



Analýza metafor v díle Williama Shakespeara

Bakalářská práce

Studijní program: B1101 – Matematika
Studijní obory: 7504R015 – Matematika se zaměřením na vzdělávání
7507R036 – Anglický jazyk se zaměřením na vzdělávání
Autor práce: **Ondřej Hlaváč**
Vedoucí práce: Mgr. Renata Šimůnková, Ph.D.





TECHNICAL UNIVERSITY OF LIBEREC
Faculty of Science, Humanities
and Education



Analysis of Metaphors in William Shakespeare's Work

Bachelor thesis

Study programme: B1101 – Mathematics
Study branches: 7504R015 – Mathematics for Education
7507R036 – English for Education

Author: **Ondřej Hlaváč**
Supervisor: Mgr. Renata Šimůnková, Ph.D.



ZADÁNÍ BAKALÁŘSKÉ PRÁCE

(PROJEKTU, UMĚLECKÉHO DÍLA, UMĚLECKÉHO VÝKONU)

Jméno a příjmení: **Ondřej Hlaváč**
Osobní číslo: **P12000545**
Studijní program: **B1101 Matematika**
Studijní obory: **Matematika se zaměřením na vzdělávání**
Anglický jazyk se zaměřením na vzdělávání
Název tématu: **Analýza metafor v díle Williama Shakespeara**
Zadávací katedra: **Katedra anglického jazyka**

Z á s a d y p r o v y p r a c o v á n í :

Práce se zabývá problematikou analýzy metafor v textech Williama Shakespeara. Cílem práce je vymezit pojem metafory jako jedné ze základních básnických tropů a následně ji klasifikovat. Součástí je i rozbor metafor jedné ze Shakespeareových divadelních her. Při vypracování budou využity následující metody: studium odborné literatury, analýza získaných dat, vymezení pojmu metafora pro praktický výzkum, sběr a analýza dat z originálu a překladů.

Rozsah grafických prací:

Rozsah pracovní zprávy:

Forma zpracování bakalářské práce: **tištěná/elektronická**

Jazyk zpracování bakalářské práce: **Angličtina**

Seznam odborné literatury:

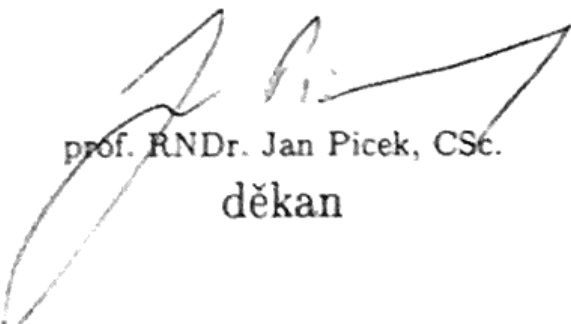
- (1) LAKOFF George, JOHNSON Mark 2003. Metaphors we live by. London: The University of Chicago press.
- (2) HILSKÝ, Martin, 2010. Shakespeare a jeviště svět. Praha: Academia.
- (3) HILSKÝ, Martin, 2011. William Shakespeare - Dílo. Praha: Academia.
- (4) LEVÝ, Jiří, 1963. Umění překladu. 4.vyd., 2013, Praha: Apostrof.
- (5) HORYNA, Břetislav. Teorie metafor. 1. vyd., 2007, Olomouc: Nakladatelství Olomouc.
- (6) JOHNSON, Samuel, 2002. LYNCH, Jack, ed., Samuel Johnson's Dictionary: Selections from the 1755 Work that Defined the English Language, Delray Beach, Levenger Press.
- 7) GREENBLATT, Stephen, 2005. Will in the World: How Shakespeare Became Shakespeare. London: Pimlico.

Vedoucí bakalářské práce: **Mgr. Renata Šimůnková, Ph.D.**

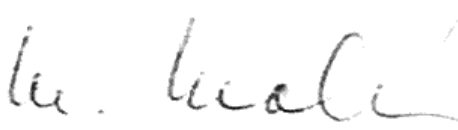
Katedra anglického jazyka

Datum zadání bakalářské práce: **1. října 2016**

Termín odevzdání bakalářské práce: **19. prosince 2017**


prof. RNDr. Jan Píček, CSc.
děkan




PhDr. Marcela Malá, M.A., Ph.D.
vedoucí katedry

V Liberci dne 1. října 2016

Prohlášení

Byl jsem seznámen s tím, že na mou bakalářskou práci se plně vztahuje zákon č. 121/2000 Sb., o právu autorském, zejména § 60 – školní dílo.

Beru na vědomí, že Technická univerzita v Liberci (TUL) nezasahuje do mých autorských práv užitím mé bakalářské práce pro vnitřní potřebu TUL.

Užiji-li bakalářskou práci nebo poskytnu-li licenci k jejímu využití, jsem si vědom povinnosti informovat o této skutečnosti TUL; v tomto případě má TUL právo ode mne požadovat úhradu nákladů, které vynaložila na vytvoření díla, až do jejich skutečné výše.

Bakalářskou práci jsem vypracoval samostatně s použitím uvedené literatury a na základě konzultací s vedoucím mé bakalářské práce a konzultantem.

Současně čestně prohlašuji, že tištěná verze práce se shoduje s elektronickou verzí, vloženou do IS STAG.

Datum:

Podpis:

Acknowledgement:

I would like to thank my supervisor, Mgr. Renata Šimůnková, Ph.D.,
for her kind help and patience.

Anotace: V teoretické části se práce snaží přinést ucelený pohled na metaforu jako na jeden ze základních komunikačních nástrojů. Seznamuje s důvody, proč metaforu používáme, vymezuje metaforu strukturální, orientační a ontologickou, jak je člení George Lakoff ve své knize „Metafory, kterými žijeme“. Zmíněná kniha je pro celou práci zásadní. Na základě metaforických pojmů a dalších komponent metafor, které kniha nabízí, jsou poté jednotlivé metaforické výrazy rozebrány. K analýze těchto metafor autor zvolil originální text hry Williama Shakespeara Král Lear. Nejprve je v praktické části zkoumán úryvek ze hry na základě hlubšího výkladu interpretace s ohledem na zmíněné pojmy, a poté je provedena kvantitativní analýza hry jako celku s cílem vyčíslit jednotlivé druhy metafor. Výsledky práce ukazují, že Lakoffova kategorizace metafor uplatnit lze, není ale vždy jednoduché odhalit metaforický pojem konkrétního výrazu.

Klíčová slova: metaforický výraz, metaforický pojem, metafora strukturální, metafora orientační, metafora ontologická, personifikace, tenor a vehikulum, mrtvá metafora

Abstract: The aim of the theoretical part of this work is to provide a comprehensive overview of the issue of metaphors as one of the basic communicative tools. Furthermore, it discusses the reasons why we use metaphors. It works with definitions of metaphor structural, orientational and ontological as defined by George Lakoff in his work *Metaphors We Live By*. This publication is a crucial reference resource for the thesis. Metaphorical expressions are examined on the basis of metaphorical concepts and other components of a metaphor, which the publication offers. Those metaphorical expressions are chosen from William Shakespeare's *King Lear*. Firstly, metaphorical expressions are analysed for the greater understanding of interpretation and secondly, the quantitative analysis of the play as a whole is done in relation to quantify the usage of metaphors. Results show that Lakoff's categorization of metaphors is possible to apply, however, it is not always simple to reveal metaphorical concept of a particular expression.

Key words: metaphorical expression, metaphorical concept, structural metaphor, orientational metaphor, ontological metaphor, personification, tenor, vehicle, dead metaphor

INTRODUCTION.....	10
1. METAPHOR.....	13
1.1 Engagement in Metaphors.....	13
1.2 Aristotle.....	14
1.3 A metaphor in linguistics by George Lakoff.....	15
1.3.1 Structure of a metaphorical language.....	16
1.3.2 Tenor, vehicle and transfer of meaning.....	17
1.3.3 Metaphorical concept and metaphorical expression.....	19
1.3.3.1 Subcategorizing of metaphorical concepts.....	21
1.3.3.2 Metaphor coherency.....	22
1.3.3.3 Highlighting and Hiding.....	23
1.3.4 Structural Metaphor.....	25
1.3.5 Orientational Metaphors.....	26
1.3.6 Ontological Metaphors.....	28
1.3.6.1 Personifications.....	30
1.4 Different categorizing of metaphors.....	31
1.4.1 Dead and vital metaphor.....	31
1.4.2 Considering people.....	32
1.5 Why we use metaphors (Theses of Andrew Ortony).....	33
1.5.1 Compactness thesis.....	33
1.5.2 Inexpressibility thesis.....	34
1.5.3 Vividness thesis.....	34
2. FINDING METAPHORS – METHODICAL APPROACH.....	35
2.1 The source.....	35
2.2 The method of analysing.....	35
3. ANALYSIS OF THE CHOSEN SEGMENT.....	38
4. ANALYSIS OF THE KING LEAR AS A WHOLE.....	53
CONCLUSION.....	55
LITERATURE.....	57
USED WEB ADRESSES.....	59
APPENDIX: TEXT OF THE PLAY.....	60

INTRODUCTION

Construction of a person's language is something that one doesn't think about much. We just use it automatically as a tool for communication. We want to understand others and we want to be understood. If we are successful, we have no reason to contemplate how language functions especially when studying the mother language is not our profession. That is also why we do not realize how limited our working vocabulary literally is. The meaningful part of our communication is hidden somewhere "between the lines": words will gain metaphoric significance; word order "shakes up" emphasis in sentences; new space is opened for emotions, fantasy and humour. As communication gains new dimensions, it is possible to say much more than what words, in their literal sense, are able to convey. As mentioned, we are usually not conscientious of this characteristic in employing our mother-tongue. We have grown up in it, we think in it, we use it unconsciously.

This beauty and complexity is better understood when studying other languages. Anyone who has started to learn a foreign language, remembers the aha moment when the letters suddenly gave relevant information. Every beginner may remember the euphoria of the first moment when it suddenly seemed there were fewer words ahead to learn, and the foreign tongue became their tongue. And then usually, the anti-climax comes. A person is dutifully studying and the triumphant proof of mastering the foreign language is yet to be felt. Even if the meaning of what was said appears to be understood, still it does not suffice. One has the inclination that between the lines something is still hidden: something very important, something that has the power to change or highlight the meaning of words and give them an absolutely new meaning. When understanding this special logic of using a language

(understanding what do the words say in various situations, in fact), we make the task of fully comprehending easier.

The same applies for the converse. To express a more sophisticated thought in a foreign language, we must first fully understand the logic of our mother-language. Translation of jokes into another language or culture is a typical example when such techniques are used. Almost every time, the punchline is lost.

One of the possible tools to manage enhancing the story and staying coherent is Metaphor. Metaphor is an interesting linguistic figure: a spell which allows the writer (or *rhetor*) to say something different than he/she means, and the reader (or listener) still understands what the author has meant. Some kind of a special telepathic linkage is created between the writer and his/her reader. A metaphor is able to simultaneously simplify, shorten and enrich the experience or situation the reader already knows. A metaphor also has the ability to camouflage the message. Understanding the hidden meaning of metaphors needs imagination and a capability of roaming from the explicit definition of words. For example, it is no wonder that the true depths of literature or poetry are normally hidden for people with autism. Their limits often do not allow them to understand words in other than a literal meaning, if at all (Stuart-Hamilton, 2013). Thus they miss the metaphoric logic of a statement. It is same with a student who translates a text from a foreign language, but does not understand what the text is saying.

The connection between the author and his/her reader cannot depend only on imagination. It needs to go hand in hand with the knowledge of items of both stories: that which is written, and that which is meant.

The main aim of this paper is to state rules (according to George Lakoff) under which metaphors work, then to find out how Shakespeare himself worked with metaphors and whether the categorization Lakoff demonstrates is applicable to

Shakespearean metaphors. If such categorization proves to be possible to use, results of the quantitative analysis in the last part of the practical section of this paper might show that a certain type of metaphor is employed more than any other.

As an example of a metaphor usage, has the author chosen the story of *King Lear* and his three daughters, a play by William Shakespeare.

1. METAPHOR

1.1 Engagement in Metaphors

A metaphor is a topic which has been discussed many times, and about which a great deal has been written. Also because there are as many perspectives as people concerning a metaphor and these perspectives are mostly disjunctive, this work definitely does not aim at discussing them all. From all those authors who have plunged into this problematic issue which concerns items of philosophy, rhetoric, poetry and linguistics (metaphors interfere in many fields of human cognition), the present thesis will only discuss some of them while pointing out their most important thoughts. One of the first who covered this topic was Aristotle. With the increased interest in linguistics in early years of the 20th century also names such as I. A. Richards, Max Black, Paul Ricoeur, John R. Searle, Zoltán Kövecses and George Lakoff are possible to add. From the philosophical angle – Plato, Heidegger, Hannah Arendt or Jan Patočka and finally, on the side of those who apply it in practice, there stands William Shakespeare and Martin Hilský as an interpreter of Shakespearean metaphors. All of these are notable figures who to a greater or lesser extent contribute to problematics of metaphors.

This paper highlights for its purposes mainly Lakoff's approach by reason of his intelligibility and recency. The classification of metaphors Lakoff offers is illustrated by more than hundred examples from everyday conversations, which make his arguments even more convincing. Although Lakoff represents only one of possible approaches (Conceptual Approach), his publication is thought to be classical in the field of modern cognitive linguistics.

However, before mentioning him further this paper starts chronologically in Ancient Greece.

1.2 Aristotle

“Metaphor consists in giving the thing a name that belongs to something else; the transference being either from genus to species, or from species to genus, or from species to species, or on grounds of analogy”

(Aristotle, 23b, 21)

One of the first or probably *the* first person who provided a clear definition of the term metaphor is Aristotle. He did so in his *Poetics* and *Rhetoric*. The first who used metaphors was probably Homer, as his works the *Iliad* and the *Odyssey* are full of metaphors. Aristotle often used examples of Homer’s verses. His definition had remained almost unchanged until the beginning of the 20th century when a metaphor came into the focus of many discussions.

In *Poetics*, Aristotle states that a metaphor is a transfer of meaning. What this transfer exactly means will be discussed later in the chapter called “A metaphor in linguistics.” By ‘analogy’ Aristotle means when a second article is connected with the first one and the third with fourth (Aristotle, 24a). Sometimes a poet uses a second instead of the fourth or the opposite way. The Philosopher explains that a cup is connected with Dionysus as well as a shield with Ares. A poet can then use Ares’s cup or the shield of Dionysus (Aristotle, 24a). Those are types of figurative language which help enhance a poet’s resp. rhetor’s vocabulary. Then Aristotle follows that the language of poets/rhetors should consist of unconventional words; either a metaphor or a dialect. To be more precise, his idea of moderation is carefully

interwoven into his work. It is essential, he says, that a poet as well as a rhetor is using as many of those lifting, unconventional words as long as it is not exaggerated and therefore improbable. On the one hand Aristoteles highlights the necessity of enhancing impression, but on the other he stresses the importance of truthfulness (Aristotle, 24b).

1.3 A metaphor in linguistics by George Lakoff

Although most people can recognize a metaphor, very few can give a precise definition. Often having remembered it from earlier years of study, one might quote the memorized definition that a metaphor is “a transfer of meaning on the basis of exterior similarity.” But because the precise comprehension is vague, this confusion about metaphors can continue in later years. In 1980, George Lakoff and Mark Johnson published a book, *Metaphors We Live By*. This book complexly describes the issue of metaphor on a deeper level. For the first time, it outlines a system through which metaphors are functioning. This system contributes to a better understanding of the system of metaphors, and using them better as well.

“Metaphor is for most people a device of the poetic imagination and the rhetorical flourish—a matter of extraordinary rather than ordinary language. Moreover, metaphor is typically viewed as characteristic of language alone, a matter of words rather than thought or action. For this reason, most people think they can get along perfectly well without metaphor. We have found, on the contrary, that metaphor is pervasive in everyday life, not just in language but in thought and action.

Our ordinary conceptual system, in terms of which we both think and act, is fundamentally metaphorical in nature.”

(Lakoff 2003, 3)

1.3.1 Structure of a metaphorical language

The primary and major form of communication by humans to express their thoughts and feelings is through language. Words are our main and most common meaning-carriers. It is important to realize that every language has its own system and therefore words cannot be linked randomly. It is not only a matter of intellect, it is not necessary to know all syntactic functions of clauses and words in those clauses to be able to create words and connect them into sentences. Although metaphors appear to be non-exact, they help us express the reality around us more precisely. This can be demonstrated on the below example of the term *table leg*.

A table itself in reality has no legs in the literal sense of the word. People and animals have legs. Given that human experience tells us that a leg is a body part with the main function of providing support, human brain understands this parallel of leg-support even outside the context of a human body. Now, in trying to express *table leg* in exact language by another term, preferably as short as the previous original *table leg*, one could say:

- a) “Piece of wood which supports a desktop or a table top surface to stand.”
- b) “An overlapping piece of material from which the table is made of which supports the table desk.”

Of course, there can be many other versions of explaining examples for this metaphor. Although exact language has its place in our world, sometimes it is easier to describe the reality from a distance and use a metaphor such as *a table leg*. What we understand by leg is something narrow and vertical that supports something.

The usage of a metaphor is of course double-sided. On one hand there is an author and on the other there is a listener who is to decode the message of the author. Martin Montgomery explains the role of the listener in his textbook "*Ways of Reading: Advanced Reading Skills for Students of English Literature*" consequently. We decode author's intention by exactly how we understand figurative (and therefore also metaphorical) language. "Inferencing is a process of assigning a meaning to uses of language by making educated guesses based on evidence from the text and other." 'Educated guesses and other sources' should be interpreted as the knowledge of historical or other consequences, author's life, his/her other works and for example his/her writing style. "Deciphering figurative language involves 'reading between lines' to discover what the author is 'really' saying." (Montgomery 2007, 121)

1.3.2 Tenor, vehicle and transfer of meaning

The previous chapter has helped to understand that each unit of a language (word, phrase, clause, sentence...) is connected to our experience. When saying i.e. "*a wolf*," normally everybody can imagine what a wolf is. However, someone may be imagining an animal, while another person is imagining a cruel person. Everyone is using his/her personal experience to recall their meaning of a word. Of course it is not) that every word would have an infinite number of meanings. But it may happen that two or more things have a same or similar experience connected (i.e. two or

more persons have experienced same or similar situations with words, metaphors) and thus can be treated in the same way.

According to I. A. Richards in his work *The Philosophy of Rhetoric*, elements between which the transfer of characteristics done can be entitled “*tenor*” and “*vehicle*.” Tenor is the element that carries the meaning which is being transferred from vehicle. Vehicle is the part of a metaphor which gives its meaning to tenor. Tenor is can have various meanings, depending on what the second part of a metaphor is – it is something that does not change (from Latin; tenor – “uninterrupted course”, “a holding on”; tenere – “to hold”).

“She is a rose.”

“She is a butterfly.”

“She is a poem.”

“She is a lily-of-the-valley.”

“She is a bullet.”

“She” is a tenor.

Vehicle (Latin; vehiculum – “means of transport, vehicle carriage”, vehere – “to bear, carry, convey”) is the second part of a metaphor; something that transfers back its meaning and connected experience to the tenor. Vehicles from the examples above are: rose, poem, bullet, butterfly, lily-of-the-valley (tenor, eventually). Rose can be a symbol of beauty, womanhood, etc. Every vehicle is assigning to her (she-tenor) its own attributes. Every vehicle (rose, poem, bullet,...) shares its different characteristics with the tenor. For example, when we say “She is a bullet,” we probably do not usually mean it as an attribute of beauty.

If we use figurative language, this couple forms a frame of a picture, and metaphors are the picture framed. Every single tenor and vehicle is framing a picture of so-called coherent metaphors (For more about coherency, see the eponymous chapter of the present thesis); where every metaphor represents a single brush-stroke. That

means not every metaphor can be part of this picture of a particular tenor and vehicle. Every brush-stroke in the picture is a metaphor which represents a relationship between two or more unknowns.

Model “tenor-vehicle” is possible to use in every metaphor. The only problem might occur when the metaphor is not easy as easily categorizable as in “She is a butterfly.” or “I am a rock.” but lies in that tenor and vehicle are not often verbally expressed therefore one needs to figure out what the author of the metaphor intended to be the tenor/vehicle.

1.3.3 Metaphorical concept and metaphorical expression

Metaphorical concept, which is a term introduced by George Lakoff, is in many aspects similar to *tenor-vehicle model*. Everything what functions in that model will function in a *metaphorical concept* as well. The advantage of *tenor and vehicle model* is that we can title each element separately. If we want to use a particular element, we will use tenor-vehicle model. Otherwise we would use the expression *metaphorical concept* for the reason that it better reflects that our language is structured metaphorically. Nevertheless, both of the terms illustrate the equality (similarity) between the two compared elements.

Examples of *metaphorical concepts*: (it is in fact tenor and vehicle linked together by forms of the verb to be: something is something else):

Life is a journey; “There are paths which cannot be discovered without getting lost.”

People are animals; “Come not between the dragon and his wrath.”

(Shakespeare 2005, 80)

Time is non-renewable resource; “We are running out of time!”

In the following paragraph the metaphorical concept *argument is war* will be discussed. It will also shed light on how to find metaphors in the picture framed by vehicle and tenor (resp. argument and war).

A metaphor transfers the meaning of “war” onto the term “argument.” Imagine that argument functions as a war. We can win or lose the argument. Our arguments can be crushed. We hold our position. We use different strategies (Lakoff 2003, 4). War has “lent” its attributes to argument. And not only attributes: we may even be treating our argumentative partner as an opponent who shows that the metaphor transcends the language (*i.e.* we are looking at him/her carefully and prepared for what he/she). Below are more of Lakoff’s examples of meaning transfer:

- (1) He attacked every weak point in my argument.
- (2) His criticisms were right on target.
- (3) If you use that strategy, he’ll wipe you out.
- (4) He shot down all my arguments.
- (5) I demolished his argument.
- (6) I’ve never won an argument with him.

(Lakoff 2003, 4)

What are metaphorical expressions then? Lakoff illustrates metaphorical concept as a dictionary of specific words and expressions. A certain metaphorical concept can have an infinite number of metaphorical expressions, or at least all those available in a particular language. The common metaphorical concept for the above examples 1-6 is *argument is a war*. Metaphorical expressions are then: *attacked every weak point*, *right on target*, *strategy*, *wipe you out*, *shot down*, *demolished* and *won*.

Now that the difference between metaphorical expressions and concepts have been clarified, the risk persists that one would still not be understood even if using appropriate expression of a particular concept (this statement implies that there could be some ‘inappropriate’ expressions – that will be discussed in *Metaphor coherency*). Now resume where Lakoff further explains how the transition in a metaphor is made. This is, however, based on the assumption that we all live in cultures where all dialogues and their content are performed in this ‘warlike’ way.

“Try to imagine a culture where arguments are not viewed in terms of war, where no one wins or loses where there is no sense of attacking or defending, gaining or losing ground. Imagine a culture where an argument is viewed as a dance, the participants are seen as performers, and the goal is to perform in a balanced and aesthetically pleasing way. In such a culture, people would view arguments differently, experience them differently, carry them out differently, and talk about them differently. But we would probably not view them as arguing at all: they would simply be doing something different. It would seem strange even to call what they were doing “arguing.” Perhaps the most neutral way of describing this difference between their culture and ours would be to say that we have a discourse form structured in terms of battle and they have one structured in terms of dance.”

(Lakoff 2003, 4-5)

1.3.3.1 Subcategorizing of metaphorical concepts

There is one additional aspect of metaphorical concepts to discuss. We have not yet described their systemacity, their, Lakoff calls it, “subcategorizing.” It is a special

type of subcategorizing because sometimes concept (in fact vehicle) can be an umbrella term for the other concepts (vehicles). Using Lakoff's example: *Time is money*. Money can be also a limited resource and thus we have *Time is limited resource*. Limited resources are usually valuable. *Time is a valuable commodity* (Lakoff 2003, 9). If we use vehicles, let us say then, *Money is limited resource and that is a valuable commodity*. As we wrote that sometimes concept can be an umbrella term for the others, and therefore we can start subcategorizing differently: *Time is a valuable commodity* pointing out the aspect which says that valuable things are not too many and then continuing to *Time is a valuable commodity*. In this point we must stop because way from *Time is a valuable commodity* to *Time is money* is, let us say, long and does not provide much logic as the other way round. "These subcategorization relationships characterize entailment relationships between metaphors (Lakoff 2003, 9)."

1.3.3.2 Metaphor coherency

With subcategorizing, another important topic needs to be mentioned. Lakoff dedicated great part of his book to discuss coherency in metaphors. For the purpose of the present thesis, however, it is sufficient to cover its basics. At first, let us get into context with the metaphorical concept: *Love is a journey*

- | | |
|--|------------------------------------|
| (1) Look how far we've come | (5) It's been a long bumpy road |
| (2) We're at a crossroads | (6) We're just spinning our wheels |
| (3) We can't turn back now | (7) Our marriage is on the rocks |
| (4) This relationship is a dead-end street | (8) We've gotten off the track |

(9) We're stuck

(10) This relationship is foundering

(Lakoff 2003, 44)

All of these metaphors are coherent and they in fact refer to “different kinds of a trip”. One can travel by car, train or it can be a sea voyage. Metaphorical expressions associated with a car trip would for example be – long, bumpy road or dead-end street. When we are travelling by a train (or a ship) we can suddenly find ourselves off the tracks or foundering. All of these metaphors are metaphors of journey and therefore coherent.

1.3.3.3 Highlighting and Hiding

Following Lakoff's findings, metaphor has one more important characteristic: it can highlight or hide different aspects of the vehicle. In his words:

“The very systemacity that allows us to comprehend one aspect of a concept in terms of another (e.g., comprehend-ing an aspect of arguing in terms of battle) will necessarily hide other aspects of the concept. In allowing us to focus on one aspect of a concept (e.g., the battling aspects of arguing), a metaphorical concept can keep us from focusing on other aspects of the concept that are inconsistent with that metaphor.”

(Lakoff 2003, 10)

“My armor is like tenfold shields, my teeth are swords, my claws spears, the shock of my tail thunderbolt, my wings a hurricane and my breath death!” says Smaug (a colossal dragon) in *The Hobbit* by J. R. R. Tolkien (Tolkien 1999, 210-211). Using

these metaphors, Smaug wants to incite fear, and show that he is the almighty King-under-the-Mountain. By saying “his wings are a hurricane,” he probably did not mean that his wings are a wind with high velocity, circular movement, especially in the western Atlantic Ocean. He wishes to express that he has the power to destroy whatever he wants – buildings, villages, cities - the same power hurricane has. We can see here both highlighting and hiding. In the context of the story of Hobbit, in the cavern of the City under the Mountain and after a long journey which these small people had travelled, the reader does not imagine a hurricane in its literal sense. This metaphor highlights the frightening aspect of a hurricane and hides the aspect of describing a meteorological phenomenon. By highlighting one or more aspects of an object other aspects become hidden or camouflaged. Highlighting is a difficult process because it presents a challenge. It presumes we know exactly in what situation to use a particular metaphor. To highlight properly involves knowledge of two things.

Firstly, we must know the situation or connected experience to make ourselves clear (if we fail to do that, our metaphor would not be understood). Secondly, if we have no experience with the situation which we want to describe by a metaphor, we must be able to use appropriate and demonstrative words (metaphor should be an enhancing device of speech, as Aristoteles puts it) easy to understand for our readers and listeners. When highlighting certain aspects, other is consequently hidden.

