

58 Q Knight.  See p. 214.

60 F the the  See p. 355.

Q traine  See pp. 75, 155.

62 thoud'lst  See p. 287.

67 Q a 100.  Probably a case of exaggeration introduced by the actor. Cf. p. 285 (remarks on II ii 54).

69 Q following it  See pp. 58, 287.

70 Q vp the hill  See p. 288.

71, 79 wiseman  See p. 288.

72 F hause  See p. 333.

84-100  For an examination of the Q text of this passage see pp. 44 ff. .

85 Q Iustice  This can only, I think, be explained as a desperate guess by the compositor of an almost completely illegible word in the copy.

86 Q I  This fits well into the metre (Q places it at the beginning of 86 instead of at the end of 85). The F compositor may have overlooked it; or Scribe E may have struck it out intending to insert it at the end of 85 and may have then forgotten to insert it. On the other hand it may be an interpolation by the actor, and in view of this possibility I reject it. It may be remembered that at II i 70 I accepted an "I" from Q. But there the line sounded extremely awkward without the "I": here the line can easily stand without it -- lines wanting the final syllable are not uncommon.
<table>
<thead>
<tr>
<th>111 Q</th>
<th>Ile</th>
<th>This may be a misreading (e/d) -- see pp. 157, 171: or it may be an actor's or compositor's substitution.</th>
</tr>
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<tbody>
<tr>
<td>116 Q</td>
<td>O</td>
<td>my heart, my heart.  See p. 54.</td>
</tr>
<tr>
<td>118 Q</td>
<td>rapt</td>
<td>This may be an actor's substitution: or it may be a misreading by the compositor -- &quot;r&quot; for &quot;n&quot; (cf. p. 166).</td>
</tr>
<tr>
<td>124 F</td>
<td>your are</td>
<td>See p. 333, and note on I iv 340.</td>
</tr>
<tr>
<td>126 F</td>
<td>Mother</td>
<td>See p. 333. Presumably the F compositor carelessly omitted a final &quot;-s&quot;.</td>
</tr>
<tr>
<td>132 Q</td>
<td>uncorr. deputied corr. deprived</td>
<td>See p. 171.</td>
</tr>
<tr>
<td>135 Q</td>
<td>slacke F scant</td>
<td>See p. 79.</td>
</tr>
<tr>
<td>142 Q</td>
<td>on you</td>
<td>The compositor, carrying a group of words in his head, may have anticipated the &quot;on&quot; later in the line.</td>
</tr>
<tr>
<td>143 her</td>
<td>See p. 333.</td>
<td></td>
</tr>
<tr>
<td>147 Q</td>
<td>her Sir?</td>
<td>See pp. 58, 289.</td>
</tr>
<tr>
<td>153 Q</td>
<td>No</td>
<td>See p. 69.</td>
</tr>
<tr>
<td>159 Q</td>
<td>Fie fie sir</td>
<td>See p. 61.</td>
</tr>
<tr>
<td>160</td>
<td></td>
<td>The Q omission of the speech-heading is doubtless accidental. See p. 215.</td>
</tr>
<tr>
<td>163 blister her pride</td>
<td>See pp. 75, 289, 333.</td>
<td></td>
</tr>
<tr>
<td>167 Q</td>
<td>hested</td>
<td>See pp. 157, 171.</td>
</tr>
<tr>
<td>182 fickle</td>
<td>See p. 333.</td>
<td></td>
</tr>
<tr>
<td>186 Q</td>
<td>you sweet</td>
<td>The compositor may have unconsciously repeated &quot;you&quot; from earlier in the line (in both cases it is preceded by &quot;if&quot;).</td>
</tr>
<tr>
<td>187 you your selues</td>
<td>See p. 290.</td>
<td></td>
</tr>
<tr>
<td>190 will you</td>
<td>See p. 290.</td>
<td></td>
</tr>
<tr>
<td>208 Q</td>
<td>bloud in</td>
<td>See p. 170 (remarks on II i 118).</td>
</tr>
<tr>
<td>210 Q</td>
<td>bag</td>
<td>See p. 171.</td>
</tr>
</tbody>
</table>
214 Q now I See p. 58.

218 Q that lies within See p. 58.

220 or See p. 290.

222 The absence of spacing in Q corr. "will, I" is due to the correction of Q uncorr. 's "call it" to "call it". The similar absence of spacing in F is doubtless a coincidence.

227 Q so sir, See p. 58.

228 Q looke Perhaps a misreading of "d" as "e".

231 Q you are See p. 75.

232 Q spoken now? See p. 58.

236 Q in a house See p. 69.

241 ye See p. 290.

252 Q seem I suggest anticipation of this word in IV ii 38. It will be noted that both IV ii 38 and II iv 252 are preceded by a line in which one of the wicked daughters says "no more".

260 Q deed See p. 170 (remarks on II i 118).

268 Q fellow This may conceivably be a memorial corruption: Lear is called a "fellow" in I iv 99, 187. On the other hand, the actor may simply have substituted "fellow" for "man" in order to make Lear's self-abasement more complete: if so, this is really a case of reporter's exaggeration.

272 Q lamely Perhaps a misreading of "t" as "l": cf. p. 166.

277 F are yet, I Q are yet I It looks as if Scribe E or the F compositor had punctuated Q conjecturally; the F punctuation is wrong.

279-81 Q and F have mislineation in common.

281 Q flowes See p. 172.

282 S.D. Q's "Leister" may be explained by supposing that the initial "G" of "Gloster" was illegible in the copy; there is an e/o misreading, and perhaps an extra stroke, interpreted by the compositor as an "i", intervened between the "o" and the "s". See p. 355.
284 F an'ds

286 blame; hath

Q and F have "blame hath". F takes over defective punctuation from Q. See Greg in Aspects p. 165. The "hath" = "he hath"; Dyce (ed. ii), Hudson, and Furness read "blame; 'hath"; Hanmer and Jennens read "blame, he'ath"; Capell, Steevens, Malone, and others read "blame; he hath".

289, 291, 294

On the Q speech-headings see p. 216.

296 bleak

See p. 334.

297 Q russel


304 F wil'd

See p. 355.

7-15

F omits. See p. 7.

18 Q Arte (for "note")

Probably a misreading -- "a" for "n", "r" for "o": cf. pp. 165-6.

20 is

See p. 290.

22-9

Q omits. See p. 251, note 3.

