

Inflame too nicely; nor let pity, which  
Even women have cast off, melt thee, but be  
A soldier to thy purpose.

*Leon.* I'll do't; but yet she is a goodly creature.

*Dion.* The fitter then the gods should have her<sup>1</sup>. Here  
She comes weeping for her old mistress' death.  
Thou art resolv'd?

*Leon.* I am resolv'd<sup>2</sup>.

<sup>1</sup> — but yet she is a goodly creature.

*Dion.* *The fitter then the gods should have her.*] So, in *King Richard III.*

“O, he was gentle, mild, and virtuous.—

“The fitter for the king of Heaven.” STEEVENS.

<sup>2</sup> *Here she comes weeping for her old mistress' death.*

*Thou art resolv'd?*

*Leon.* *I am resolv'd.*] This passage in the old copies stands thus:

Here she comes weeping for her only mistress' death.

Thou art resolv'd?

If regulated thus,

Here she comes weeping for her only mistress,—

Death.—Thou art resolv'd?

it reminds us of one in *K. John*:

*K. John.* “Dost thou understand me?—

“Thou art his keeper.

*Hub.* “And I'll keep him so,

“That he shall not offend your majesty.

*K. John.* “Death.

*Hub.* “My lord?

*K. John.* “A grave.

*Hub.* “He shall not live.”

The similitude may, however, be only imaginary, for the poet might have meant to say no more than—“Here she comes weeping for the death of her only mistress.” Dr. Percy, supposes the words—*only mistress* to be corrupt, and would read—*her old nurse's death*. “As Marina had been trained in musick, letters, &c. and had gained all the graces of education, Lychorida (he observes) could not have been her *only mistress*.” But I think the latter word right. Her nurse was in one sense her mistress; Marina, from her infancy to the age of fourteen, having been under the care of Lychorida.

Her only (or her old) *mistress' death*, (not “*mistresses death*,”) was the language of Shakspeare's time, So, in *The Merchant of Venice*:

“With sweetest touches pierce your *mistress' ear*,” &c. MALONE.

*Enter*

*Enter MARINA, with a basket of flowers.*

Mar. No, I will rob Tellus of her weed,  
To strew thy green with flowers<sup>3</sup>: the yellows, blues,  
The purple violets, and marigolds,  
Shall, as a carpet, hang upon thy grave,  
While summer days do last<sup>4</sup>. Ah me! poor maid,  
Born in a tempest, when my mother dy'd,  
This world to me is like a lasting storm\*,  
Whirring me from my friends<sup>5</sup>.

*Dion.*

<sup>3</sup> No, I will rob Tellus of her weed,  
To strew thy green with flowers:] Thus the quartos. In the folio  
grave was substituted for green. By the green, as Lord Charlemont sug-  
gests to me, was meant "the green turf with which the grave of  
Lychorida was covered." So, in Tasso's *Godfrey of Bulloigne*, trans-  
lated by Fairfax, 1600:

"My ashes cold shall, buried on this green,

"Enjoy that good this body ne'er possess."

Weed in old language meant garment. MALONE.

The prose romance, already quoted, says "that always as she came  
homeward, she went and washed the tombe of her nouryce, and kept  
it continually fayre and clene." STEEVENS.

<sup>4</sup> Shall, as a carpet, hang upon thy grave,  
While summer days do last.] So, in *Cymbeline*:

"——— with fairest flowers,

"While summer lasts, and I live here, Fidele,

"I'll sweeten thy sad grave. Thou shalt not lack

"The flower, that's like thy face, pale primrose, nor

"The azur'd hare-bell, like thy veins, no nor

"The leaf of eglantine, whom not to slander

"Out-sweeten'd not thy breath."

Mr. Steevens would read—Shall as a *chaplet*, &c. The word *hang*, it  
must be owned, favours this correction, but the flowers strew'd on  
the green-sward, may with more propriety be compared to a carpet than  
a wreath. MALONE.

\* —like a lasting storm,] Thus the quarto, 1619. In the first copy  
the word *like* is omitted. MALONE.

<sup>5</sup> Whirring me from my friends.] Thus the earliest copy; I think,  
rightly. The second quarto, and all the subsequent impressions, read  
—Hurrying me from my friends. *Whirring* or *wbirrying* had former-  
ly the same meaning. A bird that flies with a quick motion, accom-  
panied with noise, is still said to *wbirr* away. Thus Pope:

"Now from the brake the *wbirring* pheasant springs."

The verb to *wbirry* is used in the ancient ballad entitled *Robin Good-  
fellow*. *Reliques of Ancient Eng. Poet.* Vol. III. p. 203:

"More

*Dion.* How now, Marina! why do you keep alone?<sup>6</sup>  
How chance my daughter is not with you?<sup>7</sup> Do not  
Consume your blood with sorrowing<sup>8</sup>: you have  
A nurse of me\*. Lord! how your favour's chang'd  
With this unprofitable woe!

Come, give me your flowers: ere the sea mar it,  
Walk with Leonine; the air is quick there<sup>9</sup>,  
And it pierces and sharpens the stomach. Come,  
Leonine, take her by the arm, walk with her.

*Mar.* No, I pray you;

"More swift than wind away I go,  
"O'er hedge and lands,  
"Through pools and ponds,  
"I tobirry, laughing, ho ho ho." MALONE.

The two last lines uttered by Marina, very strongly resemble a passage  
in Homer's *Iliad*, b. 19. l. 377:

τάς δ' ἐν ἰθάκης ἁλλοίαι

Πάντων ἐν' ἰχθυέοντα ΦΙΛΩΝ ΑΠΑΝΕΥΘΕ ΦΕΡΟΥΣΙΝ.

STEEVENS.

<sup>6</sup> *How now, Marina! why do you keep alone?*] Thus the earliest  
copy. So, in *Macbeth*:

"How now, my lord! why do you keep alone?"

The second quarto reads

— why do you weep alone? MALONE.

<sup>7</sup> *How chance my daughter is not with you?*] So, in *King Henry IV.*  
*P. II.*: "How chance thou art not with the prince, thy brother?"

MALONE.

<sup>8</sup> *Consume your blood with sorrowing:*] So, in *K. Henry VI. P. II.*  
"— blood-consuming sighs." See also Vol. IX. p. 379, n. 2. MALONE.

\* — you have

*A nurse of me.*] Thus the quarto, 1619. The first copy reads—  
Have you a nurse of me? The poet probably wrote—

— Have you not

A nurse of me? MALONE.

<sup>9</sup> — ere the sea mar it,

*Walk with Leonine; the air is quick there,*] Some words must, I  
think, have been omitted. Probably the author wrote:

— ere the sea mar it,

Walk on the shore with Leonine, the air

Is quick there. MALONE.

— ere the sea mar it, &c.] i. e. ere the sea mar your walk upon the  
shore by the coming in of the tide, walk there with Leonine. We see  
plainly by the circumstance of the pirates, that Marina, when seized  
upon, was walking on the sea-shore; and Shakspeare was not likely  
to reflect that there is little or no tide in the Mediterranean.

CHARLEMONT.

I'll

I'll not bereave you of your servant.

*Dion.* Come, come;

I love the king your father, and yourself,  
With more than foreign heart<sup>1</sup>. We every day  
Expect him here: when he shall come, and find  
Our paragon to all reports<sup>2</sup>, thus blasted,  
He will repent the breadth of his great voyage;  
Blame both my lord and me, that we have ta'en  
No care to your best courses. Go, I pray you;  
Walk, and be cheerful once again; reserve  
That excellent complexion, which did steal  
The eyes of young and old<sup>3</sup>. Care not for me;  
I can go home alone.

*Mar.* Well, I will go;

But yet I have no desire to it<sup>4</sup>.

*Dion.* Come, come, I know 'tis good for you.

Walk half an hour, Leonine, at the least;

Remember what I have said.

*Leon.* I warrant you, madam.

*Dion.* I'll leave you, my sweet lady, for a while;

Pray you, walk softly, do not heat your blood:

What! I must have care of you.

*Mar.* My thanks, sweet madam.— [*Exit Dionyza.*]

<sup>1</sup> *With more than foreign heart.*] With the same warmth of affection as if I was your country-woman. MALONE.

<sup>2</sup> *Our paragon to all reports,*] Our fair charge, whose beauty was once equal to all that fame said of it. So, in *Othello*:

“ ————— He hath achiev'd a maid,

“ *That paragon description and wild fame.*” MALONE.

<sup>3</sup> ————— reserve

*That excellent complexion, which did steal*

*The eyes of young and old.*] So, in Shakspeare's 20th *Sonnet*:

“ A man in hue all hues in his controlling,

“ *Which steals men's eyes, and women's souls amazeth.*”

Again, in his *Lower's Complaint*:

“ Thus did he in the general bosom reign

“ *Of young and old.*

To reserve is here, to guard; to preserve carefully. So, in Shakspeare's 32d *Sonnet*:

“ *Reserve them, for my love, not for their rhymes.*” MALONE.

<sup>4</sup> *Well, I will go;*

*But yet I have no desire to it.*] So, in *The Merchant of Venice*:

“ I have no mind of feasting forth to-night,

“ *But I will go.*” STEVENS.



Is this wind westerly that blows?

*Leon.* South-west.

*Mar.* When I was born, the wind was north.

*Leon.* Was't so?

*Mar.* My father, as nurse said, did never fear,  
But cry'd, *good seamen*, to the sailors, galling  
His kingly hands with hauling of the ropes<sup>\*</sup>;  
And, clasping to the mast, endur'd a sea  
That almost burst the deck<sup>5</sup>.

*Leon.* When was this?

*Mar.* When I was born.

Never was waves nor wind more violent;  
And from the ladder-tackle washes off  
A canvas-climber<sup>6</sup>: *ha*, says one, *wilt out*?  
And with a dropping industry they skip  
From stem to stern<sup>7</sup>: the boat-swain whistles, and  
The master calls, and trebles their confusion<sup>8</sup>.

*Leon.* Come, say your prayers.

*Mar.* What mean you?

*Leon.* If you require a little space for prayer,  
I grant it: pray; but be not tedious,  
For the gods are quick of ear, and I am sworn

\* *His kingly hand with hauling of the ropes*;] For the insertion of the words *with* and *of* I am responsible. MALONE.

<sup>5</sup> *That almost burst the deck*.] *Burst* is frequently used by our author in an active sense. See Vol. V. p. 369, n. 9. MALONE.

<sup>6</sup> *And from the ladder-tackle washes off*

A canvas-climber:] A ship-boy. So, in *King Henry V*:

" ————— and in them behold

" Upon the *hempen-tackle* ship-boys climbing."

I suspect that a line, preceding these two, has been lost, which perhaps might have been of this import:

" O'er the good ship the foaming billow breaks,

" And from the ladder-tackle," &c. MALONE.

<sup>7</sup> *From stem to stern*.] The old copies read—*From stern to stern*. But we certainly ought to read—*From stem to stern*. So Dryden:

" Orontes' barque, even in the hero's view,

" *From stem to stern* by waves was overborne."

A hasty transcriber, or negligent compositor, might easily have mistaken the letter *m* and put *rn*, in its place. MALONE.

<sup>8</sup> — *and trebles their confusion*.] So, in *K. Henry V*:

" Hear the shrill whistle, which doth order give

" To sounds *confus'd*." MALONE.

To do my work with haste.

*Mar.* Why, will you kill me?

*Leon.* To satisfy my lady.

*Mar.* Why, would she have me kill'd?

Now, as I can remember, by my troth,  
I never did her hurt in all my life;  
I never spake bad word, nor did ill turn  
To any living creature: believe me, la,  
I never kill'd a mouse, nor hurt a fly:  
I trod upon a worm against my will,  
But I wept for it<sup>1</sup>. How have I offended,  
Wherein my death might yield her any profit,  
Or my life imply her any danger?

*Leon.* My commission.

Is not to reason of the deed, but do it.

*Mar.* You will not do't for all the world, I hope.  
You are well-favour'd, and your looks foreflew  
You have a gentle heart. I saw you lately,  
When you caught hurt in parting two that fought:

<sup>9</sup> *Leon.* Come, say your prayers.

*Mar.* What mean you?

*Leon.* If you require a little space for prayer,  
I grant it: pray; but be not tedious, &c.

*Mar.* Why, will you kill me? ] So, in *Othello*:

*Oth.* "Have you pray'd to-night, Desdemona?"—

"If you bethink yourself of any crime

"Unreconcil'd as yet to heaven and grace,

"Solicit for it straight.

*Des.* "Alas, my lord, what do you mean by that?"

*Oth.* "Well, do it, and be brief.—

*Des.* "Talk you of killing," &c. STEEVENS.

This circumstance is likewise found in the *Gesta Romanorum*.  
"Peto, domine, says Tharsia, (the Marina of this play,) ut si nulla  
spes est mihi, permittas me deum testare. Villicus ait, testate; et  
Deus ipse scit quod coactus te interficio. Illa vero cum esset posita  
in oratione, venerunt pyratæ," &c. MALONE.

<sup>1</sup> I trod upon a worm against my will,

But I wept for it.] Fenton has transplanted this image into his  
*Mariamne*:

"——— when I was a child,

"I kill'd a linnet, but indeed I wept;

"Heaven visits not for that." STEEVENS.

Good sooth, it shew'd well in you; do so now:  
Your lady seeks my life; come you between,  
And save poor me, the weaker.

*Leon.* I am sworn,  
And will dispatch.

*Enter Pirates, whilst Marina is struggling.*

1. *Pir.* Hold, villain! [*Leonine runs away.*]

2. *Pir.* A prize! a prize!

3. *Pir.* Half-part, mates, half-part. Come, let's have  
her aboard suddenly.

[*Exeunt Pirates with Marina.*]

## S C E N E II.

*The same. Enter LEONINE.*

*Leon.* These roguing thieves serve the great pirate,  
Valdes<sup>2</sup>;

And they have seiz'd Marina. Let her go:  
There's no hope she'll return. I'll swear she's dead,  
And thrown into the sea.—But I'll see further;  
Perhaps they will but please themselves upon her,  
Not carry her aboard. If she remain,  
Whom they have ravish'd, must by me be slain. [*Exit.*]

<sup>2</sup> *These roguing thieves serve the great pirate, Valdes;*] The Spanish armada, I believe, furnished our author with this name. Don Pedro de Valdes was an admiral in that fleet, and had the command of the great galleon of Andalusia. His ship being disabled, he was taken by Sir Francis Drake, on the twenty-second of July, 1588, and sent to Dartmouth. This play therefore, we may conclude, was not written till after that period.—The making one of this Spaniard's ancestors a pirate, was probably relished by the audience in those days.

MALONE.  
We should probably read—*These rowing thieves.* The idea of roguery is necessarily implied in the word *thieves*. MASON.

## SCENE III.

Mitylene. *A Room in a Brothel.**Enter PANDAR, BAWD, and BOULT.*

Pan. Boul.

Boul. Sir.

Pan. Search the market narrowly; Mitylene is full of gallants. We lost too much money this mart by being too wenchless.

Bawd. We were never so much out of creatures. We have but poor three, and they can do no more than they can do; and with continual action \* are even as good as rotten.

Pan. Therefore let's have fresh ones, whate'er we pay for them. If there be not a conscience to be used in every trade, we shall never prosper<sup>3</sup>.

Bawd. Thou say'st true: 'tis not our bringing up of poor bastards<sup>4</sup>, as I think, I have brought up some eleven—

Boul. Ay, to eleven, and brought them down again<sup>5</sup>.

\* — and with continual action—] Old Copies—and they with, &c. The word *they* was evidently repeated by the carelessness of the compositor. MALONE.

<sup>3</sup> Therefore let's have fresh ones, whate'er we pay for them. If there be not a conscience to be used in every trade, we shall never prosper.] The sentiments incident to vicious professions suffer little change within a century and a half. This speech is much the same as that of Mrs. Cole in the *Minor*: "Tip him an old trader! Mercy on us, where do you expect to go when you die, Mr. Loader?"

STEEVENS.

<sup>4</sup> Thou say'st true; 'tis not our bringing up of poor bastards,] There seems to be something wanting. Perhaps—that will do—or some such words. The author, however, might have intended an imperfect sentence. MALONE.

<sup>5</sup> Ay, to eleven, and brought them down again.] I have brought up (i. e. educated) says the bawd, some eleven. Yes, (answers Boul) to eleven, (i. e. as far as eleven years of age) and then brought them down again. The latter clause of the sentence requires no explanation.

STEEVENS.

The modern copies read, *I too* eleven. The true reading, which is found in the quarto, 1609, was pointed out by Mr. Steevens.

MALONE.

But

But shall I search the market?