Understanding of what has been hidden and what highlighted sometimes does not depend on of the author’s intention. As Lakoff pointedly reminds, different people will understand the same sentence differently: “We need alternative sources of energy. This means something very different to the president of Mobil Oil from what it means to the president of Friends of the Earth (Lakoff 2003, 12).” Lakoff implies an interesting discovery: “The meaning is not right there in the sentence – it matters a

lot who is saying or listening to the sentence and what his social and political attitudes are (Lakoff 2003, 12).”

1.3.4 Structural Metaphor

One of the commonest and most widely used types of metaphor is a structural metaphor. When Lakoff says the term is “structured metaphorically,” he in fact means: structural metaphor.

When talking one is usually not aware that he/she uses metaphors. Our lives are based on discovering things, recognizing human behaviour, gleaning new experiences, comparing situations; thus structuring one type of a situation by another. That is exactly why one do not recognize a metaphor when saying for example: “When the Hercule Poirot show started, I was glued to the sofa!” Neither he/she nor listener would probably spot a metaphor. The metaphor exactly (almost literally) described the reality of the situation.

The concept *argument is war* was illustrated (in chapter 1.3.3. Metaphorical concept and metaphorical expression) and now other examples of metaphorical concepts follow. Lakoff shows many metaphorical concepts of structural metaphor and by a few following collocations he illustrates how they are present even in our daily vernacular. Take for example the mentioned metaphorical concept: *Time is money*. Time is *structured* on experience with money.

- 1) Do not waste my time.
- 2) This gadget will save you hours.
- 3) I don't have the time to give you.
- 4) How do you spend your time these days?

- 5) Put aside some time for playing chess!
- 6) We invested a lot of time into that garden.
- 7) Do you have much time left?
- 8) We are running out of time.

(Lakoff 2003, 8)

It is no coincidence that this metaphorical concept has developed. “Time” and “money” are intertwined. For many people “time” is a valuable commodity. One can *invest* time, *save* it, *waste it* or *lose it* – the same activities that we can do with money. One reason might be that money is thought to be an easier entity to count and measure than time. Using an economical vocabulary, people often “buy” the time of other people. Our wages are based on an hourly rate of pay, reflecting the time ratio aspect of money to our service/output (Lakoff 2003, 8). One last example could be damage to a company through stagnant development: profit loss can be measured by time during which the company did not generate profit.

Types of experiences with things can be different. The following chapter emphasizes the place or location aspect of such possible experience.

1.3.5 Orientational Metaphors

Metaphorical concept of orientational metaphors is that it structures or systemizes a whole system of concepts (Lakoff 2003, 14). In English, there are a considerable number of expressions which are connected with expressions seemingly not being “connect-able.” For example:

- a) he does *high*-quality work

b) things are looking up

c) the discussion fell into an emotional level

(Lakoff 2003, 14)

It is reasonable to ask who has adjusted those “directions” or “locations?” The next possible question might be why we don’t use the term “*things* could not be *looking down*,” to mean: a bright future. Again, culture and language can provide the answer. On the basis of our own personal human experience, we can compare sad and cheerful people. Sadness itself is something that pushes us down towards the ground. Thus typically, through our physical and cultural experiences, people modify their language. That is something Lakoff calls *experiential base* (Lakoff 2003, 19). Expressing human feelings has been one of the most complicated human challenges ever. Through the orientational metaphorical concept a platform which better reflects what is sometimes expressed with difficulties has been built. In fact, orientational metaphors determine a set of “unwritten” rules with which one can easily understand. To complete this claim an example of a new metaphorical concept from the class of orientational metaphors follows: HAPPY IS UP; SAD IS DOWN.

- (1) You’re in high spirits.
- (2) I fell into depression.
- (3) He is really low these days.
- (4) Thinking about her always gives me a lift.
- (5) My spirits sank.

(Lakoff 2003, 15)

Every metaphorical concept has its own physical basis (Lakoff 2003, 15) and cultural coherence (Lakoff 2003, 22).

For the metaphorical concept HAPPY IS UP, SAD IS DOWN, physical base might be the explanation mentioned above and that is that cheerful, happy people are upright with their entire posture upright, and head upwards. Sad people direct their gaze towards the ground, and have hunched over posture.

Cultural coherence is something slightly different than metaphorical coherence (coherence as a frame of metaphorical concept). The key is behaviour and experience of a whole culture, i.e. cultural coherence directly influences a particular metaphorical expression. A metaphorical expression is either coherent or not when it is conform to a particular culture.

“More is better is coherent with MORE IS UP and GOOD IS UP.

Less is better is not coherent with them.”

(Lakoff 2003, 22)

1.3.6 Ontological Metaphors

To complete the set of definitions that will be used in the analytical part of the thesis, let's refer to Lakoff's next class of metaphors, naming them Metaphors of Entities and Substances or Ontological Metaphors (Lakoff 2003, 25). As the name hints, one need to be able to imagine *discrete* entities via *bounded* entities. This can be the next experience base through which one is describing hardly describable entities.

One has experience with physical objects and substances; one knows what they look like, their characteristics and abilities, and one knows what they are used for. Ontological metaphors are used in a way to treat those discontinuities (i. e. nature,

mountains, streets, water...) as if they were bounded. A human being categorizes them in a way that they put them into a specially defined form and order, according to one's experience with them. For example when we look at a vase, we usually examine its shape, design, value, colour, composition, etc. When looking at the sky after a long tiring day, we might contemplate its altitude (depth), colour or even its freedom. Lakoff offers the example of Monetary Inflation. Through replacing something bounded and easily describable, with a thing harder to depict (Inflation), it is possible to show one or more aspects of this term for raising prices. In fact, *Inflation is an entity*.

- (1) Inflation is lowering our standard of living.
- (2) Inflation is hacking us into a corner.
- (3) Inflation is taking its toll at the checkout counter and the gas pump.
- (4) Buying land is the best way of dealing with inflation.
- (5) Inflation makes me sick.

(Lakoff 2003, 26)

As we can see in the previous examples, thanks to regarding Inflation as an entity we can better comprehend what inflation is and focus on its particular aspects.

George Lakoff shows that we use ontological metaphors even we do not realize it. We describe feelings, emotions and ideas and mainly events, activities, processes on a rational base, not only in our mind, but we are able to express it according to our experience with it. Through the metaphor, which can transfer everything to an entity or a substance we can compare, categorize, identify and refer to abstract terms or subjects. Author's examples of possible ontological metaphors follow.

- (1) His irresponsibility really confuses me.
- (2) I could see the joy in his face.
- (3) The world is full of art.
- (4) ...an accumulation of problems...

1.3.6.1 Personifications

Personification is a type of ontological metaphor because we treat things as human beings or enliven entities. In the course of time one can see people have used personification mainly for love, nature, hatred, etc.

Taking the example of the inflation one can understand also something more. When regarding the results of inflation as a human-being we not only can recognize it and look at it from different angles but one can also treat it and deal with it as he/she is talking about characteristics of a particular person. Inflation could be an adversary, as Lakoff puts it, or one can continue; Inflation is a greedy person (*it - eats up, steals, take, desolate - all our profits*). Metaphors have not been invented only for the reason of observing. They deepen the human level of cognition from observing to taking measures. To be accurately understood here are examples of possible personifications:

- (1) The river swallowed the village.
- (2) My alarm clock is laughing at me every morning.
- (3) The discussion gave birth to a solution of the world refugee crisis.
- (4) I could hear New Zealand calling my name.

(5) “my power, pre-eminence and all the large effects that troop with majesty.”

(Shakespeare, 2005, 82)

1.4 Different categorizing of metaphors

The textbook of Martin Montgomery, which the author of this thesis has already written about, provides one important and useful perspective from which one can observe metaphors. The following paragraphs will concern the problem of dead and vital metaphors. It is something that Lakoff’s publication disclaims even in the title of the book *Metaphors We Live By*. Lakoff proposes that metaphors are “very much alive”. Although the author will use this categorizing in the practical part of this thesis only superficially, he wants to stay impartial and therefore this view is brought into the problematics.

1.4.1 Dead and vital metaphor

Montgomery explains that our language is full of metaphors which one even does not recognize as being metaphors. They are much over-used and one can hear them so frequently that we think they have left their non-literality and gained literal meaning. Montgomery further explains that it can be caused by the simple reason that “as new metaphors are constantly being developed whenever a new area of experience or thought needs new descriptive terms consequently metaphors become over-familiar and cease to be recognized as metaphors at all.” (Montgomery 2007, 126) And those types of metaphors are called dead metaphors and do not need too much thinking to be understood.

In contrast to dead metaphors, vital metaphors are like something that “knocks on our head.” Vital metaphors bring new consequences of particular situations and

therefore enhance our creative interpretation abilities, a demand which can be heard or not.

1.4.2 Considering people

The author of this paper has not mentioned yet one, very important, “ability” of people in making metaphors. It is our memory. As Stachová explains the importance of our mind and how people remember things, memory plays a role not only in creating, understanding and using, but also in misunderstanding metaphors. A metaphor, according to Stachová, is not only a game of words and their meanings, but also represents something what has been included in the reality itself. Stachová adds that thoughts and emotions of the relationship between people and reality are connected in our memory (Stachová 1992, 285).

Differences between memories of different people make also differences in understanding and creating metaphors. In fact, it is our front brain lobes that “chose” what will survive in our memory and what not. When one observes it from a macro view, only good metaphors could persist during time. If one accepts the fact that metaphors are connected to our mind and if one considers that there are seven billion people on the Earth, where every person has encoded his/her mind with personal experiences in addition to those of their parents, ancestors, etc., one must admit that the source of creating and understanding metaphors is so eminent that to completely describe the theory of metaphor will not be a “walk in the park”.

1.5 Why we use metaphors (Theses of Andrew Ortony)

For the end of our theoretical part the author can also add what professor Andrew Ortony offers in his pointedly titled book, *“Why Metaphors Are Necessary and Not Just Nice”* – a few reasons why we use (and in fact should use) metaphors in our lives. At the beginning of this work, after he re-discovers for us in the unknown Aristotle’s “heritage” and Plato’s teaching (Metaphor of the Cave), he reminds us that, “Metaphors, and their close relatives, similes and analogies, have been used as teaching devices since the earliest writings of civilized man (Ortony 1975, 45).” Therefore, he formulates three theses: *compactness thesis*, *inexpressibility thesis* and *vividness thesis*. By these theses he wants to express the necessity of using metaphors. Let us start with what Ortony says about his theses: “While all three are intimately related I believe them to be distinguishable (Ortony 1975, 45-52).”

1.5.1 Compactness thesis

As the author of this paper understands the compactness thesis, a metaphor has the ability to complexly describe the situation. By saying only *“wearing armour,”* one enables some additional images such as *“providing protection”* or *“giving sense of security”* (Ortony 1975, 48) and therefore one compactly expresses what he/she want. By using a metaphor, one expresses a *chunk of characteristics* which supply the meaning of what we want to say.

1.5.2 Inexpressibility thesis

In our everyday situations, one gains experience that he/she often needs to use expressions which are almost impossible to explain by exact, literal language. Ortony gives an example, "*The thought slipped my mind like a squirrel behind a tree.*" and proves that when one wants to transfer this into prosaic language he/she will be driven to another metaphorical expression such as, "The thought went away." (Ortony 1975, 49)

1.5.3 Vividness thesis

And finally the author of this paper shall mention the vividness thesis, which is much more difficult to comprehend and easier to misunderstand than the previous two metaphorical theses. As the author understands it, the third thesis postulates that our non-literal expressing of reality is much more precise and therefore vivid and livened, than the literal language. Ortony explains, we use language as a means of reconstructing experience and (the author thinks) because we are not frequently able to recover the "mental image" of an experience exactly (in literal sense), we use metaphors which fill the "blank space" in our mind. Purposely or not, first Ortony supplies his statement with the simile: "It sounded as if an airplane was flying through the room (Ortony, 1975, 51)."

2. FINDING METAPHORS – METHODOLOGICAL APPROACH

2.1 The source

As it was already mentioned in the analysis of metaphors, the author of this paper has chosen Shakespeare's *King Lear* as the main source to select metaphors from. He has chosen the bilingual publication with the original Shakespeare's text on one hand and Czech translation by Martin Hilský on the other one, published by Atlantis in 2005. Apart from the original text, the publication also offers Hilský's useful commentary which is helpful to orientate oneself in the maze of either historical or local consequences.

The aim of the practical part of this thesis is to find and analyse those types of metaphors that have been covered in the theoretical part, namely: structural metaphor, orientational metaphor, ontological metaphor and personifications (as a special kind of ontological metaphors). Mainly the author would like to use the fragment of the play where King Lear calls his three daughters for 'vocalizing the magnitude of their love towards him' (Act 1, Scene 1).

2.2 The method of analysing

For the analysis of the segment from the play, Montgomery's words are borrowed and transformed for purposes of this thesis. Montgomery helps to recognize figurative language (metaphors in our case) by providing three essential steps needed for "a successful educated guess." This means in our case nothing but finding the *metaphorical concept* of a certain *metaphorical expression* (Montgomery 2007, 122):

- 1) First step lies in the recognition that the literal meaning of that particular word or sentence (*metaphorical expression*) cannot be true.
- 2) However unnecessary it may sound, one must realize that the language unit must have true meaning – and therefore we must deduce it (*find suitable metaphorical concept*).
- 3) And finally try to find a suitable (plausible) non-literal meaning right through that metaphorical concept, or adjacent metaphorical concepts (see the last paragraph in the “metaphorical concept and metaphorical expression” chapter).

This plausibility, Montgomery continues in the next part of the paragraph, depends on different factors (Montgomery 2007, 122):

- x The meaning must be capable of being true.
- x It must fit with the rest of the text.
- x It must have some relation to what is actually said; the non-literal meaning must have some relation to the literal meaning. (Montgomery 2007, 122)

In the analysis these things will be examined in each example:

- 1) **Meaning of a particular expression is:** metaphorical, literal, both
- 2) **Metaphorical concept**
- 3) **Tenor** (a receiver of transferred characteristics)

- 4) **Vehicle** (a carrier of characteristics transferred to tenor)
- 5) **Type of a metaphor:** Structural, Orientational, Ontological

If considering such a sophisticated matter as the non-literally expressed thoughts of a deceased author, it is obvious that results might differ from results of another decoder. In other words, although the author of this paper will try to find in words of “King Lear” their appropriate meaning, he cannot guarantee that results will be the same as Shakespeare’s original intention.

The method of analysing metaphorical expressions in the quantitative analysis (the second part of this thesis) is exactly the same as the previous way. As regards to the scope of this work the only difference is that ideas and explanations are not included in the text.

3. ANALYSIS OF THE CHOSEN SEGMENT

Now the author will dedicate himself to the analysis of the very first part of the play (*Act 1, scene 1, Lear*). It is when Lear proclaims his plan to pass the kingdom to his three daughters. Consequently they appear in front of Lear and are compelled to tell him “how much they love him“ to determine if they are given a third of the kingdom. Because the kingdom is already split, the whole ceremony seems comic and awkward (Hilský 2005, 75). After Cordelia says nothing in response, Lear changes his mind and disinherits her. In the moment of Lear’s greatest anger Kent comes and, prepared to die, challenges the King and tries to calm down the situation by telling Lear to consider again this “hideous rashness.”

Lear’s and Kent’s discourses are full of figurative language and therefore the author of this paper will examine them. Although many metaphors are proposed, from their ‘discussion’ only several of them will be used. Before plunging into the metaphor analysis one should conclude what topics have been covered and what can be expected in the analysis.

Structural metaphors, orientational metaphors and ontological metaphors are distinguished. Metaphorical expressions of structural and ontological metaphors have its metaphorical concept (in the case of orientational metaphor it’s a special pattern) and therefore tenor and vehicle (in our analysis orientational metaphor has no tenor and vehicle). The tenor receives characteristics from the vehicle and at the same time vehicle, as a folder of characteristics, transfers those certain characteristics to tenor. One should be aware that within the frame of a certain metaphorical concept one can speak about coherency of metaphors. Concerning differences between types of

metaphor, when one speaks about structural metaphor it is meant that type of metaphor which explains (through the metaphorical expression) the structural transfer of our experience with something else – from one domain to another domain. Then orientational metaphors have been mentioned. Orientational metaphors are those types of metaphors which are based on a spatial orientation and experiencing our body in that space. They have a special metaphorical concept, usually with the orientation such as DOWN or UP.

The author also mentioned ontological metaphors which help to treat unbounded entities (e.g. feelings, emotions, activities, thoughts...) as being something bounded, tangible.

Ontological metaphors are used for the reason we can better describe discrete (unbounded) entities and therefore categorize them, calculate, quantify and so on. The special type of an ontological metaphor is called personification and in this metaphor the tenor receives characteristics or qualities usually ascribed to humans.

Act 1, Scene 1, Lear – King of Britain, Earl of Kent

Lear: *“Peace, Kent! Come not between the dragon and his wrath^a. I loved her most, and Thought to set my rest on her kind nursery^b. (To Cordelia) Hence and avoid my sight^c! – So be my grave my peace as here I give father’s heart from her^d. Call France! ... Let pride, which calls plainness, marry her^e. I do invest you jointly with my power, pre-eminence, and all the large effects that troop with majesty^f. ... Only we shall retain the name and all th’addition to a king; the sway, revenue, execution of the rest, beloved sons, be yours; which to confirm, this coronet part between you.”*

Kent: *Royal Lear, whom I have ever honoured as my King, as my father followed, as my great patron followed, as my great patron thought on in my prayers^g –*

Lear: *The bow is bent and drawn; make from the shaft^h.*

Kent: *Let it fall rather, though the fork invade the region of my heart. Be Kent unmannerly when Lear is mad. Think'st thou that duty shall have dread to speak when power to flattery bowsⁱ? To plainness honour's bound when majesty stoops to folly. Reserve thy state, and in thy best consideration check this hideous rashness. Answer my life my judgement, thy youngest daughter does not love thee least, nor are those empty-hearted whose low sounds reverb no hollowness^j.*

a) **“Come not between the dragon and his wrath.”**

- 1) **Meaning:** metaphorical
- 2) **Metaphorical concept:** man is a deadly (lethal) animal
- 3) **Tenor:** man
- 4) **Vehicle:** deadly (lethal) animal
- 5) **Type of a metaphor:** structural

At the beginning one finds himself/herself in the centre of Lear's anger – between the dragon and his wrath. By dragon, Lear is meant and his “wrath” is with no one else than Cordelia. Possible interpretation could be also that by the dragon, is meant right Lear's anger. The first option seems more probable. Examining the first option, the author of this paper can think of possible metaphorical concepts: Lear is a Dragon – Man is a Dragon – Man is a mythological creature – Man is creature – Man is animal – Man is a dangerous animal – Man is a deadly (lethal) animal. When one

thinks about a dragon waiting for his wrath he/she would probably exclude the view of a mythological creature. The concept must show that Lear is ready to “kill” (disinherit) his own daughter. For this example the author would use the concept *Man is a deadly (lethal) animal*. Man (tenor) is associated with characteristics of a deadly (lethal) animal (vehicle). It can be cruelty, bloodlust, dangerousness, strength, hazardousness, insidiousness and making people afraid, scaring them. All metaphors connected to these qualities would be coherent metaphors of this particular concept. It is a structural metaphor because *man* is structured as *a deadly animal*. He in fact behaves like a deadly animal. In hiding and highlighting we can see that in that particular moment Cordelia would probably not consider the dragon as a wonderful mythological creature. In her sudden hopelessness she is going to die (disinherit and lose her father); not examine a creature she has never seen.

b) “set my rest (1) on her kind nursery (2)”

- 1) **Meaning:** (1) metaphorical, (2) metaphorical
- 2) **Metaphorical concepts:** (1) rest is a thing possible to entrust (ontological metaphor) or different interpretation rest is a goal (structural metaphor) (2) Nursery is a hospital bed
- 3) **Tenor:** (1) rest, (2) nursery
- 4) **Vehicles:** (1) thing possible to entrust, goal, (2) hospital bed
- 5) **Type of a metaphor:** (1) ontological (possibly structural) (2) ontological

The meaning cannot be literal and therefore must be metaphorical. *Rest* (noun) indicates here two possibilities – structural and ontological metaphor – abstract thing

is behaving like a thing or another (can be abstract) term. Firstly, one should pay attention to the first part. *Rest* functions here as something tangible. One can try to express its metaphorical concept. Rest is a thing (as Lakoff proposes one would have run short with this concept – it does not express anything, Lakoff 2003, 27) – Rest is a thing possible to give – Rest is a gift – Rest is a thing possible to entrust – Rest is a valuable thing – Rest is a fragile thing. All those metaphorical concepts say something about the situation of ending of a person's life.

Because the metaphorical expression is not narrow enough, we are not able to exactly define the concept. Nevertheless, all concepts proposed from observing the situation in different angles. One can see here also the possibility of a structural metaphor: Rest is a goal (target, aim) – Old age is a delicate matter, etc. The author is not able to say here clearly whether it is an ontological or a structural metaphor, but presumes the ontological because of the fact the text is full of ontological metaphors. Let us move to the second part: “on her kind nursery.”

The literal meaning cannot make sense, because one cannot, literally, put something on nursery. The meaning must be metaphorical. Nursery here functions as something tangible and therefore we assume it is an ontological metaphor. When applying the metaphorical concept model: Nursery is a thing – Nursery is a platform – Nursery is a platform that feeds – Nursery is a plate – Nursery is a hospital bed (nurture and care is “brought” by nurses). Again, one can see here different aspects of how Lear saw his future. In fact he/she can see his affliction, because he was prepared to “give himself” to her. Even though one could manage to name more metaphorical concepts he/she can see that sometimes metaphorical expressions are difficult to state literally. Highlighting and hiding here is about all those things which would mean something absolutely different than meaning “softly, caring, sensitively treat the old age.”

c) “avoid my sight!”

- 1) **Meaning:** metaphorical
- 2) **Metaphorical concept:** sight is a dangerous and fragile thing
- 3) **Tenor:** sight
- 4) **Vehicle:** dangerous or fragile thing
- 5) **Type of a metaphor:** ontological metaphor

The example of “Avoid my sight,” is a typical example of the ontological metaphor (coherent with the concept of: *visual field is a container* because Lear does not want her to be *in* his visual field), we can see how Shakespeare plays with words and *in different point of view* one can treat it as if it was something dangerous or fragile (in Lear’s case most preferably both). Thus, let us say *Sight (tenor) is a dangerous and fragile thing (vehicle)*. Sight bears the characteristics of being something what one should be aware of and what one can injure only with our presence. The ontological metaphor highlights the aspect of that Lear is injured by Cordelia’s words (*Words are weapons*). Therefore, he does not want to see her, he even warns her (aspect of dangerousness). On the other hand e.g. the aspect of when one avoid something can be seen.

d) “be my grave my peace (1) as here I give father’s heart from her (2)”

- 1) **Meaning:** (1) metaphorical, (2) metaphorical
- 2) **Metaphorical concepts:** (1) Grave is a peaceful place, (2) Heart is love, Love is a removable thing

- 3) **Tenors:** (1) Grave, (2) Heart, Love
- 4) **Vehicles:** (1) Peaceful place, (2) Love, removable thing
- 5) **Type of a metaphor:** (1) structural, (2) ontological

The moment of “dragon killing” (disinheriting and abandonment), one can say in the terms of the first example of dragon. *Grave is a peaceful place* could be a possible concept for the first part of the metaphor. Grave (tenor) where is nothing than decaying dead body (or urn with the ashes) borrows the characteristics of a place where nothing intrusive can be done. Grave is structured by the experiences with a peaceful place and therefore it is a structural metaphor. As well it is a kind of irony because Lear would have never say it if Cordelia would answer his question accordingly.

It would be misunderstanding if one considers the second part of the sentence being only a hyperbole. The meaning is also metaphorical. By concept, one suggests: *Heart is Love* and though *Love is a removable thing* (one cannot use the concept *Heart is a removable thing* because it would consequently mislead again to the hyperbole). So according to Lakoff, this indicates a typical ontological metaphor. Father’s love is gaining the ability to be given away. Every metaphorical expression concerning an aspect of “giving away” would be coherent in this situation.

e) **“Let pride, which she calls plainness, marry her.”**

- 1) **Meaning:** metaphorical
- 2) **Metaphorical concepts:** pride is a husband, pride is a priest and pride is a person who escorts to the altar

- 3) **Tenor:** pride
- 4) **Vehicles:** husband, priest, person who escorts to the altar
- 5) **Type of a metaphor:** ontological - personification

In this particular sentence one can see two metaphorical expressions; there have been two different transfers of meaning. First one is a metaphorical transfer between pride (tenor) and plainness (vehicle). The author is not analysing this further, the second transfer is for us more important. Its metaphorical expression is “*Let pride marry her.*” The metaphor of substances and entities, as Lakoff names the ontological metaphor. The pride is given here human abilities (abilities of vehicles – husband, priest,...). One could say in fact pride is human but that would be too wide concept. This particular ontological metaphor has many metaphorical concepts possible and all of them will consist of transferring different human qualities (therefore we assume that it is a personification).

