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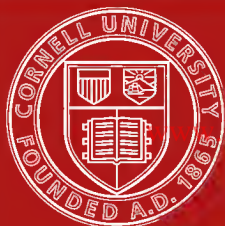
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## SHAKESPEARE'S CYMBELINE.

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A time, however, may arrive, when a complete body of variations being printed, our readers may luxuriate in an ample feast of *thats* and *whiches*; and thenceforward it may be prophesied, that all will unite in a wish that the selection had been made by an editor, rather than submitted to their own labour and sagacity.—STEEVENS.

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SHAKESPEARE'S CYMBELINE:  
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The Text Revised and Annotated

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On this Play

I INSCRIBE THE NAME OF

KARL ELZE,

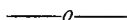
A Tribute to Scholarship

AND A RECORD OF FRIENDSHIP.

C. M. I.

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PREFATORY NOTES.



**T**HE *prima stamina* of this drama are derived from some version of Boccaccio's ninth novel of the second day:\* of this an admirable epitome is given in Skottowe's *Life of Shakespeare*, 1824, vol. ii, pp. 261—266; and this (which has been often employed by editors) is reprinted at length by Mr. J. O. Halliwell in his Folio Edition, vol. xv. The story of the wager, to test a lady's virtue, is of very early origin, and appears in many forms and languages; of which the earliest known in any tongue allied to English is that of Gilbert de Montreuil, in his A. N. romance of *La Violette*, 1225. But it is no business of an editor to give a history of the *mythus* with which the play edited is concerned.

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\* We know from the first complete English version of the *Decameron*, 1620, that many of the novels had long before been published in English; but only one English story founded upon the novel of Bernabo and Zinevra was known to Steevens, and that was printed at Antwerp in 1518.

In Shakespeare, the *mythus* assumes a somewhat different shape from any which the romance-writers have handed down to our day. In the novel, some Italian merchants happen to meet in Paris at supper, and fall to discussing their wives. Three maintain an opinion adverse to the ladies' loyalty, from which one Bernabo Lomellia dissents. A fifth named Ambrogiulo provokes Bernabo to propose a wager, which the former accepts, to be decided by the result of his attempt to corrupt Bernabo's wife, Zinevra. With this object, Ambrogiulo goes to Genoa, where she lives, and bribes a char-woman to convey a chest into the lady's bedroom, in which the libertine is to secrete himself. By this stratagem he is able to make a survey of Zinevra's bed-chamber after she has retired to rest, and to note a mole, with a tuft of golden hair, on her left breast; and before returning to the chest he steals her ring and other material tokens. Bernabo, having lost the wager, gives an order that his wife should be put to death; but the servant employed on this mission betrays his master, and Zinevra escaping in boy's clothes becomes page to a Catalonian, and ultimately goes into the service of the Sultan; with much else, which Shakespeare seems to have liberally followed.

In a story, founded on Boccaccio, printed in 1620, entitled *Westward for Smelts*, there are passages, from which Shakespeare appears to have borrowed some of

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the details of his drama; especially the conversation between the lady, Mrs. Dorrill, and George, the servant employed to kill her, as well as the *dénouement*, where she is page to King Edward IV, at the time of the battle of Barnet, of whom she asks a boon, as Imogen does of Cymbeline. By her means the villain is unmasked; when she thanks his Majesty, and goes up to her unsuspecting husband, saying, "Sir, all my anger to you I lay down with this kisse." So all is well ended, only the villain has to pay a fine of thrice the wager, and suffer a year's imprisonment.

But Shakespeare, whencesoever he may have obtained his version of the story, sets it in an early British framework, taken from that part of the *Chronicle* of Holinshed, 1577, called "The historie of England," book iii, chapters xiii—xviii; in which last chapter we have the life of *Kymbeline or Cimbeline the sonne of Theomantius*.<sup>\*</sup> This Theomantius, or Tenantius as he is called in the same chapter, was the youngest son of Lud, who was the eldest brother of Cassibellane. The borrowed incidents are few and meagre; and the poet's language in describing them is correspondingly bald and prosaic.

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<sup>\*</sup> According to Holinshed the birth of Christ was in the 23rd year of Cymbeline's reign. "He reigned 35 years, & then died and was buried in London, leaving behind him two sonnes, Guiderius and Arviragus": and we learn from chapter xix that it was Guiderius who first refused to pay the Roman tribute contracted by Cassibellane.

The following passages will shew that Shakespeare (III, i) gives to Cassibellane a curious incident which happened to his brother Nenius; and to Cymbeline some of the events told of Cassibellane.

The same [British] historie also maketh mention of one Belinus [a son of Malmucius] that was generall of Cassibellanes armie, and likewise of Nenius brother to Cassibellane, who in fight happened to get Cesar's sword fastened in his shield by a blow which Cesar stroke at him. Androgeus also and Tenancius were at the battell in aid of Cassibellane. Chap. xiii.

Thus according to that which Cesar himselfe and other authentike authors have written, was Britaine made tribunarie to the Romans by the conduct of the same Cesar. But our histories farre differ from this, affirming that Cesar comming the second time, was by the Britains with valencie and martiall prowesse beaten and repelled, as he was at the first, and speciallie by meanes that Cassibellane had pight in the Thames great piles of trees piked with yron, through which his ships being entred the river, were perished and lost. And after his comming a land, he was vanquished in battell, and constrained to flee into Gallia with those ships that remained. For joy of this second victorie (saith Galfrid) Cassibellane made a great feast at London, and there did sacrifice to the gods. Chap. xvi.

There is also in the same scene of the play an allusion to Mulmucius, which was derived from the heading of chapter i of the same book. \*

Of Mulmucius, the first king of Britaine, who was crowned with a golden crowne, his laws, his foundations, with other his acts and deeds.



In this chapter we learn that

Mulmucius, the sonne of Cloten, got the upper hand of the other dukes or rulers.

But Shakespeare's obligations to Holinshed do not end with "the historie of England." The description which preludes Posthumus' account of the battle, "The king himself, of his wings destitute," &c., and his subsequent narrative of the arrest of the Briton-flight (v, iii), are taken from the third part, viz., "The historie of Scotland," p, 155, where we read a description of a stalwart husbandman named Haie, who "beholding the king with the most part of the nobles, fighting with great valiancie in the middle ward, *now destitute of the wings,*" &c. ; and further on, we read—

"There was neere to the place of the battell, a long lane fensed on the sides with ditches and walles made of turfe, through the which the Scots which fled were beaten downe by the enimies on heapes. Here Haie with his sonnes, supposing they might best staie the fight, placed themselves overthwart the lane, beat them backe whom they met fleeing, and *spared neither friend nor fo : but downe they went all such as came within their reach,* wherewith diverse hardie personages cried unto their fellowes to returne backe into the battell," &c.

from which Shakespeare took the incident described by Lucius (v, ii) :

For friends kill friends, and the disorder's such  
As war were hoodwink'd.

William Sidney Walker (*Crit. Exam.*, iii, 331—332) quotes the following passage from Sidney's *Arcadia*, b. ii, 178, as a remarkable suggestion of the characters and mutual relations of Cymbeline and his Queert; who, after all, are but echoes of Macbeth and Gruach.

“And therefore I shall need the less to make you know what kind of woman she was; but this only, that first with the reins of affection, and after with the very use of directing, she had made herself so absolute a master of her husband's mind, that awhile he would not, and after, he could not tell how to govern without being governed by her: but finding an ease in not understanding, let loose his thoughts wholly to pleasure, entrusting to her the entire conduct of all his royal affairs. A thing that may luckily fall out to him that hath the blessing to match with some heroical-minded lady. But in him it was neither guided by wisdom, nor followed by fortune, but therein was slipt insensibly into such an estate, that he lived at her undiscreet discretion: all his subjects having by some years learned, so to hope for good, and fear of harm, only from her, that it should have needed a stronger virtue than his, to have unwound so deeply an entered vice. So that, either not striving because he was contented, or contented because he would not strive, he scarcely knew what was done in his own chamber, but as it pleased her instruments to frame the relation.”

In the *Arcadia*, too, the name of Leonatus occurs.

The date at which this play was written is still unsettled. Coleridge and Tieck judged it to be a juvenile performance. Malone first assigned it to the year 1605, but afterwards to 1609. Mr. Fleay at first thought that it was begun in 1606, and completed between 1607 and

1608. However, he now assigns the greater part to 1610. Mr. Stokes gives the date 1609—1610. But all these determinations are independent of the facts which the comparison of this play with *Macbeth* has brought under my notice during the preparation of materials for this edition. The first note on II, ii (p. 58), was written, when I first perceived that the entire play could not have been composed so late as 1610. The conclusion I have arrived at is, that II, ii, III, i, and V, ii—v, were written as early as 1606—7, and the play completed in 1609—10; so that I agree, on the whole, with Mr. Fleay's first view, with an extension of the interval he supposed to have elapsed between the two compositions.

The earliest record of a performance of *Cymbeline* is in Simon Forman's Diary, 1610—1611 (Ashmolean: 208, Bodleian Library). Under 1611, the diarist makes the entry—"Of *Cimbalin King of England*;" and as the entries before and after specify the place of representation, "at the glob," it is to be inferred that, in referring to *Cymbeline*, he only omitted the name of that theatre, because he could not remember the exact date of the performance. Between 1611 and 1633 we have no mention of the acting of this play. Sir Henry Herbert, in his *Office-Book* 1623—1638, pp. 233, 234 (Malone's Var. Ed., vol. iii), gives this entry: "On Wensday night the first of January 1633, *Cymbeline* was acted at

Court of the King's players. Well likte by the King." (See *Shakespeare's Centurie of Prayse*, 2nd ed., 97 & 157.)

The play is known to us only from the first collective edition of Shakespeare's "Comedies, Histories, and Tragedies," put forth in 1623, commonly called 'The First Folio.' It is the only play in that volume which is *certainly* misplaced; for according to the accepted classification of the time, it is a Comedy; whereas it appears there as the last of the Tragedies. Some of the editors of the last and of the current century made the mistake of removing *Macbeth* from the Tragedies, where it is absolutely in its place, and printing it among the Histories; but with strange inconsistency they left *Cymbeline* among the Tragedies, which might have been better classed with either of the other divisions. Its proper place is in juxta-position to *The Winter's Tale*, with which it has a general and particular resemblance.\* "In general handling," writes Dr. Furnivall (Trans. N. Sh. Soc., 1874, I, 18), "*Cymbeline* is closer to *The*

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\* It is perhaps worth noting, that *Cymbeline* stands in somewhat the same relation to *Macbeth*, as *The Winter's Tale* does to *Othello*: as Leontes, the father of Perdita, is an echo of the childless Moor, so Cymbeline, the father of Imogen, and his Queen, the mother of Cloten, are echoes of Macbeth and the childless Gruach: while Hermione and Imogen are the two absolutely original and perfect matrons in all Shakespeare. After all, Perdita (the modern Nausicaa, of the true simplicity of shamefastness, knowing no shame) stands out as the pearl among Shakespeare's girls, insomuch that Miranda and Marina pale before her.

*Winter's Tale* than any other play. Like that, it treats of the father's breaking of family ties by his own injustice, and then rejoining them, and points (in my belief) to Shakespeare's renewed family life at Stratford after he had left London, and to the contrast he must have felt between the country and the court."

The place of *Cymbeline* in the Folio suggests that it was included late, and as an afterthought. It was probably a small weight in its favour that decided the editors to accept it, while they rejected *Pericles*. This view is confirmed by speeches in the play, which carry to my mind the conviction of their being mere rough drafts: little more, in fact, than *notes for speeches* to be written hereafter. I refer in particular to I, vii (pp. 39,40), II, i (p. 57), III, iv (pp. 105,106), & vi (pp. 120,121), IV, ii (p. 144), and V, v *passim*. François Victor Hugo thought he could see in the *Hamlets* of 1603 & 1604 the process of composition, as we see a full-bodied poem grow out of the poet's rough sketch, and was, as it were, empowered "de pénétrer jusqu'au fond la pensée du poëte, et de surprendre les secrets du génie en travail." That was a very gross illusion; but in *Cymbeline* (if ever), and in that play only of the entire canon, we may trace in those rough-cast notes the outlines of speeches, which, strange to say, Shakespeare did not prevail upon himself to realize.

The project of such an edition of *Cymbeline* as the

present was cursorily sketched in *Shakespeare, the Man and the Book*, vol. ii, pp. 9 & 17, 18; but in executing it several modifications were found necessary; particularly, the proposals as to the numbering of the lines, and the paraphrase of the text, which is here restricted to the few really difficult passages, not readily amenable to the more usual modes of exposition.

The text was set up from Booth's reproduction of  $F_1$ , verified by occasional reference to the original, the spelling being for the most part modernized—the few exceptions being made for some special reason. The text of  $F_1$  is usually followed; and, in the absence of any indication to the contrary, the reading adopted is always that of  $F_1$ . Every deviation is indicated in the notes above the dividing line, save in type, spelling, punctuation, and verse; though even in such matters, in places where the sense is affected by one or other of these incidents, the peculiarity of  $F_1$  is recorded. Every reading that is not derived from  $F_1$  is assigned to its authority or author; and in every such case the reading of  $F_1$  is given also; so that substantially  $F_1$  is always represented either in the text, or in the notes. Many conjectural readings, not advanced to the text, are also recorded, as being, in the editor's judgment, deserving of consideration. Some of these are his own, of which twelve emendations stand in the text, and rather more are recorded among the selected readings.

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By presenting both the readings and the annotations, whether explanatory or critical, at the foot of the page, separated by a dividing-line, this edition, though possibly disabled for service as a class book, is (what it is intended to be) a student's and scholar's edition. The inconvenience (a sacrifice to economy) which students have suffered through the postponement of all notes to the end of the play (as in the Clarendon Press and Friendly Editions) is thus obviated.\* Moreover, the text is not here encumbered with impertinent explanations. Though "upon a desperate bed" does mean "sick with a desperate illness," and "wenchlike" does mean "womanish," the information is wholly unnecessary to anyone who knows the English language; but "pregnant" does not mean "*full* of probability," or of any other possible quality, nor does "at utterance" mean "to the uttermost." The verse is usually left to "shuffle for itself"—though in a few cases an attempt at regulation and redistribution has been made. To have attempted more would have entailed indefinite delay, and ultimate disappointment; for the speculations which divide Professor Elze, Dr. Furnivall, Mr. Fleay, and Mr. Watkiss Lloyd, are not likely to receive a settlement before the Greek Calends.

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\* The penalty exacted for having pursued this course is the accumulation of the "Supplementary Annotations," on pp. 209—13.

This Edition owes most to Reed's of 1813, and the Cambridge of 1866 ; but many other editions, as well as a crowd of commentaries, have been consulted and used as the occasion arose ; and many Elizabethan and Jacobean works have been ransacked for corroborative or illustrative passages.





ABBREVIATIONS USED IN THE NOTES TO  
THIS EDITION.

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<i>A. W.</i>	.	All's Well that Ends Well.
<i>A. &amp; C.</i>	.	Antony and Cleopatra.
<i>A. Y. L.</i>	.	As You Like it.
<i>C. of E.</i>	.	Comedy of Errors.
<i>C.</i>	.	Coriolanus.
<i>H.</i>	.	Hamlet, Prince of Denmark.
<i>K. E. III</i>	.	King Edward the Third.
<i>1, 2 K. H. 4</i>	.	The First, or Second Part of King Henry the Fourth.
<i>K. H. 5</i>	.	King Henry the Fifth.
<i>1, 2, 3 K. H. 6</i>	.	The First, Second, or Third Part of King Henry the Sixth.
<i>K. H. 8</i>	.	King Henry the Eighth.
<i>J. C.</i>	.	Julius Cæsar.
<i>K. J.</i>	.	King John.
<i>K. L.</i>	.	King Lear.
<i>L. C.</i>	.	A Lover's Complaint.
<i>L. L. L.</i>	.	Love's Labours Lost.
<i>M.</i>	.	Macbeth.
<i>M. for M.</i>	.	Measure for Measure.
<i>M. of V.</i>	.	The Merchant of Venice.
<i>M. W.</i>	.	The Merry Wives of Windsor.
<i>M. N. D.</i>	.	A Midsummer Night's Dream.
<i>M. A.</i>	.	Much Ado about Nothing.
<i>O.</i>	.	Othello.
<i>P. P.</i>	.	The Passionate Pilgrim.
<i>P.</i>	.	Pericles, Prince of Tyre.

<i>K. R. 2</i>	. . . . .	King Richard the Second.
<i>K. R. 3</i>	. . . . .	King Richard the Third.
<i>R. &amp; J.</i>	. . . . .	Romeo and Juliet.
<i>R. of L., R. L., or L.</i>	. . . . .	The Rape of Lucrece.
<i>T. of S.</i>	. . . . .	The Taming of the Shrew.
<i>T.</i>	. . . . .	The Tempest.
<i>T. of A.</i>	. . . . .	Timon of Athens.
<i>T. A.</i>	. . . . .	Titus Andronicus.
<i>T. &amp; C.</i>	. . . . .	Troilus and Cressida.
<i>T. N.</i>	. . . . .	Twelfth Night, or What You Will.
<i>T. G. V.</i>	. . . . .	The Two Gentlemen of Verona.
<i>T. N. K.</i>	. . . . .	The Two Noble Kinsmen.
<i>V. &amp; A.</i>	. . . . .	Venus and Adonis.
<i>W. T.</i>	. . . . .	The Winter's Tale.
<i>F<sub>1</sub></i>	. . . . .	The First Folio Edition, 1623.
<i>F<sub>2</sub></i>	. . . . .	The Second Folio Edition, 1632.
<i>F<sub>3</sub></i>	. . . . .	The Third Folio Edition, 1664.
<i>F<sub>4</sub></i>	. . . . .	The Fourth Folio Edition, 1685.
<i>A. V. of N. T.</i>	. . . . .	The Authorised Version of the New Testament.

\* \* Line-references, except for *Cymbeline*, are as corrected, to the Globe Edition of Shakespeare.

IN CORRECTIONS, PP. XIX, XX.

<i>a</i>	. . . . .	Annotation.
<i>c</i>	. . . . .	Collation (of selected readings).
<i>t</i>	. . . . .	Text.



\* \* \* BEFORE USING THIS EDITION, THE READER IS  
REQUESTED TO MAKE THE FOLLOWING CORRECTIONS.

Page.	Line of Text ( <i>t</i> ) Collation ( <i>c</i> ) or Annotation ( <i>a</i> )	Correction.
vi	2 from foot	Insert in a collection <b>before</b> entitled.
viii	12	<b>for</b> tribunaries <b>read</b> tributaries
2	7 from foot <i>a</i>	<b>for</b> 42 <b>read</b> 44
„	6 from foot <i>a</i>	<b>for</b> 387 & 401 <b>read</b> 384 & 397
„	last <i>c</i>	<b>dele</b> Steevens conj.
„	last <i>a</i>	<b>dele</b> after a proposal of Steevens (The fact is, Steevens' independent proposal was published 22 years after Hanmer's Edition.)
3	4 <i>a</i>	<b>for</b> 48,49 <b>read</b> 50,51
„	6 <i>a</i>	<b>for</b> 12—15 <b>read</b> 13—16
4	3 <i>a</i>	<b>for</b> 19 <b>read</b> 16
6	6 <i>a</i>	<b>for</b> 77—79 <b>read</b> 86—88
10	6 <i>u</i>	<b>for</b> 4 <b>read</b> ,105 and <b>for</b> 216—218 <b>read</b> 215—217
16	12 <i>t</i>	<b>for</b> on <b>read</b> upon
„	6 <i>a</i>	<b>for</b> 16 <b>read</b> 17
„	9 <i>a</i>	<b>for</b> 21 <b>read</b> 23
„	penult. <i>a</i>	<b>for</b> France <b>read</b> Burgundy
18	2 <i>c</i>	<b>after</b> Ed. conj., <b>add</b> <i>either</i> Staunton conj. <i>the</i> Gould conj.
20	1 <i>u</i>	<b>for</b> 38,39 <b>read</b> 47,48
22	last <i>t</i>	<b>dele</b> own
„	17 <i>a</i>	<b>for</b> 2 <b>read</b> 3
23	2 <i>a</i>	<b>for</b> V <b>read</b> IV
24	6 <i>u</i>	<b>for</b> words <b>read</b> word
29	11 <i>t</i>	<b>for</b> confidence <b>read</b> offence
30	11 <i>t</i>	<b>dele</b> that <b>before</b> you
32	8 <i>t</i>	<b>for</b> base <b>read</b> most
„	<i>c</i>	<b>for</b> Steevens <b>read</b> Theobald
„	2 from foot <i>a</i>	<b>for</b> his <b>read</b> this

Page.	Line of Text ( <i>t</i> ) Collation ( <i>c</i> ) or Annotation ( <i>a</i> )	Correction.
46	2 <i>t</i>	for bondage! read bondage!"
„	2 <i>c</i>	for heavens read heaven's
47	2 <i>c</i>	for 96 read 95
„	3 <i>c</i>	for 97 read 96
48	2 & 3 <i>c</i>	for 7 read 6, and for 8 read 7
50	2 <i>c</i>	after Walker add conj.
52	last <i>a</i>	for 21 read 23
61	3 from foot <i>t</i>	for bear read bare
„	last <i>t</i>	for time. [ <i>Exit.</i> read time! [ <i>Exit, into trunk.</i>
„	<i>c</i>	add 32 sense $F_1$ selfe Gould conj.
63	1 <i>a</i>	for 116 read 113—115.
64	<i>c</i>	add 29 amend $F_2$ ame d $F_1$ .
68	1 <i>a</i>	for 98,99 read 95,96
73	last <i>a</i>	insert 34, before 35
76	<i>c</i>	add <i>on't was not</i> S. Walker conj.
„	3 <i>a</i>	for 53 read 49 and for 54 read 50
„	last <i>a</i>	for Posthumus read Iachimo
77	penult. <i>a</i>	for depend read depender
85	1 <i>a</i>	for 51,52 (Globe) read 351,352
87	8 <i>t</i>	for Britains read Britons
„	11 <i>t</i>	insert or before longer
„	last <i>a</i>	after subs. add sing
92	1 <i>c</i>	for 76 read 77
95	14 <i>a</i>	for "him" read the second "him"
98	10,11 <i>t</i>	remove , from after bow and place it after meanly (Staunton's correction)
„	14 <i>t</i>	for tricks read trick
100	last <i>t</i>	dele an
110	5 <i>a</i>	for seventeenth read sixteenth
112	last <i>t</i>	for you read you!
118	1 <i>a</i>	for 133 read 134
121	9 <i>a</i>	for or "Take, read and "Take
122	<i>c</i>	add 14 <i>He Rowe 2 Here</i> $F_1$ .
123	3 <i>a</i>	add, after absurd, as well as untrue.
124	1 <i>c</i>	dele , after <i>Groome</i>
137	last <i>a</i>	for <i>A. Y.</i> read <i>A. Y. L.</i>

Page.	Line of Text Collation (t) or Annotation (a)	Correction.
139	c	for 151 I, F <sub>1</sub> read 162 I F <sub>1</sub> .
140	c	add 175 wonder F <sub>1</sub> wonderful Pope.
142	8 t	for thy read the
„	10 t	for in. read in?
„	c	add 201 one Rowe 2 the one F <sub>1</sub> .
„	c	add 203 the Eccles conj. thy F <sub>1</sub> .
143	last u	insert IV, before ii
146	3 from foot t	} for your read our
181	10 t	
150	17 t	for to't read 't
„	c	add 349 sinnes F <sub>1</sub> signs Gould conj.
151	1 a	add supra
165	3 from foot t	for e'er read ere
168	5 from foot t	for Gaoler read Gaolers
„	last t	for I am read am I
„	c	add 91 legge F <sub>1</sub> lag Daniel conj.
173	2 c	for deserv'd F <sub>1</sub> read d serv'd F <sub>1</sub> .
177	7 from foot t	for So I read So, if I
178	6 from foot t	for for read or
179	1 t	for Why, what read What
188	1 a	for him read you
189	last a	for 3rd read 2nd
190	18 a	for statue read stature
194	2 c	for came F <sub>1</sub> read comes F <sub>1</sub> .
200	t	dele [To Belarius.

Transpose readings at pp. 68, c; 69, c; 82, 3 c; 108, 2 c; 154, 2 c.

\* \* Some errors in numerals referring to passages *infra*, were almost inevitable, where the text referred to was not already in type.



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PERSONS REPRESENTED.  
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CYMBELINE, king of Britain.

CLOTEN, son to the Queen by a deceased husband.

POSTHUMUS LEONATUS, husband to Imogen.

BELARIUS, a banished lord, passing under the name of MORGAN.

GUIDERIUS, } Sons to Cymbeline by a former wife, passing under the names  
ARVIRAGUS, } of POLYDORE and CADWAL, putative sons to Morgan.

PHILARIO, friend to Posthumus, }  
IACHIMO, friend to Philario, } Italians.

CAIUS LUCIUS, general of the Roman forces.

PISANIO, attendant to Posthumus.

CORNELIUS, a physician.

A Roman Captain.

Two British Captains.

A Frenchman, friend to Philario.

Two Lords

Two Gentlemen } of Cymbeline's Court.

Gaolers.

QUEEN, wife to Cymbeline.

IMOGEN, daughter to Cymbeline by a former wife, at one time passing under the name of FIDELE, a page.

HELEN, attendant to Imogen.

Lords, Ladies, Roman Senators, Tribunes, a Soothsayer, Musicians,  
Apparitions, &c.

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SCENE: Britain and Rome.



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# CYMBELINE.

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## ACT I.

### SCENE i.

*Enter two Gentlemen.*

*1st Gent.* You do not meet a man but frowns. Our bloods  
No more obey the heavens than our courtiers  
Still seem as does the king's.

3 *king's* = *kings* F<sub>1</sub>.

---

1—3. The phrase is elliptical, and the text, though not defective, has therefore been suspected. "Our bloods" &c., = our bloods (or dispositions) are not more "servile to all the skyey influences" (*M. for M.*, III, i) than our courtiers, in their feigned looks, are to the king's blood. It is a converted simile. The weather governs our dispositions; the king's disposition, through his looks, &c., governs our courtiers' looks; the former dependency is not more constant than the latter. "Still seem" = ever put on an appearance. Cf. *C. of E.*, II, ii, 30—34, where Antipholus of S. thus directs his servant :

When the sun shines let foolish gnats make sport,  
But creep in crannies when he hides his beams.  
If you will jest with me, *know my aspect,*  
*And fashion your demeanour to my looks,*  
Or I will beat this method in your sconce.

The following passages from Greene's *Menaphon*, 1589, pp. 23, 24 (Arber), well illustrate this: though the feigning is here the other way, viz., assuming cheerful looks, without the corresponding cheerfulness. "The King thus smoothing the heate of his cares, rested a melancholy man in his Courts; hiding under his head the double-faced figure of *Janus*, as well to cleare the skies of other men's conceptes with smiles, as to furnish out his owne dumps

2nd Gent. But what's the matter?

1st Gent. His daughter, and the heir of 's kingdom, whom  
 He purpos'd to his wife's sole son, a widow  
 That late he married, hath preferr'd herself  
 Unto a poor but worthy gentleman.  
 She's wedded : her husband banish'd : she imprison'd :  
 All is outward sorrow ; though I think the king  
 Be touch'd at very heart.

6 *preferr'd* Ed. conj. *referr'd* F<sub>1</sub>.

8 *She's wedded* F<sub>1</sub> | *She's wed* Steevens conj.

9 *All is* F<sub>1</sub> | *All's* Steevens conj. Hanmer.

with thoughts. But as other beasts level their looks at the countenance of the Lion, and birds make wing as the Eagle flies: so *Regis ad arbitrium totus componitur orbis*: the people were measured by the minde of the sovereigne, and what stormes soever they smoothed in private conceipt, yet they made haye, and cried holiday in outward appearance. \* \* \* When thou [*Menaphon*] seest the heavens frowne, thou thinkest on thy faults, and a cleere skie putteth thee in minde of grace;" &c. Steevens quotes from *Never too late*, 1590, of the same author, "if the King smiled, every one in court was in jollitie; if he frowned, their plumes fell like peacock's feathers, so that their outward presence depended on his inward passions." See also a passage in Chapman's *Byron's Tragedie*, IV, i, quoted in *Shakespeare Hermeneutics*, 1875, p. 147, in illustration of a passage in *M. for M.*, and by Hudson (ed. 1881).

6. "Preferr'd" would in this passage mean "commended" or "recommended." Imogen had not "referr'd herself" to Posthumus, in the only sense "referr'd" can well have (as to which, cf. *M. for M.*, III, ii—the Duke's penultimate speech), but "preferr'd" or *commended* herself to the man she would marry. Cf. the same verb, in nearly the same sense, in II, iii, 42, and IV, ii, 387 & 401. Cf. also *T. of A.*, III, v, 32—35 :

make his wrongs his outsides ;  
 To wear them like his raiment, carelessly :  
 And ne'er *prefer* his injuries to his heart,  
 To bring it into danger.

8,9. Hanmer's arrangement after a proposal of Steevens.

2nd Gent. None but the king? 10

1st Gent. He that hath lost her too: so is the queen,  
That most desir'd the match. But not a courtier,  
Although they wear their faces to the bent  
Of the king's looks, hath a heart that is not  
Glad at the thing they scowl at.

2nd Gent. And why so?

1st Gent. He that hath miss'd the princess is a thing  
Too bad for bad report: and he that hath her,  
(I mean, that married her, alack, good man!  
And therefore banish'd), is a creature such  
As, to seek through the regions of the earth 20  
For one his like, there would be something failing  
In him that should compare. I do not think  
So fair an outward, and such stuff within,  
Endows a man but he.

2nd Gent. You speak him far.

14 *hath* . . . . *not* F<sub>1</sub> *but hath* . . . *not* Pope 1. Pope 2 omits *not*.

12—15. . . These lines may be compared to Iago's description of those

Who trimm'd in forms and *visages* of duty,  
Keep yet their *hearts* attending on themselves.

*O.*, 1, 1, 48, 49.

19—22. A similar, but more excessive, strain of commendation is applied  
to Hermione in *W. T.*, v, 1, 12—15:

If one by one you wedded all the world,  
Or from the all that are took something good  
To make a perfect woman, she you kill'd  
Would be unparallel'd.

It should be observed that "In him that should compare" means, in the  
case of him who should be selected to stand the comparison.

1st Gent. I do extend him, sir, within himself;  
Crush him together, rather than unfold  
His measure [www.libtool.com.cn](http://www.libtool.com.cn)

2nd Gent. What's his name, and birth?

1st Gent. I cannot delve him to the root: his father  
Was call'd Sicilius, who did win his honour  
Against the Romans, with Cassibelan, 30  
But had his titles by Tenantius, whom  
He serv'd with glory and admir'd success;  
So gain'd the sur-addition, Leonatus;  
And had, besides this gentleman in question,  
Two other sons, who, in the wars o' th' time,  
Died with their swords in hand: for which their father,  
29 *Win* Jervis conj. *ioyne* F<sub>1</sub>.

25,26. The second speaker says, you praise him out of measure: to which the first replies, I unfold at large his virtues, but within the measure of himself. To *extend* is often used in this sense. Cf. I, v, 19 *infra*, and *W. T.*, IV, i (Camillo's penult. speech), "The report of her is *extended* more than can be thought." *Rack the value* (*M. A.*, IV, i, 222) is used in the same sense: *rack* = *stretch* (as on the rack) or *extend* to the full.

29. The old text, *ioyne*, cannot be right, on account of the opposed clause—"But had his titles," &c. Cf. *A. W.*, III, ii (the Countess' penult. speech):

his sword can never win  
The honour that he loses.

Also II, iv, 53 *infra*: but I now  
Profess myself the winner of her honour.

And *The Travailes of Three English Brothers*, John Day, 1607 (Bullen), p. 11:  
and that hardens valour,  
When he that wins the honour wins the spoil.

*Win* is a fitter word for honour got by military exploit, than *gain*, another conjecture of Jervis, adopted by several American editors. *Earn* (recorded in the Camb. ed.) stands self-condemned on the ground of cacophony.

Then old and fond of issue, took such sorrow  
 That he quit being ; and his gentle lady  
 Big of this gentleman, our theme, deceas'd  
 As he was born. The king he takes the babe  
 To his protection, calls him Posthumus Leonatus,  
 Breeds him, and makes him of his bed-chamber,  
 Puts to him all the learnings that his time  
 Could make him the receiver of, which he took,  
 As we do air, fast as 'twas minister'd, and

40

43 to *him* F<sub>1</sub> *him* to Reed.

44 *receiver of, which* F<sub>1</sub>, *receiver, of which* Ed. conj.

43. No other certain instance of this use of the verb "put to" is adducible from Shakespeare. In the passage Schmidt couples with this (*O.*, III, iii, 391—393), "put" seems to have the meaning of *suggest*.

I see, sir, you are eaten up with passion :  
 I do repent me that I put it to you.  
 You would be satisfied ?

But the folio text is allowed to stand, because of the following words: "could make him the *receiver of*;" and in view of that "put to" may here mean, as in *T. of A.*, IV, iii, 271, "put into." For confirmation, cf. *V.*, v, 336—339 (Belarius' penult. speech):

These gentle princes—  
 For such and so they are—these twenty years  
 Have I train'd up : those arts they have as I  
 Could *put into* them.

"His time," as we now say, *his years*, meaning, *his youth*. Cf. *M. of V.*, I, i, 129.

but my chief care  
 Is to come fairly off from the great debts  
 Wherein *my time*, something too prodigal,  
 Hath left me gaged.

44. The conjectural reading above recorded, which restores the rhythm of the verse, is sustained by other passages, e. g., *W. T.*, II, i, 93 :

That vulgars give bold'st titles.

In's spring became a harvest : liv'd in court,  
 (Which rare it is to do) most prais'd, most lov'd :  
 A sample to the youngest to th' more mature,  
 A glass that feated them : and to the graver,  
 A child that guided dotards : to his mistress, 50  
 For whom he now is banish'd,—her own price  
 Proclaims how she esteem'd him : and his virtue  
 By her election may be truly read,  
 What kind of man he is.

*2nd Gent.* I honour him,  
 Even out of your report. But pray you tell me,  
 Is she sole child to th' king?

*1st Gent.* His only child.  
 He had two sons (if this be worth your hearing,  
 Mark it): the eldest of them at three years old,  
 I' th' swathing-clothes the other, from their nursery  
 Were stol'n, and to this hour no guess in knowledge 60

46. This may be contrasted with Cleopatra's description of Antony (with Theobald's triumphant emendation):

For his bounty,  
 There was no winter in't; an *autumn* 'twas  
 That grew the more by reaping.

*A. & C.*, V, ii, 77—79.

49. "Feated" is just *fashioned, formed*. Cf. *H.*, III, i (Ophelia's last speech).

The glass of fashion and the mould of form.

The word has been found in Palsgrave, 1530; and Steevens aptly quotes  
 2 *K. H.* 4, IV, iii, 21 :

He was indeed the glass  
 Wherein the noble youths did dress themselves.

58, 59.—Cf. III, iii, 101 *infra* :

At three and two years old I stole these babes.

60. That is, "no guess" resulting "in knowledge."

Which way they went.

2nd Gent. How long is this ago?

1st Gent. Some twenty years.

2nd Gent. That a king's children should be so convey'd,  
So slackly guarded, and the search so slow  
That could not trace them!

1st Gent. Howsoe'er 'tis strange,  
Or that the negligence may well be laugh'd at,  
Yet is it true, sir.

2nd Gent. I do well believe you.

1st Gent. We must forbear: here comes the gentleman,  
The queen and princess.

[*Exeunt.*]

---

SCENE ii.

*Enter the Queen, Posthumus, and Imogen.*

Queen. No: be assur'd you shall not find me, daughter,  
After the slander of most step-mothers,  
Evil-ey'd unto you. You're my prisoner, but  
Your gaoler shall deliver you the keys  
That lock up your restraint. For you, Posthumus,  
So soon as I can win th' offended king,  
I will be known your advocate: marry, yet

---

63. "Conveyed" means here *carried off by stealth, decoyed or kidnapped.*

2. According to the slanderous repute of most step-mothers. Cf. I, vii, 1 *infra*, and *T. & C.*, III, ii (Cressida's protestation):

\* as false \* as stepdame to her son.

The fire of rage is in him, and 'twere good  
 You lean'd unto his sentence with what patience  
 Your wisdom may inform you.

*Post.* 'Please your highness, 10  
 I will from hence to-day.

*Queen.* You know the peril:  
 I'll fetch a turn about the garden, pitying  
 The pangs of barr'd affections, though the king  
 Hath charg'd you should not speak together. [*Exit.*

*Imo.* O  
 Dissembling courtesy! How fine this tyrant  
 Can tickle where she wounds! My dearest husband,  
 I something fear my father's wrath, but nothing  
 (Always reserv'd my holy duty) what  
 His rage can do on me. You must be gone,  
 And I shall here abide the hourly shot 20  
 Of angry eyes: not comforted to live,  
 But that there is this jewel in the world,  
 That I may see again.

*Post.* My queen! my mistress!  
 O lady, weep no more, lest I give cause  
 To be suspected of more tenderness  
 Than doth become a man. I will remain  
 The loyal'st husband that did e'er plight troth.

---

9. You should bend in submission to the sentence. So we now say in our Law Reports, "he bowed to the ruling of the Court."

13. Affections thwarted, or debarred from their gratification.



My residence in Rome, at one Philario's,  
 Who to my father was a friend, to me  
 Known but by letter; thither write, my queen,  
 And with mine eyes I 'll drink the words you send,  
 Though ink be made of gall.

*Re-enter Queen.*

*Queen.* Be brief, I pray you:  
 If the king come, I shall incur I know not  
 How much of his displeasure; [*Aside*] yet I'll move him  
 To walk this way: I never do him wrong,  
 But he does buy my injuries to be friends:  
 Pays dear for my offences. [*Exit.*]

*Post.* Should we be taking leave  
 As long a term as yet we have to live,  
 The loathness to depart would grow. Adieu!

*Imo.* Nay, stay a little:  
 Were you but riding forth to air yourself,  
 Such parting were too petty. Look here, love,  
 This diamond was my mother's; take it, heart,  
 But keep it till you woo another wife,  
 When Imogen is dead.

32. "Ink" = the ink. In Shakespeare and writers of his time the article is often understood.

36. "To be friends" = in order that we may be friends again. The queen (who is a weak echo of Lady Macbeth) takes advantage of Cymbeline's dependence upon her; and, contrary to the common usage, the injured party here is expected to condone the injuries he has received.

44. "But" = only.

*Post.* How, how? Another?  
 You gentle gods, give me but this I have,  
 And sear up ~~my embracements from~~ a next  
 With bonds of death. Remain, remain thou here, [*Puts on ring.*  
 While sense can keep it on! And sweetest, fairest,  
 As I my poor self did exchange for you, 50  
 To your so infinite loss; so in our trifles  
 I still win of you. For my sake wear this:  
 It is a manacle of love: I'll place it  
 Upon this fairest prisoner. [*Puts the bracelet on her arm.*  
*Imo.* O the gods!  
 When shall we see again?

*Enter Cymbeline and Lords.*

*Post.* Alack, the king!

49 *it on F<sub>1</sub>, it own = its own* Grant White conj.

47. Meaning, prevent my embracements with bonds of death, *i.e.*, the sear-cloths or cerements in which the body is swathed. Cf. *T. of A.*, IV, iii, 177—188:

Common mother, &c.,

*Ensear* thy fertile and conceitious womb!

49. This change of person, from *thou* to *it*, is countenanced by similar changes in other passages of this play, viz., III, iii, 103,4, IV, ii, 216—218, and V, i, 2—4.

50,51. Posthumus says, in effect, you have given me yourself—your all—which is infinitely more precious than what I gave you in exchange (myself), so that you have suffered infinite loss. Cf. V, iv, 22,23:

For Imogen's dear life take mine; and though  
 'Tis not so dear, yet 'tis a life.

55. Cf. *K. H.* 8, I, i, 2:

How have you done  
 Since last *we saw* in France?

Cf. "We have known together in Orleans," I, v *infra*.

*Cym.* Thou basest thing, avoid ! hence, from my sight !  
 If after this command thou fraught the court  
 With thy unworthiness, thou diest. Away !  
 Thou'rt poison to my blood.

*Post.* The gods protect you,  
 And bless the good remainders of the court !  
 I am gone.

60

[*Exit.*]

*Imo.* There cannot be a pinch in death  
 More sharp than this is.

*Cym.* O disloyal thing,  
 That shouldst repair my youth, thou heap'st  
 A year's age on me.

*Imo.* I beseech you, sir,  
 Harm not yourself with your vexation : I  
 Am senseless of your wrath ; a touch more rare

63,64 *heap'st A yeares age on F<sub>1</sub> heapest years Of age upon Ed. conj.*

57. "Fraught" = freight, *v. a.*, meaning here, to *charge* or *burden*. Posthumus, who has hitherto been a dependant at court, is now forbidden to be a hanger-on there. This verb also occurs in *T.*, I, ii, 13.

61,62. Cf. *K. H.* 8, V, i, 68,69 :

her sufferance made  
 Almost each pang a death.

63,64. "Thou heap'st a year's age on me." The expression is well illustrated by a remark in one of General Gordon's letters (*Hake's Story of Chinese Gordon*. 1884. P. 302). "It is, indeed, most painful to be in such a position ; *it takes a year's work out of me.*"

66. "Senseless" = insensible. Cf. *T. of A.*, II, ii, 1 :

so senseless of expense.

66. "A touch more rare" = a pang more exquisite.

Subdues all pangs, all fears.

*Cym.* Past grace? Obedience?

*Imo.* Past hope, and in despair: that way past grace.

*Cym.* That mightst have had the sole son of my queen!

*Imo.* O blessed, that I might not! I chose an eagle, 70

And did avoid a puttock.

*Cym.* Thou took'st a beggar: wouldst have made my throne  
A seat for baseness.

*Imo.* No; I rather added  
A lustre to it.

*Cym.* O thou vile one!

*Imo.* Sir,

It is your fault that I have lov'd Posthumus.

You bred him as my playfellow, and he is

A man worth any woman: over-buys me

Almost the sum he pays.

66,67. Cf. IV, ii, 244 *infra*:

Great griefs, I see, med'cine the less,

and *K. L.*, III, iv, 8—14:

But where the greater malady is fix'd,  
The lesser is scarce felt.

\* \* \* The tempest in my mind  
Doth from my senses take all feeling else,  
Save what beats there.

Also *O.*, I, iii, 53—56, and *Sonnet* 90.

70,71. Cf. *K. R.* 3, I, i, 132,133:

More pity that the eagle should be mew'd,  
While kites and buzzards prey at liberty.

“A puttock,” if not a kite or a buzzard, was, like those, of no use in falconry.

77,78. Imogen adopts her husband's metaphor in lines 50,51, but, in turning it against herself, increases the extravagance of the self-depreciation. She says in effect, that in marrying her, Posthumus gets almost nothing in return for what he gives, his worth being so much greater than hers.

*Cym.* What? art thou mad?

