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By WILLIAM SHAKESPEARE

WITH DETAILED NOTES FROM THE WORLD'S LEADING CENTER FOR SHAKESPEARE STUDIES

EDITED BY BARBARA A. MOWAT AND PAUL WERSTINE



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Barbara A. Mowat is Director of Research *emerita* at the Folger Shakespeare Library, Consulting Editor of *Shakespeare Quarterly*, and author of *The Dramaturgy of Shakespeare's Romances* and of essays on Shakespeare's plays and their editing.

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#### FOLGER SHAKESPEARE LIBRARY

The Tragedy of

By WILLIAM SHAKESPEARE

AN UPDATED EDITION

EDITED BY BARBARA A. MOWAT AND PAUL WERSTINE

SIMON & SCHUSTER PAPERBACKS
NEW YORK LONDON TORONTO SYDNEY NEW DELHI

## From the Director of the Folger Shakespeare Library

It is hard to imagine a world without Shakespeare. Since their composition more than four hundred years ago, Shakespeare's plays and poems have traveled the globe, inviting those who see and read his works to make them their own.

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The New Folger Editions of Shakespeare's plays, which are the basis for the texts realized here in digital form, are special because of their origin. The Folger Shakespeare Library in Washington, D.C., is the single greatest documentary source of Shakespeare's works. An

unparalleled collection of early modern books, manuscripts, and artwork connected to Shakespeare, the Folger's holdings have been consulted extensively in the preparation of these texts. The Editions also reflect the expertise gained through the regular performance of Shakespeare's works in the Folger's Elizabethan Theater.

I want to express my deep thanks to editors Barbara Mowat and Paul Werstine for creating these indispensable editions of Shakespeare's works, which incorporate the best of textual scholarship with a richness of commentary that is both inspired and engaging. Readers who want to know more about Shakespeare and his plays can follow the paths these distinguished scholars have tread by visiting the Folger either in person or online, where a range of physical and digital resources exist to supplement the material in these texts. I commend to you these words, and hope that they inspire.

Michael Witmore
Director, Folger Shakespeare Library

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#### **Editors' Preface**

In recent years, ways of dealing with Shakespeare's texts and with the interpretation of his plays have been undergoing significant change. This edition, while retaining many of the features that have always made the Folger Shakespeare so attractive to the general reader, at the same time reflects these current ways of thinking about Shakespeare. For example, modern readers, actors, and teachers have become interested in the differences between, on the one hand, the early forms in which Shakespeare's plays were first published and, on the other hand, the forms in which editors through the centuries have presented them. In response to this interest, we have based our edition on what we consider the best early printed version of a particular play (explaining our rationale in a section called "An Introduction to This Text") and have marked our changes in the textunobtrusively, we hope, but in such a way that the curious reader can be aware that a change has been made and can consult the "Textual Notes" to discover what appeared in the early printed version.

Current ways of looking at the plays are reflected in our brief introductions, in many of the commentary notes, in the annotated lists of "Further Reading," and especially in each play's "Modern Perspective," an essay written by an outstanding scholar who brings to the reader his or her fresh assessment of the play in the light of today's interests and concerns.

As in the Folger Library General Reader's Shakespeare, which the New Folger Library Shakespeare replaces, we

explanatory notes designed to help Shakespeare's language clearer to a modern reader, and we hyperlink notes to the lines that they explain. We also follow the earlier edition in including illustrations—of objects, of mythological figures—from books of manuscripts in the Folger Shakespeare Library collection. We provide fresh accounts of the life of Shakespeare, of the publishing of his plays, and of the theaters in which his plays were performed, as well as an introduction to the text also include section called We "Reading itself. a Shakespeare's Language," in which we try to help readers learn to "break the code" of Elizabethan poetic language.

For each section of each volume, we are indebted to a host of generous experts and fellow scholars. The "Reading Shakespeare's Language" sections, for example, could not have been written had not Arthur King, of Brigham Young University, and Randal Robinson, author of *Unlocking Shakespeare's Language*, led the way in untangling Shakespearean language puzzles and shared their insights and methodologies generously with us. "Shakespeare's Life" profited by the careful reading given it by S. Schoenbaum; "Shakespeare's Theater" was read and strengthened by Andrew Gurr, John Astington, and William Ingram; and "The Publication of Shakespeare's Plays" is indebted to the comments of Peter W. M. Blayney. We, as editors, take sole responsibility for any errors in our editions.

We are grateful to the authors of the "Modern Perspectives"; to Leeds Barroll and David Bevington for their generous encouragement; to the Huntington and Newberry Libraries for fellowship support; to King's University College for the grants it has provided to Paul Werstine; to the Social Sciences and Humanities Research Council of Canada, which provided him with Research Time Stipends; to R. J.

Shroyer of Western University for essential computer support; and to the Folger Institute's Center for Shakespeare Studies for its fortuitous sponsorship of a workshop on "Shakespeare's Texts for Students and Teachers" (funded by the National Endowment for the Humanities and led by Richard Knowles of the University of Wisconsin), a workshop from which we learned an enormous amount about what is wanted by college and high-school teachers of Shakespeare today.

In preparing this preface for the publication of King Lear in 1993, we wrote: "Our biggest debt is to the Folger Shakespeare Library: to Werner Gundersheimer, Director of the Library, who has made possible our edition; to Jean Miller, the Library's Art Curator, who combed the Library holdings for illustrations, and to Julie Ainsworth, Head of the Photography Department, who carefully photographed them; to Peggy O'Brien, Director of Education, who gave us expert advice about the needs being expressed Shakespeare teachers and students (and to Martha Christian and other 'master teachers' who used our texts manuscript in their classrooms); to the staff of the Academic Programs Division, especially Paul Menzer (who drafted 'Further Reading' material), Mary Tonkinson, Lena Cowen Orlin, Molly Haws, and Jessica Hymowitz; and, finally, to the staff of the Library Reading Room, whose patience and support have been invaluable.

"Special thanks are due Richard Knowles, who allowed us to see his commentary on <u>Acts 1</u> and <u>2</u> for his forthcoming New Variorum edition of *King Lear*."

As we revise the play for publication in 2015, we add to the above our gratitude to Michael Witmore, Director of the Folger Shakespeare Library, who brings to our work a gratifying enthusiasm and vision; to Gail Kern Paster, Director of the Library from 2002 until July 2011, whose interest and support have been unfailing and whose scholarly expertise continues to be an invaluable resource; to Jonathan Evans and Alysha Bullock, our production editors at Simon & Schuster, whose expertise, attention to detail, and wisdom are essential to this project; to the Folger's Photography Department; to Deborah Curren-Aquino, for continuing superb editorial assistance; to Alice Falk for her copyediting: to Michael Poston for expert unfailing computer support; to Anna Levine; and to Rebecca Niles (whose help is crucial). We are grateful to Leslie Thomson and Roslyn L. Knutson for theater history expertise. Among the editions we consulted, we found René Weis's Parallel Text Edition (2010) and R. A. Foakes's Arden edition (1997) especially useful. Finally, we once again express our gratitude to the late Jean Miller for the wonderful images she unearthed, to Stephen Llano for twenty-five years of invaluable assistance as our production editor, and to the ever-supportive staff of the Library Reading Room.

Barbara A. Mowat and Paul Werstine 2015

## Shakespeare's King Lear

So great is the suffering depicted in Shakespeare's *King Lear* that one has trouble finding the words to write about it. It is a play that relentlessly challenges its readers and theater audiences with the magnitude, intensity, and sheer duration of the pain that it represents. While other tragedies, including many of Shakespeare's, depict their characters experiencing a measure of joy and satisfaction before the onset of their misery, *King Lear* offers us no such relief. From beginning to end, all of its figures suffer, and all attempt various strategies to escape their suffering—some hardening their hearts, others engaging in orgies of violence, many devoting themselves to alleviating the suffering of others, Lear himself raging against his own pain until his sanity cracks. In this play only death seems to provide escape from "the rack of this tough world."

What, then, keeps bringing us back to *King Lear*? There is, of course, the power of the language. Once one has absorbed this play, one can articulate one's own suffering; one can put language to one's horror in the face of human cruelty and poverty; one has words to express the depths of grief that follow on extreme loss. But the fact that *King Lear* is almost equally powerful when translated (for example, into Japanese), converted to film, and set in lands far different from ancient Britain makes it likely that it is the story told in *Lear* that, in large part, draws us to the play. Within *Lear* are stories of two families, each caught up in a struggle between greed and cruelty, on the one hand, and support and consolation on the other. Each family is centered in an aging

father, one an imperious near-tyrant, the other a gullible sensualist, each of whom sees his children through a distorted lens and, turning against the child who truly loves him, unleashes in his other child (or, in Lear's case, children) enormous greed, lust, and ambition.

This double story draws us because it tells us about families—about fathers and daughters, fathers and sons, sisters and their husbands and lovers, brothers natural and unnatural. In this play, ordinary jealousies, demands for love, sibling rivalries, desire for money and power, petty cruelties are all taken to the extreme; we can see ourselves and our small vices magnified to gigantic proportions. Also in this play we can see the end of our lives, with old age portrayed in all its vulnerability, helplessness, pride, and, finally, perhaps, wisdom. Lear had envisioned a world in which old men would continue to be respected even after giving away their money and their power, a world in which everyone would behave as Kent does, continuing to admire and obey because of the authority that inheres in Lear himself. Lear learns that once time and age have weakened one, without money and power one is almost helpless against the ravages of greed and power-hunger—but his final speech to Cordelia suggests that he also learns that, finally, greed and power-hunger do not really matter. Lear moves out of the world of the young and the middle-aged and into an old-age world of letting go. This play's special understanding of old age explains in part why this most devastating of Shakespeare's tragedies is also perhaps his most moving.

For a "Modern Perspective" on *King Lear*, we invite you, after you have read the play, to read the essay by the late Professor Susan Snyder of Swarthmore College, contained within this eBook.

## Reading Shakespeare's Language: King Lear

For many people today, reading Shakespeare's language can be a problem—but it is a problem that can be solved. Those who have studied Latin (or even French or German or Spanish) and those who are used to reading poetry will have little difficulty understanding the language of poetic drama. Others, though, need to develop the skills of untangling unusual sentence structures and of recognizing understanding poetic compressions, omissions. and wordplay. And even those skilled in reading unusual sentence structures may have occasional trouble with Shakespeare's words. More than four hundred years of "static"—caused by changes in language and in life intervene between his speaking and our hearing. Most of his immense vocabulary is still in use, but a few of his words are no longer used, and many of his words now have meanings quite different from those they had in the sixteenth and seventeenth centuries. In the theater, most of these difficulties are solved for us by actors who study the language and articulate it for us so that the essential meaning is heard—or, when combined with stage action, is at least felt. When we are reading on our own, we must do what each actor does: go over the lines (often with a dictionary close at hand) until the puzzles are solved and the lines yield up their poetry and the characters speak in words and phrases that are, suddenly, rewarding and wonderfully memorable.

#### Shakespeare's Words

As you begin to read the opening scenes of a Shakespeare play, you may notice occasional unfamiliar words. Some are unfamiliar simply because we no longer use them. In the opening scenes of *King Lear*, for example, we find such words as *haply* (perchance, perhaps), *sith* (since), and *sirrah* (a term of address that shows the speaker's position of authority). Words of this kind are explained in notes to the text and will become familiar the more of Shakespeare's plays you read.

In *King Lear*, as in all of Shakespeare's writing, more problematic are words that are still in use but that now have different meanings. In the opening line of *King Lear*, the word *affected* is used where we would say "been partial to." Later in the first scene, we find *several* where we would use "separate," *addition* where we would use "title," *owes* where we would use "owns," and *plighted* where we would use "pleated" or "folded." In the play's second scene, *character* means "handwriting," *closet* means "private room," and *practices* means "plots." Again, such words will be explained in the notes to this text, but they, too, will become familiar as you continue to read Shakespeare's language.

Some words are strange not because of the "static" introduced by changes in language over the past centuries but because these are words that Shakespeare is using to build a dramatic world that has its own space, time, history, and background mythology. *King Lear* is a particularly interesting example of this practice, in that, in this play, Shakespeare creates two worlds separated by centuries of time but that seem to exist simultaneously. One of these worlds is that of the Britain inhabited by the legendary King Leir, who, in the histories of Shakespeare's time, came to

power "in the year of the world 3105"—i.e., in 845 B.C.E., many years before the founding of Rome. This world is created through references to "the mysteries of Hecate," to "Scythians" and other barbaric peoples who "make their generations messes [i.e., eat their own young]," to "Apollo" and "Jupiter" (both of whom play important parts in the stories of early Britain). This world is recalled throughout the play in references to "Sarum Plain" (the prehistoric name for Salisbury Plain) and "Camelot," in repeated references to "the gods," and in dialogue about astrology (reportedly of wide influence in the early days of Britain), including such terms as "sectary astronomical," "the operations of the orbs," and "under the Dragon's tail."

At the same time, the early scenes of the play create a court and a political world that linguistically reflect Shakespeare's own time. This is a world of "dukes," "princes," "kings"; it is a world of courtly phrases ("My services to your lordship," "I must love you and sue to know you better," "I shall study deserving") and of formal courtly orders ("Attend the lords of Burgundy and France," "To thine and Albany's issue be this perpetual"). The two worlds of the play are linked through words that describe the land of Britain—"shadowy forests," "wide-skirted meads," "champains riched, with plenteous rivers"—words that could describe both ancient and seventeenth-century Britain. It is possible that, in part, *King Lear*'s seeming timelessness is a function of this double world created by the play's diction.

#### Shakespeare's Sentences

In an English sentence, meaning is quite dependent on the place given each word. "The dog bit the boy" and "The boy bit the dog" mean very different things, even though the

individual words are the same. Because English places such importance on the positions of words in sentences, on the way words are arranged, unusual arrangements can puzzle a reader. Shakespeare frequently shifts his sentences away from "normal" English arrangements—often in order to create the rhythm he seeks, sometimes to use a line's poetic rhythm to emphasize a particular word, sometimes to give a character his or her own speech patterns or to allow the character to speak in a special way. When we attend a good performance of the play, the actors will have worked out the sentence structures and will articulate the sentences so that the meaning is clear. When reading the play, we need to do as the actor does: that is, when puzzled by a character's speech, check to see if the words are being presented in an unusual sequence.

Often Shakespeare places the verb before the subject (e.g., instead of "He goes" we find "Goes he"). In the opening scene of King Lear, when Gloucester says "yet was his mother fair" (instead of "yet his mother was fair"), he is using such a construction. Such inversions rarely cause Shakespeare's confusion. More problematic is much frequent placing of the object before the verb and sometimes before the subject and verb (e.g., instead of "I hit him," we might find "Him I hit"). When Lear says "That we our largest bounty may extend," he is using such an inverted construction (the normal order would be "that we may extend our largest bounty"). Lear uses another such inversion later in the same scene when he says "Ourself . . . shall our abode / Make with you," and again with "Five days we do allot thee for provision." The king of France uses a similar inversion when he says to Cordelia "Thee and thy virtues here I seize upon." King Lear is among those plays of Shakespeare that make frequent use of this more

complicated kind of inversion. In this play, in fact, Shakespeare sometimes complicates his sentences yet further by combining subject/verb/object inversions with subject/verb inversions—as in Goneril's remark to Regan: "Such unconstant starts are we like to have from him" (where the normal order would be "We are like [i.e., likely] to have such unconstant starts from him").

Inversions are not the only unusual sentence structures in Shakespeare's language. Often in his sentences words that would normally appear together are separated from each other. (This may be done to create a particular rhythm or to stress a particular word.) In Lear's command to his daughters in the opening scene, "Tell me, my daughters— / Since now we will divest us both of rule, / Interest of territory, cares of state— / Which of you shall we say doth love us most," the phrase "tell me . . . which" is interrupted by Lear's explanation of why he is giving this command. Later in the scene he separates subject from verb when he says "Ourself by monthly course, / With reservation of an hundred knights / By you to be sustained, shall our abode / Make with you by due turn," where "ourself [i.e., I] . . . shall our abode / Make" is interrupted by a series of phrases, and the verb and its object, as noted above, are themselves inverted. In order to create for yourself sentences that seem more like the English of everyday speech, you may wish to rearrange the words, putting together the word clusters and placing the remaining words in their more normal order. You will usually find that the sentence will gain in clarity but will lose its rhythm or shift its emphasis.

Locating and, if necessary, rearranging words that "belong together" is especially necessary in passages that separate subjects from verbs and verbs from objects by long delaying or expanding interruptions—a structure that is

used frequently in *King Lear*. For example, when Lear asks Burgundy whether he wants to marry the now dowerless Cordelia, he uses such an interrupted construction:

Will you, with those infirmities she owes, Unfriended, new-adopted to our hate, Dowered with our curse and strangered with our oath, Take her or leave her?

(1.1.231-35)

The king of France answers Lear's charges against Cordelia with a speech containing a similarly interrupted clause:

This is most strange, That *she* whom even but now was your best object, The argument of your praise, balm of your age, The best, the dearest, *should* in this trice of time *Commit* a thing so monstrous to dismantle So many folds of favor.

(1.1.245-51)

Cordelia herself responds to France's speech with a plea to Lear built around an interrupted structure:

I yet beseech your Majesty—
If for I want that glib and oily art
To speak and purpose not, since what I well intend
I'll do 't before I speak—that you make known
It is no vicious blot, murder, or foulness,
No unchaste action or dishonored step
That hath deprived me of your grace and favor. . . .

(1.1.257–64)

In each of these cases—and similar constructions occur throughout the play—the interruption of the main sentence elements serves to heighten emotional intensity. The separation of the basic sentence elements—"will you . . . take her or leave her," "she . . . should . . . commit," "I beseech your Majesty . . . that you make known"—forces the audience to attend to the characters' accusations and explanations, and to feel the power of emotion conveyed in the interrupting material, while waiting for the basic sentence elements to come together.

Occasionally, rather than separating basic sentence elements, Shakespeare simply holds them back, delaying them until much subordinate material has already been given. Again, emotional intensity is heightened for an audience as it listens and waits for the sentence's subject and verb. Lear uses such a delaying structure when he says to Cordelia, at 1.1.121–28,

For by the sacred radiance of the sun,
The mysteries of Hecate and the night,
By all the operation of the orbs
From whom we do exist and cease to be,
Here I disclaim all my paternal care,
Propinquity, and property of blood,
And as a stranger to my heart and me
Hold thee from this forever.

Again, in his speech banishing Kent, Lear uses a similar delaying structure:

That [i.e., because] thou hast sought to make us break our vows— Which we durst never yet—and with strained pride To come betwixt our sentence and our power, Which nor our nature nor our place can bear, Our potency made good, *take thy reward*. . . .

(1.1.192 - 96)

Shakespeare's sentences are sometimes complicated not because of unusual structures or interruptions or delays but because he omits words and parts of words that English sentences normally require. (In conversation, we, too, often omit words. We say "Heard from him yet?" and our hearer supplies the missing "Have you.") Frequent reading of Shakespeare—and of other poets—trains us to supply such missing words. In plays written five or ten years earlier than King Lear, omissions seem to be used primarily for rhythmic effects. In King Lear, however, Shakespeare uses omissions —of verbs, of nouns, of prepositions, of parts of words—as an integral part of the language world he is creating. Often the omission is uncomplicated, as in Kent's "My life I never held but as a pawn / To wage against thine enemies, nor fear to lose it," where "nor do I fear" becomes "nor fear." A similarly uncomplicated omission is found in Lear's "Therefore beseech you" (1.1.241), a compression of "therefore I beseech you," as well as in France's "Commit a thing so monstrous to dismantle" (1.1.250), where one needs to supply an "as" before "to dismantle."

Many times in *Lear*, however, omissions are coupled with inversions or other dislocations of language. When Cordelia says, at <u>line 317</u>, "But yet, alas, *stood I* within his grace," the word "if" has been omitted and the subject and verb inverted. When Regan replies to her, at <u>line 320</u>, "*Prescribe not us* our duty," omission has again been combined with subject/verb inversion. (The normal structure would be "Do not prescribe our duty to us.") Gloucester's "Why so

earnestly seek you to put up that letter?" (1.2.29–30) combines two inversions and an omission. (The normal order would be "Why do you seek to put up . . . ?") Since these omissions and inversions occur as often in prose as they do in verse, they seem to be used not only for rhythmic effects but also to create a language world of unusually complicated syntax.

#### Shakespearean Wordplay

Shakespeare plays with language so often and so variously that books are written on the topic. His wordplay in King Lear is particularly interesting in the way it varies Shakespeare's usual use of puns and figurative language. A pun is a play on words that sound the same but that have different meanings. In many of Shakespeare's plays (Romeo and Juliet and Taming of the Shrew are good examples), puns are used frequently. In King Lear they are used less often; when they are used, they carry interesting ambiguities, often conveying what may be sophisticated courtly wit or may be somewhat crass double entendre. For example, in the opening lines of the play, Gloucester responds to Kent's question "Is not this your son, my lord?" with the statement "His breeding, sir, hath been at my charge," a sentence that plays on two meanings of "breeding" and two meanings of "at my charge," so that Gloucester can be heard to say, simultaneously, "I have been accused of begetting him" and "I have had to pay for his education." In response to Kent's "I cannot conceive you" (in which cannot conceive means "do not understand"), Gloucester replies "Sir, this young fellow's mother could," pretending to understand conceive to mean "conceive a child." When Gloucester asks Kent "Do you smell a fault?" Kent replies "I cannot wish the fault

undone, the issue of it being so proper," playing with *issue* as meaning both "result" and "offspring" and with *proper* as meaning both "appropriate, fitting" and "handsome," so that Kent's words say both that the outcome is fitting and the offspring attractive. In a more serious passage near the end of the same scene, Cordelia leaves her sisters with the statement "Time shall unfold what plighted cunning hides," where *plighted* has the primary meaning of "pleated, folded," and *unfold* is a pun on "unpleat" and "reveal"; the statement carries an additional resonance in that *plighted* can also be used in reference to someone who has pledged her word or her honesty, so that Cordelia can be heard to say that her sisters, who have outwardly plighted their truth and love to Lear, have actually pledged instead their cunning.

Not only are puns used rarely and complexly in King Lear, but figurative language is also shifted away from Shakespeare's customary use of metaphors (i.e., plays on words in which one object or idea is expressed as if it were something else, something with which it is said to share Occasionally features). does find common one straightforward metaphoric language. For example, as the characters' suffering intensifies near the end of the play, their anguish is expressed through metaphors instruments of torture. Lear says to Cordelia, for instance, near the end of Act 4, "I am bound / Upon a wheel of fire, that mine own tears / Do scald like molten lead"; a similar metaphor of torture is used at the end of the play when Kent urges Edgar to let Lear die: "O, let him pass! He hates him / That would upon the rack of this tough world / Stretch him out longer."

These straightforward metaphors are, however, relatively rare in *King Lear*. More often the metaphors are either displaced or are placed slightly beneath the surface of the

language. Most of the Fool's speeches can be seen as examples of displaced and extended metaphor—as analogies in which the listener must provide the sometimes difficult connections between Lear's situation and the Fool's seemingly random comments. To take only two of many examples: In 1.4, Goneril addresses Lear as if he were her dependent, threatening him with "censure" and "redresses":

I had thought by making this well known unto you To have found a safe redress, but now grow fearful, By what yourself too late have spoke and done, That you protect this course and put it on By your allowance; which if you should, the fault Would not 'scape censure, nor the redresses sleep Which in the tender of a wholesome weal Might in their working do you that offense, Which else were shame, that then necessity Will call discreet proceeding.

(1.4.210 - 19)

In response to this speech, the Fool comments:

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.

(1.4.221-23)

Metaphorically, according to the Fool, Lear is a hedgesparrow, Goneril the cuckoo that the sparrow has fed, thinking it his; like the sparrow, Lear is now being attacked by his young. As Goneril continues her attack, the Fool comments: "May not an ass know when the cart draws the horse?" Metaphorically, Lear and Goneril are a horse and cart whose functions have gotten reversed.

Often the play's language contains metaphors that do not lie clearly on the surface of the play but, when discovered, make the characters' speeches much more vivid. When Edmund says, in the play's second scene, "This is the excellent foppery of the world, that when we are sick in fortune (often the surfeits of our own behavior) we make guilty of our disasters the sun, the moon, and stars," just under the surface of his language is a metaphor in which bad luck is imaged as a sickness caused by our own "surfeits"—i.e., overindulgences. (These lines also contain an amusing play on the word disasters, a word of astrological origin meaning, literally, "from the stars.") In the opening scene, Lear's "'tis our fast intent / To shake all cares and business from our age, / Conferring them on younger strengths, while we / Unburdened crawl toward death" (1.1.40-43) carries within it a metaphor in which man is pictured as a pack-animal that, in its old age, shakes off its heavy load. Later in the same scene, within Lear's "I do invest you jointly with my power, / Preeminence, and all the large effects / That troop with majesty" (1.1.146–48), the "power" metaphorically makes word troop and "preeminence" and other "large effects" into companions that march along with "majesty."

In this final example we see not only a metaphor (in which the attributes of kingship are likened to the king's traveling companions) but also personification, a kind of figurative language used with unusual frequency and power in *King Lear*. In personification, abstract qualities or natural objects are given human characteristics (so that "power" is allowed to "troop"). Kent uses personification when he says to Lear:

Think'st thou that duty shall have dread to speak When power to flattery bows? To plainness honor's bound

When majesty falls to folly.

(1.1.164-67)

In these lines, *duty*, *power*, *flattery*, *honor*, and *majesty* are given the ability to speak, to feel dread, to fall, to bow, to receive bows, to remain loyal.

Some of the most powerful scenes in *King Lear* depend heavily on personification. Lear responds to Goneril's initial attack on him with his personification of "ingratitude":

Ingratitude, thou marble-hearted fiend, More hideous when thou show'st thee in a child Than the sea monster!

(1.4.270 - 72)

His powerful speeches in 4.6 on "how this world goes" depend heavily on the personification of such abstractions as *vices*, *sin*, and *justice*, to which he attributes the ability to wear clothing and to be dressed in gold-plated armor:

Through tattered clothes small vices do appear. Robes and furred gowns hide all. Plate sin with gold, And the strong lance of justice hurtless breaks. Arm it in rags, a pygmy's straw does pierce it.

(<u>4.6.180</u>–84)

Most importantly, his speeches in the storm scenes of Act 3 are built around personifications in which wind, rain, lightning, and thunder are given cheeks that can crack,

emotions that can rage; the elements, in these speeches, experience "horrible pleasures" and become "servile ministers" who have joined with Goneril and Regan to destroy him.

#### **Implied Stage Action**

Finally, in reading Shakespeare's plays we should always remember that what we are reading is a performance script. The dialogue is written to be spoken by actors who, at the same time, are moving, gesturing, picking up objects, weeping, shaking their fists. Some stage action is described in what are called "stage directions"; some is suggested within the dialogue itself. We must learn to be alert to such signals as we stage the play in our imaginations. When, in the second scene of King Lear, Gloucester says to Edmund "Why so earnestly seek you to put up that letter?" it is clear that Edmund puts away the piece of paper he has been holding; Gloucester's following question, "What needed then that terrible dispatch of it into your pocket?" lets us know that Edmund's putting away of the letter was done obtrusively and that he put it in his pocket, not on a shelf or in a book. When in 2.4 Goneril enters and Lear says "O, Regan, will you take her by the hand?" the stage action is obvious. It is less obvious in 2.1 exactly how we are to imagine Edmund's actions when he says "Some blood drawn on me would beget opinion / Of my more fierce endeavor. I have seen drunkards / Do more than this in sport." Since a few lines later he says to his father "Look, sir, I bleed," he has clearly wounded himself in some fashion, but the director and the actor (and the reader, in imagination) must decide on his precise action. Which weapon he uses and how and where he wounds himself will be answered variously

from production to production. Learning to read the language of stage action repays one many times over when one reaches a crucial scene like that of the blinding of Gloucester (3.7) or the play's final scene with its sequence of duels, exits, entrances, and deaths, in both of which scenes implied stage action vitally affects our response to the play.

It is immensely rewarding to work carefully with Shakespeare's language so that the words, the sentences, the wordplay, and the implied stage action all become clear—as readers for the past four centuries have discovered. It may be more pleasurable to attend a good performance of a play—though not everyone has thought so. But the joy of being able to stage one of Shakespeare's plays in one's imagination, to return to passages that continue to yield further meanings (or further questions) the more one reads them—these are pleasures that, for many, rival (or at least augment) those of the performed text, and certainly make it worth considerable effort to "break the code" of Elizabethan poetic drama and let free the remarkable language that makes up a Shakespeare text.

## Shakespeare's Life

Surviving documents that give us glimpses into the life of William Shakespeare show us a playwright, poet, and actor who grew up in the market town of Stratford-upon-Avon, spent his professional life in London, and returned to Stratford a wealthy landowner. He was born in April 1564, died in April 1616, and is buried inside the chancel of Holy Trinity Church in Stratford.

We wish we could know more about the life of the world's greatest dramatist. His plays and poems are testaments to his wide reading—especially to his knowledge of Virgil, Ovid, Plutarch, Holinshed's Chronicles, and the Bible—and to his mastery of the English language, but we can only speculate about his education. We know that the King's New School in Stratford-upon-Avon was considered excellent. The school was one of the English "grammar schools" established to educate young men, primarily in Latin grammar and literature. As in other schools of the time, students began their studies at the age of four or five in the attached "petty school," and there learned to read and write in English, studying primarily the catechism from the Book of Common Prayer. After two years in the petty school, students entered the lower form (grade) of the grammar school, where they began the serious study of Latin grammar and Latin texts that would occupy most of the remainder of their school days. (Several Latin texts that Shakespeare used repeatedly in writing his plays and poems were texts that schoolboys memorized and recited.) Latin comedies were introduced early in the lower form; in the upper form, which the boys entered at age ten or eleven, students wrote their own Latin orations and declamations, studied Latin historians and rhetoricians, and began the study of Greek using the Greek New Testament.



Title page of a 1573 Latin and Greek catechism for children. From Alexander Nowell, *Catechismus paruus pueris primum Latine* . . . (1573).

Since the records of the Stratford "grammar school" do not survive, we cannot prove that William Shakespeare attended the school; however, every indication (his father's position as an alderman and bailiff of Stratford, the playwright's own knowledge of the Latin classics, scenes in the plays that recall grammar-school experiences—for example, *The Merry Wives of Windsor*, 4.1) suggests that he did. We also lack generally accepted documentation about Shakespeare's life after his schooling ended and his professional life in London began. His marriage in 1582 (at age eighteen) to Anne Hathaway and the subsequent births of his daughter Susanna (1583) and the twins Judith and Hamnet (1585) are recorded, but how he supported himself and where he lived are not known. Nor do we know when and why he left Stratford for the London theatrical world, nor how he rose to be the important figure in that world that he had become by the early 1590s.

We do know that by 1592 he had achieved some prominence in London as both an actor and a playwright. In that year was published a book by the playwright Robert Greene attacking an actor who had the audacity to write blank-verse drama and who was "in his own conceit [i.e., opinion] the only Shake-scene in a country." Since Greene's attack includes a parody of a line from one of Shakespeare's early plays, there is little doubt that it is Shakespeare to whom he refers, a "Shake-scene" who had aroused Greene's fury by successfully competing with university-educated dramatists like Greene himself. It was in 1593 that Shakespeare became a published poet. In that year he published his long narrative poem Venus and Adonis; in 1594, he followed it with *The Rape of Lucrece*. Both poems were dedicated to the young earl of Southampton (Henry Wriothesley), who may have become Shakespeare's patron.

It seems no coincidence that Shakespeare wrote these narrative poems at a time when the theaters were closed because of the plague, a contagious epidemic disease that devastated the population of London. When the theaters reopened in 1594, Shakespeare apparently resumed his double career of actor and playwright and began his long (and seemingly profitable) service as an acting-company shareholder. Records for December of 1594 show him to be a leading member of the Lord Chamberlain's Men. It was this company of actors, later named the King's Men, for whom he would be a principal actor, dramatist, and shareholder for the rest of his career.

So far as we can tell, that career spanned about twenty years. In the 1590s, he wrote his plays on English history as well as several comedies and at least two tragedies (Titus Andronicus and Romeo and Juliet). These histories, comedies, and tragedies are the plays credited to him in 1598 in a work, Palladis Tamia, that in one chapter compares English writers with "Greek, Latin, and Italian Poets." There the author, Francis Meres, claims that Shakespeare is comparable to the Latin dramatists Seneca for tragedy and Plautus for comedy, and calls him "the most excellent in both kinds for the stage." He also names him "Mellifluous and honey-tongued Shakespeare": "I say," "that Muses Meres. the would speak writes Shakespeare's fine filed phrase, if they would speak English." Since Meres also mentions Shakespeare's "sugared sonnets among his private friends," it is assumed that many of Shakespeare's sonnets (not published until 1609) were also written in the 1590s.

In 1599, Shakespeare's company built a theater for themselves across the river from London, naming it the Globe. The plays that are considered by many to be Shakespeare's major tragedies (*Hamlet, Othello, King Lear*, and *Macbeth*) were written while the company was resident in this theater, as were such comedies as *Twelfth Night* and *Measure for Measure*. Many of Shakespeare's plays were

performed at court (both for Queen Elizabeth I and, after her death in 1603, for King James I), some were presented at the Inns of Court (the residences of London's legal societies), and some were doubtless performed in other towns, at the universities, and at great houses when the King's Men went on tour; otherwise, his plays from 1599 to 1608 were, so far as we know, performed only at the Globe. Between 1608 and 1612, Shakespeare wrote several plays—among them The Winter's Tale and *The Tempest*—presumably company's new indoor Blackfriars theater, though the plays were performed also at the Globe and at court. Surviving documents describe a performance of The Winter's Tale in 1611 at the Globe, for example, and performances of The *Tempest* in 1611 and 1613 at the royal palace of Whitehall.

Shakespeare seems to have written very little after 1612, the year in which he probably wrote King Henry VIII. (It was at a performance of Henry VIII in 1613 that the Globe caught fire and burned to the ground.) Sometime between 1610 and 1613, according to many biographers, he returned to live in Stratford-upon-Avon, where he owned a large house and considerable property, and where his wife and his two daughters lived. (His son Hamnet had died in 1596.) However, other biographers suggest that Shakespeare did not leave London for good until much closer to the time of his death. During his professional years in London, Shakespeare had presumably derived income from the acting company's profits as well as from his own career as an actor, from the sale of his play manuscripts to the acting company, and, after 1599, from his shares as an owner of the Globe. It was presumably that income, carefully invested in land and other property, that made him the wealthy man that surviving documents show him to have become. It is also assumed that William Shakespeare's growing wealth and reputation played some part in inclining the Crown, in 1596, to grant John Shakespeare, William's father, the coat of arms that he had so long sought. William Shakespeare died in Stratford on April 23, 1616 (according to the epitaph carved under his bust in Holy Trinity Church) and was buried on April 25. Seven years after his death, his collected plays were published as *Mr. William Shakespeares Comedies, Histories, & Tragedies* (the work now known as the First Folio).



Ptolemaic universe. From Marcus Manilius, *The sphere of* . . . (1675).

The years in which Shakespeare wrote were among the most exciting in English history. Intellectually, discovery, translation, and printing of Greek and Roman classics were making available a set of works and worldviews that interacted complexly with Christian texts and beliefs. The result was a questioning, a vital intellectual ferment, that provided energy for the period's amazing dramatic and literary output and that fed directly into Shakespeare's plays. The Ghost in Hamlet, for example, is wonderfully complicated in part because he is a figure from Roman tragedy—the spirit of the dead returning to seek revenge—who at the same time inhabits a Christian hell (or purgatory); Hamlet's description of humankind reflects at one moment the Neoplatonic wonderment at mankind ("What a piece of work is a man!") and, at the next, the Christian view of the human condition ("And yet, to me, what is this quintessence of dust?").

As intellectual horizons expanded, so also did geographical and cosmological horizons. New worlds—both North and South America—were explored, and in them were found human beings who lived and worshiped in ways radically different from those of Renaissance Europeans and Englishmen. The universe during these years also seemed to shift and expand. Copernicus had earlier theorized that the Earth was not the center of the cosmos but revolved as a planet around the sun. Galileo's telescope, created in 1609, allowed scientists to see that Copernicus had been correct: the universe was not organized with the Earth at the center, nor was it so nicely circumscribed as people had, until that time, thought. In terms of expanding horizons, the impact of these discoveries on people's beliefs—religious, scientific, and philosophical—cannot be overstated.

London, too, rapidly expanded and changed during the years that Shakespeare lived there. London—the center of England's government, its economy, its royal court, its overseas trade—was, during these years, becoming exciting metropolis, drawing to it thousands of new citizens every year. Troubled by overcrowding, by poverty, by recurring epidemics of the plague, London was also a mecca for the wealthy and the aristocratic, and for those who sought advancement at court, or power in government or finance or trade. One hears in Shakespeare's plays the voices of London—the struggles for power, the fear of venereal disease, the language of buying and selling. One hears as well the voices of Stratford-upon-Avon—references to the nearby Forest of Arden, to sheepherding, to small-town gossip, to village fairs and markets. Part of the richness of Shakespeare's work is the influence felt there of the various worlds in which he lived: the world of metropolitan London, the world of small-town and rural England, the world of the theater, and the worlds of craftsmen and shepherds.

That Shakespeare inhabited such worlds we know from surviving London and Stratford documents, as well as from the evidence of the plays and poems themselves. From such records we can sketch the dramatist's life. We know from his works that he was a voracious reader. We know from legal and business documents that he was a multifaceted theater man who became a wealthy landowner. We know a bit about his family life and a fair amount about his legal and financial dealings. Most scholars today depend upon such evidence as they draw their picture of the world's greatest playwright. Such, however, has not always been the case. Until the late eighteenth century, the William Shakespeare who lived in most biographies was the creation of legend This was the Shakespeare who and tradition.

supposedly caught poaching deer at Charlecote, the estate of Sir Thomas Lucy close by Stratford; this was Shakespeare who fled from Sir Thomas's vengeance and made his way in London by taking care of horses outside a playhouse; this was the Shakespeare who reportedly could barely read, but whose natural gifts were extraordinary, whose father was a butcher who allowed his gifted son sometimes to help in the butcher shop, where William supposedly killed calves "in a high style," making a speech for the occasion. It was this legendary William Shakespeare whose Falstaff (in 1 and 2 Henry IV) so pleased Queen Elizabeth that she demanded a play about Falstaff in love, and demanded that it be written in fourteen days (hence the existence of The Merry Wives of Windsor). It was this legendary Shakespeare who reached the top of his acting career in the roles of the Ghost in *Hamlet* and old Adam in As You Like It—and who died of a fever contracted by drinking too hard at "a merry meeting" with the poets Dravton and Ben Jonson. This legendary Michael Shakespeare is a rambunctious, undisciplined man, as attractively "wild" as his plays were seen by earlier generations to be. Unfortunately, there is no trace of evidence to support these wonderful stories.

Perhaps in response to the disreputable Shakespeare of legend—or perhaps in response to the fragmentary and, for some, all-too-ordinary Shakespeare documented by surviving records—some people since the mid-nineteenth century have argued that William Shakespeare could not have written the plays that bear his name. These persons have put forward some dozen names as more likely authors, among them Queen Elizabeth, Sir Francis Bacon, Edward de Vere (earl of Oxford), and Christopher Marlowe. Such attempts to find what for these people is a more believable

author of the plays is a tribute to the regard in which the plays are held. Unfortunately for their claims, documents that exist that provide evidence for the facts of Shakespeare's life tie him inextricably to the body of plays and poems that bear his name. Unlikely as it seems to those who want the works to have been written by an aristocrat, a university graduate, or an "important" person, the plays and poems seem clearly to have been produced by a man from Stratford-upon-Avon with a very good "grammar-school" education and a life of experience in London and in the world of the London theater. How this particular man produced the works that dominate the cultures of much of the world almost four hundred years after his death is one of life's mysteries—and one that will continue to tease our imaginations as we continue to delight in his plays and poems.

## Shakespeare's Theater

The actors of Shakespeare's time are known to have performed plays in a great variety of locations. They played at court (that is, in the great halls of such royal residences as Whitehall, Hampton Court, and Greenwich); they played in halls at the universities of Oxford and Cambridge, and at the Inns of Court (the residences in London of the legal societies); and they also played in the private houses of great lords and civic officials. Sometimes acting companies went on tour from London into the provinces, often (but not only) when outbreaks of bubonic plague in the capital forced the closing of theaters to reduce the possibility of contagion in crowded audiences. In the provinces the actors usually staged their plays in churches (until around 1600) or in guildhalls. While surviving records show only a handful of occasions when actors played at inns while on tour, London inns were important playing places up until the 1590s.

The building of theaters in London had begun only shortly before Shakespeare wrote his first plays in the 1590s. These theaters were of two kinds: outdoor or public playhouses that could accommodate large numbers of playgoers, and indoor or private theaters for much smaller audiences. What is usually regarded as the first London outdoor public playhouse was called simply the Theatre. James Burbage—the father of Richard Burbage, who was perhaps the most famous actor in Shakespeare's company—built it in 1576 in an area north of the city of London called Shoreditch. Among the more famous of the other public playhouses that capitalized on the new fashion were the

Curtain and the Fortune (both also built north of the city), the Rose, the Swan, the Globe, and the Hope (all located on the Bankside, a region just across the Thames south of the city of London). All these playhouses had to be built outside the jurisdiction of the city of London because many civic officials were hostile to the performance of drama and repeatedly petitioned the royal council to abolish it.



A stylized representation of the Globe theater. From Claes Jansz Visscher, *Londinum florentissima Britanniae urbs* . . . [c. 1625].

The theaters erected on the Bankside (a region under the authority of the Church of England, whose head was the monarch) shared the neighborhood with houses of prostitution and with the Paris Garden, where the blood sports of bearbaiting and bullbaiting were carried on. There may have been no clear distinction between playhouses and buildings for such sports, for we know that the Hope was used for both plays and baiting and that Philip Henslowe, owner of the Rose and, later, partner in the ownership of the Fortune, was also a partner in a monopoly on baiting. All these forms of entertainment were easily accessible to Londoners by boat across the Thames or over London Bridge.

Evidently Shakespeare's company prospered on the Bankside. They moved there in 1599. Threatened by difficulties in renewing the lease on the land where their first theater (the Theatre) had been built, Shakespeare's company took advantage of the Christmas holiday in 1598 to dismantle the Theatre and transport its timbers across the Thames to the Bankside, where, in 1599, these timbers were used in the building of the Globe. The weather in late December 1598 is recorded as having been especially harsh. It was so cold that the Thames was "nigh [nearly] frozen," and there was heavy snow. Perhaps the weather aided Shakespeare's company in eluding their landlord, the snow hiding their activity and the freezing of the Thames allowing them to slide the timbers across to the Bankside without paying tolls for repeated trips over London Bridge. Attractive as this narrative is, it remains just as likely that the heavy snow hampered transport of the timbers in wagons through the London streets to the river. It also must be remembered that the Thames was, according to report, only "nigh frozen," and therefore did not necessarily provide solid

footing. Whatever the precise circumstances of this fascinating event in English theater history, Shakespeare's company was able to begin playing at their new Globe theater on the Bankside in 1599. After this theater burned down in 1613 during the staging of Shakespeare's *Henry VIII* (its thatch roof was set alight by cannon fire called for in performance), Shakespeare's company immediately rebuilt on the same location. The second Globe seems to have been a grander structure than its predecessor. It remained in use until the beginning of the English Civil War in 1642, when Parliament officially closed the theaters. Soon thereafter it was pulled down.

The public theaters of Shakespeare's time were very different buildings from our theaters today. First of all, they were open-air playhouses. As recent excavations of the Rose and the Globe confirm, some were polygonal or roughly circular in shape; the Fortune, however, was square. The most recent estimates of their size put the diameter of these buildings at 72 feet (the Rose) to 100 feet (the Globe), but we know that they held vast audiences of two or three thousand, who must have been squeezed together quite tightly. Some of these spectators paid extra to sit or stand in the two or three levels of roofed galleries that extended, on the upper levels, all the way around the theater and surrounded an open space. In this space were the stage and, perhaps, the tiring house (what we would call dressing rooms), as well as the so-called yard. In the yard stood the spectators who chose to pay less, the ones whom Hamlet contemptuously called "groundlings." For a roof they had only the sky, and so they were exposed to all kinds of weather. They stood on a floor that was sometimes made of mortar and sometimes of ash mixed with the shells of hazelnuts, which, it has recently been discovered, were standard flooring material in the period.

Unlike the yard, the stage itself was covered by a roof. Its ceiling, called "the heavens," is thought to have been elaborately painted to depict the sun, moon, stars, and planets. The exact size of the stage remains hard to determine. We have a single sketch of part of the interior of the Swan. A Dutchman named Johannes de Witt visited this theater around 1596 and sent a sketch of it back to his friend, Arend van Buchel. Because van Buchel found de Witt's letter and sketch of interest, he copied both into a book. It is van Buchel's copy, adapted, it seems, to the shape and size of the page in his book, that survives. In this sketch, the stage appears to be a large rectangular platform that thrusts far out into the yard, perhaps even as far as the center of the circle formed by the surrounding galleries. This drawing, combined with the specifications for the size of the stage in the building contract for the Fortune, has led scholars to conjecture that the stage on which Shakespeare's plays were performed must have measured approximately 43 feet in width and 27 feet in depth, a vast acting area. But the digging up of a large part of the Rose by late-twentiethcentury archaeologists has provided evidence of a quite different stage design. The Rose stage was a platform tapered at the corners and much shallower than what seems to be depicted in the van Buchel sketch. Indeed, its measurements seem to be about 37.5 feet across at its widest point and only 15.5 feet deep. Because the surviving indications of stage size and design differ from each other so much, it is possible that the stages in other theaters, like the Theatre, the Curtain, and the Globe (the outdoor playhouses where we know that Shakespeare's plays were performed), were different from those at both the Swan and the Rose.

After about 1608 Shakespeare's plays were staged not only at the Globe but also at an indoor or private playhouse in Blackfriars. This theater had been constructed in 1596 by James Burbage in an upper hall of a former Dominican priory or monastic house. Although Henry VIII had dissolved all English monasteries in the 1530s (shortly after he had founded the Church of England), the area remained under church, rather than hostile civic, control. The hall that Burbage had purchased and renovated was a large one in which Parliament had once met. In the private theater that he constructed, the stage, lit by candles, was built across the narrow end of the hall, with boxes flanking it. The rest of the hall offered seating room only. Because there was no provision for standing room, the largest audience it could hold was less than a thousand, or about a quarter of what the Globe could accommodate. Admission to Blackfriars was correspondingly more expensive. Instead of a penny to stand in the yard at the Globe, it cost a minimum of sixpence to get into Blackfriars. The best seats at the Globe (in the Lords' Room in the gallery above and behind the stage) cost sixpence; but the boxes flanking the stage at Blackfriars were half a crown, or five times sixpence. Some spectators who were particularly interested in displaying themselves paid even more to sit on stools on the Blackfriars stage.

Whether in the outdoor or indoor playhouses, the stages of Shakespeare's time were different from ours. They were not separated from the audience by the dropping of a curtain between acts and scenes. Therefore the playwrights of the time had to find other ways of signaling to the audience that one scene (to be imagined as occurring in one location at a given time) had ended and the next (to be imagined at perhaps a different location at a later time) had begun. The customary way used by Shakespeare and many

of his contemporaries was to have everyone on stage exit at the end of one scene and have one or more different characters enter to begin the next. In a few cases, where characters remain onstage from one scene to another, the dialogue or stage action makes the change of location clear, and the characters are generally to be imagined as having moved from one place to another. For example, in Romeo and Juliet, Romeo and his friends remain onstage in Act 1 from scene 4 to scene 5, but they are represented as having moved between scenes from the street that leads to Capulet's house into Capulet's house itself. The new location is signaled in part by the appearance onstage of Capulet's servingmen carrying table napkins, something they would not take into the streets. Playwrights had to be quite resourceful in the use of hand properties, like the napkin, or in the use of dialogue to specify where the action was taking place in their plays because, in contrast to most of today's theaters, the playhouses of Shakespeare's time did not fill the stage with scenery to make the setting precise. A consequence of this difference was that the playwrights of Shakespeare's time did not have to specify exactly where the action of their plays was set when they did not choose to do so, and much of the action of their plays is tied to no specific place.

Usually Shakespeare's stage is referred to as a "bare stage," to distinguish it from the stages of the past two or three centuries with their elaborate sets. But the stage in Shakespeare's time was not completely bare. Philip Henslowe, owner of the Rose, lists in his inventory of stage properties a rock, three tombs, and two mossy banks. Stage directions in plays of the time also call for such things as thrones (or "states"), banquets (presumably tables with plaster replicas of food on them), and beds and tombs to be

pushed onto the stage. Thus the stage often held more than the actors.

The actors did not limit their performing to the stage alone. Occasionally they went beneath the stage, as the Ghost appears to do in the first act of Hamlet. From there they could emerge onto the stage through a trapdoor. They could retire behind the hangings across the back of the stage, as, for example, the actor playing Polonius does when he hides behind the arras. Sometimes the hangings could be drawn back during a performance to "discover" one or more actors behind them. When performance required that an actor appear "above," as when Juliet is imagined to stand at the window of her chamber in the famous and misnamed "balcony scene," then the actor probably climbed the stairs to the gallery over the back of the stage and temporarily shared it with some of the spectators. The stage was also provided with ropes and winches so that actors could descend from, and reascend to, the "heavens."

the greatest difference between dramatic Perhaps performances in Shakespeare's time and ours was that in Shakespeare's England the roles of women were played by boys. (Some of these boys grew up to take male roles in their maturity.) There were no women in the acting companies. It was not so in Europe, and it had not always been so in the history of the English stage. There are records of women on English stages in the thirteenth and fourteenth centuries, two hundred years before Shakespeare's plays performed. After the accession of James I in 1603, the queen of England and her ladies took part in entertainments at court called masques, and with the reopening of the theaters in 1660 at the restoration of Charles II, women again took their place on the public stage.

The chief competitors of such acting companies as the one to which Shakespeare belonged and for which he wrote were companies of exclusively boy actors. The competition was most intense in the early 1600s. There were then two principal children's companies: the Children of Paul's (the choirboys from St. Paul's Cathedral, whose private playhouse was near the cathedral); and the Children of the Chapel Royal (the choirboys from the monarch's private chapel, who performed at the Blackfriars theater built by Burbage in 1596). In Hamlet Shakespeare writes of "an aerie [nest] of children, little eyases [hawks], that cry out on the top of question and are most tyrannically clapped for 't. These are now the fashion and . . . berattle the common stages [attack the public theaters]." In the long run, the adult actors prevailed. The Children of Paul's dissolved around 1606. By about 1608 the Children of the Chapel Royal had been forced to stop playing at the Blackfriars theater, which was then taken over by the King's Men, Shakespeare's own troupe.

Acting companies and theaters of Shakespeare's time seem to have been organized in various ways. For example, with the building of the Globe, Shakespeare's company apparently managed itself, with the principal actors, Shakespeare among them, having the status of "sharers" and the right to a share in the takings, as well as the responsibility for a part of the expenses. Five of the sharers, including Shakespeare, owned the Globe. As actor, as sharer in an acting company and in ownership of theaters, and as playwright, Shakespeare was about as involved in the theatrical industry as could imagine. Although one Shakespeare and his fellows prospered, their status under the law was conditional upon the protection of powerful patrons. "Common players"—those who did not have

patrons or masters—were classed in the language of the law with "vagabonds and sturdy beggars." So the actors had to secure for themselves the official rank of servants of patrons. Among the patrons under whose protection Shakespeare's company worked were the lord chamberlain and, after the accession of King James in 1603, the king himself.

In the early 1990s we began to learn a great deal more theaters which Shakespeare about the in contemporaries performed—or, at least, began to open up new questions about them. At that time about 70 percent of the Rose had been excavated, as had about 10 percent of the second Globe, the one built in 1614. Excavation was halted at that point, but London has come to value the sites of its early playhouses, and takes what opportunities it can to explore them more deeply, both on the Bankside and in Information about playhouses Shoreditch. the Shakespeare's London is therefore a constantly changing resource.

## The Publication of Shakespeare's Plays

Eighteen of Shakespeare's plays found their way into print during the playwright's lifetime, but there is nothing to suggest that he took any interest in their publication. These eighteen appeared separately in editions in quarto or, in the case of Henry VI, Part 3, octavo format. The quarto pages are not much larger than a modern mass-market paperback book, and the octavo pages are even smaller; these little books were sold unbound for a few pence. The earliest of the quartos that still survive were printed in 1594, the year that both *Titus Andronicus* and a version of the play now called Henry VI, Part 2 became available. While almost every one of these early quartos displays on its title page the name of the acting company that performed the play, only about half provide the name of the playwright, Shakespeare. The first quarto edition to bear the name Shakespeare on its title page is Love's Labor's Lost of 1598. A few of the quartos were popular with the book-buying public of Shakespeare's lifetime; for example, quarto Richard II went through five editions between 1597 and 1615. But most of the quartos were far from best sellers; Love's Labor's Lost (1598), for instance, was not reprinted in quarto until 1631. After Shakespeare's death, two more of his plays appeared in quarto format: Othello in 1622 and The Two Noble Kinsmen, coauthored with John Fletcher, in 1634.

In 1623, seven years after Shakespeare's death, *Mr. William Shakespeares Comedies, Histories, & Tragedies* was published. This printing offered readers in a single book thirty-six of the thirty-eight plays now thought to have been

written by Shakespeare, including eighteen that had never been printed before. And it offered them in a style that was then reserved for serious literature and scholarship. The plays were arranged in double columns on pages nearly a foot high. This large page size is called "folio," as opposed to the smaller "quarto," and the 1623 volume is usually called the Shakespeare First Folio. It is reputed to have sold for the lordly price of a pound. (One copy at the Folger Shakespeare Library is marked fifteen shillings—that is, three-quarters of a pound.)

In a preface to the First Folio entitled "To the great Variety of Readers," two of Shakespeare's former fellow actors in the King's Men, John Heminge and Henry Condell, wrote that they themselves had collected their dead companion's plays. They suggested that they had seen his own papers: "we have scarce received from him a blot in his papers." The title page of the Folio declared that the plays within it had been printed "according to the True Original Copies." Comparing the Folio to the quartos, Heminge and Condell disparaged the quartos, advising their readers that "before you were abused with divers stolen and surreptitious copies, maimed, and deformed by the frauds and stealths of impostors." Many Shakespeareans injurious eighteenth and nineteenth centuries believed Heminge and Condell and regarded the Folio plays as superior to anything in the quartos.

Once we begin to examine the Folio plays in detail, it becomes less easy to take at face value the word of Heminge and Condell about the superiority of the Folio texts. For example, of the first nine plays in the Folio (one-quarter of the entire collection), four were essentially reprinted from earlier quarto printings that Heminge and Condell had disparaged, and four have now been identified as printed

from copies written in the hand of a professional scribe of the 1620s named Ralph Crane; the ninth, *The Comedy of Errors*, was apparently also printed from a manuscript, but one whose origin cannot be readily identified. Evidently, then, eight of the first nine plays in the First Folio were not printed, in spite of what the Folio title page announces, "according to the True Original Copies," or Shakespeare's own papers, and the source of the ninth is unknown. Since today's editors have been forced to treat Heminge and Condell's pronouncements with skepticism, they must choose whether to base their own editions upon quartos or the Folio on grounds other than Heminge and Condell's story of where the quarto and Folio versions originated.

Editors have often fashioned their own narratives to explain what lies behind the quartos and Folio. They have said that Heminge and Condell meant to criticize only a few of the early quartos, the ones that offer much shorter and sometimes quite different, often garbled, versions of plays. Among the examples of these are the 1600 quarto of *Henry V* (the Folio offers a much fuller version) or the 1603 Hamlet quarto. (In 1604 a different, much longer form of the play got into print as a quarto.) Early twentieth-century editors speculated that these questionable texts were produced when someone in the audience took notes from the plays' dialogue during performances and then employed "hack poets" to fill out the notes. The poor results were then sold to a publisher and presented in print as Shakespeare's plays. More recently this story has given way to another in which the shorter versions are said to be re-creations from memory of Shakespeare's plays by actors who wanted to stage them in the provinces but lacked manuscript copies. Most of the quartos offer much better texts than these so-called bad quartos. Indeed, in most of the quartos we find texts that are

at least equal to or better than what is printed in the Folio. Many Shakespeare enthusiasts persuaded themselves that most of the quartos were set into type directly from Shakespeare's own papers, although there is nothing on which to base this conclusion except the desire for it to be true. Thus speculation continues about how the Shakespeare plays got to be printed. All that we have are the printed texts.

The book collector who was most successful in bringing together copies of the quartos and the First Folio was Henry Clay Folger, founder of the Folger Shakespeare Library in Washington, D.C. While it is estimated that there survive around the world only about 230 copies of the First Folio, Mr. Folger was able to acquire more than seventy-five copies, as well as a large number of fragments, for the library that bears his name. He also amassed a substantial number of quartos. For example, only fourteen copies of the First Quarto of Love's Labor's Lost are known to exist, and at the Folger Shakespeare Library. As a three are consequence of Mr. Folger's labors, scholars visiting the Folger Shakespeare Library have been able to learn a great deal about sixteenth- and seventeenth-century printing and, particularly, about the printing of Shakespeare's plays. And Mr. Folger did not stop at the First Folio, but collected many copies of later editions of Shakespeare, beginning with the Second Folio (1632), the Third (1663-64), and the Fourth (1685). Each of these later folios was based on its immediate predecessor and was edited anonymously. The first editor of Shakespeare whose name we know was Nicholas Rowe, whose first edition came out in 1709. Mr. Folger collected this edition and many, many more by Rowe's successors, and the collecting and scholarship continue.

### **An Introduction to This Text**

The play we call *King Lear* was printed in two different versions in the first quarter of the seventeenth century.

In 1608 appeared M. William Shak-speare: His True Chronicle Historie of the life and death of King Lear and his three Daughters. With the vnfortunate life of Edgar, sonne and heire to the Earle of Gloster, and his sullen and assumed humor of Tom of Bedlam. This printing was a quarto or pocket-size book known today as "Q1." It is remarkable among early printed Shakespeare plays for its hundreds of lines of verse that are either erroneously divided or set as prose; in addition, some of its prose is set as verse. As Q1 was going through the press, it was extensively corrected; thus different copies of its pages contain different readings. Sometimes the correction appears to be competent; at other times, however, it is better called "miscorrection." (In 1619 appeared a second quarto printing of the play ["Q2"]. It was, for the most part, simply a reprint of Q1, but it contained many corrections [as well as new errors] and changes, especially in the lining of verse in the last scene or so of Act 4 and in Act 5. This second printing had exactly the same title as Q1, and it even retained on its title page the 1608 date of Q1; the true date of Q2's printing [1619] was not discovered until early in the twentieth century.)

The second version to see print is found in the First Folio of Shakespeare's plays, published in 1623 ("F"). Entitled simply *The Tragedie of King Lear*, F contains over 100 lines that are not in Q1; at the same time F lacks about 300 lines (including a whole scene, 4.3) that are present in Q1. Many

of the lines unique to Q1 or to F cluster together in quite extensive passages. The Q1 and F versions also differ from each other in their readings of over 800 words. In spite of the wide differences between the quarto and Folio printings, there is, nevertheless, such close agreement in punctuation between Q2 and F on some pages that the suspicion arises that the F typesetters may have referred to Q2 even if their copy was a manuscript. Thus when F agrees with Q2 against Q1, editors sometimes suspect that F may have been led into error by Q2 (see, for example, in the textual notes 1.4.32, 141; 2.1.141; 2.2.165; 4.2.74, 96; 4.6.299; 4.7.68; 5.3.186). In other cases, however, F agrees with Q2 in the correction of obvious (or nearly obvious) errors in Q1 (see, for example, in the textual notes <u>1.1.163</u>; <u>1.4.327</u>; <u>1.5.8</u>; <u>2.1.13</u>SD, <u>63</u>; <u>2.2.98</u>, <u>152</u>, <u>163</u>, <u>171</u>; <u>2.4.121</u>; <u>186</u>, <u>246</u>; <u>3.3.3</u>; <u>3.7.90</u>; <u>4.1.10</u>; <u>4.2.18</u>; 4.4.30; 4.5.8; 4.6.49, 53, 85, 100, 127, 286; 5.1.63; 5.2.5SD; 5.3.30SD, 365, 370).

## M. William Shak-speare:

#### HIS

True Chronicle Historie of the life and death of King L B A R and his three Daughters.

With the infortunate life of Edgar, sonne and heire to the Earle of Gloster, and his fullen and assumed humor of Tom of Bedlam:

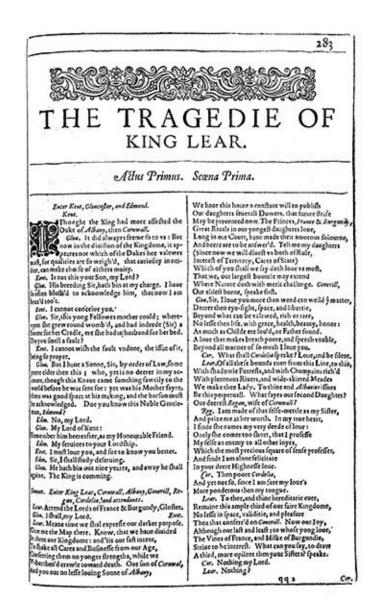
As it was played before the Kings Maieslie at Whitehall upon S. Stephans night in Christmas Hollidayes.

By his Maiesties servants playing vsually at the Gloabe on the Bancke-side.



LONDON,
Printed for Nathaniel Butter, and are to be fold at his shop in Pauls
Church-yard at the signe of the Pide Bull neere
St. Austin Gate. 1608

Title page of the First Quarto of King Lear, 1608 (facsimile).



#### From the 1623 First Folio.

(Copy 54 in the Folger Shakespeare Library collection.)

Since early in the eighteenth century, editors have combined Q1 and F to produce what is termed a "conflated text." But it is impossible in any edition to combine the whole of the two versions, because they often provide alternative readings that are mutually exclusive; for example, when Q1 has the earl of Gloucester in his first speech refer to Lear's planned "division of the kingdoms," the Folio prints the singular "kingdom." In such cases (and there are a great

many such cases), editors must choose whether to be guided by Q1 or by F in selecting what to print.

Twentieth-century editors of Shakespeare made the decision about which version of King Lear to prefer according to their theories about the origins of the early printed texts. For the greater part of the century, editors preferred F to Q1 in the belief that the Q1 text originated either in a shorthand transcription of a performance or in a reconstruction of the play by actors who depended on their memories of their parts. On the other hand, the F text was believed to have come down to us without the intervention of shorthand or memorial reconstruction. In the past few decades, however, O1 has found more favor with some editors according to a theory that it was printed directly from Shakespeare's own manuscript and that F was set into type from a version of the play that had been rehandled by another dramatist after Shakespeare's retirement from the theater. This second theory is today in competition with yet a third theory that holds that Q1 and F are distinct, independent Shakespearean versions of the play that ought never to be combined with each other in an edition. Those who hold this third theory think that Q1 was printed from Shakespeare's own manuscript, but they also think that the F text is the product of a revision of the play by Shakespeare after the printing of Q1. Nevertheless, as scholars reexamine all such narratives about the origins of the printed texts, we discover that the evidence upon which they are based is questionable, and we become more skeptical about ever identifying with any certainty how the play assumed the forms in which it was printed.

The present edition is based upon a fresh examination of the early printed texts rather than upon any modern edition. It offers its readers the Folio printing of *King Lear*. II

But it offers an *edition* of the Folio because it prints such Q1 readings and such later editorial emendations as are, in the editors' judgments, necessary to repair what may be errors and deficiencies in the Folio. Furthermore, the present edition also offers its readers all the passages and a number of the words that are to be found only in Q1 (and not in F), marking them as such (see below).

O1 words are *added* when their omission seems to leave a gap in our text. For example, in the first scene of the play, a speech of Cordelia's concludes in F with the line "Sure I shall never marry like my sisters"—without specifying the respect in which her marriage will differ from theirs. Q1 alone provides the required specification with an additional half-line, "To love my father all," and we include Q1's halfline in our text. (For similar additions, see 1.1.49, 75, 175, <u>246</u>, <u>335</u>; <u>1.2.140</u>–41; <u>1.3.29</u>; <u>1.4.195</u>, <u>267</u>–68, <u>321</u>; <u>2.2.29</u>; 3.2.85; 3.4.51, 52, 122, 143; 4.1.48; 4.5.43; 4.6.299; 4.7.28, 67; 5.1.20; 5.3.54. In a number of these cases the Q1 word or words are added to fill out short [and metrically deficient] lines in F.) We also add an oath from Q1 ("Fut," 1.2.138) that may have been removed from the F text through censorship. However, when F lacks Q1 words that appear to add nothing of significance, we do not add these words to our text. For example, Q1 adds the word "attire" to the end of Lear's statement to Edgar, "I do not like the fashion of your garments. You will say they are Persian" (3.6.83–85). Here the Q1 word "attire" seems a mere repetition of the earlier "garments." (Compare, among many instances, Q1 additions not included in our text-words that are sometimes needless, sometimes superfluous—listed in the textual notes at 1.1.60; 2.4.266; 3.6.83; 3.7.66, 68; 4.6.298.)