Pride is a husband – Cordelia’s husband. She can do with her husband whatever she wants: love, hate, communicate. Unfortunately to Cordelia, pride is here also a synonym for nothing she gets as her dower. The next possibility is *Pride is a priest* (the person who consecrates the marriage and at those times that was the priest). Although this ontological metaphor is probably more difficult to understand than the others using different concepts, one assumes that it will be the right meaning (also because of Martin Hilský’s translation, which emphasizes the aspect that pride is a person who confirms the marriage). For the sake of completeness, one can say *Pride is a person who escorts to the altar* metaphorical concept, meaning that it will not be her father who will accompany her way to altar. All those metaphorical concepts emphasize different aspects of the marriage. All of those metaphorical concepts are

concepts of a personification, which is a special type of ontological metaphor; *pride* is meant to be a person and receives human abilities.

f) **“my power, pre-eminence and all the large effects that troop with majesty.”**

- 1) **Meaning:** metaphorical
- 2) **Metaphorical concept:** power, pre-eminence, effects are troopers
- 3) **Tenors:** power, pre-eminence, all the large effects
- 4) **Vehicle:** trooper
- 5) **Type of a metaphor:** ontological - personification

One can use aspect of “trooping” in every separate mentioned item: power, pre-eminence and effects. *Power is a trooper, pre-eminence is a trooper, all large effects are troopers and majesty is a trooper.* They are all under service of *kingship*. The author will examine *Power is a trooper* only, as the others remain similar personifications. Power (tenor) is enliven with the abilities of trooper (vehicle). It is *ready for service, ready for orders, ready for fight*. They all *fight* for the same purpose. As in the previous metaphor, also here tenors are given human ability “to troop” and is therefore considered to be the special kind of an ontological metaphor – personification. Being a trooper can also mean to be of the same height and high importance. Rightly this aspect of being ready to serve is in this metaphor highlighted. Lear says that he gives this “army” which will immediately serve. As he later realizes, without this “army” he becomes weak. In this situation all metaphors would be coherent which work with this equality (sameness) of troopers and

incoherent those which would say something “what troopers do after they complete their duties.”

g) “in my prayers”

- 1) **Meaning:** metaphorical
- 2) **Metaphorical concept:** prayer is a sacred place
- 3) **Tenor:** prayer
- 4) **Vehicle:** sacred place, chapel
- 5) **Type of a metaphor:** ontological

Although not as imaginative as others, one can also see in this type of example that words can be inserted to prayers (*i.e.* containers). “*As my great patron thought on in my prayers.*”

It seems that prayer can be not only a container, but also some kind of a room, or maybe chapel. *Prayer is a sacred place* could be possible metaphorical concept. This metaphor can be next possible example of ontological metaphors of containers. When giving to *prayer* the shape and form of a place, it is suddenly for a speaker easier to express. Kent says that even in his most intimate moments he thinks of him (Lear) in the most sacred place, by which it is very important moment for him. He is preparing what he wants to say to Lear; to take back his decision. Lear understands it and answers again by a metaphor:

h) “The bow is bent and drawn; make from the shaft”

- 1) **Meaning:** metaphorical
- 2) **Metaphorical concept:** man is a weapon
- 3) **Tenor:** man
- 4) **Vehicle:** weapon
- 5) **Type of a metaphor:** structural

As the author understands it, the meaning of the metaphorical expression could be paraphrased as “Be very careful,” says Lear, “I can discredit (or kill) you immediately.” The option of that Lear has someone who has prepared his bow to kill in a second whoever he points at seems to us less probable than he means it as a metaphor of being a bow himself. Make from the shaft (*i.e.* beware of the arrow. Hilský 2005, 83) then he adds. *Lear is a bow – Man is a bow – Man is a weapon.* Man is *structured* by experiences with weapons. Vehicle transfer the characteristics of being ready to fight, to kill or to remain in the scabbard (leather pocket where a sword usually *comes* from). Therefore this is an example of a structural metaphor. Coherent metaphors will be all based on those characteristics of bow which make it ready for battle, ready for killing; not those aspects (which are masked) which, for example, examine from what type of wood is the bow made of. To be continuing in the “bow” metaphor Lear in fact says what has been written above, “I can immediately kill you or send you far away from this kingdom,” which, unfortunately to Kent, proves to be correct meaning.

i) **“duty shall have dread to speak (1) when power to flattery bows (2)”**

- 1) **Meaning:** (1) metaphorical, (2) metaphorical
- 2) **Metaphorical concepts:** (1) duty is a servant, (2) power is a servant
- 3) **Tenors:** duty and power
- 4) **Vehicles:** servants
- 5) **Type of a metaphors:** ontological - personifications

Knowing two daughters Gonerill and Regan well, Kent without hesitations starts to explain the situation. For his part of “advocacy” he chooses personifications. Duty is here described as if it was a humble servant who must wait for the master to finish his interests. Therefore one uses for the first part of this ontological metaphor metaphorical concept *Duty is a man – Duty is a servant*. Duty (tenor) receives qualities of a servant (vehicle). It was personified (given human qualities to think, communicate, ...). It dreads having to speak to *power*, which is also personified, but differently (with different metaphorical expression).

“Power to flattery bows” again personifies the tenor (*power*) giving it the ability to bow, which also gives the opportunity to try metaphorical concept *Power is servant*. Both metaphorical concepts indicate ontological metaphors and because of the fact vehicles are servants, one assumes those to be personifications.

This metaphor can only function when these parts are connected together. Shakespeare wanted, through Kent, to say that it is unacceptable that Lear believes the lies hidden under flattering of his two daughters. The metaphor, as the author of this paper understands it, means, “Should I agree with you even if you are accepting those lies?” Kent defends Cordelia and wants to calm (*safe*) the situation (he is also

astonished how Lear, whom he much respected, likes his daughter's speeches). If one uses metaphorical concepts together, one servant realizes the second one is lying or during his service doing something he should not (here, flattering has negative connotations) and it must be exemplarily examined (or punished).

j) “...., nor are those empty-hearted whose low sounds (1) reverb (2) no hollowness (3)”

- 1) **Meaning:** (1) metaphorical (seemingly literal), (2) metaphorical, (3) metaphorical
- 2) **Metaphorical concepts:** (1) rumbling is low, (2) sounds are men (singers), (3) hollowness is a sound
- 3) **Tenors:** rumbling, sounds, hollowness
- 4) **Vehicles:** low, men (singers), sound
- 5) **Type of a metaphor:** (1) orientational, (2) ontological - personification, (3) structural

After the assurance that Cordelia loves her father much and is not only able to flatter, the next Kent's part of the sentence refers to Gonerill and Regan meaning they are so loveless they even do not have heart, which is the symbol of love (hyperbole). This hyperbole even emphasizes what comes next in the third part which includes a metaphorical expression. The expression can be divided into three pieces: low sounds, sounds reverb and sounds reverb hollowness (hollowness can be reverberated).

By low sounds is, most probably, meant the beating of the heart (of the empty heart) which proposes that it is only a hollow container. Stop for a while at the term *low sounds*. When one entitles something “*low*” – basically, it is something that a) has a high value, what is important, e.g. low voices, sounds are in the harmony principally those on which the harmony is built, in fact highly important; b) can also refer to some kind of sadness or deprivation (SAD IS DOWN, Lakoff 2003, 15). To be down or low means to be frustrated, deprived or sad (based on our physical constitutions and experiences with body). Although Shakespeare probably did not think about this particular expression, one can use it as an exemplary case of an orientational metaphor, whose metaphorical concept, because here one cannot speak of a kind of deprivation, might look like RUMBLING IS LOW. Although it might appear obvious, one must think about the expression low once more again. That sounds are *low* comes from our experience for example of singing. Singing resembles raising or lowering our body in a certain tune. Therefore the author of this thesis assumes it is similar with sounds. As already mentioned Shakespeare probably did not think about it, he just “used English”, but it is important mentioning it.

When moving to the second part of the metaphor (sounds reverb), one can see through our metaphorical concept: sounds are men (singers) that sounds are given the human ability to reverberate (giving out the same sound) and therefore it is considered to be a personification.

The third and the last metaphor expression example is based on the metaphorical concept: hollowness is a sound (and therefore can be reverberated). Although it may seem it would be again a personification one must be careful about the tenor. Tenor now is *sound* and therefore the metaphor cannot be a personification. The hollowness

is *structured* as a sound (neither sound nor hollowness are tangible things) and therefore this part is considered to be a structural metaphor.

4. ANALYSIS OF THE KING LEAR AS A WHOLE

For the analysis of the whole play the author used complete text from the website mentioned in “used web addresses” which can be also found in the appendix of this thesis². This script was adapted for the need of this paper. Only the text of every character and title of the act or the scene were left. Metaphorical expressions are then highlighted and the abbreviation of a type of a particular metaphor follows after it. (sm) stands for a structural metaphor, (orm) for an orientational metaphor and (om) for an ontological metaphor.

The aim of this quantitative analysis is to show how often Shakespeare used a certain type of metaphor. The author found more than a thousand metaphorical expressions – 1143 exactly of which there are 589 structural metaphors, 501 ontological metaphors and 54 orientational metaphors. With respect to the scope of this original Shakespeare’s text and the complexity of the topic, possible result that Shakespeare used some kind of metaphor more stays unproven. On the other hand the quantitative analysis shows that orientational metaphors are used much less than the other types. Although there may be various reasons for this, all of them are based rather on guesses instead of facts. One of such explanations could be that orientational metaphors conceptualize fewer experiences than the two other types, which makes them less applicable.

Concerning the numbers of structural versus ontological metaphors, most of metaphorical expressions can be disputable according to what kind of experience one has with the particular tenor and vehicle and “feels” the expression. Therefore it could be in many cases either structural or ontological metaphor. An example of an

ambiguous metaphorical expression the proclamation of Fool at the end of the first Act can be provided: “If a man's brains were in's heels, were't not in danger of kibes (Shakespeare 2005, 140)?” Fool especially uses in Lear such real images where it is not easy to distinguish whether he speaks metaphorically or literally and therefore it it is not sometimes clear about what he speaks. Structural interpretation would presume that based on experience with kibes, which are usually found on either revealed or ending parts of a human body, our brain is considered to be such a part. The other, ontological, explanation would lie in the expectation that human brain represents some kind of an abstract thing, such as intelligence, reason, wisdom, etc., and therefore the metaphorical expression means that an intangible entity receives tangible appearance.

CONCLUSION

To sum up, the theory helped to comprehend what exactly a metaphor is and consists of (what are its components). One has come to realize that the definition of the metaphor is almost unchanged since Aristotle and, since the Ancient Greece time, it also serves to the similar reason – to enhance our discourses by new consequences, experiences and thoughts. What is more, George Lakoff has shown, by providing many examples from our present-day language, that we use metaphors more often than we would have thought. Although one does not realize it, something that is called metaphorical concept is hidden under every metaphor – framing our imagination to understandable expressions. We subconsciously use vehicles as a system of characteristics we want to ascribe to tenors. As well as our memories and experiences are interlinked, so are subcategorized metaphorical concepts. One has learnt that our body and experiences with situations, feelings and acting play a major role in creating metaphors and it is us who create metaphorical meanings and put it into words.

The practical analysis has brought the recognition of metaphor components in practice. One have learnt that sometimes it is easier to come up with metaphorical concept and estimate what content is transferred and sometimes it is almost impossible. From Shakespeare's lines we recognised various types of metaphor and through analysing it we could better understand what the author wanted to say. This analysis has shown, at least partially, what one can search for and consequently find in metaphors – world of imagination which is, also thanks to work of Lakoff, better understandable.

The analysis of one dialogue from the play has provided an informational platform on how wide the topic of a metaphor is. The more a person thinks of having comprehended the issue, the more one is then surprised by the enormousness of his/her actual unawareness.

The quantitative analysis revealed, on one hand, that Shakespeare indeed used plenty of metaphorical expressions (more than thousand) and on the other hand, that there were many of ambiguous ones. Images of madness (of almost every character) were many times so 'real' that it was hard to assign the expression to a certain kind of metaphor as it was shown in the example above. The least used type of metaphor was the orientational metaphor. As regards the other two types, the analysis has not shown considerably greater or lesser number of a particular type and therefore it is not possible to come to the unambiguous conclusion.

This work has opened many issues to be addressed and interesting possibilities for further research. What is regarded as essential is reconstructing the theory base, by observing new items of language from the philosophic point of view, and deepening the knowledge of the cognitive skills needed, to be able to comprehend the interrelation between real and communicated experience. Then the author sees the option of the selection of a particular type of metaphor (e.g. structural animal metaphors or metaphors portraying human characteristics, personifications in fact), and analysing it in the play.

The author came to realize that it is essential for this research to have mastered the language not only in the field of communication but also meaning of words from the etymological point of view.

LITERATURE

- Aristotle. 1962. *Poetics*, trans. Ingram Bywater, Oxford University Press
- Black, Max. 1977. *More about metaphor*. In: *Metaphor and Thought*. University Press, Cambridge.
- Hesse, Marry. 1965. *The explanatory function of metaphor*. In: *Logic, Methodology and Philosophy of Science*. Proceedings of the 1964 International Congress. Amsterdam.
- Hilský, Martin. 2012. *William Shakespeare: DÍLO*. Academia
- Hilský, Martin. 2010. *Shakespeare a jeviště svět*. Academia
- Kratochvíl, Zdeněk. 1996. *Filosofie živé přírody*. Praha
- Lakoff, George; Johnson, Mark. 2003. *Metaphors we live by*. The University of Chicago Press
- Montgomery, Martin. 2007. *Ways of Reading: Advanced Reading Skills for Students of English Literature*. Routledge (3rd ed.).
- Ortony, Andrew. 1993. *Metaphor and Thought*. Cambridge University Press
- Ortony, Andrew. 1975. *Why metaphors are necessary and not just nice*. Educational Theory
- Reddy, Michael J. 1993. *The conduit metaphor - A case of frame conflict in our language about language*. In *Metaphor and Thought* (2nd ed., pp. 164–201). Cambridge University Press
- Richards, Ivor A. 1964. *The Philosophy of Rhetoric*, Oxford University Press
- Searle, John R. 1977. *Metaphor*. In: *Metaphor and Thought*. University Press, Cambridge

Shakespeare, William. 2005. *Král Lear/King Lear*. Atlantis: 2005. Brno. (Bilingual, into Czech translated by Hilský, Martin)

Stachová, Jiřina. 1992. *Metaphor according to J. R. Searle and Max Black*. In: Slovo a slovesnost, volume 53 (1992), number 4, p. 283-292

Tolkien, John R. R. 1999. *The Hobbit*. HarperCollinsPublishers

Vaňková, Irena. 1999. *Man and linguistic picture of the (natural) world*. In: Slovo a slovesnost, volume 60 (1999), number 4, p. 283-292

USED WEB ADRESSES

Stuart-Hamilton, Ian. 2013. *People with Autism Spectrum Disorder Take Things*

Literally. Psychology today. Posted April 2013.

<https://www.psychologytoday.com/blog/the-gift-aging/201304/people-autism-spectrum-disorder-take-things-literally> (accessed 25th November 2016)

Complete text of the King Lear - <http://shakespeare.mit.edu/lear/full.html>

Digital Library of the ASCR (4th April 2016): <http://kramerus.lib.cas.cz/search/>

Wikipedia – Conduit Metaphor (20th September 2015):

https://en.wikipedia.org/wiki/Conduit_metaphor

Hannah Arendt – Jazyk a metafora: http://eldar.cz/myf/txt/arendtova_-_rec_a_metafora.htm

Online Etymology Dictionary - <http://www.etymonline.com/index.php>

APPENDIX: TEXT OF THE PLAY

ACT I

SCENE I. King Lear's palace.

KENT

I thought the king had more affected the Duke of Albany than Cornwall.

GLOUCESTER

It did always seem so to us: but now, in the division of the kingdom, it appears not which of the dukes he values most; for qualities are so weighed (sm), that curiosity in neither can make choice of either's moiety. (om)

KENT

Is not this your son, my lord?

GLOUCESTER

His breeding, sir, hath been at my charge (om): I have so often blushed to acknowledge him, that now I am brazed to it.

KENT

I cannot conceive you.

GLOUCESTER

Sir, this young fellow's mother could: whereupon she grew round-womb'd, and had, indeed, sir, a son for her cradle ere she had a husband for her bed.

Do you smell a fault? (om)

KENT

I cannot wish the fault undone, the issue of it being so proper.

GLOUCESTER

But I have, sir, a son by order of law, some year elder than this, who yet is no dearer in my account (om): though this knave came something saucily into the world before he was sent for (sm), yet was his mother fair; there was good sport at his making (sm), and the whoreson must be acknowledged. Do you know this noble gentleman, Edmund?

EDMUND

No, my lord.

GLOUCESTER

My lord of Kent: remember him hereafter as my honourable friend.

EDMUND

My services to your lordship (om).

KENT

I must love you, and sue to know you better.

EDMUND

Sir, I shall study deserving.

GLOUCESTER

He hath been out nine years, and away he shall again. The king is coming.

KING LEAR

Attend the lords of France and Burgundy, Gloucester.

GLOUCESTER

I shall, my liege.

KING LEAR

Meantime we shall express our darker purpose.

Give me the map there. Know that we have divided

In three our kingdom: and 'tis our fast intent

To shake all cares and business from our age (sm);

Conferring them on younger strengths (sm), while we

Unburthen'd crawl toward death (om). Our son of Cornwall,

And you, our no less loving son of Albany,
We have this hour a constant will to publish
Our daughters' several dowers, that future strife
May be prevented now. The princes, France and
Burgundy,

Great rivals in our youngest daughter's love (sm),
Long in our court have made their amorous sojourn
(om),

And here are to be answer'd. Tell me, my daughters,--

Since now we will divest us both of rule (sm),

Interest of territory, cares of state,--

Which of you shall we say doth love us most?

That we our largest bounty may extend

Where nature doth with merit challenge (om). Goneril,

Our eldest-born, speak first.

GONERIL

Sir, I love you more than words can wield the matter
(sm);

Dearer than eye-sight, space, and liberty (sm);

Beyond what can be valued, rich or rare (sm);

No less than life, with grace, health, beauty, honour;

As much as child e'er loved, or father found;

A love that makes breath poor (om), and speech unable

(om);

Beyond all manner of so much I love you (om)

CORDELIA

[Aside] What shall Cordelia do?

Love, and be silent (om).

LEAR

Of all these bounds, even from this line to this,

With shadowy forests and with champains rich'd,

With plenteous rivers and wide-skirted meads,

We make thee lady: to thine and Albany's issue

Be this perpetual. What says our second daughter,

Our dearest Regan, wife to Cornwall? Speak.

REGAN

Sir, I am made

Of the self-same metal that my sister is (om)

And prize me at her worth (om). In my true heart

I find she names my very deed of love (sm);

Only she comes too short (sm): that I profess

Myself an enemy to all other joys (sm),

Which the most precious square of sense possesses

(om);

And find I am alone felicitate

In your dear highness' love (om).

CORDELIA

[Aside] Then poor Cordelia!

And yet not so; since, I am sure, my love's

More ponderous than my tongue (om).

KING LEAR

To thee and thine hereditary ever

Remain this ample third of our fair kingdom;

No less in space, validity, and pleasure (om),

Than that conferr'd on Goneril. Now, our joy (om),

Although the last, not least; to whose young love

The vines of France and milk of Burgundy (sm)

Strive to be interest'd; (om) what can you say to draw

A third more opulent than your sisters? Speak.

CORDELIA

Nothing, my lord.

KING LEAR

Nothing!

CORDELIA

Nothing.

KING LEAR

Nothing will come of nothing (sm): speak again.

CORDELIA

Unhappy that I am, I cannot heave
My heart into my mouth (sm): I love your majesty
According to my bond; nor more nor less.

KING LEAR

How, how, Cordelia! mend your speech a little (om),
Lest it may mar your fortunes (om).

CORDELIA

Good my lord,
You have begot me, bred me, loved me: I
Return those duties back as are right fit (om),
Obey you, love you, and most honour you.
Why have my sisters husbands, if they say
They love you all? Haply, when I shall wed,
That lord whose hand must take my plight (om) shall
carry
Half my love with him, half my care and duty (sm):
Sure, I shall never marry like my sisters,
To love my father all.

KING LEAR

But goes thy heart with this? (sm)

CORDELIA

Ay, good my lord.

KING LEAR

So young, and so untender?

CORDELIA

So young, my lord, and true.

KING LEAR

Let it be so; thy truth, then, be thy dower: (sm)
For, by the sacred radiance of the sun,
The mysteries of Hecate, and the night;
By all the operation of the orbs
From whom we do exist, and cease to be;
Here I disclaim all my paternal care, (om)
Propinquity and property of blood, (om)
And as a stranger to my heart and me
Hold thee, from this, for ever (sm). The barbarous
Scythian,
Or he that makes his generation messes
To gorge his appetite, shall to my bosom
Be as well neighbour'd, pitied, and relieved (om),
As thou my sometime (sm) daughter.

KENT

Good my liege,--

KING LEAR

Peace, Kent!

Come not between the dragon and his wrath. (sm)

I loved my rest, and thought to set my rest (om)

On her kind nursery (om). Hence, and avoid my sight!

(om)

So be my grave my peace (sm), as here I give
Her father's heart from her! (om) Call France; who stirs?
Call Burgundy. Cornwall and Albany,
With my two daughters' dowers digest this third:
Let pride, which she calls plainness, marry her (om).
I do invest you (sm) jointly with my power,
Pre-eminence, and all the large effects
That troop with majesty (om). Ourselves, by monthly
course,
With reservation of an hundred knights,
By you to be sustain'd, shall our abode
Make with you by due turns. Only we still retain
The name (om), and all the additions to a king;
The sway, revenue, execution of the rest (om),
Beloved sons, be yours: which to confirm,
This coronet part betwixt you.

KENT

Royal Lear,
Whom I have ever honour'd as my king,
Loved as my father, as my master follow'd,
As my great patron thought on in my prayers. (om)

KING LEAR

The bow is bent and drawn, make from the shaft. (sm)

KENT

Let it fall rather (sm), though the fork invade
The region of my heart (om): be Kent unmannerly,
When Lear is mad. What wilt thou do, old man?
Think'st thou that duty shall have dread to speak (om)
When power to flattery bows (om)? To plainness
honour's bound,
When majesty stoops to folly (om). Reverse thy doom
(om);
And, in thy best consideration, cheque
This hideous rashness: answer my life my judgment,
Thy youngest daughter does not love thee least;
Nor are those empty-hearted whose low sound (orm)
Reverbs (om) no hollowness (sm).

KING LEAR

Kent, on thy life, no more.

KENT

My life I never held but as a pawn
To wage against thy enemies (om); nor fear to lose it
(om),

Thy safety being the motive.

KING LEAR

Out of my sight! (om)

KENT

See better, Lear; and let me still remain
The true blank of thine eye. (om)

KING LEAR

Now, by Apollo,--

KENT

Now, by Apollo, king,

Thou swear'st thy gods in vain. (om)

KING LEAR

O, vassal! miscreant!

ALBANY CORNWALL

Dear sir, forbear.

KENT

Do:

Kill thy physician, and thy fee bestow
Upon thy foul disease. (om) Revoke thy gift;
Or, whilst I can vent clamour from my throat (sm),
I'll tell thee thou dost evil.

KING LEAR

Hear me, recreant!

On thine allegiance, hear me!

Since thou hast sought to make us break our vow (sm),
Which we durst never yet, and with strain'd pride
To come between our sentence and our power,
Which nor our nature nor our place can bear,
Our potency made good (sm), take thy reward.
Five days we do allot thee, for provision
To shield thee from disasters of the world (sm);
And on the sixth to turn thy hated back
Upon our kingdom: if, on the tenth day following,
Thy banish'd (sm) trunk be found in our dominions,
The moment is thy death (om). Away! by Jupiter,
This shall not be revoked.

KENT

Fare thee well, king: sith thus thou wilt appear,
Freedom lives hence, and banishment is here (om).
The gods to their dear shelter take thee, maid,
That justly think'st, and hast most rightly said!

And your large speeches may your deeds approve (sm),
That good effects may spring from words of love (om).
Thus Kent, O princes, bids you all adieu;
He'll shape his old course in a country new (sm).

GLOUCESTER

Here's France and Burgundy, my noble lord.

KING LEAR

My lord of Burgundy.

We first address towards you, who with this king
Hath rivall'd for our daughter: what, in the least,
Will you require in present dower with her,
Or cease your quest of love (om)?

BURGUNDY

Most royal majesty,
I crave no more than what your highness offer'd,
Nor will you tender less.

KING LEAR

Right noble Burgundy,

When she was dear to us, we did hold her so;

But now her price is fall'n (sm). Sir, there she stands:
If aught within that little seeming substance,
Or all of it, with our displeasure pieced (sm),
And nothing more, may fitly like your grace,
She's there, and she is yours.

BURGUNDY

I know no answer.

KING LEAR

Will you, with those infirmities she owes (sm),
Unfriended, new-adopted to our hate (om),
Dower'd with our curse, and stranger'd with our oath,
(om, sm)

Take her, or leave her?

BURGUNDY

Pardon me, royal sir;

Election makes not up on such conditions. (om, orm)

KING LEAR

Then leave her, sir; for, by the power that made me,
I tell you all her wealth.

For you, great king,

I would not from your love make such a stray (om);

To match you where I hate; therefore beseech you

To avert your liking a more worthier way (sm)

Than on a wretch whom nature is ashamed

Almost to acknowledge hers (om)

KING OF FRANCE

This is most strange,

That she, that even but now was your best object (sm),

The argument of your praise, balm of your age (sm),

Most best, most dearest, should in this trice of time

Commit a thing so monstrous, to dismantle

So many folds of favour (om). Sure, her offence

Must be of such unnatural (om) degree,

That monsters it (sm), or your fore-vouch'd affection

Fall'n into taint (om): which to believe of her,

Must be a faith that reason without miracle

Should never plant in me (om).

CORDELIA

I yet beseech your majesty,--

If for I want that glib and oily art (sm)

To speak and purpose not; since what I well intend,

I'll do't before I speak,--that you make known

It is no vicious blot, murder, or foulness,

No unchaste action, or dishonour'd step (sm),

That hath deprived me of your grace and favour (om);

But even for want of that for which I am richer,

A still-soliciting eye, and such a tongue (sm)

As I am glad I have not, though not to have it

Hath lost me in your liking (om).

KING LEAR

Better thou

Hadst not been born than not to have pleased me better.

KING OF FRANCE

Is it but this,--a tardiness in nature (om)

Which often leaves the history unspoke

That it intends to do (om)? My lord of Burgundy,

What say you to the lady? Love's not love (om)

When it is mingled with regards that stand

Aloof from the entire point (om). Will you have her?

She is herself a dowry (om).

BURGUNDY

Royal Lear,

Give but that portion which yourself proposed,

And here I take Cordelia by the hand,

Duchess of Burgundy.

KING LEAR

Nothing: I have sworn; I am firm.

BURGUNDY

I am sorry, then, you have so lost a father

That you must lose a husband (sm).

CORDELIA

Peace be with Burgundy!

Since that respects of fortune are his love (om),

I shall not be his wife.

KING OF FRANCE

Fairest Cordelia, that art most rich, being poor;

Most choice, forsaken; and most loved, despised!

Thee and thy virtues here I seize upon:

Be it lawful I take up (orm) what's cast away (om).

Gods, gods! 'tis strange that from their cold'st neglect

(sm)

My love should kindle to inflamed respect (om).

Thy dowerless daughter, king, thrown to my chance

(om),

Is queen of us, of ours, and our fair France:

Not all the dukes of waterish Burgundy

Can buy this unprized precious maid (sm) of me.

Bid them farewell, Cordelia, though unkind:

Thou lovest here, a better where to find (om).

KING LEAR

Thou hast her, France: let her be thine; for we

Have no such daughter, nor shall ever see

That face of hers again. Therefore be gone

Without our grace, our love, our benison (om);

Come, noble Burgundy.

KING OF FRANCE

Bid farewell to your sisters.

CORDELIA

The jewels of our father, with wash'd eyes

Cordelia leaves you: I know you what you are;

And like a sister am most loath to call

Your faults as they are named. Use well our father:

To your professed bosoms I commit him (om)

But yet, alas, stood I within his grace (om),

I would prefer him to a better place .

So, farewell to you both.

REGAN

Prescribe not us our duties.

GONERIL

Let your study

Be to content your lord, who hath received you

At fortune's alms (om). You have obedience scanted

(sm),

And well are worth the want that you have wanted.

CORDELIA

Time shall unfold what plaited cunning hides (om):
Who cover faults, at last shame them derides.
Well may you prosper!

KING OF FRANCE

Come, my fair Cordelia.

GONERIL

Sister, it is not a little I have to say of what
most nearly appertains to us both. I think our
father will hence to-night.

REGAN

That's most certain, and with you; next month with us.

GONERIL

You see how full of changes his age is (om); the
observation we have made of it hath not been
little (om): he always loved our sister most; and
with what poor judgement (om) he hath now cast her off
appears too grossly (sm).

REGAN

'Tis the infirmity of his age; yet he hath ever
but slenderly known himself.

GONERIL

The best and soundest of his time (sm) hath been but
rash; then must we look from his age to receive
not alone the imperfections of long-engrafted
condition (sm), but therewithal the unruly waywardness
(sm) that infirm and choleric years bring with them
(om).

REGAN

Such unconstant starts are we like to have from
him as this of Kent's banishment.

GONERIL

There is further compliment of leave taking
between France and him. Pray you, let's hit
together (sm): if our father carry authority with
such dispositions as he bears (sm), this last
surrender of his will but offend us (om).

REGAN

We shall further think on't.

GONERIL

We must do something, and i' the heat (om).