30-42

F omits. See p. 7. Furness quotes Schmidt as commenting thus on lines 25-9 ("What hath....furnishings") -- "Whether these incomplete sentences are due to the poet, or to the style in which the scene has been transmitted to us, cannot be decided; lines 22-29 are lacking in the Qq, and from 30-42 in the Ff, and it is easily conceivable that between 29 and 30 there were other lines which have been omitted in both texts". It is conceivable that Scribe E meant the F compositor to set up the full text, that he wrote 22-9 into his quarto in the right hand margin opposite 30-42, and that the compositor, misunderstanding, took 22-9 as a replacement of 30-42.

44 Q's omission of "am" is doubtless a compositorial slip.

48 that

See p. 291.

54 Q Ile this way, you that, See p. 54.

55 Q hollow

See p. 172.
1 Q wind See p. 75.
2 Q caterickes See p. 211.
3 Q The steeples Anticipation of "the" later in the line? See p. 334.
5 of See p. 291.
7 Strike See p. 291.
9 makes See p. 291.
12 Q in, and aske See pp. 58, 291.
13 Wisemen, nor Fooles See p. 291.
14-24 See p. 127.
18 Q why then See p. 58.
22 will...icyne See p. 292.
42 Q sit Conceivably a memorial corruption: at II iv 107-8 Lear says "wherefore / Should he[Kent] sit heere?", and at III vi 21 he says "Come sit thou here most learned Justicer".
49 Q force See p. 172.
49-60 See p. 128.
50 pudder See p. 292.
54 Simular See p. 292.
55 Q in paeoes See p. 75.
57 Ha's See p. 292.
58 Q centers See p. 181. As regards Q "concealed" F "concealing": perhaps the copy for Q had "concealing", with the "-ing" obscured; perhaps the compositor guessed, and guessed wrongly. Alternatively Q's "concealed" may be a blunder by the reporter.
60 Q their See pp. 160, 172.
65 Q's "me" makes nonsense. The compositor may have anticipated the "me" in the next line.

67-73 See p. 129.

71 And See p. 292.

77 Though See p. 293.

78 Q my good boy See pp. 58, 293.

79-96 See p. 251, note 2.

3 Q tooke me The compositor has anticipated the next word but one.

4 of perpetuall displeasure See p. 293. Q has "Of their displeasure"; the reporter may have been influenced by III vii 6, where Cornwall says "Leaue him Gloucester to my displeasure".

5 or See p. 293.

8 There is See p. 294.

betweene See p. 294.

13 Q landed F footed See p. 79.

14 looke See pp. 76, 294.

17 if See p. 294.

18-19 is strange things See p. 295.

24 Q then See p. 178.

4 Q omits "hære" -- i.e. it repeats the second half of line 1. So also in 22.

7 F skinso: 'tis See p. 335.

10 thy See p. 335.

roaring See p. 295.

12 this See p. 355.
17-18 As regards Q's omission, perhaps the compositor's eye caught the second "in such a night" instead of the first. Alternatively, the actor's memory may be responsible for the jump forward.

20 Q gauze you all See pp. 76, 295.


29 Q night See p. 76.

45-6 Q blowes the cold wind......thy cold bed See pp. 70, 295.

47 Q Hast thou giuen....thy two 62 Q didst See pp. 67, 76, 296.

50 F though Fire See p. 335.

51 F Sword See p. 335.

55, 57 Blisse....blisse See p. 297. On p. 172 it is suggested that the Q reading, "blesse", may be a misreading; but it may of course equally well be an actor's substitution.

57 Q -blusting Misreading of "a" as "u".

61 What, ha's See pp. 17, 335.

66 Q fall See p. 76.

78 words Iustice See pp. 160, 297.

79 sweet heart See p. 356.

88 deeply See p. 336.

Q paromord The first "o" may be a misreading of "a".

97 See p. 297.

98 Q my boy, my boy, See pp. 58, 298.

99 Q Why thou See pp. 58, 298.

Q thy graue. See p. 298.

101 Q more, but this See p. 63.

107 vnbutton heere On the reading of the copy for Q see Greg, Variants, p. 164.

108 Q this is See p. 77.

113 Q foule fiend See p. 298.

Flibbertigibbet The copy for Q probably had "fliberdegibet". The Q press-corrector
misread as "k" the final "t" which the compositor had managed to get right in the first instance. For confusion between "t" and "k" cf. II ii 166, Q uncorr. Late, corr. Take.

114 till the See p. 336.

115 squenies See p. 356.

118 F Swithold Q swithald Theobald (ed. i) emended to "St. Withold", and in ed. ii he read "Saint Withold". He pointed out that "S. Withold" is appealed to in The Troublesome Raigne of Iohn King of England. In the Globe and Clarendon Press editions of Lear we have "S. Withold". Doubtless St. Vitalis is meant, "who was apparently invoked in cases of nightmare or incubus" (Wright). But the form "Swithold" may itself have been a current corruption of "St. Vitalis" (cf. note in Arden ed.), and so I retain it. If Q's "swithald" were a mistake for "S. Withold", then we would have in F's initial "e" in "Swithold" a case of error taken over from Q. But it is probably not so. If Scribe E altered Q's "a" to "o", and if "S. Withold" were the reading of the playhouse MS, we should expect him, since his attention was drawn to the word, to have detached the initial "s". But see Greg, Aspects, p. 166; he says, "On the whole I think it would be best to read 'Swithald' after Q, on the grounds that the change in F is probably accidental, that the form is slightly nearer its supposed source, and that it avoids the repetition of the syllable 'old' in the line". But The Troublesome Raigne shows that the form with "o" existed; and I do not think we can be certain that the change of Q's "a" to "o" in F was purely accidental.

120 Q 0 light An "a" has been misread as an "o" and misunderstood as an ejaculation.

troth plight See p. 356.

121 Q's "arint" is a pronunciation-spelling.

132 stock-punish'd See p. 356.

hath had See p. 336.