Sometimes Q1 readings are *substituted* for F words when a word in F is unintelligible (i.e., not a word) or is incorrect

according to the standards of that time for acceptable grammar, rhetoric, idiom, or usage, and Q1 provides an intelligible and acceptable word. Examples of substitutions are Q1's "fathers" (modernized to "father's") for F's "Farhers" (1.2.18), Q1's "your" for F's "yout" (2.1.122), Q1's "possesses" for F's "professes" (1.1.82), or Q1's "panting" for F's "painting" when Oswald is referred to as "half breathless,  $\langle panting \rangle$ " (2.4.36). (Compare substitutions from Q1 at 1.1.5, 72, 176, 259; 1.4.1, 51, 164, 182, 203; 2.1.2, 61, 80, 92, 101–2, 144; 2.2.0SD, 23, 82, 83, 131, 141, 166, 187; 2.3.4, 18, 19; 2.4.8, 12, 39, 65, 82, 144, 146, 212; 3.2.3; <u>3.4.12</u>, <u>51</u>, <u>56</u>, <u>57</u>, <u>97</u>, <u>123</u>; <u>3.5.26</u>; <u>3.6.73</u>; <u>4.1.65</u>; <u>4.2.91</u>; <u>4.4.3</u>, 12SP, 20; 4.6.22, 77, 102, 180, 300; 4.7.0SP, 15SP; 5.1.52, 55; 5.3.82SP, 99, 101, 118, 160, 163, 177, 308.) We recognize that our understanding of what was acceptable Shakespeare's time is to some extent inevitably based upon reading others' editions of King Lear, but it is also based on reading other writing from the period and on historical dictionaries and studies of Shakespeare's grammar.

Finally, we print a word from Q1 rather than from F when a word in F seems at odds with the story that the play tells and Q1 supplies a word that coheres with the story. For example, when Lear enters at the beginning of 2.4 he wonders, in F, why Cornwall and Regan did "not send back my Messengers." But, as far as we know, Lear has sent only a single messenger (Kent) to Cornwall and Regan. Therefore, like most other editors, we print Q1's "messenger" for F's "Messengers." (Compare 1.1.214 and 5.3.193.) Because we rarely substitute Q1 words for F's, our edition is closer to F than are most other editions of the play available today.

In order to enable its readers to tell the difference between the F and Q1 versions, the present edition uses a variety of signals:

- (1) All the words in this edition that are printed only in the First Quarto but not in the Folio appear in pointed brackets ( $\langle \rangle$ ).
- (2) All full lines that are found only in the Folio and not in the First Quarto are printed in brackets ([]).
- (3) Sometimes neither the Folio nor the First Quarto seems to offer a satisfactory reading, and it is necessary to print a word different from what is offered by either. Such words (called "emendations" by editors) are printed within half-brackets ( $\lceil \rceil$ ).

In this edition, whenever we change the wording of the Folio or add anything to its stage directions, we mark the change. We want our readers to be immediately aware when we have intervened. (Only when we correct an obvious typographical error in the First Quarto or Folio does the change not get marked in our text.) Whenever we change the Folio or Quarto's wording or change their punctuation so that meaning is changed, we list the change in the textual notes at the back of the book. Those who wish to find the Quarto's alternatives to the Folio's readings will be able to find these also in the textual notes.

For the convenience of the reader, we have modernized the punctuation and the spelling of both the Folio and the First Quarto. Thus, for example, our text supplies the modern standard spelling "father's" for the Quarto's spelling "fathers" (quoted above). Sometimes we go so far as to modernize certain old forms of words; for example, when a means "he," we change it to he; we change mo to more and ye to you. But it is not our practice in editing any of the plays to modernize forms of words that sound distinctly different from modern forms. For example, when the early printed texts read sith or apricocks or porpentine, we have not modernized to since, apricots, porcupine. When the forms

an, and, or and if appear instead of the modern form if, we have reduced and to an but have not changed any of these forms to their modern equivalent, if. We also modernize and, where necessary, correct passages in foreign languages, unless an error in the early printed text can be reasonably explained as a joke.

We correct or regularize a number of the proper names, as is the usual practice in editions of the play. For example, the Folio's spellings "Gloster" and "Burgundie" are changed to the familiar "Gloucester" and "Burgundy"; and there are a number of other comparable adjustments in the names.

This edition differs from many earlier ones in its efforts to aid the reader in imagining the play as a performance rather than as a series of historical events. Thus stage directions are written with reference to the stage. For example, in 1.2 Edmund is represented in the dialogue and in the fiction of the play as putting a letter in his pocket. On the stage this letter would, however, be represented by a piece of paper. Thus the present edition reads "He puts a paper in his pocket" rather than "a letter."

Whenever it is reasonably certain, in our view, that a speech is accompanied by a particular action, we provide a stage direction describing the action. (Occasional exceptions to this rule occur when the action is so obvious that to add a stage direction would insult the reader.) Stage directions for the entrance of characters in mid-scene are, with rare exceptions, placed so that they immediately precede the characters' participation in the scene, even though these entrances may appear somewhat earlier in the early printed texts. Whenever we move a stage direction, we record this change in the textual notes. Latin stage directions (e.g., *Exeunt*) are translated into English (e.g., *They exit*).

We expand the often severely abbreviated forms of names used as speech headings in early printed texts into the full names of the characters. We also regularize the speakers' names in speech headings, using only a single designation for each character, even though the early printed texts sometimes use a variety of designations. Variations in the speech headings of the early printed texts are recorded in the textual notes.

In the present edition, as well, we mark with a dash any change of address within a speech, unless a stage direction intervenes. When the *-ed* ending of a word is to be pronounced, we mark it with an accent.

Like editors for the last two centuries, we print metrically linked lines in the following way:

Mak'st thou this shame thy pastime?

KENT

No, my lord.

However, when there are a number of short verse lines that can be linked in more than one way, we do not, with rare exceptions, indent any of them.

#### The Explanatory Notes

The notes that appear in the <u>commentary</u> linked to the text are designed to provide readers with the help that they may need to enjoy the play. Whenever the meaning of a word in the text is not readily accessible in a good contemporary dictionary, we offer the meaning in a note. Sometimes we provide a note even when the relevant meaning is to be found in the dictionary but when the word has acquired since Shakespeare's time other potentially confusing meanings. In our notes, we try to offer modern synonyms for

Shakespeare's words. We also try to indicate to the reader the connection between the word in the play and the modern synonym. For example, Shakespeare sometimes uses the word *head* to mean "source," but, for modern readers, there may be no connection evident between these two words. We provide the connection by explaining Shakespeare's usage as follows: "head: fountainhead, source." On some occasions, a whole phrase or clause needs explanation. Then we rephrase in our own words the difficult passage, and add at the end synonyms for individual words in the passage. When scholars have been unable to determine the meaning of a word or phrase, we acknowledge the uncertainty. Biblical quotations are from the Geneva Bible (1560), with the spelling and punctuation modernized.

I We have also consulted a computerized text of the First Folio provided by the Text Archive of the Oxford University Computing Centre, to which we are grateful. Also of great value was Michael Warren's *The Complete King Lear* (Berkeley: University of California Press, 1989).

II We choose F not because we believe that it stands in closer relation to Shakespeare than Q1 (we do not think it possible to establish which of Q1 or F is closer to the historical figure Shakespeare) but because F is a "better" text than Q1 in that it requires an editor to make fewer changes to its line division and wording than an editor must make to Q1.

# The Tragedy of KING LEAR

## **Characters in the Play**

LEAR, king of Britain

GONERIL, Lear's eldest daughter DUKE OF ALBANY, her husband OSWALD, her steward

REGAN, Lear's second daughter DUKE OF CORNWALL, her husband

cordelia, Lear's youngest daughter king of france, her suitor and then husband duke of burgundy, her suitor

EARL OF KENT

**FOOL** 

EARL OF GLOUCESTER
EDGAR, his elder son
EDMUND, his younger and illegitimate son
CURAN, gentleman of Gloucester's household
OLD MAN, a tenant of Gloucester's

KNIGHT, serving Lear GENTLEMEN Three SERVANTS MESSENGERS DOCTOR CAPTAINS HERALD Knights in Lear's train, Servants, Officers, Soldiers, Attendants, Gentlemen

## The Tragedy of KING LEAR

ACT 1



## ACT 1

Scene 1
Enter Kent, Gloucester, and Edmund.

KENT I thought the King had more affected the Duke	1
of Albany than Cornwall.	2
GLOUCESTER It did always seem so to us, but now in	3
the division of the kingdom, it appears not which	2
of the dukes he values most, for <u>(equalities) are so</u>	
weighed that curiosity in neither can make choice	(
of either's moiety.	7
KENT Is not this your son, my lord?	3
GLOUCESTER His breeding, sir, hath been at my	Ç
charge. I have so often blushed to acknowledge	10
him that now I am <u>brazed</u> to 't.	11
KENT I cannot conceive you.	12
GLOUCESTER Sir, this young fellow's mother could,	13
whereupon she grew round-wombed and had in-	14
deed, sir, a son for her cradle ere she had a husband	15
for her bed. Do you smell a <u>fault</u> ?	16
KENT I cannot wish the fault undone, the issue of it	17
being so <u>proper</u> .	18
GLOUCESTER But I have a son, sir, by order of law,	19
some year elder than this, who yet is no dearer in	20
my account. Though this knave came something	21
saucily to the world before he was sent for, yet was	22
his mother fair, there was good sport at his making,	23

and the whoreson must be acknowledged.—Do you	24
know this noble gentleman, Edmund?	25
EDMUND No, my lord.	26
GLOUCESTER My lord of Kent. Remember him here-	27
after as my honorable friend.	28
EDMUND My services to your Lordship.	29
KENT I must love you and <u>sue</u> to know you better.	30
EDMUND Sir, I shall <u>study deserving</u> .	31
GLOUCESTER He hath been out nine years, and away he	32
shall again. ( <u>Sennet</u> .) The King is coming.	33
Enter King Lear, Cornwall, Albany, Goneril, Regan, Cordelia, and Attendants.	
LEAR	
Attend the lords of France and Burgundy,	34
Gloucester.	35
GLOUCESTER I shall, my lord.	36
He exits.	
LEAR  Magnetine a rue als all arranges and daulten numbers	
	37
_	38
「He is handed a map. ¬ Know that we have divided	20
T .1 1.1 1.2.1 C	39
	40
	41 42
	43 44
. 1 1	45
XIX 1	
	46 47
	47
	40
The time great, princes, transce and burguing,	サブ

Great rivals in our youngest daughter's love,	50
Long in our court have made their amorous sojourn	51
And here are to be answered. Tell me, my	52
daughters—	53
[Since now we will divest us both of rule,	54
Interest of territory, cares of state—]	55
Which of you shall we say doth love us most,	56
That we our largest bounty may extend	57
Where nature doth with merit challenge. Goneril,	58
Our eldest born, speak first.	59
GONERIL	
Sir, I love you more than word can wield the	60
matter,	61
Dearer than eyesight, space, and liberty,	62
Beyond what can be <u>valued</u> , rich or rare,	63
No less than life, with grace, health, beauty, honor;	64
As much as child e'er loved, or father <u>found</u> ;	65
A love that makes <u>breath</u> poor, and speech <u>unable</u> .	66
Beyond all manner of so much I love you.	67
CORDELIA, $\lceil aside \rceil$	
What shall Cordelia speak? Love, and be silent.	68
LEAR, $\lceil pointing \ to \ the \ map \rceil$	
Of all these bounds, even from this line to this,	69
With shadowy forests [and with champains riched,	70
With plenteous rivers] and wide-skirted meads,	71
We make thee lady. To thine and Albany's (issue)	72
Be this perpetual.—What says our second	73
daughter,	74
Our dearest Regan, wife of Cornwall? (Speak.)	75
REGAN	
I am made of that <u>self</u> <u>mettle</u> as my sister	76
And prize me at her worth. In my true heart	77

I find she names my very deed of love;		78
Only she comes too short, that I profess		79
Myself an enemy to all other joys		80
Which the most prec	ious <u>square of sense</u>	81
$\langle possesses, \rangle$		82
And find I am alone	<u>felicitate</u>	83
In your dear Highnes	ss' love.	84
CORDELIA, $\lceil aside \rceil$	Then poor Cordelia!	85
And yet not so, since	I am sure my love's	86
More ponderous than	n my tongue.	87
LEAR		
To thee and thine hereditary ever		88
Remain this ample the	nird of our fair kingdom,	89
No less in space, <u>validity</u> , and pleasure		90
Than that conferred on Goneril.—Now, our joy,		91
Although our last and least, to whose young love		92
[The <u>vines</u> of France and <u>milk</u> of Burgundy		93
Strive to be interessed,] what can you say to draw		94
A third more opulent than your sisters'? Speak.		95
CORDELIA Nothing, my lord.		96
[LEAR Nothing?		97
CORDELIA Nothing.]		98
LEAR		
Nothing will come of nothing. Speak again.		99
CORDELIA	connot hoove	100
Unhappy that I am, I		100
My heart into my mouth. I love your Majesty		101
According to my bond, no more nor less.		102
	Mend your speech a little,	103
Lest you may mar yo	_	104
CORDELIA Good my lord,		105
	= = = J = = ,	105

You have begot me, <u>bred me</u> , loved me.	106
I return those duties back as are right fit:	107
Obey you, love you, and most honor you.	108
Why have my sisters husbands if they say	109
They love you all? Haply, when I shall wed,	110
That lord whose hand must take my plight shall	111
carry	112
Half my love with him, half my care and duty.	113
Sure I shall never marry like my sisters,	114
⟨To love my father all.⟩	115
LEAR But goes thy heart with this?	116
CORDELIA Ay, my good lord.	117
LEAR So young and so untender?	118
CORDELIA So young, my lord, and true.	119
LEAR	
Let it be so. Thy truth, then, be thy dower,	120
For by the sacred radiance of the sun,	121
The <sup>「</sup> mysteries <sup>¬</sup> of <u>Hecate</u> and the night,	122
By all the operation of the orbs	123
From whom we do exist and cease to be,	124
Here I disclaim all my paternal care,	125
Propinquity, and property of blood,	126
And as a stranger to my heart and me	127
Hold thee from this forever. The barbarous	128
Scythian,	129
Or he that makes his generation messes	130
To gorge his appetite, shall to my bosom	131
Be as well neighbored, pitied, and relieved	132
As thou my <u>sometime</u> daughter.	133
KENT Good my liege—	134
LEAR Peace, Kent.	135

Come not between the dragon and his wrath.	136
I loved her most and thought to set my rest	137
On her kind nursery. \(^{To Cordelia.}\)\) Hence and avoid	138
my sight!—	139
So be my grave my peace as here I give	140
Her father's heart from her.—Call France. Who stirs?	141
Call Burgundy. 「An Attendant exits. → Cornwall and	142
Albany,	143
With my two daughters' dowers digest the third.	144
Let pride, which she calls plainness, marry her.	145
I do <u>invest</u> you jointly with my power,	146
Preeminence, and all the large effects	147
That troop with majesty. Ourself by monthly course,	148
With reservation of an hundred knights	149
By you to be sustained, shall our abode	150
Make with you by due turn. Only we shall retain	151
The name and all th' addition to a king.	152
The sway, <u>revenue</u> , <u>execution</u> of the <u>rest</u> ,	153
Belovèd sons, be yours, which to confirm,	154
This coronet part between you.	155
KENT Royal Lear,	156
Whom I have ever honored as my king,	157
Loved as my father, as my master followed,	158
As my great patron thought on in my prayers—	159
LEAR	
The bow is bent and drawn. Make from the shaft.	160
KENT  Let it fell wether though the feel invede	4.7.4
Let it fall rather, though the <u>fork</u> invade	161
The region of my heart. Be Kent unmannerly	162
When Lear is mad. What wouldst thou do, old man?  Think'st thou that duty shall have dread to speak	163
Think'st thou that duty shall have dread to speak  When power to flattery boye? To plainness boner's	164
When power to flattery bows? <u>To plainness honor's</u>	165

<u>bound</u>		166
When majesty falls	to folly. <u>Reserve thy state</u> ,	167
And in thy best cor	nsideration check	168
This hideous rashn	ess. <u>Answer my life my</u>	169
<u>judgment</u> ,		170
Thy youngest daug	hter does not love thee least,	171
Nor are those emp	ty-hearted whose low sounds	172
Reverb no hollown	<u>ess</u> .	173
LEAR KENT	Kent, on thy life, no more.	174
My life I never held	l but as ⟨a⟩ <u>pawn</u>	175
To wage against th	ine enemies, ⟨nor⟩ fear to lose	176
it,		177
Thy safety being m	otive.	178
LEAR	Out of my sight!	179
KENT		
See better, Lear, ar	nd let me still remain	180
The true blank of t	hine eye.	181
lear Now, by <u>Apollo</u> -	<u> </u>	182
KENT Now, by Apollo	, king,	183
Thou swear'st thy a	gods in vain.	184
LEAR O <u>vassal</u> ! <u>Miscr</u>	<u>eant!</u>	185
[albany/cornwall De	ear sir, forbear.]	186
KENT		
Kill thy physician,	and thy fee bestow	187
Upon the foul disea	ase. Revoke thy gift,	188
Or whilst I can ven	t clamor from my throat,	189
I'll tell thee thou do	ost evil.	190
LEAR	1. 11 . 1	
	on thine allegiance, hear me!	191
	ght to make us break our vows—	192
Which we durst ne	ver yet—and with <u>strained</u> pride	193

To come betwixt our sentence and our power,	194
Which <u>nor our nature nor</u> our <u>place</u> can bear,	195
Our potency made good, take thy reward:	196
Five days we do allot thee for provision	197
To shield thee from disasters of the world,	198
And on the sixth to turn thy hated back	199
Upon our kingdom. If on the tenth day following	200
Thy banished <u>trunk</u> be found in our dominions,	201
The moment is thy death. Away! By <u>Jupiter</u> ,	202
This shall not be revoked.	203
KENT	
Fare thee well, king. Sith thus thou wilt appear,	204
Freedom lives <u>hence</u> , and banishment is here.	205
「To Cordelia. <sup>↑</sup> The gods to their dear shelter take	206
thee, maid,	207
That justly think'st and hast most rightly said.	208
「To Goneril and Regan. <sup>↑</sup> And your large speeches	209
may your deeds approve,	210
That good <u>effects</u> may spring from words of love.—	211
Thus Kent, O princes, bids you all adieu.	212
He'll shape his old course in a country new.	213
He exits.	
Flourish. Enter Gloucester with France, and Burgundy, $\lceil$ and $\rceil$ Attendants.	
$\langle \text{GLOUCESTER} \rangle$	
Here's France and Burgundy, my noble lord.	214
LEAR My lord of Burgundy,	215
We first address toward you, who with this king	216
Hath <u>rivaled</u> for our daughter. What in the least	217
Will you require in present dower with her,	218
Or cease your quest of love?	219

BURGUNDY	Most royal Majesty,	220
I crave no more	e than hath your Highness offered,	221
Nor will you <u>ter</u>	<u>nder</u> less.	222
LEAR	Right noble Burgundy,	223
When she was o	dear to us, we did hold her <u>so</u> ,	224
But now her pri	ice is fallen. Sir, there she stands.	225
If <u>aught</u> within	that <u>little seeming substance</u> ,	226
Or all of it, with	n our displeasure <u>pieced</u>	227
And nothing mo	ore, may <u>fitly like</u> your Grace,	228
She's there, and	l she is yours.	229
BURGUNDY	I know no answer.	230
LEAR		
Will you, with t	hose <u>infirmities</u> she <u>owes</u> ,	231
Unfriended, nev	w-adopted to our hate,	232
Dowered with o	our curse and <u>strangered with</u> our	233
oath,		234
Take her or leav	ve her?	235
BURGUNDY	Pardon me, royal sir,	236
Election makes	not up in such conditions.	237
LEAR		
Then leave her,	sir, for by the power that made me	238
I <u>tell</u> you all her	wealth.— <u>For</u> you, great king,	239
I would not from	m your love <u>make such a stray</u>	240
To match you w	where I hate. Therefore <u>beseech</u> you	241
T' <u>avert</u> your lik	ring a more worthier way	242
Than on a wrete	ch whom Nature is ashamed	243
Almost t' ackno	wledge hers.	244
FRANCE	This is most strange,	245
That she whom	even but now was your <u>(best)</u>	246
<u>object,</u>		247
The <u>argument</u> of	of your praise, balm of your age,	248
The best, the de	earest, should in this trice of time	249

That monsters it, or your forevouched affection Fall into taint; which to believe of her Must be a faith that reason without miracle Should never plant in me.  CORDELIA, **Ito Lear** I yet beseech your Majesty—  If for I want that glib and oily art To speak and purpose not, since what I (well) intend  I'll do 't before I speak—that you make known It is no vicious blot, murder, or foulness, No unchaste action or dishonored step That hath deprived me of your grace and favor, But even for want of that for which I am richer: A still-soliciting eye and such a tongue That I am glad I have not, though not to have it Hath lost me in your liking.  LEAR Better thou Hadst not been born than not t' have pleased me better.  FRANCE Is it but this—a tardiness in nature Which often leaves the history unspoke That it intends to do?—My lord of Burgundy, What say you to the lady? Love's not love When it is mingled with regards that stands Aloof from th' entire point. Will you have her? She is herself a dowry.  BURGUNDY, **fto Lear** Royal king,  258  259  250  251  252  253  254  255  256  257  258  259  259  250  260  261  261  262  263  264  265  263  266  267  267  268  268  279  270  271  272  273  274  275  276  276  277  278  278  278  278  278	Commit a thing so monstrous to dismantle	250
That monsters it, or your forevouched affection Fall into taint; which to believe of her Must be a faith that reason without miracle Should never plant in me.  CORDELIA, 「to Lear I yet beseech your Majesty—  If for I want that glib and oily art To speak and purpose not, since what I (well) intend  I'll do 't before I speak—that you make known It is no vicious blot, murder, or foulness, No unchaste action or dishonored step That hath deprived me of your grace and favor, But even for want of that for which I am richer: A still-soliciting eye and such a tongue That I am glad I have not, though not to have it Hath lost me in your liking.  LEAR Better thou Hadst not been born than not t' have pleased me better.  FRANCE Is it but this—a tardiness in nature Which often leaves the history unspoke That it intends to do?—My lord of Burgundy, What say you to the lady? Love's not love When it is mingled with regards that stands Aloof from th' entire point. Will you have her? She is herself a dowry.  BURGUNDY, 「to Lear I Royal king,	So many folds of favor. Sure her offense	251
Fall into taint; which to believe of her  Must be a faith that reason without miracle  Should never plant in me.  CORDELIA, \( \text{to Lear} \cap \] I yet beseech your Majesty—  If \( \text{for I want} \) that glib and oily art  To \( \text{speak and purpose not}, \) since what I \( \text{well} \) intend  I'll do 't before I speak—that you make known  It is no vicious blot, murder, or foulness,  No unchaste action or dishonored step  That hath deprived me of your grace and favor,  But even for want of that \( \text{for which} \) I am richer:  A \( \text{still-soliciting} \) eye and such a tongue  That I am glad I have not, though not to have it  Hath lost me in your liking.  LEAR  Better thou  Hadst not been born than not t' have pleased me better.  FRANCE  Is it but this—a \( \text{tardiness in nature} \)  Which often \( \text{leaves the history unspoke} \)  That it intends to \( \text{do?} \)—My lord of Burgundy,  What say you to the lady? Love's not love  When it is mingled with \( \text{regards} \) that \( \text{stands} \)  Aloof from th' entire point. Will you have her?  She is herself a dowry.  BURGUNDY, \( \text{for Lear} \)  Royal king,	Must be of such unnatural degree	252
Must be a faith that reason without miracle  Should never plant in me.  CORDELIA, \[ \text{to Lear} \] I yet beseech your Majesty—  If \[ \text{for I want} \] that glib and oily art  To \[ \text{speak and purpose not}, \] since what I \( \text{well} \) 259  intend  I'll do 't before I speak—that you make known  It is no vicious blot, murder, or foulness,  No unchaste action or dishonored step  That hath deprived me of your grace and favor,  But even for want of that \[ \text{for which} \] I am richer:  A \[ \text{still-soliciting} \] eye and such a tongue  That I am glad I have not, though not to have it  Hath lost me in your liking.  LEAR  Better thou  Hadst not been born than not t' have pleased me better.  FRANCE  Is it but this—a \[ \text{tardiness in nature} \]  Which often \[ \text{leaves the history unspoke} \]  That it intends to do?—My lord of Burgundy, What say you to the lady? Love's not love  When it is mingled with \[ \text{regards} \] that \[ \text{stands} \]  Aloof from th' entire point. Will you have her?  She is herself a dowry.  BURGUNDY, \[ \text{To Lear} \]  Royal king,	That monsters it, or your forevouched affection	253
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Hadst not been born than not t' have pleased me better.  FRANCE Is it but this—a tardiness in nature Which often leaves the history unspoke That it intends to do?—My lord of Burgundy, What say you to the lady? Love's not love When it is mingled with regards that stands Aloof from th' entire point. Will you have her? She is herself a dowry.  BURGUNDY, 「to Lear Royal king,  270 271 272 273 274 275 276 277 278 278 279	That I am glad I have not, though not to have it	267
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She is herself a dowry. 278 BURGUNDY, $\lceil to Lear \rceil$ Royal king, 279	When it is mingled with <u>regards</u> that <u>stands</u>	276
BURGUNDY, \( \text{to Lear} \) Royal king, \( \text{279} \)	Aloof from th' entire point. Will you have her?	277
	She is herself a dowry.	278
Give but that portion which yourself proposed, 280	BURGUNDY, \( \text{to Lear} \) Royal king,	279
	Give but that portion which yourself proposed,	280

And here I take Cordelia by the hand,	281
Duchess of Burgundy.	282
LEAR	
Nothing. I have sworn. I am firm.	283
BURGUNDY, \( \text{to Cordelia} \)	
I am sorry, then, you have so lost a father	284
That you must lose a husband.	285
CORDELIA Peace be with	286
Burgundy.	287
Since that respect and fortunes are his love,	288
I shall not be his wife.	289
FRANCE	
Fairest Cordelia, that art most rich being poor;	290
Most choice, forsaken; and most loved, despised,	291
Thee and thy virtues here I seize upon,	292
Be it lawful I take up what's cast away.	293
Gods, gods! 'Tis strange that from their cold'st	294
neglect	295
My love should kindle to enflamed respect.—	296
Thy dowerless daughter, king, thrown to my	297
chance,	298
Is queen of us, of ours, and our fair France.	299
Not all the dukes of wat'rish Burgundy	300
Can buy this unprized precious maid of me.—	301
Bid them farewell, Cordelia, though unkind.	302
Thou losest <u>here</u> a better <u>where</u> to find.	303
LEAR	
Thou hast her, France. Let her be thine, for we	304
Have no such daughter, nor shall ever see	305
That face of hers again. <sup>↑</sup> <i>To Cordelia</i> . <sup>↑</sup> Therefore	306
begone	307
Without our grace, our love, our benison.—	308

Come, noble Burgundy.	309
Flourish. [All but France, Cordelia, Goneril, and Regan] exit.	
FRANCE Bid farewell to your sisters.	310
CORDELIA	
The jewels of our father, with washed eyes	311
Cordelia leaves you. I know you what you are,	312
And <u>like a sister</u> am most loath to call	313
Your faults <u>as they are named</u> . Love well our	314
father.	315
To your <u>professèd bosoms</u> I commit him;	316
But yet, alas, stood I within his grace,	317
I would <u>prefer him</u> to a better place.	318
So farewell to you both.	319
REGAN	
Prescribe not us our duty.	320
GONERIL Let your study	321
Be to content your lord, who hath received you	322
At Fortune's alms. You have obedience scanted	323
And well are worth the want that you have wanted.	324
CORDELIA	
Time shall <u>unfold</u> what <u>plighted</u> cunning hides,	325
Who covers faults at last with shame derides.	326
Well may you prosper.	327
FRANCE Come, my fair Cordelia.	328
France and Cordelia exit.	
GONERIL Sister, it is not little I have to say of what	329
most nearly <u>appertains to</u> us both. I think our	330
father will hence tonight.	331
REGAN That's most certain, and with you; next month	332
with us.	333
GONERIL You see how full of changes his age is; the	334
observation we have made of it hath (not) been	335
little. He always loved our sister most, and with	336

what poor judgment he hath now cast her off	337
appears too grossly.	338
REGAN 'Tis the infirmity of his age. Yet he hath ever	339
but slenderly known himself.	340
GONERIL The best and soundest of his time hath been	341
but rash. Then must we look from his age to	342
receive not alone the imperfections of long-en-	343
graffed condition, but therewithal the unruly way-	344
wardness that infirm and choleric years bring with	345
them.	346
REGAN Such unconstant starts are we like to have	347
from him as this of Kent's banishment.	348
GONERIL There is further compliment of leave-taking	349
between France and him. Pray you, let us sit	350
together. If our father carry authority with such	351
disposition as he bears, this <u>last surrender of his</u> will	352
but offend us.	353
REGAN We shall further think of it.	354
GONERIL We must do something, and <u>i' th' heat</u> .	355
They exit.	
Sama 2	
Scene 2  Enter 「Edmund, the Bastard.	
EDMUND	
Thou, Nature, art my goddess. To thy law	1
My services are bound. Wherefore should I	2
Stand in the plague of custom, and permit	2
The <u>curiosity of nations</u> to deprive me	4
For that I am some twelve or fourteen moonshines	5
Lag of a brother? Why "bastard"? Wherefore "base,"	5
When my dimensions are as well <u>compact</u> ,	7
······································	1

My mind as generous and my shape as true	8
As honest madam's issue? Why brand they us	Ç
With "base," with "baseness," "bastardy," "base,"	10
"base,"	11
Who, in the lusty stealth of nature, take	12
More composition and fierce quality	13
Than doth within a dull, stale, tired bed	14
Go to th' creating a whole tribe of fops	15
Got 'tween asleep and wake? Well then,	16
Legitimate Edgar, I must have <u>your land</u> .	17
Our father's love is to the bastard Edmund	18
As to th' legitimate. Fine word, "legitimate."	19
Well, my legitimate, if this letter speed	20
And my invention thrive, Edmund the base	21
Shall \( \text{top} \) th' legitimate. I grow, I prosper.	22
Now, gods, stand up for bastards!	23
Enter Gloucester.	
GLOUCESTER	
Kent banished thus? And France in choler parted?	24
And the King gone tonight, prescribed his power,	25
Confined to exhibition? All this done	26
Upon the gad?—Edmund, how now? What news?	27
EDMUND So please your Lordship, none. The puts a paper in his	
pocket.	28
GLOUCESTER Why so earnestly seek you to put up that	29
letter?	30
EDMUND I know no news, my lord.	31
GLOUCESTER What paper were you reading?	32
EDMUND Nothing, my lord.	33
GLOUCESTER No? What needed then that terrible dis-	34
patch of it into your pocket? The quality of nothing	35

hath not such need to hide itself. Let's see. Come, if	36
it be nothing, I shall not need spectacles.	37
EDMUND I beseech you, sir, pardon me. It is a letter	38
from my brother that I have not all o'erread; and	39
for so much as I have perused, I find it not fit for	40
your o'erlooking.	41
GLOUCESTER Give me the letter, sir.	42
EDMUND I shall offend either to detain or give it. The	43
contents, as in part I understand them, are to	44
<u>blame</u> .	45
GLOUCESTER Let's see, let's see.	46
「Edmund gives him the paper. ¬	
EDMUND I hope, for my brother's justification, he	47
wrote this but as an essay or taste of my virtue.	48
GLOUCESTER (reads) This policy and reverence of age	49
makes the world bitter to the best of our times, keeps	50
our fortunes from us till our oldness cannot relish	51
them. I begin to find an idle and fond bondage in the	52
oppression of aged tyranny, who sways not as it hath	53
power but as it is suffered. Come to me, that of this I	54
may speak more. If our father would sleep till I waked	55
him, you should enjoy half his revenue forever and	56
live the beloved of your brother. Edgar.	57
Hum? Conspiracy? "Sleep till I wake him, you	58
should enjoy half his revenue." My son Edgar! Had	59
he a hand to write this? A heart and brain to breed it	60
in?—When came you to this? Who brought it?	61
EDMUND It was not brought me, my lord; there's the	62
cunning of it. I found it thrown in at the casement	63
of my <u>closet</u> .	64
GLOUCESTER You know the character to be your	65
brother's?	66

EDMUND If the <u>matter</u> were good, my lord, I durst	67
swear it were his; but in respect of that, I would	68
fain think it were not.	69
GLOUCESTER It is his.	70
EDMUND It is his hand, my lord, but I hope his heart is	71
not in the contents.	72
GLOUCESTER Has he never before sounded you in this	73
business?	74
EDMUND Never, my lord. But I have heard him oft	75
maintain it to be fit that, sons at perfect age and	76
fathers declined, the father should be as ward to the	77
son, and the son manage his revenue.	78
GLOUCESTER O villain, villain! His very opinion in the	79
letter. Abhorred villain! Unnatural, detested, brut-	80
ish villain! Worse than brutish!—Go, sirrah, seek	81
him. I'll apprehend him.—Abominable villain!—	82
Where is he?	83
EDMUND I do not well know, my lord. If it shall please	84
you to suspend your indignation against my brother	85
till you can derive from him better testimony of his	86
intent, you should run a certain course; where, if	87
you violently proceed against him, mistaking his	88
purpose, it would make a great gap in your own	89
honor and shake in pieces the heart of his obedi-	90
ence. I dare <u>pawn down</u> my life for him that he hath	91
writ this to <b>feel</b> my affection to your Honor, and to	92
no other <u>pretense of danger</u> .	93
GLOUCESTER Think you so?	94
EDMUND If your Honor judge it meet, I will place you	95
where you shall hear us confer of this, and by an	96
auricular assurance have your satisfaction, and that	97
without any further delay than this very evening.	98

GLOUCESTER He cannot be such a monster.	99
(EDMUND Nor is not, sure.	100
GLOUCESTER To his father, that so tenderly and entire-	101
ly loves him! Heaven and Earth!> Edmund, seek him	102
out; wind me into him, I pray you. Frame the	103
business after your own wisdom. I would unstate	104
myself to be in a due resolution.	105
EDMUND I will seek him, sir, presently, convey the	106
business as I shall find means, and acquaint you	107
withal.	108
GLOUCESTER These late eclipses in the sun and moon	109
portend no good to us. Though the wisdom of	110
nature can reason it thus and thus, yet nature finds	111
itself scourged by the sequent effects. Love cools,	112
friendship falls off, brothers divide; in cities, muti-	113
nies; in countries, discord; in palaces, treason; and	114
the bond cracked 'twixt son and father. [This villain	115
of mine comes under the <u>prediction</u> : there's son	116
against father. The King falls from bias of nature:	117
there's father against child. We have seen the best of	118
our time. Machinations, hollowness, treachery, and	119
all ruinous disorders follow us <u>disquietly</u> to our	120
graves.]—Find out this villain, Edmund. It shall	121
lose thee nothing. Do it carefully.—And the noble	122
and true-hearted Kent banished! His offense, hon-	123
esty! 'Tis strange.	124
He exits.	
EDMUND This is the excellent foppery of the world, that	125
when we are sick in fortune (often the <u>surfeits</u> of	126
our own behavior) we make guilty of our disasters	127
the sun, the moon, and stars, as if we were villains	128
on necessity; fools by heavenly compulsion; knaves,	129

thieves, and treachers by spherical predominance;	130
drunkards, liars, and adulterers by an enforced	131
obedience of planetary influence; and all that we	132
are evil in, by a divine thrusting on. An admirable	133
evasion of whoremaster man, to lay his goatish	134
disposition on the charge of a star! My father	135
compounded with my mother under the Dragon's	136
tail, and my nativity was under Ursa Major, so that it	137
follows I am rough and lecherous. (Fut,) I should	138
have been that I am, had the maidenliest star in the	139
firmament twinkled on my bastardizing. (Edgar)—	140
Enter Edgar.	
(and) pat he comes like the catastrophe of the old	141
comedy. My cue is villainous melancholy, with a	142
sigh like Tom o' Bedlam.—O, these eclipses do	143
portend these divisions. <i>Fa, sol, la, mi</i> .	144
EDGAR How now, brother Edmund, what serious con-	145
templation are you in?	146
EDMUND I am thinking, brother, of a prediction I read	147
this other day, what should follow these eclipses.	148
EDGAR Do you busy yourself with that?	149
EDMUND I promise you, the effects he writes of suc-	150
ceed unhappily, (as of unnaturalness between the	151
child and the parent, death, dearth, dissolutions of	152
ancient amities, divisions in state, menaces and	153
maledictions against king and nobles, needless diffi-	154
dences, banishment of friends, dissipation of co-	155
horts, nuptial breaches, and I know not what.	156
EDGAR How long have you been a sectary astronomi-	157
<u>cal</u> ?	158
EDMUND Come, come, when saw you my father last?	159

EDGAR The night gone by.	160
EDMUND Spake you with him?	161
EDGAR Ay, two hours together.	162
EDMUND Parted you in good terms? Found you no	163
displeasure in him by word nor countenance?	164
EDGAR None at all.	165
EDMUND Bethink yourself wherein you may have of-	166
fended him, and at my entreaty forbear his pres-	167
ence until some little time hath qualified the heat	168
of his displeasure, which at this instant so rageth in	169
him that with the mischief of your person it would	170
scarcely <u>allay</u> .	171
EDGAR Some villain hath done me wrong.	172
EDMUND That's my fear. [I pray you have a continent	173
forbearance till the speed of his rage goes slower;	174
and, as I say, retire with me to my lodging, from	175
whence I will fitly bring you to hear my lord speak.	176
Pray you go. There's my key. If you do stir abroad,	177
go armed.	178
EDGAR Armed, brother?]	179
EDMUND Brother, I advise you to the best. I am no	180
honest man if there be any good meaning toward	181
you. I have told you what I have seen and heard, but	182
faintly, nothing like the image and horror of it. Pray	183
you, away.	184
EDGAR Shall I hear from you anon?	185
EDMUND I do serve you in this business.	186
Edgar exits.	
A credulous father and a brother noble,	187
Whose nature is so far from doing harms	188
That he suspects none; on whose foolish honesty	189
My <u>practices ride easy</u> . I see <u>the business</u> .	190

Let me, if not by birth, have lands by wit.		191
All with me's meet that I can fashion fit.		192
	He exits.	
Scene 3  Enter Goneril and 「Oswald, her <sup>¬</sup> Steward.		
GONERIL Did my father strike my gentleman for chid-		1
ing of his Fool?		2
oswald Ay, madam.		3
GONERIL		
By day and night he wrongs me. Every hour		4
He flashes into one gross <u>crime</u> or other		5
That sets us all at odds. I'll not endure it.		6
His knights grow riotous, and himself upbraids us		7
On every trifle. When he returns from hunting,		8
I will not speak with him. Say I am sick.		9
If you <u>come slack</u> of former services,		10
You shall do well. The fault of it I'll answer.		11
OSWALD He's coming, madam. I hear him.		12
GONERIL		
Put on what weary negligence you please,		13
You and your fellows. I'd have it come to question.		14
If he <u>distaste</u> it, <u>let him</u> to my sister,		15
Whose mind and mine I know in that are one,		16
(Not to be overruled. <u>Idle</u> old man		17
That still would manage those authorities		18
That he hath given away. Now, by my life,		19
Old fools are babes again and must be used		20
With checks as flatteries, when they are seen		21
<u>abused</u> .>		22
Remember what I have said.		23

OSW	WALD Well, madam.	24
GON	NERIL	
P	And let his knights have colder looks among you.	25
1	What grows of it, no matter. Advise your fellows so.	26
<	I <u>would breed from hence occasions</u> , and I shall,	27
]	Γhat I may speak.) I'll write <u>straight</u> to my sister	28
]	Го <u>hold my ⟨very⟩ course</u> . Prepare for dinner.	29
	<i>They exit</i> \( \text{in different directions.} \)	
	Scene 4	
	Enter Kent <sup>[</sup> in disguise. <sup>]</sup>	
KEN	NT	
<u>I</u>	<u>If but as (well) I other accents borrow</u>	1
]	<u>Γhat can my speech diffuse, my good intent</u>	2
1	May carry through itself to that full issue	3
<u>I</u>	For which I razed my likeness. Now, banished Kent,	4
I	If thou canst serve where thou dost stand	5
	condemned,	6
5	So may it <u>come</u> thy master, whom thou lov'st,	7
5	Shall find thee full of labors.	8
	<u>Horns</u> within. Enter Lear, $\lceil Knights, \rceil$ and Attendants.	
LEA	R Let me not stay a jot for dinner. Go get it ready.	9
	「An Attendant exits. ¬	
	How now, what art thou?	10
KEN	NT A man, sir.	11
LEA	R What dost thou profess? What wouldst thou with	12
	us?	13
KEN	NT I do <u>profess to be</u> no less than I seem, to serve	14
	him truly that will put me in trust, to love him that	15
	is <b>honest</b> , to <b>converse</b> with him that is wise and says	16

little, to fear judgment, to fight when I cannot	17
choose, and to eat no fish.	18
LEAR What art thou?	19
KENT A very honest-hearted fellow, and as poor as the	20
King.	21
LEAR If thou be'st as poor for a subject as he's for a	22
king, thou art poor enough. What wouldst thou?	23
KENT Service.	24
LEAR Who wouldst thou serve?	25
KENT You.	26
LEAR Dost thou know me, fellow?	27
KENT No, sir, but you have that in your countenance	28
which I would <u>fain</u> call master.	29
LEAR What's that?	30
KENT Authority.	31
LEAR What services canst do?	32
KENT I can keep honest counsel, ride, run, mar a	33
curious tale in telling it, and deliver a plain mes-	34
sage bluntly. That which ordinary men are fit for I	35
am qualified in, and the best of me is diligence.	36
LEAR How old art thou?	37
KENT Not so young, sir, to love a woman for singing,	38
nor so old to dote on her for anything. I have years	39
on my back forty-eight.	40
LEAR Follow me. Thou shalt serve me—if I like thee	41
no worse after dinner. I will not part from thee	42
yet.—Dinner, ho, dinner!—Where's my knave, my	43
Fool? Go you and call my Fool hither.	44
「An Attendant exits. ¬	
Enter $\lceil Oswald$ , the $\rceil Steward$ .	
You, you, sirrah, where's my daughter?	45

OSWALD So please you—	
He exits.	
LEAR What says the fellow there? Call the <u>clotpole</u>	7
back. \( \scale A \) Knight exits. \( \scale \) Where's my Fool? Ho! I think	8
the world's asleep.	9
<sup>□</sup> Enter Knight again. <sup>□</sup>	
How now? Where's that mongrel?	0
KNIGHT He says, my lord, your (daughter) is not well.	1
LEAR Why came not the slave back to me when I	2
called him?	3
KNIGHT Sir, he answered me in the <u>roundest</u> manner,	4
he would not.	5
LEAR He would not?	6
KNIGHT My lord, I know not what the matter is, but to	7
my judgment your Highness is not entertained 58	8
with that ceremonious affection as you were wont.	9
There's a great abatement of kindness appears as	0
well in the general dependents as in the Duke	1
himself also, and your daughter.	2
LEAR Ha? Sayst thou so?	3
KNIGHT I beseech you pardon me, my lord, if I be	4
mistaken, for my duty cannot be silent when I think	5
your Highness wronged.	6
LEAR Thou <u>but remembrest</u> me of mine own <u>concep</u> -	7
tion. I have perceived a most <u>faint neglect</u> of late,	8
which I have rather <u>blamed as mine own jealous</u>	9
<u>curiosity</u> than as a <u>very pretense</u> and purpose of	0
unkindness. I will look further into 't. But where's	1
my Fool? I have not seen him this two days.	2
KNIGHT Since my young lady's going into France, sir,	3
the Fool hath much pined away.	4

LEAR No more of that. I have noted it well.—Go you	75
and tell my daughter I would speak with her. $\lceil An \rceil$	76
Attendant exits. Go you call hither my Fool.	77
「Another exits. ¬	
Enter $\lceil Oswald$ , the $\rceil Steward$ .	
O you, sir, you, come you hither, sir. Who am I, sir?	78
OSWALD My lady's father.	79
LEAR "My lady's father"? My lord's knave! You whore-	80
son dog, you slave, you cur!	81
OSWALD I am none of these, my lord, I beseech your	82
pardon.	83
LEAR Do you bandy looks with me, you rascal?	84
「Lear strikes him. ¬	
oswald I'll not be strucken, my lord.	85
KENT, 「tripping him Nor tripped neither, you base	86
football player?	87
LEAR I thank thee, fellow. Thou serv'st me, and I'll	88
love thee.	89
KENT, 「to Oswald Tome, sir, arise. Away. I'll teach you	90
differences. Away, away. If you will measure your	91
lubber's length again, tarry. But away. Go to. Have	92
you wisdom? So.	93
「Oswald exits. ¬	
LEAR Now, my friendly knave, I thank thee. There's	94
earnest of thy service.	95
「He gives Kent a purse. ¬	
Enter Fool.	
FOOL Let me hire him too. \(^{To Kent.}\) Here's my	96
coxcomb.	97
<sup>「</sup> He offers Kent his cap. <sup>¬</sup>	
LEAR How now, my pretty knave, how dost thou?	98

FOOL, \( \text{fo Kent} \) Sirrah, you were best take my cox-	99
comb.	100
LEAR Why, my boy?	101
FOOL Why? For taking one's part that's out of favor.	102
「To Kent. ¬ Nay, an thou canst not smile as the	103
wind sits, thou'lt catch cold shortly. There, take my	104
coxcomb. Why, this fellow has banished two on 's	105
daughters and did the third a blessing against his	106
will. If thou follow him, thou must needs wear my	107
coxcomb.—How now, <u>nuncle</u> ? Would I had two	108
coxcombs and two daughters.	109
LEAR Why, my boy?	110
FOOL If I gave them all my living, I'd keep my cox-	111
combs myself. There's mine. Beg another of thy	112
daughters.	113
LEAR Take heed, sirrah—the whip.	114
FOOL Truth's a dog must to kennel; he must be	115
whipped out, when the Lady Brach may stand by th'	116
fire and stink.	117
LEAR A pestilent gall to me!	118
FOOL Sirrah, I'll teach thee a speech.	119
LEAR Do.	120
FOOL Mark it, nuncle:	121
Have more than thou showest,	122
Speak less than thou knowest,	123
Lend less than thou <u>owest</u> ,	124
Ride more than thou goest,	125
Learn more than thou <u>trowest</u> ,	126
Set less than thou throwest;	127
Leave thy drink and thy whore	128
And keep in-a-door,	129
And thou shalt have more	130

Than two tens to <u>a score</u> .	131
KENT This is nothing, Fool.	132
FOOL Then 'tis like the breath of an unfee'd lawyer.	133
You gave me nothing for 't.—Can you make no use	134
of nothing, nuncle?	135
LEAR Why no, boy. Nothing can be made out of	136
nothing.	137
FOOL, \( \text{fo Kent} \) Prithee tell him, so much the rent of his	138
land comes to. He will not believe a Fool.	139
LEAR A bitter Fool!	140
FOOL Dost know the difference, my boy, between a	141
bitter fool and a sweet one?	142
LEAR No, lad, teach me.	143
FOOL (That lord that counseled thee	144
To give away thy land,	145
Come place him here by me;	146
Do thou for him stand.	147
The sweet and bitter fool	148
Will <u>presently</u> appear.	149
The one in motley here,	150
The other found out there.	151
LEAR Dost thou call me "fool," boy?	152
FOOL All thy other titles thou hast given away. That	153
thou wast born with.	154
KENT This is not altogether fool, my lord.	155
FOOL No, faith, lords and great men will not let me. If	156
I had a monopoly out, they would have part on 't.	157
And ladies too, they will not let me have all the fool	158
to myself; they'll be snatching.)—Nuncle, give me	159
an egg, and I'll give thee two crowns.	160
LEAR What two crowns shall they be?	161
FOOL Why, after I have cut the egg i' th' middle and eat	162

up the meat, the two crowns of the egg. When thou	163
clovest thy (crown) i' th' middle and gav'st away	164
both parts, thou bor'st thine ass on thy back o'er	165
the dirt. Thou hadst little wit in thy bald crown	166
when thou gav'st thy golden one away. If I speak	167
like myself in this, let him be whipped that first	168
finds it so. 「Sings. 「	169
Fools had ne'er less grace in a year,	170
For wise men are grown foppish	171
And know not how their wits to wear,	172
Their manners are so apish.	173
LEAR When were you wont to be so full of songs,	174
sirrah?	175
FOOL I have used it, nuncle, e'er since thou mad'st thy	176
daughters thy mothers. For when thou gav'st them	177
the rod and put'st down thine own breeches,	178
$\lceil Sings. \rceil$	
Then they for sudden joy did weep,	179
And I for sorrow sung,	180
That such a king should play bo-peep	181
And go the \langle fools \rangle among.	182
Prithee, nuncle, keep a schoolmaster that can teach	183
thy Fool to lie. I would fain learn to lie.	184
LEAR An you lie, sirrah, we'll have you whipped.	185
FOOL I marvel what kin thou and thy daughters are.	186
They'll have me whipped for speaking true, thou'lt	187
have me whipped for lying, and sometimes I am	188
whipped for holding my peace. I had rather be any	189
kind o' thing than a Fool. And yet I would not be	190
thee, nuncle. Thou hast pared thy wit o' both sides	191
and left nothing i' th' middle. Here comes one o' the	192
parings.	193

## Enter Goneril.

LEAR	
How now, daughter? What makes that frontlet on?	194
(Methinks) you are too much of late i' th' frown.	195
FOOL Thou wast a pretty fellow when thou hadst no	196
need to care for her frowning. Now thou art an O	197
without a figure. I am better than thou art now. I	198
am a Fool. Thou art nothing. $\lceil To \ Goneril$ . $\rceil$ Yes,	199
forsooth, I will hold my tongue. So your face bids	200
me, though you say nothing.	201
Mum, mum,	202
He that keeps nor crust (nor) crumb,	203
Weary of all, shall want some.	204
「He points at Lear. ¬	
That's a shelled peascod.	205
GONERIL	
Not only, sir, this your <u>all-licensed Fool</u> ,	206
But other of your insolent retinue	207
Do hourly <u>carp</u> and quarrel, breaking forth	208
In <u>rank</u> and not-to-be-endurèd riots. Sir,	209
I had thought by making this well known unto you	210
To have found a safe redress, but now grow fearful,	211
By what yourself too late have spoke and done,	212
That you protect this course and put it on	213
By your allowance; which if you should, the fault	214
Would not 'scape censure, nor the redresses sleep	215
Which in the tender of a wholesome weal	216
Might in their working do you that offense,	217
Which else were shame, that then necessity	218
Will call discreet proceeding.	219
FOOL For you know, nuncle,	220
The hedge-sparrow fed the cuckoo so long,	221

That it's had it head bit off by it young.	222
So out went the candle, and we were left darkling.	223
LEAR Are you our daughter? GONERIL	224
<u>I would</u> you would make use of your good wisdom,	225
Whereof I know you are <u>fraught</u> , and put away	226
These <u>dispositions</u> which of late transport you	227
From what you rightly are.	228
FOOL May not an ass know when the cart draws the	229
horse? Whoop, Jug, I love thee!	230
LEAR	230
Does any here know me? This is not Lear.	231
Does Lear walk thus, speak thus? Where are his	232
eyes?	233
Either his <u>notion</u> weakens, his <u>discernings</u>	234
Are <u>lethargied</u> —Ha! <u>Waking?</u> 'Tis not so.	235
Who is it that can tell me who I am?	236
FOOL Lear's shadow.	237
〈LEAR	
I would learn that, for, by the marks of	238
sovereignty,	239
Knowledge, and reason, I should be false persuaded	240
I had daughters.	241
FOOL Which they will make an obedient father.	242
LEAR Your name, fair gentlewoman?	243
GONERIL	
This <u>admiration</u> , sir, is <u>much o' th' savor</u>	244
Of other your new pranks. I do beseech you	245
To understand my purposes aright.	246
As you are old and reverend, should be wise.	247
Here do you keep a hundred knights and squires,	248
Men so disordered, so debauched and bold,	249
That this our court, infected with their manners,	250

Shows like a riotous inn. Epicurism and lust		251
Makes it more like <u>a tavern or a brothel</u>		252
Than a graced palace. The shame itself doth speak		253
For instant remedy. Be then desired,		254
By her that <u>else</u> will take the thing she begs,		255
A little to <u>disquantity</u> your <u>train</u> ,		256
And the remainders that shall still depend		257
To be such men as may besort your age,		258
Which know themselves and you.		259
LEAR Darkness and		260
devils!—		261
Saddle my horses. Call my train together.		262
	「Some exit. ¬	
Degenerate bastard, I'll not trouble thee.		263
Yet have I left a daughter. GONERIL		264
You strike my people, and your disordered rabble		265
Make servants of their betters.		266
Enter Albany.		
LEAR		
Woe that too late repents!— $\langle O, \sin, \text{ are you} \rangle$		267
come?>		268
Is it your will? Speak, sir.—Prepare my horses.	_	269
	「Some exit. ¬	
Ingratitude, thou marble-hearted fiend,		270
More hideous when thou show'st thee in a child		271
Than the sea monster!		272
[ALBANY Pray, sir, be <u>patient</u> .]		273
LEAR, \[ \text{to Goneril} \] Detested \( \frac{\text{kite}}{\text{to liest.}} \)		274
My <u>train</u> are men of choice and rarest <u>parts</u> ,		275
That all particulars of duty know		276

And in the most exact regard support	277
The worships of their name. O most small fault,	278
How ugly didst thou in Cordelia show,	279
Which, like an engine, wrenched my frame of	280
<u>nature</u>	281
From the fixed place, drew from my heart all love	282
And added to the gall! O Lear, Lear, Lear!	283
「He strikes his head. ☐	
Beat at this gate that let thy folly in	284
And thy dear judgment out. Go, go, my people.	285
「Some exit. ¬	
ALBANY	
My lord, I am guiltless as I am ignorant	286
[Of what hath moved you.]	287
LEAR It may be so, my lord.—	288
Hear, Nature, hear, dear goddess, hear!	289
Suspend thy purpose if thou didst intend	290
To make <u>this creature</u> fruitful.	291
Into her womb convey sterility.	292
Dry up in her the organs of <u>increase</u> ,	293
And from her derogate body never spring	294
A babe to honor her. <u>If she must teem</u> ,	295
Create her child of spleen, that it may live	296
And be a <u>thwart</u> <u>disnatured</u> torment to her.	297
Let it stamp wrinkles in her brow of youth,	298
With <u>cadent</u> tears <u>fret</u> channels in her cheeks,	299
Turn all <u>her mother's pains and benefits</u>	300
To laughter and contempt, that she may feel	301
How sharper than a serpent's tooth it is	302
To have a thankless child.—Away, away!	303
$\lceil Lear \text{ and the rest of his train} \rceil exit.$	

ALBANY

Now, gods that we adore, whereof comes this?	304
GONERIL  Navar affliat yourself to know more of it	205
Never afflict yourself to know more of it,	305
But let his <u>disposition</u> have that scope	306
As dotage gives it.	307
Enter Lear $\lceil$ and the Fool. $\rceil$	
LEAR	
What, fifty of my followers at a clap?	308
Within a fortnight?	309
ALBANY What's the matter, sir?	310
LEAR	
I'll tell thee. \( \textit{To Goneril.} \) Life and death! I am	311
ashamed	312
That thou hast power to shake my manhood thus,	313
That these hot tears, which break from me perforce,	314
Should make thee worth them. Blasts and fogs upon	315
thee!	316
Th' untented woundings of a father's curse	317
Pierce every sense about thee! Old fond eyes,	318
Beweep this cause again, I'll pluck you out	319
And cast you, with the waters that you loose,	320
To <u>temper</u> clay. (Yea, is 't come to this?)	321
Ha! Let it be so. I have another daughter	322
Who, I am sure, is kind and comfortable.	323
When she shall hear this of thee, with her nails	324
She'll flay thy wolvish <u>visage</u> . Thou shalt find	325
That I'll resume the shape which thou dost think	326
I have cast off forever.	327
He exits.	
GONERIL Do you mark that? ALBANY	328
I cannot be so partial, Goneril,	329

To the great love I bear you—	330
GONERIL Pray you, content.—What, Oswald, ho!—	331
You, sir, more knave than Fool, after your master.	332
FOOL Nuncle Lear, Nuncle Lear, tarry. Take the Fool	333
with thee.	334
A fox, when one has caught her,	335
And such a daughter,	336
Should sure to the slaughter,	337
If my cap would buy a <u>halter</u> .	338
So the Fool follows after.	339
He exits.	
[GONERIL	
This man hath had good counsel. A hundred	340
knights!	341
Tis politic and safe to let him keep	342
At point a hundred knights! Yes, that on every	343
dream,	344
Each <u>buzz</u> , each <u>fancy</u> , each complaint, dislike,	345
He may enguard his dotage with their powers	346
And hold our lives <u>in mercy</u> .—Oswald, I say!	347
ALBANY Well, you may fear too far.	348
GONERIL Safer than trust too far.	349
Let me still take away the harms I fear,	350
Not fear still to be taken. I know his heart.	351
What he hath uttered I have writ my sister.	352
If she sustain him and his hundred knights	353
When I have showed th' <u>unfitness</u> —	354
Enter $\lceil Oswald$ , the $\rceil Steward$ .	
How now, Oswald?]	355
What, have you writ that letter to my sister?	356
OSWALD Ay, madam.	357
GONERIL	

Inform her full of my particular fear, And thereto add such reasons of your own As may compact it more. Get you gone, And hasten your return. 「Oswald exits. ¬No, no, my lord, This milky gentleness and course of yours, Though I condemn not, yet, under pardon, 「You¬ are much more at task for want of wisdom Than praised for harmful mildness. ALBANY How far your eyes may pierce I cannot tell. Striving to better, oft we mar what's well. GONERIL Nay, then— ALBANY Well, well, th' event.  Scene 5  Enter Lear, Kent ¬in disguise, ¬Gentleman, and Fool.  LEAR, ¬to Kent¬ Go you before to Gloucester with these letters. Acquaint my daughter no further with anything you know than comes from her demand out of the letter. If your diligence be not speedy, I shall be there afore you.  KENT I will not sleep, my lord, till I have delivered your letter.  He exits.		
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your letter.  He exits.	there afore you.	5
your letter.  He exits.	KENT I will not sleep, my lord, till I have delivered	6
He exits.		7
FOOT If a man's brains were in 's heals were 't not in	•	exits.
FOOL II a mail's drams were m s needs, were that m	FOOL If a man's brains were in 's heels, were 't not in	8
danger of <u>kibes</u> ?	danger of <u>kibes</u> ?	9
IEAD Av boy	LEAR Ay, boy.	10
LEAR Ay, DOy.	FOOL Then, I prithee, be merry; thy wit shall not go	11

<u>slipshod</u> .	12
LEAR Ha, ha, ha!	13
FOOL Shalt see thy other daughter will use thee kind-	14
ly, for, though she's as like this as a crab's like an	15
apple, yet I can tell what I can tell.	16
LEAR What canst tell, boy?	17
FOOL She will taste as like this as a crab does to a crab.	18
Thou canst tell why one's nose stands i' th' middle	19
on 's face?	20
LEAR No.	21
FOOL Why, to keep one's eyes of either side 's nose,	22
that what a man cannot smell out he may spy into.	23
LEAR I did her wrong.	24
FOOL Canst tell how an oyster makes his shell?	25
LEAR No.	26
FOOL Nor I neither. But I can tell why a snail has a	27
house.	28
LEAR Why?	29
FOOL Why, to put 's head in, not to give it away to his	30
daughters and leave his horns without a case.	31
LEAR I will forget my nature. So kind a father!—Be	32
my horses ready?	33
「Gentleman exits. ¬	
FOOL Thy asses are gone about 'em. The reason why	34
the seven stars are no more than seven is a pretty	35
reason.	36
LEAR Because they are not eight.	37
FOOL Yes, indeed. Thou wouldst make a good Fool.	38
LEAR To take 't again perforce! Monster ingratitude!	39
FOOL If thou wert my Fool, nuncle, I'd have thee	40
beaten for being old before thy time.	41
LEAR How's that?	42

FOOL Thou shouldst not have been old till thou hadst		43
been wise.		44
LEAR		
O, let me not be mad, not mad, sweet heaven!		45
Keep me in temper. I would not be mad!		46
「Enter Gentleman. 7		
How now, are the horses ready?		47
GENTLEMAN Ready, my lord.		48
LEAR Come, boy.		49
FOOL		
She that's a maid now and laughs at my departure,		50
Shall not be a maid long, unless things be cut		51
shorter.		52
	They exit.	

