Information

University of Oslo
Department of Literature, Area Studies and European Languages
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ENG2327 - Shakespeare

The exam has five topics to choose from, and you will write an essay on one of them.

All questions must be answered in English.

What you write will be stored automatically every 15 seconds.

After starting the exam, you will see your remaining time in the upper left corner.

You are allowed to use an English-English dictionary, which is provided here in Inspera.

Break a leg!

1 Exam questions

Write an essay on ONE of the following topics:

1) Discuss the role and purpose of the Chorus in *Henry V*, paying specific attention to the prologues to Acts 1, 2, and 4. Pay special attention to any discrepancies between what the Chorus *tells us* and what the play *shows us*. [Texts provided.]

2) Write an essay about Jessica in *The Merchant of Venice*, in which you discuss the ways in which her figure, while performing a comic role, also troubles many people's responses to Shakespeare's comedy.

3) Write an essay on the dialogue between Claudius and Laertes at 4.7.1—146, paying attention to the ways in which Shakespeare reconfigures themes and images he has already developed earlier in the play. [Text provided.]

4) Write an essay on Othello's suicide speech (5.2.336—54). What does it show us about key themes and problems in the play as a whole? [Text provided.]

5) Does Shakespeare undermine his protagonists in *Antony and Cleopatra* to the extent that the play's status as a tragedy is also undermined? Discuss with detailed reference to the play.

Fill in your answer here

Format | B I U x_2 x^2 I_x | Ω | Σ

Words: 0

Maximum marks: 0

Question 1
Attached



Prologue *Enter* CHORUS

CHORUS O for a muse of fire, that would ascend
The brightest heaven of invention,
A kingdom for a stage, princes to act,
And monarchs to behold the swelling scene.
Then should the warlike Harry, like himself,
Assume the port of Mars, and at his heels
(Leashed in, like hounds) should famine, sword and fire
Crouch for employment. But pardon, gentles all,
The flat unraisèd spirits, that hath dared,
On this unworthy scaffold, to bring forth

Act 1, Scene 0

1.0 CHORUS The Folio text sets '*Enter Prologue*' centred, and puts the whole speech in two columns of italics, before marking '*Actus Primus. Scoena Prima*' within rules across the page. F's setting of the Chorus speeches is not wholly consistent. Three of them it sets with *Enter Chorus* centred (Acts 2, 3, and 5), while Act 4 has only *Chorus* centred. None has a speech heading. Since this Chorus compares itself to a regular Prologue (33), the description of himself by the second Prologue in Heywood's *Four Prentices of London* is worth noting: 'Do you not know that I am the Prologue? Do you not see this long black velvet cloak upon my back? Have you not sounded thrice? Nay, have I not all the signs of a Prologue about me?' The three 'sounds' were more likely to have been the knocks which traditionally introduce plays in France than three blasts of a trumpet.

1 **muse** i.e. inspiration.

1 **fire** One of the two elements that by its nature rises.

2 **invention** In rhetorical theory, the spirit of creativity. The ending -ion was pronounced as a dissyllable.

3–4 **princes . . . behold** As in the description of the battle of Crécy in 1.2.105–10, where the Black Prince 'played a tragedy' while his father Edward III watched.

4 **swelling** Compare *Mac.* 1.3.128–9: 'happy prologues to the swelling act / Of the imperial theme'.

5 **like himself** An early introduction for the 'acting' element in Henry's conduct. He is to be 'like' his real warrior self.

6 **port** deportment; posture and appearance. It may also signify an actor's 'part'. In *LLL* 5.2.56–7 'part' rhymes with 'short'.

7 **Leashed in** Hunting-dogs were held in threes on a single leash.

7 **famine, sword and fire** Holinshed (p. 567) reports Henry's oration to the besieged people of Rouen in 1418, where he declared 'that the goddesse of battell called *Bellona*, had three handmaidens . . . blood, fire, and famine'. See Appendix 2.

8 **gentles** gentlemen and gentlewomen.

9 **flat** not rising to heaven, as fire does. The image of unrisen bread is probably in the background.

9 **unraisèd spirits** not conjured up like demons.

9 **hath** A singular verb for a plural subject is not an uncommon feature of Henry's and the Chorus's syntax.

10 **unworthy scaffold** the stage platform. Whether this is real modesty or mock-modesty has been much debated, as has the question whether it refers to the Curtain or the Globe. See Introduction, p. 43.

The vasty fields of France? Or may we cram
Within this wooden O the very casques
That did affright the air at Agincourt?
Oh, pardon: since a crooked figure may
Attest in little place a million,
And let us, ciphers to this great account,
On your imaginary forces work.
Suppose within the girdle of these walls
Are now confined two mighty monarchies,
Whose high uprearèd and abutting fronts
The perilous narrow ocean parts asunder.
Piece out our imperfections with your thoughts.
Into a thousand parts divide one man,
And make imaginary puissance.
Think when we talk of horses that you see them
Printing their proud hooves i'th'receiving earth,
For 'tis your thoughts that now must deck our kings,
Carry them here and there, jumping o'er times,

ESSAY OPTION (1)

Act 1, Prologue 17 And] F; So *Taylor* 17 account] F (Accompt)

11 **cockpit** ring, arena, a deliberate diminutive. Pits for cock-fighting were far smaller than amphitheatres such as the Curtain and the Globe.

12 **vasty** spacious. For the inflated lexis used by the Chorus, see Introduction p. 15.

13 **casques** This seems to be the first of many uses of the rhetorical figure *syllepsis*, the same word with different senses, of which the most conspicuous example is Henry's redeployment of 'mock' in 1.2.285–6. The commonest 'wooden O' for cramming things into is a barrel or cask, not the casque or helmet of Agincourt. The wooden 'casks' of the first half of the sentence are swallowed by the iron 'casques' of the second half.

15 **a crooked figure** (1) a curved number, (2) an old and bent human figure. Sycorax in *Temp.* is said to have grown into a hoop (1.2.257–8). It is difficult to see how a single figure can signify one million, which is seven figures, but the allusion is to the addition of zeros which multiply the total.

16 **Attest** Vouch for, signify.

17 **ciphers** (1) numbers, (2) nonentities. A proverbial usage (Dent C391), the term is employed similarly in *LLL* 1.2.56 and *AYLI* 3.2.290.

17 **account** F's 'Accompt' emphasises the sense (1) of a 'reckoning', a sum in figures; it is also (2) a great story. The play is pervaded with images of money, mostly in accounting and reckoning (4.1.124), but also in gambling (3.7.96–7).