*Imo.* Almost, sir, heaven restore me! Would I were  
A neat-herd's daughter, and my Leonatus  
Our neighbour shepherd's son! 80

*Re-enter Queen.*

*Cym.* Thou foolish thing! [*To Imogen.*  
They were again together: you have done  
Not after our command. Away with her,  
And pen her up.

*Queen.* Beseech your patience: peace,  
Dear lady daughter, peace. Sweet sovereign,  
Leave us to ourselves, and make yourself some comfort  
Out of your best advice.

*Cym.* Nay, let her languish  
A drop of blood a day, and being aged  
Die of this folly! [*Exit.*

*Enter Pisanio.*

*Queen.* Fie, you must give way:  
Here is your servant. How now, sir? What news? 90

*Pisa.* My lord your son drew on my master.

*Queen.* Ha!  
No harm, I trust, is done?

*Pisa.* There might have been,

87,88. Cf. V, v, 52 *infra*:

A mortal mineral  
Which, being took, should by the minute feed  
On life, and lingering by inches waste you.

and *O.*, V, ii, 154:

If he say so, may his pernicious soul  
Rot half a grain a day!

But that my master rather play'd than fought,  
 And had no help of anger: they were parted  
 By gentlemen at hand.

*Queen.* I am very glad on't.

*Imo.* Your son's my father's friend; he takes his part  
 To draw upon an exile. O brave sir!  
 I would they were in Afric both together:  
 Myself by with a needle, that I might prick  
 The goer-back! Why came you from your master?

100

*Pisa.* On his command. He would not suffer me  
 To bring him to the haven: left these notes  
 Of what commands I should be subject to,  
 When 't pleas'd you to employ me.

*Queen.* This hath been  
 Your faithful servant: I dare lay mine honour  
 He will remain so.

*Pisa.* I humbly thank your highness.

*Queen.* 'Pray walk awhile.

*Imo.* About some half-hour hence, [*To Pisanio.*  
 I pray you speak with me; you shall at least  
 Go see my lord aboard. For this time leave me. [*Exeunt.*

108 *I pray Capell Pray F<sub>1</sub>.*

94. "Help of anger" is the stimulus of anger. Posthumus was *not* animated with anger to injure his assailant. Take the following in illustration: "A slight flesh-wound in the side at once punished, and warned him of, his inadvertence; when, turning his whole thoughts on the business in which he was engaged, and *animated with anger* against his impertinent intruder the rencontre speedily began to assume another face," and Peveril ran him through the body.—*Peveril of the Peak*, chap. 32.

107—109. Capell's re-arrangement of the broken lines in F<sub>1</sub>.

## SCENE iii.

*Enter Cloten and two Lords.*

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1st Lord. Sir, I would advise you to shift a shirt; the violence of action hath made you reek as a sacrifice. Where air comes out, air comes in; there's none abroad so unwholesome as that you vent.

Clot. If my shirt were bloody, then to shift it. Have I hurt him?

2nd Lord. [*Aside*] No, faith; not so much as his patience.

1st Lord. Hurt him? His body's a passable carcass if he be not hurt. It is a throughfare for steel if it be not hurt.

3 *unwholesome* Ed. conj. *wholesome* F<sub>1</sub>.

I, iii. This scene is introduced to show up Cloten in a character which—to judge of his subsequent conduct—he hardly deserves, that of a conceited coward. The first Lord flatters him too grossly for human credulity, and the second Lord, by “asides,” lampoons him, for the benefit of the groundlings. The allusions are obscure, and the quibbles poor. It would be a relief to know that Shakespeare was not responsible for either this scene, or the first in Act II. Both, however, may be omitted, without loss, in reading this play.

2—4. The first Lord's advice is to change for the better; and therefore he is bound to say “there's none—*i. e.*, no air—abroad so *unwholesome*,” &c. This kind of emendation has to be resorted to in several passages of the prose scenes of this play, in order to make sense of them.

5. “Then to shift it” = then only would there be any need to shift it: viz., in the event of his having been wounded.

8. Passable = penetrable, without rupture, as a fluid. Cf. Ariel's defiance to the two brothers, in *T.*, III, iii, 61—64. *Passable* is used by Dr. Henry More in two senses, (1) *probable, reasonable, i. e.*, to be received and believed; (2) *penetrable, ut supra*. The sense is: if Posthumus be not hurt, his body must be one that cannot be wounded, though penetrable; if his body be not wounded, it is “a throughfare for steel;” implying that Cloten had thrust him through and through.

2nd Lord. [*Aside*] His steel was in debt, it went o' th' 10  
back side the town.

Clot. The villain would not stand me.

2nd Lord. [*Aside*] No; but he fled forward still, toward  
your face.

1st Lord. Stand you! You have land enough of your own;  
but he added to your having, gave you some ground.

2nd Lord. [*Aside*] As many inches as you have oceans.  
Puppies!

Clot. I would they had not come between us.

2nd Lord. [*Aside*] So would I, till you had measured how 20  
long a fool you were on the ground.

Clot. And that she should love this fellow, and refuse me!

2nd Lord. [*Aside*] If it be a sin to make a true election,  
she is damned.

1st Lord. Sir, as I told you always, her beauty and her  
brain go not together. She's a good sign, but I have seen small  
reflection of her wit.

2nd Lord. [*Aside*] She shines not upon fools, lest the  
reflection should hurt her.

10. "His steel was in debt," &c. = Cloten paid off no scores with his steel, but kept out of harm's way, as a debtor might do to avoid arrest in a town.

13. "Fled forward." Steevens quotes in illustration *T. & C.*, IV, i, 19, 20. Cf. also *M. for M.*, III, i, 12, 13.

16. "As many inches," &c. That is, Posthumus did not give a single inch of ground to Cloten. Cf. *A. Y. L.*, III, ii: "One *inch* of delay more is a south-sea of discovery."

21. "Election," as in *K. L.*, I, i, 209, where France refuses to take Cordelia to wife. A pun is also intended.



*Clot.* Come, I'll to my chamber. Would there had been 30  
some hurt done !

*2nd Lord.* [*Aside*] I wish not so ; unless it had been the  
fall of an ass, which is no great hurt.

*Clot.* You'll go with us ?

*1st Lord.* I'll attend your lordship.

*Clot.* Nay, come, let's go together.

*2nd Lord.* Well, my lord. [*Exeunt.*]

SCENE iv.

*Enter Imogen and Pisanio.*

*Imo.* I would thou grew'st unto the shores o' th' haven,  
And question'dst every sail : if he should write,  
And I not have it, 'twere a paper lost  
As offer'd mercy is. What was the last  
That he spake to thee ?

*Pisa.* 'Twas, his queen, his queen !

*Imo.* Then wav'd his handkerchief ?

---

3,4. "lost As offered mercy is;" an obscure expression, usually explained as referring to the pardon of a condemned criminal ; and Steevens quotes, in illustration, *A. W.*, V, iii, 58,

Like a remorseful pardon slowly carried.

But why strain the passage to mean more than it says ? Imogen is simply declaring that Posthumus' letter would be to her as an offer of mercy, alleviating her present anxiety on his account ; and if the letter be lost, the offer of mercy is lost also. "Offer'd mercy" has also been thought to mean, God's offer of mercy to sinners ; a view which compares Imogen to something worse than a condemned criminal !

*Pisa.* And kiss'd it, madam.

*Imo.* Senseless linen ! happier therein than I !

And that was all ? [www.libtool.com.cn](http://www.libtool.com.cn)

*Pisa.* No, madam ; for so long  
As he could make me, with his eye or ear,  
Distinguish him from others, he did keep  
The deck, with glove, or hat, or handkerchief  
Still waving, as the fits and stirs of's mind  
Could best express how slow his soul sail'd on,  
How swift his ship.

10

*Imo.* Thou shouldst have made him  
As little as a crow, or less, ere left  
To after-eye him.

9 *his* F<sub>1</sub> *the* Keightley (Coleridge conj.) or Grant White conj. *my* or *mine* Ed. conj. *make* . . . . *ear*, F<sub>1</sub> *mark* . . . . , I Hanmer.

9. "with his eye or ear" = guided by means of his eye (to see where Pisanio was standing, and whether he responded to the signals) or his ear (to catch the sounds which Pisanio might make); though it must be allowed that this interpretation is strained beyond measure. Warburton's emendation of *this* for "his,"

As he could make me with *this* eye or ear,

used, as he imagined, *δεικτικῶς*, as if Pisanio was pointing to the right or left eye and ear, has been unaccountably adopted by all the editors. Except perhaps in the case of the "boiled brains" in *T.*, V, i, 60, a defective sense of humour hardly ever landed critic in so great an absurdity, as this crotchet of Warburton's. After all that can be done with the word "his," the difficulty occasioned by "ear" remains untouched; and even Hanmer's summary emendation is far from satisfactory.

15. "As little as a crow." Cf. III, iii, 12 *infra* and *K. L.*, IV, vi, 13, 14.

15, 16. "ere left To after-eye him" = ere you left off looking after him. Cf. *T. G.*, II, vi, 17, 18 ("leave to love"); *T. G.*, III, i, 182 ("leave to be"); *T. & C.*, III, iii, 133 and *H.*, III, ii, 184 ("leave to do"); *H.*, III, iv, 66 ("leave to feed"), etc.

*Pisa.* Madam, so I did.

*Imo.* I would have broke mine eye-strings: crack'd them but  
 To look upon him, till the diminution  
 Of space had pointed him sharp as my needle,  
 Nay, followed him till he had melted from  
 The smallness of a gnat to air; and then  
 Have turn'd mine eye and wept. But, good Pisanio,  
 When shall we hear from him?

20

*Pisa.* Be assur'd, madam,  
 With his next vantage.

*Imo.* I did not take my leave of him, but had  
 Most pretty things to say: ere I could tell him  
 How I would think on him at certain hours,

17. "eye-strings." These are supposed to be the tendons which move the eyeball; but in this place the word is more applicable to the nerve-fibres which contract and expand the pupil. Cf. Toplady's well-known hymn, "Rock of ages," last verse:

While I draw this fleeting breath;  
 When my *eye-strings* break in death.

Also Spenser's *F. Q.*, ii, 7, xxvii:

Or ever sleepe his *eye-strings* did untie.

Davenant imitates Shakespeare in *The Unfortunate Lovers*, where Altophil says, in reference to Amaranta's eyes:

But here's another object that will make them start  
 Till they have *cracked* their *strings*.

Cf. too, *K. L.*, V, iii, 16, 17.

18, 19. "The diminution of space" = the diminution of the space which his image filled: a diminution caused, of course, by distance.

21. "The smallness of a gnat." Cf. *L. L. L.*, IV, iii, 166.

24. "Vantage" = opportunity.

Such thoughts, and such ; or I could make him swear  
 The shes of Italy should not betray  
 Mine interest ~~and his honour~~ ; or have charg'd him 30  
 At the sixth hour of morn, at noon, at midnight,  
 To encounter me with orisons, for then  
 I am in heaven for him ; or ere I could  
 Give him that parting kiss, which I had set  
 Betwixt two charming words, comes in my father,  
 And, like the tyrannous breathing of the north,  
 Shakes all our buds from growing.

*Enter a Lady.*

*Lady.* The queen, madam,  
 Desires your highness' company.

*Imo.* Those things I bid you do, get them dispatch'd.  
 I will attend the queen.

*Pisa.* Madam, I shall. [*Exeunt.* 40

29,30. Cf. III, iv, 38,39 *infra*.

33. "Or ere" is here disjunctive, and not the reduplicated expression, which occurs in *T.*, I, ii, 11, *M.*, IV, iii, 173, &c.

34,35. The two charming words are certainly *not* what Warburton fixed upon — "Adieu! Posthumus" — nor any mere words of farewell. Hudson rightly explains them "to be words which, as by the power of enchantment, should guard his heart against the assaults of temptation:" (*Harvard ed.*); and there is, not improbably, an allusion to some custom of Shakespeare's own day.

36,37. Cf. III, iii, 61—64:

but in one night  
 A storm, or robbery, call it what you will,  
 Shook down my mellow hangings, nay, my leaves,  
 And left me bare to weather.

Also *T. of A.*, IV, iii, 259—266, and *Sonnet* 18.

## SCENE v.

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*Enter* Philario, Iachimo, a Frenchman, a Dutchman, and a Spaniard.

*Iach.* Believe it, sir, I have seen him in Britain. He was then of a crescent note: expected to prove so worthy as since he hath been allowed the name of; but I could then have looked on him without the help of admiration, though the catalogue of his endowments had been tabled by his side, and I to peruse him by items.

*Phil.* You speak of him when he was less furnished, than

I, v. The language of this scene presents a notable instance of slipshod writing, with an occasional construction of equivocal meaning. Recent publications on the authorship of these plays induce the reflexion, how the fastidious taste of so great a master of prose as Francis Bacon would have been shocked by such composition as we find in this and other prose scenes!

2. "of crescent note" = of increasing reputation, or, of great promise.

3,4. This very difficult passage has been passed over by all the critics, with the exception of Staunton, who was reduced to the expedient of proposing two emendations for "help," one of which has no resemblance to the trace of the letters, and the other is simply laughable. It is natural, at first sight, to suppose that Iachimo is the person who is said to be "without the help of admiration;" but, if the passage be closely examined, it will be seen that an atmosphere of prestige would be rather a hindrance than a help to a person desirous of critically estimating the hero; and even tolerable sense cannot be extracted from the ordinary interpretation. What Iachimo intends to say is this: "but I could then have looked upon Posthumus, whose name had not at that time obtained the glamour which now invests it." The phrase is slightly elliptical, but not to so great an extent as is to be found in other passages of this play.

6. "peruse" = observe, examine. Cf. *A. W.*, II, iii, 67.

now he is, with that which makes him both without and within.

*French.* I have seen him in France: we had very many there could behold the sun with as firm eyes as he. 10

*Iach.* This matter of marrying his king's daughter, wherein he must be weighed rather by her value than his own, words him, I doubt not, a great deal from the matter.

*French.* And then his banishment——

*Iach.* Ay, and the approbation of those that weep this lamentable divorce, under her colours, are wonderfully to extend him; be it but to fortify her own judgment, which else an easy

8. "that which makes him both without and within." Cf. I, i, 22—24 *supra*.

10. "with as firm eyes." Cf. *Horat. Carm.*, I, iii, 18, 19:

Qui *rectis oculis* monstra natantia,  
Qui vidit mare turgidum,

where *rectus* like "firm" means *steadfast*, and therefore *unblenching*. The Frenchmen here spoken of are credited with being eagle-sighted; the eagle being a bird who (to borrow an expression of Milton's) "kindles her undazl'd eyes at the full midday beam." (*Areopagitica*.) We have already had Imogen's comparison of Posthumus to an eagle (I, ii, 70 *supra*). Cf. *L. L. L.*, IV, iii, 226, where Biron asks:

What peremptory, eagle-sighted eye  
Dares look upon the heaven of her brow,  
That is not blinded by her majesty?

12, 13. "words him . . . a great deal from the matter" = reports him widely from the actual fact. Cf. "story him," I, v, 27 *infra*. "Reword" is in *H.*, III, iv, 142 and *L. C.*, 1.

14. The Frenchman would have added "has won him sympathy."

15, 16. "under her colours" = as taking her part.

15, 16. "the approbation of those, that weep this lamentable divorce, under her colours, are, &c." In strict grammar the verb should be in the singular, and in strict logic, the abstraction, "approbation," can have no plural. The usage of the time scarcely forbids the correction of this solecism;

battery might lay flat, for taking a beggar without less quality. But how comes it he is to sojourn with you? How creeps acquaintance?

20

and one editor, Keightley, reads *is*. Cf. *J. C.*, V, i, 33, quoted by Reed, and *L. L. L.*, V, iii, 56, 57 of Biron's great speech on Love. Cf. also *Times* (leader), Nov. 12, 1880, "The attempt of the Previous Examination to ensure a fair general education on the part of intending candidates for honours *are* lamentably deficient." The occasion of the error is, probably, common to this passage, and that in our text: viz., the contiguity of a plural noun: "colours" in the one case, and "honours" in the other.

16, 17. "wonderfully to extend him;" *i. e.*, to give his reputation "the help of admiration."

18. "without less quality" = without any quality. Halliwell correctly expounds this colourable variation of the double negative. "Words of negative import are sometimes used for words of positive meaning where other words implying negation or detraction are placed in connection with them." Fo. ed. I, 279. Cf. *K. L.*, II, iv, 140—142:

I pray you, sir, take patience; I have hope  
You less know how to value her desert,  
Than she to scant her duty.

Also *W. T.*, III, ii, 55—58:

I ne'er heard yet  
That any of these bolder vices wanted  
Less impudence to gainsay what they did,  
Than to perform it first.

Also *A. & C.*, IV, xiv, 57—61:

I that with my sword  
Quartered the world, and o'er green Neptune's back  
With ships made cities, condemn myself to lack  
The courage of a woman, less noble mind  
Than she, &c.

Of these three instances, adduced by Malone, the second and third admit of a possible interpretation, without assistance from the rule above given. The scholar must exercise his own judgment here. The first is not worse than some colloquial expressions now in vogue; as, "I did no more than I could help." In our text "less" has been superseded by *more* in most editions, and by *his* in that of Hudson (1881), after Knight's conjecture; neither substitute making even tolerable sense.

*Phil.* His father and I were soldiers together; to whom I have been often bound for no less than my life.

*Enter Posthumus.*

Here comes the Briton! Let him be so entertained amongst you, as suits, with gentlemen of your knowing, to a stranger of his quality. I beseech you all be better known to this gentleman, whom I commend to you as a noble friend of mine. How worthy he is, I will leave to appear hereafter, rather than story him in his own hearing.

*French.* Sir, we have known together in Orleans.

*Post.* Since when I have been debtor to you for courtesies, 30  
which I will be ever to pay, and yet pay still.

*French.* Sir, you o'er-rate my poor kindness: I was glad I did atone my countryman and you; it had been pity you should have been put together, with so mortal a purpose as then

31. Malone aptly quotes *A. W.*, III, vii, 16 and *Sonnet* 30, 12.

33. "atone" (or attone) = to reconcile, to set *at one*. Thus in *A Select Husband*, &c., John Davies, of Hereford (*Grosart* II, i, 8, 2, 15), it is said of marriage:

Nay, many kindreds it doth so *attone*,

where, in line 13, "two in *one*" defines the words and fixes the pronunciation of "one." Once more, in his *Epigrams*, No. 127 (*Grosart* II, k., 23), it is said of two old foes:

So they which life could ne're *attone*,  
Now lye in death as they were *one*.

Just so *alone* is *all one*; but *at once* was *at ones* (as in Surrey's *Poems*, "I stand *at ones*") and then *atones*, and only when the sound of w was introduced into *one* was *atones* re-analysed into two words (Skeat). In *C.*, IV, vi, 72 *atone* is v. n. = to be *at one*.



each bore, upon importance of so slight and trivial a nature.

*Post.* By your pardon, sir, I was then a young traveller : rather shunned to go even with what I heard, than in my every action to be guided by others' experiences ; but upon my mended judgment (if I offend not to say it is mended) my quarrel was not altogether slight.

40

*French.* 'Faith, yes, to be put to the arbitrement of swords ; and by such two that would, by all likelihood, have confounded one the other, or have fallen both.

*Iach.* Can we, with manners, ask what was the difference ?

*French.* Safely, I think : 'twas a contention in public, which may, without contradiction, suffer the report. It was much like an argument that fell out last night, where each of us fell in praise of our country mistresses ; this gentleman at that time vouching, and upon warrant of bloody affirmation, his to be

39 *offend not* Rowe *offend* F<sub>1</sub>.

35. "Importance" = import, or occasion. It is also used for *importance*, as in *T. N.*, V, i, 370, 371 and *K. J.*, II, i, 7.

37,38. "rather shunned to go even," &c. = took a pride in disregarding the counsels of others. Since the construction was missed by so careful a critic as Johnson, and is not unlikely to mislead others, it is well to explain that, "rather shunned to go even with" is a roundabout way of saying that Posthumus preferred disregarding the conventions of his time, to being "guided by others' experiences:" *i. e.*, "rather . . . than to be guided," &c.

47,48. "fell in praise" = fell to praising.

48. "country mistresses." While this use of *country* survives, and the general practice of employing substantives as adjectives is archaic, it is curious to find these words hyphenated in F<sub>1</sub>. In Shakespeare we have *childhood*, *companion*, *lady*, *moment*, *music*, *neighbour*, *region*, *remainder*, *widow*, &c., so used. See Halliwell's Fo. ed. I, 279.

more fair, virtuous, wise, chaste, constant, qualified, and less 50  
 attemptible than any the rarest of our ladies in France.

*Iach.* That lady is not now living, or this gentleman's  
 opinion by this worn out.

*Post.* She holds her virtue still, and I my mind.

*Iach.* You must not so far prefer her 'fore ours of Italy.

*Post.* Being so far provoked as I was in France, I would  
 abate her nothing, though I profess myself her adorer, not her  
 friend.

57 *profess* F<sub>1</sub> *profess'd* Ed. conj.

50. "qualified" = having all good qualities. Cf. *T. of S.*, IV, v, 66:

Beside, so *qualified*, as may beseem  
 The spouse of any noble gentleman;

she was, as Iachimo afterwards says,

A shop of all the qualities that man  
 Loves woman for.

V, v, 166, 167 *infra*.

Cf. Davenant's *Unfortunate Lovers*, I, i:

But why, Rampino? since this lady is  
 So rarely *qualified*.

The hyphen ("constant-qualified") introduced by Capell, was adopted by Steevens, and appears in most modern editions. The alteration is not only unnecessary, but injurious.

51. "attemptible" = open to temptation, assailable. Cf. *The Miseries of Mavillia*, Nicholas Breton, 1599 (Grosart, II, c. 38), "I should bee eyther attempted to vanitie, or" &c.

54. Posthumus replies in a line of verse.

58. "friend" = lover. It seems quite clear that Posthumus is speaking as the husband, lover, friend of Imogen. What he ought to say is: "I would abate her nothing, though I *profess'd* myself her adorer: *i. e.*, one who looks up to her, as to a superior being, with the worship of a votary, rather than with the jealous affection of a lover. He means, in fact, to assert for her a real objective excellence, apart from her private relation to him.

*Iach.* As fair and as good (a kind of hand-in-hand comparison) had been something too fair and too good for any lady in Britain. If she went before others I have seen, as that diamond of yours out-lustres many I have beheld, I could not believe she excelled many; but I have not seen the most precious diamond that is, nor you the lady. 60

61 *Britain* Johnson *Britanie* F<sub>1</sub> *Britany* F<sub>2</sub>.

59. "As fair and as good," *i. e.*, as any lady in Italy: the assertion is nominative to "had been something," &c.; "hand in hand comparison" = a comparison, where the two things compared go hand in hand, or keep pace. Cf. *H.*, II, iv, 49, 50. Iachimo denies that any lady in Britain could be as fair *and* as good as any of his countrywomen. As to the concurrence of goodness and beauty, cf. *M. for M.*, III, i (Duke's speech after Provost goes out): also *H.*, III, i ("this was sometime a paradox," &c.).

61. "Britanie" in F<sub>1</sub> is a mere press error for "Britaine."

61—64. "If she went before others," &c. This passage is difficult, and the editors have cut the knot, some by inserting "but" between "not" and "believe;" some by substituting "but" for "not;" and some by omitting "not." These changes have been adopted under the impression that, because Iachimo allows the diamond to out-lustre many, it must be intended that he should likewise allow (on the condition stated) the lady to excel many: so that the negative would be wrong. But (1) it is plain that he entirely disallows even her equality with the ladies of Italy: and (2) the comparison is between the lady's personal charms and the diamond's visible lustre. "If she went before others I have *seen* as that diamond *out-lustres* many I have *beheld*," points to Imogen's beauty rather than her goodness; and if it be said, that to restrict the allusion to her beauty is somewhat to strain the language, the reply is, that a slight strain is to be preferred to a violent alteration of the text. With the allowance demanded, the sentence, "I could not believe she *excelled* many," relates to Imogen's goodness—her *excellence* proper—cf. 125, 126 *infra*; and the climax, "but I have not seen," &c., is in perfect keeping. That such may be the meaning of "excelled" in the text is shewn by the following from Davenant's *Unfortunate Lovers*, II, i:

For she is *good and fair*, and more to show  
Her *excellence*, her *vertues* are so great  
They overmatch his vice.

*Post.* I praised her as I rated her ; so do I my stone.

*Iach.* What do you esteem it at ?

*Post.* More than the world enjoys.

*Iach.* Either your unparagoned mistress is dead, or she's out-prized by a trifle.

*Post.* You are mistaken : the one may be sold or given, 70  
or if there were wealth enough for the purchase, or merit for the gift ; the other is not a thing for sale, and only the gift of the gods.

*Iach.* Which the gods have given you ?

*Post.* Which by their graces I will keep.

*Iach.* You may wear her in title yours, but you know strange fowl light upon neighbouring ponds ; your ring may be stolen too : so your brace of unprizable estimations : the one is but frail and the other casual. A cunning thief, or a (that way) accomplished courtier, would hazard the winning both of 80  
first and last.

*Post.* Your Italy contains none so accomplished a courtier to convince the honour of my mistress, if, in the holding or loss of that, you term her frail : I do nothing doubt you have store of thieves ; notwithstanding, I fear not my ring.

71 or if  $F_1$  if Rowe purchase Rowe purchases  $F_1$ .

78 your  $F_1$  of your Theobald.

78. The "unprizable estimations" are the lady and the diamond ; for the one is called "frail" (cf. 84 *infra*), and the other "casual," which has here an unusual meaning, viz., *liable to mischance*.

83. "convince" = vanquish, prevail upon or against.

*Phil.* Let us leave here, gentlemen.

*Post.* Sir, with all my heart. This worthy signior, I thank him, makes no stranger of me : we are familiar at first.

*Iach.* With five times so much conversation I should get ground of your fair mistress : make her go back, even to the yielding, had I admittance, and opportunity to friend. 90

*Post.* No, no.

*Iach.* I dare thereupon pawn the moiety of my estate to your ring, which, in my opinion, o'er-values it something. But I make my wager rather against your confidence than her reputation ; and to bar your confidence herein, too, I durst attempt it against any lady in the world.

*Post.* You are a great deal abused in too bold a persuasion ; and I doubt not you'll sustain what you are worthy of, by your attempt. 100

*Iach.* What's that ?

*Post.* A repulse ; though your attempt, as you call it, deserve more—a punishment too.

*Phil.* Gentlemen, enough of this : it came in too suddenly : let it die as it was born, and, I pray you, be better acquainted.

*Iach.* Would I had put my estate and my neighbour's on th' approbation of what I have spoke.

99 *you'll Collier you F<sub>1</sub>.*

91. "to friend" = for [my] friend. A common expression. Cf. *M.*, IV, iii, 10: "As I shall find my time *to friend*," and *The Ile of Guls*, John Day, 1606 (Bullen), p. 21, "and my stars *to friend*."

98. "abused" = duped, fooled. Cf. *W. T.*, II, i, 141.

*Post.* What lady would you choose to assail?

*Iach.* Yours, whom, in constancy, you think stands so safe. I will lay you ten thousand ducats to your ring, that, commend me to the court where your lady is, with no more advantage than the opportunity of a second conference, and I will bring from thence that honour of hers, which you imagine so reserved. 110

*Post.* I will wage against your gold, gold to it. My ring I hold dear as my finger: 'tis part of it.

*Iach.* You are her friend, and therein the wiser. If you buy ladies' flesh at a million a dram, you cannot preserve it from tainting; but I see that you have some religion in you, that you fear.

*Post.* This is but a custom in your tongue; you bear a graver purpose, I hope. 120

*Iach.* I am the master of my speeches, and would undergo what's spoken, I swear.

*Post.* Will you? I shall but lend my diamond till your return. Let there be covenants drawn between us. My mistress exceeds in goodness the hugeness of your unworthy thinking. I dare you to this match: here's my ring.

*Phil.* I will have it no lay.

112 and om. Pope.

116 *her friend* Ed. conj. (Grant White obs.) *a friend* F<sub>1</sub> *afraid* Theobald *afear'd* Collier.

112. "and" has no grammatical standing here.

116. "you are," &c. = you are *her* lover, and therefore know her well, and how much you can wager on her honour. Cf. I, v, 57, 58 *supra*. The correction is the converse of one required in *W. T.*, I, ii, 307.

*Iach.* By the gods it is one! If I bring you no sufficient testimony that I have enjoyed the dearest bodily part of your mistress, my ten thousand ducats are yours: so is your diamond too. If I come off, and leave her in such honour as you have trust in, she your jewel, this your jewel, and my gold, are yours; provided I have your commendation for my more free entertainment. 130

*Post.* I embrace these conditions: let us have articles betwixt us. Only thus far you shall answer: if you make your voyage upon her, and give me directly to understand you have prevailed, I am no further your enemy—she is not worth our debate: if she remain unsexed, you not making it appear otherwise, for your ill opinion and the assault you have made to her chastity you shall answer me with your sword. 140

*Iach.* Your hand: a covenant. We will have these things set down by lawful counsel, and straight away for Britain, lest the bargain should catch cold and starve. I will fetch my gold, and have our two wagers recorded.

*Post.* Agreed.

*French.* Will this hold, think you?

*Phil.* Signior Iachimo will not from it. Pray, let us follow them. [Exeunt. 150

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136. But only one has been stated, and that twice over!

144, 145. "lest the bargain should catch cold and starve" = lest the wager which was laid in the heat of the dispute should be declared off, when the disputants have had time for cool reflection. Cf. *M.*, IV, i, 3 from end:

This deed I'll do before this purpose cool;

and *T. N.*, III, iv, Maria's penult. speech.

## SCENE vi.

*Enter Queen, Ladies, and Cornelius.*

*Queen.* While yet the dew's on ground, gather those flowers;  
Make haste : who has the note of them ?

*Lady.* I, madam.

*Queen.* Despatch. [*Exeunt Ladies.*]

Now, master doctor, have you brought those drugs ?

*Cor.* 'Pleaseth your highness, ay : here they are, madam.  
But, I beseech your grace, without offence,  
My conscience bids me ask, wherefore you have  
Commanded of me these base poisonous compounds,  
Which are the movers of a languishing death ;  
But, though slow, deadly.

*Queen.* I do wonder, doctor, 10  
Thou ask'st me such a question : have I not been  
Thy pupil long ? Hast thou not learn'd me how  
To make perfumes, distil, preserve ? yea, so,  
That our great king himself doth woo me oft

10 *I do wonder* Steevens *I wonder* F<sub>1</sub>.

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1. See note on I, ii, 32 *supra* ; nevertheless it is scarcely possible to resist the conclusion, that in this scene and the next, as in I, i and others, some of the verse-lines were condensed from prose : *e.g.* 39—42 *infra*, where we expect to find, "but there is no danger in *that* show of death *which* it makes, more than the locking up of the spirits *for* a time, to be *greater on* reviving." We know that some verse-speeches in *C.* and *T. of A.* were so made up from North's prose.

10. Steevens supports his conjecture by quoting from *M. A.*, II, ii (beginning), "*I do much wonder*" &c. Cf. *W. T.*, I, ii, 324.



For my confections. Having thus far proceeded—  
 Unless thou think'st me devilish—is't not meet  
 That I did amplify my judgment in  
 Other conclusions? I will try the forces  
 Of these thy compounds on such creatures as  
 We count not worth the hanging, but none human,  
 To try the vigour of them, and apply  
 Allayments to their act; and by them gather  
 Their several virtues and effects.

20

*Cor.* Your highness  
 Shall from this practice but make hard your heart.

18. "conclusions" was the common word of the time for what we call *experiments*; but the term was logical, and the experiments were really made to prove one of the premises. Cf. *H.*, III, iv, 195 and *A. & C.*, V, ii (last speech), quoted by Malone.

24. Johnson's note on this passage cannot be too often reprinted. "The thought would probably have been more amplified, had our author lived to be shocked with such experiments as have been published in later times, by a race of men who have practised tortures without pity, and related them without shame, and are yet suffered to erect their heads among human beings.

*Cape saxa manu, cape robora, pastor."*

To this note need only be added the reflection, that its severity would have been greater, had Johnson lived to be shocked with experiments, of a far more subtle and agonizing nature, which are the standing disgrace of our times; when we see

All pity choked with custom of fell deeds,

and the pitiless doers, for certain imaginary benefits and illusory discoveries, patronized by our learned societies, rewarded with chairs and titles, and commemorated with busts and statues. What were Shakespeare's own views may be judged from the fact that he makes the wicked Queen the experimenter, and the Doctor the moralist.

Besides, the seeing these effects will be  
Both noisome and infectious.

*Queen.* [ ~~Taking a casket from Cor. ]~~ O content thee !

*Enter* Pisanio.

Here comes a flattering rascal : upon him [*Aside.*

Will I first work : he's for his master, and

An enemy to my son. How now, Pisanio ?

Doctor, your service for this time is ended : 30

Take your own way.

*Cor.* [*Aside*] I do suspect you, madam ;

But you shall do no harm.

*Queen.* Hark thee, a word— [*To* Pisanio.

*Cor.* [*Aside*] I do not like her. She doth think she has

Strange lingering poisons : I do know her spirit,

And will not trust one of her malice with

A drug of such damn'd nature. Those she has

Will stupefy and dull the sense awhile,

Which first, perchance, she'll prove on cats and dogs,

Then afterward up higher ; but there is

No danger in what show of death it makes, 40

More than the locking up the spirits a time,

28,29 *master*, and *An* Ed. conj. (Anon. conj. ap. Camb. ed.) *master*,  
*And F*<sub>1</sub>.

---

38,39. Johnson seems to have had this passage in mind when he denounces the unreasonable pretensions of the physician, who "prepares himself by familiar cruelty for that profession which he is to exercise upon the tender and the helpless, upon feeble bodies and broken minds, and by which he has opportunities to extend his arts of torture, and continue those experiments upon infancy and age, which he has hitherto tried upon cats and dogs."—*The Idler*: No. 17.

To be more fresh, reviving. She is fool'd  
 With a most false effect, and I the truer,  
 So to be false with her.

*Queen.* No further service, doctor,  
 Until I send for thee.

*Cor.* I humbly take my leave. [Exit.

*Queen.* Weeps she still, say'st thou? Dost thou think in time  
 She will not quench, and let instructions enter  
 Where folly now possesses? Do thou work ;  
 When thou shalt bring me word she loves my son,  
 I'll tell thee, on the instant thou art then  
 As great as is thy master : greater, for  
 His fortunes all lie speechless, and his name  
 Is at last gasp. Return he cannot, nor  
 Continue where he is : to shift his being  
 Is to exchange one misery with another,  
 And every day that comes, comes to decay  
 A day's work in him. What shalt thou expect,

50

43,44 Cf. Pisanio's soliloquies in III, v (*Exit* Cloten), and IV, iii, 42.  
 46,47. "quench" v. u. See V, v, 195 *infra* for the v. a. = extinguish.  
 The question in prose would run thus : "Dost thou think that in time  
 her grief will not be quenched?" Cf. *K. L.*, I, ii, 179 for *allay*, v. n.  
*Stanch* was similarly employed : *e. g.*,

Nor will these drops *stanch*, or these springs be dry.

Webster's *Appius and Virginia*. V, iii.

54. "Shift his being" = change his condition or location. "Being"  
 can hardly be *abode* here. Had Shakespeare meant what Johnson supposes,  
 he would have written "shift his *biding*:" as to which cf. *K. L.*, IV, vi,  
 228.

56,57. That is, "a day's work in him comes to decay." See note on I,  
 ii, 63,64 *supra*.

To be depender on a thing that leans,  
 Who cannot be new built, nor has no friends  
 So much as but to prop him?

[*She drops something which he picks up.*]

Thou tak'st up

60

Thou know'st not what ; but take it for thy labour :  
 It is a thing I made, which hath the king  
 Five times redeem'd from death. I do not know  
 What is more cordial. Nay, I pr'ythee, take it ;  
 It is an earnest of a farther good  
 That I mean to thee. Tell thy mistress how  
 The case stands with her : do't as from thyself :  
 Think what a chance thou changest on, but think  
 Thou hast thy mistress still: to boot, my son,  
 Who shall take notice of thee. I'll move the king  
 To any shape of thy preferment, such  
 As thou'lt desire ; and then myself, I chiefly,  
 That set thee on to this desert, am bound  
 To load thy merit richly. Call my women ;  
 Think on my words. [*Exit Pisa.*] A sly and constant knave,  
 68 *changest F<sub>1</sub> hangest Daniel.*

70

58. "that leans" = "that inclines towards its fall."—*Johnson.*

68. "Think what a chance thou changest on." This expression is a little obscure, but not difficult to construe or interpret, and certainly offers no sufficient pretence for emendation. The Queen invites Pisanio to change sides : *i. e.*, from the party of Imogen to that of Cloten : to *change, on the chance* of substantial preferment. So she naturally calls his attention to the advantage he would gain by the change : bidding him think on how great a chance of promotion he would change. She uses the present for the future, by common usage.

Not to be shak'd : the agent for his master,  
 And the remembrancer of her to hold  
 The hand-fast to her lord. I have given him that,  
 Which, if he take, shall quite unpeople her  
 Of leigers for her sweet, and which she after,

80

So *sweet* F<sub>1</sub> *suite* Collier.

77,78. "hand-fast" is one word (not two, as in most modern editions), and = gyve, hold, prison, bond; especially a marriage-bond: "a remembrancer of her to hold the hand-fast" = one who, on her lord's behalf, keeps her in remembrance of her hand-fast to him: *i. e.*, who makes her remember "to hold (maintain) the hand-fast to her lord." "Remembrancer," like "agent," is a law-term. There used to be three officers of the State, so-called. The word occurs in only one other place in Shakespeare: *M.*, iii, iv, 37; and "hand-fast" the like, *viz.*, *W. T.*, IV, iii, near the end: "If that shepherd be not in hand-fast [*i. e.*, in safe-keeping] let him fly." The following gives the radical sense of "hand-fast:"

See now thereon how they long-straught him stretcht,  
 And first on *Hand, fast* to the same they naile;

There with one Hand, nail'd to the Tree, he lies,  
*Hand-fast*ed so to Dolours heavi'st Hand;

*The Holy Rood.* John Davies of Hereford, 1609 (Grosart), p. 16.

79,80. "shall quite unpeople her Of liegers, &c." = shall deprive her of Pisanio, the only resident at court who safeguards the interests of her absent husband. The expression is intentionally exaggerated and high-flown. The Queen sarcastically pretends that Posthumus is a Foreign Power, represented at Imogen's court by several resident ambassadors. Something like this is in Webster's *White Devil*, last scene, where Lodovico says,

O thou hast been a most prodigious Comet;  
 But I'll cut off your train, kill the Moor first.

Here the Moor is Vittoria's waiting-woman, the only one of her train.

80. "for her sweet." The Queen sneeringly alludes to Posthumus, not as Imogen's husband, but as "her sweet," *i. e.*, the man she is supposed to have addressed and spoken of as "my sweet," the ordinary term of endearment between lovers. The critics shirk the passage: the Clarkes and Schmidt

Except she bend her humour, shall be assured  
To taste of too.

~~Re-enter~~ Pisanio and Ladies.

So, so. Well done, well done.

The violets, cowslips, and the primroses  
Bear to my closet. Fare thee well, Pisanio :

Think on my words. [Exit Queen and Ladies.

Pisa. — and shall do :

But when to my good lord I prove untrue,  
I'll choke myself: there's all I'll do for you. [Exit.

alone (or almost so) are right. Note the equivalent expressions in lines 76 and 80: "agent for *his* master" = "lieger for *her* sweet." Cf. *R. & J.*, III, iii, 162, where the Nurse says,

My lord, I'll tell my lady you are come.  
*R.* Do so, and bid *my sweet* prepare to chide.

"Lieger" = resident ambassador at a foreign court (usually "lieger ambassador"), and therefore agent for his own lord. Cf. *The Synagogue*, Ch. Harvey, 1661 (Grosart, p. 57, l. 37—43),

To fit them for which blessed state of glory,  
This is His *Agent* here ;  
To publish to the world that happy story,  
Alwaies and everywhere,  
This *resident*  
*Embassadour* is sent,  
Heaven's *legier* upon earth, &c.

83. Cf. Greene's *Menaphon*, 1589 (Arber), p. 36, where these three spring flowers are similarly associated.

85. Steevens believed that some words, necessary to the metre and the sense, had been omitted from the Folio. Possibly Pisanio should say (aside, as the Queen and her train are withdrawing, "Madam, I have and shall do;" a customary ellipsis of the day.

www.libtool.com.cn SCENE vii.

*Enter Imogen alone.*

*Imo.* A father cruel, and a stepdame false,  
A foolish suitor to a wedded lady,  
That hath her husband banish'd : O, that husband !  
My supreme crown of grief, and those repeated  
Vexations of it ! Had I been thief-stol'n,  
As my two brothers, happy ; but most miserable  
Is the desire that's glorious. Blessed be those,

7 *desire* F<sub>2</sub> *desires* F<sub>1</sub>.

1—9. These are either rough notes for a speech, or the remains of a speech cut down for representation. If the former, we must regard this soliloquy as the reflexion of Imogen's thoughts, rather than their articulate expression. The abrupt transition to the splendour of Iachimo's speeches is exceedingly striking. For a resemblance to 1—3 cf. *K. L.*, I, ii, 195—197.

3. "that hath her husband banish'd" = that hath a husband who is banished. This equivocal expression reads as if "hath" were the auxiliary verb. On the contrary, in *A. & C.*, II, ii, 57,

As matter whole you have to make it of

reads as if "have" were the verb of possession, which it is not. In such a language as the English, an occasional want of grammatical precision is almost inevitable ; and Shakespeare, we know, was not a precisianist.

4,5. "My supreme crown of grief" = the greatest and crowning sorrow of that grief, whose lesser tributaries are the three just specified : cruelty, falsity, and folly = "those repeated vexations of it." Cf. II, i *infra* "Alas, poor princess," &c., and *O.*, I, i, 72,

Yet throw such changes of vexations on it.

Also Tennyson's *Locksley Hall*, st. 76, "a sorrow's crown of sorrows."

How mean soe'er, that have their honest wills,  
Which seasons comfort. Who may this be? Fie!

*Enter Pisanio and Iachimo.*

*Pisa.* Madam, a noble gentleman of Rome  
Comes from my lord with letters.

10

*Iach.* Change you, madam :  
The worthy Leonatus is in safety,  
And greets your highness dearly.

8,9. "that have their honest wills," &c. = who have "godliness with contentment" (*i. e.*, the gratification of their virtuous desires), which is said to be "great gain," and which both *sweetens and keeps sweet* their simple comforts. Cf. III, vi, 32,33 *infra*,

our stomachs

Will make what's homely, savoury.