# The Tragedy of KING LEAR

# ACT 2



## ACT 2

## Scene 1

Enter \( \text{Edmund}, \text{ the} \) Bastard and Curan, \( \text{severally}. \)

EDMUND Save thee, Curan.	1
CURAN And (you,) sir. I have been with your father and	2
given him notice that the Duke of Cornwall and	3
Regan his duchess will be here with him this night.	4
EDMUND How comes that?	5
CURAN Nay, I know not. You have heard of the news	6
abroad?—I mean the whispered ones, for they are	7
yet but <u>ear-kissing</u> <u>arguments</u> .	8
EDMUND Not I. Pray you, what are they?	9
CURAN Have you heard of no likely wars toward 'twixt	10
the dukes of Cornwall and Albany?	11
EDMUND Not a word.	12
CURAN You may do, then, in time. Fare you well, sir.	13
	He exits.
EDMUND The Dealer has been to reight? The best on head	
The Duke be here tonight? The better, best.	14
This weaves itself perforce into my business.	15
My father hath set guard to take my brother,	16
And I have one thing of a queasy question	17
Which I must act. Briefness and fortune work!—	18
Brother, a word. Descend. Brother, I say!	19
Enter Edgar.	
My father watches. O sir, fly this place!	20

<u>Intelligence is </u> §	<mark>given</mark> where you are hid.	21
You have now	the good advantage of the night.	22
Have you not s	poken 'gainst the Duke of Cornwall?	23
He's coming hi	ther, now, i' th' night, <u>i' th' haste,</u>	24
And Regan witl	h him. Have you nothing said	25
Upon his party	'gainst the Duke of Albany?	26
Advise yourself	: •	27
EDGAR	I am sure on 't, not a word.	28
EDMUND		
I hear my fathe	er coming. Pardon me.	29
In cunning I m	ust draw my sword upon you.	30
Draw. Seem to	defend yourself. Now, <u>quit you</u>	31
well.		32
	$\lceil They$	y draw. <sup>↑</sup>
Yield! Come be	efore my father! Light, hoa, here!	33
[Aside to Edgar.	. Fly, brother.—Torches, torches!	34
—So, farewe	<u>ll</u> .	35
	Edg	ar exits.
Some blood dra	<u>awn on</u> me would <u>beget opinion</u>	36
Of my more fie	rce endeavor. I have seen drunkards	37
Do more than t	this <u>in sport</u> .	38
	<sup>Г</sup> Не wounds h	is arm. <sup>↑</sup>
	Father, father!	39
Stop, stop! No	help?	40
Ente	er Gloucester, and Servants with torches.	
GLOUCESTER	Now, Edmund, where's the	41
villain?		42
EDMUND		
Here stood he i	in the dark, his sharp sword out,	43
Mumbling of w	ricked charms, conjuring the moon	44
To <u>stand</u> auspid	cious mistress.	45
GLOUCESTER	But where is he?	46

EDMUND Look, sir, I bleed.		47
GLOUCESTER	Where is the villain,	48
Edmund?		49
EDMUND		
Fled this way, sir, GLOUCESTER	when by no means he could—	50
Pursue him, ho! G	o after. <sup>「</sup> Servants exit. <sup>¬</sup> By no	51
means what?		52
EDMUND		
Persuade me to the	e murder of your Lordship,	53
But <u>that</u> I told him	the revenging gods	54
'Gainst parricides	did all the <u>thunder</u> <u>bend,</u>	55
Spoke with how m	anifold and strong a bond	56
The child was bou	nd to th' father—sir, <u>in fine,</u>	57
Seeing how loathly	y opposite I stood	58
To his unnatural p	urpose, in <u>fell motion</u>	59
With his preparèd	sword he <u>charges home</u>	60
My <u>unprovided</u> bo	dy, 〈lanced〉 mine arm;	61
And when he saw	my <u>best alarumed spirits,</u>	62
Bold in the quarre	<u>l's right</u> , roused to th' encounter,	63
Or whether ghaste	d by the noise I made,	64
Full suddenly he fl	ed.	65
GLOUCESTER	Let him fly far!	66
Not in this land sh	all he remain uncaught,	67
And found—dispar	t <mark>ch</mark> . The noble duke my master,	68
My worthy arch ar	nd patron, comes tonight.	69
By his authority I	will proclaim it	70
That he which find	ls him shall deserve our thanks,	71
Bringing the murd	lerous coward to the <u>stake</u> ;	72
He that conceals h	im, death.	73
EDMUND		
When I dissuaded	him from his intent	74
And found him pig	ght to do it, with <u>curst</u> speech	75

I threatened to <u>discover</u> him. He replied	76
"Thou <u>unpossessing</u> bastard, <u>dost thou think</u>	77
If I would stand against thee, would the reposal	78
Of any trust, virtue, or worth in thee	79
Make thy words faithed? No. What (I should)	80
deny—	81
As this I would, though thou didst produce	82
My very character—I'd turn it all	83
To thy suggestion, plot, and damned practice.	84
And thou must make a dullard of the world	85
If they not thought the profits of my death	86
Were very pregnant and potential (spurs)	87
To make thee seek it."	88
GLOUCESTER O strange and fastened villain!	89
Would he deny his letter, said he?	90
⟨I never got him.⟩	91
<u>Tucket</u> withi	n.
Hark, the Duke's trumpets. I know not $\langle why \rangle$ he	92
comes.	93
All ports I'll bar. The villain shall not 'scape.	94
The Duke must grant me that. Besides, his picture	95
I will send far and near, that all the kingdom	96
May have due note of him. And of my land,	97
Loyal and <u>natural</u> boy, I'll work the means	98
To make thee <u>capable</u> .	99
Enter Cornwall, Regan, and Attendants.	
CORNWALL	
How now, my noble friend? Since I came hither,	100
Which I can call but now, I have heard strange	101
⟨news.⟩	102
REGAN	
If it be true, all vengeance comes too short	103

Which can pursue th' offender. How dost, my	104
lord?	105
GLOUCESTER	
O madam, my old heart is cracked; it's cracked.	106
REGAN	
What, did my father's godson seek your life?	107
He whom my father named, your Edgar?	108
GLOUCESTER	
O lady, lady, shame would have it hid!	109
REGAN	
Was he not companion with the riotous knights	110
That tended upon my father?	111
GLOUCESTER 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1	
I know not, madam. 'Tis too bad, too bad.  EDMUND	112
Yes, madam, he was of that <u>consort</u> .	112
REGAN	113
No marvel, then, though he were ill affected.	114
'Tis they have <u>put him on</u> the old man's death,	115
To have th' <u>expense</u> and waste of his <u>revenues</u> .	116
I have this present evening from my sister	117
Been well informed of them, and with such cautions	
	118
That if they come to sojourn at my house	119
I'll not be there.	120
CORNWALL Nor I, assure thee, Regan.—	121
Edmund, I hear that you have shown your father	122
A <u>childlike office</u> .	123
EDMUND It was my duty, sir.	124
GLOUCESTER	
He did bewray his practice, and received	125
This hurt you see striving to apprehend him.	126
CORNWALL Is he pursued?	127
GLOUCESTER Ay, my good lord.	128
CORNWALL	

If he he taken he shall never more	4.00
If he be taken, he shall never more	129
Be feared of doing harm. Make your own purpose,	130
How in my strength you please.—For you, Edmund,	131
Whose virtue and obedience doth this instant	132
So much commend itself, you shall be ours.	133
Natures of such deep trust we shall much need.	134
You we first seize on.	135
EDMUND I shall serve you, sir,	136
Truly, <u>however else</u> .	137
GLOUCESTER For him I thank your Grace.	138
CORNWALL	
You know not why we came to visit you—	139
REGAN	
Thus out of season, threading dark-eyed night.	140
Occasions, noble Gloucester, of some (poise,)	141
Wherein we must have use of your advice.	142
Our father he hath writ, so hath our sister,	143
Of differences, which I best (thought) it fit	144
To answer from our home. The several messengers	145
From hence <u>attend dispatch</u> . Our good old friend,	146
Lay comforts to your bosom and bestow	147
Your needful counsel to our businesses,	148
Which craves the instant use.	149
GLOUCESTER I serve you, madam.	150
Your Graces are right welcome.	151
Flourish. They	exit.
6	

Scene 2
Enter Kent \( \text{in disguise} \) and \( \text{Oswald, the} \) Steward, severally.
OSWALD Good dawning to thee, friend. Art of this
house?

KENT Ay.	3
OSWALD Where may we set our horses?	4
KENT I' th' mire.	5
OSWALD Prithee, if thou lov'st me, tell me.	6
KENT I love thee not.	7
OSWALD Why then, I care not for thee.	8
KENT If I had thee in Lipsbury pinfold, I would make	9
thee care for me.	10
OSWALD Why dost thou use me thus? I know thee not.	11
KENT Fellow, I know thee.	12
OSWALD What dost thou know me for?	13
KENT A knave, a rascal, an eater of broken meats; a	14
base, proud, shallow, beggarly, three-suited, hun-	15
dred-pound, filthy worsted-stocking knave; a lily-	16
livered, action-taking, whoreson, glass-gazing, su-	17
perserviceable, finical rogue; one-trunk-inheriting	18
slave; one that wouldst be a bawd in way of good	19
service, and art nothing but the composition of a	20
knave, beggar, coward, pander, and the son and heir	21
of a mongrel bitch; one whom I will beat into	22
(clamorous) whining if thou deny'st the least syllable	23
of thy <u>addition</u> .	24
OSWALD Why, what a monstrous fellow art thou thus	25
to rail on one that is neither known of thee nor	26
knows thee!	27
KENT What a brazen-faced varlet art thou to deny thou	28
knowest me! Is it two days (ago) since I tripped up	29
thy heels and beat thee before the King? \( \textit{THe draws} \)	30
his sword. ☐ Draw, you rogue, for though it be night,	31
yet the moon shines. I'll make a sop o' th' moon-	32
shine of you, you whoreson, cullionly barbermon-	33
ger. Draw!	34

oswald Away! I have nothing to do with thee.	35
KENT Draw, you rascal! You come with letters against	36
the King and take Vanity the puppet's part against	37
the royalty of her father. Draw, you rogue, or I'll so	38
<u>carbonado</u> your shanks! Draw, you rascal! <u>Come</u>	39
your ways.	40
oswald Help, ho! Murder! Help!	41
KENT Strike, you slave! Stand, rogue! Stand, you neat	42
slave! Strike!	43
「He beats Oswald. ¬	
oswald Help, ho! Murder, murder!	44
Enter Bastard (Edmund, with his rapier drawn,) Cornwall, Regan, Gloucester, Servants.	
EDMUND How now, what's the matter? Part!	45
KENT With you, goodman boy, if you please. Come, I'll	46
<del></del> , , , , E	47
GLOUCESTER	
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	49
strikes again. What is the matter?	50
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1100 0 0	52
	53
KENT No marvel, you have so bestirred your valor.	54
You cowardly rascal, nature <u>disclaims in</u> thee; a	55
tailor made thee.	56
CORNWALL Thou art a strange fellow. A tailor make a	57
man?	58
KENT A tailor, sir. A stonecutter or a painter could not	59
have made him so ill, though they had been but two	60

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No contraries ho	ld more antipathy	91
Than I and such	a knave.	92
CORNWALL		
Why dost thou ca	all him "knave"? What is his fault?	93
KENT His countena	nce <u>likes</u> me not.	94
CORNWALL	1	
No more, percha KENT	nce, does mine, nor his, nor hers.	95
Sir, 'tis my occur	pation to be <u>plain</u> :	96
I have seen bette	r faces in my time	97
Than stands on a	any shoulder that I see	98
Before me at this	s instant.	99
CORNWALL	This is some fellow	100
Who, having bee	n praised for bluntness, <u>doth affect</u>	101
A saucy roughne	ss and constrains the garb	102
Ouite from his na	ature. He cannot flatter, he.	103
An honest mind	and plain, he must speak truth!	104
An they will take	it, so; if not, he's plain.	105
These kind of kn	aves I know, which in this	106
plainness		107
Harbor more cra	ft and more corrupter ends	108
Than twenty silly	-ducking observants	109
That stretch their	r duties nicely.	110
KENT		
Sir, in good faith	, in sincere verity,	111
Under th' allowa	nce of your great aspect,	112
Whose influence	<u>, like the wreath of radiant fire</u>	113
On [flick'ring] Pl	noebus' front—	114
CORNWALL	What mean'st by this?	115
KENT To go out of r	ny <u>dialect,</u> which you <u>discommend</u>	116
so much. I kno	w, sir, I am no flatterer. <u>He that</u>	117

beguiled you in a plain accent was a plain knave,	
which for my part I will not be, though I should	119
win your displeasure to entreat me to 't.	120
CORNWALL, \( \text{to Oswald} \) What was th' offense you gave	121
him?	122
OSWALD I never gave him any.	123
It pleased the King his master very late	124
To strike at me, upon his misconstruction;	125
When he, compact, and flattering his displeasure,	126
Tripped me behind; being down, insulted, railed,	127
And put upon him such a deal of man	128
That worthied him, got praises of the King	129
For him attempting who was self-subdued;	130
And in the <u>fleshment</u> of this (dread) exploit,	131
Drew on me here again.	132
KENT None of these rogues and cowards	133
But Ajax is their fool.	134
CORNWALL Fetch forth the stocks.—	135
You stubborn ancient knave, you reverent braggart,	136
We'll teach you.	137
KENT Sir, I am too old to learn.	138
Call not your stocks for me. I serve the King,	139
On whose employment I was sent to you.	140
You shall do small (respect,) show too bold	141
<u>malice</u>	142
Against the grace and person of my master,	143
Stocking his messenger.	144
CORNWALL	
Fetch forth the stocks.—As I have life and honor,	145
There shall he sit till noon.	146
REGAN	
Till noon? Till night, my lord, and all night, too.	147

KENT	
Why, madam, if I were your father's dog,	148
You <u>should</u> not use me so.	
REGAN Sir, being his <u>knave</u> , I will.	
CORNWALL	
This is a fellow of the selfsame <u>color</u>	151
Our sister speaks of.—Come, bring away the stocks.	152
Stocks brought out.	
GLOUCESTER	
Let me beseech your Grace not to do so.	153
(His fault is much, and the good king his master	154
Will <u>check</u> him for 't. <u>Your purposed low correction</u>	155
Is such as basest and \( \frac{contemned'st}{} \) wretches	156
For pilf'rings and most common trespasses	157
Are punished with. The King must take it ill	
That he, so slightly valued in his messenger,	159
Should have him thus restrained.	
CORNWALL I'll <u>answer</u> that.	161
REGAN	
My sister may receive it much more worse	162
To have her gentleman abused, assaulted	163
⟨For following her affairs.—Put in his legs.⟩	164
「Kent is put in the stocks. ¬	
cornwall Come, my (good) lord, away.	165
「All but Gloucester and Kent <sup>†</sup> exit.	
GLOUCESTER	
I am sorry for thee, friend. 'Tis the (Duke's)	166
pleasure,	167
Whose disposition all the world well knows	168
Will not be <u>rubbed</u> nor stopped. I'll entreat for thee.	169
KENT	
Pray, do not, sir. I have <u>watched</u> and traveled hard.	170
Some time I shall sleen out: the rest I'll whistle	171

A good man's fortune may grow out at heels.	172
Give you good morrow.	173
GLOUCESTER	
The Duke's to blame in this. 'Twill be ill taken.	174
He exits.	
Good king, that must approve the common saw,	175
Thou <u>out of heaven's benediction com'st</u>	176
To the warm sun.	177
THe takes out a paper.	111
Approach, thou beacon to this under globe,	178
That by thy <u>comfortable</u> beams I may	179
Peruse this letter. Nothing almost sees miracles	180
But misery. I know 'tis from Cordelia,	181
Who hath most fortunately been informed	182
Of my <u>obscurèd course</u> , and <u>shall find time</u>	183
From this enormous state, seeking to give	184
Losses their remedies. All weary and o'erwatched,	185
Take <u>vantage</u> , heavy eyes, not to behold	186
This shameful lodging.	187
Fortune, good night. Smile once more; turn thy	188
wheel.	189
$\langle Sleeps. \rangle$	
Scene 3 Enter Edgar.	
EDGAR I heard myself proclaimed,	1
And by the <u>happy hollow of a tree</u>	2
Escaped the hunt. No port is free; no place	3
That guard and most unusual vigilance	4
Does not attend my taking. Whiles I may 'scape,	5

I will preserve myself, and am <u>bethought</u>	6
To take the basest and most poorest shape	7
That ever penury in contempt of man	8
Brought near to beast. My face I'll grime with filth,	9
Blanket my loins, elf all my hairs in knots,	10
And with <u>presented</u> nakedness <u>outface</u>	11
The winds and persecutions of the sky.	12
The country gives me proof and precedent	13
Of <b>Bedlam beggars</b> who with roaring voices	14
Strike in their numbed and mortified arms	15
Pins, wooden pricks, nails, sprigs of rosemary,	16
And, with this horrible object, from low farms,	17
Poor pelting villages, sheepcotes, and mills,	18
Sometime with lunatic bans, sometime with prayers,	19
Enforce their charity. "Poor Turlygod! Poor Tom!"	20
That's something yet. "Edgar" I nothing am.	21
	He exits.
Scene 4	
Enter Lear, Fool, and Gentleman.	
LEAR	
Tis strange that they should so depart from home	1
And not send back my (messenger.)	2
GENTLEMAN As I learned,	3
The night before there was no purpose in them	4
Of this <u>remove</u> .	5
KENT, \( \sqrt{waking} \) Hail to thee, noble master.	6
LEAR Ha?	7
Mak'st thou this shame thy pastime?	8
[KENT No, my lord.]	9

FOOL Ha, ha, he wears <u>cruel</u> garters. Horses are tied

10

by the heads, dogs and bears by th' neck, monkeys	
by th' loins, and men by th' legs. When a (man's)	12
overlusty at legs, then he wears wooden nether-	13
stocks.	14
LEAR	
What's he that hath so much thy place mistook	15
To set thee here?	16
KENT It is both he and she,	17
Your <u>son</u> and daughter.	18
LEAR No.	19
KENT Yes.	20
lear No, I say.	21
кепт І say yea.	22
LEAR By Jupiter, I swear no.	23
[KENT By Juno, I swear ay.	24
They durst not do 't.	25
They could not, would not do 't. 'Tis worse than	26
murder	27
To do upon respect such violent outrage.	28
Resolve me with all modest haste which way	29
Thou might'st deserve or they impose this usage,	30
Coming from <u>us</u> .	31
KENT My lord, when at their home	32
I did commend your Highness' letters to them,	33
Ere I was risen from the place that showed	34
My duty kneeling, came there a reeking post,	35
Stewed in his haste, half breathless, (panting) forth	36
From Goneril his mistress salutations;	37
Delivered letters, spite of intermission,	38
Which <u>presently</u> they read; <u>on</u> (whose) contents	39
They summoned up their meiny, straight took	40
horse,	41

Commanded me to follow and attend		42
The leisure of their answer, gave me cold looks;		43
And meeting here the other messenger,		44
Whose welcome, I perceived, had poisoned mine,		45
Being the very fellow which of late		46
Displayed so saucily against your Highness,		47
Having more man than wit about me, drew.		48
He raised the house with loud and coward cries.		49
Your son and daughter found this trespass worth		50
The shame which here it suffers.		51
[FOOL Winter's not gone yet if the wild geese fly that		52
way.		53
Fathers that wear rags		54
Do make their children blind,		55
But fathers that bear bags		56
Shall see their children kind.		57
Fortune, that arrant whore,		58
Ne'er turns the key to th' poor.		59
But, for all this, thou shalt have as many dolors for		60
thy daughters as thou canst tell in a year.]		61
LEAR		
O, how this mother swells up toward my heart!		62
Hysterica passio, down, thou climbing sorrow!		63
Thy element's below.—Where is this daughter?		64
KENT With the Earl, sir, here within.		65
LEAR, $\lceil to \ Fool \ and \ Gentleman \rceil$ Follow me not. Stay		66
here.		67
ODNEY DAMAN	He exits.	
GENTLEMAN  Mada you no more offense but what you speak of?		<i>(</i> )
Made you no more offense but what you speak of?		68
KENT None.		69
How <u>chance</u> the King comes with so small a number?		70

FOOL An thou hadst been set i' th' stocks for that			
question, thou'dst well deserved it.	72		
KENT Why, Fool?	73		
FOOL We'll set thee to school to an ant to teach thee	74		
there's no laboring i' th' winter. All that follow	75		
their noses are led by their eyes but blind men, and	76		
there's not a nose among twenty but can smell him	77		
that's stinking. Let go thy hold when a great wheel	78		
runs down a hill lest it break thy neck with follow-	79		
ing; but the great one that goes upward, let him	80		
draw thee after. When a wise man gives thee better	81		
counsel, give me mine again. I would have none but	82		
knaves follow it, since a Fool gives it.	83		
That sir which serves and seeks for gain,	84		
And follows but for form,	85		
Will pack when it begins to rain	86		
And leave thee in the storm.	87		
But I will tarry; the Fool will stay,			
And let the wise man fly.	89		
The knave turns fool that runs away;	90		
The Fool no knave, perdie.	91		
KENT Where learned you this, Fool?	92		
FOOL Not i' th' stocks, fool.	93		
Enter Lear and Gloucester.			
LEAR			
Deny to speak with me? They are sick? They are	94		
weary?	95		
They have traveled all the night? Mere <u>fetches</u> ,	96		
The <u>images</u> of revolt and flying off.	97		
Fetch me a better answer.	98		
GLOUCESTER My dear lord,	99		

You know the fiery quality of the Duke,	
How unremovable and fixed he is	101
In his own course.	102
LEAR	
Vengeance, plague, death, confusion!	103
"Fiery"? What "quality"? Why Gloucester,	104
Gloucester,	105
I'd speak with the Duke of Cornwall and his wife.	106
[GLOUCESTER	
Well, my good lord, I have informed them so.	107
LEAR	
"Informed them"? Dost thou understand me,	108
man?]	109
GLOUCESTER Ay, my good lord.	110
LEAR	
The King would speak with Cornwall. The dear	111
father	112
Would with his daughter speak, commands, <u>tends</u>	113
service.	114
[Are they "informed" of this? My breath and	115
blood!]	116
"Fiery"? The "fiery" duke? Tell the hot duke that—	117
No, but not yet. Maybe he is not well.	118
Infirmity doth still neglect all office	119
Whereto our health is bound. We are not ourselves	120
When nature, being oppressed, commands the mind	121
To suffer with the body. I'll forbear,	122
And am fallen out with my more headier will,	123
To take the indisposed and sickly fit	124
For the sound man. \( \sum \) <i>Noticing Kent again.</i> \( \sum \) Death on	125
my state! Wherefore	126
Should be sit here? This act persuades me	127

That this <u>remotion</u> of the Duke and her	128
Is <u>practice</u> only. Give me my servant forth.	129
Go tell the Duke and 's wife I'd speak with them.	130
Now, presently, bid them come forth and hear me,	131
Or at their chamber door I'll beat the drum	132
Till it <u>cry sleep to death</u> .	133
GLOUCESTER I would have all well betwixt you.	134
He exits.	
LEAR	
O me, my heart, my rising heart! But down!	135
FOOL Cry to it, nuncle, as the cockney did to the eels	136
when she put 'em i' th' <u>paste</u> alive. She <u>knapped</u>	137
'em o' th' coxcombs with a stick and cried "Down,	138
wantons, down!" 'Twas her brother that in pure	139
kindness to his horse buttered <u>his hay</u> .	140
Enter Cornwall, Regan, Gloucester, Servants.	
LEAR Good morrow to you both.	141
CORNWALL Hail to your Grace.	142
Kent here set at liberty.	
REGAN I am glad to see your Highness.	143
Regan, I think (you) are. I know what reason	144
I have to think so: if thou shouldst not be glad,	145
I would <u>divorce me from thy (mother's) tomb</u> ,	146
Sepulch'ring an adult'ress. \( \text{To Kent.} \) \( \text{O} \) are you	147
free?	148
Some other time for that.—Belovèd Regan,	149
Thy sister's <u>naught</u> . O Regan, she hath tied	150
Sharp-toothed unkindness, like a vulture, here.	151
I can scarce speak to thee. Thou'lt not believe	152
With how depraved a quality—O Regan! REGAN	153

I pray you, sir, take patience. <u>I have hope</u>		154
You less know how to value her desert		155
Than she to scant her duty.		156
[LEAR Say? How is that?		157
REGAN		
I cannot think my sister in the least		158
Would fail her obligation. If, sir, perchance		159
She have restrained the riots of your followers,		160
Tis on such ground and to such wholesome end		161
As clears her from all blame.]		162
LEAR My curses on her.		163
REGAN O sir, you are old.		164
Nature in you stands on the very verge		165
Of his confine. You should be ruled and led		166
By some discretion that discerns your state		167
Better than you yourself. Therefore, I pray you		168
That to our sister you do make return.		169
Say you have wronged her.		170
LEAR Ask her forgiveness?		171
Do you but mark how this becomes the house:		172
	「He kneels. ¬	
"Dear daughter, I confess that I am old.		173
Age is unnecessary. On my knees I beg		174
That you'll vouchsafe me raiment, bed, and food."		175
REGAN		
Good sir, no more. These are unsightly tricks.		176
Return you to my sister.		177
LEAR, \( \text{rising} \) Never, Regan.		178
She hath abated me of half my train,		179
Looked black upon me, struck me with her tongue		180
Most serpentlike upon the very heart.		181
All the stored vengeances of heaven fall		182

On her ingrateful top!	Strike her young bones,	183
You taking airs, with l	ameness!	184
CORNWALL	Fie, sir, fie!	185
LEAR		
You nimble lightnings	s, dart your blinding flames	186
Into her scornful eyes	! Infect her beauty,	187
You fen-sucked fogs d	rawn by the powerful sun	188
To fall and blister!		189
REGAN		
O, the blest gods! So v	vill you wish on me	190
When the rash mood is	is on.	191
LEAR		
No, Regan, thou shalt	never have my curse.	192
Thy <u>tender-hefted</u> nat	ure shall not give	193
Thee o'er to harshness	s. Her eyes are fierce, but	194
thine		195
Do comfort and not be	urn. 'Tis not in thee	196
To grudge my pleasur	es, to cut off my train,	197
To bandy hasty words	, to <u>scant my sizes,</u>	198
And, in conclusion, to	oppose the bolt	199
Against my coming in	. Thou better know'st	200
The offices of nature,	bond of childhood,	201
Effects of courtesy, du	ies of gratitude.	202
Thy half o' th' kingdor	n hast thou not forgot,	203
Wherein I thee endow		204
REGAN	Good sir, to th' purpose.	205
		cket within.
LEAR		
Who put my man i' th	'stocks?	206
CORNWALL	What trumpet's that?	207
REGAN		
I know 't—my sister's.	This <u>approves</u> her letter,	208
That she would soon b	be here.	209

## Enter $\lceil Oswald$ , the $\rceil Steward$ .

	Is your lady come?	210
LEAR		
This is a slave whose easy-borrowed pride		211
Dwells in the \(\frac{\text{fickle}}{g}\)	race of her he follows.—	212
Out, <u>varlet</u> , from my si	ght!	213
CORNWALL	What means your Grace?	214
LEAR		
Who stocked my serva	nt? Regan, I have good hope	215
Thou didst not know o	<u>n 't</u> .	216
	Enter Goneril.	
	Who comes here? O heavens,	217
If you do love old men	, if your sweet <u>sway</u>	218
Allow obedience, if you	ı yourselves are old,	219
Make it your cause. Se	end down and take my part.	220
「To Goneril. <sup>↑</sup> Art not as	shamed to look upon this	221
beard?		222
	「Regan takes Goneril's han	id.
O Regan, will you take	her by the hand?	223
GONERIL		
Why not by th' hand, s	ir? How have I offended?	224
All's not offense that ir	ndiscretion finds	225
And dotage terms so.		226
LEAR O	sides, you are too tough!	227
Will you yet hold?—Ho	ow came my man i' th'	228
stocks?		229
CORNWALL		
I set him there, sir, but		230
Deserved much less ad	vancement.	231
LEAR	You? Did you?	232
REGAN		
I pray you, father, beir	ıg weak, seem so.	233

If till the expiration of your month	234
You will return and sojourn with my sister,	
Dismissing half your train, come then to me.	236
I am now from home and out of that provision	237
Which shall be needful for your entertainment.	238
LEAR	
Return to her? And fifty men dismissed?	239
No! Rather I abjure all roofs, and choose	240
To <u>wage</u> against the enmity o' th' air,	241
To be a comrade with the wolf and owl,	242
Necessity's sharp pinch. Return with her?	243
Why the hot-blooded France, that dowerless took	244
Our youngest born—I could as well be brought	245
To knee his throne and, squire-like, pension beg	246
To keep base life afoot. Return with her?	247
Persuade me rather to be slave and sumpter	248
To this detested groom.	249
「He indicates Oswald.	
GONERIL At your choice, sir.	250
LEAR	
I prithee, daughter, do not make me mad.	251
I will not trouble thee, my child. Farewell.	252
We'll no more meet, no more see one another.	253
But yet thou art my flesh, my blood, my daughter,	254
Or, rather, a disease that's in my flesh,	255
Which I must needs call mine. Thou art a boil,	256
A plague-sore or <u>embossèd carbuncle</u>	257
In my corrupted blood. But I'll not chide thee.	258
Let shame come when it will; I do not <u>call</u> it.	259
I do not bid the <u>thunder-bearer</u> shoot,	260
Nor tell tales of thee to high-judging Jove.	261
Mend when thou canst. Be better at thy leisure.	262

I can be patient. I can stay with Regan,	263
I and my hundred knights.	264
REGAN Not altogether so.	265
I looked not for you yet, nor am provided	266
For your fit welcome. Give ear, sir, to my sister,	267
For those that mingle reason with your passion	268
Must be content to think you old, and so—	269
But she knows what she does.	270
LEAR Is this well spoken?	271
REGAN	
I dare avouch it, sir. What, fifty followers?	272
Is it not well? What should you need of more?	273
Yea, or so many, sith that both charge and danger	274
Speak 'gainst so great a number? How in one house	275
Should many people under two commands	276
Hold amity? 'Tis hard, almost impossible.	277
GONERIL	
Why might not you, my lord, receive attendance	278
From those that she calls servants, or from mine?	
REGAN	
Why not, my lord? If then they chanced to slack	280
you,	281
We could control them. If you will come to me	282
(For now I spy a danger), I entreat you	283
To bring but five-and-twenty. To no more	284
Will I give place or <u>notice</u> .	285
LEAR I gave you all—	286
REGAN And in good time you gave it.	287
LEAR	
Made you my guardians, my depositaries,	288
But kept a reservation to be followed	289
With such a number. What, must I come to you	290
With five-and-twenty? Regan, said you so?	291

And speak 't again, my lord. No more with me.	292
LEAR	
Those wicked creatures yet do look well-favored	293
When others are more wicked. Not being the worst	294
Stands in some rank of praise. \(^{To Goneril.\)\) I'll go	295
with thee.	296
Thy fifty yet doth double five-and-twenty,	297
And thou art twice her love.	298
GONERIL Hear me, my lord.	299
What need you five-and-twenty, ten, or five,	300
To follow in a house where twice so many	301
Have a command to tend you?	302
REGAN What need one?	303
LEAR	
O, <u>reason not</u> the need! Our basest beggars	304
Are in the poorest thing superfluous.	305
Allow not <u>nature more than nature</u> needs,	306
Man's life is cheap as beast's. Thou art a lady;	307
If only to go warm were gorgeous,	308
Why, nature needs not what thou gorgeous wear'st,	309
Which scarcely keeps thee warm. But, for true	310
need—	311
You heavens, give me that patience, patience I need!	312
You see me here, you gods, a poor old man	313
As full of grief as age, wretched in both.	314
If it be you that stirs these daughters' hearts	315
Against their father, <u>fool me not so much</u>	316
To bear it tamely. Touch me with noble anger,	317
And let not women's weapons, water drops,	318
Stain my man's cheeks.—No, you unnatural hags,	319
I will have such revenges on you both	320

That all the world shall—I will do such things—	321
What they are yet I know not, but they shall be	322
The terrors of the Earth! You think I'll weep.	323
No, I'll not weep.	324
I have full cause of weeping, but this heart	325
Storm and tempest.	
Shall break into a hundred thousand <u>flaws</u>	326
Or ere I'll weep.—O Fool, I shall go mad!	327
(Lear, Kent, and Fool) exit \( \text{with Gloucester and the Gentleman.} \)	
CORNWALL Let us withdraw. 'Twill be a storm.	328
REGAN	
This house is little. The old man and 's people	329
Cannot be well <u>bestowed</u> .	330
GONERIL 16.6	
'Tis <u>his own blame hath put himself</u> from rest,	331
And must needs <u>taste</u> his folly.	332
REGAN  For his portion of the state of the s	
For his particular, I'll receive him gladly,	333
But not one follower.  GONERIL	334
So am I purposed. Where is my lord of Gloucester?	335
CORNWALL	333
Followed the old man forth.	336
Enter Gloucester.	
Erner Gloucester.	
He is returned.	337
GLOUCESTER The King is in high rage.	338
[CORNWALL Whither is he going?	339
GLOUCESTER	
He calls to horse,] but will I know not whither.	340
CORNWALL  'Tie heat to give him way. He leads himself	2.11
'Tis best to give him way. He leads himself.	341
GONERIL, \(\tau t \) Gloucester \(\tau \)	
My lord, entreat him by no means to stay.	342

GLOUCESTER		
Alack, the night comes on, and the high winds		343
Do sorely ruffle. For many miles about		344
There's scarce a bush.		345
REGAN O sir, to willful men		346
The injuries that they themselves procure		347
Must be their schoolmasters. Shut up your doors.		348
He is attended with a desperate train,		349
And what they may incense him to, being apt		350
To have his ear abused, wisdom bids fear.		351
CORNWALL		
Shut up your doors, my lord. 'Tis a wild night.		352
My Regan counsels well. Come out o' th' storm.		353
	They exit.	

# The Tragedy of KING LEAR

ACT 3



## ACT 3

Scene 1	
<u>Storm still</u> . Enter Kent $\lceil$ in disguise, $\rceil$ and a Gentleman, <u>severally</u> .	
KENT Who's there, besides foul weather?	1
GENTLEMAN	
One minded like the weather, most unquietly.	2
KENT I know you. Where's the King?	3
GENTLEMAN	
Contending with the fretful elements;	4
Bids the wind blow the earth into the sea	5
Or swell the curled waters 'bove the main,	6
That things might change or cease; (tears his white	7
hair,	8
Which the impetuous blasts with eyeless rage	9
Catch in their fury and make nothing of;	10
Strives in his little world of man to outscorn	11
The to-and-fro conflicting wind and rain.	12
This night, wherein the cub-drawn bear would	13
couch,	14
The lion and the belly-pinchèd wolf	15
Keep their fur dry, unbonneted he runs	16
And bids what will take all.	17
But who is with him?	18
GENTLEMAN	
None but the Fool, who labors to outjest	19
His heart-struck injuries.	20

KENT	<u>Sir, I do know you</u>	21
And dare <u>up</u>	on the warrant of my note	22
Commend a	dear thing to you. There is division,	23
Although as	yet the face of it is covered	24
With mutua	l cunning, 'twixt Albany and Cornwall,	25
[Who have—	-as who have not, that their great stars	26
Throned and	l set high?—servants, who <u>seem no less</u> ,	27
Which are to	France the <u>spies and speculations</u>	28
Intelligent of	f our state.] (From France there comes	29
<u>a power</u>		30
Into this sca	ttered kingdom, who already,	31
Wise in our	negligence, have secret <u>feet</u>	32
In some of o	our best ports and are at point	33
To show the	<u>ir open banner</u> . Now to you:	34
If on my cree	<u>dit</u> you dare build so far	35
To make you	ır speed to Dover, you shall find	36
Some that w	rill thank you, <u>making just</u> report	37
Of how unna	atural and <u>bemadding</u> sorrow	38
The King ha	th cause to <u>plain</u> :> [what hath been seen,	39
Either in <u>snı</u>	<u>uffs</u> and <u>packings</u> of the dukes,	40
Or the hard:	rein which both of them hath borne	41
Against the o	old kind king, or something deeper,	42
Whereof per	chance these are but <u>furnishings</u> .]	43
⟨I am a gentl	leman of <u>blood</u> and breeding,	44
And from so	me knowledge and assurance offer	45
This office to	46	
GENTLEMAN		
I will talk fur	rther with you.	47
KENT	No, do not.	48
For confirma	ation that I am much more	49
-	twall, open this purse and take	50
What it cont	ains.	51

「Kent hands him a purse and a ring. T	
If you shall see Cordelia	52
(As fear not but you shall), show her this ring,	53
And she will tell you who that fellow is	54
That yet you do not know. Fie on this storm!	55
I will go seek the King. GENTLEMAN	56
Give me your hand. Have you no more to say? KENT	57
Few words, but, to effect, more than all yet:	58
That when we have found the King—in which your	59
<u>pain</u>	60
That way, I'll this—he that first lights on him	61
Holla the other.	62
They exit \( \sumers \) separately. \( \)	
Scene 2 Storm still. Enter Lear and Fool.	
LEAR	
Blow winds, and crack your cheeks! Rage, blow!	1
You cataracts and hurricanoes, spout	2
Till you have drenched our steeples, (drowned) the	3
cocks.	4
You sulph'rous and thought-executing fires,	5
Vaunt-couriers of oak-cleaving thunderbolts,	6
Singe my white head. And thou, all-shaking	7
thunder,	8
Strike flat the thick rotundity o' th' world.	9
Crack nature's molds, all germens spill at once	10
That makes ingrateful man.	11

12

FOOL O nuncle, court holy water in a dry house is

better than this rainwater out o' door. Good nun-	13
cle, in. Ask thy daughters' blessing. Here's a night	14
pities neither wise men nor fools.	15
LEAR	
Rumble thy bellyful! Spit, fire! Spout, rain!	16
Nor rain, wind, thunder, fire are my daughters.	17
I tax not you, you elements, with unkindness.	18
I never gave you kingdom, called you children;	19
You owe me no subscription. Then let fall	20
Your horrible pleasure. Here I stand your slave,	21
A poor, infirm, weak, and despised old man.	22
But yet I call you servile ministers,	23
That will with two pernicious daughters join	24
Your high-engendered battles 'gainst a head	25
So old and white as this. O, ho, 'tis foul!	26
FOOL He that has a house to put 's head in has a good	27
headpiece.	28
The <u>codpiece</u> that will <u>house</u>	29
Before the head has any,	30
The head and he shall louse;	31
So beggars marry many.	32
The man that makes his toe	33
What he his heart should make,	34
Shall of a corn cry woe,	35
And turn his sleep to wake.	36
For there was never yet fair woman but she made	37
mouths in a glass.	38
LEAR	
No, I will be the pattern of all patience.	39
I will say nothing.	40
Enter Kent $\lceil$ in disguise. $\rceil$	
KENT Who's there?	41

FOOL Marry, here's grace and a codpiece; that's a	42
wise man and a fool.	43
KENT	
Alas, sir, are you here? Things that love night	44
Love not such nights as these. The wrathful skies	45
Gallow the very wanderers of the dark	46
And make them keep their caves. Since I was man,	47
Such sheets of fire, such bursts of horrid thunder,	48
Such groans of roaring wind and rain I never	49
Remember to have heard. Man's nature cannot carry	50
Th' affliction nor the fear.	51
LEAR Let the great gods	52
That keep this dreadful <u>pudder</u> o'er our heads	53
Find out their enemies now. Tremble, thou wretch,	54
That hast within thee undivulgèd crimes	55
Unwhipped of justice. Hide thee, thou bloody hand,	56
Thou <u>perjured,</u> and thou <u>simular</u> of virtue	57
That art incestuous. Caitiff, to pieces shake,	58
That under covert and convenient seeming	59
Has <u>practiced on</u> man's life. <u>Close pent-up</u> guilts,	60
Rive your concealing continents and cry	61
These dreadful summoners grace. I am a man	62
More sinned against than sinning.	63
KENT Alack,	64
bareheaded?	65
Gracious my lord, hard by here is a hovel.	66
Some friendship will it lend you 'gainst the tempest.	67
Repose you there while I to this hard house—	68
More harder than the stones whereof 'tis raised,	69
Which even but now, demanding after you,	70
Denied me to come in—return and force	71
Their scanted courtesy.	72

LEAR My wits begin to turn.—	73
Come on, my boy. How dost, my boy? Art cold?	74
I am cold myself.—Where is this straw, my fellow?	75
The art of our necessities is strange	76
And can make vile things precious. Come, your	77
hovel.—	78
Poor Fool and knave, I have one part in my heart	79
That's sorry yet for thee.	80
FOOL \( \sings \)	
He that has and a little tiny wit,	81
With hey, ho, the wind and the rain,	82
Must make content with his fortunes fit,	83
Though the rain it raineth every day.	84
LEAR	
True, (my good) boy.—Come, bring us to this hovel.	85
TLear and Ke	$nt^{\gamma} exit.$
[FOOL This is a brave night to cool a courtesan. I'll	86
speak a prophecy ere I go:	87
When priests are more in word than matter,	88
When brewers mar their malt with water,	89
When <u>nobles are their tailors' tutors</u> ,	90
No <u>heretics burned</u> but wenches' suitors,	91
When every case in law is right,	92
No squire in debt, nor no poor knight;	93
When slanders do not live in tongues,	94
Nor cutpurses come not to throngs,	95
When usurers tell their gold i' th' field,	96
And bawds and whores do churches build,	97
Then shall the realm of <u>Albion</u>	98
Come to great confusion;	99
Then comes the time, who lives to see 't,	100
That going shall be used with feet.	101

This prophecy Merlin shall make, for I live before	102
his time.	103
He exits.]	
Scene <u>3</u> Enter Gloucester and Edmund.	
GLOUCESTER Alack, alack, Edmund, I like not this	1
unnatural dealing. When I desired their <u>leave</u> that I	2
might pity him, they took from me the use of mine	3
own house, charged me on pain of perpetual	4
displeasure neither to speak of him, entreat for	5
him, or any way sustain him.	6
EDMUND Most savage and unnatural.	7
GLOUCESTER Go to; say you nothing. There is division	8
between the dukes, and a worse matter than that. I	9
have received a letter this night; 'tis dangerous to	10
be spoken; I have locked the letter in my <u>closet</u> .	11
These injuries the King now bears will be revenged	12
home; there is part of a power already footed. We	13
must incline to the King. I will look him and privily	14
relieve him. Go you and maintain talk with the	15
Duke, that my charity be not of him perceived. If he	16
ask for me, I am ill and gone to bed. If I die for it, as	17
no less is threatened me, the King my old master	18
must be relieved. There is strange things toward,	19
Edmund. Pray you, be careful.	20
He exits.	
EDMUND	
This courtesy forbid thee shall the Duke	21
Instantly know, and of that letter too.	22
This seems a fair deserving, and must draw me	23

That which my father loses—no less than all.		24
The younger rises when the old doth fall.		25
	He exits.	
Scene 4		
Enter Lear, Kent $\lceil$ in disguise, $\rceil$ and Fool.		
KENT		
Here is the place, my lord. Good my lord, enter.		1
The tyranny of the open night 's too rough		2
For <u>nature</u> to endure.		3
	Storm still.	
LEAR Let me alone.		4
KENT		
Good my lord, enter here.		5
LEAR Wilt break my heart?		6
KENT  I had rather break mine own Good my lord enter		7
I had rather break mine own. Good my lord, enter.  LEAR		7
Thou think'st 'tis much that this contentious storm		8
Invades us to the skin. So 'tis to thee.		9
But where the greater malady is <u>fixed</u> ,		10
The lesser is scarce felt. Thou 'dst shun a bear,		11
But if (thy) flight lay toward the roaring sea,		12
Thou 'dst meet the bear <u>i' th' mouth</u> . When the		13
mind's free,		14
The body's delicate. (This) tempest in my mind		15
Doth from my senses take all feeling else		16
Save what beats there. Filial ingratitude!		17
Is it not <u>as</u> this mouth should tear this hand		18
For lifting food to 't? But I will punish home.		19
No, I will weep no more. [In such a night		20
To shut me out? Pour on. I will endure.]		21

In such a night as this? O Regan, Goneril,	22
Your old kind father whose frank heart gave all!	23
O, that way madness lies. Let me shun that;	24
No more of that.	25
Good my lord, enter here.	26
LEAR	
Prithee, go in thyself. Seek thine own ease.	27
This tempest will not give me leave to ponder	28
On things would hurt me more. But I'll go in.—	29
[In, boy; go first.—You houseless poverty—	30
Nay, get thee in. I'll pray, and then I'll sleep.]	31
$\lceil Fool \rceil$ exits.	
Poor naked wretches, wheresoe'er you are,	32
That <u>bide</u> the pelting of this pitiless storm,	33
How shall your houseless heads and unfed sides,	34
Your <u>looped and windowed</u> raggedness defend	35
you	36
From seasons such as these? O, I have ta'en	37
Too little care of this. <u>Take physic</u> , <u>pomp</u> .	38
Expose thyself to feel what wretches feel,	39
That thou may'st shake the superflux to them	40
And show the heavens more just.	41
[EDGAR 「within   Fathom and half, fathom and half!	42
Poor Tom!	43
Enter Fool.]	
FOOL Come not in here, nuncle; here's a spirit. Help	44
me, help me!	45
KENT Give me thy hand. Who's there?	46
FOOL A spirit, a spirit! He says his name's Poor Tom.	47
KENT What art thou that dost grumble there i' th'	48
straw? Come forth.	49

### Enter Edgar <sup>[</sup>in disguise.]

EDGAR Away. The foul fiend follows me. Through the	50
sharp hawthorn (blows the cold wind.) Hum! Go to	51
thy (cold) bed and warm thee.	52
LEAR Didst thou give all to thy daughters? And art thou	53
come to this?	54
EDGAR Who gives anything to Poor Tom, whom the	55
foul fiend hath led (through) fire and through flame,	56
through (ford) and whirlpool, o'er bog and quag-	57
mire; that hath laid knives under his pillow and	58
halters in his pew, set ratsbane by his porridge,	59
made him proud of heart to ride on a bay trotting	60
horse over four-inched bridges to course his own	61
shadow for a traitor? Bless thy five wits! Tom's	62
a-cold. O, do de, do de. Bless thee from	63
whirlwinds, star-blasting, and taking! Do Poor Tom	64
some charity, whom the foul fiend vexes. There	65
could I have him now, and there—and there again	66
—and there.	67
Storm still.	
LEAR	
Has his daughters brought him to this pass?—	68
Couldst thou save nothing? Wouldst thou give 'em	69
all?	70
FOOL Nay, he <u>reserved</u> a blanket, <u>else</u> we had been all	71
shamed.	72
LEAR	
Now all the plagues that in the <u>pendulous</u> air	73
Hang <u>fated</u> o'er men's faults light on thy daughters!	74
KENT He hath no daughters, sir.	75
Death, traitor! Nothing could have subdued nature	7/
Deam, manor: Noming could have subduct hature	76

To such a lowness but his unkind daughters.	77
Is it the fashion that discarded fathers	78
Should have thus little mercy on their flesh?	79
Judicious punishment! 'Twas this flesh begot	80
Those <u>pelican</u> daughters.	81
EDGAR Pillicock sat on Pillicock Hill. Alow, alow, loo,	82
loo.	83
FOOL This cold night will turn us all to fools and	84
madmen.	85
EDGAR Take heed o' th' foul fiend. Obey thy parents,	86
keep thy word's justice, swear not, commit not with	87
man's sworn spouse, set not thy sweet heart on	88
proud <u>array</u> . Tom's a-cold.	89
LEAR What hast thou been?	90
EDGAR A servingman, proud in heart and mind, that	91
curled my hair, wore gloves in my cap, served the	92
lust of my mistress' heart and did the act of	93
darkness with her, swore as many oaths as I spake	94
words and broke them in the sweet face of heaven;	95
one that slept in the contriving of lust and waked to	96
do it. Wine loved I (deeply,) dice dearly, and in	97
woman out-paramoured the Turk. False of heart,	98
light of ear, bloody of hand; hog in sloth, fox in	99
stealth, wolf in greediness, dog in madness, lion in	100
prey. Let not the creaking of shoes nor the rustling	101
of silks betray thy poor heart to woman. Keep thy	102
foot out of brothels, thy hand out of plackets, thy	103
pen from lenders' books, and defy the foul fiend.	104
Still through the hawthorn blows the cold wind;	105
says suum, mun, nonny. <u>Dolphin my boy, boy, sessa</u> !	106
Let him trot by.	107

Storm still.

LEAR Thou wert better in a grave than to answer with	108
thy uncovered body this extremity of the skies.—Is	109
man no more than this? Consider him well.—Thou	110
ow'st the worm no silk, the beast no hide, the sheep	111
no wool, the <u>cat</u> no perfume. Ha, here's three <u>on 's</u>	112
are sophisticated. Thou art the thing itself; unac-	113
commodated man is no more but such a poor, bare,	114
forked animal as thou art. Off, off, you lendings!	115
Come, unbutton here.	116
「Tearing off his clothes. ¬	
FOOL Prithee, nuncle, be contented. 'Tis a naughty	117
night to swim in. Now, a little fire in a wild field	118
were like an old lecher's heart—a small spark, all	119
the rest <u>on 's</u> body cold.	120
Enter Gloucester, with a torch.	
Look, here comes a walking fire.	121
EDGAR This is the foul (fiend) Flibbertigibbet. He be-	122
gins at <u>curfew</u> and walks (till the) <u>first cock</u> . He	123
gives the web and the pin, squints the eye, and	124
makes the harelip, mildews the white wheat, and	125
hurts the poor creature of earth.	126
Swithold footed thrice the 'old,	127
He met the <u>nightmare</u> and her <u>ninefold</u> ,	128
Bid her alight,	129
And her troth plight,	130
And aroint thee, witch, aroint thee.	131
KENT How fares your Grace?	132
LEAR What's he?	133
KENT Who's there? What is 't you seek?	134
GLOUCESTER What are you there? Your names?	135
EDGAR Poor Tom, that eats the swimming frog, the	136

toad, the tadpole, the wall newt, and the <u>water</u> ;	137
that, in the fury of his heart, when the foul fiend	138
rages, eats cow dung for sallets, swallows the old	139
rat and the ditch-dog, drinks the green mantle of	140
the standing pool; who is whipped from tithing to	141
tithing, and stocked, punished, and imprisoned;	142
who hath (had) three suits to his back, six shirts to	143
his body,	144
Horse to ride, and weapon to wear;	145
But mice and rats and such small deer	146
Have been Tom's food for seven long year.	147
Beware my follower. Peace, Smulkin! Peace, thou	148
fiend!	149
GLOUCESTER, $\lceil to \ Lear \rceil$	
What, hath your Grace no better company?	150
EDGAR The Prince of Darkness is a gentleman. Modo	151
he's called, and <u>Mahu</u> .	152
GLOUCESTER, $\lceil to \ Lear \rceil$	
Our <u>flesh and blood</u> , my lord, is grown so vile	153
That it doth hate what gets it.	154
EDGAR Poor Tom's a-cold.	155
GLOUCESTER, $\lceil to \ Lear \rceil$	
Go in with me. My duty cannot suffer	156
T' obey in all your daughters' hard commands.	157
Though their injunction be to bar my doors	158
And let this tyrannous night take hold upon you,	159
Yet have I ventured to come seek you out	160
And bring you where both fire and food is ready.	161
LEAR	
First let me talk with this philosopher.	162
「To Edgar. ¬ What is the cause of thunder?	163
KENT	

Good my lord, take his offer	; go into th' house.	164
LEAR		
I'll talk a word with this san	ne learnèd <u>Theban</u> .—	165
What is <u>your study</u> ?		166
EDGAR How to prevent the fier	nd and to kill vermin.	167
LEAR Let me ask you one word	l in private.	168
	「They talk aside. <sup>↑</sup>	
KENT, <sup>「</sup> to Gloucester <sup>¬</sup>	•	
Importune him once more t	o go, my lord.	169
His wits begin t' unsettle.		170
GLOUCESTER Car	nst thou blame him?	171
	Storm still.	
His daughters seek his deatl	h. Ah, that good Kent!	172
He said it would be thus, po	or banished man.	173
Thou sayest the King grows	mad; I'll tell thee,	174
friend,	1	175
I am almost mad myself. I h		176
Now <u>outlawed from my bloc</u>		177
But lately, very late. I loved		178
No father his son dearer. Tr	ue to tell thee,	179
The grief hath crazed my wi	_	180
—I do beseech your Grace—	_	181
LEAR O, <u>cry you mercy</u> , sir.		182
$\lceil To \ Edgar. \rceil$ Noble philosoph	ier, your company.	183
EDGAR Tom's a-cold.		184
GLOUCESTER, $\lceil to \ Edgar \rceil$		
In fellow, there, into th' hove	el. Keep thee warm.	185
LEAR Come, let's in all.		186
KENT This wa	y, my lord.	187
LEAR, 「indicating Edgar ]	With him.	188
I will keep still with my phil	osopher.	189
KENT, \( \text{fo Gloucester} \)		

Good my lord, soothe him. Let him take the fellow.	190
GLOUCESTER, \[ \text{to Kent} \] \[ \text{Take him you on} \].	191
KENT, $\lceil to \ Edgar \rceil$	
Sirrah, come on: go along with us.	192
LEAR Come, good Athenian.	193
GLOUCESTER No words, no words. Hush. EDGAR	194
Child Rowland to the dark tower came.	195
His word was still "Fie, foh, and fum,	196
I smell the blood of a British man."	197
They exit.	
Scene 5 Enter Cornwall, and Edmund $\lceil$ with a paper. $\rceil$	
CORNWALL I will have my revenge ere I depart his	1
house.	2
EDMUND How, my lord, I may be censured, that nature	3
thus gives way to loyalty, something fears me to	4
think of.	5
CORNWALL I now perceive it was not altogether your	6
brother's evil disposition made him seek his death,	7
but a provoking merit set awork by a reprovable	8
badness in himself.	9
EDMUND How malicious is my fortune that I must	10
repent to be just! This is the letter he spoke of,	11
which approves him an intelligent party to the	12
advantages of France. O heavens, that this treason	13
were not, or not I the detector.	14
CORNWALL Go with me to the Duchess.	15
EDMUND If the matter of this paper be certain, you	16
have mighty business in hand.	17

CORNWALL True or false, it hath made thee Earl of	18
Gloucester. Seek out where thy father is, that he	19
may be ready for our apprehension.	20
EDMUND, 「aside If I find him comforting the King, it	21
will stuff his suspicion more fully.—I will persevere	22
in my course of loyalty, though the conflict be sore	23
between that and my blood.	24
CORNWALL I will lay trust upon thee, and thou shalt	25
find a (dearer) father in my love.	26
They exit.	
Scene 6	
Enter Kent <sup>[</sup> in disguise, <sup>]</sup> and Gloucester.	
GLOUCESTER Here is better than the open air. Take it	1
thankfully. I will piece out the comfort with what	2
addition I can. I will not be long from you.	3
KENT All the power of his wits have given way to his	4
impatience. The gods reward your kindness!	5
$\lceil Gloucester \rceil exits.$	
Enter Lear, Edgar $\lceil$ in disguise, $\rceil$ and Fool.	
EDGAR Frateretto calls me and tells me Nero is an	6
angler in the lake of darkness. Pray, innocent, and	7
beware the foul fiend.	8
FOOL Prithee, nuncle, tell me whether a madman be a	9
gentleman or a <u>yeoman</u> .	10
LEAR A king, a king!	11
[FOOL No, he's a yeoman that has a gentleman to his	12
son, for he's a mad yeoman that sees his son a	13
gentleman <u>before him</u> .	14
LEAR]	

To have a thousand with red burning spits	15
Come hissing in upon 'em!	16
(EDGAR The foul fiend bites my back.	17
FOOL He's mad that trusts in the tameness of a wolf, a	18
horse's health, a boy's love, or a whore's oath.	19
LEAR	
It shall be done. <u>I will arraign</u> them <u>straight</u> .	20
「To Edgar. <sup>¬</sup> Come, sit thou here, most learnèd	21
justice.	22
「To Fool. Thou sapient sir, sit here. Now, you	23
she-foxes—	24
EDGAR Look where <u>he</u> stands and glares!— <u>Want'st</u>	25
thou eyes at trial, madam?	26
「Sings. <sup>↑</sup> Come o'er the 「burn, <sup>↑</sup> Bessy, to me—	27
FOOL 「sings T	
Her boat hath a leak,	28
And she must not speak	29
Why she dares not come over to thee.	30
EDGAR The foul fiend haunts Poor Tom in the voice of	31
a nightingale. <b>Hoppedance</b> cries in Tom's belly for	32
two white herring.—Croak not, black angel. I have	33
no food for thee.	34
KENT, $\lceil to \ Lear \rceil$	
How do you, sir? Stand you not so amazed.	35
Will you lie down and rest upon the cushions?	36
LEAR	
I'll see their trial first. Bring in their evidence.	37
$\lceil To \ Edgar. \rceil$ Thou robèd man of justice, take thy	38
place,	39
「To Fool. ↑ And thou, his <u>yokefellow of equity</u> ,	40
Bench by his side. \( To Kent. \) You are o' th'	41
commission;	42

Sit you, too.	43
EDGAR Let us deal justly.	44
「Sings. Telepest or wakest, thou jolly shepherd?	45
Thy sheep be in the corn.	46
And for one blast of thy minikin mouth,	47
Thy sheep shall take no harm.	48
Purr the cat is gray.	49
LEAR Arraign her first; 'tis Goneril. I here take my oath	50
before this honorable assembly, kicked the poor	51
king her father.	52
FOOL Come hither, mistress. Is your name Goneril?	53
LEAR She cannot deny it.	54
FOOL Cry you mercy, I took you for a joint stool.	55
LEAR	
And here's another whose warped looks proclaim	56
What store her heart is made on. Stop her there!	57
Arms, arms, sword, fire! Corruption in the place!	58
False justicer, why hast thou let her 'scape?	59
EDGAR Bless thy five wits!	60
KENT, $\lceil to \ Lear \rceil$	
O pity! Sir, where is the patience now	61
That you so oft have boasted to retain?	62
EDGAR, $\lceil aside \rceil$	
My tears begin to take his part so much	63
They mar my counterfeiting.	64
LEAR The little dogs and all,	65
Tray, Blanch, and Sweetheart, see, they bark at me.	66
EDGAR Tom will throw his head at them.—Avaunt, you	67
curs!	68
Be thy mouth or black or white,	69
Tooth that poisons if it bite,	70

Mastiff, greyhound, mongrel grim,	71
Hound or spaniel, <u>brach</u> , or [lym,]	72
Bobtail (tike,) or (trundle-tail,)	73
Tom will make him weep and wail;	74
For, with throwing thus my head,	75
Dogs leapt the <u>hatch</u> , and all are fled.	76
Do de, de, de. Sessa! Come, march to wakes	77
and fairs and market towns. Poor Tom, thy horn	78
is dry.	79
LEAR Then let them <u>anatomize</u> Regan; see what breeds	80
about her heart. Is there any cause in nature that	81
make these hard hearts? \( \bar{To Edgar}. \Bar{You, \text{ sir, I}} \)	82
entertain for one of my hundred; only I do not like	83
the fashion of your garments. You will say they are	84
Persian, but let them be changed.	85
KENT	
Now, good my lord, lie here and rest awhile.	86
LEAR, $\lceil lying\ down \rceil$ Make no noise, make no noise.	87
Draw the <u>curtains</u> . So, so, we'll go to supper i' th'	88
morning.	89
[FOOL And <u>I'll go to bed at noon</u> .]	90
Enter Gloucester.	
GLOUCESTER, $\lceil to \ Kent \rceil$	
Come hither, friend. Where is the King my master?	91
KENT	
Here, sir, but trouble him not; his wits are gone.	92
GLOUCESTER	
Good friend, I prithee, take him in thy arms.	93
I have o'erheard a plot of death <u>upon</u> him.	94
There is a litter ready; lay him in 't,	95
And drive toward Dover, friend, where thou shalt	96

meet	97
Both welcome and protection. Take up thy master.	98
If thou shouldst dally half an hour, his life,	99
With thine and all that offer to defend him,	100
Stand in assurèd loss. Take up, take up,	101
And follow me, that will to some provision	102
Give thee quick conduct.	103
KENT Oppressèd nature sleeps.	104
This rest might yet have balmed thy broken sinews,	105
Which, if convenience will not allow,	106
Stand in hard cure. \( \text{To the Fool.} \) Come, help to	107
bear thy master.	108
Thou must not stay behind.	109
GLOUCESTER Come, come away.	110
$\lceil All\ but\ Edgar \rceil$ exit, $\lceil carrying\ Lear. \rceil$	
〈EDGAR	
When we our betters see <u>bearing our woes</u> ,	111
We scarcely think our miseries our foes.	112
Who alone suffers suffers most i' th' mind,	113
Leaving <u>free</u> things and happy <u>shows</u> behind.	114
But then the mind much sufferance doth o'erskip	115
When grief hath mates and bearing fellowship.	116
How light and portable my pain seems now	117
When that which makes me bend makes the King	118
bow!	119
He childed as I fathered. Tom, away.	120
Mark the high noises, and thyself bewray	121
When false opinion, whose wrong thoughts defile	122
thee,	123
<u>In thy just proof repeals</u> and <u>reconciles</u> thee.	124
What will hap more tonight, safe 'scape the King!	125
Lurk, lurk.〉	126

#### Scene 7

Enter Cornwall, Regan, Goneril, 「Edmund, the Bastard, and Servants.