18 **imaginary forces** (1) powers of imagination; (2) fictional armies.

19 **girdle** A term with human associations, as in 'figure', (15). It recurs in the French king's reference to his daughter as a 'maiden city', 5.2.287.

20 **confined** in a prison, restricted (as of the imagination).

21 **abutting** Normally used of buildings constructed against one another.

21 **fronts** (1) the cliffs of Calais and Dover, (2) foreheads, (3) frontiers.

22 **perilous** Usually pronounced 'parlous', as a dissyllable.

23 **Piece out** Add to, augment.

25 **imaginary puissance** fictional armed force. See line 18.

28 **deck** clothe, equip.

29 **jumping** i.e. as on horseback.

Into an hour-glass. For the which supply
Admit me Chorus to this history,
Who, Prologue-like, your humble patience pray,
Gently to hear, kindly to judge our play. *Exit*

1.1 *Enter the two Bishops of* CANTERBURY *and* ELY

CANTERBURY My lord, I'll tell you, that self bill is urged
Which in th'eleventh year of the last king's reign
Was like, and had indeed against us passed
But that the scambling and unquiet time
Did push it out of farther question.
ELY But how, my lord, shall we resist it now?
CANTERBURY It must be thought on. If it pass against us
We lose the better half of our possession,

Act 1, Scene 1 1.1 *Actus Primus. Scoena Prima* F 4 scambling] F; scrambling *Taylor*

30 th'accomplishment . . . years This is the only acknowledgement that more than six years, from 1414 to 1420, have been compressed into the two-hour hour-glass of the play.

31 the which supply i.e. to support this effort of travel and time.

32–3 Chorus . . . Prologue-like An indirect statement that, although appearing merely as a Prologue, he will return to make choric comments on each act. For normal Prologues and their dress, see headnote to Act 1, Scene 0.

33 humble patience A striking inversion. Normally 'humble' precedes words such as 'servant', 'suitor', or 'suppliant', as in *3H6* 3.1.19, *R3* 1.1.74, *TN* 4.3.117. Here, after the identification of the 'Prologue-like' speaker, we might expect a term like the 'humble author' of *2H4*'s Epilogue. The transferred epithet works like the syllepsis of line 13.

34 to hear After inviting imagination to evoke the sights of war, the Chorus now emphasises the play as something to be listened to.

Act 1, Scene 1

0 SD the two Bishops F does not differentiate between the Archbishop and the Bishop, either here or at their entry in 1.2.7. Q omits this scene, but in Act 1, Scene 2 it also calls them '2 *Bishops*'. The Archbishop of Canterbury's tactic in the scene is described at length by Holinshed. The choice of Ely as the second bishop arose from an Elizabethan precedent. See note to line 8.

1 that self bill the self-same bill in Parliament. In 1410 the Commons raised the perennial question of the Church's huge and untaxable property holdings, and with strong support from the Lollards proposed to sequestrate much of them. See note to line 8.

3 like . . . passed was likely to be, and would have been, passed.

4 scambling violent; cognate with 'scrambling'. It is repeated by Henry with reference to his capture of Katherine at 5.2.187, and also used in *Ado* 5.1.94.

4 unquiet time Holinshed's term for the reason why the bill was shelved.

8 the better . . . possession Church property before the Reformation was enormous. Kings and Parliaments had argued over it since before the Statute of Mortmain, the first attempt to get lands away from the 'dead hand' of the Church, passed under Edward I. It was still a major issue in 1599. The Elizabethan Bishop of Ely, Richard Cox, had fought to retain his episcopal property from 1558 until 1581, so strongly that after his death Elizabeth kept the see of Ely vacant for eighteen years, up to February 1599. See John D. Cox, *Shakespeare and the Dramaturgy of Power*, pp. 106–8.

By testament have given to the Church
Would they strip from us, being valued thus:
As much as would maintain to the king's honour
Full fifteen earls and fifteen hundred knights,
Six thousand and two hundred good esquires,
And to relief of lazars and weak age
Of indigent faint souls, past corporal toil,
A hundred alms-houses, right well supplied;
And to the coffers of the king beside
A thousand pounds by th'year. Thus runs the bill.
ELY This would drink deep.
CANTERBURY 'Twould drink the cup and all.
ELY But what prevention?
CANTERBURY The king is full of grace, and fair regard.
ELY And a true lover of the holy Church.
CANTERBURY The courses of his youth promised it not.
The breath no sooner left his father's body
But that his wildness, mortified in him,
Seemed to die too. Yea, at that very moment
Consideration like an angel came,
And whipped th'offending Adam out of him,
Leaving his body as a paradise
T'envelop and contain celestial spirits.
Never was such a sudden scholar made,
Never came reformation in a flood
With such a heady currance scouring faults,

9 temporal secular. The issue at heart was one of taxation. Land bequeathed to the Church became exempt.

13–19 Full . . . by th'year. See Holinshed, p. 545: 'fifteene earles, fifteene hundred knights, six thousand and two hundred esquiers, and a hundred almesse-houses, for reliefe onelie of the poore, impotent, and needie persons, and the king to have cleerlie to his coffers twentie thousand pounds'.

15 lazars lepers or seriously diseased and disfigured invalids. The name originally came from the story of Lazarus in Luke 16.20.

19 the bill (1) the proposed act of Parliament, (2) the cost.

22 grace (1) Christian goodness, (2) beauty.

22 fair regard (1) highly respected, (2) respectful of the Church.

26 mortified (1) killed (as in his father's body), (2) thwarted, frustrated.

28 Consideration (1) spiritual contemplation, (2) careful thought.

29 th'offending Adam This account of Henry's conversion is phrased in the language of the baptismal service in the Book of Common Prayer, which speaks of 'the old Adam'. The 'Adam' of original sin was proverbial (Dent A29).

30 a paradise i.e. unfallen, like Adam in Eden.

33 in a flood More likely the Herculean labour of cleaning the Augean stables than Noah's flood. See line 35.

34 currance *OED* acknowledges 'currence' as a variant of 'currency', flowing. Walter wrongly calls it a 'nonce word'.