137 Q snulbug See p. 172.

142-3 F takes over verse as prose from Q.
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<td>Q blend is growne so vild my Lord</td>
<td>See pp. 61, 298.</td>
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<td>149</td>
<td>Q venter'd</td>
<td>See p. 211.</td>
</tr>
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<td>150</td>
<td>Q food and fire</td>
<td>See p. 61.</td>
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<tr>
<td>152</td>
<td>Q My good Lord</td>
<td>See p. 61.</td>
</tr>
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<td>153</td>
<td>the house</td>
<td>See p. 357.</td>
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<td>154</td>
<td>Q most</td>
<td>See p. 70.</td>
</tr>
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<td>168</td>
<td>Grace</td>
<td>See p. 357.</td>
</tr>
<tr>
<td>179</td>
<td>Q towne</td>
<td>See pp. 161, 172.</td>
</tr>
<tr>
<td></td>
<td>Q come</td>
<td>Probably a misreading of &quot;a&quot; as &quot;o&quot;.</td>
</tr>
</tbody>
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<th>Page</th>
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<td>10</td>
<td>Letter</td>
<td>See p. 337.</td>
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<td>12</td>
<td>Q's omission of &quot;not&quot; makes nonsense.</td>
<td></td>
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<td>25</td>
<td>dearer</td>
<td>See p. 337.</td>
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<th>Q (Quarto)</th>
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<td>17-55</td>
<td>Q Tom</td>
<td>See p. 244.</td>
</tr>
<tr>
<td>21</td>
<td>Q Justice</td>
<td>Theobald's emendation is admirable. Q has &quot;Iusticer&quot; in line 55, and at IV ii 79 where Q corr. has &quot;Iustisers&quot; Q uncorr. has &quot;Iustices&quot;.</td>
</tr>
<tr>
<td>22</td>
<td>Q1 no</td>
<td>See p. 176.</td>
</tr>
<tr>
<td>25</td>
<td>Q broome</td>
<td>&quot;Capell was the first to change broome of the Qq to 'boorne'; this he did on the authority of the original song; ....&quot; (Furness: for details see his note). Q's &quot;broome&quot; is doubtless a misreading by the compositor: &quot;boorne&quot; could easily be misread &quot;broom&quot; (for o/r see p. 166).</td>
</tr>
<tr>
<td>34</td>
<td>Q cushings</td>
<td>See p. 211.</td>
</tr>
<tr>
<td>47</td>
<td></td>
<td>The importation of &quot;she&quot; from Q2 distinctively improves the sense. The Q1 compositor may have omitted it accidentally.</td>
</tr>
</tbody>
</table>
51 Q's "ioyne" for "ioynt" may be a misreading; "t" is found for "e" in Q at III iv 115, corr. "hare" uncorr. "narte" ("nare" misread "hart")?, IV ii 56, corr. "noyseles" uncorr. "noystles", IV vi 182, F "shoo" Q "shoot" (copy for Q "shooe")?: for "e" instead of "t" of: Hamlet III ii 310 Q2 "stare" for "start".

53 Q an (for on) Perhaps an o/a misreading.

60 They marre See p. 299.

66 In putting a comma after "Mongrill/mungril" Q and F have a common error. It looks as if Q understood "grim-houd" as the name of a kind of dog, and as if Scribe E or the F compositor decided that "Grim" was the name of a kind of dog though "Hound" was a separate word.

67 Lym Q's "him" and F's "Hym" are of course essentially the same reading. Ridley reads "him", giving to "brach or him" the meaning "bitch or dog". But the pronoun "him" sounds extremely odd in the midst of a list of kinds of dogs, and, along with practically all editors, I accept Hanmer's excellent emendation to "lym" -- "rare form of 'lyam' in the sense of 'lyam-hound' = bloodhound" (Onions). If this is right, then F has taken over a corruption from Q.

68 tike See p. 337.

Trundle See p. 337.

69 him See p. 299.

71 leapt See p. 299.

72 Q loudla doodla The actor presumably thought that the sounds of inarticulate snatches were in his own control. Certainly the variation from F here hardly suggests transcription!

74 Q anotomize Doubtless an o/a misreading.

76 make See p. 299.

Q entertaine you See p. 59.

78 Persian See p. 299.

82 Q so, so, so, ....morning, so, so, so, See pp. 59, 299.

93 On the reading of the copy for Q see p. 172.

100-13 On the F omission see p. 8.
III vii

2 F hin

3 Q vilaine

Perhaps a reminiscence of II 111 -- "Find out this Villain, Edmond,...". Alternatively: Gloucester is called a villain in III vii at lines 33, 85, and 94; the reporter may have been influenced by this in line 3.

5

On the typographical correction in Q corr. see Greg, Variants, p. 168.

9 Duke,

The comma (absent from Q and F) must be added, because, if it were not there, the reader might think that the where clause was the object of "Advise".

Q festuant

See pp. 161, 173.

11 Q intelligence

The compositor may have misread "intelligent" as "intelligenc" (for "t" misread as "c" see p. 166).

16 Q questrits

The compositor has accidentally omitted a single letter.

Lord's

Some editors take "Lords dependants" as = dependant lords, i.e. noun plus inflected adjective. Taken so, the reference must be to members of the King's retinue other than the "Knights"; but, as Furness points out, we "have heard of no lords who were dependent on the king. He had certain knights, and of these five or six and thirty had come to seek him, and, under the guidance of some of Gloucester's followers, they had all hurried off to Dover". This seems to me to give the most reasonable meaning: "Lord's" = Gloucester's. Furness goes on: "If it were Lear's own knights and his own lords dependent who had him in charge, what do Cornwall and Regan mean by asking Gloucester to whom he had sent the lunatic king, and whither he had sent him? I cannot but think that these questions must refer to Gloucester's agency in the matter implied by his having dispatched the king under the escort of some of his own followers".

21 S.D.

See p. 357.

26 Q S.D.

See p. 243.
The reporter may perhaps have been affected by recollection of line 106 where Cordelia says "So young my Lord, and true".

F takes over from Q a piece of verse as prose.

Q2 has "To whose hands have you sent the lunatique king, speak?". If "have you" is a correct emendation, then F has taken over an error from Q1. It may be so, but it is not, I think, necessarily so. Regan may mean "Tell us ("speak") to whose hands you have sent the lunatike king". If so, it must be allowed that the inversion is harsh; but Shakespeare may have intended it to be so. On this interpretation it is best to dispense with F's colon after "King".

Perhaps a misreading of "e" as "t" (cf. p. 156).

See p. 77.

See pp. 178.

See pp. 19, 357.

See p. 300.

See p. 337.

See p. 43.

This word, which makes nonsense here, is probably a misreading of "enkindle". On pp. 165-6 will be found evidence in Q of misreading of "e" as "u" and of "k" as "b": and "in" might be misread as "ri".


On the F omission see p. 7.

Probably an a/o misreading.
2 F flattered, to be worst; Q flattered to be worst.
The punctuation of both texts is wrong.
Scribe E or the F compositor may have
conjecturally emended the Q punctuation.

4 Q experience
See p. 173.

5-12
On the Q version see pp. 47-8.