CORNWALL, [to Goneril] Post speedily to my lord your	1
husband. Show him this letter. The gives her a	2
paper. The army of France is landed.—Seek out	3
the traitor Gloucester.	4
「Some Servants exit. ¬	
REGAN Hang him instantly.	5
GONERIL Pluck out his eyes.	6
CORNWALL Leave him to my displeasure.—Edmund,	7
keep you our sister company. The revenges we are	8
bound to take upon your traitorous father are not	9
fit for your beholding. Advise the Duke, where you	10
are going, to a most festinate preparation; we are	11
bound to the like. Our posts shall be swift and	12
intelligent betwixt us.—Farewell, dear sister.—	13
Farewell, my <u>lord of Gloucester</u> .	14
Enter $\lceil Oswald$ , the $\rceil Steward$ .	
How now? Where's the King?	15
OSWALD	
My lord of Gloucester hath conveyed him hence.	16
Some five- or six-and-thirty of his knights,	17
Hot questrists after him, met him at gate,	18
Who, with some other of the lord's dependents,	19
Are gone with him toward Dover, where they boast	20
To have well-armèd friends.	21
CORNWALL Get horses for your mistress.	22

「Oswald exits. ¬	
GONERIL Farewell, sweet lord, and sister.	23
CORNWALL Edmund, farewell.	24
$\lceil Goneril \ and \ Edmund \rceil \ exit.$	24
Go seek the traitor Gloucester.	25
Pinion him like a thief; bring him before us.	26
Some Servants exit.	20
Though well we may not pass upon his life	27
Without the form of justice, yet our power	28
Shall do a court'sy to our wrath, which men	29
May blame but not control.	30
	30
Enter Gloucester and Servants.	
Who's there? The	31
traitor?	32
REGAN Ingrateful fox! 'Tis he.	
CORNWALL Bind fast his <u>corky</u> arms.	
GLOUCESTER	
What means your Graces? Good my friends,	35
consider	36
You are my guests; do me no foul play, friends.  CORNWALL	37
Bind him, I say.	38
REGAN Hard, hard. O filthy traitor!	39
GLOUCESTER Unmerciful lady as you are, I'm <u>none</u> .	40
CORNWALL	40
To this chair bind him.	41
「Servants bind Gloucester.	
Villain, thou shalt find—	42
「Regan plucks Gloucester's beard.	
GLOUCESTER	
By the kind gods, 'tis most ignobly done	43

To pluck me by the beard.	44
REGAN	
So white, and such a traitor?	45
GLOUCESTER Naughty lady,	46
These hairs which thou dost ravish from my chin	47
Will quicken and accuse thee. I am your host;	48
With robber's hands my hospitable favors	49
You should not ruffle thus. What will you do?	50
CORNWALL	
Come, sir, what letters had you <u>late</u> from France?	51
REGAN	
Be <u>simple-answered</u> , for we know the truth.	52
CORNWALL	
And what confederacy have you with the traitors	53
Late <u>footed</u> in the kingdom?	54
REGAN To whose hands	55
You have sent the lunatic king. Speak.	56
GLOUCESTER  I have a letter greeningly set dayur	
I have a letter guessingly set down	57
Which came from one that's of a neutral heart,	58
And not from one opposed.	59
CORNWALL Cunning.	60
REGAN And false.	61
CORNWALL Where hast thou sent the King?	62
GLOUCESTER To Dover.	63
REGAN	
Wherefore to Dover? Wast thou not charged at	64
peril—	65
CORNWALL Wherefore to Deven I at him an even that	
Wherefore to Dover? Let him answer that. GLOUCESTER	66
I am tied to th' stake, and I must stand the course.	67
REGAN Wherefore to Dover?	68
GLOUCESTER	00

Because I would not see thy cruel r	nails 6	9
Pluck out his poor old eyes, nor thy	7 fierce sister 7	0'
In his <u>anointed</u> flesh stick boarish f	fangs. 7	1
The sea, with such a storm as his b	are head 7	2
In hell-black night endured, would	have buoyed up 7	3
And quenched the stelled fires;	7	4
Yet, poor old heart, he holp the hea	evens to rain. 7	5
If wolves had at thy gate howled the	at stern time, 7	6
Thou shouldst have said "Good por	ter, <u>turn the</u> 7	7
key."	7	8
All cruels else subscribe. But I shall	l see 7	9
The wingèd vengeance overtake suc	ch children. 8	0
CORNWALL		
See 't shalt thou never.—Fellows, h	old the chair.—	1
Upon these eyes of thine I'll set my	foot.	2
GLOUCESTER	1.1	
He that will think to live till he be o		3
Give me some help!	8	4
As Servants hold the chair, Cornwall	<u> </u>	
	eyes.	
O cruel! O you regan	gods!	5
One side will mock another. Th' oth	ner too	6
CORNWALL	ici too.	6
If you see vengeance—	8	7
FIRST SERVANT Hold your		8
my lord.		9
I have served you ever since I was a		
But better service have I never done		
Than now to bid you hold.	9	
•	1 0	3
<sup>「</sup> FIRST <sup>¬</sup> SERVANT	, ,	_
If you did wear a beard upon your	chin.	4
J = 1 = 1 = 1 = 1 = 1 = 1 = 1 = 1 = 1 =	7	4

I'd shake it on this quarrel. What do you mean?	95
CORNWALL My villain?	96
$\langle Draw \ and \ fight. \rangle$	
<sup>「</sup> FIRST <sup>¬</sup> SERVANT	
Nay, then, come on, and take the chance of anger.	97
REGAN, $\lceil to \ an \ Attendant \rceil$	
Give me thy sword. A peasant stand up thus?	98
(She takes a sword and runs at him behind;) kills him.	
<sup>「</sup> FIRST <sup>¬</sup> SERVANT	
O, I am slain! My lord, you have one eye left	99
To see some mischief on him. O!	100
$^{ extsf{ iny He dies.}}$	
CORNWALL	
Lest it see more, prevent it. Out, vile jelly!	101
「Forcing out Gloucester's other eye. ¬	
Where is thy luster now?	102
GLOUCESTER	
All dark and comfortless! Where's my son	103
Edmund?—	104
Edmund, enkindle all the sparks of nature	105
To quit this horrid act.	106
REGAN Out, treacherous villain!	107
Thou call'st on him that hates thee. It was he	108
That made the <u>overture</u> of thy treasons to us,	109
Who is too good to pity thee.	110
GLOUCESTER	
O my follies! Then Edgar was <u>abused</u> .	111
Kind gods, forgive me that, and prosper him.	112
REGAN	
Go thrust him out at gates, and let him smell	113
His way to Dover.	114
Some Servants exit with Gloucester.	
How is 't, my lord? <u>How look you</u> ?	115

CORNWALL	
I have received a hurt. Follow me, lady.—	116
Turn out that eyeless villain. Throw this slave	117
Upon the dunghill.—Regan, I bleed apace.	118
Untimely comes this hurt. Give me your arm.	119
「Cornwall and Regan exit.	
$\langle \lceil \text{SECOND} \rceil \rceil $ SERVANT	
I'll never care what wickedness I do	120
If this man come to good.	121
THIRD SERVANT If she live long	122
And in the end meet the old course of death,	123
Women will all turn monsters.	124
「SECOND SERVANT	
Let's follow the old earl and get the <b>Bedlam</b>	125
To lead him where he would. His roguish madness	126
Allows itself to anything.	127
「THIRD SERVANT	
Go thou. I'll fetch some flax and whites of eggs	128
To apply to his bleeding face. Now heaven help him!	129
$\lceil They \rceil exit. \rangle$	

# The Tragedy of KING LEAR

ACT 4



## ACT 4

# Scene 1 Enter Edgar <sup>\( \)</sup> in disguise. <sup>\( \)</sup>

EDGAR		
Yet better th	us, and known to be contemned,	1
Than still co	ntemned and flattered. To be worst,	2
The lowest a	nd <u>most dejected thing of</u> Fortune,	3
Stands <u>still</u> i	n <u>esperance,</u> lives not in fear.	4
The lamenta	ble change is from the best;	5
The worst re	turns to laughter. [Welcome, then,	6
Thou unsubs	stantial air that I embrace.	7
The wretch t	hat thou hast blown unto the worst	8
Owes nothin	g to thy blasts.] But who comes here?	9
	Enter Gloucester and an old man.	
My father, p	oorly led? World, world, O world,	10
But that thy	strange mutations make us hate thee,	11
Life would n	ot yield to age.	12
OLD MAN		
O my good le	ord, I have been your tenant	13
And your fat	her's tenant these fourscore years.	14
GLOUCESTER		
Away, get the	ee away. Good friend, begone.	15
Thy comfort	s can do me no good at all;	16
Thee they ma	ay hurt.	17
OLD MAN	You cannot see your way.	18
GLOUCESTER		

I have no way and therefore want no eyes.	19	
I stumbled when I saw. Full oft 'tis seen	20	
Our means secure us, and our mere defects	<u>s</u> 21	
Prove our commodities. O dear son Edgar,	22	
The food of thy abused father's wrath,	23	
Might I but live to see thee in my touch,	24	
I'd say I had eyes again.	25	
OLD MAN How now? Who's the	here? 26	
EDGAR, $\lceil aside \rceil$		
O gods, who is 't can say "I am at the worst	t"?	
I am worse than e'er I was.	28	
OLD MAN Tis poor mad To	<u>om</u> . 29	
EDGAR, $\lceil aside \rceil$		
And worse I may be yet. The worst is not	30	
So long as we can say "This is the worst."	31	
OLD MAN		
Fellow, where goest?	32	
GLOUCESTER Is it a beggar-man?	33	
OLD MAN Madman and beggar too. GLOUCESTER	34	
He has some reason, else he could not beg.	. 35	
I' th' last night's storm, I such a fellow saw		
Which made me think a man a worm. My		
Came then into my mind, and yet my mind		
Was then scarce friends with him. I have h		
more since.	40	
As flies to <u>wanton</u> boys are we to th' gods;	41	
They kill us for their sport.	42	
EDGAR, $\lceil aside \rceil$ How should this		
Bad is the <u>trade</u> that must <u>play fool to sorr</u>		
Ang'ring itself and others.—Bless thee, mas		
CLOUCESTER	45	

Is that the naked fellow?	46	6
OLD MAN Ay, my lord.	47	7
GLOUCESTER		
⟨Then, prithee,⟩ get thee away. If for my sake	48	8
Thou wilt <u>o'ertake us</u> hence a mile or <u>twain</u>	49	9
I' th' way toward Dover, do it for ancient love,	50	0
And bring some covering for this naked soul,	51	1
Which I'll entreat to lead me.	52	2
OLD MAN Alack, sir, he is mad. GLOUCESTER	53	3
Tis the <u>time's plague</u> when madmen lead the blind.	54	4
Do as I bid thee, or rather do thy pleasure.	55	5
Above the rest, begone.	56	6
OLD MAN		
I'll bring him the best 'parel that I have,	57	7
Come on 't what will.	58	8
	He exits.	
GLOUCESTER Sirrah, naked fellow— EDGAR	59	9
Poor Tom's a-cold. $\lceil Aside$ . $\rceil$ I cannot daub it further.	60	0
GLOUCESTER Come hither, fellow.	6.3	1
EDGAR, $\lceil aside \rceil$		
And yet I must.—Bless thy sweet eyes, they bleed.	62	2
GLOUCESTER Know'st thou the way to Dover?	63	3
EDGAR Both stile and gate, horseway and footpath.	64	4
Poor Tom hath been (scared) out of his good wits.	65	5
Bless thee, good man's son, from the foul fiend.	66	6
(Five fiends have been in Poor Tom at once: of lust,	67	7
as Obidicut; Hobbididance, prince of dumbness;	68	8
Mahu, of stealing; Modo, of murder; Flibbertigib-	69	9
bet, of mopping and mowing, who since pos-	70	0
sesses chambermaids and waiting women. So, bless	7.	1
-		

thee, master.		72
GLOUCESTER, $\lceil giving\ him\ money \rceil$		
Here, take this purse, thou whom the heavens'		73
plagues		74
Have humbled to all strokes. That I am wretched		75
Makes thee the happier. Heavens, deal so still:		76
Let the superfluous and lust-dieted man,		77
That slaves your ordinance, that will not see		78
Because he does not feel, feel your power quickly.		79
So distribution should undo excess		80
And each man have enough. Dost thou know Dover?		81
EDGAR Ay, master.		82
GLOUCESTER		
There is a cliff, whose high and bending head		83
Looks <u>fearfully</u> in the confined deep.		84
Bring me but to the very brim of it,		85
And I'll repair the misery thou dost bear		86
With something rich about me. From that place		87
I shall no leading need.		88
EDGAR Give me thy arm.		89
Poor Tom shall lead thee.		90
	They exit.	
Scene 2 Enter Goneril and $\lceil Edmund, the \rceil$ Bastard.		
GONERIL		
Welcome, my lord. I marvel our mild husband		1
Not met us on the way.		2
$\langle Enter \lceil Oswald, the \rceil Steward. \rangle$		
Now, where's your master?		3
OSWALD		

Madam, within, but never man so changed.	4
I told him of the army that was landed;	5
He smiled at it. I told him you were coming;	6
His answer was "The worse." Of Gloucester's	7
treachery	8
And of the loyal service of his son	9
When I informed him, then he called me "sot"	10
And told me I had turned the wrong side out.	11
What most he should dislike seems pleasant to him;	12
What like, offensive.	13
GONERIL, $\lceil to \ Edmund \rceil$ Then shall you go no further.	14
It is the <u>cowish</u> terror of his spirit,	15
That dares not <u>undertake</u> . He'll not <u>feel wrongs</u>	16
Which tie him to an answer. Our wishes on the way	17
May prove effects. Back, Edmund, to my brother.	18
Hasten his musters and conduct his powers.	19
I must change names at home and give the distaff	20
Into my husband's hands. This trusty servant	21
Shall pass between us. Ere long you are <u>like</u> to	22
hear—	23
If you dare venture in your own behalf—	24
A mistress's command. Wear this; spare speech.	25
「She gives him a favor. ¬	
Decline your head. \( \sum_{She kisses him} \). \( \sum_{This kiss, if it \)	26
durst speak,	27
Would stretch thy spirits up into the air.	28
Conceive, and fare thee well.	29
EDMUND	
Yours in the ranks of death.	30
He exits.	0.1
GONERIL My most dear	31
Gloucester!	32

[O, the difference of man and man!]		33
To thee a woman's services are due;		34
My fool usurps my body.		35
OSWALD Madam, here comes my lord.		36
· ·	$\langle He\ exits. \rangle$	
Enter Albany.		
GONERIL		
I have been worth the whistle.		37
ALBANY O Goneril,		38
You are not worth the dust which the rude wind		39
Blows in your face. (I fear your disposition.		40
That nature which contemns its origin		41
Cannot be bordered certain in itself.		42
She that herself will sliver and disbranch		43
From her material sap perforce must wither		44
And come to <u>deadly use</u> .		45
GONERIL No more. The <u>text</u> is foolish.		46
ALBANY		
Wisdom and goodness to the vile seem vile.		47
Filths savor but themselves. What have you done?		48
Tigers, not daughters, what have you performed?		49
A father, and a gracious agèd man,		50
Whose reverence even the <u>head-lugged</u> bear would		51
lick,		52
Most <u>barbarous</u> , most <u>degenerate</u> , have you		53
madded.		54
Could my good <u>brother</u> <u>suffer</u> you to do it?		55
A man, a prince, by him so benefited!		56
If that the heavens do not their visible spirits		57
Send quickly down to tame [these] vile offenses,		58
It will come:		59
Humanity must perforce prey on itself,		60

Like monsters	s of the deep.	61
GONERIL	Milk-livered man,	62
That <u>bear'st a</u>	cheek for blows, a head for wrongs;	63
Who hast not	in thy brows an eye discerning	64
Thine honor f	rom thy suffering; (that not know'st	65
Fools do those	e villains pity who are punished	66
Ere they have	done their mischief. Where's thy	67
drum?		68
France spread	ls his banners in our <u>noiseless</u> land,	69
With plumèd	helm thy state begins [to threat,]	70
Whilst thou, a	a <u>moral</u> fool, sits still and cries	71
"Alack, why d	oes he so?"〉	72
ALBANY	See thyself, devil!	73
Proper deform	nity (shows) not in the fiend	74
So horrid as i	<u>n woman</u> .	75
GONERIL	O <u>vain</u> fool!	76
〈ALBANY		
Thou <u>changè</u>	and self-covered thing, for shame	77
Bemonster no	ot thy feature. Were 't my fitness	78
To let these ha	ands obey my <u>blood,</u>	79
They are apt $\epsilon$	enough to dislocate and tear	80
Thy flesh and	bones. <u>Howe'er</u> thou art a fiend,	81
A woman's sh	ape doth shield thee.	82
GONERIL Marry,	your manhood, <u>mew</u> —>	83
	Enter a Messenger.	
(ALBANY What no	ews?〉	84
MESSENGER		
O, my good lo	ord, the Duke of Cornwall's dead,	85
Slain by his se	ervant, <mark>going to</mark> put out	86
The other eye	of Gloucester.	87
ALBANY MESSENGER	Gloucester's eyes?	88

A servant that <u>he</u>	e bred, thrilled with remorse,	89
Opposed against the act, bending his sword		
To his great master, who, (thereat) enraged,		
Flew on him and	l <u>amongst them</u> felled him dead,	92
But not without	that harmful stroke which since	93
Hath plucked his	m after.	94
ALBANY	This shows you are above,	95
You (justicers,) t	hat these <u>our nether crimes</u>	96
So speedily can	venge. But, O poor Gloucester,	97
Lost he his other	eye?	98
MESSENGER	Both, both, my lord.—	99
This letter, mada	am, craves a speedy answer.	100
	「Giving her a pa	aper. <sup>7</sup>
'Tis from your si	ster.	101
GONERIL, $\lceil aside \rceil$	One way I like this well.	102
But being widow	and my Gloucester with her	103
May all the build	ling in my fancy pluck	104
Upon my hateful	l life. Another way	105
The news is not	so <u>tart</u> .—I'll read, and answer.	106
	$\langle She \ e$	$\langle xits. \rangle$
ALBANY		
	on when they did take his eyes?	107
MESSENGER	dry hith on	4.00
Come with my la		108
ALBANY MESSENGER	He is not here.	109
	d. I met him <u>back</u> again.	110
ALBANY Knows he t	<b>C</b>	110
MESSENGER	ile wiekeuliess;	111
	d. 'Twas he informed against him	112
	ise on purpose, that their punishment	113
Might have the f		114
ALBANY	Gloucester, I live	115

To thank thee for the love thou show'd'st the King,		116
And to revenge thine eyes.—Come hither, friend.		117
Tell me what more thou know'st.		118
	They exit.	
Scene 3		
⟨Enter Kent <sup>¬</sup> in disguise ¬and a Gentleman		
KENT Why the King of France is so suddenly gone		1
back know you no reason?		2
GENTLEMAN Something he left imperfect in the state,		3
which since his coming forth is thought of, which		4
imports to the kingdom so much fear and danger		5
that his personal return was most required and		6
necessary.		7
KENT Who hath he left behind him general?		8
GENTLEMAN The Marshal of France, Monsieur La Far.		9
KENT Did your letters pierce the Queen to any demon-		10
stration of grief?		11
GENTLEMAN		
Ay, 「sir, she took them, read them in my		12
presence,		13
And now and then an ample tear trilled down		14
Her delicate cheek. It seemed she was a queen		15
Over her <u>passion, who</u> , most rebel-like,		16
Fought to be king o'er her.		17
KENT O, then it moved her.		18
GENTLEMAN		
Not to a rage. Patience and sorrow strove		19
Who should express her goodliest. You have seen		20
Sunshine and rain at once; her smiles and tears		21
Were <u>like a better way</u> . Those happy smilets		22

That played on her	r ripe lip <sup>「</sup> seemed <sup>¬</sup> not to know	23
What guests were	in her eyes, <u>which</u> parted thence	24
As pearls from dia	monds dropped. In brief,	25
Sorrow would be a	a <u>rarity most beloved</u>	26
If all could so become	ome it.	27
KENT Made she no ve	erbal question?	28
_	ce she heaved the name of	29
"father"		30
Pantingly forth, as	if it pressed her heart;	31
Cried "Sisters, sist	ers, shame of ladies, sisters!	32
Kent, father, sister	rs! What, i' th' storm, i' th' night?	33
Let pity not be bel	<mark>ieved</mark> !" There she shook	34
The holy water fro	m her heavenly eyes,	35
And clamor moiste	<mark>ened</mark> . Then away she started,	36
To deal with grief	alone.	37
KENT	It is the stars.	38
The stars above us	govern our <u>conditions</u> ,	39
Else one self mate	and make could not beget	40
Such different issu	<u>les</u> . You spoke not with her	41
since?		42
GENTLEMAN No.		43
KENT		
Was this before th	e <u>King returned</u> ?	44
GENTLEMAN	No, since.	45
KENT		
Well, sir, the poor	distressèd Lear's i' th' town,	46
Who sometime in	his <u>better tune</u> remembers	47
What we are come	e about, and by no means	48
Will yield to see hi	s daughter.	49
GENTLEMAN	Why, good sir?	50
KENT		
A <u>sovereign</u> shame	e so <u>elbows him</u> —his own	51

	52
That stripped her <u>from his benediction</u> , <u>turned her</u>	53
To foreign casualties, gave her dear rights	54
To his dog-hearted daughters—these things sting	55
His mind so venomously that burning shame	56
Detains him from Cordelia.	57
GENTLEMAN Alack, poor gentleman!	58
KENT	
Of Albany's and Cornwall's <u>powers</u> you heard not?	59
GENTLEMAN 'Tis so. They are <u>afoot</u> .  KENT	60
Well, sir, I'll bring you to our master Lear	61
And leave you to attend him. Some dear cause	62
717011	63
When I am known <u>aright</u> , you shall not <u>grieve</u>	64
	65
11 11	66
$\lceil They \rceil exit. \rangle$	
Scene [4] Enter with <u>Drum and Colors</u> , Cordelia, 〈Doctor,〉 Gentlemen, and Soldiers.	
CORDELIA	
Alack, 'tis he! Why, he was met even now	1
As mad as the vexed sea, singing aloud,	2
Crowned with rank <u>fumiter</u> and <u>furrow-weeds</u> ,	3
With hardocks, hemlock, nettles, cuckooflowers,	4
Darnel, and all the idle weeds that grow	5
In our sustaining corn. A century send forth.	6
Search every acre in the high-grown field	7
And bring him to our eye.	0

#### 「Soldiers exit. ¬

<u>What can man's wisdom</u>	9	
In the restoring his bereaved sense?	10	
He that helps him take all my outward worth.	11	
(DOCTOR) There is means, madam.	12	
Our foster nurse of nature is repose,	13	
The which he lacks. That to provoke in him	14	
Are many simples operative, whose power	15	
Will close the eye of anguish.	16	
CORDELIA All blest secrets,	17	
All you unpublished virtues of the earth,	18	
Spring with my tears. Be aidant and remediate	19	
In the good man's (distress.) Seek, seek for him,	20	
Lest his ungoverned <u>rage</u> dissolve the life		
That wants the means to lead it.	22	
Enter Messenger.		
MESSENGER News, madam.	23	
The British powers are marching hitherward.	24	
CORDELIA		
Tis known before. Our preparation stands	25	
In expectation of them.—O dear father,	26	
It is thy business that I go about.	27	
Therefore great France	28	
My mourning and importuned tears hath pitied.	29	
No blown ambition doth our arms incite,	30	
But love, dear love, and our aged father's right.	31	
Soon may I hear and see him.	32	
	They exit.	

## $\frac{Scene \lceil 5 \rceil}{Enter Regan \ and \ \lceil Oswald, \ the \rceil \ Steward.}$

$\mathbf{r}$		$\sim$	A	<b>N</b> .	Т
ĸ	н		Δ	1	ı

REGAN		
But are my broth	er's powers set forth?	1
OSWALD	Ay, madam.	2
REGAN Himself in p	erson there?	3
oswald Madam, wi	th much <u>ado</u> .	4
Your sister is the	better soldier.	5
REGAN		
Lord Edmund sp	ake not with your lord at home?	6
oswald No, madam regan	1.	7
What might impo	ort my sister's letter to him?	8
oswald I know not, regan	, lady.	9
Faith, he <u>is poste</u>	<u>d hence</u> on serious matter.	10
It was great ignor	rance, Gloucester's eyes being out,	11
To let him live. W	Where he arrives he moves	12
All hearts against	us. Edmund, I think, is gone,	13
In pity of his mis	ery, to dispatch	14
His <u>nighted</u> life; 1	moreover to <u>descry</u>	15
The strength o' the OSWALD	n' enemy.	16
I must needs afte	r him, madam, with my letter.	17
REGAN		
Our troops set for	rth tomorrow. Stay with us.	18
The ways are dan	ngerous.	19
OSWALD	I may not, madam.	20
My lady <u>charged</u>	my duty in this business.	21
REGAN		
	write to Edmund? Might not you	22
Transport her pu	rposes by word? <u>Belike,</u>	23
•	mow not what. I'll love thee much—	24
Let me unseal the	e letter.	25
OSWALD	Madam, I had rather—	26

REGAN		
I know your lady does not love her husband;	27	
I am sure of that; and at her late being here,		
She gave strange eliads and most speaking looks	29	
To noble Edmund. I know you are of her bosom.	30	
OSWALD I, madam?	31	
REGAN		
I speak in understanding. Y' are; I know 't.	32	
Therefore I do advise you <u>take this note</u> :	33	
My lord is dead; Edmund and I have talked,	34	
And more convenient is he for my hand	35	
Than for your lady's. You may gather more.	36	
If you do find him, pray you, give him this,	37	
And when your mistress hears thus much from you,	38	
I pray, desire her <u>call her wisdom to her</u> .		
So, fare you well.	40	
If you do chance to hear of that blind traitor,		
Preferment falls on him that cuts him off.	42	
OSWALD		
Would I could meet (him,) madam. I should show	43	
What party I do follow.	44	
REGAN Fare thee well.	45	
T	hey exit.	
Scene 「6 ¬		
Enter Gloucester and Edgar <sup>†</sup> dressed as a peasant	$t$ . $\urcorner$	
GLOUCESTER		
When shall I come to th' top of that same hill?	1	
EDGAR		
You do climb up it now. Look how we labor.	2	
GLOUCESTER		
Methinks the ground is even.	3	

EDGAR	Horrible steep.	4
Hark, do you h	ear the sea?	5
GLOUCESTER	No, truly.	6
EDGAR		
Why then, you	r other senses grow imperfect	7
By your eyes' a	nguish.	8
GLOUCESTER	So may it be indeed.	9
Methinks thy v	oice is altered and thou speak'st	10
In better phras	e and matter than thou didst.	11
You're much d	eceived; in nothing am I changed	12
But in my garn	nents.	13
GLOUCESTER EDGAR	Methinks you're better spoken.	14
	Here's the place. Stand still. How	15
fearful	•	16
And dizzy 'tis to	o cast one's eyes <u>so low</u> !	17
	choughs that wing the midway air	18
	gross as beetles. Halfway down	19
	t gathers <u>samphire</u> — <u>dreadful</u> trade;	20
	eems no bigger than his head.	21
	that (walk) upon the beach	22
	ce, and yond tall anchoring bark	23
11	her cock, her cock a buoy	24
	all <u>for sight</u> . The murmuring surge	25
	numbered idle pebble chafes	26
	rd so high. I'll look no more	27
	turn and <u>the deficient sight</u>	28
<u>Topple</u> down h		29
GLOUCESTER	Set me where you stand.	30
EDGAR	<i>y</i>	30
Give me your h	nand. You are now within a foot	31
Of th' extreme	verge. For all beneath the moon	32

Would I not leap <u>upright</u> .	33
GLOUCESTER Let go my hand.	34
Here, friend, 's another purse; in it a jewel	35
Well worth a poor man's taking. Fairies and	gods 36
Prosper it with thee.	37
$^{ extstyle  e$	ives Edgar a purse. T
Go thou further off.	38
Bid me farewell, and let me hear thee going.	39
EDGAR, <sup>「</sup> walking away <sup>¬</sup>	
Now fare you well, good sir.	40
GLOUCESTER With all my hear	t. 41
EDGAR, $\lceil aside \rceil$	
Why I do trifle thus with his despair	42
Is done to cure it.	43
GLOUCESTER O you mighty gods!	44
	$\langle He\ kneels. \rangle$
This world I do renounce, and in your sights	45
Shake patiently my great affliction off.	46
If I could bear it longer, and not fall	47
To quarrel with your great opposeless wills,	48
My snuff and loathèd part of nature should	49
Burn itself out. If Edgar live, O, bless him!—	50
Now, fellow, fare thee well.	51
_	⟨He falls.⟩
EDGAR Gone, sir. Farewel	l.— 52
And yet I know not how <u>conceit</u> may rob	53
The treasury of life, when life itself	54
<u>Yields to</u> the theft. Had he been where he the	
By this had thought been past. Alive or dead	?— 56
Ho you, sir! Friend, hear you. Sir, speak.—	57
Thus might he <u>pass</u> indeed. Yet he revives.—	- 58
What are you, sir?	59

GLOUCESTER EDGAR	Away, and let me die.	60
Hadst thou b	been <u>aught</u> but gossamer, feathers, air,	61
So many fatl	hom down precipitating,	62
Thou 'dst shi	ivered like an egg; but thou dost	63
breathe,		64
	substance, bleed'st not, speak'st, art	65
sound.		66
	t each make not the altitude	67
	hast perpendicularly fell.	68
· ·	niracle. Speak yet again.	69
	ıt have I fall'n or no?	70
EDGAR		
	ead summit of this <u>chalky bourn</u> .	71
	eight. The shrill-gorged lark so far	72
Cannot be se	een or heard. Do but look up.	73
GLOUCESTER Alack, I have no eyes.		74
Is wretchedr	ness deprived that benefit	75
To end itself	by death? 'Twas yet some comfort	76
When misery	y could <mark>beguile</mark> the tyrant's rage	77
And frustrate	e his proud will.	78
EDGAR	Give me your arm.	79
	<sup>Г</sup> Не raises Glov	ıcester. <sup>7</sup>
Up. So, how GLOUCESTER	is 't? Feel you your legs? You stand.	80
Too well, too	well.	81
EDGAR	This is above all strangeness.	82
Upon the cro	own o' th' cliff, what thing was that	83
Which parte	d from you?	84
GLOUCESTER	A poor unfortunate beggar.	85
EDGAR		
As I stood he	ere below, methought his eyes	86
Were two ful	ll moons; he had a thousand noses,	87

Horns whelked and waved like the enraged sea.	88
It was some fiend. Therefore, thou happy father,	89
Think that the <u>clearest gods</u> , who make them	90
<u>honors</u>	91
Of men's impossibilities, have preserved thee. GLOUCESTER	92
I do remember now. Henceforth I'll bear	93
Affliction till it do cry out itself	94
"Enough, enough!" and die. That thing you speak of,	95
I took it for a man. Often 'twould say	96
"The fiend, the fiend!" He led me to that place.	97
EDGAR	
Bear <u>free</u> and patient thoughts.	98
Enter Lear.	
But who comes here?	99
The safer sense will ne'er accommodate	100
His master thus.	101
LEAR No, they cannot <u>touch</u> me for $\langle \underline{\text{coining}}. \rangle$ I am the	102
King himself.	103
EDGAR O, thou side-piercing sight!	104
LEAR Nature's above art in that respect. There's your	105
press-money. That fellow handles his bow like a	106
crowkeeper. Draw me a clothier's yard. Look, look,	107
a mouse! Peace, peace! This piece of toasted cheese	108
will do 't. There's my gauntlet; I'll prove it on a	109
giant. Bring up the brown bills. O, well flown, bird!	110
I' th' clout, i' th' clout! Hewgh! Give the word.	111
EDGAR Sweet marjoram.	112
LEAR Pass.	113
GLOUCESTER I know that voice.	114
LEAR Ha! Goneril with a white beard? They flattered	115
me like a dog and told me I had the white hairs in	116

my beard ere the black ones were there. To say "ay"	117
and "no" to everything that I said "ay" and "no" to	118
was no good divinity. When the rain came to wet me	119
once and the wind to make me chatter, when the	120
thunder would not peace at my bidding, there I	121
found 'em, there I smelt 'em out. Go to. They are	122
not men o' their words; they told me I was every-	123
thing. 'Tis a lie. I am not <u>ague-proof</u> .	124
GLOUCESTER	
The <u>trick</u> of that voice I do well remember.	125
Is 't not the King?	126
LEAR Ay, every inch a king.	127
When I do stare, see how the subject quakes.	128
I pardon that man's life. What was thy cause?	129
Adultery? Thou shalt not die. Die for adultery? No.	130
The wren goes to 't, and the small gilded fly does	131
lecher in my sight. Let copulation thrive, for	132
Gloucester's bastard son was kinder to his father	133
than my daughters got 'tween the lawful sheets. To	134
't, luxury, pell-mell, for I lack soldiers. Behold yond	135
simp'ring dame, whose face between her forks	136
presages snow, that minces virtue and does shake	137
the head to hear of pleasure's name. The fitchew	138
nor the soiled horse goes to 't with a more riotous	139
appetite. Down from the waist they are centaurs,	140
though women all above. But to the girdle do the	141
gods inherit; beneath is all the fiend's. There's hell,	142
there's darkness, there is the sulphurous pit; burn-	143
ing, scalding, stench, consumption! Fie, fie, fie, pah,	144
pah! Give me an ounce of civet, good apothecary;	145
sweeten my imagination. There's money for thee.	146
GLOUCESTER O, let me kiss that hand!	147

LEAR Let me wipe it first; it smells of mortality.	148
GLOUCESTER	
O ruined piece of nature! This great world	149
Shall so wear out to naught. Dost thou know me?	150
LEAR I remember thine eyes well enough. Dost thou	151
squinny at me? No, do thy worst, blind Cupid, I'll	152
not love. Read thou this challenge. Mark but the	153
penning of it.	154
GLOUCESTER	
Were all thy letters suns, I could not see.	155
EDGAR, $\lceil aside \rceil$	
I would not <u>take</u> this from report. <u>It is</u> ,	156
And my heart breaks at it.	157
LEAR Read.	158
GLOUCESTER What, with the case of eyes?	159
LEAR O ho, are you there with me? No eyes in your	160
head, nor no money in your purse? Your eyes are in	161
a <u>heavy case</u> , your purse <u>in a light</u> , yet you see how	162
this world goes.	163
GLOUCESTER I see it feelingly.	164
LEAR What, art mad? A man may see how this world	165
goes with no eyes. Look with thine ears. See how	166
yond justice rails upon yond simple thief. Hark in	167
thine ear. Change places and, handy-dandy, which	168
is the justice, which is the thief? Thou hast seen a	169
farmer's dog bark at a beggar?	170
GLOUCESTER Ay, sir.	171
LEAR And the creature run from the cur? There thou	172
might'st behold the great image of authority: a	173
dog's obeyed in office.	174
Thou rascal <u>beadle</u> , hold thy bloody hand!	175
Why dost thou lash that whore? Strip thy own back.	176

Thou hotly lusts to use her in that <u>kind</u>	177
For which thou whipp'st her. The usurer hangs the	178
<u>cozener</u> .	179
Through tattered clothes (small) vices do appear.	180
Robes and furred gowns hide all. [Plate sin with	181
gold,	182
And the strong lance of justice hurtless breaks.	183
Arm it in rags, a pygmy's straw does pierce it.	184
None does offend, none, I say, none; I'll able 'em.	185
Take that of me, my friend, who have the power	186
To seal th' accuser's lips.] Get thee glass eyes,	187
And like a scurvy politician	188
Seem to see the things thou dost not. Now, now,	189
now, now.	190
Pull off my boots. Harder, harder. So.	191
EDGAR, $\lceil aside \rceil$	
O, matter and impertinency mixed,	192
Reason in madness!	193
LEAR	
If thou wilt weep my fortunes, take my eyes.	194
I know thee well enough; thy name is Gloucester.	195
Thou must be patient. We came crying hither;	196
Thou know'st the first time that we smell the air	197
We wawl and cry. I will preach to thee. Mark.	198
GLOUCESTER Alack, alack the day!	199
LEAR	
When we are born, we cry that we are come	200
To this great stage of fools.— <u>This'</u> a good <u>block</u> .	201
It were a <u>delicate</u> stratagem to shoe	202
A troop of horse with felt. I'll <u>put 't in proof</u> ,	203
And when I have stol'n upon these son-in-laws,	204
Then kill, kill, kill, kill, kill!	205

## Enter a Gentleman 「and Attendants. ¬

GENTLEMAN, $\lceil noticing \ Lear \rceil$	
O, here he is. 「 <i>To an Attendant</i> . <sup>↑</sup> Lay hand upon	206
him.—Sir,	207
Your most dear daughter—	208
LEAR	
No rescue? What, a prisoner? I am even	209
The <u>natural fool of Fortune</u> . Use me well.	210
You shall have ransom. Let me have surgeons;	211
I am cut to th' brains.	212
GENTLEMAN You shall have anything.	213
LEAR No seconds? All myself?	214
Why, this would make a man a man of salt,	215
To use his eyes for garden waterpots,	216
(Ay, and laying autumn's dust.)	217
I will die <mark>bravely</mark> like a <mark>smug</mark> bridegroom. What?	218
I will be jovial. Come, come, I am a king,	219
Masters, know you that?	220
GENTLEMAN	
You are a royal one, and we obey you.	221
LEAR Then there's life in 't. Come, an you get it, you	222
shall get it by running. <u>Sa, sa, sa, sa</u> .	223
$\langle The\ King\ exits\ running\ ^{\lceil}\ pursued\ by\ Attendants.$	1>
GENTLEMAN	
A sight most pitiful in the <u>meanest</u> wretch,	224
Past speaking of in a king. Thou hast a daughter	225
Who redeems nature from the general curse	226
Which twain have brought <u>her</u> to.	227
EDGAR Hail, gentle sir.	228
GENTLEMAN Sir, speed you. What's your will? EDGAR	229
Do you hear aught, sir, of a battle toward?	230

GENTLEMAN	
Most sure and vulgar. Everyone hears that,	231
Which can distinguish sound.	232
EDGAR But, by your favor,	233
How near 's the other army?	234
GENTLEMAN	
Near and on speedy foot. The main descry	235
Stands on the hourly thought.	236
EDGAR I thank you, sir. That's all.	237
Though that the Queen on special cause is here,	238
Her army is moved on.	239
EDGAR I thank you, sir.	240
Gentleman exits.	
GLOUCESTER	
You ever-gentle gods, take my breath from me;	241
Let not my worser spirit tempt me again	242
To die before you please.	243
EDGAR Well pray you, father.	244
GLOUCESTER Now, good sir, what are you?	245
EDGAR	
A most poor man, made <u>tame</u> to Fortune's blows,	246
Who, by the art of <u>known</u> and <u>feeling</u> sorrows,	247
Am pregnant to good pity. Give me your hand;	248
I'll lead you to some <u>biding</u> .	249
「He takes Gloucester's hand.	1
GLOUCESTER Hearty thanks.	250
The bounty and the benison of heaven	251
To boot, and boot.	252
Enter $\lceil Oswald$ , the $\rceil Steward$ .	
OSWALD, $\lceil drawing\ his\ sword \rceil$	
A proclaimed prize! Most <u>happy</u> !	253

That eyeless head of thine was first framed flesh		254
To raise my fortunes. Thou old unhappy traitor,		255
Briefly thyself remember; the sword is out		256
That must destroy thee.		257
GLOUCESTER Now let thy friendly hand		258
Put strength enough to 't.		259
「Edgar steps between Gloucester a	nd Oswald.	
OSWALD Wherefore, bold peasant,		260
Dar'st thou support a published traitor? Hence,		261
Lest that th' infection of his fortune take		262
<u>Like</u> hold on thee. Let go his arm.		263
EDGAR Chill not let go, zir, without vurther 'casion.		264
OSWALD Let go, slave, or thou diest!		265
EDGAR Good gentleman, go your gait, and let poor		266
volk pass. An 'chud ha' bin zwaggered out of my		267
life, 'twould not ha' bin zo long as 'tis by a vort-		268
night. Nay, come not near th' old man. Keep out,		269
che vor' ye, or <u>Ise</u> try whether your costard or my	7	270
ballow be the harder. Chill be plain with you.		271
oswald <mark>Out</mark> , dunghill.		272
EDGAR Chill pick your teeth, zir. Come, no matter vor		273
your foins.		274
	$\langle They fight. \rangle$	
oswald, $\lceil falling \rceil$		
Slave, thou hast slain me. Villain, take my purse.		275
If ever thou wilt thrive, bury my body,		276
And give the letters which thou find'st about me		277
To Edmund, Earl of Gloucester. Seek him out		278
Upon the English party. O, untimely death! Death!		279
	$\langle He\ dies. \rangle$	
EDGAR		
I know thee well, a <u>serviceable</u> villain,		280

As duteous to the vices of thy mistress	281
As badness would desire.	282
GLOUCESTER What, is he dead?	283
EDGAR Sit you down, father; rest you.	284
Let's see these pockets. The letters that he speaks of	285
May be my friends. He's dead; I am only sorry	286
He had no other <u>deathsman</u> . Let us see.	287
「He opens a letter. ¬	
<u>Leave</u> , gentle <u>wax</u> , and, manners, blame us not.	288
To know our enemies' minds, we rip their hearts.	289
Their papers is more lawful.	290
Reads the letter.	
Let our reciprocal vows be remembered. You have	291
many opportunities to cut him off. If <u>your will want</u>	292
not, time and place will be fruitfully offered. There is	293
nothing done if he return the conqueror. Then am $I$	294
the prisoner, and his bed my jail, from the loathed	295
warmth whereof deliver me and supply the place for	296
<u>your labor</u> .	297
Your (wife, so I would say) affectionate servant,	298
(and, for you, her own for venture,) Goneril.	299
O indistinguished space of woman's will!	300
A plot upon her virtuous husband's life,	301
And the exchange my brother.—Here, in the sands	302
Thee I'll <u>rake up</u> , the <u>post</u> unsanctified	303
Of murderous lechers; and in the mature time	304
With this ungracious paper strike the sight	305
Of the death-practiced duke. For him 'tis well	306
That of thy death and business I can tell.	307
GLOUCESTER	
The King is mad. <u>How stiff is my vile sense</u>	308
That I stand up and have ingenious feeling	309

Of my huge sorrows! Better I were distract.	310
So should my thoughts be severed from my griefs,	311
And woes, by wrong imaginations, lose	312
The knowledge of themselves.	313
Drum afar off.	
EDGAR Give me your hand.	314
Far off methinks I hear the beaten drum.	315
Come, father, I'll bestow you with a friend.	316
They exit.	
Scene 7	
Enter Cordelia, Kent $\lceil$ in disguise, $\rceil$ $\langle$ Doctor, $\rangle$ and Gentleman.	
CORDELIA	
O, thou good Kent, how shall I live and work	1
To match thy goodness? My life will be too short,	2
And every measure fail me.	3
KENT	
To be acknowledged, madam, is <u>o'erpaid</u> .	4
All my reports go with the modest truth,	5
Nor more, nor clipped, but so.	6
CORDELIA Be better <u>suited</u> .	7
These weeds are memories of those worser hours.	8
I prithee put them off.	9
Pardon, dear madam.	10
Yet to be known shortens my made intent.	11
My boon I make it that you know me not	12
Till time and I think <u>meet</u> .	13
CORDELIA	
Then be 't so, my good lord.—How does the King?	14
(DOCTOR) Madam, sleeps still.	15
CORDELIA O, you kind gods,	16

Cure this great breach in his abusèd nature!	17
Th' untuned and jarring senses, O, wind up,	18
Of this <u>child-changèd</u> father!	19
(DOCTOR) So please your N	Majesty 20
That we may wake the King? He hath slept	21
long.	22
CORDELIA	
Be governed by your knowledge, and procee	d 23
<u>I' th' sway</u> of your own will. Is he arrayed?	24
Enter Lear in a chair carried by S	Servants.
GENTLEMAN	
Ay, madam. In the heaviness of sleep,	25
We put fresh garments on him.	26
「DOCTOR「	
Be by, good madam, when we do awake him	<b>1.</b> 27
I doubt ⟨not⟩ of his temperance.	28
(CORDELIA Very well.	29
	$\lceil Music. \rceil$
DOCTOR	
Please you, draw near.—Louder the music the	nere. \( \)
CORDELIA, \( \frac{kissing Lear}{} \)	
O, my dear father, restoration hang	31
Thy medicine on my lips, and let this kiss	32
Repair those violent harms that my two siste	ers 33
Have in thy reverence made.	34
KENT Kind and dear p	rincess. 35
CORDELIA	
Had you not been their father, these white fl	<u>akes</u> 36
Did <u>challenge</u> pity of them. Was this a face	37
To be opposed against the jarring winds?	38
(To stand against the deep dread-bolted thun	nder, 39
In the most terrible and nimble stroke	40

Of quick cross-ligh	ntning? To <u>watch</u> , poor <i>perdu</i> ,	41
With this thin <u>helr</u>	n?> Mine enemy's dog,	42
Though he had bit	me, should have stood that night	43
Against my fire. Ar	nd wast thou <u>fain</u> , poor father,	44
To hovel thee with	swine and <u>rogues forlorn</u>	45
In <b>short</b> and musty	y straw? Alack, alack,	46
'Tis wonder that th	ny life and wits at once	47
Had not concluded	dall.—He wakes. Speak to him.	48
(DOCTOR) Madam, do CORDELIA	you; 'tis fittest.	49
How does my roya	ll lord? How fares your Majesty?	50
LEAR		
You do me wrong	to take me out o' th' grave.	51
Thou art a soul in	bliss, but I am bound	52
Upon a <u>wheel of fi</u>	<u>re</u> , that mine own tears	53
Do scald like molto	en lead.	54
CORDELIA	Sir, do you know me?	55
LEAR		
You are a spirit, I	know. Where did you die?	56
CORDELIA Still, still, f	ar <u>wide</u> .	57
He's scarce awake.	Let him alone awhile.	58
LEAR		
Where have I been	? Where am I? Fair daylight?	59
I am mightily abus	sed; I should e'en die with pity	60
To see another <u>thu</u>	s. I know not what to say.	61
I will not swear the	ese are my hands. Let's see.	62
I feel this pinprick	. Would I were assured	63
Of my condition!		64
CORDELIA O,	look upon me, sir,	65
And hold your han	d in benediction o'er me.	66
⟨No, sir,⟩ you must	not kneel.	67
LEAR	Pray do not mock:	68

I am a very foolish <u>fond</u> old man,	69
Fourscore and upward, not an hour more nor less,	70
And to deal plainly,	71
I fear I am not in my perfect mind.	72
Methinks I should know you and know this man,	73
Yet I am doubtful, for I am mainly ignorant	74
What place this is, and all the skill I have	75
Remembers not these garments; nor I know not	76
Where I did lodge last night. Do not laugh at me,	77
For, as I am a man, I think this lady	78
To be my child Cordelia.	79
CORDELIA, [weeping] And so I am; I am.	80
LEAR	
Be your tears wet? Yes, faith. I pray, weep not.	81
If you have poison for me, I will drink it.	82
I know you do not love me, for your sisters	83
Have, as I do remember, done me wrong.	84
You have some cause; they have not.	85
cordelia No cause, no	86
cause.	87
LEAR Am I in France?	88
KENT In your own kingdom, sir.	89
LEAR Do not <u>abuse</u> me.	90
Be comforted, good madam. The great rage,	91
You see, is killed in him, (and yet it is danger	92
To make him even o'er the time he has lost.	93
Desire him to go in. Trouble him no more	94
Till further <u>settling</u> .	95
CORDELIA Will 't please your Highness walk?	96
LEAR You must bear with me.	97
Pray you now, forget, and forgive. I am old and	98

foolish.		99
(They exit. Kent and Gentlema	ın remain.>	
(GENTLEMAN Holds it true, sir, that the Duke of Corn-		100
wall was so slain?		101
KENT Most certain, sir.		102
GENTLEMAN Who is conductor of his people?		103
KENT As 'tis said, the bastard son of Gloucester.		104
GENTLEMAN They say Edgar, his banished son, is with		105
the Earl of Kent in Germany.		106
KENT Report is changeable. Tis time to look about.		107
The powers of the kingdom approach apace.		108
GENTLEMAN The <u>arbitrament</u> is <u>like</u> to be bloody. Fare		109
you well, sir.		110
	$\lceil He\ exits. \rceil$	
KENT		
My point and period will be throughly wrought,		111
Or well, or ill, as this day's battle's fought.		112
	<i>He exits.</i> $\rangle$	

# The Tragedy of KING LEAR

ACT 5



# *ACT 5*

#### Scene 1

Enter, with Drum and Colors, Edmund, Regan, Gentlemen, and Soldiers.

EDMUND, <sup>「</sup> to a Gentleman <sup> </sup>	
Know of the Duke if his last purpose hold	,
Or whether since he is advised by aught	2
To change the course. He's full of alteration	<u>on</u> 3
And self-reproving. Bring his constant ple	asure.
	「A Gentleman exits. ¬
REGAN	
Our sister's man is certainly miscarried.  EDMUND	
'Tis to be <u>doubted</u> , madam.	
REGAN Now, sweet lor	d,
You know the goodness I intend upon you	1;
Tell me but truly, but then speak the truth	1,
Do you not love my sister?	10
EDMUND In <u>honored</u> love	2. 11
REGAN	
But have you never found my brother's wa	ay 12
To the <u>forfended</u> place?	13
(EDMUND That thought abuses you.	14
REGAN	
I am doubtful that you have been conjunc	<u>t</u> 15
And bosomed with her as far as we call he	ers.)
EDMUND No, by mine honor, madam.	17

REGAN		
I never shall er	ndure her. Dear my lord,	18
Be not familia	r with her.	19
EDMUND		
Fear $\langle me \rangle$ not.	She and the Duke, her husband.	20
Enter, wit	th Drum and Colors, Albany, Goneril, Soldier	rs.
$\langle GONERIL, \lceil aside \rceil$		
I had rather lo	se the battle than that sister	21
Should loosen	him and me.	22
ALBANY		
Our very loving	g sister, well <u>bemet</u> .—	23
Sir, this I hear	d: the King is come to his daughter,	24
With others wl	nom the <u>rigor of our state</u>	25
Forced to cry of	out. (Where I could not be honest,	26
I never yet was	s valiant. <u>For</u> this business,	27
It touches us a	s France invades our land,	28
Not bolds the l	King, with others whom, I fear,	29
Most just and	heavy causes make oppose.	30
EDMUND		
Sir, you speak	nobly.	31
REGAN	Why is this <u>reasoned</u> ?	32
GONERIL		
Combine toget	her 'gainst the enemy,	33
For these dom	estic and <u>particular broils</u>	34
Are not the que	estion here.	35
ALBANY	Let's then <u>determine</u>	36
With th' ancier	<u>nt of war</u> on our proceeding.	37
<b>(EDMUND</b>		
I shall attend y	ou <u>presently</u> at your tent.>	38
REGAN Sister, you	ı'll go with <u>us</u> ?	39
GONERIL No.		40
REGAN	_	
'Tis most <u>conv</u>	<u>enient</u> . Pray, go with us.	41

GONERIL, $\lceil aside \rceil$	
Oho, I know the riddle.—I will go.	42
<sup>↑</sup> They begin to exit. <sup>↑</sup>	
Enter Edgar \( \text{dressed as a peasant.} \)	
EDGAR, $\lceil to \ Albany \rceil$	
If e'er your Grace had speech with man so poor,	43
Hear me one word.	44
ALBANY, \( \text{to those exiting} \)	
I'll overtake you.—Speak.	45
Both the armies exit.	
EDGAR, $\lceil giving\ him\ a\ paper \rceil$	
Before you fight the battle, ope this letter.	46
If you have victory, let the trumpet sound	47
For him that brought it. Wretched though I seem,	48
I can produce a champion that will prove	49
What is <u>avouched</u> there. If you <u>miscarry</u> ,	50
Your business of the world hath so an end,	51
And machination ceases. Fortune (love) you.	52
ALBANY Stay till I have read the letter.	53
EDGAR I was forbid it.	54
When time shall serve, let but the herald cry	55
And I'll appear again.	56
He exits.	
ALBANY	
Why, fare thee well. I will <u>o'erlook</u> thy paper.	57
Enter Edmund.	
EDMUND	
The enemy's in view. Draw up your powers.	58
$\lceil Giving\ him\ a\ paper. \rceil$	
Here is the guess of their true strength and forces	59
By diligent discovery. But your haste	60

Is now urged	on you.		61
ALBANY	We will greet the time.		62
	-	He exits.	
EDMUND			
To both these	sisters have I sworn my love,		63
Each <u>jealous</u>	of the other as the stung		64
Are of the add	ler. Which of them shall I take?		65
Both? One? C	r neither? Neither can be enjoyed		66
If both remain	n alive. To take the widow		67
Exasperates,	makes mad her sister Goneril,		68
And <u>hardly</u> sh	nall I carry out my side,		69
Her husband	being alive. Now, then, we'll use		70
His countena	nce for the battle, which, being done,	,	71
	vould be rid of him devise		72
His speedy <u>ta</u>	king off. As for the mercy		73
	ends to Lear and to Cordelia,		74
	ne and they within our power,		75
	ee his pardon, for <u>my state</u>		76
	to defend, not to debate.		77
	to determ) not to decate.	He exits.	1 1
A1	Scene 2	C1-1: 1	
	n. Enter, with Drum and Colors, Lear, ver the stage, and exit. Enter Edgar and	•	
EDGAR			
Here, <u>father</u> ,	take the shadow of this tree		1
For your good	d host. Pray that the right may thrive.	,	2
If ever I retur	n to you again,		3
I'll bring you	comfort.		4
GLOUCESTER	Grace go with you, sir.		5
		$\lceil Edgar \rceil$ exits.	
	Alarum and <u>R</u>		

## Enter Edgar.

EDGAR		
Away, old man. Give me thy hand. Away.		6
King Lear hath lost, he and his daughter ta'en.		7
Give me thy hand. Come on.		8
GLOUCESTER		
No further, sir. A man may rot even here.		9
EDGAR		
What, in ill thoughts again? Men must endure		10
Their going hence even as their coming hither.		11
Ripeness is all. Come on.		12
[GLOUCESTER And that's true too.]		13
	They exit.	
Scene 3		
Enter in conquest, with Drum and Colors, Edmund Cordelia as prisoners; Soldiers, Captain.	; Lear and	
EDMUND		
Some officers take them away. Good guard		1
Until their greater pleasures first be known		2
That are to <u>censure</u> them.		3
CORDELIA, $\lceil to \ Lear \rceil$ We are not the first		4
Who with best meaning have incurred the worst.		5
For thee, oppressèd king, I am cast down.		6
Myself could <u>else</u> outfrown <u>false</u> Fortune's frown.		7
Shall we not see these <u>daughters and these sisters</u> ?		8
LEAR		
No, no, no. Come, let's away to prison.		9
We two alone will sing like birds i' th' cage.		10
When thou dost ask me blessing, I'll kneel down		11
And ask of thee forgiveness. So we'll live,		12
And pray, and sing, and tell old tales, and laugh		13

At gilded butterflies, and hear poor rogues	14
Talk of court news, and we'll talk with them too—	15
Who loses and who wins; who's in, who's out—	16
And take upon 's the mystery of things,	17
As if we were God's spies. And we'll wear out,	18
In a walled prison, packs and sects of great ones	19
That ebb and flow by th' moon.	20
EDMUND Take them away.	21
LEAR	
Upon such sacrifices, my Cordelia,	22
The gods themselves throw incense. Have I caught	23
thee?	24
He that parts us shall bring a brand from heaven	25
And fire us hence like foxes. Wipe thine eyes.	26
The good years shall devour them, flesh and fell,	27
Ere they shall make us weep. We'll see 'em starved	28
first.	29
Come.	30
「Lear and Cordelia <sup>¬</sup> exit, <sup>¬</sup> with Soldiers. ¬	
EDMUND Come hither, captain. Hark.	31
「Handing him a paper. ¬	
Take thou this note. Go follow them to prison.	32
One step I have advanced thee. If thou dost	33
As this instructs thee, thou dost make thy way	34
To noble fortunes. Know thou this: that men	35
Are as the time is; to be tender-minded	36
Does not become a sword. Thy great employment	37
Will not bear question. Either say thou 'lt do 't,	38
Or thrive by other means.	39
CAPTAIN I'll do 't, my lord.	40
EDMUND	
About it, and write "happy" when th' hast done.	41

Mark, I say, instantly, and <u>carry it so</u>	4:	
As I have set it down.	4.	3
I cannot draw a cart, nor eat dried oats.	4	4
If it be man's work, I'll do 't.\	4.	.5
	Captain exits.	
Flourish. Enter Albany, Goneril, Regan, Soldiers <sup>[</sup>	and a Captain. <sup>7</sup>	
ALBANY, $\lceil to \ Edmund \rceil$		
Sir, you have showed today your valiant strain,	4	6
And Fortune led you well. You have the captives	4'	7
Who were the opposites of this day's strife.	4	8
I do require them of you, so to use them	4	9
As we shall find their merits and our safety	50	0
May equally determine.	5	1
EDMUND Sir, I thought it fit	52	2
To send the old and miserable king	5.	3
To some <u>retention (and appointed guard,)</u>	5-	4
Whose age had charms in it, whose title more,	5.	5
To pluck the common bosom on his side	5	6
And turn our impressed lances in our eyes,	5	7
Which do command them. With him I sent the	5	8
Queen,	5	9
My reason all the same, and they are ready	6	0
Tomorrow, or at further space, t' appear	6	1
Where you shall hold your session. (At this time	6.	2
We sweat and bleed. The friend hath lost his frier	nd, 6.	3
And the best quarrels in the heat are cursed	6	4
By those that feel their sharpness.	6.	5
The question of Cordelia and her father	6	6
Requires a fitter place.	6	7
ALBANY Sir, by your patience,	6	8

I <u>hold</u> you <u>b</u>	out a subject of this war,	69
Not as a bro	other.	70
REGAN	That's as we list to grace him.	71
Methinks o	ur <u>pleasure</u> might have been <u>demanded</u>	72
Ere you had	l spoke so far. He led our powers,	73
Bore the co	mmission of my <u>place</u> and person,	74
The which <u>i</u>	mmediacy may well stand up	75
And call itse	elf your brother.	76
GONERIL	Not so hot.	77
In his own g	grace he doth exalt himself	78
More than i	n <u>your addition</u> .	79
REGAN	<u>In my rights,</u>	80
By me inves	sted, he compeers the best.	81
$\langle GONERIL \rangle$		
That were t	<mark>he most</mark> if he should husband you.	82
REGAN		
<u>Jesters do o</u>	ft prove prophets.	83
GONERIL	Holla, holla!	84
•	at told you so looked but asquint.	85
REGAN		
Lady, I am	not well, else I should answer	86
From a <u>full</u> -	<u>·flowing stomach</u> . 「To Edmund.	87
General,		88
Take thou n	ny soldiers, prisoners, patrimony.	89
[Dispose of	them, of me; the walls is thine.]	90
Witness the	world that I create thee here	91
My lord and	d master.	92
GONERIL	Mean you to enjoy him?	93
ALBANY		
The <u>let-alon</u>	<u>e</u> lies not in your goodwill.	94
EDMUND		
Nor in thine	e, lord.	95
ALBANY	Half-blooded fellow, yes.	96

REGAN, $\lceil to \ Edmund \rceil$	
Let the drum <u>strike</u> , and prove my title thine.  ALBANY	97
Stay yet, hear reason.—Edmund, I arrest thee	98
On capital treason; and, in (thine attaint,)	99
This gilded serpent.—For your claim, fair	100
⟨sister,⟩	101
I bar it in the interest of my wife.	102
Tis she is subcontracted to this lord,	103
And I, her husband, contradict your banns.	104
If you will marry, make your loves to me.	105
My lady is <u>bespoke</u> .	106
[GONERIL <u>An interlude</u> !] ALBANY	107
Thou art armed, Gloucester. Let the trumpet sound.	108
If none appear to prove upon thy person	109
Thy heinous, manifest, and many treasons,	110
There is my pledge.	111
「He throws down a glo	ve. <sup>7</sup>
I'll <u>make it</u> on thy heart,	112
Ere I taste bread, thou art in nothing less	113
Than I have here proclaimed thee.	114
REGAN Sick, O, sick!	115
GONERIL, 「aside Thin Information Informati	116
There's my exchange.	117
「He throws down a glo	ve. <sup>7</sup>
What in the world (he is)	118
That names me traitor, villain-like he lies.	119
Call by the trumpet. He that dares approach,	120
On him, on you, who not, I will maintain	121
My truth and honor firmly.	122
ALBANY	

A herald, ho!	123
⟨EDMUND A herald, ho, a herald!⟩	124
(ALBANY)	
Trust to thy single virtue, for thy soldiers,	125
All levied in my name, have in my name	126
Took their discharge.	127
REGAN My sickness grows upon me. ALBANY	128
She is not well. Convey her to my tent.	129
¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬	$it.$ $^{ extstyle 7}$
Enter a Herald.	
Come hither, herald. Let the trumpet sound,	130
And read out this.	130
That read out this.    The hands the Herald a paper.	_
⟨CAPTAIN Sound, trumpet!⟩	132
A trumpet soun	_
HERALD reads.	
If any man of quality or degree, within the lists of the	133
army, will maintain upon Edmund, supposed Earl of	134
Gloucester, that he is a manifold traitor, let him	135
appear by the third sound of the trumpet. <u>He</u> is bold in	136
his defense.	137
[First trumpet \( \sigma \)	
HERALD Again!	138
Second trumpet \( \sigma \) sound	ls.┐
HERALD Again!	139
Third trumpet \( \sigma \) sound	ls.┐
Trumpet answers within.]	
Enter Edgar <u>armed</u> .	
ALBANY, $\lceil to \ Herald \rceil$	
Ask him his purposes, why he appears	140
Upon this call o' th' trumpet.	141

HERALD	<u>What</u> are you?	142
Your na	me, your quality, and why you answer	143
This pre	esent summons?	144
EDGAR	Know my name is lost,	145
By treas	son's tooth bare-gnawn and <u>canker-bit</u> .	146
Yet am	I noble as the adversary	147
I come t	to <u>cope</u> .	148
ALBANY EDGAR	Which is that adversary?	149
	ne that speaks for Edmund, Earl of	150
	eester?	151
EDMUND		
Himself	. What sayest thou to him?	152
EDGAR	Draw thy sword,	153
That if r	ny speech offend a noble heart,	154
Thy arm	n may do thee justice. Here is mine.	155
	<sup>Г</sup> He draws his sw	vord. ₹
Behold,	it is my privilege, the privilege of mine	156
<u>honor</u>	<u> </u>	157
My oath	<u>a, and my profession</u> . I protest,	158
<u>Maugre</u>	thy strength, place, youth, and eminence,	159
(Despite	e) thy victor-sword and <u>fire-new</u> fortune,	160
Thy valo	or, and thy heart, thou art a traitor,	161
False to	thy gods, thy brother, and thy father,	162
<b>Conspir</b>	ant 'gainst this high illustrious prince,	163
And from	m th' extremest <u>upward</u> of thy head	164
To the c	lescent and dust below thy foot,	165
A most 1	toad-spotted traitor. <u>Say thou</u> "no,"	166
This swe	ord, this arm, and my best spirits are bent	167
To prov	e upon thy heart, whereto I speak,	168
Thou lie	est.	169
EDMUND	In <u>wisdom</u> I should ask thy name,	170

But since thy outsi	de looks so fair and warlike,	171
And <u>that</u> thy tongu	e some <u>say</u> of <u>breeding</u> breathes,	172
What safe and nic	ely I might well delay]	173
By rule of knightho	ood, I disdain and spurn.	174
Back do I toss thes	e <u>treasons to</u> thy head,	175
With the hell-hated	<u>l lie</u> o'erwhelm thy heart,	176
Which, <u>for they yet</u>	glance by and scarcely bruise,	177
This sword of mine	e shall give them instant way,	178
Where they shall re	<u>est forever</u> . Trumpets, speak!	179
	「He draws his sword. ॊ Alarums. Fig	ghts.
	「Edmund falls, wound	led. <sup>↑</sup>
ALBANY, $\lceil to \ Edgar \rceil$		
Save him, save him	n!	180
GONERIL	This is practice, Gloucester.	181
By th' law of war, t	hou wast not bound to answer	182
An unknown opposite. Thou art not vanquished,		183
But cozened and be	<u>eguiled</u> .	184
ALBANY	Shut your mouth, dame,	185
Or with this paper	shall I ( <u>stopple</u> ) it.— <u>Hold, sir</u> .—	186
Thou worse than any name, read thine own evil.		187
	perceive you know it.	188
GONERIL		
	s are mine, not thine.	189
Who can arraign m		190
ALBANY	Most monstrous! O!	191
Know'st thou this p		192
⟨GONERIL⟩	Ask me not what I know.	193
ALBANY	She e.	xiis.
	desperate. <u>Govern</u> her.	194
,	¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬	_
EDMUND, <sup>「</sup> to Edgar <sup>¬</sup>		

What you have charged me with, that have I done,		195
And more, much more. The time will bring it out.		196
Tis past, and so am I. But what art thou	197	
That hast this fortune on me? If thou 'rt	t noble,	198
I do forgive thee.		199
EDGAR Let's exchange charity	•	200
I am <u>no less in blood</u> than thou art, Edr	nund;	201
If more, the more th' hast wronged me.		202
My name is Edgar and thy father's son.		203
The gods are just, and of our pleasant v	ices	204
Make instruments to plague us.		205
The dark and vicious place where thee l	ne got	206
Cost him his eyes.		207
EDMUND Th' hast spoken right.	Tis true.	208
The wheel is come full circle; I am here	•	209
ALBANY, $\lceil to \ Edgar \rceil$		
Methought thy very gait did prophesy		210
A royal nobleness. I must embrace thee	•	211
Let sorrow split my heart if ever I		212
Did hate thee or thy father!		213
EDGAR Worthy prince, I know 't.		214
ALBANY Where have you hid yourself?		215
How have you known the miseries of yo	our father?	216
EDGAR		
By nursing them, my lord. List a brief to	ale,	217
And when 'tis told, O, that my heart wor	uld burst!	218
The bloody proclamation to escape		219
That followed me so near—O, our lives'	sweetness,	220
That we the pain of death would hourly	die	221
Rather than die at once!—taught me to	shift	222
Into a madman's rags, t' assume a semb	olance	223
That very dogs disdained, and in this ha	abit	224

	Met I my father with his bleeding rings,	225
	Their precious stones new lost; became his guide,	226
	Led him, begged for him, saved him from despair.	227
	Never—O fault!—revealed myself unto him	228
	Until some half hour past, when I was armed.	229
	Not sure, though hoping of this good success,	230
	I asked his blessing, and from first to last	231
	Told him our pilgrimage. But his <u>flawed</u> heart	232
	(Alack, too weak the conflict to support)	233
	'Twixt two extremes of passion, joy and grief,	234
	Burst smilingly.	235
ΕD	This speech of yours hath moved me,	236
	And shall perchance do good. But speak you on.	237
	You look as you had something more to say.	238
AL	BANY	
	If there be more, more woeful, hold it in,	239
	For I am almost ready to dissolve,	240
	Hearing of this.	241
(El	This would have seemed a period	242
	To such as love not sorrow; but <u>another</u> ,	243
	To amplify too much, would make much more	244
	And top extremity. Whilst I	245
	Was big in clamor, came there in a man	246
	Who, having seen me in my worst estate,	247
	Shunned my abhorred society; but then, finding	248
	Who 'twas that so endured, with his strong arms	249
	He fastened on my neck and bellowed out	250
	As he'd burst heaven, threw him on my father,	251
	Told the most piteous tale of Lear and him	252
	That ever ear received, which, in recounting,	253
	His grief grew puissant, and the strings of life	254
	Began to crack. Twice then the trumpets sounded,	255

And there I left him <u>tranced</u> .		256	
ALBANY	J	But who was this?	257
EDGAR			
Kent, sir, the	e banished Kent	, who in disguise	258
Followed his	s <u>enemy king</u> an	d did him service	259
Improper fo	r a slave.〉		260
	Enter a Gentlem	an (with a bloody knife.)	
GENTLEMAN			
Help, help, (	O, help!		261
EDGAR	What kin	d of help?	262
[ALBANY, $^{\Gamma}to$ Ge	ntleman	Speak, man!]	263
EDGAR What m	neans this bloody	knife?	264
'Tis hot, it <u>sı</u>	<u>mokes</u> ! It came ε	even from the heart	265
Of—O, she's	dead!		266
ALBANY Who d	ead? Speak, mar	າ.	267
GENTLEMAN			
Your lady, s	ir, your lady. An	d her sister	268
By her is po EDMUND	isoned. She conf	Pesses it.	269
I was contra	acted to them bo	th. All three	270
Now marry	in an instant.		271
[EDGAR	Her	re comes Kent.	272
	$E_i$	nter Kent.]	
ALBANY, $\lceil to \ the \rceil$	<i>Gentleman</i> <sup>7</sup>		
Produce the	bodies, be they	alive or dead.	273
		ГGentleman e	exits.
This judgme	ent of the heaven	s, that makes us	274
tremble,			275
Touches us:	not with pity. O,	is this he?	276
$\lceil To \ Kent. \rceil \ T$	he time will not	allow the compliment	277

Which very manners urges.	278
KENT I am come	279
To bid my king and master aye goodnight.	280
Is he not here?	281
ALBANY Great thing of us forgot!	282
Speak, Edmund, where's the King? And where's	283
Cordelia?	284
Goneril and Regan's bodies brought out.	
Seest thou this <u>object</u> , Kent?	285
KENT Alack, why thus?	286
EDMUND Yet Edmund was beloved.	287
The one the other poisoned for my sake,	288
And after slew herself.	289
ALBANY Even so.—Cover their faces.	290
EDMUND	
I pant for life. Some good I mean to do	291
Despite of mine own nature. Quickly send—	292
Be brief in it—to th' castle, for <u>my writ</u>	293
<u>Is on the life</u> of Lear, and on Cordelia.	294
Nay, send in time.	295
ALBANY Run, run, O, run!	296
EDGAR	
To who, my lord? $\lceil To Edmund. \rceil$ Who has the office?	297
Send	298
Thy token of reprieve.	299
EDMUND	
Well thought on. Take my sword. Give it the	300
Captain.	301
EDGAR, \( \text{to a Soldier} \) Haste thee for thy life.	302
「The Soldier exits with Edmund's sword. ☐	
EDMUND, $\lceil to \ Albany \rceil$	
He hath commission from thy wife and me	303

To hang (	Cordelia in the prison, and	304
To lay the	e blame upon her own despair,	305
That she	fordid herself.	306
ALBANY		
The gods	defend her!—Bear him hence awhile.	307
	「Edmund is	s carried off. $^{7}$
Enter Lea	ar with Cordelia in his arms, $\lceil$ followed by $a$	ı Gentleman. <sup>¬</sup>
LEAR		
Howl, ho	wl, howl! O, (you) are men of stones!	308
Had I you	ir tongues and eyes, I'd use them so	309
That heav	ven's vault should crack. She's gone	310
forever		311
I know w	hen one is dead and when one lives.	312
She's dead	d as earth.—Lend me a looking glass.	313
	r breath will mist or stain the stone,	314
	n she lives.	315
KENT	Is this the <u>promised end</u> ?	316
EDGAR		
Or image	of that horror?	317
ALBANY	Fall and cease.	318
LEAR		
	ner stirs. She lives. If it be so,	319
It is a cha	nce which does redeem all sorrows	320
That ever	I have felt.	321
KENT	O, my good master—	322
LEAR		
Prithee, a		323
EDGAR	'Tis noble Kent, your friend.	324
LEAR	1	
1 0	upon you, murderers, traitors all!	325
	ave saved her. Now she's gone forever.—	326
	Cordelia, stay a little. Ha!	327
What is 't	thou sayst?—Her voice was ever soft,	328

Gentle, and low, a	n excellent thing in woman.	329
I killed the slave that was a-hanging thee.		330
GENTLEMAN		
'Tis true, my lords	, he did.	331
LEAR	Did I not, fellow?	332
I have seen the da	y, with my good biting <u>falchion</u>	333
I would have mad	e him skip. I am old now,	334
And these same cr	rosses spoil me. 「To Kent. TWho	335
are you?		336
Mine eyes are not	o' th' best. I'll <u>tell</u> you <u>straight</u> .	337
KENT		
If Fortune brag of	two she <u>loved and hated</u> ,	338
One of them we be	ehold.	339
LEAR		
This is a dull sight	t. Are you not Kent?	340
KENT	The same,	341
Your servant Ken	t. Where is your servant <u>Caius</u> ?	342
LEAR		
He's a good fellow	, I can tell you that.	343
He'll strike and qu	nickly too. He's dead and rotten.	344
KENT		
, ,	I am the very man—	345
LEAR I'll see that stra	aight.	346
KENT		
That from your first of difference and decay		347
Have followed you	ır sad steps.	348
LEAR	「You <sup>¬</sup> are welcome	349
hither.		350
KENT		
Nor no man else.	All's cheerless, dark, and deadly.	351
Your eldest daugh	iters have <u>fordone</u> themselves,	352
And <u>desperately</u> a	re dead.	353
LEAR	Av. so I think.	354

ALBANY	
тт. 1	

He knows not	what he says, and vain is it		355
That we prese	ent <u>us</u> to him.		356
EDGAR	Very <u>bootless</u> .		357
	Enter a Messenger.		
MESSENGER Edm	nund is dead, my lord.		358
ALBANY That's bu	ıt a trifle here.—		359
You lords and	noble friends, know our intent:		360
What comfort	to this great decay may come		361
Shall be appli	ed. <mark>For us, we</mark> will resign,		362
During the life	e of this old Majesty,		363
To him our ab	osolute power; you to your rights,		364
With <u>boot</u> and	l such <u>addition</u> as your Honors		365
Have more that	an merited. All friends shall taste		366
The wages of	their virtue, and all foes		367
The cup of the	eir deservings. O, see, see!		368
LEAR			
And my <u>poor</u>	fool is hanged. No, no, no life?		369
Why should a	dog, a horse, a rat have life,		370
And thou no b	oreath at all? Thou'lt come no more,		371
Never, never,	never, never, never.—		372
Pray you undo	o this button. Thank you, sir.		373
[Do you see th	nis? Look on her, look, her lips,		374
Look there, lo	ok there!		375
		He dies.]	
EDGAR	He faints. $\lceil To Lear. \rceil$ My lord,		376
my lord!			377
KENT			
Break, heart, l	I prithee, break!		378
EDGAR KENT	Look up, my lord.		379
Vex not his gh	ost. O, let him pass! He hates him		380

That would upon the rack of this	tough world 381	1
Stretch him out longer.	382	2
EDGAR He is gone	indeed. 383	3
KENT		
The wonder is he hath endured so	o long.	4
He but usurped his life.	385	5
ALBANY		
Bear them from hence. Our prese	ent business 386	6
Is general woe. \(^{To Edgar and Ker}\)	<i>nt</i> . <sup>¬</sup> Friends of my 387	7
soul, you twain	388	8
Rule in this realm, and the gored	state sustain. 389	9
KENT		
I have a journey, sir, shortly to go	390	0
My master calls me. I must not sa	ay no. 391	1
EDGAR		
The weight of this sad time we m	ust obey, 392	2
Speak what we feel, not what we ought to say.		3
The oldest hath borne most; we the	hat are young 394	4
Shall never see so much nor live s	so long.	5
	They exit with a dead march.	