2.0 *Enter* CHORUS

CHORUS Now all the youth of England are on fire
And silken dalliance in the wardrobe lies.
Now thrive the armourers, and honour's thought
Reigns solely in the breast of every man.
They sell the pasture now to buy the horse,
Following the mirror of all Christian kings
With wingèd heels, as English Mercuries.
For now sits expectation in the air,
And hides a sword from hilts unto the point
With crowns imperial, crowns and coronets
Promised to Harry and his followers.
The French, advised by good intelligence
Of this most dreadful preparation,
Shake in their fear, and with pale policy
Seek to divert the English purposes.
O England: model to thy inward greatness,
Like little body with a mighty heart,

Act 2, Scene 0 0 SD *Enter* CHORUS] *Flourish. Enter Chorus.* F

Act 2, Scene 0

2.0 Johnson introduced the act division here. Pope transposed Act 2, Scene 1 to before the Chorus, in order to eliminate the Chorus's confusing announcement of arrival at Southampton when the first scene of the act is in London.

1 **on fire** Proverbial (Dent F287.1). The image picks up the first Chorus's 'Muse of fire'.

2 **wardrobe** A dressing-room. Metal clothing is replacing the silks of lovers.

5 A paradox. Horses normally need pasture. One is fixed, the other a means to travel.

6 **the mirror of all Christian kings** The term is a conflation of *A Mirror for Magistrates* and Erasmus's *Institutio Principis Christiani*, the Institution of the Christian Ruler. Hall called Henry the 'mirror of Christendom'. A 'mirror' is a model or paragon, not a looking-glass.

7 **Mercuries** Mercury was the Roman god with winged heels and hat.

9–11 **hides . . . followers** One of Edward III's heraldic devices was a sword ringed by three crowns. Here the sword which buys military conquest will be concealed from view by the crowns which will be its reward. The lines also carry a distinctly incongruous memory from *Famous Victories*, where in a comic incident at Agincourt the clown Dericke is threatened by a French soldier. He offers to buy his life by covering the soldier's sword with gold crowns (coins). When the soldier puts the sword down so that Dericke can more easily cover it with the crowns, Dericke snatches it up and threatens the Frenchman with it. See Appendix 1.

9 **hilts** the cross-piece at the base of the handle.

10 **crowns imperial** The flower known as the crown imperial is named in *WT* 4.4.126, along with 'bold oxlips'. There is something sylleptic, as in 1.0.13, about the transition from crowns to flowers.

10 **coronets** Variously pronounced with two or three syllables. In *Ham.* 4.7.172 it is spelled 'coronet', in *Ant.* 4.12.27 'crownet'.

12 **intelligence** news, spying.

14 **pale policy** i.e. timid plotting, not fiery militancy. It stands on Hamlet's side with the 'pale cast of thought' rather than the 'native hue of resolution'.

16 **England** It is deliberately left unclear at this point whether the Chorus means Henry or his country.

16 **model** paragon, exemplar.

17 The first recorded use of this saying. See Dent B501.

What mightst thou do, that honour would thee do,
Were all thy children kind and natural?
But see, thy fault France hath in thee found out,
A nest of hollow bosoms, which he fills
With treacherous crowns, and three corrupted men –
One, Richard, Earl of Cambridge, and the second
Henry, Lord Scroop of Masham, and the third
Sir Thomas Gray, knight of Northumberland –
Have for the gilt of France (oh, guilt indeed)
Confirmed conspiracy with fearful France,
And by their hands this grace of kings must die,
If hell and treason hold their promises,
Ere he take ship for France, and in Southampton.
Linger your patience on, and we'll digest
Th'abuse of distance, force perforce a play.
The sum is paid, the traitors are agreed,
The king is set from London, and the scene
Is now transported, gentles, to Southampton.
There is the playhouse now, there must you sit,
And thence to France shall we convey you safe
And bring you back, charming the narrow seas
To give you gentle pass, for if we may
We'll not offend one stomach with our play.

20 fault France] F; fault! France *Capell* **32** force perforce] *Taylor;* force F

18 **would thee do** i.e. would do to thee.

19 **kind** i.e. naturally filial.

21 **nest** Normally used of vipers.

21 **hollow bosoms** (1) empty of heart, (2) hungry for gain.

21 **he** i.e. the French king ('France' at line 20).

22 **crowns** the French *écu*, a gold coin.

23 **Cambridge** Cambridge's claim to the crown, or specifically his plan that it should descend through his wife to his son, the York of the *H6* plays, is conspicuously omitted here. This omission was evidently noted by the four authors of *Oldcastle*, who spelled it out in detail. See Introduction, pp. 21–2.

26 **gilt . . . guilt** A *paronomasia*.

28 **grace** Canterbury and Ely emphasise this term for Henry at 1.1.22 and 53.

30 **Southampton** Historically Henry did ship his forces from Southampton, which was where the conspiracy was uncovered. The Chorus's triple emphasis on the locality, at 30, 35, and 42 has caused confusion, since the first scene of Act 2 is back in London and the Chorus to Act 3 in the F text sends him out from Dover. Many productions have followed Pope's precedent and transferred the whole Chorus to follow Act 2, Scene 1. Others have split the Chorus into two at line 32, putting the Southampton transfer at the beginning of Act 2, Scene 2. See note to line 41, and Introduction, pp. 57, 60.

31–2 **digest . . . distance** (1) absorb the offence, (2) compress the length.

32 **force perforce** 'Force' is force-feeding or cramming, an image developed from 'digest' in the previous line. Both the pun and the metre are improved by Taylor's addition.

38 **And bring you back** A slightly arch comic afterthought.

38 **charming** Like a magician.

40 **offend one stomach** make sick, either by the sea journey or poor taste.

But when the king come forth, and not till then,
Unto Southampton do we shift our scene. *Exit*

2.1 *Enter Corporal* NYM *and Lieutenant* BARDOLPH

BARDOLPH Well met, Corporal Nym.
NYM Good morrow, Lieutenant Bardolph.
BARDOLPH What, are Ancient Pistol and you friends yet?
NYM For my part, I care not. I say little, but when time shall serve there shall be smiles, but that shall be as it may. I dare not fight, but I will wink and hold out mine iron. It is a simple one, but what though? It will toast cheese, and it will endure cold as another man's sword will, and there's an end.
BARDOLPH I will bestow a breakfast to make you friends, and we'll

41 when] *This edn (Blayney conj.);* till F **Act 2, Scene 1** 3 Ancient] F; Ensign *Taylor* 8 there's an end] F; theres the humor of it Q

41 when the Peter Blayney's conjecture resolves much of the discomfort registered by Pope and others over the contradiction between the Chorus announcing arrival at Southampton and the immediate entry of the Eastcheap clowns. F's 'till the' must be a compositor error by anticipation of 'till then' at the end of the line. An F manuscript reading 'when the' allows the Chorus to adjust his previous announcement about the transfer to Southampton, making allowance for the arrival of the clowns but avoiding explicit acknowledgement of their existence.