*Bawd.* What else, man? The stuff we have, a strong wind will blow it to pieces, they are so pitifully sodden.

*Pan.* Thou say'st true; they're too unwholesome o' conscience<sup>5</sup>. The poor Transilvanian is dead; that lay with the little baggage.

*Boult.* Ay, she quickly poop'd him<sup>6</sup>; she made him roast-meat for worms:—but I'll go search the market.

[*Exit Boult.*]

*Pan.* Three or four thousand chequins were as pretty a proportion to live quietly, and so give over.

*Bawd.* Why, to give over, I pray you? Is it a shame to get when we are old?

*Pan.* O, our credit comes not in like the commodity; nor the commodity wages not with the danger<sup>7</sup>: therefore, if in our youths we could pick up some pretty estate, 'twere not amiss to keep our door hatch'd<sup>8</sup>. Besides, the sore terms we stand upon with the gods, will be strong with us for giving over.

*Bawd.*

<sup>5</sup> *Thou say'st true; they're too unwholesome o' conscience.*] The old copies read—*there's two* unwholesome o' conscience. The preceding dialogue shews that they are erroneous. The complaint had not been made of *two*, but of *all the stuff* they had. According to the present regulation, the pandar merely assents to what his wife had said. The words *two* and *too* are perpetually confounded in the old copies.

MALONE.

<sup>6</sup> *Ay, she quickly poop'd him;*] The following passage in *The Devil's Charter*, a tragedy, 1607, will sufficiently explain this singular term:

“ ———— foul Amazonian trulls,

“ Whose lanterns are still lighted in their poops.” MALONE.

<sup>7</sup> —*the commodity wages not with the danger*:] i. e. is not equal to it.

“ ——— his taints and honours

“ *Wag'd* equal with him.” *Ant. and Cleop.* STEEVENS.

Again, more appositely, in *Othello*:

“ To wake and *wage* a danger profitless.” MALONE.

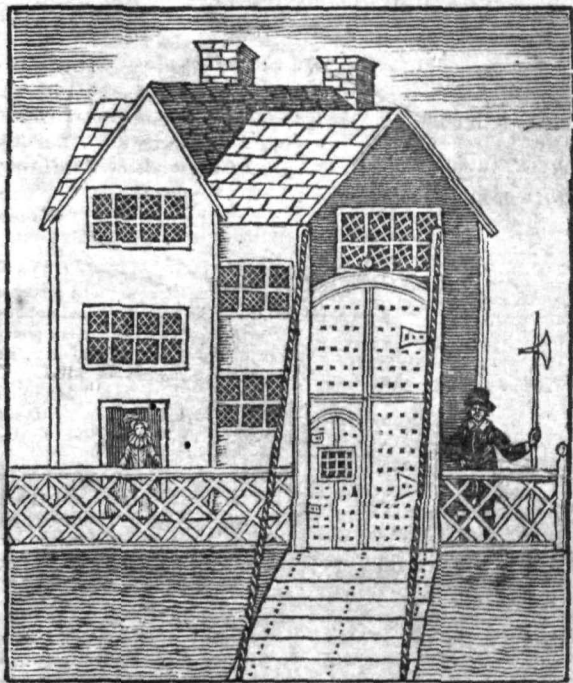
<sup>8</sup> —*to keep our door hatch'd.*] The doors or hatches of brothels, in the time of our author, seem to have had some distinguishing mark. So, in *Cupid's Whirligig*, 1607: “ Set some *picks* upon your *batch*, and, I pray, profess to keep a *bawdy-house*.”

Prefixed

*Bawd.* Come, other sorts offend as well as we<sup>9</sup>.

*Pand.* As well as we! ay, and better to; we offend worse. Neither is our profession any trade; it's no calling:—but here comes Boulton.

Prefixed to an old pamphlet entitled *Hollands Leaguer*, 4to. 1632, is a representation of a celebrated brothel on the Bank-side near the Globe playhouse, from which the annexed cut has been made. We have here the *batcb* exactly delineated. The man with the pole-ax, was called the *Ruffian*. MALONE.



<sup>9</sup> Come, other sorts offend as well as we.] From her husband's answer, I suspect the poet wrote—Other trades, &c. MALONE.

*Enter the Pirates, and BOULT dragging in MARINA.*

*Boult.* Come your ways. [*to Marina.*]—My masters, you say she's a virgin?

1. *Pir.* O fir, we doubt it not.

*Boult.* Master, I have gone thorough<sup>1</sup> for this piece, you see: if you like her, so; if not, I have lost my earnest.

*Barwd.* Boult, has she any qualities?

*Boult.* She has a good face, speaks well, and has excellent good cloaths; there's no further necessity of qualities can make her be refused.

*Barwd.* What's her price, Boult?

*Boult.* I cannot be bated one doit of a thousand pieces<sup>2</sup>.

*Par.* Well, follow me, my masters; you shall have your money presently. Wife, take her in; instruct her what she has to do, that she may not be raw in her entertainment<sup>3</sup>. [*Exeunt Pandar and Pirates.*]

*Barwd.* Boult, take you the marks of her; the colour of her hair, complexion, height, age\*, with warrant of her virginity; and cry, *He that will give most, shall have her first*<sup>4</sup>. Such a maiden-head were no cheap thing, if men were as they have been. Get this done as I command you.

*Boult.* Performance shall follow.

[*Exit.*]

*Mar.* Alack, that Leonine was so slack, so slow!

1 — *I have gone thorough* —] i. e. I have bid a high price for her, gone far in my attempt to purchase her. STEEVENS.

2 *I cannot be bated one doit of a thousand pieces.*] This speech should seem to suit the *Pirate*. However, it may belong to *Boult*. I cannot get them to bate me one doit of a thousand pieces. MALONE.

3 — *that she may not be raw in her entertainment.*] Unripe, unskilful. So, in *Hamlet*:—"and yet but raw neither, in respect of his quick fail." MALONE.

\* — *age* —] So the quarto, 1619. The first copy has—*her age*.

MALONE.

4 — *and cry, He that will give most, shall have her first.*] The prices of first and secondary prostitution are exactly settled in the old prose romance already quoted: "Go thou, and make a crye through the cyte, that of all men that shall inhabyte with her carnally, the fyrst shall gyve me a pounce of golde, and after that echone a peny of golde."

STEEVENS.

(He

(He should have fluck, not spoke;) or that these pirates,  
(Not enough barbarous) had not o'er-board thrown me,  
For to seek my mother<sup>5</sup>!

*Bawd.* Why lament you, pretty one?

*Mar.* That I am pretty.

*Bawd.* Come, the gods have done their part in you.

*Mar.* I accuse them not.

*Bawd.* You are lit into my hands, where you are like  
to live<sup>6</sup>.

*Mar.* The more my fault,  
To 'scape his hands, where I was like to die.

*Bawd.* Ay, and you shall live in pleasure.

*Mar.* No.

*Bawd.* Yes, indeed, shall you, and taste gentlemen of  
all fashions. You shall fare well; you shall have the  
difference of all complexions. What! do you stop your  
ears?

*Mar.* Are you a woman?

*Bawd.* What would you have me be, an I be not a  
woman?

*Mar.* An honest woman, or not a woman.

*Bawd.* Marry, whip thee, gossing: I think I shall have  
something to do with you. Come, you are a young  
foolish sapling, and must be bow'd as I would have you.

5 — or that these pirates

(Not enough barbarous) had not o'er-board thrown me,

For to seek my mother!] Thus the old copy, but I suspect the  
second *not* was inadvertently repeated by the compositor. Marina,  
I think, means to say, Alas, how unlucky it was, that Leonine was  
so slack in his office; or, he having omitted to kill me, how fortunate  
would it have been for me, if those pirates had thrown me into the sea  
to seek my mother.

However, the original reading may stand, though with some harsh-  
ness of construction. Alas, how unfortunate it was, that Leonine was  
so merciful to me, or that these pirates had not thrown me into the sea  
to seek my mother.

If the second *not* was intended by the author, he should rather have  
written—did not o'er-board throw me, &c. MALONE.

<sup>6</sup> You are lit into my hands, where you are like to live.] So, in  
*Antony and Cleopatra*:

—— Be of good cheer;

You have fallen into a princely hand; fear nothing. MALONE.

P P 4

*Mar.*



*Mar.* The gods defend me!

*Bawd.* If it please the gods to defend you by men, then men must comfort you, men must feed you, men must stir you up.—Boul's return'd,

*Enter BOULT.*

Now, fir, hast thou cry'd her through the market?

*Boul.* I have cry'd her almost to the number of her hairs; I have drawn her picture with my voice<sup>8</sup>.

*Bawd.* And I pr'ythee tell me, how dost thou find the inclination of the people, especially of the younger sort?

*Boul.* 'Faith, they listen'd to me, as they would have hearken'd to their father's testament. There was a Spaniard's mouth so water'd, that he went to bed to her very description\*.

*Bawd.* We shall have him here to-morrow with his best ruff on.

*Boul.* To-night, to-night. But, mistress, do you know the French knight, that cowers i' the hams<sup>9</sup>?

*Bawd.* Who? monsieur Veroles?

<sup>8</sup> Now, fir, hast thou cry'd her through the market?

—*I have drawn her picture with my voice.*] So, in *The Wife for a Month*, Evanthe says,

“ I'd rather thou had'st deliver'd me to pirates,

“ Betray'd me to incurable diseases,

“ Hung up her picture in a market-place,

“ And sold her to vile bawds!”

And we are told in a note on this passage, that it was formerly the custom at Naples to hang up the pictures of celebrated courtezans in the publick parts of the town, to serve as directions where they lived. Had not Fletcher the story of Marina in his mind, when he wrote the above lines? MASON.

*The Wife for a Month* was one of Fletcher's latest plays. It was first exhibited in May, 1624. MALONE.

\* —*a Spaniard's mouth so water'd, that he went, &c.*] Thus the quarto, 1619. The first copy reads—*a Spaniard's mouth water'd, and he went, &c.* MALONE.

<sup>9</sup> —*that cowers i' the hams?*] To cower is to sink by bending the hams. So, in *King Henry VI.* P. II.

“ The splitting rocks cower'd in the sinking sands.”

Again, in *Gammer Gurton's Needle*:

“ They cower so o'er the coles, their eies be bler'd with smooke.”

STEEVENS.

*Boul.*

*Boult.* Ay, he offered to cut a caper at the proclamation; but he made a groan at it, and swore he would see her to-morrow<sup>1</sup>.

*Bawd.* Well, well; as for him, he brought his disease hither: here he does but repair it<sup>2</sup>. I know, he will come in our shadow, to scatter his crowns in the sun<sup>3</sup>.

*Boult.*

<sup>1</sup> — *he offered to cut a caper at the proclamation; but he made a groan at it, and swore he would see her to-morrow.*] If there were no other proof of Shakspeare's hand in this piece, this admirable stroke of humour would furnish decisive evidence of it. MALONE.

<sup>2</sup> — *here he does but repair it.*] To *repair* here means to *renovate*. So, in *Cymbeline*:

“ O, disloyal thing!

“ That should'st *repair* my youth,—”

Again, in *All's Well that ends Well*:

“ ——— It much *repairs* me

“ To talk of your good father.” MALONE.

<sup>3</sup> — *to scatter his crowns in the sun.*] There is here perhaps some allusion to the *lues venerea*, though the words *French crowns* in their literal acceptance were certainly also in Boult's thoughts. It occurs frequently in our author's plays. So, in *Measure for Measure*:

“ *Lucio.* A *French crown* more.

“ *Gent.* Thou art always figuring *diseases* in me.” MALONE.

— *I know, he will come in our shadow, to scatter his crowns in the sun.*] This passage, as the words which compose it are arranged at present, is to me unintelligible. I would correct and read: “ I know he will come in, to scatter his crowns in the shadow of our sun.” I suppose the bawd means to call Marina the *sun* of her house. So, in *King Richard III.*

“ Witness my *sun*, now in the shade of death.”

There is indeed a proverbial phrase alluded to in *Hamlet*, and introduced in *King Lear*: “ — out of heaven's benediction into the warm sun.” But I cannot adapt it to this passage. Let the reader try. STEEVENS.

“ To go out of heaven's benediction into the warm sun,” was a proverbial phrase, signifying, “ to go from good to worse,” and therefore can not possibly throw any light upon the passage before us. MALONE.

Boult had said before, that he had proclaimed the beauty of Marina, and drawn her picture with his voice. He says in the next speech that with such a sign as Marina, they should draw every traveller to their house, considering Marina, or rather the picture he had drawn of her, as the sign to distinguish the house, which the bawd on account of her beauty calls the sun: and the meaning of the passage is merely this:

“ — that the French knight will seek the shade or shelter of their house,

*Boult.* Well, if we had of every nation a traveller, we should lodge them with this sign<sup>4</sup>.

*Barvd.* Pray you, come hither a while. You have fortunes coming upon you. Mark me; you must seem to do that fearfully, which you commit willingly; to despise profit, where you have most gain. To weep that you live as you do, makes pity in your lovers: Seldom, but that pity begets you a good opinion, and that opinion a mere profit<sup>5</sup>.

*Mar.* I understand you not.

*Boult.* O, take her home, mistress, take her home: these blushes of her's must be quench'd with some present practice.

*Barvd.* Thou say'st true, i'faith, so they must: for your bride goes to that with shame, which is her way to go with warrant<sup>6</sup>.

*Boult.* 'Faith, some do, and some do not. But, mistress, if I have bargain'd for the joint,—

*Barvd.* Thou may'st cut a morsel off the spit.

house, to scatter his money there." But if we make a slight alteration, and read—*on* our shadow, it will then be capable of another interpretation. *On our shadow*, may mean, *on our representation or description of Marina*, and the *sun* may mean the real sign of the house. For there is a passage in Fletcher's *Custom of the Country*, which gives reason to imagine that the sun was, in former times, the usual sign of a brothel. When Sulpitia asks, what is become of the Dane? Jacques replies, "What, goldy locks? he lies at the sign of the *sun*, to be new-breeched." MALONE.

<sup>4</sup> — *we should lodge them with this sign.*] If a traveller from every part of the globe were to assemble in Mitylene, they would all resort to this house, while we had such a sign to it as this virgin. This, I think, is the meaning. A similar eulogy is pronounced on Imogen in *Cymbeline*: "She's a good sign, but I have seen small reflection of her wit." Perhaps there is some allusion to the constellation *Virgo*.

MALONE.

<sup>5</sup> — *a mere profit.*] i. e. an absolute, a certain profit. See Vol. VII. p. 89, n. 9. MALONE.

<sup>6</sup> — *for your bride goes to that with shame, which is her way to go with warrant.*] You say true; for even a bride, who has the sanction of the law to warrant her proceeding, will not surrender her person without some constraint. *Which is her way to go with warrant*, means only—to which she is entitled to go. MALONE.

*Boult.* I may so.

*Bawd.* Who should deny it? Come, young one, I like the manner of your garments well.

*Boult.* Ay, by my faith, they shall not be changed yet.

*Bawd.* Boult, spend thou that in the town: report what a sojourner we have; you'll lose nothing by custom. When nature framed this piece, she meant thee a good turn<sup>7</sup>; therefore say, what a paragon she is, and thou hast the harvest out of thine own report.

*Boult.* I warrant you, mistress, thunder shall not so awake the beds of eels<sup>8</sup>, as my giving out her beauty stir up the lewdly-inclined. I'll bring home some to-night.

*Bawd.* Come your ways; follow me.

*Mar.* If fires be hot, knives sharp, or waters deep<sup>9</sup>, Untied I still my virgin knot will keep<sup>1</sup>.  
Diana, aid my purpose!

*Bawd.* What have we to do with Diana? Pray you, will you go with us? [Exeunt.]

<sup>7</sup> When nature framed this piece, she meant thee a good turn;] A similar sentiment occurs in *King Lear*:

"That eyeless head of thine was first fram'd flesh,

"To raise my fortunes." STEEVENS.

<sup>8</sup> —thunder shall not so awake the beds of eels,] Among the effects ascribed by the vulgar to a thunder-storm, is that of making fish more easy to be taken. STEEVENS.

Marston in his *Scourge of Villanie*, Sat. 7. has the same allusion:

"They are nought but eels, that never will appear

"Till that tempestuous winds, or thunder, tear

"Their slimy beds." MALONE.

<sup>9</sup> If fires be hot, knives sharp, or waters deep,] So, in *Antony and Cleopatra*:

"—— If knife, drugs, serpents, have

"Edge, sting, or operation, I am safe." STEEVENS.

Again, more appositely, in *Othello*:

"—— If there be cords, or knives,

"Poison, or fire, or suffocating streams,

"I'll not endure it." MALONE.