#### **Textual Notes**

The reading of the present text appears to the left of the square bracket. Unless otherwise noted, the reading to the left of the bracket is from **F**, the First Folio text (upon which this edition is based). The earliest sources of readings not in F are indicated as follows: **Q1** is the First Quarto of 1608; **Q2** is the Second Quarto of 1619; Ed. is an earlier editor of Shakespeare, beginning with the anonymous editor of the Second Folio of 1632. No sources are given for emendations of punctuation or for corrections of obvious typographical errors, like turned letters that produce no known word. **SD** means stage direction; **SP** means speech prefix; **uncorr.** means the first or uncorrected state of the First Folio; corr. means the second or corrected state of the First Folio; ~ stands in place of a word already quoted before the square bracket. \* indicates the omission of a punctuation mark. There is no division into acts and scenes in Q1, only in F. Not all Q2 readings are included in these notes.

Q1 41. from our age] of our state Q1 42. Conferring . . . strengths] Confirming . . . yeares Q1 42-48. while . . . now] F only 49. two great] Q1 only 54-55. Since . . . state] F *only* 58. nature doth with merit challenge] merit doth most challenge it Q1 60. I love . . . word] I do loue . . . words Q1 62. and or Q1 65. as . . . found a . . . 68. speak] doe Q1 70. shadowy] shady friend O1 70–71. and with champains . . . rivers] F only **O**1 Albany's] Albaines Q1 72. issue] Q1; issues F 75. of] to 75. Speak] Q1 *only* 76. I . . . that self . . . as my **O**1 sister] Sir I . . . the selfe same . . . that my sister is Q1 worth. In  $\sim ^{ } \sim Q1$  79. comes too came Q1 82. possesses] Q1; professes F 87. ponderous] richer Q1 91. conferred . . . Goneril.—Now] confirm'd . . . Gonorill, but now Q1 92. Although . . . love] Although the last, not least in our deere loue Q1 93-94. The . . . interessed] F (interest); F only 94. draw] win Q1 95. Speak] F only 97–98. F only 99. Nothing will] How, nothing can Q1 <u>102</u>. no] nor Q1 <u>103</u>. How . . . Cordelia] Goe to, goe to Q1 103. speech a little F corr., Q1; speec ah little F uncorr. 104. you] it Q1 110. Haply] F (Happily) 115. Q1 only 116. thy . . . this] this with thy heart Q1 my good lord] good my Lord Q1 120. Let] Well let Q1 122. mysteries] F2; miseries F; mistresse Q1 122. night] might Q1 131. to my bosom] F only 144. dowers . . . the dower . . . this Q1 146. with in Q1 151. turn] turnes Q1 151. shall] still Q1 152. th' addition] the additions Q1 163. mad] Q2, F; man Q1 163. wouldst] F (wouldest); wilt Q1 167. falls] stoops Q1 167. Reserve thy state] Reuerse thy doome Q1 172–73. sounds / Reverb] sound / Reuerbs Q1 175. a] Q1 only 176. nor] Q1; nere 178. being motive] being the motiue Q1 182. SP LEAR] Kear. F 183. SP KENT] Lent. F 185. O] F only 185.

Miscreant] recreant Q1 186. F only 186. SP cornwall F (*Cor.*) <u>187</u>. Kill . . . thy fee] Doe, kill . . . the fee Q1 gift] doome Q1 191. recreant] F only 192. That . . . vows] Since . . . vow Q1 193. strained] straied Q1 sentence] F *uncorr.*, Q1; sentences F *corr.* 197. Five] Foure Q1 198. disasters diseases Q1 199. sixth fift Q1 204. Fare Why fare Q1 205. Freedom Friendship Q1 206-7. dear shelter . . . thee] protection . . . the Q1 208. justly . . . rightly] rightly . . . iustly Q1 213. SD He exits. . . . Attendants.] Enter France and Burgundie with Gloster. Q1 214. SP GLOUCESTER Q1; Cor. F 215. Burgundy Bugundie F 216. this] a Q1 220. Most] F only 221. hath] what O1 228. more] else O1 231. Will] Sir will Q1 <u>233</u>. Dowered] Couered Q1 <u>237</u>. in] on Q1 <u>246</u>. whom] that Q1 246. best] Q1 only 249. The . . . the] most . . . most Q1 253. your . . . affection] you . . . affections Q1 254. Fall] Falne Q1 256. Should] Could Q1 <u>257</u>. Majesty—] Ed.; ~. F; ~, Q1 <u>259</u>. well] Q1; will 261. make known] may know Q1 263. unchaste] Q1 <u>265</u>. richer] rich Q1 <u>267</u>. That] As vncleane <u>268</u>. Hath . . . liking] F *corr*., Q1; ath . . . lik ng F uncorr. 269. Better] Goe to, goe to, better Q1 270. t' have t haue F 272. it but it no more but Q1 273. Which] That Q1 276. regards] respects Q1 278. a dowry] and dowre Q1 279. king] Leir Q1 283. I am firm] F only 288. respect and fortunes] respects | Of fortune Q1 297. my] thy Q1 299. of] in Q1 301. Can] 309. SD Flourish . . . exit.] Ed.; Flourish. Exeunt. Shall O1 F; Exit Lear and Burgundie. Q1 310. sisters] F corr. (Sisters), Q1; S sters F uncorr. 314. Love] vse Q1 SP REGAN] Gonorill Q1 320. duty] duties Q1 GONERIL] Regan Q1 324. want] worth Q1 325. plighted] pleated Q1 326. with shame] shame them Q1 328. my]

F only 329. not little] not a little Q1 335. not] Q1 only 338. grossly] grosse Q1 342–43. from his age to receive] to receive from his age Q1 343. imperfections] imperfection Q1 344. the] F only 350. Pray you, let us sit] pray lets hit Q1 352. disposition] dispositions Q1 354. of it] on't Q1

**1.2**. **0**. SD Bastard Bastard Solus. Q1 1. SP EDMUND Ed.; Bast. F (and hereafter until <u>line 173</u>), Q1 hereafter <u>4</u>. me^] ~? F <u>6</u>. base,] ~? F <u>10</u>. bastardy] Barstadie F 10–11. with "baseness," "bastardy," "base," "base"] base bastardie Q1 14. dull, stale, tired stale dull lyed Q1 15. creating a] creating of a Q1  $\frac{16}{18}$ . then] the Q1  $\frac{18}{18}$ . father's] Q1; Farhers F 19. Fine . . . "legitimate"] F only 22. top th'] Ed.; to' th' F; tooth' Q1 25. prescribed] subscribed Q1 34. needed . . . terrible needes . . . terrible 38. SP EDMUND] Ed.; Bast. F; Ba. Q1 corr.; omit Q1 uncorr. 39. and F only 41. o'erlooking liking Q1 49. SD reads] A Letter. Q1 after 1.48 49. and reverence] F only 58. Sleep . . . wake] slept . . . wakt Q1 61. you to this] this to you Q1 70. his.] ~? Q1 73. before] heretofore Q1 75. heard him oft] often heard him 77. declined, the] declining, his Q1 78. his] the **O**1 Q1 <u>81</u>–82. sirrah . . . I'll] sir . . . I Q1 <u>84</u>. lord] Ed.; L. F; Lord Q1 86. his] this Q1 91. that] F only 92. writ] wrote Q1 93. other] further Q1 100-102. EDMUND . . . Earth] Q1 only 103. the] your Q1 106. will] shall Q1 <u>107</u>. find] see Q1 <u>111</u>. it] F *only* <u>114</u>. discord] discords Q1 <u>114</u>. in] F *only* <u>114</u>. and] F *only* <u>115</u>. 'twixt] betweene Q1 <u>115</u>–21. This . . . graves.] F only 123–24. honesty! 'Tis] honest, strange Q1 124. SD He exits.] F only 126. surfeits] surfeit Q1 128-29. and stars . . . on] and the Starres . . . by Q1 130. spherical] spirituall Q1 135. on . . . a star] to . . . Starres Q1 138.

- Fut] Q1 *only* 139. maidenliest] F, Q1 (maidenlest) 139–40. in . . . bastardizing] of . . . bastardy Q1 140. Edgar] Q1 *only* 141. and] Q1 *only* 141. pat] out Q1 142–43. My cue . . . Tom] mine . . . them Q1 144. Fa . . . *mi*] F *only* 149. with] about Q1 150. writes] writ Q1 151–59. as . . . come] Q1 *only* 160. The] Why, the Q1 162. Ay] F *only* 164. nor] or Q1 168. until] till Q1 171. scarcely] scarce Q1 173–79. I pray . . . brother] F *only* 180. best. I] best, goe arm'd, I Q1 186. SD *Edgar exits*.] Q1 (Fdgar); F (Exit.) 1 line earlier
- 1.3. O. SD Steward] Gentleman Q1 3 and hereafter in this scene. SP oswald] Ed.; Ste. F; Gent. Q1 3. Ay] Yes Q1 8. trifle.] ~^ Q1 14. fellows . . . to] fellow seruants, . . . in Q1 15. distaste . . . my] dislike . . . our Q1 17–22. Q1 only 23. have said] tell you Q1 24. Well] Very well Q1 27–28. I . . . speak.] Q1 only 29. very] Q1 only 29. course. Prepare] course, goe prepare Q1 29. SD They exit.] Exit. Q1
- 1.4. 1. well] Q1; will F 7. So . . . come] F only 8. thee . . . labors] the . . . labour Q1 8. SD F; Enter Lear. Q1 32. canst do] Q1; canst thou do Q2, F 38. sir] F only 41–42. me—if . . . dinner. I] ~, ~ . . . ~, ~ F, Q1 44. SD 1 line later in F and Q1 45. You] F only 46 and hereafter to line 357. SP oswald] Ed.; Ste. F; Steward Q1 46. He exits] F only 51. SP knight] Kent Q1 51. daughter] Q1; Daughters F 54, 57, 64, 73. SP knight] seruant Q1 60. of kindness] F only 70. purpose] purport Q1 72. my] this Q1 75. well] F only 77. SD 1 line later in F; F only 78. come . . . hither, sir] sir, come you hither Q1 82–83. these . . . your pardon] this . . . you pardon me Q1 90. arise. Away] F only 92. lubber's length again,] F, Q1 corr.; ~, ~ ~^ Q1 uncorr. 92. Go to] F only 92–93. Have you] you haue Q1 93. So] F only 94. my] F

only 101. LEAR . . . my boy | Kent. . . . Foole Q1 106. did done Q1 111. all my] any Q1 115. dog must] dog that must Q1 116. the Lady] Ladie oth'e Q1 118. gall] gull Q1 121. nuncle] vncle Q1 132. SP KENT] *Lear* Q1 133. 'tis] F only 135. nuncle] vncle Q1 141. Dost know] Q1; Dost thou know Q2, F 142. one] foole Q1 144–59. That . . . snatching Q1 only 158. ladies Q1 corr. (Ladies); lodes Q1 *uncorr*. <u>159</u>–60. Nuncle, give . . . egg] giue . . . egge Nuncle Q1 160. crowns] F, Q1 uncorr. (crownes); crown e s Q1 corr. 164. crown] Q1; Crownes F 165. on thy] at'h Q1 170. grace] wit Q1 172. And . . . to] They . . . doe Q1 177. mothers] mother Q1 182. fools] Q1; Foole F 184. learn to lie] F, Q1 corr. (learneto lye); learne lye Q1 uncorr. 185. sirrah] F only 191. thee, nuncle] F, Q1 corr. (thee Nuncle); theeNuncle Q1 uncorr. 195. Methinks] Q1 only 196. thou] F, Q1 corr.; tho u Q1 *uncorr*. 197. frowning] frowne Q1 197. Now] F, Q1 corr. (now); thou, Q1 uncorr. 199. Fool. Thou] F, Q1 corr. (foole,thou); foole, thou Q1 uncorr. 203. nor crust] neither crust Q1 203. nor crumb] Q1; not crum F 209. riots. Sir,] Ed.; ~^ ~. F; ~,) ~^ Q1 213. it] F only 215. redresses] redresse Q1 218. Which] that Q1 219. Will . . . proceeding] must . . . proceedings Q1 220. know] trow Q1 222. it's . . . by it] it . . . beit Q1 225. I . . . your] Come sir, I . . . that Q1 227. which . . . transport] that . . . transforme Q1 231. This] why this Q1 234. weakens] weaknes, or Q1 235. lethargied—Ha! Waking? 'Tis] lethergie, sleeping, or wakeing; ha! sure tis Q1 237. SP FOOL] F only 238-42. I . . . father.] Q1 only 244. This admiration, sir] Come sir, this admiration Q1 246. To] F only 252. Makes it] make Q1 252. a brothel] brothell Q1 253. graced] great Q1 254. then] thou Q1 257. remainders] remainder Q1 259. Which] that Q1 266.

SD *Albany*] *Duke* Q1 267. Woe] We Q1 267–68. O . . . come?] Q1 *only* 269. will . . . horses] will that wee prepare any horses Q1 273. F only 274. liest.] list^ Q1 275. are] and Q1 280. Which] that Q1 283. Lear, Lear, Lear] Lear, Lear Q1 286 and hereafter. SP ALBANY] Duke 287. F only 289. Hear . . . goddess, hear] harke . . . O1 Goddesse Q1 291. fruitful.] F (:); ~^ Q1 297. thwart disnatured] thourt disuetur'd Q1 299. cadent] accent Q1 <u>301</u>. that . . . feel] that shee may feele, that she may feele Q1 303. Away, away] goe, goe, my people Q1 303. SD F only 305. more of it] the cause Q1 307. As] that Q1 <u>307</u>. SD F *only* <u>314</u>. which] that Q1 <u>315</u>–17. thee worth them . . . upon thee! / Th'] the worst^ . . . vpon the^ <u>317</u>–18. untented . . . / Pierce] F, Q1 *corr*.; vntender . . . peruse Q1 uncorr. 318. thee! Old] F (~. ~); the old Q1 <u>320</u>. cast you . . . loose] you cast . . . make Q1 <u>321</u>. Yea, is 't come to this?] Q1 only 322. Ha! Let it be so.] F only 322-23. I have another daughter / Who] yet haue I left a daughter, whom Q1 327. forever.] for ever, thou shalt I warrant thee Q1 327. SD Q2, F; omit Q1 328. that] that my Lord Q1 331. Pray . . . ho] Come sir no more 332. sir] F only 333. tarry. Take] tary and take **O**1 334–35. with thee. / A] with a Q1 339. SD F O1 only 340-55. Goneril . . . Oswald] Gon. What Oswald, ho. Oswald. Here Madam. | Gon. Q1 356. that] this Q1 357. SP oswald] Q1; Stew. F 357. Ay] Yes Q1 359. fear] feares Q1 <u>362</u>. And hasten] F, Q1 *corr*. (& hasten); and after Q1 362. No, no] now Q1 364. milky] F, Q1 corr. uncorr. mildie Q1 *uncorr*. <u>365</u>. condemn] dislike (milkie): Q1 <u>366</u>. You are F; y'are Q1 <u>366</u>. at task for] attaskt for Q1 corr.; alapt Q1 uncorr. 367. praised] praise Q1 369. better, oft] better ought Q1

- 1.5. O. SD F; Enter Lear. Q1; Enter Lear, Kent, and Foole. Q2 8. were] Q2, F; where Q1 11. not] nere Q1 16. can tell what] con, what Q1 17. What . . . boy] Why what canst thou tell my boy Q1 19. canst . . . stands] canst not . . . stande Q1; canst not . . . stands Q2 22. one's . . . of] his . . . on Q1 31. daughters] daughter Q1 38. indeed] F only 43. till] before Q1 45. not mad] F only 45–46. heaven! / Keep] heauen! I would not be mad, keepe Q1 47. How now] F only 48. SP GENTLEMAN] Seruant Q1 49. boy.] boy. Exit. Q1 50. a] F only 51. unless] except Q1 52. SD They exit.] Exit. Q1
- **2.1**. **0**. SD severally] meeting Q1 **1** and hereafter. SP EDMUND] Ed.; Bast. Q1, F 2. you] Q1; your F 4. Regan] F only 4. this] to Q1 7. they] there Q1 8. kissing] bussing Q1 11. the dukes the two Dukes Q1 13. do F only 13. SD Q2, F; omit Q1 18. Which I must act . . . work] which must aske<sup>^</sup> . . . helpe Q1 <u>19</u>. SD 1 line earlier in F; 3–4 lines earlier in Q1 20. sir] F only 23. Cornwall] Cornwall ought Q1 27. yourself.] your—Q1 29–30. me. / In  $F(\sim: \sim)$ ;  $\sim^{\wedge} \sim Q1$  30. cunning crauing Q1 31. Draw F only 33. hoa] here Q1 34. brother] brother flie Q1 <u>35</u>. SD F only <u>40</u>. SD F; Enter Glost. Q1 Mumbling] warbling Q1 45. stand] stand's Q1 51. ho] F only <u>54</u>. revenging] reuengiue Q1 <u>55</u>. the thunder] their thunders Q1 57. in fine] in a fine Q1 59. in] with Q1 61. lanced Q1; latch'd F 62. And but Q1 63. right] Q2, F; rights Q1 72. coward] caytife Q1 would . . . reposal could . . . reposure Q1 80. I should Q1; should I F 82. would, though] would, I, though Q1 84. practice] pretence Q1 87. spurs] Q1; spirits F 89. O strange] Strong Q1 90. said he] F only 91. Q1 only 91. SD F only, 3 lines earlier 92. why] Q1; wher F 97. due] F only 99. SD F; Enter the Duke of Cornwall.

100. came] F corr., Q1; csme F uncorr. strange news] Q1; strangenesse F 106. O] F only 106. it's] is Q1 109. O] I Q1 111. tended] tends Q1 bad.] F corr., Q1; ~, F uncorr. 113. of that consort] F only 116. th' expense and waste of his] these—and wast of this his Q1 *uncorr*.; the wast and spoyle of his Q1 *corr*. 121 and hereafter. SP cornwall] Duke Q1 122. hear] heard Q1 122. your] Q1; yout F 125. bewray] betray Q1 <u>134</u>–35. need. You^] F (~: ~^); ~^ ~, Q1 <u>136</u>. sir] F only 140. threading] threatning Q1 141. poise] Q1 corr.; prize F, Q1 uncorr. (prise), Q2 143. father] F, Q1 uncorr. (Father); Fa th er Q1 corr. 144. differences] F, Q1 corr. (diferences); defences Q1 uncorr. 144. best] F, Q1 uncorr.; lest Q1 corr. 144. thought] Q1; though F 145. home] F, Q1 corr.; hand Q1 uncorr. 145. several Q1 corr. (seueral); F, Q1 *uncorr*. seuerall <u>148</u>. businesses] busines Q1 <u>151</u>. SD Exeunt. Flourish. F; Exeunt. Q1

**2.2**. 0. SD and 0 Q1; and 0 SD severally 0 F only and hereafter. SP oswald] Ed.; Stew. F; Steward Q1 dawning] deuen Q1 *uncorr*.; euen Q1 *corr*. 1. this] the Q1 5. KENT I'] F corr. (Kent. I'); Kent. I' F uncorr.; Kent. It' Q1 <u>15</u>. suited] snyted Q1 *uncorr*.; shewted Q1 *corr*. worsted] Q1 corr.; woosted F; wosted Q1 uncorr. action-taking, whoreson] action taking knaue, a whorson 17–18. superserviceable, finical] superfinicall Q1 O1 bitch; one whom] bitch, whom Q1 23. clamorous] Q1 corr.; clamarous Q1 uncorr.; clamours F 24. thy] the Q1 <u>25</u>. Why] F only <u>29</u>. ago] Q1 only <u>29</u>–30. since . . . before] since I beat thee, and tript vp thy heeles before Q1 <u>32</u>. yet] F *only* <u>33</u>. you, you] you, draw you Q1 <u>36</u>. come with] bring Q1 43. Strike!] Q1 corr. (~?); ~. F, Q1 uncorr. 44. Murder, murder] murther, helpe Q1 44. SD Cornwall . . . Servants.] Gloster the Duke and Dutchesse

Q1 <u>45</u>. Part] F *only* <u>49</u>–50. that | strikes] F *corr.*, Q1; that; s strikes F *uncorr*. <u>59</u>. A tailor] I, a Tayler Q1 <u>60</u>. they] hee Q1 61. years o'] houres at Q1 62. SP cornwall] Glost. Q1 67. wall] walles Q1 70. sirrah] sir Q1 71. know you] you haue Q1 75. Who] That Q1 77. the holy . . . atwain] those . . . in twaine Q1 77. holy] F corr.; holly F uncorr. 78. too intrinse] Ed.; t'intrince F; to intrench Q1 78. unloose Q1 81. Being . . . fire Bring . . . stir Q1 <u>81</u>. the] their Q1 <u>82</u>. Renege] Q1; Reuenge F 83. gale] Q1; gall F 84. dogs] dayes Q1 86. Smile] Ed.; Smoile F, Q1 88. drive] send Q1 93. fault] offence Q1 95. nor . . . nor] or . . . or Q1 98. Than] Q2, F; That Q1 100. some] a Q1 102. roughness] ruffines Q1 103. nature] F corr. (Nature), Q1; Narure uncorr. 104. An . . . plain] he must be plaine Q1 faith, in] sooth, or in Q1 112. great] graund Q1 On] In Q1 114. flick'ring] Ed.; flicking F; flitkering Q1 115. mean'st by] mean'st thou by Q1 116. dialect] dialogue Q1 121. What was What's Q1 126. compact coniunct Q1 128-29. man / That] man, that, / That 130. self-subdued F corr., Q1; selfe-s[inverted]ubdued F uncorr. 131. fleshment] flechuent Q1 131. dread] Q1; dead F 135. Fetch . . . stocks] Bring . . . stockes ho O1 136. ancient] ausrent O1 uncorr.: miscreant O1 corr. 138. Sir] F only 140. employment] imployments Q1 141. shall] should Q1 141. respect] Q1 corr.; respect Q1 uncorr.; respects F 144. Stocking Stobing Q1 uncorr.; Stopping Q1 corr. 146. sit till] F corr., Q1 corr.; set till Q1 uncorr.; si ttill F uncorr. 149. should] could Q1 151. color] nature Q1 152. speaks] Q2, F; speake Q1 152. SD F *only*, 2 *lines earlier* <u>154</u>–58. His . . . with] Q1 *only* <u>155</u>. correction^] Q1 corr.; ~, Q1 uncorr. 156. basest] Q1 corr.; belest Q1 uncorr. 156. contemned'st] Ed.; contaned Q1

- uncorr.; temnest Q1 corr. 158. King must] Q1; King his Master, needs must F 159. he] hee's Q1 163. gentleman] Q2, F; Gentlemen Q1 164. Q1 only 165. SP cornwall] Q1 omit 165. my good lord] Q1; my lord Q2, F 165. SD Ed.; Exit. Q2, F; omit Q1 166. Duke's] Q1; Duke F 170. Pray, do] Pray you doe Q1 171. out] Q2, F; ont Q1 174. taken] tooke Q1 174. SD Q2, F; omit Q1 175. saw] F, Q1 corr.; say Q1 uncorr. 180. miracles] my rackles Q1 uncorr.; my wracke Q1 corr. 182. most] F, Q1 corr.; not Q1 uncorr. 183. course,] Q1; ~. F 185. their] F, Q1 corr.; and Q1 uncorr. 185. o'erwatched] ouerwatch Q1 186. Take] F, Q1 corr.; Late Q1 uncorr. 187. shameful] Q1; shamefull F 189. SD Q1 only
- **2.3**. **1**. heard] heare Q1 **4**. unusual] Q1; vnusall F **5**. taking.] ~^ Q1 **10**. elf . . . hairs in] else . . . haire with Q1 **12**. winds and persecutions] wind, and persecution Q1 **15**. and] F, Q1 *corr.; omit* Q1 *uncorr*. **15**. mortifièd arms] mortified bare armes Q1 **15**. arms^] ~, Q1; ~. F **16**. Pins] F, Q1 *corr*.; Pies Q1 *uncorr*. **17**. from low farms] frame low seruice Q1 *uncorr*.; from low seruice Q1 *corr*. **18**. sheepcotes] Q1; Sheeps-Coates F **19**. Sometime] Q1; Sometimes F **20**. Turlygod] F, Q1 *corr.; Tuelygod* Q1 *uncorr*.
- **2.4**. **Q.** SD F; Enter King. Q1 **Q.** SD Gentleman] F corr.; Gentlemaa F uncorr. **1.** home] hence Q1 **2.** messenger] Q1; Messengers F **3.** 68. SP GENTLEMAN] Knight Q1 **4.** in them] F only **5.** this] his Q1 **7.** Ha] How Q1 **8.** thy] Q1; ahy F **9.** F only **10.** Ha, ha, he] ha, looke he Q1 **10.** garters.] Q1 (~,); ~^ F **11.** heads] heeles Q1 **12.** man's] Q1; man F **22**–23. yea. / LEAR By] yea. / Lear. No no, they would not. / Kent. Yes they haue. / Lear. By Q1 **24.** F only **24.** Juno] Iuuo F **25.** SP F only **26.**

could . . . would] would . . . could Q1 30. might'st . . . impose] may'st . . . purpose Q1 36. panting] Q1; painting F 39. whose Q1; those F 40. meiny men Q1 which] that Q1 <u>51</u>. The] This Q1 <u>52</u>–61. F *only* Hysterica] Ed.; Historica Q1, F 64. below.—] Q1 (~,); ~^ F 65. With] Q1; Wirh F 65. here] F only 67. here] there Q1 67. SD F only 68. but] then Q1 69. None] No Q1 70. the Q1; the the F 70. number traine Q1 <u>77</u>. twenty] a 100. Q1 <u>79</u>–80. following] following it Q1 <u>80</u>. upward] vp the hill Q1 <u>81</u>–82. gives . . . counsel,] F corr. (giues . . . counsell,), Q1; giue . . . counsell^ F uncorr. 82. have] Q1; hause F 84. which] that Q1 84. and seeks] F only 86. begins] begin Q1 93. fool] F only 93. SD 2 lines earlier in F 96. have F only 96. all the] hard to Q1 96. fetches,] F corr.; ~^ F uncorr.; Iustice, 97. The] I the Q1 103. plague, death] death, plague Q1 104. "Fiery"? What "quality"?] what fierie quality Q1 <u>107</u>–9. F *only* <u>112</u>. father<sup>^</sup>] F, Q1 *corr*.; fate, Q1 uncorr. 113. his] F, Q1 corr.; the Q1 uncorr. 113. commands, tends^] Ed.; ~, ~, F; come and tends^ Q1 uncorr.; commands her^ Q1 corr. 115–16. F only 117. "Fiery"? The] The Q1 uncorr.; omit Q1 corr. 117. that—] that Lear Q1 118. No] F, Q1 corr.; Mo Q1 uncorr. 118. yet] F (~,); ~^ Q1 121. commands] Q2, F; Cõmand Q1 <u>129</u>. practice^ only.] ~, ~^ Q1 <u>130</u>. Go] F only 130. I'd] Ile Q1 130. them.] F (~:); ~^ Q1 134. SD F only 135. me] my heart Q1 135. my rising heart! But down] F only 136. cockney] F, Q1 corr. (Cokney); Coknay Q1 *uncorr*. 137. paste] F, Q1 *corr*. (pâst); past Q1 uncorr. 137. knapped] rapt Q1 140. SD F; Enter Duke and Regan. Q1 142. SD F only 144. you] Q1; your F 146. divorce] F, Q1 corr. (diuorse); deuose Q1 uncorr. 146. mother's] Q1; Mother F 146. tomb] F, Q1

corr.; fruit Q1 uncorr. 147. O] yea Q1 152-53. believe^/ With how deprayed] believe, Of how deptoued Q1 uncorr. (depriued Q1 corr.) 154. you] F only 156. scant] slacke <u>157</u>–62. F *only* <u>165</u>. in] on Q1 <u>166</u>. his] her O1 168. pray you] pray Q1 170. her] her Sir Q1 172. **O**1 but] F only 178. Never] No Q1 185. sir, fie] fie sir 186. SP Q2, F; omit Q1 189. blister] blast her pride **O**1 Q1 191. is on F only 193. tender-hefted tender hested Q1 <u>205</u>. SD F *only* <u>208</u>. letter] letters Q1 <u>209</u>. SD 3 lines earlier in F, 2 in Q1 212. fickle] Q1; fickly F 212. her^] F, Q1 *uncorr*.; ~, Q1 *corr*. 213. varlet] F, Q1 *corr*.; varlot Q1 uncorr. 215. SP LEAR] Gon. Q1 215. stocked] struck O1 216. SD 2 lines earlier in O1. F 217. Who] Lear. Who Q1 218. your] you Q1 219. Allow] F, Q1 corr.; alow Q1 uncorr. 219. you] F only 223. will you] wilt thou Q1 244. hot-blooded] F uncorr.; hot-bloodied F corr.; hot bloud in Q1 246. beg] Q2, F; bag Q1 251. I] Now I Q1 255. that's in] that lies within Q1 257. or] an Q1 259. call it] F, Q1 corr.; callit Q1 uncorr. 262. when] F corr., Q1; when F uncorr. 265. so] so sir Q1 266. looked] looke Q1 269. you old] you are old Q1 271. spoken] spoken now Q1 274. and danger] F corr., Q1; anddanger F *uncorr*. 275. Speak . . . one] Speakes . . . a O1 293. look] seem O1 303. need] needes O1 need] deed Q1 306. nature] F corr. (Nature), Q1; Nattue F *uncorr.* 307. is] as Q1 310–11. true need] F corr., Q1; *uncorr.* 313. manl fellow trueneed F 01 daughters'] F corr. (Daughters), Q1; Daughte *uncorr*. 316. so] to Q1 317. tamely] lamely Q1 318. 323. I'll^ weep] F *corr*., Q1; ~, ~ F And 0 01 325. SD F *only* 326. into . . . flaws] in . . . flowes 327. mad] F corr., Q1; mads F uncorr. 327. SD O1Gloucester Q2; Leister Q1 only 335. SP GONERIL Duke.

- Q1 335. purposed] puspos'd Q1 336. SP cornwall] Reg.
- Q1 <u>339</u>-40. cornwall . . . horse] F *only* <u>340</u>. but] &
- Q1 341. SP cornwall] Re. Q1 341. best] good Q1 343. high] bleak Q1 344. ruffle] russel Q1 345. scarce] not
- Q1 <u>353</u>. Regan] *Reg*. Q1
- 3.1. O. SD F; Enter Kent and a Gentleman at severall doores. Q1 1. Who's there] Whats here Q1 4. elements] element Q1 7–17. tears . . . all] Q1 only 16. fur] Q1 corr. (furre); surre Q1 uncorr. 22. note] Arte Q1 24. is] be Q1 26–29. Who . . . state.] F only 29–39. From . . . plain:] Q1 only 29. From] This ed.; But true it is, from Q1 39–43. what . . . furnishings. F only 44–46. Q1 only 49. am] F only 50. outwall] Q1 uncorr.; out-wall F, Q1 corr. 54. that] your Q1 59–61. in . . . this] Ile this way, you that Q1
- **3.2**. **0**. SD *Storm still*.] F *only* **1**. winds] wind Q1 **1**. blow!] ~^ F, Q1 3. our] The Q1 3. drowned] Q1; drown F 6. of] to Q1 9. Strike] smite Q1 10. molds] Mold Q1 <u>11</u>. makes] make Q1 <u>12</u>. holy] F, Q1 *corr*.; holly Q1 *uncorr.* 14. in. Ask] in, and aske Q1 15. men nor fools] man nor foole Q1 <u>18</u>. tax] taske Q1 <u>20</u>. subscription. Then] subscription, why then Q1 24. will . . . join] haue . . . ioin'd Q1 25. battles] battel Q1 26. ho] F only 35. of] haue Q1 37. but] F, Q1 corr.; hut Q1 uncorr. 40. SD 2 lines earlier in F, 1 in Q1 44. are] sit Q1 46. wanderers] wanderer Q1 47. make] makes Q1 <u>51</u>. fear] force Q1 <u>57</u>. simular of] simular man of Q1 <u>58</u>. to] in Q1 <u>61</u>. concealing continents] concealed centers Q1 63. than] their Q1 69. harder than the stones] hard then is the stone Q1 70. you] me Q1 73. wits begin] wit begins Q1 77. And] that Q1 77. your] you Q1 78-79. hovel.—/Poor^] F (~; / ~^); ~^ ~, Q1 79. in] of Q1 80. That's sorry] That sorrowes Q1 81. and F

- only 84. Though] for Q1 85. my good] Q1 only 85. SD F only 86–103. SD F only
- 3.3 0. SD Edmund] and the Bastard with lights Q1 1–2. this^...dealing.] F (~^...~;); ~, ...~^ Q1 3. took from] Q2, F; tooke me from Q1 4. perpetual] their Q1 6. or] nor Q1 8. There is division] ther's a diuisio Q1 13. footed] landed Q1 14. look] seeke Q1 17. If] though Q1 19–20. strange things toward, Edmund] ~ ~ ~^ ~ F; Some strange thing toward, Edmund Q1 22. Instantly] instally Q1 25. The] then Q1
- **3.4**. **0**. SD *Fool*] F *corr*. (*Foole*), Q1; Fo le F uncorr. **2**. The tyranny] F, Q1 corr. (the tyrranie); the the tyrannie Q1 uncorr. 3. SD F only 5. here] F only 8. contentious] crulentious Q1 *uncorr*.; tempestious Q1 *corr*. 9. skin. So^] F uncorr. (skin.so), Q1; skinso: F corr. 12. thy] Q1; they 12. roaring] F, Q1 corr. (roring); raging uncorr. 15. This Q1 corr. (this); The F, Q1 uncorr., Q2 17. beats] F, Q1 corr. (beates); beares Q1 uncorr. 17. there.] F corr. (~,); ~^ F uncorr.; their^ Q1 19. home] sure Q1 <u>20</u>–21. In . . . endure] F *only* <u>23</u>. gave all] gaue you all Q1 24. lies. Let] F corr. (lies, let), Q1; lie, slet F *uncorr.* **26**. here] F *only* **30**–31. F *only* **31**. SD F *only*, 1 line earlier 33. storm] night Q1 42–43. SD F only, SD reading "Enter Edgar, and Foole." 2 lines earlier 42. half, fathom and] F corr.; half, fathomand F uncorr. 47. A spirit, a spirit Q1 51. blows the cold wind Q1; blow the windes F 51. Hum!] F only 52. cold] Q1 only 53. Didst thou give] Hast thou given Q1 53. thy daughters] thy two daughters Q1 56. through] Q1; though F 56. through flame] F only 57. ford] Q1; Sword 59. porridge] pottage Q1 63. O, do de, do de, do de] F only 64. star-blasting] starre-blusting Q1 66. there and] there, and and Q1 67. and there] F only 67. SD F

only 68. Has] What Q1 69. Wouldst] didst Q1 74. light] fall Q1 82. Pillicock Hill] pelicocks hill Q1 82. Alow, alow] a lo Q1 87. justice] iustly Q1 97. deeply] Q1; deerely F 101. rustling ruslings Q1 102. woman] women Q1 103. brothels] brothell Q1 103. plackets] placket Q1 104. books] booke Q1 106. says . . . nonny] hay no on ny Q1 106. boy, sessa] my boy, caese Q1 SD F *only* <u>108</u>. Thou] Why thou Q1 <u>108</u>. a] thy Q1 <u>110</u>. than] but Q1 <u>110</u>. this?] ~^ Q1 <u>112</u>. Ha] F only 115. lendings] F, Q1 corr.; leadings Q1 uncorr. unbutton here] on bee true Q1 uncorr.; on Q1 corr. contented. 'Tisl content, this is O1 120. on 'sl in 120. SD F 4 lines earlier; Enter Gloster. O1 1 line **O**1 later 122. fiend] Q1 only 122. Flibbertigibbet] *Sriberdegibit* Q1 *uncorr.*; *fliberdegibek* Q1 *corr.* <u>123</u>. till the] Q1; at F 124. gives the web and] F, Q1 corr. (giues the web, &); gins the web Q1 124-25. squints . . . harelip] queues . . . harte lip Q1 uncorr.; squemes . . . hare lip Q1 corr. 128. He met the nightmare F, Q1 corr.; a nellthu night more Q1 uncorr. 129. alight O light Q1 131. witch] F, Q1 corr.; with Q1 uncorr. 137. tadpole] F, Q1 corr. (tod pole), Q1 uncorr. (tode pold) 137. newt] F, Q1 corr.; wort Q1 uncorr. 142. stocked, punished] stockpunisht Q1 143. had] Q1 only 148. Smulkin] snulbug Q1 <u>153</u>–54. blood, my lord . . . vile / That] bloud is growne so vild my Lord, that Q1 161. fire and food] food and fire 164. Good my] My good Q1 165. same] most **O**1 Q1 <u>169</u>. once more] F only <u>171</u>. SD F only <u>182</u>. sir.] F only (~:) 185. into th'] in't Q1 195. tower came] towne come Q1 197. SD F only

3.5. O. SD Edmund] Bastard Q1 1. his] the Q1 11. letter he] Q1; Letter which hee F 13. this] his Q1 14.

were not] were Q1 26. dearer] Q1; deere F 26. SD F; *Exit*. Q1

- 3.6. O. SD F; Enter Gloster and Lear, Kent, Foole, and Tom. Q1 4. to his] to Q1 5. reward] deserue Q1 5. SD Fonly (Exit), 2 lines earlier 7. and Fonly 12–15. FOOL... LEAR F only 17-59. Q only 23. Now Q2; no Q1 trial] Q2; tral Q1 27. burn] Ed.; broome Q1 38. robèd] Ed.; robbed Q1 64. They] Theile Q1 71–72. mongrel^ grim, / Hound] Ed.; ~, ~, ~ F; ~, ~ - ~ Q1 72. lym] Ed.; Hym F; him Q1 73. Bobtail tike, or trundle-tail] Q1; Or Bobtaile tight, or Troudle taile F 74. him] them Q1 leapt] leape Q1 77. Do . . . Sessa] loudla doodla Q1 82. makel makes Q1 82. these hard hearts] this hardnes Q1 83. entertain for entertaine you for Q1 85. Persian 86. and rest] F *only* 88–89. So, so . . . Persian attire O1 morning] so, so, so . . . morning, so, so, so, Q1 90. F only 90. SD placed as in Q1; 5 lines earlier in F Take up, take up] Take vp to keepe Q1 uncorr.; Take vp the King Q1 corr. 102. me, that] F, Q1 corr.; ~^ ~ Q1 104–10. KENT . . . GLOUCESTER Q1 only 110. SD F Exeunt.; Q1 Exit. 111–26. Q1 only
- 3.7. 0. SD and Servants.] F only 2. husband. . . . letter.] F (~, . . . ~,); ~, . . . ~ ^ Q1 4. traitor] vilaine Q1 8. company] F, Q1 corr.; company company Q1 uncorr. 8. revenges] reuenge Q1 11. festinate] Ed.; festiuate F; festuant Q1 11. preparation;] F (~:); ~^ Q1 12–13. posts . . . intelligent] post . . . intelligence Q1 14. SD 1 line later in Q1 18. questrists] questrits Q1 24. SD Ed.; Exit. F; Exit Gon. and Bast. Q1 27. well] F only 30. SD F; Enter Gloster brought in by two or three, Q1, 1 line later 40. I'm none] I am true Q1 52. answered] answerer Q1 66. him answer] him first answere Q1 68. Dover] Douer sir Q1 71. anointed] F, Q1 corr.; aurynted Q1 uncorr. 71.

- stick] rash Q1 72. as . . . bare] of . . . lou'd Q1 uncorr.; on . . . lowd Q1 corr. 73. buoyed] layd Q1 uncorr.; bod Q1 corr. 74. stellèd] F, Q1 corr. (stelled); steeled Q1 uncorr. 75. holp . . . rain] holpt . . . rage Q1 76. howled] heard Q1 76. stern] dearne Q1 79. subscribe] subscrib'd Q1 82. these] those Q1 88, 94, 97, 99. SP first servant] Ed.; Seru. F, Q1 90. you] Q2, F; omit Q1 97. Nay] Why Q1 99. you have] yet haue you Q1 105. enkindle] vnbridle Q1 107. treacherous] F only 108. he] Q1; be F 114. SD F only 119. SD Exeunt. F; Exit. Q1 120-29. Q1 only 120. SP second servant] Ed.; Seruant Q1 122, 128. SP THIRD SERVANT] Ed.; 2 Seruant Q1 125. SP second servant] Ed.; I Ser. Q1 126. roguish] Q1 uncorr.; omit Q1 corr. 129. They exit.] Ed.; Exit. Q1
- **4.1**. **2**. flattered. F  $(\sim,)$ ;  $\sim^{\wedge}$  Q1 **4**. esperance experience Q1 <u>6</u>–9. Welcome . . . blasts.] F only <u>9</u>. But who comes] Who's Q1 9. SD F; Enter Glost. led by an old man Q1, 3 lines later 10. poorly led] Q2, F; poorlie, leed Q1 *uncorr*.; parti, eyd Q1 *corr*. 14. these fourscore years.] this forescore—Q1 18. You] Alack sir, you Q1 31. So] As Q1 41. flies to flies are toth' Q1 42. kill bitt Q1 44. play fool] play the foole Q1 48. Then, prithee] Q1 *only* 48. away] gon Q1 49. hence] here Q1 52. Which] Who Q1 58. SD F only 60. daub] dance Q1 62. And yet I must] F only 65. scared] Q1 (scard); scarr'd F 66. thee, good man's son] the good man Q1 <u>67</u>–72. Five . . . master.] Q1 *only* <u>69</u>–70. Flibbertigibbet] Ed.; Stiberdigebit Q1 70. mopping and mowing] Ed.; Mobing, & Mohing Q1 78. slaves] stands Q1 80. undo] vnder Q1 84. fearfully] firmely Q1 90. SD F only
- **4.2**. **0**. SD Q1; Enter . . . Bastard, and Steward. F **2**. SD Enter Steward.] Q1, 1 line later; omit F **12**. most he

should dislike hee should most desire Q1 15. terror F. Q1 corr. (terrer); curre Q1 uncorr. 18. Edmund Q2, F; Edgar Q1 19. powers.]  $\sim$  Q1 20. names] armes Q1 25. command F, Q1 corr.; coward Q1 uncorr. 25. this;] F, Q1 corr. (~,); ~^ Q1 uncorr. 29. thee] you 30. SD F only 31. dear] F, Q1 corr. (deer), Q1 O1 uncorr. (deere) 33. F only 34. a] F, Q1 corr.; omit Q1 uncorr. 35. My] F, Q1 uncorr.; A Q1 corr. 35. fool] F, Q1 corr.; foote Q1 uncorr. 35. body] F, Q1 uncorr.; bed Q1 corr. 36. SD He exits.] Q1 only (Exit Stew.); Enter Albany.] F only 37. whistle] F, Q1 uncorr.; whistling Q1 corr. 40-61. I . . . deep.] Q1 *only* 40. disposition.] ~^ Q1 41. its] O1 uncorr. (it): ith O1 corr. 56. benefited O1 corr.: beniflicted Q1 *uncorr*. 58. these] Ed.; this Q1 *corr*.; the Q1 Humanity] 60. **O**1 *corr*.; Humanly uncorr. <u>60</u>. itself] Q1 *corr*. (it self); it selfe Q1 uncorr. *uncorr.* 64. discerning deseruing Q1 65–72. that . . . so?"] Q1 *only* 65–66. know'st^ / Fools^ do] ~^ ~, ~ Q1 uncorr.; ~, ~^ Q1 corr. (know'st, foolsdo) 69. noiseless Q1 corr. (noyseles); noystles Q1 uncorr. 70. state begins to threat] Ed.; slayer begin threats Q1 uncorr.; state begins thereat Q1 corr. [71]. Whilst] Q1 corr. (Whil'st); Whil's Q1 74. shows] Q1 corr.; seemes Q2, F, uncorr. 75. horrid] F, Q1 corr.; horid Q1 uncorr. uncorr. Q1 only 83. mew] Q1 corr.; now Q1 uncorr. 83. SD F 1 line later; Enter a Gentleman Q1 1 line later 84. 01 only 84. SP ALBANY Q1 corr. (Alb.), Q1 uncorr. (Alb.) 85. SP MESSENGER F; Gent. Q1 89. thrilled thrald Q1 thereat] Q1; threat F 96. You] F, Q1 corr. (you); your Q1 uncorr. 96. justicers Q1 corr.; Iustices Q2, F, Q1 104. in] on Q1 106. tart] tooke Q1 106. SD uncorr. Q1 only 118. SD F; Exit. Q1

- 4.3. 0–66. Q1 *only*. 12. sir] Ed.; say Q1 19. strove] Ed.; streme Q1 23. seemed] Ed.; seeme Q1 36. moistened] Ed.; moystened her Q1
- **4.4**. **Q.** Scene 4] Ed.; Scena Tertia F **Q.** SD F; Enter Cordelia, Doctor and others. Q1 **2.** vexed] vent Q1 **3.** fumiter] Q1 (femiter); Fenitar F **6.** send] is sent Q1 **11.** helps] can helpe Q1 **12.** SP DOCTOR] Q1; Gent. F **14.** lacks.] F (~:); ~^ Q1 **20.** distress] Q1; desires F **29.** importuned] important Q1 **30.** incite] Q2, F; in sight Q1 **32.** SD F; Exit. Q1
- With Q1 17. low!] F (~,); ~^ Q1 22. walk] Q1; walk'd F 24. buoy] boui Q1 27. heard so] heard, its so Q1 27. high.] ~^ Q1 44. SD Q1 only 49. snuff] Q2, F; snurff Q1 50. him] F only 51. SD Q1 only 53. may] Q2, F; my Q1 57. Friend] F only 57. you.] Ed.; ~^ F, Q1 70. no] no 1 Q1 71. summit] Ed.; Somnet F; sommons Q1 74. eyes.] F (~:); ~^ Q1 76. death?] ~^ Q1 77. tyrant's] Q1; Tyranrs F 80. is 't] F only 82. strangeness.] F (~,); ~^ Q1 85. beggar] Q2, F; bagger Q1 88. enragèd] enridged Q1 90. make them] made their Q1 95. die.] ~^ Q1 96. 'twould] would it Q1 98. SD F; Enter Lear mad. Q1 3 lines later 100. ne'er] Q2, F; neare Q1 102. coining] Q1; crying F 108. piece of] F only 111. clout, i' th' clout! Hewgh] ayre, hagh Q1 115.

with a white beard] ha Regan Q1 116. the F only 118. that] F only 124. ague-proof] argue-proofe Q1 127. every] Q2, F; euer Q1 127. king.] ~^ Q1 130. die. Die] die Q1 131. does doe Q1 137. does do Q1 138. to F only 138. name. The] name^ to Q1 143. sulphurous] sulphury Q1 144. consumption consumation Q1 146. sweeten] to sweeten Q1 148. Let me] Here Q1 150. Shall] should Q1 150. Dost thou Do you Q1 152. at on 153. this] that Q1 153. but] F only 155. thy] the **O**1 Q1 <u>155</u>. see] see one Q1 <u>165</u>. this] the Q1 <u>168</u>. ear.] F (~:);  $\sim$  Q1 <u>168</u>. Change places and] F *only* <u>169</u>. justice . . . thief] theefe . . . Iustice Q1 174. dog's obeyed] dogge, so bade Q1 177. Thou] thy bloud Q1 179. cozener] Q2, F; cosioner Q1 180. clothes] raggs Q1 180. small] Q1; great F <u>181</u>. hide] hides Q1 <u>181</u>–87. Plate . . . lips.] F only 181. Plate sin] Ed.; Place sinnes F 189–90. Now, now, now] no Q1 192. mixed,] ~^ Q1 194. fortunes] fortune Q1 195. enough;] F (~,); ~^ Q1 198. wawl] wayl Q1 198. Mark] marke me Q1 202. shoe] shoot Q1 203. felt] fell Q1 203. I'll . . . proof] F only 205. SD a Gentleman] three Gentlemen Q1 206. hand] hands Q1 207. him.—Sir] Ed.; him, Sir F; him sirs Q1 208. daughter] F only 211. surgeons] a churgion Q1 <u>215</u>. a man] F only <u>217</u>. Ay . . . dust.] Q1 only <u>218</u>. I] *Lear.* I Q1 218. smug] F *only* 219–20. king, / Masters] King my maisters Q1 222. Come] nay Q1 223. by] with Q1 <u>223</u>. Sa . . . sa] F only <u>223</u>. SD Q1; Exit. F <u>225</u>. a] one Q1 <u>227</u>. have] hath Q1 <u>230</u>. sir] F *only* <u>231</u>. vulgar.] F (~:); ~^ Q1 232. Which] That Q1 232. sound] sence Q1 235. speedy foot.] F (~ ~:); speed fort^ Q1 235. descry] descryes Q1 236. thought] thoughts Q1 240. SD here in Q1; 1 line earlier in F 246. tame to lame by Q1 251. bounty and the benison] F, Q1 corr.

(benizon); bornet and beniz Q1 *uncorr*. 252. To boot, and boot] to saue thee Q1 uncorr.; to boot, to boot Q1 corr. 254. first] F, Q1 corr.; omit Q1 uncorr. 255. old] most Q1 <u>262</u>. that] F *only* <u>264</u>. vurther] F *only* <u>266</u>. and] F only 268. as 'tis] F only 268-69. vortnight] F, Q1 corr.; fortnight Q1 uncorr. 269. out,] Q1 corr.; ~^ F, Q1 uncorr. 270. costard] F, Q1 corr. (Costerd); coster Q1 uncorr. 271. ballow] battero Q1 uncorr.; bat corr. 274. SD Q1 only, 2 lines earlier 278. out^] F, Q1 uncorr.; ~, Q1 corr. 279. English] British Q1 uncorr.; Brittish Q1 corr. 279. SD Q1 only 284. rest you.] ~ ~, Q1 corr.; ~ ~^ Q1 uncorr. 285. these] his Q1 285. The] These Q1 285. of ] F, Q1 *uncorr*.; ~, Q1 *corr*. 286. sorry] Q2, F; sorrow Q1 <u>288</u>. not.] ~^ F, Q1 <u>289</u>. minds, we] minds wee'd Q1 *uncorr*.; minds wee d Q1 *corr*. 290. SD F; A letter. Q1 corr.; omit Q1 uncorr. 291. our] your Q1 <u>294</u>. done^] Ed.; ~. F; ~, Q1 <u>295</u>. jail] F (Gaole), Q1 corr. (iayle); gayle Q1 uncorr. <u>298</u>. affectionate] your affectionate Q1 299. and, for you, her own for venture] Q1; omit Q2, F 300. indistinguished Q1; indinguish'd F <u>300</u>. will] wit Q1 <u>302</u>. brother.—]  $F(\sim:)$ ;  $\sim^{\circ}$  Q1 <u>302</u>. the sands] rhe sands F 311. severed] fenced Q1 313. SD F, 2 lines earlier; Q1 (A drum a farre off.) 314. hand.] F (~:); ~^ O1 316. SD F: Exit. O1

4.7. 0. SD Doctor] Q1 only 0. and] F corr.; omit F uncorr. 0. Gentleman] F only 7. suited.] F (~,); ~^Q1 10. Pardon] Pardon me Q1 15 and hereafter in this scene. SP DOCTOR] Q1; Gent. F 18. jarring] hurrying Q1 24. will.] F (~:); ~^Q1 24. SD F only 25. SP GENTLEMAN] Doct. Q1 25. of sleep] of his sleep Q1 27. SP DOCTOR] Ed.; omit F; Gent. Q1 27. Be by, good madam] Good madam be by Q1 27. him.] F (~,); ~^Q1 28. not] Q1 only 29–30. Q1 only 35. Kind] Klnd Q1 37. Did

- challenge] Had challengd Q1 <u>38</u>. opposed] exposd Q1 <u>38</u>. jarring] warring Q1 <u>39</u>–42. To . . . helm] Q1 only <u>42</u>. helm?] ~^ Q1 <u>42</u>. enemy's] iniurious Q1 <u>55</u>. do you] F only <u>59</u>. I?] ~^ Q1 <u>66</u>. your] F corr., Q1; yours F uncorr. <u>66</u>. hand] hands Q1 <u>67</u>. No, sir] Q1 only <u>68</u>. mock] Q1; mocke me Q2, F <u>70</u>. not . . . less] F only <u>80</u>. am; I am] am Q1 <u>92</u>. killed] cured Q1 <u>92</u>–93. and . . . lost] Q1 only <u>98</u>. you] F only <u>99</u>. SD Q1; Exeunt. F <u>100</u>–112. Q1 only
- <u>5.1</u>. <u>0</u>. SD F; Enter Edmund, Regan, and their powers. Q1 3. He's F, Q1 uncorr. (he's); hee's Q1 corr. 3. alteration] F, Q1 corr.; abdication Q1 uncorr. 11. In] I, 14–16. Q1 only 20. me] Q1 only 20. SD F; Enter Albany and Gonorill with troupes. Q1 21-22. Q1 only 22. and] Q1 *corr*.; nd Q1 *uncorr*. 23. bemet.—] F (~:); ~^ Q1 <u>24</u>. Sir . . . heard] For . . . hear Q1 <u>26</u>–31. Where . . . nobly.] Q1 *only* 34. and particular broils] and particurlar broiles F; dore particulars Q1 35. the] to Q1 37. proceeding] proceedings Q1 38. Q1 only 41. Pray, go] pray you goe Q1 45. SD F 3 lines earlier; Exeunt. Q1 1 line earlier 52. And . . . ceases] F only 52. love] Q1; loues F 55. the] Q1; t[inverted]he F 57. thy] the Q1 58. view] F, Q1 corr.; vew Q1 uncorr. 59. Here . . . guess . . . true] Hard . . . quesse . . . great Q1 63. sisters] Q2, F; Q1 64. stung] sting Q1 71. countenance] countenadce Q1 72. who] that Q1 73. the] his Q1
- **5.2**. O. SD F; Alarum. Enter the powers of France ouer the stage, Cordelia with her father in her hand. Enter Edgar and Gloster. Q1 1. tree] bush Q1 5. 1st SD Exit. F; Q1 (1 line earlier) 5. 2nd SD within] F only 5. 3rd SD Q2, F; omit Q1 6. SP EDGAR] Egdar F; Edg. Q1 10. again?] ~^Q1 12. all.] ~^F, Q1 13. F only

**5.3**. **0**. SD F; Enter Edmund, with Lear and Cordelia prisoners. Q1 2. first] F; best Q1 6. I am] am I Q1 No . . . no] No, no Q1 9. prison.] F (~,); ~^ Q1 14. hear^ poor rogues^] Q1; ~ (~ ~) F 27. years] F only 28. starved] starue Q1 30. SD Q2, F; omit Q1 33. One] F, Q1 corr.; And Q1 uncorr. 44–45. Q1 only 45. 1st SD F only 45. 2nd SD F; Enter Duke, the two Ladies, and others. 47. well. You] F (~: ~), Q1 corr. (~, ~); ~^ ~ Q1 **O**1 uncorr. 48. Who] That Q1 49. I... them] We... then 53. send] F, Q1 corr.; saue Q1 uncorr. 54. and appointed guard] Q1 corr.; omit Q1 uncorr., F 55. had] F; has Q1 <u>55</u>. more,] F, Q1 *corr*.; ~^ Q1 *uncorr*. 56. common] F, Q1 corr.; coren Q1 uncorr. 56. bosom] F (bosome); bossom Q1 *uncorr*.; bossome Q1 *corr*. <u>56</u>. on] of Q1 Queen,] ~^ Q1 62. session.] ~^ Q1 62–67. At . . . place.] Q1 only 63. We] Q1 corr. (wee); mee Q1 uncorr. sharpness] Q1 corr. (sharpnes); sharpes Q1 uncorr. might] should Q1 75. immediacy] imediate Q1 79. addition] aduancement Q1 80. rights] right Q1 82. SP GONERIL] Q1; Alb. F 90. F only 93. him] him then 97. SP REGAN] *Bast.* Q1 97. thine] good Q1 **O**1 thine attaint] Q1; thy arrest F 101. sister] Q1; Sisters F <u>104</u>. your] the Q1 <u>105</u>. loves] loue Q1 <u>107</u>. F only 108. SP F only 108. Let . . . sound.] F only 108. trumpet] Trmpet F 109. person] head Q1 112. make] proue Q1 116. medicine] poyson Q1 118. he is] Q1; hes F <u>120</u>. the] thy Q1 <u>124</u>. Q1 *only* <u>125</u>. SP Q1 only 128. My] This Q1 129. SD F only, earlier 130. trumpet] Trumper F 132. Q1 only 132. SD F only; trumpet] Tumpet F 133. reads] F only 133. within] in Q1 133. lists] hoast Q1 136. by] at Q1 137. SD-139 SD F only 138. HERALD Again] Bast. Sound? Againe? Q1 139. SD armed at the third sound, a trumpet

before him. Q1 143. your quality] and qualitie Q1 145. Know] O know Q1 <u>145</u>–46. lost, . . . tooth^] ~^ . . . ~: F; ~^ . . . ~. Q1 <u>147</u>. am . . . as] are I mou't / Where is Q1 <u>148</u>. cope] cope with all Q1 <u>156</u>–57. my privilege . . . honors] the priuiledge of my tongue Q1 159. place, youth] youth, place Q1 160. Despite] Q1; Despise F 160. victorsword] victor, sword Q1 160. fortune] fortun'd Q1 163. Conspirant] Conspicuate Q1 <u>163</u>. illustrious] Q1; illustirous F 165. below thy foot] beneath thy feet <u>166</u>. traitor. Say] ~^ ~ Q1 <u>167</u>. are] As Q1 <u>170</u>. should] sholud Q1 172. tongue] being Q1 173. F only 174. rule] right Q1 175. Back] Heere Q1 175. these] those Q1 176. hell-hated lie] hell hatedly Q1 176. o'erwhelm] oreturnd Q1 177. scarcely] Q1; scarely 179. SD F only, 1 line later 181. practice] meere practise Q1 182. war] armes Q1 182. wast] art Q1 <u>185</u>. Shut] Stop Q1 <u>186</u>. stopple] Q1; stop Q2, F <u>186</u>. Hold, sir] F *only* <u>187</u>. name] thing Q1 <u>188</u>. No] nay no Q1 190. can] shal Q1 191. O] F only 193. SP GONERIL Q1; Bast. F 193. SD 3 lines earlier in F; Exit. Gonorill. Q1 here 198. thou 'rt] thou bee'st Q1 204. vices^] vertues. Q1 <u>205</u>. plague] scourge Q1 <u>205</u>–6. us. / The] F ( $\sim$ : /  $\sim$ );  $\sim$  ^  $\sim$  Q1 208. right] truth Q1 208. Tis true] F only 209. circle;] F (~,); circled^ Q1 211. nobleness.] F (~:) ~^ Q1 212-13. ever I / Did] I did euer <u>218</u>–19. burst! / The] F ( $\sim$ .  $\sim$ );  $\sim$ ^  $\sim$  Q1 <u>221</u>. we] with **O**1 Q1 226. Their] The Q1 226. lost; became] F (~: ~); ~^ ~ 228. fault] Father Q1 232. our] my Q1 242–60. Q1 **O**1 only 245. extremity.] Ed.; ~^ Q1 251. him] Ed.; me 255. crack. Twice then] ~^ ~, ~ Q1 258. disguise] O1diguise Q1 260. SD F; Enter one with a bloudie knife. Q1 <u>261</u>. O, help] F only <u>262</u>. SP EDGAR] Alb. Q1 <u>263</u>. F only 264. SP EDGAR] F only; in Q1 this speech is

Albany's 264. this] that Q1 266. O, she's dead] F only 267. F; Who man, speake? Q1 269. confesses] hath confest Q1 <u>272</u>–272SD F *only* <u>273</u>. the] their Q1 <u>274</u>. judgment] Iustice Q1 275. tremble,] Q1; ~. F 276. pity. O] F; pity. Edg. Here comes Kent sir. | Alb. O Q1 276. is this] tis Q1 277. allow the] allow Enter Kent | The Q1 278. Which] that Q1 282 and hereafter. SP ALBANY] Duke. Q1 284. Cordelia?] ~^ Q1 284. SD F, 11 lines earlier: The bodies of Gonorill and Regan are brought in. O1, 1 line later 300. sword. Give] sword the Captaine, | Giue Q1 <u>302</u>. SP EDGAR] *Duke*. Q1 <u>308</u>. howl! O] howle, howle, O Q1 308. you] Q1; your F 319. stirs. She] F (~, ~);  $\sim$  ^ ~ Q1 325. you, murderers, traitors] F (Murderors); your murderous traytors Q1 329. woman women Q1 331. SP GENTLEMAN Cap. Q1 334. him them 338. brag] bragd Q1 338. and] or Q1 340. This . . . sight] F only 340. you not] F; not you Q1 343. you] F only 347. first] life Q1 349. You are] Ed.; Your are F; You'r Q1 352. fordone] foredoome Q1 354. Ay . . . think] So thinke I to. Q1 355. says] sees Q1 355. is it] it is Q1 357. SD F, 1 line earlier; Enter Captaine. Q1, 1 line earlier 358. SP Messenger] Capt. Q1 361. great] F only 365. Honors] Q2, F; honor Q1 369. No, no, no life] no, no life Q1 370. have] Q2, F; of Q1 371. thou no] F corr., Q1; thouno F uncorr. 371. all?] all, O Q1 372. never, never] F only 374-75. SD F only; O, o, o. Q1 374. this? Look] F corr. (Looke); this, looke F *uncorr*. 378. SP KENT] *Lear*. Q1 383. He] O he Q1 Is] Is to Q1 389. realm] kingdome Q1 391. me. I] and I Q1 <u>392</u>. SP EDGAR] *Duke*. Q1 <u>394</u>. hath] haue Q1 <u>395</u>. SD F only

## Appendix: 3.1.21-46

As we explain in "An Introduction to This Text," part of what distinguishes the quarto and Folio versions of *King Lear* is that occasional passages in one version do not appear in the other. Since 1725, most editors have chosen to use either the Folio or the quarto version, incorporating into their choice of version the passages found only in the other. Such a process has, in most scenes, yielded a seamless join, but it has created a significant problem in Act 3, scene 1. In that scene, in the long speech given by Kent (lines 21–46 in our edition), the traditional combination of the two versions makes less sense than one would like.