SCENE II. The Earl of Gloucester's castle.**EDMUND**

Thou, nature, art my goddess (om); to thy law
My services are bound (om). Wherefore should I
Stand (sm) in the plague of custom (sm), and permit
The curiosity of nations to deprive me (om),
For that I am some twelve or fourteen moon-shines
Lag of a brother? Why bastard? wherefore base?
When my dimensions are as well compact (sm),
My mind as generous, and my shape as true,
As honest madam's issue? Why brand they us
With base (sm)? with baseness? bastardy? base, base?
Who, in the lusty stealth of nature (om), take
More composition and fierce quality (sm)
Than doth, within a dull, stale, tired bed,
Go to the creating a whole tribe of fops,
Got 'tween asleep and wake? Well, then,
Legitimate Edgar, I must have your land:
Our father's love is to the bastard Edmund
As to the legitimate: fine word,--legitimate!
Well, my legitimate, if this letter speed,
And my invention thrive (om), Edmund the base
Shall top the legitimate (orm). I grow; I prosper:
Now, gods, stand up for bastards!

GLOUCESTER

Kent banish'd thus! and France in choler parted!
And the king gone to-night! subscribed his power!
Confined to exhibition! All this done
Upon the gad! Edmund, how now! what news?

EDMUND

So please your lordship, none.

GLOUCESTER

Why so earnestly seek you to put up that letter?

EDMUND

I know no news, my lord.

GLOUCESTER

What paper were you reading?

EDMUND

Nothing, my lord.

GLOUCESTER

No? What needed, then, that terrible dispatch of
it (sm) into your pocket? the quality of nothing hath
not such need to hide itself (om). Let's see: come,
if it be nothing, I shall not need spectacles.

EDMUND

I beseech you, sir, pardon me: it is a letter
from my brother, that I have not all o'er-read (orm);
and for so much as I have perused, I find it not
fit for your o'er-looking (om, orm).

GLOUCESTER

Give me the letter, sir.

EDMUND

I shall offend, either to detain or give it. The
contents, as in part I understand them, are to blame (om)

GLOUCESTER

Let's see, let's see.

EDMUND

I hope, for my brother's justification, he wrote
this but as an essay or taste of my virtue (sm).

GLOUCESTER

[Reads] 'This policy and reverence of age makes
the world bitter (om) to the best of our times; keeps
our fortunes from us (om) till our oldness cannot relish
them (om). I begin to find an idle and fond bondage
in the oppression of aged tyranny (om); who sways, not
as it hath power, but as it is suffered (om). Come to
me, that of this I may speak more. If our father
would sleep (sm) till I waked him, you should half his
revenue for ever, and live the beloved of your
brother, EDGAR.'
Hum--conspiracy!--'Sleep till I waked him,--you
should enjoy half his revenue,'--My son Edgar!
Had he a hand to write this? a heart and brain
to breed it in? (sm) --When came this to you? who
brought it?

EDMUND

It was not brought me, my lord; there's the
cunning of it; I found it thrown in at the
casement of my closet.

GLOUCESTER

You know the character to be your brother's?

EDMUND

If the matter were good, my lord, I durst swear
it were his; but, in respect of that, I would
fain think it were not.

GLOUCESTER

It is his.

EDMUND

It is his hand, my lord; but I hope his heart is
not in the contents (sm).

GLOUCESTER

Hath he never heretofore **sounded (sm)** you in this business?

EDMUND

Never, my lord: but I have heard him oft maintain it to be fit, that, sons at perfect age, and fathers declining, the father should be as ward to the son, and the son manage his revenue.

GLOUCESTER

O villain, villain! His very opinion in the letter! Abhorred villain! Unnatural, detested, brutish villain! worse than brutish! Go, sirrah, seek him; I'll apprehend him: abominable villain! Where is he?

EDMUND

I do not well know, my lord. If it shall please you to **suspend your indignation (sm)** against my brother till you **can derive from him better testimony of his intent (sm)**, you shall run a certain **course (sm)**; where, if you violently proceed against him, mistaking his purpose, it would make a **great gap in your own honour (sm)**, and shake in pieces the heart of his obedience **(om)**. I dare pawn down my life for him **(orm)**, that he hath wrote this to feel my affection to your honour, and to no further pretence of danger.

GLOUCESTER

Think you so?

EDMUND

If your honour **judge it meet (om)**, I will place you where you shall hear us confer of this, and by an **auricular assurance have your satisfaction (om)**; and that without any further delay than this very evening.

GLOUCESTER

He cannot be such a monster **(sm)**

EDMUND

Nor is not, sure.

GLOUCESTER

To his father, that so tenderly and entirely loves him. Heaven and earth! Edmund, seek him out: wind me into him **(sm)**. I pray you: frame the business after your own wisdom **(om)**. I would unstate myself, to be in a due resolution **(om)**.

EDMUND

I will seek him, sir, presently: **convey the business (om)** as I shall find means and acquaint you withal.

GLOUCESTER

These late eclipses in the sun and moon portend no good to us **(om)**: though the wisdom of nature can reason it thus and thus **(om)**, yet nature finds itself **(om)** scourged by the sequent effects: love cools **(sm)**, friendship falls off **(sm)**, brothers divide **(sm)**: in cities, mutinies; in countries, discord; in palaces, treason; and the bond cracked 'twixt son and father **(om)**. This villain of mine comes under the prediction **(orm)**; there's son against father: the king falls from bias of nature; there's father against child. We have seen the best of our time:

machinations, hollowness, treachery, and all ruinous disorders (sm), follow us **(om)** disquietly to our graves **(sm)**. Find out this villain, Edmund; it shall lose thee nothing; do it carefully. And the noble and true-hearted Kent banished! his offence, honesty! 'Tis strange.

EDMUND

This is the excellent foppery of the world, that, when **we are sick in fortune (sm)**,--often the surfeit

of our own behavior,--we make guilty of our disasters the sun, the moon, and the stars **(sm)**: as if we were villains by necessity; fools by heavenly compulsion; knaves, thieves, and treachers, by spherical predominance; drunkards, liars, and adulterers, by an enforced obedience of planetary influence; and all that we are evil in, by a divine thrusting on: an admirable evasion of whoremaster man, to lay his goatish disposition to the charge of a star! My father compounded with my mother under the dragon's tail; and my nativity was under Ursa major; so that it follows, I am rough and lecherous. Tut, I should have been that I am, **had the maidenliest star in the firmament twinkled on my bastardizing (om)**. Edgar-- And pat he comes like the catastrophe of the old comedy: my cue is villainous melancholy, with a sigh like Tom o' Bedlam. O, these eclipses do portend these divisions! fa, sol, la, mi.

EDGAR

How now, brother Edmund! what serious contemplation are you in?

EDMUND

I am thinking, brother, of a prediction I read this other day, what should follow these eclipses.

EDGAR

Do you busy yourself about that?

EDMUND

I promise you, the effects he writes of succeed unhappily; as of unnaturalness between the child and the parent; death, dearth, dissolutions of ancient amities; divisions in state, menaces and maledictions against king and nobles; needless diffidences, **banishment of friends (sm)**, **dissipation of cohorts (sm)**, **nuptial breaches (sm)**, and I know not what.

EDGAR

How long have you been a sectary astronomical?

EDMUND

Come, come; when saw you my father last?

EDGAR

Why, the night gone by.

EDMUND

Spake you with him?

EDGAR

Ay, two hours together.

EDMUND

Parted you in good terms? **Found you no displeasure in him (om)** by word or countenance?

EDGAR

None at all.

EDMUND

Bethink yourself wherein you may have offended him: and at my entreaty forbear his presence **(sm)** till some little time **(sm)** hath qualified the heat of his displeasure **(om)**; which at this instant so rageth in him, that with the mischief of your person it would scarcely allay.

EDGAR

Some villain hath done me wrong.

EDMUND

That's my fear. I pray you have a continent forbearance till the speed of his rage goes slower **(om)**; and, as I say, retire with me to my lodging, from whence I will fitly bring you to hear my lord speak: pray ye, go; there's my key: if you do stir abroad, go armed.

EDGAR

Armed, brother!

EDMUND

Brother, I advise you to the best; go armed: I am no honest man if there be any good meaning towards you: I have told you what I have seen and heard; but faintly, nothing like the image and horror of it: pray you, away.

EDGAR

Shall I hear from you anon?

EDMUND

I do serve you in this business.
A credulous father! and a brother noble,
Whose nature is so far from doing harms,
That he suspects none: on whose foolish honesty
My practises ride easy! I see the business.
Let me, if not by birth, have lands by wit (sm):
All with me's meet that I can fashion fit (om).

SCENE III. The Duke of Albany's palace.

GONERIL

Did my father strike my gentleman for chiding of his fool?

OSWALD

Yes, madam.

GONERIL

By day and night he wrongs me; every hour
He flashes into one gross crime or other (sm),
That sets us all at odds (om): I'll not endure it:
His knights grow riotous (sm), and himself upbraids us
(orm)
On every trifle. When he returns from hunting,
I will not speak with him; say I am sick:
If you come slack of former services (sm),
You shall do well; the fault of it I'll answer (om).

OSWALD

He's coming, madam; I hear him.

GONERIL

Put on what weary negligence you please (om),
You and your fellows; I'll have it come to question:
If he distaste it (om), let him to our sister,
Whose mind and mine, I know, in that are one (sm),
Not to be over-ruled (orm). Idle old man,
That still would manage those authorities
That he hath given away (om)! Now, by my life,
Old fools are babes again (sm); and must be used
With cheques as flatteries,--when they are seen abused.
Remember what I tell you.

OSWALD

Well, madam.

GONERIL

And let his knights have colder looks (sm) among you;
What grows of it (om), no matter; advise your fellows
so:
I would breed from hence occasions (sm), and I shall,
That I may speak: I'll write straight to my sister,
To hold my very course. Prepare for dinner.

SCENE IV. A hall in the same.

KENT

If but as well I other accents borrow (sm),
That can my speech defuse (om), my good intent
May carry through itself to that full issue (om)
For which I razed my likeness. Now, banish'd (sm)

Kent,

If thou canst serve where thou dost stand condemn'd (sm),

So may it come, thy master, whom thou lovest,
Shall find thee full of labours (sm).

KING LEAR

Let me not stay a jot for dinner; go get it ready.
How now! what art thou?

KENT

A man, sir.

KING LEAR

What dost thou profess? what wouldst thou with us?

KENT

I do profess to be no less than I seem; to serve
him truly that will put me in trust (om): to love him
that is honest; to converse with him that is wise,
and says little; to fear judgment; to fight when I
cannot choose; and to eat no fish.

KING LEAR

What art thou?

KENT

A very honest-hearted fellow, and as poor as the king.

KING LEAR

If thou be as poor for a subject as he is for a
king, thou art poor enough. What wouldst thou?

KENT

Service.

KING LEAR

Who wouldst thou serve?

KENT

You.

KING LEAR

Dost thou know me, fellow?

KENT

No, sir; but you have that in your countenance
which I would fain call master (om).

KING LEAR

What's that?

KENT

Authority.

KING LEAR

What services canst thou do?

KENT

I can keep honest counsel (sm), ride, run, mar a curious
tale in telling it, and deliver a plain message
bluntly: that which ordinary men are fit for, I am
qualified in; and the best of me is diligence.

KING LEAR

How old art thou?

KENT

Not so young, sir, to love a woman for singing, nor
so old to dote on her for any thing: I have years
on my back forty eight (om).

KING LEAR

Follow me; thou shalt serve me: if I like thee no
worse after dinner, I will not part from thee yet.
Dinner, ho, dinner! Where's my knave? my fool?
Go you, and call my fool hither.
You, you, sirrah, where's my daughter?

OSWALD

So please you,--

KING LEAR

What says the fellow there? Call the clotpoll back.
Where's my fool, ho? I think the world's asleep.
How now! where's that mongrel?

Knight

He says, my lord, your daughter is not well.

KING LEAR

Why came not the slave back to me when I called him.

Knight

Sir, he answered me in the roundest manner (sm), he would not.

KING LEAR

He would not!

Knight

My lord, I know not what the matter is; but, to my judgment, your highness is not entertained with that ceremonious affection as you were wont; there's a great abatement of kindness appears (sm) as well in the general dependants as in the duke himself also and your daughter.

KING LEAR

Ha! sayest thou so?

Knight

I beseech you, pardon me, my lord, if I be mistaken; for my duty cannot be silent when I think your highness wronged (om).

KING LEAR

Thou but rememberest me of mine own conception: I have perceived a most faint neglect of late; which I have rather blamed as mine own jealous curiosity (om) than as a very pretence and purpose of unkindness (om). I will look further into't. But where's my fool? I have not seen him this two days.

Knight

Since my young lady's going into France, sir, the fool hath much pined away (orm).

KING LEAR

No more of that; I have noted it well. Go you, and tell my daughter I would speak with her. Go you, call hither my fool. O, you sir, you, come you hither, sir: who am I, sir?

OSWALD

My lady's father.

KING LEAR

'My lady's father!' my lord's knave: your whoreson dog! you slave! you cur!

OSWALD

I am none of these (om), my lord; I beseech your pardon.

KING LEAR

Do you bandy looks with me (sm), you rascal?

OSWALD

I'll not be struck, my lord.

KENT

Nor tripped neither, you base football player.

KING LEAR

I thank thee, fellow; thou servest me, and I'll love thee.

KENT

Come, sir, arise, away! I'll teach you differences: away, away! if you will measure your lubber's length again, tarry (sm): but away! go to; have you wisdom? so.

KING LEAR

Now, my friendly knave, I thank thee: there's earnest of thy service.

Fool

Let me hire him too: here's my coxcomb.

KING LEAR

How now, my pretty knave! how dost thou?

Fool

Sirrah, you were best take my coxcomb.

KENT

Why, fool?

Fool

Why, for taking one's part that's out of favour (om): nay, an thou canst not smile as the wind sits,

thou'lt catch cold shortly (om): there, take my coxcomb: why, this fellow has banished two on's daughters, and did the third a blessing against his will; if thou follow him, thou must needs wear my coxcomb. How now, nuncle! Would I had two coxcombs and two daughters!

KING LEAR

Why, my boy?

Fool

If I gave them all my living, I'd keep my coxcombs myself. There's mine; beg another of thy daughters.

KING LEAR

Take heed (om), sirrah; the whip.

Fool

Truth's a dog must to kennel (om); he must be whipped out (om, orm), when the Lady Brach may stand by the fire and stink (om).

KING LEAR

A pestilent gall to me (om)!

Fool

Sirrah, I'll teach thee a speech.

KING LEAR

Do.

Fool

Mark it, nuncle:

Have more than thou showest,
Speak less than thou knowest,
Lend less than thou owest,
Ride more than thou goest,
Learn more than thou trowest,
Set less than thou throwest;
Leave thy drink and thy whore,
And keep in-a-door,
And thou shalt have more
Than two tens to a score.

KENT

This is nothing (om), fool.

Fool

Then 'tis like the breath of an unfee'd lawyer; you gave me nothing for't. Can you make no use of nothing, nuncle?

KING LEAR

Why, no, boy; nothing can be made out of nothing (sm).

Fool

[To KENT] Prithee, tell him, so much the rent of his land comes to: he will not believe a fool.

KING LEAR

A bitter fool (sm)!

Fool

Dost thou know the difference, my boy, between a bitter fool and a sweet fool (sm)?

KING LEAR

No, lad; teach me.

Fool

That lord that counsell'd thee
To give away thy land (sm),
Come place him here by me,
Do thou for him stand:
The sweet and bitter fool
Will presently appear;
The one in motley here,
The other found out there.

KING LEAR

Dost thou call me fool, boy?

Fool

All thy other titles thou hast given away (om, orm); that thou wast born with (sm).

KENT

This is not altogether fool, my lord.

Fool

No, faith, lords and great men will not let me; if I had a monopoly out (sm), they would have part on't (sm); and ladies too, they will not let me have all fool to myself (om); they'll be snatching. Give me an egg, nuncle, and I'll give thee two crowns.

KING LEAR

What two crowns shall they be?

Fool

Why, after I have cut the egg i' the middle, and eat up the meat, the two crowns (sm) of the egg. When thou clovest thy crown i' the middle (sm), and gavest away both parts, thou borest thy ass on thy back o'er the dirt (sm): thou hadst little wit in thy bald crown (sm),

when thou gavest thy golden one away. If I speak like myself in this, let him be whipped that first finds it so.

Fools had ne'er less grace in a year (sm);

For wise men are grown foppish (sm),

They know not how their wits to wear (om),

Their manners are so apish (om).

KING LEAR

When were you wont to be so full of songs (om), sirrah?

Fool

I have used it, nuncle, ever since thou madest thy daughters thy mothers (om): for when thou gavest them the rod, and put'st down thine own breeches (sm),

Then they for sudden joy did weep,

And I for sorrow sung,

That such a king should play bo-peep,

And go the fools among (sm).

Prithee, nuncle, keep a schoolmaster that can teach thy fool to lie: I would fain learn to lie.

KING LEAR

An you lie, sirrah, we'll have you whipped.

Fool

I marvel what kin thou and thy daughters are: they'll have me whipped for speaking true, thou'lt have me whipped for lying; and sometimes I am whipped for holding my peace (sm). I had rather be any kind o' thing than a fool: and yet I would not be thee, nuncle; thou hast pared thy wit o' both sides, and left nothing i' the middle (sm): here comes one o' the parings (sm).

KING LEAR

How now, daughter! What makes that frontlet on (sm)? You are too much of late i' the frown (om).

Fool

Thou wast a pretty fellow when thou hadst no need to care for her frowning; now thou art an O without a figure: I am better than thou art now; I am a fool, thou art nothing (sm).

Yes, forsooth, I will hold my tongue (sm); so your face bids me, though you say nothing (sm). Mum, mum,

He that keeps nor crust nor crum,

Weary of all, shall want some.

That's a shelled peascod (sm).

GONERIL

Not only, sir, this your all-licensed fool (om),

But other of your insolent retinue

Do hourly carp and quarrel; breaking forth
In rank and not-to-be endured riots (sm). Sir,
I had thought, by making this well known unto you,
To have found a safe redress; but now grow fearful,
By what yourself too late have spoke and done.
That you protect this course, and put it on
By your allowance; which if you should, the fault
Would not 'scape censure, nor the redresses sleep (sm),
Which, in the tender of a wholesome weal,
Might in their working do you that offence,
Which else were shame, that then necessity
Will call discreet proceeding (om).

Fool

For you know, nuncle,

The hedge-sparrow fed the cuckoo so long,

That it's had it head bit off by it young (sm).

So, out went the candle, and we were left darkling (sm).

KING LEAR

Are you our daughter?

GONERIL

Come, sir,

I would you would make use of that good wisdom (om),
Whereof I know you are fraught; and put away

These dispositions (om), that of late transform you (om)

From what you rightly are.

Fool

May not an ass know when the cart
draws the horse (sm)? Whoop, Jug! I love thee.

KING LEAR

Doth any here know me? This is not Lear;

Doth Lear walk thus? speak thus? Where are his eyes?

(sm)

Either his notion weakens (om), his discernings

Are lethargied (om)--Ha! waking? 'tis not so.

Who is it that can tell me who I am?

Fool

Lear's shadow (sm).

KING LEAR

I would learn that; for, by the

marks of sovereignty, knowledge, and reason,
I should be false persuaded I had daughters (om).

Fool

Which they will make an obedient father.

KING LEAR

Your name, fair gentlewoman?

GONERIL

This admiration, sir, is much o' the savour

Of other your new pranks (sm). I do beseech you

To understand my purposes aright:

As you are old and reverend, you should be wise.

Here do you keep a hundred knights and squires;

Men so disorder'd, so debosh'd and bold,

That this our court, infected with their manners,

Shows like a riotous inn: epicurism and lust

Make it more like a tavern or a brothel

Than a graced palace (om). The shame itself doth speak

For instant remedy (om): be then desired

By her, that else will take the thing she begs,

A little to disquantity your train;

And the remainder, that shall still depend,

To be such men as may besort your age,

And know themselves and you.

KING LEAR

Darkness and devils!

Saddle my horses; call my train together:

Degenerate bastard! I'll not trouble thee.

Yet have I left a daughter.

GONERIL

You strike my people; and your disorder'd rabble
Make servants of their betters.

KING LEAR

Woe, that too late repents,--

O, sir, are you come?

Is it your will? Speak, sir. Prepare my horses.

Ingratitude, thou marble-hearted fiend (om),

More hideous when thou show'st thee in a child (sm)

Than the sea-monster (om)!

ALBANY

Pray, sir, be patient.

KING LEAR

[To GONERIL] Detested kite (sm)! thou liest.

My train are men of choice and rarest parts (sm),

That all particulars of duty know,

And in the most exact regard support

The worships of their name. O most small fault,

How ugly didst thou in Cordelia show (om)!

That, like an engine, wrench'd my frame of nature

From the fix'd place; drew from heart all love,

And added to the gall. O Lear, Lear, Lear!

Beat at this gate, that let thy folly in (om),

And thy dear judgment out (orm)! Go, go, my people.

ALBANY

My lord, I am guiltless, as I am ignorant

Of what hath moved you (om).

KING LEAR

It may be so, my lord.

(om) Hear, nature, hear; dear goddess, hear!

Suspend thy purpose, if thou didst intend

To make this creature fruitful (sm)!

Into her womb convey sterility (om)!

Dry up in her the organs of increase(sm);

And from her derogate body never spring

A babe to honour her (sm)! If she must teem,

Create her child of spleen (sm); that it may live,

And be a thwart disnatured torment to her (sm)!

Let it stamp wrinkles in her brow of youth;

With cadent tears fret channels in her cheeks (sm);

Turn all her mother's pains and benefits

To laughter and contempt (sm); that she may feel

How sharper than a serpent's tooth it is (sm)

To have a thankless child! Away, away!

ALBANY

Now, gods that we adore, whereof comes this?

GONERIL

Never afflict yourself to know the cause (sm);

But let his disposition have that scope (om)

That dotage gives it (om).

KING LEAR

What, fifty of my followers at a clap!

Within a fortnight!

ALBANY

What's the matter, sir?

KING LEAR

I'll tell thee:

Life and death! I am ashamed

That thou hast power to shake my manhood thus (om);

That these hot tears, which break from me perforce,

Should make thee worth them (sm). Blasts and fogs
upon thee!

The untented woundings of a father's curse

Pierce every sense about thee (om)! Old fond eyes,

Beweep this cause again (om), I'll pluck ye out,

And cast you, with the waters that you lose,

To temper clay (om). Yea, it is come to this (om)?

Let it be so: yet have I left a daughter,

Who, I am sure, is kind and comfortable:

When she shall hear this of thee, with her nails

She'll flay thy wolvisish visage (sm). Thou shalt find

That I'll resume the shape which thou dost think

I have cast off for ever (sm)

GONERIL

Do you mark that, my lord?

ALBANY

I cannot be so partial, Goneril,

To the great love I bear you,--

GONERIL

Pray you, content. What, Oswald, ho!

You, sir, more knave than fool, after your master.

Fool

Nuncle Lear, nuncle Lear, tarry and take the fool
with thee.

A fox, when one has caught her,

And such a daughter,

Should sure to the slaughter (sm),

If my cap would buy a halter (om):

So the fool follows after.

GONERIL

This man hath had good counsel--a hundred knights!

'Tis politic and safe to let him keep

At point a hundred knights: yes, that, on every dream,

Each buzz, each fancy, each complaint, dislike,

He may enguard his dotage with their powers (sm),

And hold our lives in mercy (om). Oswald, I say!

ALBANY

Well, you may fear too far (orm).

GONERIL

Safer than trust too far (orm):

Let me still take away the harms I fear (om),

Not fear still to be taken: I know his heart (om).

What he hath utter'd I have writ my sister

If she sustain him and his hundred knights

When I have show'd the unfitness (om),--

How now, Oswald!

What, have you writ that letter to my sister?

OSWALD

Yes, madam.

GONERIL

Take you some company, and away to horse:

Inform her full of my particular fear;

And thereto add such reasons of your own

As may compact it more. Get you gone;

And hasten your return.

No, no, my lord,

This milky gentleness (sm) and course of yours

Though I condemn not, yet, under pardon (orm),

You are much more a-taxed for want of wisdom (sm)

Than praised for harmful mildness (om, sm).

ALBANY

How far your eyes may pierce I can not tell (orm, sm):

Striving to better, oft we mar what's well.

GONERIL

Nay, then--

ALBANY

Well, well; the event.

SCENE V. Court before the same.**KING LEAR**

Go you before to Gloucester with these letters.

Acquaint my daughter no further with anything you
know than comes from her demand out of the letter.

If your diligence be not speedy (sm), I shall be there afore you.

KENT

I will not sleep, my lord, till I have delivered your letter.

Fool

If a man's brains were in's heels, were't not in danger of kibes (sm, om)?

KING LEAR

Ay, boy.

Fool

Then, I prithee, be merry; thy wit shall not go slip-shod (om).

KING LEAR

Ha, ha, ha!

Fool

Shalt see thy other daughter will use thee kindly; for though she's as like this as a crab's like an apple, yet I can tell what I can tell.

KING LEAR

Why, what canst thou tell, my boy?

Fool

She will taste as like this as a crab does to a crab. Thou canst tell why one's nose stands i' the middle on's face?

KING LEAR

No.

Fool

Why, to keep one's eyes of either side's nose; that what a man cannot smell out, he may spy into (om).

KING LEAR

I did her wrong--

Fool

Canst tell how an oyster makes his shell?

KING LEAR

No.

Fool

Nor I neither; but I can tell why a snail has a house (sm).

KING LEAR

Why?

Fool

Why, to put his head in; not to give it away to his daughters, and leave his horns without a case.

KING LEAR

I will forget my nature. So kind a father! Be my horses ready?

Fool

Thy asses are gone about 'em. The reason why the seven stars are no more than seven is a pretty reason.

KING LEAR

Because they are not eight?

Fool

Yes, indeed: thou wouldst make a good fool.

KING LEAR

To take 't again perforce! Monster ingratitude!

Fool

If thou wert my fool, nuncle, I'd have thee beaten for being old before thy time (om).

KING LEAR

How's that?

Fool

Thou shouldst not have been old till thou hadst been wise.

KING LEAR

O, let me not be mad, not mad, sweet heaven (om)

Keep me in temper (om): I would not be mad!

How now! are the horses ready?

Gentleman

Ready, my lord.

KING LEAR

Come, boy.

Fool

She that's a maid now, and laughs at my departure, Shall not be a maid long, unless things be cut shorter (sm).

ACT II

SCENE I. GLOUCESTER's castle.

EDMUND

Save thee, Curan.

CURAN

And you, sir. I have been with your father, and given him notice that the Duke of Cornwall and Regan his duchess will be here with him this night.

EDMUND

How comes that?

CURAN

Nay, I know not. You have heard of the news abroad; I mean the whispered ones, for they are yet but ear-kissing arguments (sm)?

EDMUND

Not I pray you, what are they?

CURAN

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

EDMUND

Not a word.

CURAN

You may do, then, in time. Fare you well, sir.

EDMUND

The duke be here to-night? The better! best! This weaves itself perforce into my business (sm).

My father hath set guard to take my brother;

And I have one thing, of a queasy question,

Which I must act: briefness and fortune, work (om)!

Brother, a word; descend: brother, I say!

My father watches: O sir, fly this place;

Intelligence is given where you are hid (om);

You have now the good advantage of the night:

Have you not spoken 'gainst the Duke of Cornwall?