It is scarcely possible to fix, with exactness, the meaning of "seasons" in this passage. The verb is used by Shakespeare in three distinct senses, of which the first only is in direct relation to its root: viz. (1) to ripen or mature, (2) to spice, salt, or otherwise prepare against taint or corruption, (3) to make savoury. Staunton, who proposed to transpose the two clauses, "but most miserable Is the desire that's glorious," and "Blessed be those," &c., probably failed to perceive that they are in the same order as the personal reflections to which they correspond. Imogen bewails her lot, and then reflects on the happiness she might have enjoyed had she been in a lowly station. Then she generalizes, first on the misery of the high, and secondly on the happiness of the low. It is natural for persons of rank and wealth to believe that real happiness is only found among the lowly, who are not actually in distress; and for those of low estate to look with envy upon a lot exempt from the pinch and toil of poverty.

II. "Change you, madam:" a very abrupt and even indelicate mode of greeting any lady, seen for the first time, and here a princess of the blood. We should have expected Iachimo to say, with a low reverence, "Save you, madam." The expression in the text might certainly mean, "do you change colour," *i. e.*, interrogative or imperative. Cf. *T. G.*, II, iv, 23. It were to be wished that it could be read as a prayer: *e. g.*, "May heaven change your aspect of sorrow to one of better cheer!"



*Imo.* Thanks, good sir ;  
You're kindly welcome.

*Iach.* All of her that is out of door most rich :  
If she be furnish'd with a mind so rare,  
She is alone th' Arabian bird, and I  
Have lost the wager. Boldness be my friend !  
Arm me, audacity, from head to foot !  
Or, like the Parthian, I shall flying fight :  
Rather directly fly.

20

*Imogen reads.*—*He is one of the noblest note, to whose kindnesses I am most infinitely tied. Reflect upon him accordingly, as you value your trust.*

Leonatus.

So far I read aloud ;  
But even the very middle of my heart  
Is warm'd by th' rest, and takes it thankfully.  
You are as welcome, worthy sir, as I

27 takes Pope take F<sub>1</sub>.

- 
14. A common phrase with the peasantry of the present day.  
15. "out of door." Cf. *J. C.*, III, ii, 183, and *W. T.*, II, i, 69.  
17. "th'Arabian bird" = the Phoenix.  
20. Cf. Horat. *Carm.*, I, xix, and II, xiii.  
23. "Reflect upon him" = cast upon him some of the radiance of your favour. See I, iii, 28, 29 *supra*.  
24. "your trust." That is the "trust" she has accepted by her marriage-bond. For confirmation of this view see 155—157. "Trust" is often altered to "truest," and "Leonatus" is made the subject of that superlative, after a conjecture of Mason's; but, as Malone says, this is disproved by the context, "So far I read aloud;" showing that the dearer part of Posthumus' letter would be subsequent to what she reads, and therefore the signature separated from the suspected word.

Have words to bid you, and shall find it so  
In all that I can do.

*Iach.* ~~www. Thanks, fairest lady.~~

30

What, are men mad? Hath nature given them eyes  
To see this vaulted arch, and the rich crop  
Of sea and land, which can distinguish 'twixt  
The fiery orbs above, and the twinn'd stones  
Upon the number'd beach, and can we not  
Partition make, with spectacles so precious,  
'Twixt fair and foul?

*Imo.* What makes your admiration?

*Iach.* It cannot be i'th'eye; for apes and monkeys  
'Twixt two such shes, would chatter this way, and

36 *spectacles* F<sub>3</sub> *spectales* F<sub>1</sub>.

32—34. "the rich crop Of sea and land" = the vast prospect, &c. The crop, or out-crop, is that which strikes the eye. It might, however, be contended with some show of probability, that "the rich crop" is that vast treasury of pebbles which belongs almost as much to the sea as to the land. All other interpretations may be safely discountenanced. Those "spectacles so precious," says the Italian, can do two very different things: can see the whole hemisphere of the heavens above and the vast compass of the sea and land beneath; and also can distinguish between any two objects, either in the heavens (as stars), or on the shore (as stones), which are, to a casual observer, so much alike, that they might be taken for twins. It is curious and note-worthy, that Johnson expressed himself unable to understand "twinn'd stones."

35. "number'd beach." Johnson expresses the same inability as to this phrase; but if we understood the one, we should easily understand the other. If *two* pebbles are selected out of a vast number, and are called pair'd, or "twinn'd," the treasury from which they are taken may well be called "number'd," as containing not a pair, or *twins*, only, but an indefinitely great *number*: and this treasury is the sea-beach.

Contemn with mows the other ; nor i'th' judgment ; 40  
 For idiots, in this case of favour, would  
 Be wisely definite ; nor i'th' appetite ;  
 Sluttery, to such neat excellence oppos'd,  
 Should make desire vomit emptiness,  
 Not so allur'd to feed.

42 *i'th'* F<sub>1</sub> *i'the* Camb. Ed.

44,45 Sic F<sub>1</sub> *vomit, emptiness* *Not so allure* Tyrwhitt *vomit, emptiness*  
*Not so allured* Ed conj.

40. "mows" = grimaces (usually associated with *mops* or *mocks*), indicative of contempt or disgust.

40—42 & 46—49. It is interesting to see how these passages echo two in *H.*, III, iv, 73—76, & I, iv, 55—57.

for madness would not err,  
 Nor sense to ecstasy was ne'er so thrall'd  
 But it reserved some quantity of choice  
 To serve in such a difference.

So lust, though to a radiant angel link'd,  
 Will sate itself in a celestial bed,  
 And prey on garbage.

On this last it may be permitted to remark, that the reading of the Quarto 1604,

Will sort itself, &c.,

would commend itself to general acceptance, but for the corroboration which our text affords the reading of the F<sub>1</sub>. Cf. *A. & C.*, II, ii, 241—243.

44,45. "vomit emptiness," &c. = retch and bring up nothing : a very licentious form of speech ; which seems to imply the preposition *from* (not, as Capell has it, *to*) : for as a man vomits *from* repletion (not vomits repletion), so, if the stomach be empty, he vomits *from* emptiness ; an operation only too well known to persons who suffer from that very inconvenient malady, the *mal de mer*. The sense, of course, is, that the food, instead of appetizing, nauseates, and the hungry and empty stomach rejects with loathing what it has only swallowed in imagination.

*Imo.* What is the matter, 'trow?

*Iach.* The cloyed will,

That satiate, yet unsatisfied, desire (that tub  
Both fill'd and running), ravening first the lamb,  
Longs after for the garbage.

*Imo.* What, dear sir,

Thus raps you? Are you well?

*Iach.* Thanks, madam, well.

'Beseech you, sir, desire my man's abode, [To Pisanio. 50  
Where I did leave him: he is strange and peevish.

52 *he is* Singer *he's* F<sub>1</sub>.

46. "'trow" (for "I trow") = I wonder (as we say, interrogatively). It is difficult to trace this use of "trow" to its radical meaning, *trust*. Cf. *M. A.*, III, iv, where Beatrice asks, "What means the fool, 'trow?" Also *M. W.*, I, iii, "What tempest, I trow, threw this whale ashore?" and I, iv, "Who's there, I trow?"

47,48. "tub Both fill'd and running." Cf. *M.*, IV, iii, 63; and *W. T.*, III, iii, 21,22.

49. "garbage" or garbush = offal or other rubbish; supposed to be a coined word from *garble*, and therefore meaning that which for its worthlessness is eliminated from a promiscuous mass.

50. "raps" = seizes, as an ecstasy. Cf. *M.*, I, iii, 142 :

Look, how our partner's rapt:

and *T. of A.*, V, i (Poet's second verse-speech), "I'm rapt." Hence "rapture" is seizure, as in *C.*, II, i, 223.

50,51. So divided in Camb. Ed.

50—53. Hanmer's arrangement.

53. "strange and peevish" = strange to the place, and foolish or simple. Cf. *M. W.*, I, iv, "his worst fault is that he is given to prayer; he is something *peevish* that way; but nobody but has his fault." *C. of E.*, IV, i, 93, "thou peevish sheep." Also *Pasquil's Procession*: Nicholas Breton, 1600 (Grosart, I, g, 7).

To dwell too long upon a *peevish* fashion.

*Pisa.* I was going, sir,  
To give him welcome. [*Exit* Pisanio.]

*Imo.* www.libtool.com.cn Continues well my lord,  
His health, 'beseech you?

*Iach.* Well, madam.

*Imo.* Is he disposed to mirth? I hope he is.

*Iach.* Exceeding pleasant: none a stranger there  
So merry and so gamesome: he is call'd  
The Briton reveller.

*Imo.* When he was here  
He did incline to sadness, and oft-times  
Not knowing why.

60

*Iach.* I never saw him sad.  
There is a Frenchman, his companion, one  
(An eminent monsieur) that, it seems, much loves  
A Gallian girl at home: he furnaces  
The thick sighs from him: whiles the jolly Briton  
(Your lord, I mean,) laughs from's free lungs, cries, "Oh,  
Can my sides hold, to think that man who knows  
By history, report, or his own proof,  
What woman is—yea, what she cannot choose

64,65. "he furnaces The thick sighs from him." This is well explained by a passage in Greene's *Menaphon*, p. 34 (Arber): "the idea of her excellence, forst him breath out scalding sighes smothered within the fornace of his thoughts." Cf. *A. Y. L.*, II, vii, 147,148; and Steevens quotes from Chapman's preface to his version of *The Shield of Homer*, 1598: "furnaceth the universall sighes and complaintes of this transposed world." 66,67. Jas. Harris well illustrates this from *T. & C.*, I, iii, 176—178.

But must be—will in's free hours languish for  
Assured bondage!

70

*Imo.* Will my lord say so?

*Iach.* Ay, madam, with his eyes in flood with laughter.  
It is a recreation to be by,  
And hear him mock the Frenchman. But, heavens know,  
Some men are much to blame.

*Imo.* Not he, I hope.

*Iach.* Not he: but yet heaven's bounty towards him might  
Be used more thankfully. In himself, 'tis much:  
In you, which I account his, beyond all talents.  
Whilst I am bound to wonder, I am bound  
To pity too.

*Imo.* What do you pity, sir?

80

*Iach.* Two creatures, heartily.

*Imo.* Am I one, sir?

You look on me: what wrack discern you in me,  
Deserves your pity?

*Iach.* Lamentable! What,  
To hide me from the radiant sun, and solace  
I'th'dungeon, by a snuff.

70 *will in's* Clarke conj. *will's* F<sub>1</sub>.

74 *heavens know* F<sub>1</sub> *heaven knows* Pope.

74.—Cf. *A. & C.*, I, ii (near end):

Our worse thoughts heavens mend!

75,76. Pope's arrangement.

78,79. That is, 'tis beyond all talents.

84. "me" is here expletive, as in a score of other places in Shakespeare.

85. "snuff." Cf. *H.*, IV, vii, 116, "a kind of wick or snuff."

*Imo.* I pray you, sir,  
Deliver with more openness your answers  
To my demands. Why do you pity me?

*Iach.* That others do——  
(I was about to say) enjoy your——but  
It is an office of the gods to venge it, 90  
Not mine to speak on't.

*Imo.* You do seem to know  
Something of me, or what concerns me : pray you,  
Since doubting things go ill often hurts more  
Than to be sure they do ; for certainties  
Either are past remedy, or, timely knowing,  
The remedy's then born ; discover to me  
What both you spur and stop.

*Iach.* Had I this cheek  
To bathe my lips upon ; this hand, whose touch,  
Whose every touch, would force the feeler's soul  
To th'oath of loyalty ; this object, which 100

95 *timely knowing* F<sub>1</sub> *timely known* Johnson conj.

96 *remedy* Ed. conj. *remedies* F<sub>1</sub>.

97 *remedy's* Johnson *remedy* F<sub>1</sub>.

---

93,94. "Since doubting things go ill," &c. = since to doubt that things  
are going wrong, &c. Cf. *M.*, I, iii, 137, 138:

Present fears

Are less than horrible imaginings :

where "fears" = events provoking fear.

98. Cf. *W. T.*, II, i, 186, 187:

whose spiritual counsel had  
Shall spur or stop me.

Takes prisoner the wild motion of mine eye,  
 Fixing it only here ; should I (damn'd then)  
 Slaver with lips as common as the stairs  
 That mount the Capitol ; join gripes with hands  
 Made hard with hourly falsehood, falsehood as  
 With labour ; then by-peeping in an eye  
 Base and ill-lustrous as the smoky light  
 That's fed with stinking tallow ; it were fit

101, 102 *Fixing* F<sub>2</sub> *Fiering* F<sub>1</sub>.

107 *by-peeping* Knight *by peeping* F<sub>1</sub> *lie peeping* Steevens.

108 *ill-lustrous* Ed. conj. *illustrious* F<sub>1</sub> *unlustrous* Rowe.

102. "damn'd then" = damned in the event to be stated: as he distinctly says at 108—110.

103. Cf. 2 *K. H.* 4, II, ii (near end), "as common as the way between St. Alban's and London."

104. "gripes." We now say "grips." Cf. Webster's *White Devil* (last scene).

than to stay the *gripe*  
 Of the fierce sparrow-hawk.

104—106. This difficult passage is either shirked by editors, or (as by Singer and Hudson) made ridiculous. It probably means, that the hands were (metaphorically) hardened by familiar sin—habituated to vicious ministrations—as much as if they had been (literally) hardened by honest labour.

106. "by-peeping" = peeping, apart from or between the more serious occupations of his debauch. It is a very ordinary sort of compound, well illustrated by the following from Webster's *Cure for a Cuckold*, III, ii (end):

Some win by play, and others by by-betting.

The meaning is, that others win by wagers that form no part of the play.

107. "ill-lustrous" = shedding a sorry light. Steevens cites "lack-lustre eye," from *A. Y. L.*, II, vii, 21.



That all the plagues of hell should at one time  
Encounter such revolt.

*Imo.* My lord, I fear,

110

Has forgot Britain—

*Iach.* —and himself. Not I

Inclin'd to this intelligence, pronounce  
The beggary of his change; but 'tis your graces  
That, from my mutest conscience to my tongue,  
Charms this report out.

*Imo.* Let me hear no more!

*Iach.* O dearest soul! your cause doth strike my heart  
With pity, that doth make me sick. A lady  
So fair, and fasten'd to an empery,  
Would make the great'st king double: to be partner'd  
With tomboys, hir'd with that self exhibition  
Which your own coffers yield! with diseas'd ventures

120

111,112. That is, it is not because I am inclined to convey such intelligence, that I pronounce, &c.

118,119. "empery" = sovereignty, as in *K. H.* 5, I, ii, 226, and *K. R.* 3, III, vii, 136. Cf. 162, 163 *infra*, where to "make new o'er" is much more than to "make double."

120. "self exhibition" = very same stipend or allowance. Cf. *O.* I, iii, 238 & *K. L.*, I, ii: "Confin'd to exhibition," that is, the King is restricted to his allowance. Also *The London Prodigal*, I, i, 7—10.

*Father.* What, doth he spend beyond the allowance I left him?

*Uncle.* How! beyond that? and far more. Why, your *exhibition* is nothing, he hath spent that, &c.

The substantive has almost the same meaning now at our Universities, but is restricted to a stipend awarded for proficiency in learning.

That play with all infirmities, for gold,  
Which rottenness can lend nature ! such boil'd stuff  
As well might poison poison ! Be reveng'd !  
Or she that bore you was no queen, and you  
Recoil from your great stock.

*Imo.*

Reveng'd ?

How should I be reveng'd ? If this be true—  
As I have such a heart, that both mine ears  
Must not in haste abuse—if it be true,  
How should I be reveng'd ?

*Iach.*

Should he make me

130

Lie, like Diana's priest, betwixt cold sheets,  
Whiles he is vaulting variable ramps,  
In your despite, upon your purse ? Revenge it !  
I dedicate myself to your sweet pleasure,  
More noble than that runagate to your bed,  
And will continue fast to your affection,  
Still close as sure.

125 and F<sub>1</sub> or Ed. conj.

131 *Lie* S. Walker *Live* F<sub>1</sub>.

*priest betwixt* F<sub>1</sub> *priestess 'twixt* Hanmer.

121—124. These "diseas'd ventures" and "boil'd stuff" are those who have gone through the ordeal of "the tub-fast and the diet." Cf. *T. of A.*, IV, iii, 85—87.

130. "Should he make me," *subaudi*, "if I were you."

132. "ramps." Halliwell (fo. ed.) quotes from *Pierces Supererogation*, 1600, "A lustie bousing *rampe*." Cf. Ben Jonson's *Bartholomew Fair*, IV, 4: "Yonder is your punk of Turnbull, *ramping* Alice." See *T. of A.*, IV, iii, 256, 257, for a perfect paraphrase of the text here.

137. "close" = secret.

*Imo.* What hoa, Pisanio !

*Iach.* Let me my service tender on your lips.

*Imo.* Away ! I do condemn mine ears, that have  
 So long attended thee. If thou wert honourable, 140  
 Thou would'st have told this tale for virtue, not  
 For such an end thou seek'st, as base as strange.  
 Thou wrong'st a gentleman, who is as far  
 From thy report, as thou from honour ; and  
 Solicit'st here a lady, that disdains  
 Thee and the devil alike. What hoa, Pisanio !  
 The king my father shall be made acquainted  
 Of thy assault : if he shall think it fit,  
 A saucy stranger in his court, to mart  
 As in a Romish stew, and to expound 150  
 His beastly mind to us, he hath a court  
 He little cares for, and a daughter who  
 He not respects at all. What hoa, Pisanio !

*Iach.* O happy Leonatus ! I may say,  
 The credit that thy lady hath of thee,  
 Deserves thy trust, and thy most perfect goodness  
 Her assur'd credit. Blessed live you long !  
 A lady to the worthiest sir that ever  
 Country call'd his ; and you, his mistress, only

---

142. *Subaudi* "as" before "thou."

149, 150. That is, *to permit* a saucy stranger to traffic in his court, as in a Roman brothel.

152, 153. For this use of the relative "who" cf. *M.*, III, i, 123, *C.*, II, i, 8, &c.

For the most worthiest fit. Give me your pardon. 160  
 I have spoke this to know if your affiance  
 Were deeply rooted ; and shall make your lord  
 That which he is new-o'er : and he is one  
 The truest manner'd : such a holy witch,  
 That he enchants societies into him :  
 Half all men's hearts are his.

*Imo.* You make amends.

*Iach.* He sits 'mongst men, like a descended god ;  
 He hath a kind of honour sets him off,  
 More than a mortal seeming. Be not angry,  
 Most mighty princess, that I have adventur'd 170  
 To try your taking of a false report, which hath  
 Honour'd with confirmation your great judgment,  
 In the election of a sir so rare,  
 Which, you know, cannot err. The love I bear him  
 Made me to fan you thus ; but the gods made you,  
 Unlike all others, chaffless. Pray your pardon.

*Imo.* All's well, sir : take my power i'th'court for yours.

166 into  $F_1$  unto Hanmer.

168 descended  $F_2$  defended  $F_1$ .

165. "into" = unto. He enchants not only persons, but societies, so that they come within his magic circle.

166. It is a note in Imogen's character that her righteous anger is so easily appeased. She is impressionable, without being impulsive.

167. "like a descended god." Upton points out that Jupiter was called *καταπαρῆς* ; and quotes from the *Acts of the Apostles*, XIV, 11, "The gods are come down to us in the likeness of men."

173. "election." Cf. I, iii, 21 *supra*.

*Iach.* My humble thanks. I had almost forgot  
 T'entreat your grace but in a small request,  
 And yet of moment, too ; for it concerns  
 Your lord : myself and other noble friends  
 Are partners in the business. 180

*Imo.* Pray what is't ?

*Iach.* Some dozen Romans of us, and your lord,  
 The best feather of our wing, have mingled sums  
 To buy a present for the emperor ;  
 Which I, the factor for the rest, have done  
 In France : 'tis plate of rare device, and jewels  
 Of rich and exquisite form, their values great ;  
 And I am something curious, being strange,  
 To have them in safe stowage : may it please you  
 To take them in protection. 190

*Imo.* Willingly ;  
 And pawn mine honour for their safety : since  
 My lord hath interest in them, I will keep them  
 In my bed-chamber.

*Iach.* They are in a trunk,  
 Attended by my men. I will make bold  
 To send them to you, only for this night :  
 I must aboard to-morrow.

*Imo.* O no, no.

*Iach.* Yes, I beseech ; or I shall short my word  
 By lengthening my return. From Gallia

I cross'd the seas on purpose, and on promise  
To see your grace.

200

*Imo.* I thank you for your pains :

But not away to-morrow.

*Iach.* O, I must, madam.

Therefore I shall beseech you, if you please  
To greet your lord with writing, do't to-night :  
I have outstood my time, which is material  
To th'tender of our present.

*Imo.* I will write.

Send your trunk to me : it shall safe be kept,  
And truly yielded to you. You're very welcome. [*Exeunt.*]

---

## ACT II.

### SCENE i.

*Enter Cloten and the two Lords.*

*Clot.* Was there ever man had such luck? When I kiss'd  
the jack upon an upcast, to be hit away! I had a hundred  
pound on't: and then a whoreson jackanapes must take me up

---

1. In the game of bowls, the small bowl, which is first cast, is called the jack. A player's bowl, which lies against and touches the jack, is said to kiss it. This, which is the position of greatest advantage, may be obtained merely by an upcast of that bowl, or by its collision with another. Cloten's bowl was in this position, and was hit away by another. *Pace* Mason (who is followed by Knight), the words "upon an upcast" need not be dissociated from those immediately preceding.

for swearing; as if I borrowed mine oaths of him, and might not spend them at my pleasure.

1st Lord. What got he by that? You have broke his pate with your bowl.

2nd Lord. [*Aside*] If his wit had been like him that broke it, it would have run all out.

Clot. When a gentleman is dispos'd to swear, it is not for 10  
any standers-by to curtal his oaths. Ha?

2nd Lord. No, my lord, [*Aside*] nor crop the ears of them.

Clot. Whoreson dog! I give him satisfaction! Would he had been one of my rank!

2nd Lord. [*Aside*] To have smell'd like a fool.

Clot. I am not vexed more at anything in th'eearth: a pox on't! I had rather not be so noble as I am: they dare not fight with me, because of the queen, my mother. Every jack-slave hath his bellyful of fighting, and I must go up and down like a cock that nobody can match. 20

13 give F<sub>2</sub> gave F<sub>1</sub>

19 bellyfull Camb. Ed. belly full F<sub>1</sub> belly-full Capell.

11. "Ha?" = Eh? of the present day.

12. The words "No, my lord" are assigned by Johnson to the 1st Lord. The speaker makes a pun out of Cloten's use of "curtal," the corresponding substantive formerly signifying a horse or dog whose tail had been docked. Cf. *M. W.*, II, i and *C. of E.*, III, ii.

15. Here, too, the 2nd Lord puns in a similar manner, taking "rank" to do duty for "rankness." Steevens notes the same quibble in *A. Y. L.*, I, ii:

*Touch.* Nay, if I keep not my rank—

*Ros.* Thou locest thy old smell.

For the implied meaning of *rank* and *rankness*, cf. *T. N.*, II, v and *K. H.* 8, IV, i. The prince's infirmity is alluded to in I, iii, 2 *supra*.

*2nd Lord.* [*Aside*] You are cock and capon too; and you crow, cock, with your comb on.

*Clot.* Sayest thou?

*2nd Lord.* It is not fit your lordship should undertake every companion that you give offence to.

*Clot.* No, I know that; but it is fit I should commit offence to my inferiors.

*2nd Lord.* Ay, it is fit for your lordship only.

*Clot.* Why, so I say.

*1st Lord.* Did you hear of a stranger that's come to court to-night? 30

*Clot.* A stranger, and I not know on't!

*2nd Lord.* [*Aside*] He's a strange fellow himself, and knows it not.

*1st Lord.* There's an Italian come; and 'tis thought, one of Leonatus' friends.

*Clot.* Leonatus! A banished rascal; and he's another, whatsoever he be. Who told you of this stranger?

*1st Lord.* One of your lordship's pages.

*Clot.* Is it fit I went to look upon him? Is there no derogation in't? 40

*2nd Lord.* You cannot derogate, my lord.

*Clot.* Not easily, I think.

24 *your* F<sub>3</sub> *you* F<sub>1</sub> F<sub>2</sub>.

21. Cloten is compared to a capon merely for his fatness.

22. It is, of course, implied here that he is a coxcomb.

24, 25 & 42. These remarks are assigned by Johnson to the 1st Lord.



*2nd Lord.* [*Aside.*] You are a fool granted ; therefore your issues, being foolish, do not derogate.

*Clot.* Come, I'll go see this Italian: what I have lost to-day at bowls I'll win to-night of him. Come, go.

*2nd Lord.* I'll attend your lordship. [*Exeunt Cloten and*  
That such a crafty devil as his mother *1st Lord.*

Should yield the world this ass! A woman, that 50

Bears all down with her brain ; and this her son

Cannot take two from twenty, for his heart,

And leave eighteen. Alas ! poor princess,

Thou divine Imogen, what thou endur'st

Betwixt a father by thy step-dame govern'd,

A mother hourly coining plots, a wooer

More hateful than the foul expulsion is

Of thy dear husband, than that horrid act

Of the divorce he'd make ! The heavens hold firm

The walls of thy dear honour, keep unshak'd 60

That temple, thy fair mind, that thou may'st stand

T'enjoy thy banish'd lord, and this great land ! [*Exit.*

---

48 *Exeunt Cloten and 1st Lord* Capell Exit F<sub>1</sub>.

49 *as Pope as is* F<sub>1</sub>.

58 *husband, than* F<sub>4</sub> & Camb. Ed. *husband. Then* F<sub>1</sub> *husband, then* F<sub>2</sub>.

62 Exit Capell *Exeunt* F<sub>1</sub>.

---

44,45. Cf. *K. L.*, I, iv (just before *Exit L.*).

49—62. This, like I, vii, 1—9 *supra*, can hardly have been intended for a finished speech. Both are of the same character, and they are either rough notes, or longer speeches cut down.

## SCENE ii.

~~Imogen in her bed, ca~~ Lady attending.

*Imo.* Who's there? My woman, Helen?

*Lady.* Please you, madam.

*Imo.* What hour is it?

*Lady.* Almost midnight, madam.

*Imo.* I have read three hours then; mine eyes are weak.

Fold down the leaf where I have left. To bed.

Take not away the taper, leave it burning;

II, ii. In the course of this lovely scene one is frequently reminded of passages in the second act of *Macbeth*: a fact which may be of use in determining an earlier date (1606) for parts of this play. One would naturally infer that this scene was written while *M.*, II, i, ii and iii were fresh in the writer's mind. There is little else to be done, in the way of comment, but to note some of these resemblances.

2. Cf. *M.*, II, i, 3:

*Ban.* How goes the night, boy?

*Fle.* The moon is down; I have not heard the clock.

*Ban.* And she goes down at twelve.

7—10. Cf. *Ibid.*, i, 6—9:

A heavy summons lies like lead upon me.

\* \* \* Merciful powers!

Restrain in me the cursed thoughts that nature

Gives way to in repose!

11, 12. Cf. *Ibid.*, ii, 38:

Sore labour's bath.

12—14. Cf. *Ibid.*, i, 55, 56:

With Tarquin's ravishing strides, towards his design

Moves like a ghost.

22, 23. Cf. *Ibid.*, iii, 18:

His silver skin laced with his golden blood.

31. Cf. *Ibid.*, iii, 81:

Shake off this downy sleep, death's counterfeit.

Add to these the slight resemblance in the mention of "heaven" and "hell" at the end both of this scene and of *M.*, II, i.

And if thou canst awake by four o'th'clock  
 I prythee call me. Sleep hath seiz'd me wholly. [*Exit Lady.*  
 To your protection I commend me, gods!  
 From fairies and the tempters of the night  
 Guard me, 'beseech ye!

[*Sleeps.* 10

[*Iachimo comes from the trunk.*

*Iach.* The crickets sing, and man's o'er-labour'd sense  
 Repairs itself by rest. Our Tarquin thus  
 Did softly press the rushes, ere he waken'd  
 The chastity he wounded. Cytherea,  
 How bravely thou becom'st thy bed, fresh lily,  
 And whiter than the sheets! That I might touch!  
 But kiss, one kiss! Rubies unparagon'd,  
 How dearly they do't! 'Tis her breathing that

7. The folio has "ceiz'd," one of the phonetic forms of the time. Cf. N. Breton's *Passionate Shepherd*: 1604 (Grosart p. 71, 23):

Never *ceiz'd* upon a creature.

16—18. Capell's vulgar interpretation is too monstrous to need refutation. Shakespeare could not have intended the profligate Italian to sully the purity of Imogen's lips. He does *not* kiss her. His desires are expressed in a descending scale. He would *touch her*—that is unchastely: he would *kiss her lips*: he would at least give her *one kiss*. "How dearly they do't" does not, as Capell imagined, give any countenance to his view. "Do't" is a common expression of the day, and may mean anything: *i. e.*, do what they are doing: which in this case is *kiss each other*, as closed lips always do. Cf. *V. & A.*, 505, 506:

Long may they [A's "piteous lips"] kiss each other, for this cure!  
 O never let their crimson liveries wear!

This quotation leads up to the supposed resemblances between our text and Shakespeare's two great poems. Such have been pointed out by Steevens and Malone: *v. g.*, between 12, 13, *L.*, 318; 16, *V. & A.*, 397, 398 and *L.*, 472; 21, 22, *V. & A.*, 481, 482 and *L.*, 397—399; 22, 23, *L.*, 419, 420 and 440, 401, with many others.

Perfumes the chamber thus : the flame o'the taper  
 Bows toward her, and would under-peep her lids,  
 To see th'inclosed lights now canopied  
 Under these windows, white and azure, lac'd  
 With blue of heaven's own tinct. But my design  
 To note the chamber : I will write all down :  
 Such and such pictures : there the window : such  
 Th'adornment of her bed : the arras, figures,  
 Why, such and such : and the contents o'th'story.  
 Ah, but some natural notes about her body,  
 Above ten thousand meaner moveables,

20

---

19,20. Apparently Shakespeare follows Marston here : Malone quotes from *Pygmalion's Image*, 1598 :

through which [*i. e.*, the lips] he thinks doth flie  
 So sweet a breath that doth perfume the air.

23. Malone quotes from *R. & J.*, IV, i, 100,101 :

the eyes' windows fall,  
 Like death, when he shuts up the day of life

He refers "white and azure" to the eyes, and "lac'd" to the eyelids ; but quotes from Drayton's *Mooncalf*, 1627, a passage which is apparently an imitation of that in the text :

And these sweet *veins* by nature rightly plac'd,  
 Wherewith she seems *the white skin to have lac'd*,  
 She soon doth alter.

Warburton and Steevens refer "white and azure" to the eyelids : Knight and the Clarkes specially to the *hue* of the eyelids ; the latter adding "but they are also 'lac'd with blue of heaven's own tinct'—marked with the deeper blue of the larger veins." (Cf. *Hamlet*, III, iv, 91.) This appears to be Shakespeare's meaning, as it is certainly true to nature. A fair girl's eyelids are often of a bluish white, over which is clearly seen the dark blue lacing of the veins.

Would testify, to enrich mine inventory. 30  
 O sleep! thou ape of death, lie dull upon her,  
 And be her sense but as a monument  
 Thus in a chapel lying. Come off, come off; [*Taking off her*  
 As slippery as the Gordian knot was hard. *bracelet.*  
 'Tis mine; and this will witness outwardly,  
 As strongly as the conscience does within,  
 To th'madding of her lord. On her left breast  
 A mole cinque-spotted, like the crimson drops  
 I'th'bottom of a cowslip. Here's a voucher,  
 Stronger than ever law could make: this secret 40  
 Will force him think I have pick'd the lock and ta'en  
 The treasure of her honour. No more! to what end?  
 Why should I write this down, that's riveted,  
 Screw'd to my memory? She hath been reading late  
 The tale of Tereus: here the leaf's turn'd down  
 Where Philomel gave up. I have enough.  
 To th'trunk again, and shut the spring of it.  
 Swift, swift, you dragons of the night, that dawning  
 May bear the raven's eye! I lodge in fear:  
 Though this a heavenly angel, hell is here. [*Clock strikes.* 50  
 One, two, three: time, time. [*Exit.*

49 *bare* Steevens (Theobald conj.) *beare* F<sub>1</sub>.

38. "crimson drops" is pointed out by Steevens as an inaccuracy.

51. "time, time," means that "four" is struck, the hour when Helen was to call Imogen.

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SCENE iii.

*Enter Cloten and Lords.*

*1st Lord.* Your lordship is the most patient man in loss,  
the most coldest that ever turn'd up ace.

*Clot.* It would make any man cold to lose.

*2nd Lord.* But not every man patient after the noble temper  
of your lordship : you are most hot and furious when you win.

*Clot.* Winning will put any man into courage. If I could  
get this foolish Imogen, I should have gold enough. It's almost  
morning, is't not ?

*1st Lord.* Day, my lord.

*Clot.* I would this music would come ! I am advised to 10  
give her music o'mornings : they say it will penetrate.

[*Enter Musicians.*]

Come on, tune : if you can penetrate her with your fingering,  
so : we'll try with tongue too : if none will do, let her remain ;  
but I'll ne'er give o'er. First, a very excellent good-conceited  
thing ; after, a wonderful sweet air, with admirable rich words  
to it ; and then let her consider.

2. The ace is evidently here—contrary to expectation—a losing card. It would be useless to conjecture what game Shakespeare had in mind.

14. "excellent good-conceited" = of an excellently good conceit or fancy. It was customary to puff a play that was running, by describing it, on the title-page of the playhouse-copy, as "pleasant conceited," "excellent conceited," and so forth : e. g., *A Most Pleasaunt and excellent conceited Comedie of Syr John Falstaff*, &c., 1602.

## SONG.

*Hark! hark! the lark at heaven's gate sings,  
 And Phœbus gins arise,  
 His steeds to water at those springs  
 On chalic'd flowers that lies;  
 And winking mary-buds begin  
 To ope their golden eyes;  
 With every thing that pretty is  
 My lady sweet, arise!  
 Arise, arise!*

20

So, get you gone: if this penetrate, I will consider your music the better: if it do not, it is a vice in her ears, which horse-

26 *penetrate* F<sub>2</sub> *pen trate* F<sub>1</sub>.

27 *vice* Rowe *voyce* F<sub>1</sub>.

20. Cf. I, vii, 116 *supra* for a similar solecism: also II, iv, 9, 10 *infra* for one that admits of some justification: and *M.*, II, iii (after re-enter *M.*, and Lennox with Ross) "renown and grace is dead" and "the mere lees Is left." Steevens quotes *ad l.* from *V. & A.*, 1128:

She lifts the coffer-lids that close his eyes,  
 Where lo! two lamps burnt out in darkness lies.

This is admirably in point.

21, 22. Cf. *W. T.*, IV, iv, 104:

The marigold that goes to bed with the sun,  
 And with him rises weeping.

Also Sonnet xxix.

23. Hanmer alters "is" to *bin*, for the sake of the rhyme, and then, in deference to modern grammar, but in defiance of euphony, alters "everything" to *all the things!*

27. The misprint of "voyce" for *vice* occurs also in *M. of V.*, III, ii, 81, where the F<sub>1</sub> has

There is no *voice* so simple, but assumes  
 Some marke of vertue on his outward parts.

The error was doubtless due to the occurrence of the word in line 76. So also is it possible that the error in the text arose from the compositor anticipating the word "voyce" in the next line.

hairs, and calves-guts, nor the voice of unpaved eunuch to boot, can never amend.

*Enter Cymbeline and Queen.*

*2nd Lord.* Here comes the king.

30

*Clot.* I am glad I was up so late, for that's the reason I was up so early: he cannot choose but take this service I have done fatherly. Good morrow to your majesty and to my gracious mother.

*Cym.* Attend you here the door of our stern daughter? Will she not forth.

*Clot.* I have assailed her with music, but she vouchsafes no notice.

37 *music* Hammer *musics* F<sub>1</sub>.

28. "calves-guts" = fiddle-strings, just as "horsehairs" means the fiddle-bow. It is amusing to find that Rowe alters "calves-guts" to *cat's-guts*, Warburton to *cats'-guts*, and Johnson to *cat-guts*; and a later editor reads *catgut*. Certainly all the three editors named took it for granted that musical strings were made from the intestines of cats; whereas they have always been made from the intestines of sheep, or of calves. Cf. *M. A.*, II, iii (immediately before "Sigh no more, ladies"): "Is it not strange that sheeps-guts should hale souls out of men's bodies?" (As to which see *M. of V.*, V, i, 80, 81.) Also *T. & C.*, III, iii, 306, where musical strings are called *cat-lings*. Whatever that may mean (etymologically), it has no relation to the name of the harmless and necessary companion of youth and age, the poor and the friendless.

28. "unpaved." For the sense cf. *M. W.*, I, iii, Caius' threat, just before *Exit* Simple, and *T. of A.*, II, ii, the Fool's answer, which extorts the menial's involuntary praise, "Thou art not altogether a fool."

36. "forth" = out = come out. "Forth" was often employed in this elliptical fashion. In Richard Hyrde's English version of L. Vives' *Instruction of a Christian Woman*, 1592, we read, "As for forth abroad," meaning, "As for her going out, away from home."



*Cym.* The exile of her minion is too new :  
 She hath not yet forgot him : some more time 40  
 Must wear the print of his remembrance out,  
 And then she's yours.

*Queen.* You are most bound to th'king,  
 Who lets go by no vantages that may  
 Prefer you to his daughter. Frame yourself  
 To orderly solicits, and be friended  
 With aptness of the season : make denials  
 Increase your services : so seem, as if  
 You were inspired to do those duties which  
 You tender to her ; that you in all obey her,  
 Save when command to your dismissal tends, 50  
 And therein you are senseless.

*Clot.* Senseless? Not so.

*Enter a Messenger.*

*Mess.* So like you, sir, ambassadors from Rome ;  
 The one is Caius Lucius.

*Cym.* A worthy fellow,

41 *out* Rowe *on't* F<sub>1</sub> F<sub>4</sub> *ou't* F<sub>2</sub> F<sub>3</sub>.

45 *solicits* F<sub>2</sub> *solicity* F<sub>1</sub>.

45. "solicits" = solicitations. S. Walker cites Shirley's *Arcadia*, V, ii (Gifford and Dyce, vol. vi, p. 245) :

—tir'd with his solicits

I had no time to perfect my desires  
 With his fair daughter.

51. There were two meanings to "senseless;" the Queen means "insensible;" Cloten understands her to mean "without sense;" a supposed imputation which he resents. Cf. I, ii, 66 and I, iv, 7 *supra*.

Albeit he comes on angry purpose now ;  
 But that's no fault of his : we must receive him  
 According to the honour of his sender ;  
 And towards himself, his goodness fore-spent on us,  
 We must extend our notice. Our dear son,  
 When you have given good morning to your mistress,  
 Attend the queen and us ; we shall have need 60  
 T'employ you towards this Roman. Come, our queen. [*Exeunt*  
*Clot.* If she be up, I'll speak with her ; if not, Queen,  
 Let her lie still and dream.—By your leave, hoa ! Lords, and  
 I know her women are about her ; what Messenger.  
 If I do line one of their hands? 'Tis gold  
 Which buys admittance : oft it doth ; yea, and makes  
 Diana's rangers false themselves, yield up  
 Their deer to th'stand o'th'stealer ; and 'tis gold  
 Which makes the true-man kill'd, and saves the thief :  
 Nay, sometime hangs both thief and true-man ; what 70  
 Can it not do and undo? I will make

---

67. "false" = falsify or perjure, according to the context. The verb is common in Spenser. Steevens quotes from *F. Q.* :

Thou *falsed* hast thy faith with perjury.

The participle "falsing" in *C. of E.*, II, iii, often quoted *ad l.*, is an obvious misprint for "false." Similar misprints occur elsewhere ; e. g., *T.*, II, ii :

Nor scrape trenchering nor wash dish.

68. "th'stand o'th'stealer" = the post which the poacher takes up for shooting the deer as they pass.

70. "true-man," like most words compounded with "man," was commonly used in Shakespeare's time as one word. Thus we have "good man of the house" in *A. V. of N. T.*, and "goodman," "dead-man," "sickman," &c., in *F*<sub>1</sub>.

One of her women lawyer to me, for  
 I yet not understand the case myself.  
 By your leave.

[*Knocks.*

*Enter a Lady.*

*Lady.* Who's there, that knocks?

*Clot.* A gentleman.

*Lady.* No more?

*Clot.* Yes, and a gentlewoman's son.

*Lady.* That's more

Than some, whose tailors are as dear as yours,  
 Can justly boast of. What's your lordship's pleasure?

*Clot.* Your lady's person: is she ready?

*Lady.* Ay,

To keep her chamber.

*Clot.* There is gold for you: 80

Sell me your good report.

*Lady.* How! my good name? or to report of you  
 What I shall think is good?—The princess! [*Exit Lady.*

*Enter Imogen.*

*Clot.* Good morrow, fairest sister; your sweet hand.

*Imo.* Good morrow, sir; you lay out too much pains  
 For purchasing but trouble; the thanks I give  
 Is telling you that I am poor of thanks,  
 And scarce can spare them.

*Clot.* Still, I swear I love you.

*Imo.* If you but said so, 'twere as deep with me:  
 If you swear still, your recompense is still 90  
 That I regard it not.

*Clot.* This is no answer.

*Imo.* But that you shall not say I yield, being silent,  
I would not speak. I pray you, spare me : 'faith,  
I shall unfold equal discourtesy  
To your best kindness : one of your great knowing  
Should learn, being taught, forbearance.

*Clot.* To leave  
You in your madness, 'twere my sin ; I will not.

*Imo.* Fools cure not mad folks.

*Clot.* Do you call me fool ?

*Imo.* As I am mad, I do :  
If you'll be patient, I'll no more be mad ;  
That cures us both. I am much sorry, sir,  
You put me to forget a lady's manners,  
By being so verbal : and learn now for all,  
That I, which know my heart, do here pronounce,  
By th'very truth of it, I care not for you ;

100

98 *are* F<sub>1</sub> *cure* Theobald (Warburton).

98,99. That appears to mean, One, who has your great knowledge, should learn others (by example) the forbearance you have been taught.

101. Imogen's argument is this : If I am as you say, mad, I may be allowed to think you a fool ; and fools cannot cure mad folks. If you will be patient and forbearing, I will be no more mad, and will not think you a fool ; and so we shall both be cured, I of my madness, you of your folly. "That cures us both" proves that "are" in l. 98, F<sub>1</sub> is an error for *cure*.

103. That is, By expressing in *words*, what is ordinarily understood by implication.

105—107. Imogen is accusing herself, in telling Cloten that she is so uncharitable as to hate him.

And am so near the lack of charity,  
 (To accuse myself) I hate you ; which I had rather  
 You felt than make't my boast.

*Clot.* You sin against  
 Obedience, which you owe your father. For  
 The contract you pretend with that base wretch, 110  
 One bred of alms, and foster'd with cold dishes,  
 With scraps o'th'court, it is no contract, none :  
 And though it be allow'd in meaner parties  
 (Yet who, than he, more mean?) to knit their souls,  
 On whom there is no more dependency  
 But brats and beggary, in self-figur'd knot,  
 Yet you are curb'd from that enlargement by  
 The consequence o'the crown, and must not soil  
 The precious note of it with a base slave,  
 A hilding for a livery, a squire's cloth, 120  
 A pantler, not so eminent.