<sup>1</sup> Untied I still my virgin knot will keep.] We have the same classical allusion in *The Tempest*:

"If thou dost break her virgin knot," &c. MALONE.

SCENE

## S C E N E IV.

Tharfus. *A Room in Cleon's House.*

*Enter* CLEON, and DIONYZA.

*Dion.* Why, are you foolish? Can it be undone?

*Cle.* O Dionyza, such a piece of slaughter  
The sun and moon ne'er look'd upon!

*Dion.* I think you'll turn a child again.

*Cle.* Were I chief lord of all this spacious world,  
I'd give it to undo the deed. O lady,  
Much less in blood than virtue, yet a princess  
To equal any single crown o' the earth,  
I' the justice of compare! O villain Leonine,  
Whom thou hast poison'd too!

If thou hadst drunk to him, it had been a kindness  
Becoming well thy face<sup>2</sup>: What canst thou say,  
When noble Pericles shall demand his child<sup>3</sup>?

*Dion.* That she is dead. Nurses are not the fates,  
To foster it, nor ever to preserve<sup>4</sup>.

<sup>2</sup> *If thou hadst drunk to him, it had been a kindness*

*Becoming well thy face:]* i. e. hadst thou poisoned thyself by pledging him, it would have been an action well becoming thy gratitude to him, as well as thy audacity or confidence. *Face*, in the *Alchemist* is a name bestowed on the most plausible and bold of his male cheats. Perhaps, however, we should read *faç* instead of *face*.

STEEVENS.

<sup>3</sup> — *What canst thou say,*

*When noble Pericles shall demand his child?*] So, in the ancient romance already quoted: "—tell me now, what rekenyng we shall gyve hym of his doughter," &c. STEEVENS.

So also in the *Gesta Romanorum*: "Quem [Appollonium] cum vidisset Strangulio, perrexit rabido cursu, dixitque uxori suæ Dyonisiði, "Dixisti Appollonium naufragum esse mortuum. Ecce, venit ad repetendam filiam. Ecce, quid dicturi sumus pro filiâ?" MALONE.

<sup>4</sup> *Nurses are not the fates,*

*To foster it, nor ever to preserve.]* So King John, on receiving the account of Arthur's death:

"We cannot hold mortality's strong hand:

"Why do you bend such solemn brows on me?

"Think you, I bear the *shears of destiny*?

"Have I commandment on the pulse of life?" MALONE.

She

She died at night<sup>5</sup>; I'll say so. Who can cross it<sup>6</sup>?  
 Unless you play the impious innocent<sup>7</sup>,  
 And for an honest attribute, cry out,  
*She died by foul play.*

*Cle.* O, go to. Well, well,  
 Of all the faults beneath the heavens, the gods  
 Do like this worst.

*Dion.* Be one of those, that think  
 The petty wrens of Tharsus will fly hence,  
 And open this to Pericles. I do shame  
 To think, of what a noble strain you are,  
 And of how coward a spirit<sup>8</sup>.

*Cle.*

<sup>5</sup> *She died at night*;] I suppose Dionyza means to say that she died suddenly; was found dead in the morning. The words are from Gower:

"She saith, that Thayse *sodeynly*  
*By night* is dead." STEEVENS.

<sup>6</sup> *I'll say so. Who can cross it?*] So, in *Macbeth*:  
*Macb.* "Will it not be receiv'd,

"When we have mark'd with blood those sleepy two  
 "Of his own chamber, and us'd their very daggers,  
 "That they have done't?"

*Lady M.* "Who dares receive it other,

"As we shall make our grief and clamour roar  
 "Upon his death?" MALONE.

<sup>7</sup> *Unless you play the impious innocent*,] The folios and the modern editions have omitted the word *impious*, which is necessary to the metre, and is found in the first quarto. She calls him, an *impious* simpleton, because such a discovery would touch the life of one of his own family, his wife.

An *innocent* was formerly a common appellation for an ideot. See p. 446, n. 6. MALONE.

<sup>8</sup> — *I do shame*

*To think, of what a noble strain you are,*

*And of how coward a spirit.*] Lady Macbeth urges the same argument to persuade her husband to commit the murder of Duncan, that Dionyza here uses to induce Cleon to conceal that of Marina:

"—— art thou afraid

"To be the same in thine own act and valour,

"As thou art in desire? Would'st thou have that

"Which thou esteem'st the ornament of life,

"And live a coward in thine own esteem?

"Letting I dare not wait upon I would,

"Like the poor cat i'the adage?"

Again,

*Cle.* To such proceeding  
Who ever but his approbation added,  
Though not his pre-consent<sup>9</sup>, he did not flow  
From honourable courses.

*Dion.* Be it so then:

Yet none does know, but you, how she came dead,  
Nor none can know, Leonine being gone.  
She did disdain my child, and stood between  
Her and her fortunes: none would look on her,  
But cast their gazes on Marina's face;  
Whilst ours was blurted at<sup>1</sup>, and held a malkin,  
Not worth the time of day<sup>2</sup>. It pierc'd me thorough;  
And

Again, after the murder, she exclaims:

"My hands are of your colour, but I *shame*

"*To wear a heart so white.*" MALONE.

<sup>9</sup> *Though not his pre-consent,*] The first quarto reads—*prince* consent. The second quarto, which has been followed by the modern editions, has—*whole* consent. In the second edition, the editor or printer seems to have corrected what was apparently erroneous in the first, by substituting something that would afford sense, without paying any regard to the corrupted reading, which often leads to the discovery of the true. For the emendation inserted in the text the reader is indebted to Mr. Steevens. A passage in *King John* bears no very distant resemblance to the present:

"—— If thou didst but consent

"To this most cruel act, do but despair,

"And, if thou want'st a cord, the smallest thread

"That ever spider twisted from her womb,

"Will serve to strangle thee." MALONE.

<sup>1</sup> *Whilst ours was blurted at,*] Thus the quarto, 1609. All the subsequent copies have—*blurred at*.

This contemptuous expression frequently occurs in our ancient dramas. So, in *K. Edward III.* 1596:

"This day hath set derision on the French,

"And all the world will *blurt* and *scorn* at us." MALONE.

*She did disdain my child, and stood between*

*Her and her fortunes: none would look on her,*

*But cast their gazes on Marina's face;*

*Whilst ours was blurted at,*] The usurping Duke in *As You Like It* gives the same reasons for his cruelty to Rosalind:

"—— she robs thee of thy name;

"And thou wilt show more bright, and seem more virtuous,

"When she is gone." STEEVENS.

<sup>2</sup> —— a malkin,

*Not worth the time of day.*] A *malkin* is a coarse wench. A kitchen-

And though you call my course unnatural<sup>3</sup>,  
 You not your child well loving, yet I find,  
 It greets me, as an enterprize of kindness,  
 Perform'd to your sole daughter<sup>4</sup>.

*Cle.* Heavens forgive it!

*Dion.* And as for Pericles,  
 What should he say? We wept after her hearse,  
 And yet we mourn: her monument  
 Is almost finish'd, and her epitaphs  
 In glittering golden characters express  
 A general praise to her, and care in us  
 At whose expence 'tis done.

*Cle.* Thou art like the harpy,  
 Which, to betray, dost, with thine angel's face,  
 Seize with thine eagle's talons<sup>5</sup>.

*Dion.*

*kitchen-malkin* is mentioned in *Coriolanus*. *Not worth the time of day* is, not worth a good day or good morrow; undeserving the most common and usual salutation. STEEVENS.

See Vol. VII. p. 193, n. 4. MALONE.

<sup>3</sup> *And though you call my course unnatural,*] So, in *Julius Cæsar*:

"Our course will seem too bloody, Caius Cassius,

"To cut the head off, and then hack the limbs." MALONE

<sup>4</sup> *It greets me, as an enterprize of kindness,*

*Perform'd to your sole daughter.*] Perhaps it greets me, may mean, it pleases me; c'est a mon gré. If greet be used in its ordinary sense of saluting or meeting with congratulation, it is surely a very harsh phrase. There is however a passage in *K. Henry VIII.* which seems to support the reading of the text in its ordinary signification:

"—'Would I had no being,

"If this salute my blood a jot." MALONE.

<sup>5</sup> *Thou art like the harpy,*

*Which, to betray, dost, with thine angel's face,*

*Seize with thine eagle's talons.*] There is an awkwardness of construction in this passage, that leads me to think it corrupt. The sense designed seems to have been—*Thou resemblest in thy conduct the harpy,*

*which allures with the face of an angel, that it may seize with the talons of an eagle.*—Might we read:

Thou art like the harpy,

Which, to betray, dost wear thine angel's face;

Seize with thine eagle's talons.

*Which* is here, as in many other places, for *who*.



*Dion.* You are like one, that superstitiously  
Doth swear to the gods, that winter kills the flies<sup>6</sup>;  
But yet I know you'll do as I advise. [Exeunt.]

*Enter Gower, before the Monument of Marina at Tharsus.*

*Gow.* Thus time we waste, and longest leagues  
make short;

Sail seas in cockles<sup>7</sup>, have, and wish but for't;  
Making (to take your imagination)  
From bourn to bourn<sup>8</sup>, region to region.

By

*Mr. Steevens* thinks a line was omitted at the press, which, he supposes, might have been of this import:

Thou art like the harpy,  
Which, to betray, dost with thine angel's face  
Hang out fair shows of love, that thou may'st surer  
Seize with thine eagle's talons.

In *K. Henry VIII.* we meet with a similar allusion:

"Ye have angels' faces, but Heaven knows your hearts."

Again, in *Romeo and Juliet*:

"O serpent heart, hid with a flow'ring face!"

Again, in *King John*:

"Rash, inconsiderate, fiery voluntaries,

"With ladies' faces, and fierce dragons' spleens." *MALONE.*

<sup>6</sup> *Doth swear to the gods, that winter kills the flies;*] You resemble him, who is angry with heaven, because it does not control the common course of nature. Marina, like the flies in winter, was fated to perish; yet you lament and wonder at her death, as an extraordinary occurrence. *MALONE.*

Perhaps the meaning is, "You are one of those, who superstitiously appeal to the Gods on every trifling and natural event. But whatever be the meaning, *swear to the Gods*, is a very awkward expression.

A passage somewhat similar occurs in *The Fair Maid of the Inn*; where *Albert* says,

"———— Here we study

"The kitchen arts, to sharpen appetite,

"Dull'd with abundance; and dispute with heaven,

"If that the least puff of the rough north wind

"Blast our vine's burden." *MASON.*

<sup>7</sup> *Sail seas in cockles,*] We are told by *Reginald Scott* in his *Discovery of Witchcraft*, 1584, that "it was believed that witches could sail in an eggshell, a cockle or muscle-shell, through and under tempestuous seas." This popular idea was probably in our author's thoughts.

*MALONE.*

<sup>8</sup> *Making (to take your imagination)*

*From bourn to bourn,*] *Making*, if that be the true reading, must  
be

By you being pardon'd, we commit no crime,  
 To use one language, in each several clime,  
 Where our scenes seem to live. I do beseech you,  
 To learn of me, who stand i'the gaps, to teach you  
 The stages of our story<sup>9</sup>. Pericles  
 Is now again thwarting the wayward seas<sup>1</sup>,

(Attended

be understood to mean—*proceeding in our course*, from bourn to bourn, &c. It is still said at sea—the *ship* makes much way. I suspect, however, that the passage is corrupt. All the copies have—*our* imagination, which is manifestly wrong. Perhaps the author wrote—to *ask* your imagination. MALONE.

*Making (to take your imagination)*

*From bourn to bourn, &c.*] i. e. travelling (with the hope of engaging your attention) from one part of the world to another; i. e. we hope to interest you by the variety of our scene, and the different countries through which we pursue our story. STEEVENS.

<sup>9</sup> — *who stand i'the gaps, to teach you*

*The stages of our story.*] So, in the chorus to the *Winter's Tale*:

“ ————— I slide

“ O'er sixteen years, and leave the growth untry'd

“ Of that wide gap.”

The earliest quarto reads—*with* gaps; that in 1619—in gaps. The reading that I have substituted, is nearer that of the old copy.

MALONE.

*To learn of me, who stand with gaps—*] I should rather read—*i'the* gaps. So, in *Antony and Cleopatra*:

“ That I may sleep out this great gap of time

“ My Antony's away.”

I would likewise transpose and correct the following lines thus:

“ ————— I do beseech ye

To learn of me, who stand i'the gaps to teach ye,

The stages of our story. Pericles

Is now again thwarting the wayward seas,

Attended on by many a lord and knight,

To see his daughter, all his life's delight.

Old Escanes, whom Helicanus late

Advanc'd in time to great and high estate,

Is left to govern. Bear it you in mind,

Old Helicanus goes along behind.

Well-sailing ships and bounteous winds have brought

This king to Tharsus: think his pilot wrought

So with his steerage, and your thoughts shall groan

To fetch, &c. STEEVENS.

<sup>1</sup> — *thwarting the wayward seas,*] So, in *K. Henry V*:

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“ ——— and

(Attended on by many a lord and knight,  
 To see his daughter, all his life's delight.  
 Old Escanes, whom Helicanus late<sup>2</sup>  
 Advanc'd in time to great and high estate,  
 Is left to govern. Bear you it in mind,  
 Old Helicanus goes along behind.  
 Well-sailing ships, and bounteous winds, have brought  
 This king to Tharsus, (think his pilot thought<sup>3</sup>;  
 So with his steerage shall your thoughts grow on,)  
 To fetch his daughter home, who first is gone<sup>4</sup>.

" ——— and there being seen,

" Heave him away upon your winged thoughts,

" *Atwart the seas.*"

*The wayward, &c.* is the reading of the second quarto. The first has—*thy*. In the next line but one, the old copies read—all his *lives* delight. MALONE.

<sup>2</sup> *Old Escanes, whom Helicanus late, &c.*] In the old copies these lines are strangely misplaced:

Old Helicanus goes along behind

Is left to governe it, you beare in mind.

Old Escanes whom Helicanus late

Advancde in time to great and hie estate.

Well sailing ships and bounteous winds have broght

This king to Tharsus, &c.

The transposition suggested by Mr. Steevens renders the whole passage perfectly clear. MALONE.

<sup>3</sup> ——— (*think his pilot thought*;

*So with his steerage shall your thoughts grow on,)*

*To fetch his daughter home, who first is gone.]* The old copies read:

—— think *this* pilot thought,

So with his steerage shall your thoughts *groan*, &c.

but they are surely corrupt. I read—think *his* pilot thought; suppose that your imagination is his pilot. So, in *K. Henry V*:

" 'Tis your *thoughts*, that now must deck our kings,

" *Carry them here and there*; jumping o'er times."

Again, *ibidem*:

" Heave him away upon your winged thoughts

" *Atwart the seas.*"

In the next line the versification is defective by one word being printed instead of two. By reading *grow on* instead of *groan*, the sense and metre are both restored. So, in *A Midsummer Nighr's Dream* (fol. 1623): "—— and so *grow on* to a point." See Vol. II. p. 452, n. 8. We might read *go on*; but the other appears to be more likely to have been the author's word. MALONE.

<sup>4</sup> — *who first is gone.]* Who has left Tharsus before her father's arrival there. MALONE.

Like

Like motes and shadows see them move a while;  
Your ears unto your eyes I'll reconcile.

*Dumb show.*

*Enter at one door, Pericles with his train; Cleon and Dionyza at the other. Cleon shews Pericles the tomb of Marina; whereat Pericles makes lamentation, puts on sackcloth, and in a mighty passion departs. Then Cleon and Dionyza retire.*

Gow. See how belief may suffer by foul show!  
This borrow'd passion stands for true old woe<sup>5</sup>;  
And Pericles, in sorrow all devour'd,  
With sighs shot through, and biggest tears o'er-  
shower'd,

Leaves Tharsus; and again embarks. He swears  
Never to wash his face, nor cut his hairs;  
He puts on sackcloth, and to sea. He bears  
A tempest, which his mortal vessel tears,  
And yet he rides it out. Now please you wit<sup>6</sup>  
The epitaph is for Marina writ  
By wicked Dionyza.

[*Reads the inscription on Marina's monument.*  
*The fairest, sweetest, and best\*, lies here,*  
*Who wither'd in her spring of year,*

5 — *for true old woe;*] So, in *K. Henry V*:

“ ——— Sit and see,

“ Minding *true* things by what their mockeries be.”

MALONE.

— *for true old woe;*] i. e. for such tears as were shed, when the world being in its infancy, dissimulation was unknown. All poetical writers are willing to persuade themselves that sincerity expired with the first ages. Perhaps, however, we ought to read—true-told woe,

STEEVENS.