He's coming hither: now, i' the night, i' the haste,

And Regan with him: have you nothing said

Upon his party 'gainst the Duke of Albany?

Advise yourself.

EDGAR

I am sure on't, not a word.

EDMUND

I hear my father coming: pardon me:

In cunning I must draw my sword upon you

Draw; seem to defend yourself; now quit you well.

Yield: come before my father. Light, ho, here!

Fly, brother. Torches, torches! So, farewell.

Some blood drawn on me would beget opinion.

Of my more fierce endeavour: I have seen drunkards

Do more than this in sport. Father, father!

Stop, stop! No help?

GLOUCESTER

Now, Edmund, where's the villain?

EDMUND

Here stood he in the dark, his sharp sword out,

Mumbling of wicked charms, conjuring the moon

To stand auspicious mistress (om)

GLOUCESTER

But where is he?

EDMUND

Look, sir, I bleed.

GLOUCESTER

Where is the villain, Edmund?

EDMUND

Fled this way, sir. When by no means he could--

GLOUCESTER

Pursue him, ho! Go after.

By no means what?

EDMUND

Persuade me to **the murder of your lordship (om)**;

But that I told him, **the revenging gods**

'Gainst parricides did all their thunders bend (om);

Spoke, with how manifold and strong a bond

The child was bound to the father (om); sir, in fine,

Seeing how loathly opposite I stood

To his unnatural purpose (sm), in fell motion,

With his prepared sword, **he charges home**

My unprovided body (sm), lanced mine arm:

But when he saw **my best alarm'd spirits (om)**,

Bold in the quarrel's right, roused to the encounter (sm),

Or whether gasted by the noise I made,

Full suddenly he fled.

GLOUCESTER

Let him fly far (sm):

Not in this land shall he remain uncaught;

And found--dispatch. The noble duke my master,

My worthy arch and patron, comes to-night:

By his authority I will proclaim it,

That he which finds him shall deserve our thanks,

Bringing the murderous coward **to the stake (sm)**;

He that conceals him, death.

EDMUND

When I dissuaded him from his intent,

And found him pight to do it, with **curst speech (om)**

I threaten'd to discover him: he replied,

'Thou unpossessing bastard! dost thou think,

If I would stand against thee (orm), would the reposal

Of any trust, virtue, or worth in thee

Make thy words faith'd (om)? No: what I should deny,--

As this I would: ay, though thou didst produce

My very character,--I'd turn it all

To thy suggestion, plot, and damned practise:

And thou must make a dullard of the world,

If they not thought **the profits of my death**

Were very pregnant (om) and potential spurs

To make thee seek it (om).'

GLOUCESTER

Strong and fasten'd villain

Would he deny his letter? I never got him.

Hark, the duke's trumpets! I know not why he comes.

All ports I'll bar; the villain shall not 'scape;

The duke must grant me that: besides, his picture

I will send far and near, that all the kingdom

May have the due note of him; and of my land,

Loyal and natural boy, I'll work the means

To make thee capable.

CORNWALL

How now, my noble friend! since I came hither,

Which I can call but now, I have heard strange news.

REGAN

If it be true, **all vengeance comes too short (sm)**

Which can pursue the offender (sm). How dost, my lord?

GLOUCESTER

O, madam, **my old heart is crack'd (sm)**, it's crack'd!

REGAN

What, did my father's godson seek your life?

He whom my father named? your Edgar?

GLOUCESTER

O, lady, lady, **shame would have it hid (sm)!**

REGAN

Was he not companion with the riotous knights

That tend upon my father?

GLOUCESTER

I know not, madam: 'tis too bad, too bad.

EDMUND

Yes, madam, he was of that consort.

REGAN

No marvel, then, though he were ill affected:

'Tis they **have put him on the old man's death (orm, sm)**,

To have the expense and waste of his revenues.

I have this present evening from my sister

Been well inform'd of them; and with such cautions,

That if they come to sojourn at my house,

I'll not be there.

CORNWALL

Nor I, assure thee, Regan.

Edmund, I hear that you **have shown your father**

A child-like office (sm).

EDMUND

'Twas my duty, sir.

GLOUCESTER

He did bewray his practise; and received

This hurt you see, striving to apprehend him.

CORNWALL

Is he pursued?

GLOUCESTER

Ay, my good lord.

CORNWALL

If he be taken, he shall never more

Be fear'd of doing harm: make your own purpose,

How in my strength you please. For you, Edmund,

Whose virtue and obedience doth this instant

So much commend itself (om), you shall be ours:

Natures of such deep trust (orm) we shall much need;

You we first seize on.

EDMUND

I shall serve you, sir,

Truly, however else.

GLOUCESTER

For him I thank your grace.

CORNWALL

You know not why we came to visit you,--

REGAN

Thus out of season, **threading dark-eyed night (sm)**:

Occasions, noble Gloucester, **of some prize (om)**,

Wherein we must have use of your advice:

Our father he hath writ, so hath our sister,

Of differences, which I least thought it fit

To answer from our home; the several messengers

From hence attend dispatch. Our good old friend,

Lay comforts to your bosom (sm); and bestow

Your needful counsel to our business (sm),

Which craves the instant use (sm).

GLOUCESTER

I serve you, madam:

Your graces are right welcome (sm).

SCENE II. Before Gloucester's castle.

OSWALD

Good dawning to thee, friend: art of this house?

KENT

Ay.

OSWALD

Where may we set our horses?

KENT

I' the mire.

OSWALD

Prithee, if thou lovest me, tell me.

KENT

I love thee not.

OSWALD

Why, then, I care not for thee.

KENT

If I had thee in Lipsbury pinfold, I would make thee care for me.

OSWALD

Why dost thou use me thus? I know thee not.

KENT

Fellow, I know thee.

OSWALD

What dost thou know me for?

KENT

A knave; a rascal; an eater of broken meats (sm); a base, proud, shallow, beggarly, three-suited (sm), hundred-pound (sm), filthy, worsted-stocking (sm) knave; a lily-livered (sm) action-taking knave, a whoreson, glass-gazing, super-serviceable finical rogue; one-trunk-inheriting slave (sm); one that wouldst be a bawd, in way of good service, and art nothing but the composition of a knave (sm), beggar, coward, pander, and the son and heir of a mongrel bitch (sm): one whom I will beat into clamorous whining (sm), if thou deniest the least syllable of thy addition.

OSWALD

Why, what a monstrous fellow art thou, thus to rail on one that is neither known of thee nor knows thee!

KENT

What a brazen-faced varlet (sm) art thou, to deny thou knowest me! Is it two days ago since I tripped up thy heels, and beat thee before the king? Draw, you rogue: for, though it be night, yet the moon shines; I'll make a sop o' the moonshine (sm) of you: draw, you whoreson cullionly barber-monger (sm), draw.

OSWALD

Away! I have nothing to do with thee.

KENT

Draw, you rascal: you come with letters against the king; and take Vanity the puppet's part against the royalty of her father (sm): draw, you rogue, or I'll so carbonado your shanks (sm): draw, you rascal; come your ways.

OSWALD

Help, ho! murder! help!

KENT

Strike, you slave; stand, rogue, stand; you neat slave, strike.

OSWALD

Help, ho! murder! murder!

EDMUND

How now! What's the matter?

KENT

With you, goodman boy, an you please: come, I'll flesh ye (sm); come on, young master.

GLOUCESTER

Weapons! arms! What 's the matter here?

CORNWALL

Keep peace, upon your lives:

He dies that strikes again. What is the matter?

REGAN

The messengers from our sister and the king.

CORNWALL

What is your difference? speak.

OSWALD

I am scarce in breath, my lord.

KENT

No marvel, you have so bestirred your valour (om). You cowardly rascal, nature disclaims in thee (om): a tailor made thee (sm).

CORNWALL

Thou art a strange fellow: a tailor make a man?

KENT

Ay, a tailor, sir: a stone-cutter or painter could not have made him so ill, though he had been but two hours at the trade.

CORNWALL

Speak yet, how grew your quarrel?

OSWALD

This ancient ruffian (sm), sir, whose life I have spared at suit of his gray beard (om),--

KENT

Thou whoreson zed! thou unnecessary letter (sm)! My lord, if you will give me leave, I will tread this unbolted villain into mortar, and daub the wall of a jakes with him. Spare my gray beard, you wagtail?

CORNWALL

Peace, sirrah!

You beastly knave, know you no reverence?

KENT

Yes, sir; but anger hath a privilege.

CORNWALL

Why art thou angry?

KENT

That such a slave as this should wear a sword, who wears no honesty (om). Such smiling rogues as these,

Like rats, oft bite the holy cords a-twain (om)

Which are too intrinse t' unloose; smooth every passion

That in the natures of their lords rebel;

Being oil to fire, snow to their colder moods (sm);

Renege, affirm, and turn their halcyon beaks

With every gale and vary of their masters (sm),

Knowing nought, like dogs, but following.

A plague upon your epileptic visage!

Smile you my speeches, as I were a fool?

Goose, if I had you upon Sarum plain,

I'd drive ye cackling home to Camelot (om).

CORNWALL

Why, art thou mad, old fellow?

GLOUCESTER

How fell you out? say that.

KENT

No contraries hold more antipathy

Than I and such a knave.

CORNWALL

Why dost thou call him a knave? What's his offence?

KENT

His countenance likes me not.

CORNWALL

No more, perchance, does mine, nor his, nor hers.

KENT

Sir, 'tis my occupation to be plain:

I have seen better faces in my time (om)

Than stands on any shoulder that I see
Before me at this instant.

CORNWALL

This is some fellow,
Who, having been praised for bluntness, doth affect
A saucy roughness (om), and constrains the garb
Quite from his nature (om): he cannot flatter, he,
An honest mind (sm) and plain, he must speak truth!
An they will take it, so; if not, he's plain.
These kind of knaves I know, which in this plainness
Harbour more craft and more corrupter ends (om)
Than twenty silly ducking observants (sm)
That stretch their duties nicely (om).

KENT

Sir, in good sooth, in sincere verity,
Under the allowance of your great aspect,
Whose influence, like the wreath of radiant fire
On flickering Phoebus' front,--

CORNWALL

What mean'st by this?

KENT

To go out of my dialect (sm), which you
discommend so much. I know, sir, I am no
flatterer: he that beguiled you in a plain
accent was a plain knave (sm); which for my part
I will not be, though I should win your displeasure
to entreat me to 't (om).

CORNWALL

What was th'offence you gave him (om)?

OSWALD

I never gave him any (om):
It pleased the king his master very late
To strike at me, upon his misconstruction;
When he, conjunct and flattering his displeasure (sm),
Tripp'd me behind; being down, insulted, rail'd,
And put upon him such a deal of man,
That worthied him, got praises of the king
For him attempting who was self-subdued;
And, in the of this dread exploit,
Drew on me here again.

KENT

None of these rogues and cowards
But Ajax is their fool.

CORNWALL

Fetch forth the stocks!
You stubborn ancient knave, you reverend braggart,
We'll teach you--

KENT

Sir, I am too old to learn:
Call not your stocks for me: I serve the king;
On whose employment I was sent to you:
You shall do small respect (om), show too bold malice
(om)

Against the grace and person of my master,
Stocking his messenger.

CORNWALL

Fetch forth the stocks! As I have life and honour (om),
There shall he sit till noon.

REGAN

Till noon! till night, my lord; and all night too.

KENT

Why, madam, if I were your father's dog,
You should not use me so.

REGAN

Sir, being his knave, I will.

CORNWALL

This is a fellow of the self-same colour (sm)
Our sister speaks of. Come, bring away the stocks!

GLOUCESTER

Let me beseech your grace not to do so:
His fault is much, and the good king his master
Will cheque him for 't: your purposed low correction
Is such as basest and contemned'st wretches
For pilferings and most common trespasses
Are punish'd with: the king must take it ill,
That he's so slightly valued in his messenger,
Should have him thus restrain'd.

CORNWALL

I'll answer that.

REGAN

My sister may receive it much more worse,
To have her gentleman abused, assaulted,
For following her affairs. Put in his legs.
Come, my good lord, away.

GLOUCESTER

I am sorry for thee, friend; 'tis the duke's pleasure,
Whose disposition, all the world well knows,
Will not be rubb'd nor stopp'd: I'll entreat for thee.

KENT

Pray, do not, sir: I have watched and travell'd hard;
Some time I shall sleep out, the rest I'll whistle.

A good man's fortune may grow out at heels (sm):

Give you good morrow!

GLOUCESTER

The duke's to blame in this; 'twill be ill taken.

KENT

Good king, that must approve the common saw,
Thou out of heaven's benediction comest
To the warm sun (sm)!
Approach, thou beacon to this under globe (sm),
That by thy comfortable beams I may
Peruse this letter! Nothing almost sees miracles
But misery: I know 'tis from Cordelia,
Who hath most fortunately been inform'd
Of my obscured course; and shall find time (om)
From this enormous state, seeking to give
Losses their remedies (om). All weary and o'erwatch'd,
Take vantage, heavy eyes, not to behold
This shameful lodging (sm).
Fortune, good night: smile once more: turn thy wheel
(om)!

SCENE III. A wood.

EDGAR

I heard myself proclaim'd;
And by the happy hollow of a tree (sm)
Escaped the hunt. No port is free; no place,
That guard, and most unusual vigilance,
Does not attend my taking. Whiles I may 'scape,
I will preserve myself: and am bethought
To take the basest and most poorest shape
That ever penury, in contempt of man,
Brought near to beast (om): my face I'll grime with filth;
Blanket my loins: elf all my hair in knots;
And with presented nakedness out-face
The winds and persecutions of the sky.
The country gives me proof and precedent (om)
Of Bedlam beggars, who, with roaring voices,
Strike in their numb'd and mortified bare arms
Pins, wooden pricks, nails, sprigs of rosemary;
And with this horrible object, from low farms,
Poor pelting villages, sheep-cotes, and mills,
Sometime with lunatic bans, sometime with prayers,

Enforce their charity. Poor Turlygod! poor Tom!
That's something yet: Edgar I nothing am.

**SCENE IV. Before GLOUCESTER's castle. KENT
in the stocks.**

KING LEAR

'Tis strange that they should so depart from home,
And not send back my messenger.

Gentleman

As I learn'd,
The night before there was no purpose in them
Of this remove.

KENT

Hail to thee, noble master!

KING LEAR

Ha!
Makest thou this shame thy pastime?

KENT

No, my lord.

Fool

Ha, ha! he wears cruel garters. Horses are tied
by the heads, dogs and bears by the neck, monkeys by
the loins, and men by the legs: **when a man's
over-lusty at legs (om)**, then he wears wooden
nether-stocks.

KING LEAR

What's he that hath so much thy place mistook
To set thee here?

KENT

It is both he and she;
Your son and daughter.

KING LEAR

No.

KENT

Yes.

KING LEAR

No, I say.

KENT

I say, yea.

KING LEAR

No, no, they would not.

KENT

Yes, they have.

KING LEAR

By Jupiter, I swear, no.

KENT

By Juno, I swear, ay.

KING LEAR

They durst not do 't;

They could not, would not do 't; 'tis worse than murder,
To do upon respect such violent outrage:

Resolve me, with all modest haste, which way
Thou mightst deserve, or they impose, this usage,
Coming from us.

KENT

My lord, when at their home
I did commend your highness' letters to them,
Ere I was risen from the place that show'd
My duty kneeling, came there a reeking post,
Stew'd in his haste, half breathless, panting forth
From Goneril his mistress salutations;
Deliver'd letters, spite of intermission,
Which presently they read: on whose contents,
They summon'd up their meiny, straight took horse;
Commanded me to follow, and attend
The leisure of their answer (sm); gave me **cold looks**

(sm):

And meeting here the other messenger,
Whose welcome, I perceived, had poison'd mine (om)--

Being the very fellow that of late
Display'd so saucily against your highness--
Having more man than wit about me, drew:
He raised the house with loud and coward cries.

**Your son and daughter found this trespass worth
The shame which here it suffers (om)**.

Fool

Winter's not gone yet, if the wild-geese fly that way.
Fathers that wear rags

Do make their children blind (sm);

But fathers that bear bags

Shall see their children kind (sm).

Fortune, that arrant whore **(om)**,

Ne'er turns the key to the poor **(om)**.

But, for all this, thou shalt have as many dolours **(sm)**
for thy daughters as thou canst tell in a year **(sm)**.

KING LEAR

O, how this mother swells up toward my heart (om)!
Hysterica passio, down, thou climbing sorrow (sm),
Thy element's below (om)! Where is this daughter?

KENT

With the earl, sir, here within.

KING LEAR

Follow me not;

Stay here.

Gentleman

Made you no more offence but what you speak of?

KENT

None.

How chance the king comes with so small a train?

Fool

And thou hadst been set 'i' the stocks for that
question, thou hadst well deserved it.

KENT

Why, fool?

Fool

We'll set thee to school to an ant, to teach thee
there's no labouring 'i' the winter. All that follow
their noses are led by their eyes but blind men; and
there's not a nose among twenty but can smell him
that's stinking. Let go thy hold when a great wheel
runs down a hill, lest it break thy neck with
following it: but the great one that goes up the
hill, let him draw thee after. **When a wise man
gives thee better counsel (om), give me mine again
(om): I would have none but knaves follow it (om, sm),
since a fool gives it (om)**. That sir which serves and
seeks for gain,

And follows but for form,

Will pack when it begins to rain,

And leave thee in the storm (sm),

But I will tarry; the fool will stay,

And let the wise man fly:

The knave turns fool that runs away;

The fool no knave, perdy.

KENT

Where learned you this, fool?

Fool

Not 'i' the stocks, fool.

KING LEAR

Deny to speak with me? They are sick? they are weary?

They have travell'd all the night? **Mere fetches (sm)**;

The images of revolt and flying off (sm).

Fetch me a better answer.

GLOUCESTER

My dear lord,
 You know **the fiery quality of the duke (sm)**;
 How **unremoveable and fix'd he is**
In his own course (sm).

KING LEAR

Vengeance! plague! death! confusion!
 Fiery? what quality? Why, Gloucester, Gloucester,
 I'd speak with the Duke of Cornwall and his wife.

GLOUCESTER

Well, my good lord, I have inform'd them so.

KING LEAR

Inform'd them! Dost thou understand me, man?

GLOUCESTER

Ay, my good lord.

KING LEAR

The king would speak with Cornwall; the dear father
 Would with his daughter speak, commands her service:
 Are they inform'd of this? My breath and blood!

Fiery? the fiery duke? Tell the hot duke that--
 No, but not yet: may be he is not well:

Infirmity doth still neglect all office

Whereto our health is bound; we are not ourselves (om)

When nature, being oppress'd, commands the mind
 To suffer with the body: I'll forbear;
 And am fall'n out with my more headier will,
 To take the indisposed and sickly fit

For the sound man. Death on my state! wherefore
 Should he sit here? This act persuades me

That this remotion of the duke and her

Is practise only. Give me my servant forth.

Go tell the duke and 's wife I'd speak with them,
 Now, presently: bid them come forth and hear me,
 Or at their chamber-door I'll beat the drum
 Till it cry sleep to death.

GLOUCESTER

I would have all well betwixt you.

KING LEAR

O me, my heart, **my rising heart! but, down (om, sm)!**

Fool

Cry to it, nuncle, as the cockney did to the eels
 when she put 'em i' the paste alive; she knapped 'em
 o' the coxcombs with a stick, and cried 'Down,
 wantons, down!' 'Twas her brother that, in pure
 kindness to his horse, buttered his hay.

KING LEAR

Good morrow to you both.

CORNWALL

Hail to your grace!

REGAN

I am glad to see your highness.

KING LEAR

Regan, I think you are; I know what reason
 I have to think so: if thou shouldst not be glad,
I would divorce me from thy mother's tomb (sm),
Sepulchring an adultress (sm).

O, are you free?

Some other time for that. Beloved Regan,
 Thy sister's naught: O Regan, she hath tied
Sharp-tooth'd unkindness (om), like a vulture, here:
 I can scarce speak to thee; thou'lt not believe
 With how depraved a quality--O Regan!

REGAN

I pray you, sir, **take patience (om)**: I have hope.
 You less know how to value her desert
 Than she to scant her duty.

KING LEAR

Say, how is that?

REGAN

I cannot think my sister in the least
 Would fail her obligation: if, sir, perchance
 She have restrain'd the riots of your followers,
'Tis on such ground (om), and to such wholesome end
(om),

As clears her from all blame .

KING LEAR

My curses on her (om)!

REGAN

O, sir, you are old.

Nature in you stands on the very verge

Of his confine (sm): you should be ruled and led

By some discretion, that discerns your state

Better than you yourself. Therefore, I pray you,

That to our sister you do make return;

Say you have wrong'd her, sir.

KING LEAR

Ask her forgiveness?

Do you but mark how this becomes the house (om):

'Dear daughter, I confess that I am old;

Age is unnecessary (om): on my knees I beg

That you'll vouchsafe me raiment, bed, and food.'

REGAN

Good sir, no more; these are unsightly tricks:

Return you to my sister.

KING LEAR

[Rising] Never, Regan:

She hath abated me of half my train;

Look'd black upon me (sm); struck me with her tongue

(sm),

Most serpent-like, **upon the very heart (sm)**:

All the stored vengeance of heaven fall

On her ingrateful top (sm)! Strike her young bones,

You taking airs, with lameness (om)!

CORNWALL

Fie, sir, fie!

KING LEAR

You nimble lightnings **(om)**, dart your blinding flames

Into her scornful eyes **(om, sm)!** Infect her beauty **(om)**,

You fen-suck'd fogs **(om, sm)**, drawn by the powerful

sun **(sm)**,

To fall and blister (sm)

REGAN

O the blest gods! so will you wish on me,

When the rash mood is on.

KING LEAR

No, Regan, thou shalt never have my curse **(om)**:

Thy tender-hefted nature shall not give

Thee o'er to harshness (sm): her eyes are fierce; but

thine

Do comfort and not burn **(sm)**. 'Tis not in thee

To grudge my pleasures **(sm)**, to cut off my train **(sm)**,

To bandy hasty words, to scant my sizes **(sm)**,

And in conclusion to oppose the bolt

Against my coming in **(sm)**: thou better know'st

The offices of nature, bond of childhood **(sm)**,

Effects of courtesy, dues of gratitude;

Thy half o' the kingdom hast thou not forgot,

Wherein I thee endow'd.

REGAN

Good sir, to the purpose.

KING LEAR

Who put my man i' the stocks?

CORNWALL

What trumpet's that?

REGAN

I know't, my sister's: this approves her letter,
That she would soon be here.
Is your lady come?

KING LEAR

This is a slave, whose easy-borrow'd pride (om, sm)
Dwells in the fickle grace of her he follows (sm).
Out, varlet, from my sight (om)!

CORNWALL

What means your grace?

KING LEAR

Who stock'd my servant? Regan, I have good hope
Thou didst not know on't. Who comes here? O heavens,
If you do love old men, if your sweet sway (om)
Allow obedience (om), if yourselves are old,
Make it your cause (om); send down, and take my part
(om)!

Art not ashamed to look upon this beard (sm)?
O Regan, wilt thou take her by the hand?

GONERIL

Why not by the hand, sir? How have I offended?
All's not offence that indiscretion finds
And dotage terms so (sm).

KING LEAR

O sides, you are too tough (sm);
Will you yet hold? How came my man i' the stocks?

CORNWALL

I set him there, sir: but his own disorders
Deserved much less advancement (om).

KING LEAR

You! did you?

REGAN

I pray you, father, being weak, seem so.
If, till the expiration of your month,
You will return and sojourn with my sister,
Dismissing half your train, come then to me:
I am now from home, and out of that provision
Which shall be needful for your entertainment (om).

KING LEAR

Return to her, and fifty men dismiss'd?
No, rather I abjure all roofs, and choose
To wage against the enmity o' the air (orm, sm);
To be a comrade with the wolf and owl (sm)--
Necessity's sharp pinch (om)! Return with her?
Why, the hot-blooded France (sm), that dowerless took
(om)

Our youngest born (sm), I could as well be brought
To kneel his throne, and, squire-like; pension beg
To keep base life afoot. Return with her?
Persuade me rather to be slave and sumpter
To this detested groom.

GONERIL

At your choice, sir.

KING LEAR

I prithee, daughter, do not make me mad:
I will not trouble thee, my child; farewell:
We'll no more meet, no more see one another:
But yet thou art my flesh, my blood, my daughter (sm);
Or rather a disease that's in my flesh (om),
Which I must needs call mine: thou art a boil (sm),
A plague-sore, an embossed carbuncle (sm),
In my corrupted blood (sm). But I'll not chide thee;
Let shame come when it will, I do not call it:
I do not bid the thunder-bearer shoot (om),
Nor tell tales of thee to high-judging Jove:
Mend when thou canst; be better at thy leisure:
I can be patient; I can stay with Regan,
I and my hundred knights.

REGAN

Not altogether so:
I look'd not for you yet, nor am provided
For your fit welcome. Give ear (om), sir, to my sister;
For those that mingle reason with your passion
Must be content to think you old, and so--
But she knows what she does.

KING LEAR

Is this well spoken?

REGAN

I dare avouch it, sir: what, fifty followers?
Is it not well? What should you need of more?
Yea, or so many, sith that both charge and danger
Speak 'gainst so great a number? How, in one house,
Should many people, under two commands (orm),
Hold amity (om)? 'Tis hard; almost impossible.

GONERIL

Why might not you, my lord, receive attendance
From those that she calls servants or from mine?

REGAN

Why not, my lord? If then they chanced to slack you,
We could control them. If you will come to me--
For now I spy a danger--I entreat you
To bring but five and twenty: to no more
Will I give place or notice.

KING LEAR

I gave you all--

REGAN

And in good time you gave it.

KING LEAR

Made you my guardians, my depositaries;
But kept a reservation to be follow'd
With such a number. What, must I come to you
With five and twenty, Regan? said you so?

REGAN

And speak't again, my lord; no more with me.

KING LEAR

Those wicked creatures yet do look well-favour'd,
When others are more wicked: not being the worst
Stands in some rank of praise.
I'll go with thee:
Thy fifty yet doth double five and twenty,
And thou art twice her love (sm).

GONERIL

Hear me, my lord;
What need you five and twenty, ten, or five,
To follow in a house where twice so many
Have a command to tend you?

REGAN

What need one?

KING LEAR

O, reason not the need: our basest beggars
Are in the poorest thing superfluous:
Allow not nature more than nature needs,
Man's life's as cheap as beast's (sm): thou art a lady;
If only to go warm were gorgeous,
Why, nature needs not what thou gorgeous wear'st,
Which scarcely keeps thee warm. But, for true need--
You heavens, give me that patience (om), patience I
need!
You see me here, you gods, a poor old man,
As full of grief as age (sm); wretched in both (sm)!
If it be you that stir these daughters' hearts
Against their father, fool me not so much
To bear it tamely; touch me with noble anger (om),
And let not women's weapons (sm), water-drops,
Stain my man's cheeks! No, you unnatural hags,
I will have such revenges on you both,

That all the world shall--I will do such things,--
What they are, yet I know not: but they shall be
The terrors of the earth (sm). You think I'll weep
No, I'll not weep:
I have full cause of weeping; but this heart
Shall break into a hundred thousand flaws,
Or ere I'll weep. O fool, I shall go mad!

CORNWALL

Let us withdraw; 'twill be a storm.

REGAN

This house is little: the old man and his people
Cannot be well bestow'd.