118 *foyle* F<sub>1</sub> *soil* Hanmer *'file* Ed. conj.

116. "in self-figur'd knot" = in a knot of their own tying. Those who have no dependency have only their own wishes to consult.

118. The folio has "foyle," the point being inverted. If the apostrophe were intentional, "foyle" might be an error for 'fyle or 'file = defile. But "soil" seems the more probable correction. Cf. *H.*, I, iv, 21.

120. "hilding" = hilderling = a base, menial wretch (Skeat). Cf. *T. of S.*, II, i, where it is used of a woman; and *The Miseries of Mavillia*, N. Breton (Grosart II, c. 43), where it is applied to a schoolgirl.

121. "pantler" = one who had charge of the pans, cut the bread, &c. Cf. *W. T.*, IV, iv, 56:

This day she was both pantler, butler, cook.

*Imo.* Profane fellow !  
 Wert thou the son of Jupiter, and no more  
 But what thou art besides, thou wert too base  
 To be his groom : thou wert dignified enough,  
 Even to the point of envy (if 'twere made  
 Comparative for your virtues), to be styl'd  
 The under-hangman of his kingdom, and hated  
 For being preferr'd so well.

*Clot.* The south-fog rot him !

*Imo.* He never can meet more mischance than come  
 To be but nam'd of thee. His meanest garment,  
 That ever hath but clipt his body, is dearer,  
 In my respect, than all the hairs above thee,  
 Were they all made such men.—How now, Pisanio ?

130

*Enter Pisanio.*

*Clot.* His garment ! Now, the devil—

*Imo.* To Dorothy my woman hie thee presently.

*Clot.* His garment !

*Imo.* I am sprighted with a fool ;  
 Frighted, and anger'd worse. Go, bid my woman

130 *meanest* F<sub>2</sub> *mean'st* F<sub>1</sub>.

132 *hairs* F<sub>3</sub> *heires* F<sub>1</sub> *haires* F<sub>2</sub>.

134 *garment* F<sub>2</sub> *garments* F<sub>1</sub>.

125,126. That is, if it were a question of your virtues as compared with his.

131—133. That seems to mean, that she respects her husband's meanest garment more than the lives of a thousand Clotens. Cf. *O.*, V, ii, 74,75.

136. "sprighted" = haunted by a spright.

Search for a jewel, that too casually  
 Hath left mine arm : it was thy master's. 'Shrew me,  
 If I would lose it for a revenue  
 Of any king's in Europe. I do think  
 I saw't this morning : confident I am  
 Last night 'twas on mine arm ; I kiss'd it :  
 I hope it be not gone to tell my lord  
 That I kiss aught but he.

*Pisa.* 'Twill not be lost.

*Imo.* I hope so : go, and search. [*Exit* Pisanio.

*Clot.* You have abus'd me ;

His meanest garment !

*Imo.* Ay ; I said so, sir.

If you will make't an action, call witness to't.

*Clot.* I will inform your father.

*Imo.* Your mother too :

She's my good lady, and will conceive, I hope, 150

But the worst of me. So I leave you, sir,

To th'worst of discontent. [*Exit.*

*Clot.* I'll be reveng'd !

His meanest garment ! Well. [*Exit.*

141 *king's* Rowe 2 *kings* F<sub>1</sub>.

143 *it* F<sub>1</sub> *it then* Ed. conj. (Anon. conj. ap. Camb. Ed.)

141. Cf. I, i, 3 *supra*.

146. "I hope so" = I hope it will prove *not* to be lost. Cf. *T. of A.*, III, vi, 8 (near beginning).

150, 151. That is, your mother will, I hope, conceive how deeply I detest the thought of my union with you. The worst, in this sense, would be the best for Imogen, and therefore she hopes for it.

## SCENE iv.

*Enter Posthumus and Philario.*

*Post.* Fear it not, sir. I would I were so sure  
To win the king as I am bold her honour  
Will remain hers.

*Phil.* What means do you make to him?

*Post.* Not any, but abide the change of time,  
Quake in the present winter's state, and wish  
That warmer days would come. In these fear'd hopes  
I barely gratify your love; they failing,  
I must die much your debtor.

*Phil.* Your very goodness and your company  
O'erpays all I can do. By this your king  
Hath heard of great Augustus: Caius Lucius  
Will do's commission throughly, and I think  
He'll grant the tribute, send the arrearages,  
Or look upon our Romans, whose remembrance  
Is yet fresh in their grief.

*Post.* I do believe

6 *hopes* F<sub>2</sub>, *hope* F<sub>1</sub>.

2. "bold" = confident.

6. "fear'd hopes" = hopes dashed with fear; "guiléd" (*i.e.*, fraught with guile) is similarly used in *M. of V.*, III, ii, 97, and similar adjectives occur *passim* in Shakespeare. Posthumus has said that he *abides*, *quakes*, and *wishes*. His patience is therefore the result of fear and hope.

9, 10. Cf. I, vii, 113—115 *supra*.

13. "arrearages" = arrears. The former word which occurs in *Piers Plowman*, c. xii, 297, is the M.E. form of the word (Skeat s. v.).

14. "Or" = ere.



(Statist though I am none, nor like to be),  
 That this will prove a war; and you shall hear  
 The legions now in Gallia sooner landed  
 In our not-fearing Britain, than have tidings  
 Of a penny tribute paid. Our countrymen  
 Are men more order'd than when Julius Cæsar  
 Smil'd at their lack of skill, but found their courage  
 Worthy his frowning at. Their discipline,  
 Now mingled with their courage, will make known  
 To their approvers they are people such  
 That mend upon the world.

20

*Enter* Iachimo.

*Phil.* See! Iachimo!

*Post.* The swiftest harts have posted you by land,  
 And winds of all the corners kiss'd your sails,  
 To make your vessel nimble.

*Phil.* Welcome, sir.

*Post.* I hope the briefness of your answer made

30

18 *legions*. Theobald *legion* F<sub>1</sub>.

20 *a* Ed. conj. *any* F<sub>1</sub>.

21 *men* F<sub>1</sub> *now* S. Walker conj.

24 *mingled* F<sub>2</sub> *wing-led* F<sub>1</sub>.

24 *courage* Dyce *courages* F<sub>1</sub>.

16. "statist" = statesman, politician. All three words occur more than once in Shakespeare: the first and third in *H*, V, i & ii. The latter appears first in Puttenham's *Arte of English Poesie*, 1589.

20. This line being a foot too long, and "of any penny tribute" being but poor sense, it is not unlikely that "a" (in the copy) was turned into "any," owing to the contiguity of "penny."

28. Cf. III, iv, 34, 35 *infra*.

The speediness of your return.

*Iach.* Your lady is

One of the fairest that I have looked upon,—

*Post.* And therewithal the best, or let her beauty  
Look through a casement to allure false hearts,  
And be false with them.

*Iach.* Here are letters for you.

*Post.* Their tenour good, I trust. [*Opens them*

*Iach.* 'Tis very like. *and reads.*

*Phil.* Was Caius Lucius in the Britain court,  
When you were there?

*Iach.* He was expected then,  
But not approach'd.

*Post.* All is well yet.  
Sparkles this stone as it was wont? or is't not  
Too dull for your good wearing? 40

*Iach.* If I have lost it,  
I should have lost the worth of it in gold.  
I'll make a journey twice as far, t'enjoy  
A second night of such sweet shortness, which  
Was mine in Britain; for the ring is won.

*Post.* The stone's too hard to come by.

*Iach.* Not a whit,

31,32 *lady is* One Ed. conj. *lady Is one* F<sub>1</sub>.

36 *tenour* Theobald *tenure* F<sub>1</sub>.

37 Phil. Capell Post. F<sub>1</sub>.

Your lady being so easy.

*Post.*                    Make not, sir,  
 Your loss your sport ; I hope you know that we  
 Must not continue friends.

*Iach.*                    Good sir, we must,  
 If you keep covenant.    Had I not brought                    50  
 The knowledge of your mistress home, I grant  
 We were to question farther ; but I now  
 Profess myself the winner of her honour,  
 Together with your ring ; and not the wronger  
 Of her or you, having proceeded but  
 By both your wills.

*Post.*                    If you can make't apparent  
 That you have tasted her in bed, my hand  
 And ring is yours.    If not, the foul opinion  
 You had of her pure honour gains or loses  
 Your sword or mine, or masterless leaves both                    60  
 To who shall find them.

*Iach.*                    Sir, my circumstances,  
 Being so near the truth as I will make them,  
 Must first induce you to believe ; whose strength  
 I will confirm with oath, which, I doubt not,  
 You'll give me leave to spare, when you shall find  
 You need it not.

47 not F<sub>2</sub> note F<sub>1</sub>.

---

57,58. Cf. I, vii, 113,114 & II, iv, 9,10 *supra*.

61. "my circumstances" = the circumstantial details of my relation.

*Post.* Proceed.

*Iach.* First, her bed-chamber,  
 (Where, I confess I slept not, but profess  
 Had that was well worth watching) : it was hang'd  
 With tapestry of silk and silver : the story  
 Proud Cleopatra, when she met her Roman,  
 And Cydnus swell'd above the banks, or for  
 The press of boats, or pride : a piece of work  
 So bravely done, so rich, that it did strive  
 In workmanship and value ; which I wonder'd  
 Could be so rarely and exactly wrought,  
 Since the true life was not—

70

*Post.* This is true ;  
 And this you might have heard of here by me,  
 Or by some other.

*Iach.* More particulars  
 Must justify my knowledge.

*Post.* So they must,  
 Or do your honour injury.

*Iach.* The chimney  
 Is south the chamber, and the chimney-piece  
 Chaste Dian bathing. Never saw I figures

80

*76 was not* Ed. conj. *cn't was* F<sub>1</sub>.

76. Understand—"Since the true life was not" *representable in silk and silver.*

82—85. Cf. III, iv, 153, 154 *infra* :

Report should render him hourly to your ears  
 As truly as he moves.

Posthumus says, in effect, he never saw figures so little *needing* an interpreter :

So likely to report themselves : the cutter  
 Was as another Nature, dumb ; outwent her,  
 Motion and breath left out.

*Post.* This is a thing  
 Which you might from relation likewise reap,  
 Being, as it is, much spoke of.

*Iach.* The roof o'th'chamber  
 With golden cherubins is fretted. Her andirons  
 (I had forgot them) were two winking Cupids  
 Of silver, each on one foot standing, nicely  
 Depending on their brands.

90

*Post.* This is her honour

---

yet, as in *T. of A.*, I, i, 34, 35, "to the dumbness of the gesture one *might* interpret." Johnson, in his edition, understands by "cutter," sculptor : but in his Dictionary, he takes it to mean the instrument, not the artist. As to which, cf. *W. T.*, V, iii, 77, 78 :

What fine chisel  
 Could ever yet cut breath ?

If the former be the correct view, Iachimo would say, that the sculptor worked like Nature, and yet Nature with a difference : for she expresses herself by the motion, breathing, and articulate speech of her figures, whereas the sculptor could only give his figures gesture. Nevertheless, putting motion and breath out of the question, he outwent Nature ; or, as in *T. of A.*, I, i, 37, he tutored her.

87—88. The fretwork of Imogen's ceiling had golden ornaments, like cherubim, at the intersection of the bands : an ornament which provoked Steevens' ire, calling it a "tawdry image." Cf. *H.*, II, ii : "this majestic roof, fretted with golden fire."

88—91. Her andirons (or fire-dogs, a frame which supported the logs) were two silver cupids, with their eyes half closed, and their torches inverted, seemingly poised on one foot, but really depending on their brands (or torches). This is Steevens' interpretation. "Depend" has been already used in the same sense in I, v, 58 *supra*.

Let it be granted you have seen all this (and praise  
 Be given to your remembrance), the description  
 Of what is in her chamber nothing saves  
 The wager you have laid.

*Iach.* Then if you can  
 Be pale, I beg but leave to air this jewel. See! [*Showing*  
 And now 'tis up again. It must be married *the bracelet.*  
 To that your diamond. I'll keep them.

*Post.* Jove!  
 Once more let me behold it : is it that  
 Which I left with her?

*Iach.* Sir (I thank her), that : 100  
 She stript it from her arm—I see her yet,—  
 Her pretty action did outsell her gift,  
 And yet enrich'd it too : she gave it me,  
 And said she priz'd it once.

*Post.* May be she pluck'd it off  
 To send it me.

*Iach.* She writes so to you, doth she?

*Post.* O no, no, 'tis true. Here, take this too ;  
 It is a basilisk unto mine eye,  
 Kills me to look on't. Let there be no honour,  
 Where there is beauty ; truth, where semblance ; love,  
 Where there's another man. The vows of women 110  
 Of no more bondage be to where they are made

92,93. Cf. *H.*, V, ii, 7, "And prais'd be rashness for it;" a similar parenthesis.

111. "bondage" = obligation.

Than they are to their virtues, which is nothing.

O above measure false !

*Phil.* Have patience, sir,

And take your ring again : 't is not yet won :

It may be probable she lost it ; or

Who knows if one of her women, being corrupted,

Hath stol'n it from her ?

*Post.* Very true ;

And so, I hope, he came by't. Back, my ring.

Render to me some corporal sign about her

More evident than this ; for this was stol'n.

120

*Iach.* By Jupiter, I had it from her arm.

*Post.* Hark you, he swears : by Jupiter he swears :

'Tis true :—nay, keep the ring—'tis true : I am sure

She would not lose it : her attendants are

All sworn and honourable : they induc'd to steal it !

And by a stranger ! No, he hath enjoy'd her :

The cognisance of her incontinency

Is this : she hath bought the name of whore thus dearly.

There, take thy hire ; and all the fiends of hell

Divide themselves between you !

*Phil.* Sir, be patient ;

130

This is not strong enough to be believ'd

Of one persuaded well of.

116 *one of her women* F<sub>2</sub> *one her women* F<sub>1</sub> *one, her woman* Collier 2 (S. Walker conj.).

127. "cognisance" = badge, visible token.

132. "of one persuaded well of" = of one whom we are persuaded to think well of.

*Post.* Never talk on't!  
She hath been colted by him.

*Iach.* [www.libtool.org](http://www.libtool.org) If you seek  
For further satisfying, under her breast  
(Worthy the pressing) lies a mole, right proud  
Of that most delicate lodging. By my life,  
I kiss'd it, and it gave me present hunger  
To feed again, though full. You do remember  
This stain upon her?

*Post.* Ay, and it doth confirm  
Another stain, as big as hell can hold, 140  
Were there no more but it.

*Iach.* Will you hear more?

*Post.* Spare your arithmetic: never count the turns;  
Once, and a million.

*Iach.* I'll be sworn—

*Post.* No swearing!  
If you will swear you have not done't you'll lie;  
And I will kill thee if thou dost deny  
Thou'st made me cuckold.

*Iach.* I'll deny nothing.

*Post.* O that I had her here, to tear her limb-meal!  
I will go there and do't i'th'court, before

135 *the Rowe her F<sub>1</sub>.*

144 *you'll lie* Ed. conj. *you lie F<sub>1</sub>.*

---

147. "limb-meal" = limb from limb. The word is in *Layamon* 25618 (Skeat: s. v. piece-meal).



Her father. I'll do something.

[*Exit.*]

*Phil.*

Quite besides

The government of patience! You have won.

150

Let's follow him, and pervert the present wrath  
He hath against himself.

*Iach.*

With all my heart.

[*Exeunt.*]

*Re-enter* Posthumus.

*Post.* Is there no way for men to be, but women

Must be half-workers? We are all bastards;

And that most venerable man, which I

Did call my father, was I know not where,

When I was stamp'd. Some coiner with his tools

Made me a counterfeit; yet my mother seem'd

The Dian of that time; so doth my wife

The nonpareil of this. O vengeance, vengeance!

160

Me of my lawful pleasure she restrain'd,

And pray'd me oft forbearance: did it with

A pudency so rosy, the sweet view on't

Might well have warm'd old Saturn, that I thought her

As chaste as unsunn'd snow. O all the devils!

This yellow Iachimo, in an hour (was't not?

Or less?)—at first, perchance, he spoke not; but,

149. Cf. *K. L.*, II, iv, 283. Cf. Mr. Walter Besant's *All Sorts and Conditions of Men*, 1883, p. 158, where Fagg exclaims, "Yes; but I will be revenged. *I will do something.*"

157, 158. Cf. *M. for M.*, II, iv, 42—49.

165. "unsunn'd snow." New fallen snow has a purity of whiteness, which it soon loses after exposure to the sun's rays.

Like a full-acorn'd boar, a German one,  
 Cried oh! and mounted; found no opposition  
 But what he look'd for should oppose, and she 170  
 Should from encounter guard. Could I find out  
 The woman's part in me! for there's no motion  
 That tends to vice in man, but I affirm  
 It is the woman's part: be it lying, note it,  
 The woman's; flattering, hers; deceiving, hers;  
 Lust and rank thoughts, hers, hers; revenges, hers;  
 Ambitions, covetings, change of prides, disdain,  
 Nice-longing, slanders, mutability,  
 All faults that have a name, nay, that hell knows,  
 Why hers, in part or all; but rather all; for even to vice 180  
 They are not constant, but are changing still  
 One vice, but of a minute old, for one  
 Not half so old as that. I'll write against them,  
 Detest them, curse them; yet 'tis greater skill  
 In a true hate to pray they have their will:  
 The very devils cannot plague them better. [Exit.

168 *German* Rowe *Iarmen* F<sub>1</sub>.

170 *But* F<sub>1</sub> *From* Hanmer.

179 *name* F<sub>1</sub> *have a name* Dyce conj.

169. Unquestionably this interjection was intended to represent the grunt of a boar.

177. "prides" = sumptuous dresses.

179. *M.*, IV, iii, 59,60:

smacking of every sin  
That has a name.

ACT III.  
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SCENE i.

*Enter, in state, Cymbeline, Queen, Cloten, and Lords at one door,  
and at another, Caius Lucius and Attendants.*

*Cym.* Now say, what would Augustus Cæsar with us ?

*Luc.* When Julius Cæsar (whose remembrance yet  
Lives in men's eyes, and will to ears and tongues  
Be theme and hearing ever) was in this Britain,  
And conquer'd it, Cassibelan, thine uncle  
(Famous in Cæsar's praises, no whit less  
Than in his feats deserving it), for him  
And his succession granted Rome a tribute,  
Yearly three thousand pounds ; which by thee lately  
Is left untender'd—

*Queen.* And, to kill the marvel, 10  
Shall be so ever.

*Clot.* There be many Cæsars  
Ere such another Julius. Britain is  
A world by itself, and we will nothing pay

*12 Britain is Pope Britaine's F<sub>1</sub>.*

III, i. The political situation and events, which give rise to this scene, are admirably described by Mrs. C. Cowden Clarke in her *Girlhood of Shakespeare's Heroines*, 1852, vol. III, Tale xv, *Imogen ; the Peverless*.

11, 12. Cf. *J. C.*, III, ii, 257 : "Here was a Cæsar ! When comes such another !"

12, 13. "Britain is a world, &c." This remark is equivalent to Virgil's description : *Ecl.* I, 68. "Et penitus toto divisos orbe Britannos." Of course, if Britain were wholly cut off from the rest of the world, it would be a world by itself.

For wearing our own noses.

Queen. That opportunity,  
 Which then they had to take from's, to resume  
 We have again. Remember, sir, my liege,  
 The kings your ancestors, together with  
 The natural bravery of your isle,  
 Which stands as Neptune's park, ribb'd and pal'd in  
 With rocks unscaleable and roaring waters,  
 With sands that will not bear your enemies' boats,  
 But suck them up to th'top-mast. A kind of conquest  
 Cæsar made here, but made not here his brag  
 Of "came, and saw, and overcame": with shame  
 (The first that ever touched him) he was carried  
 From off our coast, twice beaten; and his shipping  
 (Poor ignorant baubles!) on our terrible seas,

20

20 rocks Hammer (Seward conj.) Oakes F<sub>1</sub>.

14. The allusion is to the contrast which the British nose offered to the Roman: the snub to the crook. Cloten returns to the subject in the next speech: "other of them may have crook'd noses." All the four speeches assigned to Cloten in this scene indicate a character of more humour, modesty, and courage, than, on the strength of other scenes, we should credit him with. As to this, see I, iii *supra*, first note.

18, 19. The division of the two lines is usually made, as in F<sub>1</sub>, at "stands | As," the words "ribb'd and pal'd" being made dissyllables. But the second line becomes cacophonous by this treatment. If the division be made at "isle | Which," the first line is very weak (not so weak, however, as II, iii, 72 *supra*, nor weaker than III, iii, 51 *infra*), and "your" must count as a trochee: as to which see *M. of V.*, III, ii, 17—20.

24. Cf. *A. Y. L.*, V, ii, 34, 35 (Globe) and 2 *K. H.* 4, IV, iii, 45 (Globe): "I may justly say with the hook-nosed fellow, I came, saw, and overcame."

27. Ignorant = made in ignorance of the perils of the channel. Cf. III, ii, 20 *infra*.

Like egg-shells mov'd upon their surges, crack'd  
 As easily 'gainst our rocks; for joy whereof  
 The fam'd Cassibelan, who was once at point  
 (O giglot fortune!) to master Cæsar's sword,  
 Made Lud's town with rejoicing-fires bright,  
 And Britons strut with courage.

30

*Clot.* Come, there's no more tribute to be paid: our kingdom is stronger than it was at that time; and, as I said, there is no more such Cæsars: other of them may have crook'd noses; but, to owe such straight arms, none.

*Cym.* Son, let your mother end.

*Clot.* We have yet many among us can gripe as hard as Cassibelan: I do not say I am one; but I have a hand. Why  
 tribute? Why should we pay tribute? If Cæsar can hide the  
 sun from us with a blanket, or put the moon in his pocket, we  
 will pay him tribute for light; else, sir, no more tribute, 'pray  
 you now.

*Cym.* You must know,  
 Till the injurious Romans did extort  
 This tribute from us, we were free. Cæsar's ambition,

33 *Britons* Hanmer *Britaines* F<sub>1</sub>.

36 *moe* Camb. Ed. *mo* F<sub>1</sub>.

31. "giglot" = harlot. Cf. *M. for M.*, V, i, 51,52 (Globe) and *1 K. H.* 6, IV, vii, 41. Malone notes that the adventure narrated happened not to Cassibelan, but to his brother Nennius. See Mrs. Clarke's *Girlhood of Shakespeare's Heroines*, vol. III, pp. 400,401.

39. See note on I, vii, 104 *supra*.

41,42. This reference to the "blanket," as a means of intercepting the sunlight, recalls *M.*, I, V, 54, where darkness is compared to a "blanket." In no other place in Shakespeare is "blanket" thus associated.

Which swell'd so much that it did almost stretch  
 The sides o'th'world, against all colour here  
 Did put the yoke upon's; which to shake off  
 Becomes a warlike people, whom we reckon 50  
 Ourselves to be. We do! say then to Cæsar,  
 Our ancestor was that Mulmutius, which  
 Ordain'd our laws; whose use the sword of Cæsar  
 Hath too much mangled; whose repair and franchise  
 Shall, by the power we hold, be our good deed,  
 Though Rome be therefore angry. Mulmutius made our laws;  
 Who was the first of Britain which did put  
 His brows within a golden crown, and call'd  
 Himself a king.

*Luc.* I am sorry, Cymbeline, 60  
 That I am to pronounce Augustus Cæsar  
 (Cæsar, that hath more kings his servants than  
 Thyself domestic officers) thine enemy.  
 Receive it from me, then: war and confusion,  
 In Cæsar's name, pronounce I 'gainst thee: look  
 For fury not to be resisted. Thus defied,

52 *be.* *We do! say* Ed. conj. *be, we do.* *Say* F<sub>1</sub> *be.* *We do say* Malone.

52 *be.* Clo. *We do.* Cym. *Say* Dyce | *be.* Clo. and Lords. *We do.*  
 Cym. *Say* Globe and Camb. Edd.

48,49. A euphemism; meaning that the world was not big enough to satisfy Cæsar's ambition.

49. That is, against all show of right. Cf. 1 *K. H.* 4, III, ii, 100:

For of no right, nor colour like to right, &c.

Also Webster's *Appius and Virginia*, III, i, "Sir, I had no other colour."

I thank thee for myself.

*Cym.* Thou art welcome, Caius.  
 Thy Cæsar knighted me; my youth I spent  
 Much under him; of him I gather'd honour,  
 Which he, to seek of me again, perforce  
 Behoves me keep at utterance. I am perfect  
 That the Pannonians and Dalmatians, for  
 Their liberties, are now in arms; a precedent,  
 Which not to read would show the Britains cold:  
 So Cæsar shall not find them.

70

*Luc.* Let proof speak.

*Clot.* His majesty bids you welcome. Make pastime with us a day or two longer. If you seek us afterwards in other terms, you shall find us in our salt-water girdle: if you beat us out of it, it is yours: if you fall in the adventure, our crows shall fare the better for you: and there's an end.

80

*Luc.* So, sir.

*Cym.* I know your master's pleasure, and he mine:  
 All the remain is, Welcome!

[*Exeunt.*]

71. "at utterance" = ready to be put out, or staked, like money at interest, and, therefore, ready to be championed and fought for. Cf. *A Poste with a Packet of Mad Letters*. Book II, No. 43. Nicholas Breton, 1637 (Grosart II, p. 45): "Usurers are halfe mad for lack of utterance of their money." The phrase, which admits of no doubt, has been confounded by Steevens and Malone with a very different "epithet of war," viz., "to the utterance," which is a translation of the French *à outrance*.

71. "perfect" = in possession of perfect knowledge. Cf. *M.*, IV, ii, 66.

83. "remain" = rest or remainder. Rolfe aptly cites *C.*, I, iv, 62. The word, as subs. is rare.

## SCENE ii.

*Enter Pisanio reading a letter.*

*Pisa.* How! of adultery? Wherefore write you not  
 What monster's her accuser? Leonatus!  
 O master! what a strange infection  
 Is fallen into thy ear! What false Italian  
 (As poisonous tongued as handed) hath prevail'd  
 On thy too ready hearing? Disloyal? No:  
 She's punish'd for her truth, and undergoes,  
 More goddess-like than wife-like, such assaults  
 As would take in some virtue. O my master!  
 Thy mind to her is now as low as were  
 Thy fortunes. How! that I should murder her  
 Upon the love and truth and vows, which I  
 Have made to thy command? I, her? her blood?  
 If it be so to do good service, never  
 Let me be counted serviceable. How look I,  
 That I should seem to lack humanity  
 So much as this fact comes to? [*Reads*] *Do't. The letter*  
*That I have sent her, by her own command,*  
*Shall give thee opportunity.* O damned paper,

2 monster's her accuser Capell monsters her accuse F<sub>1</sub>.

5. "As poisonous-tongued as handed" = whose speech is as ready to slander as his hands to administer poison. Cf. I, vii, 5,6 *supra*.

7. "undergoes" = bears up against. Cf. *Witte's Pilgrimage*, No. 17. John Davies of Hereford (Grosart II, p. 24):

And then, though Atlas on him Heav'n impose,  
 He that huge Burden, staidly undergoes.



Black as the ink that's on thee! Senseless bauble! 20  
 Art thou a feodary for this act, and look'st  
 So virgin-like without? Lo! here she comes.

*Enter Imogen.*

I am ignorant in what I am commanded.

*Imo.* How now, Pisanio?

*Pisa.* Madam, here is a letter from my lord.

*Imo.* Who? thy lord? that is my lord, Leonatus.

O, learn'd indeed were that astronomer  
 That knew the stars as I his characters!  
 He'd lay the future open. You good gods!  
 Let what is here contain'd relish of love, 30  
 Of my lord's health, of his content—yet not  
 That we two are asunder: let that grieve him:  
 Some griefs are med'cinable, that is one of them,  
 For it doth physic love—of his content,

21 *feodary* Capell *Fedarie* F<sub>1</sub>.

21. "feodary" = accomplice, as in *M. for M.*, II, iv, 122. Cf. *W. T.*, II, i, 90.

23. "I am ignorant," &c. = "I must appear as if these instructions had not been sent me."—*Joseph Hunter.*

33. "med'cinable" = useful as medicine, restorative, health-giving. Cf. *Tobacco Battered.* Joshua Sylvester (*Grosart* II, 267, l. 45):

For, what to them is Meat and Med'cinable  
 Is turn'd to us a Plague intolerable.

33—35. That is, "Some griefs act as medicine to the lover; and my lord's grief, arising from our being parted, is one of them, for it prevents love from being contented, which might not be the case if we were united."

34. "it doth physic love" = it keeps love in health and vigour. It must be borne in mind that the sense is not, that the pain of separation "physic love of his content," *i. e.*, keeps love discontented with his present lot; but that the clause, "of his content," is merely taking up the dropped thread.

All but in that. Good wax, thy leave : blest be  
 You bees, that make these locks of counsel! Lovers  
 And men in dangerous bonds pray not alike ;  
 Though forfeiters you cast in prison, yet  
 You clasp young Cupid's tables. Good news, gods! [*Reads.*

*Justice, and your father's wrath, should he take me in his dominions, could not be so cruel to me as you, Oh! the dearest of creatures would even renew me with your eyes! Take notice that I am in Cambria, at Milford Haven; what your own love will out of this advise you, follow. So he wishes you all happiness, that remains loyal to his vow, and your increasing in love,*

Leonatus Posthumus.

38 *forfeiters* Rowe *forfeitures* F<sub>1</sub> *forfeitours* F<sub>3</sub>.

35. "All but in that" = Let the letter be full of good news of my lord, except his contentment.

36. "locks of counsel" = locks which keep counsel = clasps on Cupid's tables, keeping their contents inviolate.

36—39. "The bees are not blessed by the man who, forfeiting his [sealed] bond is sent to prison, as they are by the lover for whom they perform the more pleasing office of sealing[love] letters."—*Steevens*. Theobald seems to have had in his mind "forfeitures," F<sub>1</sub>, "for forfeitours," F<sub>2</sub>, when he corrected "tenure" F<sub>1</sub> to "tenour" in II, iv, 36 *supra*.

40,41. That is, "Justice and your father's wrath," &c., are not capable of as much cruelty to me as yourself; *for you can refuse to meet me*.

42. Should not the relative "who" be understood immediately before "would"?

44,45. The envoy of this epistle illustrates the structure of the enigmatical dedication prefixed to the *Sonnets* of 1609 :

So he wishes you all happiness, that  
 remains loyal to his vow, and your in-  
 creasing in love.

L. P.

All happiness, &c., wisheth the well-  
 wishing adventurer in setting forth.

T. T.

O, for a horse with wings! Hear'st thou, Pisanio?  
 He is at Milford Haven: read, and tell me  
 How far 'tis thither. If one of mean affairs  
 May plod it in a week, why may not I 50  
 Glide thither in a day? Then, true Pisanio,  
 Who long'st, like me, to see thy lord; who long'st  
 (O, let me bate), but not like me; yet long'st,  
 But in a fainter kind. O, not like me:  
 For mine's beyond beyond: say, and speak thick  
 (Love's counsellor should fill the bores of hearing,  
 To th'smothering of the sense), how far it is  
 To this same blessed Milford; and, by th'way,  
 Tell me how Wales was made so happy, as  
 T'inherit such a Haven; but, first of all, 60  
 How we may steal from hence; and for the gap  
 That we shall make in time, from our hence-going  
 And our return, to excuse; but, first, how get hence.  
 Why should excuse be born or ere begot?  
 We'll talk of that hereafter. Pr'ythee, speak!  
 How many score of miles may we well ride  
 'Twixt hour and hour?

*Pisa.* One score 'twixt sun and sun,  
 Madam, 's enough for you; and too much too.

*Imo.* Why, one that rode to's execution, man,

66 *score* F<sub>2</sub> *store* F<sub>1</sub> *ride* F<sub>2</sub> *rid* F<sub>1</sub>.

69 *execution* F<sub>2</sub> *excution* F<sub>1</sub>.

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64. "or ere" = before. See note on I, iv, 33 *supra*.

Could never go so slow. I have heard of riding wagers, 70  
 Where horses have been nimbler than the sands  
 That run with clock's behalf. But this is foolery :  
 Go, bid my woman feign a sickness : say  
 She'll home to her father ; and provide me presently  
 A riding suit, no costlier than would fit  
 A franklin's housewife.

*Pisa.* Madam, you're best consider.

*Imo.* I see before me, man, nor here nor there,  
 Nor what ensues, but have a fog in them  
 That I cannot look through. Away, I pr'ythee !  
 Do as I bid thee. There's no more to say ; 80  
 Accessible is none but Milford way. [Exeunt.]

SCENE iii.

*Enter Belarius, Guiderius, and Arviragus.*

*Bel.* A goodly day, not to keep house, with such,  
 Whose roof's as low as ours. Stoop, boys : this gate  
 Instructs you how t'adore the heavens, and bows you  
 To morning's holy office. The gates of monarchs

76 *nor here, nor there* Heath *nor heere, not heere* F<sub>1</sub>.

2 *Stoop, boys* : Hanmer *Sleepe Boyes*, F<sub>1</sub> See, *boys* : Rowe *Sweet boys* : Rann  
 (Malone conj. withdrawn) '*Sleep, boys?*' Anon conj. (1814) ap. Camb. Ed.  
 4 *To Pope To a F<sub>1</sub>*.

70. "franklin" = 1. "A freholder with a small estate, neither villain  
 nor vassal."—*Johnson*. 2. A yeoman or small farmer. Cf. *To Arctoa*, Ep. 1.  
 Joshua Sylvester (Grosart II, 332, col. 2) :

If any foole or franklin Lob doe like thee  
 It grieves me not, &c.

where "lob" = sluggard.

Are arch'd so high that giants may jet through  
 And keep their impious turbans on, without  
 Good-morrow to the sun. Hail, thou fair heaven!  
 We house i'th'rock, yet use thee not so hardly  
 As prouder livers do.

*Gui.* Hail, heaven!

*Arv.* Hail, heaven!

*Bel.* Now for our mountain-sport. Up to yond hill, 10  
 Your legs are young: I'll tread these flats. Consider,  
 When you above perceive me like a crow,  
 That it is place which lessens and sets off;  
 And you may then revolve what tales I have told you,  
 Of courts, of princes, of the tricks in war:  
 This service is not service, so being done,  
 But being so allowed. To apprehend thus  
 Draws us a profit from all things we see;

5. "jet" (*iet* F<sub>1</sub>) = swagger, "stoutly strut" (Milton), stalk proudly. Stevens quotes from *T. N.*, II, v, 36: "how he jets under his advancing plumes," and Skeat (s. v.) *Ralph Roister Doister*, III, iii, 121 (Sk. *Specimens of English*) "Then must ye *stately go, ietting* vp and downe." "Jet" is the older and purer form of *jut*.

6. "The idea of a *giant* was, among the readers of romances, who were almost all the readers of those times, always confounded with that of a Saracen."—*Johnson*.

9. "livers." Cf. III, iv, 142, 143 *infra* & *K. H.* 8, II, iii, 20.

12, 13. See note on I, iv, 15 *supra*. Possibly referring to an illusion (more mental than optical) attributing greater size to an object on or near the observer's horizon than to one beneath him. That is, one place "lessens," while a more favourable one "sets off" to advantage.

17. "allowed" = commended, *alloué*.

17, 18. Cf. *A. Y. L.*, II, I, 3, 4 & 15—17.

And often, to our comfort, shall we find  
 The sharded beetle in a safer hold  
 Than is the full-wing'd eagle. Oh! this life.  
 Is nobler than attending for a check :  
 Richer than doing nothing for a babe :

23 *Babe* F<sub>1</sub> *bauble* Rowe *badge* Brae *bribe* Hanmer.

23 for F<sub>1</sub> from Anon. conj. (1814) ap. Camb. Ed.

20. "sharded" = protected by shards, *i. e.*, by the scales which cover the wings at rest, but which are stretched out in flight: whence the flying beetle is called "shard-borne," as if its shards discharged the function of buoys. See *M.*, III, ii, 43. Steevens aptly quotes from Gower's *Confessio Amantis* (lib. v, fol., 103 b.).

He was so sherded all about,  
 It held all edge toole without.

meaning that Jason wore complete armour in his conflict with the dragon.

22. "Check" = order, direction. Cf. *T. of S.*, I, i, 32.

23. Steevens suggests that this is an allusion to the custom, once prevalent in England, for court-favourites to administer the estates of infants, and to neglect the children confided to their care. This interpretation has been lately revived, through a well-grounded dissatisfaction with all the proposed substitutes for *Babe*, the three best of which are given above. It tells against this interpretation that the allusion, if intended, is very obscurely expressed. A more serious objection, however, is to be found in the poverty of *Belarius*; for if *richer* is to carry a pecuniary sense, he is not "richer," but immeasurably poorer, than a courtier, who enjoys such a sinecure as the text is supposed to allude to. One of the best of the substitutes seems to be *bauble*, in which literal form *bauble* was usually written. It makes good sense; for, according to the usage of the time, it is applicable to any of the *insignia* of state which were the badges or rewards of service at court: thus the mace is often called a bauble, and the same term would equally apply to a cognisance, star, medal, or wand. But while giving the emendation this praise, it is but fair to note that in this very play we have both *baubles* and *bauble*, spelt as in every other place of the folio in which those words occur: and that the rhythm of the line in question pays dearly for this substitute.

Prouder than rustling in unpaid-for silk :  
 Such gains the cap of him that makes him fine,  
 Yet keeps his book uncross'd : no life to ours !

*Gui.* Out of your proof you speak ; we poor unfledg'd  
 Have never wing'd from view o'th'nest, nor know not  
 What air's from home. Hap'ly this life is best,  
 If quiet life be best, sweeter to you  
 That have a sharper known, well corresponding  
 With your stiff age ; but unto us it is

30

25 *gains* Knight *gaine* F<sub>1</sub>.

28 *know* F<sub>2</sub> *knowes* F<sub>1</sub>.

*Badge* is an equally good substitute ; but Brae proposed it under the impression that the word was sometimes spelt without the *d* (as was the case in the name Burbadge), and that the second *b* in *Babe* was substituted for the *g* reversed. But he did not adduce any passage in which *badge* was spelt *bage* : though the word, so spelt, is in the *Promptorium Parvulorum* (circa, 1440). *Bribe* the third substitute has found acceptance with several modern editors, but scarcely gives as probable a meaning to the line as *bauble* or *badge* ; and it is open to the same objection as the supposed allusion to wardship. Halliwell (Fo. Ed.) rightly says, "Nothing that has been written on this line is entirely satisfactory ; and the selection of a reading is, with our present means of information, a matter of fancy rather than of judgment."

25,26. That is, his tailor salutes him, notwithstanding that in his ledger the courtier's account is not cancelled. The consideration that the book is the tailor's led Capell to alter "him" to 'em (*them*), and the neglect of that occasioned Singer to propose *their* for the last "his."

28,29. As "know" is the word in F<sub>2</sub>, "knows" may safely be regarded as a misprint of F<sub>1</sub>. "What air's from home" = what the air is like away from home. The double negative, so common in Shakespeare, is still occasionally found in modern literature, where, however, it is usually the result of carelessness.

29. "hap'ly" = happily = haply. In Shakespeare "happily" is commonly used in the sense of haply.

A cell of ignorance : travelling abed :

A prison for a debtor that not dares

To stride a limit.

*Arv.*

What should we speak of

When we are old as you? When we shall hear

The rain and wind beat dark December, how,

In this our pinching cave, shall we discourse

The freezing hours away? We have seen nothing :

We are beastly : subtle as the fox for prey :

40

Like warlike as the wolf for what we eat :

Our valour is to chase what flies : our cage

We make a quire, as doth the prison'd bird,

And sing our bondage freely.

*Bel.*

How you speak !

Did you but know the city's usuries,

And felt them knowingly : the art o'th'court,

As hard to leave as keep : whose top to climb

Is certain falling, or so slippery, that

The fear's as bad as falling : the toil o'th'war,

A pain that only seems to seek out danger

50

33 *abed* F<sub>2</sub> *a bed* F<sub>1</sub>.

33 *travelling* Rowe 2 *travailing* F<sub>1</sub>.

34 *for* Pope, *or* F<sub>1</sub>.

35. "To stride a limit" = "To overpass his bound."—*Johnson*. Cf. *W. T.*, III, ii, 107 :

before

I had got strength of limit,

meaning, before Hermione had got sufficient strength to walk abroad.

40. "beastly" = beast-like.



I'th' name of fame and honour, which dies i'th' search,  
 And hath as oft a slanderous epitaph  
 As record of fair act; nay, many times  
 Doth ill deserve by doing well: what's worse,  
 Must court'sy at the censure. O boys! this story  
 The world may read in me: my body's marked  
 With Roman swords; and my report was once  
 First with the best of note. Cymbeline lov'd me;  
 And when a soldier was the theme, my name  
 Was not far off: then was I as a tree 60  
 Whose boughs did bend with fruit; but in one night,  
 A storm, or robbery, call it what you will,  
 Shook down my mellow hangings, nay, my leaves,  
 And left me bare to weather.

*Gui.* Uncertain favour!

*Bel.* My fault being nothing (as I have told you oft)  
 But that two villains, whose false oaths prevail'd  
 Before my perfect honour, swore to Cymbeline  
 I was confederate with the Romans; so  
 Followed my banishment; and this twenty years  
 This rock and these demesnes have been my world, 70  
 Where I have liv'd at honest freedom, paid  
 More pious debts to heaven than in all

---

51. "name" seems to be the governing subs. though it is really "fame and honour which *dies* in the search."

52, 53. Cf. *J. C.*, III, ii, 80, 81 and *K. H.* 8, IV, ii, 45, 46.

54. "deserve" = earn (not merit).

55. That is, "bow to the judgment." Cf. I, ii, 9 *supra*.

The fore-end of my time. But, up to th'mountains !  
 This is not hunters' language ! he that strikes  
 The venison first shall be the lord o'th'feast :  
 To him the other two shall minister ;  
 And we will fear no poison, which attends  
 In place of greater state. I'll meet you in the valleys.  
 How hard it is to hide the sparks of nature ! [*Exeunt* Guiderius  
 These boys know little they are sons to th'king, *and* Arviragus. 80  
 Nor Cymbeline dreams that they are still alive.  
 They think they are mine ; and though train'd up thus meanly  
 I'th'cave wherein they bow, their thoughts do hit  
 The roofs of palaces ; and nature prompts them,  
 In simple and low things, to prince it much  
 Beyond the tricks of others. This Polydore,—  
 The heir of Cymbeline and Britain, who  
 The king his father call'd Guiderius,—Jove !  
 When on my three-foot stool I sit, and tell  
 The warlike feats I have done, his spirits fly out 90  
 Into my story : say, "Thus mine enemy fell,

81 *still alive* Ed. conj. *alive* F<sub>1</sub>.

83 *wherein they* Warburton *whercon the* F<sub>1</sub>.

79. For contrast, cf. *W. T.*, I, ii, 151.

81. S. Walker doubted, and with reason, whether Shakespeare's ear could have tolerated this line, as in F<sub>1</sub>. His proposed remedy was redistribution of the lines ; but the suggestion recorded above seems preferable.