6 — *Now please you wit—*] Now be pleased to *know*. So, in Gower:

“ In whiche the lorde hath to him writte

“ That he would understonde and witte,”—.

The editor of the second quarto, (which has been copied by all the other editions,) probably not understanding the passage, altered it thus:

——— Now take we our way

To the epitaph for Marina writ by Dionysia. MALONE.

\* — *sweetest and best,*] *Sweetest* is here used as a monosyllable. So *biggest*, in *The Tempest*: “ *Higbest* queen of state,” &c. MALONE.

*She was of Tyrus, the king's daughter,  
On whom foul death hath made this slaughter;  
Marina was she call'd; and at her birth,  
Thetis, being proud, swallow'd some part o' the earth<sup>7</sup>;  
Therefore the earth, fearing to be o'erflow'd,  
Hath Thetis' birth-child on the heavens bestow'd:  
Wherefore she does (and swears she'll never stint<sup>8</sup>,)  
Make raging battery upon shores of flint.*

No vizer does become black villainy,  
So well as soft and tender flattery.  
Let Pericles believe his daughter's dead,  
And bear his courtes to be ordered  
By lady fortune; while our scene must play<sup>9</sup>  
His daughter's woe and heavy well-a-day,

In

<sup>7</sup> *Thetis, being proud, swallow'd some part o' th' earth:]* The modern editions by a strange blunder, read, *That is*, being proud, &c.

I formerly thought that by the words *some part of the earth* was meant *Thaïsa*, the mother of Marina. So Romeo calls his beloved Juliet, when he supposes her dead, *the dearest morsel of the earth*. But I am now convinced that I was mistaken. "The inscription (Mr. Mañon justly observes) alludes to the violent storm which accompanied the birth of Marina, at which time the sea proudly o'er-swelling its bounds, swallowed, as is usual in such hurricanes, some part of the earth. The poet ascribes the swelling of the sea to the pride which Thetis felt at the birth of Marina in her element, and supposes that the earth, being afraid to be over-flowed, bestowed this *birth-child* of Thetis on the heavens; and that Thetis in revenge makes raging battery against the shores.

"The line, *Therefore the earth fearing to be o'er-flow'd*, proves beyond doubt that the words, *some part of the earth*, cannot mean the body of *Thaïsa*, but a portion of the continent."

Our poet has many allusions in his works to the depredations made by the sea on the land. So, in his 64th Sonnet:

"When I have seen the hungry ocean gain

"Advantage on the kingdom of the shore,

"And the firm soil win of the watry main,

"Increasing store with loss, and loss with store;" &c.

We have, I think, a similar description in *K. Lear* and *K. Henry IV.*  
P. II. MALONE.

<sup>8</sup> — *and swears she'll never stint,*] *She'll never cease.* So, in *Romeo and Juliet*:

"It flinted, and said, ay." MALONE.

<sup>9</sup> — *while our scene must play—*] The old copies have,  
While our *scare* must play—.

For

In her unholy service. Patience then,  
And think you now are all in Mitylene. [Exit.

## SCENE V.

Mitylene. *A Street before the Brothel.*

*Enter, from the Brothel, two Gentlemen.*

1. *Gent.* Did you ever hear the like?
2. *Gent.* No, nor never shall do in such a place as this, she being once gone.
1. *Gent.* But to have divinity preach'd there! did you ever dream of such a thing?
2. *Gent.* No, no. Come, I am for no more bawdy-houses: shall we go hear the vestals sing?
1. *Gent.* I'll do any thing now that is virtuous, but I am out of the road of rutting, for ever. [Exeunt.

## SCENE VI.

*The same. A Room in the Brothel.*

*Enter Pandar, Bawd, and Boul.*

*Pand.* Well, I had rather than twice the worth of her, she had ne'er come here.

*Bawd.* Fie, fie upon her; she is able to freeze the god Priapus, and undo a whole generation. We must either get her ravish'd, or be rid of her. When she should do for clients her fitment, and do me the kindness of our

For the emendation I am responsible. So, in *As You Like It*;

"This wide and universal theatre

"Presents more woeful pageants than the scene

"Wherein we play in."

Again, in *The Winter's Tale*;

"— as if

"The scene you play, were mine."

It should be remembered that *scene* was formerly spelt *scene*; so there is only a change of two letters, which in the writing of the early part of the last century were easily confounded. Mr. Steevens would read—which our *ears* must play. The passages above quoted appear to me in favour of the other emendation. MALONE.

profession, she has me her quirks, her reasons, her master-reasons, her prayers, her knees; that she would make a puritan of the devil, if he should cheapen a kiss of her.

*Boult.* 'Faith, I must ravish her, or she'll disfurnish us of all our cavaliers, and make all our swearers priests.

*Pan.* Now, the pox upon her green-sickness for me!

*Bawd.* 'Faith, there's no way to be rid on't, but by the way to the pox. Here comes the lord Lysimachus, disguis'd<sup>1</sup>.

*Boult.* We should have both lord and lown, if the peevish baggage would but give way to customers.

*Enter* LYSIMACHUS.

*Lys.* How now? How a dozen of virginities<sup>2</sup>?

*Bawd.* Now, the gods to-bless your honour<sup>3</sup>!

*Boult.* I am glad to see your honour in good health.

*Lys.* You may so; 'tis the better for you that your restorers stand upon sound legs. How now, wholesome iniquity<sup>4</sup>? Have you that a man may deal withal, and defy the surgeon?

<sup>1</sup> — Here comes the lord Lysimachus, disguis'd.] So, in the ancient prose romance already quoted: "Than anone as Anthygoras prynde of the cyte it wysite, went and he *dyssguysed* himselfe, and went to the bordell whereas Tarcy was," &c. STEEVENS.

So also in the *Gesta Romanorum*: "Cum lenone antecedente et tuba, tertia die cum symphonia ducitur [Tharfia] ad lupanar. Sed *Athenagoras princeps* primus ingreditur *velato corpore*. Tharfia autem videns eum projecit se ad pedes ejus, et ait, &c." No mention is made in the *Conf. Amant.* of this interview between Athenagoras (the Lysimachus of our play) and the daughter of Appolinus. So that this circumstance must have been taken either from *Kyng Appolyn of Thyre*, or some other translation of *Gesta Romanorum*. MALONE.

<sup>2</sup> How now? how a dozen of virginities?] For what price may a dozen of virginities be had? So, in *King Henry IV.* P. II.

"How a score of ewes now?" MALONE.

<sup>3</sup> Now the gods to-bless your honour!] This use of *to* in composition with verbs (as Mr. Tyrwhitt observes) is very common in Gower and Chaucer. See Vol. I. p. 284, a. 2. STEEVENS.

<sup>4</sup> — wholesome iniquity?] Thus the quarto, 1609. The second quarto and the modern editions read—*impunity*. MALONE.

*Bawd.*

*Bawd.* We have here one, sir, if she would—but there never came her like in Mitylene.

*Lys.* If she'd do the deeds of darkness, thou would'st say.

*Bawd.* Your honour knows what 'tis to say, well enough.

*Lys.* Well; call forth, call forth.

*Boult.* For flesh and blood, sir, white and red, you shall see a rose; and she were a rose indeed, if she had but—

*Lys.* What, pr'ythee?

*Boult.* O, sir, I can be modest.

*Lys.* That dignifies the renown of a bawd, no less than it gives a good report to a number to be chaste<sup>5</sup>.

*Enter MARINA.*

*Bawd.* Here comes that which grows to the stalk;—never pluck'd yet, I can assure you. Is she not a fair creature?

*Lys.* Faith, she would serve after a long voyage at sea. Well, there's for you;—leave us.

*Bawd.* I beseech your honour, give me leave: a word, and I'll have done presently.

*Lys.* I beseech you, do.

*Bawd.* First, I would have you note, this is an honourable man.

[to Marina, whom she takes aside.]

*Mar.* I desire to find him so, that I may worthily note him.

<sup>5</sup> That dignifies the renown of a bawd, no less than it gives a good report to a number to be chaste. This is the reading of the quarto, 1619. The first quarto has—That dignities, &c. Perhaps the poet wrote—That dignity is the renown, &c. The word number is, I believe, a misprint; but I know not how to rectify it. MALONE.

The meaning of the passage should seem to be this: "The mask of modesty is no less successfully worn by procuresses than by wantons. It palliates grossness of profession in the former, while it exempts a multitude of the latter from suspicion of being what they are. 'Tis politick for each to assume the appearance of this quality, though neither of them in reality possess it." STEEVENS.



*Bawd.* Next, he's the governour of this country, and a man whom I am bound to.

*Mar.* If he govern the country, you are bound to him indeed; but how honourable he is in that, I know not.

*Bawd.* 'Pray you, without any more virginal fencing<sup>6</sup>, will you use him kindly? He will line your apron with gold.

*Mar.* What he will do graciously, I will thankfully receive.

*Lyf.* Have you done?

*Bawd.* My lord, she's not paced yet<sup>7</sup>; you must take some pains to work her to your manage. Come, we will leave his honour and her together<sup>8</sup>.

[*Exeunt Bawd, Pandar, and Boul.*]

*Lyf.* Go thy ways.—Now, pretty one, how long have you been at this trade?

*Mar.* What trade, sir?

*Lyf.* What I cannot name but I shall offend<sup>9</sup>.

*Mar.* I cannot be offended with my trade. Please you to name it.

*Lyf.* How long have you been of this profession?

*Mar.* Ever since I can remember.

*Lyf.* Did you go to it so young? Were you a gamester at five, or at seven<sup>1</sup>?

*Mar.*

<sup>6</sup> — *without any more virginal fencing,*] This uncommon adjective occurs again in *Coriolanus*:

“ — the *virginal* palms of your daughters.—” MALONE.

<sup>7</sup> *My lord, she's not paced yet;*] She has not yet learned her *paces*.

MALONE.

<sup>8</sup> *Come, we will leave his honour and her together.*] The first quarto adds—*Go thy ways*. These words, which denote both authority and impatience, I think, belong to Lyfimachus. He had before expressed his desire to be left alone with Marina: “—Well, there's for you;—leave us.” MALONE.

<sup>9</sup> *What I cannot name but I shall offend.*] The old copies read:

*Why* I cannot name, &c. MALONE.

I read—*What* I cannot, &c. So, in *Measure for Measure*:

“ *What* but to speak of would offend again.” STEEVENS.

<sup>1</sup> *Were you a gamester at five, or at seven?*] A gamester was formerly

Mar. Earlier too, sir, if now I be one.

Lys. Why, the house you dwell in proclaims you to be a creature of sale.

Mar. Do you know this house to be a place of such resort, and will come into it? I hear say, you are of honourable parts, and are the governour of this place.

Lys. Why, hath your principal made known unto you, who I am?

Mar. Who is my principal?

Lys. Why, your herb-woman; she that sets seeds and roots of shame and iniquity. O, you have heard something of my power, and to stand aloof\* for more serious wooing. But I protest to thee, pretty one, my authority shall not see thee, or else, look friendly upon thee. Come, bring me to some private place. Come, come.

Mar. If you were born to honour, shew it now<sup>2</sup>;  
If put upon you, make the judgment good,  
That thought you worthy of it.

Lys. How's this? how's this?—Some more;—be sage<sup>3</sup>.

Mar. For me,  
That am a maid, though most ungentle fortune

formerly used to signify a *wanton*. So, in *All's Well that Ends Well*:

“ ————— She's impudent, my lord,

“ And was a common *gamester* to the camp.” MALONE.

\* —and so stand aloof—] Old Copies—*aloft*. Corrected by Mr. Rowe. MALONE.

<sup>2</sup> *If you were born to honour, shew it now*;] In the *Gesta Romanorum*, Tharsia (the Marina of the present play) preserves her chastity by the recital of her story: “Miserere me propter Deum, et per Deum te adjuro, ne me violes. Resiste libidini tuæ, et audi casus infelicitatis meæ, et unde sim diligenter considera. Cui cum universos casus suos exposuisset, princeps confusus et pietate plenus, ait ei,—Habeo et ego filiam tibi similem, de qua similes casus metuo.” Hæc dicens, dedit ei viginti aureos, dicens, ecce habes amplius pro virginitate quam impositus est. Dic advenientibus sicut mihi dixisti, et liberaberis.”

The affecting circumstance which is here said to have struck the mind of Athenagoras, (the danger to which his own daughter was liable,) was probably omitted in the translation. It hardly, otherwise, would have escaped our author. MALONE.

<sup>3</sup> *Some more;—be sage.*] Lyfimachus says this with a sneer.—*Proceed with your fine moral discourse.* MALONE.

Have

Have plac'd me in this stie, where, since I came,  
Diseases have been sold dearer than physick,  
O that the gods would set me free from this  
Unhallow'd place, though they did change me to  
The meanest bird that flies i' the purer air.

*Lyf.* I did not think thou could'st have spoke so well;  
Ne'er dream'd thou could'st.

Had I brought hither a corrupted mind,  
Thy speech had alter'd it. Hold, here's gold for thee:  
Persever in that clear way thou goest\*, and  
The gods strengthen thee!

*Mar.* The good gods preserve you!

*Lyf.* For me, be you thoughten  
That I came with no ill intent; for to me  
The very doors and windows favour vilely.  
Fare thee well. Thou art a piece of virtue<sup>5</sup>, and  
I doubt not but thy training hath been noble.  
Hold; here's more gold for thee.  
A curse upon him, die he like a thief,  
That robs thee of thy goodness!  
If thou dost hear from me, it shall be for thy good.

[*As Lyfimachus is putting up his purse, Boult enters.*]

*Boult.* I beseech your honour, one piece for me.

*Lyf.* Avaunt, thou damned door-keeper!

Your house, but for this virgin that doth prop it,  
Would sink, and overwhelm you. Away. [Exit.]

*Boult.* How's this? We must take another course with

\* *Persever in that clear way thou goest,*] Continue in your present virtuous disposition. So, in *The Two Noble Kinsmen*, 1634:

" — for the sake

" Of clear virginity, be advocate

" For us and our distresses."

See also Vol. VIII. p. 61, R. 9. MALONE.

5 — *a piece of virtue,*] This expression occurs in the *Tempest*:

" — thy mother was

" A piece of virtue —." STEEVENS.

Again, in *Antony and Cleopatra*:

" Let not the piece of virtue, which is set

" Betwixt us, —."

*Octavia* is the person alluded to. MALONE.

you. If your peevish chastity, which is not worth a breakfast in the cheapest country under the cope<sup>6</sup>, shall undo a whole household, let me be gelded like a spaniel. Come your ways.

*Mar.* Whither would you have me?

*Boult.* I must have your maidenhead taken off, or the common hangman shall execute it. Come your way. We'll have no more gentlemen driven away. Come your ways, I say.

*Re-enter Bawd.*

*Bawd.* How now! what's the matter?

*Boult.* Worse and worse, mistress; she has here spoken holy words to the lord Lyfimachus.

*Bawd.* O abominable!

*Boult.* She makes our profession as it were to stink afore the face of the gods<sup>7</sup>.

*Bawd.* Marry, hang her up for ever!

*Boult.* The nobleman would have dealt with her like a nobleman, and she sent him away as cold as a snow-ball; saying his prayers too.

*Bawd.* Boult, take her away; use her at thy pleasure: crack the glass of her virginity, and make the rest malleable<sup>8</sup>.

*Boult.* And if she were a thornier piece of ground than she is, she shall be plough'd.

*Mar.* Hark, hark, you gods!

*Bawd.* She conjures: away with her. 'Would she had never come within my doors! Marry hang you! She's

<sup>6</sup> — under the cope,] i. e. under the cope or covering of heaven. The word is thus used in *Cymbeline*. STEEVENS.

<sup>7</sup> *She makes our profession as it were to stink afore the face of the gods.*] So, in *Measure for Measure*, the Duke says to the Bawd:

“Can’st thou believe, thy living is a life,

“So stinkingly depending?

“Clown. Indeed, it does stink in some sort, fir.”—

STEEVENS.

<sup>8</sup> — crack the glass of her virginity, and make the rest malleable.] So, in *Gesta Romanorum*: “Altera die, adhuc eam virginem audiens, iratus (leno) vocans villicum puellarum, dixit, duc eam ad te, et frange nodum virginitalis ejus.” MALONE.

born to undo us. Will you not go the way of women-kind? Marry come up, my dish of chastity with rosemary and bays<sup>9</sup>!

[Exit Bawd.]

*Boul.* Come, mistress; come your way with me.

*Mar.* Whither wilt thou have me?

*Boul.* To take from you the jewel you hold so dear.

*Mar.* Pr'ythee, tell me one thing first.