Because the traditional way of combining the Folio and quarto passages is less than successful, our edition presents this speech in the novel form proposed by Richard Knowles in his article "Revision Awry in Folio *Lear* 3.1," *Shakespeare Quarterly* 46 (1995): 32–46. Drawing on a suggestion made by Peter Blayney, Knowles proposes that the Folio and quarto passages can be combined in a way that provides a much more coherent speech.

A major difficulty in combining the quarto and Folio versions is that the speech has different purposes in the two texts. Here is the quarto version, with spelling modernized:

Sir I do know you, And dare upon the warrant of my art, Commend a dear thing to you, there is division, Although as yet the face of it be covered,
With mutual cunning, twixt *Albany* and *Cornwall*But true it is, from *France* there comes a power
Into this scattered kingdom, who already wise in our negligence,

Have secret feet in some of our best ports,
And are at point to show their open banner,
Now to you, if on my credit you dare build so far,
To make your speed to Dover, you shall find
Some that will thank you, making just report
Of how unnatural and bemadding sorrow
The King hath cause to plain,
I am a gentleman of blood and breeding,
And from some knowledge and assurance,
Offer this office to you.

As Knowles points out, in this quarto version Kent conveys to the Gentleman "news of impending civil strife, informs him of French forces landed at Dover . . . , exhorts him to carry news of the king's plight to those forces, and gives assurances of his own credibility and authority in urging such a course" (p. 34).

In the 1623 Folio version, the speech begins with almost exactly the same four and a half lines with which it begins in the quarto. Then the Folio departs entirely from the quarto version. While the quarto addresses the French invasion and the need for the gentleman to go to Dover to report the king's "bemadding sorrow," the Folio speaks instead of French spies among the servants of Albany and Cornwall and of the "snuffs" (rages) and "packings" (plots) of the dukes, along with their abuse of Lear, concluding with vague reference to a mysterious "something deeper" of which the "snuffs," "packings," and abuse are perhaps only the external

trappings. The speech appears in the Folio as follows (with spelling modernized):

Sir, I do know you,
And dare upon the warrant of my note
Commend a dear thing to you. There is division
(Although as yet the face of it is covered
With mutual cunning) 'twixt Albany and Cornwall:
Who have, as who have not, that their great stars
Throned and set high; servants, who seem no less,
Which are to France the spies and speculations
Intelligent of our state. What hath been seen,
Either in snuffs, and packings of the dukes,
Or the hard rein which both of them hath borne
Against the old kind king; or something deeper,
Whereof (perchance) these are but furnishings.

The Shakespeare editorial tradition since Lewis Theobald in 1733 has generally combined these speeches by inserting the quarto-only lines at the end of the Folio-only lines, to produce the speech as it appears below. (Here the quarto-only lines appear in pointed brackets, the Folio-only lines in square brackets.)

Sir, I do know you

And dare upon the warrant of my note Commend a dear thing to you. There is division, Although as yet the face of it is covered With mutual cunning, 'twixt Albany and Cornwall, [Who have—as who have not, that their great stars Throned and set high?—servants, who seem no less, Which are to France the spies and speculations Intelligent of our state. What hath been seen, Either in snuffs and packings of the dukes, Or the hard rein which both of them hath borne Against the old kind king, or something deeper, Whereof perchance these are but furnishings—] (But true it is, from *France* there comes a power Into this scattered kingdom, who already, Wise in our negligence, have secret feet In some of our best ports and are at point To show their open banner. Now to you: If on my credit you dare build so far To make your speed to Dover, you shall find Some that will thank you, making just report Of how unnatural and bemadding sorrow The King hath cause to plain. I am a gentleman of blood and breeding, And from some knowledge and assurance offer This office to you.

Although the majority of editions of *King Lear* are based on the Folio, most editors, beginning with Alexander Pope in 1725, have believed that the quarto-only lines are essential to the continuity of the play's action. Knowles observes that, in particular, only in the quarto is the Gentleman whom Kent addresses directed toward Dover to find Cordelia, and it is near Dover, to which both Lear and later Gloucester will also be bound, where we find the Gentleman and Cordelia later in the play. And Knowles is not alone in contending that in an edition based, like ours, on the Folio version, editors must include the quarto lines if the scene and the play are to make sense. Knowles, however, notes the abrupt discontinuity produced in the traditional combination of the quarto and Folio versions by the quarto's words "But true it is" (which appear in the sixth line of the quarto version of

the speech and the fourteenth line of Theobald's version). In the quarto text, these words constitute a confirmation of the occasion (namely, the French invasion) for which the dukes have covered their division by mutual cunning. However, when the quarto and Folio versions are combined in the way constructed by Theobald, the words "But true it is" are separated by eight lines of Folio verse from their position in the quarto text and make no sense. Depending upon Peter Blayney's unpublished analysis of what may have happened between the quarto's version of Kent's speech and the Folio's, Knowles proposes an arrangement of the versions that omits the quarto's problematic "But true it is" and adds the remaining quarto lines in two segments, the first at a earlier than in the several lines traditional combination. (See the text, above, page 125.) The resulting speech, although still difficult, has a coherence lacking in that used by Theobald in 1733 and found in most editions of the play, including our 1993 edition.

While Knowles brings into the service of his argument a good deal of speculation about how the Folio version came to be so different from that in the quarto, it is possible to accept his solution to the problem of discontinuity presented above without embracing any of this speculation. His solution is attractive because it resolves a long-standing editorial problem, no matter how quarto and Folio came to differ.

## King Lear: A Modern Perspective

## Susan Snyder

Each of Shakespeare's plays creates through language its distinctive geography. In the mental map generated by *King Lear*, the action occurs largely in this or that house, as opposed to this or that town. "The kingdom" is important, but not designated places in it. Even when Lear is outlining to his daughters their shares in that kingdom, he talks of natural features rather than named sites. The striking exception to this pattern is Dover: this place is first introduced in 3.1, and named ten times thereafter, underlining its status in the action as a kind of magnet-site to which every major character except the Fool is drawn in the latter half of the play. Regan and Cornwall harp on the place-name obsessively as they interrogate the captive Gloucester:

CORNWALL Where hast thou sent the King? GLOUCESTER TO Dover.
REGAN

Wherefore to Dover? Wast thou not charged at peril—
CORNWALL

Wherefore to Dover? Let him answer that. GLOUCESTER

I am tied to th' stake, and I must stand the course.

(<u>3.7.62</u>–68)

The repeated questions have an immediate dramatic point, certainly: Regan and Cornwall are trying to make Gloucester admit his complicity with the French force that Cordelia is leading into Britain to rescue her father. Nor is there any question why most of the characters go to Dover. That is where Cordelia will land: from her and her army, the Lear party can expect "welcome and protection" (3.6.98), and against this French expeditionary force Goneril, Regan, Edmund, and the reluctant Albany must rally on the shore to fight. But repeating and insisting on the apparently simple question "Wherefore to Dover?" generates a certain excess of meaning, and suggests that Dover has significance beyond literal location.

And indeed, when we turn our attention to Lear and Gloucester at the very center of the dramatic action, the forces that propel these characters to Dover seem more fated than comprehensible and willed. While others may wish him to seek comfort from Cordelia, the mad Lear is on his own journey of self-discovery and cannot bear the shame of such a meeting with the daughter he wronged. Gloucester, blind and despairing, seeks only death at Dover. One place is as good as another for suicide, one might think. But Gloucester takes great trouble to get to Dover cliff, as if there were some peculiar rightness about this one spot as the stage for his exhausted exit from the world. The place again assumes special meaning in his insistent "Know'st thou the way to Dover?" (4.1.63, 81).

Paying attention to these questions—"Wherefore to Dover?" "Dost thou know Dover?"—can focus for us several

kinds of dynamic that work themselves out in King Lear. In Gloucester's mind, the reality of Dover is a cliff, where the land ends abruptly and the sea begins: a sharp demarcation between the familiar and the unknown. After he has first caused harm by being easygoing and credulous ("I stumbled when I saw") and then suffered shocking mutilation, Gloucester's awakened self-knowledge has brought him to a physical and spiritual low point. He goes to Dover, the boundary site, to cast off the burden of his life: "From that place / I shall no leading need" (4.1.87–88). But this edge of nothingness becomes for Gloucester a place of radically new vision. Even in his own anticipating imagination, the cliff's high head "Looks fearfully in the confined deep" (4.1.84), as if it is gazing into the alien element. When they arrive at Dover, the words of Edgar as Poor Tom spread out the disorienting new perspective:

## How fearful

And dizzy 'tis to cast one's eyes so low!

The crows and choughs that wing the midway air
Show scarce so gross as beetles. Halfway down
Hangs one that gathers samphire—dreadful trade;
Methinks he seems no bigger than his head.

The fishermen that walk upon the beach
Appear like mice. . . .

I'll look no more Lest my brain turn and the deficient sight Topple down headlong.

(4.6.15-29)

In fact, they are nowhere near the cliff. Edgar is deceiving his father, leading him through an elaborate enactment of his despair and remorse, in order that he may put these behind him and move into a totally different posture of acceptance. This speech that so sharply images the unseen precipice brings home to us Gloucester's inner crisis and the revolution of vision he undergoes at the extremity of life.

King Lear goes through his own psychological extremities in Dover. Brought there by his adherents to be put under Cordelia's protection, he is plunged by the very prospect of that reunion into greater anguish. Lear retreats from facing the daughter he once cast off:

A sovereign shame so elbows him—his own unkindness,

That stripped her from his benediction, turned her To foreign casualties, gave her dear rights To his dog-hearted daughters—these things sting His mind so venomously that burning shame Detains him from Cordelia.

(4.3.51-57)

At the play's opening, Lear in his rage tried to erase this unaccommodating, plain-speaking daughter, to negate both her and the filial tie between them. "Better thou / Hadst not been born"; "we / Have no such daughter, nor shall ever see / That face of hers again" (1.1.269–70, 304–6). He has struggled in the meantime to keep Cordelia and his bond to her *banished*: from his sight, from his conscious mind. Her reappearance now, asserting that bond, is like Freud's return of the repressed that stings while it clarifies. Before he can encounter her, Lear at Dover plumbs the depths of madness even more deeply (4.6). Still acting the autocratic monarch and magistrate as he reviews his archers, pardons and

condemns wrongdoers, he lays hold through these fantasized scenes on truths about himself, his limitations, his participation in grimy human nature. When brought together at last with Cordelia, the shattered old man marks his own extremity by insisting he must be dead—"You do me wrong to take me out o' th' grave" (4.7.51)—but the reconciliation that follows is on very human terms: "Pray you now, forget, and forgive. I am old and foolish" (98–99).

Lear and Gloucester both go to the edge at Dover, and both come up against death (Gloucester wants to die, Lear thinks he is dead). What they achieve instead is a kind of reorientation, a transformed perspective that could not come about except by the radical revaluation that such extremities force upon them. We should recall that Dover is not just the edge of Britain but the place in that island country that is closest to foreign lands. At this farthest limit of the familiar, Lear and Gloucester confront the unknown—which is, paradoxically, their own selves. And, like the French army that pushes in at Dover, this alien force brings both great fear and deliverance.

Dover plays its part in other movements that inform *King Lear*. One of these dynamics we might call "beyond the end." It has been operating in a way since the play's opening, when Lear formally signals an end to his power through abdication but then keeps right on acting like a king, as he banishes Kent and Cordelia and travels from daughter to daughter with a royal retinue of a hundred knights. Mainly, though, it is an end to *suffering* that is repeatedly sought after, promised—and then denied. On what he believes to be Dover cliff, Gloucester thinks to shake off the world's affliction because he cannot "bear it longer" (4.6.47). But when Edgar negates this closure of self-willed death, his father is pushed to endure yet more: "Henceforth I'll bear /

Affliction . . ." (93–94). Edgar himself, in his outcast state, has already experienced personally this rhythm of being pushed yet further. After the miseries of the storm, he feels himself at the lowest point of Fortune's wheel, which must therefore turn him upward again; but then his father enters with bleeding holes instead of eyes, a sight to mock any balanced prediction of Fortune's unpredictable Edgar's comforting conventional image of the course of events as a wheel guided by Fortune, which dictates that "The worst returns to laughter" (4.1.6), yields at this new, overwhelming pain to something much more like the wheel that the Fool has earlier shown us, something careening downhill out of control (2.4.78-80). "Who is 't can say 'I am at the worst'?" wonders a stunned Edgar, pushed to his own new extremity; "I am worse than e'er I was" (4.1.27-28). Lear, as we have seen, avoids the closure of suffering offered by Cordelia and runs on to endure more laceration in his madness. After father and daughter are at last reconciled, the comfortable end they promise each other is foreclosed again when her forces lose the battle and they are both taken prisoner. Even in the appalling finality of Cordelia's death, Lear's own end is postponed, so that he can suffer yet further agonies over her body before exhaustion at last takes him. What the awestruck survivors record at the play's close for both Gloucester and Lear is this endurance of repeated blows, beyond the end:

The wonder is he hath endured so long. . . . The oldest hath borne most.

(5.3.384, 394)

The special emotional force that many feel in *King Lear* has much to do with this peculiar strategy of repeatedly suggesting a limit to pain and then frustrating the expectation; the dashed hopes of audience as well as characters intensify the suffering that follows.

Both of the dynamics so far discussed display kinds of pattern: the redemptive one of descending into the depths to be rewarded with new vision, the intensifying one of promising a stop to suffering only to bring on yet more. A third dynamic is akin to that of expectations denied, but is in its very nature more random and erratic. The Fool is its chief exponent. Through scene after scene, as the tormented king suffers one blow after another, the capering Fool by his side responds with jokes and reductive nonsense. The following short sequence may stand for many moments where heroic pathos is suddenly jarred by slapstick comedy:

**LEAR** 

O me, my heart, my rising heart! But down! FOOL Cry to it, nuncle, as the cockney did to the eels when she put 'em i' th' paste alive. She knapped 'em o' th' coxcombs with a stick and cried "Down, wantons, down!"

(<u>2.4.135</u>–39)

On Lear's towering rage and pain, the Fool superimposes a ludicrous kitchen scene with a foolish woman struggling to slap down live eels into a pastry. The degrading image complicates our sympathetic identification with Lear's royal pathos, enables simultaneously a more distanced and critical view which finds the king as foolish as that cockney and his imperious commands as ineffective as if they were addressed to a bunch of wriggling eels. With such

dislocating effects, the Fool's patter again and again threatens Lear's heroic status—reduces him momentarily from his royal uniqueness to any ordinary, foolish old man, reduces his experience from world-shattering cataclysm to the commonplace, predictable fate of any father silly enough to give away his property and become dependent on his heirs. When Lear in the storm summons thunder, lightning, and torrents of rain in language of cosmic power and commands them to destroy the world that has so devastated him, the Fool thinks more prosaically that, even if it must be shared with hypocrites, "a dry house is better than this rainwater out o' door" (3.2.12–13). They are wet and unsheltered. Cosmic concerns shrink suddenly to homely needs. However titanic a figure Lear presents in the storm, we cannot shut out the other image opened by the Fool's down-to-earth practicality: that of an old man comically at odds with reality, giving orders to the universe.

The Fool disappears from the play in Act 3, but his syncopated rhythm continues, grotesque comedy repeatedly threatening tragic dignity. To some extent the Fool's role of nonsensical deflation is taken over by Lear himself. Already his early tantrums have been open to interpretation as overreactions to slights that are less than earth-shaking, bringing him close to comic self-parody. In later scenes the very language of wayward association and non sequitur that manifests his madness keeps him hovering between tragic grandeur and absurdity. The Fool is still with him when he arraigns his absent daughters in the mock trial of 3.6, but Lear is now himself a source of grotesque comedy, addressing his real grievance against Goneril to a joint-stool and couching it in an absurd image: she "kicked the poor king her father" (3.6.51–52).

If Gloucester's sufferings at first seem exempt from these grace notes of absurdity, he is nevertheless exposed at "Dover cliff" to the extreme of comic degradation. After the long buildup to a dramatic suicide leap (matching his "climb" in the script), the old man simply topples over (4.6.51). That which, as an idea of an action, arouses not a smile (i.e., Edgar leading his father to a nonexistent cliff and allowing him to go through the motions of throwing himself over), when physically acted out becomes something like a clown's pratfall. At his most serious moral climax, Gloucester enacts the supreme indignity of falling on his nose. And when he intersects with Lear later in this scene. the pain of these two human ruins is punctuated by further absurdity. The mad Lear finds in his former friend only grotesque similitudes: Goneril with a white beard, a superannuated blind Cupid (4.6.115, 152).

The final absurdity, the most shattering non sequitur, is Cordelia's death. It is hard to see any dramatic logic that prepares for this death or makes it an inevitable consequence of previous action, especially when the strong redemptive movement seems to point us in just the opposite direction, i.e., to the refounded relation of an enlightened Lear to his newly valued youngest daughter. Edmund does indeed tell us that if Lear and Cordelia are captured they will be shown no mercy, and we see him sending off a captain with orders that we suspect are to be fatal for the king and his daughter, but Edmund is soon defeated by Edgar and in his dying repentance rescinds the order. He is, for no discernible reason, too late. The entrance of Lear with the dead Cordelia in his arms unites absurdity at its most cosmic with the second dynamic, expectations of better times frustrated by the blow that makes things worse than before. At the same time, this unexpected disaster violently

contradicts the pronounced movement toward new wisdom through suffering.

As we live through the action of the play and experience its conclusion, how do we weight these dynamics that are similarly persistent but so radically different from each other in impact and import? Individual readers and viewers may well differ in their reactions. Does the persistent strain of reductive grotesquerie make Lear and Gloucester ironic figures rather than tragic, their actions pathetic gropings in a senseless universe? Or can they be felt as all the more heroic in triumphing over the forces of absurdity and random cruelty to arrive at an ethic of love and social obligation, an ethic no less necessary to the human community even if the larger universe is amoral? If wayward comedy attends their presentation, does the resultant laughter distance or intensify participation in their pain? Does Cordelia's death render Lear's painful progress meaningless, or does it force us to reevaluate in less sentimental terms the limits placed on any such progress by the human condition itself? At the very end, as Albany and Edgar look to a future beyond Lear, is the final stress on reordering more humanely the "gored state" (5.3.389), or rather on slogging stoically on, beyond the "promised end" which has once more been denied?

When we look away from Lear and Gloucester, the careers of other characters also defy easy moral and psychological assessment. Edgar's course is perhaps morally comprehensible in outline as he falls from high position to the condition of a destitute beggar and then wins his way back to his rightful estate, expanding his wisdom and sympathy in the process. Yet as Edgar at the play's beginning is hardly a blind, selfish Lear, we may wonder if his suffering is not more gratuitous than redemptive.

Through Edgar's long engagement with the blind Gloucester, in his various disguises as beggar or countryman, the reader or viewer may well be anticipating the climactic moment when this devoted son reveals his true identity to the father who cast him off. But when it finally comes, that revelation is not shown to us but is only narrated. More unexpectedly, even shockingly, the revelation kills Gloucester. Does Gloucester's death in extremes of joy and grief fittingly conclude his long painful spiritual odyssey, or is it yet another indication that random absurdity governs events, making nonsense of Edgar's redemptive agenda? When Lear in defeat cares nothing for loss of royal power and serenely invites Cordelia to an idyllic life in prison where each will be totally absorbed in the other ("Come, let's away to prison," 5.3.9), Cordelia says nothing in response. Does Lear too unthinkingly accept the congealing of her young life with his old one, and look forward to a symbiosis that blots out her separate identity? So it could seem from the perspective of this daughter, who so firmly resisted Lear's initial wish to have all her love himself. From this point of view, in fact the need of any child to break away from a demanding, allengrossing parent—even the actions of Goneril and Regan escape neat categorization as unfounded pure evil. So, from another angle, does the course of Edmund, their ally in the play's oppositions of good children against bad. Even while these oppositions seem so stark as to invite a semiallegorical Edmund interpretation, also be can understood sociologically, as produced by the glaring social inequities of which this play recurrently reminds us. His malevolent ambition takes appropriate revenge on a society that has marginalized him as a bastard, automatically denying him the secure social position that otherwise his parentage and his talents would ensure.

Stark moral oppositions, then, are crossed in this complex play by trajectories of sociological and psychological questioning, just as the unexpected supplement and the random absurdity complicate Lear's and Gloucester's journeys toward insight. Like Dover, *King Lear* should act to open up vision, not close it down.

# **Further Reading**

In addition to the following books and articles, see <a href="https://www.folger.edu/shakespeare">www.folger.edu/shakespeare</a> and <a href="https://www.folger.edu/online-resources">www.folger.edu/online-resources</a>.

#### King Lear

[Abbreviations: Ado = Much Ado About Nothing; Ant. = Antony and Cleopatra; AYLI = As You Like It; Ham. = Hamlet; 1H4=Henry IV, Part 1; 2H6 = Henry VI, Part 2; Lear = King Lear; LLL = Love's Labor's Lost; MV = The Merchant of Venice; Oth. = Othello; R3 = Richard III; Temp. = The Tempest; Tit. = Titus Andronicus; Tro. = Troilus and Cressida; TN = Twelfth Night.]

Belsey, Catherine. "King Lear and the Missing Salt." In Why Shakespeare?, pp. 42–64. New York: Palgrave Macmillan, 2007.

Belsey examines the pervasive influence of the fireside tale genre on selected plays to argue that such stories, with their capacity to haunt the consciousness of readers and audiences, hold the key to why Shakespeare's plays have remained durable and adaptable across centuries, cultures, media, and languages. Shakespeare's retellings of riddles, tall tales, and fables of magic and witchcraft invite audiences "to feel . . . already unaccountably at home there." Belsey's focus, however, is not so much on the narrative parallels as on the differences that Shakespeare introduces

in the process of reinscription. She begins the chapter on Lear by reading the play through the proverbial tale of a love test imposed by a rich father on his three daughters and his enraged reaction to the third daughter's response that she loves him "as fresh meat loves salt." Incorporating elements of the Cinderella story, the tale ends happily as do all of the "intermediary versions" of the Lear narrative available to Shakespeare and his contemporaries (including chronicle accounts and the anonymous play titled The True Chronicle History of King Leir [published in 1605]). The play's first audience, recognizing the folktale pattern of the opening scene wherein the youngest child is conventionally the most trustworthy, "would be fully aware of the dramatic ironies involved in Lear's choice." What they could not anticipate was Shakespeare's deliberate breaking of the folktale's promise of a "happily ever after" conclusion. Noting how "the pleasure of the text does not depend on happy endings," Belsey brings Jacques Lacan's account of language as a "mismatch between words and things" to bear on the play's tragic appeal and the "logic" of its closure. Just as Lear fails in 1.1 to recognize the "inadequacy of language when it comes to defining a condition that is not purely linguistic" i.e., Cordelia's cultural-genetic bond of kinship—so too in the final scene, when he is reduced to the howling cries of an animal (5.3.308), language proves incapable of signifying indescribable loss. The limits of language thus frame a play that dazzles with a "festival of signifiers." In reworking a austere folktale, Shakespeare "evoke[s] transform[s] a genre often dismissed as trivial and artless."

Booth, Stephen. "On the Greatness of *King Lear*." In *King Lear*, *Macbeth, Indefinition and Tragedy*, pp. 1–57. New Haven: Yale University Press, 1983.

For Booth, the key to Lear's tragic power lies in "the fact of indefinition": "[L]iterary works we call tragedies have their value as enabling actions by which we are made capable, temporarily, of enduring manifestations of the fact that nothing in human experience is or can be definite." His examination of the play's many "indefinitenesses" character, plot, and language leads to the assertion that "not ending is a primary characteristic of [Lear]," the only Shakespeare tragedy whose exit lines indicate no immediate destination for the remaining characters to repair to: the play's survivors simply walk off the stage, not knowing who will actually rule the kingdom or where exactly they are going. The final twenty lines (5.3.375–95) are emblematic of the tragedy's "manifold inconclusiveness." Booth calls Lear Shakespeare's "greatest achievement . . . because it is the greatest achievement of his audience." Like the titular figure, the audience endures much, being forced to confront cruelty the way the characters of the play experience it: as a constant disappointment of the persistent promise of order and resolution (see, e.g., the terrifying shock of Lear's entry at <u>5.3.307</u> SD, the dead Cordelia in his arms). *Lear* requires its characters and audience to "cope with the fact that the idea of the ultimate is only an idea" and to recognize "the infinity of possibility and the insufficiency of human mental resources to manage unstoppable improbabilities." Between the essays on *Lear* and *Macbeth*, Booth provides "interlude" (pp. 59–78) in which he compares *LLL* and *Lear* to show how inconclusiveness works in each play according to the generic requirements of comedy and tragedy.

Everett, Barbara. "The New King Lear." Critical Quarterly 2 (1960): 325–39.

Everett takes issue with several Christian and allegorical interpretations of the play, readings that owe much to A.C. Bradley's essay in Shakespearean Tragedy (1904)—minus his "careful reservations"—in which he suggested calling "this poem The Redemption of King Lear." Among the critics she discusses are G. Wilson Knight, R. W. Chambers, J. F. Danby, and Kenneth Muir. Claims that posit a "redeemed Lear," who loses the world in order to gain his soul, and an with the "victory and felicity" ending resonant reconciliation and restored order cannot "be said to be 'wrong,'" but they are exclusive and they are unnecessary to explain how the play succeeds. Instead of experiencing a moral epiphany informed by Christian ethics, Lear learns that he is "'not ague-proof' [4.6.124], that he is 'a very foolish fond old man' [4.7.69]; and this in itself contains further ranges of common suffering. No moralistic outline that blurs this can be fully satisfying." Everett therefore proposes a more "metaphysical" reading that rests on the play's presentation of startling disparities—all and nothing, "extreme power and vitality embracing its antithesis" within a single imaginative world that resists conformity with "the symbolic clarity of a Morality or the simplicity of a mystery play." In place of an "absolute dichotomy between 'the world' and 'the soul,' between 'concretes and abstracts,'" Lear shows "a continual relation between the two that strengthens and enriches both": see, for example, the king's final lines (5.3.370–75), which "condense the poetic experience of the play, whereby the physical and the nonphysical are shown in their mysterious relationship." Ultimately, for Everett, the play exhilarates by allowing a responsive audience, within the framework of artistic design and poetic power, to endure and understand actions of great suffering and thus to master them. [The essay is reprinted in the Macmillan Shakespeare Casebook Series, *Shakespeare: King Lear* (pp. 184–202), edited by Frank Kermode (1969); and in *Major Literary Characters: King Lear* (pp. 119–31), edited by Harold Bloom (1992).]

Garber, Marjorie. "King Lear: The Dream of Sublimity." In Shakespeare and Modern Culture, pp. 231–69. New York: Pantheon Books, 2008.

Guided by the thesis that "Shakespeare makes modern culture and modern culture makes Shakespeare," Garber asks us to "reimagine . . . our own mental and emotional landscape as refracted through the prism of protean 'Shakespeare.'" Her chapter on Lear is indebted to R. A. Foakes's Hamlet versus Lear (1993), which analyzed the displacement in the 1960s of Ham. by Lear as Shakespeare's "greatest" play. For Garber, the key question is "How did [Lear] come to be both the icon of Shakespearean greatness for the mid-to-late twentieth century and, at the same time, the most 'modern,' modernist, and indeed postmodern of Shakespearean plays?" The answer, she suggests, lies in its combination of the "affective sublime" (Lear and Cordelia) with the "bathetic grotesque" (the Fool, the blinding of Gloucester): What previous centuries objected to indecorous, excessive, and nihilistic "was what made the play so modern, and so devastating." Garber begins her probe of this connection with modern culture by considering the existential philosophy of Camus, who saw in Gloucester the best illustration of the absurd, and the critical views of Jan Kott, whose interpretation of the play in *Shakespeare* Our Contemporary (1964) "became vastly important for the itinerary of [*Lear*] in the theater and on film from the sixties on." She then turns to an analysis of Samuel Beckett's Endgame (1957) and Edward Bond's Lear (1971): the former

exemplifies the existential Lear "of conscious absurdity in an already grotesque world"; the latter creates an "impassioned political social" environment governed by socioeconomic pressures. For existentialists, the Dover Cliff episode is "the emblematic 'modern' moment of Shakespeare's play"; for political, specifically Marxist, critics, the key moment comes in 3.4.32-41, when Lear senses "disparity between rich and poor, privileged and underprivileged." Garber concludes the chapter with a discussion of the mathematician and philosopher Brian Rotman's Signifying Nothing: Semiotics of Zero (1987) to underscore Lear's "very arithmetically minded" temper and "the relevance of zero" to the play's "thematics of 'nothing.'" As a dramatic signifier of "the emptiness, illogic, terror, and absurdity of the modern condition, [Lear] has been read in the twentieth and twentyfirst centuries as an existential allegory [Beckett], as a social treatise [Bond], as a philosophical statement [Rotman]: an icon of modern life, not of modern man."

Hiscock, Andrew, and Lisa Hopkins, eds. *King Lear: A Critical Guide*. New York: Continuum, 2011.

The editors of this anthology state two goals in their introduction: (1) to extend reader interest in established areas of textual and critical discourse (e.g., the complex relationship between the 1608 Quarto and 1623 Folio versions of the play, performative values, and issues relating to cosmology, theology, morality, psychology, and the sociopolitical order of patriarchy); and (2) to open up "newer angles of vision on [Lear] by raising questions about seventeenth-century Britishness, early modern understandings of landscape . . . [and] 'self-murder,' and the implications of the insatiable appetite for Shakespearean adaptation." Following René Weis's survey of the play's

reception from 1606 to the present (in editions, performances, critical debates, and adaptations) are seven new essays that aim to "bridge the gap between" past and Joan Fitzpatrick, "The Critical scholarship: Backstory"; Ramona Wray, "King Lear: Performative Traditions/Interpretative Positions"; Philippa Kelly, "The Current State of Thinking on King Lear"; Lori Anne Ferrell, "New Directions: Promised End? King Lear and the Suicide-Trick"; Anthony Parr, "New Directions: 'The Wisdom of Nature': Ecological Perspectives in King Lear"; John J. Norton, "New Directions: King Lear and Protestantism"; and Willy Maley, "Critical Review: 'Great thing of us forgot'? New British Angles on King Lear." The final chapter by Peter Stillitoe ("King Lear: Resources") offers a guide to materials available for the teaching and study of the play (critical editions, online resources, films/videos/DVDs, and annotated bibliography of the most recent publications relating to the tragedy).

Knowles, Richard. "Revision Awry in Folio *Lear* 3.1." *Shakespeare Quarterly* 46 (1995): 32–46.

Knowles examines the 1608 Quarto (Q1) and 1623 Folio (F) versions of Kent's long speech of instruction to the Gentleman in 3.1, the "centerpiece" of the scene, (1) to counter textual critics who regard F's new material as a substitute for a very different speech in Q and (2) to encourage a rethinking of the traditional conflation of the speeches (the editorial norm, since Lewis Theobald in 1733, which can be found in the Appendix to the present Folger edition). While both versions share (with slight variations) the same opening four and a half lines, F omits Q's next twelve-and-a-half, seemingly replacing them with eight new lines. Knowles finds incoherence and stylistic problems in

the F speech and in the conflated arrangement noted above. Drawing on suggestions made by Peter W. M. Blayney, Knowles posits that the eight lines present only in F "are not in fact a consecutive block of text" representing "the recasting of a whole speech or substitution of one speech for another" but are two additional passages intended to "clarif[y] meaning" at "two different locations in the Q text." As such, "they are local improvements, not significant revisions." (The present edition at 3.1.21–46 follows Knowles's proposed combination of the Q and F versions of Kent's speech; see also the Appendix.)

Kordecki, Lesley, and Karla Koskinen. *Re-Visioning Lear's Daughters: Testing Feminist Criticism and Theory.* New York: Palgrave Macmillan, 2010.

Against the claim that Lear, "a monument of the patriarchal literary canon," is "irretrievably sexist," Kordecki and Koskinen seek to recover the king's three daughters from the stereotypes of good and evil that have attached to the idolized Cordelia and demonized Goneril and Regan on both the page and the stage. The authors provide line readings of every scene in which the daughters appear so as to chart their collective and individual journeys from beginning to end. Serving as a "bridge between literary criticism and theatrical possibilities," the book's feminist readings are informed by extensive critical commentary and "tested with specific renderings, placing the reader in precise theatrical moments." Kordecki and Koskinen base their readings on the 1623 Folio, which, when compared with the 1608 Quarto, yields "a more indefinite ethical atmosphere from which to view and judge Lear's daughters, thus enhancing their complexity." Central to the authors' efforts to offer a Lear "without innate gender bias" is the argument

that all three women are products of an acutely misogynistic environment created by their father, a world established before the start of the play and one in which each daughter must navigate her own course as she seeks "an active, meaningful role within a patriarchal society." Following an introductory essay that addresses the limitations of established readings and traditional performance decisions ("The Problem with Lear") are ten chapters: (1) The Trial: Goneril, Politician and Appeaser, 1.1; (2) The Trial: Regan, Soldier and Enabler, 1.1; (3) The Trial: Cordelia, Heir Apparent and Zealot, 1.1; (4) Goneril Makes Her Stand: Queen and Mother, 1.3 and 4; (5) The Sisters Unite: Kingship and Kinship, 2.1 and 2; (6) Regan and Torture: Abuser and Abused, 3.7; (7) The Sisters and Edmund: Agency and Sexuality, 4.2 and 4 [Q4.5]); (8) Cordelia Returns: Sinner and Saint, 4.3 [Q4.4] and 7; (9) Homeland Security: Defeat and Denial, 5.1, 2, 3 (Cordelia); and (10) Patriarchy Restored: Duplicity and Death, 5.3 (Goneril and Regan). A bibliography concludes the volume.

Mack, Maynard. *King Lear: In Our Time*. Berkeley: University of California Press, 1965.

In the three chapters that make up this highly influential study ("Actors and Redactors," "Archetype, Parable, and Vision," and "Action and World"), Mack considers aspects of *Lear*'s stage history, explores its literary and imaginative sources, and reflects on what in the play "speaks most immediately to us" in our own time. The chapter on the play's theatrical afterlife includes discussion of Nahum Tate's 1681 adaptation (which dominated the English stage for 157 years), a brief overview of many notable Lears (among them David Garrick, Edmund Kean, William Charles Macready, John Gielgud, Laurence Olivier, Michael

Redgrave, Charles Laughton, and Paul Scofield), and a critique of the "rationalizing" efforts of directors such as Herbert Blau and Peter Brook who, eager to "motivate the [play's] bizarre actions . . . in some 'reasonable' way," favor subtext over text. Mack contends that after the horrors of two world wars and Auschwitz, our modern temper shares a particular affinity "with the play's jagged violence, its sadism, madness, and processional of deaths, its wild blends of levity and horror, selfishness and selflessness, and the anguish of its closing scene." Turning from stage history to "the genetic pole," Mack focuses not on specific sources (e.g., Holinshed's Chronicles, A Mirror for Magistrates, Edmund Spenser's The Faerie Queene, and Sir Philip Sidney's Arcadia) but on "the traditions of thought and feeling in terms of which [Shakespeare] shaped his materials"; these "cogent influences" include folktales, medieval morality drama (with its homiletic structure and emblematic characters), and pastoral romance (the conventional pattern of which Shakespeare turns into the "greatest anti-pastoral ever penned"). The final chapter outlines reasons for Lear's appeal to the modern age, describes the dominant mood of the drama as "imperative," and refutes both Christian readings that sentimentalize the ending and nihilist readings that find only absurdity in the play's world: "Existence is tragic in Lear because existence is inseparable from relation; we are born from and to it. . . . Man's tragic fate, as *Lear* presents it, comes into being with his entry into relatedness, which is his entry into humanity." Mack concludes with the claim that tragedy never "tells us what to think" but "shows us what we are and may be."

Maus, Katherine Eisaman. "Vagabond Kings: Entitlement and Distribution in 2 Henry VI and King Lear." In Being and

*Having in Shakespeare*, pp. 99–132, esp. pp. 112–31. Oxford: Oxford University Press, 2013.

Maus uses the history plays, MV, and Lear to explore the problem of property and identity, i.e., the relation between who a person is and what he or she has. Countering some materialist critics who view "being" (subject) and "having" (object) as one and the same—who believe that objects, in other words, "constitute subjects"—she advocates a more "dialectical and mutually constitutive" interrelationship in which persons relate to each other by way of things in an ever-changing context of social situations, economic transactions, and legal arrangements. Maus focuses her discussion of Lear's "poetics of property" on the figure of the "'vagabond king,' theoretically entitled but dispossessed," to argue that the play "coordinate[s] problems of entitlement with conundrums about distributive justice, raising fundamental questions about property relations and social organization." The opening scene, wherein Lear's plan to divide the kingdom "construes sovereignty as a form of property right," quickly establishes the relationship between person and property as "double": Lear's love test presumes that the two are inextricable—that a "bequest of wealth is the same as . . . 'love'"; Cordelia, Kent, and France, however, argue for their distinction, that love is "something other" (see 1.1.275-77). In the "wild spaces" of Lear's middle acts, "where property rights are uncertain or are not worth asserting," the struggle to distinguish between what is superfluous to the human condition and what is necessary operates at its most extreme (see 3.4.32-41 and 4.1.77-81). When Lear tears off his clothes at 3.4.116, he "leans simultaneously on both contradictory wings of the paradoxical relation between being and having": "If . . . property, 'the superflux' . . . makes us human [see <u>2.4.304</u>–7],

it is apparently by" divesting oneself of "add-ons" and empathizing with others "that we become humane." Prompted by the ambiguity surrounding the inheritance of the kingdom at the end of Act 5, Maus asks, "Who would want to rule Britain, and why?" The "apocalyptic language [of 5.3.316–17] suggests the extent to which the traumas of the play have made inheritance impossible. And it is impossible . . . primarily . . . because the . . . very desirability of property, and the importance of asserting title to it, itself is at last emptied out."

McEachern, Claire. "Fathering Himself: A Source Study of Shakespeare's Feminism." *Shakespeare Quarterly* 39 (1988): 269–90.

McEachern combines source study and feminism to investigate Renaissance patriarchy through a study of fathers and daughters as presented in Shakespeare's plays, with special emphasis on Ado and Lear. Viewing sources as "cultural context" rather than as "sites of mere borrowing," she considers the playwright's transformation of the Lear story, as found in Holinshed's Chronicles and the anonymous play King Leir, in terms of his reaction to ideologies of dominant male authority. A key difference between the source material and Shakespeare's tragedy lies in the motivation of the old king regarding his youngest daughter's imminent marriage. The question of political succession the earlier Leirs, the protagonist of the anonymous text actually desiring his favorite daughter's public profession of love so that he might manipulate her into marrying the most politically appropriate husband. The motivation of Shakespeare's Lear, in contrast, is complicated by a second set of pressures, this one more personal than political: namely, the preservation of his authority over the

family unit. Driven more by emotional desire and the pain of losing his cherished daughter to another family, this Lear tries to force Cordelia "to buy her dowry with the very capital she herself must use to marry: her love." His demand for absolute love, which renders marriage impossible, reveals his wish to keep her as a possession rather than relinquish her according to the "social demands of exogamy." The dowry negotiation is not, then, the usual one between two men but between a father and his daughter, and "it is the father who subverts the conventions of patriarchy in defying its demand for male alliance through marriage": "[R]ather than simply presenting a patriarch's control over a woman, Shakespeare investigates the incestuous possessiveness that exogamy counteracts." By letting us see Lear abuse his authority over Cordelia, Shakespeare undermines our confidence "in the power that we invest in kings and fathers . . . [and] exposes . . . the coercive pressures of patriarchy."

Novy, Marianne. "King Lear: Outsiders in the Family and in the Kingdom." In Shakespeare and Outsiders, pp. 121–46. Oxford Shakespeare Topics. Oxford: Oxford University Press, 2013.

In contrast to the mythic/psychoanalytic approach of Leslie Fiedler in *The Stranger in Shakespeare* (1972), Novy draws on social, economic, and political history to examine representations of difference and exclusion in *MV, TN, Oth., Lear,* and (briefly) *Temp.* In *Lear,* Shakespeare deals with two aspects of exclusion: outsiders in the family (the bastard and the difficult elder parent) and in the kingdom itself (the homeless poor and the mad). Images of being either a literal or figurative outsider are iterative in both the Lear and Gloucester plots. At a time "when poverty was marked by the

increased visibility of bastards, elderly poor, and beggars," Edmund, Lear, and Edgar (as Poor Tom) give dramatic voice to "outsider" issues specific to each of those conditions; Kent, Gloucester, and the Fool serve as further reflections of the outsider's homeless status. While Goneril and Regan reveal themselves "as moral outsiders," Cordelia, whose initial asides and subsequent disinheritance and banishment make her "look . . . like an outsider onstage," is "an insider to the play's value system," one that prioritizes sympathy as "a human quality, not simply a feminine one." Nowhere else in his treatment of other kinds of outsiders (whether ethnic or religious) does Shakespeare make "the theme of sympathy so explicit," as most of the play's "social outsiders come together in a community to help [the old king]." Novy concludes that Lear "is not just a play about homelessness, but also one about the pain and yet the importance of home and families." Revealing serious flaws in both fathers and children, Lear nevertheless "draws readers and audiences into identifying with characters on both sides of the generational divide as it proceeds to its poignant reunions and its painful final bereavement."

Ryle, Simon. "King Lear and Film Space: Something from Nothing." In Shakespeare, Cinema and Desire: Adaptation and Other Futures of Shakespeare's Language, pp. 36–84. New York: Palgrave Macmillan, 2014.

Rather than focusing on the "political [and] . . . institutional desires" that occupy cultural materialists, Ryle emphasizes the "desire inbuilt in Shakespeare's language," which "impel[s] ever new Shakespeares" and needs to be read "through its heterogeneous intersections with modernity." To this end, the book examines issues that are central to both Shakespeare and film: "media technologies,

narrative territories and flows, mourning and loss, the voice, the body, sexuality and gender." The chapter on Lear explores how the play's "somethings from nothings" are translated into the cinematic space of five films: namely, Akira Kurosawa's Ran (Chaos, 1985), Peter Brook's King Lear and Grigori Kozintsev's Korol Lir (both made in 1971), Jean Luc Godard's King Lear (1987), and Kristian Levring's The King Is Alive (2000). Central to Ryle's analysis are the poststructuralist views of Jacques Lacan and Jacques Derrida. Among Ryle's observations is his discussion of a scene in Kurosawa that depicts the Lear-figure Hidetora sinking to the ground as burning arrows whistle past him in a moment of symbolic death; emerging from this chaos, his blank eyes drained of life, he appears as "something undead," a figure of "fearful and uncanny dimensions." Commenting on how Edgar's invocation of Dover Cliff (4.6.15–29) creates a "self-conscious non-space" that only the eyeless Gloucester can fully inhabit, Ryle notes Brook's image of father and son appearing as fragmented bodies framed against the whiteness of the sky as they approach this "nothing cliff." Kozintsev, who wrote that his film's centralized concept of empty space and individual shapes was inspired by a Japanese Zen garden, links the blinding of Gloucester to a sexual act between Edmund and Goneril by means of a cut in the image track matching Gloucester's scream to a bedroom where we see Goneril lacing up a boot and Edmund putting on his belt: the effect "literalizes, in film space, the connections between Dover [the play's most vivid image of nothing], Gloucester's emptied eye sockets, and Goneril's genitalia that are foregrounded in Regan's questions [at 3.7.64, 68; and 5.1.12-13]." The "audiovisual disjunction" of Godard's avant-garde cinematography rethinks Cordelia's initial "Nothing" as an embodied failure

of language, with the word projected on the voicetrack over images of her mute body. Levring's adaptation, which depicts stranded tourists rehearsing *Lear* in the desert, "approaches Shakespeare's nothing through questions of performativity," the vision of the naked Poor Tom being the image that most intrigues the director. Ryle concludes that in *Lear* Shakespeare "locates a series of *somethings from nothings*: the fecundity of the 'round-wombed' prostitute [Edmund's mother, 1.1.14]; Lear as residue living beyond symbolic death; the emotional proximity of [Dover] Cliff. These 'substitutive significations' (to borrow Derrida's phrase) insinuate themselves at the place of loss. As modern reduplications of the ongoing process of substitutive signification, cinematic adaptations and critical theory each constitute a compelling approach to Shakespeare's nothing."

Snyder, Susan. "King Lear and the Psychology of Dying." Shakespeare Quarterly 33 (1982): 449–60.

Recognizing that all tragedy "addresses the necessity of dying" (even when the tragic protagonist does not actually die), Snyder proposes that because of its "peculiar blend of dignity and defeat," tragedy embodies two reactions to death. The first is that death is right and natural, since humans are governed by nature's laws of growth and decay. Against this reaction, however, is set our implicit protest that death is wrong, unfairly imposed upon us by some external enemy. In *Lear*, wherein dying is "a kind of subtext," Snyder finds an "undeniable special potency [that] may derive from this direct appeal" to our ambivalent responses toward death. Structuring her analysis of the play around the tenets of Elisabeth Kübler-Ross's influential *Death and Dying* (1969), which outlined five stages in the dying process—denial, anger, bargaining, depression, and acceptance—

Snyder locates naturalistic and symbolic correspondences to these stages in Lear's and Gloucester's loss of power ("which is . . . what dying is about"), in their intense physical and mental suffering ("the dying experience of dislocation and disintegration has seldom found fuller dramatic expression than in Lear's madness"), and in the double deaths of Lear and Cordelia, which "act out the paradox of mortality as both unnatural [Cordelia's (<u>5.3.308</u>–11, <u>370</u>–71)] inevitable (the old and exhausted king's [5.3.384])." Snyder concludes that "our pleasure in tragedy [may be] owing in part to its power of bringing together what in our psyches simply coexist unrelated, these two reactions of recognition resistance—bringing them together, not in resolution . . . but in energizing interaction."

Stewart, Alan. "The Matter of Messengers in *King Lear*." In *Shakespeare's Letters*, pp. 193–230. Oxford: Oxford University Press, 2008.

Within the context of the materiality and protocols of letter writing in early modern England, Stewart offers new readings of *Ham., Lear, Ant., MV*, and *1H4*. If we can recapture "what it meant to write, send, receive, read, and archive a letter," we will better understand "how and why Shakespeare put letters on stage in virtually all of his plays"—nowhere, however, more frequently and intricately plotted than in *Lear*. Stewart focuses on "the personally conveyed letter, with its particular dynamics of delivery, reception, report and response," to argue that messengers not only matter but are, in the case of *Lear*, "the matter" (see 2.2.45–52): the playwright's decision to imply (see 2.1.117–20) rather than stage the reception of two letters to Regan—Goneril's by way of her steward Oswald and Lear's by way of an apparent stranger, the disguised Kent—"throws our

attention onto the messengers rather than the letters they carry, thus identifying the play as "a matter of messengers." Building on Richard Halpern's argument that the central conflict in Lear is not between Edmund and Kent, as respective representatives of the new and old orders, but between Oswald (the play's real "new man") and Kent, Stewart explores "this opposition [as it] play[s] out through their differing versions of what constitutes a proper messenger." The balance of the chapter considers how various types of letters are used to dramatic effect in the play: (1) closet letters, i.e., letters without messengers; (2) undirected letters that create geographical/spatial confusion for readers and audiences because they "circulate at high speed, miraculously reaching characters on the run, in disguise, and moving swiftly between multiple locales"; (3) "preposterous letters" that confuse because the timing of their reception seems off; and (4) letters whose messengers are interrupted. "With its letters forged, intercepted, delivered by men in disguise, delivered by no apparent means, thrown in at casements, and undelivered, [Lear] can be seen as [Shakespeare's] most advanced exploration of the myriad problems and challenges facing communication via letters in the early modern world."

Taylor, Gary, and Michael Warren, eds. *The Division of the Kingdoms: Shakespeare's Two Texts of "King Lear."* Oxford: Clarendon Press, 1983.

Two versions of Shakespeare's *Lear* were published in the first quarter of the seventeenth century: the 1608 Quarto (Q1; reprinted in 1619 [Q2]) and the 1623 First Folio edition (F). The wide discrepancies between these versions (F, for instance, is missing about 300 lines present in Q1) are the subject of this collection of twelve new essays. Among the

differences (and their implications for interpretation) noted by the volume's contributors are F's omission of much of the mock trial (Roger Warren); the treatments of Goneril (Randall McLeod), Kent (Michael Warren), and the Fool (John Kerrigan); the handling of the role of the king and the ending (Thomas Clayton); and speech prefixes (Beth Goldring). Other essays deal with the editorial practice of conflation (Steven Urkowitz), censorship (Taylor), Folio editors and compositors (Paul Werstine), and the fluctuating variation associated with "author, annotator, or actor?" (MacD. P. Jackson). The volume argues that the tradition of conflated texts has now died and that the play(s) must be thought of as distinct—each representing authoritative stages of composition; consequently, they must be issued today in separate editions. Although there is no consensus among the volume's contributors concerning this theory of the Lear texts, Gary Taylor's essay ("The Date and Authorship of the Folio Version," pp. 351-451) attempts to prove that the Folio text is a Shakespearean revision of Q1, and that this revision dates from 1609-10. An introduction by Stanley Wells ("The Once and Future King Lear," pp. 1-22) briefly examines the origins of both texts and their relationship to each other. Wells posits that "split[ting] asunder the two texts of [Lear] is a work of restoration, not of destruction"; in the process, "we shall gain a pair of identical—twins." A legitimate—though not appendices: "Emendations bibliography follows three Affecting Rare Vocabulary in the Two Texts of '[Lear],'" "Rare Vocabulary in the Two Texts of '[Lear],'" and "Internal Links in '[Lear],' 'Tro.,' 'R3,' and 'Titus.'" [For more on the differences between the Quarto and Folio versions, see "An <u>Introduction to This Text</u>" in the present edition.]

Young, David. "The Natural Fool of Fortune: *King Lear*." In *The Heart's Forest: A Study of Shakespeare's Pastoral Plays*, pp. 73–103. New Haven: Yale University Press, 1972.

In the chapter on *Lear*, Young outlines the play's relation to the pastoral tradition, finding that the tragedy follows the tripartite pattern of pastoral romance as developed in Spain and Italy, and then elaborated in England: the pattern involves banishment from society (whether established as the court or the city), a period of sojourn in a natural setting (that "acts as a mirror to the mind"), and eventual return. Young contends that Lear employs this pattern in order ultimately to negate it, a claim he illustrates in part by examining the "curious kinship" between Lear and the pastoral romantic comedy AYLI, two plays that share plot devices of the typical pastoral narrative and a fundamental concern with the "nature of Nature." Each, however, reveals a radically different natural setting: the pleasant and artificial forest of Arden offers "a protective fantasy that bitter weather and suffering the the keeps unaccommodated man at bay"; the "harsh and fearsome" wilderness—"intensely realized" with the terrors of a wild storm and such "unpleasant realities" as Bedlam beggars and Poor Tom's diet (3.4.136–47)—removes assurances. The natural world of *Lear*, in fact, is so "far from the norm of Renaissance pastoral romance" (see 4.6.119–24) that it may be classified as pastoral "turned inside out," its characters denied the healing consolations that traditionally accompany the sojourn in the world of nature. Even the king's willing renunciation of political power and courtly life (5.3.10–20), a staple of pastoral, does not insure him against further suffering, the play's most devastating blow to follow before the end of the scene. Viewed in light of Cordelia's death, Lear "appears as a play in which man and nature keep

coming together, only to be inexorably separated." Having redefined pastoral conventions, Lear "drives on to challenge basic assumptions about the essential harmony of man and nature," the very core of the pastoral genre. In an appendix on the staging of pastorals (pp. 196-204), Young advocates "experimentation with more stylized treatments" of setting, characterization, acting, costume, makeup, structure, and atmosphere. Such "careful rethinking" vield may productions of *Lear* "that explore the symbolic and 'metatheatrical' elements of the play to greater effect."

### Shakespeare's Language

Abbott, E. A. *A Shakespearian Grammar*. New York: Haskell House, 1972.

This compact reference book, first published in 1870, helps with many difficulties in Shakespeare's language. It systematically accounts for a host of differences between Shakespeare's usage and sentence structure and our own.

Blake, Norman. *Shakespeare's Language: An Introduction*. New York: St. Martin's Press, 1983.

This general introduction to Elizabethan English discusses various aspects of the language of Shakespeare and his contemporaries, offering possible meanings for hundreds of ambiguous constructions.

Dobson, E. J. *English Pronunciation*, *1500–1700*. 2 vols. Oxford: Clarendon Press, 1968.

This long and technical work includes chapters on spelling (and its reformation), phonetics, stressed vowels, and consonants in early modern English. Hope, Jonathan. *Shakespeare's Grammar*. London: Arden Shakespeare, 2003.

Commissioned as a replacement for Abbott's *Shakespearian Grammar*, Hope's book is organized in terms of the two basic parts of speech, the noun and the verb. After extensive analysis of the noun phrase and the verb phrase come briefer discussions of subjects and agents, objects, complements, and adverbials.

Houston, John. *Shakespearean Sentences: A Study in Style and Syntax*. Baton Rouge: Louisiana State University Press, 1988.

Houston studies Shakespeare's stylistic choices, considering matters such as sentence length and the relative positions of subject, verb, and direct object. Examining plays throughout the canon in a roughly chronological, developmental order, he analyzes how sentence structure is used in setting tone, in characterization, and for other dramatic purposes.

Onions, C. T. A Shakespeare Glossary. Oxford: Clarendon Press. 1986.

This revised edition updates Onions's standard, selective glossary of words and phrases in Shakespeare's plays that are now obsolete, archaic, or obscure.

Robinson, Randal. *Unlocking Shakespeare's Language: Help for the Teacher and Student*. Urbana, Ill.: National Council of Teachers of English and the ERIC Clearinghouse on Reading and Communication Skills, 1989.

Specifically designed for the high-school and undergraduate college teacher and student, Robinson's book addresses the problems that most often hinder present-day readers of Shakespeare. Through work with his own students, Robinson found that many readers today are particularly puzzled by such stylistic characteristics as subject-verb inversion, interrupted structures, and compression. He shows how our own colloquial language contains comparable structures, and thus helps students recognize such structures when they find them in Shakespeare's plays. This book supplies worksheets—with examples from major plays—to illuminate and remedy such problems as unusual sequences of words and the separation of related parts of sentences.

Williams, Gordon. *A Dictionary of Sexual Language and Imagery in Shakespearean and Stuart Literature*. 3 vols. London: Athlone Press, 1994.

Williams provides a comprehensive list of words to which Shakespeare, his contemporaries, and later Stuart writers gave sexual meanings. He supports his identification of these meanings by extensive quotations.

### Shakespeare's Life

Baldwin, T. W. William Shakspere's Petty School. Urbana: University of Illinois Press, 1943.

Baldwin here investigates the theory and practice of the petty school, the first level of education in Elizabethan England. He focuses on that educational system primarily as it is reflected in Shakespeare's art.

Baldwin, T. W. William Shakspere's Small Latine and Lesse Greeke. 2 vols. Urbana: University of Illinois Press, 1944.

Baldwin attacks the view that Shakespeare was an uneducated genius—a view that had been dominant among

Shakespeareans since the eighteenth century. Instead, Baldwin shows, the educational system of Shakespeare's time would have given the playwright a strong background in the classics, and there is much in the plays that shows how Shakespeare benefited from such an education.

Beier, A. L., and Roger Finlay, eds. *London 1500–1700: The Making of the Metropolis*. New York: Longman, 1986.

Focusing on the economic and social history of early modern London, these collected essays probe aspects of metropolitan life, including "Population and Disease," "Commerce and Manufacture," and "Society and Change."

Chambers, E. K. William Shakespeare: A Study of Facts and Problems. 2 vols. Oxford: Clarendon Press, 1930.

Analyzing in great detail the scant historical data, Chambers's complex, scholarly study considers the nature of the texts in which Shakespeare's work is preserved.

Cressy, David. *Education in Tudor and Stuart England*. London: Edward Arnold, 1975.

This volume collects sixteenth-, seventeenth-, and early eighteenth-century documents detailing aspects of formal education in England, such as the curriculum, the control and organization of education, and the education of women.

Duncan-Jones, Katherine. *Shakespeare: An Ungentle Life*. London: Arden Shakespeare, 2010.

This biography, first published in 2001 under the title *Ungentle Shakespeare: Scenes from His Life*, sets out to look into the documents from Shakespeare's personal life—especially legal and financial records—and it finds there a man very different from the one portrayed in more traditional biographies. He is "ungentle" in being born to a

lower social class and in being a bit ruthless and more than a bit stingy. As the author notes, "three topics were formerly taboo both in polite society and in Shakespearean biography: social class, sex and money. I have been indelicate enough to give a good deal of attention to all three." She examines "Shakespeare's uphill struggle to achieve, or purchase, 'gentle' status." She finds that "Shakespeare strongly interested in was intense relationships with well-born young men." And she shows that he was "reluctant to divert much, if any, of his considerable wealth towards charitable, neighbourly, or altruistic ends." She insists that his plays and poems are "great, and enduring," and that it is in them "that the best of him is to be found."

Dutton, Richard. William Shakespeare: A Literary Life. New York: St. Martin's Press, 1989.

Not a biography in the traditional sense, Dutton's very readable work nevertheless "follows the contours of Shakespeare's life" as it examines Shakespeare's career as playwright and poet, with consideration of his patrons, theatrical associations, and audience.

Honan, Park. *Shakespeare: A Life*. New York: Oxford University Press, 1998.

Honan's accessible biography focuses on the various contexts of Shakespeare's life—physical, social, political, and cultural—to place the dramatist within a lucidly described world. The biography includes detailed examinations of, for example, Stratford schooling, theatrical politics of 1590s London, and the careers of Shakespeare's associates. The author draws on a wealth of established knowledge and on interesting new research into local records and documents;

he also engages in speculation about, for example, the possibilities that Shakespeare was a tutor in a Catholic household in the north of England in the 1580s and that he acted particular roles in his own plays, areas that reflect new, but unproven and debatable, data—though Honan is usually careful to note where a particular narrative "has not been capable of proof or disproof."

Potter, Lois. *The Life of William Shakespeare: A Critical Biography*. Malden, Mass.: Wiley-Blackwell, 2012.

critical biography of Shakespeare takes playwright from cradle to grave, paying primary attention to his literary and theatrical milieu. The chapters "follow a chronological sequence," each focusing on a handful of years in the playwright's life. In the chapters that cover his playwriting years (5-17), each chapter focuses on events in Stratford-upon-Avon and in London (especially in the commercial theaters) while giving equal space to discussions of the plays and/or poems Shakespeare wrote during those years. Filled with information from Shakespeare's literary and theatrical worlds, the biography also shares frequent insights into how modern productions of a given play can shed light on the play, especially in scenes that Shakespeare's text presents ambiguously.

Schoenbaum, S. William Shakespeare: A Compact Documentary Life. New York: Oxford University Press, 1977.

Schoenbaum's evidence-based biography of Shakespeare is a compact version of his magisterial folio-size *Shakespeare: A Documentary Life* (New York: Oxford University Press, 1975). Schoenbaum structures his readable "compact" narrative around the documents that still exist which chronicle Shakespeare's familial, theatrical, legal, and

financial existence. These documents, along with those discovered since the 1970s, form the basis of almost all Shakespeare biographies written since Schoenbaum's books appeared.

### Shakespeare's Theater

Bentley, G. E. *The Profession of Player in Shakespeare's Time*, 1590–1642. Princeton: Princeton University Press, 1984.

Bentley readably sets forth a wealth of evidence about performance in Shakespeare's time, with special attention to the relations between player and company, and the business of casting, managing, and touring.

Berry, Herbert. *Shakespeare's Playhouses*. New York: AMS Press, 1987.

Berry's six essays collected here discuss (with illustrations) varying aspects of the four playhouses in which Shakespeare had a financial stake: the Theatre in Shoreditch, the Blackfriars, and the first and second Globe.

Berry, Herbert, William Ingram, and Glynne Wickham, eds. *English Professional Theatre*, 1530–1660. Cambridge: Cambridge University Press, 2000.

Wickham presents the government documents designed to control professional players, their plays, and playing places. Ingram handles the professional actors, giving as representative a life of the actor Augustine Phillips, and discussing, among other topics, patrons, acting companies, costumes, props, playbooks, provincial playing, and child actors. Berry treats the twenty-three different London playhouses from 1560 to 1660 for which there are records, including four inns.

Cook, Ann Jennalie. *The Privileged Playgoers of Shakespeare's London*. Princeton: Princeton University Press, 1981.

Cook's work argues, on the basis of sociological, economic, and documentary evidence, that Shakespeare's audience—and the audience for English Renaissance drama generally—consisted mainly of the "privileged."

Dutton, Richard, ed. *The Oxford Handbook of Early Modern Theatre*. Oxford: Oxford University Press, 2011.

Dutton divides his study of the theatrical industry of Shakespeare's time into the following sections: "Theatre Companies," "London Playhouses," "Other Playing Spaces," "Social Practices," and "Evidence of Theatrical Practices." Each of these sections is further subdivided, with subdivisions assigned to individual experts. W. Streitberger treats the "Adult Playing Companies to 1583"; Sally-Beth MacLean those from 1583 to 1593; Roslyn L. Knutson, 1593–1603; Tom Rutter, 1603–1613; James J. Marino, 1613-1625; and Martin Butler, the "Adult and Boy Companies 1625–1642." Michael Shapiro responsible for the "Early (Pre-1590) Boy Companies and Their Acting Venues," while Mary Bly writes of "The Boy Companies 1599-1613." David Kathman handles "Inn-Yard Playhouses"; Gabriel Egan, "The Theatre in Shoreditch 1576-1599"; Andrew Gurr, "Why the Globe Is Famous"; Ralph Alan Cohen, "The Most Convenient Place: The Second Blackfriars Theater and Its Appeal"; Mark Bayer, "The Red Bull Playhouse"; and Frances Teague, "The Phoenix and the Cockpit-in-Court Playhouses." Turning to "Other Playing Spaces," Suzanne Westfall describes how "'He who pays the piper calls the tune': Household Entertainments"; Alan H. Nelson, "The Universities and the Inns of Court"; Peter Greenfield, "Touring"; John H. Astington, "Court Theatre";

and Anne Lancashire, "London Street Theater." For "Social Practices," Alan Somerset writes of "Not Just Sir Oliver Owlet: From Patrons to 'Patronage' of Early Modern Theatre," Dutton himself of "The Court, the Master of the Revels, and the Players," S. P. Cerasano of "Theater Entrepreneurs and Theatrical Economics," Ian W. Archer of "The City of London and the Theatre," David Kathman of "Players, Livery Companies, and Apprentices," Kathleen E. McLuskie of "Materiality and the Market: The Lady Elizabeth's Men and the Challenge of Theatre History," Heather Hirschfield of "'For the author's credit': Issues of Authorship in English Renaissance Drama," and Natasha Korda of "Women in the Theater." On "Theatrical Practices," Jacalyn Royce discusses "Early Modern Naturalistic Acting: The Role of the Globe in the Development of Personation"; Tiffany Stern, "Actors' Parts"; Alan Dessen, "Stage Directions and the Theater Historian"; R. B. Graves, "Lighting"; Lucy Munro, "Music and Sound"; Dutton himself, "Properties"; Thomas Postlewait, "Eyewitnesses to History: Visual Evidence for Theater in Early Modern England"; and Eva Griffith, "Christopher Beeston: His Property and Properties."