85,86. "prince it." Cf. *W. T.*, IV, iii (Perdita's speech, after *Exit* Polixenes), "I'll queen it," and *K. H.* 8, II, iii, 37 ("to queen it"). We may here see a possible allusion to the performance of royal parts on the stage. Cf. also *M. for M.*, III, ii, 100 ("dukes it").

And thus I set my foot on's neck": even then  
 The princely blood flows in his cheek, he sweats,  
 Strains his young nerves, and puts himself in posture,  
 That acts my words. The younger brother, Cadwall,  
 Once Arviragus, in as like a figure,  
 Strikes life into my speech, and shews much more  
 His own conceiving. Hark! the game is rous'd.  
 O Cymbeline! heaven and my conscience knows  
 Thou didst unjustly banish me; whereon, 100  
 At three, and two years old, I stole these babes,  
 Thinking to bar thee of succession, as  
 Thou reft'st me of my lands. Euriphile,  
 Thou wast their nurse, they took thee for their mother,  
 And every day do honour to her grave:  
 Myself Belarius, that am Morgan call'd,  
 They take for natural father.—The game is up. [Exit.

## SCENE iv.

*Enter Pisanio and Imogen.*

*Imo.* Thou told'st me, when we came from horse, the place  
 Was near at hand: ne'er long'd my mother so  
 To see me first, as I have now. Pisanio! man!  
 Where is Posthumus? What is in thy mind,  
 That makes thee stare thus? Wherefore breaks that sigh  
 From th'inward of thee? One but painted thus

99. See II, iv, 57, 58 *supra*, note.103—105. See I, ii, 49 *supra*, note.

86—107. Belarius' soliloquy here serves the purpose of a chorus.

Would be interpreted a thing perplex'd  
 Beyond self-explication. Put thyself  
 Into a haviour of less fear, ere wildness  
 Vanquish my staid senses. What's the matter? 10  
 Why tender'st thou that paper to me with  
 A look untender? If't be summer news,  
 Smile to't before : if winterly, thou need'st  
 But keep that count'nance still. My husband's hand !  
 That drug-damn'd Italy hath out-craftied him,  
 And he's at some hard point. Speak, man ! thy tongue  
 May take off some extremity, which to read  
 Would be even mortal to me.

*Pisa.* Please you, read ;  
 And you shall find me, wretched man, a thing  
 The most disdain'd of fortune. 20

*Imogen reads.*

*Thy mistress, Pisanio, hath played the strumpet in my bed,  
 the testimonies whereof lies bleeding in me. I speak not out of  
 weak surmises, but from proof as strong as my grief, and as certain  
 as I expect my revenge. That part thou, Pisanio, must act for  
 me, if thy faith be not tainted with the breach of hers : let thine  
 own hands take away her life ; I shall give thee an opportunity at*

10 *my F<sub>1</sub> thy Pope.*

15 *out-craftied F<sub>1</sub> out-crafted Steevens.*

22 *lye Rowe lyes F<sub>1</sub>.*

8,9 Cf. *T. of A.*, IV, iii, 34,35.

12. A quibble, very common with the writers of that time, though insufferable now. Cf. *H.*, I, iii, 103—109.

22. See note on II, iii, 20 *supra*.

*Milford Haven; she hath my letter for the purpose, where, if thou fear to strike, and to make me certain it is done, thou art the pandar to her dishonour, and equally to me disloyal.*

*Pisa.* What shall I need to draw my sword? the paper 30  
Hath cut her throat already. No! 'tis slander,  
Whose edge is sharper than the sword, whose tongue  
Out-venoms all the worms of Nile, whose breath  
Rides on the posting winds, and doth belie  
All corners of the world. Kings, queens, and states,  
Maids, matrons, nay, the secrets of the grave,  
This viperous slander enters. What cheer, madam?

*Imo.* False to his bed! What is it to be false?  
To lie in watch there, and to think on him?  
To weep 'twixt clock and clock? If sleep charge nature, 40  
To break it with a fearful dream of him,  
And cry myself awake? That's false to's bed, is it?

*Pisa.* Alas, good lady.

*Imo.* I false! Thy conscience witness, Iachimo,  
Thou didst accuse him of incontinency;  
Thou then look'dst like a villain; now, methinks  
Thy favour's good enough. Some jay of Italy,

42 false F<sub>2</sub>: false F<sub>1</sub>.

31—37. Cf. *M. for M.*, III, ii, 196—199, and *H.*, IV, i, 39—43.

38. The sense is not, as Mason thought—"What, is it to be false to lie in watch there, and to think on him?" as is proved by the last line of Imogen's speech, where "That's false to's bed" is her answer to her own question—"What is it to be false?"

47. "favour" = countenance.

47. "Some jay of Italy" = Some Roman courtesan, as l. 122. She calls her supposed rival a jay, as being a dowdy, yet gaudily bedizened.

Whose mother was her painting, hath betray'd him.

48. "Whose mother was her painting." This extraordinary phrase has been made the subject of much criticism, both in the way of interpretation and emendation; and Mr. J. O. Halliwell devoted a pamphlet to its discussion and defense: (*A Few Remarks on the Emendation*, "Who smothers her with painting," in the play of *Cymbeline*, etc., 1852). Johnson's gloss is, that she was "the creature not of nature, but of painting." In this sense *painting* might be not improperly termed "her mother." Halliwell thus expresses the general fact, as to the employment of so oriental a metaphor by the dramatists of the time: "it was not unusual to refer to the external adornment of the person figuratively as the parent, especially in cases where the adornment was a prominent feature." He appositely quotes from this very play, a passage in IV, ii, 81—83, and one from *A. W.*, I, ii, 60—62, which is not quite in point:

younger spirits \* \* whose judgments are  
Mere fathers of their garments.

The Camb. Edd., in Note V to this play, offer the following paraphrase, "whose mother aided and abetted her daughter in her trade of seduction;" to which they appear to have been led by a passage in *A Mad World, my Masters* (Middleton), I, i:

See here she comes,  
The close courtezan, whose mother is her bawd.

A correspondent, R. R. (Rev. R. Roberts), in *Notes & Queries*, 6th S., viii, 241, gives the following illustrative extracts:

"Finally, he would thou his equals with marvellous arrogance, and said that his arm was his father, his works his lineage."—*Don Quixote* (1611), Shelton's translation, second edition, 1652, i lib. pt. iv, cap. 24, p. 133.

"If Madam Newport should not be linkt with these Ladies, the chain would never hold; for she is sister to the famous Mistress Porter . . . . and to the more famous Lady Marlborough (whose Paint is her Pander)."—*News from the New Exchange; or, the Commonwealth of Ladies*, "London, printed in the yeere of Women without Grace, 1650."

The latter of these might be thought to sustain the gloss of the Camb. Edd.: but the resemblance is verbal only (*q. d.*, paint = pandar = bawd = mother = painting); and by no ingenuity is it possible to make "whose mother was her painting" mean "whose mother was her bawd." An interpretation, far more probable than that of the Camb. Edd., or even that of Mr. Halliwell, is suggested by the late Mr. A. E. Brae, in *Notes and Queries*, 1st S., v, 484.

Poor I am stale, a garment out of fashion ;  
 And, for I am richer than to hang by th'walls,  
 I must be ripped to pieces with me ! Oh !  
 Men's vows are women's traitors. All good seeming,  
 By thy revolt, O husband, shall be thought  
 Put on for villainy : not born where't grows,  
 But worn a bait for ladies.

*Pisa.* Good madam, hear me.

*Imo.* True honest men being heard, like false Æneas,  
 Were in his time thought false ; and Sinon's weeping  
 Did scandal many a holy tear, took pity

He remarks—

"Rosalind reproving Phebe for her contempt of her lover, and in derision of her beauty, asks :

Who might be your mother,  
 That you insult, exult, and all at once,  
 Over the wretched ? A. Y. L., III, v.

*Mother is [here] directly used as a sort of warranty of female beauty."*

The portions in italics are not sustained by the text ; where it is quite plain that "mother" is used as a warranty of female tenderness and gentleness. Just so is the word employed in *K. H.* 5, IV, vi, 31 :

But all my mother came into mine eyes,  
 And gave me up to tears ;

that is, for sympathy with the Duke of York "all haggled over," embracing dead Suffolk as he died. The *hysterica passio* was, on more special grounds, called "the mother," as in *K. L.*, II, iv, 56,57. Accordingly the word stands for the characteristic strength or weakness of woman ; and in the passage which is the subject of this note, it seems to stand for female vanity. The courtesan had no mother-qualities but such as administered to her vicious calling.

49. "a garment out of fashion." Steevens quotes from *Westward for Smelts*, 1620, "I like her as a garment out of fashion." Cf. *T. & C.*, III, iii, 151, 152.

50. "to hang by the walls" = to be hung up, as being out of use. Cf. *M. for M.*, I, ii, 171, & *L. L. L.*, V, ii, song.

56—59. Cf. *R. L.*, ll. 1548—1561.

58. "took pity," that is, took away pity.

From most true wretchedness. So thou, Posthumus,  
 Wilt lay the leaven on all proper men : 60  
 Goodly and gallant shall be false and perjur'd  
 From thy great fail. Come, fellow, be thou honest :  
 Do thou thy master's bidding. When thou seest him,  
 A little witness my obedience. Look !  
 I draw the sword myself ; take it, and hit  
 The innocent mansion of my love, my heart :  
 Fear not ; 'tis empty of all things but grief :  
 Thy master is not there, who was, indeed,  
 The riches of it. Do his bidding, strike !  
 Thou may'st be valiant in a better cause ; 70  
 But now thou seem'st a coward.

*Pisa.* Hence, vile instrument !

Thou shalt not damn my hand.

*Imo.* Why, I must die ;

And if I do not by thy hand, thou art

No servant of thy master's. Against self-slaughter

There is a prohibition so divine,

That cravens my weak hand. Come, here's my heart :

Something's afore't ; soft, soft ; we'll no defence ;

Obedient as the scabbard. What is here ? [*Takes Posthumus'*

The scriptures of the loyal Leonatus *letters from her bosom.*

79 *afore't* Rowe *a-foot* F<sub>1</sub>.

74—76. Cf. *H.*, I, ii, 131, 132.

77. Cf. V, iii, 46 *infra*.

78. That is, if you stab me, my bosom shall offer no more resistance to the sword than would the scabbard.

79. "scriptures." Steevens is right in giving this word the theological sense here.



All turn'd to heresy? Away, away, 80  
 Corrupters of my faith! you shall no more  
 Be stomachers to my heart. Thus may poor fools  
 Believe false teachers. Though those that are betray'd  
 Do feel the treason sharply, yet the traitor  
 Stands in worse case of woe. And thou, Posthumus,  
 That didst set up  
 My disobedience 'gainst the king my father,  
 And make me put into contempt the suits  
 Of princely fellows, shalt hereafter find  
 It is no act of common passage, but 90  
 A strain of rareness; and I grieve myself,  
 To think, when thou shalt be disedg'd by her,

88 *make* Malone *makes* F<sub>1</sub>.

85,86. A former line—

From most true wretchedness. So thou Posthumus

forbids us to hastily disarrange this one, so as to begin line 86 with the words "And thou Posthumus." It follows then that the words "That did'st set up" may begin that line; and that either "my disobedience" ends it, or that something has fallen out which once did so! The latter is countenanced by the unseemly abruptness of Imogen's address, accusing Posthumus of having occasioned her disobedience, without first stating that he had won her affections, and so wrought upon her as to set her in rebellion to her father. While it must be allowed that no mere rearrangement of the text as it has come down to us is quite satisfactory, it should be remembered that there are many short lines in this play; and that, *e. g.*, in *T. & C.*, II, ii, 10, and III, iii, 171, we have just such short lines as "That did'st set up:" viz., "Yet, dread Priam," and "For beauty wit."

92. "disedg'd" = deprived of edge (as of a keen appetite). Steevens aptly quotes *H.*, III, ii, 259, 260.

That now thou tirest on, how thy memory  
 Will then be pang'd by me. Pr'ythee, despatch:  
 The lamb entreats the butcher. Where's thy knife?  
 Thou art too slow to do thy master's bidding,  
 When I desire it too!

*Pisa.* O gracious lady,  
 Since I receiv'd command to do this business,  
 I have not slept one wink.

*Imo.* Do't, and to bed then.

*Pisa.* I'll wake mine eyeballs out first.

*Imo.* Wherefore then

100

Didst undertake it? Why hast thou abus'd  
 So many miles, with a pretence? This place,  
 Mine action and thine own, our horses' labour,  
 The time inviting thee, the perturb'd court  
 For my being absent, whereunto I never  
 Purpose return? Why hast thou gone so far

100 *eye-balls out first* Johnson conj. *eye-balles first* F<sub>1</sub> *eye-balls blind first* Hanmer.

93. "tirest on" = preyest upon, as a hawk pecking at its prey. See 3 *K. H.* 6, I, i, 269, and *T. of A.*, III, vi, 4.

94. "pang'd." See *K. H.* 8, II, iii, 15.

100. Cf. III, iv, 111 *infra*. Steevens quotes from a manuscript play called *The Bugbears*,

I doubt  
 Least for lacke of my slepe I shall watche my eyes oute.

Also from *The Roaring Girl*, 1611, "I'll ride to Oxford and watch out mine eyes," &c. Cf. *Democritus his Dreame*, Peter Woodhouse. 1605. (Grosart, p. 2).

and then I make no dout,  
 Thou'lt laugh no more, but weep thine eye-balles out.

To be unbent, when thou hast ta'en thy stand,  
Th'elected deer before thee?

*Pisa.* www.libtool.com.cn But to win time

To lose so bad employment ; in the which  
I have consider'd of a course ; good lady, 110  
Hear me with patience.

*Imo.* Talk thy tongue weary ! speak !  
I have heard I am a strumpet, and mine ear,  
Therein false-struck, can take no greater wound,  
Nor tent to bottom that. But speak !

*Pisa.* Then, madam,  
I thought you would not back again.

*Imo.* Most like,  
Bringing me here to kill me.

*Pisa.* Not so, neither ;  
But if I were as wise as honest, then  
My purpose would prove well. It cannot be  
But that my master is abus'd——  
Some villain, ay, and singular in his art, 120  
Hath done you both this cursed injury.

*Imo.* Some Roman courtesan—

*Pisa.* No, on my life.  
I'll give but notice you are dead, and send him  
Some bloody sign of it ; for 'tis commanded  
I shall do so ; you shall be miss'd at court,

---

107,108. Cf. II, iii, 68 *supra*. Malone quotes from *P. P.*, xix.

108, 114, & 136. "But" = only.

114. "tent" = probe. See *T. & C.*, II, ii, 16, 17.

120, 121. Cf. *W. T.*, II, i, 141, 142.

And that will well confirm it.

*Imo.* Why, good fellow,  
 What shall I do the while? Where bide? How live?  
 Or in my life what comfort, when I am  
 Dead to my husband?

*Pisa.* If you'll back to th'court—

*Imo.* No court, no father, nor no more ado  
 With that harsh, nothing noble, simple nothing;  
 That Cloten, whose love-suit hath been to me  
 As fearful as a siege.

130

*Pisa.* If not at court,  
 Then not in Britain must you bide. Where then?

131 *nothing noble* Ed. conj. *noble* F<sub>1</sub>.

134, 135 *bide*. *Imo. Where then?* F<sub>1</sub> *bide. Where then?* *Imo. Hanmer.*

131. "nothing noble." The Editor is responsible for this necessary correction; for Cloten could not be designated "noble" by Imogen. Cf. III, vii, 56 *infra*.

134 *et seq.* Dr. Karl Elze, in *A Letter to C. M. Ingleby, Esq.*: Halle, 1885, p. 22, has this note on the arrangement of these speeches.

"Imogen cannot possibly be the speaker of the two lines following 'Where then?' The original distribution of the lines, in my opinion, was this:

*Pis.* If not at court,  
 Then not in Britain must you bide.  
*Imo.* Where then?  
*Pis.* Hath Britain all the sun that shines? Day, night,  
 Are they not but in Britain?  
*Imo.* In th'world's volume  
 Our Britain seems as of it, but not in't;  
 In a great pool a swan's nest: prithee, think  
 There's livers out of Britain.  
*Pis.* I am most glad  
 You think of other place."

Surely the two lines in question are of a piece with the rest of Imogen's speech, and quite in her style; and they belong naturally to her, if she is not made to ask, "Where then?" The simple cure is to assign those words to Pisanio, instead of Imogen as in F<sub>1</sub>.

*Imo.* Hath Britain all the sun that shines? Day, night,  
 Are they not, but in Britain? I'th'world's volume  
 Our Britain seems as of it, but not in't;  
 In a great pool a swan's nest; pr'ythee think,  
 There's livers out of Britain.

*Pisa.* I am most glad  
 You think of other place. Th'ambassador,  
 Lucius, the Roman, comes to Milford Haven  
 Tomorrow. Now, if you could wear a mind  
 Dark as your fortune is, and but disguise  
 That, which t'appear itself, must not yet be,  
 But by self-danger, you should tread a course  
 Pretty and full of view: yea, happily near  
 The residence of Posthumus; so nigh, at least,  
 That though his actions were not visible, yet  
 Report should render him hourly to your ear  
 As truly as he moves.

140

142 *mind* F<sub>1</sub> *mien* Theobald.

137. "of it, but not in't." Mr. P. A. Daniel speciously proposes to transpose "of it" and "in't;" as if the following line repeated the same thought in a metaphor. But the "great pool" stands for the ocean, and not for the world. Britain is "in the world's volume," but *seems* not to be so, being *divisa toto orbe* by the sea, as a swan's nest in a great pool is divided from the land.

136—138. Cf. III, i, 12, 13 *supra*, note.

139. "livers." See III, iii, 9 *supra*, note.

145. "self-danger" = danger to itself. Johnson takes "that" in line 144 to be Imogen's rank, and understands "hereafter" after itself. Even so the meaning is obscure. Cf., for contrast, I, vii, 120 and II, iii, 116 *supra*. This kind of compound is frequently an occasion of difficulty, as in *K. L.*, IV, ii, 62.

*Imo.* O for such means !

150

Though peril to my modesty, not death on't,  
I would adventure.

*Pisa.* Well, then here's the point.

You must forget to be a woman : change  
Command into obedience : fear and niceness,  
The handmaids of all women, or, more truly,  
Woman it pretty self, into a waggish courage :  
Ready in gibes, quick-answer'd, saucy, and  
As quarrellous as the weasel : nay, you must  
Forget that rarest treasure of your cheek,  
Exposing it (but oh, the harder heart !  
Alack, no remedy !) to the greedy touch  
Of common-kissing Titan : and forget  
Your laboursome and dainty trims, wherein  
You made great Juno angry.

160

160 *heart* F<sub>1</sub> *hap* Theobald (Warburton).

---

153,154. Mr. W. J. Rolfe rightly explains this to mean that Imogen is to forget her rank, and assume the character of a servitor.—*Friendly Ed.*, xviii, 226.

156. "it pretty self." "It" here is the older form of "its;" which latter crept into English near the end of the seventeenth century. The possessive "it" is usual in the early 4tos, and is found sixteen times in F<sub>1</sub>, viz., in eleven plays, in five of which it occurs twice. In *K. J.*, II, i, 160,161, it is spelt both "yt" and "it." See *Camb. ed.*, vol. III, p. 430, note VII. The latter part of the note expresses a view peculiar to the late Mr. W. G. Clark, and which on the whole is indefensible. See Dr. W. Aldis Wright's *Bible Word-Book*, 1884, p. 346. The possessive "its," on the contrary, occurs ten times in Shakespeare; but not once in King James' *Bible*, 1611, where "his," as in F<sub>1</sub>, commonly does duty for the possessive of *it*.

162. Cf. I *K. H.* 4, II, iv, 133,134 and *H.*, II, ii, 182.

*Imo.*

Nay, be brief :

I see into thy end, and am almost  
A man already.

*Pisa.*

First, make yourself but like one.

Fore-thinking this, I have already fit  
(’Tis in my cloak-bag) doublet, hat, hose, all  
That answer to them, would you, in their serving,  
And with what imitation you can borrow  
From youth of such a season, ’fore noble Lucius  
Present yourself, desire his service, tell him  
Wherein you’re happy, (which will make him know  
If that his head have ear in music); doubtless  
With joy he will embrace you; for he’s honourable,  
And, doubling that, most holy. Your means abroad—  
You have me rich, and I will never fail  
Beginning nor supplyment.

170

*Imo.*

Thou art all the comfort

The gods will diet me with. Pr’ythee, away!  
There’s more to be consider’d, but we’ll even  
All that good time will give us. This attempt  
I’m soldier to, and will abide it with  
A prince’s courage. Away, I pr’ythee!

180

171. “season” = degree of ripeness.

173. “happy.” Steevens understands this epithet to mean “accomplished.”

173, 174. That is, “which will make him know whether he has an ear for music.”

182. “I’m soldier to” = “I have enlisted and bound myself to.”—*Warburton.*

*Pisa.* Well, madam, we must take a short farewell ;  
 Lest, being miss'd, I be suspected of  
 Your carriage from the court. My noble mistress,  
 Here is a box : I had it from the queen ;  
 What's in't is precious : if you are sick at sea,  
 Or stomach-qualm'd at land, a dram of this  
 Will drive away distemper. To some shade,  
 And fit you to your manhood ; may the gods  
 Direct you to the best !

*Imo.* Amen ! I thank thee. [Exeunt.

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 SCENE v.

*Enter* Cymbeline, Queen, Cloten, Lucius, and Lords.

*Cym.* Thus far, and so farewell.

*Luc.* Thanks, royal sir.

My emperor hath wrote : I must from hence,  
 And am right sorry that I must report ye  
 My master's enemy.

*Cym.* Our subjects, sir,  
 Will not endure his yoke ; and, for ourself,  
 To show less sovereignty than they, must needs  
 Appear un-kinglike.

*Luc.* So, sir. I desire of you  
 A conduct over land, to Milford Haven.  
 Madam, all joy befall your grace, and you.

---

9. "and you." These words appear to indicate Cymbeline. Possibly the word "sir" has fallen out at the end of the line. The Globe ed. with some plausibility assigns the words, "And you," to the Queen.



*Cym.* My lords, you are appointed for that office : 10  
 The due of honour in no point omit.  
 So farewell, noble Lucius.

*Luc.* Your hand, my lord.

*Clot.* Receive it friendly : but from this time forth  
 I wear it as your enemy.

*Luc.* Sir, the event  
 Is yet to name the winner. Fare you well !

*Cym.* Leave not the worthy Lucius, good my lords,  
 Till he have crossed the Severn. Happiness !

[*Exit* Lucius, &c.]

*Queen.* He goes hence frowning, but it honours us  
 That we have given him cause.

*Clot.* 'Tis all the better ;  
 Your valiant Britons have their wishes in it. 20

*Cym.* Lucius hath wrote already to the emperor  
 How it goes here. It fits us therefore ripely  
 Our chariots and our horsemen be in readiness.  
 The powers that he already hath in Gallia  
 Will soon be drawn to head, from whence he moves  
 His war for Britain.

*Queen.* 'Tis not sleepy business,  
 But must be looked to speedily and strongly.

*Cym.* Our expectation that it would be thus  
 Hath made us forward. But, my gentle queen,  
 Where is our daughter ? She hath not appear'd 30  
 Before the Roman, nor to us hath tender'd  
 The duty of the day :—she looks us like

A thing more made of malice than of duty—  
 We have noted it. Call her before us, for  
 We have been too slight in sufferance.

*Queen.*

Royal sir,

Since the exile of Posthumus, most retir'd  
 Hath her life been; the cure whereof, my lord,  
 'Tis time must do. Beseech your majesty,  
 Forbear sharp speeches to her; she's a lady  
 So tender of rebukes that words are strokes,  
 And strokes death to her.

40

*Enter a Messenger.*

*Cym.*

Where is she, sir? How

Can her contempt be answer'd?

*Mess.*

Please you, sir,

Her chambers are all lock'd, and there's no answer  
 That will be given to th'loudest noise we make.

*Queen.* My lord, when last I went to visit her,  
 She pray'd me to excuse her keeping close;  
 Whereto constrain'd by her infirmity,  
 She should that duty leave unpaid to you  
 Which daily she was bound to proffer: this

32 looks Johnson looke F<sub>1</sub>.

39 strokes, F<sub>2</sub> stroke; , F<sub>1</sub>.

41 sir F<sub>1</sub> sirrah Ed. conj.

44 loudest Rowe loud of F<sub>1</sub> loud'st of Capell loud Collier 1.

33. The king calls Imogen a "thing" twice in I, ii, 62 and 81, as he had previously (56) called her husband. Cloten too is called a "thing," and in turn calls Imogen a "thing." It is a favourite word in this play.

35. "too slight in sufferance," that is, "too slack in putting up with it."

She wish'd me to make known, but our great court 50  
Made me to blame in memory.

*Cym.* Her doors lock'd?  
Not seen of late? Grant, heavens, that which I  
Fear prove false. [Exit Cymb.

*Queen.* Son, I say, follow the king.

*Clot.* That man of hers, Pisanio, her old servant,  
I have not seen these two days.

*Queen.* Go, look after. [Exit Cloten.  
Pisanio, thou that stand'st so for Posthumus,  
He hath a drug of mine : I pray, his absence  
Proceed by swallowing that, for he believes  
It is a thing most precious. But for her,  
Where is she gone? Haply despair hath seiz'd her ; 60  
Or, wing'd with fervour of her love, she's flown  
To her desir'd Posthumus : gone she is,  
To death or to dishonour, and my end  
Can make good use of either. She being down,  
I have the placing of the British crown.

*Enter Cloten.*

How now, my son ?

*Clot.* 'Tis certain she is fled.  
Go in and cheer the king : he rages ; none  
Dare come about him.

*Queen.* All the better : may  
This night forestall him of the coming day. [Exit Queen.

---

56. "Thou." A term of contempt, as in l. 128 of this scene, where Cloten changes the person as in this place.

*Clot.* I love and hate her ; for she's fair and royal, 70  
 And that she hath all courtly parts more exquisite  
 Than lady, ladies, woman, from every one  
 The best she hath ; and she, of all compounded,  
 Outsells them all. I love her therefore, but  
 Disdaining me, and throwing favours on  
 The low Posthumus, slanders so her judgment,  
 That what's else rare is chok'd ; and in that point  
 I will conclude to hate her, nay indeed,  
 To be reveng'd upon her. For when fools

*Enter* Pisanio.

Shall— Who is here? What, are you packing, sirrah? 80  
 Come hither. Ah, you precious pandar! Villain,  
 Where is thy lady? In a word, or else  
 Thou art straightway with the fiends.

*Pisa.* O good my lord!

*Clot.* Where is thy lady? or, by Jupiter,  
 I will not ask again. Close villain,  
 I'll have this secret from thy heart, or rip  
 Thy heart to find it. Is she with Posthumus,  
 From whose so many weights of baseness cannot  
 A dram of worth be drawn?

*Pisa.* Alas, my lord!

71 *that she hath* F<sub>1</sub> *hath* Ed. conj.

71,72. "Than any lady, than all ladies, than womankind."—*Johnson*.  
 The phrase is elliptical, but is fully countenanced by a similar one, which  
 Tollet adduced from *A. W.*, II, iii, 190, "companion \* \* to any count,  
 to all counts, to what is man."

74,75. Malone compares this with *T.*, III, i, 46—48.

85. "close" = secret, as in I, vii, 137 *supra*.

How can she be with him? When was she miss'd? 90  
 He is in Rome.

*Clot.* [www.libtool.com.cn](http://www.libtool.com.cn) Where is she, sir? Come nearer:

No farther halting: satisfy me home:

What is become of her?

*Pisa.* O my all-worthy lord!

*Clot.* All-worthy villain!

Discover where thy mistress is at once,  
 At the next word: no more of "worthy lord."  
 Speak! or thy silence, on the instant, is  
 Thy condemnation and thy death.

*Pisa.* Then, sir,

This paper is the history of my knowledge  
 Touching her flight. [*Offering Posthumus' letter.*]

*Clot.* Let's see't; I will pursue her, 100

Even to Augustus' throne; or this, or perish!

*Pisa.* [*Aside.*] She's far enough; and what he learns by this  
 May prove his travel, not her danger.

*Clot.* Humph!

*Pisa.* [*Aside.*] I'll write to my lord she's dead. O Imogen!  
 Safe mayst thou wander, safe return again.

*Clot.* Sirrah, is this letter true?

103. *Humph!* Johnson *Humh.* F<sub>1</sub> *Hum!* Dyce.

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101. "or this or perish." That is, "I will do this, or perish in the attempt." These words are assigned to Pisanio in F<sub>1</sub>; but by Rann (Johnson conj.) to Cloten. The alteration, however, is not necessary to explain Pisanio's subsequent account of this interview; for Cloten had already threatened him with death, if he did not disclose Imogen's whereabouts. See III, v, 82,83 *supra* and V, v *infra*, Pisanio's longest speech.

*Pisa.*

Sir, as I think.

*Clot.* It is Posthumus' hand; I know't. Sirrah, if thou wouldst not be a villain, but do me true service, undergo those employments wherein I should have cause to use thee with a serious industry; that is, what villainy soe'er I bid thee do, to perform it, directly and truly, I would think thee an honest man: thou shouldst neither want my means for thy relief, nor my voice for thy preferment. 110

*Pisa.* Well, my good lord.

*Clot.* Wilt thou serve me? For since patiently and constantly thou hast stuck to the bare fortune of that beggar Posthumus, thou canst not in the course of gratitude but be a diligent follower of mine. Wilt thou serve me?

*Pisa.* Sir, I will.

*Clot.* Give me thy hand; here's my purse. Hast any of thy late master's garments in thy possession? 120

*Pisa.* I have, my lord, at my lodging, the same suit he wore when he took leave of my lady and mistress.

*Clot.* The first service thou dost me, fetch that suit hither: let it be thy first service; go.

*Pisa.* I shall, my lord. [Exit.]

*Clot.* Meet thee at Milford Haven (I forgot to ask him one thing: I'll remember't anon); even there, thou villain Posthumus, will I kill thee. I would these garments were come. She said upon a time (the bitterness of it I now belch 130

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130—133. Cf. II, iii, 130—133 *supra*. This threat of Cloten's is not heard by Pisanio; yet he afterwards (V, v) owns himself cognisant of Cloten's devilish design.

from my heart), that she held the very garment of Posthumus in more respect than my noble and natural person, together with the adornment of my qualities. With that suit upon my back will I ravish her: first kill him, and in her eyes: there shall she see my valour, which will then be a torment to her contempt. He on the ground, my speech of insultment ended on his dead body, and when my lust hath dined (which, as I say, to vex her, I will execute in the clothes that she so praised), to the court I'll knock her back, foot her home again. She hath despised me rejoicingly, and I'll be merry in my revenge. 140

*Re-enter* Pisanio.

Be those the garments?

*Pisa.* Ay, my noble lord.

*Clot.* How long is't since she went to Milford Haven?

*Pisa.* She can scarce be there yet.

*Clot.* Bring this apparel to my chamber; that is the second thing that I have commanded thee. The third is, that thou wilt be a voluntary mute to my design. Be but duteous and true, preferment shall tender itself to thee. My revenge is now at Milford; would I had wings to follow it. Come, and be true. [*Exit.* 150

*Pisa.* Thou bidst me to my loss: for true to thee

136 *insultment* F<sub>2</sub> *insulment* F<sub>1</sub>.

147, 148 *duteous and true*, S. Walker *dutious, and true* F<sub>1</sub>.

147, 148. S. Walker's regulation of this passage seems inevitable in view of what precedes (110, 111): "to perform it [*i. e.*, perform it] directly and truly, \* \* \* thou shouldst neither want my means for thy relief, nor my voice for thy preferment." There is no more need of "and," to introduce the promise of preferment in the one passage than in the other.

Were to prove false, which I will never be  
 To him that is most true. To Milford go,  
 And find ~~not her whom thou pursuest~~ ! Flow, flow,  
 You heavenly blessings on her ! This fool's speed  
 Be cross'd with slowness ! labour be his meed ! [Exit.

## SCENE vi.

*Enter Imogen alone.*

*Imo.* I see a man's life is a tedious one ;  
 I have tir'd myself, and for two nights together  
 Have made the ground my bed. I should be sick,  
 But that my resolution helps me. Milford,  
 When from the mountain top Pisanio shew'd thee,  
 Thou wast within a ken. O Jove ! I think  
 Foundations fly the wretched ; such I mean,

6. "within a ken" = in sight : a nautical phrase. "A ken" is used by John Davies of Hereford, *Microcosmos* (Grosart, p. 38, col. 1, 45) :

For let the least Necessity appeere  
*A ken* from vs.

*i. e.*, within our cognisance, or reach. "In ken" is common. Cf. *Psyche*, Dr. Jos. Beaumont (Grosart, p. 44, st. 130) :

Were any Port *in ken* &c.,

again (*Ibid.*, p. 216, st. 13) :

And seeing now I am *in ken* of Thee,  
 The Harbour which enflamed my desire.

7. "Foundations fly the wretched." Steevens compares this with the *Æneid*, v, 628, 629 :

dum per mare,  
 Italian sequimur fugientem, &c.

Schmidt sees in the phrase a punning allusion to charitable foundations.



Where they should be reliev'd. Two beggars told me  
 I could not miss my way. Will poor folks lie,  
 That have afflictions on them, knowing 'tis  
 A punishment or trial? Yes, no wonder, 10  
 When rich ones scarce tell true. To lapse in fulness  
 Is sorer than to lie for need; and falsehood  
 Is worse in kings than beggars. My dear lord,  
 Thou art one o'th'false ones; now I think on thee,  
 My hunger's gone; but even before, I was  
 At point to sink for food. But what is this?  
 Here is a path to't; 'tis some savage hold.  
 I were best not call: I dare not call; yet famine,  
 Ere clean it o'erthrow nature, makes it valiant. 20  
 Plenty and peace breeds cowards: hardness ever  
 Of hardiness is mother. Hoa! Who's here?  
 If anything that's civil, speak; if savage,  
 Take, or lend. Hoa! No answer; then I'll enter.  
 Best draw my sword; and if mine enemy  
 But fear the sword like me, he'll scarcely look on't.  
 Such a foe, good heavens! [Exit.]

21. II, iv, 9, 10 *supra*.

24. "Take or lend." No explanation or emendation of this phrase hitherto proposed is satisfactory. In view of what Imogen says at ll. 18, 19,

Before I enter'd here, I call'd, and thought  
 To have begg'd or bought what I have took:

it looks as if "take" were intended to answer to "bought," and "lend" to "begg'd." *Lend* certainly had and indeed still has sometimes the meaning of *afford*; as in the phrases, to lend a hand, to lend a charm to anything. After all the sense is so doubtful that "speak" or "Take, or lend" might, as Johnson proposed, change places; or "civil" and "savage" might do so.

27. "Such a foe," that is "Grant such a foe," as Pope actually reads.

## SCENE vii.

*Enter Belarius, Guiderius, and Arviragus.*

*Bel.* You, Polydore, have prov'd best woodman, and  
 Are master of the feast : Cadwall and I  
 Will play the cook and servant, 'tis our match.  
 The sweat of industry would dry and die,  
 But for the end it works to. Come, our stomachs  
 Will make what's homely, savoury : weariness  
 Can snore upon the flint, when resty sloth  
 Finds the down pillow hard. Now peace be here,  
 Poor house, that keep'st thyself !

*Gui.* I am thoroughly weary.

*Arv.* I am weak with toil, yet strong in appetite.

10

*Gui.* There is cold meat i'th'cave ; we'll browse on that  
 Whilst what we have kill'd be cook'd.

*Bel.* Stay, come not in.  
 But that it eats our victuals, I should think  
 He were a fairy.

*Gui.* What's the matter, sir ?

*Bel.* By Jupiter, an angel ! or, if not,  
 An earthly paragon. Behold divineness

1. "woodman" = forester, or hunter. Cf. *M. W.*, V, v (Falstaff's third speech) and *M. for M.*, IV, iii (Lucio's third speech). Also *R. of L.*, l. 580.

6—8. Cf. *1 K. H.* 4, III, i, 9 *et seq.*

7. "resty" = restive, stubborn in keeping one's place (Skeat). "I hope he is better than a resty Iade that will not stir out of the Stable." *The Court and the Country*, Nicholas Breton, 1618, (Grosart, I, 11. 9).

No elder than a boy!

*Enter Imogen.*

*Imo.* Good masters, harm me not.

Before I enter'd here, I call'd, and thought  
 To have begg'd, or bought what I have took : good troth,  
 I have stol'n nought, nor would not, though I had found 20  
 Gold strew'd i'th'floor. Here's money for  
 My meat ; I would have left it on the board,  
 So soon as I had made my meal, and parted  
 With prayers for the provider.

*Gwi.* Money, youth ?

*Arv.* All gold and silver rather turn to dirt,  
 As 'tis no better reckon'd, but of those  
 Who worship dirty gods.

*Imo.* I see you're angry ;  
 Know, if you kill me for my fault, I should  
 Have died, had I not made it.

*Bel.* Whither bound ?

*Imo.* To Milford Haven.

*Bel.* What's your name ? 30

*Imo.* Fidele, sir : I have a kinsman, who  
 Is bound for Italy ; he embarks at Milford,  
 To whom being going, almost spent with hunger,

21 for *My meat* Ed. conj. (in two lines) for *my Meate*, F<sub>1</sub>.

32 *embarques* Hanmer *embark'd* F<sub>1</sub>.

15—17. Cf. *T.*, I, ii, 417—419.

32. "embark'd" of F<sub>1</sub> not only mars the sense, but makes Imogen say what is absurd.

33. "being going," a pleonasm still provincially employed.

I am fallen in this offence.

*Bel.* Pry'thee, fair youth,  
Think us no churls, nor measure our good minds  
By this rude place we live in. Well encounter'd !  
'Tis almost night ; you shall have better cheer  
Ere you depart, and thanks to stay and eat it.  
Boys, bid him welcome.

*Gui.* Were you a woman, youth,  
I should woo hard but be your groom in honesty :  
I bid for you as I do buy.

40

*Arv.* I'll make't my comfort  
He is a man : I'll love him as my brother ;  
And such a welcome as I'd give to him  
After long absence, such is yours. Most welcome !  
Be sprightly, for you fall 'mongst friends. [*Embracing her.*  
*Imo.* [*Aside.*] 'Mongst friends,  
If brothers ! 'Would it had been so, that they

40 *groom, in honesty: I F<sub>1</sub> groom. In honesty I Steevens 1778*  
(Tyrwhitt conj.).

41 *as I do buy F<sub>1</sub> as I bid you Ed. conj. as I'd buy Steevens 1778*  
(Tyrwhitt conj.) *as I'd buy Camb. Ed.*

40. The meaning is, "I should woo hard, but in honesty, if only to be your groom." Cf. *W. T.*, IV, iv, 151, "You woo'd me the false way." It is an outrageous violence to divorce "in honesty" from what precedes.

41. The letters of "I do buy" of *F<sub>1</sub>* spell "bid you." The sense then would be, "For that you are a man, I bid for your friendship, as I bid you—*i. e.*, as offering favours, not suing for them. "Bid" = invite. No tolerable sense has ever been made of "I do buy," by tinkering the second word.

43. "to him" that is "to my brother."

Had been my father's sons ! Then had my prize  
 Been less, and so more equal ballasting  
 To thee Posthumus.

*Bel.* He wrings at some distress.

*Gui.* Would I could free't !

*Arv.* Or I, whate'er it be, 50

What pain it cost, what danger, gods !

*Bel.* Hark, boys. [*Whispering aside.*]

*Imo.* Great men,

That had a court no bigger than this cave,

That did attend themselves, and had the virtue,

Which their own conscience sealed them, laying by

That nothing-gift of differing multitudes,

Could not outpeer these twain. Pardon me, gods !

I'd change my sex to be companion with them,

Since Leonatus's false.

*Bel.* It shall be so :

49. "wings" = uses actions expressive of pain or sorrow : not quite the same as *writhes*. The v. a. is common, while the v. n. is rare. Cf. *M. A.*, v, i, 28 and *K. H.* 5, IV, i, 253.

55. "laying by" = putting aside, as of no account.

56. "That nothing-gift" is barren honour, or empty praise, which is awarded by the mass, who lack the perception of true worth, and do not agree about it.

56. "differing multitudes." Steevens quotes from 2 *K. H.* 4 (Ind.), 19 :

The still discordant, wavering multitude.

57. "outpeer" = surpass. Peer = equal, match. Cf. *Memorials of Mortality*. Joshua Sylvester, st. 32 (Grosart II, 224) :

Presume not yet to *peer* thee with thy God.

Boys, we'll go dress our hunt. Fair youth, come in : 60  
 Discourse is heavy, fasting : when we have supp'd,  
 We'll mannerly demand thee of thy story,  
 So far as thou wilt speak it.

*Gui.* Pray draw near.

*Arv.* The night to th'owl, and morn to th'lark, less welcome.

*Imo.* Thanks, sir.

*Arv.* I pray draw near. [Exeunt.]

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SCENE viii.

*Enter two Roman Senators and Tribunes.*

*1st Sen.* This is the tenor of the emperor's writ :  
 That since the common men are now in action  
 'Gainst the Pannonians and Dalmatians,  
 And that the legions now in Gallia are  
 Full weak to undertake our wars against  
 The fallen-off Britons, that we do incite  
 The gentry to this business. He creates  
 Lucius pro-consul ; and to you, the tribunes,  
 For this immediate levy, he commands  
 His absolute commission. Long live Cæsar ! 10

*Tri.* Is Lucius general of the forces ?

*2nd Sen.* Ay.

---

62. Cf. *O.*, III, iii, 212, and *England's Vanity*, 1683, p. 83, "Who (examining them of their country) was told," &c.

*Tri.* Remaining now in Gallia ?

*1st Sen.* [www.libtool.com.cn](http://www.libtool.com.cn) With those legions  
Which I have spoke of, whereunto your levy  
Must be supplyant : the words of your commission  
Will tie you to the numbers and the time  
Of their despatch. 1.

*Tri.* We will discharge our duty. [Exeunt.

---

ACT IV.

SCENE i.

*Enter Cloten alone.*

*Clot.* I am near to'th'place where they should meet, if Pisanio have mapp'd it truly. How fit his garments serve me ! Why should his mistress, who was made by him that made the tailor, not be fit too ? The rather (saving reverence of the word), for 'tis said a woman's fitness comes by fits : therein I must play the workman, I dare speak it to myself, for it is not vainglory for a man and his glass to confer in his own chamber. I mean, the lines of my body are as well drawn as his ; no less young, more strong, not beneath him in fortunes, beyond him in the advantage of the time, above him in birth, alike conversant in general services, and more remarkable in single

14 *supplyant* Capell *suppliant* F<sub>1</sub>.

---

11,12. "single oppositions" = encounters in single combat. Malone quotes from 1 *K. H.* 4, I, iii, 99, "In single opposition hand to hand," &c.

oppositions; yet this imperseverant thing loves him in my despite. What mortality is! Posthumus, thy head, which now is growing upon thy shoulders, shall within this hour be off, thy mistress enforced, thy garments cut to pieces before thy face; and all this done, spurn her home to her father, who may, happily, be a little angry for my so rough usage; but my mother, having power of his testiness, shall turn all into my

15 *thy face* F<sub>1</sub> *her face* Hanmer (Warburton).