*Boul.* Come now, your one thing<sup>1</sup>?

*Mar.* What canst thou wish thine enemy to be?

*Boul.* Why, I could wish him to be my master, or rather, my mistress.

*Mar.* Neither of these are yet so bad as thou art\*, Since they do better thee in their command.

Thou hold'st a place, for which the pained'st fiend Of hell would not in reputation change:

Thou art the damn'd door-keeper to every coysrel,

That comes enquiring for his tib<sup>2</sup>;

To the cholerick sitting of every rogue

Thy ear is liable; thy food is such,

As hath been belch'd on by infected lungs.

*Boul.* What would you have me do? go to the wars, would you? where a man may serve seven years for the loss of a leg, and have not money enough in the end to buy him a wooden one?

*Mar.* Do any thing but this thou doest. Empty

<sup>9</sup> — *my dish of chastity with rosemary and bays*!] Anciently many dishes were served up with this garniture, during the season of Christmas. The bawd means to call her a piece of ostentatious virtue.

STEEVENS.

<sup>1</sup> *Mar. Pr'ythee, tell me one thing first.*

*Boul. Come now, your one thing?*] So, in *K. Henry IV.* P. II.

“*P. Hen.* Shall I tell thee *one thing*, Poins?”

“*Poins.* Go to, I stand the push of your *one thing*.” MALONE.

\* *Neither of these are yet so bad as thou art,*] The word yet was inserted by Mr. Rowe for the sake of the metre. MALONE.

<sup>2</sup> — *to ev'ry coysrel,*

*That comes enquiring for his tib;*] To every mean fellow that comes to enquire for a girl. *Tib* is, I think, a contraction of *Tabitba*. It was formerly a cant name for a strumpet. See p. 394, n. 3.

MALONE.

— *coysrel*, i. e. paltry fellow. See Vol. IV. p. 10, n. 4. STEEVENS.

Old receptacles, or common sewers of filth;  
 Serve by indenture to the common hangman;  
 Any of these ways are better yet than this\*;  
 For what thou professest, a baboon, could he speak,  
 Would own a name too dear<sup>3</sup>. That the gods  
 Would safely deliver me from this place!  
 Here, here's gold for thee.

If that thy master would gain by me,  
 Proclaim that I can sing, weave, sew, and dance,  
 With other virtues, which I'll keep from boast;  
 And will undertake all these to teach.  
 I doubt not but this populous city will  
 Yield many scholars<sup>4</sup>.

*Boult.* But can you teach all this you speak of?

*Mar.* Prove that I cannot, take me home again,  
 And prostitute me to the basest groom  
 That doth frequent your house.

*Boult.* Well, I will see what I can do for thee: if I can  
 place thee, I will.

*Mar.* But, amongst honest women?

*Boult.* 'Faith, my acquaintance lies little amongst  
 them. But since my master and mistress have bought you,  
 there's no going but by their consent: therefore I will  
 make them acquainted with your purpose, and I doubt  
 not but I shall find them tractable enough. Come, I'll  
 do for thee what I can; come your ways. [*Exeunt.*]

\* *Any of these ways are better yet than this;*] The old copies read:  
 Any of these ways are yet better than this.

For this slight transposition I am accountable. MALONE.

<sup>3</sup> *For what thou professest, a baboon, could he speak,*

*Would own a name too dear.*] i. e. a baboon would think his tribe  
 dishonoured by such a profession. Thus says Iago, "Ere I would  
 drown myself, &c. I would change my humanity with a baboon."

STEEVENS.

<sup>4</sup> *I doubt not but this populous city will*

*Yield many scholars.*] The scheme by which Marina effects her  
 release from the brothel, the poet adopted from the *Confessio Amantis*.

MALONE.

## A C T V.

*Enter GOWER.*

Gow. Marina thus the brothel scapes, and chances  
 Into an honest house, our story says.  
 She sings like one immortal, and she dances  
 As goddess-like to her admired lays<sup>5</sup>;  
 Deep clerks she dumbs<sup>6</sup>; and with her needl composes<sup>7</sup>  
 Nature's own shape, of bud, bird, branch, or berry;  
 That even her art sifers the natural roses<sup>8</sup>;  
 Her inkle, silk, twin with the rubied cherry<sup>9</sup>:

That

5 — *and she dances*

*As goddess-like to her admired lays*:] This compound epithet (which is not common) is again used by our author in *Cymbeline*:

“ ——— and undergoes,

“ More goddess-like than wife-like, such assaults,

“ As would take in some virtue.” MALONE.

6 *Deep clerks she dumbs*:] So, in *A Midsummer-Night's Dream*:

“ Where I have come, great clerks have purposed

“ To greet me with premeditated welcomes;

“ Where I have seen them shiver and look pale,

“ Make periods in the midst of sentences,

“ Throttle their practis'd accent in their fears,

“ And, in conclusion, dumbly have broke off,

“ Not paying me a welcome.”

These passages are compared only on account of the similarity of expression, the sentiments being very different.—Theseus confounds those who address him, by his superior dignity; Marina silences the learned persons with whom she converses, by her literary superiority.

MALONE.

7 — *and with her needl composes*—] *Needl* for *needle*. So, in the translation of *Lucan's Pharsalia*, by Sir A. Gorges, 1614:

“ ——— like pricking *needls*, or points of swords.” MALONE.

8 *That even her art sifers the natural roses*:] I have not met with this verb in any other writer. It is again used by our author in *A Lover's Complaint*, 1609:

“ From off a hill, whose concave womb re-worded

“ A plaintful story from a *sift'ring* vale,” —. MALONE.

9 *Her inkle, silk, twin with the rubied cherry*:] *Inkle* is a species of tape. It is mentioned in *Love's Labour's Lost*, and in the *Winter's Tale*. All the copies read, I think corruptly, — *twine* with the rubied cherry.

That pupils lacks the none of noble race,  
 Who pour their bounty on her; and her gain  
 She gives the curfed bawd. Here we her place<sup>1</sup>;  
 And to her father turn our thoughts again,  
 Where we left him on the sea. We there him loft<sup>2</sup>:  
 Where, driven before the winds, he is arriv'd  
 Here where his daughter dwells; and on this coast  
 Suppose him now at anchor. The city striv'd  
 God Neptune's annual feast to keep<sup>3</sup>: from whence  
 Lyfimachus our Tyrian ship espies,  
 His banners sable, trim'd with rich expence;  
 And to him in his barge with fervour hies<sup>4</sup>.  
 In your supposing once more put your sight;  
 Of heavy Pericles think this the bark<sup>5</sup>:

Where,

cherry. The word which I have substituted, is used by Shakspeare in *Othello*:

"—though he had *twinn'd* with me,

"Both at a birth,—"

Again, in *Coriolanus*:

"Who *twin* as it were in love." MALONE.

Again, more appositely, in the *Two Noble Kinsmen*, by Fletcher:

"Her *twinning cherries* shall their sweetness fall

"Upon thy tasteful lips." STEEVENS.

<sup>1</sup> —Here *we* her place;] So, the first quarto. The other copies read,—*Leave* we her place. MALONE.

<sup>2</sup> *Where we left him on the sea. We there him lost*:] The first quarto reads—We there him *left*. The editor of that in 1619, finding the passage corrupt, altered it entirely. He reads:

Where we left him at sea tumbled and lost—

The corresponding rhyme, *coast*, shews that *left*, in the first edition, was only a misprint for *lost*. MALONE.

<sup>3</sup> —The city striv'd

*God Neptune's annual feast to keep*:] The citizens *wied* with each other in celebrating the feast of Neptune. This harsh expression was forced upon the author by the rhyme. MALONE.

<sup>4</sup> *And to him in his barge with fervour hies*.] This is one of the few passages in this play, in which the error of the first copy is corrected in the second. The eldest quarto reads unintelligibly—

—with *former hies*. MALONE.

<sup>5</sup> *In your supposing once more put your sight*;

*Of heavy Pericles think this the bark*:] Once more put your sight under the guidance of your imagination. Suppose you see what we cannot



Where, what is done in action, more, if might<sup>6</sup>,  
Shall be discover'd ; please you, sit, and hark. [*Exit.*]

cannot exhibit to you ; think this stage, on which I stand, the bark of the melancholy Pericles. So before :

“ In your imagination hold

“ This stage, the ship, upon whose deck

“ The sea-tofs'd Pericles appears to speak.”

Again, in *K. Henry V* :

“ ——— Behold

“ In the quick forge and working-house of *thought*.”

Again, *ibidem* :

“ ——— your eyes advance

“ After your *thoughts*.”

Again, *ibidem* :

“ Work, work your *thoughts*, and therein see a siege.”

Again, *ibidem* :

“ Play with your *fancies*, and in them behold

“ Upon the hempen tackle ship-boys climbing ;” &c.

Again, in *K. Richard III.*

“ ——— all will come to nought ;

“ When such bad dealing must be *seen in thought*.”

The quarto, 1609, reads :

Of heavy Pericles think this *his* bark ;

and such also is the reading of the copy printed in 1619. The folio reads—*On* heavy Pericles, &c. If this be right, the passage should be regulated differently :

And to him in his barge with fervour hies,

In your supposing.—Once more put your sight

*On* heavy Pericles ; &c.

You must now aid me with your imagination, and suppose Lyfimachus hastening in his barge to go on board the Tyrian ship. Once more behold the melancholy Pericles, &c. But the former is, in my opinion, the true reading. To exhort the audience merely to behold Pericles, was very unnecessary ; as in the ensuing scene, he would of course be represented to them. Gower's principal office in these choruses is, to persuade the spectators, not to use, but to disbelieve, their eyes. MALONE.

<sup>6</sup> *Where, what is done in action, more, if might,*] *Where all that may be displayed in action, shall be exhibited ; and more should be shown, if our stage would permit.* The poet seems to be aware of the difficulty of representing the ensuing scene. *More, if might*—is the reading of the first quarto. The modern copies read, unintelligibly,—*more of might*.

MALONE.

SCENE

## S C E N E I.

*On board Pericles' ship, off Mitylene. A close Pavilion on deck, with a curtain before it; Pericles within it, reclined on a couch. A barge lying beside the Tyrian vessel.*

*Enter two Sailors, one belonging to the Tyrian vessel, the other to the barge; to them* HELICANUS.

*Tyr. Sail.* Where is the lord Helicanus? He can resolve you. [*To the Sailor of Mitylene.*]*—O, here he is. Sir, there is a barge put off from Mitylene, and in it is Lysimachus the governour, who craves to come aboard. What is your will?*

*Hel.* That he have his. Call up some gentlemen.

*Tyr. Sail.* Ho, gentlemen! my lord calls.

*Enter two Gentlemen.*

*1. Gent.* Doth your lordship call?

*Hel.* Gentlemen, there is some of worth would come aboard; I pray, greet them fairly\*.

[*The Gentlemen and the two Sailors descend, and go on board the barge.*]

*Enter, from thence, LYSIMACHUS and Lords; the Tyrian Gentlemen, and the two Sailors.*

*Tyr. Sail.* Sir,  
This is the man that can, in aught you would,  
Resolve you.

*Lys.* Hail, reverend sir! The gods preserve you!

*Hel.* And you, sir, to out-live the age I am,  
And die as I would do.

*Lys.* You wish me well.

Being on shore, honouring of Neptune's triumphs,  
Seeing this goodly vessel ride before us,  
I made to it, to know of whence you are.

*Hel.* First, what is your place?

*Lys.* I am

The governour of this place you lie before.

*Hel.* Sir, our vessel is of Tyre, in it the king;

\* —greet them fairly.] Thus the folio. The quarto, 1609, has —greet him fairly. MALONE.

A man, who for this three months hath not spoken  
To any one, nor taken sustenance,  
But to prorogue his grief?<sup>7</sup>

*Lyf.* Upon what ground is his distemperature?

*Hel.* Sir, it would be too tedious to repeat\*;  
But the main grief of all springs from the loss  
Of a beloved daughter and a wife.

*Lyf.* May we not see him?

*Hel.* You may, but bootless

Is your sight; he will not speak to any.

*Lyf.* Yet let me obtain my wish.

*Hel.* Behold him, sir: [*Pericles discovered*<sup>8</sup>.] this was  
a goodly person,  
Till the disaster, that, one mortal night,  
Drove him to this<sup>9</sup>.

<sup>7</sup> But to prorogue his grief.] To lengthen or prolong his grief. The modern editions read unnecessarily,

But to prolong his grief.

*Prorogued* is used by our author in *Romeo and Juliet* for *delayed*:

"My life were better ended by their hate,

"Than death *prorogued*, wanting of thy love." MALONE.

\* Sir, it would be, &c.] For the insertion of the supplemental word (*Sir*) here and in the next speech but one, as well as in the first address of Helicanus to Lyfimachus, I am accountable. MALONE.

<sup>8</sup> *Pericles discovered*.] Few of the stage-directions that have been given in this and the preceding acts, are found in the old copy. In the original representation of this play, Pericles was probably placed in the back part of the stage, concealed by a curtain, which was here drawn open. The antient narratives represent him as remaining in the cabin of his ship. Thus, in the *Confessio Amantis* it is said,

"But for all that, though hem be lothe,

"He [*Athenagoras*, the governour of Mitylene,] fonde the ladder, and *downe* he goeth,

"And to him spake."——

So, also in *K. Appolyn of Thyre*, 1510: "He is here *benethe* in tenebres and obscurete, and for nothing that I may doe he wyll not yssue out of the place where as he is."—But as in such a situation Pericles would not be visible to the audience, a different stage-direction is now given. MALONE.

<sup>9</sup> Till the disaster, that, one mortal night,

Drove him to this.] The copies all read—one mortal night. The word, which I suppose the author to have written, affords an easy sense. *Mortal*, is here used for *pernicious*, *destructive*. So, in *Macbeth*:

"Hold fast the mortal sword." MALONE.

*Lys.* Sir king, all hail! the gods preserve you! Hail,  
Royal sir!

*Hel.* It is in vain; he will not speak to you.

1. *Lord.* Sir, we have a maid<sup>1</sup> in Mitylene, I durst  
wager,

Would win some words of him.

*Lys.* 'Tis well bethought.

She, questionless, with her sweet harmony,  
And other chosen attractions, would allure,  
And make a battery through his deafen'd parts,  
Which now are mid-way stopp'd<sup>2</sup>:  
She is all happy, as the fairest of all,

<sup>1</sup> *Sir, we have a maid, &c.*] This circumstance resembles another  
in *All's Well that Ends Well*, where Lafew gives an account of  
Helena's attractions to the king, before she is introduced to attempt  
his cure. STEVENS.

<sup>2</sup> *And make a battery through his deafen'd parts,*

*Which now are mid-way stopp'd:*] The earliest quarto reads—*de-  
fend* parts. I have no doubt that the poet wrote—through his *deafen'd*  
parts,—i. e. his ears; which were to be assailed by the melodious voice  
of Marina. In the old quarto few of the participles have an elision-  
mark. This kind of phraseology, though it now appears uncouth,  
was common in our author's time.

Thus, in the poem entitled *Romeus and Juliet*:

"Did not thy parts, fordon with pain, languish away and  
pine?"

Again, more appositely, *ibidem*:

"Her dainty tender parts 'gan shiver all for dread;

"Her golden hair did stand upright upon her chillish head."

Again, in our poet's *Venus and Adonis*:

"Or, were I deaf, thy outward parts would move

"Each part in me that were but sensible."

Again, in his 69th Sonnet:

"Those parts of thee, that the world's eye doth view," &c.

*Stopp'd* is a word which we frequently find connected with the ear.  
So, in *K. Richard II.*:

"Gaunt. My death's sad tale may not undeaf his ear.

"York. No; it is stopp'd with other flattering sounds."

MALONE.

One of the copies reads *defended*, the other *defend*. The author's  
word was, I suppose, *defenc'd*. So, in the *Merry Wives of Windsor*:  
"I could drive her then from the ward of her purity, her reputation,  
and a thousand other her *defences*, which are now too strongly embat-  
tled against me." STEVENS.

And, with her fellow-maids, is now upon  
The leafy shelter<sup>3</sup>, that abuts against  
The island's side.

[*He whispers one of the attendant Lords.—Exit Lord,  
in the barge of Lyfimachus*<sup>4</sup>.

*Hel.*

3 *And, with her fellow-maids, is now upon*

*The leafy shelter,*] Marina might be said to be under the leafy shelter, but I know not how she could be upon it; nor have I a clear idea of a shelter abutting against the side of an island. I would read,

————— is now upon  
The leafy shelter, that abuts against  
The island's side.

i. e. the *shelving bank* near the sea-side, shaded by adjoining trees. It appears from Gower, that the feast of Neptune was celebrated on the *strand*:

“ The lordes both and the commune  
“ The high festes of Neptune  
“ Upon the *strende*, at rivage,  
“ As it was custome and usage,  
“ Solempneliche thei be figh.”