10 poorly led?
For a discussion of the variants between
the texts here see Greg, Variants, pp.
169-70. Greg calls this "one of the
worst cruxes of the play". The passage
occurs in Q on sheet H, and in the copy
used for F this was in its uncorrected
state (see p. 11). Scribe E may have left
Q uncorr. "poorlie,leed," unaltered, and
the F compositor may have emended this
to "poorely led?". Or, as Greg suggests,
"the playhouse manuscript may have been
illegible, and the editor [Scribe E] re-
duced to emending A [i.e. Q uncorr.] as
best he might". The Q corrector's sub-
stitution, "parti,eyd," must represent
"a genuine attempt to decipher the copy":
as Greg says, this "seems proved by its
very obscurity and the resemblance of the
graphic outline" to that of "poorlie,leed,"
Greg goes on -- "Either ["parti,eyd,"
was the best [the Q corrector] could do with
an illegible copy, or else it is a per-
version by the printer of what he wrote.
In either case the copy did not read
'poorly led' in any form or spelling.
There seems little doubt then that
'parti,eyd,' is an emendation gone wrong,
and that the real reading of the copy is
now irrecoverable. Of course, even if we
could recover it, we should have no guar-
antee that it was Shakespeare's rather than
the reporter's: still it would have a better
claim than any other".

17 Q Alack sir, you
See p. 303.

21 Oh
See p. 303.

36 Q flies are toth'
There is confusion here with the second
part of the same line -- "are we toth' Gods".
The reporter or the compositor may be to
blame.

37 Q bitt
Misreading of "kill". See p. 166.

38 Q the foole
See p. 59.

41 Then prethee
See p. 338.
41 away See p. 303.
42 Q here See p. 173.
45 Which See p. 303.
51 Q dance See p. 173.
56 scarr'd = scared.
60 Fliberdigebit This must have been the reading of the copy for Q. The compositor has misread it: for "s" for "f" and "t" for "l" see p. 166.

Theobald's emendation of Q's "Mobing, & Mohing" to "mopping and mowing," (subs.) gives excellent sense. On "Mohing" see p. 210. As regards "Mobing" -- the "b" does not look to me like a turned "p": straightforward misreading of "p" as "b" is hardly likely; and taking graphic considerations into account "Mobing" might be more easily supposed to be an error for "moking", i.e. "mocking" than for "moping", i.e. "mopping". Cf. II ii 127, Q uncorr. "Stobing" for "Stoking", i.e. "Stocking" (F). "Mocking" and "mowing" go quite well together (to "mow" is to grimace derisively). On the other hand, "mopping" and "mowing" go perhaps even better together ("mop" = grimace): cf. Tempest IV i 47 -- "with mop and mow". Perhaps the copy for Q had "mobing" and perhaps this is an aural error for "mopping": the copy may even perhaps have had "moking" (i.e. "mocking") and that may have been an aural error for "mopping".

67 Q stands See p. 173.
69 Q vnder See p. 173.
73 Q firmly See p. 179.

10 Q hee should most See p. 61.

Q desire This can hardly be a misreading of "dislike". It may be an actor's substitution. If so, the actor has completely misunderstood the meaning of the line. It may be that, unthinking, he was misled by the word "pleasant" (the next word but one), which is normally easier to associate with "desire" than with "dislike". It is a curious and
noteworthy fact that at V iii 171 also Q completely IV ii reverses the sense of F, reading "vertues" instead of "vices", and here also the word "pleasant" occurs in the context -- "pleasant vertues", "pleasant vices". Here too, I imagine, the actor was misled by "pleasant".

15 Q Edgar See pp. 162, 177.

17 armes See p. 338.

28 My Foose vsurpes my body 29 whistle Daniel (facsimile of Q1, pp. xviii-xix) regards F's "body" and "whistle" as errors taken over from Q uncorr. He regards the Q corr. "bed" and "whistling" as the true readings. I follow F in both cases. On "My...body" see pp. 504 ff. As regards "whistle", I am much attracted by a suggestion made by Dr Greg in Variants, p. 172. He points out that "worth the whistling" is a proverbial phrase. "This", he suggests, "might supply the [Q] correcor with a motive for making the change" to "whistling". "Whistle" may be the Shakespearean reading, and so I retain it.

31-50 On the F omission see pp. 6-7.

47 thes (Q uncorr. the corr. this). See Greg, Variants, p. 173. He says: "If 'this' is correct 'offences' should have been altered to 'offence', but that would have upset the metre and called for further emendation. In the absence of F it is not possible to reconstruct the passage in a wholly satisfactory manner, but 'it will come' appears to mean 'it will come to this', that'. On the whole it seems most likely that the corrector wrote 'thes' (for these) and that 'this' is a misprint, as most modern editors assume. A singular offence seems in any case rather inadequate".

52 Q deserving See p. 173.

53-9 On the F omission see p. 7.

57 his state begins thereat See Greg's note in Variants, p. 174. As he points out, neither the reading of Q uncorr. nor that of Q corr. can possibly be correct. The emendation of Jennens, "thy state begins to threat", which is adopted by most modern editors, is unsatisfactory, for "to threat" does not agree sufficiently closely with the graphic outline of either "threats" or "thereat" -- there would certainly appear to have been no "to" in the copy. Q corr. "thereat" indicates that "threats" is not correct, and "thereat" itself does not make sense. "The letters 'reat' are common to both", says Greg, "and if not actually the reading of the copy, are as near as the evidence allows us to get. I think we may assume that the reader was really doing his best to decipher the words and not merely guessing. Also, in the absence of an 'And' joining this line to the preceding, I think it requires a new subject, and therefore conjecture that 'thy' is an error of the copy for 'his'. Thus emended, the line may be supposed to have run: With plumed helme his state begins the reat,...
but what reading may be concealed in the last four letters I am at a loss to imagine'. On pp. 165-6 will be found evidence from Q of "e" misread as "t" and of "d" misread as "e": it seems not impossible, then, that the "t" in "reat" is a misreading of a "d"; and the "e" might be a misreading of an "o". The copy for Q may conceivably have had "thy (for his) state begins the road", i.e. the inroad or incursion (cf. Henry V I ii 138, Coriolanus III i 5). I do not advance this suggestion with any confidence whatever; but I can think of nothing else.

60 shewes See pp. 11, 358.

62-9 On the F omission see p. 7.

65 Q dislecate o/e misreading.

70 Q Gent. See p. 214.

73 Q thrald See p. 173.

75 thereat enrag'd See p. 358.

79 Iustisers See pp. 11, 339.

85 Q on Perhaps the compositor has anticipated the "on" in "Vpon" in the next line. In both cases "my" follows immediately.

87 Q tooke See p. 173.

S.D. See p. 358.

This scene was cut out in the abridgement given in F. See p. 7.