Greg, W. W. *Dramatic Documents from the Elizabethan Playhouses*. 2 vols. Oxford: Clarendon Press, 1931.

Greg itemizes and briefly describes almost all the play manuscripts that survive from the period 1590 to around 1660, including, among other things, players' parts. His second volume offers facsimiles of selected manuscripts.

Harbage, Alfred. *Shakespeare's Audience*. New York: Columbia University Press, 1941.

Harbage investigates the fragmentary surviving evidence to interpret the size, composition, and behavior of Shakespeare's audience.

Keenan, Siobhan. *Acting Companies and Their Plays in Shakespeare's London*. London: Bloomsbury Arden Shakespeare, 2014.

Keenan "explores how the needs, practices, resources and pressures on acting companies and playwrights informed not only the performance and publication of contemporary dramas but playwrights' writing practices." Each chapter focuses on one important factor that influenced Renaissance playwrights and players. The initial focus is on how "the nature and composition of the acting companies" influenced the playwrights who wrote for them. Then, using "the Diary of theatre manager Philip Henslowe and manuscript showing signs of theatrical use," Keenan playbooks examines the relations between acting companies and playwrights. Other influences include "the physical design and facilities of London's outdoor and indoor theatrical spaces" and the diverse audiences for plays, including royal and noble patrons.

Shapiro, Michael. *Children of the Revels: The Boy Companies of Shakespeare's Time and Their Plays.* New York: Columbia University Press, 1977.

Shapiro chronicles the history of the amateur and quasiprofessional child companies that flourished in London at the end of Elizabeth's reign and the beginning of James's.

## The Publication of Shakespeare's Plays

Blayney, Peter W. M. *The First Folio of Shakespeare*. Hanover, Md.: Folger, 1991.

Blayney's accessible account of the printing and later life of the First Folio—an amply illustrated catalogue to a 1991 Folger Shakespeare Library exhibition—analyzes the mechanical production of the First Folio, describing how the Folio was made, by whom and for whom, how much it cost, and its ups and downs (or, rather, downs and ups) since its printing in 1623.

Hinman, Charlton. *The Norton Facsimile: The First Folio of Shakespeare.* 2nd ed. New York: W. W. Norton, 1996.

This facsimile presents a photographic reproduction of an "ideal" copy of the First Folio of Shakespeare; Hinman attempts to represent each page in its most fully corrected state. This second edition includes an important new introduction by Peter W. M. Blayney.

Hinman, Charlton. *The Printing and Proof-Reading of the First Folio of Shakespeare*. 2 vols. Oxford: Clarendon Press, 1963.

In the most arduous study of a single book ever undertaken, Hinman attempts to reconstruct how the Shakespeare First Folio of 1623 was set into type and run off the press, sheet by sheet. He also provides almost all the known variations in readings from copy to copy.

Werstine, Paul. *Early Modern Playhouse Manuscripts and the Editing of Shakespeare*. Cambridge: Cambridge University Press, 2012.

Werstine examines in detail nearly two dozen texts associated with the playhouses in and around Shakespeare's time, conducting the examination against the background of the two idealized forms of manuscript that have governed the editing of Shakespeare from the twentieth into the

twenty-first century—Shakespeare's so-called foul papers and the so-called promptbooks of his plays. By comparing the two extant texts of John Fletcher's Bonduca, one in manuscript and the other printed in 1647, Werstine shows that the term "foul papers" that is found in a note in the Bonduca manuscript does not refer, as editors have believed, to a species of messy authorial manuscript but is instead simply a designation for a manuscript, whatever its features, that has served as the copy from which another manuscript been made. By surveying twenty-one texts theatrical markup, he demonstrates that the playhouses used a wide variety of different kinds of manuscripts and printed texts but did not use the highly regularized promptbooks of the eighteenth-century theaters and later. His presentation of the peculiarities of playhouse texts provides an empirical basis for inferring the nature of the manuscripts that lie behind printed Shakespeare plays.

# **Key to Famous Lines and Phrases**

Ingratitude, thou marble-hearted fiend . . .

[*Lear*—<u>1.4.270</u>]

How sharper than a serpent's tooth it is To have a thankless child.

[*Lear*—<u>1.4.302</u>–3]

Blow winds, and crack your cheeks! Rage, blow!

[Lear - 3.2.1]

I am a man More sinned against than sinning.

[*Lear*—<u>3.2.62</u>–63]

The worst is not

So long as we can say "This is the worst."

[*Edgar*—<u>4.1.30</u>–31]

As flies to wanton boys are we to th' gods; They kill us for their sport.

[*Gloucester*—<u>4.1.41</u>–42]

'Tis the time's plague when madmen lead the blind.

[*Gloucester*—<u>4.1.54</u>]

Ay, every inch a king.

[*Lear*—<u>4.6.127</u>]

Through tattered clothes small vices do appear. Robes and furred gowns hide all. Plate sin with gold, And the strong lance of justice hurtless breaks.

[*Lear*—<u>4.6.180</u>–83]

... I am bound

Upon a wheel of fire, that mine own tears Do scald like molten lead.

[*Lear*—<u>4.7.52</u>–54]

Men must endure

Their going hence even as their coming hither. Ripeness is all.

[*Edgar*—<u>5.2.10</u>–12]

Her voice was ever soft, Gentle, and low, an excellent thing in woman.

[*Lear*—<u>5.3.328</u>–29]

# **Commentary**

### ACT 1

#### Scene 1

- 1.1 King Lear, intending to divide his power and kingdom among his three daughters, demands public professions of their love. His youngest daughter, Cordelia, refuses. Lear strips her of her dowry, divides the kingdom between his two other daughters, and then banishes the earl of Kent, who has protested against Lear's rash actions. The king of France, one of Cordelia's suitors, chooses to marry her despite her father's casting her away. Lear tells his daughters Goneril and Regan that they and their husbands should divide his powers and revenues; he himself will keep a hundred knights and will live with Goneril and Regan by turns.
- 1. more affected: been more partial to
- 5–7. **equalities . . . moiety:** i.e., the equal portions (of the divided kingdom awarded by Lear to the dukes) are so balanced that the most minute examination of either can find no difference between their shares **moiety:** share, portion
- <u>9</u>–10. **breeding . . . charge:** (1) upbringing has been at my expense; (2) parentage has been imputed to me
- 11. **brazed:** hardened (like brass)
- 12. **conceive:** understand (with sexual wordplay in line 13)

- 15. ere: before
- 16. fault: misdeed
- <u>17</u>. **issue:** (1) result; (2) offspring, child
- 18. proper: (1) appropriate, fitting; (2) handsome
- 19. a son . . . law: i.e., a legitimate son
- 20. some year: i.e., a year or so
- <u>20</u>–21. **dearer . . . account:** (1) more loved by me; (2) more valuable in my assessment
- <u>21</u>. **this knave:** i.e., Edmund, the illegitimate son (The word **knave** meant "boy" or "fellow," but was also a term for a servant, a sense playfully continued by Gloucester in "came something saucily . . . before he was sent for," as if he were an impudent servant who intrudes before he is summoned.) **something:** somewhat
- 22. saucily: (1) impudently; (2) bawdily
- 23. fair: beautiful
- 24. whoreson: bastard (here used affectionately)
- <u>24</u>–25. **Do . . . Edmund:** It is possible that Edmund does not hear the conversation until this point.
- 29. **services:** respects (a courtly term)
- 30. sue: beg, entreat
- <u>31</u>. **study deserving:** strive to deserve (your acquaintance)
- <u>32</u>. **He:** i.e., Edmund; **out:** i.e., away
- 33 SD. Sennet: trumpets announcing an approach
- <u>34</u>. **Attend:** escort (to the king's presence)

- 37. we: i.e., I (the royal "we," which continues in the lines that follow)
- **40**. **fast:** firm
- **43**. **son:** i.e., son-in-law
- 46. **constant will:** firm intention; **publish:** make public
- <u>47</u>. **several:** separate, particular; **dowers:** i.e., inheritances, legacies (Only Cordelia's portion would have been an actual dowry.)
- 55. **Interest of:** claim or title to
- <u>58</u>. **Where nature . . . challenge:** i.e., **where merit** and natural affection lay claim to it (i.e., to Lear's **largest bounty**)
- <u>60</u>–61. **wield the matter:** express the substance (of her love)
- 63. valued: estimated, appraised
- 65. **found:** i.e., **found** himself to be loved
- 66. **breath:** voice; **unable:** unequal to the task
- 69. these bounds: i.e., the lands within these boundaries
- <u>70</u>. **shadowy:** shady; **champains riched:** i.e., rich plains
- 71. wide-skirted meads: broad meadows
- <u>72</u>. **issue:** descendants
- 76. self: same; mettle: (1) temperament; (2) metal
- 77. **prize:** esteem, value (with a secondary sense of "price")
- **78**. **my** . . . **love:** i.e., **my love** exactly
- <u>79</u>. **that:** i.e., in that
- <u>81</u>. **square of sense:** No satisfactory explanation of these words has been found. Among the possible meanings of **square** are (1) area; (2)

- measure (i.e., carpenter's square); (3) perfection.
- 83. **felicitate:** made happy
- <u>87</u>. **More ponderous:** weightier (and therefore more significant)
- 90. validity: value
- 93. vines: i.e., vineyards; milk: i.e., pastures
- 94. to be interessed: (1) to have a right or share; (2) to be closely connected; draw: gain
- 99. **Nothing . . . nothing:** proverbial
- <u>102</u>. **bond:** duty or obligation (of child to father)
- 106. bred me: educated me, brought me up
- <u>107</u>. **right fit:** fitting, appropriate
- 110. **Haply:** perchance, perhaps
- 111. must take my plight: will receive my vow or pledge
- <u>122</u>. **mysteries:** secret rites; **Hecate:** goddess of witchcraft and of the moon. (Her name, in Shakespeare, is pronounced as a two-syllable word.)
- <u>123</u>–24. **operation . . . be:** i.e., influence of the planets that govern human life and death
- <u>126</u>. **Propinquity . . . blood:** kinship
- <u>127</u>–28. **as . . . this:** i.e., consider you **a stranger from this** moment
- <u>129</u>. **Scythian:** member of a tribe noted in classical literature for savagery (See picture.)



"The barbarous Scythian." (1.1.128–29) From Conrad Lycosthenes, *Prodigiorum* . . . (1557).

130. makes . . . messes: eats his own offspring (See picture.)



"He that makes his generation messes." (1.1.130) From Bauern-praktik, *Bawren Practica*, *odder Wetterbüchlin* . . . (1555).

- 132. well neighbored: closely placed; relieved: helped in distress
- 133. sometime: former
- <u>137</u>–38. **thought** . . . **nursery:** i.e., expected to commit myself entirely to her loving care **set my rest:** venture everything (The term is from the card game of primero.) **nursery:** i.e., caretaking
- 140. So . . . as: i.e., as I hope to rest in peace in my grave

- 141. France: i.e., the king of France; Who stirs?: an impatient outburst: "Does no one move?"
- 144. **digest the third:** i.e., absorb what was to be Cordelia's dowry
- <u>145</u>. **plainness:** plain-speaking, frankness; **marry her:** i.e., get her a husband
- 146. invest: endow; clothe
- <u>147</u>–48. **large effects . . . majesty:** i.e., considerable signs (of power), or splendid shows, that are associated with rulership
- 148. Ourself: the royal "we"; by monthly course: i.e., a month at a time
- <u>149</u>. **With reservation of:** i.e., reserving for myself
- <u>150</u>. **sustained:** provided for
- 152. addition to: titles of
- <u>153</u>. **revenue:** accent on second syllable; **execution:** carrying out, performance; **rest:** i.e., everything else associated with kingship
- <u>160</u>. **Make . . . shaft:** get out of the way of the arrow
- 161. fork: forked arrowhead
- <u>165</u>–66. **To plainness . . . bound:** i.e., honor obliges one to speak bluntly
- 167. Reserve thy state: keep your power
- 168. in . . . consideration: i.e., by pausing for reflection; check: stop
- <u>169</u>–70. **Answer . . . judgment:** i.e., I will bet **my life** on the truth of my opinion that
- <u>172</u>–73. **those . . . hollowness:** Proverbial: "Empty vessels have the loudest sounds."

175. pawn: (1) something to be set at risk; (2) chess piece of least value

176. wage: (1) wager, bet; (2) risk in warfare

<u>178</u>. **motive:** i.e., my reason for acting

181. blank: white bull's eye in the center of a target (See picture.)



Aiming at "the . . . blank." (1.1.181) From Gilles Corrozet, *Hecatongraphie* . . . (1543).

182. Apollo: god of the sun

185. vassal: slave; Miscreant: misbeliever; villain

<u>191</u>. **recreant:** traitor

<u>192</u>. **That:** i.e., in that

193. strained: excessive

<u>194</u>. **our sentence:** my statement of condemnation, my judgment

195. nor...nor: neither ... nor; place: position as king

196. Our . . . good: i.e., with my power put into effect

- **201**. **trunk:** i.e., body
- <u>202</u>. **Jupiter:** king of the Roman gods
- 204. Sith: since
- 205. hence: elsewhere, away from here
- <u>209</u>–10. **your large . . . approve:** i.e., may your actions fulfill your grand expressions (of love)
- 211. effects: results, i.e., deeds (line 210)
- 216. We . . . address: i.e., I . . . address myself
- 217. rivaled: competed
- 218. in present . . . her: i.e., as her immediate (or available) dowry
- 222. tender: offer
- 224. so: i.e., dear, precious
- <u>226</u>. **aught:** anything; **little seeming substance:** This dismissive reference to Cordelia may allude to her stature, her manners, or her monetary worth.
- 227. pieced: added, joined to it
- 228. **fitly:** suitably; **like:** please
- 231. **infirmities:** imperfections; **owes:** owns
- 233. **strangered with:** made a stranger to me by
- **237**. **Election . . . conditions:** i.e., choice is not possible on such terms
- 239. tell: (1) describe for you; (2) count up for you; For: i.e., as for
- <u>240</u>. **make . . . stray:** stray so much
- 241. To: as to; match: marry; beseech: i.e., I beseech

- 242. avert: turn
- 246–47. **best object:** dearest **object** of your love
- 248. argument: subject
- <u>250</u>–51. **to dismantle . . . favor:** i.e., as to strip away the mantle of your goodwill
- 253. That monsters it: i.e., that makes it monstrous or hideous
- <u>253</u>–54. **or . . . taint:** or else your hitherto professed love must now appear tainted (blemished, stained)
- 254. **which:** referring back to Cordelia's **offense** (<u>line 251</u>)
- **256**. **Should:** i.e., could
- 258. **for I want:** because I do not have
- 259. **speak and purpose not:** i.e., say things that I do not intend to do
- 265. for which: i.e., for lacking which
- 266. **still-soliciting:** always begging or enticing
- 272. tardiness in nature: natural reserve
- <u>273</u>. **leaves . . . unspoke:** does not tell the story
- <u>276</u>. **regards:** considerations
- <u>276</u>–77. **stands . . . from:** i.e., are irrelevant to
- 286. **Peace be with:** a phrase usually used as a greeting, but used here as a farewell
- 288. respect and fortunes: i.e., mercenary considerations (Many editors print the First Quarto's reading "respects of fortune," which also means considerations of wealth.)
- 293. **Be it lawful:** i.e., if **it be lawful** that

- 298. chance: lot, fortune, fate
- <u>300</u>. **wat'rish Burgundy:** (1) the river-filled duchy of **Burgundy;** (2) the weak and vapid duke of **Burgundy** (transferred epithet)
- 301. unprized: unvalued
- <u>302</u>. **though unkind:** i.e., though they are (1) unnatural, (2) lacking kindness
- 303. here: i.e., this place; where: i.e., place
- 308. **benison:** blessing
- 311. The: i.e., you, who are the; washed: i.e., tear-filled
- <u>312</u>. **what:** i.e., for **what**
- 313. like a sister: i.e., because I am your sister
- <u>314</u>. **as they are named:** by their proper names
- 316. professèd bosoms: i.e., publicly proclaimed love
- 318. **prefer him:** recommend him
- <u>323</u>. **At Fortune's alms:** i.e., as a charity donation from Fortune; **scanted:** withheld, begrudged
- <u>324</u>. **are . . . wanted:** i.e., deserve to be deprived as you deprived (your father)
- 325. unfold: reveal; unpleat; plighted: pleated, folded
- <u>326</u>. **Who . . . derides:** perhaps, **Time,** which **covers faults,** eventually **derides** them (The line is often emended.)
- <u>330</u>. **appertains to:** pertains to, concerns
- 334. changes: changefulness, fickleness
- 338. **grossly:** obviously

- <u>341</u>. **best . . . time:** i.e., prime of his life
- <u>342</u>. **but rash:** i.e., completely hotheaded, over-hasty
- <u>343</u>–44. **of . . . condition:** i.e., firmly embedded in his character
- <u>344</u>. **therewithal:** together with them; i.e., also
- <u>347</u>. **unconstant starts:** i.e., abrupt fits or outbursts; **like:** i.e., likely
- <u>349</u>. **compliment:** ceremony
- 350. sit: take counsel
- <u>352</u>. **last surrender of his:** i.e., recent **surrender of** the kingdom
- 355. i' th' heat: Compare the proverb, "Strike while the iron is hot."

# ACT 1 Scene 2

- 1.2 Edmund, the earl of Gloucester's illegitimate son, plots to displace his legitimate brother, Edgar, as Gloucester's heir by turning Gloucester against Edgar. He tricks Gloucester into thinking Edgar seeks Gloucester's life.
- 1. Nature: i.e., that which is natural, as opposed to spiritual or social
- **2**. **Wherefore:** why
- 3. **Stand in . . . custom:** i.e., be exposed to the evil of a social convention (by which the elder—and legitimate—son will inherit everything)
- 4. curiosity of nations: i.e., elaborate legal or social distinctions
- 5. For that: because; moonshines: months

- 6. Lag of: lagging behind (in birth); younger than; base: (1) baseborn; illegitimate; (2) inferior
- 7. **compact:** compacted, put together
- 8. generous: noble, courageous; true: proper
- **9**. **honest . . . issue:** the child of a legally married woman **honest**: chaste
- 13. More . . . quality: i.e., a stronger constitution and more energy
- **15**. **fops:** fools
- 16. Got: begotten, conceived
- <u>17</u>. **your land:** i.e., the **land** you are to inherit
- 20. **speed:** prove successful
- 21. **invention:** inventiveness; or, plot, scheme
- 24. choler: anger; parted: departed
- 25. **tonight:** i.e., last night; **prescribed his power:** i.e., told how much power he retains
- 26. Confined to exhibition: restricted to an allowance
- 27. **Upon the gad:** i.e., on a sudden impulse **gad:** goad, spur; **how now:** an interjection, here used as a greeting meaning, roughly, "**how** are you **now**?"
- **29**. **put up:** i.e., **put** away
- 34. terrible: frightened
- <u>34</u>–35. **dispatch:** putting away
- 35. quality: nature
- 40–41. **for . . . o'erlooking:** i.e., for you to read

- 44–45. **to blame:** blameworthy, deserving rebuke
- 48. essay or taste: test
- <u>49</u>. **This policy . . . age:** i.e., **this policy of** reverencing the aged
- <u>50</u>. **the best . . . times:** the prime of our lives
- <u>52</u>. **idle and fond:** silly and foolish
- 53. who sways: which rules
- <u>54</u>. **suffered:** allowed, tolerated
- <u>64</u>. **closet:** private room
- 65. **character:** handwriting
- <u>67</u>. **matter:** i.e., subject **matter**
- <u>68</u>. **in respect of that:** i.e., considering the contents
- <u>69</u>. **fain:** gladly
- 73. **sounded:** i.e., questioned
- <u>76</u>. **fit:** fitting, appropriate; **at perfect age:** i.e., fully grown
- 77. **declined:** i.e., in decline, or failing in vigor; ward: one legally placed under the protection of a guardian
- 80. **Abhorred:** abhorrent; **detested:** detestable
- <u>81</u>. **sirrah:** term of address that shows the speaker's position of authority
- 87. run . . . course: i.e., act with certainty; where: i.e., whereas
- 91. pawn down: stake, bet
- <u>92</u>. **feel:** test
- 93. pretense of danger: dangerous purpose

- 95. **meet:** fitting, proper
- <u>97</u>. **auricular:** perceived by the ear; **have your satisfaction:** i.e., convince yourself
- <u>103</u>. **wind me into him:** i.e., for my sake, insinuate yourself into his confidence; **Frame:** manage
- <u>104</u>. **after . . . wisdom:** as you judge wise
- <u>104</u>–5. **unstate . . . resolution:** i.e., give up my rank and fortune if only I could resolve my doubts
- <u>106</u>. **presently:** immediately; **convey:** conduct
- <u>108</u>. **withal:** i.e., with what happens
- <u>109</u>. **late:** recent
- <u>110</u>–11. **the wisdom of nature:** i.e., the study **of nature,** "natural philosophy" (what we would now call "science")
- 111. **nature:** i.e., human nature
- <u>112</u>. **scourged:** afflicted; **sequent effects:** disasters that follow (the **eclipses** [line 109])
- <u>113</u>–14. **mutinies:** riots
- <u>116</u>. **prediction:** portent, omen
- <u>117</u>. **bias of nature:** natural inclination (In the game of bowls, the **bias** is the curve that brings the ball to the desired point. See picture.)



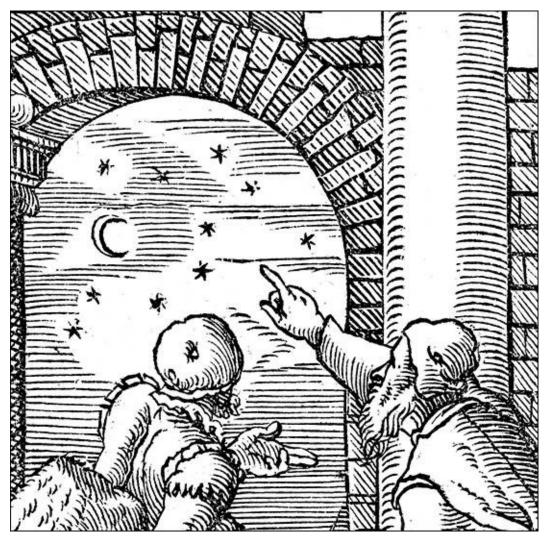
A game of bowls. (<u>1.2.117</u>) From *Le centre de l'amour* . . . (1650?).

<u>120</u>. **disquietly:** in a disturbing manner

<u>125</u>. **foppery:** foolishness

<u>126</u>. **surfeits:** sicknesses caused by intemperance

<u>127</u>–28. **guilty . . . stars:** Edmund here places his father's talk about omens within the larger context of belief in astrology, where the position of the stars, moon, and planets at the moment of one's birth are thought to control one's life. (See picture.)



Astrologers casting a baby's horoscope. (1.2.127–28) From Jakob Rüff, *De conceptu et generatione hominis* . . . (1580).

#### <u>129</u>. **on:** by

- 130. **treachers:** deceivers, traitors; **by spherical predominance:** i.e., through the influence of the celestial spheres (According to Ptolemaic astronomy heavenly bodies were carried around the Earth in crystalline spheres. See <u>picture</u>.)
- 133. divine thrusting on: supernatural incitement
- 134–35. lay . . . star: blame his lecherousness on a star
- 136. **compounded with:** i.e., had sex with (literally, contracted with, made terms with)

- 136–37. **under the Dragon's tail:** perhaps, when the constellation Draco was in the ascendant; or, perhaps, while the moon was at the southward node of its orbit
- 137. Ursa Major: the constellation called the Great Bear
- 138. rough: violent, harsh, rude; Fut: i.e., 'sfoot, or Christ's foot (a strong oath)
- 139. that: that which; maidenliest: i.e., chastest
- <u>140</u>. **twinkled** . . . **bastardizing:** in astrological terms, "been in the ascendant at the moment I was conceived (as a bastard)"
- <u>141</u>. **pat:** at exactly the right moment; **catastrophe:** conclusion, winding up
- 143. Tom o' Bedlam: a beggar who has escaped or been discharged from Bedlam (London's Bethlehem Hospital for the insane) or who pretends to be so in order to make people give him money (See picture.)



A Bedlam beggar. (1.2.143; 2.3.20; 3.4.43; 3.6.31, 78–79; 3.7.125; 4.1.29, 65, 90)

From Bagford Ballads, printed in 1878.

**144**. **Fa, sol, la, mi:** The notes of the musical scale were sung to the syllables *do, re, mi, fa, sol, la,* and *ti*. Presumably Edmund sings these four syllables.

<u>148</u>. **this:** i.e., the

<u>150</u>–51. **succeed:** follow, turn out

<u>154</u>–55. **diffidences:** distrust

- <u>155</u>–56. **dissipation of cohorts:** (perhaps mutinous) disbanding of troops of soldiers
- <u>157</u>–58. **sectary astronomical:** believer in astrology
- **163**. **in:** on
- 164. **countenance:** manner
- 166. **Bethink yourself:** recollect
- <u>167</u>–68. **forbear his presence:** i.e., avoid him
- 168. qualified: reduced
- <u>170</u>. **with . . . person:** i.e., even physical harm to you
- 171. allay: calm, assuage
- <u>173</u>–74. **have . . . forbearance:** i.e., restrain yourself patiently (Both **continent** and **forbearance** connote self-restraint.)
- <u>176</u>. **fitly:** at a convenient time
- 181. **meaning:** intention
- 183. image and horror: i.e., horrible image
- <u>185</u>. **anon:** soon
- 190. practices ride easy: i.e., plots easily succeed; the business: i.e., how to proceed
- 191. wit: cleverness
- 192. **meet:** i.e., welcome (literally, appropriate); **fashion fit:** i.e., shape to my own ends

#### ACT 1

#### Scene 3

- 1.3 Goneril, with whom Lear has gone to live, expresses her anger at Lear and his knights. She orders her steward, Oswald, to inform Lear that she will not see him and to treat Lear coldly.
- <u>5</u>. **crime:** offense
- 10. come slack: fall short
- 11. answer: i.e., answer for
- <u>14</u>. **to question:** into dispute
- 15. distaste: dislike; let him: i.e., let him go
- <u>17</u>. **Idle:** silly, useless
- 18. authorities: powers



"Old fools are babes again." (1.3.20) From August Casimir Redel, *Apophtegmata symbolica* . . . (n.d.).

- 21–22. checks . . . abused: reprimands in place of (or, perhaps, as well as) flattering words, when they (old men) are seen to be misguided
- <u>27</u>. **would . . . occasions:** i.e., wish to create opportunities
- 28. **straight:** straightway, immediately
- 29. hold . . . course: i.e., follow exactly my course of action

# ACT 1

#### Scene 4

- 1.4 The earl of Kent returns in disguise, offers his services to Lear, and is accepted as one of Lear's followers. Goneril rebukes Lear for his knights' rowdiness and demands he dismiss half of them. After attacking her verbally for her ingratitude, he prepares to leave for Regan's.
- 1–4. **If . . . likeness:** i.e., **if I can** disguise my way of speaking as well as I have my appearance, then I may be able fully to carry out my plan **diffuse:** disorder, and thereby disguise **razed:** erased; shaved off **likeness:** outward appearance
- <u>5</u>–6. **where . . . condemned:** i.e., in Lear's presence
- 7. come: i.e., happen that
- <u>8 SD</u>. **Horns:** i.e., the sound of hunting **horns; within:** offstage
- **9**. **stay:** wait
- <u>12</u>. **What . . . profess?:** What is your trade or calling?
- 14. profess to be: assert that I am
- 15. put . . . trust: i.e., trust me, have confidence in me
- <u>16</u>. **honest:** honorable; **converse:** associate
- 17. **fear judgment:** i.e., fear coming before a judge, either divine or human
- 17–18. cannot choose: i.e., have no choice
- 18. eat no fish: This seems to be a joke, though its meaning is unclear. It may mean "I am a Protestant" or "I eat meat and am therefore manly."
- 23. What wouldst thou?: i.e., what do you want?
- **29**. **fain:** gladly

- 33. **keep . . . counsel: keep** honorable secrets; or, perhaps, honestly **keep** secrets
- 34. curious: elaborate
- 38. to love: i.e., as to love
- 43. knave: boy; servant
- 44. **Fool:** A professional **Fool** made his living by entertaining his aristocratic patron. He was both allowed and encouraged to speak the truth, thus countering the flattery of the other attendants surrounding the monarch or nobleman.
- 47. clotpole: blockhead
- 52. slave: rascal, menial servant
- 54. roundest: rudest
- <u>58</u>. **entertained:** treated
- <u>59</u>. **were wont:** i.e., used to be
- 61. the . . . dependents: i.e., all the servants
- 67. but remembrest: only remind
- <u>67</u>–68. **conception:** idea, thought
- 68. faint neglect: i.e., unenthusiastic service
- <u>69</u>–70. **blamed . . . curiosity:** charged to my own oversensitivity
- <u>70</u>. **very pretense:** actual intention
- <u>72</u>. **this:** i.e., these
- 84. bandy: exchange (literally, hit back and forth like a tennis ball)
- 85. **strucken:** struck
- 86. base: low, inferior

87.

Football players. (1.4.87)
From Henry Peacham, *Minerua Britanna* . . . (1612).

- 91. **differences**: perhaps, **differences** in rank
- 91–92. **measure . . . length:** i.e., be tripped **lubber's:** clumsy oaf's
- 94. knave: servant
- 95. earnest: a small payment that promises a greater reward to come
- <u>97</u>. **coxcomb:** fool's cap (See picture.)



"Here's my coxcomb." (<u>1.4.96</u>–97) From Sebastian Brant, *Stultifera nauis* (1570).

99. were best: had better

<u>103</u>–4. **an . . . sits:** i.e., if you cannot adjust to shifts in power i.e., if **as the wind sits:** in the direction **the wind** blows

<u>105</u>. **on 's:** i.e., of his

108. **nuncle:** i.e., mine uncle, the Fool's familiar way of addressing Lear

111. **living:** property

- <u>115</u>–17. **Truth's . . . stink:** perhaps, truth-telling is **whipped out** of the house while flattery is rewarded (This meaning depends on the traditional symbolic link between flattery and dogs.) **Brach:** bitch-hound
- 118. gall: painful sore; or, vexation
- <u>121</u>. **Mark:** pay attention to, listen to
- 124. owest: own
- <u>125</u>. **goest:** walk
- <u>126</u>. **trowest:** believe
- 127. **Set . . . throwest:** bet less than you win throwing dice
- 131. a score: twenty
- 133. unfee'd: unpaid (Proverbial: "A lawyer will not plead without a fee.")
- <u>140</u>. **bitter:** harsh, cutting
- 147. **Do... stand:** i.e., you **stand** in his place
- <u>149</u>. **presently:** immediately
- <u>150</u>. **motley:** the multicolored costume of the professional fool
- <u>155</u>. **altogether fool:** i.e., just fooling (The Fool's reply assumes that "altogether fool" means "all the folly that there is.")
- 156. let me: i.e., allow me to monopolize foolishness
- 157. on 't: i.e., of it

<u>158</u>–59.



"And ladies too . . . they'll be snatching." (<u>1.4.158</u>–59) From Theodor de Bry, *Emblemata* . . . (1593).

- <u>162</u>–63. **eat . . . meat:** i.e., eaten up the edible part
- 164. clovest: split
- 165. bor'st . . . ass: i.e., carried your donkey
- 168. like myself: i.e., like a fool
- <u>170</u>. **grace:** favor
- 171. **foppish:** foolish
- <u>172</u>. **wear:** possess and enjoy as their own
- <u>173</u>. **apish:** foolishly imitative
- <u>176</u>. **used it:** made it my practice
- <u>178</u>. **put'st down . . . breeches:** i.e., volunteered to be whipped
- 181. bo-peep: a child's game

- 194. **frontlet:** i.e., frown
- <u>197</u>–98. **an O without a figure:** a zero with no number before it (to give it a numerical value)
- **204**. **want:** need
- <u>205</u>. **shelled peascod:** an empty pea pod
- <u>206</u>. **all-licensed Fool:** i.e., servant who, as **Fool,** may do whatever he pleases
- 208. carp: (1) find fault; (2) talk noisily
- 209. rank: gross, excessive
- <u>211</u>. **a . . . redress:** a sure remedy
- 212. yourself too late: you all too recently
- 213. put it on: encourage it
- 214. allowance: approval
- 214–19. **which . . . proceeding:** Goneril's speech becomes much less intelligible as she begins to threaten Lear, but her general sense is clear: **if you** continue to encourage your knights' riotous behavior, I will move against them for the general good even if I offend and embarrass you; and I will be thought right to do so.
- <u>215</u>. **censure:** blame; **redresses:** remedies
- 216. tender . . . weal: regard for the general good
- <u>217</u>. **working:** implementation
- <u>218</u>. **else were:** otherwise would be seen as; **shame:** shameful; **necessity:** the obvious need
- <u>221</u>–22. **The hedge . . . young:** This couplet offers a nature story: **the cuckoo** lays its egg in the sparrow's nest, and the sparrow feeds the

young cuckoo until it gets so big it kills the sparrow. **it's:** i.e., it has; **it:** i.e., its

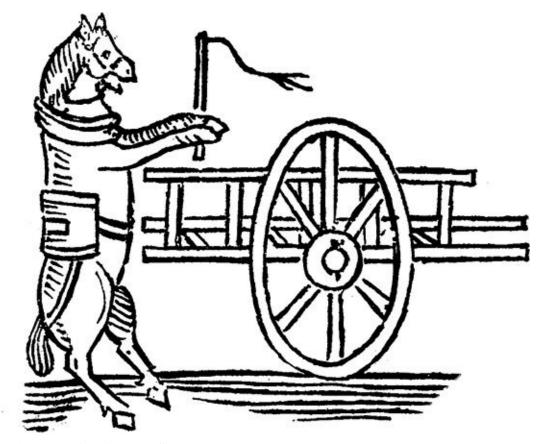
223. darkling: (1) in the dark; (2) confused

**225**. **I would:** I wish

226. fraught: filled

227. **dispositions:** (1) inclinations; (2) temperaments





"The cart draws the horse." ( $\underline{1.4.229}$ –30) From Edmund W. Ashbee's 1871 reprint from John Taylor, *Mad fashions*, *od fashions* . . . (1642).

230. Jug: a nickname for "Joan"

234. notion: mind; discernings: mental faculties

235. **lethargied:** asleep; **Waking?:** i.e., am I awake?

<u>238</u>–40. **marks . . . reason:** i.e., by the tokens that designate kingship (titles, dress, entourage), and **by knowledge and reason** 

240. false: falsely

**<u>242</u>**. **Which:** i.e., whom

244. admiration: pretended amazement

244–45. much o' th' savor / Of: i.e., of a kind with

245. **other your:** i.e., others of your

247. should: i.e., you should

<u>249</u>. **disordered:** disorderly, unruly

251. Shows: looks; Epicurism: sensuality; or, gluttony



"A tavern or a brothel." (1.4.252) From *Le centre de l'amour* . . . (1650?).

253. graced: honorable, dignified; speak: i.e., ask

<u>254</u>. **desired:** requested

255. else: otherwise

<u>256</u>. **disquantity:** lessen the number of; **train:** attendants

<u>257</u>. **remainders** . . . **depend:** i.e., those that remain as your dependents

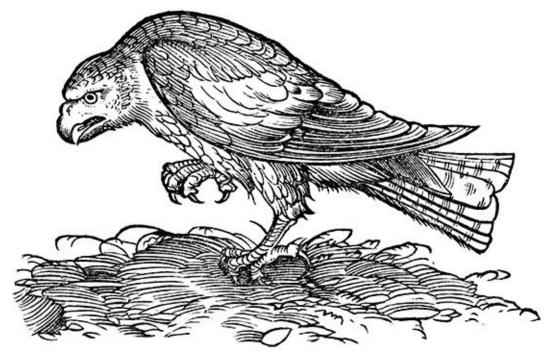
258. besort: suit

267. **Woe that:** i.e., **woe** to the one who

271. thou show'st thee: you reveal yourself

273. patient: calm

<u>274</u>. **kite:** vulture, vicious bird of prey (See picture.)



A kite. (1.4.274)

From Konrad Gesner, *Historiae animalium* . . . (1585–1604).

<u>275</u>. **train:** attendants; **parts:** qualities

**277**. **in . . . support:** i.e., maintain with precise observance (of their duty)

278. worships: honor

- **280**–82. **Which . . . place:** i.e., which distorted, twisted, me away from what I should be (The image of these lines may be of a building **[frame]** dislodged from its foundation **[fixed place]**.) **engine:** machine
- 285. dear: precious
- 287. moved you: aroused your feelings
- 291. this creature: i.e., Goneril
- <u>293</u>. **increase:** procreation
- <u>294</u>. **derogate:** dishonored
- 295. **If . . . teem:** i.e., if it is her destiny to bear a child
- 296. spleen: spite, malice
- 297. thwart: perverse; disnatured: unnatural
- 299. cadent: falling; fret: wear
- <u>300</u>. **her . . . benefits:** i.e., Goneril's motherly efforts and kindnesses
- 306. disposition: temperament
- <u>307</u>. **As dotage:** i.e., that senility
- <u>308</u>. **at a clap:** i.e., at one stroke
- 314. **perforce:** i.e., against my will
- 315. Blasts and fogs: sudden infections and foul (infectious) air
- 317. **untented woundings:** perhaps, wounds too deep to be probed (**A tent** was a probe used to cleanse a wound.)
- 318. fond: foolish
- 319. Beweep . . . again: i.e., (if you) weep again over this matter
- <u>320</u>. waters . . . loose: i.e., tears that you shed

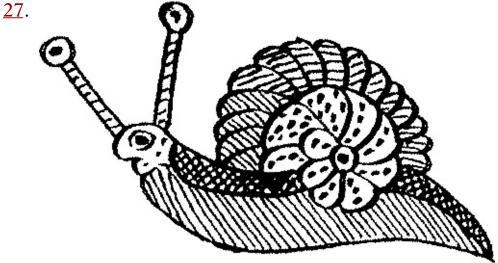
- 321. temper: moisten, soften
- <u>323</u>. **comfortable:** comforting
- 325. visage: face
- 328. mark: hear
- 337. **Should . . . slaughter:** i.e., would certainly be sent to execution
- 338. halter: hangman's rope
- <u>342</u>. **politic:** prudent (said sarcastically)
- <u>343</u>. **At point:** armed
- 344–45. dream, buzz, fancy: All mean "whim," but buzz may also mean "whisper," "rumor."
- 346. enguard: i.e., guard, protect
- 347. in mercy: i.e., at his mercy
- <u>348</u>. **too far:** i.e., unreasonably
- <u>350</u>. **still take away:** always remove
- <u>351</u>. **Not . . . taken:** i.e., rather than always **fear** being overtaken (by those **harms**)
- 354. unfitness: unsuitableness
- <u>356</u>. **What:** an interjection introducing a question
- 359. **full:** i.e., fully
- 361. compact: confirm
- <u>364</u>. **milky . . . course:** i.e., mild and gentle **course**
- <u>365</u>. **under pardon:** i.e., if you will excuse me
- 366. at task: blamed; want: lack

<u>371</u>. **Well . . . event:** perhaps a version of a proverb such as "time will tell" or "the end crowns all"

#### ACT 1

#### Scene 5

- **1.5** Lear, setting out for Regan's with his Fool, sends the disguised Kent ahead with a letter to Regan.
- 1. Gloucester: presumably, the town (or county) of that name
- 1–2. **these letters:** i.e., this letter
- 3. **demand out of:** questions arising from
- 8. **in 's:** in his
- **9**. **kibes:** chilblains (i.e., sores resulting from exposure to the cold)
- 11–12. **go slipshod:** i.e., have to wear slippers (The Fool may be suggesting that Lear has no brains, or that his brains do not lie in his heels, since his heels are taking him on a senseless journey.)
- 14. Shalt: i.e., thou shalt
- 15. this: i.e., Goneril; crab's: i.e., crabapple is
- **20**. **on 's:** of his
- 22. of either side 's: i.e., on either side of his
- 24. her: i.e., Cordelia



A snail. (1.5.27) From Thomas Trevelyon's pictorial commonplace book (1608).

- <u>34</u>. **gone about 'em:** i.e., getting them ready
- <u>35</u>. **seven stars:** i.e., the star cluster known as the Pleiades
- <u>39</u>. **perforce:** forcibly
- 45. mad: insane
- 46. in temper: i.e., steady, calm; would not: do not want to be

### ACT 2

#### Scene 1

- **2.1** Edmund tricks Edgar into fleeing from Gloucester's castle. After more of Edmund's lies, Gloucester condemns Edgar to death and makes Edmund his heir. Cornwall and Regan arrive at Gloucester's castle, hear the false stories about Edgar, and welcome Edmund into their service.
- <u>0 SD</u>. **severally:** separately

- 1. Save: i.e., God save (an ordinary greeting)
- 5. **How comes that?:** i.e., how did this happen?
- 7. **abroad:** i.e., going around; **ones, they:** i.e., news (regarded as plural)
- <u>8</u>. ear-kissing: i.e., barely heard because not yet widely known; arguments: topics of conversation
- <u>10</u>. **toward:** about to happen
- 13. **do:** i.e., hear
- 14. The better, best: i.e., so much the better—in fact, the best that could happen
- 15. **perforce:** necessarily
- <u>17</u>. **queasy question:** hazardous, uncertain nature
- 18. Briefness: i.e., quick action; work: succeed
- <u>20</u>. **watches:** perhaps, has ordered that a watch be kept for you; or, perhaps, is on the lookout
- 21. Intelligence is given: i.e., information has been given out
- **24**. **i' th' haste:** i.e., in **haste**
- 26. **Upon . . . Albany:** perhaps, against Cornwall's side in his dispute with Albany; or, perhaps, on Cornwall's behalf against the duke of Albany
- 27. Advise yourself: i.e., think about it
- 31. Draw: i.e., draw your sword; quit you: i.e., acquit yourself
- <u>33</u>–35. **Yield . . . farewell:** Edmund alternates between hostile shouts and instructions uttered in a low voice.
- 36. drawn on: i.e., drawn from

- <u>36</u>–37. **beget . . . endeavor:** i.e., create a belief that I fought fiercely
- 38. in sport: i.e., as a joke, for amusement
- 45. **stand:** i.e., **stand** in support of him as
- <u>54</u>. **that:** i.e., when
- <u>55</u>. **thunder:** It was believed that **thunder** (also *thunderbolt*, *thunderstone*) was a tangible object that caused the damage associated with lightning strikes. **bend:** direct
- <u>56</u>. **Spoke with:** i.e., and when I **spoke** of
- **57**. **in fine:** in conclusion
- 58. how . . . stood: i.e., with what loathing I opposed
- 59. **fell motion:** fierce attack
- <u>60</u>. **preparèd:** i.e., already drawn; **charges home:** impetuously and effectively attacks
- <u>61</u>. **unprovided:** defenseless
- <u>62</u>. **best alarumed spirits:** i.e., **best** courage aroused by the alarum (call to arms)
- 63. quarrel's right: i.e., in the rightness of my cause
- 64. ghasted: aghast, frightened
- <u>65</u>. **Full:** very
- <u>66</u>. **Let . . . far:** perhaps, "he'd better flee a long way if he hopes to escape me"
- <u>68</u>. **dispatch:** i.e., let him be killed
- 69. arch and patron: i.e., archpatron, chief patron
- 71. **he which finds him:** i.e., whoever finds Edgar

- 72. **stake:** place of execution
- 75. **pight:** determined (obsolete form of "pitched"); **curst:** angry
- <u>76</u>. **discover:** expose
- 77. **unpossessing:** i.e., without property (Illegitimate children could not inherit.)
- 77–80. **dost** . . . **faithed:** i.e., if **I** contradicted you, do you **think** anyone would believe you, or repose in you the **trust, virtue, or worth** necessary to credit your words? **faithed:** credited, believed
- <u>83</u>. **My very character:** i.e., evidence against me written in my own handwriting
- 83–84. turn . . . To: i.e., make it all appear to be
- 84. **suggestion:** tempting; **practice:** treachery
- <u>85</u>–88. **thou must . . . seek it:** i.e., you must think **the world** is stupid **if** you think people would not be aware that the benefits for you, should I die, are powerful incitements to you to seek **my death pregnant and potential:** obvious and powerful
- 89. **strange and fastened:** unnatural and confirmed
- 91. got: begot, fathered
- 91 SD. Tucket: trumpet signal
- 94. ports: sea harbors
- 98. **natural:** i.e., showing **natural** affection (but the word also had the meaning of "illegitimate," as well as of "legitimate")
- 99. capable: i.e., legally capable of inheriting (in spite of illegitimacy)
- <u>101</u>. **Which . . . now:** i.e., **which** was only just **now**
- 111. tended upon: i.e., attended

- 113. consort: company
- 114. though: i.e., if; ill affected: evilly inclined
- 115. put him on: i.e., incited him to attempt
- 116. expense: spending; revenues: accent on second syllable
- <u>123</u>. **childlike office:** service appropriate to a son
- 125. **He... practice:** i.e., Edmund exposed Edgar's plot
- <u>130</u>–31. **Make . . . please:** i.e., use my power (against Edgar) however you like
- **131**. **For:** i.e., as for
- 137. however else: i.e., at least
- 140. Thus out of season: i.e., at such an inopportune time
- 141. poise: weight
- 144. which: i.e., the letters
- <u>145</u>. **from:** while away from; **several:** various
- 146. attend dispatch: are waiting to be dismissed
- 148. **needful:** necessary
- <u>149</u>. **the instant use:** i.e., immediate action

### ACT 2 Scene 2

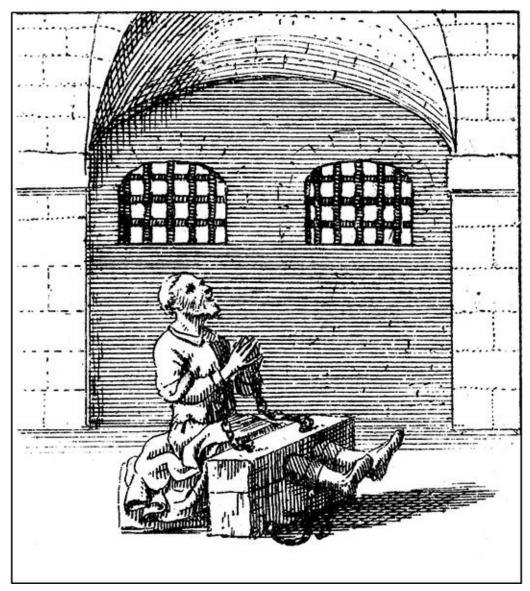
**2.2** Kent meets Oswald at Gloucester's castle (where both await answers to the letters they have brought Regan) and challenges

- Oswald to fight. The disturbance and Kent's explanations provoke Cornwall into putting Kent into the stocks for punishment.
- 6. if thou lov'st me: i.e., please
- 9. **in Lipsbury pinfold:** A **pinfold** is a pound for animals. Since no such place as **Lipsbury** is known, editors have guessed that Kent means "between my teeth."
- 14. broken meats: i.e., leftover food
- 15. base: low; three-suited: For the earl of Kent, a man who owned three suits would be a pitiful creature.
- <u>15</u>–16. **hundred-pound:** perhaps, in total worth; or, perhaps, in annual salary
- 16. worsted: woolen, rather than the preferred silk
- <u>16</u>–17. **lily-livered:** cowardly (i.e., with a liver, supposedly the seat of courage, pale from lack of blood)
- 17. **action-taking:** i.e., settling disputes in court, rather than fighting; **glass-gazing:** i.e., fond of admiring himself in a mirror
- <u>17</u>–18. **superserviceable:** perhaps, overeager to be of service
- 18. **finical:** over-particular; **one-trunk-inheriting:** i.e., possessing no more than will fit in a single trunk
- <u>19</u>–20. **wouldst . . . service:** would, in order to give **good service,** play pimp or pander
- 20. **composition:** combination
- 24. **addition:** title (i.e., the one that I just gave you)
- **26**. **of:** i.e., to
- 28. varlet: rascal

- <u>32</u>–33. **make . . . you:** perhaps, fill you so full of holes that you soak up moonlight (**A sop** is a piece of bread soaked in liquid.)
- <u>33</u>–34. **cullionly barbermonger:** despicable fop
- <u>37</u>. **Vanity the puppet:** probably his name for Goneril (The phrase may mean a figure who personifies the sin of vanity or an actor who plays the allegorical figure Vanity.)
- 39. carbonado: slice up (like meat before it is broiled)
- 39–40. Come your ways: i.e., come on
- <u>42</u>. **Stand:** Kent's repetition of this command suggests that Oswald keeps trying to run away.
- 42–43. **neat slave:** perhaps, elegant rascal
- 46. **With you:** an offer to fight; **goodman:** a form of address to a man below the rank of gentleman, insulting to Edmund
- 47. **flesh you:** initiate you into fighting
- <u>52</u>. **your difference:** i.e., the cause of your quarrel
- <u>55</u>. **disclaims in:** refuses to acknowledge
- <u>59</u>. **stonecutter:** sculptor
- **<u>60</u>**. **ill:** badly
- <u>61</u>. **o':** i.e., in
- <u>64</u>. **at suit of:** i.e., moved to mercy by
- <u>65</u>. **zed:** the letter *z*; **unnecessary:** i.e., not included in the Latin alphabet
- <u>67</u>. **unbolted:** unsifted or lumpy; **daub:** plaster
- <u>68</u>. **jakes:** outhouse
- 69. wagtail: a bird so-called because of its constantly wagging tail

- <u>74</u>–75. **should** . . . **honesty:** i.e., **should wear** the symbol of manhood without being honorable
- 77–78. **oft . . . unloose:** This seems to allude to the Gordian knot, which could not be untied because it was so intricately knotted. (It was cut apart by Alexander the Great.) The **holy cords** may, therefore, refer to marriage bonds, since the Gordian knot often symbolized marriage. **atwain:** in two **intrinse:** intricately tied
- 78–83. **smooth** . . . **masters:** i.e., encourage every rebelliously overpowering emotion of their lords by catering to it either through denial or affirmation, changing with every change in their master **smooth:** encourage **Renege:** deny **halcyon:** kingfisher, whose dead body, if hung up, was believed to turn in the direction of the wind **vary:** variation, change
- 85. epileptic: i.e., distorted
- **86**. **Smile . . . as:** i.e., do **you smile** . . . **as** if
- <u>87</u>. **Sarum plain:** Salisbury plain (a very large open expanse just north of Salisbury, and, in prehistoric England, the location of the city of Old **Sarum**)
- <u>88</u>. **Camelot:** in the Arthurian legends, the place where King Arthur's court was located (It has been variously placed in Winchester, in Somersetshire, and in Wales.)
- 94. likes: pleases
- 96. occupation: custom, habit; plain: i.e., plainspoken, blunt
- <u>101</u>–3. **doth . . . nature:** i.e., pretends to be plainspoken, and thus twists plain speech away from its own nature (that is, truth) **saucy:** insolent **garb:** appearance, manner **his:** its
- <u>105</u>. **An they:** i.e., if they; **so:** i.e., fine
- <u>109</u>. **silly-ducking observants:** ridiculously bowing sycophants
- <u>110</u>. **stretch . . . nicely:** strain to carry out **their duties** punctiliously

- 111–14. **Sir...front:** Kent here abandons plain speaking and mocks elaborate courtly language. **allowance:** approval **aspect:** (1) look; (2) astrological position (Kent flatteringly associates Cornwall with a heavenly body.) **Phoebus' front:** the sun's forehead
- 116. dialect: i.e., plainspokenness; discommend: disapprove
- <u>117</u>–18. **He . . . knave:** i.e., whoever it was who used plain speaking to deceive you was an out-and-out villain
- <u>119</u>–20. **though . . . to 't:** perhaps, even **though** I may displease you (by refusing to be plain) when you ask me to be
- <u>124</u>. **late:** recently
- <u>125</u>. **upon his misconstruction:** i.e., because of the king's misunderstanding me
- <u>126</u>. **he, compact:** i.e., Kent, joined in a compact (with the king); **his:** i.e., the king's
- 127. being down, insulted: i.e., I being down, he insulted
- 128–30. **put...self-subdued:** acted like such a courageous man that he made himself appear worthy and won praise from the king by attacking one (namely Oswald) who had already chosen to give up **man:** courage **worthied:** got a reputation for **For him attempting:** for attacking someone
- 131. **fleshment:** excitement arising from a first success
- 134. Ajax: in Greek mythology and in Shakespeare's *Troilus and Cressida*, a dull-witted, blustering Greek warrior in the Trojan War
- 135. **stocks:** an instrument of punishment that imprisoned the ankles in a wooden frame (See picture.)



A man in the stocks. (2.2.135)
From August Casimir Redel, *Apophtegmata symbolica* . . . (n.d.).

136. **reverent:** i.e., reverend (worthy of respect because old)

<u>142</u>. **malice:** ill will

143. grace: i.e., royal honor

**149**. **should:** i.e., would

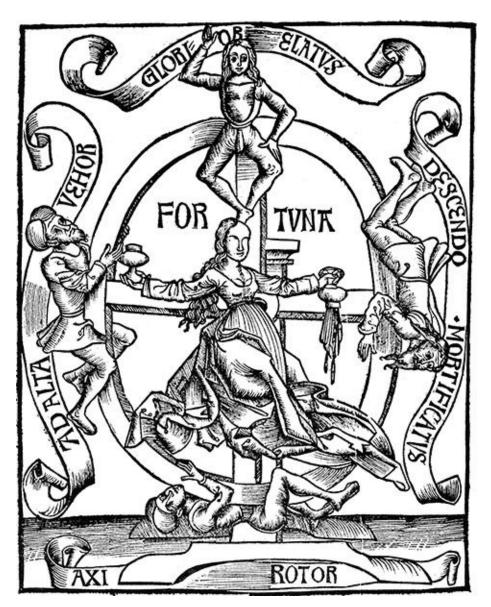
**150**. **knave:** (1) servant; (2) villain

<u>151</u>. **color:** nature

- 152. sister: sister-in-law; away: i.e., in
- <u>155</u>. **check:** rebuke; **Your purposed low correction:** the ignoble punishment you intend
- 156. contemned'st: most despised
- 161. answer: i.e., be accountable for
- <u>169</u>. **rubbed:** hindered
- <u>170</u>. watched: gone without sleep
- 172. A... heels: i.e., even good men can have bad luck grow... heels: decay, like stockings worn through at the heel
- <u>173</u>. **Give:** i.e., God **give**
- <u>175</u>. **king:** i.e., Lear; **approve:** confirm; **saw:** proverb
- <u>176</u>–77. **out . . . sun:** This proverb ("Out of God's blessing into **the warm** [i.e., hot] **sun**") meant "to go from good to bad."
- <u>179</u>. **comfortable:** cheering, helpful
- 183. obscurèd course: i.e., actions in disguise
- <u>183</u>–85. **shall...remedies:** These lines are difficult to interpret, and many editors suspect textual corruption. In stage productions, they are often read as if fragments from Cordelia's letter.
- <u>185</u>. **o'erwatched:** tired out from lack of sleep
- 186. vantage: advantage (of your fatigue)
- <u>188</u>–89. **turn thy wheel:** i.e., change my luck (**Fortune** is often depicted turning a wheel on which mortals rise and fall. See pictures.)



Fortune's wheel. (2.2.188–89; 4.1.2–6; 5.3.209) From [John Lydgate], *The hystorye sege and dystruccyon of Troye* (1513).



Fortune turning her wheel. (2.2.188–89; 4.1.2–6; 5.3.209) From Gregor Reisch, *Margarita philosophica* . . . [1503].

# ACT 2 Scene 3

**2.3** Edgar disguises himself as a madman-beggar to escape his death sentence. (Although Kent remains onstage, a new scene begins

because the locale shifts away from Gloucester's castle, from which Edgar has fled.)

- 1. **proclaimed:** i.e., as an outlaw
- **2**. **happy . . . tree:** i.e., fortunate presence **of a** hollow **tree**
- 5. **attend . . . taking:** i.e., look out for my capture
- 6. **bethought:** resolved
- 8. in contempt of: i.e., in its contempt for
- 9. grime: begrime, blacken
- 10. elf: twist into elflocks (i.e., mat)
- 11. presented: displayed, offered; outface: defy
- 13. **proof:** example
- 14. **Bedlam beggars:** See note to 1.2.143 and picture.
- 15. mortifièd: deadened
- <u>16</u>. **pricks:** skewers
- 17. **object:** spectacle
- <u>17</u>–20. **from low farms . . . charity:** i.e., force country people to give them food **low:** lowly **pelting:** paltry **bans:** curses
- <u>20</u>. **Turlygod:** The meaning of this word (unrecorded elsewhere) is unknown. **Poor Tom:** for the name *Tom o' Bedlam*, see note to <u>1.2.143</u>.
- 21. "Edgar" . . . am: i.e., as "Edgar," I am nothing

#### ACT 2

#### Scene 4

- **2.4** At Gloucester's castle, Lear is angered that his messenger has been stocked and further angered that Regan and Cornwall refuse to see him. When Goneril arrives, Lear quarrels bitterly with her and with Regan, who claim that he needs no attendants of his own. When each daughter says that he may stay with her only if he dismisses all his knights, he rushes, enraged, out into a storm. Cornwall, Regan, and Goneril shut Gloucester's castle against Lear.
- 1. they: i.e., Regan and Cornwall
- <u>5</u>. **remove:** change of residence
- 10. **cruel:** painful (with a pun on "crewel," thin woolen yarn)
- 12. by th' loins: i.e., around the waist
- <u>12</u>–14. **When . . . netherstocks:** Vagabonds were punished by being put in the stocks. **overlusty at legs:** i.e., too eager to wander **netherstocks:** stockings
- 15–16. What's . . . To: i.e., who so mistook your position as to
- **18**. **son:** i.e., son-in-law
- 23. Jupiter: king of the Roman gods, also called Jove (See picture.)
- 24. Juno: queen of the Roman gods, often at odds with Jupiter
- 28. **upon respect:** i.e., against the king, whose messenger should be respected
- 29. **Resolve:** inform; **modest:** moderate
- 30. usage: treatment
- 31. us: i.e., me
- 33. commend: deliver

- <u>34</u>–35. **Ere . . . kneeling:** i.e., before I could get up from where I knelt to show **my duty**
- <u>35</u>–36. **reeking . . . haste:** i.e., a messenger hot and soaked (with the sweat from his hurried journey)
- 38. spite of intermission: i.e., although he interrupted me
- <u>39</u>. **presently:** immediately; **on:** i.e., as a result of
- <u>40</u>. **meiny:** train, retinue; **straight:** straightway, immediately
- 44. meeting: i.e., I, meeting
- 47. **Displayed so saucily:** i.e., put on such an impudent display
- 48. **more . . . wit:** more courage than intelligence
- <u>52</u>–53. **that way:** i.e., south, the direction geese fly as winter approaches (The sense is that things are going to become still worse.)
- <u>55</u>. **blind:** i.e., neglectful of their fathers
- 56. bags: i.e., bags of gold
- <u>58</u>. **Fortune . . . whore:** The goddess Fortuna is called a **whore** because her favors are so fickle.
- <u>59</u>. **turns the key to:** i.e., opens the door for
- <u>60</u>. **dolors for:** sorrows on account of (with a possible pun on "dollars in exchange for")
- 61. tell: (1) count; (2) relate
- <u>62</u>–64. **O, how . . . below:** "The **mother**" was the name given to hysteria, one symptom of which is the suffocation that Lear is represented as feeling in his rage and grief. (Its medical name is **hysterica passio.**) The disease was thought to be caused by a wandering womb (*hystera*), which belonged **below**, not up near the **heart.**

- 68. but: i.e., other than
- <u>70</u>. **chance:** i.e., chances it that
- 74–81. **We'll . . . after:** The Fool explains the desertion of Lear's knights three ways, all of them emphasizing Lear's decline into adversity: Lear is in his **winter** (an unprofitable time for ants, just as following Lear is now unprofitable); Lear stinks with misfortune (so that even a blind man can smell his decay); Lear is like a **great wheel** going downhill, destroying everything attached to it.
- 84. sir: gentleman
- 85. **follows . . . form:** serves a master only in outward behavior
- 86. pack: hurry off
- 90. **knave:** servant
- 91. knave: rascal; perdie: par Dieu, French for "by God"
- 96. **fetches:** dodges, tricks
- <u>97</u>. **images:** signs
- <u>100</u>. **quality:** disposition
- <u>101</u>. **unremovable:** immovable
- 103. confusion: ruin
- <u>113</u>. **tends:** awaits, expects
- 114. **service:** homage, fealty, obedience
- <u>119</u>–20. **still...bound:** i.e., always fail in those duties required of us when in good **health office:** duties
- 123. am . . . will: i.e., am angry with my more impetuous temper
- <u>124</u>. **To take:** i.e., in mistaking
- <u>125</u>–26. **Death . . . state:** a curse **my state:** i.e., my royal power

- 126. Wherefore: why
- <u>127</u>. **This act:** the stocking of Kent
- 128. **remotion:** i.e., keeping remote from me
- 129. practice: contrivance, deception; Give . . . forth: release my servant
- 130. and 's: i.e., and his
- 131. **presently:** immediately
- 133. cry . . . death: i.e., put an end to sleep
- 136. cockney: city dweller; squeamish or affected woman
- 137. paste: pastry; knapped: knocked
- 138. coxcombs: i.e., heads
- 139. wantons: playful animals (with a secondary sense of "lewd persons")
- 140. his hay: its hay
- <u>146</u>. **divorce** . . . **tomb:** perhaps, **divorce** your dead mother; or, perhaps, refuse to be buried beside her
- 147. **Sepulch'ring:** i.e., since it would be the tomb of (Lear says that if Regan is not glad to see him, she could not be his daughter. Her mother would therefore be an **adult'ress.**)
- **150**. **naught:** (1) worthless; (2) wicked
- 153. quality: manner
- <u>154</u>–56. **I have . . . duty:** i.e., I hope you undervalue her merit rather than that she failed in **her duty**
- <u>165</u>. **Nature in you:** i.e., your life
- <u>165</u>–66. **very verge . . . confine:** i.e., its limit

- <u>167</u>. **some discretion that:** i.e., the **discretion** of someone who; **state:** condition
- 172. mark: see; house: i.e., dignity of the royal family
- <u>174</u>. **Age is unnecessary:** i.e., no one needs old people
- <u>179</u>. **abated:** deprived
- 180. black: angrily
- 183. top: i.e., head
- 184. taking: infectious
- 188–89. **fen-sucked . . . blister:** vapors **drawn** up from marshes **by the sun to fall** on and **blister** her
- 193. tender-hefted: perhaps, moved (i.e., heaved, swayed) by tender emotions
- <u>198</u>. **scant my sizes:** diminish my allowance (as if he were a poor university student)
- 199. oppose the bolt: i.e., lock the door
- **201**. **offices of nature:** i.e., natural duties
- 202. Effects: actions
- 205. to th' purpose: i.e., come to the point
- 208. approves: confirms
- 212. grace: favor
- 213. varlet: rascal
- 216. on 't: i.e., of it
- 218–19. **sway / Allow:** government approves

- <u>225</u>–26. **that . . . so:** i.e., that is thought so by those who lack judgment and that is named so by the senile
- 227. **sides:** i.e., **sides** of his body
- 231. advancement: preferment, promotion
- 237. from home: i.e., away from my home
- 238. entertainment: proper care
- <u>241</u>. wage: contend, struggle
- 243. **Necessity's . . . pinch:** i.e., I choose the pains of poverty and distress
- 246. **knee:** i.e., kneel before
- 248. **sumpter:** packhorse
- 249. groom: servant; or, stable hand
- **251**. **mad:** insane
- 257. embossèd carbuncle: swollen, inflamed tumor
- 259. call: invoke
- <u>260</u>. **thunder-bearer:** i.e., the king of Roman gods (called both **Jove** [<u>line 261</u>] and **Jupiter** [<u>line 23</u>]; See picture.)



Jove, "the thunder-bearer." (2.4.260–61) From Vincenzo Cartari, *Le vere e noue imagini* . . . (1615).