Act 2, Scene 1

0 SD *Corporal* Barnabe Rich, in *A Pathway to Military Practise*, 1587, says 'Of the Corporall or Launce-*prezado*: It is much beneficiall for the redines for service, that a company of men should be devided into fower squadrons, the weapons equally devided, and to be committed to the charge of foure Corporalls.' (G3).

0 SD NYM In F Compositor B spells the name 'Nym' for this scene and 4.4, while Compositor A elsewhere spells it 'Nim'. Nym, a notably small and skinny man, does not appear in *2H4*, but he is in *Wiv.* In thieving slang, to 'nim' meant to steal.

0 SD *Lieutenant* BARDOLPH He is a corporal at *2H4* 2.4.253, and at 3.2.2 below. Here the rank places him above 'Ancient' Pistol as well as Nym.

3 Ancient A rank below that of lieutenant but above corporal. Originally bearer of a company's flag or ensign, it was the senior non-gentlemanly rank. Rich says 'As the Ensigne in the fielde is the honour of the bande, so the Ensign bearer in like case should be honoured by his company, and this reputation is best attained, by his owne curteous demeanour towards ye soldiers, the loove of them concerneth greatly his owne safety, in all perrilles and attempts' (G1^{v}). Usually he was responsible for feeding the company, the 'sutler' post that Pistol claims for himself in line 88, for which honesty was an important qualification. In *Oth.* 'honest' Iago is Othello's 'ancient'. For the spelling, see Introduction, p. 63.

3 Pistol The name was pronounced 'pizzle'. Mrs. Quickly in *2H4* 2.4.161 calls him 'Captaine Peesell'. See Cercignani, p. 345.

3 friends The reason for the quarrel between Nym and Pistol only becomes clear at 15–17.

4–5 shall . . . shall . . . shall be as it may The emphatic 'shall' leads up to a very ordinary proverbial saying (Dent T202), which Nym repeats as a catchphrase at 13, 18 and 101. His main comic idiom is the repetition of banal proverbial sayings.

6 wink close my eyes.

6 iron sword, useful for toasting cheese on.

7 endure cold Toasting cheese would make it hot, but not fighting.

8 there's an end Another proverbial catchphrase (Dent E113.1). Q's alternative, 'there's the humour of it', is used by Nym more commonly in *Wiv.*

be all three sworn brothers to France. Let't be so, good Corporal Nym.
NYM Faith, I will live so long as I may, that's the certain of it, and when I cannot live any longer I will do as I may. That is my rest, that is the rendezvous of it.
BARDOLPH It is certain, corporal, that he is married to Nell Quickly, and certainly she did you wrong, for you were troth-plight to her.
NYM I cannot tell. Things must be as they may. Men may sleep, and they may have their throats about them at that time, and some say knives have edges. It must be as it may. Though patience be a tired mare, yet she will plod. There must be conclusions. Well, I cannot tell.

Enter PISTOL *and* QUICKLY

BARDOLPH Here comes Ancient Pistol and his wife. Good corporal, be patient here.
NYM How now, mine host Pistol?
PISTOL Base tyke, call'st thou me host? Now by this hand I swear I scorn the term, nor shall my Nell keep lodgers.
HOSTESS No, by my troth, not long, for we cannot lodge and board

21 mare] Q; name F 22 tell] F; tell, and there is the humour of it Q 25 SH NYM] Q; *not in F* 26 tyke] F; slaue Q; tick *Taylor*

10 sworn brothers Bardolph means a brotherhood of thieves who swear loyalty to one another in blood. 'France' makes it an anticipation of Henry's declaration at Agincourt, 4.3.61–3.

13 I will do as I may A perversion of the proverb used in 4–5. Here it compounds the more usual expression 'I will die as I may.' In view of the cause of the quarrel over which Nym is grieving here, 'do' probably means sexual doing.

14 rest (1) musically, a pause, (2) in primero (a card game), the reserved stake, the last chance.

14 rendezvous The first use of French in the play. It meant not so much a meeting place as a refuge.

15–16 Nell Quickly The Hostess of the Eastcheap tavern in *2H4*.

16–17 troth-plight to engaged to marry.

18 I cannot tell Proverbial (Dent T85.1). Nym repeats it at the end of this speech.

19–20 throats . . . knives The first of several references to cutting throats. See Introduction, p. 27.

21 mare Q's reading uses the old proverb. E. A. J. Honigmann, in *MLR* 50 (1955), 197, argues for the F 'name' on the ground that the puns Nym / name, plod / plot are deliberate distortions of the proverb. But Nym's other proverbial phrases are plodding and undistorted.

25 SH NYM Q's attribution of this line must be right, since Nym is far more likely than the peace-making Bardolph to replace Pistol's military title with the insulting name of a taverner. The form of address is a derisive allusion to his marriage to the Hostess.

26 tyke a mongrel or cur. Malone notes a 'tick' as a parasite, which would lodge on a 'host', and a pun may be intended. But on the strength of the frequent references to dogs in the play, F's 'tike' seems preferable. F *Lear* has a 'bobtail tike or trundle-tail' in a list of dogs at 3.6.7.

27 lodgers By extension from the insulting 'host' of the previous line.

CONSTABLE A valiant and most expert gentleman. Would it were day! Alas, poor Harry of England! He longs not for the dawning as we do.

ORLÉANS What a wretched and peevish fellow is this king of England, to mope with his fat-brained followers so far out of his knowledge.

CONSTABLE If the English had any apprehension they would run away.

ORLÉANS That they lack, for if their heads had any intellectual armour they could never wear such heavy headpieces.

RAMBURES That island of England breeds very valiant creatures. Their mastiffs are of unmatchable courage.

ORLÉANS Foolish curs, that run winking into the mouth of a Russian bear and have their heads crushed like rotten apples. You may as well say that's a valiant flea that dare eat his breakfast on the lip of a lion.

CONSTABLE Just, just. And the men do sympathise with the mastiffs in robustious and rough coming on, leaving their wits with their wives. And then, give them great meals of beef and iron and steel, they will eat like wolves and fight like devils.

ORLÉANS Ay, but these English are shrewdly out of beef.

CONSTABLE Then shall we find tomorrow they have only stomachs to eat and none to fight. Now is it time to arm. Come, shall we about it?

ORLÉANS It is now two o'clock. But let me see, by ten
We shall have each a hundred Englishmen!

Exeunt

136 shrewdly] F (shrowdly)

120 mope blunder aimlessly.

122 apprehension (1) good sense, understanding, (2) fear.