11 Q say The compositor may have misread "sir" as "sai" and set up "say".

16 Q streme Misreading of "stroue" ("e" for "o"; "m" for "u" -- minim error).

16-19 her smiles and teares, Were like, a better way; This passage has given rise to much comment. It seems to me best to take "a better way" as an adverbial phrase meaning "in a better way"; in a note given by Singer, Boaden paraphrases -- "Cordelia's smiles and tears were like the conjunction of sunshine and rain, in a better way or manner". He goes on -- "Now, in what did
this better way consist? Why, simply in the smiles seeming unconscious of the tears; whereas the sunshine has a watery look through the falling drops of rain -- "Those happy smiles...seem'd not to know What guests were in her eyes". This seems to me much more satisfactory than any of the other suggestions that have been made. (See Furness's note, to which I am indebted for much of the material of the present note.) Hudson reads "Were like; a better way, --": he comments -- "The sense is clearly completed at 'like', and should there be cut off from what follows: 'You have seen sunshine and rain at once; her smiles and tears were like;' that is, were like 'sunshine and rain at once.' Then begins another thought, or another mode of illustration: to speak it in a better way, to express it in a better form of words, 'those happy smilets,' &c.". I can only say that I think this interpretation makes the passage extraordinarily clumsy. Warburton suggested "Were like a wetter May", i.e. "a spring season wetter than ordinary": this seems to me an absolutely horrible reading. Theobald (ed. ii) reads (in a note, though not in his text) "Were like a better day". Steevens accepted this, and (ed. 1778) explained "a better day" as = "the best day"; "and," he goes on, "the best day is a day most favourable to the productions of the earth. Such are the days in which there is a due admixture of rain and sunshine". This seems to me strained and far-fetched. Tollet suggested "Were like a better May". Malone explained "a better May" as = "a good May" or "a May better than ordinary". Wright comments -- "The substitution of May for 'way' would be well enough but for the adjective 'better' which accompanies it". I agree: "a better May" sounds very awkward to me, whereas "a better way" is a quite natural phrase.

20 Q seems A past tense is required -- the Gentleman is speaking of the past. Q may have a misreading of "d" as "e".

31 And clamour moystened; The "her" which follows "moystened" in Q is metrically unnecessary, and it may have been accidentally repeated from line 30. If we accept Q we must interpret "clamour" as meaning or including the tears that accompanied the clamour -- it would be actually tears of course that moistened her, not clamour. I cannot help feeling that the Q reading is too crude to be Shakespearian. Now in lines 25-9 we have a description of what can certainly be called clamour: and
perfectly satisfactory sense can be obtained in line 31 if we excise "her" and take "clamour" as the object of "moisten-ed". She first raised a clamour and then moistened the clamour -- i.e. her outcry (lines 25-9) was succeeded by tears. As Capell puts it: "'Clamour' may stand for the exclamations preceding, which Cordelia 'moistens' with the tears which followed them instantly". I strongly suspect that Q's "there" in line 29 is a misreading of "then" (taken as "ther"); Pope reads "Then". For other suggestions in connection with line 31 see Furness's note.

S.D.

In the abridgement given in F the Doctor is cut out and his part given to a Gentleman. Cf. IV vii. F's "Gentlemen" in this S.D. may be an error for "Gentleman". On Q's "and others" see p. 243.

2 Q vent

See p. 131.

3 Femitar

See p. 340.

4 Q hor-docks

The first "o" may be a misreading of "a".

It is not known what plant is meant by F's "Hardokes" and Q's "hor-docks". Various emendations have been proposed -- "burdocks" (Hammer), "harlocks" (Farmer), "hoar-docks" (Collier), "nedikes" (Nicholson). In his note in the Clarendon Press edition Wright says: "I find 'hardhake' is given as the equivalent of Jacea nigra (or knapweed) in a MS. herbal in the library of Trinity College Cambridge (R. 14. 32); and in John Russell's Boke of Nurture (Early English Text Society, 1868), p. 183, is mentioned 'yarde-hok', which is apparently a kind of hock or mallow. If the botanists could identify the plants mentioned under these names, either of them could easily be corrupted into 'Hardokes', or 'hor-docks'!". Both of these names which Wright quotes would corroborate F in giving "a" as the first vowel, though Wright follows Q in reading "hor-docks".

6 Centery

The second "e" in the F word may come from the playhouse MS and so I retain it.

Q's "is sent" does not agree, as F's "send" does, with the imperatives "Search" and "bring" in lines 7-8.
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<tr>
<td>9-10</td>
<td>F takes over faulty lineation from Q.</td>
</tr>
<tr>
<td>10 Q</td>
<td>The reporter (or compositor) has probably been influenced by the &quot;can&quot; in line 8.</td>
</tr>
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<td>18 good mans</td>
<td>See p. 358.</td>
</tr>
<tr>
<td>26 importun'd</td>
<td>See p. 307. On Q's &quot;important&quot; see also p. 174.</td>
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### IV v

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<tr>
<td>4 Q</td>
<td>Lady See p. 177.</td>
</tr>
<tr>
<td>11 Q and now</td>
<td>This makes nonsense. It may represent a desperate guess by the compositor trying to decipher a very badly written &quot;edmond&quot;.</td>
</tr>
<tr>
<td>14 Q</td>
<td>army This might be a misreading of &quot;enmy&quot;: for a/e and r/n cf. pp. 165-6. On the other hand it might be an anticipation: &quot;Army&quot; occurs in IV vi 209, and there, as here, the word &quot;desery&quot; occurs in the vicinity.</td>
</tr>
<tr>
<td>21 things</td>
<td>See p. 307.</td>
</tr>
<tr>
<td>28 Q</td>
<td>for I know't The copy may have had &quot;yar...&quot;: if so, the &quot;y&quot; was presumably completely illegible (for &quot;y&quot; can hardly have been misread as &quot;f&quot;) and the compositor presumably guessed &quot;for&quot;. On the other hand the copy may have had &quot;for...&quot;; if so, the corruption may be a memorial one — the reporter may have had at the back of his mind III vii 42, where the same speaker says &quot;Be simple answer'd, for we know the truth!&quot;.</td>
</tr>
<tr>
<td>40 Q</td>
<td>Lady Probably a substitution by the reporter. As Greg points out (Editorial Problem, p. 93) &quot;since their talk has been of the rivalry between the sisters, the words [Q What Lady I doe follow] would seem appropriate enough to an actor; but it is of course the 'British party' that the author means&quot;.</td>
</tr>
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</table>
S.D. Q Edmund

1 I

2 Q it vpnow

17 walke

21 Pebble chafes

Q2 has "peebles chafe". Furness quotes Lettsom who thinks that "pebbles chafe" is perhaps the true reading, "and 'surge', consequently, a plural". Most editors adopt Pope's reading, "pebbles chafes"; but I agree with Furness that the "harsh sibilants" of Pope's line are objectionable. It is possible that Shakespeare here uses the singular "Pebble" as a collective. For "vnnumbred" (= innumerable) used with a singular cf. Henry VIII III ii 326, "innumerable substance".