GONERIL

'Tis his own blame; hath put himself from rest (om),
And must needs taste his folly (om).

REGAN

For his particular, I'll receive him gladly,
But not one follower.

GONERIL

So am I purposed.
Where is my lord of Gloucester?

CORNWALL

Follow'd the old man forth: he is return'd.

GLOUCESTER

The king is in high rage (om).

CORNWALL

Whither is he going?

GLOUCESTER

He calls to horse; but will I know not whither.

CORNWALL

'Tis best to give him way; he leads himself (om).

GONERIL

My lord, entreat him by no means to stay.

GLOUCESTER

Alack, the night comes on (om), and the bleak winds
Do sorely ruffle (sm); for many miles a bout
There's scarce a bush.

REGAN

O, sir, to wilful men,
The injuries that they themselves procure
Must be their schoolmasters (om). Shut up your doors:
He is attended with a desperate train;
And what they may incense him to, being apt
To have his ear abused (sm), wisdom bids fear.

CORNWALL

Shut up your doors, my lord; 'tis a wild night (om):
My Regan counsels well; come out o' the storm.

ACT III

SCENE I. A heath.

KENT

Who's there, besides foul weather? (om)

Gentleman

One minded like the weather, most unquietly.

KENT

I know you. Where's the king?

Gentleman

Contending with the fretful element (sm):
Bids the winds blow the earth into the sea (sm),
Or swell the curled water 'bove the main (sm),
That things might change or cease; tears his white hair,
Which the impetuous blasts, with eyeless rage (om),
Catch in their fury (om), and make nothing of (om);

Strives in his little world of man (om) to out-storm
(orm)

The to-and-fro-conflicting wind and rain (orm, sm).
This night, wherein the cub-drawn bear would couch,
The lion and the belly-pinched wolf
Keep their fur dry, unbonneted he runs,
And bids what will take all (om).

KENT

But who is with him?

Gentleman

None but the fool; who labours to out-jest
His heart-struck injuries (om).

KENT

Sir, I do know you;
And dare, upon the warrant of my note (sm),
Commend a dear thing to you. There is division,
Although as yet the face of it be cover'd
With mutual cunning (om, sm), 'twixt Albany and
Cornwall;
Who have--as who have not, that their great stars
Throned and set high (sm, orm)?--servants, who seem
no less,

Which are to France the spies and speculations
Intelligent of our state; what hath been seen,
Either in snuffs and packings of the dukes,
Or the hard rein which both of them have borne
Against the old kind king (sm); or something deeper
(orm),

Whereof perchance these are but furnishings;
But, true it is, from France there comes a power (sm)
Into this scatter'd kingdom; who already,
Wise in our negligence (sm), have secret feet
In some of our best ports, and are at point
To show their open banner (orm). Now to you:
If on my credit (sm) you dare build so far
To make your speed to Dover (om), you shall find
Some that will thank you, making just report
Of how unnatural and bemadding sorrow
The king hath cause to plain.

I am a gentleman of blood and breeding (om);
And, from some knowledge and assurance, offer
This office to you.

Gentleman

I will talk further with you.

KENT

No, do not.

For confirmation that I am much more
Than my out-wall (sm), open this purse, and take
What it contains. If you shall see Cordelia,--
As fear not but you shall,--show her this ring;
And she will tell you who your fellow is
That yet you do not know. Fie on this storm!
I will go seek the king.

Gentleman

Give me your hand: have you no more to say?

KENT

Few words, but, to effect, more than all yet;
That, when we have found the king,--in which your pain
That way, I'll this,--he that first lights on him (sm)
Holla the other.

SCENE II. Another part of the heath. Storm still.

KING LEAR

(om) Blow, winds, and crack your cheeks! rage! blow!
You cataracts and hurricanoes, spout
Till you have drench'd our steeples, drown'd the cocks!

(om) You sulphurous and thought-executing fires (sm),
Vaunt-couriers to oak-cleaving thunderbolts (sm),
Singe my white head! And thou, all-shaking thunder,
Smite flat the thick rotundity o' the world (sm)!
(om) Crack nature's moulds, an germens spill at once
(sm), That make ingrateful man (om)!

Fool

O nuncle, court holy-water in a dry
house is better than this rain-water out o' door (sm).
Good nuncle, in, and ask thy daughters' blessing:
here's a night pities neither wise man nor fool.

KING LEAR

(om) Rumble thy bellyful! (om) Spit, fire! spout, rain!
Nor rain, wind, thunder, fire, are my daughters (sm):
(om) I tax not you, you elements, with unkindness (sm);
(om) I never gave you kingdom, call'd you children,
(om) You owe me no subscription: then let fall
Your horrible pleasure (sm): here I stand, your slave,
A poor, infirm, weak, and despised old man:
But yet I call you servile ministers (om),
That have with two pernicious daughters (sm) join'd
Your high (orm) engender'd battles (sm) 'gainst a head
So old and white as this. O! O! 'tis foul!

Fool

He that has a house to put's head in has a good
head-piece (sm).

The cod-piece that will house (sm)

Before the head has any,
The head and he shall louse (sm);
So beggars marry many (sm).

The man that makes his toe (sm)
What he his heart should make (sm)
Shall of a corn cry woe (sm),
And turn his sleep to wake (sm).

For there was never yet fair woman but she made
mouths in a glass (sm).

KING LEAR

No, I will be the pattern of all patience (om);
I will say nothing.

KENT

Who's there?

Fool

Marry, here's grace and a cod-piece (sm); that's a wise
man and a fool.

KENT

Alas, sir, are you here? things that love night
Love not such nights as these; the wrathful skies (om)
Gallow the very wanderers of the dark (om),
And make them keep their caves (om): since I was man,
Such sheets of fire, such bursts of horrid thunder,
Such groans of roaring wind and rain (om), I never
Remember to have heard: man's nature cannot carry
The affliction nor the fear (om).

KING LEAR

Let the great gods,
That keep this dreadful pudder o'er our heads (om),
Find out their enemies now. Tremble, thou wretch,
That hast within thee undivulged crimes (sm),
Unwhipp'd of justice (sm): hide thee, thou bloody hand;
Thou perjured, and thou similar of virtue (sm)
That art incestuous: caitiff, to pieces shake (sm),
That under covert and convenient seeming
Hast practis'd on man's life: close pent-up guilts (orm),
Rive your concealing continents (sm), and cry
These dreadful summoners grace (om). I am a man
More sinn'd against than sinning. (orm)

KENT

Alack, bare-headed!
Gracious my lord, hard by here is a hovel;
Some friendship will it lend you 'gainst the tempest
(sm);

Repose you there; while I to this hard house--
More harder than the stones whereof 'tis raised;
Which even but now, demanding after you,
Denied me to come in--return, and force
Their scanted courtesy (om).

KING LEAR

My wits begin to turn (sm).
Come on, my boy: how dost, my boy? art cold?
I am cold myself. Where is this straw, my fellow?
The art of our necessities is strange (sm),
That can make vile things precious (om). Come,
your hovel.
Poor fool and knave, I have one part in my heart (om,
sm)
That's sorry yet for thee.

Fool

[Singing]
He that has and a little tiny wit (sm)
With hey, ho, the wind and the rain,--
Must make content with his fortunes fit,
For the rain it raineth every day.

KING LEAR

True, my good boy. Come, bring us to this hovel.

Fool

This is a brave night to cool a courtesan (sm).
I'll speak a prophecy ere I go:
When priests are more in word than matter (sm);
When brewers mar their malt with water;
When nobles are their tailors' tutors;
No heretics burn'd, but wenches' suitors (sm);
When every case in law is right;
No squire in debt, nor no poor knight;
When slanders do not live in tongues (om);
Nor cutpurses come not to throngs;
When usurers tell their gold i' the field (sm);
And bawds and whores do churches build;
Then shall the realm of Albion
Come to great confusion (sm):
Then comes the time (sm), who lives to see't,
That going shall be used with feet.
This prophecy Merlin shall make; for I live before his
time.

SCENE III. Gloucester's castle.

GLOUCESTER

Alack, alack, Edmund, I like not this unnatural
dealing. When I desire their leave that I might
pity him, they took from me the use of mine own
house; charged me, on pain of their perpetual
displeasure, neither to speak of him, entreat for
him, nor any way sustain him.

EDMUND

Most savage and unnatural!

GLOUCESTER

Go to; say you nothing. There's a division betwixt
the dukes; and a worse matter than that: I have
received a letter this night; 'tis dangerous to be
spoken; I have locked the letter in my closet:
these injuries the king now bears will be revenged
home (sm); there's part of a power already footed (sm):
we must incline to the king. I will seek him, and

privily relieve him: go you and maintain talk with the duke, that my charity be not of him perceived: if he ask for me. I am ill, and gone to bed. Though I die for it, as no less is threatened me, the king my old master must be relieved. There is some strange thing toward, Edmund; pray you, be careful.

EDMUND

This courtesy, forbid thee, shall the duke Instantly know; and of that letter too: This seems a fair deserving, and must draw me That which my father loses; no less than all: **The younger rises when the old doth fall (sm).**

SCENE IV. The heath. Before a hovel.

KENT

Here is the place, my lord; good my lord, enter: **The tyranny of the open night's too rough For nature to endure (om).**

KING LEAR

Let me alone.

KENT

Good my lord, enter here.

KING LEAR

Wilt break my heart (sm)?

KENT

I had rather break mine own (sm). Good my lord, enter.

KING LEAR

Thou think'st 'tis much **that this contentious storm (om)**

Invades us to the skin (sm): so 'tis to thee;

But where the greater malady is fix'd (sm),

The lesser is scarce felt (sm). Thou'ldst shun a bear;

But if thy flight lay toward the raging sea (sm),

Thou'ldst meet the bear i' the mouth. **When the mind's free (om),**

The body's delicate: the tempest in my mind (sm)

Doth from my senses take all feeling else

Save what beats there (om). Filial ingratitude!

Is it not as this mouth should tear this hand

For lifting food to't (sm)? But I will punish home:

No, I will weep no more. In such a night

To shut me out! Pour on; I will endure.

In such a night as this! O Regan, Goneril!

Your old kind father, whose frank heart gave all,--

O, that way madness lies (sm); let me shun that;

No more of that.

KENT

Good my lord, enter here.

KING LEAR

Prithee, go in thyself: seek thine own ease:

This tempest will not give me leave to ponder

On things would hurt me more. But I'll go in.

In, boy; go first. You houseless poverty,--

Nay, get thee in. I'll pray, and then I'll sleep.

Poor naked wretches, whereso'er you are,

That bide the pelting of this **pitiless storm (sm),**

How shall your houseless heads and unfed sides,

Your loop'd and window'd raggedness, defend you

From seasons such as these? O, I have ta'en

Too little care of this! Take physic, pomp;

Expose thyself to feel what wretches feel,

That thou mayst shake the superflux to them,

And show the heavens more just. (om)

EDGAR

[Within] Fathom and half, fathom and half! Poor Tom!

Fool

Come not in here, nuncle, here's a spirit

Help me, help me!

KENT

Give me thy hand. Who's there?

Fool

A spirit, a spirit: he says his name's poor Tom.

KENT

What art thou that dost grumble there i' the straw?

Come forth.

EDGAR

Away! **the foul fiend (om)** follows me!

Through the sharp hawthorn blows the cold wind.

Hum! go to thy cold bed, and warm thee.

KING LEAR

Hast thou given all to thy two daughters?

And art thou come to this?

EDGAR

Who gives any thing to poor Tom? **(sm) whom the foul**

fiend hath led through fire and through flame, and

through ford and whirlpool e'er bog and quagmire;

that hath laid knives under his pillow, and halters

in his pew; set ratsbane by his porridge; made him

proud of heart, to ride on a bay trotting-horse over

four-inched bridges, to course his own shadow for a

traitor. Bless thy five wits! Tom's a-cold,--O, do

de, do de, do de. Bless thee from whirlwinds,

star-blasting, and taking! Do poor Tom some

charity, **whom the foul fiend vexes (sm):** there could I

have him now,--and there,--and there again, and there.

KING LEAR

What, have his daughters brought him to this pass?

Couldst thou save nothing? Didst thou give them all?

Fool

Nay, he reserved a blanket, else we had been all shamed.

KING LEAR

Now, all the plagues that in the pendulous air

Hang fated o'er men's faults light on thy daughters!

KENT

He hath no daughters, sir.

KING LEAR

Death, traitor! nothing could have subdued nature

To such a lowness (orm) but his unkind daughters.

Is it the fashion, **that discarded fathers (sm)**

Should have thus little mercy on their flesh (sm)?

Judicious punishment! 'twas this flesh begot

Those pelican daughters (sm).

EDGAR

Pillicock sat on Pillicock-hill:

Halloo, halloo, loo, loo!

Fool

This cold night (sm) will turn us (sm) all to fools and

madmen.

EDGAR

Take heed o' the foul fiend: obey thy parents;

keep thy word justly; swear not; commit not with

man's sworn spouse; set not thy **sweet heart on proud**

(sm)

array. Tom's a-cold.

KING LEAR

What hast thou been?

EDGAR

A serving-man, proud in heart and mind; that curled

my hair; wore gloves in my cap; served the lust of

my mistress' heart (sm), and did the act of darkness with

her (sm); swore as many oaths as I spake words, and

broke them in the sweet face of heaven (sm): one that slept in the contriving of lust, and waked to do it (sm): wine loved I deeply, dice dearly: and in woman out-paramoured the Turk: (sm) false of heart, light of ear, bloody of hand; hog in sloth, fox in stealth, wolf in greediness, dog in madness, lion in prey. Let not the creaking of shoes nor the rustling of silks betray thy poor heart to woman (sm): keep thy foot out of brothels, thy hand out of plackets, thy pen from lenders' books, and defy the foul fiend (sm). Still through the hawthorn blows the cold wind: Dolphin my boy, my boy, sessa! let him trot by.

KING LEAR

Why, thou wert better in thy grave than to answer with thy uncovered body this extremity of the skies. Is man no more than this? Consider him well. Thou owest the worm no silk (sm), the beast no hide (sm), the sheep no wool (sm), the cat no perfume (sm). Ha! here's three on's are sophisticated! Thou art the thing itself: unaccommodated man is no more but such a poor bare, forked animal (sm) as thou art. Off, off, you lendings (om)!

come unbutton here.

Fool

Prithee, nuncle, be contented; 'tis a naughty night to swim in. Now a little fire in a wild field were like an old lecher's heart; a small spark, all the rest on's body cold. Look, here comes a walking fire.

EDGAR

This is the foul fiend Flibbertigibbet: he begins at curfew, and walks till the first cock; he gives the web and the pin, squints the eye (om), and makes the hare-lip (om); mildews the white wheat, and hurts the poor creature of earth (om).

S. Withold footed thrice the old;
He met the night-mare, and her nine-fold;
Bid her alight,
And her troth plight,
And, aroint thee, witch, aroint thee!

KENT

How fares your grace?

KING LEAR

What's he?

KENT

Who's there? What is't you seek?

GLOUCESTER

What are you there? Your names?

EDGAR

Poor Tom; that eats the swimming frog, the toad, the tadpole, the wall-newt and the water; that in the fury of his heart, when the foul fiend rages (sm), eats cow-dung for sallets; swallows the old rat and the ditch-dog; drinks the green mantle of the standing pool; who is whipped from tithing to tithing, and stock-punished, and imprisoned; who hath had three suits to his back, six shirts to his body, horse to ride, and weapon to wear; But mice and rats, and such small deer, Have been Tom's food for seven long year. Beware my follower. Peace, Smulkin; peace, thou fiend!

GLOUCESTER

What, hath your grace no better company?

EDGAR

The prince of darkness is a gentleman: Modo he's call'd, and Mahu.

GLOUCESTER

Our flesh and blood is grown so vile, my lord, That it doth hate what gets it.

EDGAR

Poor Tom's a-cold.

GLOUCESTER

Go in with me: my duty cannot suffer (om) To obey in all your daughters' hard commands (om): Though their injunction be to bar my doors (sm), And let this tyrannous night take hold upon you (om), Yet have I ventured to come seek you out, And bring you where both fire and food is ready.

KING LEAR

First let me talk with this philosopher.

What is the cause of thunder?

KENT

Good my lord, take his offer; go into the house.

KING LEAR

I'll talk a word with this same learned Theban.

What is your study?

EDGAR

How to prevent the fiend, and to kill vermin.

KING LEAR

Let me ask you one word in private.

KENT

Importune him once more to go, my lord;

His wits begin to unsettle (om).

GLOUCESTER

Canst thou blame him?

His daughters seek his death (sm): ah, that good Kent!

He said it would be thus, poor banish'd man (sm)!

Thou say'st the king grows mad (sm); I'll tell thee, friend,

I am almost mad myself: I had a son,

Now outlaw'd from my blood (sm); he sought my life,

But lately, very late: I loved him, friend;

No father his son dearer: truth to tell thee,

The grief hath crazed my wits (om). What a night's this!

I do beseech your grace,--

KING LEAR

O, cry your mercy, sir.

Noble philosopher, your company.

EDGAR

Tom's a-cold.

GLOUCESTER

In, fellow, there, into the hovel: keep thee warm.

KING LEAR

Come let's in all.

KENT

This way, my lord.

KING LEAR

With him;

I will keep still with my philosopher.

KENT

Good my lord, soothe him; let him take the fellow.

GLOUCESTER

Take him you on.

KENT

Sirrah, come on; go along with us.

KING LEAR

Come, good Athenian.

GLOUCESTER

No words, no words: hush.

EDGAR

Child Rowland to the dark tower came,

His word was still,--Fie, foh, and fum,

I smell the blood of a British man (sm).

SCENE V. Gloucester's castle.

CORNWALL

I will have my revenge ere I depart his house.

EDMUND

How, my lord, I may be censured, **that nature thus gives way to loyalty (om)**, something fears me to think of.

CORNWALL

I now perceive, it was not altogether your brother's evil disposition made him **seek his death; but a provoking merit (sm)**, **set a-work by a reprovable badness in himself (om)**.

EDMUND

How malicious is my fortune (om), that I must repent to be just! This is the letter he spoke of, which approves him an intelligent party to the advantages of France: O heavens! that this treason were not, or not I the detector!

CORNWALL

o with me to the duchess.

EDMUND

If the matter of this paper be certain, you have **mighty business in hand (sm)**.

CORNWALL

True or false, it hath made thee earl of Gloucester. Seek out where thy father is that he may be ready for our apprehension.

EDMUND

[Aside] If I find him comforting the king, **it will stuff his suspicion more fully (sm)**.--I will persevere in my course of loyalty **(sm)**, **though the conflict be sore between that and my blood (sm)**.

CORNWALL

I will lay trust upon thee **(sm)**; **and thou shalt find a dearer father in my love (om)**.

SCENE VI. A chamber in a farmhouse adjoining the castle.

GLOUCESTER

Here is better than the open air; take it thankfully. I will piece out the comfort with what addition I can: I will not be long from you.

KENT

All the power of his wits (sm) have given way to his impatience (om); the gods reward your kindness!

EDGAR

Frateretto calls me; and tells me **Nero is an angler in the lake of darkness (sm)**. Pray, innocent, and beware the foul fiend.

Fool

Prithee, nuncle, tell me whether a madman be a gentleman or a yeoman?

KING LEAR

A king, a king!

Fool

No, he's a yeoman that has a gentleman to his son; for he's a mad yeoman that sees his son a gentleman before him.

KING LEAR

To have a thousand with red burning spits Come hissing in upon 'em,--

EDGAR

The foul fiend bites my back.

Fool

He's mad that trusts in the tameness of a wolf, a horse's health, a boy's love, or a whore's oath.

KING LEAR

It shall be done; **I will arraign them straight (orm)**. Come, sit thou here, most learned justicer; Thou, sapient sir, sit here. Now, you she foxes!

EDGAR

Look, where he stands and glares! Wantest thou eyes at trial, madam? Come o'er the bourn, Bessy, to me,--

Fool

Her boat hath a leak, (sm)

And she must not speak Why she dares not come over to thee.

EDGAR

The foul fiend haunts poor Tom (om) in the voice of a nightingale (om). Hopdance cries in Tom's belly for two white herring **(om)**. **Croak not, black angel; I have no food for thee (sm)**.

KENT

How do you, sir? Stand you not so amazed: Will you lie down and rest upon the cushions?

KING LEAR

I'll see their trial first. Bring in the evidence. **Thou robed man (sm) of justice, take thy place;** And thou, his **yoke-fellow of equity (sm)**,

Bench by his side: you are o' the commission, Sit you too.

EDGAR

Let us deal justly. Sleepest or wakest thou, jolly shepherd? Thy sheep be in the corn; And for one blast of thy minikin mouth, Thy sheep shall take no harm. Pur! the cat is gray.

KING LEAR

Arraign her first; 'tis Goneril. **I here take my oath (om)** before this honourable assembly, she kicked the poor king her father.

Fool

Come hither, mistress. Is your name Goneril?

KING LEAR

She cannot deny it.

Fool

Cry you mercy, **I took you for a joint-stool (sm)**.

KING LEAR

And here's another, whose **warp'd looks (sm) proclaim What store her heart is made on (sm)**. Stop her there! Arms, arms, sword, fire! **Corruption in the place (om)**! False justicer, why hast thou let her 'scape?

EDGAR

Bless thy five wits (sm)!

KENT

O pity! Sir, **where is the patience now (om)**, That thou so oft have boasted to retain?

EDGAR

[Aside] **My tears begin to take his part so much (om)**, **They'll mar my counterfeiting (om)**.

KING LEAR

The little dogs and all, Tray, Blanch, and Sweet-heart, see, they bark at me.

EDGAR

Tom will throw his head at them (sm). Avaunt, you curs!

Be thy mouth or black or white, Tooth that poisons if it bite;

Mastiff, grey-hound, mongrel grim,
Hound or spaniel, brach or lym,
Or bobtail tike or trundle-tail,
Tom will make them weep and wail:
For, with throwing thus my head (sm),
Dogs leap the hatch, and all are fled.
Do de, de, de. Sessa! Come, march to wakes and
fairs and market-towns. Poor Tom, thy horn is dry.

KING LEAR

Then let them anatomize Regan (sm); see what breeds
about her heart (sm). Is there any cause in nature that
makes these hard hearts (sm)?

You, sir, I entertain for one of my hundred; only I
do not like the fashion of your garments: you will
say they are Persian attire: but let them be changed.

KENT

Now, good my lord, lie here and rest awhile.

KING LEAR

Make no noise, make no noise; draw the curtains:
so, so, so. We'll go to supper i' the morning. So, so, so.

Fool

And I'll go to bed at noon.

GLOUCESTER

Come hither, friend: where is the king my master?

KENT

Here, sir; but trouble him not, his wits are gone (om,
sm).

GLOUCESTER

Good friend, I prithee, take him in thy arms;
I have o'erheard a plot of death upon him (sm):

There is a litter ready; lay him in 't,
And drive towards Dover, friend, where thou shalt meet.
Both welcome and protection (om). Take up thy master:

If thou shouldst dally half an hour, his life,
With thine, and all that offer to defend him,
Stand in assured loss (sm): take up, take up;
And follow me, that will to some provision
Give thee quick conduct (om).

KENT

Oppressed nature sleeps (om):
This rest might yet have balm'd (sm) thy broken senses
(sm), Which, if convenience will not allow (om),
Stand in hard cure (om).

Come, help to bear thy master;
Thou must not stay behind.

GLOUCESTER

Come, come, away.

EDGAR

When we our betters see bearing our woes (om),
We scarcely think our miseries our foes.
Who alone suffers suffers most i' the mind,
Leaving free things and happy shows behind:
But then the mind much sufferance doth o'er skip (om),
When grief hath mates, and bearing fellowship (om).
How light and portable my pain seems now (sm),
When that which makes me bend makes the king bow
(sm),

He childed as I father'd! Tom, away!

Mark the high noises; and thyself bewray,

When false opinion, whose wrong thought defiles thee
(om),

In thy just proof, repeals and reconciles thee.

What will hap more to-night, safe 'scape the king!
Lurk, lurk.

SCENE VII. Gloucester's castle.

CORNWALL

Post speedily to my lord your husband; show him
this letter: the army of France is landed. Seek
out the villain Gloucester.

REGAN

Hang him instantly.

GONERIL

Pluck out his eyes.

CORNWALL

Leave him to my displeasure (sm). Edmund, keep you
our sister company: the revenges we are bound to take
upon your traitorous father are not fit for your
beholding (sm). Advise the duke, where you are going,
to

a most festinate preparation: we are bound to the
like. Our posts shall be swift and intelligent
betwixt us (sm). Farewell, dear sister: farewell, my
lord of Gloucester.

How now! where's the king?

OSWALD

My lord of Gloucester hath convey'd him hence:
Some five or six and thirty of his knights,
Hot questrists (sm) after him, met him at gate;
Who, with some other of the lords dependants,
Are gone with him towards Dover; where they boast
To have well-armed (sm) friends.

CORNWALL

Get horses for your mistress.

GONERIL

Farewell, sweet lord (sm), and sister.

CORNWALL

Edmund, farewell.

Go seek the traitor Gloucester,
Pinion him like a thief, bring him before us.
Though well we may not pass upon his life
Without the form of justice, yet our power
Shall do a courtesy to our wrath, which men
May blame, but not control. Who's there? the traitor?

REGAN

Ingrateful fox! 'tis he.

CORNWALL

Bind fast his corky arms.

GLOUCESTER

What mean your graces? Good my friends, consider
You are my guests: do me no foul play (sm), friends.

CORNWALL

Bind him, I say.

REGAN

Hard, hard. O filthy traitor!

GLOUCESTER

Unmerciful lady as you are, I'm none.

CORNWALL

To this chair bind him. Villain, thou shalt find--

GLOUCESTER

By the kind gods, 'tis most ignobly done
To pluck me by the beard.

REGAN

So white, and such a traitor!

GLOUCESTER

Naughty lady,

These hairs, which thou dost ravish from my chin,
Will quicken, and accuse thee (om): I am your host:
With robbers' hands my hospitable favours
You should not ruffle thus. What will you do?

CORNWALL

Come, sir, what letters had you late from France?

REGAN

Be simple answered, for we know the truth.

CORNWALL

And what confederacy have you with the traitors

Late footed in the kingdom (sm)?

REGAN

To whose hands have you sent the lunatic king? Speak.

GLOUCESTER

I have a letter guessingly set down (orm),

Which came from one that's of a neutral heart (om),

And not from one opposed (om).

CORNWALL

Cunning.

REGAN

And false.

CORNWALL

Where hast thou sent the king?

GLOUCESTER

To Dover.

REGAN

Wherefore to Dover? Wast thou not charged at peril--

CORNWALL

Wherefore to Dover? Let him first answer that.

GLOUCESTER

I am tied to the stake (sm), and I must stand the course (sm).

REGAN

Wherefore to Dover, sir?

GLOUCESTER

Because I would not see thy cruel nails

Pluck out his poor old eyes (sm); nor thy fierce sister

In his anointed flesh stick boarish fangs (sm).

The sea, with such a storm as his bare head

In hell-black night endured (sm), would have buoy'd up,

And quench'd the stelled fires (om):

Yet, poor old heart, he help the heavens to rain (sm).

If wolves had at thy gate howl'd that stern time,

Thou shouldst have said 'Good porter, turn the key,'

All cruels else subscribed (sm): but I shall see

The winged vengeance overtake such children (om).

CORNWALL

See't shalt thou never. Fellows, hold the chair.