So before in this scene:

Being on *shore*, honouring of Neptune's triumphs,—.

Marina and her fellow-maids, we may suppose, had retired a little way from the croud, and seated themselves under the adjoining trees, to see the triumph. This circumstance was an invention of the poet's. In *K. Appolyn of Thyre*, Tharsye, the Marina of this play, is brought from the *berdel* where she had been placed. In the *Confessio Amantis*, she is summoned, by order of the governour, from *the bonest bruse* to which she had retreated.—The words *with* and *is*, which I have inserted, are not in the old copy. MALONE.

*The leafy shelter*—] I suppose that the printer, or copyist, meeting here with an uncommon word, corrupted it. Perhaps the poet wrote —*lewissell*, i. e. *leafy seat*, from the Saxon *lese folium*, and *setl*, *sedes*. So, in Chaucer's *Persones Tale*, p. 183. last edit. “right as the gay *lewissell* at the tavern,” &c. See also Mr. Tyrwhitt's note on line 4059.

Some word, however, may have been omitted, or the verse is defective. We might then read,

“ She is all happy as the fairest of all,  
“ And with her fellow-maids is now upon  
“ The *lewissell* that *close* abuts against  
“ The island's side.” STEEVENS.

4 *Exit Lord, in the barge of Lyfimachus.*] It may seem strange that a fable should have been chosen to form a drama upon, in which the  
greate

*Hel.* Sure all's effectless; yet nothing we'll omit  
That bears recovery's name. But, since your kindness  
We have stretch'd thus far, let us beseech you,  
That for our gold we may provision have,  
Wherein we are not destitute for want,  
But weary for the staleness.

*Lys.* O, sir, a courtesy,  
Which if we should deny, the most just God  
For every graff would send a caterpillar,  
And so inflict our province<sup>5</sup>.—Yet once more  
Let me entreat to know at large the cause  
Of your king's sorrow.

*Hel.* Sit, sir<sup>6</sup>, I will recount it to you;—but see,  
I am prevented.

*Enter, from the barge, Lord, MARINA, and a young lady.*

*Lys.* O, here's the lady  
That I sent for. Welcome, fair one!—Is't not  
A goodly presence?<sup>7</sup>

*Hel.*

greater part of the business of the last act should be transacted at sea; and wherein it should even be necessary to produce two vessels on the scene at the same time. But the customs and exhibitions of the modern stage give this objection to the play before us a greater weight than it really has. It appears, that, when *Pericles* was originally performed, the theatres were furnished with no such apparatus as by any stretch of the imagination could be supposed to present either a sea, or a ship; and that the audience were contented to behold vessels sailing in and out of port, in their *mind's eye* only. This licence being once granted to the poet, the lord, in the instance now before us, walked off the stage, and returned again in a few minutes, leading in Marina, without any sensible impropriety; and the present drama, exhibited before such indulgent spectators, was not more inconvenient in the representation than any other would have been. See *The Historical Account of the English Stage*, Vol. I. Part II. MALONE.

<sup>5</sup> *And so inflict our province.*] Thus all the copies. But I do not believe *to inflict* was ever used by itself in the sense of *to punish*. The poet probably wrote—*And so afflict our province*. MALONE.

<sup>6</sup> *Sit, sir,*] Thus the eldest quarto. The modern editions read—*Sir, sir*. MALONE.

<sup>7</sup> ——— is't not

*A goodly presence?*] Is she not beautiful in her form? So, in *King John*:

*Hel.* She's a gallant lady.

*Lyf.* She's such a one, that were I well assur'd  
Came of a gentle kind, and noble stock,  
I'd wish no better choice, and think me rarely wed.  
Fair one, all goodness that consists in bounty  
Expect even here, where is a kingly patient<sup>2</sup> :  
If that thy prosperous and artificial feat<sup>3</sup>

" Lord of thy presence, and no land beside."

All the copies read, I think corruptly,

— is it not a goodly present? MALONE.

<sup>2</sup> Fair one, all goodness that consists in bounty

*Expect even here, where is a kingly patient :*] The quarto, 1609, reads :

Fair on, all goodness that consists in beauty, &c.

The editor of the second quarto in 1619, finding this unintelligible, altered the text, and printed—Fair and all goodness, &c. which renders the passage nonsense.—One was formerly written on; and hence they are perpetually confounded in our ancient dramas. See Vol. IV. p. 511, n. 7. The latter part of the line, which was corrupt in all the copies, has been happily amended by Mr. Steevens. MALONE.

I should think, that instead of *beauty* we ought to read *bounty*. All the good that consists in *beauty* she brought with her. But she had reason to expect the bounty of her kingly patient, if she proved successful in his cure. Indeed Lysimachus tells her so afterwards in clearer language. The present circumstance puts us in mind of what passes between Helena and the King, in *All's Well That Ends Well*.

STEEVENS.

<sup>3</sup> *If that thy prosperous and artificial feat, &c.*] "Veni ad me, Tharsia;" (says Athenagoras) "ubi nunc est ars studiorum tuorum, ut consoletis dominum navis in tenebris sedentem; ut provokes eum exire ad lucem, quia nimis dolet pro conjuge et filia sua?"—*Gesta Romanorum*, p. 586, edit. 1558.

The old copy has—artificial *fate*. For this emendation the reader is indebted to Dr. Percy. *Feat* and *fate* are at this day pronounced in Warwickshire alike; and such, I have no doubt, was the pronunciation in the time of Queen Elizabeth. Hence the two words were easily confounded. See Vol. X. p. 20, n. 3.

A passage in *Measure for Measure* may add support to Dr. Percy's very happy emendation :

" ——— In her youth —

" There is a prone and speechless dialect,

" Such as moves men; besides, she hath a *prosperous art*,

" When she will play with reason and discourse,

" And well she can persuade." MALONE,

Can

Can draw him but to answer thee in aught,  
Thy sacred physick shall receive such pay  
As thy desires can wish.

*Mar.* Sir, I will use  
My utmost skill in his recovery, provided  
That none but I and my companion-maid  
Be suffer'd to come near him.

*Lyf.* Come, let us leave her, and the gods make her  
prosperous! [*Marina sings*].

*Lyf.* Mark'd he your musick?

*Mar.* No, nor look'd on us.

*Lyf.* See, she will speak to him.

*Mar.* Hail, sir! my lord, lend ear.

*Per.* Humph! ha!

*Mar.* I am a maid,  
My lord, that ne'er before invited eyes,  
But have been gaz'd on like a comet\*: she speaks,  
My lord, that, may be, hath endur'd a grief  
Might equal yours, if both were justly weigh'd.  
Though wayward fortune did malign my state,  
My derivation was from ancestors

\* *Marina sings.*] This song (like most of those sung in the old plays) has not been preserved. Perhaps it might have been formed on the following lines in *Gesta Romanorum*, (or some translation of it) which *Tharsia* is there said to have sung to King Apollonius:

"Per scorta [f. heu!] gradior, sed scorti conscia non sum;

"Sic spinis rosa [f. quæ] nescit violari ullis.

"Corruit et [f. en] raptor gladii ferientis ab ictu;

"Tradita lenoni non sum violata pudore,

"Vulnera cessassent animi, lacrimæque deessent,

"Nulla ergo melior, si noscam certa parentes.

"Unica regalis generis sum stirpe creata;

"Ipse, jubente Deo, lætari credo aliquando.

"Fuge [f. terge] modo lacrimas, curam dissolve molestam;

"Redde polo faciem, mentemque ad sidera tolle:

"Jam [f. Nam] Deus est hominum plasmator, rector et  
auctor,

"Non finit has lacrimas casto finire labore." MALONE.

\* — that ne'er before invited eyes,

But have been gaz'd on like a comet:] So, in *K. Henry IV.*

"By being seldom seen, I could not stir,

"But, like a comet, I was wonder'd at." MALONE.



Who stood equivalent with mighty kings:  
 But time hath rooted out my parentage,  
 And to the world and aukward casualties<sup>2</sup>  
 Bound me in servitude.—I will defist;  
 But there is something glows upon my cheek,  
 And whispers in mine ear, *Go not till he speak.* [*Aside.*]

*Per.* My fortunes—parentage—good parentage—  
 To equal mine!—was it not thus? what say you?

*Mar.* I said, my lord, if you did know my parentage,  
 You would not do me violence.

*Per.* I do  
 Think so.—Pray you, turn your eyes upon me.  
 You are like something, that—What country-woman?  
 Here of these shores<sup>3</sup>?

*Mar.* No, nor of any shores:  
 Yet I was mortally brought forth, and am  
 No other than I appear.

*Per.* I am great with woe, and shall deliver weeping<sup>4</sup>.

<sup>2</sup> — and aukward casualties —] *Aukward* is adverse. Our author has the same epithet in the *Second Part of K. Henry VI.*

“ And twice by aukward wind from England’s bank  
 “ Drove back again.” STEEVENS.

<sup>3</sup> *I do*

*Think so.—Pray you, turn your eyes upon me.*

*You are like something, that—What country-woman?*

*Here of these shores?*] This passage is so strangely corrupted in the first quarto and all the other copies, that I cannot forbear transcribing it:

*Per.* I do thinke so, pray you turne your eyes upon me, your like something that, what countrey women heare of these shewes,

*Mar.* No nor of any shewes, &c.

For the ingenious emendation, —*shores*, instead of *shewes*, — (which is so clearly right, that I have not hesitated to insert it in the text,) as well as the happy regulation of the whole passage, I am indebted to the patron of every literary undertaking, my friend, the Earl of Charlemont. MALONE.

<sup>4</sup> *I am great with woe, and shall deliver weeping.*] So, in *King Richard II.*

“ — Green, thou art the midwife to my woe,

“ And Bolinbroke my sorrow’s dismal heir:

“ Now hath my soul brought forth her prodigy,

“ And I, a gasping new-deliver’d mother,

“ Have woe to woe, sorrow to sorrow join’d.” MALONE:

My

My dearest wife was like this maid, and such a one  
 My daughter might have been; my queen's square brows;  
 Her stature to an inch; as wand-like straight;  
 As silver-voic'd; her eyes as jewel-like,  
 And cas'd as richly<sup>5</sup>: in pace another Juno<sup>6</sup>;  
 Who starves the ears she feeds, and makes them hungry,  
 The more she gives them speech<sup>7</sup>.—Where do you live?

*Mar.* Where I am but a stranger: from the deck  
 You may discern the place.

*Per.* Where were you bred?  
 And how atchiev'd you these endowments, which  
 You make more rich to owe<sup>8</sup>?

*Mar.* If I should tell my history, it would seem  
 Like lies disdain'd in the reporting.

*Per.* Pr'ythee speak;  
 Falseness cannot come from thee, for thou look'st

<sup>5</sup> *Her eyes as jewel-like,  
 And cas'd as richly:]* So, in *K. Lear*:

“ ——— and, in this habit,

“ Met I my father with his bleeding rings,

“ Their precious stones new-lost.”

Again, *ibidem*:

“ What, with the case of eyes?” *MALONE.*

<sup>6</sup> — in pace another Juno;] So, in *the Tempest*:

“ ——— Highest queen of state,

“ Great Juno comes; I know her by her gait.” *MALONE.*

<sup>7</sup> *Who starves the ears she feeds, and makes them hungry,*

*The more she gives them speech.]* So, in *Antony and Cleopatra*:

“ ——— other women cloy

“ The appetites they feed, but she makes hungry,

“ Where most she satisfies.”

Again, in *Hamlet*:

“ As if increase of appetite did grow

“ By what it fed on.” *MALONE.*

<sup>8</sup> *And how atchiev'd you these endowments, which*

*You make more rich to owe?] To owe in ancient language is to possess.* So, in *Orbello*:

“ ——— that sweet sleep

“ That thou ow'd'st yesterday.”

The meaning of the compliment is:—These endowments, however valuable in themselves, are heighten'd by being in your possession. They acquire additional grace from their owner. Thus also one of Timon's flatterers:

“ You mend the jewel by the wearing it.” *STEEVENS.*

Modest

Modest as justice, and thou seem'st a palace  
 For the crown'd truth to dwell in<sup>9</sup>: I'll believe thee,  
 And make my senses credit thy relation,  
 To points that seem impossible; for thou look'st  
 Like one I lov'd indeed. What were thy friends?  
 Didst thou not say<sup>1</sup>, when I did push thee back,  
 (Which was when I perceiv'd thee,) that thou cam'st  
 From good descending?

*Mar.* So indeed I did.

*Per.* Report thy parentage. I think thou said'st,  
 Thou hadst been toils'd from wrong to injury,  
 And that thou thought'st thy griefs might equal mine,  
 If both were open'd.

*Mar.* Some such thing indeed  
 I said, and said no more but what my thoughts  
 Did warrant me was likely.

*Per.* Tell thy story;  
 If thine consider'd prove the thousandth part  
 Of my endurance, thou art a man, and I  
 Have suffer'd like a girl<sup>2</sup>: yet thou dost look

<sup>9</sup> ——— a palace

*For the crown'd truth to dwell in:*] It is observable that our poet, when he means to represent any quality of the mind as eminently perfect, furnishes the imaginary being whom he personifies, with a crown. Thus, in his 114th Sonnet:

“ Or whether doth my mind, being crown'd with you,  
 “ Drink up the monarch's plague, this flattery?”

Again, in his 37th Sonnet:

“ For whether beauty, birth, or wealth, or wit,  
 “ Or any of these all, or all, or more,  
 “ Entitled in thy parts do crown'd sit,—”

Again, in *Romeo and Juliet*:

“ Upon his brow shame is ashamed to sit,  
 “ For 'tis a throne, where honour may be crown'd,  
 “ Sole monarch of the universal earth.”

See Vol. IX. p. 154, n. 5. MALONE.

<sup>1</sup> *Didst thou not say,*] All the copies read—*Didst thou not say.* It was evidently a false print in the first edition. MALONE.

<sup>2</sup> *Some such thing indeed*—] For the insertion of the word *indeed*, I am accountable. MALONE.

<sup>2</sup> ——— thou art a man, and I

*Have suffer'd like a girl:*] So, in *Macbeth*:

“ If trembling I inhibit thee, protest me:  
 “ The baby of a girl.” MALONE.

Like

Like Patience, gazing on kings' graves<sup>3</sup>, and smiling  
 Extremity out of act<sup>4</sup>. What were thy friends?  
 How lost thou them?—Thy name, my most kind virgin?  
 Recount, I do beseech thee, come, sit by me<sup>5</sup>.

*Mar.* My name is Marina.

*Per.* O, I am mock'd,  
 And thou by some incensed god sent hither,  
 To make the world to laugh at me.

*Mar.* Patience, good sir, or here I'll cease.

*Per.* Nay, I'll be patient; thou little know'st  
 How thou dost startle me, to call thyself  
 Marina.

*Mar.* The name was given me by one  
 That had some power; my father, and a king.

<sup>3</sup> Like Patience, gazing on kings' graves,] So, in *Twelfth Night*:

“ She sat, like Patience on a monument,

“ Smiling at Grief.”

Again, in *The Rape of Lucrece*, 1594:

“ Onward to Troy with the blunt swains he goes;

“ So mild, that Patience seem'd to scorn his woes.” MALONE.

<sup>4</sup> ——— and smiling

Extremity out of act.] By her beauty and patient meekness disarming Calamity, and preventing her from using her up-lifted sword. So, in *K. Henry IV.* P. II.

“ And hangs resolv'd correction in the arm,

“ That was uprear'd to execution.”

Extremity (though not personified as here) is in like matter used in *King Lear*, for the utmost of human suffering:

“ ——— another,

“ To amplify too much, would make much more,

“ And top extremity.” MALONE.

<sup>5</sup> How lost thou them?—Thy name, my most kind virgin?

*Recount, I do beseech thee; come, sit by me.*] All the copies read—How lost thou thy name, my most kind virgin, recount, &c. But Marina had not said any thing about her name. She had indeed told the king, that “ Time had rooted out her parentage, and to the world and awkward casualties bound her in servitude:”—Pericles, therefore, naturally asks her, by what accident she had lost her friends; and at the same time desires to know her name. Marina answers his last question first, and then proceeds to tell her history. The insertion of the word *them*, which I suppose to have been omitted by the negligence of the compositor, renders the whole clear.—The metre of the line, which was before defective, and Marina's answer, both support the conjectural reading of the text. MALONE.

*Per.*

*Per.* How! a king's daughter, and call'd Marina?