267. fit: appropriate

<u>268</u>. **mingle . . . passion:** i.e., rationally assess your intemperate behavior

274. **sith that:** since; **charge:** expense

277. Hold amity: i.e., remain peaceful

280. slack: neglect (their duty to)

- 285. notice: acknowledgment
- 288. **depositaries:** trustees (of my power)
- 289. **kept a reservation:** i.e., reserved for myself the right
- 293. well-favored: attractive
- 295. **Stands... praise:** i.e., deserves a measure **of praise**
- 301. follow: attend on you
- <u>304</u>. **reason not:** i.e., do not argue in terms of
- <u>305</u>. **Are . . . superfluous:** i.e., own something that exceeds what they actually need
- 306. nature . . . nature: i.e., humans . . . animals
- <u>308</u>–10. **If . . . keeps thee warm:** i.e., if dressing warmly were the only gorgeousness a lady needed, then you would not need your **gorgeous** clothes, **which** hardly keep you **warm** anyway
- 316–17. **fool . . . To:** do not make me such a fool as to
- 326. flaws: fragments
- <u>327</u>. **Or ere:** before
- 330. **bestowed:** accommodated
- 331. his . . . himself: i.e., his fault that has put him
- 332. taste: experience
- 333. For his particular: i.e., as for him in particular
- <u>340</u>. **will:** i.e., **will** go
- <u>341</u>. **give him way:** i.e., let **him** have his own **way; He leads himself:** i.e., he will take no one's advice
- <u>344</u>. **sorely ruffle:** fiercely blow

<u>349</u>. a desperate train: i.e., a troop of violent supporters

<u>350</u>–51. **being . . . abused:** i.e., being easily misled or deceived

### ACT 3

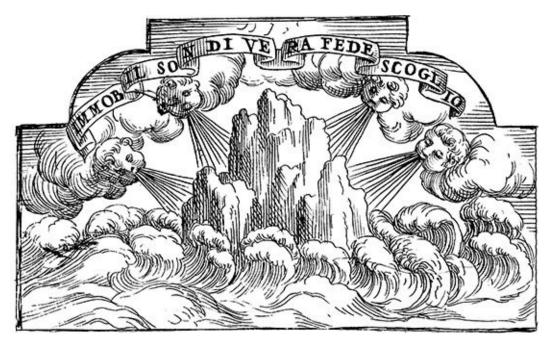
#### Scene 1

3.1 Kent, searching for Lear, meets a Gentleman and learns that Lear and the Fool are alone in the storm. Kent tells the Gentleman that French forces are on their way to England.

<u>0 SD</u>. **Storm still:** i.e., **storm** sounds continue; **severally:** separately

5. Bids: i.e., he bids

6. main: mainland



Wind swelling "the curlèd waters." (3.1.6; 3.2.1) From Lodovico Dolce, *Imprese nobili* . . . (1583).

- 10. make nothing of: i.e., treat irreverently; or, scatter and reduce to nothing as he tears it out
- 13. **cub-drawn:** i.e., ravenous, with her dugs sucked dry by her cubs
- 14. couch: i.e., stay in her den
- <u>17</u>. **bids** . . . **take all:** The desperate gambler betting the last of his money cries "**Take all!**"
- <u>19</u>–20. **outjest . . . injuries:** i.e., use jokes to relieve the **injuries** that have struck the king to the heart
- <u>21</u>–46. **Sir, I do know . . . this office to you:** We combine the Folio and quarto versions of this speech in a new way designed to make Kent's words more intelligible. See "<u>Appendix: 3.1.21–46</u>" and <u>Richard Knowles</u>, "Revision Awry" in Further Reading.
- 22. **upon . . . note:** i.e., justified by what I have observed in you
- 23. Commend: entrust, commit; a dear: an important, precious
- 26. that . . . stars: i.e., whom the fates or destinies
- 27. **seem no less:** i.e., appear to be real servants
- 28. spies, speculations: Both words mean spies.
- 29. **Intelligent of:** giving information about
- <u>30</u>. **a power:** an armed force
- 31. scattered: divided
- 32. Wise in: knowledgeable about; feet: i.e., footholds
- <u>33</u>. **at point:** in readiness
- <u>34</u>. **their open banner:** i.e., **their banner** openly
- <u>35</u>. **credit:** credibility
- <u>37</u>. **making just:** i.e., for **making** a true

- 38. **bemadding:** maddening
- <u>39</u>. **plain:** complain about
- <u>40</u>. **snuffs:** rages (against each other); **packings:** plots
- 43. **furnishings:** outer trappings
- 44. **blood:** noble birth
- 46. **office:** duty (i.e., to go to Dover)
- <u>50</u>. **outwall:** outward appearance
- <u>54</u>. **that fellow is:** i.e., who I am
- 58. to effect: i.e., in their significance
- 59–61. in . . . this: i.e., in which effort, you seek him that way while I go this way

### ACT 3 Scene 2

- 3.2 Lear rages against the elements while the Fool begs him to return to his daughters for shelter; when Kent finds them, he leads them toward a hovel.
- 1. **crack your cheeks:** On maps and illustrations of the time, the winds are pictured as puffing out their cheeks as they blow. (See <u>picture</u>.)
- <u>2</u>. cataracts and hurricanoes: waterspouts, tornadoes occurring over water
- 4. cocks: i.e., weathercocks, weathervanes (on the top of steeples)

- 5. **thought-executing:** acting as quickly as thought; or, destroying thought; **fires:** i.e., lightning
- <u>6</u>. **Vaunt-couriers:** forerunners; **thunderbolts:** See note to <u>2.1.55</u>.
- <u>10</u>. **Crack . . . molds:** destroy the **molds** in which nature fashions life; **germens:** seeds; **spill:** destroy
- <u>12</u>. **court holy water:** flattering speeches
- 18. tax: accuse
- 20. **subscription:** submission, allegiance
- 23. ministers: underlings, agents
- 25. **high-engendered battles:** heavenly battalions
- 28. headpiece: helmet; brain
- 29. **codpiece:** a showy appendage to the front of a man's breeches; here meaning the genitals themselves; **house:** lodge, take shelter (in sexual activity)
- <u>30</u>. **any:** i.e., a house in which to live
- 31. louse: become infested with lice
- <u>37</u>–38. **made mouths . . . glass:** i.e., **made** faces **in a** mirror
- 42. Marry: a mild oath (originally on the name of the Virgin Mary)
- 46. **Gallow:** frighten, terrify
- 47. **keep:** stay within
- 50. carry: endure
- <u>53</u>. **pudder:** pother, confusion
- <u>54</u>. **Find out:** discover, expose
- <u>56</u>. **of:** i.e., by

- 57. perjured: i.e., perjurer; simular: simulator, imitator
- 58. Caitiff: wretch, villain
- <u>59</u>. **seeming:** deception
- <u>60</u>. **practiced on:** plotted against; **Close pent-up:** hidden, confined
- <u>61</u>. **Rive your concealing continents:** tear open that which contains and conceals you
- <u>61</u>–62. **cry** . . . **grace:** i.e., **cry** for mercy from the elements—i.e., **these dreadful summoners** (**Summoners** were officers of church courts.)
- 66. hard: near
- <u>70</u>–71. **Which . . . come in:** i.e., the residents of which forbade my entrance **demanding:** i.e., I asking
- <u>72</u>. **scanted:** withheld; deficient
- <u>81</u>–84. **He that . . . every day:** This song echoes the song that concludes Shakespeare's *Twelfth Night* (5.1.412–31).
- 86. brave: fine
- <u>88</u>–101. **When . . . used with feet:** This speech is a parody of a well-known prophecy known as "Merlin's Prophecy." The first few lines seem to present, as a vision of the future, the actual state of affairs in an imperfect world.
- 88. more . . . matter: i.e., preach virtue better than they practice it
- 89. mar: i.e., dilute
- <u>90</u>. **nobles . . . tutors:** i.e., noblemen teach their tailors (perhaps, about what is fashionable)
- <u>91</u>. **heretics burned:** The traditional punishment for religious **heretics** was being **burned** at the stake.

- 92–97. When . . . build: These lines represent a utopia or perfect world. right: just cutpurses . . . throngs: purse-stealers do not haunt crowds usurers . . . field: moneylenders count their money in public bawds: procurers of women as prostitutes
- 98. Albion: England
- 99. confusion: ruin
- 101. going . . . feet: i.e., walking will be done on foot

### ACT 3 Scene 3

- **3.3** Gloucester tells Edmund that he has decided to go to Lear's aid; he also tells him about an incriminating letter he has received about the French invasion. After Gloucester leaves to find Lear, Edmund announces his plan to betray his father to Cornwall.
- 2. **leave:** permission
- 3. pity: have pity on
- <u>8</u>. **Go to:** an expression of impatience
- 11. closet: private chamber
- 13. home: i.e., completely; power: armed force; footed: i.e., landed
- 14. incline to: i.e., take the side of; look: i.e., look for; privily: secretly
- 16. **of:** i.e., by
- 19. toward: about to happen

- **21**. **This . . . thee:** i.e., the forbidden kindness to the king that you are about to show
- 23. **This . . . deserving:** i.e., this (treachery to my father) will seem (to Cornwall) to deserve a reward

## ACT 3 Scene 4

- 3.4 Lear, Kent, and the Fool reach the hovel, where they find Edgar disguised as Poor Tom, a madman-beggar. When Gloucester finds them, he leads them to the shelter of a house.
- **2**. **open night:** i.e., **night** in the **open** air
- 3. nature: i.e., human nature
- 10. **fixed:** lodged, rooted
- 13. i' th' mouth: i.e., head-on
- <u>14</u>. **free:** i.e., at peace
- 18. as: i.e., as if
- 19. home: thoroughly
- 23. frank: generous
- 29. would: i.e., that would
- 33. bide: suffer, endure
- <u>35</u>. **looped and windowed:** i.e., holey (as if filled with loopholes and windows)
- 38. **Take physic:** i.e., cure yourself; **pomp:** i.e., you who are powerful

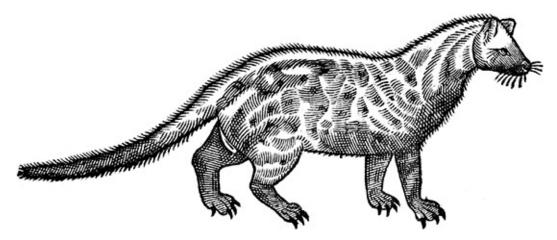
- <u>40</u>. **superflux:** excess, surplus (that you have)
- <u>42</u>. **Fathom and half:** cry of a sailor taking soundings
- 48. **grumble:** i.e., mumble, mutter
- <u>50</u>. **Away:** go away; **foul fiend:** devil (Edgar, in disguise as Poor Tom, pretends to be possessed.)
- 50-51. **Through . . . wind:** a line from a ballad
- 58. that: who (i.e., the fiend [line 56]); his: i.e., Poor Tom's
- <u>59</u>. **halters:** hangman's ropes (Like **knives** and **ratsbane**, the ropes were temptations to suicide.) **porridge:** thick soup
- 61. four-inched bridges: i.e., very narrow bridges; course: hunt
- <u>62</u>. **for:** as; **five wits:** five senses (According to Stephen Hawes in *The Pastime of Pleasure* [1509], the **five wits** are common wit, imagination, fantasy, estimation, and memory.)
- <u>64</u>. **star-blasting:** i.e., the evil influence of stars; **taking:** being put under a magic spell; being attacked by disease
- <u>68</u>. **pass:** predicament
- 71. reserved: kept, retained; else: otherwise
- 73. **pendulous:** pendent, overhanging
- <u>74</u>. **fated:** fatefully, ominously
- 79. **flesh:** i.e., bodies (See Edgar's description at 2.3.6–12 of how he will turn his body into a "horrible object.")
- <u>81</u>. **pelican:** Young pelicans were thought to feed on their parents' blood. (See picture.)



A pelican and its young. (3.4.81) From Conrad Lycosthenes, *Prodigiorum* . . . (1557).

- 82. Pillicock: a term of endearment and a name for the phallus
- 87. **keep . . . justice:** i.e., keep your word
- 87–88. commit . . . spouse: i.e., do not commit adultery
- 89. array: dress, clothing
- <u>91</u>. **servingman:** literally, servant; figuratively, a lover (in service to his beloved)

- 92. gloves: A lover honored his mistress by wearing her glove in his hat.
- 98. out-paramoured the Turk: i.e., had sex with more women than the Turkish sultan with his harem
- 99. **light of ear:** i.e., ready to listen to malicious talk
- <u>101</u>. **prey:** i.e., preying
- <u>103</u>. **plackets:** openings in petticoats or in skirts
- 104. lenders': moneylenders'
- 106. **Dolphin . . . sessa:** perhaps a fragment of a song
- 108. answer: stand up to
- 111. worm: i.e., silkworm
- 112. cat: civet cat, from whose secretions perfume is made (See picture.) on 's: i.e., of us



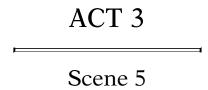
A civet cat. (3.4.112)

From Edward Topsell, *The historie of foure-footed beastes* . . . (1607).

- <u>113</u>. **sophisticated:** not pure or genuine
- <u>113</u>–14. **unaccommodated:** unfurnished (with items taken from other animals)
- 115. **lendings:** i.e., clothes

- 117. naughty: wicked
- <u>118</u>. **wild:** uncultivated
- <u>120</u>. **on 's:** i.e., of his
- 122. **Flibbertigibbet:** a name for the devil in Samuel Harsnett's *Declaration of Egregious Popish Impostures* (1603), a pamphlet Shakespeare draws on throughout for his depiction of Edgar as Poor Tom
- 123. **curfew:** i.e., 9 p.m., when the curfew bell was rung; **first cock:** first cock-crow of the day (i.e., dawn) See *Hamlet* 1.1.162–70.
- <u>124</u>. **web...pin:** cataract of the eye; **squints:** i.e., makes squint
- 125. white: ripening
- 127. **Swithold:** Saint Withold, who appears in this charm against the devil in the role of an exorcist; **footed:** crossed on foot; **'old:** wold, open country
- <u>128</u>. **nightmare:** incubus; **ninefold:** nine offspring
- 130. **plight:** i.e., pledge (to do no more harm)
- 131. aroint: begone, get away
- 137. water: i.e., water newt
- 139. sallets: tasty things
- 140. ditch-dog: dead dog thrown in a ditch; green mantle: scum
- <u>141</u>–42. **tithing to tithing:** i.e., place to place (Beggars were ordered whipped from one place to the next until they returned to their own district.) **tithing:** originally the name of a community of ten families
- <u>143</u>. **three suits:** See note to <u>2.2.15</u>.
- 146. deer: animals
- <u>148</u>. **my follower:** i.e., the fiend that attends me

- 148, 151, 152. **Smulkin, Modo, Mahu:** names of devils in Harsnett's *Declaration*
- 153. **flesh and blood:** i.e., children
- 154. what gets it: i.e., parents gets: i.e., begets
- 156–57. **suffer / T' obey:** i.e., tolerate obeying
- 165. **Theban:** citizen of Thebes, capital of ancient Boeotia in Greece
- <u>166</u>. **your study:** the specialty that you study
- <u>167</u>. **prevent:** forestall
- <u>169</u>. **Importune:** implore, beg (accent on second syllable)
- 177. **outlawed from my blood:** i.e., (1) disinherited; (2) condemned as an outlaw
- 182. cry you mercy: i.e., excuse me
- 189. **keep still:** i.e., continue to stay
- 190. soothe: indulge
- 191. Take . . . on: i.e., bring him along
- 193. **Athenian:** i.e., philosopher
- 195–97. **Child . . . man:** Edgar gives to the hero of Charlemagne legends, Rowland or Roland (whose title **Child** shows that he was a candidate for knighthood), the words of the giant in "Jack and the Beanstalk." **word:** motto **still:** always



- **3.5** Edmund tells Cornwall about Gloucester's decision to help Lear and about the incriminating letter from France; in return, Cornwall makes Edmund earl of Gloucester.
- <u>3</u>. **censured:** judged; **that:** i.e., because; **nature:** i.e., natural affection for my father
- 4. **something fears:** somewhat frightens
- 7. his: i.e., Gloucester's
- <u>8</u>. **provoking merit:** perhaps, Edgar's virtue incited or provoked; or, perhaps, Gloucester's deserving (of death) provoked
- <u>8</u>–9. **reprovable . . . himself:** blameworthy evil in Gloucester
- 12. approves him: i.e., proves him to be
- <u>12</u>–13. **intelligent** . . . **France:** one giving information that aids the king of France
- 20. apprehension: arrest
- <u>21</u>. **comforting:** i.e., relieving the misery of
- 22. his suspicion: i.e., Cornwall's suspicion of Gloucester
- 24. my blood: i.e., attachment to my blood relations

### ACT 3 Scene 6

<u>3.6</u> Lear, in his madness, imagines that Goneril and Regan are on trial before a tribunal made up of Edgar, the Fool, Kent, and himself. Gloucester returns to announce that Lear's death is being plotted and to urge Kent to rush Lear to Cordelia at Dover.

- 2. piece out: i.e., increase
- <u>5</u>. **impatience:** incapacity to endure more suffering
- 6. **Frateretto:** another devil found in Harsnett's *Declaration*; **Nero:** brutal and self-indulgent emperor of Rome in the first century C.E. (here doomed to fish in hell)
- 10. yeoman: rank below gentleman
- <u>12</u>–13. **to his son:** i.e., as a **son**
- 14. **before him:** i.e., **before** he has achieved the rank himself
- <u>20</u>–59. **I will arraign . . . 'scape:** In this passage Lear stages an arraignment and trial of the absent Goneril and Regan.
- <u>20</u>. **straight:** straightway, immediately
- 25. **he:** perhaps one of Poor Tom's fiends, or perhaps Lear
- <u>25</u>–26. **Want'st . . . trial:** perhaps, "Do you lack onlookers **at** your **trial?**" or, perhaps, "Can't you see who is judging you?"
- **27**. **Come . . . me:** the first line of a ballad first printed in 1558 (The Fool's continuation of it does not follow the original.) **burn:** stream, brook
- <u>32</u>. **Hoppedance:** One of Harsnett's devils is called "Hobberdidance."
- 33. white: unsmoked; Croak not: Edgar may be alluding to the rumbling of an empty stomach.
- 35. amazed: confused (as if lost in a maze)
- <u>37</u>. **their evidence:** the witnesses against them
- <u>40</u>. **yokefellow of equity:** fellow justice in a court **of equity**
- 41. **Bench:** i.e., sit on the bench
- 41–42. o' th' commission: authorized to be a judge

- <u>45</u>–48. **Sleepest . . . harm:** These lines echo songs, ballads, and catches from the period, including the nursery song "Little Boy Blue."
- **46**. **corn:** i.e., wheat
- 47. minikin: pretty, dainty
- 49. **Purr the cat: Purr** is a devil named by Harsnett, although here the word may refer instead to the sound made by the cat.
- 51. kicked: i.e., she kicked
- 55. I... joint stool: a stock joke meaning "I did not notice you" (Here the fresh point may be that, while Goneril is not onstage, a stool may be.) joint stool: a stool made of parts joined or fitted together
- <u>56</u>. warped: (1) twisted, bent; (2) perverse
- <u>57</u>. **store:** stock, material; **on:** i.e., of
- 58. Corruption in the place: i.e., even the law court is corrupt
- <u>60</u>. **five wits:** See note to <u>3.4.62</u>.
- <u>61</u>. **patience:** self-control
- 64. counterfeiting: i.e., disguise
- <u>67</u>. **Avaunt:** i.e., get away
- <u>69</u>. **or . . . or:** i.e., either . . . or
- 72. **brach:** bitch-hound; **lym:** bloodhound
- 73. **Bobtail tike:** dog with its tail cut short; **trundle-tail:** long-tailed dog
- 76. hatch: bottom half of a divided door
- 77. wakes: festivals

78. **horn:** large ox horns worn by beggars from which to drink (The phrase "my horn is dry" was a plea for more drink.) See <u>picture</u>.

<u>80</u>. **anatomize:** dissect

**82**. **make:** i.e., makes

83. entertain for: take into service as

85. **Persian:** i.e., gorgeous and exotic

88. curtains: i.e., imaginary bed curtains

90. I'll go . . . noon: possibly an allusion to the plant called "go to bed at noon," which closes itself at noon and remains closed until the next morning (See picture.)



Goat's beard, or "go to bed at noon." (3.6.90) From John Gerard, *The Herball* . . . (1597).

94. upon: i.e., against

<u>101</u>. **Stand in . . . loss:** i.e., will certainly be lost

- <u>102</u>–3. **to some . . . conduct:** i.e., quickly take you to where you can find supplies
- <u>105</u>. **balmed:** soothed; **sinews:** nerves
- <u>107</u>. **Stand . . . cure:** i.e., are not likely to be cured
- 111. **bearing . . . woes:** suffering **woes** like ours
- 112. We . . . foes: perhaps, we almost forget our own suffering
- 114. free: carefree; shows: scenes
- 115. **sufferance:** i.e., suffering
- <u>116</u>. **bearing:** enduring; **fellowship:** company
- 117. portable: endurable
- <u>120</u>. **He childed . . . fathered:** i.e., his children are like my father (in driving him away; or, in seeking his life)
- <u>121</u>. **Mark . . . noises:** pay attention to news of those in high places, i.e., those in power; **bewray:** reveal
- <u>124</u>. **In thy just proof:** upon your being proved right; **repeals:** recalls; **reconciles:** i.e., **reconciles** you with your accusers
- 125. What . . . King: i.e., whatever more happens tonight, may the king escape safely

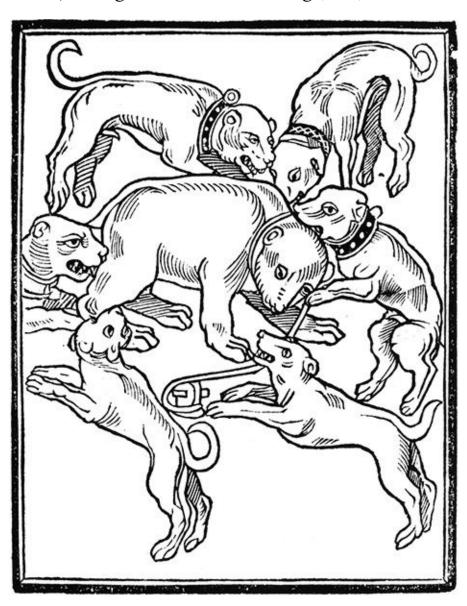
### ACT 3 Scene 7

3.7 Cornwall dispatches men to capture Gloucester, whom he calls a traitor. Sending Edmund and Goneril to tell Albany about the landing of the French army, Cornwall puts out Gloucester's eyes. Cornwall is

himself seriously wounded by one of his own servants, who tries to stop the torture of Gloucester.

- 1. Post speedily: hasten
- 8. our sister: i.e., Goneril
- <u>8</u>–9. **are bound:** (1) are obligated; (2) cannot fail
- <u>10</u>–11. **Advise . . . preparation:** i.e., **advise** Albany, to whom **you are going,** to make speedy preparation (for war) **festinate:** speedy, hasty
- 12. to the like: i.e., to do the same thing; posts: messengers
- 12–13. **shall be . . . intelligent:** i.e., will carry intelligence (information)
- <u>14</u>. **lord of Gloucester:** i.e., Edmund (Oswald will immediately use the same title to refer to Edmund's father.)
- 18. Hot questrists: keen seekers
- 19. the lord's: i.e., Gloucester's
- 26. Pinion: bind
- **27**. **pass** ... **life:** i.e., condemn him to death
- 29. do a court'sy: i.e., yield, bow down, defer
- <u>34</u>. **corky:** dry and withered
- 40. none: i.e., not a traitor
- 46. Naughty: wicked
- 48. quicken: come to life
- 49. my . . . favors: perhaps, the features (face) of your host; or, perhaps, my hospitable kindnesses to you
- <u>50</u>. **ruffle:** bully, treat roughly

- 51. late: recently
- <u>52</u>. **simple-answered:** i.e., direct in answering
- 54. footed: landed
- <u>57</u>. **guessingly set down:** i.e., written without certainty; containing only speculations
- 64. Wherefore: why
- <u>67</u>. **I... course:** i.e., **I am** like a bear in a bearbaiting, **tied to** a **stake,** facing the attack of the dogs, i.e., the **course** (See picture.)



- A bear "tied to th' stake." (3.7.67) From [William Lily,] *Antibossicon* (1521).
- <u>71</u>. **anointed:** i.e., with holy oil at his coronation
- 73–74. **buoyed up . . . fires:** i.e., risen up and extinguished the stars **stellèd fires:** (1) starry fires; (2) fixed stars
- 75. holp: helped
- 77–78. **turn the key:** i.e., let them in
- <u>79</u>. **All . . . subscribe:** Perhaps: **All** cruel creatures, except for you, give in to feelings of compassion. **subscribe:** submit, yield
- <u>80</u>. **wingèd vengeance:** probably, divine **vengeance**
- 83. will think: i.e., hopes, expects
- 88. Hold your hand: stop, refrain
- 95. I'd . . . quarrel: i.e., I'd defy you openly in this cause; What . . . mean?: an expression of astonishment and disbelief
- 96. villain: servant
- 97. chance of anger: i.e., risks of an angry fight
- 100. mischief: harm, injury
- <u>105</u>. **sparks of nature:** i.e., natural feelings (as a son)
- 106. quit: requite, avenge
- 107. Out: i.e., out upon you (an interjection expressing abhorrence)
- 109. overture: revelation, disclosure
- 111. abused: wronged
- 112. **prosper him:** cause him to flourish
- 115. How look you: i.e., how are you

- 117. this slave: i.e., the dead servant
- 123. **old:** usual, customary
- 125. Bedlam: i.e., Bedlam beggar, Tom o' Bedlam
- 126. would: wishes to go
- <u>126</u>–27. **His . . . anything:** i.e., as a madman-vagabond, he can do **anything** (Anyone else would be punished for helping Gloucester.) **roguish:** like a vagabond
- 128. flax and whites of eggs: prescribed (in the Renaissance) for wounded eyes

#### ACT 4

#### Scene 1

- **4.1** Edgar, still in disguise as Poor Tom, meets the blinded Gloucester and agrees to lead him to Dover.
- 1. Yet . . . contemned: i.e., it is better to be a beggar and openly despised
- **2**. **Than . . . flattered:** i.e., **than** to be despised but **flattered**
- 3. **most dejected thing of:** i.e., the **thing most** cast down by (Edgar, in these lines, alludes to one's place on Fortune's wheel. When one is at the bottom of the wheel—as he thinks he is—the next turn of the wheel must bring one upward "**to laughter**" [line 6]. See pictures.)
- 4. still: always; esperance: hope
- **<u>6</u>**. **The . . . laughter:** i.e., any change from the worst is necessarily for the better
- **9**. **Owes nothing to:** i.e., and therefore has **nothing to** fear from
- <u>10</u>. **poorly led:** i.e., led by a poor peasant
- 11–12. But . . . age: i.e., Life yields to old age and death only because the world, with its strange twists and turns, makes us hate it.
- 16. Thy comforts: i.e., the relief that you can offer
- **19**. **want:** need
- 21. Our . . . us: i.e., our resources (while in prosperity) make us careless; mere defects: utter deficiencies

- 22. **commodities:** advantages
- 23. abusèd: deceived
- 35. **He . . . reason:** i.e., he is not completely mad
- 41. wanton: undisciplined
- 42. **sport:** amusement, fun
- 44. trade: i.e., occupation; play . . . sorrow: i.e., play the role of a fool to my grieving father
- 45. Ang'ring: irritating, vexing
- 49. o'ertake us: i.e., catch up to us; twain: two
- 50. ancient: long-established
- 52. Which: i.e., whom
- <u>54</u>. **time's plague:** i.e., a sign of the sickness of our time
- 56. Above the rest: i.e., above all
- <u>57</u>. 'parel: apparel, clothes
- <u>58</u>. **Come . . . will:** whatever the consequences **on 't:** of it
- <u>60</u>. **daub it further:** i.e., act my part of Poor Tom anymore **daub:** literally, cover over with mortar
- <u>68</u>–70. **Obidicut, Hobbididance, Mahu, Modo, Flibbertigibbet:** all names for devils based on Harsnett's *Declaration*
- <u>70</u>. **mopping and mowing:** grimacing and making faces; **since:** i.e., **since** then
- 75. **humbled . . . strokes:** i.e., reduced to a humble acceptance of **all** miseries
- 77. **superfluous . . . man:** he who has more than he needs and who feeds his desires

- 78. **slaves your ordinance:** enslaves (to his own interest) the divine decree (to share)
- 83. **bending:** overhanging
- <u>84</u>. **fearfully:** frighteningly; **in . . . deep:** i.e., into the waters of the English Channel, **confined** in the Straits of Dover between England's cliffs and France's shore
- 87. rich: i.e., valuable; about me: i.e., that I have with me

#### ACT 4

#### Scene 2

- **4.2** Goneril and Edmund arrive at Albany and Goneril's castle. After Goneril has sent Edmund back to Cornwall, Albany enters and fiercely rebukes Goneril for her treatment of Lear. A messenger reports Gloucester's blinding and the death of the duke of Cornwall.
- 2. **Not met:** i.e., did not meet
- **10**. **sot:** dolt, fool
- 12. **pleasant:** pleasing
- 13. What like: i.e., what he should like
- 15. **cowish:** cowardly
- <u>16</u>. **undertake:** commit himself to an enterprise; **feel wrongs:** i.e., acknowledge offenses
- <u>17</u>. **tie . . . answer:** i.e., would require him to retaliate; **wishes . . . way:** hopes expressed during our journey
- 18. prove effects: i.e., be fulfilled; brother: i.e., brother-in-law, Cornwall

- 19. musters: gathering of soldiers; powers: troops
- <u>20</u>. **change names:** i.e., exchange roles with Albany; **distaff:** spinning staff (See picture.)



Woman with a distaff. (4.2.20) From Johann Engel, *Astrolabium* . . . (1488).

- **22**. **like:** i.e., likely
- 29. **Conceive:** i.e., understand (my unspoken meaning)
- <u>35</u>. **My fool:** i.e., **my** husband, who is a **fool; usurps:** possesses forcibly and without right

- 37. worth the whistle: Proverbial: "It is a poor dog that is not worth the whistling."
- <u>40</u>. **fear your disposition:** am fearful about your nature
- <u>41</u>. **contemns:** despises
- <u>42</u>. **Cannot . . . itself: cannot be** securely contained within **itself;** or, can have no reliable boundaries
- <u>43</u>–44. **herself will sliver . . . sap:** i.e., tear herself away (from Lear) as if she were a branch tearing itself away from the tree that sustains it (See picture.)



"She that herself will . . . disbranch. . . ." (4.2.43) From Henry Peacham, *Minerua Britanna* . . . (1612).

- 45. **deadly use:** i.e., destruction (of herself and others)
- 46. **text:** i.e., theme of your sermon
- 51. **head-lugged:** tugged by the head (hence, bad-tempered)

- 53. barbarous, degenerate: i.e., barbarously, degenerately
- 54. madded: driven mad
- 55. brother: i.e., brother-in-law; suffer: allow
- 62. Milk-livered: i.e., white-livered, cowardly
- <u>63</u>. **bear'st . . . blows:** i.e., when you are struck, you turn the other **cheek**
- <u>64</u>–65. **discerning** . . . **suffering**: which can tell the difference between what must be resisted in the defense of your **honor** and what may be permitted (i.e., suffered)
- 66–67. **Fools . . . mischief:** i.e., only **fools** have **pity** on **villains who are punished** before **they** can do harm
- 69. France: i.e., the king of France; noiseless: quiet, peaceful
- <u>70</u>. **helm:** helmet; **thy . . . threat:** i.e., begins to threaten your power
- <u>71</u>. **moral:** i.e., moralizing
- 74–75. **Proper . . . woman:** i.e., the ugliness that is **proper** (appropriate) for the devil **shows** (appears) more horrible **in** a **woman**
- <u>76</u>. **vain:** idle, useless
- 77. **changèd:** transformed; **self-covered thing:** i.e., your true nature as a fiend concealed by your womanly appearance; or, perhaps, your true nature as a woman now covered up by your fiendishness
- 78. **Bemonster . . . feature:** i.e., do not deform yourself into a monster **feature:** shape; **my fitness:** appropriate for me
- 79. **blood:** feelings
- <u>81</u>. **Howe'er:** i.e., however much
- <u>82</u>. **shield:** i.e., protect you (from violence at my hands)

- 83. Marry: i.e., indeed; mew: a sound of derision
- 86. going to: i.e., as Cornwall was going to
- 89. he bred: i.e., Cornwall raised; thrilled with remorse: pierced with compassion
- <u>90</u>. **Opposed against:** i.e., stood in opposition to
- 90–91. **bending . . . To:** i.e., turning **his sword** against
- 92. amongst them: i.e., in a melee; or, between them (Cornwall and Regan)
- <u>93</u>–94. **But . . . after:** i.e., **but not before** Cornwall suffered the wound that has since killed **him**
- 96. justicers: i.e., heavenly justices
- 96–97. our . . . venge: i.e., can so quickly avenge the crimes committed in our world beneath the heavens
- 102. One way . . . well: i.e., in one way I am glad to hear that Cornwall is dead
- 103. But . . . widow: i.e., but Regan now being a widow
- 104. all . . . pluck: i.e., pull down the dreams I have constructed
- 106. tart: sour
- <u>110</u>. **back:** i.e., going **back**

ACT 4

- 4.3 In the French camp Kent and a Gentleman discuss Cordelia's love of Lear, which has brought her back to Britain at the head of the French army; they say that Lear is in the town of Dover, and that, though he is sometimes sane, his shame at his earlier action makes him refuse to see Cordelia.
- 5. **imports:** i.e., would cause
- 8. general: i.e., as general
- 14. **trilled:** rolled
- 16. passion, who: i.e., emotion, which
- 19. **Patience:** self-control
- 20. Who . . . goodliest: i.e., about which would make her appear most beautiful
- 22. like: i.e., like sunshine and rain; a better way: i.e., but more lovely
- **24**. **which:** i.e., the tears
- 26. rarity most beloved: i.e., something precious and sought after
- 27. If . . . it: i.e., if sorrow could be so becoming to others
- **28**. **Made . . . question?:** i.e., did she say anything?
- <u>34</u>. **believed:** i.e., **believed** to exist
- <u>36</u>. **clamor moistened:** i.e., **moistened** her outburst of grief with tears
- <u>39</u>. **conditions:** mental dispositions
- <u>40</u>–41. **Else . . . issues:** i.e., otherwise the same couple could not conceive **such different** offspring **self:** same **make:** mate, partner **issues:** offspring
- 44. **King:** i.e., of France; **returned:** i.e., to France

- 47. better tune: i.e., less jangled, more rational, state
- <u>51</u>. **sovereign:** overpowering; **elbows him:** i.e., jostles (his mind)
- 53. from his benediction: i.e., of his blessing
- <u>53</u>–54. **turned . . . casualties:** i.e., sent **her** away to take her chances in a **foreign** land
- <u>59</u>. **powers:** armed forces
- 60. **afoot:** i.e., on the march
- 62. attend: wait upon; dear: important
- 64. aright: i.e., as Kent
- 64-65. grieve / Lending me: i.e., regret having extended to me

## ACT 4 Scene [4]

- **4.4** In the French camp Cordelia orders out a search party for Lear.
- <u>O SD</u>. **Drum and Colors:** i.e., drummers and soldiers carrying banners
- <u>3</u>–5. **fumiter, furrow-weeds, hardocks, hemlock, nettles, cuckooflowers, Darnel:** Most of these weeds and plants may be called **idle** (i.e., worthless), but some (e.g., **fumiter**) were used as medicines for diseases of the brain.
- 6. our sustaining corn: wheat, which gives us sustenance; A century: a troop of one hundred soldiers
- **9**. **What . . . wisdom:** i.e., **what can** human knowledge do

- 10. his bereaved sense: i.e., his mind, of which he is bereaved
- 11. outward worth: i.e., wealth
- <u>14</u>–15. **That** . . . **operative:** i.e., there are many medicinal plants or herbs (**simples**) that will be effective (**operative**) in inducing sleep in him
- 18. unpublished: perhaps, hidden; or, unknown; virtues: healing powers
- 19. **Spring:** grow; **Be . . . remediate:** i.e., be aids and remedies
- 21. rage: madness
- 22. wants the means: i.e., lacks the resources
- 29. **importuned:** importuning, pleading
- <u>30</u>. **blown:** puffed-up, swollen; **our arms incite:** i.e., lead us to make war

# ACT 4 Scene \( \Gamma 5 \cap \)

- **4.5** Regan questions Oswald about Goneril and Edmund, states her intention to marry Edmund, and asks Oswald to dissuade Goneril from pursuing Edmund.
- 1. my brother's powers: i.e., Albany's armies
- 4. ado: fuss and trouble
- 8. What . . . letter: i.e., what could my sister's letter say?
- 10. is posted hence: has hurried away

- 15. **nighted:** i.e., made as dark as night; **descry:** discover by observation
- 21. **charged my duty:** i.e., exhorted me to be dutiful
- 23. Belike: probably; or, possibly
- 28. at ... here: when she was here recently
- 29. eliads: oeillades, loving glances
- 30. of her bosom: in her confidence
- <u>32</u>. **Y' are:** i.e., you are
- <u>33</u>. **take this note:** i.e., **take** note of the following
- <u>35</u>–36. **more . . . lady's:** i.e., it is **more** appropriate that **he** marry me **than** Goneril
- 36. gather: infer, guess
- <u>37</u>. **this:** Editors and readers can only guess what Regan is sending to Edmund.
- 38. thus much: i.e., what I am telling you
- <u>39</u>. **call . . . her:** i.e., **call** back **her** good sense

# ACT 4 Scene <sup>[6]</sup>

**4.6** To cure Gloucester of despair, Edgar pretends to aid him in a suicide attempt, a fall from Dover Cliff to the beach far below. When Gloucester wakes from his faint, Edgar (now in the disguise of a peasant) tells him that the gods intervened to save his life. The two meet the mad Lear, who talks with Gloucester about lechery, abuses

of power, and other human follies. Lear runs off when some of Cordelia's search party come upon him. When Oswald appears and tries to kill Gloucester, Edgar kills Oswald and finds on his body a letter from Goneril to Edmund plotting Albany's death.

- 1. **that same hill:** the **hill** to which I asked to be led
- 8. By: i.e., because of
- 17. so low: i.e., so far down
- 18. wing . . . air: i.e., are flying halfway down
- <u>19</u>. **gross:** large
- 20. **samphire:** an aromatic herb; **dreadful:** terrifying
- 23–24. **bark** . . . **buoy:** i.e., ship appears no larger than its cockboat (a small ship's boat), and her cockboat appears the size **of a buoy**
- 25. **for sight:** i.e., to be seen
- 26. unnumbered: innumerable; pebble: pebbles (of the beach)
- <u>28</u>–29. **the . . . Topple:** i.e., the unsteadiness of my perception causes me to **topple**
- 33. **upright:** i.e., up into the air
- 35. 's: i.e., is
- <u>37</u>. **Prosper . . . thee:** i.e., make it increase and make you **prosper**
- <u>48</u>. **To quarrel with:** i.e., into rebellion against; **opposeless:** irresistible
- <u>49</u>–50. **My snuff . . . out:** i.e., my useless and despised life could end itself naturally **snuff:** partially burnt candle wick **part:** remainder
- <u>53</u>. **conceit:** imagination, thought
- 55. Yields to: i.e., cooperates in

- 58. **pass:** die
- <u>59</u>. **What:** i.e., who
- <u>61</u>. **aught:** anything
- 63. Thou 'dst shivered: i.e., you would have broken to pieces
- **65**. **heavy:** i.e., solid
- 67. at each: end to end
- <u>71</u>. **chalky bourn:** i.e., chalk cliff (of Dover)
- 72. a-height: high; shrill-gorged: shrill-throated, shrill-voiced
- 77. **beguile:** foil, cheat
- 88. whelked: twisted
- 89. happy father: fortunate old man
- <u>90</u>–92. **clearest . . . impossibilities:** i.e., most serene **gods, who** win veneration by doing what humans cannot do
- 94–95. **till . . . die:** i.e., until it ends; or, until I **die**
- 98. free: innocent (i.e., guilt-free); carefree
- <u>100</u>–101. **safer sense . . . thus:** i.e., a sane mind will never allow its possessor to dress in this way
- <u>102</u>. **touch:** censure; **coining:** making or issuing money
- <u>104</u>. **side-piercing:** heartrending
- <u>106</u>. **press-money:** money paid a new recruit upon enlistment (Lear speaks as if he were a recruiting officer.)
- <u>106</u>–7. **like a crowkeeper:** i.e., inexpertly, like someone guarding a cornfield from crows

- <u>107</u>. **Draw . . . yard:** i.e., draw your bow to a full arrow's length (the length of a clothier's yard)
- 109. **prove it:** make it good, **prove** its worth
- <u>110</u>. **brown bills:** i.e., soldiers carrying **brown bills** (weapons painted brown to prevent rust); **O, well flown, bird:** perhaps referring to the flight of an (imaginary) arrow
- 111. **clout:** bull's-eye; **Hewgh:** possibly, the sound of an arrow in flight; **word:** password
- <u>116</u>. **like a dog:** i.e., as if they were dogs fawning on me; **white hairs:** representing wisdom
- <u>119</u>. **divinity:** theology (Compare James 5.12: "Let your yea be yea and your nay, nay.")
- <u>122</u>. **found:** exposed; **Go to:** an expression of impatience
- <u>124</u>. **ague-proof:** immune to chills and fevers (**Ague** is pronounced ay-gue.)
- 125. **trick:** peculiarity
- <u>129</u>. **thy cause:** the accusation against you
- 132. **lecher:** play the lecher (i.e., copulate)
- 134. got: begotten, conceived
- 135. luxury: lechery
- 136–37. **whose . . . snow:** i.e., whose looks predict a cold (i.e., icily chaste) response **forks:** perhaps, instruments for propping up a woman's hair; or, perhaps, legs
- 137. minces virtue: enacts virtue mincingly (i.e., in an affected way)
- <u>138</u>. **The fitchew:** i.e., neither the polecat

139. **soiled:** perhaps, put out to stud; or, perhaps, lively because fed with green fodder

<u>140</u>. **centaurs:** mythological monsters that were bestial below the waist (See picture.)



A centaur. (4.6.140) From Gabriel Rollenhagen, *Nucleus emblematum selectissimorum* . . . (1611).

**<u>141</u>**. **girdle:** i.e., waist

<u>142</u>. **inherit:** possess

<u>145</u>. **civet:** musky perfume; **apothecary:** pharmacist

<u>150</u>. **so:** in the same way

<u>152</u>. **squinny:** squint; **Cupid:** the god of love, often depicted as blindfolded (See picture.)



"Blind Cupid." (4.6.152)
Anonymous engraving inserted in Jacques Callot, *La petite passion* . . . (n.d.).

156. take: believe, credit; It is: i.e., it is actually taking place

<u>159</u>. **case:** i.e., sockets

160. are . . . me: i.e., are you with me concerning this matter

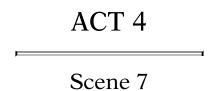
<u>162</u>. **heavy case:** sad condition; **in a light:** i.e., empty

- 164. **feelingly:** by touch; through my feelings
- <u>167</u>. **simple:** humble, ordinary
- <u>168</u>. **handy-dandy:** a trick in which one asks a child to choose which of one's hands holds a treat
- 173. image: likeness, model
- <u>173</u>–74. **a dog's . . . office:** i.e., even a dog is **obeyed** when it's in a position of power
- <u>175</u>. **beadle:** inferior parish officer responsible for punishing petty offenders
- <u>177</u>. **kind:** way
- <u>178</u>. **usurer:** moneylender
- <u>179</u>. **cozener:** cheat, fraud, impostor
- 181–82. Plate . . . gold: literally, cover sin with gold armor plate
- 183. hurtless: i.e., harmlessly
- 185. able: authorize; vouch for
- 192. matter and impertinency: sense and absurdity
- 198. Mark: pay attention
- 201. **This':** i.e., this is; **block:** style of hat
- <u>202</u>. **delicate:** wonderfully ingenious
- 203. put 't in proof: i.e., put it to the test
- <u>210</u>. **natural fool of Fortune:** one born to be the plaything **of Fortune**
- <u>214</u>. **seconds:** attendants, supporters
- **<u>215</u>**. **of salt:** i.e., of tears

- 218. **bravely:** (1) courageously; (2) gorgeously dressed; **smug:** neat, trim in appearance
- **222**. **an:** if
- 223. Sa . . . sa: a cry to hunting dogs to chase their prey
- <u>224</u>. **meanest:** of lowest degree, poorest
- 226. **general:** universal
- **227**. **her:** i.e., nature
- 228. gentle: noble
- **229**. **speed:** i.e., God **speed** (May God make you prosper!)
- 230. toward: about to happen
- 231. vulgar: of common knowledge
- 231–32. Everyone . . . sound: i.e., everyone who can hear hears of the battle (line 230)
- 235–36. **The . . . thought:** i.e., **the** sighting of the **main** part of the army is expected every hour
- 238. **Though that:** i.e., although; **on:** because of
- 244. father: common term of address to an old man
- **245**. **what:** i.e., who
- 246. tame: servile, meek
- <u>247</u>. **known:** experienced; **feeling:** deeply felt, acute
- <u>248</u>. **pregnant:** inclined
- 249. **biding:** dwelling
- 251–52. **The bounty . . . and boot:** i.e., and, besides my thanks, I pray that you receive the gifts and blessing of heaven as your

- reward **To boot:** into the bargain
- 253. happy: fortunate, lucky
- <u>256</u>. **thyself remember:** i.e., recall and repent your sins
- 261. published: proclaimed
- 262. **Lest:** i.e., to prevent the possibility
- 263. Like: similar
- 264. **Chill:** i.e., I will; **vurther 'casion:** further occasion or cause (Here Edgar assumes a dialect that signaled that the speaker was from the country.)
- **266**. **gait:** way
- **267**–68. **An . . . life:** if I could have been killed by mere swaggering or blustering
- <u>268</u>–69. **'twould . . . vortnight:** it (**my life**) would **not** have been so **long as** it is **by a** fortnight
- 270. che vor' ye: I warn you; Ise: I will; costard: head (slang)
- 271. **ballow:** perhaps, walking stick (This word is not recorded elsewhere.)
- 272. **Out:** See note to 3.7.107.
- <u>273</u>–74. **no matter . . . foins:** i.e., I do not care about your (sword) thrusts
- 275. Villain: i.e., villein, peasant
- **277**. **about:** upon
- 279. Upon: on; party: side
- 280. **serviceable:** active and diligent in service
- 287. deathsman: executioner

- 288. Leave: i.e., give me leave; permit me; wax: i.e., the seal on the letter
- 292–93. your will want not: i.e., you do not lack the will
- 293. **fruitfully:** (1) fully, completely; (2) so as to produce good results
- 296–97. **supply . . . labor:** i.e., take his **place** as a reward for the **labor** (of killing him)
- 299. **for . . . venture:** i.e., empowered to put herself at risk for you **venture:** an enterprise involving risk
- <u>300</u>. **indistinguished . . . will:** boundlessness **of woman's** desire
- <u>303</u>. **rake up:** i.e., bury in a shallow grave; **post:** messenger
- <u>304</u>. **in the mature time: in** due **time**
- <u>305</u>. **ungracious:** wicked
- 306. death-practiced duke: i.e., duke whose death has been plotted
- <u>308</u>–10. **How stiff . . . sorrows:** i.e., **how** stubborn is **my** disgusting sanity that it keeps me standing and makes me aware **of my** great **sorrows ingenious:** i.e., alert, fully conscious
- 310. distract: distracted, insane
- <u>312</u>. **wrong imaginations:** false beliefs, delusions
- 316. **bestow:** house, lodge



- **4.7** In the French camp, Lear is waked by the doctor treating him and is reunited with Cordelia.
- 4. o'erpaid: i.e., to be paid too much
- 5. All . . . go: perhaps, may all reports about me conform; or, perhaps, all my reports to you have conformed
- **<u>6</u>**. **Nor . . . clipped:** i.e., neither **more nor** less
- 7. **suited:** dressed
- <u>8</u>. **weeds:** clothes; **memories:** reminders
- 11. to be . . . intent: i.e., to be recognized would make the plan I have formed fall short
- 12. My . . . not: i.e., I ask you, as a favor, not to acknowledge me
- 13. **meet:** fitting
- 15. sleeps: i.e., he sleeps
- 18. wind up: put in tune
- 19. child-changèd: changed (driven mad) by his children
- 24. I' th' sway: i.e., according to the authority
- 28. I... temperance: i.e., I do not fear he will lose self-control
- <u>32</u>. **Thy medicine:** i.e., **medicine** for you
- <u>34</u>. **thy reverence:** i.e., you, whom they should hold in **reverence**
- 36. Had you: i.e., even if you had; flakes: i.e., hairs
- <u>37</u>. **challenge:** require, demand
- <u>39</u>. **deep:** i.e., deep-voiced; **dread-bolted thunder:** i.e., dreadful bolts of **thunder** (See note to <u>2.1.55</u>.)

- 41. **cross-lightning:** zigzag lightning; **watch:** stay awake, stand watch; **perdu:** i.e., a *sentinel perdu*, or solitary sentinel standing watch in a very dangerous place
- 42. **helm:** helmet (i.e., his thin hair)
- 44. Against: i.e., by; fain: glad
- 45. rogues forlorn: wretched vagabonds
- <u>46</u>. **short:** i.e., broken
- 48. concluded all: all come to an end
- 53. wheel of fire: Those condemned to death were sometimes bound to a wheel and tortured. Here, the reference to fire seems to suggest torture in hell. (See picture.)



"Bound upon a wheel of fire." (<u>4.7.52</u>–53) From Giovanni Ferro, *Teatro d'imprese* . . . (1623).

<u>57</u>. **wide:** i.e., wide of the mark (in a deluded state)

60. abused: (1) wronged; (2) deceived; (3) worn out

<u>61</u>. **thus:** i.e., in my condition

69. fond: silly; dazed

<u>74</u>. **mainly:** entirely

90. abuse: deceive

91. rage: madness, insanity

- 92. danger: i.e., dangerous
- 93. even o'er: i.e., fill in; lost: forgotten
- 95. **settling:** calming (of his mind)
- 100. Holds it true: i.e., is it a fact
- <u>103</u>. **conductor:** leader
- 108. powers . . . kingdom: i.e., armies of Britain
- <u>109</u>. **arbitrament:** settlement of the dispute; **like:** i.e., likely
- 111. My . . . period: i.e., the conclusion (of my life; or, perhaps, of my plans); throughly wrought: worked out completely
- <u>112</u>. **Or . . . or:** either . . . or; **as . . . fought:** according to the outcome of today's battle

### ACT 5 Scene 1

- **5.1** Albany joins his forces with Regan's (led by Edmund) to oppose the French invasion. Edgar, still in disguise, approaches Albany with the letter plotting Albany's death, and promises to produce a champion to maintain the authenticity of the letter in a trial by combat. Edmund then enters and, when alone, reflects upon his possible marriage to either Goneril or Regan and upon his intention to have Cordelia and Lear killed if the British forces are victorious.
- 1. **Know . . . hold:** i.e., learn from Albany if he is firm in his latest decision
- 2. since: i.e., since then
- 3. alteration: changes (of mind)

- 4. **constant pleasure:** settled intention
- 5. man: i.e., Oswald; miscarried: come to harm, perished
- 6. doubted: feared
- 11. honored: i.e., honorable
- 13. **forfended:** forbidden
- 14. That . . . you: i.e., you wrong yourself in having such a thought
- 15. **doubtful:** fearful
- <u>15</u>–16. **conjunct . . . hers:** i.e., intimate with her to the fullest extent
- 20. Fear me not: do not doubt me
- **23**. **bemet:** met
- 25. **rigor . . . state:** harshness of our government
- 26. Where: i.e., in situations where; honest: honorable
- **27**. **For:** i.e., as for
- <u>28</u>. **touches us:** concerns or moves me; **as . . . land:** i.e., in that it is a French invasion
- <u>29</u>–30. **Not . . . oppose:** i.e., not insofar as France emboldens Lear and **others** who oppose us for **just and** serious reasons
- <u>32</u>. **reasoned:** i.e., being discussed
- 34. particular broils: personal quarrels
- 36. **determine:** decide
- <u>37</u>. **th' ancient of war:** i.e., our officers with the most military experience
- 38. presently: at once
- <u>39</u>. **us:** i.e., me

- 41. **convenient:** suitable, proper
- <u>47</u>–48. **sound / For:** i.e., summon
- 49. **prove:** i.e., establish as true in a trial by combat
- <u>50</u>. **avouchèd:** asserted; **miscarry:** lose; are killed
- 57. o'erlook: read
- 58. powers: armed forces
- 60. discovery: reconnaissance
- <u>62</u>. **greet the time:** i.e., be ready when **the time** comes
- 64. jealous: suspicious
- <u>69</u>. **hardly:** with difficulty
- 70. Her: i.e., Goneril's
- <u>71</u>. **countenance:** rank and position; repute in the world
- 73. taking off: murder
- 76. **Shall:** i.e., they shall
- <u>76</u>–77. **my state / Stands on me:** my position depends **on me**

### ACT 5 Scene 2

- **<u>5.2</u>** Cordelia's French army is defeated.
- <u>0 SD</u>. **Alarum:** call to arms ("All arm")
- 1. **father:** a polite address to an old man

<u>5 SD</u>. **Retreat:** trumpet call for a **retreat** 

7. ta'en: i.e., have been taken

#### ACT 5

#### Scene 3

**5.3** Edmund sends Lear and Cordelia to prison and secretly commissions their assassination. Albany confronts Edmund and Goneril with their intended treachery against him and calls for the champion that Edgar said he would produce. Edgar himself, in full armor, appears to accuse Edmund of treachery. In the ensuing trial by combat, Edgar mortally wounds Edmund. Edgar reveals his identity, tells about his life as Poor Tom, and describes Gloucester's death. A messenger announces the deaths of Regan (who has been poisoned by Goneril) and Goneril (who has committed suicide). Kent, no longer in disguise, arrives in search of Lear. Edmund confesses that he has ordered the deaths of Lear and of Cordelia. While a messenger rushes to the prison to save them, Lear enters bearing the dead Cordelia. As Albany makes plans to restore Lear to the throne, Lear himself dies.

1. Good guard: i.e., guard them well

<u>3</u>. **censure:** pronounce judicial sentence on

<u>5</u>. **meaning:** purposes

7. **else:** otherwise; **false:** inconstant, fickle (**Fortune** was considered fickle because she shows favor one moment and animosity the next.)

8. daughters . . . sisters: i.e., Goneril and Regan

18. wear out: outlast

20. That . . . moon: i.e., whose fortunes change with the tides

- 23. **throw incense:** The image is of a rite of sacrifice in which those celebrating the ritual throw incense on the burnt offering. Here, it is **the gods themselves** who celebrate the sacrifice.
- 25. shall: i.e., will have to; brand: i.e., piece of burning wood
- <u>26</u>. **fire us . . . foxes:** i.e., drive **us** apart with fire as **foxes** are driven out of their dens
- 27. **good years:** It has been suggested that this should be printed as "goodyears," and that it is a rare plural form of a term used to denote an unnamed evil power. It seems just as likely that the Folio's **good years** is the correct reading and that Lear is simply referring to the passage of time. **fell:** skin
- <u>37</u>. **Does . . . sword:** i.e., is not fitting for a soldier
- 38. **bear:** allow for
- 41. write "happy": i.e., regard yourself as fortunate; th': thou
- <u>42</u>. **carry it so:** i.e., **carry it** out exactly
- 46. **strain:** (1) disposition; (2) lineage
- 48. opposites of: opponents in
- <u>54</u>. **retention . . . guard:** confinement under a specially **appointed guard**
- <u>55</u>–57. **Whose . . . eyes:** i.e., Lear's old **age** and **title** will persuade the populace to take **his side**, and our own lancers (drafted from the populace) will turn against us
- 58. **Which:** i.e., who
- 61. **further space:** i.e., a later date
- 64–65. And . . . sharpness: i.e., before the heat of battle has cooled, the best of causes are cursed by those who have had to endure the pain of the battle

- 68. by . . . patience: a polite phrase, like "by your leave"
- 69. hold: regard; but a subject of: i.e., only as a subordinate in
- 71. we list: I choose; grace: confer dignity (or a title) on
- <u>72</u>. **pleasure:** wishes; **demanded:** consulted
- 74. place: position
- 75. immediacy: i.e., direct connection to me
- <u>79</u>. **your addition:** the title you give him
- <u>80</u>–81. **In . . . invested:** i.e., endowed with my power and authority
- <u>81</u>. **compeers:** is equal to
- <u>82</u>. **That were the most:** i.e., **that** would be **the most** (that you could invest him with)
- <u>83</u>. **Jesters** . . . **prophets:** Here Regan combines two proverbs: "There is many a true word spoken in jest" and "Fools [**jesters**] and children do often prophesy."
- 85. **That . . . asquint:** Goneril replies by alluding to another proverb: "Love, being jealous, makes a good **eye** look **asquint.**"
- <u>87</u>. **full-flowing stomach:** i.e., with a great flow of angry words (**Stomach** often meant "anger.")
- <u>90</u>. **the . . . thine:** Regan surrenders herself like a walled town or fortress.
- 91. Witness the world: i.e., let the world witness
- 94. **let-alone:** i.e., granting or withholding of permission
- 96. Half-blooded: illegitimate
- 97. **strike:** as a signal for battle

- 99. On . . . treason: for high treason; in thine attaint: (1) as another tainted by your crime; (2) as your accuser (as Goneril has become through Albany's possession of her letter to Edmund)
- 103. subcontracted: i.e., contracted, engaged
- <u>104</u>. **your banns:** i.e., the proclamation of your marriage to Edmund
- <u>105</u>. **make your loves to me:** i.e., woo me, court me
- <u>106</u>. **bespoke:** already spoken for
- <u>107</u>. **An interlude:** i.e., a farce (literally, a short play used to fill an interval)
- 112. make it: i.e., prove it true
- 113. in nothing less: i.e., in no respect less criminal
- 116. **medicine:** i.e., poison
- 118. What: i.e., whoever
- **121**. **who not:** i.e., whoever
- 125. **thy single virtue:** i.e., your own strength alone
- 133. quality or degree: rank
- 136. **He:** i.e., Edmund
- <u>139 SD</u>. **within:** offstage; **armed:** dressed in full armor (See picture of an armed knight, below.)

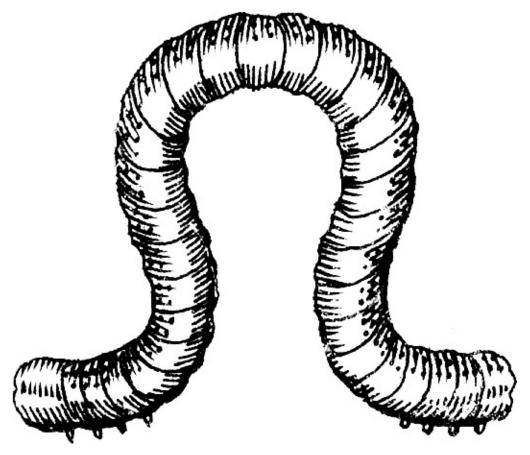


An armed knight.

From Henry Peacham, Minerua Britanna . . . (1612).

### **142**. **What:** who

<u>146</u>. **canker-bit:** destroyed like a rosebud by the cankerworm (See picture.)



A cankerworm. (5.3.146) From John Johnstone, *Opera aliquot* . . . (1650–62).

148. cope: encounter

<u>156</u>–58. **mine honors . . . oath . . . profession:** All these refer to Edgar's status as a knight.

<u>159</u>. **Maugre:** in spite of

160. fire-new: brand-new

163. Conspirant: conspiring; or, conspirator

<u>164</u>. **upward:** top

<u>165</u>. **descent:** lowest part

166. toad-spotted: loathsomely tainted; Say thou: i.e., if you say

167. bent: directed

- 170. wisdom: prudence
- 172. that: i.e., since; say: assay, sign; breeding: i.e., noble birth
- <u>173</u>–74. **What . . . disdain:** i.e., **I disdain** the cautious course of claiming my right, under the rules **of knighthood**, to refuse combat with a challenger whose name and rank I do not know **nicely:** scrupulously
- <u>175</u>. **treasons to:** i.e., accusations of treason at
- <u>176</u>. **the . . . lie:** i.e., **the lie** that charges me with treason, which I hate as I hate hell
- <u>177</u>–79. **for . . . forever:** i.e., because my counter-charges **glance** off your armor without even bruising you, I will now use my **sword** to open a passage to your heart, where they will **forever** lodge
- 180. Save him: i.e., let him live
- 181. This is practice: i.e., you were tricked into fighting
- 184. cozened and beguiled: duped and deceived
- 186. **stopple:** close with a stopple or plug; **Hold, sir:** Perhaps this repeats Albany's earlier command to Edgar to let Edmund live.
- 194. Govern: (1) restrain; (2) look after
- 198. fortune on: success over
- 200. **charity:** i.e., forgiveness
- 201. no . . . blood: i.e., am of no less honorable birth or descent
- 202. If more: i.e., because I am legitimate and the firstborn; th': thou
- <u>204</u>. **pleasant:** pleasure-giving
- 206. **thee he got:** he begot you
- 209. wheel: i.e., Fortune's wheel, which draws one up to a position of power and then casts one down as it continues to turn (See

- pictures.) here: i.e., at the bottom of the wheel, where I began
- 217. **List:** listen to
- <u>219</u>. **The . . . escape:** i.e., in order **to escape** from **the proclamation** condemning me to death
- 224. this habit: these garments
- 225. rings: i.e., eye sockets
- 229. past: ago
- 230. success: result
- 232. flawed: damaged
- 242. **period:** highest point (of woe)
- 243. another: i.e., another sorrowful event
- <u>244</u>. **To amplify too much:** i.e., to increase what was already too sorrowful
- 245. top extremity: i.e., overtop the utmost point
- <u>246</u>. **big in clamor:** i.e., loudly lamenting Gloucester's death
- <u>251</u>. **As:** i.e., **as** if; **threw** . . . **father:** i.e., **threw** himself on Gloucester's body
- <u>254</u>. **puissant:** powerful
- 256. tranced: in a trance
- 259. **enemy king:** Lear, who could be called Kent's **enemy** for having banished him
- 265. smokes: steams
- **277**. **compliment:** formal greeting
- **278**. **very:** mere

- **280**. **aye:** forever
- 285. **object:** spectacle
- 293–94. my writ . . . life: i.e., I have issued written orders commanding the death
- 306. fordid: destroyed
- 314. stone: i.e., mirror's surface
- <u>316</u>. **promised end:** i.e., doomsday, the end of the world promised in the Bible
- 318. Fall and cease: probably addressed to the heavens or the universe
- 333. **falchion:** sword
- <u>335</u>. **crosses:** troubles, adversities; **spoil:** impair, weaken
- <u>337</u>. **tell:** recognize; **straight:** straightway, in a moment
- 338. loved and hated: i.e., first loved and then hated
- <u>342</u>. **Caius:** Kent's name when he was in disguise (This is the only time the name is used in the play.)
- <u>346</u>. **see:** attend to
- <u>347</u>. **your first . . . decay:** i.e., the beginning of the change and decline of your fortunes (**Difference** may also mean "quarrel" and may refer to Lear's relations with his daughters.)
- 352. fordone: destroyed
- <u>353</u>. **desperately:** in despair
- <u>356</u>. **us:** i.e., ourselves
- 357. bootless: useless

- <u>361</u>. **What . . . come:** i.e., whatever opportunities that **may** become available for comforting (Lear in) **this great** decline
- 362. For us, we: i.e., as for myself, I
- <u>365</u>. **boot:** advantage; **addition:** titles
- <u>369</u>. **poor fool:** i.e., Cordelia (**Fool** can be a term of endearment.)
- <u>381</u>. **rack:** instrument of torture on which a victim's limbs were torn apart (See picture.)



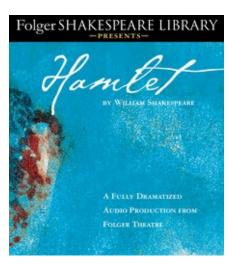
Victims tortured on a rack. (<u>5.3.381</u>) From Girolamo Maggi, *De tintinnabulis liber* . . . (1689).

390. **journey:** i.e., to death

394. The oldest hath: he who is oldest has

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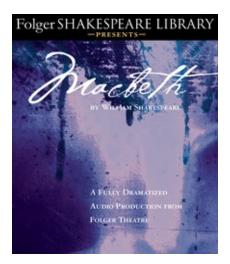
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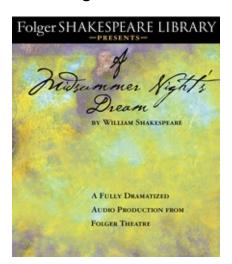
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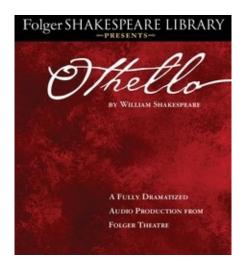
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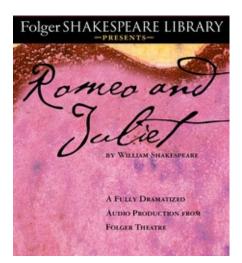
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