127 mastiffs The dog image is taken from Harrison's 'Description' in Holinshed's *Chronicles*, Volume I, p. 230: 'The mastiffe, tie dog, or banddog, so called bicause manie of them are tied up in chaines and strong bonds, in the daie time, for dooing hurt abroad, which is an huge dog, stubborne, ouglie, eager, burthensome of bodie (& therefore but of little swiftnesse) terrible and fearful to behold, and oftentimes more fierce and fell than anie Archadian or Corsican cur. Our Englishmen to the intent that these dogs may be more cruell and fierce, assist nature with some art, use and custome. For although this kind of dog be bold: yet will they increase these their stomachs by teaching them to bait the beare, the bull, the lion, and other such like cruell and bloudie beasts (either brought over or kept up at home, for the same purpose) without anie collar to defend their throats.' For the consistent application of dog images to soldiers through the play, see Introduction, p. 14.

128 winking with their eyes closed.

132 sympathise with match, resemble in spirit.

134 give i.e. if you give.

136 shrewdly F's spelling suggests a pun on death.

138 stomachs (1) appetites, (2) courage.

138 Now . . . arm The Constable makes the point that Bourbon went off to arm fifty lines or

4.0 [*Enter* CHORUS]

CHORUS Now entertain conjecture of a time
When creeping murmur and the poring dark
Fills the wide vessel of the universe.
From camp to camp, through the foul womb of night,
The hum of either army stilly sounds,
That the fixed sentinels almost receive
The secret whispers of each other's watch.
Fire answers fire, and through their paly flames
Each battle sees the other's umbered face.
Steed threatens steed, in high and boastful neighs,
Piercing the night's dull ear. And from the tents
The armourers accomplishing the knights
With busy hammers closing rivets up
Give dreadful note of preparation.
The country cocks do crow, the clocks do toll,
And the third hour of drowsy morning name.
Proud of their numbers and secure in soul
The confident and over-lusty French
Do the low-rated English play at dice,
And chide the cripple tardy-gaited night
Who like a foul and ugly witch doth limp
So tediously away. The poor condemnèd English,
Like sacrifices, by their watchful fires

Act 4, Scene 0 4.0] *Pope; Actus Tertius* F 16 name] *Steevens*^{2} *(conj. Tyrwhitt);* nam'd F 20 cripple] F (creeple)

Act 4, Scene 0

4.0 Pope corrects F's editorial slip once again.

1 entertain give hospitality to.

2 creeping Usually with a pejorative association. It is present in *Sejanus* (1603) 1.1.175–7: 'Now observe the stoupes, / The bendings, and the falls / Most creeping base.'

2 poring dark the dark which makes eyes squint or pore over what they see.

3 vessel bowl, container.

4 foul womb The night, which gives birth to nightmares. The witch Hecate rode on the night mare. The image of a limping witch is picked up again at 21–2.

5 stilly (1) quietly, (2) always. A poetic usage repeating the Chorus's habit of strengthening adjectives by adding a terminal y, as in 'vasty'.

8 paly The same usage, this time with a heraldic connotation, as in 'umbered'.

9 battle the army drawn up ready to fight.

9 umbered (1) orange-brown, lit by the fires, (2) in shadow. A heraldic colour.

12 accomplishing fitting the knights into their armour.

16 drowsy i.e. for country people normally woken by cocks, not the armies.

16 name F's 'nam'd' indicates a d/e misreading. See Textual Analysis, p. 214.

19 play at dice In *Famous Victories* E3^{r-v} the French soldiers dice for their English prisoners, though none of them can win Henry.

20 cripple An extension of the 'creeping murmur' of line 2.

21 witch See line 4, note.

23 watchful A transferred epithet, though also 'watch-fires' (see *OED*, watch, *sb* 27). To 'watch' was to stay awake.

Sit patiently and inly ruminate
The morning's danger; and their gesture sad,
Investing lank-lean cheeks and war-worn coats,
Presented them unto the gazing moon
So many horrid ghosts. O now, who will behold
The royal captain of this ruined band
Walking from watch to watch, from tent to tent?
Let him cry 'Praise and glory on his head!'
For forth he goes and visits all his host,
Bids them good morrow with a modest smile,
And calls them brothers, friends and countrymen.
Upon his royal face there is no note
How dread an army hath enrounded him,
Nor doth he dedicate one jot of colour
Unto the weary and all-watchèd night,
But freshly looks and overbears attaint
With cheerful semblance and sweet majesty,
That every wretch, pining and pale before,
Beholding him, plucks comfort from his looks.
A largess universal like the sun
His liberal eye doth give to everyone,

27 Presented] F; Presenteth *Hanmer*

24 inly inwardly, silently.

26 Investing (1) laying siege to, (2) occupying.

28 horrid ghosts Horrifying ghosts only walked at night. 'Horrid' also implies that they are the dead covered in blood, as at 3.7.66. The 'horrid sights' of *JC* 2.2.16 are of graves giving up their dead.

28 who will who wishes to, who can imagine seeing (entertaining conjecture). The first Chorus at 1.0.4 also uses 'behold', renewed in this speech at lines 42 and 46, and in 52's 'sit and see'. See also Introduction, p. 9.

29 royal . . . ruined The alliteration contrasts leader and followers in ways that anticipate the campfire scene, 4.1.82–202.

29 captain A leader in the field, not the 'general' commander of 5.0.30.

30 watch Each 'watchful fire' had a company of soldiers 'watching', i.e. staying awake. The watchful sentries were elsewhere.

32 host army.

34 brothers See Introduction, pp. 32–6.

36 enrounded The English army was not literally surrounded. Its way to Calais was blocked by the French army.

39 freshly looks looks rosy-cheeked and wide awake.

39 overbears attaint (1) puts down the pressures on his mind, (2) overcomes false colouring, (3) ignores criminal charges.

43–4 largess . . . everyone See Chelidonius, *Of the Institution and firste beginning of Christian Princes*, trans. James Chillester, 1571: 'the Sunne . . . hath it not a representation of the chief & king, seing that the Moone her self borroweth her light of him, and that by his course all things that bee under the globe & circle of the same bee made cleare and bright, have life and bee quickened, and being as it were dead and buried, be brought againe to their first being, state and strength?' This is from $D1^{v}$-$D2^{v}$, a passage about the kingdom of the bees which is not unlike the Archbishop of Canterbury's speech in 1.2.187–204.

44 liberal generous.