*Mar.* You said you would believe me; but, not to be  
A troubler of your peace<sup>6</sup>, I will end here.

*Per.* But are you flesh and blood? Have you a working  
pulse,

And are no fairy-motion<sup>7</sup>? Well, speak on.  
Where were you born? and wherefore call'd Marina.

*Mar.* Call'd Marina, for I was born at sea.

*Per.* At sea? who was thy mother?

*Mar.* My mother was the daughter of a king;  
Who died the very minute I was born<sup>8</sup>,  
As my good nurse Lychorida hath oft  
Deliver'd weeping.

*Per.* O, stop there a little!

<sup>6</sup> — a troubler of your peace,] Thus the earliest quarto. So, in  
*K. Richard III.*

“ And then hurl down their indignation

“ On thee, the troubler of the poor world's peace.”

The folios and the modern editions read—*a trouble of your peace.*

MALONE

<sup>7</sup> *But are you flesh and blood? Have you a working pulse,  
And are no fairy-motion?*] In the old copy this passage is thus ex-  
hibited:

But are you flesh and blood?

Have you a working pulse, and are no fairy?

Motion well, speak on, &c.

The present regulation was suggested by Mr. Mason. Mr. Steevens  
would read,

— and are no fairy?

*No motion?—*

i. e. no puppet dress'd up to deceive me. So, in the *Two Gentlemen  
of Verona*:

“ Oh excellent motion! oh exceeding puppet!” MALONE.

This passage should be pointed thus:

Have you a working pulse? and are no fairy-motion?

That is, “ Have you really life in you, or are you merely a pup-  
pet formed by enchantment; the work of fairies?” The reading of  
the old copy cannot be right, for fairies were supposed to be animated  
beings, and to have working pulses, as well as men. MASON.

<sup>8</sup> *Who died the very minute I was born,*] Either the construction is  
—My mother, who died the very minute I was born, was the daughter  
of a king,—or we ought to read:

*She died the very minute, &c.* STEEVENS.

The word *very* I have inserted to complete the metre. MALONE.

This

This is the rarest dream that e'er dull sleep  
Did mock sad fools withal: this cannot be  
My daughter buried. [*Aside.*] Well:—where were you  
bred?

I'll hear you more, to the bottom of your story,  
And never interrupt you.

*Mar.* You'll scarce believe me; 'twere best I did give  
o'er?

*Per.* I will believe you by the syllable<sup>s</sup>  
Of what you shall deliver. Yet, give me leave:—  
How came you in these parts? where were you bred?

*Mar.* The king, my father, did in Tharsus leave me;  
Till cruel Cleon, with his wicked wife,  
Did seek to murder me: and having woo'd

<sup>7</sup> You'll scarce believe me; 'twere best I did give o'er.] All the old  
copies read—You scorn, believe me, &c. The reply of Pericles in-  
duces me to think the author wrote:

*You'll scarce believe me; 'twere best, &c.*

Pericles had expressed no scorn in the preceding speech, but, on the  
contrary, great complacency and attention. So also, before:

———— Pr'ythee speak:

Falseness cannot come from thee—

———— I'll believe thee, &c.

The false prints in this play are so numerous, that the greatest latitude  
must be allowed to conjecture. MALONE.

I think we should read:

You scorn believing me; (or, belief in me) 'twere best, &c.  
and this is authorised by Pericles' reply: "I will believe you,"—

Marina regards the speech of Pericles as expressive of scorn, because  
he has just told her that what she has said is—the rarest dream; assur-  
ing her at the same time that she cannot be his daughter. He desires  
her indeed to advance in her story; but has not yet declared that he  
will believe it. It is for this reason that she styles his behaviour con-  
temptuous. STEEVENS.

The words, *This is the rarest dream, &c.* are not addressed to Marina,  
but spoken aside. MALONE.

<sup>8</sup> I will believe you by the syllable, &c.] i. e. I will believe every  
word you say. So, in *Macheth*:

"To the last syllable of recorded time."

Again, in *All's Well That Ends Well*:

"To the utmost syllable of your worthiness." STEEVENS.

A villain

A villain to attempt it, whom having drawn to do't<sup>9</sup>,  
 A crew of pirates came and rescued me;  
 Brought me to Mitylene. But, good fir, whither  
 Will you have me? Why do you weep? It may be,  
 You think me an impostor; no, good faith;  
 I am the daughter to king Pericles,  
 If good king Pericles be.

*Per.* Ho, Helicanus!

*Hel.* Calls my lord?

*Per.* Thou art a grave and noble counsellor,  
 Most wise in general; tell me, if thou canst,  
 What this maid is, or what is like to be,  
 That thus hath made me weep?

*Hel.* I know not; but  
 Here is the regent, fir, of Mitylene  
 Speaks nobly of her.

*Lys.* She never would tell  
 Her parentage; being demanded that,  
 She would sit still and weep.

*Per.* O Helicanus, strike me, honour'd fir;  
 Give me a gash, put me to present pain;  
 Lest this great sea of joys rushing upon me,  
 O'er-bear the shores of my mortality,

<sup>9</sup> —whom *having drawn to do't,*] This mode of phraseology, though now obsolete, was common in Shakspeare's time, So, in *The Tempest*:

"Some food we had, and some fresh water, that

"A noble Neapolitan, Gonzalo,

"Out of his charity, (*who* being then appointed

"Master of this design) did give us," &c.

Again, in *The Winter's Tale*:

"——— This your son-in-law,

"And son unto the king, (*whom* heavens directing,)

"Is troth-plight to your daughter."

See also Vol. VII. p. 239, n. 5.

When the former edition of this play was printed, I imagined the original copy printed in 1609, read—*who* having drawn to do't, not observing the mark of abbreviation over the letter *o*, (*whō*) which shews the word intended was *whom*. MALONE.

And

And drown me with their sweetness<sup>1</sup>. O, come hither,  
 Thou that beget'st him that did thee beget;  
 Thou that wast born at sea, buried at Tharsus,  
 And found at sea again!—O Helicanus,  
 Down on thy knees, thank the holy gods, as loud  
 As thunder threatens us: This is Marina.—  
 What was thy mother's name? tell me but that,  
 For truth can never be confirm'd enough,  
 Though doubts did ever sleep<sup>2</sup>.

*Mar.* First, sir, I pray, what is your title?

*Per.* I

Am Pericles of Tyre; but tell me now  
 My drown'd queen's name; (as in the rest you said,  
 Thou hast been god-like-perfect;) the heir of king-  
 doms,

And a mother like to Pericles, thy father<sup>3</sup>.

*Mar.* Is it no more to be your daughter, than

<sup>1</sup> *And drown me with their sweetness.*] We meet a kindred thought in the *Merchant of Venice*:

“O love, be moderate, allay thy ecstasy,

“In measure rain thy joy, scant this excess,

“I feel too much thy blessing; make it less,

“For fear I surfeit.” MALONE.

<sup>2</sup> *Though doubts did ever sleep.*] i. e. in plain language, *though nothing ever happened to awake a scruple or doubt concerning your veracity.* STEEVENS.

<sup>3</sup> —the heir of kingdoms,

*And a mother like to Pericles, thy father.*] The old copy has—  
 And another like to Pericles thy father.

There can be no doubt that there is here a gross corruption. The correction which I have made, affords an easy sense. The mother of Marina was the heir of kingdoms, and in that respect resembled Pericles.

I believe the same error has happened in *Hamlet*, where in Act V. sc. ii. we find—“Is't not possible to understand in another tongue?” instead of which I believe the poet wrote, “Is't possible not to understand in a mother tongue?”

This error actually happened in the first edition of Sir Francis Bacon's Essay on *The Advancement on Learning*, B. II. p. 60, 4to. 1605: “—by the art of grammar, whereof the use in another tongue is small; in a foreign tongue more.” In the table of Errata we are desired to read—a mother tongue. MALONE.



To say, my mother's name was Thaisa?  
Thaisa was my mother, who did end  
The minute I began <sup>4</sup>.

*Per.* Now, blessing on thee, rise; thou art my child.  
Give me fresh garments. Mine own Helicanus,  
She is not dead at Tharsus, as she should have been,  
By savage Cleon: she shall tell thee all;  
When thou shalt kneel, and justify in knowledge  
She is thy very princess.—Who is this?

*Hel.* Sir, 'tis the governour of Mitylene,  
Who, hearing of your melancholy state,  
Did come to see you.

*Per.* I embrace you.  
Give me my robes; I am wild in my beholding.  
O heavens bless my girl! But hark; what musick!—  
Tell Helicanus, my Marina, tell him <sup>5</sup>  
O'er, point by point <sup>6</sup>, for yet he seems to doubt <sup>7</sup>,  
How sure you are my daughter.—But what musick?

*Hel.* My lord, I hear none.

*Per.* None?

The musick of the spheres: list, my Marina.

*Lys.* It is not good to cross him; give him way.

*Per.* Rarest sounds! do ye not hear?

<sup>4</sup> *Thaisa was my mother, who did end*  
The minute I began.] So, in *the Winter's Tale*:

“ ————— Lady,

“ Dear queen, *that ended when I but began*,

“ Give me that hand of yours to kifs.” MALONE.

<sup>5</sup> — But bark, *what musick!*

Tell Helicanus, my Marina, tell him—] Thus the earliest quarto,  
The quarto, 1619, and all the subsequent editions read,

But hark, what musick's this Helicanus? my  
Marina, &c. MALONE.

<sup>6</sup> O'er, point by point,—] So, in Gower:

“ Fro poynt to poynt all she hym tolde

“ That she hath long in herte holde,

“ And never durst make hir mone

“ But only to this lorde allone.” MALONE.

<sup>7</sup> — for yet he seems to doubt,] The old copies read—for yet he  
seems to doat. It was evidently a misprint. MALONE.

*Lys.* Musick? My lord, I hear—

*Per.* Most heavenly musick:

It nips me unto list'ning, and thick slumber

Hangs upon mine eyes; let me rest<sup>s</sup>. [*He sleeps.*]

*Lys.* A pillow for his head;—so leave him all.

[*The Curtain before the Pavillion of Pericles is closed.*]

Well, my companion-friends, if this but answer to

My just belief, I'll well remember you<sup>b</sup>.

[*Exeunt LYSIMACHUS, HELICANUS, MARINA,  
and attendant Lady.*]

<sup>s</sup> *Most heavenly musick:*

*It nips me unto list'ning, and thick slumber*

*Hangs, &c.] So, in Love's Labour's Lost:*

"Makes heaven drowsy with the harmony."

See Vol. II. p. 389, n. 2. STEEVENS.

So, in *K. Henry IV.* P. II.

"Let there be no noise made, my gentle friends;

"Unless some dull and favourable hand

"Will whisper musick to my weary spirit."

See Vol. V. p. 399, n. 2. MALONE.

<sup>b</sup> *Well, my companion-friends, if this but answer to*

*My just belief, I'll well remember you.]* These lines clearly belong to Marina. She has been for some time silent, and Pericles having now fallen into a slumber, she naturally turns to her companion, and assures her, that if she has in truth found her royal father, (as she has good reason to believe) she shall partake of her prosperity. It appears from a former speech in which the same phrase is used, that a lady had entered with Marina:

"Sir, I will use

"My utmost skill in his recovery; provided

"That none but I and my companion-maid

"Be suffer'd to come near him."

I would therefore read in the passage now before us,

*Well, my companion-friend——*

or, if the text here be right, we might read in the former instance—*my companion-maids.*—In the preceding part of this scene it has been particularly mentioned, that Marina was with her fellow-maids upon the leafy shelter, &c.

There is nothing in these lines that appropriates them to Lysimachus; nor any particular reason why he should be munificent to his friends because Pericles has found his daughter. On the other hand, this recollection of her lowly companion is perfectly suitable to the amiable character of Marina. MALONE.

## S C E N E II.

*The same.* PERICLES *on deck asleep*; Diana *appearing to him as in a vision.*

*Dia.* My temple stands in Ephesus<sup>1</sup>; hie thee thither,  
And do upon mine altar sacrifice.  
There, when my maiden priests are met together,  
Before the people all  
Reveal how thou at sea didst lose thy wife:  
To mourn thy crosses, with thy daughter's, call,  
And give them repetition to the life<sup>2</sup>.  
Or perform my bidding, or thou liv'st in woe:  
Do't, and be happy\*: by my silver bow  
Awake, and tell thy dream. [Diana disappears.]

<sup>1</sup> *My temple stands in Ephesus;*] This vision is formed on the following passage in Gower:

“ The hie God, which wolde hym kepe,

“ Whan that this kyng was fast aslepe,

“ By nightes tyme he hath hym bede

“ To sayle unto another stede:

“ To Ephesum he bad hym drawe,

“ And as it was that tyme lawe,

“ He shall do there hys sacrifice;

“ And eke he bad in all wise,

“ That in the temple, amongst all,

“ His fortune, as it is befalle,

“ Touchyng his daughter and his wife,

“ He shall be knowe upon his life.” MALONE.

<sup>2</sup> *And give them repetition to the life.*] The old copies read—to the like. For the emendation, which the rhyme confirms, the reader is indebted to Lord Charlemont. “ Give them repetition to the life,” means, as he observes, “ Repeat your misfortunes so feelingly and so exactly, that the language of your narration may imitate to the life the transactions you relate.” So, in *Cymbeline*:

“ ——— The younger brother, Cadwall,

“ Strikes life into my speech”

In *A Midsummer-Night's Dream*, these words are again confounded, for in the old copies we there find:

“ Two of the first, life coats in heraldry,” &c. MALONE.

\* —and be happy:] The word *be* I have supplied. MALONE.

*Per.*

*Per.* Celestial Dian, goddess argentine<sup>3</sup>,  
I will obey thee!—Helicanus!

*Enter* LYSIMACHUS, HELICANUS, and MARINA.

*Hel.* Sir.

*Per.* My purpose was for Tharsus, there to strike  
The inhospitable Cleon; but I am  
For other service first: toward Ephesus  
Turn our blown sails; erefoons I'll tell thee why.—  
Shall we refresh us, sir, upon your shore, [*to Lyfim.*  
And give you gold for such provision  
As our intents will need?

*Lys.* Sir,

With all my heart; and when you come ashore,  
I have another suit<sup>4</sup>.

*Per.* You shall prevail,  
Were it to woo my daughter; for it seems  
You have been noble towards her.

*Lys.* Sir, lend me your arm.

*Per.* Come, my Marina. [*Exeunt.*

*Enter* GOWER, before the Temple of Diana at Ephesus.

*Gow.* Now our sands are almost run;  
More a little, and then dumb<sup>5</sup>.

This,

<sup>3</sup> — goddess argentine,] That is, regent of the silver moon.  
So, in *The Rape of Lucrece*:

“Were Tarquin night, as he is but night’s child,

“The silver-shining queen he would disdain.”

“In the chemical phrase, (as Lord Charlemont observes to me,) a language well understood when this play was written, Luna or Diana means silver, as Sol does gold.” MALONE.

<sup>4</sup> *I have another suit.*] The old copies read—I have another sleight. But the answer of Pericles shews clearly that they are corrupt. The sense requires some word synonymous to request. I therefore read,—I have another suit. So, in *K. Henry VIII.*

“I have a suit which you must not deny me.” MALONE.

*I have another sleight.*] i. e. another contrivance. He either means, that he intends some farther entertainment for Pericles, or that he has a design relative to Marina. STEEVENS.

<sup>5</sup> *More a little, and then dumb.*] Permit me to add a few words more, and then I shall be silent. The old copies have *dum*; in which

This, as my last boon, give me<sup>6</sup>,  
 (For such kindness must relieve me,)  
 That you aptly will suppose,  
 What pageantry, what feats, what shows,  
 What minstrelsy, and pretty din,  
 The regent made in Mitylin,  
 To greet the king. So he has thriv'd,  
 That he is promis'd to be wiv'd  
 To fair Marina; but in no wise,  
 Till he had done his sacrifice<sup>7</sup>,  
 As Dian bade: whereto being bound,  
 The interim, pray you, all confound<sup>8</sup>.  
 In feather'd briefness sails are fill'd,  
 And wishes fall out as they're will'd,  
 At Ephesus, the temple see,  
 Our king, and all his company.  
 That he can hither come so soon,  
 Is by your fancy's thankful doom<sup>9</sup>.

[Exit.  
 SCENE

way I have observed in ancient books the word *dumb* was occasionally spelt. Thus in *The Metamorphosis of Pygmalion's Image*, by J. Marston, 1598:

"Look how the peevish papists crouch and kneel  
 "To some *dum* idoll with their offering."