12. "imperseverant" = undiscerning. One who, as in I, vii, 31—37 *supra*, could not "partition [severance] make 'twixt fair and foul," would actually be as imperseverant, as Cloten deems Imogen. No other meaning fits the passage. Try it with *relapsing*, the sense in which Bp. Andrews (1594) employs it, and it is quite out of place. Equally so are Schmidt's glosses "giddy-headed, flighty, thoughtless." Forasmuch as it is the contrary of "perseverant" it cannot have any of the shades of meaning of "persevering." We are indebted to Dyce for assigning to "imperseverant" its meaning in this passage, and to W. R. Arrowsmith (*Notes and Queries*, April 23, 1853) for adducing, *more suo*, a vast collection of illustrative passages, where *perseverance* means discernment, and *perseverant* means discerning. The sense then is inductively established. Whether these words acquired their meanings through a pre-supposed connexion with *perceive* (for some translators, as Thomas Langley and Syrfflet, spell the former word *perceveraunce*, and Golding, *perceverance* and *perceyverance*), or whether the words were regularly formed from some derivative of a low Latin verb, *perseparare* (Italian *perseverare*, French *persévérer*, the *p* being lawfully degraded into *v*), may be held doubtful. One thing is clear, that to follow Dyce, who in his edition of *The Pinner of Wakefield* (Robert Greene), converts "perseverance" into *perceivance*, and in our text spells "imperseverant," *imperceiverant*, would be to "fall into the ditch." But for the power of human perversity, one might predict that the word "imperseverant" has been misspelt and misunderstood for the last time.

17. "happily" = haply. See III, iii, 29 *supra*.



commendations. My horse is tied up safe. Out, sword, and to a sore purpose! Fortune, put them into my hand! this is the very description of their meeting-place, and the fellow dares not deceive me. [Exit.

## SCENE ii.

*Enter* Belarius, Guiderius, Arviragus, *and* Imogen  
*from the Cave.*

*Bel.* You are not well : remain here in the cave ;  
We'll come to you after hunting.

*Arv.* [To Imogen.] Brother, stay here :  
Are we not brothers ?

*Imo.* So man and man should be ;  
But clay and clay differs in dignity,  
Whose dust is both alike. I am very sick.

*Gui.* Go you to hunting ; I'll abide with him.

*Imo.* So sick I am not, yet I am not well ;  
But not so citizen a wanton as  
To seem to die, ere sick. So please you, leave me ;

19,20. Cf. (for contrast) *H.*, III, iii, 88.

7—9. "So sick I am not, yet I am not well." So in *The Virgin Martyr*, V, i, we have "All within me is not well, and yet not sick." For the next line, "citizen" is, as Schmidt says, "used adjectivally, = cockney-bred, effeminate." Certainly if "citizen" was used as an adjective, so that *a citizen wanton* had the force of two substantives united by a hyphen, "so citizen a wanton" might have been colloquially employed. Cf. "a cocker'd silken wanton," *K. J.*, V, i, 70.

Stick to your journal course : the breach of custom 10  
 Is breach of all. I am ill, but your being by me  
 Cannot amend me. Society is no comfort  
 To one not sociable : I am not very sick,  
 Since I can reason of it : pray you trust me here,  
 I'll rob none but myself, and let me die  
 Stealing so poorly.

*Gui.* I love thee (I have spoke it),  
 How much the quantity, the weight, as much  
 As I do love my father.

*Bel.* What? How, how?

*Arv.* If it be sin to say so, sir, I yoke me 20  
 In my good brother's fault. I know not why  
 I love this youth ; and I have heard you say,  
 Love's reason's without reason. The bier at door,  
 And a demand, "Who is't shall die?" I'd say,  
 "My father, not this youth."

*Bel.* O noble strain !  
 O worthiness of nature, breed of greatness !  
 Cowards father cowards, and base things sire base ;

17,18 *the weight, as much As* Sir P. Perring *the weight as much, As F<sub>1</sub>.*

10. "journal" = daily. This word occurs but in one other place in Shakespeare, viz., *M. for M.*, IV, iii (Duke's 3rd Speech after *Re-enter Provost*) :

Ere twice the sun hath made his journal greeting.

20,21. Cf. V, v, 95 *infra*.

26,27. "Cowards father cowards . . . contempt and grace." See 34—36 of this scene. These are what, for want of a better term, may be called *choric reflexions*. That is perhaps another in V, v, 106,107 *infra*.

Nature hath meal and bran, contempt and grace.

I'm not their father ; yet who this should be

Doth miracle itself, lov'd before me.

[*Aside.*

'Tis the ninth hour o'th'morn.

*Arv.* Brother, farewell.

3

*Imo.* I wish ye sport !

*Arv.* You health ! So please you, sir.

*Imo.* These are kind creatures ! Gods, what lies I've heard !

Our courtiers say all's savage but at court ;

Experience, O thou disprov'st report !

Th'imperious seas breeds monsters ; for the dish,

Poor tributary rivers as sweet fish.

I am sick still, heart-sick. Pisanio,

I'll now taste of thy drug.

[*Aside.*

*Gui.* I could not stir him :

He said he was gentle, but unfortunate :

Dishonestly afflicted, but yet honest.

4

*Arv.* Thus did he answer me ; yet said hereafter  
I might know more.

*Bel.* To th'field ! to th'field !

We'll leave you for this time ; go in, and rest.

*Arv.* We'll not be long away.

*Bel.* Pray be not sick,

For you must be our housewife.

31 *Arv.* *you health*——— *So please you Sir F<sub>1</sub>* *Arv.* *you health.*  
*Imo.* *So please you, sir Tyrwhitt conj.*

38. Almost all modern editions make Imogen "drink" or "swallow" here. But evidently she does nothing of the kind. She retires into the cave to take Pisanio's drug.

*Imo.* Well or ill,  
I am bound to you. [*Exit into the cave.*]

*Bel.* And shalt be ever.  
This youth, howe'er distrest, appears he hath had  
Good ancestors.

*Arv.* How angel-like he sings !

*Gui.* But his neat cookery—he cut our roots in characters,  
And sauc'd our broths as Juno had been sick, 50  
And he her dieter.

*Arv.* Nobly he yokes  
A smiling with a sigh ; as if the sigh  
Was that it was, for not being such a smile :  
The smile mocking the sigh, that it would fly  
From so divine a temple, to commix  
With winds that sailors rail at.

*Gui.* I do note  
That grief and patience, rooted in him both,  
Mingle their spurs together.

*Arv.* Grow patience—

50 *sawc't* F<sub>2</sub> *sawc'st* F<sub>1</sub>.

57 *him* Pope *them* F<sub>1</sub>.

58 *Grow patience*, Rowe *Grow, patience!* Theobald *Grow patient*, F<sub>1</sub>.

49. Steevens quotes from *The Elder Brother*, IV :

And how to cut his meat in characters.

58. The spurs are the larger roots of a tree, which appear partly above  
ground. Cf. *T.*, V, i, 47,48,

by the spurs [have I] pluck'd up  
The pine and cedar.

58—60. The construction seems to be “Grow patience, with the in-  
creasing vine [that is, ‘let patience grow with the growth of the vine’]; and let

And let the stinking elder, grief, untwine  
His perishing root—with the increasing vine!

60

*Bel.* It is great morning; come away! Who's there?

*Enter Cloten.*

*Clot.* I cannot find those runagates: that villain  
Hath mock'd me: I am faint.

*Bel.* [*Aside.*] Those runagates?  
Means he not us? I partly know him: 'tis  
Cloten, the son o'th'queen. I fear some ambush.  
I saw him not these many years, and yet  
I know 'tis he. We are held as outlaws; hence!

*Gui.* [*Aside.*] He is but one; you and my brother search  
What companies are near: pray you away:  
Let me alone with him. [*Exeunt Belarius and Arviragus.*

*Clot.* Soft! what are you  
That fly me thus? Some villain mountaineers?  
I have heard of such. What slave art thou?

70

*Gui.* A thing

59 *untwine* F<sub>1</sub> *not twine* Ed. conj.

71 *villain mountaineers* Malone *villaine-Mountainers* F<sub>1</sub>.

the stinking elder (grief) untwine [from it] his perishing root." In this play one must be prepared for an elliptical construction. Here the vine is Fidele, or perhaps Fidele's heart: as in Shelley's *Prometheus Unbound*,

———— that vine  
Which bears the wine of life, the human heart.

The sentiment is a small part of that which Laertes applies to Ophelia in *H.*, I, iii, 11—14.

61. "great morning." Cf. *T. & C.*, IV, iii, 1. The Clarkes explain it as "broad day."

71, 100, 119, 368. "mountaineer" = brigand, robber. Cf. *T.*, III, iii, 44.

More slavish did I ne'er than answering

A "slave" without a knock.

*Clot.* Thou art a robber,

A law-breaker, a villain; yield thee, thief!

*Gui.* To who? to thee? What art thou? Have not I  
An arm as big as thine? a heart as big?  
Thy words I grant are bigger, for I wear not  
My dagger in my mouth. Say what thou art,  
Why I should yield to thee.

*Clot.* Thou villain base,

80

Know'st me not by my clothes?

*Gui.* No, nor thy tailor, rascal,

Who is thy grandfather: he made those clothes,

Which, as it seems, make thee.

*Clot.* Thou precious varlet,

My tailor made them not.

82 *grandfather*: F<sub>2</sub> *grandfather*? F<sub>1</sub>.

72—74. That is, "I never did anything more slavish than answering one who calls me a slave, without a knock, as I answer you." Malone aptly quotes from *R. & J.*, III, i, 130,

Now Tybalt, take the "villain" back again.

81. "Know'st me not by my clothes?" It is doubtful whether Cloten unmindful of his disguise, expects Guiderius to recognise him as the Queen's son; or whether he supposes a stranger would take him for Posthumus, because he wears Posthumus' clothes. Perhaps Shakespeare committed here the oversight he did in *W. T.*, IV, iv, where the shepherd is made to say to his son, "His garments are rich, but he wears them not handsomely:" the fact being that Autolycus was attired, not in Florizel's court suit, but in "a swain's wearing." Such oversights were easily committed, and not easily detected by an uncritical audience, who enjoyed the fun of the situation, without being curious as to the consistency of the plot.

*Gui.* Hence then, and thank  
The man that gave them thee. Thou art some fool ;  
I am loath to beat thee.

*Clot.* Thou injurious thief,  
Hear but my name, and tremble !

*Gui.* What's thy name ?

*Clot.* Cloten, thou villain.

*Gui.* Cloten, thou double villain, be thy name,  
I cannot tremble at it ; were it toad, or adder, spider, 90  
'Twould move me sooner.

*Clot.* To thy further fear,  
Nay, to thy mere confusion, thou shalt know  
I am son to th'queen.

*Gui.* I am sorry for't, not seeming  
So worthy as thy birth.

*Clot.* Art not afeard ?

*Gui.* Those that I reverence, those I fear,—the wise.  
At fools I laugh, not fear them.

*Clot.* Die the death !  
When I have slain thee with my proper hand,  
I'll follow those that even now fled hence,  
And on the gates of Lud's town set your heads.  
Yield, rustic mountaineer. [*Exeunt fighting.*]

*Re-enter Belarius and Arviragus.*

*Bel.* No companies abroad ? 100

*Arv.* None in the world : you did mistake him sure.

*Bel.* I cannot tell : long is it since I saw him,  
But time hath nothing blurr'd those lines of favour  
Which then he wore : the snatches in his voice

And burst of speaking were as his : I am absolute  
 'Twas very Cloten.

*Arv.* www.litlib.org In this place we left them ;

I wish my brother make good time with him,  
 You say he is so fell.

*Bel.* Being scarce made up,  
 I mean to man, he had not apprehension  
 Of roaring terrors ; for defect of judgment  
 Is oft the cause of fear.

110

111 *see, thy* Theobald *see thy* F<sub>1</sub>.

105. "absolute" = sure, certain. Cf. *Sir John Oldcastle*, I, i,

We lack but now Lord Cobham's fellowship,  
 And then our plot were *absolute* indeed.

Cf. "perfect," III, i, 71 *supra*, and IV, ii, 117 *infra*.

108. "scarce made up" = imperfectly developed ; as we say—"not all there." Cf. *K. R.* 3, I, i, 21, "scarce half made up." Cloten was then but a youth, though now a middle-aged man.

110. "defect of judgment" = defective exercise of judgment ; not its total absence. Cf. *C.*, IV, vii, 39, and *A. & C.*, II, ii, 54. Cloten's was not the defect of those who, having judgment, exercise it defectively : he had no judgment ; "he consequently took no heed of terrors that roared loud enough for men with their wits about them ; and thus he braved danger ; for it is the defective use of judgment (when men have any) which is oft the cause of fear." (Private letter from Professor Sylvester, of Oxford, to the Ed.) The text of F<sub>1</sub> was first fully vindicated in *Shakespeare, the Man and the Book*, Part I, 1877, pp. 149—152. The following illustration from Von Scheffel's *Ekkehard*, p. 185, applies to Cloten, notwithstanding that his imbecility was not of the harmless type.

Gelinder Blödsinn ist dann und wann eine neidenswerthe Mitgift fürs Leben : was Andere schwarz schauen, scheint ihm blau oder grün, zickzackig ist sein Pfad, aber von den Schlangen, die im Gras lauern, merkt er nichts und über den Abgrund, in den der weise Mann regelrichtig hineinstürzt, stolpert er hinüber sonder Ahnung der Gefahr.

[Harmless imbecility is now and then an enviable endowment for life : that which appears black to others, appears to him [the imbecile] blue or green ; his path is zigzag ; but of the serpents which lurk in the grass he observes nothing ; and the pit, which the wise man, who goes 'by line and by rule,' falls into, he stumbles over without anticipation of danger.]



*Re-enter Guiderius.*

But see thy brother.

*Gui.* This Cloten was a fool, an empty purse,  
There was no money in't; not Hercules  
Could have knock'd out his brains, for he had none:  
Yet I not doing this, the fool had borne  
My head, as I do his.

*Bel.* What hast thou done?

*Gui.* I am perfect what: cut off one Cloten's head,  
Son to the queen, after his own report;  
Who call'd me traitor mountaineer, and swore  
With his own single hand he'd take us in,  
Displace our heads, where, thank the gods! they grow,  
And set them on Lud's town.

*Bel.* We are all undone.

*Gui.* Why, worthy father, what have we to lose,  
But that he swore to take, our lives? The law  
Protects not us; then why should we be tender  
To let a piece of arrogant flesh threat us?  
Play judge and executioner all himself?  
For we do fear no law. What company

119 *traitor mountaineer* Ed. conj. *Traitor, Mountaineer* F<sub>1</sub>.

121 *thank* Steevens *thanks* F<sub>1</sub>.

127, 128 *himself?* . . . *no law* F<sub>2</sub> *himself?* . . . *the law* F<sub>1</sub>.

117. "perfect." See note on III, i, 71 *supra*. Cf. *W. T.*, III, iii.

119. "traitor mountaineer." This compound, with or without hyphen, must follow "villain mountaineer," in l. 71 *supra*.

122. Cf. *W. T.*, IV, iv, 452.

126. "piece of flesh:" employed also in *T. N.*, I, v, *M. A.*, IV, ii, *A. Y.*, III, ii, and *R. & J.*, I, i.

Discover you abroad ?

*Bel.* No single soul  
 Can we set eye on ; but in all safe reason 130  
 He must have some attendants. Though his humour  
 Was nothing but mutation, ay, and that  
 From one bad thing to worse, not frenzy, not  
 Absolute madness, could so far have raved  
 To bring him here alone ; although perhaps  
 It may be heard at court that such as we  
 Cave here, hunt here, are outlaws, and in time  
 May make some stronger head ; the which he hearing,  
 As it is like him, might break out, and swear  
 He'd fetch us in ; yet is't not probable 140  
 To come alone, either he so undertaking,  
 Or they so suffering : then on good ground we fear,  
 If we do fear this body hath a tail  
 More perilous than the head.

*Arv.* Let ord'nance  
 Come as the gods foresay it : howsoe'er,  
 My brother hath done well.

*Bel.* I had no mind  
 To hunt this day : the boy Fidele's sickness  
 Did make my way long forth.

*Gui.* With his own sword,  
 Which he did wave against my throat, I have ta'en

131 *humour* Theobald *honor* F<sub>1</sub>.

133,134. Cf. (for contrast) *H.*, III, iv, 73.

140. "fetch us in." Cf. l. 120 "take us in;" as we should say "run us in."

His head from him : I'll throw't into the creek 15c  
 Behind our rock, and let it to the sea,  
 And tell the fishes he's the Queen's son, Cloten,  
 That's all I reck. [Exit.

*Bel.* I fear 'twill be reveng'd :  
 Would, Polydore, thou hadst not done't : though valour  
 Becomes thee well enough.

*Arv.* Would I had done't,  
 So the revenge alone pursued me : Polydore,  
 I love thee brotherly, but envy much  
 Thou hast robb'd me of this deed : I would revenges,  
 That possible strength might meet, would seek us through  
 And put us to our answer.

*Bel.* Well, 'tis done. 16c  
 We'll hunt no more to day, nor seek for danger  
 Where there's no profit. I prythee to our rock :  
 You and Fidele play the cooks ; I'll stay  
 Till hasty Polydore return, and bring him  
 To dinner presently.

*Arv.* Poor sick Fidele !  
 I'll willingly to him ; to gain his colour,

151 I, F<sub>1</sub> *Hie* Ed. conj.

151. That is, "and let it go, &c., and tell," &c. Cf. 162 *infra*, "I prythee to our rock," and 166 *infra*, "I'll willingly to him :'" in all of which places "to" = go to, just as in some others "forth" = come forth. Cf. III, iv, 180 *supra*, "We'll even All" = we'll do even all.

158. That is "I would that such avengers, as any possible strength could fairly encounter, might pursue us, to make us answer for this deed."

I'd let a parish of such Clotens' blood,  
And praise myself for charity.

[*Exit.*

*Bel.* [www.libtool.org](http://www.libtool.org) Oh thou goddess!  
Thou divine nature! thou thyself thou blazon'st  
In these two princely boys: they are as gentle 170  
As zephyrs blowing below the violet,  
Not wagging his sweet head; and yet, as rough  
(Their royal blood enchaf'd) as the rud'st wind,  
That by the top doth take the mountain pine,  
And make him stoop to th'vale. 'Tis wonder  
That an invisible instinct should frame them  
To royalty unlearn'd, honour untaught,  
Civility not seen from other: valour  
That wildly grows in them, but yields a crop  
As if it had been sow'd: yet still it's strange 180  
What Cloten's being here to us portends,  
Or what his death will bring us.

169 *thou thy self* F<sub>1</sub> *how thyself* Pope.

173 *rud'st* F<sub>1</sub> *rudest* Camb. Ed.

167. That is "I'd let the blood of [*i. e.*, bleed] a parish of Clotens"—Cf. V, v, *infra* (Belarius' third speech, after Iachimo's confession). "Half a parish of children" is quoted by Farmer from Fenner, and "a parish of such children" by Reed from *The Wits* (Davenant). Nash has, in a well known passage, "whole . . . *hamlets* of tragical speeches," where, of course, "hamlets" carries double. See Greene's *Menaphon*.

168—170. Cf. III, iii, 79 *supra*.

174, 175. So Jeremy Taylor in *Sermons preached at Golden Grove*, 1651—"and made the highest branches *stoop*, and made smooth path for it on the *top* of all its glories." Cf. 2 *K. H.* 4, III, i, 22.

*Re-enter* Guiderius.

*Gui.* Where's my brother?

I have sent Cloten's clotpole down the stream,  
In embassy to his mother, his body's hostage  
For his return.

[*Solemn music.*

*Bel.* My ingenious instrument—  
Hark, Polydore!—it sounds: but what occasion  
Hath Cadwal now to give it motion? Hark!

*Gui.* Is he at home?

*Bel.* He went hence even now.

*Gui.* What does he mean? Since death of my dear'st mother  
It did not speak before. All solemn things  
Should answer solemn accidents. The matter?  
Triumphs for nothing, and lamenting toys,  
Is jollity for apes, and grief for boys.  
Is Cadwal mad?

190

*Enter* Arviragus bearing Imogen in his arms, as dead.

*Bel.* Look, here he comes,  
And brings the dire occasion in his arms,  
Of what we blame him for.

185 *ingenious* Rowe *ingenuous* F<sub>1</sub>.

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185. F<sub>1</sub> has "ingenuous" (for *ingenious*) which (*pace* the Clarkes) occurs in one other passage in Shakespeare, viz., *L. L. L.*, IV, ii, 80—"If their Sonnes be ingennous [*i. e.*, with reversed *u*] they shall want no instruction." Here, too, the sense of the passage requires that "ingenuous" should be *ingenious*.

192, 193. This rhyming tag may be well compared with the couplet in *V*, v, 106, 107 *infra*. By the way, the former introduces some of the finest poetry in this somewhat unequal drama; among the finest in all Shakespeare.

*Arv.* The bird is dead  
That we have made so much on. I had rather  
Have skipp'd from sixteen years of age to sixty :  
To have turn'd my leaping time into a crutch,  
Than have seen this.

*Gui.* Oh, sweetest, fairest lily ! 200  
My brother wears thee not one half so well  
As when thou grew'st thyself.

*Bel.* Oh, melancholy !  
Who ever yet could sound thy bottom ? Find  
The ooze, to shew what coast thy sluggish crare  
Might easilest harbour in. Thou blessed thing,  
Jove knows what man thou mightst have made ; but ay !  
Thou diedst, a most rare boy, of melancholy.  
How found you him ?

*Arv.* Stark, as you see :  
Thus smiling, as some fly had tickled slumber,  
Not as death's dart being laugh'd at : his right cheek 210  
Reposing on a cushion.

*Gui.* Where ?

*Arv.* O'th'floor.

204 *crare* Steevens (Sympson conj.) *care* F<sub>1</sub>.

205 *Might easilest* F<sub>2</sub> *Mightst easilest* F<sub>1</sub>.

206 *Ay!* [i. e., *Ah!*] Nicholson conj. I, F<sub>1</sub>.

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204. "crare" = "a small trading vessel." *Heath*. Cf. *The Captain*  
(B. & F.), I, ii,

let him venture  
In some decayed *crare* of his own :

applied by the editor (Sympson) to the emendation of this passage.

His arms thus leagu'd ; I thought he slept, and put  
 My clouted brogues from off my feet, whose rudeness  
 Answer'd my steps too loud.

*Gui.* Why, he but sleeps :

If he be gone, he'll make his grave a bed :  
 With female fairies will his tomb be haunted,  
 And worms will not come to thee.

*Arv.* With fairest flowers

While summer lasts, and I live here, Fidele,  
 I'll sweeten thy sad grave : thou shalt not lack  
 The flower that's like thy face, pale primrose, nor 220  
 The azur'd harebell, like thy veins : no, nor  
 The leafy eglantine, whom not to slander,  
 Out-sweetened not thy breath : the ruddock would  
 With charitable bill (Oh bill, sore shaming  
 Those rich-left heirs, that let their fathers lie  
 Without a monument) bring thee all this,  
 Yea, and furr'd moss besides, (when flowers are none)  
 To winter-ground thy corse.

*Gui.* Prythee have done,

And do not play in wench-like words with that  
 Which is so serious. Let us bury him, 230  
 And not protract with admiration what

222 *leafy* Collier *leaf* of F<sub>1</sub>.

223 *ruddock* Hanmer *raddocke* F<sub>1</sub>.

228 *winter-ground* F<sub>1</sub> *twine around* or *wind around* Ed. conj.

213. "clouted brogues" = heavy shoes patched with leather. Cf.  
 2 *K. H.* 6, ii, 195.

Is now due debt. To th'grave!

*Arv.* Say, where shall's lay him?

*Gui.* By good Euriphile, our mother.

*Arv.* Be't so;

And let us, Polydore, though now our voices  
Have got the mannish crack, sing him to th'ground,  
As once our mother: use like note and words,  
Save that Euriphile must be Fidele.

*Gui.* Cadwall,

I cannot sing: I'll weep, and word it with thee;  
For notes of sorrow, out of tune, are worse  
Than priests and fanes that lie.

*Arv.* We'll speak it then. 240

*Bel.* Great griefs, I see, med'cine the less: for Cloten  
Is quite forgot. He was a queen's son, boys;  
And though he 'came our enemy, remember  
He was paid for that: though mean and mighty rotting  
Together have one dust, yet reverence,  
That angel of the world, doth make distinction  
Of place 'tween high and low. Our foe was princely,  
And though you took his life as being our foe,  
Yet bury him as a prince.

*Gui.* Pray you, fetch him hither;  
Thersites' body is as good as Ajax 250  
When neither are alive.

*Arv.* If you'll go fetch him,  
We'll say our song the whilst. Brother, begin.



*Gui.* Nay, Cadwall, we must lay his head to th'east ;  
My father hath a reason for't.

*Arv.* [www.libtool.com.cn](http://www.libtool.com.cn) 'Tis true.

*Gui.* Come on, then, and remove him.

*Arv.* So, begin.

## SONG.

*Gui.* *Fear no more the heat o'th'sun,  
Nor the furious winter's rages ;  
Thou thy worldly task hast done,  
Home art gone and ta'en thy wages :  
Golden lads and girls all must,* 260  
*As chimney-sweepers, come to dust.*

*Arv.* *Fear no more the frown o'th'great,  
Thou art past the tyrant's stroke ;  
Care no more to clothe and eat ;  
To thee the reed is as the oak :  
The sceptre, learning, physic, must  
All follow this, and come to dust.*

*Gui.* *Fear no more the lightning flash.*

*Arv.* *Nor th'all-dreaded thunderstone ;*

*Gui.* *Fear not slander, censure rash ;* 270

*Arv.* *Thou hast finished joy and moan .*

*Both.* *All lovers young, all lovers must  
Consign to thee, and come to dust.*

272 *lovers* F<sub>1</sub> *lovèd* Elze conj.

273 *thee* F<sub>1</sub> *this* Johnson conj.

273. "consign" = subscribe, submit.

265. This line means "To thee weakness and strength are matters of indifference:" *q.d.*, "Care no more for sustenance or covering. Thy own strength, as that of another, is henceforth of no consequence to thee."

Gui. *No exorcisor harm thee,*

Arv. *Nor no witchcraft charm thee!*

Gui. *Ghost unlaid forbear thee!*

Arv. *Nothing ill come near thee!*

Both. *Quiet consummation have;*

*And renowned be thy grave.*

*Enter Belarius with the body of Cloten.*

Gui. We have done our obsequies; come, lay him down. 280

Bel. Here's a few flowers, but 'bout midnight more:

The herbs that have on them cold dew o'th'night

Are strewings fit'st for graves. Upon their faces

You were as flowers, now wither'd; even so

These herblets shall, which we upon you strew.

Come on! away! apart upon your knees!

The ground that gave them first has them again:

Their pleasures here are past, so is their pain. [Exeunt

288 is Pope are F<sub>1</sub>.

278. Steevens quotes from *K. E. III*, 1596 (a play showing the unmistakable hand of Shakespeare),

My soul will yield this castle of my flesh  
This mangled tribute, with all willingness  
To darkness, consummation, dust, and worms.

Cf. also, *H.*, III, i, 63.

283—285. This means—"Upon the faces of the herbs you were as flowers now withered. Just so, these herblets, which we strew upon you, shall serve for flowers." Throughout the passage "you" and "your" consistently refer to the corpses, and "their" and "these" to the herbs. The commentators impute to Shakespeare an oversight of their own creation. "Shall" is an extraordinary ellipsis; and possibly a line is lost.

Imogen awakes.

Yes, sir, to Milford Haven : which is the way ?  
 (I thank you) by yond bush ? Pray, how far thither ? 290  
 Ods pittikins ! can it be six mile yet ?  
 I have gone all night—'faith, I'll lie down and sleep.  
 But soft ! no bedfellow ? O gods and goddesses !  
 These flowers are like the pleasures of the world ;  
 This bloody man the care on't. I hope I dream :  
 For so I thought I was a cave-keeper,  
 And cook to honest creatures. But 'tis not so :  
 'Twas but a bolt of nothing, shot at nothing,  
 Which the brain makes of fumes. Our very eyes  
 Are sometimes like our judgments, blind. Good faith, 300  
 I tremble still with fear ; but if there be  
 Yet left in heaven as small a drop of pity  
 As a wren's eye, fear'd gods, a part of it !  
 The dream's here still : even when I wake it is  
 Without me as within me : not imagin'd, felt.  
 A headless man ! The garments of Posthumus !  
 I know the shape of's leg : this is his hand :  
 His foot Mercurial : his martial thigh :  
 The brawns of Hercules : but his Jovial face—

291. "Ods pittikins" = God's pity, used as a plural diminutive. It is one of a large family of similar oaths. Cf. "God's bodykins," in *H.*, II, ii, 554.

295. "on't" = of it. Cf. *T.*, IV, i, 157.

298. This line is an accidental echo of a portion of the Greek paradox referred to by Plato : *Repub.* V, 22.

308, 309. Cf. *H.*, III, iv, 56—58.

309. "brawns" = muscular arms. Cf. *T. & C.*, I, iii, 297, and *C.*, IV, v, 126.

Murder in heaven! How? 'tis gone. Pisanio, 310  
 All curses madd'd Hecuba gave the Greeks,  
 And mine to boot, be darted on thee! thou,  
 Conspir'd with that irregulous devil Cloten,  
 Hast here cut off my lord. To write and read  
 Be henceforth treacherous! Damn'd Pisanio  
 Hath with his forged letters—damn'd Pisanio—  
 From this most bravest vessel of the world  
 Struck the main top! O Posthumus! alas,  
 Where is thy head? where's that? Ay me! where's that?  
 Pisanio might have kill'd thee at the heart, 320  
 And left this head on. How should this be? Pisanio?  
 'Tis he and Cloten: malice and lucre in them  
 Have laid this woe here. Oh, 'tis pregnant, pregnant!  
 The drug he gave me, which he said was precious  
 And cordial to me, have I not found it  
 Murd'rous to th'senses? That confirms it home.  
 This is Pisanio's deed and Cloten's. Oh!  
 Give colour to my pale cheek with thy blood,  
 That we the horrider may seem to those  
 Which chance to find us. O my lord! my lord! 330

314 *Hast Pope Hath F<sub>1</sub>.*

327 *Cloten's Pope Cloten F<sub>1</sub>.*

313. "irregulous" = unprincely, from *regulus* = a king's son; or perhaps, lawless, excentric, from *regula* = a rule. If the latter, it should be "irregular."

323. "pregnant" = quickly apprehended, evident. Cf. *M. for M.*, II, i, 23.

*Enter Lucius, Captains, and a Soothsayer.*

*Cap.* To them, the legions garrison'd in Gallia  
After your will, have cross'd the sea, attending  
You here at Milford Haven, with your ships :  
They are in readiness.

*Luc.* But what from Rome ?

*Cap.* The senate hath stirr'd up the confiners,  
And gentlemen of Italy, most willing spirits,  
That promise noble service ; and they come  
Under the conduct of bold Iachimo,  
Sienna's brother.

*Luc.* When expect you them ?

*Cap.* With the next benefit o'th'wind.

*Luc.* This forwardness 3.

Makes our hopes fair. Command our present numbers  
Be muster'd : bid the captains look to't. Now, sir,  
What have you dream'd of late of this war's purpose ?

*Sooth.* Last night the very gods shew'd me a vision :  
(I fast, and pray'd for their intelligence), thus :  
I saw Jove's bird, the Roman eagle, wing'd  
From the spongy south to this part of the west,

334 *are in F<sub>2</sub> are heere in F<sub>1</sub>.*

345 *fast, and pray'd F<sub>1</sub> fasting pray'd Hanmer.*

335. "confiners" = borderers. Schmidt explains the word to mean "inhabitants."

340. "benefit o' the wind." Cf. IV, iii, 42 *infra* & H., I, iii, 2.

345. "fast" = fasted.

347. "spongy south." Cf. *R. & J.*, I, iv, 103, "dew-dropping south."

There vanish'd in the sunbeams ; which portends,  
 Unless my sins abuse my divination,  
 Success to th' Roman host.

*Luc.* Dream often so, and never false. Soft, ho! what trunk is here  
 350  
 Without his top? The ruin speaks, that sometime  
 It was a worthy building. How? a page?  
 Or dead, or sleeping on him? But dead rather:  
 For nature doth abhor to make his bed  
 With the defunct; or sleep upon the dead.  
 Let's see the boy's face.

*Cap.* He's alive, my lord.

*Luc.* He'll then instruct us of this body. Young one,  
 Inform us of thy fortunes, for it seems  
 They crave to be demanded. Who is this  
 360  
 Thou mak'st thy bloody pillow? or who was he  
 That, otherwise than noble nature did,  
 Hath alter'd that good picture? What's thy interest  
 In this sad wrack? How came to't? Who is't?  
 What art thou?

*Imo.* I am nothing; or, if not,  
 Nothing to be were better. This was my master,  
 A very valiant Briton and a good,  
 That here by mountaineers lies slain. Alas!  
 There is no more such masters. I may wander  
 From east to occident, cry out for service,  
 370  
 Try many, all good: serve truly: never

363,364. Cf. I, vii, 82,83 *supra*, for a merely casual resemblance.

Find such another master.

*Luc.* 'Lack a good youth:

Thou mov'st no less with thy complaining, than

Thy master in bleeding; say his name, good friend.

*Imo.* Richard du Champ. [*Aside.*] If I do lie, and do

No harm by it, though the gods hear, I hope

They'll pardon it. Say you, sir?

*Luc.* Thy name?

*Imo.* Fidele, sir.

*Luc.* Thou dost approve thyself the very same:

Thy name well fits thy faith, thy faith, thy name.

Wilt take thy chance with me? I will not say

Thou shalt be so well master'd, but be sure

No less belov'd. The Roman emperor's letters,

Sent by a consul to me, should not sooner

Than thine own worth prefer thee. Go with me.

*Imo.* I'll follow, sir. But first, an't please the gods,

I'll hide my master from the flies; as deep

As these poor pickaxes can dig; and when

With wild wood leaves and weeds I ha'strew'd his grave,

And on it said a century of prayers—

Such as I can—twice o'er, I'll weep and sigh,

And, leaving so his service, follow you,

So please you entertain me.

385 *an't F<sub>2</sub> and't F<sub>1</sub>*

375—377. This passage corroborates the view taken of III, vii, 32.

384. "prefer," as in l. 397. See I, i, 6, *supra* (note).

387. "poor pickaxes" = hands.

*Luc.* Ay, good youth ;  
 And rather father thee than master thee. My friends,  
 The boy hath taught us manly duties : let us  
 Find out the prettiest daisied-plot we can,  
 And make him with our pikes and partizans  
 A grave. Come, arm him. Boy, he is preferr'd  
 By thee to us, and he shall be interr'd  
 As soldiers can. Be cheerful, wipe thine eyes :  
 Some falls are means the happier to arise. [*Exeunt.* 400

## SCENE iii.

*Enter* Cymbeline, Lords, and Pisanio.

*Cym.* Again ; and bring me word how 'tis with her.  
 A fever with the absence of her son :  
 A madness, of which her life's in danger : heavens !  
 How deeply you at once do touch me. Imogen,  
 The great part of my comfort, gone : my queen  
 Upon a desperate bed, and in a time  
 When fearful wars point at me : her son gone,

397 *he is* F<sub>2</sub> *hee's* F<sub>1</sub>.

3 *A madnesse* F<sub>1</sub> *Madness* Pope.

396. "partizans" = halberds or battle-axes, having two edges.

396,397. Lucius intends to bury Cloten ; but the event shows that, after all, the corse is only superficially protected "from the flies." Is there an oversight here ?

397. "arm him" = take him up in your arms.



So needful for this present. It strikes me, past  
 The hope of comfort. But for thee, fellow,  
 Who needs must know of her departure, and  
 Dost seem so ignorant, we'll enforce it from thee  
 By a sharp torture.

10

*Pisa.* Sir, my life is yours :  
 I humbly set it at your will : but for my mistress,  
 I nothing know where she remains, why gone,  
 Nor when she purposes return. 'Beseech your highness,  
 Hold me your loyal servant.

*Lord.* Good my liege,  
 The day that she was missing he was here ;  
 I dare be bound he's true, and shall perform  
 All parts of his subjection loyally. For Cloten,  
 There wants no diligence in seeking him,  
 And will no doubt be found.

20

*Cym.* The time is troublesome :  
 We'll slip you for a season, but our jealousy  
 Does yet depend.

*Lord.* So please your majesty,  
 The Roman legions, all from Gallia drawn,  
 Are landed on your coast, with a supply  
 Of Roman gentlemen by the senate sent.

*Cym.* Now for the counsel of my son and queen :  
 11 enforce F<sub>1</sub> force Pope.

- 
21. "And will," *subaudi* "he" between these words.  
 22. "slip you" = let you escape : a term in coursing.  
 23. "Does yet depend" = Is still in a state of suspense.

I am amaz'd with matter.

*Lord.* Good my liege,  
Your preparation can affront no less  
Than what you hear of. Come more, for more you're ready; 30  
The want is, but to put those powers in motion  
That long to move.

*Cym.* I thank you; let's withdraw,  
And meet the time as it seeks us. We fear not  
What can from Italy annoy us, but  
We grieve at chances here. Away! [*Exeunt.*]

*Pisa.* I've had no letter from my master since  
I wrote him Imogen was slain—'tis strange :  
Nor hear I from my mistress, who did promise  
To yield me often tidings: neither know I  
What is betide to Cloten, but remain 40  
Perplex'd in all. The heavens still must work :  
Wherein I am false, I am honest: not true, to be true.  
These present wars shall find I love my country,  
Even to the note o'th'king, or I'll fall in them :  
All other doubts, by time let them be clear'd,  
Fortune brings in some boats that are not steer'd. [*Exit.*]

36 *I've had* Hanmer *I heard* F<sub>1</sub>.

40 *betid* Hanmer *betide* F<sub>1</sub>.

42. Pisanio once more complains of the task, imposed upon him, of serving two masters. Cf. III, v, 151—153, and a capital note in Dr. Elze's *Letter to C. M. Ingleby*, p. 26.

44. "to the note o'th'king" = so that the king shall take note of my patriotism. Cf. IV, iv, 20 *infra* "upon our note."

## SCENE iv.

*Enter Belarius, Guiderius, and Arviragus.*

*Gui.* The noise is round about us.

*Bel.* Let us from it.

*Arv.* What pleasure, sir, find we in life, to lock it  
From action and adventure ?

*Gui.* Nay, what hope  
Have we in hiding us ? This way the Romans  
Must or for Britons slay us, or receive us  
For barbarous and unnatural revolts  
During their use, and slay us after.

*Bel.* Sons,  
We'll higher to the mountains, there secure us :  
To the king's party there's no going : newness  
Of Cloten's death (we being not known, not muster'd  
Among the bands) may drive us to a render

10

2 *find we* F<sub>2</sub> *we finde* F<sub>1</sub>.

7 *their* F<sub>1</sub> *our* Eccles conj.

4—7. The meaning is:—"If we hide here, the Romans must either slay us out of hand, simply for being Britons, or receive us as revolters against the king, making use of us for a time, and slay us after."

6. "revolts" = revolters. Cf. "revenges" in IV, ii, 158 *supra*; "encounters" in *L. L. L.*, V, ii, 82; and "wrongs" in *K. R.* 2, II, iii, 128.

7. "During their use;" *subaudi* "of us:" *q.d.*, "entertain us while they use us."

11. "render" = return, account, *subs.* (as we say, of income, profits, or what not). Steevens quotes a similar use of the substantive from *T. of A.*, V, i, 152; and Malone points to the verb (similarly used) in V, v *infra* (Imogen's speech introducing Iachimo's confession).

Where we have liv'd ; and so extort from's that  
 Which we have done, whose answer would be death  
 Drawn on with torture.

*Gui.* This is, sir, a doubt

In such a time nothing becoming you,  
 Nor satisfying us.

*Arv.* It is not likely,  
 That when they hear the Roman horses neigh,  
 Behold their quarter'd fires, have both their eyes  
 And ears so cloy'd importantly as now,  
 That they will waste their time upon our note,  
 To know from whence we are.

20

*Bel.* Oh, I am known  
 Of many in the army ; many years  
 (Though Cloten then but young), you see, not wore him  
 From my remembrance ; and, besides, the king  
 Hath not deserv'd my service, nor your loves,  
 Who find in my exile the want of breeding,  
 The certainty of this hard life ; aye, hopeless  
 To have the courtesy your cradle promis'd ;

17 *the* Rowe *their* F<sub>1</sub>.

18 *fires* F<sub>1</sub> *files* Rann.

27 *hard* F<sub>2</sub> *heard* F<sub>1</sub>.

17. This misprint ("their" for *the*) occurs elsewhere in Shakespeare ;  
*e. g.*, *A. & C.*, II, ii, 213, where the error is usually uncorrected.

19. "cloy'd importantly" = stopt up with affairs of moment ; "now" is here an adverb of time future ; as in V, iii, 74 *infra*, some understand it of time past.

26. "Who" is relative to "you" understood.

27. "certainty" = certain consequence.

But to be still hot summer's tanlings, and  
The shrinking slaves of winter.

*Gui.* www.libtool.com Than be so, 3  
Better to cease to be. Pray, sir, to th'army :  
I and my brother are not known : yourself  
So out of thought, and thereto so o'ergrown,  
Cannot be question'd.

*Arv.* By this sun that shines  
I'll thither ! What thing is it that I never  
Did see man die, scarce ever look'd on blood,  
But that of coward hares, hot goats, and venison ?  
Never bestrid a horse, save one that had  
A rider like myself, who ne'er wore rowel,  
Nor iron on his heel ? I am asham'd 4  
To look upon the holy sun, to have  
The benefit of his blest beams, remaining  
So long a poor unknown.

*Gui.* By heavens, I'll go !  
If you will bless me, sir, and give me leave,  
I'll take the better care ; but if you will not,  
The hazard therefore due fall on me, by  
The hands of Romans !

*Arv.* So say I. Amen !

*Bel.* No reason I—since of your lives you set

35 *is it F<sub>2</sub> is't F<sub>1</sub>.*

29. "tanlings." This word is, apparently, peculiar to Shakespeare. It means, of course, persons whose skin is sun-burnt.

35. "thing" = matter.

So slight a valuation—should reserve  
 My crack'd one to more care. Have with you, boys!  
 If in your country wars you chance to die,  
 That is my bed too, lads, and there I'll lie.  
 Lead, lead! The time seems long: their blood thinks scorn  
 Till it fly out and shew them princes born. [Exeunt.