22 Q its so

32 ye

34 S.D.

39 Q snurff

This may be due to a minim error in the copy.

41 S.D.

42 Q my

49 Gozemore

= gossamer.

56 Q no l

Perhaps an "l" had accidentally got into the compartment in the compositor's case proper to the question marks. It is of interest to note that this is a reading which might be neatly explained as a result of the use of John Willis's shorthand system. Willis directs that ordinary punctuation marks be used where punctuation marks are necessary. If a stenographer had written a question mark after "no" and had forgotten the dot belonging to it, he would have produced \: and \ is the shorthand symbol for "l". I hasten to add that in my opinion
this is not strong enough evidence to endanger our contention that the Q text was not transmitted by shorthand in the theatre. For one thing, since the wording itself shows that the speech is interrogative a stenographer would in all probability not use a question mark; and, for another thing, the alternative explanation of foul case is equally satisfactory.

On Q's "sommons" see p. 131. Daniel (facsimile of Q1, p. xix) regards F's "Somnet" as "probably the result of a blundered correction of the sommons of Q1". He goes on: "Q2 has sommons, and had that Qo. been under course of correction we should probably have had 'sumnet' in the Fo. instead of 'somnet'". But in Hamlet I iv 70 and III iii 18 Q2 (printed from Shakespeare's MS) has "somnet": Dr Greg comments (Aspects, p. 197) -- "There can be no doubt, therefore, that 'somnet' was Shakespeare's spelling. The N.E.D. gives it as a recognized though erroneous form". We may take it that in the case with which we are concerned the Shakespearian spelling "somnet" survived into the playhouse MS and was correctly transferred to Q by Scribe E.

Tyrants See p. 340.
Q bagger See p. 174.
enridged See p. 340.
Q made At I iv 338 Q uncorr. has "mildie" and Q corr. "milkie". Greg (Variants, p. 153) says, "The compositor was again guessing, for there could be no real likeness between 'k' and 'd'". Here in IV vi 73 we have Q "made" F "make". Is it possible that on occasion the scribe responsible for the copy for Q made a "k" look something like a "d"? Perhaps it would be safer to regard "made" here as a slip, by the reporter, scribe, or compositor.

Q their See p. 174.
Q would it See p. 61.
Q Bare Perhaps an aural error (see p. 210): so also Q "neare" in 81.
The true reading -- that of F, "i'th'clout, i'th'clout" -- refers not to falconry but to archery. The clout was the "square piece of canvas at the archery butts, which was the mark aimed at" (Onions). I suggest that the actor's memory failed him: he remembered that after "well flowne Bird" came a phrase beginning "i'th!" or "in the"; and he guessed "in the ayre", since birds fly in the air. He did not remember, or did not realise, that after "Bird" Lear reverts to another of the number of subjects he mixes up in his raving.

This speech is set up as prose throughout in Q; it is set up in F as verse up to the end of line 117, and thereafter as prose. Some of the F verse lines in the first part of the speech are metrically clumsy: and the suggestion might be advanced that the speech was written in prose form in the playhouse MS and that for some reason Scribe E or the F compositor started to divide it up into verse lines conjecturally, but gave this up after "Souldiers." at the end of 117.

If the speech was in prose form in the playhouse MS, ought we not to keep it in prose form in our text? Is it not in fact rhythmic prose? I think it is nearer verse than that; it contains quite a number of pentameters and what sound like fragments of pentameters. I think that the line-division in our text is justifiable. Either what we have is a roughed out version of the speech which Shakespeare meant to revise and never did revise; or -- perhaps more probably -- the verse was made purposely irregular (finishing as prose -- 129-31) in order to accord with Lear's state of mind.
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<td>Q euer</td>
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<td>122</td>
<td>Q to</td>
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<td>Q consumaion</td>
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<td>136</td>
<td>sweeten</td>
<td>See p. 307.</td>
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<td>139</td>
<td>thy</td>
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<td></td>
<td>Q see one</td>
<td>See p. 59.</td>
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<td>148-71</td>
<td></td>
<td>For an examination of the Q text of this passage see pp. 48 ff.</td>
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<td>156</td>
<td>Q dogge, so bade</td>
<td>See pp. 210, 211.</td>
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<td>158-61</td>
<td></td>
<td>F takes over verse as prose from Q.</td>
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<td>159</td>
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<td>F takes over verse as prose from Q.</td>
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<td>162</td>
<td>Thorough</td>
<td>See p. 308.</td>
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<tr>
<td></td>
<td>Q tottered</td>
<td>The first &quot;o&quot; is doubtless a misreading of &quot;a&quot;.</td>
</tr>
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<td></td>
<td>small</td>
<td>See p. 341.</td>
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<td>163-8</td>
<td></td>
<td>Q omits. See p. 251, note 3.</td>
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<tr>
<td>163</td>
<td>Plate sinne</td>
<td>F's &quot;Place&quot; makes no sense. Theobald's emendation &quot;Plate&quot; gives excellent sense -- in fact the sense demanded by the context. Either Scribe E misread &quot;Plate&quot; in the playhouse MS, or the F compositor misread &quot;Plate&quot; as written in Q by Scribe E. The emendation of F's &quot;sinnes&quot; to &quot;sinne&quot; is necessitated by &quot;it&quot; in line 165.</td>
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<td>170</td>
<td>Q no</td>
<td>See p. 176.</td>
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<td>178</td>
<td>Q marke me</td>
<td>See p. 59.</td>
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<td>182</td>
<td>Q shoot</td>
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<td>183</td>
<td>Q fell</td>
<td>See p. 174.</td>
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<tr>
<td>184</td>
<td>Son in Lawes</td>
<td>So F. Q has essentially the same reading -- &quot;sonne in lawes&quot;. Daniel (facsimile of Q1, p. xix) regards this as an error taken into F from Q. But Miss Doran (Text of 'King Lear', p. 97) comments: &quot;although the N.E.D. gives no example, son-in-laws is a possible col-</td>
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loquial plural. The forms mothers in laws (1540), daughters in laws (1540), and sister-laws (1676) are recorded.

185 S.D. See p. 358.

186 him. Sir, Q has "lay hands vpon him sirs,"; F has "lay hand vpon him, Sir.". It is most unlikely that the Gentleman would begin to speak to Lear without some vocative, and Johnson's emendation is excellent. It may be supposed that Scribe E corrected Q's "sirs" to "sir" but omitted to insert a full stop after "him": the F compositor may have changed "him sir," to "him, Sir." on his own responsibility. Thus the F punctuation error is dependent on that of Q.