There are many as imperfect rhymes in this play, as that of the present couplet. So, in a former chorus, *moons* and *dooms*. Again, at the end of this, *soon* and *doom*. Mr. Rowe reads—More a little, and then *done*. MALONE.

<sup>6</sup> *This, as my last boon, give me,*] The word *as*, which is not found in the old copies, was supplied by Mr. Steevens, to complete the metre.

MALONE.

<sup>7</sup> *Till he had done his sacrifice,*] That is, till *Pericles* had done his sacrifice. MALONE.

<sup>8</sup> *The interim, pray you, all confound.*] So, in *K. Henry V*:

"—— Myself have play'd

"The *interim*, by remembering you 'tis past."

To *confound*, here signifies, to consume. So, in *K. Henry IV. P. I.*

"He did *confound* the best part of an hour,

"Exchanging hardiment with great Glendower."

MALONE.

<sup>9</sup> *That he can hither come so soon,*

*Is by your fancy's thankful doom.*] As *soon* and *doom* are not rhymes exactly corresponding, I would rather read,—thankful *boon*.

*Thankful*

## SCENE III.

*The Temple of Diana at Ephesus; THAISA standing near the altar, as high priestess; a number of virgins on each side; CERIMON and other inhabitants of Ephesus attending.*

*Enter PERICLES, with his train; LYSIMACHUS, HELICANUS, MARINA, and a lady.*

*Per.* Hail Dian! to perform thy just command,  
I here confess myself the king of Tyre;  
Who, frighted from my country, did wed<sup>1</sup>  
At Pentapolis, the fair Thaisa.  
At sea in child-bed died she, but brought forth  
A maid-child call'd Marina; who, O goddess,  
Wears yet thy silver livery<sup>2</sup>. She at Tharsus  
Was nurs'd with Cleon; whom at fourteen years,  
He sought to murder: but her better stars  
Brought her to Mitylene; 'gainst whose shore  
Riding, her fortunes brought the maid aboard us,  
Where, by her own most clear remembrance, she  
Made known herself my daughter.

*Thankful boon may signify—the licence you grant us in return for the pleasure we have afforded you in the course of the play. So before in this Chorus:*

This as my last boon give me. STEEVENS.

We had similar rhymes before:

—— if king Pericles

Come not home in twice six moons,

He, obedient to their dooms,

Will take the crown.

I have, therefore, not disturbed the reading of the old copy.

MALONE.

<sup>1</sup> *Who, frighted from my country, did wed—*] Country must be considered as a trisyllable. So *entrance*, *semblance*, and many others.

MALONE.

<sup>2</sup> — *who, O Goddess,*

*Wears yet thy silver livery.*] i. e. her white robe of innocence, as being yet under the protection of the goddess of chastity. PERCY.

So, in Shakspeare's *Lover's Complaint*:

“There my white stole of chastity I daft.”

We had the same expression before:

“One twelve moons more she'll wear Diana's livery.”

MALONE.

*Thais*

*Thai.* Voice and favour!—

You are, you are—O royal Pericles<sup>3</sup>!— [*She faints.*

*Per.* What means the woman<sup>4</sup>? she dies! help, gentlemen!

*Cer.* Noble sir,  
If you have told Diana's altar true,  
This is your wife.

*Per.* Reverend appearer, no;  
I threw her o'er-board with these very arms.

*Cer.* Upon this coast, I warrant you.

*Per.* 'Tis most certain.

*Cer.* Look to the lady<sup>5</sup>;—O, she's but o'erjoy'd.  
Early in blust'ring morn<sup>5</sup> this lady was  
Thrown upon this shore. I op'd the coffin,  
Found there rich jewels<sup>6</sup>; recover'd her, and plac'd her  
Here in Diana's temple<sup>7</sup>.

*Per.* May we see them?

*Cer.* Great sir, they shall be brought you to my house,  
Whither I invite you<sup>8</sup>. Look, 'Thaïsa is  
Recovered.

<sup>3</sup> *You are, you are—O royal Pericles—*] The similitude between this scene, and the discovery in the last act of *the Winter's Tale*, will, I suppose, strike every reader. MALONE.

<sup>4</sup> *What means the woman?*] This reading was furnish'd by the second quarto. The first reads—What means the *mum*? MALONE.

<sup>4</sup> *Look to the lady;*] When lady Macbeth pretends to swoon, on hearing the account of Duncan's murder, the same exclamation is used. These words belong, I believe, to Pericles. MALONE.

<sup>5</sup> *Early in blust'ring morn—*] The author, perhaps, wrote,  
Early one blust'ring morn—. MALONE.

<sup>6</sup> *Found there rich jewels;*] The second quarto, the folios, and Mr. Rowe, read—*these* jewels. Pericles's next question shews that *these* could not be the poet's word. The true reading is found in the first quarto. It should be remembered, that Cerimon delivered these jewels to 'Thaïsa, (before she left his house) in whose custody they afterwards remained. MALONE.

<sup>7</sup> *Here in Diana's temple.*] The same situation occurs again in *the Comedy of Errors*, where Ægeon loses his wife at sea, and finds her at last in a nunnery. STEEVENS.

<sup>8</sup> — *they shall be brought you to my house,*

*Whither I invite you.*] This circumstance bears some resemblance to the meeting of Leontes and Hermione. The office of Cerimon is not unlike that of Paulina in *the Winters Tale*. STEEVENS.

*Thai.* O, let me look!  
If he be none of mine, my sanctity  
Will to my sense<sup>9</sup> bend no licentious ear,  
But curb it, spite of seeing. O, my lord,  
Are you not Pericles? Like him you spake,  
Like him you are: Did you not name a tempest,  
A birth, and death?

*Per.* The voice of dead Thaisa!

*Thai.* That Thaisa am I, supposed dead,  
And drown'd<sup>1</sup>.

*Per.* Immortal Dian!

*Thai.* Now I know you better.—  
When we with tears parted Pentapolis,  
The king, my father, gave you such a ring?

[*Shows a ring.*]

*Per.* This, this: no more, you gods! your present  
kindness  
Makes my past miseries sport<sup>2</sup>: You shall do well,  
That on the touching of her lips I may  
Melt, and no more be seen<sup>3</sup>. O come, be buried

<sup>9</sup> [to my sense—] *Sense* is here used for *sensual passion*. So also in *Measure for Measure* and in *Hamlet*. See Vol. IX. p. 336, n. 2.  
MALONE.

<sup>1</sup> —[supposed dead,  
And drown'd.] Supposed dead, and that my death was by drown-  
ing. MALONE.

<sup>2</sup> *This, this: no more, you gods! your present kindness  
Makes my past miseries sport:]* So, in *K. Lear*:

“It is a chance that does redeem all sorrows,

“That ever I have felt.” MALONE.

<sup>3</sup> ——— *I may*

*Melt, and no more be seen.]* This is a sentiment which Shakspeare  
never fails to introduce on occasions similar to the present. So, in  
*Orbello*:

“——— If it were now to die,

“’Twere now to be most happy,” &c.

Again, in *The Winter’s Tale*:

“If I might die within this hour, I have liv’d

“To die when I desire.” MALONE.

*Melt, and no more be seen.]* So, in one of the Psalms—“O spare  
me a little that I may recover my strength, before I go hence, and be  
no more seen.” STEEVENS.



A second time within these arms<sup>2</sup>.

*Mar.* My heart  
Leaps to be gone into my mother's bosom.

*Per.* Look, who kneels here! Flesh of thy flesh, Thaisa;  
Thy burden at the sea, and call'd Marina,  
For she was yielded there. [kneels to Thaisa]

*Thai.* Blest, and mine own<sup>3</sup>!

*Hel.* Hail, madam, and my queen!

*Thai.* I know you not.

*Per.* You have heard me say, when I did fly from  
Tyre,  
I left behind an ancient substitute.  
Can you remember what I call'd the man?  
I have nam'd him oft.

*Thai.* 'Twas Helicanus then.

*Per.* Still confirmation:  
Embrace him, dear Thaisa; this is he.  
Now do I long to hear how you were found;  
How possibly preserv'd; and whom to thank,  
Besides the gods, for this great miracle.

*Thai.* Lord Cerimon, my lord; this man, through whom  
The gods have shewn their power; that can from first  
To last resolve you.

*Per.* Reverend sir, the gods  
Can have no mortal officer more like  
A god than you. Will you deliver how  
This dead queen re-lives?

*Cer.* I will, my lord.  
Beseech you, first go with me to my house,  
Where shall be shewn you all was found with her;

<sup>2</sup> — O come, be buried

*A second time within these arms.] So, in the Winter's Tale:*

"Not like a corse; or if—not to be buried,

"But quick, and in mine arms." MALONE.

<sup>3</sup> *Blest, and mine own!] So, in The Winter's Tale:*

"—Tell me, mine own,

"Where hast thou been preserv'd? Where liv'd? How found

"Thy father's court?" MALONE.

How she came placed here in the temple;  
No needful thing omitted.

*Per.* Pure Diana!

I bless thee\* for thy vision, and will offer  
Night-oblations to thee. Thaisa, this prince,  
The fair-betrothed of your daughter†, shall  
Marry her at Pentapolis‡. And now,  
This ornament, that makes me look so dismal,  
Will I, my lov'd Marina, clip to form;  
And what this fourteen years no razor touch'd,  
To grace thy marriage-day, I'll beautify⁴.  
*Thai.* Lord Cerimon hath letters of good credit,

\* I bless thee—] For the insertion of the personal pronoun I am responsible. MALONE.

4 The fair-betrothed —] i. e. fairly contracted, honourably affianced. STEEVENS.

5 —Thaisa, this prince,

The fair-betrothed of your daughter, shall

Marry her at Pentapolis.] So, in the last scene of *The Winter's Tale*, Leontes informs Paulina,

“ — This your son-in-law,

And son unto the king, (whom heavens directing)

“ Is troth-plight to your daughter.” MALONE.

6 — And now,

This ornament, that makes me look so dismal,

Will I, my lov'd Marina, clip to form;

And what this fourteen years no razor touch'd,

To grace thy marriage-day, I'll beautify.] So, in *Much Ado About Nothing*: “ — the barber's man hath already been with him; and the old ornament of his cheek hath already stuff'd tennis balls.”

The author has here followed Gower, or *Gesta Romanorum*:

“ — this a vowe to God I make,

“ That I shall never for hir sake

“ My berde for no likynge shawe,

“ Till it befall that I have

“ In convenable time of age

“ Besette hir unto mariage.” *Conf. Amant.*

The word *so* in the first line, and the words—*my lov'd Marina* in the second, which both the sense and metre require, I have supplied.

MALONE.

The author is in this place guilty of a slight inadvertency. It was but a short time before, when Pericles arrived at Tharsus, and heard of his daughter's death, that he made a vow never to wash his face or cut his hair. MASON.

Sir, that my father's dead.

*Per.* Heavens make a star of him! Yet there, my queen,

We'll celebrate their nuptials, and ourselves  
Will in that kingdom spend our following days;  
Our son and daughter shall in Tyrus reign.  
Lord Cerimon, we do our longing stay,  
To hear the rest untold.—Sir, lead the way<sup>7</sup>. [*Exeunt.*

*Enter GOWER.*

*Gow.* In Antioch, and his daughter<sup>8</sup>, you have heard

Of monstrous lust the due and just reward :  
In Pericles, his queen and daughter, seen  
(Although assail'd with fortune fierce and keen,)  
Virtue preserv'd from fell destruction's blast,  
Led on by heaven, and crown'd with joy at last<sup>9</sup>.  
In Helicanus may you well descry  
A figure of truth, of faith, of loyalty :  
In reverend Cerimon there well appears,  
The worth that learned charity aye wears.

<sup>7</sup> *Sir, lead the way.*] Dr. Johnson has justly objected to the lame and impotent conclusion of the second part of *K. Henry IV.* "Come, will you hence?" The concluding line of *The Winter's Tale* furnishes us with one equally abrupt, and nearly resembling the present:—"Hastily lead away." This passage will justify the correction of the old copy now made. It reads—*Sir, leads the way.* MALONE.

<sup>8</sup> *In Antioch, and his daughter,*—] The old copies read—*In Antiochus* and his daughter, &c. The correction was suggested by Mr. Steevens. "So, (as he observes,) in Shakspeare's other plays, *France* for the king of France, *Morocco* for the king of Morocco," &c. MALONE.

<sup>9</sup> *Virtue preserv'd from fell destruction's blast,*

*Led on by heaven, and crown'd with joy at last.*] All the copies are here, I think, manifestly corrupt.—They read,

*Virtue preserv'd from fell destruction's blast—*

The gross and numerous errors of even the most accurate copy of this play, will, it is hoped, justify the liberty that has been taken on this and some other occasions.

It would be difficult to produce from the works of Shakspeare many couplets more spirited and harmonious than this. MALONE.

For

For wicked Cleon and his wife, when fame  
 Had spread their curfed deed, and honour'd name<sup>\*</sup>  
 Of Pericles, to rage the city turn;  
 That him and his they in his palace burn.  
 The gods for murder feemed fo content  
 To punifh them; although not done, but meant<sup>2</sup>.  
 So, on your patience evermore attending,  
 New joy wait on you! Here our play has ending<sup>3</sup>.

[Exit GOWER,

<sup>\*</sup> — and honour'd name—] The first and fecond quarto read—the honour'd name. The reading of the text, which appears to me more intelligible, is that of the folio 1664. *The city* is here ufed for the collective body of the citizens. MALONE.

<sup>2</sup> To punifh them, although not done, but meant.] The defective metre of this line in the old copy, induces me to think that the word *them*, which I have fupplied, was omitted by the carelefnefs of the printer. MALONE.

<sup>3</sup> The fragment of the MS. Poem, mentioned in the preliminary obfervations, has fuffered fo much by time, as to be fcarcely legible. The parchment on which it is written having been converted into the cover of a book, for which purpofe its edges were cut off, fome words are entirely loft. However, from the following concluding lines the reader may be enabled to form a judgment with refpect to the age of this piece :

..... thys was tranſlatyd almoſt at englondeſ ende  
 ..... to the makers ſtat tak ſich a mynde  
 .... have y take hys bedys on hond and fayd hys pat<sup>r</sup>. noſtr.  
 and crede

Thomas \* vicary y underſtonde at wymborne mynſtre in that ſtede

..... y thouzte zou have wryte hit is nouzt worth to be knowe

.. that wole the ſothe ywyte go thider and me wol the ſchewe.

On the ſubject of *Pericles* Lillo formed a tragedy of three acts, which was firſt repreſented in the year 1738.

To a former edition of this play were ſubjoined two Diſſertations; one written by Mr. Steevens, the other by me. In the latter I urged ſuch arguments as then appeared to me to have weight, to prove

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\* The letters in the Italick character were ſupplied by the conjecture of the late Mr. Tyrwhitt, who very obligingly examined this ancient fragment, and furniſhed me with the above extract.

that it was the entire work of Shakspeare, and one of his earliest compositions. Mr. Steevens on the other hand maintained, that it was originally the production of some elder playwright, and afterwards improved by our poet, whose hand was acknowledged to be visible in many scenes throughout the play. On a review of the various arguments which each of us produced in favour of his own hypothesis, I am now convinced that the theory of Mr. Steevens was right, and have no difficulty in acknowledging my own to be erroneous.

This play was entered on the Stationers' books, together with *Antony and Cleopatra*, in the year 1608, by Edward Blount, a bookseller of eminence, and one of the publishers of the first folio edition of his works. It was printed with Shakspeare's name in the title-page, in his life-time; but this circumstance proves nothing; because by the knavery of booksellers other pieces were also ascribed to him in his life-time, of which he indubitably wrote not a line. Nor is it necessary to urge in support of its genuineness, that at a subsequent period it was ascribed to him by several dramatick writers. I wish not to rely on any circumstance of that kind; because in all questions of this nature, internal evidence is the best that can be produced, and to every person intimately acquainted with our poet's writings, must in the present case be decisive. The congenial sentiments, the numerous expressions bearing a striking similitude to passages in his undisputed plays, some of the incidents, the situation of many of the persons, and in various places the colour of the style, all these combine to set the seal of Shakspeare on the play before us, and furnish us with internal and irresistible proofs, that a considerable portion of this piece, as it now appears, was written by him. The greater part of the three last acts may, I think, on this ground be safely ascribed to him; and his hand may be traced occasionally in the other two divisions.

To alter, new-model, and improve the unsuccessful dramas of preceding writers, was, I believe, much more common in the time of Shakspeare than is generally supposed. This piece having been thus new-modelled by our poet, and enriched with many happy strokes from his pen, is unquestionably entitled to that place among his works, which it has now obtained. MALONE.

THE END OF THE THIRD VOLUME.