50

## ACT V.

## SCENE i.

*Enter Posthumus alone.*

*Post.* Yea, bloody cloth, I'll keep thee; for I am wish'd  
 Thou shouldst be colour'd thus. You married ones,  
 If each of you should take this course, how many  
 Must murder wives much better than themselves  
 For wrying but a little? O Pisanio,

1,2. "I am wish'd" = I am possessed by the wish. See Abbott's *Shakespearian Grammar*, par. 294, and cf. I, vii, 35; II, iii, 14 and 136; II, iv, 6; III, iv, 94; and III, iii, 20 *supra*. It is incredible, if "am" were a press-error in F<sub>1</sub>, all the other folios should have reproduced it. The usual reading, derived from Pope, "I wish'd," is insufferable bathos. The cloth is the token referred to by Pisanio in III, iv, 123—125 *supra*, and was sent in pursuance of Posthumus' injunction in III, iv, 28 *supra*, though in point of fact he never commanded Pisanio to send such a token.

2—5. Cf. *W. T.*, I, ii, 190—200.

5. "wrying" = stepping awry. The neuter use of the verb is so rare, that another instance of it has not yet been found. The transitive verb occurs in *An Eclogue between Willy and Wernocke*, John Davies of Hereford, line 219 (Grosart II, m p. 21, col. 1).

They *wry* their peace to noy each other then.

Steevens adduces three instances of it. The one from Sidney's *Arcadia*, bk. I, 1633, p. 67, is somewhat in point: "— that from the right line of virtue are *wryed* to these crooked shifts." For others see Wright's *Bible Wordbook*, 1884, p. 676.

Every good servant does not all commands :  
 No bond, but to do just ones. Gods, if you  
 Should have ta'en vengeance on my faults, I never  
 Had lived to put on this : so had you saved  
 The noble Imogen to repent, and struck  
 Me, wretch more worth your vengeance. But, alack !  
 You snatch some hence for little faults ; that's love  
 To have them fall no more : you some permit  
 To second ills with ills, each elder worse,  
 And make them dread it, to the doer's thrift.

10

15 *doers'* Theobald *doer's* F<sub>1</sub>.

7. That is, no obligation [is he under] to do any save just ones.

9. "put on" = set on, instigate.

12—15. This passage, which the Cambridge Edd. pronounce "most difficult and probably corrupt," is thus paraphrased by Sir Philip Perring (*Hard Knots in Shakespeare*, 1885, p. 353—354). "The gods permit some to add sin to sin ; the older a man grows, the heavier the debt which stands to his account, until at last the sum becomes so enormous, as to have a chance of causing uneasiness and apprehension even to the most inveterate transgressors, leading them at times to repentance and amendment of life : this mode of dealing with evil-doers is said to be 'thrift,' that is, advantage to them. For this signification of 'thrift' we may quote *M. of V.*, I, i, 175.

I have a mind presages me such thrift,  
 That I should questionless be fortunate."

To say the least, this is plausible ; but it fails to account for the particular, "each." Why "each elder worse," if "elder" is not the "ill" but the ill-doer? On the contrary, if "elder" is the elder born ill, say, of any two, in fact any ill that is *seconded*, the words clearly describe a course of gradually decreasing wickedness, which is just such a course as the gods, who wished to reform a man by working upon his dread of the elder and worse transgression, would suffer to continue. Between these two interpretations *critici judicent*. If the text be not actually corrupt, it is certainly infelicitous ; and the same may be said of many other passages in this singular composition.

But Imogen is your own : do your best wills,  
 And make me blest to obey. I am brought hither  
 Among th' Italian gentry, and to fight  
 Against my lady's kingdom ; 'tis enough  
 That, Britain, I have kill'd thy mistress : peace !  
 I'll give no wound to thee ; therefore, good heavens,  
 Hear patiently my purpose. I'll disrobe me  
 Of these Italian weeds, and suit myself  
 As does a Briton peasant : so I'll fight  
 Against the part I come with : so I'll die  
 For thee, O Imogen ! even for whom my life

20

- 16 *Imogen* F<sub>1</sub> *Judgment or Vengeance* Watkiss Lloyd.  
 20 *mistress : peace* F<sub>1</sub> *mistress-piece* Staunton.  
 24 *Briton* Theobald 2 *Britaine* F<sub>1</sub>.

16. "But Imogen is your own." If the four lines of explanation (12—15) be omitted, and also "But" in l. 16, these words are in place, and answer to "so had you saved the noble Imogen to repent ;" and there would not be the least ground for suspecting the purity of the text. With the insertion of those four lines, an element of doubt arises, which gives a *locus standi* for Mr. Watkiss Lloyd's first and very clever emendation ; his argument in support of which will be found in *Notes & Queries*, 6th S., xii, 342.

20. The text of F<sub>1</sub> may be paraphrased thus : "I am brought hither to fight against my lady's kingdom, but I will not do so. Let it suffice, O Britain, that I have already slain her, who is thy mistress also ('the princess of this country,' V, ii, 3, *infra*). I cry peace : — I'll give no wound to thee." With Staunton's felicitous emendation the sense would be the same ; but the paraphrase would end thus : "Let it suffice that I have already killed thy *chief-lady* ('thy mistress-piece'), I'll give no wound to thee." Notwithstanding its felicity, that emendation must be ruled out of court, for it is unnecessary to the sense of the passage.

23. "suit" = attire, as opposed to "disrobe."  
 25. "the part" = the side of the Romans.



Is every breath, a death ; and thus, unknown,  
 Pitied, nor hated, to the face of peril  
 Myself I'll dedicate. Let me make men know  
 More valour in me than my habits show.  
 Gods ! put the strength o'th' Leonati in me :  
 To shame the guise o'th' world, I will begin,  
 The fashion, less without and more within.

30

[Exit.

## SCENE ii.

*Enter Lucius, Iachimo, and the Roman army at one door, and the Briton army at another : Leonatus Posthumus following like a poor soldier. They march over, and go out. Then enter again in skirmish Iachimo and Posthumus : he vanquisheth and disarmeth Iachimo, and then leaveth him.*

*Iach.* The heaviness and guilt within my bosom  
 Takes off my manhood : I have belied a lady,  
 The princess of this country, and the air on't  
 Revengingly enfeebles me ; or could this carle,

1 and F<sub>1</sub> of Collier conj.

27. "thus unknown." Cf. *K. L.*, IV, i, 1, where "and known" is the most certain press error for "unknown."

30. "habits" = weeds, ordinary clothes.

1,2. See III, iii, 99 *supra*, note.

3. "on't" = of it. Cf. IV, ii, 295 *supra*, note.

4. "carle" = churl or carlot ; clown, lout, boor : a very common word in this literature : e.g.—

And seemed to match a miching *Carle*  
 With such a pearlesse peece.

*The Toys of an Idle Head*, Nicholas Breton (Grosart, I, a, p. 55, col. 2).

A very drudge of nature's, have subdued me  
 In my profession? Knighthoods and honours, borne  
 As I wear mine, are titles but of scorn.

If that thy gentry, Britain, go before

This lout, as he exceeds our lords, the odds

Is that we scarce are men and you are gods. [Exit. 10

*The battle continues: the Britons fly: Cymbeline is taken: then enter to his rescue Belarius, Guiderius, and Arviragus.*

*Bel.* Stand, stand! we have th'advantage of the ground;  
 The lane is guarded: nothing routs us, but  
 The villany of our fears.

*Gui. & Arv.* Stand, stand, and fight!

*Enter Posthumus, and seconds the Britons. They rescue Cymbeline, and exeunt. Then enter Lucius, Iachimo, and Imogen.*

*Luc.* Away, boy, from the troops, and save thyself;  
 For friends kill friends, and the disorder's such  
 As war were hoodwink'd.

*Iach.* 'Tis their fresh supplies.

*Luc.* It is a day turn'd strangely: or betimes  
 Let's re-inforce, or fly. [Exeunt.

---

SCENE iii.

*Enter Posthumus and a Briton lord.*

*Lord.* Cam'st thou from where they made the stand?

*Post.* I did;

Though you, it seems, come from the flyers.

*Lord.* I did.

*Post.* No blame be to you, sir, for all was lost,  
 But that the heavens fought. The king himself  
 Of his wings destitute, the army broken,  
 And but the backs of Britons seen; all flying  
 Through a strait lane, the enemy full-hearted,  
 Lolling the tongue with slaught'ring: having work  
 More plentiful than tools to do't: struck down  
 Some mortally, some slightly touch'd, some falling  
 Merely through fear, that the strait pass was damm'd  
 With dead men hurt behind and cowards living,  
 To die with length'ned shame.

10

*Lord.* Where was this lane?

*Post.* Close by the battle, ditch'd and wall'd with turf,  
 Which gave advantage to an ancient soldier,  
 (An honest one, I warrant), who deserv'd  
 So long a breeding as his white beard came to,  
 In doing this for's country. Athwart the lane,  
 He, with two striplings, (lads more like to run  
 The country base than to commit such slaughter,  
 With faces fit for masks, or rather fairer  
 Than those for preservation cas'd, or shame),

20

6 *Britons* Hanmer *Britaines* F<sub>1</sub>.

12. See II, iii, 70 *supra*, note.

16,17. That is, who shewed by his valour that he had profited by such long experience (in arms) as his long white beard cited.

20. "the country base" = the country game of prison-base, corrupted into "prison bars."

21. That is, "with fair faces, such as, by wearing masks, are preserved from tanning, or guarded from impertinent curiosity."

Made good the passage, cried to those that fled,—  
 “ Our Britons’ hearts die flying, not our men :  
 To darkness fleet souls that fly backwards. Stand !  
 Or we are Romans, and will give you that  
 Like beasts, which you shun beastly, and may save  
 But to look back in frown. Stand, stand !” These three,  
 Three thousand confident, in act as many,  
 (For three performers are the file, when all  
 The rest do nothing), with this word “Stand, stand” :  
 Accommodated by the place : more charming  
 With their own nobleness, which could have turn’d  
 A distaff to a lance, gilded pale looks,  
 Part shame, part spirit renew’d, that some, turn’d coward  
 But by example (Oh ! a sin in war,  
 Damn’d in the first beginners), ’gan to look

30

24 *hearts* F<sub>1</sub> *harts* Pope 2 (Theobald).

24, 25. “Britons’ hearts.” Cf. line 46, where the allusion is to the Romans’ hearts. The meaning is, that the Britons were losing heart (courage); and flying, lest they should lose their lives; and they were thus putting their souls in jeopardy.

25, 26. One would have expected these lines to run—

To darkness fleet the souls that backward fly :  
 Stand ! or we’re Romans, &c.

These frequent rudenesses are most instructive as land-marks.

27. “beastly.” Cf. III, iii, 40 *supra*.

33, 34. Cf. *K. J.*, V, ii, 156, 157.

37. Here “’gan” is to be construed with “some turn’d coward,” in l. 35. The entire construction from l. 27 is peculiar. “These three, more charming with their own nobleness, than accommodated by the place (though the mere place gave them an advantage), *it so happened* that some who had only turned coward by the force of example, began to look the way that they [the three] did,” &c. A similar construction, as Mr. W. J. Rolfe

The way that they did, and to grin like lions  
 Upon the pikes o'th'hunters. Then began  
 A stop i'th'chaser. ~~Ita retire: canon~~  
 A rout, confusion thick : forthwith they fly 40  
 Chickens, the way which they stoop'd eagles : slaves,  
 The strides they, victors, made, and now our cowards,  
 Like fragments in hard voyages, became  
 The life o'th'need : having found the back-door open  
 Of the unguarded hearts, heavens ! how they wound !  
 Some slain before, some dying ; some their friends  
 O'erborne i'th'former wave, ten chas'd by one,  
 Are now each one the slaughter-man of twenty :  
 Those that would die, or e'er resist, are grown 50  
 The mortal bugs o'th'field.

*Lord.* This was strange chance :  
 A narrow lane, an old man, and two boys.

42 *stoop'd* Rowe 2 *stopt* F<sub>1</sub>.

43 *they victors* Theobald *the victors* F<sub>1</sub>.

points out, occurs in Posthumus' former speech—"All flying through a strait lane, the enemy lolling the tongue, having work more plentiful than tools to do it, &c., *it so happened* that the strait pass was dammed with dead men," &c.

44. Cf. "remainder biscuit." *A. Y. L.*, II, vii, 39.

49. "slaughter-man" = butcher. Cf. *Greene's Groatsworth of Wit* (*Shakspeare Allusion-Books*: Part I, 1874, p. 29), "should each to other bee a *slaughter-man*." Also *K. H.* 5, III, iii, 41 ; 1 *K. H.* 6, III, iii, 75 ; 3 *K. H.* 6, I, iv, 169 ; and *T. A.*, IV, iv, 58.

50. "or ere." See III, ii, 64 *supra* (note).

51. "mortal bugs" = objects of deadly fear. Cf. 3 *K. H.* 6, V, ii, 2, where Warwick is a mortal "bug."

51, 52. This is a phrase of stinging irony, and piques Posthumus.

*Post.* Nay, do you wonder at it? You are made  
 Rather to wonder at the things you hear,  
 Than to work any. Will you rhyme upon't,  
 And vent it for a mock'ry? Here is one :  
 "Two boys, an old man (twice a boy), a lane,  
 Preserv'd the Britons, was the Romans' bane."

*Lord.* Nay, be not angry, sir.

*Post.* Lack! to what end?  
 Who dares not stand his foe, I'll be his friend : 60  
 For if he'll do as he is made to do,  
 I know he'll quickly fly my friendship too.  
 You have put me into rhyme.

*Lord.* Farewell : you're angry. [*Exit.*

*Post.* Still going? This is a lord! O noble misery,  
 To be i'th'field, and ask, what news? of me.  
 To day, how many would have given their honours  
 To have sav'd their carcasses? took heel to do't,  
 And yet died too. I, in mine own woe charm'd,  
 Could not find death where I did hear him groan,  
 Nor feel him where he struck. Being an ugly monster, 70  
 'Tis strange he hides him in fresh cups, soft beds,  
 Sweet words; or hath moe ministers than we

53 *you wonder* Ed. conj. *not wonder* F<sub>1</sub>.

64. "Still going;" "*i.e.*, you run away from me, as you did from the enemy." *S. Walker.*

64. "noble misery" = miserable piece of nobility.

72. "moe" = more; but it was once the comparative of "many," as "more" was (and is) of "much."

That draw his knives i'th'war. Well, I will find him :  
 Fortune being now a favourer to the Briton,  
 No more a Briton, I have resum'd again  
 The part I came in. Fight I will no more,  
 But yield me to the veriest hind that shall  
 Once touch my shoulder. Great the slaughter is  
 Here made by th'Roman ; great the answer be  
 Britons must take. For me, my ransom's death :  
 On either side I come to spend my breath ;  
 Which neither here I'll keep, nor bear again,  
 But end it by some means for Imogen.

80

*Enter two Captains and Soldiers.*

*1st Capt.* Great Jupiter be praised ! Lucius is taken.  
 'Tis thought the old man and his sons were angels.

74 *Fortune* Brae conj. For F<sub>1</sub>.

74—76. That is, "For [tune] being now favourable to the British arms, I resume the part I came in, and am no longer a Briton." It would be a mere platitude for Posthumus to say of himself, "For being now (= just now) a favourer to the Briton," &c., as if that were a reason for his changing sides. A reason is required ; and as Death could not (*pace* Capell and Arrowsmith), with any propriety of speech, be said to *favour* the side he was *sparing*, one is driven to look for some other agent that could ; and clearly it is "Fortune ;" and then, as the late Mr. A. E. Brae suggested to me, we find half the wanted word already at the beginning of the line. As to the place of the word, standing first in the line, and yet being a trochee, cf. *T. N.*, II, ii, 19, "Fortune forbid my outside have not charm'd her," and *K. R.* 3, V, iii, 78, "Fortune and victory sit on thy helm." Of course "being" does duty as a monosyllable.

78. "once touch my shoulder" = arrest me, and take me prisoner. It was the usual form of arrest in England in Shakespeare's time, and long after.

78—80. Cf. *W. T.*, I, ii, 452—454, for a somewhat similar argument.

*2nd Capt.* There was a fourth man, in a silly habit,  
That gave th'affront with them.

*1st Capt.* [www.libtool.com](http://www.libtool.com) So 'tis reported ;  
But none of 'em can be found. Stand ! who's there ?

*Post.* A Roman,  
Who had not now been drooping here, if seconds  
Had answer'd him.

*2nd Capt.* Lay hands on him, a dog ! 90  
A leg of Rome shall not return to tell  
What crows have peck'd them here ; he brags his service  
As if he were of note ; bring him to th'king.

*Enter Cymbeline, Belarius, Guiderius, Arviragus, Pisanio, and  
Roman captives. The Captains present Posthumus to Cym-  
beline, who delivers him over to a Gaoler.*

---

SCENE iv.

*Enter Posthumus and Gaoler.*

*Gaol.* You shall not now be stol'n, you have locks upon you :  
So graze, as you find pasture.

*2nd Gaol.* Ay, or a stomach.

*Post.* Most welcome, bondage ; for thou art a way,  
I think, to liberty ; yet I am better

---

84. "silly" = simple ; Posthumus was in the dress of a peasant.

4—7. The gout is noted, both here and in *M. for M.*, III, i, 29—31, as the occasion of lingering illness. In the latter place the patient's heir is supposed to curse it for not doing its work more speedily. In both places the patient is supposed to prefer the illness, however severe or protracted, to "a speedy death."



Than one that's sick o'th'gout, since he had rather  
 Groan so in perpetuity than be cur'd  
 By th'sure physician, death, who is the key  
 T'unbar these locks. My conscience, thou art fetter'd  
 More than my shanks and wrists ; you good gods, give me  
 The penitent instrument to pick that bolt,  
 Then free for ever ! Is't enough I am sorry ?  
 So children temporal fathers do appease ;  
 Gods are more full of mercy. Must I repent ?  
 I cannot do it better than in gyves,  
 Desir'd more than constrain'd. To satisfy ?

10

8. "unbar" = withdraw the bolt of.

10. "the penitent instrument" = the instrument of a penitential death ; which would work at once a penance for his sin, and a liberation for his conscience and his life.

13. "repent" = do penance.

14. "gyves" = fetters, manacles : afterwards called "cold bonds : " which were to Posthumus "desired more than constrained." Cf. *L. C.*, 242 :

Playing-patient sports in unconstrained gyves.

15. "To satisfy ?" = Must I satisfy ? Must I make satisfaction ? *i. e.*, for the wrong I have done. The place of this verb recalls *W. T.*, I, ii, 233, 234. The sign of the infinitive is an archaism in this construction. Posthumus has said, "Must I repent ?" and it is quite according to the usage of the time that in asking further, "Must I satisfy ?" the governing verb should be elided, and the dependent verb have the sign of the infinitive. Shakespeare has instances of this construction, with *let, may, would, will, might'st, will rather, had rather*, &c. *e. g.* :

Then let them all encircle him about,  
 And fairy-like to pinch the unclean Knight.—*M. W.*, IV, iv, 57.

*i. e.*, let them pinch, &c.

She'll wed the stranger knight,  
 Or never more to view nor day nor night.—*P.*, II, v, 16, 17.

*i. e.*, she will never more view, &c. Cf. also, *P.*, IV, vi, 28. For other

If of my freedom 'tis the main part, take  
No stricter render of me than my all.

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instances, (all of which are given by Sir P. Perring, who does not notice the relevant passage in this play, in an excellent note on this archaism *Hard Knots in Shakespeare*, pp. 48—51), cf. *T.*, III, i, 61—63; *C. of E.*, V, i, 14—16; *A. W.*, II, v, 52; 2 *K. H.* 6, II, i, 127, 128; 2 *K. H.* 4, I, ii, 213; *T. & C.*, V, i, 104; *O.*, I, iii, 191, and *M. for M.*, III, ii, 287—290. The late Mr. A. E. Brae was the original proposer of the ? after “satisfy;” but he also proposed the omission of the sign of the infinitive, doubtless in temporary forgetfulness of so common a construction. In this speech Posthumus is made to employ the language of the early divines, in distinguishing the three parts (primary, secondary, and “main”) of Repentance, as the condition of Remission of Sins. 1. Attrition, or sorrow for sin: “Is't enough, I am sorry?” 2. Penance; which was held to convert attrition into contrition, or godly sorrow: “Must I repent?” 3. Satisfaction; “Must I satisfy?” And he contends that as he has fulfilled the former requirements, he is willing to fulfil the last—to pay his debt, for having taken Imogen's life, by giving up his own.

16. “main part.” Cf. *W. T.*, I, ii, 459; II, iii, 3,4.

17. “stricter” = more restricted, less exacting. That this is the sufficient and necessary meaning of the word, is proved by what immediately follows, and is in close connection with it. Posthumus tells the gods that he does not ask them to remit the forfeit of his life, and be content with less; he wants no abatement from his entire debt. “That's not my desire: for Imogen's dear life take mine.” This interpretation was communicated to me by the late Mr. A. E. Brae, in a letter dated “3 July, 1854;” and independently by Mr. Jos. Crosby, in a letter dated “July 25, 1876.” The Clarkes write (in their 3 vol. undated Ed.), “In explaining this condensed and difficult passage, its interpreters have generally assigned the sense of ‘no more severe’ . . . to the words ‘no stricter;’ but,” they add, “we believe that they here include the contrary effect of ‘no more restricted,’ . . . ‘no less.’” They adduce from Hooker the following illustration: “As they took the compass of their commission *stricter* or larger, so their dealings were more or less moderate.” If for “include,” we read “express” or “convey,” this note is unexceptionable. But when the writers go on to assert that “no stricter” also includes the exact opposite of “no more severe,” viz.: “no less severe,” on the ground that Posthumus admits the life

I know you are more clement than vile men,  
 Who of their broken debtors take a third,  
 A sixth, a tenth, ~~letting them thrive again~~  
 On their abatement; that's not my desire:  
 For Imogen's dear life take mine; and though  
 'Tis not so dear, yet 'tis a life: you coin'd it:  
 'Tween man and man they weigh not every stamp:  
 Though light, take pieces for the figure's sake;  
 You rather mine, being yours; and so, great powers,

20

he offers for Imogen's to be "not so dear," and therefore an inadequate satisfaction, and asks the gods to accept it representatively, as men pass light money "for the figure's sake," it becomes the Editor's duty to point out their mistake. 1. Though Shakespeare, with intention, sometimes employs words equivocally, it is too much to ask us to believe that in *one* place he uses a word in *two* contradictory senses *at once*. 2. When Posthumus asks the gods to accept his audit, and take his life for Imogen's, though it is not worth so much as hers, he is not bespeaking their clemency: for (1) he has already told them he will not have it—"that's not my desire;" and (2) he is offering his all, and the gods could not exact more, were they ever so disposed to severity. The mistake is in confounding two very different things (though in so difficult a passage such a mistake is venial)—viz., Posthumus' admission that what he offers (though his all) is inadequate: and (what he distinctly repudiates) a prayer for indulgence on that account. His frame of mind is not unlike that of the King, in *K. H.* 5, IV, i.

Though all that I can do is nothing worth,  
 Since that my penitence comes after all  
 Imploring pardon.

Yes—but not indulgence.

18. "vile."  $F_1$  has vilde. The d was merely phonetic, like p and b in other words.

21. "their abatement" = the abatement allowed by them.

26. "You rather mine, being yours" = You should the rather take mine, since it is a coin from your own mint, and has your "figure."

If you will take this audit, take this life,  
 And cancel these cold bonds. O Imogen!  
 I'll speak to thee in silence!

*Solemn music. Enter, as in an apparition, Sicilius Leonatus, father to Posthumus, an old man, attired like a warrior, leading in his hand an ancient matron, his wife, and mother to Posthumus, with music before them. Then, after other music, follow the two young Leonati, brothers to Posthumus, with wounds as they died in the wars. They circle Posthumus round as he lies sleeping.*

*Sicil.* No more, thou thunder-master, show  
 Thy spite on mortal flies;  
 With Mars fall out, with Juno chide,  
 That thy adulteries  
 Rates and revenges.

30

27. "take this audit" = accept the statement of account I offer: not "make this audit," as Mr. P. A. Daniel (on a hint of W. Sidney Walker) would have it; as if the gods had to make it. But Posthumus has made out the account against himself, and offers *per contra* the life he has to give as the "main part" of his repentance. He now asks the gods to accept this audit, and in discharge to take his life.

28. "cancel these cold bonds" = knock off my fetters, and set me free, but by my death. Cf. *M.*, III, ii, 49; and 2 *N. K.*, III, i, "Quit me of these cold gyves:" also l. 187 of this scene. These "cold bonds" are the "strong links of iron" which Cassius says he can "shake off at pleasure:" to which Casca replies, that "every bondman" can so "cancel his captivity." *J. C.*, I, iii, 94—102. Cf. *H.*, III, i, 67. The dream-entrlude that follows is too poor a composition to be imputed to Shakespeare at any period of his career, or on any dramatic ground; and this play was certainly drafted after the completion of *Macbeth*. Accordingly it is here given in a smaller type than the rest of the text. It is at least open to argument whether Posthumus's speech on awaking bears signs of Shakespeare's hand. Certainly from "Sleep, thou has been a grandsire," to "As good as promise," it is a very poor production. The remaining half-dozen lines are not unlike Shakespeare.

- Hath my poor boy done aught but well,  
 Whose face I never saw?  
 I died, whilst in the womb he stay'd  
 Attending nature's law,  
 Whose father then (as men report  
 Thou orphans' father art) 40  
 Thou shouldst have been, and shielded him  
 From this earth-vexing smart.
- Moth.* Lucina lent not me her aid,  
 But took me in my throes;  
 That from me was Posthumus ripp'd,  
 Came crying 'mongst his foes,  
 A thing of pity.
- Sicil.* Great nature, like his ancestry,  
 Moulded the stuff so fair,  
 That he deserv'd the praise o'the world, 50  
 As great Sicilius' heir.
- 1st Bro.* When once he was mature for man,  
 In Britain where was he  
 That could stand up his parallel?  
 Or fruitful object be  
 In eye of Imogen, that best  
 Could deem his dignity?
- Moth.* With marriage wherefore was he mock'd,  
 To be exil'd, and thrown  
 From Leonati seat, and cast 60  
 From her his dearest one,  
 Sweet Imogen?
- Sicil.* Why did you suffer Iachimo,  
 Slight thing of Italy,
- 45 *me was F<sub>1</sub> my womb* Johnson conj.  
 50 *deserved F<sub>2</sub> deserv'd F<sub>1</sub>.*

45. Cf. *M.*, V, viii, 15, 16.

64. "slight thing." Cf. *J. C.*, IV, i, 12, and IV, iii, 37. See III, v,

33 *supra*, note.

- To taint his nobler heart and brain  
 With needless jealousy,  
 And to become the geck and scorn  
 O the other's villainy?
- 2nd Bro.* For this, from stiller seats we came,  
 Our parents and us twain, 70  
 That, striking in our country's cause,  
 Fell bravely and were slain,  
 Our fealty and Tenantius' right  
 With honour to maintain.
- 1st Bro.* Like hardiment Posthumus hath  
 To Cymbeline perform'd :  
 Then Jupiter, thou king of gods,  
 Why hast thou thus adjourn'd  
 The graces for his merits due,  
 Being all to dolours turn'd? 80
- Sicil.* Thy crystal window ope, look out :  
 No longer exercise  
 Upon a valiant race thy harsh  
 And potent injuries.
- Moth.* Since Jupiter, our son, is good,  
 Take off his miseries.
- Sicil.* Peep through thy marble mansion, help !  
 Or we poor ghosts will cry  
 To th'shining synod of the rest  
 Against thy deity. 90
- Bros.* Help ! Jupiter, or we appeal,  
 And from thy justice fly.

81 *look out F<sub>2</sub> looke, looke out F<sub>1</sub>.*

67. "geck and scorn." Cf. *T. N.*, V, i, 351, "the most notorious geck and gull."

75. "hardiment" = hardy service.

Jupiter descends in thunder and lightning, sitting upon an eagle :  
*he throws a thunder-bolt. The ghosts fall on their knees.*

*Jup.* No more, you petty spirits of region low,  
 Offend our hearing, hush ! How dare you ghosts  
 Accuse the thunderer, whose bolt, you know,  
 Sky-planted, batters all rebelling coasts ?  
 Poor shadows of Elysium, hence, and rest  
 Upon your never-withering banks of flowers.  
 Be not with mortal accidents opprest :  
 No care of yours it is, you know 'tis ours. 100  
 Whom best I love I cross, to make my gift,  
 The more delay'd, delighted. Be content,  
 Your low-laid son our godhead will uplift :  
 His comforts thrive, his trials well are spent,  
 Our jovial star reign'd at his birth, and in  
 Our temple was he married. Rise, and fade !  
 He shall be lord of lady Imogen,  
 And happier much by his affliction made.  
 This tablet lay upon his breast, wherein  
 Our pleasure his full fortune doth confine ; 110  
 And so away : no farther with your din  
 Express impatience, lest you stir up mine.  
 Mount, eagle, to my palace crystalline.

[*Ascends.*]

*Sicil.* He came in thunder ; his celestial breath  
 Was sulphurous to smell : the holy eagle

96 coasts F<sub>1</sub> hosts Collier conj.

102. "The more delay'd, delighted." That is, the more the gift is delayed, the more is it delightful. Cf. *O.*, I, iii, 290. The word "delighted" in *M. for M.*, III, i, 121, cannot have the same meaning.

106. "fade," here meaning vade, vanish. See Dr. Grosart's excellent note on these words in his ed. of John Davies of Hereford, vol. II, p. 38 (Glossarial Index).

Stoop'd, as to foot us: his ascension is  
 More sweet than our blest fields: his royal bird  
 Prunes the immortal wing, and cloys his beak,  
 As when his god is pleas'd.

*All.* Thanks, Jupiter!

*Sicil.* The marble pavement closes, he is enter'd 120  
 His radiant roof: away! and, to be blest,  
 Let us with care perform his great behest.

[*Vanish.*

*Post.* Sleep, thou hast been a grandsire, and begot  
 A father to me; and thou hast created  
 A mother and two brothers. But, O scorn!  
 Gone, they went hence as soon as they were born.  
 And so I am awake. Poor wretches, that depend  
 On greatness' favour, dream as I have done,  
 Wake, and find nothing. But, alas! I swerve:  
 Many dream not to find, neither deserve, 130  
 And yet are steep'd in favours; so am I,  
 That have this golden chance, and know not why.  
 What fairies haunt this ground? A book? O rare one,  
 Be not, as is our fangled world, a garment  
 Nobler than that it covers. Let thy effects

116. "foot." Steevens quotes from Herbert,

And till they *foot* and clutch their prey.

118. "prunes." Steevens quotes from Drayton's *Polyolbion*, Song I,  
 Some sitting on the beach to *prune* their painted breasts.

118. "cloys" = cleys (Farmer), clees, claws. But no other instance  
 of "cloy" has yet been discovered.

134. "fangled." Halliwell quotes from Guilpin's *Skialetheia*, 1598,

It is Cornelius, that brave gallant youth,  
 Who is new printed to this *fangled* age.

Where "new" seems to be understood before "fangled."



So follow, to be most unlike our courtiers,

As good as promise.

[Reads.]

*When as a lion's ~~whelp~~ [shall, to himself] unknown, without seeking find, and be embraced by a piece of tender air ; and when from a stately cedar shall be lopt branches, which being dead many 140 years shall after revive, be jointed to the old stock, and freshly grow ; then shall Posthumus end his miseries, Britain be fortunate, and flourish in peace and plenty.*

'Tis still a dream, or else such stuff as madmen

Tongue, and brain not : either both or nothing,

Or senseless speaking, or a speaking such

As sense cannot untie. Be what it is,

The action of my life is like it, which I'll keep

If but for sympathy.

*Enter Gaoler.*

*Gaol.* Come, sir, are you ready for death ?

150

*Post.* Over-roasted rather : ready long ago.

*Gaol.* Hanging is the word, sir ; if you be ready for that you are well cook'd.

*Post.* So I prove a good repast to the spectators, the dish pays the shot.

*Gaol.* A heavy reckoning for you, sir. But the comfort is, you shall be called to no more payments, fear no more tavern bills, which are as often the sadness of parting as the procuring of mirth : you come in faint for want of meat, depart reeling with too much drink : sorry that you have paid too much, and sorry 160

158 *as often* Camb. Ed. *often* F<sub>1</sub>

that you are paid too much : purse and brain both empty : the brain the heavier for being too light ; the purse too light, being drawn of heaviness. Of this contradiction you shall now be quit. O, the charity of a penny cord ! it sums up thousands in a trice : you have no true debtor and creditor but it : of what's past, is, and to come, the discharge. Your neck, sir, is pen, book, and counters ; so the acquittance follows.

*Post.* I am merrier to die than thou art to live.

*Gaol.* Indeed, sir, he that sleeps feels not the toothache ; but a man that were to sleep your sleep, and a hangman to help him to bed, I think he would change places with his officer : for, look you, sir, you know not which way you shall go. 170

*Post.* Yes, indeed, do I, fellow.

*Gaol.* Your death has eyes in's head then : I have not seen him so pictured : you must either be directed by some that take upon them to know, or to take upon yourself that which I am sure you do not know ; for jump the after-inquiry on your own peril, and how you shall speed in your journey's end, I think you'll never return to tell one.

*Post.* I tell thee, fellow, there are none want eyes to direct them the way I am going, but such as wink, and will not use them. 180

163 *Of* Globe Ed. *Oh, of* F<sub>1</sub>.

166 *sir* F<sub>2</sub> *sis* F<sub>1</sub>.

165. "debitor and creditor" = account book or ledger.

177. "jump the after-inquiry," &c. Cf. *M.*, I, vii, 7, "I'd jump the life to come." In both passages "jump" = drop out of account (not "venture at" as Johnson, or "hazard" as Malone explains it) : here, as in the next scene, one is once more reminded of *M.* ; see V, v, *infra*.

*Gaol.* Why, what an infinite mock is this, that a man should have the best use of eyes to see the way of blindness: I am sure hanging's the way of winking.

*Enter a Messenger.*

*Mess.* Knock off his manacles; bring your prisoner to the king.

*Post.* Thou bring'st good news: I am call'd to be made free.

*Gaol.* I'll be hang'd, then.

190

*Post.* Thou shalt be then freer than a gaoler; no bolts for the dead.

*Gaol.* Unless a man would marry a gallows, and beget young gibbets, I never saw one so prone: yet, on my conscience, there are verier knaves desire to live, for all he be a Roman: and there be some of them too that die against their wills: so should I, if I were one. I would we were all of one mind, and one mind good; O there were desolation of gaolers and gallowses! I speak against my present profit, but my wish hath a preferment in't.

[*Exeunt.* 200

183. "infinite mock." Cf. *H.*, V, i, 204, "of infinite jest."

194. "prone" = forward (Halliwell); or rather, resolute, courageous, forcible. Halliwell quotes from *The Fall and Evil Success of Rebellion*, Wilfride Holme, 1539, "men *prone* and vigorous:" Steevens from Sir A. Gorges' *Lucan*, bk. vi,

Thessalian steeds

For use of war so *prone* and fit.

Cf. *M. for M.*, I, ii, 187—189.

For in her youth

There is a prone and speechless dialect,

Such as moves men.

## SCENE v.

*Enter Cymbeline, Belarius, Guiderius, Arviragus, Pisanio, and  
Lords.*

*Cym.* Stand by my side, you whom the gods have made  
Preservers of my throne! Woe is my heart,  
That the poor soldier that so richly fought,  
Whose rags sham'd gilded arms, whose naked breast  
Stept before targes of proof, cannot be found.  
He shall be happy that can find him, if  
Our grace can make him so.

*Bel.* I never saw  
Such noble fury in so poor a thing;  
Such precious deeds in one that promis'd nought  
But beggary and poor looks.

*Cym.* No tidings of him? 10

*Pisa.* He hath been search'd among the dead and living,  
But no trace of him.

*Cym.* To my grief, I am  
The heir of his reward, which I will add  
To you, the liver, heart, and brain of Britain,

5 targes F<sub>1</sub> targe Capell.

---

V, v. Steevens highly praises the artifice by which the *dénouement* of this play is effected with such completeness and regularity: adding, "little is found wanting to satisfy the spectator by a catastrophe which is intricate without confusion, and not more rich in ornament than in nature." Did Johnson here assist his co-editor to "endow his purpose with words"?

9, 10. That is, promised nothing beyond his present poverty-stricken condition.

11. "search'd" = sought (*q.d.* search'd for).

By whom, I grant, she lives. 'Tis now the time  
To ask of whence you are : report it.

*Bel.* [www.libtool.com.cn](http://www.libtool.com.cn) Sir,  
In Cambria are we born, and gentlemen :  
Further to boast were neither true nor modest,  
Unless I add, we are honest.

*Cym.* Bow your knees !  
Arise, my knights o'th'battle ! I create you  
Companions to our person, and will fit you  
With dignities becoming your estates.

20

*Enter Cornelius and Ladies.*

There's business in these faces. Why so sadly  
Greet you your victories ? you look like Romans,  
And not o'th'court of Britain.

*Cor.* Hail, great king !  
To sour your happiness I must report,  
The queen is dead.

*Cym.* Who worse than a physician  
Would this report become ? But I consider,  
By med'cine life may be prolong'd, yet death  
Will seize the doctor too. How ended she ?

30

*Cor.* With horror, madly dying, like her life ;

16. "of" is relative to "whence," not to *you* understood.

17. "are born," for "were born" : after the French. Cf. V, i, 1 *supra*.

23. Cf. *K. R.* 2, II, ii, 75, and *A. & C.*, V, i, 50, "The business of this man looks out of him."

31. That is, dying madly with horror at the wickedness of her life ; and so her death was "like her life"—corresponded to it. In this description we are strongly reminded of the death of Macbeth's queen, *M.*, V, ii, 36—38 *et postea*. See I, ii, 36 *supra*, note.

Which, being cruel to the world, concluded  
 Most cruel to herself. What she confess'd,  
 I will report, so please you. These her women  
 Can trip me if I err, who with wet cheeks  
 Were present when she finish'd.

*Cym.* Prythee say.

*Cor.* First, she confess'd she never lov'd you : only  
 Affected greatness got by you, not you :  
 Married your royalty, was wife to your place :  
 Abhorred your person.

*Cym.* She alone knew this ;  
 And but she spoke it dying, I would not  
 Believe her lips in opening it. Proceed.

40

*Cor.* Your daughter, whom she bore in hand to love  
 With such integrity, she did confess  
 Was as a scorpion to her sight, whose life,  
 But that her flight prevented it, she had

36. "finished" = ended, *i. e.* died. Cf. l. 411 *infra*.

43. "bore in hand" = made believe. "Whom" is objective to "love;" and "me" is understood as objective to "bore in hand." Cf. *T. of S.*, IV, ii, 3; *M. A.*, IV, i, 305, 306; *M. for M.*, I, iv, 51, 52; *M.*, III, i, 81; and *H.*, II, ii, 67. For other instances, take these: *A Warning for Fair Women*, 1599—

But Drury's wife did bear me still in hand,

and *The Fair Maid of the Exchange* (Heywood)—

For all thou hast borne Bowdler still in hand ;

besides the five quoted in *Shakespeare Hermeneutics*, 1875, pp. 42, 43.

"Hold in hand" was also employed, *e. g.*, *The Jew of Malta*, III—

Both held in hand and flatly both beguiled.

The earlier form was "hear on hand," which is frequently employed in *The Paston Letters* and in *Chaucer*.

Ta'en off by poison.

*Cym.* O most delicate fiend !

Who is't can read a woman? Is there more?

*Cor.* More, sir, and worse. She did confess she had  
 For you a mortal mineral, which, being took, 50  
 Should by the minute feed on life, and lingering,  
 By inches waste you : in which time she purpos'd  
 By watching, weeping, tendance, kissing, to  
 O'ercome you with her show ; and in time,  
 When she had fitted you with her craft, to work  
 Her son into th'adoption of the crown :  
 But failing of her end by his strange absence,  
 Grew shameless-desperate, open'd (in despite  
 Of heaven and men) her purposes : repented  
 The evils she hatch'd were not effected ; so, 60  
 Despairing, died.

*Cym.* Heard you all this, her women ?

*Ladies.* We did, so please your highness.

*Cym.* Mine eyes

Were not in fault, for she was beautiful ;

54 *in time* F<sub>1</sub> *yes and in time* F<sub>2</sub> *and so in time* Jervis conj.  
 58 *shameless-desperate* Capell *shameless desperate* F<sub>1</sub>.

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51, 52. "lingering." That is, "lingering you." For "linger," *v. u.*, see *Sir John Oldcastle*—

And *linger* justice from her purpos'd end.

For "linger out," see 2 *K. H.* 4, I, ii, 265, 266.

54 & 65. It is perhaps worth noting, that if "show" in l. 54, and "seeming" in l. 65 change places, the sense and metre of both lines are perfect.

Mine ears that heard her flattery ; nor my heart,  
 That thought her like her seeming. It had been vicious  
 To have mistrusted her : yet, O my daughter,  
 That it was folly in me, thou may'st say,  
 And prove it in thy feeling. Heaven mend all !

*Enter Lucius, Iachimo, and other Roman prisoners, Leonatus  
 behind, and Imogen.*

Thou com'st not Caius now for tribute : that  
 The Britons have ras'd out, though with the loss 70  
 Of many a bold one ; whose kinsmen have made suit  
 That their good souls may be pleas'd with slaughter  
 Of you their captives, which ourself have granted :  
 So think of your estate.

*Luc.* Consider, sir, the chance of war : the day  
 Was yours by accident : had it gone with us,  
 We should not, when the blood was cool, have threaten'd  
 Our prisoners with the sword. But since the gods  
 Will have it thus, that nothing but our lives  
 May be call'd ransom, let it come : sufficeth, 80  
 A Roman with a Roman's heart can suffer :  
 Augustus lives to think on't : and so much  
 For my peculiar care. This one thing only  
 I will entreat : my boy, a Briton born,  
 Let him be ransom'd : never master had  
 A page so kind, so duteous, diligent,

---

64 *heard* F<sub>3</sub> *heare* F<sub>1</sub>.

70 *raz'd* Theobald *rac'd* F<sub>1</sub>.



So tender over his occasions, true,  
 So feat, so nurse-like : let his virtue join  
 With my request, which, I'll make bold, your highness  
 Cannot deny : he hath done no Briton harm,  
 Though he have serv'd a Roman. Save him, sir,  
 And spare no blood beside.

90

*Cym.* I have surely  
 Seen him : his favour is familiar to me.  
 Boy, thou hast look'd thyself into my grace,  
 And art mine own. I know not why nor wherefore  
 To say, "live, boy" : ne'er thank thy master : live !  
 And ask of Cymbeline what boon thou wilt,  
 Fitting my bounty and thy state, I'll give it :  
 Yea, though thou do demand a prisoner  
 The noblest ta'en.

*Imo.* I humbly thank your highness.

100

95 *why nor wherefore* Rowe *why, wherefore* F<sub>1</sub>.

87. "over his occasions." The sense is cleared up, as Mr. J. W. Rolfe shows, by comparing this expression with *W. T.*, II, iii, 128, "tender o'er his follies;" yet he speaks disparagingly of Schmidt's paraphrase, "so nicely sensible of his wants" (*i. e.* of the master's wants), which is right beyond question.