190 Surgeons See p. 308.

195 I and laying Autumn's dust. See p. 342.

195-7 Q prints 192-5 ("....dust.") and 195-7 ("I will.....") as two speeches, both assigned to Lear. F runs them together, omitting "I....dust." in 195. In Q2 we have "Gent. Good Sir." intervening -- this was adopted by Jennens and has generally appeared in editions since his. On this see Greg, Variants, p. 189. The passage occurs on Q sheet I, which is extant in only one state. Daniel suggested that Q2's "Gent. Good Sir." may have come from a non-extant corrected state of sheet I in the copy of Q1 used to print Q2 from. Greg points out that it is as likely that "Gent. Good Sir." was supplied by a corrector of Q2 as that it was supplied by the press reader of Q1. He goes on to point out that there is no reason to suppose that the division of 192-7 into two speeches by Lear is anything more than an error of Q1 and no reason to suppose that "Gent. Good Sir." ever stood in the copy for Q1 or in any state of Q1. (It may be noted here that Greg believes that if there ever were two states of the invariant sheets I and L "it is more likely the corrected than the uncorrected that has survived" -- Variants, p. 188). I believe that Q1's "I and laying Autumn's dust." is genuine (at any rate the last four words -- the "I" might be an ejaculation gratuitously interpolated by the actor): its omission from F may be due simply to carelessness in the compositor. But apart from adopting this, and consequently
transferring "I will die bracely," from the end of 194 to the end of 195, I give the speech as it appears in F.

197 Q my maisters See p. 59.

199 Come See p. 308.

200 S.D. See p. 358.

202 one See p. 342.

207 Q here's Perhaps an aural error.

208 Q sence See p. 174.

210 Q speed See p. 176.

Q fort See p. 174.

218 Q lame Probably a misreading of "tame": for 1/t misreading see p. 166. Q's "by" may be an emendation made to accord with "lame".

225 Q most vnhappy The reporter has been influenced by a recollection of "most happy" in line 223.

238 Q uncorr. battero See p. 174.

240 S.D. See p. 342.

247 English See p. 308.

S.D. See p. 342.

252 The reporter has remembered "these", but in the wrong place.

253 Q sorrow See p. 182.

255 On the punctuation see p. 342.

256 we See p. 310.

258 Q's "your" does not accord with "reciprocall".

261 done, if....Conqueror. See p. 343.

266 Q1 reads "servlet and for you her owne for Venter, Gonorill.". The words "and ....Venter" are cut out in Q2. Speaking, in his note, of "and....Venter" Ridley says "The fact that it makes no sense as it stands seems to be no ex-
cuse for omitting it". As far as I know, Ridley is the only editor who does not omit it.

It is of course quite possible that the nonsense of Q1 conceals sense.

Furness quotes Mitford (Gent. Mag. p. 469, 1844) as saying that "'and for you her owne for Venter' of Q1 is only a corruption of and youre owne for ever". I do not think that this will do: Q1's "Venter" is obviously the word "venture" -- cf. III iv 149, Q "venter'd", F "ventured". Ridley says "We may suspect either 'for venture' or 'fore-venter': but the italicisation raises difficulties". As regards the capitalisation and italicisation of "Venter", one remembers IV i 60 where Q capitalises and italicises "Mowing" (Theobald "mowing"). Craig (note in Arden ed.) says "It is just possible that the nonsense of Q1 may point to some such a meaning as this: 'and one who holds you her own for venturing, for your hardihood and courage on her behalf'".

Why are the words absent from F? It may be that they were so indistinct in the playhouse MS that Scribe E contented himself with excising the Q1 nonsense. But it is at least equally likely that they were not present in the playhouse MS at all. I think it quite possible that they -- or the words corrupted into them -- are an interpolation by the actor. He may have been influenced by a hazy recollection of IV ii 19-21:

\[
\text{ere long you are like to heare} \\
\text{(If you dare venture in your owne behalfe)} \\
\text{A Mistresses command.}
\]

267 indistinguish'd See p. 344.

Q wit See p. 174.

269 the sands See p. 344.

276 Q fenced Probably a misreading of "seuerd" -- f/s, n/u, o/e, e/r. For f/s, n/u, e/r see p. 166. For c/e cf. Hamlet III i 187 Q2 "care" for "eare", III iv 170 Q2 "potency" for "poteney".
The play must have been divided into acts and scenes before IV iii was cut in the abridgement given in F. In Act IV F calls scenes iv, v, and vi Tertia, Quarta, and Quinta respectively: but -- probably owing to an oversight -- scene vii bears its original number.

F Scaena Septima.

The copy may have had "hurrying" badly written, and the compositor may have guessed "hurrying".

S.D. See pp. 8, 249, 344.

8 Q Pardon me See pp. 59, 310.

13, 17 Doct. See p. 344.

16 Q hurrying

The copy may have had "hurrying" badly written, and the compositor may have guessed "hurrying".


21 Gent. 23 Doct. See p. 214 footnote.

21 Q of his See pp. 59, 310.

23 Q Good madam be by See p. 61.

24 not See p. 344.

26 F restauratian

This spelling may conceivably have been taken by Scribe E from the playhouse MS, and so I retain it.

31 Did challenge See p. 311.

32 Q exposd See p. 77.

warring See p. 344.

36 Q iniuricus

This may be a misreading of "enemies".

43, 51 Doct. See p. 345.

48 F scal'd

Q's omission of "do you" is probably a slip by the compositor.

49 Q, F where

Q2 has "when", which is adopted by practically all editors. "Where" is a possible misreading of "when", and this is one of the cases in which Daniel postulated derivation of a corruption in F from Q. But it seems to me that "where" may be the true reading. See Furness's note, where Dyce is quoted as saying
"Where is all but nonsense", and Collvier as rejoining "It may appear to others no greater nonsense to ask a spirit 'Where did you die?' than 'When did you die?' It is, as Cordelia says, 'Still, still far wide'.

58 hand See p. 311.
59 Q no sir you See p. 311.
78 Doct. See p. 345.
79 Q cured See p. 78.

As regards the F omission: after the compositor had set up "in him:" his eye may have returned to the quarto at the point in the following line of print corresponding to that to which it should have returned in the proper line; and he may have divided at "go in," on his own initiative. Alternatively, the playhouse MS may have been difficult to read in line 80, and/or Scribe E may not have understood "even ore"; he may have simply deleted "and...lost," and divided "You see...go in,"/"Trouble...settling." conjecturally.

85 S.D. See p. 359.
86-98 On the F omission see p. 7.
95 Q arbitrement The compositor doubtless transposed the "r" and "e" accidentally.

9 Q I, See p. 176.
16 me See p. 345.
21 Q For The copy may have had "sir" (with long "s"), which if carelessly written could be misread "for";

heard Many editors prefer Q's "heare"; but "heard" may well be the Shakespearian reading though modern usage would require "have heard".