Thawing cold fear, that mean and gentle all
Behold, as may unworthiness define,
'A little touch of Harry in the night'.
And so our scene must to the battle fly,
Where (O for pity!) we shall much disgrace,
With four or five most vile and ragged foils
Right ill disposed in brawl ridiculous,
The name of Agincourt. Yet sit and see,
Minding true things by what their mockeries be. *Exit*

4.1 *Enter the* KING *and* GLOUCESTER [*and* BEDFORD *by another door*]

KING Gloucester, 'tis true that we are in great danger.
The greater therefore should our courage be.
Good morrow, brother Bedford. God almighty,
There is some soul of goodness in things evil
Would men observingly distil it out.
For our bad neighbour makes us early stirrers,
Which is both healthful and good husbandry.
Besides, they are our outward consciences
And preachers to us all, admonishing
That we should dress us fairly for our end.

45 fear, that] F; –. Then *Theobald* 46 define,] F2; –. F 47 night.] *Rowe*; –, F **Act 4, Scene 1** 3 Bedford] F; Clarence *Taylor*

45 fear, that Theobald's conjecture makes the Chorus address the audience as 'mean and gentle all', which contrasts with his more complimentary 'gentles all' of 1.0.8. Applied to the army it renews the distinction Henry makes between the 'noble English' and the 'yeomen' at 3.1.17 and 25.

46 may unworthiness define The Chorus gives a title to his own meanness in comparison with Henry's worth.

47 A little touch The Chorus's definition takes an echo from the touch of the linstock on the devilish cannon at 3.0.33, and also the healing touch of a king.

50 four . . . foils The small number of blunted swords normally used in fencing are a self-deprecating echo of Sidney's *Apology for Poetry*. Sidney mocks scenes where 'Two armies flye in represented with four swords and bucklers, and then what harde heart will not receive it for a pitched field?' Jonson later echoed Sidney in mocking *Henry V*. See Introduction, p. 6. In fact the only battlefield confrontation with swords in the play is Pistol's with Le Fer in 4.4, which can fairly be described as a 'brawl ridiculous'.

53 Minding Putting in your mind, entertaining conjecture.

Act 4, Scene 1

4 some . . . evil Proverbial (Tilley N328).

6 neighbour . . . stirrers Proverbial (Tilley N107): 'He that has an ill neighbour has oftentimes an ill morning.' See 3.7.138 n.

7 husbandry farming, housekeeping.

10 dress us (1) clothe ourselves, (2) prepare ourselves.

His means of death, his obscure funeral—
No trophy, sword, nor hatchment, o'er his bones,
No noble rite nor formal ostentation—
Cry to be heard, as 'twere from heaven to earth,
That I must call't in question.
KING. So you shall;
And where th' offence is, let the great axe fall.
I pray you go with me. *Exeunt.*

[IV.vi]

Enter HORATIO *and* OTHERS.

HOR. What are they that would speak with me?
GENTLEMEN. Sea-faring men, sir. They say they have letters for you.
HOR. Let them come in. [*Exit* GENTLEMAN.]
I do not know from what part of the world
I should be greeted, if not from Lord Hamlet.

Enter SAILORS.

SAIL. God bless you, sir.
HOR. Let him bless thee too.
SAIL. 'A shall, sir, an't please him. There's a letter for you, sir—it came from th' ambassador that was bound for England—if your name be Horatio, as I am let to know it is.
HOR. [*Reads*]. 'Horatio, when thou shalt have overlooked this, give these fellows some means to the king. They have letters for him. Ere we were two days old at sea, a pirate of very warlike appointment gave us chase. Finding ourselves too slow of sail, we put on a compelled valor, and in the grapple I boarded them. On the instant they got clear of our ship, so I alone became their prisoner. They have dealt with me like thieves of mercy, but they knew what they did; I am to do a good turn for them. Let the king have the letters I have sent, and repair thou to me with as much speed as thou wouldest fly death. I have words to speak in thine ear will make thee dumb; yet are they much too light for the bore of the matter. These good fellows will bring thee where I am. Rosencrantz and Guildenstern hold their course for England. Of them I have much to tell thee. Farewell.
He that thou knowest thine, HAMLET.'
Come, I will give you way for these your letters,
And do't the speedier that you may direct me
To him from whom you brought them. *Exeunt.*

207. *hatchment* coat of arms.

[IV.vi] 21. *bore* literally, caliber of a gun; hence, size, importance.

ESSAY OPTION # (3)

[IV.vii]

Enter KING *and* LAERTES.

KING. Now must your conscience my acquittance seal,
And you must put me in your heart for friend,
Sith you have heard, and with a knowing ear,
That he which hath your noble father slain
Pursued my life.
LAER. It well appears. But tell me
Why you proceeded not against these feats,
So criminal and so capital in nature,
As by your safety, greatness, wisdom, all things else,
You mainly were stirred up.
KING. O, for two special reasons,
Which may to you, perhaps, seem much unsinewed,
But yet to me th' are strong. The queen his mother
Lives almost by his looks, and for myself—
My virtue or my plague, be it either which—
She is so conjunctive to my life and soul
That, as the star moves not but in his sphere,
I could not but by her. The other motive,
Why to a public count I might not go,
Is the great love the general gender bear him,
Who, dipping all his faults in their affection,
Work like the spring that turneth wood to stone,
Convert his gyves to graces; so that my arrows,
Too slightly timbered for so loud a wind,
Would have reverted to my bow again,
But not where I had aimed them.
LAER. And so have I a noble father lost,
A sister driven into desp'rate terms,
Whose worth, if praises may go back again,
Stood challenger on mount of all the age
For her perfections. But my revenge will come.
KING. Break not your sleeps for that. You must not think
That we are made of stuff so flat and dull
That we can let our beard be shook with danger,
And think it pastime. You shortly shall hear more.
I loved you father, and we love our self,
And that, I hope, will teach you to imagine—

Enter a MESSENGER *with letters.*

MESS. These to your majesty; this to the queen.