Upon these eyes of thine I'll set my foot.

GLOUCESTER

He that will think to live till he be old,

Give me some help! O cruel! O you gods!

REGAN

One side will mock another (om); the other too.

CORNWALL

If you see vengeance,--

First Servant

Hold your hand, my lord:

I have served you ever since I was a child;

But better service have I never done you

Than now to bid you hold.

REGAN

How now, you dog!

First Servant

If you did wear a beard (sm) upon your chin,

I'd shake it on this quarrel (sm). What do you mean?

CORNWALL

My villain!

First Servant

Nay, then, come on, and take the chance of anger (om).

REGAN

Give me thy sword. A peasant stand up thus (orm)!

First Servant

O, I am slain! My lord, you have one eye left

To see some mischief on him. O!

CORNWALL

Lest it see more, prevent it. Out, vile jelly!

Where is thy lustre now (om)?

GLOUCESTER

All dark and comfortless. Where's my son Edmund?

Edmund, enkindle all the sparks of nature,

To quit this horrid act (om).

REGAN

Out, treacherous villain!

Thou call'st on him that hates thee: it was he

That made the overture of thy treasons to us;

Who is too good to pity thee.

GLOUCESTER

O my follies! then Edgar was abused.

Kind gods, forgive me that, and prosper him!

REGAN

Go thrust him out at gates, and let him smell

His way to Dover.

How is't, my lord? how look you?

CORNWALL

I have received a hurt (om): follow me, lady.

Turn out that eyeless villain; throw this slave (sm)

Upon the dunghill. Regan, I bleed apace:

Untimely comes this hurt (sm): give me your arm.

Second Servant

I'll never care what wickedness I do,

If this man come to good.

Third Servant

If she live long,

And in the end meet the old course of death (om),

Women will all turn monsters.

Second Servant

Let's follow the old earl, and get the Bedlam

To lead him where he would: his roguish madness

Allows itself to anything (sm).

Third Servant

Go thou: I'll fetch some flax and whites of eggs

To apply to his bleeding face. Now, heaven help him!

ACT IV**SCENE I. The heath.****EDGAR**

Yet better thus, and known to be contemn'd,

Than still contemn'd and flatter'd. To be worst,

The lowest and most dejected thing of fortune (sm),

Stands still in esperance, lives not in fear (sm);

The lamentable change is from the best (om);

The worst returns to laughter (sm). Welcome, then,

Thou unsubstantial air that I embrace (om)!

The wretch that thou hast blown unto the worst

Owes nothing to thy blasts. But who comes here?

My father, parti eyed (sm)? World, world, O world!

But that thy strange mutations make us hate thee (om),

Lie would not yield to age (om).

Old Man

O, my good lord, I have been your tenant, and

your father's tenant, these fourscore years.

GLOUCESTER

Away, get thee away; good friend, be gone:
 Thy comforts can do me no good at all (om);
 Thee they may hurt (om).

Old Man

Alack, sir, you cannot see your way.

GLOUCESTER

I have no way, and therefore want no eyes;
 I stumbled when I saw: full oft 'tis seen,
 Our means secure us (om), and our mere defects
 Prove our commodities (sm). O dear son Edgar,
 The food of thy abused father's wrath (sm)!
 Might I but live to see thee in my touch (sm),
 I'd say I had eyes again!

Old Man

How now! Who's there?

EDGAR

[Aside] O gods! Who is't can say 'I am at the worst'?

I am worse than e'er I was.

Old Man

'Tis poor mad Tom.

EDGAR

[Aside] And worse I may be yet: the worst is not so long as we can say 'This is the worst.'

Old Man

Fellow, where goest?

GLOUCESTER

Is it a beggar-man?

Old Man

Madman and beggar too.

GLOUCESTER

He has some reason, else he could not beg.
 I' the last night's storm I such a fellow saw;
 Which made me think a man a worm (sm); my son
 Came then into my mind (om); and yet my mind
 Was then scarce friends with him: I have heard
 more since.

As flies to wanton boys, are we to the gods.

They kill us for their sport.

EDGAR

[Aside] How should this be?

Bad is the trade that must play fool to sorrow,
 Angering itself and others.--Bless thee, master!

GLOUCESTER

Is that the naked fellow?

Old Man

Ay, my lord.

GLOUCESTER

Then, prithee, get thee gone: if, for my sake,
 Thou wilt o'ertake us, hence a mile or twain,
 I' the way toward Dover, do it for ancient love (om);
 And bring some covering for this naked soul (sm),
 Who I'll entreat to lead me.

Old Man

Alack, sir, he is mad.

GLOUCESTER

'Tis the times' plague, when madmen lead the blind.
 Do as I bid thee, or rather do thy pleasure;
 Above the rest, be gone.

Old Man

I'll bring him the best 'parel that I have,
 Come on't what will.

GLOUCESTER

Sirrah, naked fellow,--

EDGAR

Poor Tom's a-cold.

I cannot daub it further.

GLOUCESTER

Come hither, fellow.

EDGAR

[Aside] And yet I must.--Bless thy sweet eyes (sm), they bleed.

GLOUCESTER

Know'st thou the way to Dover?

EDGAR

Both stile and gate, horse-way and foot-path. Poor Tom hath been scared out of his good wits: bless thee, good man's son, from the foul fiend! five fiends have been in poor Tom at once; of lust, as Obidicut; Hobbididence, prince of dumbness; Mahu, of stealing; Modo, of murder; Flibbertigibbet, of mopping and mowing, who since possesses chambermaids and waiting-women. So, bless thee, master!

GLOUCESTER

Here, take this purse, thou whom the heavens' plagues
 Have humbled to all strokes (om): that I am wretched
 Makes thee the happier: heavens, deal so still!
 Let the superfluous and lust-dieted man (sm),
 That slaves your ordinance (sm), that will not see
 Because he doth not feel, feel your power quickly;
 So distribution should undo excess,
 And each man have enough. Dost thou know Dover?

EDGAR

Ay, master.

GLOUCESTER

There is a cliff, whose high and bending head (om)
 Looks fearfully in the confined deep:
 Bring me but to the very brim of it,
 And I'll repair the misery thou dost bear (om)
 With something rich about me (sm): from that place
 I shall no leading need.

EDGAR

Give me thy arm:
 Poor Tom shall lead thee.

SCENE II. Before ALBANY's palace.**GONERIL**

Welcome, my lord: I marvel our mild husband
 Not met us on the way.
 Now, where's your master'?

OSWALD

Madam, within; but never man so changed.
 I told him of the army that was landed;
 He smiled at it: I told him you were coming:
 His answer was 'The worse!' of Gloucester's treachery,
 And of the loyal service of his son,
 When I inform'd him, then he call'd me sot,
 And told me I had turn'd the wrong side out:
 What most he should dislike seems pleasant to him;
 What like, offensive.

GONERIL

[To EDMUND] Then shall you go no further.
 It is the cowish terror of his spirit (sm),
 That dares not undertake: he'll not feel wrongs
 Which tie him to an answer (sm). Our wishes on the
 way (om)
 May prove effects (sm). Back, Edmund, to my brother;
 Hasten his musters and conduct his powers (om):
 I must change arms at home, and give the distaff
 Into my husband's hands (om). This trusty servant
 Shall pass between us: ere long you are like to hear,

If you dare venture in your own behalf,
A mistress's command. Wear this; spare speech;
Decline your head: this kiss, if it durst speak (om),
Would stretch thy spirits up into the air:
Conceive, and fare thee well.

EDMUND
Yours in the ranks of death (om).

GONERIL
My most dear Gloucester!
O, the difference of man and man!
To thee a woman's services are due:
My fool usurps my body (sm).

OSWALD
Madam, here comes my lord.

GONERIL
I have been worth the whistling (sm).

ALBANY
O Goneril!
You are not worth the dust (sm) which the rude wind
Blows in your face (sm). I fear your disposition:
That nature, which contemns its origin,
Cannot be border'd certain in itself;
She that herself will sliver and disbranch
From her material sap (sm), perforce must wither
And come to deadly use (sm).

GONERIL
No more; the text is foolish.

ALBANY
Wisdom and goodness to the vile seem vile (om):
Filth savour but themselves (om). What have you
done?
Tigers, not daughters, what have you perform'd (sm)?
A father, and a gracious aged man,
Whose reverence even the head-lugg'd bear would lick,
Most barbarous, most degenerate! have you madd'd.
Could my good brother suffer you to do it?
A man, a prince, by him so benefited!
If that the heavens do not their visible spirits
Send quickly down (sm) to tame these vile offences
(sm),
It will come,
Humanity must perforce prey (sm) on itself,
Like monsters of the deep.

GONERIL
Milk-liver'd man (sm)!
That bear'st a cheek for blows (sm), a head for wrongs;
Who hast not in thy brows an eye discerning
Thine honour from thy suffering (sm); that not know'st
Fools do those villains pity who are punish'd
Ere they have done their mischief. Where's thy drum?
France spreads his banners in our noiseless land;
With plumed helm thy slayer begins threats;
Whiles thou, a moral fool (sm), sit'st still, and criest
'Alack, why does he so?'

ALBANY
See thyself, devil!
Proper deformity seems not in the fiend
So horrid as in woman (om).

GONERIL
O vain fool!
ALBANY
Thou changed and self-cover'd thing (sm), for shame,
Be-monster not thy feature. Were't my fitness
To let these hands obey my blood (om, sm),
They are apt enough to dislocate and tear
Thy flesh and bones: howe'er thou art a fiend (sm),
A woman's shape doth shield thee (sm).

GONERIL
Marry, your manhood now--
ALBANY
What news?

Messenger
O, my good lord, the Duke of Cornwall's dead:
Slain by his servant, going to put out
The other eye of Gloucester.

ALBANY
Gloucester's eye!

Messenger
A servant that he bred, thrill'd with remorse,
Opposed against the act, bending his sword
To his great master; who, thereat enraged,
Flew on him (sm), and amongst them fell'd him dead;
But not without that harmful stroke, which since
Hath pluck'd him after (sm).

ALBANY
This shows you are above,
You justicers (om), that these our nether crimes
So speedily can venge! But, O poor Gloucester!
Lost he his other eye?

Messenger
Both, both, my lord.
This letter, madam, craves a speedy answer (om);
'Tis from your sister.

GONERIL
[Aside] One way I like this well;
But being widow, and my Gloucester with her,
May all the building in my fancy pluck
Upon my hateful life (sm): another way,
The news is not so tart (sm).--I'll read, and answer.

ALBANY
Where was his son when they did take his eyes?

Messenger
Come with my lady hither.

ALBANY
He is not here.

Messenger
No, my good lord; I met him back again.

ALBANY
Knows he the wickedness?

Messenger
Ay, my good lord; 'twas he inform'd against him;
And quit the house on purpose, that their punishment
Might have the freer course.

ALBANY
Gloucester, I live
To thank thee for the love thou show'st the king (sm),
And to revenge thine eyes. Come hither, friend:
Tell me what more thou know'st.

SCENE III. The French camp near Dover.

KENT
Why the King of France is so suddenly gone back
know you the reason?

Gentleman
Something he left imperfect in the
state, which since his coming forth is thought
of; which imports to the kingdom so much
fear and danger, that his personal return was
most required and necessary.

KENT
Who hath he left behind him general?

Gentleman
The Marshal of France, Monsieur La Far.

KENT

Did your letters pierce (sm) the queen to any demonstration of grief (sm)?

Gentleman

Ay, sir; she took them, read them in my presence; And now and then an ample tear trill'd down Her delicate cheek: it seem'd she was a queen Over her passion; who, most rebel-like (om), Sought to be king o'er her (om).

KENT

O, then it moved her (om).

Gentleman

Not to a rage: patience and sorrow strove Who should express her goodliest. You have seen Sunshine and rain at once (om): her smiles and tears Were like a better way: those happy smiles, That play'd on her ripe lip (om), seem'd not to know What guests (om) were in her eyes; which parted thence, As pearls from diamonds dropp'd. In brief, Sorrow would be a rarity most beloved, If all could so become it (sm).

KENT

Made she no verbal question?

Gentleman

'Faith, once or twice she heaved the name of 'father' Pantingly forth, as if it press'd her heart: Cried 'Sisters! sisters! Shame of ladies! sisters! Kent! father! sisters! What, 't' the storm? 't' the night? Let pity not be believed (sm)! There she shook The holy water from her heavenly eyes (sm), And clamour moisten'd (sm): then away she started To deal with grief alone.

KENT

It is the stars,

The stars above us, govern our conditions (om);

Else one self mate and mate could not beget Such different issues. You spoke not with her since?

Gentleman

No.

KENT

Was this before the king return'd?

Gentleman

No, since.

KENT

Well, sir, the poor distressed Lear's 't' the town; Who sometime, in his better tune (sm), remembers What we are come about, and by no means Will yield to see his daughter.

Gentleman

Why, good sir?

KENT

A sovereign shame so elbows him (sm): his own unkindness, That stripp'd her (om) from his benediction (sm), turn'd her To foreign casualties, gave her dear rights

(om) To his dog-hearted daughters (sm), these things sting His mind so venomously (sm), that burning shame Detains him (om) from Cordelia.

Gentleman

Alack, poor gentleman!

KENT

Of Albany's and Cornwall's powers you heard not?

Gentleman

'Tis so, they are afoot.

KENT

Well, sir, I'll bring you to our master Lear, And leave you to attend him: some dear cause Will in concealment wrap me up awhile (orm, om);

When I am known aright, you shall not grieve Lending me this acquaintance. I pray you, go Along with me.

SCENE IV. The same. A tent.

CORDELIA

Alack, 'tis he: why, he was met even now As mad as the vex'd sea; singing aloud; Crown'd (sm) with rank fumiter and furrow-weeds, With bur-docks, hemlock, nettles, cuckoo-flowers, Darnel, and all the idle weeds that grow In our sustaining corn. A century send forth; Search every acre in the high-grown field, And bring him to our eye. What can man's wisdom In the restoring his bereaved sense? He that helps him take all my outward worth.

Doctor

There is means, madam:

Our foster-nurse of nature is repose (om),

The which he lacks; that to provoke in him,

Are many simples operative, whose power

Will close the eye of anguish (om).

CORDELIA

All blest secrets (om),

All you unpublish'd virtues of the earth (om),

Spring with my tears (sm)! be aidant and remediate

In the good man's distress (sm)! Seek, seek for him;

Lest his ungovern'd rage (om) dissolve the life

That wants the means to lead it (sm).

Messenger

News, madam;

The British powers are marching hitherward.

CORDELIA

'Tis known before; our preparation stands

In expectation of them. O dear father,

It is thy business that I go about (sm);

Therefore great France

My mourning and important tears hath pitied.

No blown ambition doth our arms incite (om),

But love, dear love (om), and our aged father's right:

Soon may I hear and see him!

SCENE V. Gloucester's castle.

REGAN

But are my brother's powers set forth?

OSWALD

Ay, madam.

REGAN

Himself in person there?

OSWALD

Madam, with much ado:

Your sister is the better soldier.

REGAN

Lord Edmund spake not with your lord at home?

OSWALD

No, madam.

REGAN

What might import my sister's letter to him?

OSWALD

I know not, lady.

REGAN

'Faith, he is posted hence on serious matter.

It was great ignorance, Gloucester's eyes being out,

To let him live: where he arrives **he moves**
All hearts against us (orm): Edmund, I think, is gone,
In pity of his misery, **to dispatch**
His nighted life (sm): moreover, to descry
The strength o' the enemy.

OSWALD

I must needs after him, madam, with my letter.

REGAN

Our troops set forth to-morrow: stay with us;
The ways are dangerous.

OSWALD

I may not, madam:

My lady charged my duty in this business.

REGAN

Why should she write to Edmund? Might not you
Transport her purposes by word? Belike,
Something--I know not what: I'll love thee much,
Let me unseal the letter.

OSWALD

Madam, I had rather--

REGAN

I know your lady does not love her husband;
I am sure of that: and at her late being here

**She gave strange oeillades (om) and most speaking
looks (om) To noble Edmund. I know you are of her
bosom (orm, om).**

OSWALD

I, madam?

REGAN

I speak in understanding; you are; I know't:
Therefore I do advise you, take this note:
My lord is dead; Edmund and I have talk'd;
And more convenient is he for my hand
Than for your lady's: you may gather more.
If you do find him, pray you, give him this;
And when your mistress hears thus much from you,
I pray, desire her call her wisdom to her.
So, fare you well.
If you do chance to hear of that blind traitor,
Preferment falls on him that cuts him off.

OSWALD

Would I could meet him, madam! I should show
What party I do follow.

REGAN

Fare thee well.

SCENE VI. Fields near Dover.

GLOUCESTER

When shall we come to the top of that same hill?

EDGAR

You do climb up it now: look, how we labour.

GLOUCESTER

Methinks the ground is even.

EDGAR

Horrible steep.

Hark, do you hear the sea?

GLOUCESTER

No, truly.

EDGAR

**Why, then, your other senses grow imperfect (sm)
By your eyes' anguish (sm).**

GLOUCESTER

So may it be, indeed:

Methinks thy voice is alter'd; and thou speak'st
In better phrase and matter than thou didst.

EDGAR

You're much deceived: in nothing am I changed
But in my garments.

GLOUCESTER

Methinks you're better spoken.

EDGAR

Come on, sir; here's the place: stand still. How fearful
And dizzy 'tis, to cast one's eyes so low!

The crows and choughs that wing the midway air
Show scarce so gross as beetles: half way down
Hangs one that gathers samphire, dreadful trade!

Methinks he seems no bigger than his head:

The fishermen, that walk upon the beach,

Appear like mice; and yond tall anchoring bark,

Diminish'd to her cock; her cock, a buoy

Almost too small for sight: the murmuring surge,

That on the unnumber'd idle pebbles chafes (sm),

Cannot be heard so high. I'll look no more;

Lest my brain turn (sm), and the deficient sight

Topple down headlong (orm).

GLOUCESTER

Set me where you stand.

EDGAR

Give me your hand: you are now within a foot
Of the extreme verge: for all beneath the moon
Would I not leap upright.

GLOUCESTER

Let go my hand.

Here, friend, 's another purse; in it a jewel

Well worth a poor man's taking: fairies and gods

Prosper it with thee! Go thou farther off;

Bid me farewell, and let me hear thee going.

EDGAR

Now fare you well, good sir.

GLOUCESTER

With all my heart.

EDGAR

Why I do trifle thus with his despair

Is done to cure it (sm).

GLOUCESTER

[Kneeling] O you mighty gods **(om)**!

This world I do renounce (sm), and, in your sights (om),

Shake patiently my great affliction off (sm, orm):

If I could bear it longer (sm), and not fall

To quarrel with your great opposeless wills (om),

My snuff and loathed part of nature should

Burn itself out (sm). If Edgar live, O, bless him!

Now, fellow, fare thee well.

EDGAR

Gone, sir: farewell.

And yet I know not how **conceit may rob**

The treasury of life (om), when life itself

Yields to the theft (om): had he been where he thought,

By this, had thought been past (om). Alive or dead?

Ho, you sir! friend! Hear you, sir! speak!

Thus might he pass indeed: yet he revives.

What are you, sir?

GLOUCESTER

Away, and let me die.

EDGAR

Hadst thou been aught but gossamer, feathers, air,

So many fathom down precipitating,

Thou'dst shiver'd like an egg: but thou dost breathe;

**Hast heavy substance (om); bleed'st not; speak'st; art
sound (om).**

Ten masts at each make not the altitude

Which thou hast perpendicularly fell (sm):

Thy life's a miracle. Speak yet again.

GLOUCESTER

But have I fall'n, or no?

EDGAR

From the dread summit of this chalky bourn.
Look up a-height; the shrill-gorged lark so far
Cannot be seen or heard: do but look up.

GLOUCESTER

Alack, I have no eyes.

Is wretchedness deprived that benefit,

To end itself by death (om)? 'Twas yet some comfort,
When misery could beguile the tyrant's rage (om),
And frustrate his proud will (om, sm).

EDGAR

Give me your arm:

Up: so. How is 't? Feel you your legs? You stand.

GLOUCESTER

Too well, too well.

EDGAR

This is above all strangeness.

Upon the crown o' the cliff (sm, orm), what thing was
that Which parted from you (om)?

GLOUCESTER

A poor unfortunate beggar (om).

EDGAR

As I stood here below, methought his eyes

Were two full moons (om); he had a thousand noses,
Horns whelk'd and waved like the enridged sea (om):
It was some fiend (om); therefore, thou happy father,
Think that the clearest gods, who make them honours
Of men's impossibilities, have preserved thee (om).

GLOUCESTER

I do remember now: henceforth I'll bear

Affliction till it do cry out itself

'Enough, enough,' and die (om). That thing you speak
of,

I took it for a man (om); often 'twould say

'The fiend, the fiend!' he led me to that place (om).

EDGAR

Bear free and patient thoughts (om). But who comes
here?

The safer sense will ne'er accommodate

His master thus (sm).

KING LEAR

No, they cannot touch (sm) me for coining; I am the
king himself.

EDGAR

O thou side-piercing sight (om)!

KING LEAR

Nature's above art in that respect. There's your
press-money. That fellow handles his bow like a
crow-keeper: draw me a clothier's yard. Look,
look, a mouse! Peace, peace; this piece of toasted
cheese will do 't. There's my gauntlet; I'll prove
it on a giant. Bring up the brown bills. O, well
flown, bird! i' the clout, i' the clout: hewgh!
Give the word.

EDGAR

Sweet marjoram.

KING LEAR

Pass.

GLOUCESTER

I know that voice.

KING LEAR

Ha! Goneril, with a white beard! They flattered
me like a dog; and told me I had white hairs in my
beard ere the black ones were there. To say 'ay'
and 'no' to every thing that I said!--'Ay' and 'no'

too was no good divinity. When the rain came to
wet me once (om), and the wind to make me chatter
(om); when the thunder would not pease at my bidding
(om); there I

found 'em, there I smelt 'em out. Go to, they are
not men o' their words: they told me I was every
thing; 'tis a lie, I am not ague-proof (sm).

GLOUCESTER

The trick of that voice I do well remember:

Is 't not the king?

KING LEAR

Ay, every inch a king (sm):

When I do stare, see how the subject quakes (sm, -).

I pardon that man's life. What was thy cause? Adultery?

Thou shalt not die: die for adultery! No:

The wren goes to 't, and the small gilded fly

Does lecher in my sight.

Let copulation thrive (sm); for Gloucester's bastard son

Was kinder to his father than my daughters

Got 'tween the lawful sheets (sm).

To 't, luxury, pell-mell (sm)! for I lack soldiers.

Behold yond simpering dame,

Whose face (sm) between her forks (sm) presages snow

(om); That minces virtue (om), and does shake the head
(sm)

To hear of pleasure's name (om);

The fitchew, nor the soiled horse, goes to 't

With a more riotous appetite (sm).

Down from the waist they are Centaurs (sm),

Though women all above (sm):

But to the girdle do the gods inherit (om),

Beneath is all the fiends' (om);

There's hell, there's darkness, there's the

sulphurous pit (sm),

Burning, scalding, stench, consumption (sm); fie,

fie, fie! pah, pah! Give me an ounce of civet,

good apothecary, to sweeten my imagination (sm):

there's money for thee.

GLOUCESTER

O, let me kiss that hand!

KING LEAR

Let me wipe it first; it smells of mortality (om).

GLOUCESTER

O ruin'd piece of nature (om)! This great world

Shall so wear out to naught (om). Dost thou know me?

KING LEAR

I remember thine eyes well enough. Dost thou squiny at
me? No, do thy worst, blind Cupid! I'll not love. Read
thou this challenge; mark but the
penning of it.

GLOUCESTER

Were all the letters suns (sm), I could not see one.

EDGAR

I would not take this from report; it is,

And my heart breaks at it (sm).

KING LEAR

Read.

GLOUCESTER

What, with the case of eyes?

KING LEAR

O, ho, are you there with me? No eyes in your
head, nor no money in your purse? Your eyes are in
a heavy case (sm), your purse in a light (sm); yet you
see how

this world goes (om).

GLOUCESTER

I see it feelingly (sm).

KING LEAR

What, art mad? A man may see how this world goes with no eyes (om). Look with thine ears (sm): see how yond justice rails upon yond simple thief (om). Hark, in thine ear: change places; and, handy-dandy (sm), which is the justice, which is the thief? Thou hast seen a farmer's dog bark at a beggar?

GLOUCESTER

Ay, sir.

KING LEAR

And the creature run from the cur? There thou mightst behold the great image of authority (om, sm): a dog's obeyed in office.

Thou rascal beadle, hold thy bloody hand!
Why dost thou lash that whore? Strip thine own back;
Thou hotly lust'st to use her in that kind
For which thou whipp'st her. The usurer hangs the cozener.

Through tatter'd clothes small vices do appear (sm);
Robes and furr'd gowns hide all (sm). Plate sin with gold (sm),
And the strong lance of justice hurtless breaks (om):
Arm it in rags, a pigmy's straw (sm) does pierce it (sm).

None does offend, none, I say, none; I'll able 'em:
Take that of me, my friend, who have the power
To seal the accuser's lips (sm). Get thee glass eyes;
And like a scurvy politician, seem
To see the things thou dost not. Now, now, now, now:
Pull off my boots: harder, harder: so.

EDGAR

O, matter and impertinency mix'd (om)! Reason in madness (om)!

KING LEAR

If thou wilt weep my fortunes, take my eyes (sm).

I know thee well enough; thy name is Gloucester:
Thou must be patient; we came crying hither:
Thou know'st, the first time that we smell the air,
We wawl and cry. I will preach to thee: mark.

GLOUCESTER

Alack, alack the day!

KING LEAR

When we are born, we cry that we are come
To this great stage of fools (sm): this a good block;
It were a delicate stratagem, to shoe
A troop of horse with felt: I'll put 't in proof;
And when I have stol'n upon these sons-in-law,
Then, kill, kill, kill, kill, kill, kill!

Gentleman

O, here he is: lay hand upon him (orm). Sir,
Your most dear daughter--

KING LEAR

No rescue? What, a prisoner? I am even
The natural fool of fortune (sm). Use me well;
You shall have ransom. Let me have surgeons;
I am cut to the brains (sm).

Gentleman

You shall have anything.

KING LEAR

No seconds? all myself?
Why, this would make a man a man of salt (sm),
To use his eyes for garden water-pots (sm),
Ay, and laying autumn's dust (sm).

I will die bravely, like a bridegroom. What!
I will be jovial: come, come; I am a king,
My masters, know you that.

Gentleman

You are a royal one, and we obey you.

KING LEAR

Then there's life in't (om). Nay, if you get it, you shall get it with running. Sa, sa, sa, sa.

Gentleman

A sight most pitiful in the meanest wretch,
Past speaking of in a king! Thou hast one daughter,
Who redeems nature from the general curse (om)
Which twain have brought her to (om).

EDGAR

Hail, gentle sir.

Gentleman

Sir, speed you: what's your will?

EDGAR

Do you hear aught, sir, of a battle toward?

Gentleman

Most sure and vulgar: every one hears that,
Which can distinguish sound.

EDGAR

But, by your favour,
How near's the other army?

Gentleman

Near and on speedy foot; the main descry
Stands on the hourly thought.

EDGAR

I thank you, sir: that's all.

Gentleman

Though that the queen on special cause is here,
Her army is moved on.

EDGAR

I thank you, sir.

GLOUCESTER

You ever-gentle gods, take my breath from me (om):
Let not my worser spirit tempt me again (om)

To die before you please!