23-8 On the F omission see p. 7.
The most likely explanation is that given by Malone -- that "dore" is an error for "dear" ("dere" could be misread "dore"). There is no reason to suspect F here; but "dear particulars" strikes me as a rather remarkable substitution for an actor to make for "and particular broils".

Perhaps a misreading of "stung".

Both texts are defective in punctuation here. Presumably F inherits the error from Q.

It is possible that Q's "best" is correct and that F's "first" is an anticipation by the compositor of "first" in the next line. But we can say no more than that this is possible: we cannot venture to reject F.
40 S.D. another Captain. He is made necessary by line 110 (found in Q only). On the Q S.D. see p. 243.

43 Who
44 I
Q then
48 and appointed guard, See pp. 9, 346.
49 had
50 Q of
58 sharpnes

See Greg, Variants, pp. 178-9. He says: "We must, I think, assume that in making his emendation the corrector was following his copy: the omission of a single letter would be an easy enough error for the compositor to have made". But he suspects that "sharpes" may have been the reading of the copy, and the true reading, and that "sharpnes" may be an emendation made by the press reader on his own responsibility. I think this eminently likely; but, since in Dr Greg's words it "is not a question on which one can feel much confidence", I think we must give the press reader the benefit of the doubt.

66 Q immediate
69 Q advancement
71 Q Gon.
79 Q him then?
82 Q Bast.
84 thy
attaint

See Greg, Variants, pp. 178-9. He says: "We must, I think, assume that in making his emendation the corrector was following his copy: the omission of a single letter would be an easy enough error for the compositor to have made". But he suspects that "sharpes" may have been the reading of the copy, and the true reading, and that "sharpnes" may be an emendation made by the press reader on his own responsibility. I think this eminently likely; but, since in Dr Greg's words it "is not a question on which one can feel much confidence", I think we must give the press reader the benefit of the doubt.

See p. 312.
See p. 312.
See p. 175.
See pp. 9, 346.
See p. 312.
This obviously gives the wrong sense. It can hardly be a misreading of "on". The passage has been misunderstood by the actor, or we have to do with an aberration on the part of the compositor.

See p. 175.
See p. 78.
See pp. 216, 313.
See p. 59.
See p. 220.
See p. 220.
See p. 313.
See p. 346.
85 Sister See p. 348.
86 bare = bar.
88 Banes = banns.
92 Q head See p. 70.
94 make See p. 313.
97 Q poyson See p. 70.
98 he is See p. 348.
100 the See p. 313.
108 Trumpet See p. 348.
110 Capt. Sound trumpet! See p. 348.
122 Q O know See p. 59.
122-3 Q lost tooth. F lost tooth: F inherits erroneous punctuation from Q.
124 Q are I mou't This must be a misreading of "am I nobl". The top half of the "b" must have been obscured. For r/m, m/n, t/l, see p. 166.
Q Where is This may be an inexact anticipation of "Which is" at the beginning of Albany's speech in line 125.
125 Q cope with all. See p. 59.
130 In F it looks as if the compositor had blundered, setting up "my priuledge" instead of "the priuledge", and then setting up the correct reading in addition. As it stands the F version sounds extremely clumsy, and I do not think it can be right.
Q tongue See p. 70.
132 Q youth, place See pp. 61, 314.
133 Despite See p. 350.
Q fortun'd Presumably "e" has been misread as "d".
136 Q Conspicuate
illustrious
140 Q As
144 Q being
Probably a misreading of "tong": "o" may be misread as "e"; and there may have been an extra minim stroke making the "n" look like "in". As for "t" misread as "b", cf. Troilus and Cressida IV ii 74 where, for "nature", Q has "neighbor"; the copy may have had "naytur" and this may have been misread as "naybor". (I owe this suggestion to Professor Dover Wilson.)

F (some say)
146 Q right
See p. 175. It is there suggested that we have to do with misreading of "rule". Alternatively, "rule" may have been corrupted to "right" by the actor or the compositor owing to the influence of the next word but one -- "Knight-hood". Of course, "right" may be an ordinary substitution by the actor.

148 Q hell hatedly
The compositor has taken "ly" (= "lie") as the adverbial suffix, making nonsense.

Q oreturnd
This is probably a misreading of "oreturne", which may have been substituted for "ore-whelme" by the actor.

149 scarcely
152 Q meere
153 Warre
155-8 On the Q version see pp. 51-2.
160-1 Most....paper? F takes over faulty lineation from Q.
160 0,
161 Gon.
169 th'hast
171 Q vertues
See note on IV ii 10.
172 Q scourge  See p. 78.  
174 Th' hast  See p. 314.  
     Q truth  See pp. 54, 163.  
175 Q circled  Probably the compositor misread "circle" as "circol".  
178-9 Q I did euer  See p. 61.  
186 Q with  See p. 175.  
193 Q Father  See p. 175.  
197 my  See p. 352.  
205-22  On the F omission see p. 7.  
214 Q me  Theobald's reading, "him", is obviously required.  
222 Q S.D.  See p. 243.  
223-4  On the Q assignations see p. 218.  
226 Q man, speake?  See p. 61.  
228 confesses  See p. 315.  
230  Q's "sir" in this line (which it misplaces) is doubtless an actor's interpolation.  
232 tremble,  See p. 352.  
233 Q tis  See p. 62.  
249 ha's  See p. 315.  
251 Q sword the Captaine,  The compositor has set up the two last words of the speech ("the Captaine") too soon, and has repeated them in their proper place.  
252 Alb.  See p. 352.  
258 Q Howle (four times)  See pp. 60, 315.  
     you are  See p. 353, and note on I iv 340.  
270 Q your murderous  See p. 176.  
276 Gent.  See p. 315.  
278 them  See p. 353.  
283 Q not you  See p. 62.
289 Q life
This may be a misreading of "first": "st" could be misread "fe" (s/e, e/t: see p. 166); the "ir" may have been so crowded that the compositor thought it was simply "i"; and a badly written "r" might conceivably be taken for an "l". Alternatively the corruption may be attributed to the reporter: "decay", which occurs in this line, occurs also in line 298, and two lines later we have "life" used in connection with Lear.

290 F Your are
See note on I iv 340.

292 Q foredoome
See p. 176.

293 Q So think I to.
See p. 62.

294 Q sees
See p. 176.

Q it is
See p. 62.

295 S.D.
See p. 316.

296 Mess.
See p. 316.

306-12
For an examination of the Q text see pp. 52-4.

313 Q Lear.
See p. 216.

316 Q O he
See p. 60.

324 Edg.
See pp. 216, 316.