[IV.vii] 7. *capital* punishable by death.
10. *unsinewed* weak.
14. *conjunctive* closely joined.
17. *count* reckoning.
18. *general gender* common people.
21. *gyves* fetters.
35. Following the entrance of the Messenger, the King says in *F* "How now? What Newes?" and the

KING. From Hamlet! Who brought them?
MESS. Sailors, my lord, they say. I saw them not.
They were given me by Claudio; he received them
Of him that brought them.
KING. Laertes, you shall hear them.—
Leave us. [*Exit* MESSENGER.]
[*Reads.*] 'High and mighty, you shall know I am set naked on your kingdom. To-morrow shall I beg leave to see your kingly eyes, when I shall, first asking your pardon, thereunto recount the occasion of my sudden and more strange return.
HAMLET.'
What should this mean? Are all the rest come back?
Or is it some abuse, and no such thing?
LAER. Know you the hand?
KING. 'Tis Hamlet's character. 'Naked'!
And in a postscript here, he says 'alone'.
Can you devise me?
LAER. I am lost in it, my lord. But let him come.
It warms the very sickness in my heart
That I shall live and tell him to his teeth
'Thus didest thou.'
KING. If it be so, Laertes—
As how should it be so, how otherwise?—
Will you be ruled by me?
LAER. Ay, my lord,
So you will not o'errule me to a peace.
KING. To thine own peace. If he be now returned,
As checking at his voyage, and that he means
No more to undertake it, I will work him
To an exploit now ripe in my device,
Under the which he shall not choose but fall;
And for his death no wind of blame shall breathe
But even his mother shall uncharge the practice
And call it accident.
LAER. My lord, I will be ruled;
The rather if you could devise it so
That I might be the organ.
KING. It falls right.
You have been talked of since your travel much,

Messenger replies, "Letters my Lord from *Hamlet.*" Jenkins comments (*SB* 13.36): "In *Q* the King is not told the letters come from Hamlet; he is left to find this out as he reads, and his cry 'From *Hamlet*' betokens his astonishment on doing so. I think Hamlet would not have approved of the *F* messenger who robs his bomb of the full force of its explosion. Shakespeare's messenger did not even know he carried such a bomb, for the letters had reached him via sailors who were ignorant of their sender. They took him for 'th' Embassador that was bound for *England*' (IV.vi.9). *F*, with its too knowledgeable messenger, by seeking to enhance the effect, destroys it."
51. *devise* explain to.
60. *checking at* turning aside from (like a falcon turning from its quarry for other prey).
65. *uncharge the practice* regard the deed as free from villainy.
68. *organ* instrument.

And that in Hamlet's hearing, for a quality
Wherein they say you shine. Your sum of parts
Did not together pluck such envy from him
As did that one, and that, in my regard,
Of the unworthiest siege.
LAER. What part is that, my lord?
KING. A very riband in the cap of youth,
Yet needful too, for youth no less becomes
The light and careless livery that it wears
Than settled age his sables and his weeds,
Importing health and graveness. Two months since
Here was a gentleman of Normandy.
I have seen myself, and served against, the French,
And they can well on horseback, but this gallant
Had witchcraft in't. He grew unto his seat,
And to such wondrous doing brought his horse,
As had he been incorpsed and demi-natured
With the brave beast. So far he topped my thought
That I, in forgery of shapes and tricks,
Come short of what he did.
LAER. A Norman was't?
KING. A Norman.
LAER. Upon my life, Lamord.
KING. The very same.
LAER. I know him well. He is the brooch indeed
And gem of all the nation.
KING. He made confession of you,
And gave you such a masterly report
For art and exercise in your defence,
And for your rapier most especial,
That he cried out 'twould be a sight indeed
If one could match you. The scrimers of their nation
He swore had neither motion, guard, nor eye,
If you opposed them. Sir, this report of his
Did Hamlet so envenom with his envy
That he could nothing do but wish and beg
Your sudden coming o'er, to play with you.
Now out of this—
LAER. What out of this, my lord?
KING. Laertes, was your father dear to you?
Or are you like the painting of a sorrow,
A face without a heart?
LAER. Why ask you this?

74. *siege* rank.
78. *weeds* garments.
85. *incorpsed* made one body; *demi-natured* like a centaur, half man half horse.
86. *topped* excelled.
87. *forgery* invention.
98. *scrimers* fencers (French *escrimeurs*).

KING. Not that I think you did not love your father,
But that I know love is begun by time,
And that I see in passages of proof,
Time qualifies the spark and fire of it.
There lives within the very flame of love
A kind of wick or snuff that will abate it,
And nothing is at a like goodness still,
For goodness, growing to a plurisy,
Dies in his own too much. That we would do,
We should do when we would; for this 'would' changes,
And hath abatements and delays as many
As there are tongues, are hands, are accidents,
And then this 'should' is like a spendthrift's sigh
That hurts by easing. But to the quick of th' ulcer—
Hamlet comes back; what would you undertake
To show yourself in deed your father's son
More than in words?
LAER. To cut his throat i' th' church.
KING. No place indeed should murder sanctuarize;
Revenge should have no bounds. But good Laertes,
Will you do this, keep close within your chamber;
Hamlet returned shall know you are come home;
We'll put on those shall praise your excellence,
And set a double varnish on the fame
The Frenchman gave you, bring you in fine together,
And wager on your heads. He, being remiss,
Most generous, and free from all contriving,
Will not peruse the foils, so that with ease,
Or with a little shuffling, you may choose
A sword unbated, and in a pass of practice
Requite him for your father.
LAER. I will do't,
And for that purpose I'll anoint my sword.
I bought an unction of a mountebank
So mortal that but dip a knife in it,
Where it draws blood no cataplasm so rare,
Collected from all simples that have virtue
Under the moon, can save the thing from death
That is but scratched withal. I'll touch my point
With this contagion, that if I gall him slightly,
It may be death.
KING. Let's further think of this,

110. *passages of proof* incidents of experience.
111. *qualifies* weakens.
115. *plurisy* excess.
121. *quick* sensitive flesh.
125. *sanctuarize* give sanctuary to.
132. *remiss* careless.
134. *peruse* inspect.
136. *unbated* not blunted; *pass of practice* treacherous thrust.
141. *cataplasm* poultice.
142. *simples* medicinal herbs.

Weigh what convenience both of time and means
May fit us to our shape. If this should fail,
And that our drift look through our bad performance,
'Twere better not assayed. Therefore this project
Should have a back or second that might hold
If this did blast in proof. Soft, let me see.
We'll make a solemn wager on your cunnings—
I ha't.
When in your motion you are hot and dry—
As make your bouts more violent to that end—
And that he calls for drink, I'll have preferred him
A chalice for the nonce, whereon but sipping,
If he by chance escape your venomed stuck,
Our purpose may hold there.—But stay, what noise?

Enter QUEEN.