88. "feat" = featus, neat, nice, dainty : not, as Johnson explains it, "ready, dextrous in waiting." Cf. *T.*, II, i, 273 for "feater;" and Dr. Henry More's *Cupid's Conflict* (Grosart, p. 171)—

Thus haunted should I be with such *feat* fiends—(*i. e.* Cupids and Graces).

92,93. The Editor is responsible for the regulation of these lines, and the punctuation of l. 95. Hanmer has l. 94 *ut supra*.

96. "To say 'live, boy'" = I should say "live," boy. Cf. I, v, 6 *supra*; and see V, iv, 15 *supra*, note.

*Luc.* I do not bid thee beg my life, good lad,  
And yet I know thou wilt.

*Imo.* ~~No, no, alack!~~  
There's other work in hand : I see a thing  
Bitter to me as death : your life, good master,  
Must shuffle for itself.

*Luc.* The boy disdains me :  
He leaves me, scorns me : briefly die their joys  
That place them on the truth of girls and boys.

*Cym.* Why stands he so perplex? What wouldst thou, boy?  
I love thee more and more : think more and more  
What's best to ask. Know'st him thou look'st on? speak! 110  
Wilt have him live? Is he thy kin? thy friend?

*Imo.* He is a Roman : no more kin to me  
Than I to your highness ; who, being born your vassal,  
Am something nearer.

*Cym.* Wherefore ey'st him so?

*Imo.* I'll tell you, sir, in private, if you please  
To give me hearing.

*Cym.* Ay, with all my heart,  
And lend my best attention. What's thy name?

*Imo.* Fidele, sir.

*Cym.* Thou'rt my good youth : my page,

108 *Cym.* *Why stands he so perplex'd? What* Ed. conj. *Why stands he so perplex'd? Cym. What F<sub>1</sub>.*

103. "a thing," that is Leonatus' jewel on the finger of Iachimo.

108. "Why stands he so perplex'd?" is naturally spoken (half-aside) by the king. By this distribution, Lucius' speech ends, as it should, with the rhyming tag.

I'll be thy master : walk with me, speak freely.

*Bel.* Is not this boy reviv'd from death ?

*Arv.* [www.libtool.com.cn](http://www.libtool.com.cn) One sand another 120

Not more resembles : that sweet rosy lad

Who died, and was Fidele—what think you ?

*Gui.* The same dead thing alive.

*Bel.* Peace, peace ! see further : he eyes us not : forbear !

Creatures may be alike : were't he, I am sure

He would have spoke to us.

*Gui.* But we saw him dead.

*Bel.* Be silent, let's see further.

*Pisa.* It is my mistress !

Since she is living, let the time run on

To good or bad.

*Cym.* Come, stand thou by our side :

Make thy demand aloud ! Sir, step you forth :

130

126 saw Rowe 2 see F<sub>1</sub>.

122. "Who died and was Fidele — what think you?" If this be an ellipsis, and not an imperfect text, the words ellided are "Is this he?" or "Is this the same?" At the same time one thing is obvious, and yet overlooked by Hanmer and Capell: viz., Fidele, at the period of her visit to the cave, was worn with over-exertion, want of sleep and food; and subsequently sick unto death. Accordingly she could not, with any propriety, be called a "sweet rosy lad." If these words apply to the page of Lucius, standing before the speaker, another difficulty is introduced, and the ellipsis has to be sought for between "lad" and "who." Strange to say, the Clarkes, the Cambridge and Globe Edd. Dyce and Rolfe, swallow both difficulties, and give us the impossible text of F<sub>1</sub>, as if "than he does" between "resembles" and "that" were the ellipsis intended by Shakespeare. Whatever be the true reading, this at least should henceforth be scouted, as in the last degree improbable.

Give answer to this boy, and do it freely,  
 Or by our greatness, and the grace of it,  
 Which is our ~~honour,~~ ~~bitter~~ ~~torture~~ shall  
 Winnow the truth from falsehood! On, speak to him!

*Imo.* My boon is, that this gentleman may render  
 Of whom he had this ring.

*Post.* What's that to him?

*Cym.* That diamond upon your finger, say,  
 How came it yours?

*Iach.* Thou'lt torture me to leave unspoken, that  
 Which to be spoke would torture thee.

*Cym.* How, me?

140

*Iach.* I am glad to be constrain'd to utter that  
 Torments me to conceal. By villany  
 I got this ring: 'twas Leonatus' jewel,  
 Whom thou didst banish: and, which more may grieve thee,  
 As it doth me, a nobler sir ne'er liv'd  
 'Twixt sky and ground. Wilt thou hear more, my lord?

*Cym.* All that belongs to this.

*Iach.* That paragon, thy daughter,  
 For whom my heart drops blood, and my false spirits

134 *On, speak* F<sub>3</sub> *One speake* F<sub>1</sub>.

135 *render* F<sub>1</sub> *tender* F<sub>2</sub>.

142 *Torments* Ritson conj. *Which torments* F<sub>1</sub>

135. "My boon" = the boon I ask of him. Cf. *K. L.*, IV, vii, 10.

My boon I make it, that you know me not, &c.

The word is repeated from l. 97.

139, 140. "Instead of torturing me to speak, thou would'st (if thou wert wise, or aware) torture me to prevent my speaking that, &c."—*Dyce*.

Quail to remember—Give me leave, I faint.

*Cym.* My daughter? what of her? Renew thy strength : 150  
I had rather thou shouldst live, while nature will,  
Than die ere I hear more : strive, man, and speak !

*Iach.* Upon a time—unhappy was the clock  
That struck the hour!—it was in Rome—accurst  
The mansion where!—'twas at a feast—O, would  
Our viands had been poison'd! or at least  
Those which I heav'd to head—the good Posthumus  
(What should I say? he was too good to be  
Where ill men were, and was the best of all  
Amongst the rar'st of good ones), sitting sadly, 160  
Hearing us praise our loves of Italy  
For beauty, that made barren the swell'd boast  
Of him that best could speak : for feature, laming

---

155 *et seq.* Iachimo's narrative rather follows the story of Boccaccio than the circumstances represented in I, v *supra*. See *Prefatory Notes*.

157. "Those which I heav'd to head." A strangely uncouth expression. Cf. *K. L.*, I, i, 93,94; but the passage is not quite in point.

163. "feature" = bodily form or make: so employed by Milton in *Par. Lost*, ix, 272. S. Walker quotes from Chalmer's *Uncertain Poets*, vi, 439. 2. "Praise of M. M.,"

1 waxed astonished to read the *feator* [feature] of her shape.

Cowley, in *Dauides*, Bk. II, 34,35 (Grosart, Vol. II, p. 54):

He saw, and strait was with Amazement strook,  
To see the Strength, the *Feature*, and the grace  
Of his young Limbs.

We now use "features" (in the bodily reference) mainly of the face, as the French use "figure."

163. "laming" = disparaging. Cf. *W. T.*, V, ii, 3rd Gentleman's 3rd speech.

The shrine of Venus, or straight-pight Minerva,  
 Postures beyond brief nature : for condition,  
 A shop of ~~all the qualities that man~~

164. "The shrine of Venus" = The embodiment, or personal presence, of Venus. "Shrine" is so used of a living woman, in *M. of V.*, II, vii, 40, and III, ii, 126—130; *R. & J.*, I, v, 95,96; and *R. of L.*, 194. Cf. also Victor Hugo's *Notre-Dame de Paris*, Liv. VI, Ch. i : where it is said that on the entrance of the Egyptian girl, "chacune se sentit en quelque sorte blessée dans sa beauté." Warburton quotes from *A. & C.*, II, ii, 205,206—

O'er picturing that Venus where we see  
 The fancy outwork nature.

This is absolutely in point, if, with him, we take "brief" in the next line to mean "short of artistic perfection."

164. "straight-pight" = of an erect station ; well set up. "Pight" = pitch'd, fixed, set. In a secondary sense it occurs in *K. L.*, II, i, 67. Grant White quotes from Mandeville, "a spere that is *pight* into the erthe;" and Holinshed tells how "Cassibellane had *pight* into the Thames great piles of trees." Minerva (Athena) was usually represented (after the colossal bronze statue at Athens) standing erect, the left foot advanced, as if for firmness of statue, bearing the ægis, and brandishing a spear.

165. "Postures beyond brief nature" = Postures permanently rendered in marble, which are only transient in nature. This is expressed by Shelley, with characteristic obscurity, in *Prometheus Unbound*—

till marble grew divine,  
 And mothers gazing drank the love men see  
 Reflected in their race—behold and perish.

But see note on l. 164.

165. "condition" = character. Mr. Rolfe cites, most appositely, *M. of V.*, I, ii, 143.

166. "shop" = emporium, mart. Iachimo might have been a merchant, to employ this metaphor ; but Shakespeare could have cited Cicero, for authority ; who tells his son Marcus, that in going to Athens and Cratippus, "tanquam ad mercaturam bonarum artium" (*i. e.*, as to a *mart of good qualities*), it would be scandalous for him (Marcus) to return thither empty-handed. (*De Officiis*, III, 3.) Cf. *Sonnet 24*, 7.

Loves woman for : besides, that hook of wiving,  
Fairness which strikes the eye.

*Cym.* I stand on fire.  
Come to the matter.

*Iach.* All too soon I shall,  
Unless thou wouldst grieve quickly. This Posthumus, 170  
Most like a noble lord in love, and one  
That had a royal lover, took his hint,  
And, not dispraising whom we prais'd, (therein  
He was as calm as virtue), he began  
His mistress' picture, which, by his tongue being made,  
And then a mind put in't, either our brags  
Were crack'd of kitchen trulls, or his description  
Prov'd us unspeaking sots.

*Cym.* Nay, nay, to th'purpose.

*Iach.* Your daughter's chastity—there it begins—  
He spake of her as Dian had hot dreams, 180  
And she alone were cold ; whereat I, wretch,  
Made scruple of his praise, and wager'd with him  
Pieces of gold 'gainst this, which then he wore [*Shewing the ring.*  
Upon his honour'd finger, to attain  
In suit the place of's bed, and win this ring  
By hers and mine adultery. He, true knight,  
No lesser of her honour confident

167. "that hook of wiving" is that quality which seems cast forth as a baited hook to catch a husband.

168. Cf. I, vii, 100—102.

177. "crack'd" = boasted ; or it may have merely the sense of "uttered (with bluster)," as in the phrase *to crack a joke*.

Than I did truly find her, stakes this ring,  
 And would so had it been a carbuncle  
 Of Phoebus' wheel; and might so safely, had it 190  
 Been all the worth of 's car. Away to Britain  
 Post I in this design : well may you, sir,  
 Remember me at court, where I was taught  
 Of your chaste daughter the wide difference  
 'Twixt amorous and villanous. Being thus quench'd  
 Of hope, not longing, mine Italian brain  
 'Gan in your duller Britain operate  
 Most vilely—for my vantage excellent.  
 And, to be brief, my practice so prevail'd  
 That I return'd with simular proof enough 200  
 To make the noble Leonatus mad,  
 By wounding his belief in her renown,  
 With tokens thus and thus : averring notes  
 Of chamber-hanging, pictures, this her bracelet,  
 (O cunning, how I got it ! ) nay some marks  
 Of secret on her person, that he could not  
 But think her bond of chastity quite crack'd,  
 I having ta'en the forfeit. Whereupon—  
 Methinks I see him now—

*Post.*

Ay, so thou dost,

197 *operate* F<sub>2</sub> *operare* F<sub>1</sub>.

198 *vilely* F<sub>4</sub> *vildely* F<sub>1</sub>.

205 *got it* F<sub>2</sub> *got* F<sub>1</sub>.

199. "practice" = imposture, plot. Cf. *W. T.*, III, ii, 168.

200. "simular" = probable. Cf. *K. L.*, III, ii, 54.

209. Cf. *H.*, I, ii, 184.



Italian fiend! Ay me, most credulous fool! 210  
 Egregious murderer! thief! anything  
 That's due to all the villains past, in being,  
 To come! O, give me cord, or knife, or poison,  
 Some upright justicer! Thou king, send out  
 For torturers ingenious; it is I  
 That all th'abhorred things o'th'earth amend  
 By being worse than they! I am Posthumus,  
 That kill'd thy daughter—villain-like I lie—  
 That caus'd a lesser villain than myself,  
 A sacrilegious thief, to do't. The temple 220  
 Of virtue was she; yea, and she herself.  
 Spit, and throw stones, cast mire upon me, set  
 The dogs o'th'street to bay me: every villain  
 Be call'd Posthumus Leonatus, and be  
 Villany less than 'twas. O Imogen!

210—214. Staunton, mistaking the sense, would change "Ay me" to "Give me;" *i. e.*, Give me . . . anything that's due, &c. But the passage will bear the following paraphrase. "Alas! that I should have been such a credulous fool, and therein an egregious murderer, thief, or any opprobrious epithet you may choose to give me, bad enough to describe all past villany:—let some upright justicer doom me to the cord, the knife, or poison."

214. "justicer." Cf. *K. L.*, III, vi, 59, 23, and IV, ii, 79.

216, 217. That is, whose loathsomeness makes all abhorred things less loathsome. Cf. *T. of A.*, IV, iii, 366; *T. & C.*, V, ii, 179, 180, and *W. T.*, III, ii, 190, 191; cf. also l. 163, where "laming" has the opposite sense to "amend" in this.

220, 221. Posthumus here appears to reflect upon Iachimo's expression in l. 164. Imogen was, he asserts, not only the temple or shrine of virtue, but virtue herself.

My queen, my life, my wife! O Imogen,

Imogen, Imogen!

*Imo.* Peace, my lord! ~~hear—hear—~~

*Post.* Shall's have a play of this? Thou scornful page,  
There lie thy part. [*He throws her from him: she falls.*]

*Pisa.* O gentlemen, help

Mine and your mistress! O my lord Posthumus,

230

You ne'er kill'd Imogen till now. Help, help

Mine honour'd lady!

*Cym.* Does the world go round?

*Post.* How come these staggers on me?

*Pisa.* Wake, my mistress!

*Cym.* If this be so, the gods do mean to strike me

To death with mortal joy.

*Pisa.* How fares my mistress?

*Imo.* O get thee from my sight:

Thou gav'st me poison: dangerous fellow, hence!

Breathe not where princes are.

*Cym.* The tune of Imogen!

227 *hear, hear* F<sub>1</sub> *here, here* Collier conj.

233 *come* Rowe *came* F<sub>1</sub>.

260 *fro* F<sub>1</sub> *from* Rowe.

229. Here, as in *T. N.*, III, iv, 140, 141; *A. Y. L.*, II, vii, 137—139; *A. & C.*, V, ii, 216—221; *W. T.*, III, ii, 37, 38, stage-acting is spoken of in association with the action represented.

234, 235. Cf. *P.*, V, i, 192—196.

238. "The tune of Imogen." Cf. IV, ii, 48 *supra*, and *K. L.*, V, iii, 262, 273. So Dickens, in *The Battle of Life*, 1846, p. 160—"Oh Marion, to hear you speak again." Had Imogen's voice the charm of Cordelia's?

*Pisa.* Lady, the gods throw stones of sulphur on me, if  
That box I gave you was not thought by me 240  
A precious thing, I had it from the queen.

*Cym.* New matter still.

*Imo.* It poison'd me.

*Cor.* O gods!

I left out one thing which the queen confest,  
Which must approve thee honest. [*To Pisanio.*] "If Pisanio  
Have (said she) given his mistress that confection  
Which I gave him for cordial, she is serv'd  
As I would serve a rat."

*Cym.* What's this, Cornelius?

*Cor.* The queen, sir, very oft importun'd me  
To temper poisons for her, still pretending  
The satisfaction of her knowledge only, 250  
In killing creatures vile, as cats and dogs  
Of no esteem. I, dreading that her purpose  
Was of more danger, did compound for her  
A certain stuff, which, being ta'en, would cease  
The present power of life, but in short time  
All offices of nature should again

---

239. Is it not possible that the compositor caught "stones" from l. 222, where Posthumus says—"Spit, and *throw stones*, cast mire upon me." Capell, very awkwardly, omits "box" from l. 241 in order to take "Lady" into it, without detriment to the metre. "Stones of sulphur" would mean 'thunder-stones.'

243, 244. "I left out," &c. = I omitted to state a circumstance which the Queen confessed on her death-bed, and which, known, must approve her, Pisanio, honest: it was this, &c. "Which I gave her for a cordial" are the words that approve him honest.

Do their due functions. Have you ta'en of it?

*Imo.* Most like I did, for I was dead.

*Bel.* [www.libtool.com.cn](http://www.libtool.com.cn) My boys,

There was our error.

*Gui.* This is sure Fidele.

*Imo.* Why did you throw your wedded lady fro you? 260

Think that you are upon a rock, and now

Throw me again.

*Post.* Hang there like fruit, my soul,

Till the tree die.

*Cym.* How now, my flesh, my child!

What, mak'st thou me a dullard in this act?

Wilt thou not speak to me?

*Imo.* Your blessing, sir.

*Bel.* Though you did love this youth, I blame ye not:  
You had a motive for't.

*Cym.* My tears that fall

Prove holy-water on thee! Imogen,

Thy mother's dead.

*Imo.* I am sorry for't, my lord.

261. "Think you're upon a rock." "Rock" is here usually interpreted as a synonym for cliff or precipice. But it is surely enough to take it to mean rocky eminence, as a man who in shipwreck has found such a refuge. Cf. the *Eumenides*, 532, οὐδ' ὑπερθέοντ' ἄκραν. That Shakespeare meant this is proved by his recurrence to the nautical metaphor in I. 393 *infra*: "Posthumus anchors on Imogen." It is there he has found anchorage for his tempest-toss'd ship; and with this in mind she very touchingly adds to the above—"Now throw me from you"—*i. e.*, cast yourself once more adrift. It is only a precisianist who expects to find such a metaphor running on all fours.

262. Cf. the two metaphors, here and in IV, ii, 200—202 *supra*.

*Cym.* O she was naught ; and 'long of her it was 270  
That we meet here so strangely ; but her son  
Is gone, we know not how nor where.

*Pisa.* My lord,  
Now fear is from me, I'll speak truth. Lord Cloten,  
Upon my lady's missing, came to me  
With his sword drawn, foam'd at the mouth, and swore  
If I discover'd not which way she was gone,  
It was my instant death. By accident  
I had a feigned letter of my master's  
Then in my pocket, which directed him  
To seek her on the mountains near to Milford, 280  
Where in a frenzy, in my master's garments  
(Which he enforc'd from me) away he posts,  
With unchaste purpose, and with oath to violate  
My lady's honour : what became of him  
I further know not.

*Gui.* Let me end the story :  
I slew him there.

*Cym.* Marry, the gods forefend !  
I would not thy good deeds should from my lips  
Pluck a hard sentence : prythee, valiant youth,  
Deny't again.

*Gui.* I have spoke it, and I did it.

*Cym.* He was a prince. 290

*Gui.* A most uncivil one. The wrongs he did me

---

283. "With unchaste purpose." See III, v, 130—134 *supra*, note.  
288, 289. "Deny't again." Cf. *M.*, II, iii, 94, 95.

Were nothing prince-like ; for he did provoke me  
 With language that would make me spurn the sea,  
 If it could so roar to me I cut off's head,  
 And am right glad he is not standing here  
 To tell this tale of mine.

*Cym.* I am sorry for thee :  
 By thine own tongue thou art condemn'd, and must  
 Endure our law : thou'rt dead.

*Imo.* That headless man  
 I thought had been my lord.

*Cym.* Bind the offender,  
 And take him from our presence.

*Bel.* Stay, sir king.  
 This man is better than the man he slew,  
 As well descended as thyself, and hath  
 More of thee merited than a band of Clotens  
 Had ever scar for. Let his arms alone :  
 They were not born for bondage.

*Cym.* Why, old soldier,  
 296 sorry F<sub>3</sub> sorrow F<sub>1</sub>.

300

292. "nothing prince-like" = irregularous. See IV, ii, 313 *supra*, note.  
 294—296. Cf. IV, ii, 115, 116 *supra*.

304. "scar" has two leading senses ; 1, a rock (as being something sheared or cut from the land). 2, a score cut, seam, scratch, or other mark indicative of violent usage ; and herein especially the mark of a healed wound. In the latter sense it is employed here ; but the *particular* is put for the *general*, by a very common figure (*synecdoche*) ; and "Had ever scar for" = Ever showed evidence of "desert in service," earning a like recognition. Scar on the body is the *particular*, of which such evidence (or external indication) is the *general*. If the rhetoric of some editors is faulty, their logic is so too ; for it has been contested whether Cloten had

Wilt thou undo the worth thou art unpaid for  
 By tasting of our wrath? How of descent  
 As good as we? [www.libtool.com.cn](http://www.libtool.com.cn)

*Arv.* In that he spake too far.

*Cym.* And thou shalt die for't.

*Bel.* We will die all three,

But I will prove that two on's are as good  
 As I have given out him. My sons, I must,  
 For mine own part, unfold a dangerous speech,  
 Though haply well for you.

310

310 *on's* F<sub>2</sub> *one's* F<sub>1</sub>.

any *scar*, even whether he had ever seen service. But the argument is simply, that how great soever is the desert of Cloten, or of any number of such fellows, it is less than that of Guiderius. Cf. *T. & C.*, I, i, 113, 114.

Let Paris bleed: 'tis but a scar to scorn:  
 'Paris is gored by Menelaus' horn.'

The latter line is the supposed expression of the scorn: yet it is never so pointed. Here *scar* is (1) the cicatrix of the wound, and also (2) the evidence of Paris' wounded honour. In *A. W.*, IV, ii, 38, "scarre" cannot have this meaning: but Cf. *A. W.*, IV, v, for two examples of *scar* in the primary sense.

307. "tasting" = incurring (or sharing) some measure of. The word is used in the same sense further on: Cf. l. 403 *infra*, "For they [the Romans] shall taste our comfort." The Clarks think that in the former place the sense suggested by Staunton may lurk—viz., "testing"—but that is a strained interpretation.

309. "We will die all three." Dr. Elze would assign these words to Arviragus, because it is only Belarius and Guiderius that are condemned to death. This is to miss the sense of "But" in the next line (as Tyrwhitt did in III, vii, 40, where, however, it means *only*): the meaning being, "We will die, all three, *if I do not* fulfil my promise, and prove that Guiderius and his brother are as well descended as the King." Cf. *K. L.*, III, vii, 65, 66, and *H. T.*, V, iii, 62.

*Arv.* Your danger's ours.

*Gui.* And our good his.

*Bel.* [www.libtool.org](http://www.libtool.org) Have at it then! By leave, [*To*  
Thou hadst, great king, a subject, who [*Belarius.*  
Was call'd Belarius.

*Cym.* What of him? he is  
A banish'd traitor.

*Bel.* He it is that hath  
Assum'd this age: indeed a banish'd man,  
I know not how a traitor.

*Cym.* Take him hence!  
The whole world shall not save him.

*Bel.* Not too hot: 320  
First pay me for the nursing of thy sons,  
And let it be confiscate all, so soon  
As I have receiv'd it.

*Cym.* Nursing of my sons?

*Bel.* I am too blunt and saucy: here's my knee;  
Ere I arise I will prefer my sons:  
Then spare not the old father. Mighty sir,  
These two young gentlemen that call me father,  
And think they are my sons, are none of mine:  
They are the issue of your loins, my liege,

314,315 *his F<sub>1</sub> is your good Elze. Have at it then, by leave F<sub>1</sub> Have at it then. By leave! Elze (in two lines).*

318. "Assumed this age" = Assumed this appearance of age, from what I presented when you last saw me. (*Henley*).

320. "Not too hot." Cf. *W. T.*, I, ii, 108.



And blood of your begetting.

*Cym.* How? my issue? 330

*Bel.* So sure as light is your father's I, old Morgan,  
 Am that Belarius whom you sometime banished :  
 Your pleasure was my mere offence, my punishment  
 Itself, and all my treason : that I suffer'd  
 Was all the harm I did. These gentle princes—  
 For such and so they are—these twenty years  
 Have I train'd up : those arts they have as I  
 Could put into them. My breeding was, sir,  
 As your highness knows : their nurse, Euriphile,  
 Whom for the theft I wedded, stole these children 340  
 Upon my banishment : I mov'd her to't,  
 Having receiv'd the punishment before  
 For that which I did then. Beaten for loyalty  
 Excited me to treason. Their dear loss,  
 The more of you 'twas felt, the more it shap'd  
 Unto my end of stealing them. But, gracious sir,  
 Here are your sons again, and I must lose  
 Two of the sweet'st companions in the world.  
 The benediction of these covering heavens  
 Fall on their heads like dew ! for they are worthy 350  
 To inlay heaven with stars.

333 *mere* Rann (Tyrwhitt conj.) *neere* F<sub>1</sub>.

350 *like* F<sub>2</sub> *liks* F<sub>1</sub>.

349, 350. Cf. l. 267, 268 *supra*.



To be his evidence now.

*Cym.* O, what am I ?

A mother to the birth of three ?  
 Ne'er mother  
 Rejoic'd deliverance more. Blest pray you be,  
 That after this strange starting from your orbs  
 You may reign in them now. O Imogen,  
 Thou hast lost by this a kingdom.

370

*Imo.* No, my lord,

I have got two worlds by't. O my gentle brothers,  
 Have we thus met ? O, never say hereafter  
 But I am truest speaker. You call'd me brother  
 When I was but your sister : I you brothers  
 When ye were so indeed.

*Cym.* Did you e'er meet ?

*Arv.* Ay, my good lord.

*Gui.* And at first meeting lov'd,

Continued so, until we thought he died.

*Cor.* By the Queen's dram she swallow'd.

*Cym.* O rare instinct ! 380

When shall I hear all through ? This fierce abridgment  
 Hath to it circumstantial branches, which  
 Distinction should be rich in. Where ? how liv'd you ?  
 And when came you to serve our Roman captive ?

367 *O what am I ?* Hanmer *Oh, what am I* F<sub>1</sub>.

369 *pray* F<sub>1</sub> *may* Rowe.

377 *ye* Rowe 2 *we* F<sub>1</sub>.

370. "starting from your orbs." Cf. *H.*, I, v, 17.

How parted with your brothers? how first met them?  
 Why fled you from the court? and whither? These  
 And your three ~~motives to the battle,~~ with  
 I know not how much more, should be demanded,  
 And all the other by-dependencies  
 From chance to chance; but nor the time nor place  
 Will serve our long interrogatories. See,  
 Posthumus anchors upon Imogen;

390

385 *brothers* Rowe 2 *brother* F<sub>1</sub>.

386 *whither?* These Theobald *whether these?* F<sub>1</sub>.

386. Here (as in l. 134 where F<sub>1</sub> has "One" = On) the alteration is simply one of spelling: "whether" and "hether" being ordinary literal forms of "whither" and "hither" at the period when Shakespeare wrote.

389. "by-dependencies." See I, vii, 106 *supra*, note.

392. "Posthumus anchors on Imogen." A similar figure is employed in *M. for M.*, II, iv, 3; and Cf. *W. T.*, I, ii, 263, 264. The metaphor here recalls what Dyce describes as the "affecting passage" at ll. 262, 263, with its implied allusion to the storm which threatened fatal shipwreck to Posthumus. We are glad to lose sight of him at such safe anchorage; and are reminded of Alaric Watts's beautiful verse—

His bark's at anchor, its sails are furl'd,  
 It has 'scaped the storm's deep chiding,  
 And safe from the buffeting waves of the world  
 In a haven of peace is riding:

and of the opposite fate delineated so well in another of his poems—

Even a thought  
 Of her, not seldom, hath the power to lift  
 My soul above the toils the world hath wrought  
 Round its aspiring wings.—*But I'm adrift.*

Stevens thought the interest of the drama ceases at the point when Posthumus and Imogen are reunited; citing the authority of Horace, as well as of Aristarchus and Aristophanes the Grammarian, who held that the *Odyssey* should have ended as soon as Ulysses was restored to Penelope. But surely Shakespeare judged right in bringing about the reconciliation of Cymbeline and Belarius, and the proclamation of peace with the Romans.

And she, like harmless lightning, throws her eye  
 On him, her brothers, me, her master, hitting  
 Each object with a joy the counter-change  
 Is severally in all. Let's quit this ground,  
 And smoke the temple with our sacrifices.

Thou art my brother, so we'll hold thee ever. [To Belarius.

*Imo.* You are my father too, and did relieve me,  
 To see this gracious season.

*Cym.* All are o'erjoy'd 400  
 Save these in bonds : let them be joyful too,  
 For they shall taste our comfort.

*Imo.* My good master,  
 I will yet do you service. [Unlocking his gyves.

*Luc.* Happy be you !

*Cym.* The forlorn soldier that so nobly fought,  
 He would have well becom'd this place, and grac'd  
 The thankings of a king.

*Post.* I am, sir,  
 The soldier that did company these three  
 In poor beseeming : 'twas a fitment for  
 The purpose I then follow'd. That I was he,  
 Speak, Iachimo : I had you down, and might 410  
 Have made you finish.

*Iach.* I am down again ;  
 But now my heavy conscience sinks my knee,  
 As then your force did. Take that life, 'beseech you,  
 Which I so often owe ; but your ring first,

400 *All are* Ed. conj. *All* F<sub>1</sub>.

404 *so* F<sub>2</sub> *no* F<sub>1</sub>.

411 *you* F<sub>1</sub> *your* F<sub>2</sub>.

And here the bracelet of the truest princess  
That ever swore her faith. [Giving Posthumus the jewels.

*Post.* [www.libtcl.com.cn](http://www.libtcl.com.cn) Kneel not to me ;  
The power that I have on you is to spare you :  
The malice towards you to forgive you : live,  
And deal with others better !

*Cym.* Nobly doom'd !  
We'll learn our freeness of a son-in-law : 420  
Pardon's the word to all.

*Arv.* You help us, sir,  
As you did mean indeed to be our brother ;  
Joy'd are we that you are.

*Post.* Your servant, princes. Good my lord of Rome,  
Call forth your soothsayer. As I slept, methought  
Great Jupiter, upon his eagle back'd,  
Appear'd to me, with other sprightly shows  
Of mine own kindred. When I wak'd I found  
This label on my bosom, whose containing  
Is so from sense in hardness that I can 430  
Make no collection of it. Let him shew  
His skill in the construction.

*Luc.* Philarmonus !

*Sooth.* Here, my good lord.

*Luc.* Read, and declare the meaning.

422. "indeed" = actually; as in l. 377 of this scene.

431. "collection" = inference. Cf. *H.*, IV, v, 9, and Dr. Henry More's *Psychozoia* (To the Reader): "But this threefold Hypostasis . . . cannot be known by experience, but is rather concluded by *collection* of reason." (Grosart, p. 12).

Sooth. [*Reads.*] *Whenas a lion's whelp shall, to himself unknown, without seeking find, and be embraced by a piece of tender air; and when from a stately cedar shall be lopt branches, which being dead many years shall after revive, be jointed to the old stock, and freshly grow; then shall Posthumus end his miseries, Britain be fortunate and flourish in peace and plenty.*

Thou, Leonatus, art the lion's whelp, 440  
 The fit and apt construction of thy name,  
 Being Leo-natus, doth import so much :  
 The piece of tender air, thy virtuous daughter, [*To Cymbeline.*  
 Which we call *mollis aer*, and *mollis aer*  
 We term it *mulier*; which *mulier* I divine  
 Is this most constant wife [*To Posthumus*], who even now,  
 Answering the letter of the oracle,  
 Unknown to you, unsought, were clipt about  
 With this most tender air.

*Cym.* This hath some seeming.

*Sooth.* The lofty cedar, royal Cymbeline, 450  
 Personates thee; and thy lopt branches point  
 Thy two sons forth, who, by Belarius stolen,  
 For many years thought dead, are now reviv'd,  
 To the majestic cedar join'd, whose issue  
 Promises Britain peace and plenty.

*Cym.* Well,  
 By peace we will begin. And, Caius Lucius,

446 *this* F<sub>1</sub> *thy* Capell.

456 *By* Hanmer *My* F<sub>1</sub>.

Although the victor, we submit to Cæsar  
 And to the Roman empire, promising  
 To pay our wonted tribute, from the which  
 We were dissuaded by our wicked Queen, 460  
 Whom heavens, in justice, both on her and hers  
 Have laid most heavy hand.

*Sooth.* The fingers of the powers above do tune  
 The harmony of this peace. The vision  
 Which I made known to Lucius, ere the stroke  
 Of this yet scarce-cold battle, at this instant  
 Is full accomplish'd ; for the Roman eagle,  
 From south to west on wing soaring aloft,  
 Lessen'd herself, and in the beams o'th'sun  
 So vanish'd ; which foreshew'd our princely eagle,  
 Th'imperial Cæsar, should again unite 470  
 His favour with the radiant Cymbeline,  
 Which shines here in the west.

*Cym.* Laud we the gods,  
 And let our crooked smokes climb to their nostrils  
 From our blest altars ! Publish we this peace  
 To all our subjects. Set we forward : let  
 A Roman and a British ensign wave  
 Friendly together : so through Lud's town march,  
 And in the temple of great Jupiter  
 Our peace we'll ratify : seal it with feasts. 480  
 Set on there ! never was a war did cease,  
 (Ere bloody hands were wash'd), with such a peace. [*Exeunt.*

466 *this yet F<sub>2</sub>, yet this F<sub>1</sub>.*





## Supplementary Annotations.

Page.	Act.	Scene.	Line of Text.	Addendum.
10	I	ii	49	Cf. also <i>T. of A.</i> , I, ii, 128, 129.
"	"	"	55	" <i>T. &amp; C.</i> , IV, iv, 59, and <i>A. &amp; C.</i> , II, vi, 85, 86.
11	"	"	57	" Surrey's <i>Poems</i> —"he <i>fraughteth</i> full our breasts."
"	"	"	66	" 2 <i>K. H.</i> 6, IV, ii, 25, "senseless" is the M. E. word for our <i>insensible</i> .
12	"	"	66, 67	" III, vi, 15—17 <i>infra</i> .
"	"	"	77, 78	" <i>Paradise Lost</i> , Bk. viii, 562—570.
15	"	iii	3	Mr. G. Gould has also proposed this emendation. Cf. Davenant's <i>Unfortunate Lovers</i> , III, i, <div style="margin-left: 40px;">                     Make haste and <i>shift</i> the air,                      There's nothing so <i>unwholesome</i>, &amp;c.                      and Webster's <i>White Devil</i>, I,                      You <i>shift your shirt</i> there, when you retire from tennis.                 </div>
20	"	iv	33	<b>after</b> disjunctive As in V, iii, 50 <i>infra</i> .
"	"	"	"	<b>after 173</b> and III, ii, 64 <i>infra</i> .
21	"	v	5, 6	"and I to peruse him." Here "had" is to be understood before "to."
22	"	"	10	The allusion to the sun, in compliment to a woman's charms, is also in Greene's <i>Menaphon</i> , 1589 (Arber, p. 72). "Pardon me, faire Shepherdesse (quoth Pleusidippus), if it be a fault, for I cannot choose, being eagle-sighted, but gaze on the Sunne the first time I see it."
"	"	"	12, 13	Cf. also Webster's <i>White Devil</i> , I, My lords, you shall not <i>word</i> it any further.

Page.	Act.	Scene.	Line of Text.	Addendum.
22	I	v	15, 16	at end of note (p. 23) After all, the Clarkes may be right here, and the verb "are" ("are wonderfully to extend him") may be governed by the collocated substantives, "This matter" and "his banishment."
25	"	"	35	after occasion, as in <i>W. T.</i> , V, ii, 20.
"	"	"	"	at end of note Cf. IV, iv, 19 <i>infra</i> .
"	"	"	48	after country as also of <i>family, mountain</i> , and a few others.
27	"	"	61	after Britaine Mr. Gould has the same remark in his <i>Corrigenda and Explanations of Shakespeare</i> , 1884, p. 47.
28	"	"	83	Cf. <i>O.</i> , IV, i, 28.
29	"	"	98	and l. 131 <i>infra</i> .
41	"	vii	17	Cf. <i>A. &amp; C.</i> , III, ii, 12.
43	"	"	40—42 & 46—49	at end of note and IV, ii, 133, 134 <i>infra</i> .
"	"	"	44, 45	" the late Mr. Hudson has the same interpretation.
44	"	"	50	after <i>T. of A.</i> , I, i, 191 and
48	"	"	104—106	Cf. <i>H.</i> , I, iii, 64, 65.
52	"	"	163, 164	Cf. <i>K. H.</i> 8, II, iv, 48, 49, "one, The wisest prince."
70	II	iii	131, 133	Also <i>Sir John Oldcastle</i> , "'Sblood, you rogue deliver, or I'll not leave you so much as a hair above your shoulders." This, of course, means, he will cut off his head.
73	"	iv	20	Cf. <i>Arden of Feversham</i> , 1770, p. 54, "If thou beest tainted for a penny matter."
79	"	"	116	In illustration of S. Walker's conjecture, "one, her woman," see I, vii, 163, 164 just above.
81	"	"	165	Cf. <i>W. T.</i> , IV, iv, 75, 76 for a still more forcible comparison of purity to snow.
84	III	i	20	Cf. 3 <i>K. H.</i> 6, IV, ii, 43, 44.
86	"	"	48	Cf. <i>A. &amp; C.</i> , I, ii, 199, and <i>W. T.</i> , IV, iv, 489.
87	"	"	83	Cf. also <i>W. T.</i> , III, iii, 1.

Page.	Act.	Scene.	Line of Text.	Addendum.
101	III	iv	34	Cf. 2 <i>K. H.</i> 4 (Induction) 4.
103	"	"	48	That "mother" is used as a warranty of female tenderness and gentleness in <i>A. Y. L.</i> , III, v, is proved by the following from <i>Sweetnam, the Woman-hater, Arraigned by Women</i> , 1620, V, ii (Grosart's <i>Occasional Issues</i> , vol. XIII, 75), Inhuman monster, hast thou nev'r a Mother.
104	"	"	61	This line recalls <i>Juvenal Sat.</i> , xi, 175, 176, Hæc eadem illi Omnia quum faciant, hilares nitidique vocantur.
"	"	"	62	Cf. <i>W. T.</i> , II, iii, 170.
109	"	"	136—138	Cf. Pope's <i>Windsor Forest</i> , l. 400, And seas but join the regions they divide. So De Quincey, in <i>The Sphinx's Riddle</i> (p. II of Essay), Rivers and seas, for instance, are useful, not merely as means of separating nations from each other, but also as means of uniting them.
110	"	"	154	"niceness" = scrupulousness. Cf. <i>M. for M.</i> , II, iv, 162 (nicety).
111	"	"	180	"we'll even All" = we'll do even All.
"	"	"	182	Cf. <i>P.</i> IV, i, 7, 8, but be A soldier to thy purpose.
114	"	v	33	Cf. also IV, ii, 205 <i>infra</i> , and <i>W. T.</i> , II, i, 82.
116	"	"	71, 72	Cf. <i>W. T.</i> , V, iii, 14—17.
120	"	vi	6	Cf. 2 <i>K. H.</i> 4, IV, i, 151.
121	"	"	27	But possibly Imogen is reflecting on her own harmless character as a "foe." <i>Critici judicent.</i>
129	IV	ii	4, 5	Cf. 244, 245 <i>infra</i> .
137	"	"	"	The Editors add to the stage direction, "with Cloten's head"—an addition hardly borne out by the text.
140	"	"	178	"Civility" = refinement. Cf. V, v, 292 <i>infra</i> (uncivil), and <i>T. G. V.</i> , V, iv, 156 (civil).
142	"	"	205	"easiest." Cf. "busic lest," in <i>T.</i> , III, i, 15.

Page.	Act.	Scene.	Line of Text.	Addendum.
143	IV	ii	215	That is, "He'll make his grave as pure and fresh as if he were asleep on a bed."
"	"	"	223—228	Stevens quotes from <i>The Owl</i> (Drayton), Covering with moss the dead's unclosed eye The little red-breast teacheth charitie.
				Both passages are drawn from an old legend of the ruddock's (or red-breast's) charitable office, in covering an unburied corpse with leaves and moss. One version is in <i>The Babes of the Wood</i> . Dr. Elze has also conjectured <i>wind around</i> for "winter-ground."
144	"	"	243	"came" = became. Cf. Sonnet 134, l. 11.
"	"	"	244	"paid" = punished; as we say, paid out. Cf. <i>Arden of Feversham</i> , 1770, p. 29, "If he be not paid his own."
148	"	"	323	Also <i>A. &amp; C.</i> , II, i, 45.
149	"	"	347	Also <i>A. Y. L.</i> , III, v, 50.
152	"	iii	3—7	Cf. <i>H.</i> , IV, v, 77—81 and <i>W. T.</i> , II, ii, 95 <i>et seq.</i>
154	"	"	29	"Affront" = bring to the encounter.
156	"	iv	19	Cf. <i>The Sad Shepherd</i> , II, i, that make me cheese To cloy the markets.
158	V	i	1	after cf. <i>K. L.</i> , II, iii, 5—7, "I am bethought."
160	"	"	20	"Mistress: peace!" It is but fair to give the passage quoted by Staunton in support of his very remarkable emendation—which some may think deserving of promotion to the text—as a proof that the word "Mistresspiece" was not an ingenious coinage of the distinguished critic. It is from Lord Herbert's <i>History of Henry VIII</i> , 1649. Among whom [the many faire Ladies], because Mistresse Elizabeth Blunt, daughter to Sir John Blunt, Knight, was thought, for her rare Ornaments of Nature and education, to be the beauty and Mistress-peece of her time, that entire affection passed betwixt them, as at last she bore him a sonne.

Page.	Act.	Scene.	Line of Text.	Addendum.
160	V	i	26,27	" Whose life Is every breath a death." Cf. <i>M. for M.</i> , III, i, 39,40.
161	,,	ii	3—6	Cf. <i>Philaster</i> , IV, 1, which imitates this: I hear the tread of people: I am hurt; The gods take part against me; could this boor Have held me thus else.
167	,,	iii	74,76	after helm." Also IV, iv, last line, <i>supra</i> , " Fortune brings in some boats that are not steer'd."
,,	,,	,,	,,	So in V, iv, 26 <i>infra</i> , "being yours," and V, v, 50 <i>infra</i> , "which being took."
168	,,	,,	91	Mr. Daniel's conjecture, adopted by the late Mr. Hudson in his <i>Harvard Ed.</i> , is felicitous enough: for Posthumus was a "lag." But "leg" is as defensible here, as "legs" in <i>K. R.</i> 2, II, iii, 90, where "legs" stands for exiles; and so "a leg" may well mean a fugitive. As the "leg" above was not to return, so the "legs" in <i>K. R.</i> 2 are "banish'd and forbidden" to return. Just so we speak of "the hands," where "hands" means men who use their hands in manufacture.
207	,,	v	444,445	Dr. Aldis Wright opportunely sends the following extract from a book of the time, giving the same fanciful and absurd etymology of <i>mulier</i> .  If any shall reply and say, that it is not to be wondered that the ancient Latinists neuer me'tioned these Etymologies, considering the names were not then in vse; I answer, that they had no good dexteritie in giuing Etymologies of Ancient latin words; witness the notation of <i>Mulier, quasi mollis aer</i> .  <i>A World of Wonders.</i> By Henry Stephen, translated by R. C., 1607, p. 292.

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