EDGAR

Well pray you, father.

GLOUCESTER

Now, good sir, what are you?

EDGAR

A most poor man, made tame to fortune's blows (om);
Who, by the art of known and feeling sorrows (sm),
Am pregnant to good pity (sm). Give me your hand,
I'll lead you to some biding.

GLOUCESTER

Hearty thanks:

The bounty and the benison of heaven
To boot, and boot!

OSWALD

A proclaim'd prize! Most happy!
That eyeless head of thine was first framed flesh (sm)
To raise my fortunes. Thou old unhappy traitor,
Briefly thyself remember: the sword is out
That must destroy thee.

GLOUCESTER

Now let thy friendly hand

Put strength enough to't (om).

OSWALD

Wherefore, bold peasant,
Darest thou support a publish'd traitor? Hence;
Lest that the infection of his fortune take
Like hold on thee (sm). Let go his arm.

EDGAR

Ch'll not let go, zir, without vurther 'casion.

OSWALD

Let go, slave, or thou diest!

EDGAR

Good gentleman, go your gait, and let poor volk
pass. An chud ha' bin zwaggered out (orm) of my life

(om),
'twould not ha' bin zo long as 'tis by a vortnight.
Nay, come not near th' old man; keep out, che vor
ye, or ise try whether your costard or my ballow be
the harder: ch'll be plain with you.

OSWALD
Out, dunghill!

EDGAR
Ch'll pick your teeth, zir: come; no matter vor
your foins.

OSWALD
Slave, thou hast slain me: villain, take my purse:
If ever thou wilt thrive, bury my body;
And give the letters which thou find'st about me
To Edmund earl of Gloucester; seek him out
Upon the British party: O, untimely death!

EDGAR
I know thee well: a serviceable villain;
As duteous to the vices of thy mistress (sm)
As badness would desire (om).

GLOUCESTER
What, is he dead?

EDGAR
Sit you down, father; rest you
Let's see these pockets: the letters that he speaks of
May be my friends. He's dead; I am only sorry
He had no other death's-man. Let us see:
Leave, gentle wax (om); and, manners, blame us not
(om): To know our enemies' minds, we'd rip their hearts
(sm);

Their papers, is more lawful.
'Let our reciprocal vows be remembered. You have
many opportunities to cut him off (orm): if your will
want not, time and place will be fruitfully offered (sm).
There is nothing done, if he return the conqueror:
then am I the prisoner, and his bed my gaol (sm); from
the loathed warmth whereof deliver me (sm), and supply
the place for your labour (sm).

'Your--wife, so I would say--
'Affectionate servant,
'GONERIL.'
O undistinguish'd space of woman's will (om)!

A plot upon her virtuous husband's life;
And the exchange my brother! Here, in the sands,
Thee I'll rake up, the post (om) unsanctified
Of murderous lechers (sm): and in the mature time
With this ungracious paper strike the sight (om)
Of the death practised duke (sm): for him 'tis well
That of thy death and business I can tell.

GLOUCESTER
The king is mad: how stiff is my vile sense (om),
That I stand up, and have ingenious feeling
Of my huge sorrows (sm)! Better I were distract:
So should my thoughts be sever'd from my griefs (sm),
And woes by wrong imaginations lose
The knowledge of themselves (om).

EDGAR
Give me your hand:
Far off, methinks, I hear the beaten drum:
Come, father, I'll bestow you with a friend.

**SCENE VII. A tent in the French camp. LEAR on a
bed asleep,**

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

KENT
To be acknowledged, madam, is o'erpaid (sm).
All my reports go with the modest truth (om);
Nor more nor clipp'd, but so (sm).

CORDELIA
Be better suited:
These weeds are memories of those worsen hours:
I prithee, put them off.

KENT
Pardon me, dear madam;
Yet to be known shortens my made intent:
My boon I make it, that you know me not
Till time and I think meet.

CORDELIA
Then be't so, my good lord.
How does the king?

Doctor
Madam, sleeps still.

CORDELIA
O you kind gods,
Cure this great breach in his abused nature (om)!
The untuned and jarring senses, O, wind up (orm)
Of this child-changed father (sm)!

Doctor
So please your majesty
That we may wake the king: he hath slept long.

CORDELIA
Be govern'd by your knowledge, and proceed (sm)
I' the sway of your own will. Is he array'd?

Gentleman
Ay, madam; in the heaviness of his sleep (om, orm)
We put fresh garments on him.

Doctor
Be by, good madam, when we do awake him;
I doubt not of his temperance.

CORDELIA
Very well.

Doctor
Please you, draw near. Louder the music there!

CORDELIA
O my dear father! Restoration hang
Thy medicine on my lips (sm); and let this kiss
Repair those violent harms (om) that my two sisters
Have in thy reverence made!

KENT
Kind and dear princess!

CORDELIA
Had you not been their father, these white flakes (om)
Had challenged pity of them (sm). Was this a face
To be opposed against the jarring winds (om)?
To stand against the deep dread-bolted thunder (sm)?
In the most terrible and nimble stroke
Of quick, cross lightning? to watch--poor perdu!--
With this thin helm? Mine enemy's dog,
Though he had bit me, should have stood that night
Against my fire; and wast thou fain, poor father,
To hovel thee with swine, and rogues forlorn,
In short and musty straw? Alack, alack!
'Tis wonder that thy life and wits at once
Had not concluded all (om). He wakes; speak to him.

Doctor

Madam, do you; 'tis fittest.

CORDELIA

How does my royal lord? How fares your majesty?

KING LEAR

You do me wrong to take me out o' the grave (sm):

Thou art a soul in bliss; but I am bound

Upon a wheel of fire (sm), that mine own tears

Do scald like molten lead (sm).

CORDELIA

Sir, do you know me?

KING LEAR

You are a spirit, I know: when did you die?

CORDELIA

Still, still, far wide!

Doctor

He's scarce awake: let him alone awhile.

KING LEAR

Where have I been? Where am I? Fair daylight?

I am mightily abused. I should e'en die with pity,

To see another thus. I know not what to say.

I will not swear these are my hands: let's see;

I feel this pin prick. Would I were assured

Of my condition!

CORDELIA

O, look upon me, sir,

And hold your hands in benediction (sm) o'er me (orm):

No, sir, you must not kneel.

KING LEAR

Pray, do not mock me:

I am a very foolish fond old man,

Fourscore and upward (orm), not an hour more nor less;

And, to deal plainly,

I fear I am not in my perfect mind (om).

Methinks I should know you, and know this man;

Yet I am doubtful for I am mainly ignorant

What place this is; and all the skill I have

Remembers not these garments; nor I know not

Where I did lodge last night. Do not laugh at me;

For, as I am a man, I think this lady

To be my child Cordelia.

CORDELIA

And so I am, I am.

KING LEAR

Be your tears wet? yes, 'faith. I pray, weep not:

If you have poison for me (sm), I will drink it (sm).

I know you do not love me; for your sisters

Have, as I do remember, done me wrong:

You have some cause, they have not.

CORDELIA

No cause, no cause.

KING LEAR

Am I in France?

KENT

In your own kingdom, sir.

KING LEAR

Do not abuse me.

Doctor

Be comforted, good madam: the great rage,

You see, is kill'd in him (sm, om): and yet it is danger

To make him even o'er the time he has lost (sm).

Desire him to go in; trouble him no more

Till further settling.

CORDELIA

Will't please your highness walk?

KING LEAR

You must bear with me:

Pray you now, forgive and forgive: I am old and foolish.

Gentleman

Holds it true, sir, that the Duke of Cornwall was so slain?

KENT

Most certain, sir.

Gentleman

Who is conductor of his people?

KENT

As 'tis said, the bastard son of Gloucester.

Gentleman

They say Edgar, his banished son, is with the Earl of Kent in Germany.

KENT

Report is changeable. 'Tis time to look about; the powers of the kingdom approach apace.

Gentleman

The arbitrement is like to be bloody. Fare you well, sir.

KENT

My point and period will be thoroughly wrought (sm),

Or well or ill, as this day's battle's fought.

ACT V**SCENE I. The British camp, near Dover.****EDMUND**

Know of the duke if his last purpose hold,

Or whether since he is advised by aught

To change the course: he's full of alteration

And self-reproving: bring his constant pleasure.

REGAN

Our sister's man is certainly miscarried (sm).

EDMUND

'Tis to be doubted, madam.

REGAN

Now, sweet lord,

You know the goodness I intend upon you:

Tell me--but truly--but then speak the truth,

Do you not love my sister?

EDMUND

In honour'd love.

REGAN

But have you never found my brother's way

To the forfended place (sm)?

EDMUND

That thought abuses you.

REGAN

I am doubtful that you have been conjunct

And bosom'd with her (om, orm), as far as we call hers.

EDMUND

No, by mine honour, madam.

REGAN

I never shall endure her: dear my lord,

Be not familiar with her.

EDMUND

Fear me not:

She and the duke her husband!

GONERIL

[Aside] I had rather lose the battle than that sister

Should loosen him and me.

ALBANY

Our very loving sister, well be-met.

Sir, this I hear; the king is come to his daughter,

With others whom the rigor of our state

Forced to cry out (sm). Where I could not be honest,

I never yet was valiant: for this business,

It touches us (sm), as France invades our land,
Not bolds the king, with others, whom, I fear,
Most just and heavy causes make oppose.

EDMUND

Sir, you speak nobly.

REGAN

Why is this reason'd?

GONERIL

Combine together 'gainst the enemy;
For these domestic and particular broils
Are not the question here.

ALBANY

Let's then determine

With the ancient of war (sm) on our proceedings.

EDMUND

I shall attend you presently at your tent.

REGAN

Sister, you'll go with us?

GONERIL

No.

REGAN

'Tis most convenient; pray you, go with us.

GONERIL

[Aside] O, ho, I know the riddle.--I will go.

EDGAR

If e'er your grace had speech with man so poor,
Hear me one word.

ALBANY

I'll overtake you. Speak.

EDGAR

Before you fight the battle, ope this letter.
If you have victory, let the trumpet sound
For him that brought it: wretched though I seem,
I can produce a champion that will prove
What is avouched there. If you miscarry,
Your business of the world hath so an end (sm),
And machination ceases. Fortune love you.

ALBANY

Stay till I have read the letter.

EDGAR

I was forbid it.
When time shall serve, let but the herald cry,
And I'll appear again.

ALBANY

Why, fare thee well: I will o'erlook thy paper.

EDMUND

The enemy's in view; draw up your powers.
Here is the guess of their true strength and forces
By diligent discovery; **but your haste**
is now urged on you (sm).

ALBANY

We will greet the time.

EDMUND

To both these sisters have I sworn my love;
Each jealous of the other, as the stung
Are of the adder. Which of them shall I take?
Both? one? or neither? Neither can be enjoy'd,
If both remain alive: to take the widow
Exasperates, makes mad her sister Goneril;
And hardly shall I carry out my side,
Her husband being alive. Now then **we'll use**
His countenance (om) for the battle; which being done,
Let her who would be rid of him devise
His speedy taking off. As for the mercy
Which he intends to Lear and to Cordelia,
The battle done, and they within our power,
Shall never see his pardon; for my state
Stands on me to defend, not to debate.

SCENE II. A field between the two camps.

EDGAR

Here, father, **take the shadow of this tree**
For your good host (om); pray that the right may thrive:
If ever I return to you again,
I'll bring you comfort (om).

GLOUCESTER

Grace go with you, sir!

EDGAR

Away, old man; give me thy hand; away!
King Lear hath lost, he and his daughter ta'en:
Give me thy hand; come on.

GLOUCESTER

No farther, sir; a man may rot even here.

EDGAR

What, in ill thoughts again? Men must endure
Their going hence, even as their coming hither;
Ripeness is all: come on.

GLOUCESTER

And that's true too.

SCENE III. The British camp near Dover.

EDMUND

Some officers take them away: good guard,
Until their greater pleasures first be known
That are to censure them.

CORDELIA

We are not the first
Who, with best meaning, have incurr'd the worst.
For thee, oppressed king, **am I cast down (orm)**;
Myself could else out-frown false fortune's frown.
Shall we not see these daughters and these sisters?

KING LEAR

No, no, no, no! Come, let's away to prison:
We two alone will sing like birds i' the cage:
When thou dost ask me blessing, I'll kneel down,
And ask of thee forgiveness: so we'll live,
And pray, and sing, and tell old tales, and laugh
At gilded butterflies, and hear poor rogues
Talk of court news; and we'll talk with them too,
Who loses and who wins; who's in, who's out;
And take upon's the mystery of things (sm),
As if we were God's spies: and we'll wear out,
In a wall'd prison, **packs and sects of great ones**,
That ebb and flow by the moon (sm).

EDMUND

Take them away.

KING LEAR

Upon such sacrifices, my Cordelia,
The gods themselves throw incense (om). **Have I caught**
thee (sm)?
He that parts us (sm) shall bring a brand from heaven
(sm),
And fire us hence (sm) like foxes. Wipe thine eyes;
The good-years shall devour them (om), **flesh and fell**
(sm),
Ere they shall make us weep: we'll see 'em starve
first. Come.

EDMUND

Come hither, captain; hark.
Take thou this note;
go follow them to prison:
One step I have advanced thee; if **thou dost**
As this instructs thee, thou dost make thy way
To noble fortunes (sm): know thou this, that men

Are as the time is: to be tender-minded
Does not become a sword (om): thy great employment
Will not bear question (om); either say thou'lt do 't,
Or thrive by other means.

Captain

I'll do 't, my lord.

EDMUND

About it; and write happy when thou hast done.

Mark, I say, instantly; and carry it so

As I have set it down.

Captain

I cannot draw a cart, nor eat dried oats;

If it be man's work, I'll do 't.

ALBANY

Sir, you have shown to-day your valiant strain,

And fortune led you well (om): you have the captives

That were the opposites of this day's strife:

We do require them of you, so to use them

As we shall find their merits and our safety

May equally determine (om).

EDMUND

Sir, I thought it fit

To send the old and miserable king

To some retention and appointed guard;

Whose age has charms in it (om), whose title more,

To pluck the common bosom on his side (om, orm),

An turn our impress'd lances in our eyes (orm, om)

Which do command them (om). With him I sent the
queen;

My reason all the same; and they are ready

To-morrow, or at further space, to appear

Where you shall hold your session. At this time

We sweat and bleed: the friend hath lost his friend;

And the best quarrels, in the heat (om), are cursed (sm)

By those that feel their sharpness (sm):

The question of Cordelia and her father

Requires a fitter place (om).

ALBANY

Sir, by your patience,

I hold you but a subject of this war,

Not as a brother.

REGAN

That's as we list to grace him.

Methinks our pleasure might have been demanded,

Ere you had spoke so far. He led our powers;

Bore the commission of my place and person;

The which immediacy may well stand up,

And call itself your brother.

GONERIL

Not so hot (sm):

In his own grace he doth exalt himself (om),

More than in your addition (om).

REGAN

In my rights (om),

By me invested (sm), he compeers the best (sm).

GONERIL

That were the most, if he should husband you.

REGAN

Jesters do oft prove prophets (om).

GONERIL

Holla, holla!

That eye that told you so look'd but a-squint.

REGAN

Lady, I am not well; else I should answer

From a full-flowing stomach (sm). General,

Take thou my soldiers, prisoners, patrimony;

Dispose of them, of me; the walls are thine:

Witness the world (om), that I create (sm) thee here

My lord and master.

GONERIL

Mean you to enjoy him?

ALBANY

The let-alone lies not in your good will (om).

EDMUND

Nor in thine, lord.

ALBANY

Half-blooded fellow, yes (sm).

REGAN

[To EDMUND] Let the drum strike, and prove my title

thine (om).

ALBANY

Stay yet; hear reason. Edmund, I arrest thee

On capital treason; and, in thine attaint,

This gilded serpent (sm)

For your claim, fair sister,

I bar it in the interest of my wife:

'Tis she is sub-contracted to this lord,

And I, her husband, contradict your bans.

If you will marry, make your loves to me,

My lady is bespoke.

GONERIL

An interlude!

ALBANY

Thou art arm'd, Gloucester: let the trumpet sound:

If none appear to prove upon thy head

Thy heinous, manifest, and many treasons,

There is my pledge;

I'll prove it on thy heart,

Ere I taste bread, thou art in nothing less

Than I have here proclaim'd thee.

REGAN

Sick, O, sick!

GONERIL

[Aside] If not, I'll ne'er trust medicine.

EDMUND

There's my exchange:

what in the world he is

That names me traitor, villain-like he lies:

Call by thy trumpet: he that dares approach,

On him, on you, who not? I will maintain

My truth and honour firmly.

ALBANY

A herald, ho!

EDMUND

A herald, ho, a herald!

ALBANY

Trust to thy single virtue (om); for thy soldiers,

All levied in my name, have in my name

Took their discharge.

REGAN

My sickness grows upon me (sm).

ALBANY

She is not well; convey her to my tent.

Come hither, herald,--Let the trumpet sound,

And read out this.

Captain

Sound, trumpet!

Herald

[Reads] 'If any man of quality or degree within
the lists of the army will maintain upon Edmund,
supposed Earl of Gloucester, that he is a manifold
traitor, let him appear by the third sound of the
trumpet: he is bold in his defence.'

EDMUND

Sound!

Herald

Again!

Herald

Again!

ALBANY

Ask him his purposes, why he appears
Upon this call o' the trumpet.

Herald

What are you?

Your name, your quality? and why you answer
This present summons?

EDGAR

Know, my name is lost (om);

By treason's tooth bare-gnawn and canker-bit (om):

Yet am I noble as the adversary

I come to cope.

ALBANY

Which is that adversary?

EDGAR

What's he that speaks for Edmund Earl of Gloucester?

EDMUND

Himself: what say'st thou to him?

EDGAR

Draw thy sword,

That, if my speech offend a noble heart,
Thy arm may do thee justice: here is mine.

Behold, it is the privilege of mine honours,

My oath, and my profession (om): I protest,

Maugre thy strength, youth, place, and eminence,

Despite thy victor sword and fire-new fortune (sm),

Thy valour and thy heart, thou art a traitor;

False to thy gods (om), thy brother, and thy father;

Conspirant 'gainst this high-illustrious prince;

And, from the extremest upward of thy head

To the descent and dust below thy foot (sm),

A most toad-spotted traitor (sm). Say thou 'No,'

This sword, this arm, and my best spirits, are bent

To prove upon thy heart (om), whereto I speak,

Thou liest (sm).

EDMUND

In wisdom I should ask thy name;

But, since thy outside looks so fair and warlike,

And that thy tongue some say of breeding breathes (sm, om),

What safe and nicely I might well delay

By rule of knighthood, I disdain and spurn:

Back do I toss these treasons to thy head;

With the hell-hated lie o'erwhelm thy heart (om)

Which, for they yet glance by and scarcely bruise (sm),

This sword of mine shall give them instant way (sm),

Where they shall rest for ever. Trumpets, speak (sm)!

ALBANY

Save him, save him!

GONERIL

This is practise, Gloucester:

By the law of arms thou wast not bound to answer

An unknown opposite; thou art not vanquish'd,

But cozen'd and beguiled.

ALBANY

Shut your mouth, dame,

Or with this paper shall I stop it: Hold, sir:

Thou worse than any name, read thine own evil (om):

No tearing, lady: I perceive you know it.

GONERIL

Say, if I do, the laws are mine, not thine:

Who can arraign me for't.

ALBANY

Most monstrous! oh!

Know'st thou this paper?

GONERIL

Ask me not what I know.

ALBANY

Go after her: she's desperate; govern her.

EDMUND

What you have charged me with, that have I done;

And more, much more; the time will bring it out:

'Tis past, and so am I. But what art thou

That hast this fortune on me? If thou'rt noble,

I do forgive thee.

EDGAR

Let's exchange charity.

I am no less in blood than thou art, Edmund;

If more, the more thou hast wrong'd me.

My name is Edgar, and thy father's son.

The gods are just, and of our pleasant vices

Make instruments (sm) to plague us (om):

The dark and vicious place where thee he got

Cost him his eyes (sm).

EDMUND

Thou hast spoken right, 'tis true;

The wheel is come full circle (orm, sm): I am here.

ALBANY

Methought thy very gait did prophesy

A royal nobleness (om): I must embrace thee:

Let sorrow split my heart (sm), if ever I

Did hate thee or thy father!

EDGAR

Worthy prince, I know't.

ALBANY

Where have you hid yourself?

How have you known the miseries of your father?

EDGAR

By nursing them (sm), my lord. List a brief tale;

And when 'tis told, O, that my heart would burst (sm)!

The bloody proclamation to escape (om),

That follow'd me so near (om)--O, our lives' sweetness (sm)!

That we the pain of death would hourly die

Rather than die at once (sm)!--taught me to shift

Into a madman's rags; to assume a semblance

That very dogs disdain'd: and in this habit

Met I my father with his bleeding rings (sm),

Their precious stones new lost: became his guide,

Led him, begg'd for him, saved him from despair;

Never--O fault!--reveal'd myself unto him,

Until some half-hour past, when I was arm'd:

Not sure, though hoping, of this good success,

I ask'd his blessing, and from first to last

Told him my pilgrimage: but his flaw'd heart (sm),

Alack, too weak the conflict to support!

'Twixt two extremes of passion, joy and grief,

Burst smilingly. (sm)

EDMUND

This speech of yours hath moved me (om),

And shall perchance do good: but speak you on;

You look as you had something more to say.

ALBANY

If there be more, more woeful, hold it in;

For I am almost ready to dissolve,

Hearing of this.

EDGAR

This would have seem'd a period

To such as love not sorrow; but another,

To amplify too much, would make much more,

And top extremity.
Whilst I was big in clamour came there in a man,
Who, having seen me in my worst estate,
Shunn'd my abhorr'd society; but then, finding
Who 'twas that so endured, with his strong arms
He fastened on my neck, and bellow'd out
As he'ld burst heaven (sm); threw him on my father;
Told the most piteous tale of Lear and him
That ever ear received: which in recounting
His grief grew puissant (sm) and the strings of life
Began to crack (sm): twice then the trumpets sounded,
And there I left him tranced.

ALBANY

But who was this?

EDGAR

Kent, sir, the banish'd Kent; who in disguise
Follow'd his enemy king, and did him service
Improper for a slave.

Gentleman

Help, help, O, help!

EDGAR

What kind of help?

ALBANY

Speak, man.

EDGAR

What means that bloody knife?

Gentleman

'Tis hot, it smokes;

It came even from the heart of--O, she's dead!

ALBANY

Who dead? speak, man.

Gentleman

Your lady, sir, your lady: and her sister
By her is poisoned; she hath confess'd it.

EDMUND

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

EDGAR

Here comes Kent.

ALBANY

Produce their bodies, be they alive or dead:

This judgment of the heavens, that makes us tremble
(sm), Touches us not with pity (om).

O, is this he?

The time will not allow the compliment

Which very manners urges (om).

KENT

I am come

To bid my king and master aye good night:

Is he not here?

ALBANY

Great thing of us forgot!

Speak, Edmund, where's the king? and where's
Cordelia?

See'st thou this object, Kent?

KENT

Alack, why thus?

EDMUND

Yet Edmund was beloved:

The one the other poison'd for my sake,

And after slew herself.

ALBANY

Even so. Cover their faces.

EDMUND

I pant for life (sm): some good I mean to do,
Despite of mine own nature. Quickly send,
Be brief in it, to the castle; for my writ

Is on the life of Lear and on Cordelia:

Nay, send in time.

ALBANY

Run, run, O, run!

EDGAR

To who, my lord? Who hath the office? send
Thy token of reprieve.

EDMUND

Well thought on: take my sword,

Give it the captain.

ALBANY

Haste thee, for thy life.

EDMUND

He hath commission from thy wife and me

To hang Cordelia in the prison, and

To lay the blame upon her own despair,

That she fordid herself.

ALBANY

The gods defend her! Bear him hence awhile.

KING LEAR

Howl, howl, howl, howl! O, **you are men of stones** (sm):
Had I your tongues and eyes, I'd use them so

That heaven's vault should crack (sm). She's gone (orm,
sm) for ever!

I know when one is dead, and when one lives;

She's dead as earth. Lend me a looking-glass;

If that her breath will mist or stain the stone,

Why, then she lives.

KENT

Is this the promised end

EDGAR

Or image of that horror (sm)?

ALBANY

Fall, and cease!

KING LEAR

This feather stirs; she lives! if it be so,

It is a chance which does redeem all sorrows (om)

That ever I have felt.

KENT

[Kneeling] O my good master!

KING LEAR

Prithee, away.

EDGAR

'Tis noble Kent, your friend.

KING LEAR

A plague upon you, murderers, traitors all!

I might have saved her; now she's gone for ever!

Cordelia, Cordelia! stay a little. Ha!

What is't thou say'st? Her voice was ever soft,

Gentle, and low, an excellent thing in woman.

I kill'd the slave that was a-hanging thee.

Captain

'Tis true, my lords, he did.

KING LEAR

Did I not, fellow?

I have seen the day, with my good biting falchion

I would have made them skip: I am old now,

And these same crosses spoil me (om). Who are you?

Mine eyes are not o' the best: I'll tell you straight.

KENT

If fortune brag of two she loved and hated,

One of them we behold.

KING LEAR

This is a dull sight (om). Are you not Kent?

KENT

The same,

Your servant Kent: Where is your servant Caius?

KING LEAR

He's a good fellow, I can tell you that;
He'll strike, and quickly too: he's dead and rotten.

KENT

No, my good lord; I am the very man,--

KING LEAR

I'll see that straight.

KENT

That, from your first of difference and decay,
Have follow'd **your sad steps (sm)**.

KING LEAR

You are welcome hither.

KENT

Nor no man else: all's cheerless, dark, and deadly.
Your eldest daughters **have fordone themselves (sm)**,
And desperately are dead.

KING LEAR

Ay, so I think.

ALBANY

He knows not what he says: and vain it is
That we present us to him.

EDGAR

Very bootless.

Captain

Edmund is dead, my lord.

ALBANY

That's but a trifle here.

You lords and noble friends, know our intent.

What comfort to this great decay may come (om)

Shall be applied: for us we will resign,

During the life of this old majesty,

To him our absolute power (om):

you, to your rights:

With boot, and such addition as your honours
Have more than merited. All friends shall taste

The wages of their virtue (sm), and all foes

The cup of their deservings (om). O, see, see!

KING LEAR

And my poor fool is hang'd! No, no, no life!

Why should a dog, a horse, a rat, have life,

And thou no breath at all? Thou'lt come no more,

Never, never, never, never, never!

Pray you, undo this button: thank you, sir.

Do you see this? Look on her, look, her lips,
Look there, look there!

EDGAR

He faints! My lord, my lord!

KENT

Break, heart (sm); I prithee, break!

EDGAR

Look up, my lord.

KENT

Vex not his ghost: O, let him pass (om)! he hates him
much

That would upon the rack of this tough world (om)

Stretch him out longer (sm).

EDGAR

He is gone, indeed.

KENT

The wonder is, he hath endured so long:

He but usurp'd his life.

ALBANY

Bear them from hence. Our present business

Is general woe.

Friends of my soul, you twain

Rule in this realm, and the gored state sustain.

KENT

I have a journey **(om)**, sir, shortly to go;

My master calls me, I must not say no (om).

ALBANY

The weight of this sad time we must obey (sm);

Speak what we feel, not what we ought to say.

The oldest hath borne most: we that are young

Shall never see so much, nor live so long.