QUEEN. One woe doth tread upon another's heel,
So fast they follow. Your sister's drowned, Laertes.
LAER. Drowned? O, where?
QUEEN. There is a willow grows askant the brook
That shows his hoar leaves in the glassy stream.
Therewith fantastic garlands did she make
Of crowflowers, nettles, daisies, and long purples
That liberal shepherds give a grosser name,
But our cold maids do dead men's fingers call them.
There on the pendent boughs her crownet weeds
Clamb'ring to hang, an envious sliver broke,
When down her weedy trophies and herself
Fell in the weeping brook. Her clothes spread wide,
And mermaid-like awhile they bore her up,
Which time she chanted snatches of old lauds,
As one incapable of her own distress,
Or like a creature native and indued
Unto that element. But long it could not be
Till that her garments, heavy with their drink,
Pulled the poor wretch from her melodious lay
To muddy death.
LAER. Alas, then she is drowned?
QUEEN. Drowned, drowned.
LAER. Too much of water hast thou, poor Ophelia,

148. *shape* plan.
149. *drift* scheme.
151. *back or second* something in support.
152. *blast in proof* burst during trial (like a faulty cannon).
155. *motion* exertion.
157. *preferred* offered to.
158. *nonce* occasion.
159. *stuck* thrust.
164. *askant* alongside.
165. *hoar* gray.
168. *liberal* free-spoken, licentious.
169. *cold* chaste.
170. *crownet* coronet.
171. *envious* malicious.
175. *lauds* hymns.
176. *incapable of* insensible to.
177. *indued* endowed.

ESSAY OPTION (4)

It shall be his. You shall close prisoner rest
Till that the nature of your fault be known
To the Venetian state. Come, bring him away.

OTHELLO

Soft you, a word or two before you go.
I have done the state some service, and they know't:
No more of that. I pray you, in your letters,
When you shall these unlucky deeds relate,
Speak of me as I am. Nothing extenuate,
Nor set down aught in malice. Then must you speak
Of one that loved not wisely, but too well;
Of one not easily jealous, but, being wrought,
Perplexed in the extreme; of one whose hand,
Like the base Indian, threw a pearl away
Richer than all his tribe; of one whose subdued eyes,
Albeit unused to the melting mood,
Drops tears as fast as the Arabian trees

Jealous cf. 5.2. 139-42

333 **You** (to Othello)
close confined, shut up
rest remain

336 **Soft you** See LN.
word or two Note the understatement: *some service*, *unlucky*, *not wisely*, *Perplexed*, etc. He tries to 'rewrite the past'.

338 **No . . . that** Cf. 3.3.337.

340 **Speak of** i.e. in writing (*OED* 11)
extenuate lessen, tone down. The sense 'extenuate the guilt of' first recorded 1741: *OED* 7b.

342ff. **Of one** Is this *one* a way of shifting some of the blame? With repeated *of*, cf. 1.3.135–40.

342 **loved not wisely** So Ovid, *Heroides*, 2.27, 'non sapienter amavi' (I loved not wisely).

343 **wrought** agitated (hence 'overwrought'), worked upon

344 **Perplexed** 'not so much "puzzled" as "distracted"' (Ridley). *We* know that the stronger 'distracted' is applicable, but *he* may mean bewildered by misleading evidence.

345 **base** lowly (with 'Indian'); depraved, despicable (if we read 'Judean')
Indian See LN.

346 **Richer** of more worth
tribe could be the tribes of Israel or an Indian tribe
subdued overcome

347 **unused** (unusèd, if *Albeit* is disyllabic). Not strictly true: cf. his weeping elsewhere, and p. 20.

348–9 **Arabian . . . gum** Pliny (see p. 5) wrote at length about trees and gums (bks 12, 13). J. O. Holmer thinks *Arabian trees* = not balsam but myrrh trees, since they alone correspond fully to Shakespeare's specifications (Arabian, medicinal uses, profuse 'weeping'): *SSt*, 13 (1980), 145ff.

335 him] *Q; not in F* 336 before you go] *F; not in Q* 340 me as I am] *F;* them as they are *Q* 341] *as Q; F lines* malice. / speake, / 345 Indian] *Q, F2;* Iudean *F* 348 Drops] *QF;* Drop *Q2*

Their medicinable gum. Set you down this,
And say besides that in Aleppo once,
Where a malignant and a turbanned Turk
Beat a Venetian and traduced the state,
I took by th' throat the circumcised dog
And smote him – thus! *He stabs himself.*

LODOVICO

O bloody period!

GRATIANO All that's spoke is marred.

OTHELLO

I kissed thee ere I killed thee: no way but this,
Killing myself, to die upon a kiss.
[*Kisses Desdemona, and*] *dies.*

CASSIO

This did I fear, but thought he had no weapon,
For he was great of heart.

LODOVICO [*to Iago*] O Spartan dog,

349 **medicinable** medicinal
Set . . . this He asks for a written report; Lodovico speaks of an oral report (368–9).

350 **Aleppo** Not mentioned before, Aleppo reminds us that much of Othello's past remains a closed book. It was an important staging post for trade between Europe and the East: an English factor lived there (as in Venice).

351 **turbanned** A turban was a symbol of Islam (hence should not be worn by Othello himself: p. 17).

352 **traduced** *Malignant* and *traduced* refer obliquely to Iago, who slandered Venetian women. But Othello, stabbing himself, also identifies himself with the Turk: see p. 23.

353 **took . . . throat** Cf. 3.3.362n., 5.2.200n.
circumcised See LN.

354 SD This was one of Salvini's most sensational moments as Othello: see p. 96. N.B. Should Othello's fall here remind us of his fit (4.1.43)?

355 **period** conclusion; appointed end of a journey (cf. 265–6). In some productions the curtain came down after *period* (Hankey, 339).

356 **I . . . ²thee** If *Judean* is right and not *Indian* (see 345 LN), this line refers to the kiss and suicide of Judas (Matthew 26.49, 27.5).
ere before
no . . . this Cf. Dent, W148, 'There is no way but one (i.e., death).'

357 **to . . . kiss** For the conventional 'last kiss', cf. also *RJ* 5.3.120, 'Thus with a kiss I die', *AC* 4.15.20.

358 SD Several Othellos 'died in attempting to reach the bed, or just after reaching it' (Sprague, 220–1, Hankey, 237–8), i.e. not 'upon a kiss'. But 'no way *but this*' seems to imply that he kisses her.

359 **great of heart** 'great-hearted' = high-spirited, proud (*OED*)
Spartan dog See LN.

349 medicinable] *F;* medicinall *Q* 351 malignant . . . Turk] *Malignant* and a *Turband Turke Q;* malignant, and a Turbond-Turke *F* 354 SD] *Q; not in F* 355 that's] *Q;* that is *F* 357 SD] *He dies. Q; Dyes F* 359 Spartan] *F* (Sparton)